

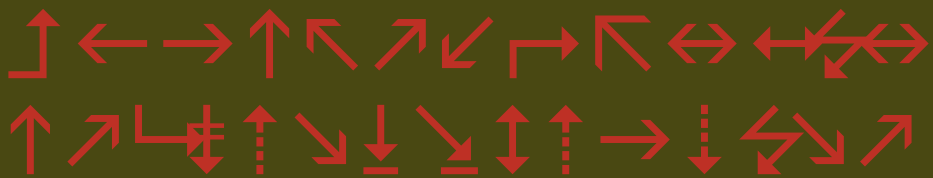
IN THE PUBLIC

THE ART OF ENGAGEMENT

A 4 Day conference on publicly engaged art practices

Oct. 10-13th 2007

www.grunt.bc.ca/engage



Online Discussion:
www.islandsinstitute.com/artofengagement

IN THE PUBLIC

THE ART OF ENGAGEMENT

October 10, 11, 12, 13, 2007

*presented by grunt gallery in partnership with the
Roundhouse Community Arts and Recreation Centre*

Emily Carr Institute of Art and Design,
Intersections Digital Studios [IDS] (2nd floor entrance),
1399 Johnston Street, **Granville Island**

Welcome to the Live in Public: The Art of Engagement Conference.

This four day conference looks at artists working in the public realm and engaging communities within their art practices. Community Public Art, Interventions, Relational Art and Art–Engaged Activism are among the practices we will be exploring. We will look at the history of these practices from across Canada over the past 30 years, how they have evolved and new developments and strategies.

The emphasis is on an artists' definition of these practices, where the different practices intersect, and how they diverge in intention and focus.

Committee Members

Glenn Alteen
Paula Jardine
Vanessa Richards
Carrie Campbell
Daina Warren

Advisory Committee

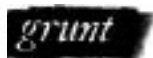
Pam Hall
jil p. weaving
David Khang
Elizabeth Kidd

Program Coordinator

Pat Beaton

Conference Coordinator

Tania Willard



IN THE PUBLIC

THE ART OF ENGAGEMENT

Welcome,

On behalf of organizers Pat Beaton and Tania Willard and the Conference Committee, I would like to thank you all for coming to this conference. All conferences are a journey that gets defined in a process and reaches an end. This one has been a longer than usual process and we have had to deal with some major challenges along the way. We have been very lucky here however and have received a lot of support from a host of different sources.

This conference came out of deep feeling that within community based practices, relational practice and intervention we needed to bring together artists who had worked extensively within the practices to define just what the playing field looked like. Funders, curators and programmers had dealt with the practices in a host of different ways and we felt that artists needed a voice within this dialogue. Also, many of these practices had developed out of local conditions and often had a decided local and community mandate and as such much of them never reached beyond the borders of the regions that produced them.

We wanted to bring these artists together— to meet, to talk, and to dialogue about what we do, and finally to celebrate the spectacular work that has been done within this sphere. It has been a long journey but suddenly and finally we are all here together.

To begin with we would be remiss without thanking the Conference Committee itself. This dedicated and diverse body of people has been amazing at giving freely of its time and ideas over the last 18 months, and we appreciate their dedication and their spark. Next, Pat Beaton has worked on this program since the spring of 2006, researching the artists and providing the committee with the facts and figures they needed to do their work. As well, a big hand to Mary Ann Anderson who led the fundraising section of this project and made time to write the host of grants needed to pull this off. Finally, here is to Tania Willard who stepped in at

the last minute and organized the conference logistics against incredible odds.

Next, I would like to thank the organizing spaces: The Roundhouse for saying yes from the very beginning and although they aren't here now we know it is not because they didn't want to be; the grunt board and staff for their legwork and back up to make this happen; ECIAD who stepped in and saved us at the last minute; and the Vancouver Art Gallery, who bent over backwards to help us when the chips were down. The support of these last two large organizations is amazing and we are truly thankful.

We also would like to thank all those who joined in the early discussions and planning for the conference at the *Tea Parties*. A special thank you to Caffyn Kelly and the Islands Institute for all their input and work on the online tea party.

Finally, the funders. The British Columbia Arts Council through their Arts Based Community Development Program supported us in the year leading up to the conference and again this year. Their early and wholehearted support has been an important impetus that allowed this to happen. Next, the Inter-Arts Section of Canada Council through the Roundhouse Community Centre as an important pillar in this process. The Spirit of British Columbia also provided support.

The publication that will come after this conference has been supported by the Vancouver Foundation, The Visual Arts Section of Canada Council through the Artists and Community Collaboration Program, and the Hamber Foundation. Thanks to all these funders who made this event possible.

Thank you as well for coming. Let the celebration begin.

Glenn Alteen, grunt gallery

The conference and upcoming publication is generously supported by the BC Arts Council Arts Based Community Development Program, Spirit of BC, The Canada Council Inter-Arts Program, The Vancouver Foundation, The Hamber Foundation and the Visual Arts Section of Canada Council through the Artist Community Collaboration Fund.

Program

Wednesday October 10

- 7 – 10:30** Evening reception at Emily Carr Institute of Art and Design. Granville Island, public invited
- Honouring of Coast Salish territory – Cease Wyss
- Keynote presentation, **Laurie McGauley**
Followed by a mix and mingle

Thursday October 11

- 9 am** Registration begins
- 10 am** Presentation – **Commonweal**
- 10:45 am – 1:00 pm** Panel 1 – Roles
Moderator– **jil p. weaving**
- Panelists**
M. Simon Levin
Cheryl L'Hirondelle
Melanie Fernandez
Ingrid Mayrhofer
- 1:00 pm – 2:00 pm** Lunch Break – Tea / Social room open
- 2:30 – 3:00** Presentation – **Hans Winkler**
- 3:10 – 5:15** Panel 2 – Expectations
Moderator – **Paula Jardine**
- Panelists**
Devora Neumark
Geoff McMurchy
Cathy Stubington
Guinevere Pencarrick
- 7pm** **THE PERFORMED OBJECT:
AGAINST A PATHETIC FALLACY**
An exhibition presented by LIVE
(performance art biennial),
Curated by Todd A. Davis
Helen Pitt Gallery, 148 Alexander Street

Friday October 12

9 am	Registration
10:00am – 5:00 pm	Open Space, facilitated by Chris Corrigan
10:00 – 11:00	Introduction and Agenda Setting
11:00 – 12:30	First Breakout Session
12:30 – 1:30	Lunch Break Tea/social room open Pirate radio call-in show
2:00 – 3:15	Second Breakout Session
3:15 – 4:30	Third Breakout Session
4:30 – 5 :00	Harvest / Sharing
7pm	Edgar Heap of Birds opening grunt gallery 116– 350 East 2nd Ave.

Saturday October 13

9 am	Registration
10:00	Presentation by ATSA
10:45 – 1:00	Panel 3 – Risks Moderator – Vanessa Richards
	Panelists Pam Hall Ruth Howard Robin Brass Sara Kendall
1:00 – 2:00	Lunch Break Tea/ Social room open This will be an informal gathering and conversation space at the conference.
2:30 – 3:05	Presentation by Bitter Melon – Jeremy Liu
3:10 – 5:15	Panel 4 – Breakthroughs Moderator Glenn Alteen
	Panelists Darren O'Donnell Valerie Salez Kamala Todd Iwan Wijono
5:15 – 5:35	Closing Remarks
Saturday Evening	LIVE (performance biennale) Gala Cabaret Party Pat's Pub 403 East Hastings Street

Follow-up Conference Events:

Sunday October 14

Breakfast In the Cemetery – Paula Jardine, Artist in Residence and Marina Szijarto
Mountain View Cemetery, details TBA

2:00 to 8:00 pm **Art and Political Engagement Symposium**
Free, Gallery Gachet 88 Cordova St.
Kalayaan Centre, 451 Powell St.

Sunday evening **ATSA** – presentation in Downtown Eastside
Etat d'Urgence/State of Emergency
Location TBA.

Panelist Biographies

Keynote address: **Laurie McGauley**

Wednesday October 10



Laurie McGauley has spent most of her life gathering people together to create art, dialogue, dissent and mischief. Over the years, she has been the lead or co-founder of many initiatives, such as Sticks and Stones Theatre and Poetic Justice Theatre; ten years ago, she founded Myths and Mirrors Community Arts in Sudbury, Ontario. Thousands of Northern residents have participated in her multi-media projects, exploring themes of oppression, possibility, and hope. McGauley is a Professor

of Women's Studies at Laurentian University, and is currently developing community art curricula and courses for Laurentian's BFA program. In 2006, she completed an external review of the Canada Council for the Arts' Artist and Community Collaboration Program, producing a report titled *Imagine*. In the same year she completed her thesis, *Utopian Longings: Romanticism, Subversion and Democracy in Community Arts*. McGauley is particularly interested in the utopian function of community arts—the creation of spaces where our dreams for beauty and justice still matter.

Thursday October 11

Presentation – Commonweal

Common Weal Community Arts brings communities and professional artists together to inspire ideas for social change through art. By linking artists with communities in collaborative art projects, Common Weal empowers people—and their communities—to tell their stories in their own voices.

Presentation by Judy McNaughton and Elwood Jimmy. **Website:**
www.commonweal-arts.com



Judy McNaughton is a ceramic artist from Weyburn, Saskatchewan. She holds a Bachelor of Fine Arts Degree from the University of Regina with a major in ceramics and a minor in sculpture, and studied under the instruction of Jack Sures and Vic Cicanski. Since graduating in 1994, she has continued her education through a series of formal mentorships. Her studio practice as a ceramic artist includes gallery installations as well as site-

specific and community-based ceramic murals. Since 1999 she has participated in residencies in BC and Saskatchewan.

Panel 1 – Roles

Moderator– jil p. weaving

What are the different roles artists employ working in community practices and engaging non art audiences? These roles have historically encompassed areas such as community development, public interventions, activism, relational art and the artistic process as social evolution.

What is the history of the practice and how have artists roles evolved and how is it changing at this time? What have we learned from this history? How are current practices informed by these histories?



M. Simon Levin has been creating site-based systems that explore the esthetics of engagement using a variety of designed forms and tools for the past 20 years. Using remote sensing, locative and tactical media, these relational projects investigate the often-blurred boundaries between the private and the public, resulting in poetic interventions into space and place. By fostering critical analysis in cultural workers and participants, he ultimately exposes how

public space operates and for whom. His teaching and interdisciplinary art practice have led him to create and collaborate on numerous art projects for public and private spaces in Canada, USA, Mexico and Australia.



Cheryl L'hirondelle (aka Waynohtêw, Cheryl Koprek) is an Alberta-born, Vancouver-based, halfbreed (Metis/Cree-non status/treaty, French, German, Polish) multi/interdisciplinary artist. She has created, performed, collaborated and presented work in a variety of artistic disciplines: performance art, music, theatre, storytelling, installation art, video and new media. She has also worked as an arts programmer, cultural strategist/

activist, arts consultant, facilitator/coordinator, administrator, assessor, workshop and sessional instructor and director/producer. Her practice is an investigation of the intersection of Cree worldview (nêhiyawin) and the inter/multidisciplinarity of creative expression inherent in other indigenous, world, and youth cultures. As part of this investigation, L'Hirondelle develops performative physical endurances, infiltrations and interventions, site-specific installations, interactive net-art projects [www.ndnrkey.net] and keeps singing, making rhythm, dancing, and telling stories whenever and where ever she can. Cheryl was recently appointed as an Associate Researcher with SmartLab, London, UK.



Melanie Fernandez is currently Director of Community and Education Programmes at Harbourfront Centre and Artistic Director of the summer festival season. During her tenure, many new program initiatives such as the city-wide Planet IndigenUs (an international exploration of contemporary aboriginal arts), Culture Shock: Voices of an Emerging Generation Youth Arts Festival, Leaning for Living, and many others have been launched. For six years she worked as Community Arts Officer at the Ontario Arts Council. During this time, Fernandez

led a comprehensive policy review of community arts in the province that resulted in new definitions, directions and programs. Following this position, she was Head of Education at the Art Gallery of Ontario. In addition, she currently teaches a course in community arts at the Ontario College of Art and Design and has written extensively in the areas of cultural diversity and cultural production, aboriginal cultural production, and community arts. Melanie has served on numerous boards and advisory committees for numerous organizations including Cultural Pluralism in the Arts (University of Toronto), Community Arts Ontario, A Space Gallery, Art Starts Neighbourhood Cultural Centre, the Canadian Commission of UNESCO, and Canada Council for the Arts Racial Equity Committee.



Ingrid Mayrhofer is a visual artist, curator and community arts practitioner. Her practice addresses issues of social justice through personal imagery and collective experience. After completing her BFA at York University, she taught drawing in Nicaragua as part of her MA fieldwork, spending much of the 1980s working in Central America and with solidarity groups in Toronto. In 1989 she joined the Red Tree artists' collective, a group that bases its artistic vision on the idea that community art and cross-cultural collaboration evolve from human rights

activism and popular education. In the 90s Mayrhofer was Program Director at A Space Gallery where she initiated CAB 2000, the first Toronto-wide community arts festival. As Assistant Curator at the McMaster Museum of Art (2003–2006), she introduced Hamilton audiences to renowned Canadian and international artists, and initiated participatory arts education projects and community curatorial collaborations at the university museum. Independent curatorial interests include new practices, collaborations, and international exchanges.

Presentation – Hans Winkler



Hans Winkler is based in Berlin. Since 1982 exhibitions, actions and public art projects include, 1988 – 2000 p.t.t.red (paint the town red) . Selected exhibitions: 1997: “treffpunkt niemandsland”, Brennerpass, exhibition and the “hermitage library”; 2001: Pierogi Gallery New York; 2002: curator of “fest kunst” exhibition together with Marion Piffer–Damiani, Brixen, Italy, 2004: “legal/illegal”, curator of the exhibition together with Helen Adkins and Kai Bauer, NGBK, Berlin. Exhibitions

in 2005: Künstler/Archiv, Akademie der Künste, Berlin; Focus: Istanbul, Martin Gropius Bau Berlin; Nova Library, grunt gallery, Live Biennial of Performance Art, Vancouver; Last Exit 44, Intervention, Berlin 2007; Ezra Pound’s Cage, Nuova Icona, Venice. Visiting artist/professor at San Francisco Art Institute (SFAI) since 1999. **Website: www.hswinkler.de**

Panel 2 – Expectations

Moderator – Paula Jardine

This panel will look at the expectations that are brought to and develop from participatory engagement in creative processes between artists and communities. What are the expectations of the artist, the organizers, the funders, and the community? What are the limits of responsibility and who defines those limits? What about the aftermath, the after–project comedown, and how does this impact a continuing relationship between artists and the community? How is a community process able to remain fluid and inclusive when working within the parameters of specifically defined beneficial outcomes? How are these processes evaluated? Who is evaluating?



Devora Neumark is a faculty member in the MFA/Interdisciplinary Art program at Goddard College (Vermont). She is also co-director of Engrenage Noir's LEVIER programs (Montreal), supporting creative efforts to imagine alternatives to poverty and social exclusion. Neumark served as Vice President of Canada's first Kosher (yet intercultural) crisis intervention centre and shelter for female victims of conjugal violence. Along with Loren Lerner and PK Langshaw, Neumark initiated and co-

organized Public Art as Social Intervention... But Now I Have To Speak: Testimonies of Trauma, Resilience, and Change, held at Concordia University. Her current art project, titled home beautiful (in collaboration with Lisa Ndejuru and Pauline Ngirumpatse), involves the critical and practical exploration of cultural oppression and the un/making of home.



Guinevere Pencarrick is a community artist based in Vancouver BC. She speaks publicly about her experiences as an exited street-youth, art mentor and practicing multi-disciplinary artist. It is this combination of backgrounds that drives her practice – from individual and collaborative drawing projects, to her community work in the downtown south and downtown eastside. She currently runs the weekly Arts Drop-in for Youth at Risk at The Roundhouse Community Centre, and is Painting Instructor at The Gathering Place Community Centre.



Geoff McMurchy comes to community arts through an active role in the Public Dreams Society in its early years, and through a 30-year process of politicization as an artist with a significant spinal cord injury. He is now Artistic Director of the Society for Disability Arts and Culture, which has mounted two very successful and inclusive kickstART festivals, in Vancouver. The Society strives to empower artists and performers with disabilities to counter cultural misrepresentations, to shape and control their narratives, to bring disability-

controlled narratives to wider audiences, and to experience the beauty, pain and fun that community can variously bring.



Cathy Stubington, artistic director and puppet designer, has been producing theatre with puppets for 20 years. Her puppets have ranged from giants moving to the accompaniment of live orchestra, to miniature folk in a suitcase world. Her projects have been inspired by health education, agriculture, folklore and simple magic! Productions have taken place in a variety of settings: a clearing in the forest, a rocky outcrop, an eventful agricultural tour, a procession through the woods, and in shops during open hours.

Her most recent work in the rural area around Enderby BC has been produced through Runaway Moon Theatre. Stubington regularly works with the local community on large-scale theatrical arts projects such as *Enough is Enough*, a community shadow play on a drive-in movie screen, and *By the River*, a celebration of the Shuswap.

Friday October 12

Open Space Day – Facilitated by Chris Corrigan

Open Space invites us to ask questions and share stories, creating the kinds of conversations we need to have.

An Open Space agenda is set by all participants with 3 sessions, and approximately 15 breakout groups. The proceedings from each group will be simultaneously posted and broadcast on a Wiki and YouTube by you throughout the day. There will also be a link-up to the Open Engagement Conference in Regina via podcasts and the wiki. A wireless connection will be available, so bring your laptops along if you have them.

You can draw, write, illustrate and then post your work on the walls of the meeting space and /or have them photographed or scanned to the wiki – what ever works for you. Assistance provided. Drawing materials and tech support will be available.

Open Space is a process that gets right to the heart of what matters. It invites people to create the agenda together and inspire creative collaboration on the most important questions of the moment. This is an action-based experience, it is "talk-as-action" in the service of the transformation needed to create and support the shifts in awareness and commitment demanded by our times.

Room Magazine PIRATE RADION CALL IN SHOW

Call in # (1-306)586-8811 (Ext 232)

Part of, **Open Engagement: Art After Aesthetic Distance**
Oct. 11-13, Regina Saskatchewan 2007

Artist Jennifer Delos Reyes is the conceptual director of this innovative art project that will combine exhibitions and events with a conference about contemporary art issues. For this event, Regina will host over 70 national and international artists.

For Open Engagement, **room magazine** is proposing an issue on conversation and dialogue, a collective brainstorming session amongst the conference attendees and presenters within the three-day conference structure, in the format of a pirate radio call-in show.

The usage of a call-in show format allows for conference attendees and outside callers to insert their contributions at any point in the presentation. This disrupts the usual format of the 'prepared paper presentation', creating a rhythm closer to dialogue and conversation. A moderator will play the role of the dispatcher and field and organize the flow of the audience calls.

Each 'show' will be audio recorded and retained as pod-cast. Transcripts will be gathered together and presented within an issue of **room magazine**. **room magazine** will re-present the conference dialogue as an issue dedicated to the topic of Conversation and Dialogue. A downloadable PDF magazine will be available for conference attendees following the event, including companion podcasts.

Can Art Matter? An Online Conference

Free, 24-hour online conference on engaged art.

presented by *The Islands Institute of Interdisciplinary Studies*

<http://islandsinstitute.ning.com/>

To register by email: director@islandsinstitute.com

The purpose of our online conference is simple and important: to open a space where we can meet to foment a creative stew. We can co-create space to argue and learn how to make art that matters, art that connects with communities, art that can change the world. Together we can foster creative solutions to real-world problems, connect practitioners with projects, and support, mentor and empower engaged art practices.

What will happen?

Before the conference, participants will be invited to introduce themselves and their work, beginning a conversation that imagines what we need and want from the online conference. We can create a book for distribution to online and real-time conference participants, introducing all who are registered, with information on their work.

On October 12th, 2007, a facilitated “Open Space” will be created where, over 24 hours, we can engage in dialogue on the important questions. Participants will be asked to commit 4 hours of online time in order to make a meaningful contribution. Ideas and images from the Vancouver conference will be posted as they are created. At the conclusion of the day, each online and real-time participant will receive a written record of the discussions and recommendations generated by the conference.

After the conference, there will be an opportunity for ongoing dialogue and networking online.

Exhibition

Edgar Heap of Birds, *Trees, Words, Chiapas not Remembering in America* grunt gallery. Exhibition runs October 12 to December 1, 2007
Insurgent Messages for Canada, bus shelter project, October 1 to 29, 2007.



This show will be a suite of mono prints which deal with Heap of Birds' vision of the Mayan Tree of Life as witnessed in Chiapas last year. The prints investigate a personal and tribal stance involving political and ceremonial values in Mexico and how this relates to his Cheyenne world view. The Mayan Tree of Life relates to the Standing House Poles at MOA–UBC, his 50 foot outdoor sculpture of 10 standing trees at the Denver Art Museum and the earth renewal ceremony of the North American Plains. All of these issues are examined with a personal poetics of text in his prints.

Saturday October 13

Presentation by ATSA



ATSA is a not-for-profit organization founded in 1998 by artists Pierre Allard and Annie Roy. The pair creates transdisciplinary works for the public realm that take the form of interventions, installations, performance art and realistic stagings. Their actions are born of a desire to raise public awareness of crucial social, environmental, and heritage issues that need to be addressed. In order to sway both the public and the media—in short, to motivate as many citizens as possible to

take an active role in improving society—ATSA marshals artistic quality, a playful, imaginative outlook, pithy media exposure, and content based on sound, thorough documentation.

Panel 3 – Risks

Moderator – Vanessa Richards

This panel explores the risks inherent in practices that engage communities. What are the barriers that often prevent these practices from being considered seriously within the cultural sector?

Panelists will explore how these risks are congruent yet different from the risks artists take within solitary practice, for these practices require the artistic process, the theoretical ground on which it is built and the cultural assumptions of the artists to be questioned during the actual creation of the works. Within publicly engaged practices the work itself is shaped by these exchanges.

What are the artist's risks and the risks to the communities they enter? How are they similar to and different from the risks other artistic practices incorporate? And what of the risks in comfort levels these practices often engender?



Pam Hall is an interdisciplinary artist and educator living in St. John's, Newfoundland. Hall has been active as an advocate for artists, serving as a member of the Canadian Advisory Committee on the Status of the Artist and also as president of Newfoundland's Cultural Industries Association. In 1997–99, Hall became the first artist-in-residence at Memorial University's Medical School. She works in many different media, including film, installation, image-text, and sound. Her

installation piece, *The Coil*, is in the Permanent Collection of the National Gallery of Canada. The first of her own films, *Under the Knife: Personal Histories*, won the Rex Tasker Award for Best Atlantic Canadian Documentary. Pam Hall teaches in the MFA in Interdisciplinary Arts Program at Goddard College in Vermont. Website: www.pamhall.ca



Ruth Howard is the founder and Artistic Director of Jumblies Theatre, a Toronto-based company producing arts projects in collaboration with communities. Howard has worked for over twenty years as a set and costume designer at theatres across Canada and in the U.K. She has created (designed/written/shaped/produced) many original performance works and events, including *Once A Shoreline* (2004) in Davenport West, *Twisted*

Metal and Mermaids Tears (2000) in South Riverdale, and, most recently, *Bridge of One Hair* (part of the 2007 New World Stage Festival). She has also produced Harbourfront Centre's Fresh Ground Program, which sprang from a three-year arts residency in Etobicoke, and which won Howard a Dora nomination for Costume Design. In 2005, Howard won a Toronto Community Foundation Vital People Award.



Robin Brass (Saulteaux/Scottish) is an interdisciplinary artist originally from the Regina/Treaty IV region of southern Saskatchewan and a busy mom of three boys. She completed her B.A. in Indigenous Fine Arts, First Nations University of Canada. Robin is co-founder of Sakewewak Artists' Collective, Circle Vision Arts Corp., Red Tattoo Theatre Ensemble, and Sakewewak's Distinguished Storytellers Series. From 1997 – 1999, she spearheaded Sakewewak's development and operations. She has produced works

including: Tawihken Kakike–Kakike (making space over and over, again and again) Performance Canada Conference, (2005); Root of Love, for the exhibition 'Constitution', Godfrey Dean Art Gallery(2005); Mining Dog, Neutral Ground (2000) as well as contributing to various group exhibits and collaborations. Robin is currently based in northern Saskatchewan and is a Native Art History instructor with the First Nations University of Canada, teaching on several Saskatchewan reserves. Her most recent work is based upon the intimate relationships between Healers (plants) and Patients (humans), as well as delving deeper into new performance work based in the Nakawe language, further pursuing her true love of Indigenous orality.



Sara Kendall is Vancouver-based, her current work as a practicing artist and facilitator has grown out of her experiences in grassroots community projects, anti-corporate globalization activism throughout the Americas, and multidisciplinary performance. Sara is focused on work that fuses arts practice, heart-centered spaces of interpersonal connection, and political action. Sara is a lead facilitator with the youth arts empowerment organization Power of Hope, a member of Metaphor (youth empowerment through Hip Hop

), the founder of a community choir called the Cultural Medicine Cabinet, one of the circus-theater motley crew, Nucleus (The Ancient Rugged Review), one half of the female acapella Hip Hop duo In.Stead, and a ready-to-learn community-activist at large. She is dedicated to convergence across lines of separation – in community, in public, in joy, and in all seriousness.

www.powerofhope.org ; www.beatboard.org ; www.thenucleus.ca

Presentation by Bitter Mellon – Jeremy Liu

The National Bitter Melon Council (NBMC) is an artist collective that is devoted to the cultivation of a vibrant, diverse community through the promotion and distribution of bitter melon. Supporting the use of bitter melon for its myriad health benefits and culinary possibilities, the NBMC celebrates this underappreciated fruit through the production of creative and stimulating food-focused projects that highlight the foreignness of bitter melon, instigating situations that, through bitterness, create an alternative basis for community.

website: www.bittermelon.org



Jeremy Liu, Co-founder NBMC, is an artist and the Executive Director of the Asian Community Development Corporation—a community-based, not-for-profit developer of affordable housing and vibrant and healthy neighborhoods for all.

Panel 4 – Breakthroughs

Moderator Glenn Alteen

This panel looks at the breakthroughs that have developed over the last few years and the new directions artists are taking the practice. How are the definitions being stretched and rewritten? How are new technologies affecting the work? How do these practices break down barriers within communities and between art forms? As artists start to do residencies in other communities and industries, how does this change the way culture is perceived? What is the impact within social development?



Darren O'Donnell is a novelist, essayist, playwright, director, designer, actor, and artistic director of Mammalian Diving Reflex. His novels include *Your Secrets Sleep with Me* and *Social Acupuncture*, a *Guide to Suicide Performance* and *Utopia*. His shows include *A Suicide-Site Guide to the City*, *Diplomatic Immunities*, *pppeeeaaaccccee*, [boxhead], *White Mice*, *Over*, *Who Shot Jacques Lacan?*, *Radio Rooster Says That's Bad*, and *Mercy!* He has organized *The Toronto Strategy Meetings*, a durational project focusing

on self-responsibility as a social act; *The Talking Creature*, a continuing experiment in public discourse; *Beachballs41+all*, a wealth redistribution performance featuring Toronto's *Culturati*, kids in a pool and *Liz and Rennie's No Frills*; *Haircuts by Children*, an event offering free haircuts to the public by children aged 10 years; and *Ballroom Dancing*, an all-night dance party DJed by children in a gymnasium filled with rubber balls during Toronto's inaugural *Nuit Blanche*. O'Donnell was the 2000 winner of the *Pauline McGibbon Award for Directing* and the 2000 *Gabriel Award for Broadcasting*, and has been nominated for a number of *Dora Awards* for his writing, directing, and acting, winning for his design of *White Mice*.



Valerie Salez engages in site-specific performance/installation/sculpture and produces videos and animations. She has exhibited and presented her performances across Canada, in the UK, Germany, and Japan. In 2004, Salez was interviewed by Shelagh Rodgers on CBC Radio's *Sounds Like Canada* about her snow shovelling practice. More recently she was featured on the new National CBC Radio series, *Socket*, which showcases the brightest young Canadian artists.

Salez has received two *Canada Council* awards and a *New Media* award from *Aliant Canada*. She received her *BFA* from the *Nova Scotia College of Art and Design* in 2002. Valerie grew up in the *Yukon*, has lived all over, and currently lives in *Dawson City, YT*.



Kamala Todd is a Metis–Cree/German writer, filmmaker, community planner, and mother. She has a Masters degree in Urban Geography (UBC) and she worked for the City of Vancouver as Aboriginal Social Planner (2000–2006). Todd is creator and director of Storyscapes, a community arts project that gathers oral histories and creates opportunities for Aboriginal people to tell their stories of Vancouver. She is project director of Our City Our Voices (OCOV), a Storyscapes video project funded by the National Film

Board of Canada. In 2006 she was the recipient of the Greater Vancouver Urban Aboriginal Strategy Award for Community Leadership. She is creator and director of Indigenous City—a multimedia project that affirms the important place of Aboriginal people in the city. Todd has written for such publications as *brunt*, *Mix*, *Vancouver Sun*, *Redwire*, and *Society and Space*.

Websites: www.storyscapes.ca ; nfb.ca/ourcityourvoices



Iwan Wijono was born in 1971 in Central Java. While studying international law in Jogjakarta he became active in the pro–democracy movement against the Suharto regime. The student movement which opposed inequality brought Wijono to look for an art form which was efficient in delivering political messages. He took these messages to the streets with body media and performance. Besides embracing political awareness, Wijono also gained an aesthetic awareness that performance art could be undertaken any–where and was not restricted by public exhibition space, or even the time of the activity. He eventually

enrolled in the ISI (Indonesian Art Institute), where he began looking for a practical form of art that would express his political ideals. His early performance art activities on the street have evolved to include arts events both locally and internationally throughout Asia, Europe and the 2003 Havana Biennale. Since the 2006 earthquake in Java, Iwan has been working with the people of Gemblangan towards building a new cultural centre in the devastated zone.

Follow-up Conference Events:

gallerygachet

Art and Political Engagement Symposium

Sunday October 14 2–8 PM (Free)

88 Cordova St. www.gachet.org

A co-production of Gallery Gachet, Sinag Bayan and LIVE as part of Gallery Gachet's The Work of Migration Exhibitions

Redressing Redress: Artists discuss ethics and practices in redress within Canada. Moderated by Sid Tan. Part of the DTES Community Arts Network's Munch Series on Downtown Eastside arts and issues. Symposium also includes a DTES artwalk and case studies from Java, Phillipines and Coast Salish territory of artists producing 'art for protest sake'.

ATSA – presentation in Downtown Eastside

October 14, 2007 Location TBA

This project will see ATSA work in Vancouver in the DTES to produce a new work for the spring of 2009. During the LIVE in Public: The Art of Engagement conference, ATSA members Annie Roy and Pierre Allard will give a talk on their provocative work at the conference and screen videos of their ongoing, Project State of Emergency, in an alley in the DTES. State of Emergency is a week-long camp for the homeless in Montreal they have produced annually since 2002. Roy and Allard will use the event to meet and confer on the collaboration they will produce during the summer and fall of 2008. The resultant work will be presented in 2009 as part of the PUSH festival.



The 5th edition of the **LIVE Performance Art Biennale** offers more than 30 original performance art events throughout Vancouver — ranging from the spectacular, to the

relational, to the interventional and the durational. LIVE 2007 is also for the first time curating, producing and co-producing a new core of 8 feature presentations. <http://livebiennale.ca/>

Committee Members

Paula Jardine “Conference Hostess” was the founding Artistic Director of Public Dreams Society, and has extensive experience in community-based projects, with a focus on reviving and redefining community arts. She is best known for her initiation of the Illuminares Evening Lantern Procession and the Parade of Lost Souls, both popular annual events held in East Vancouver. Jardine is currently in her third year as Artist in Residence at the Mountain View Cemetery in Vancouver, and collaborating with Carolyn Knight on “RiverSong: Sing the Salmon Home” in Victoria.

jil p. weaving is an artist who has pursued various strategies over the past 25 years in order to explore and engage with issues, audiences and community participants. She was a founding director with The Artists’ for Noncommercial Culture, an artist-run collective, has created community-based arts projects and residencies, worked as a provincial researcher with the jointly funded Artists and Communities Pilot Funding Program, and coordinates the city-wide Artist in Residence Program with the Vancouver Board of Parks and Recreation.

Glenn Alteen is a Vancouver-based curator and writer and director of grunt. He has worked extensively with performance art and is co-founder of LIVE Performance Biennial (1999, 2001, 2003, 2005). His writing on performance was recently published in *Caught in the Act* (YYZ Books Toronto, 2005), *La Dragu* (2002, FADO Toronto), *Ablakela* (2001, grunt), *LIVE at the End of the Century* (2000, grunt) and *Locus Solus* (1999, Black Dog London). Alteen has also curated a number of community based projects such as *HALFBRED* (1995) and *POSITIVE+* (1997), working within the art community. As well, he curated *The Mattering Map* by Pia Masse (1996) working with the old working class diner owners and patrons in Mount Pleasant, and *The Nova Library* by Hans Winkler (2005) with Vancouver’s drug addict communities. Alteen has also been organizer in a number of conferences including *Indian Acts Aboriginal Performance Art*, November 2002, co-produced with *TRIBE* and grunt gallery; *InFest 2004*, produced by the Pacific Association of Artist Rub Centres; and *An Ecology for a New Performance*, a Performance Creation Canada conference during the 2005 PUSH Festival.

Vanessa Richards— MPhil, is an artist and facilitator exploring interdisciplinary practices with a foundation in writing, performance, music and collaboration. Her specialisation is participatory process and leading edge practices related to community-based arts and urban regeneration. While resident in London, UK from 1992 till 2004, she was Founder and Artistic Director of live art company, Mannafest. She has delivered socially-engaged projects with and for: The UK Design Council, The Live Art Development Agency, Arts Council England, London Education Authority and HRH Queen Elizabeth II. Since returning home to Vancouver she has worked with and for: Vancouver International Writers Festival, Emily Carr College of Art and Design, Surrey Urban Youth Project and CBC-ZeD TV. As Artist-in-Residence at Public Dreams Society 2005/2006, she conceptualised and developed Mountain Mardi Gras, the first intercultural winter carnival project on the North Shore. Having completed the residency, she went on to develop the company's Creative Community Liaison position. Currently she is the Performance Programmer for Public Dreams. Her poetry and critical works are anthologised in the UK, Holland, the United States and Canada. Volunteer commitments include Chair of the Board for Working Arts Society, Director- Performing Arts Lodge (PAL). Richards is a Big Sister.

Daina Warren is of the Montana Cree Nation, in Hobbema, Alberta. She graduated from the Emily Carr Institute of Art and Design, finishing her BFA with two majors – sculpture and painting. After graduating from ECIAD, an internship with the grunt gallery led to her participation in the Canada Council's "Assistance to Aboriginal Curators for Residencies in the Visual Arts." Since completing this residency she has acquired the position of curator and administrator at the grunt gallery and has curated many projects and exhibitions for over seven years, both with the gallery and with the outlying Vancouver arts community. Currently she is hard at her studies at the great place of knowledge, UBC, where she is completing a Masters Degree in Critical and Curatorial Studies.

Carrie Campbell moved to Vancouver in the fall of 2001 from Sudbury Ontario. In Ontario Campbell worked for several years with an anti-poverty group "GEODE", before co-founding "Myth and Mirrors Community Arts" in 1996. With Myths and Mirrors Campbell was the founding president of the board before she moved into a paid position as the company's resident artist and lead artist for several projects. Presently Campbell is going in to her fifth season with Public Dreams as Site Dec. Designer for their signature events. Since being in Vancouver she has also worked with several groups creating art, sculptures/props, masks, face painting, production and stage management.

Tania Willard, Secwepemc Nation, is an artist and designer working with narrative and marginalized voices throughout her work in media, art, advocacy and design. A recent artist in residence with Gallery Gachet and writer in residence with Native Women in the Arts (Toronto), Willard's work in storying and the power of expression began with her work with Redwire Magazine. With over five years of helping to shape the direction of the National Aboriginal youth publication Willard's passion for community engaged art and facilitating expression was rooted in her time at Redwire. An artist working in painting and printmaking who has shown across Turtle Island and internationally in gallery and DIY venues, Willard works to bring out the stories of the land, the stories of its people and how we are all part of that story. Her most recent work as a designer with Red Willow Designs is a continuation of her dedication to social issues fusing story, illustration and design.

Pat Beaton is a visual artist who works in printmaking and installation, as well as community-based projects which have included quilts, carving and murals. She has been involved with grunt gallery, Malaspina Printmakers and Dundarave Printshop since 1986. Her strong links to neighbourhood, community gardens and the grunt gallery gave rise to the Mount Pleasant Community Fence Project, a carved cedar fence that stands alongside the community garden at 8th and Fraser. The theme of the human/nature relationship in this urban environment is often reflected in Beaton's community projects. Projects such as Calling Birds (2003), Luna, the moon, (2001) and Coyote Facts and Folklore (1996) have engaged the public in the artmaking process and asked each participant to consider the natural world that exists in this very urban environment. She recently completed the Strathcona Pavilion which linked community processes and art making to Vancouver's Public Art Program in the creation of this new public art work.



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