

Since it's inception well over ten years ago, Third Space Gallery has never stopped evolving. Not in a successive way, striving to eventually reach a state of completion or conclusion but rather ever-changing with the community that surrounds it and contributes to it. After all, without the community (those of you reading this) the gallery simply would not exist.

Over the years the gallery has had several faces and homes, but there is one aspect that has remained constant; that Third Space is a platform for bringing original, contemporary artwork to Saint John and to the people that live here. It creates a space, many spaces in fact, for national and international artists to come to our city as well as for local artists to present their work in a professional setting.

THIRD SHIFT is a culmination of our gallery's mandate and our desire to truly engage with the elusive 'broader public' that so many cultural organizations aim to reach. We want everyone to feel like they can interact with contemporary art. You don't have to 'get it', you only have to allow yourself to experience it. And that is what **THIRD SHIFT** aims to do, create an experience for our community. We hope you will have the opportunity to not only experience the event and the projects within it but also to experience the city of Saint John in a new way. If you are new to Third Space or contemporary art in general, we hope that **THIRD SHIFT** will be a welcoming introduction for you and that we will see you at some of our future programming events. And if you have been following us for a while, we are so grateful for your support that has allowed us to put this event together so that even more people can experience contemporary art together. Thanks for being part of the **SHIFT**.

Christiana Myers

President of the Board
Third Space Gallery

AN INTERVIEW WITH:

JEFF MCLENNAN ///

What inspired you initially to start taking photos? Were there any specific photographers that you liked? And what did you see in their work?

I was attracted to the idea of capturing what my eye naturally gravitated towards. Before I ever owned a camera I would often see things while walking around Saint John and I would say to myself, 'That would make a great photograph.' Five or six years ago I received a bonus at work and immediately bought my first Digital DSLR - it's a Nikon D3000, very entry level. I like it, though I really enjoy keeping the act of photo taking as untechnical as possible. I guess I'm a bit of a minimalist when it comes to lenses and editing. Mark Hemming's is an exceptionally gifted local photographer and friend, he teaches the art of taking photographs with a smart phone and that opened another avenue of discovery for me. With photography I feel you really are looking at another person's perspective on the world and I like keeping that transaction as simple as possible.

Do you feel that the photos you take have a transformative power on the way you view this city?

Yes, I've come to appreciate even more that Saint John is a city with amazing opportunities to capture something magical. There is so much history here, layers upon layers. I'm interested in shooting the often overlooked nooks and crannies - the rust, the years and years of textures from posting posters on a wall, the gothic architecture, and the unique streets. They give our city a pulse.

Do you feel there are any themes that run throughout your work?

I love the urban grit of a city, the peeled paint, the rust, the gnarled roots of a tree - to me these things are authentic and I love to capture them.

Do you hope to accomplish anything for your viewers? A different way of approaching landmarks?

If people enjoy my images and develop a new appreciation for the subject matter, then that is all I could ever ask for. I am attracted to photographing familiar places in the city at different angles, so that people maybe have to take a couple of moments to recognize them.

Do you have a theme in mind when you're shooting?

I find my favourite photographs are taken when there are no boundaries set.

Was choosing Instagram as a platform for your photos a conscious choice?

I wanted to challenge myself to post an original photograph each day for a whole year. So, it was a conscious choice to do that - I'm glad I did it too, because you can see a bit a trajectory in style and subject matter. Reviewing those photographs will allow me to hone my art going forward and not repeat myself.

What keeps photography exciting for you?

The moment I look through the viewfinder and see something that... just clicks.



Check out Jeff McLennan's Photo collection: [instagram.com/mclennan_photos/](https://www.instagram.com/mclennan_photos/)

AN INTERVIEW WITH:

D. Schümdde and Kim Burgas /// **BORDERLESS**

I think your project fits in so well with what **THIRD SHIFT** is about. What initially prompted you to submit to **THIRD SHIFT**?

We're always looking for opportunities to present "Borderless" in ways that fits in line with the work's thesis and builds upon the piece. **THIRD SHIFT** happens after dark, and is in public space, which is a natural fit for our project. The gallery's desire to re-imagine areas throughout Saint John felt perfect for *Borderless*, a piece that aims to highlight overlooked aspects of our everyday navigation of space and one another.

It's also important for us to visit the location during the exhibition. We gain quite a bit from seeing how people react, what works, and what is failing to communicate.

Borderless is a long term project. How did this project come into being? What were your initial thoughts? What was the inspiration behind this project?

We initially came together because of our shared interest of movement and

how it can be explored and extended through the use of motion pictures. By mixing dance and visually obtuse cinematic techniques, we started working on ways to make familiar everyday movements somehow startling once again.

It has been a long project over many iterations. Although the materials and technology changes were significant, no consideration was as important as defining the language of movement. Specifically, we developed ways to coax each performer's most natural form of self-expression without dictating choreography from the top down.

How do you think your project is relevant in a social sense? What do you hope to accomplish with your audience?

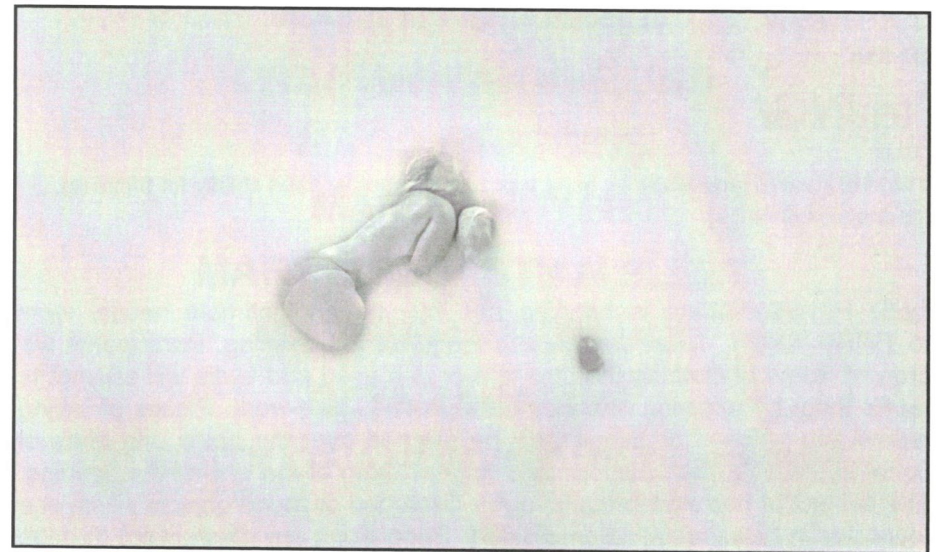
The project ponders the complexity behind our navigation of everyday spaces.

The audience which experiences *Borderless* in a darkened space is not far removed from the experience of the video-taped performers themselves: the navigation of the installation, the room, and one another is no longer trivial.

In other words, the familiar is now unfamiliar and we are confronted by what we take for granted in the present moment.

I get the sense that this project is going to be eerie, or, "freaky", for lack of a better word. Can you think of some memorable reactions from your audiences?

Borderless isn't traditionally beautiful, nor is it sensationally ugly, but many have found it to be engaging and evocative. Some have found it to be meditative while others have told us it's "creepy." This is probably due to the fact that it doesn't make a sweeping claim about how the world should be, but asks the audience to experience it as it is, in the present tense.



Learn more about D. Schumdde's and Kim Burgas' *Borderless*:
beyondthefra.me/borderless.html#

THIRD SHIFT wants Your Secrets and Your Clothes ///

se·cret

'sēkrit/

Adjective

noun

something that is kept or meant to be kept unknown or unseen by others.

Kate MacDonald, Vancouver based multi-media artist is traveling from her coast to ours, in search of your secrets. Whether you've been harboring a long time secret crush, or have participated in unsolicited behavior, Kate wants to incorporate all locally collected secrets into this year's **THIRD SHIFT** exhibition. Secrets must remain anonymous and as PG as possible. So what's in it for you, dearest Secret Holders? Well, Kate explains: "Confessors not only enjoy the relief that accompanies unburdening themselves of deeply held secrets, but often discover community support that either validates and/or reconciles their feelings". Cathartic and artistic? Yes, please. Send your submissions to bit.ly/Confess2016 (the C must be capitalized), and start releasing those buried away treasures!

tat·ting

'tatiNG/

noun

a kind of knotted lace made by hand with a small shuttle, used chiefly for trimming.
the process of tatting.

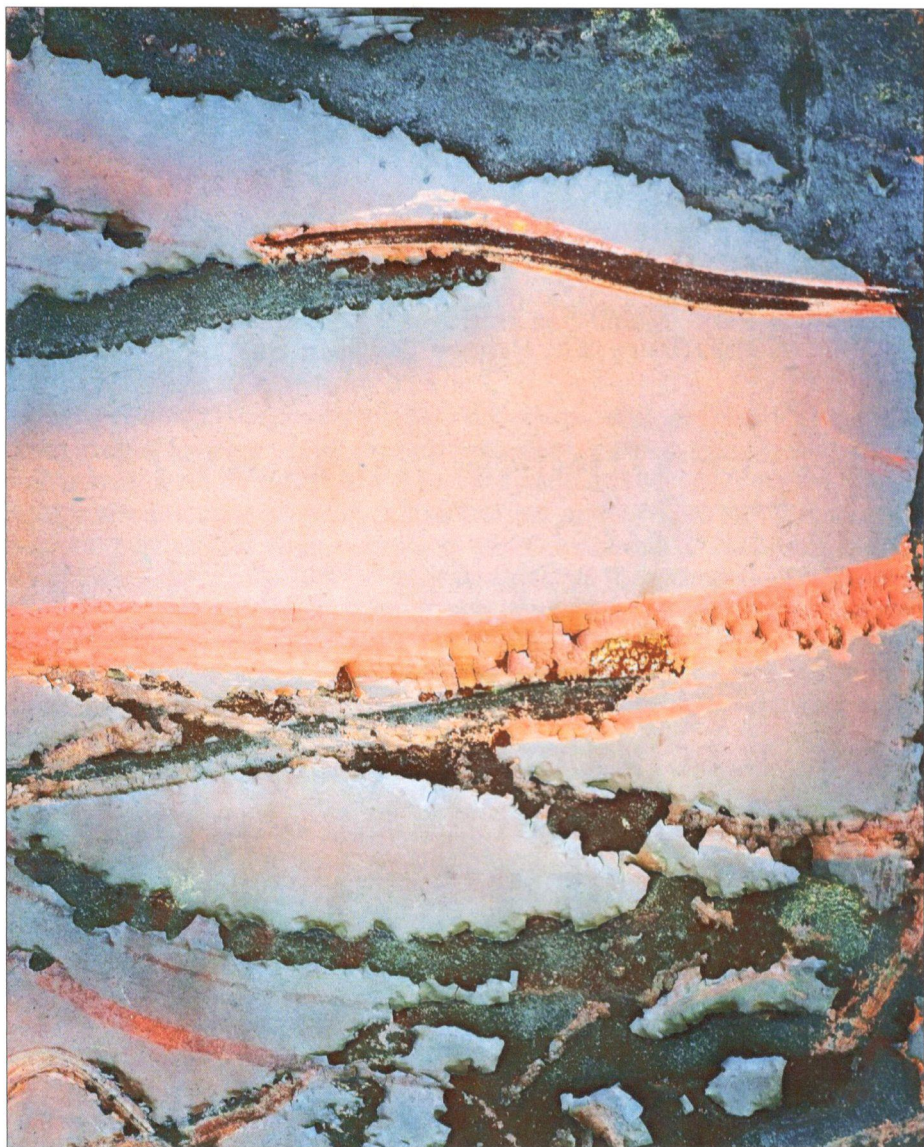
Lydia Haywood-Munn is bringing her intricate and intimate needle work to **THIRD SHIFT**. Tatter will run the length of the evening. Participants will drop off items of clothing that are torn or damaged and Lydia will attempt to repair them by applying this method of knotted lace-work. Pieces of tatting resembling patches or badges will be stitched over the holes and tears of donated clothing, their owners returning for them at the end of the evening. The subject of her work often involves discarded or found objects which she replicates in highly detailed embroidery. Bring along any clean, worn through clothing or garments that you can't bring yourself to throw away. Lydia will simultaneously mend and create for your keeping.

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12 Simultaneous Public Art Installations
Friday, Aug. 19, 7 pm-12 am
Germain st., Grannan Ln.,
Canterbury St., Prince William St.

FEATURING WORK BY:

ACRE ARCHITECTS
BECK & COLLIN STAFFORD
D. SCHMÜDDE & KIM BURGAS
GEOF RAMSAY & KALE HARPER
KATE MACDONALD
LYDIA HAYWOOD-MUNN
MAGGIE HIGGINS
MARCIA HUYER
MARY & SEBASTIAN FLEET
MARYSE ARSENAULT
OLYA ZARAPINA
SOCIETY OF ANONYMOUS DRAWERS



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CONNECT ///

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