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THIRD SHIFT

L'ART TRAVAILLE TARD // ART WORKS AFTER DARK



THIRD SPACE ZINE 002
SUMMER 2015

third space
tiers espace

Thank you for picking up this little zine that was made by a few of us from Third Space Gallery. Third Space Gallery is an artist-run centre for contemporary art in Saint John N.B., and this year marks the gallery's 10th year of incorporation. If you add on the early days when Third Space was known as "The Space," it actually turns 18 this year. That's two significant milestones in one and until now, no one has made any mention of them. I don't necessarily think this miraculous double birthday was forgotten, rather, it's possible that our regular way of calculating how old something is just doesn't quite sum up how Third Space Gallery has continued to exist. As a gallery without a gallery, this second edition of our zine provides a space for reflection in the days leading up to Third Shift, our one-night-only event of 17 public contemporary art projects, on August 21. I can't help but draw the conclusion that these days are also a metaphor of how I imagine the gallery has persisted over these past 10 and 18 years.

Third Space Gallery exists when art exists. In its present state, a characteristic of the gallery that has been both a challenge to accommodate, as well as a beacon attracting artists who are making critical contemporary work, has been our space-less existence. We're here and then we're gone, with each exhibit. Presenting art within the public sphere in this way, outside of a conventional gallery space, creates opportunities to engage audiences, to challenge one another, and to find common ground. Operating without a space however, also means that there is no recognizable home for community to gather in-between the art times, nor a go-to place for the customary conversations and encounters that accompany an exhibit. And so, the gallery can sometimes appear as fleeting as the exhibits themselves.

Yet, Third Space does exist when art doesn't. Behind the scenes, Third Space is run by a volunteer Board of Directors, a few subcommittees and currently, two summer employees working together to power and steer the contemporary art ship from one port to the next. Enduring and surviving in the vast spaces between art is how Third Space Gallery spends most of its days. This in-between work culminates in programming such as Third Shift. Named in commemoration of work that is typically performed unseen or after hours, it is a project that inhabits both the private space between exhibits and the very public space of the event itself.

Third Shift exists when art and volunteers exist. Making an art exhibit happen outdoors, in the streets and in other people's yards requires moving parts beyond that of our core operating group. Our call for volunteers has been answered by members of the community who until now had not yet crossed paths with Third Space Gallery. We have exhibiting artists whose origins range from France to Colorado, to emerging artists who make their home in Saint John. After a decade of incorporation and nearly two in existence, we welcome you on August 21 to be an audience for these works. See you after dark.

Emily Saab
President and Programming Chair
Third Space Gallery


THIRD SHIFT
L'ART TRAVAILLETARD / ART WORKS AFTER DARK

17 Simultaneous Public Art Installations
Friday, Aug. 21, 7 pm-12 am
Grannan Ln., Canterbury St., Prince William St.

FEATURING WORK BY:

AMY ASH
GEOF RAMSAY
KAILEY BRYAN
SARAH LEGOW
JUD CRANDALL
ANDREW MILNE
ERIKA SULLIVAN
ANA FERNANDES
KATE MACDONALD
ACRE ARCHITECTS
CHRISTINA BATTLE
SARAH JOHNSON POWER
SAM BLUE & JEFF MCLENNAN
CHRIS DOWN & PAULA COWAN
JEFFERSON CAMPBELL-COOPER
ALEX ROBICHAUD & ERIC SEGUIN
KAREN STENTAFORD & CHRISTIE LAWRENCE

AN INTERVIEW WITH:

CHRISTINA BATTLE /// notes to self

Tell us a bit about yourself and your local art scene.

I'm originally from Edmonton, Alberta, lived in Toronto on and off for about 10 years, San Francisco for 2 years within that and currently am in Denver, CO where I have lived (mainly) since 2009. Denver's art scene isn't at all like those I have been part of in other cities so I often find it tough. As a media artist especially, it's difficult to relate to a community that is essentially entirely profit driven. It's not like Canada where there is such a strong appreciation and support for art for arts sake and I really miss that. As a way to try and combat this, my frequent collaborator Adán De La Garza and I have been working over the past year to try to facilitate space for non-object based works here in Denver through our curatorial art project Nothing To See Here.

What can our readers expect to see with your Third Shift installation?

Notes To Self is an ongoing project I started working on during the fall of last year. At the time I felt like I didn't have as much time as I wanted to for my own work, continually finding myself too tired to be creative once I'd come home from my job and other obligations. Notes to Self was developed to help combat this. I come up with fragments of text throughout the day and commit to shooting one at night. It is a really helpful way to get me working without being too demanding. Since the basic parameters of the project are already prescribed it is essentially just labour – much easier to tackle when your mind isn't super fresh after a long work day! My only rule is that once I begin a note I have to shoot, edit and upload it to the web before the end of the night.

The notes themselves are little fragments of text I think of while going about my normal day...things that I want to remember. Committing them to paper, and subsequently burning that paper, is my way of giving those thoughts more weight by inscribing them in my memory instead of leaving them to pass. It is also really fun to burn things (!!) and I have to admit that was one of the primary reasons the work came about. It continues to be a thoroughly cathartic project that gives me a lot in return.

Is there anything specific that influences your work?

I'm really influenced by the media and the news itself. As a media artist, I'm inherently influenced by methods of communication and am most interested in headlines and the ways in which the news is disseminated, often in quite manipulative ways. I spend a lot of time reading about our current climate (political, social, cultural, natural) and it has a strong influence over my work with issues such as climate change and surveillance often rising to the surface conceptually.

I've also always been interested in and influenced by DIY artistic scenes. Becoming an artist in Toronto really helped to define this for myself – it was a community filled with doers and organizers and an incredibly inspiring place to be able to contribute to. That organizational spirit is still really important to me and I love being involved in various projects and initiatives. A few that I'm involved with at the moment and that are really dear to me include: Nothing To See Here – a media arts exhibition series in Denver (with co-conspirator Adán De La Garza); Incite Journal of Experimental Media – a project by Brett Kashmere (where I am a contributing editor); Close Quarters - an exhibition series taking place in a number of Denver based artists' bathrooms (with: Theresa Anderson, Adán De La Garza, Jenna Maurice & Kelly Sears); and Obra Sonora - a private press curated by Denver-based sound artist Cody Yantis (which will be releasing a pressing of a recent music project with Adán De La Garza called FAINTING COPS in September). The energy that goes behind DIY projects such as these is utterly awe-inspiring and I get so much out of being a part of them.

What is important to having your work displayed outside?

I specifically like the idea of having this project projected outdoors and hope that some of the text in the videos is relatable, or at least familiar. Many respond to things that have happened in the news over the past year so there is a sense of chronology to the work that I hope helps serve as an entry point for viewers. Being able to communicate these thoughts to a group of others who might not normally engage with them (either online or in a more formal gallery space) is really exciting for me with this work.



A CALL FOR SUBMISSIONS FROM:

AMY ASH /// DEAR SAINT JOHN: I LOVE YOU MORE WITH EVERY REMEMBERING...

For every young maritimer living in Atlantic Canada, there is one who has moved on. The displaced find one another in remote corners and spin yarns about the places they've loved and left behind, building lore that battles heartache.

As with relationships, there are many reasons to walk away from a beloved place— sometimes you are torn from a place or have to make a tough decision knowing it would never work out between you. Sometimes you only realize you love something when it's gone.

Share your love; celebrate it.

#witheveryremembering

CALL FOR SUBMISSIONS:

Share your love. Third Space Gallery is seeking submissions of love letters dedicated to places left behind. Submissions are completely open, and can take the form of e-mail, word document or a handwritten note. Submission will become part of I Love you more with every remembering..., a new installation by Amy Ash for Third Space Gallery's inaugural third shift event. Make it anonymous, or share your name, reminisce about the past or describe the future you would one day have, use metaphors, poetry and inside jokes. Let them know how much you care.

Tips for love letter writing:

1. Be specific and be personal.
2. Reference a shared experience.
3. Find the right words for you—you can be a minimalist or a sap; embrace it.
4. Don't worry about format or fancy stationery—focus on the message!
5. Send the letter.

For the real romantics, love letters can be posted to:

#witheveryremembering

c/o Amy Ash and Stephanie Tierney
Third Space Gallery
39 King Street, PO Box 20060
Saint John, NB,
E2L 4W3

Email submissions can be sent to:
witheveryremembering@gmail.com

Please note: Do send as many love letters as you wish.
Love letters should be received by August 20th in order to guarantee inclusion in the project.

ESSAY FROM:

PETER POWNING /// SHARDS OF TIME

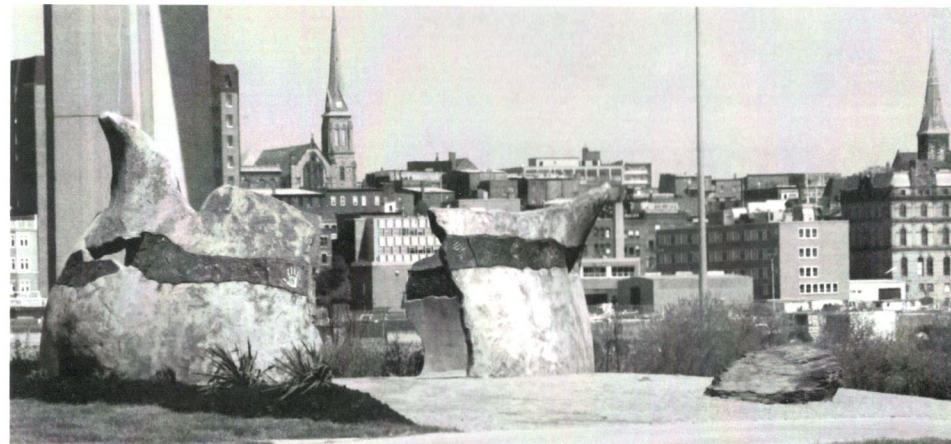
Peter Powning is a New Brunswick based sculptor, whose art works often occupy public urban spaces. We asked Peter to comment on the value of making site-specific art and how it impacts public space and community. Here we have included his essay accompanying the work SHARDS of TIME.

FROM PETER:

"The sculpture SHARDS of TIME is based on the immensely rich historical and archaeological heritage of the area as well as its position along the harbour, where the Saint John River meets the Bay of Fundy and inhabitants have congregated over millennia.

The concept uses the form of an ancient artifact to represent the depth of time that humans have been present in this vicinity – "Paleo-Indian" peoples inhabited these shores as long as 11, 000 years ago. Artifacts found near this site may date from that period. Shards of Time represents a fragmented, reconstructed vessel form (e.g. bowl shape) emerging from the ground like a half-exposed archaeological find. The bronze relief of the various shards of the partially reassembled vessel was created using actual impressions of objects from the material cultures of past inhabitants up to the modern era – from stone tools to cell phones. The shards wrap around the vessel shape creating a timeline starting before the human era to the contemporary.

It is 10' high x 19' wide x 12' deep. Materials: Pigmented and stained concrete, cast bronze. Installed 2013-2014. Unveiled June 2014."





CONTRIBUTORS ///

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CONNECT ///

 #thirdshiftsj

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