

# Sites of Assembly



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June 23 – August 13, 2017



MORRIS AND HELEN **BELKIN ART GALLERY**  
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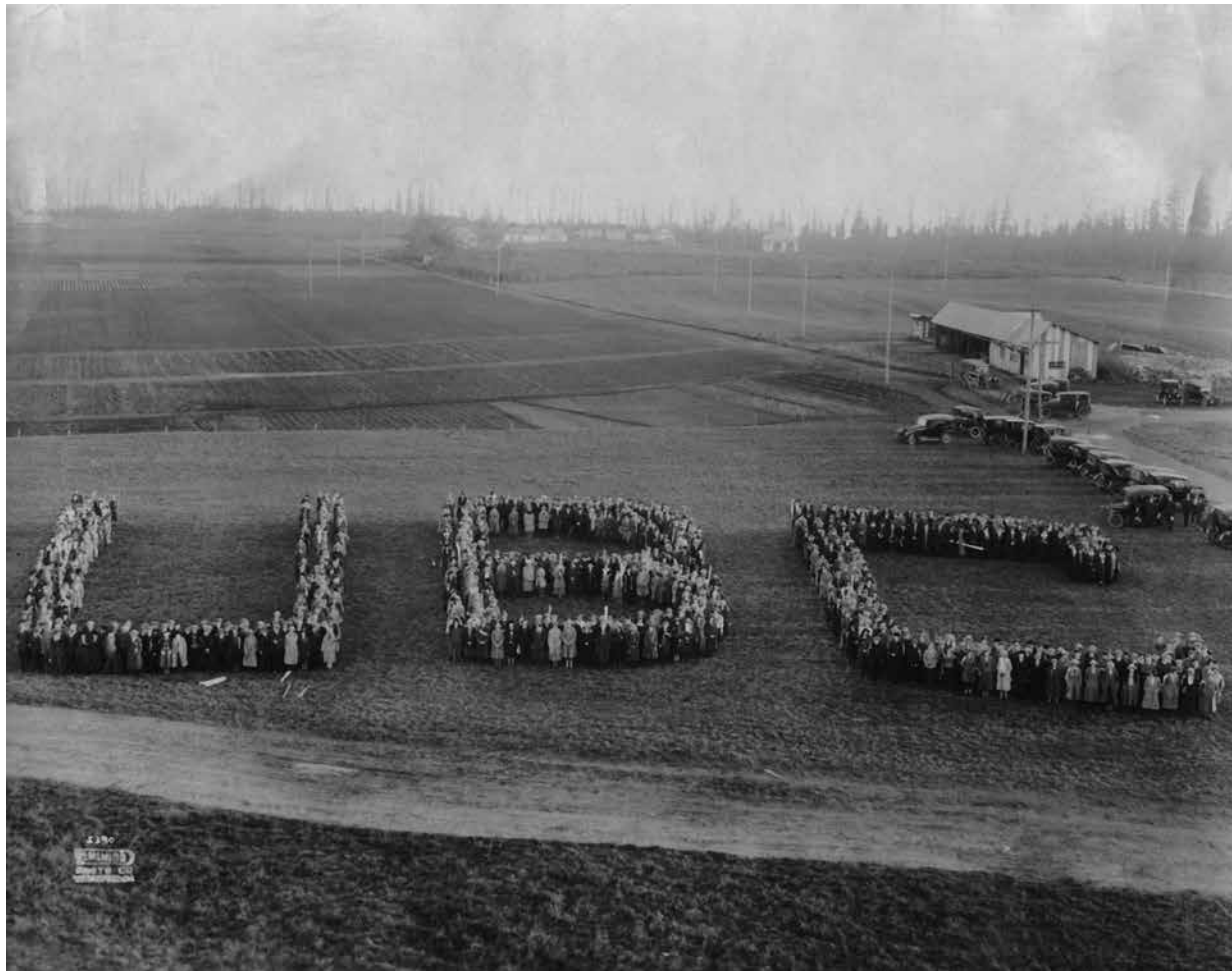
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# Sites and Assemblies

Lorna Brown



Like most Canadian universities, the University of British Columbia is a private non-profit organization, yet as it is supported in large part by public funds, it is generally perceived as a “public” institution; however, universities in Canada are not technically public institutions that are “state run,” but rather are decentralized organizations mandated by provincial and territorial governments. Especially in western Canada, universities occupy large swaths of suburban space rather than integrating into urban environments like many institutions do in Toronto and Montreal. Beyond the western edge of the less-developed land of Pacific Spirit Regional Park, on the unceded territory of the Musqueam people, the public spaces of UBC emerge.

Compared to the planned space of the City of Vancouver, where the influence of the Canadian Pacific Railway is foundational, UBC’s Point Grey campus is plotted along a point of assembly. Main Mall evokes the expansive parade grounds needed to rally the troops for the two world wars that figure prominently in UBC’s development. Both the plan drawing from 1914 and an aerial photograph from 1931 illustrating the construction of campus focus on this corridor from a bird’s-eye perspective. Resembling a runway in the bush, or the flight deck of an aircraft carrier, the Main Mall promenade forms the spine of an imposing visual grid thrust through the cleared forest.

During art historian Gabrielle Moser’s 2016 postdoctoral fellowship at UBC, Professor John O’Brian invited us to visit his private archive of photographs. Included in his collection as works of art, as curiosities of photographic technologies or as perplexing examples of anomalous imagery, the photographs exemplify the myriad ways that the medium operates culturally, socially and politically. For *Sites of Assembly*, Moser and I drew works from multiple sources. First, we proposed to borrow photographs from the O’Brian collection







*Millennial Time Machine*. In this same series, Vanessa Kwan addresses two works that upend the formality of the campus environment with playful humour: Myfanwy MacLeod's *Wood for the People* (2002) and Glenn Lewis's *Classical Toy Boat* (1987). A woodpile cast in concrete, *Wood for the People* was designed to cunningly insert a cipher of rural culture (or perhaps a reference to the early University encampments at Point Grey) into the site of the contemporary art museum—propped at its front entrance, no less.

Glenn Lewis's sculpture *Classical Toy Boat* was first installed outside of The Power Plant Contemporary Art Gallery on the Toronto waterfront as part of the 1987 exhibition *From Sea to Shining Sea* and is now, teetering vertically on its bow, poised to plunge into the water feature north of Leon and Thea Koerner University Centre at UBC.

Nisga'a writer and scholar Jordan Abel responds to Hock E Aye VI Edgar Heap of Birds's *Native Hosts* (1991/2007), a series of text-based works situated in multiple locations on campus. Resembling way-finding signage, *Native Hosts* reverses the words *British Columbia* and cites the names of twelve BC First Nations as hosts of provincial occupation.

The relationship of the campus to provincial authority also features in Marianne Nicolson's *The Sun is Setting on the British Empire* (2016), installed on the Gallery's east facade overlooking Main Mall. She reworks the elements of the British Columbia flag, symbolically altering the economic and political relationships it signifies. Conferring with Indigenous activist Carol Thevarge and others, Nicolson learned that the provincial flag of today differs from the original. In the earlier version, the sun and waving lines representing water were placed above the Union Jack. The interpretation of the elders is that the first version reflected the language of the earliest treaties: "for as long as the sun shines and the rivers run." In an official redesign of the flag in 1908, the Union Jack and a floating crown were positioned above the sun to visually represent the phrase "The sun never sets on the British Empire," a motto that long celebrated British global imperialism. Behind the sun, on the waving lines of the "water," a text in Chinook, the composite language used between Indigenous nations and colonial traders, translates literally to, "There is coming the dead day in/for English lands everywhere." By restoring the elements of the flag back to their original relationship, the artwork becomes a symbol of the hope for and assertion of Indigenous rights over the land, which today remain largely unresolved.

*The Sun is Setting on the British Empire* draws our attention to the emblems and heraldic displays found throughout the campus landscape. For instance, vestiges of the British



Dr. Leonard Klinck in front of "first" building on campus, 1915  
University of British Columbia Archives, photo: Fred Lewis Hacking [UBC 1.1/2]

Columbia flag stylize the UBC crest on banners that flank the walk along Main Mall from Flagpole Plaza to the site of *Reconciliation Pole* (2015–17) by 7idansuu (Edenshaw) James Hart at the opposite end. As you proceed south along the direct and predictable march, the Canadian flag recedes from view and the remarkable scale of *Reconciliation Pole* comes into focus. Commemorating the time before, during and after Canada's Indian Residential Schools, the pole captures the long trajectory of Indigenous and Canadian relations and recognizes the complexity of "reconciliation" in relation to these histories. *Reconciliation Pole* is carved in the Haida sculptural tradition, but rather than exclusively depicting Haida lineage crests and traditional narratives it visually represents all First Nations who share the experiences of Canada's Indian Residential Schools. It was installed in the traditional way, with hundreds of participants heaving the work into position. Just as the ropes were about to be pulled, elevated on a lift, engineer Jerry Lum attached a camera to the eagle's neck at the top. As the pole was hoisted into place, the camera captured the collective effort needed to set the massive pole upright. The footage, shuddering from a downcast view and lurching slowly upward, forms a different kind of bird's-eye perspective, one that captures the strained embodiment of a community and that, once at rest, counter-surveils the witnessing crowd.

In her essay "Sites of Assembly: Places for Potential Histories," Gabrielle Moser considers the photograph as an encounter between the photographer and the photographed that offers a way to reread the past as unfinished, in flux and not yet normative, and to imagine a future that might produce a different set of relations between social subjects. Her astute analysis opens up our interpretation of the photographs within the Gallery and the subjects pictured outside its walls. We are grateful to Dr. Moser for her generosity and insight in our collaborative process.

Marcia Crosby's perspective, gained from the remarkable scope of her research into the photographic records of Indigenous presence in British Columbia, is essential to *Sites of Assembly*. We are very thankful for Dr. Crosby's contribution. On the occasion of Professor O'Brian's retirement from the Department of Art History, Visual Art and Theory, we are pleased to have this exhibition focus on one aspect of his enormous contribution to Canadian cultural heritage: his practice of thinking through the many genres of photography as indices of our roles as subjects and citizens.



Construction in progress on UBC's first building, the Science Building, 1923  
University of British Columbia Archives, photo: Stuart Thomson [UBC 1.1/1801]

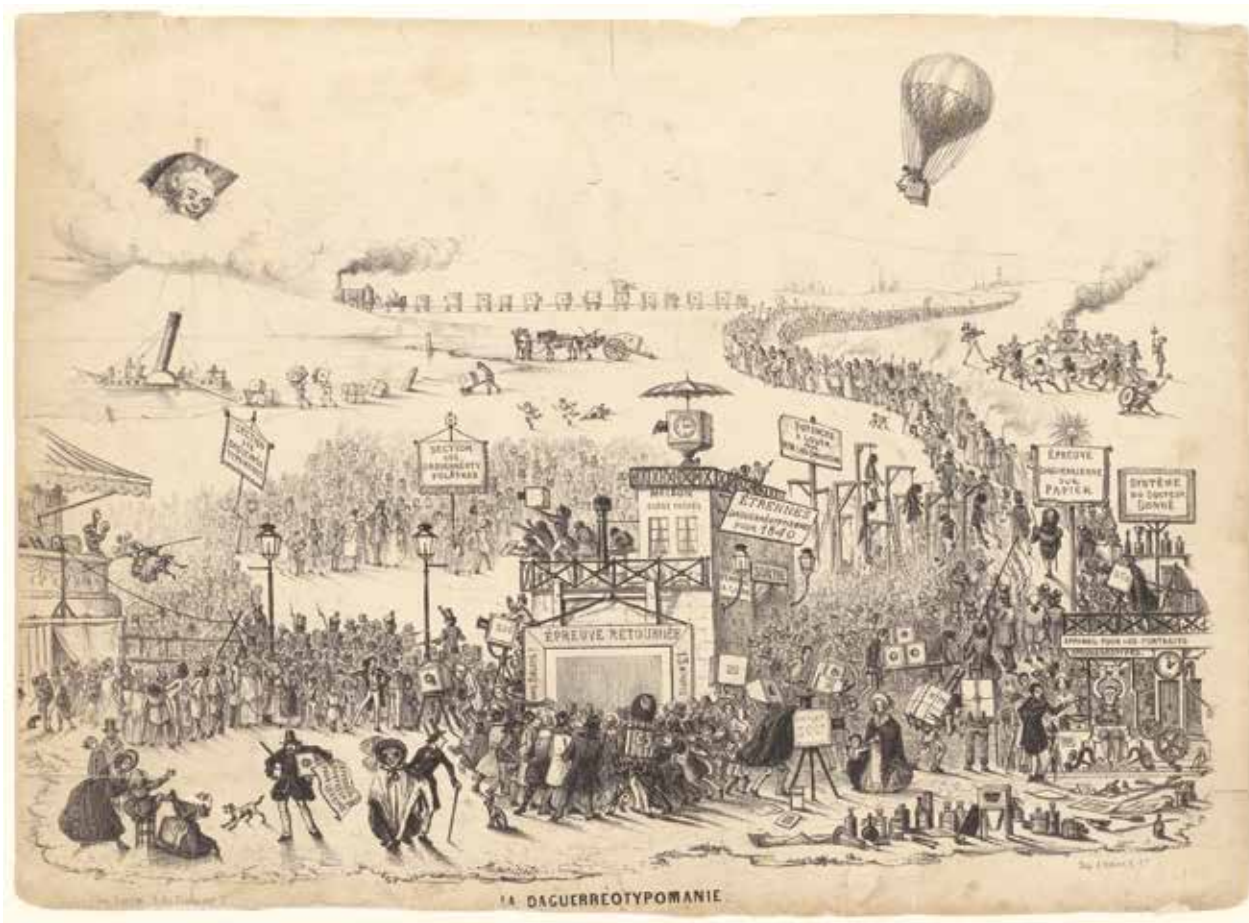


## Sites of Assembly: Places for Potential Histories

Gabrielle Moser

There are too many images in the world.

Only months after the public announcement of the “invention” of photography in 1839, a cartoon appeared in French newspapers depicting a social scene saturated with cameras.<sup>1</sup> Théodore Maurisset’s *La Daguerreotypomanie* shows throngs of people hoping to buy, and to profit from, the recently introduced technology, lining up to have their portraits taken (in torturous “portrait equipment” that held sitters still for the long exposures required by the daguerreotype process), to purchase portable equipment for travel and to buy photographic plates. But it shows more than this: how the physical landscape has been transformed, and sometimes deformed, by the camera. A hot-air balloon drifting high above the scene is fitted with a camera, rather than a basket, and its operator reaches down to open the shutter. A group of people below dance blissfully around a bonfire smouldering atop a camera box. Workers haul cameras onto an awaiting paddleboat while a train rattling by in the background not only carries cameras, but seems literally to be made of them; the train and the boat both signal the global transportation networks that made the circulation of goods, and people, to the colonies possible throughout the nineteenth and early twentieth centuries. If Maurisset’s drawing is a cheeky take on the modern—and capitalist—tendency to maniacally overproduce and overconsume, it is satire with a sinister edge. The portrait studio—the hub of social activity and positioned at the centre of the picture—is topped with a clock-turned-camera, poised to pivot and surveil its surroundings. Armed guards stand watch over the lineups (the masses can’t be trusted, even in a setting as benign as a portrait studio), as engravers, their careers over, hang themselves on “gallows for rent.” On a nearby rooftop, a photographer points his lens toward the scene.





Working during the infancy of photographic technology, Maurisset anticipated a world flooded with cameras, where all human action is performed for the purpose of the image and where the right to refuse to be a photographic subject is nearly impossible to exercise.<sup>2</sup> *Sites of Assembly* contemplates the many local manifestations of the public world that *La Daguerreotypomanie* predicted: landscapes not only in which every subject is equipped with photographic technologies, but also where the infrastructure of the urban environment is itself outfitted with cameras. Drawn from three existing collections—the personal collection of Dr. John O'Brian, the research archive compiled from public holdings by Dr. Marcia Crosby and the Morris and Helen Belkin Art Gallery's permanent collection—the exhibition examines how readily photography attends these sites of public communion, and how cameras influence the events that unfold in and upon them. Parades, racetracks, test sites, hockey games, train platforms, markets, public parks, highways and the university appear across these collections as spaces where self-fashioning and self-surveillance meet, and where the intersecting forces of colonialism, capitalism, nationalism and patriarchy play out through the bodies that assemble there.

But photographs also capture these events in ways that leave their outcomes unsettled. The profound relationality of photography—the way a social scene changes with the very introduction of the camera, even if no image is produced; the wild contingency of the photographic image, which never quite captures the dominant narrative of power despite the intentions of its producers<sup>3</sup>—means that photographs as documents allow the viewer to imagine history as unfinished business.<sup>4</sup> Rather than adopt the view that we already know the stories these photographs represent, or that the ubiquity of camera technology signals the realization of a totalizing surveillance state, *Sites of Assembly* asks if we can use the images of these public sites to imagine alternate outcomes in the social order and the use of land: a multitude of potential histories for the places we see. To do this requires some imaginative work on the part of the viewer—a deep skepticism in accepting the terms we have been given that separate citizens from non-citizens, and subjects from objects in images, alongside a profound optimism that this speculative work is meaningful because it creates a space for thinking the world otherwise. In this way, the exhibition aims to be a camera obscura of the social world, providing space within the gallery walls to reflect on how we see what happens outside them and how photography conditions the kinds of seeing that are possible.

Nowhere is the constructed nature of the camera's gaze clearer than in an unknown photographer's view of a crowd at a racetrack, taken in the 1940s, the lens peering



Unknown photographer, *Track Surveillance*, c. 1940

through an unusual monocular framing device that obscures our view of much of the scene while honing in on its white spectators. Most of them have their gaze and attention turned elsewhere, onto the track or to one another, but one woman at the lower edge of the frame returns the look of the camera and raises an object (a book? a wallet?) to point straight back at the photographer. One of many vernacular photographs in John O'Brian's collection, the print has been orphaned from its original context, inviting speculation about its intended audience, about what transpired between these people and about the modes of resisting the camera that are available in a site of such overt visual spectacle (and economic speculation).

These questions reverberate in the images of canoe races, parades, air shows and pageants collected by Marcia Crosby from British Columbia's public archives and which show Indigenous subjects as both participants in and spectators of these events. If looking is an exercise of power, then Crosby's research archive reverses the trope of the "native" as ethnographic and photographic object to be consumed by the white gaze, and instead shows Indigenous subjects as casual observers of the pageantry of national celebrations and the absurdity of militaristic demonstrations, and as statespersons, performers, craftspeople and organizers of public life. Images of parade floats in the streets of Vancouver, in particular, seem to suspend the linear march of time and open up the possibility for different turns of events in local history. James Crookall's image "Model of the Lions Gate Bridge on float in the Vancouver Golden Jubilee parade" (c. 1936), for instance, alerts us to a moment before the decision to build the bridge was finalized and naturalized—a time where



another outcome was possible that would have avoided the all-too-familiar Canadian story of the displacement of minority communities in the name of building or improving "public" infrastructure. In these images, who or what constitutes the public that gathers in these spaces is a question not only of who is legitimate as a photographic subject, but who counts as a legal and civic subject as well.

For several artists in the exhibition, the street is similarly the site for the spectacle of uneven development. Pictures loosely associated with the new topographics style of formal, black-and-white images of the urban landscape—such as Nathan Lyons's minimalist scenes of an airport (1968), Barbara Crane's *Bus People* (1975/82) and Frank Gohlke's aerial view of highways in Tulsa, Oklahoma (1981/82)—investigate the repeating forms that appear in American infrastructure and how this visual vocabulary affected the experiences of the streetscape. In Canada, the N.E. Thing Co. extended this approach into the aesthetics of conceptualism, claiming images of the banal landscape as exercises in aesthetic judgment. Their works in the Belkin's permanent collection see "co-presidents" Iain and Ingrid Baxter declaring nowhere spaces (such as the back of a drive-in movie theatre or the concrete







divider on a highway) as ACTs, or “Aesthetically Claimed Things.” The similarities between NETCO’s performance of a disinterested, bureaucratic aesthetic and the work of Ben Hill-Tout, a staff photographer at the University of British Columbia in the 1950s, demonstrates just how accurate NETCO’s impersonation of office culture was. Hill-Tout’s direct, banal aerial views of the campus suggest they were intended to circulate as vernacular documents of the development of the University’s lands rather than as fine art, but from the vantage point of the present, they speak to the seemingly unstoppable development of real estate speculation in Vancouver (from which the University is not exempt), the growing “business” of higher education and the creeping expansion of the campus’s footprint on unceded Musqueam territory.

The promises of modernist urban planning to facilitate soft forms of social control also motivate the lush, full-colour studies of parking lots, schools and housing developments that Sylvia Grace Borda made during a residency in the planned community of East Kilbride, Scotland, for her *EK Modernism* series (2005–6). Borda’s empty landscapes emphasize the uniformity and linearity of design that was deployed in East Kilbride, and around the world, in one-stop “new town” developments in the 1950s, and at the same time suggest how these universalizing designs carry with them a sense of menacing, surveillant possibility. That potential, latent violence that threatens to spill out of scenes of attempted social control becomes manifest in Roy Arden’s *Supernatural* (2005), a video montage of news footage documenting the 1994 Stanley Cup riots in Vancouver and the (often brutal) response by local police. A play on Tourism British Columbia’s tagline “Super, Natural ...” to attract visitors to the region, Arden’s title collapses the natural and social landscapes, prompting questions about whether the most remarkable feature of the province’s history is not its efforts to conserve natural wonders, but rather its legacy of armed contestation and nationalist violence over the right to assemble on it.

### There are too few images in the world.

Even amid the flood of images in which we currently find ourselves, in an era in which nearly every person carries a smartphone equipped with a camera, there is a persistent invisibility of—felt as nagging longing for—certain kinds of images in the public sphere. The underrepresentation of Indigenous sovereignty, atomic testing, immigrants and refugees, the working class and women’s everyday lives in news media, in textbooks and in museums (to name only a few of the venues in which knowledge circulates) is particularly troubling for



those of us who have gone searching for these subjects in the archives: not because they aren't there, but because these subjects have in fact been *here all along*. Tucked under category headings that obscure their presence, appearing accidentally in the background, or hidden by captions that tell viewers to see something different than what the photographs captured, these images largely go unexamined in dominant narratives about the places they picture. One of the functions of *Sites of Assembly* is to assemble a public archive, however temporary, where hundreds of these images can be seen and given the same weight and attention as the photographic sites we are already so familiar with.

One of the earliest images in the exhibition, for instance, comes from one of the most recognized Canadian studios of the nineteenth century—that of William Notman—but it is by no means a typical Notman portrait. Taken in 1901, the photograph shows a group of Northwest Coast Indigenous women standing on a wooden platform that suggests a boat landing or a train station, waiting with their children. The woven shawls draped over their plaid dresses are in keeping with the typical modes of dress seen on women from around the world who arrived in Canada in the early twentieth century, and mark the Indigenous women in the photo as indisputably modern citizens. Eschewing the stereotypes of primitiveness or fearfulness of photographic technology, the women are at ease with the appearance of the camera: some look toward it calmly, while others ignore it entirely.

Another kind of Indigenous self-presentation operates in Hiromitsu Toyosaki's *Roxby Downs, Australia* (1983), an image of five activists who prevent atomic testing on sacred Aboriginal lands through their occupation of the land and their starkly worded sign, which refuses entry to the site. Here, Toyosaki refuses to adopt the imperializing gaze that the camera has so often claimed in the past, and positions himself, and the viewer, well outside the protected site. Not every site can, or should, be photographically captured.

This spirit of visualizing the politics of space through aesthetic refusal continues in Christos Dikeakos's now-iconic series *Sites and Place Names: Vancouver* (1994), in which panoramic photographs of the landscape are overlaid with the English and Musqueam terms that have described these sites prior to and during European settlement. Marian Penner Bancroft's *Lost Streams of Kitsilano* (1995), a public artwork still installed in one of Vancouver's beachside neighbourhoods, is also about the strategic forgetting of the past cultural value of the urban environment, combining photography, engraved copper and graphite rubbings to trace the network of waterways that are now obscured by bungalows and boutiques. Much like the photographs that Crosby has pulled from the colonial archives, Dikeakos's and





Penner Bancroft's works demonstrate that names that have seemingly been lost can still be retrieved, and propose a pedagogical function for photography in returning this knowledge to contemporary viewers.

In the works of Philippe Raphanel, Ken Lum and Sara Mameni, photographs are transformed through embellishment, reproduction and translation. By incorporating painting, silkscreen and drawing, these artists ask viewers to look again, more closely, at existing images—of spectators at a gay pride parade, of pedestrians on the streets or of the interplay of photojournalism and advertising in the daily newspaper—and to consider how these spaces are inhabited, claimed and occupied by various publics. Similarly, Karin Geiger's photograph of girls waiting at computers (1996–97) and Wendy Elliott's adaptation of the newspaper format to frame an autobiographical account of her movement through the streets (1987–92) illuminate the important ways sexual difference dictates everyday routines and habits in shared social spaces.

Two of the Belkin Art Gallery's more recent acquisitions return us to the built environment and the unseen work that maintains it. Mark Lewis's quiet film *1500 West Georgia* (2012), depicts a usually invisible form of labour: the custodial work that goes into cleaning an infinity pool in a modernist building on one of Vancouver's busiest downtown thoroughfares. Maintenance, and vandalism, is also the subject of Dustin Brons's *Apologizing to* (2013), a series of photographs that show the artist performing acts of contrition and repair on Robert Murray's outdoor sculpture *Cumbria* (1966–67/1995)—a monumental Corten steel structure that was once a focal point in the Belkin's Outdoor Art Collection, but also a common target for graffiti and a preferred practice venue for skateboarders at UBC. It has since been removed for restoration and re-siting.

As Brons's work suggests, the Outdoor Art Collection produces its own sites of assembly and disassembly on the UBC campus. The creation of new buildings and artworks, and the attendant relocation of existing works to accommodate them, shift the viewer's experience of and relationship to the university landscape (for example, the new vista from Rodney Graham's *Millennial Time Machine*). This experience is often mediated by the camera and will undoubtedly register through the photographs taken by students, researchers and visitors to campus, through Google Street View, in geo-mapping on social media and in the future aerial views and promotional images produced by the institution. But this redistribution of sites for gathering across campus also signals a change in marking and narrating history by amplifying the story of the unceded Indigenous land on which the University, and the province, stands.

*Sites of Assembly* attempts to hold open the histories of public space that photography captures, and to use the exhibition as a stage for investigating what might have been, what could be reversed and what has been naturalized in the history written by nationalism. In a year saturated with celebrations of Canada's sesquicentennial, the project of insisting on photography's potential to de-naturalize, to disrupt, to refuse sovereign power feels vital. It is a medium, as Ariella Azoulay has insisted, that helps us to see potential history, "to create new conditions both for the appearance of things and for our appearance as its narrators, as the ones who can—at any given moment—intervene in the order of things that constituent violence has created as their natural order."<sup>5</sup>

- 1 While 1839 is often cited as the year that photography was invented, this date actually marks the widespread introduction of the ability to fix photographic images onto plates or paper. Camera technology had existed long before this, epitomized by the late sixteenth-century invention of the camera obscura, a popular device Rodney Graham has adapted for his *Millennial Time Machine* (2003), part of the Morris and Helen Belkin Art Gallery's Outdoor Art Collection. For more on the problems of fixing the date of the first photograph, and the ontology of photography as one of continuous, unstoppable development, see Kaja Silverman, *The Miracle of Analogy: or The History of Photography, Part 1* (Stanford, CA: Stanford University Press, 2015).
- 2 Sohrab Mohebbi, "The Right to One's Self-Image" (lecture in series *Constructions of Time: Still and Moving Imagery*, The Power Plant Contemporary Art Gallery, Toronto, May 1, 2016), <https://vimeo.com/175877549>.
- 3 Ariella Azoulay, "Potential History: Thinking through Violence," *Critical Inquiry* 39:3 (Spring 2013): 548–74.
- 4 For a recent, local manifestation of this idea, see Bill Jeffries, Glen Lowry and Jerry Zaslove, eds., *Unfinished Business: Photographing Vancouver Streets 1955–1985* (Vancouver: Presentation House Gallery and West Coast Line, 2005).
- 5 Azoulay, 565.



Above: Wendy Elliott, *Self Portrait as News*, 1987

Below: Karin Geiger, *Untitled (Girls Waiting at Computers)*, from *In Between* series, 1996-97

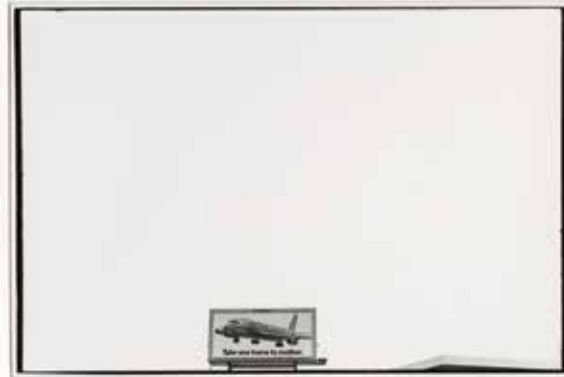




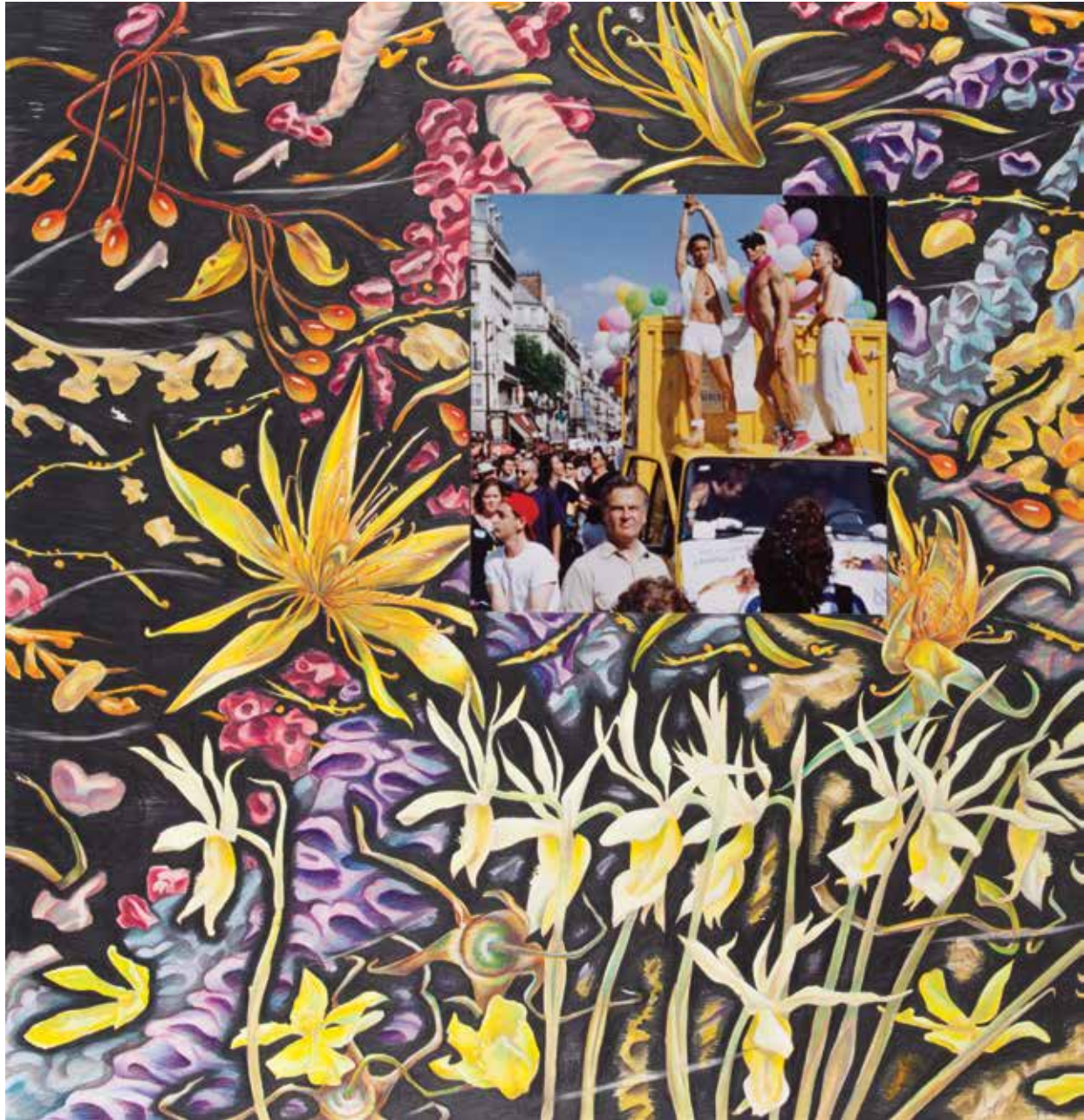




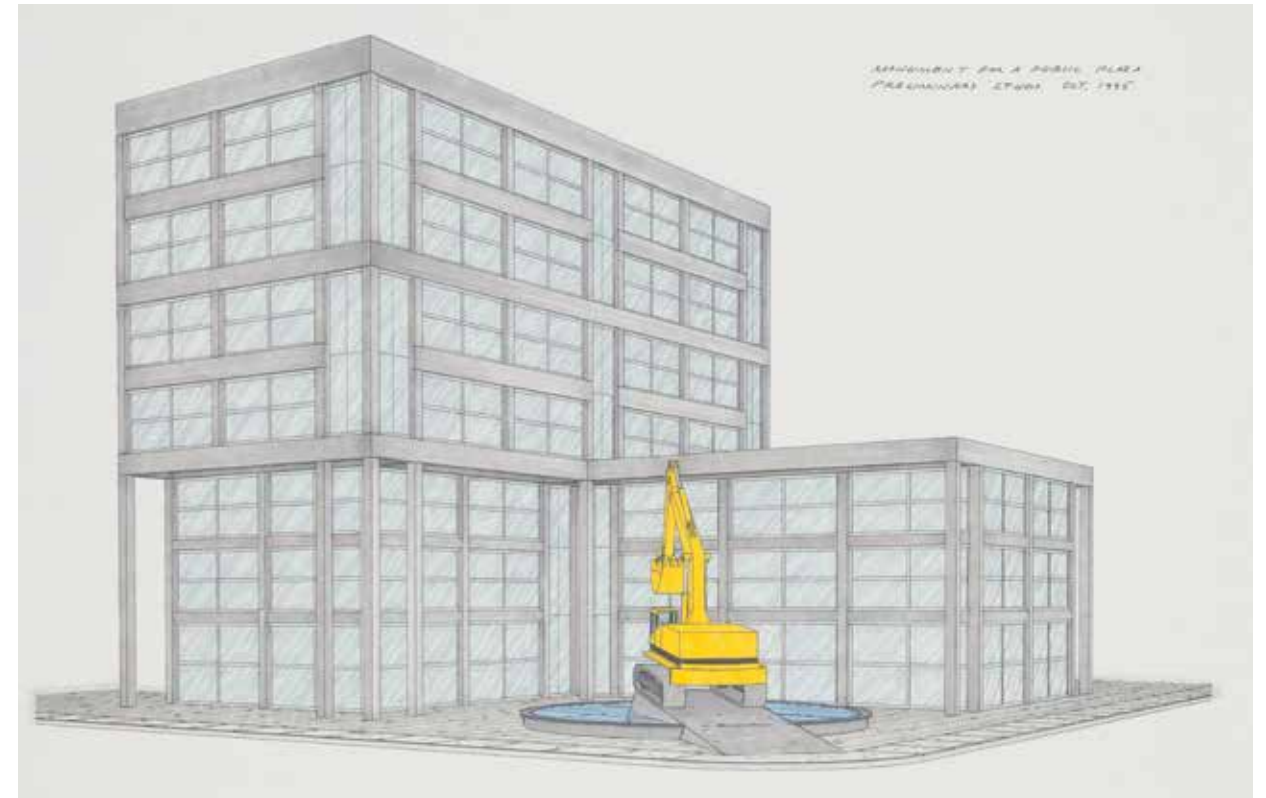


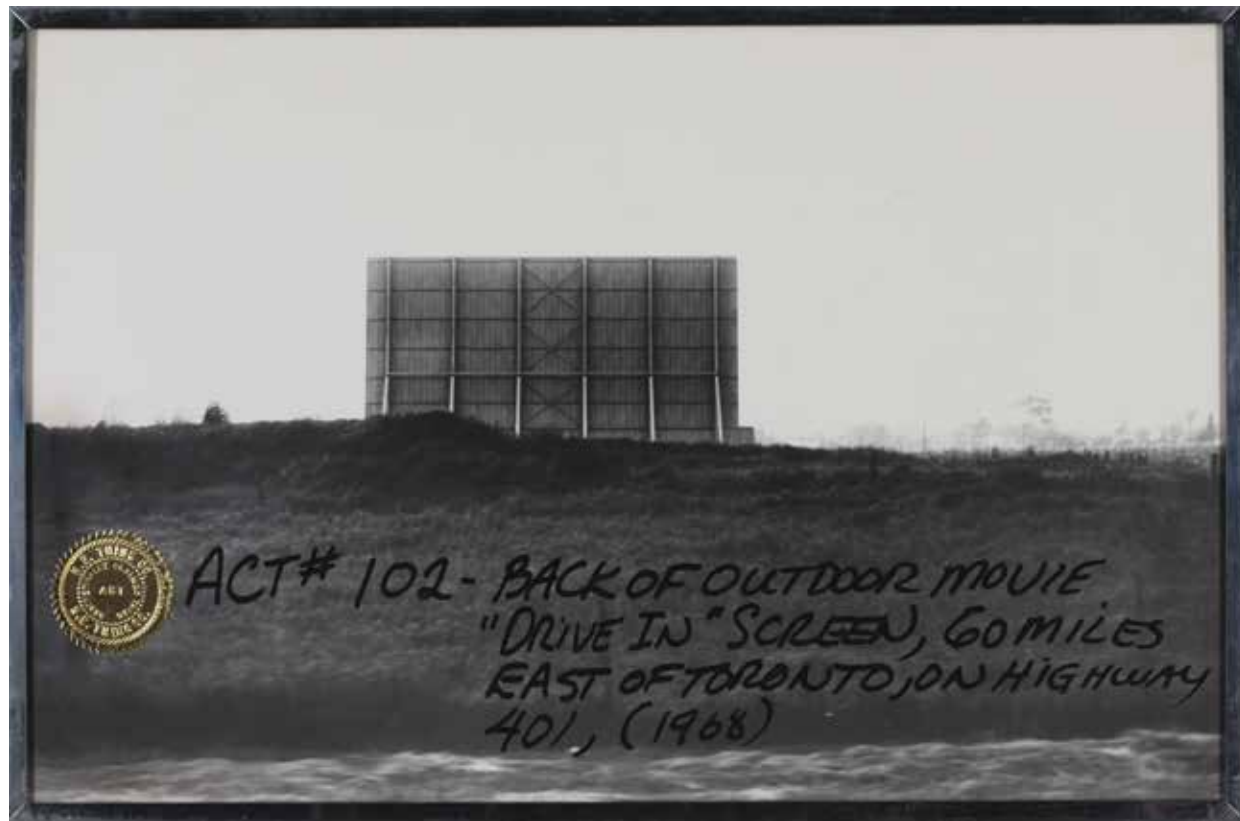
















## Works from the Collection of the Morris and Helen Belkin Art Gallery

### Roy Arden (Canadian, b. 1957)

*Supernatural*, 2005  
video, edition 1/5  
13 min. 20 sec.

Purchased with the support of the Canada Council for the Arts Acquisition Assistance Program and the Morris and Helen Belkin Foundation, 2006

Roy Arden's video projection *Supernatural* combines news footage of the 1994 Stanley Cup riot in Vancouver to produce a series of vignettes separated by fades to black. *Supernatural* presents as spectacle the self-expression of disenfranchised youth in a kind of animated history painting. The video captures pent-up social frustrations laid bare in the context of sports at the same time as it reveals an underlying antagonism toward authority.

Roy Arden was born and educated in Vancouver where he earned a diploma from Emily Carr College of Art + Design. He later pursued graduate studies at UBC, where he was taught by Jeff Wall, an artist who helped to define the Vancouver school of photography. Recognized as an influential figure within photo-conceptualism since the 1980s, Arden has expanded his practice to encompass video, sculpture, found objects and collage. His work has been exhibited in the Museum of Modern Art (New York), the LABoral Centro de Arte y Creación (Gijón, Spain) and the Espai d'art Contemporani de Castelló (Spain) as part of the International Contemporary Art Prize. His work is in public collections across Canada, the US, Spain and France.

### Sylvia Grace Borda (Canadian, b. 1973)

*Ballerup Secondary School, East Kilbride*, 2005–6  
*College Milton Industrial Zone, East Kilbride*, 2005–6  
*Hunter Primary School, Calderwood, East Kilbride*, 2005–6  
*Hunter Secondary School Complex, East Kilbride*, 2005–6  
*Kelvin Industrial Estate*, 2005–6  
*Kirktonholme Primary School, East Kilbride*, 2005–6  
*Lindsayfield Neighbourhood, East Kilbride, Scotland*, 2005–6  
*St. Brides Secondary School, East Kilbride, June 2005*, 2005–6

all from *EK Modernism* series  
all C-prints, edition 1/5  
20.3 x 30.5 cm each  
Gift of the artist, 2007

In 2004, Sylvia Grace Borda received a public art commission from the South Lanarkshire Art Council in Scotland. Borda proposed to document the country's first postwar "new town," East Kilbride, which determined the series title *EK Modernism*. Through a series of photographs (which served as the basis for a later book), this extensive research project documents the deterioration of what once was an urgent modern experiment in town planning and architecture. Reminiscent of the work of Bernd and Hilla Becher and the Vancouver photo-conceptualists, Borda's photographs are unpeopled and the buildings depicted are represented as types.

Sylvia Grace Borda is a Vancouver/UK photographer and lecturer whose practice is based in conceptual art. She is currently an artist and research associate at University of Stirling, Scotland. She is known for her interest in documenting modernist architecture and city planning, particularly of the immediate postwar period. Borda received her BA and MFA from UBC, and her BFA from Emily Carr University of Art + Design. Her work has been exhibited and published internationally, with group exhibitions in London, Taipei, Montreal and Los Angeles and solo exhibitions in the UK, Canada and Italy.

**Dustin Brons (Canadian, b. 1991)**

*Apologizing to*, 2013  
3 digital prints on Sintra, edition 1/3  
32.9 x 49.8 cm each  
Purchased with funds from the Ben Hill-Tout Memorial Prize, 2013

In this performance and photographic work, Brons apologizes to Robert Murray's outdoor sculpture *Cumbria* (1966–67/1995), long a target of vandals and skateboarders on the UBC campus. Brons notes that he used “yellow paint as symbolic gesture of reparations. Broken skateboard left as retribution and territorial reminder.” Brons made the work while employed as a gallery attendant at the Belkin Art Gallery.

Dustin Brons was born in Vancouver and currently lives and studies in San Diego. He works across media including performance, photography, sculpture and video. He has recently participated in exhibitions in Vancouver at CSA Space, 221a and Avenue, as well as at venues in San Diego, Chicago, Los Angeles and Mexico City. He performed at the 2013 LIVE International Performance Art Biennale in Vancouver and participated in the 2014 thematic residency *Confuse the Cat* at the Banff Centre, Alberta. He holds a BFA from UBC and is currently pursuing an MFA at the University of California, San Diego.

**Daniel Congdon (Canadian, b. 1957)**

*Technical School*, c. 1990s  
C-print  
40.4 x 50.8 cm  
Anonymous gift, 2005

*Monument for a Public Plaza*, 1995  
gouache on paper

28.0 x 43.2 cm  
Anonymous gift, 2005

Daniel Congdon's artistic preoccupations include architectural spaces and their place within the social fabric of cities. This study for *Monument for a Public Plaza* ultimately developed into a sculptural model that was exhibited at the Surrey Art Gallery. *Technical School* evidences Congdon's interest in the urban environment and architectural semiotics, one he shares with contemporaries Roy Arden, Arni Haraldsson and Howard Ursuliak.

Daniel Congdon graduated from Simon Fraser University in the early 1980s at the same time as artists such as Judy Radul, Kati Campbell and Lorna Brown, having studied with Jeff Wall, David MacWilliam and Greg Snider. These artists made an important contribution to the Vancouver art scene in the 1980s through their conceptual strategies and socio-political content.

**Christos Dikeakos (Canadian, b. 1946)**

*Sites and Place Names: Vancouver* (selection from folio version), 1994  
C-prints, edition 2/3  
53.3 x 104.1 cm each  
Gift of the artist, 2005

Christos Dikeakos's *Sites and Place Names* consists of notes, studies and materials stemming from extensive research he undertook into the layered histories of a number of sites in the Vancouver region. These sites would eventually become the subject of a series of forty-three photographic studies. Large panoramic photographs of contemporary urban spaces are superimposed with the traditional Musqueam or Squamish place names, determined through consultation with those nations.

Christos Dikeakos is a Canadian artist known for his work in photography and text. Born in Thessaloniki, Greece, he moved with his family to Vancouver in 1956, and received a BFA from UBC in 1970. His work has been exhibited at the Contemporary Art Gallery (Vancouver), the Canadian Museum of Contemporary Photography (Ottawa) and the National Gallery of Canada (Ottawa).

**Wendy Elliott (Canadian, b. 1959)**

*Self Portrait as News*, 1987  
offset lithograph on paper

20.9 x 28.1 cm  
Anonymous gift, 2005

*Architecture*, 1992  
offset lithograph on paper  
27.6 x 22.2 cm  
Anonymous gift, 2005

*The Women's Bridge*, 1992  
offset lithograph on paper  
14.7 x 23.1 cm  
Anonymous gift, 2005

For these works created in pre-digital print production, the “paste-up” was collaged together and then photographed with a process camera before being sent to print. Elliott uses photographs, newspaper and Letraset to construct galleys of imagined news stories featuring women as news, and therefore as notable. Her work comments on the lack of representation of women in public roles or as citizens in the media.

Wendy Elliott received her BA in fine arts and history from SFU, before attending Banff School of Fine Arts. After two years as studio assistant for Ian Wallace, Elliott pursued her MA (fine art) from Goldsmiths College, University of London. She is currently working as educational consultant on behalf of His Highness the Aga Khan in India.

**Karin Geiger (German, b. 1966)**

*Untitled (Girls Waiting at Computers)*, from *In Between* series, 1996–7  
gelatin silver print on paper  
102.0 x 127.5 cm  
Purchased with funds from the Ben Hill-Tout Memorial Prize, 1997

For the *In Between* series, Geiger photographed classes at two different Vancouver schools: one a public technical school, the other a private academy. When the girls were absent, Geiger also shot the unoccupied school interiors and girls' bedrooms. Geiger later expanded the series to include teenage girls from a public high school in Münster, Germany. Karin Geiger is a photographer based in Düsseldorf and teaches at Freie Akademie der bildenden Künste in Essen. She received her MFA from UBC in 1997, studying under Jeff Wall and Roy Arden.

**Ben Hill-Tout (Canadian, 1925–1954)**

*Untitled*, c. 1953

*Untitled*, c. 1953

*Untitled*, c. 1953

all gelatin silver prints on paper  
20.7 x 25.3 cm each  
Gift of Mrs. Helen M. Hill-Tout, 1965

Born in Victoria, British Columbia, Benjamin William Hill-Tout served as UBC staff photographer from 1949 to 1954. Hill-Tout studied at the New York Institute of Photography after his discharge from the Royal Canadian Air Force during World War II, before returning to Victoria, where he established a photographic business. Following his death at the age of twenty-nine, his family and friends established the UBC Ben Hill-Tout Memorial Prize dedicated to excellence in photographic art at the University of British Columbia. This exhibition features work by two recipients of this prize: Dustin Brons and Karin Geiger.

**Roy Kiyooka (Canadian, 1926–1994)**

*Gold Windows of the Sun*, 1979  
collage  
62.2 x 46.2 cm  
Gift of Fumiko, Mariko and Kiyo Kiyooka, 1999

*Gold Windows of the Sun* is part of a series of photographs organized around portraits of friends, some of them well-known writers, and of daily occurrences with an intense lyricism devoted to the local and the particular. The work speaks of Kiyooka's interest in the counterculture lifestyle (island living) and in the passage of time through generations—a subject that haunted his own self-exploration as a Japanese Canadian.

Born in Moose Jaw, Saskatchewan, Roy Kiyooka worked across disciplines as a painter, sculptor, teacher, poet, musician, filmmaker and photographer. Long acknowledged as the sixth member of the “Regina Five,” Kiyooka brought the modern ideas of Clement Greenberg and Barnett Newman to Vancouver from Emma Lake in 1959, inspiring a generation of painting students, which included Claude Breeze, Gary Lee-Nova and Brian Fisher, to reach beyond regionalism. In the 1960s and 1970s Kiyooka began to write and publish poetry and produce photographic works. The best known of these, *StoneDGloves* (1969–70), is both a poetic and photographic project. As Kiyooka eventually rejected the modernist (Greenbergian) aesthetic that informed his paintings he increasingly took up performance, photography, film and music. He saw the position of the artist in opposition to the institutions of art.



**Mark Lewis (Canadian, b. 1958)**

*1500 West Georgia*, 2012

video, edition 2/3

4 min. 36 sec.

Gift of Roger Larry and Sandra Tomc, 2017

In this short video, Mark Lewis takes as his subject a custodial worker at the Crown Life Plaza building at 1500 West Georgia Street in Vancouver. Constructed from 1976 to 1978 with designs by Peter Cardew for Rhone & Iredale, the brutalist tower perches on delicate pilotis over a reflecting pool and waterfall that echo the building's peculiar triangular site at the entrance to the Stanley Park Causeway.

Mark Lewis is a Canadian artist based in London, UK, who is internationally recognized for his work in photography and film. His works have been shown in numerous solo exhibitions, including at MoMA PS1 (New York), the British Film Institute (London), the Musée du Louvre (Paris) and the Art Gallery of Ontario (Toronto); in 2009, he represented Canada at the 53rd Venice Biennale. Lewis's works often depict scenes of everyday life in ways that engage the theory and history of film and painting. He has studied and worked with Victor Burgin and Laura Mulvey, and is co-director and co-founder of the journal and publisher *Afterall*.

**Sara Mameni (Canadian, b. 1977)**

*Newspapers (Report on Business, Friday, May 9, 2003)*, 2003  
58.1 x 34.6 cm

*Newspapers (Savoury summer colours for your patio tableware)*, 2003  
26.0 x 26.7 cm

*Newspapers (The Globe and Mail, Friday, May 9, 2003)*, 2003  
57.9 x 34.5 cm

*Newspapers (The Globe and Mail, Tuesday, May 13, 2003)*, 2003  
58.0 x 34.6 cm

*Newspapers (The Globe and Mail, Wednesday, May 21, 2003)*, 2003  
58.0 x 34.7 cm

*Newspapers (The Province, Monday, May 26, 2003)*, 2003  
32.0 x 56.1 cm

*Newspapers (The Province, Tuesday, June 10, 2003)*, 2003  
31.9 x 56.2 cm

*Newspapers (The Vancouver Sun, Saturday, June 21, 2003)*, 2003  
33.3 x 32.0 cm

all ink, coloured pencil and graphite on paper  
Gift of the artist, 2009

Sara Mameni is an interdisciplinary artist, curator and scholar who teaches at the California Institute of the Arts. She received a BFA from Emily Carr University of Art + Design, an MA from UBC and PhD in art history from the University of California, San Diego. Art critic Robin Laurence states of the artist: “Best known for her highly detailed and realistic drawings of quotidian objects—from cash-register receipts to newspapers to gum wrappers—Mameni has married a conceptual practice of mimesis to the banal particulars of life.”

**N.E. Thing Co. (Iain Baxter&, Canadian, b. 1936; Ingrid Baxter Ovesen, Canadian, b. 1938)**

*ACT # 30—Cement Transitional Wall Along Entire Park & Tilford Co. Main Street, North Vancouver, B.C.*, 1968

*ACT # 48—Dave Buck Ford's Fluorescent Pink Canopy Structure over Cars and Trucks, Marine Drive, Near 1st Narrows Bridge, N. Vanc. B.C.*, 1968

*ACT # 102—Back of Outdoor Movie “Drive In” Screen, 60 Miles East of Toronto on Highway 401*, 1968

all gelatin silver prints, ink and foil seal on paper  
33.0 x 49.5 cm each  
Gift of the artists, 1995

The N.E. Thing Co. (NETCO) was founded in 1966 by contemporary North Vancouver artists Iain and Ingrid Baxter and was officially incorporated as a business in 1969; it operated until 1978. The company was a mock corporation mandated to produce visual art and art concepts as important commodities. Ingrid (née Ovesen) Baxter was born in Spokane, Washington, and studied at the University of Idaho, Washington State University and UBC. Her former husband, Iain Baxter&, was born in Middlesbrough, England, and studied in Idaho, Washington and Kyoto, Japan. He now teaches university in Ontario and continues to work as a solo artist. He was appointed to the Order of Canada in 2003.

NETCO was Canada's most important producer of conceptual art in the late 1960s and early 1970s, and has become a significant part of the canon of postwar Canadian art. The Baxters sought to dissolve the boundaries between art and life through interdisciplinary, collaborative activities carried out under the umbrella organization of NETCO. They proposed that “playfulness is the highest form of living,” and claimed that through their work they “up your aesthetic quality of life; we up your creativity. We celebrate the ordinary.” As a part of this celebration of the everyday, NETCO created “departments” within the company dedicated to ACTs (Aesthetically Claimed Things) and ARTs (Aesthetically Rejected Things), which kept records of Vancouver urban environments that did or did not meet NETCO's aesthetic standards. The black-and-white photographs are stamped with the company's seal and assigned numbers and titles denoting location and significance of the subject.

**Marian Penner Bancroft (Canadian, b. 1947)**

*Lost Streams of Kitsilano*, 1995  
gelatin silver print on paper and graphite on paper, copper and Plexiglas  
variable dimensions  
Gift of the artist, 2016

*Lost Streams of Kitsilano* references Vancouver's rivers and streams that were paved over to make way for urban development. In its permanent site-specific iteration, in-ground and above-ground markers are installed along the paths of four streams that once flowed through Kitsilano. The in-ground markers are inscribed with the words *LOST STREAM*, along with an indication of the cause of the stream's disappearance (e.g., “logging railway”) as well as the flora and fauna that were lost as a result (e.g., “sockeye, thimbleberry, lynx and fir”). Penner Bancroft states of her work: “What we can see has the potential to reveal that which we can't see in terms of how we can conjure up the past.”

Marian Penner Bancroft is a Vancouver-based artist, known for her work in photography, often in combination with or in relation to a range of other media. She studied at UBC, the Vancouver School of Art (now Emily Carr University of Art + Design) and Ryerson Polytechnical Institute (now Ryerson University) in Toronto; she has taught at Simon Fraser University, the Nova Scotia College of Art and Design and Emily Carr University of Art + Design, where she is professor emerita. In 2012, she was the recipient of the Audain Prize for Lifetime Achievement in the Visual Arts.

**Philippe Raphanel (Canadian, b. 1956)**

*Poisons/Phobia #15*, 1994

*Poisons/Phobia #16*, 1994

*Poisons/Phobia #17*, 1994

*Poisons/Phobia #18*, 1994

all graphite, dry pigment, colour pencil and C-print on paper  
104.3 x 67.3 cm each  
Gift of the artist, 2001

The *Poisons/Phobia* series combines drawing, photography and painting. The botanically accurate drawings of indigenous flora from British Columbia are the basis for ten large oil-on-canvas panels, each of which incorporates a laminated photographic enlargement depicting gay pride day in Vancouver. The works reference themes that reflect on nature, AIDS, violence and desire.

Philippe Raphanel is a Paris-born Vancouver artist who first came to prominence in the mid-1980s. Associated with the renewal of figurative painting at that time, Raphanel was included in the *Young Romantics* exhibition at the Vancouver Art Gallery in 1985. He teaches at Emily Carr University of Art + Design. Raphanel received a VIVA award in 1996 and was the first recipient of the Tanabe Prize for BC Painters in 2017.

**Grazia Toderi (Italian, b. 1963)**

*Random*, 2001  
C-print, edition A/P  
40.1 x 50.2 cm  
Gift of Christina M. McQuarrie, 2009

*Random* is a still from a video projection of the Teatro Massimo of Palermo, part of Grazia Toderi's exploration of the idea of theatres and the Italian historical tradition of *teatro lirico*.

Toderi lives and works in Milan and Turin, and studied at the Fine Arts Academy in Bologna. Her work has been featured in exhibitions throughout the world, including at biennials in Gwangju, Istanbul and Sydney. Her work has been included in the Venice Biennale in 1993, 1999 and 2009. In 1999, Toderi was awarded the Golden Lion for her contribution to the Italian Pavilion.

**Stephen Waddell (Canadian, b. 1968)**

*Man on a Bench*, 2007

archival pigment print on paper, edition 1/3

137.2 x 170.8 cm

Gift of the artist, 2010

Stephen Waddell's photograph depicts a man sitting alone on a bench in the mid-foreground; in the background, through a chain-link fence, people gather in an urban park. The figure is isolated, separated from the "activity" by the fence. Perhaps he is homeless and the cart of blankets and other things on the left side of the picture belong to him. He is shown in side profile so we barely read his face (or mood). Our attention is drawn not only to the man and his isolation, but also to the bench and the "island" of grass it is situated in—a place of rest and respite amid the worn dirt path. Waddell does not stage his photographs, choosing instead to seek out subjects in chance encounters. Unlike much street photography,

Waddell's work is characterized by compositional detail and careful attention to relationships of colour and art-historical precedent.

Stephen Waddell is a Vancouver-based artist known for a photographic practice that engages critically with the histories of painting as well as conceptual and documentary photography. He has exhibited widely, including in group and solo exhibitions at the Contemporary Art Gallery (Vancouver), the National Gallery of Canada (Ottawa) and the Landesmuseum Darmstadt (Germany). His work is included in the Armand Hammer Collection (Los Angeles), as well as in the collections of the Canada Council Art Bank (Ottawa) and the Vancouver Art Gallery, among many others. He received his MFA from UBC in 1994.



## Work presented at the Walter C. Koerner Library, UBC

1958 Main Mall, Vancouver, BC

**Ken Lum (Canadian, b. 1956)**

*Skateboarder*, from *World Portrait Series*, c. 1991

acrylic and silkscreen on canvas

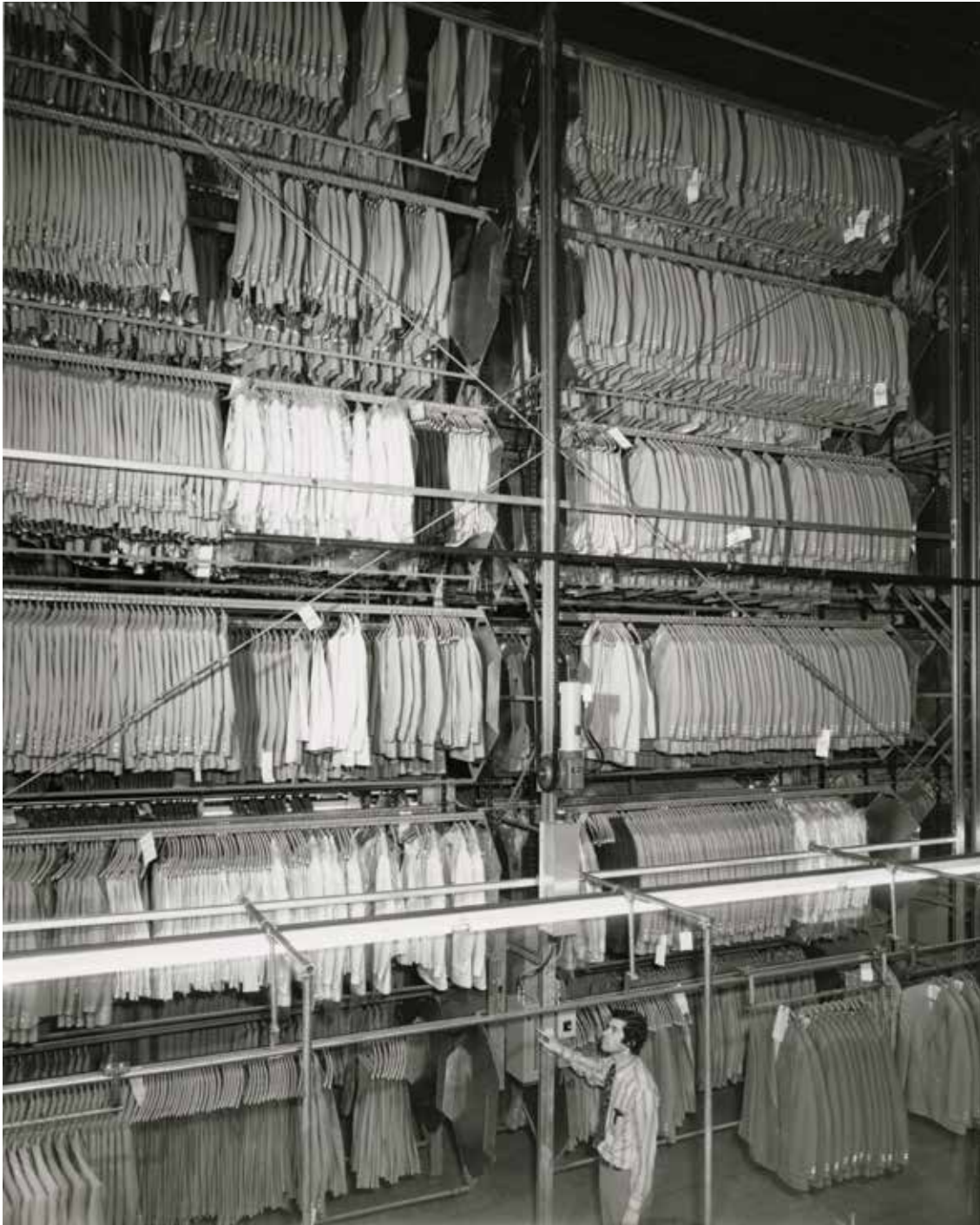
213.6 x 274.3 cm

Gift of the artist, 2011

Ken Lum writes of this 1991 group of paintings: "The series came out of my habit of just meandering through the streets. I often feel a simultaneous engagement/estrangement from my environment. I often look for patterns in social formations, not so much typologies. There is something emptying about city life, as much as I often enjoy city life. I saw these works as something to do with seeing people doing certain things such as waiting or sitting or checking their watches or looking bored or looking tired, etc. It developed out of a book I did for Imschoot, Uitgevers of Ghent, Belgium. The book is called *Speculations*. Someone with Art Metropole wrote the following about it, which I liked: 'Conceptual humanist Lum poses rhetorical questions coupled with images of modern life in a Zen-like simplicity. On each piece of crisp white paper there is a small black and white photograph of a person or persons, beside each image is a question about who they are or could be. In addition are grey squares toward the end of the book with accompanying questions that suggest a challenge to our perceptions. Ponder for one second or for one day.'"

Born in Vancouver, Ken Lum received his BSc (1980) and MFA (1985) from UBC. He currently lives and works in Philadelphia as director of the undergraduate fine arts program at the University of Pennsylvania School of Design. Known for investigations of identity, language and space that often address colonial legacies, Lum has created work in photography and installation, among other media. His work has been widely exhibited since the late 1970s, including solo exhibitions at the National Gallery of Canada (Ottawa), Witte de With (Rotterdam) and the Vancouver Art Gallery, which held a major retrospective in 2011. Lum's practice also includes writing and curating. He is founding editor of *Yishu: The Journal of Contemporary Chinese Art* and was chair of the graduate program in studio art at UBC from 2000 to 2006.





Unknown photographer, *Suit City, Buffalo*, c. 1965

## Works from the Collection of Dr. John O'Brian

### What Sticks in the Eye

John O'Brian

Cameras function as instruments for forgetting as much as for remembering. They produce images that are quickly erased or thrown away—plain-vanilla images that vanish without a trace. Few photographs stick in the eye, and what sticks in the eye for one person may not stick for another, or what sticks for one person *now* may not stick for that person *later*. I can name photographs that have left a mark on me, but I cannot say if they will continue to do so. Nor can I always explain why they hold my interest, though Roland Barthes has useful observations on the subject. I could say that what interests me is the production and reception of photographs under the changing circumstances of capital, but that would be the voice of the historian in me speaking rather than the voice of a packrat drawn to what shines. Or I could say that Susan Sontag got it right when she observed that capitalist society depends on a culture of images to provide entertainment for consumers and surveillance for state and private interests. But that would be another kind of counterfeit. It offers no satisfactory explanation why Meiji photographs, atomic images, snapshots, photo-based art and postcards should all circulate at the same time in my imagination. Is their coexistence casual or calculated, complicated or straightforward, typical or aberrant? Sometimes I come up with provisional answers to these questions, but they lack conviction. I may have some grasp on photography as an academic discipline, in part from working with students, but I am in the dark about my collecting proclivities. Or, rather, I prefer to be in the dark about them, favouring blindness over insight.

### Bagami

*No. 486*, c. 1880  
albumen print on paper  
21.7 x 27.0 cm

### Lothar Baumgarten (German, b. 1944)

*Track Structure Texas & Pacific El Paso, Bassett's Mills Ave. Railroad Yard*, 1989/2012  
gelatin silver print on paper, from *The Renaissance Society Photography Portfolio*, edition 13/30  
50.9 x 60.8 cm

### Jean-Marc Bustamante (French, b. 1952)

*Untitled*, 1980/2012  
C-print, from *The Renaissance Society Photography Portfolio*, edition 13/30  
48.0 x 60.0 cm

### Barbara Crane (American, b. 1928)

*Bus People* (from *Baxter/Travenol Laboratories mural commission*), 1975/82  
gelatin silver print on paper, from the *Landweber/Artists American Roads* portfolio, edition 6/100  
49.8 x 39.7 cm

**Willie Doherty (Irish, b. 1959)**

*Border Crossing*, 1994/2012  
C-print, from The Renaissance Society *Photography Portfolio*, edition 13/30  
50.8 x 60.8 cm

**Robert Flick (American, b. 1939)**

*East of Lancaster, along Highway 14, California*, from *Sequential Views* series, 1981/82  
gelatin silver print on paper, from the Landweber/Artists *American Roads* portfolio, edition 6/100  
40.6 x 50.5 cm

**Chris Gergley (Canadian, b. 1973)**

*Red Building*, 2000  
C-print, edition 3/3  
46.7 x 59.5 cm

**Frank Gohlke (American, b. 1942)**

*Aerial View, Tulsa, Oklahoma* (from Tulsa International Airport mural commission), 1981/82  
gelatin silver print on paper, from the Landweber/Artists *American Roads* portfolio, edition 6/100  
40.6 x 50.5 cm

**Mike Grill (Canadian, b. 1965)**

*Path over a Ridge*, 1998  
inkjet print on paper, edition 1/5  
43.0 x 56.0 cm

**Arturo Herrera (Venezuelan, b. 1959)**

*Untitled*, 1997/2012  
gelatin silver print on paper, from The Renaissance Society *Photography Portfolio*, edition 13/30  
50.4 x 60.6 cm

**Mark Klett (American, b. 1952)**

*Storm Clouds over Eastern Idaho, near Craters of the Moon*, 1980/82  
gelatin silver print on paper, from the Landweber/Artists *American Roads* portfolio, edition 6/100  
40.6 x 50.5 cm

**Li Xiaoke (Chinese, b. 1944)**

*Tibet*, c. 1990  
C-print  
17.7 x 25.2 cm

**Robert Linsley (Canadian, 1952–2017)**

*Queensborough Bridge #22*, from *100 Views of Mount Baker*, 1996  
2 C-prints  
20.2 x 25.3 cm each

**Nathan Lyons (American, 1930–2016)**

*Untitled*, 1968/82  
2 gelatin silver prints on paper from the Landweber/Artists *American Roads* portfolio, edition 6/100  
12.7 x 20.3 cm each

**NASA**

*Gemini* spacecraft landing, 1966  
C-print  
20.5 x 25.2 cm

**Tod Papageorge (American, b. 1940)**

*Burbank, California*, 1973/82  
gelatin silver print on paper, from the Landweber/Artists *American Roads* portfolio, edition 6/100  
40.6 x 50.5 cm

**Mark Ruwedel (Canadian, b. 1954)**

*Untitled*, from *We All Loved Ruscha (15 Apts.)* series, 2012  
gelatin silver print on paper  
12.7 x 12.5 cm

**Robert Smithson (American, 1938–1973)**

*Torn photograph from the second stop (rubble). Second mountain of 6 stops on a section*, 1970  
C-print  
55.9 x 55.6 cm

**Ichida Sota (Japanese, 1843–1896)**

*Sumiyoshi-gawa Tunnel, Osaka + Kobe Railway*, 1874  
albumen print on paper  
23.9 x 28.8 cm

**Thomas Struth (German, b. 1954)**

*West Erie Street*, 1990/2012  
gelatin silver print on paper, from The Renaissance Society *Photography Portfolio*, edition 13/30  
50.9 x 60.6 cm

**Frederick W. Sutton (English, 1832–1883)**

*Curio peddler, Osaka*, 1867–70  
albumen print on paper  
15.2 x 20.9 cm

*New Nagasaki, Japan*, 1867–70  
albumen print on paper  
16.2 x 20.7 cm

**Hiromitsu Toyosaki (Japanese, b. 1948)**

*Leave home from Bikini*, 1978  
gelatin silver print on paper  
27.8 x 35.5 cm

*Roxby Downs, Australia*, 1983  
gelatin silver print on paper  
27.8 x 35.5 cm

**Ian Wallace (Canadian, b. 1943)**

*First Study for The Idea of the University VI (Searching the Library Listings)*, 1990  
C-print, acrylic, ink and collage on paper  
12.7 x 12.7 cm

**Robert A. Widdicombe (American, b. 1949)**

*Cadillac Ranch, Amarillo, Texas*, 1979/82  
C-print, from the Landweber/Artists *American Roads* portfolio, edition 6/100  
50.6 x 40.6 cm

**Unknown photographer**

*Motomachi Street of Kobe*, c. 1870–80  
hand-tinted albumen print on paper  
20.8 x 27.0 cm*Little Canada*, c. 1960  
gelatin silver print on paper  
9.3 x 12.0 cm

*Theatre Street, Yokohama*, c. 1870–80  
hand-tinted albumen print on paper  
20.2 x 256.5 cm

*Fire Department, Japan*, 1902  
albumen print on paper  
12.4 x 9.3 cm

W.B. Edwards, publisher  
*Church Tower Blast: Ste. Anne de Beaupré, Quebec*, 1922  
gelatin silver print on paper  
7.8 x 12.4 cm

*Untitled*, c. 1930s  
gelatin silver print on paper  
12.8 x 9.0 cm

*Track Surveillance*, c. 1940  
gelatin silver print on paper  
28.0 x 35.2 cm

*Grand Forks*, c. 1950  
gelatin silver print on paper  
10.0 x 14.8 cm

*Untitled*, c. 1955  
gelatin silver print on paper  
12.1 x 9.5 cm

*Little Canada*, c. 1960  
gelatin silver print on paper  
9.3 x 12.0 cm

*Calcutta Burdwan Roja Bazar: Air France*, c. 1965  
gelatin silver print on paper  
19.0 x 18.0 cm

*Suit City, Buffalo*, c. 1965  
gelatin silver print on paper  
25.3 x 20.6 cm

*Victoria*, c. 1967  
gelatin silver print on paper  
20.3 x 25.2 cm

*Untitled*, c. 1970  
gelatin silver print on paper  
20.3 x 25.2 cm



## Works from the Research Archive of Dr. Marcia Crosby



The following works represent a selection of images from Marcia Crosby's research archive that focus on Indigenous presence in the urban spaces of British Columbia, with annotations provided by Crosby. The images in the exhibition are digital reproductions of original photographs and negatives from the City of Vancouver Archives and the Vancouver Public Library.

### James Crookall (Canadian, 1887–1960)

"St. Paul's Church and other buildings at The Mission," c. 1918

gelatin silver print on paper

25.0 x 36.0 cm

City of Vancouver Archives, AM640-S1-: CVA 260-1131.04

Whereas most postcards and photographs of this community that circulated at the turn of the twentieth century were of a pristine, missionized "Indian village" on the northern foreshore of Burrard Inlet, this image of Eslhá7an foregrounds the beach and what may be two gillnet fishing vessels (double-enders), which reference the deep history of Indigenous economies, and underlines the almost complete loss of commercial fishing on the Northwest Coast by the late 1980s.

"Crowds watching planes in flight at airshow," c. 1930

nitrate negative

35 mm

City of Vancouver Archives, AM640-S1-: CVA 260-188

Although this particular image is dated to 1930, I see the crowds for the airshow in relation to the 1936 photograph by Crookall in this exhibition (below). The image of the Coast Salish men in their regalia are named in terms of their particular First Nation: Musqueam, Tsawwassen (Ladner),

Eslhá7an (Ustlawn)—not the United Airlines plane behind them. Three of these men (Jimmy Jimmy, Splahk-tum and Stanley Joseph) can be identified in one of the 1936 images.

"Spectators at airshow," c. 1936

nitrate negative

35 mm

City of Vancouver Archives, AM640-S1-: CVA 260-471

"Model of the Lions Gate Bridge on float in the Vancouver Golden Jubilee parade," c. 1936

nitrate negative

35 mm

City of Vancouver Archives, AM640-S1-: CVA 260-490

The cities on the northern and southern foreshores of Burrard Inlet celebrated the completion of the bridge in May 1938 because it represented modernization and "progress." During the time it took to construct the bridge, the Skwxwu'7mesh community of Xwemelch'stn (Capilano Indian Reserve No. 5) directly below it came into public view in terms of a modernity defined by place and time (Harootunian). As place, it signifies as an "undeveloped" space; temporally, the "Indians" themselves and Indian Reserve No. 5 register as premodern, through their lack of democratic access to modernization via capital economies.

**Karl Haspel (Canadian, 1888–1971)**

“A Chinese parade,” c. 1937  
gelatin silver print on paper  
City of Vancouver Archives, AM1663-: CVA 300-203

As became evident to me in my research of city parades, Chinese communities funded rich productions of their particular forms of this cultural practice. This was true of most national groups who were free to publicly perform their cultural ways of life—but far less so for First Nations participants, who were subjugated by government laws and religion.

**Major James Skitt Matthews (Canadian, 1878–1970)**

“A parade in the 700 block of Granville Street,” 1914  
gelatin silver print on paper  
11.0 x 15.0 cm  
City of Vancouver Archives, AM54-S4-2-: CVA 371-914

There have been a number of “white” people who have pretended to be Indian chiefs. Their performance of “the Indian”—as an ambivalent marker—here represents the Northwest Coast as a region, one that extends across the mutable US/Canada border of colonial capitalism.

“A First Nations float in the Diamond Jubilee parade,” 1946  
gelatin silver print on paper  
19.0 x 24.0 cm  
City of Vancouver Archives, AM54-S4-2-: CVA 371-34

Although the Skwxwu’7mesh individuals seen on this float had long participated in public cultural performance and production, their historical engagement with art practices, news media and entrepreneurial endeavours during the interwar years began to change in 1942. That year, northern and southern First Nations joined together under the Native Brotherhood of BC, as the largest representative organization of First Nations on the coast. Significantly, this float of First Nations includes Coast Salish and Kwakwaka’wakw representatives (as well as non-First Nations people dressed in regalia).

“The Narvaez Pageant at Ambleside Park,” 1941  
gelatin silver print on paper  
16.0 x 21.0 cm  
City of Vancouver Archives, AM54-S4-: Port P615.1

“Young First Nations women in costume for the Narvaez Pageant at Ambleside Park,” 1941  
gelatin silver print on paper

16.0 x 21.0 cm  
City of Vancouver Archives, AM54-S4-: Port P615.2

The Narvaez Pageant was a celebration of the meeting between the Skwxwu’7mesh and Spanish explorer José María Narváez, who came to the north shore of Burrard Inlet in 1791, a year before George Vancouver arrived.

“Actors in costume for the Narvaez Pageant at Ambleside Park,” 1941  
gelatin silver print on paper  
16.0 x 21.0 cm  
City of Vancouver Archives, AM54-S4-: Port P617.1

Although the city of Vancouver archivist Major Matthews fiercely debated Skwxwu’7mesh leader Andrew Paull’s claim that “Chief George Capilano” had met Captain Cook in 1782 in Burrard Inlet, Paull never retracted that history, nor the account of Skwxwu’7mesh meeting with Captain Vancouver in 1892. In fact, the role Andrew Paull plays in the meeting between Capilano and Narváez, albeit in a “Hollywood Indian” costume, underlined his legal position on the history of European explorers.

“Harry Hooper in his sightseeing car in front of the Hollow Tree,” c. 1906  
gelatin silver print on paper  
12.0 x 17.0 cm  
City of Vancouver Archives, AM54-S4-: Trans P35

Tours through Stanley Park on sightseeing buses included the obligatory photograph in front of the hollow tree trunk, and later paralleled guided tours of Capilano Canyon by Skwxwu’7mesh leader Chief Mathias Joe (Capilano Indian Reserve No. 5).

**William Notman (Canadian, 1826–1891)**

“Indian women and children,” 1901  
gelatin silver print on paper  
Vancouver Public Library 1869

As is the case with many photographs of Indigenous<sup>1</sup> peoples in public spaces, the women and children who have travelled to the city as audiences for large events themselves represent a significant part of the city’s theatrical terrain—as spectacle.

1. Those whose histories are linked to the lands in which they and/or their families and ancestors were born, before colonization.

**Pacific National Exhibition and the Vancouver Exhibition Association**

“North Vancouver District float of Capilano and Lynn Canyon suspension bridges in PNE opening day parade,” 1947  
gelatin silver print on paper  
City of Vancouver Archives, AM281-S8-: CVA 180-1360

Notably, there are no people on this float, which is incongruous with the histories of the roles that the Skwxwu’7mesh played in producing tourism, in particular for Capilano Canyon. In fact, there is no representation of the canyons amid the cedar boughs that cover the float. Ironically, most of the cedars had been stripped from the mountains by logging companies that used the canyon to port the timber to the inlet, after which the canyons were turned into tourist sites.

“British Columbia Indian Homemakers’ Association display at PNE International Bazaar,” 1971  
gelatin silver print on paper  
City of Vancouver Archives, AM281-S8-: CVA 180-6851

“Union of BC Indian Chiefs and BC Association of Non-Status Indians display,” 1971  
gelatin silver print on paper  
City of Vancouver Archives, AM281-S8-: CVA 180-6875

The Union of British Columbia Indian Chiefs and the Homemakers’ Association are just two of many First Nations organizations that emerged across Canada after World War II. Although each organization developed in relation to its own locale and region, both remain concerned with national and nation-building issues.

**Stuart Thomson (Canadian, 1878–1970)**

“Coronation Day parade on Granville Street,” 1911  
gelatin silver print on paper  
City of Vancouver Archives, AM1535-: CVA 99-159

The Kootenays’ participation in the PNE parade comes one year after it was made illegal to pursue a land claim in the province; within this context, their participation here can be seen as a presence that the government sought to erase.

**Stanley Triggs (Canadian, b. 1928)**

“Salish canoe races in North Vancouver,” 1962  
gelatin silver print on paper  
Vancouver Public Library 85804B

“Salish canoe races in North Vancouver,” 1962  
gelatin silver print on paper  
Vancouver Public Library 85808

“Salish canoe races in North Vancouver,” 1962  
gelatin silver print on paper  
Vancouver Public Library 85811I

A long history of cultural production for diverse publics by the Coast Salish are represented in these photographs: a circus in front of St. Paul’s Church at Eslhá7an, diverse audiences on the beach in front of the church and Coast Salish canoe pullers on the water. Although the circus was a newer addition to entertainment productions in the communities of Eslhá7an and Xwemelch’stn, Coast Salish canoe racing for Indigenous and non-Indigenous publics dates back to the late nineteenth century in a number of places on the southern Northwest Coast.

**Vancouver Golden Jubilee Society, Women’s Division**

“Western Canada annual airshow, Vancouver Airport,” 1936  
gelatin silver print on paper  
City of Vancouver Archives, AM177-F01-: CVA 612-171

“Qoitchetahl (Andrew Paul), North Vancouver Indian Reserve, delivers address,” 1936  
gelatin silver print on paper  
City of Vancouver Archives, AM177-F01-: CVA 612-230

“Qoitchetahl (Andrew Paul), North Vancouver Indian Reserve, delivers address,” 1936  
gelatin silver print on paper  
City of Vancouver Archives, AM177-F01-: CVA 612-232

Here members of the society are gathered on a PA bandstand, with Skwxwu’7mesh leader Andrew Paull. Paull was a well-known radio announcer, newspaper editor, organizer for local sports tournaments (“North Shore Indians Lacrosse” team in the 1930s, baseball and the Buckskin Boxing club) and musician. He was especially involved in organizing these forms of entertainment between 1927 and 1942—after which he returned to law and politics.







MORRIS AND HELEN **BELKIN ART GALLERY**  
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