

George Rammell



Justin Wants a Fight

2018
painted fiberglass,
welded aluminum
& ink jet-printing
Aluminum wall
bracket mounted
at 165 cm from
the floor
224 cm tall
134 cm wide
55 cm deep
16 kg

Blathering On in Krisendom

2014
video
3 minute duration

Since I graduated from the Vancouver School of Art (ECUAD) in 1976 I've had three sculpture studios, all in old warehouses built with large fir beams, high ceilings, overhead cranes, bay doors, outdoor spaces and inexpensive rents. All my studios wore a patina of their predecessors work. I felt a historic sanctity in these spaces. I adapted them for my needs, knowing I'd be the last inhabitant before they were torn down and forgotten. My first studio was in the Letson & Burpee building near Main & Alexander Streets. It was a two story warehouse I shared with the Harman Sculpture Foundry and 30 artists. It was demolished in 1988 for housing. My second studio was a warehouse space on Granville Island. It was originally dedicated as a subsidized non-commercial art-making space. It later became the studio of the late contemporary Haida artist Bill Reid. The administration of Granville Island no longer subsidizes that space; it's now rented at expensive market rates. I recently vacated my 3rd Vancouver studio in a large warehouse located near Main and Terminal Streets. It belongs to the city and was informally subsidized for decades through lower-than-market rents.

Unfortunately the city plans to gentrify the False Creek Flats for condo developments. My pleas to retain warehouse spaces for artists, such as the massive Western Welding and Engineering building were dismissed by City Council. Their plan to provide some sculpture studios on the main floor of condominium towers will fail Vancouver's artists; the two uses are incompatible and expensive. While my work is tied to the geography of this region, I'm leaving Vancouver to work on Gambier Island.

In recent years I've felt compelled to engage in a body of activist work in support of Aboriginal nations who are opposed to the TransMountain pipeline expansion.

Amelia Guimarin



**But what to do
with
all the art?**

2020

Cardboard shipping
box and framed art:

Bougainvillea

2015

fabric
machine-stitched
onto
found photograph
40 x 44 inches

My garage is my studio space. It's a decent size for working with smaller pieces. I have several tables lined up behind bikes and other garage stuff. I primarily store my materials on these tables to keep them away from rats. When I need space to lay things out, I have to move my materials. It's a lot of back and forth. And for larger pieces, I have to lay things out in sections or move everything to my living room floor and dining room table. My garage is also cold. I run a dehumidifier to keep the moisture down and have a small heater, but is too difficult for my fingers to work there in winter.

I am an artist, user experience researcher and faculty of interaction design. My teaching is linked much more closely to my professional practice than to my creative practice. One issue I struggle with as an artist is that I create but do not have enough space to store or show my art. I often end up giving it away. This is the subject of *But what to do with all the art?*. I made *Bougainvillea* in 2015. It is displayed in a cardboard shipping box as a representation that it will likely be sent off to my friends or family.

Henry Tsang



**Building A –
Livestock Building**
2018
Media Ink
on Banner
Artist's sample
proof,
for output and
outdoor
installation
530" x 400"

What kind of space do you require to make your work (however you define "space"), and what are the challenges you face in finding or creating this space?

I've never been much of a studio-based artist. However, I do need some kind of place to work, which is at the very least a desk or table. This is where I can be on a computer, and if possible, leave papers and things that I can come back to later. I need shelves for my books, research materials and objects, and storage for my supplies, tools, equipment. It's important for me to have access to a kitchen because when I get hungry, I'm unable to work, and also a place to sit comfortably or lie down on the floor when I need to shift my body to think or ponder or rest.

Over the years, I've learned to make do, by working in a small space in my home when my projects don't require

a lot of space, or by renting a studio somewhere when they do. Much of my process involves thinking, researching, planning, site visits, editing, sourcing materials, exploring production and fabrication options, assembly, then installation or presentation or whatever the project requires. I often work with others, so space for meetings is crucial, whether it's in a studio or café or elsewhere. Storing past projects is a bigger challenge, as it's expensive to do so in Vancouver. These days, I'm lucky to have access to a decent sized studio in my back yard, for which I am grateful.

What is the relationship between teaching and your creative practice?

My practice informs my teaching.

Alexandra Phillips



Dark Star
2019
wood, steel, paint,
glitter, trophies

As a sculptor I require a lot of space. This photograph shows half my working area but I also rent a storage locker in Richmond to store finished pieces. Keeping enough area clear to work is a constant challenge, but I'm one of the lucky ones. My architect-partner converted a garage to a studio some years ago so now we share a working space steps from our back door.

My creative practice is integral to my teaching. The nature of my multi-media work means I'm constantly experimenting with new materials and processes. For example, I searched for a permanent, non-toxic medium to model objects without having to cast or fire them. I found it in paper-crete, a mixture of cellulose fiber and cement. I now make this formula available to students.

Likewise, the reading and research I do invariably becomes part of my curriculum. Articles and chapters from current magazines and books are frequently referenced in my courses. However, given the heavy workload at Emily Carr it's a struggle to find enough time to maintain my practice.

I feel it's important to be an active practitioner in order to be a good teacher. I once had an instructor who complained that many of his students had "more talent" than him. I decided I never wanted to envy my students because they were making art and I wasn't. As an artist with new works in development I am a collaborator with students in the challenge of making meaningful images and objects.

Julie York



Matthew Scott
Research Assistant

Untitled
2019
Ceramic
H14 x D19 inches

My primary activity as a studio artist is the production of art. My philosophy is rooted in an avid studio practice that grows out of inquiry and investigation. Space is both a necessary construct and place for my work.

First, I require mental "space" in order to develop my work. Time, motivation, and meaning are all challenges I face in finding the space needed to conceive the work.

Second, the work I create also requires physical space and infrastructure to facilitate it. Tools and equipment are a necessary requirement. Over many years I have worked to compile the equipment needed to have a self-sufficient studio, the physical space. However, because my practice is not limited to one idea, material or tool, I often conduct

and make the work by outsourcing it to other kinds of spaces in order to accommodate this. My studio often extends to other facilities that I find in industry, residencies and other institutions. The studio is moving, changing and evolving, depending on the needs of the work. The space is not static but is always shifting as is the work I create and produce.

The way I teach is similar to the way I arrive at solutions in my work. To me, there is a reciprocal relationship in being an educator and artist. My studio and teaching practices are similar to how I perceive my role as artist and educator. I am continuously challenging and asking questions of myself as I do of my students. I strongly believe that, in teaching, you should lead by example and I strive to do so.

Rachelle Sawatsky



I usually paint in a large scale so I need a space where I can spread out, see a painting from far away and be messy. I enjoy being a space that is private enough as I also use my studio for writing. I started working here a month ago.

I relate to my students as fellow artists. Teaching is a passionate articulation of my interest in relating to the world and the billions of beings that I share it with, living and unliving, human and non-human. My work in my studio is another articulation of this.

Kelly Lycan



**Nail Painting,
Green**
2014
Digital
chromogenic print,
plywood, and resin
23 x 34 inches

When at home in Vancouver I prefer to have a studio space with natural light with walls and tables so I can work on multiple works at the same time. When I travel for residencies, research or projects my workspace adapts to an idea, a limitation, a place. For example, the work in the faculty show was made on my finger nails, using layers of nail polish, colours from friends or random stores. I photograph them as they change. Through wear and tear the work makes itself. This studio is transient.

The challenge I am facing is paying for a studio in Vancouver with an income from a very precarious job as a working artist and sessional faculty at ECUAD.

Making work and teaching is a very compatible relationship, one folds into the other. They support and influence each other. Teaching gives me an opportunity to share my experience and knowledge of art and materials and students teach me many skills in return.

Arni Haraldsson



Negotiations

2020

4 digital prints,
9 x 12 inches each,
framed

What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

Stating the obvious, the kind of space I require depends on the project that I am working on at the time. Periodically, I produce large works and require space suitably clean and large enough for assembling and housing that work. At other times, I have simply needed a space conducive to thinking and writing. After having had to vacate a previous space that had suddenly and quite conveniently been declared “not zoned for business”, I was fortunate enough to find another space that accommodates my various needs.

What is the relationship between teaching and your creative practice?

I suppose that the two feed each other. Of course, “creative practice” can mean different things, depending on the context. For myself, sometimes it can pertain to the production of physical objects, whatever the size, at other times it could mean a form of non-visible production (thinking, reading or writing, etc.) With regard to teaching, having the space to produce either way is absolutely essential to maintaining a productive pedagogical practice.

Lorelei Pepi

**Product Care and
Support, Model ID
277 Angie**

2020
Digital animation,
audio,
screen display, hair,
enamel bowl

The most essential space that needs to exist for me as a practicing artist comes from my own energy, and having a prolonged amount of time without interruption. When I have these, I can ease myself open and relax, unfold, activate and engage, all of which is necessary for the conceptual process.

Switching back and forth daily between demanding activities is what most of us have as a reality, myself included. I teach in the arts, and believe that this path should be driven by my own world engagement as an artist. The reality is that my creative work is squeezed in between those spaces not taken up with the job's demands on mental, physical and time needs.

I've always thought of the artist studio as the absolutely essential space to go and do whatever is needed, even if it's to lie on the floor and stare at the ceiling. It's the only place that is dedicated wholly to me and my creative art practice, so I see it as a refuge that must exist.

This security camera live-stream is in my studio. It's a small space I rent downtown, in a building where there's a mix of practicing artists.

Mike Culverwell



Untitled
2019
watercolour

Intent: Painted in Sechelt, British Columbia. Completed in watercolour and rendered with a fine tip permanent marker.

I initially 'drew' the details with a fine tip watercolour brush and the overall wash was done with a medium sized watercolour brush.

I am an Industrial Designer specialising in Furniture Design, and I have worked as a designer in the UK, Italy and Canada. In my studio I create concepts influenced by many things but primarily historical, cultural and forms in nature. I also focus on using sustainable species and reclaimed and recycled materials where possible.

As part of my design process I tend to sketch my ideas and concepts with a black marker pen to full size scale on newsprint and or sheets of brown paper. From these sketches I make 3D sketch models in paper, card, and both real and balsa wood to 1/5 scale. I then make full size mock ups using whatever material would assist this part of the process using foam core and waste solid wood, or other suitable waste material.

I cannot make the products that I design in my studio so I tend to utilise the university workshops to build full size working prototypes. This assists me a great deal because if I approached a manufacturer to do this for me the cost would be a minimum of \$5000. I have however received grants from BC Forest Renewal and the Federal

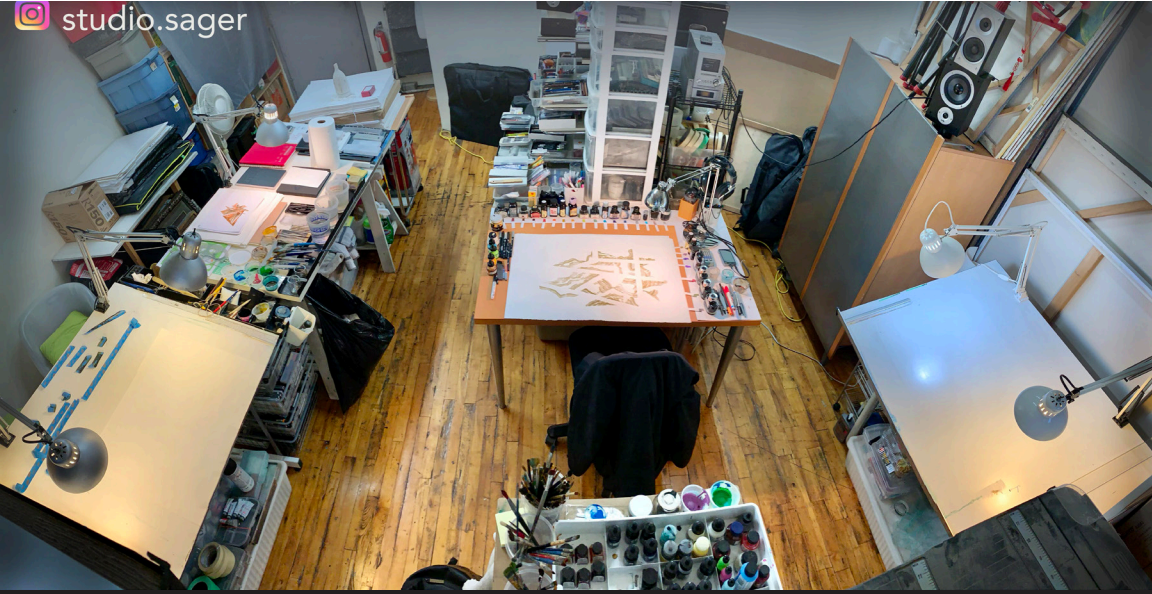
Government of Canada to enable me to use specific manufacturers to cover the cost of prototyping.

Once the prototypes have been built I then approach suitable manufacturers with a view to the possibility of them producing my furniture products. I also show my products at international trade fairs. I have attended several- UK, Japan, Germany, Switzerland, Canada, and Finland. All sponsored by the Federal Govt. of Canada. My products have consequently been sold throughout the world. I have several products currently being produced in the UK.

I also paint in watercolour combined with fine tip black marker. I never plan a 'sketch day' because I may not feel inspired when that day arrives. When I take walks and hike I always take my art materials with me and if the 'mood takes me' I will do some art work. I never take longer than 30mins- 1 hour to produce my pieces, and my work is quite spontaneous and done completely from 'life'. I never retouch in the studio- its 'finished' in the field. I also never copy from photos. My subject matter is generally nature and architecture.

Vjeko Sager

 studio.sager



Anatomy of Accidents

2019 –20

Drawings on paper

22 x 30 inches

Ink on board

30 x 24 inches

What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

My creative space is composed of rituals which are intricately interwoven into my daily routine. In fact, my space consists of time which is dedicated to creativity, turning every space into a creative time. Beside my studio, I work in coffee shops, home, outdoors and indoors, every moment, all the time. For me, time is a cause and effect of my practice while space remains in the background.

What is the relationship between teaching and your creative practice?

Creative practice is central to my life and it guides and rules everything, including teaching. This way art and pedagogy feed off each other, closing the gap between practice and theory and allowing new knowledge to emerge.

Daniel Drennan ElAwar



Ask Me About
Local 22
2018
Wood type on
letterpress

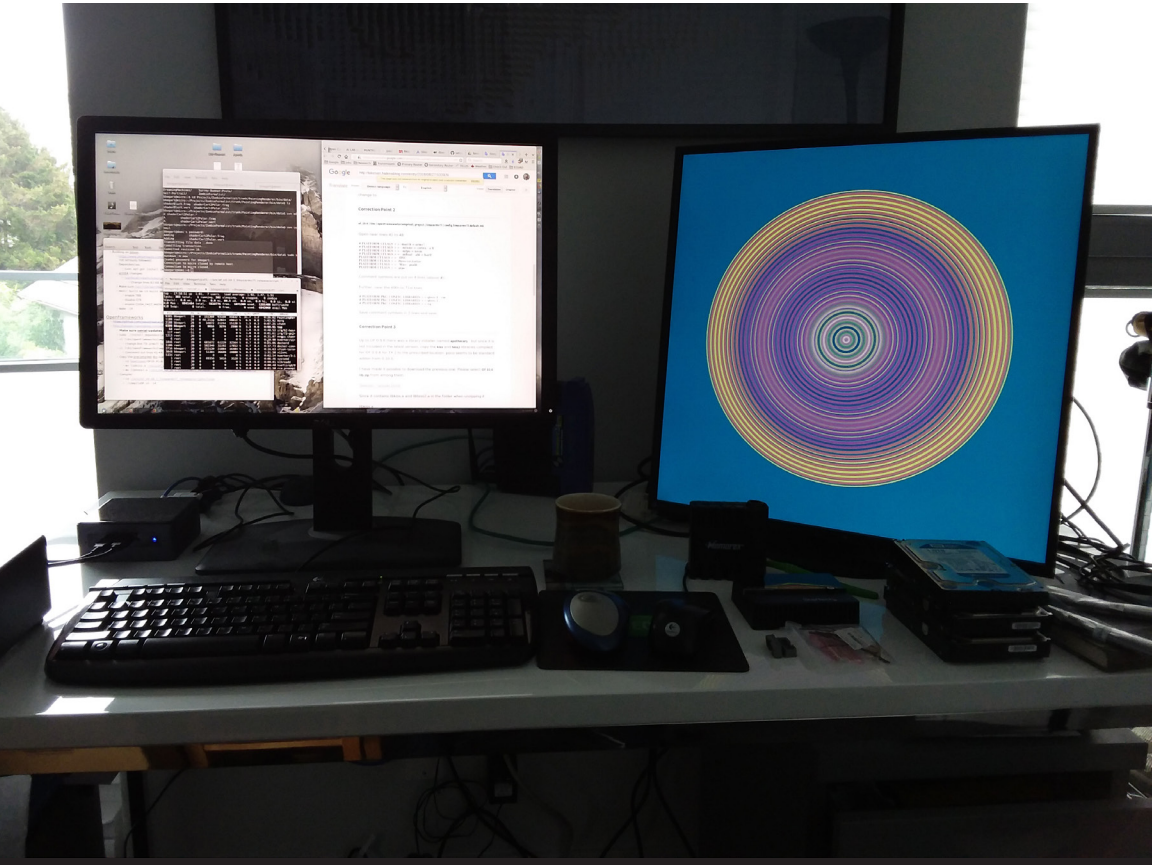
What kind of space do you require to make your work (however you define "space"), and what are the challenges you face in finding or creating this space?

I'm limited to a spare room in my apartment which is not really suitable for the work I do, and my office at university. Most of my work is done on letterpress and rotary presses, so I lean on the printmaking studios at school for that. Being mindful of student/faculty use of those facilities leaves a window of opportunity that I avail myself of. What I'm used to are communal printing facilities, and this is a missing aspect of how I work now.

What is the relationship between teaching and your creative practice?

It's quite difficult to teach along lines of popular/communal creative output and not have a local culture that is supportive of that in any way. There's a formalized version of it that caters to the dominant cultural mode, but this is stilted and divorced from the street and any sense of "grassroots". So my creative practice is yet to be "localized". To that end, the purpose of this poster was to generate interest in and awareness of our Local going in to a collective bargaining year. The use of letterpress reflects the working class and popular history of this printing technology, in an effort to resonate such ideas and ideals forward. The hope was that faculty members would place the poster in their windows or on their doors to advertise their unity and solidarity.

Ben Bogart



What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

As a media artist, most of the ‘material’ what I engage with is information. I spend my studio time in front of a computer writing code, making still and moving images and thinking. As is quite common in Vancouver, I had to leave my two bedroom apartment and my studio office has been down-graded to a desk in the living-room. I’m creating more large scale prints and objects in the last year and the storage of that work is starting to get quite tight. In the long run, I’m not sure Vancouver will be a sustainable place for my artistic practise and I may need to move away.

What is the relationship between teaching and your creative practice?

I try to motivate my students to push themselves both technically and creatively, and that can be a very hard thing to do. I use examples of my own work, and teaching a practice-based class I entirely depend on my knowledge and experience as an artist to support and encourage my students. If I was not a practicing artist, then I’m not sure how I would teach. Teaching technical skills independently of an artistic tradition and practise seems doomed to failure.

Erika Thorkelson



The Perils of Professional Dress
2020
large format print
41 x 45 inches

Being a writer means I don't need much physical space to do my work—just a computer with a word processor or a notebook if I'm feeling analogue. As a freelance writer, I've done my work in all kinds of unusual places. I've penned reviews from stands at stadium pop shows and dictated notes into my phone walking home from a play. I've filed stories at awards shows and once in the passenger seat of an old truck on a road trip.

The real challenge in my practice is finding mental space to take on new creative challenges—that's where my office comes in. It's a place to land between teaching contracts, to surround myself with the books and images that inspire me, and to hold my plans for the future. Given that I share the office with my partner and occasionally give it up to house guests, it's not exactly Virginia Woolf's "room of one's own," but it's about as close as you can get in Vancouver's unaffordable rental housing market.

My teaching practice is also part of the scaffolding for my writing practice. The work provides stability to take on projects that might not immediately pay the bills, but the draw of teaching is far more than financial. Long ago, I wrote the following quotation from Joan Didion on a note card and displayed it in my office until the ink faded: "I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means." I've come to believe that teaching serves a similar purpose—connecting with students and finding more powerful ways to share knowledge helps me see the world through fresh eyes. That, in turn, brings new energy to my writing.

Sarah Shamash



Cataloguing is not for Superheroes 2020

Installation,
slide cape with
goggles, video,
photograph

Making space for work is set against the imperative for economic survival in this city and all of life's other commitments and responsibilities. The conditions for working as an artist, as a female artist, as a media artist, and as a mother are an ongoing challenge in the context of Vancouver's overpriced and colonial occupation of Coast Salish land. I am just returning to my art practice after completing a PhD and having a kid. In terms of output, I have been busy (kid, PhD, and active curatorial film programming practice). Yet, in an "art world" context, my CV in the past couple of years has been sparse. Nevertheless, I see these different aspects of my work and life - the research, writing, teaching, child raising, film programming, and artwork - as interconnected and whole. Also, cinema has played such an essential role in the shaping of my ideas that I see the act of cinephilia, watching films, and the study of film as pedagogy itself. Teaching and my brand of cinephilia are part of

the research and part of a cycle of learning, sharing, producing. At the same time, teaching, at least as a sessional employee, is part of the precarious, underpaid labour that sustains art institutions and universities. The contact with young minds is rich, and it is an honour and responsibility to share knowledge; yet, working within these institutional structures in a tenuous and poorly remunerated way makes a sustained and sustainable art practice elusive. Space for creation comes in the in-between spaces - late at night, in stolen moments, in rare moments of respite from the other labours and commitments of life.

Special thanks to the slide cape

stitchers: Deanne Achong, Gabriela Aceves Sepulveda, Matilda Aslizadeh, Lois Evans, Fatima Jaffer, Lois Klassen, Sonia Medel, Julie Okot Bitek, Maria Anna Parolin, Alessia Parolin, Lori Weidenhammer

Lucy Chan



Out of Context:
Words of Protester
2018
mixed drawing
media

As an artist, I work best in intimate quiet spaces where slowness and time to reflect takes place, even if it's a shared place with others. This is often impossible to find in our current Canadian culture, especially as we embrace, industrialization, speed, and busyness as a form of productivity and validation that "work is getting done". My teachers are found in nature and from talking to others one on one.

There is no relationship between teaching and my creative practice other than I can share what takes place in each role. Personally, I feel that they are increasingly separate.

Hillary Webb



When working on smaller projects I can work wherever I am. I have a small sewing kit that contains my materials (sewing needles, scissors, and selected thread colours) and I can fold the project I am working on for easy transport. When I am home, I work on the couch. When I travel, I take the kit with me and have worked on projects on the ferry, on the bus, in the car, in coffee shops and bars. The hardest thing about working on my art practice is balancing it with work and family time. When I get home after working an 8-hour day at Emily Carr, I have a small child to feed and put to bed, and a house to clean. When I practice art at home, I need to be very prepared so I can make use of the small amount of time I have in the evenings. I need to excuse myself from home "duties" to make time for art.

As a librarian who studied at an art institution and continues to have an active art practice, I am a strong believer and supporter of the importance of art, design, craft, and imagination in all aspects of society and life. In my role as a librarian, this advocacy translates into supporting creative processes, artistic work, and research. I seek to recognize teaching opportunities when working with students and colleagues in order to empower them to find the information they need and successfully use library resources. I want to teach and inspire students to experiment, learn new things, and forge new paths.

Hillary Webb

Fishing Fleet

2016-2018

Silk thread on canvas

Specific dye plants for the threads:

Dark blue: Black twinberry

Purple: Logwood

Dark grey: Black twinberry/Sandlewood

Light grey: Black twinberry

Red-orange: Sandlewood

Medium grey: Bracken fern/Black twinberry

Orange-yellow: Onionskin/Sandlewood

Photograph Citation

Photographer unknown. "View of the Sointula, B.C.,

fishing fleet looking towards Haddington Island" 1930. Courtesy of the Fishermen Publishing Society, UBC Rare Books and Special Collections.

Fishing Fleet, detail

2016-2018

Silk thread on canvas

Other info same as above

Sunset/Fire

2016-2018

Silk-merino thread on canvas

Specific dye plants for the threads:

Dark blue: Black twinberry

Purple: Logwood

Dark grey: Black twinberry/Sandalwood

Light grey: Black twinberry

Red-orange: Sandalwood

Medium grey: Bracken fern/Black twinberry

Orange-yellow: Onionskin/Sandalwood

Photograph Citation

Photographer unknown. "View of Millerd's Summerville Cannery, Sointula, B.C." 1926.

Courtesy of the Fishermen Publishing Society, UBC Rare Books and Special Collections

Twinberry Dye Sample

2016

Silk and linen thread and fabric

Rita Wong



Sample Texts by a Woman Who Loves This Earth

(Downstream: Re-imagining Water, A Letter from the Future, Beholden, We Can All Learn from Wet'suwet'en Laws, Lessons from Prison)

2017, 2018, 2019
books,
paper print-outs

media duration
and format:
lifelong public
service

I need a culture that treats people as equals – students, faculty, staff – we may have different roles and responsibilities, but respect for our differences is key to a creative, generative space psychologically, physically, and culturally. Like all of us, I need clean air, clean water, healthy land, and a community that I care for and that in turn cares for me – trees, forests, connection to ecologically functioning natural spaces like undammed rivers and living creeks. I also need respect, peace, love, and justice – a culture that realizes that birds, trees, fish, animals are our equals in value – that we need them in order to be human. We become and are human through relationships of reciprocity, cooperation and care.

The challenges:

—Inequitable systems that turn faculty labour into precarious work, systems that make it increasingly difficult to do the meaningful work of teaching and creative practice by alienating us from the work and from each other.

—A capitalist system that commodifies everything – ignoring that intact healthy ecosystems and forests are more precious than can be calculated, ignoring the need to protect the land and water from destruction through short-sighted extraction and pollution.

We can respond to the challenges by not feeling shame or guilt for being caught in these divisive systems, but instead work to challenge these systems and their hierarchical, oppressive logic. We can take a long-term view and build solidarity through relationships, unions, affinity groups, organizing to support our common interests in fairness, climate justice, and land protection. We can be patient yet honest with each other, speaking truth to power. I don't like the egotistical culture of capitalism, where rich men name rooms after themselves, ignoring how everyone from the janitorial staff to the students to the workers are what makes the place run, what gives it life. Responding to the need for systems change feeds both my creative practice and teaching practice.

I'm grateful to live on unceded Coast Salish territories, where I can learn to be a better relative to the people of this land. A thread that runs throughout my creative writing is a passion for social justice, how the conditions of everyday life can bolster or undermine basic relations of equality and respect.

I have contributed untold hours to Emily Carr's Faculty Association, the union for regular and non-regular faculty here. I've seen post-secondary education become more expensive and less accessible for students while universities rely more on precarious, underpaid faculty. This unsustainable trend is a recipe for disaster.

Instead of individualizing these problems, I work towards the systems change made necessary by climate crisis, an emergency plan proposed by the Leap Manifesto and the Green New Deal:

We could live in a country powered entirely by renewable energy, woven together by accessible public transit, in which the jobs and opportunities of this transition are designed to systematically eliminate racial and gender inequality. Caring for one another and caring for the planet could be the economy's fastest growing sectors. Many more people could have higher wage jobs with fewer work hours, leaving us ample time to enjoy our loved ones and flourish in our communities....

Shifting to an economy in balance with the earth's limits also means expanding the sectors of our economy that are already low carbon: **caregiving, teaching, social work, the arts and public-interest media.** (<https://leapmanifesto.org/>)

I work towards a community that respects everyone, instead of a few people holding too much power and most people being undervalued and over-stressed.

The changes we want are not only desirable. They are necessary if we are to survive as a species on this earth.

Joseph Clark



As a film historian and teacher, I use my work space to watch films, read, write, and meet with students. I teach at Emily Carr, Simon Fraser University, and the University of British Columbia. This means I have many different work spaces. On any given day, I work in the following spaces [Clockwise from top left]: at Emily Carr I work in the Sessional Office (A2056)

which I share with all other non-regular faculty; at SFU I am currently sharing Sabine Bitter's office with Su-Feh Lee while Sabine is away on sabbatical; at home I share my work space with my partner, podcaster and radio producer Andrea Gin; at UBC I share an office with fellow film scholar Chelsea Birks.

Rubén Möller

Work of Work:
Puppet Assembly
/ Motion Test:
MORTE ET DABO /
GIFT OF DEATH
2020
Puppet Animation
/ Stop Motion /
Digital Animation
2:50 minutes
[S3D-DCP HD,
Surround Sound]

What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

Space is Time for animation work. Puppet Animation in particular is a time honored method of changing space. The labor itself is excruciating, but endured, to create the illusive quality of life through dead things. Stop Motion is the reciprocal danger of humanity anxiously trying to keep up with the pace of mind. Both participate in the Body of Space through Time, only then can magic happen.

What is the relationship between teaching and your creative practice?

Teaching allows my work to journey to places the mainstream denies. The industry life is burdened with deadlines and pressures toward meritocracy. I chose to pursue my own path to express and discover the metaphysical manifestations that this medium allows, sometimes uncomfortable, but always provoking.

Jaz Halloran



Workers Organize Unions, People Organize Unions

2019

2-colour Risograph
print on paper,
set of 4 prints,
arrangement
variable

11 x 17 inches each

A warm, clean, well-lit, well-organized environment with access to natural light and fresh air, enough desk space to stretch my arms in both directions with an area for references and inspiration, a collection of books and the ability to concentrate and contemplate, uninterrupted by an excess of noise or conversation. Challenges: resources, time, energy, mood.

As a graphic designer, I've shaped publications in close collaboration with editors and publishers. The most successful projects thoroughly integrate the development of design—layout, grid, typography, navigation, structure, visual language and object—with editorial concept and practice.

Education is a form of publication which encapsulates research, writing, editing, designing, planning, coordinating, producing, presenting and distributing ideas to a public. Technology, image-making,

typography, and a network of service providers influence pedagogy, its success ultimately dependent upon the culture of the classroom.

"Publication requires relationships and conversation. The nature of a public is not one way, it is not the provision of material to be consumed. The nature of a public is a two-way, three-way, multiple-way conversation that's reciprocal, that requires listening as well as speaking and requires deliberate strategies in order to maintain or cultivate these conditions."

Matthew Stadler

"All we have to do as tutors is to create the ideal circumstances, make sure everything works and not get in the student's way. To have faith in their independence, in their individuality, to be there, but not too much, to interfere, but not too often—just let it happen."

Armand Mevis

Gina Adams



Open Letter Cutting Session 2018

participants

Karen Kramer, the
Indigenous Curator
from the Peabody
Essex Museum
and the 2018
Indigenous Fellows.

The location of the
Open Letter Cutting
Session was
Dartmouth College
in Hanover, New
Hampshire, United
States.

photographer
Edie Fuertes

Some working details for my studio practice are that I currently maintain the following for my studio production/practice:

1. team of NYC dealers Accola Griefen who I work with and whom represent my artwork and manage all the business of exhibitions, which includes a temperature controlled and secured storage facility.
2. 6 studio assistants working on the letter cutting for my Broken Treaty Quilts. The locations of these assistants are Maine, New Hampshire, Florida, New York City, Kansas City, Colorado, and Utah
3. 1 ceramic production facility in Portland Oregon
4. a professional photographer who has a studio in the Kansas City Area and travels with me to exhibitions a good amount of time
5. 2 Ceramic assistants from Kansas City and Oklahoma City who travel with me to residencies such as the Kohler in 2018
6. A web developer who manages my website <https://www.ginaadamsartist.com> and works with me on all of my digital artwork

I also do Broken Treaty Reading (activation) Performances at most of my gallery and museum openings and Open Letter Cutting Sessions where I invite the public to come into the museum exhibition space to literally help me cut the letters of the broken treaties while having important discussion about the history.

Keith Langergraber



What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

I don't need much space to make my drawing works as I have worked in coffee shops, libraries, classrooms, offices, ski lodges, backs of vans, and around campfires, but a big long table is my preferred spot for this. My sculptural work provides more of a challenge in regard to space, not just for the making of it but for storage. Usually I can't keep a piece for an extended period of time and resort to remixing it into other work or destroying it, except for those occasions when one goes into a collection. I have two studio spaces: I work in a second bedroom in the apartment I share with my wife. This smaller studio is dedicated to drawing and serves as a show room for studio visits by curators and others. I make my larger sculptures in the Okanagan. I'm fortunate to have a space in my parent's basement where I can build the bigger stuff. Yes, really. My mother is an artist as well, so we share the space. As well, my father has a big wood shed with lots of tools so it's a great set up. Most of my work in crates gets stored here and is shipped to galleries from there, or I sometimes drive it in my minivan to my Vancouver show room space. This strange working arrangement is still cheaper than renting a large space in the lower mainland were the price on space is at a premium.

What is the relationship between teaching and your creative practice?

I find my restless intelligence drives me in regards to the passion I have towards teaching, along with the rich social interactions that come along with it. My studio practice and areas of research always influence my interactions and pedagogy in the classroom, keeping me inspired and curious in this working/contemplative space.

Daphne Plessner

Citizen Artist News: The University as a Border Regime, 2013, Offset print, 1500 copies. Art Intervention launched in London, UK, at various universities in Central London (including Goldsmiths College, Central St. Martins, London School of Economic, SOAS School of Oriental and African Studies etc.) and Arts Institutions such as the ICA (Institute for Contemporary Arts) and the Whitechapel Gallery etc. Co-editors: Ilia Rogatchevski, Dovile Alseikaite

In the academic year of 2012-13, and during my employment as a Senior Lecturer at the University of the Arts London, the UK government implemented new rules for monitoring the behaviour of International Students (i.e., students from regions of the world that were outside of the European Union). New legislation had been brought into force and universities were required to report directly to the UK Border Agency if an International student was absent from classes for 3 or more sessions, with the idea that absences from classes were grounds to commence deportation. In virtue of my employment in the university, I was therefore deeply implicated in these institutional mechanisms designed to police International students and the need to address the implications of this racialized bordering practice was the motivation for my first edition of *Citizen Artist News*. It set out to capture the affective and aesthetic dimension of this shift in the orientation of universities in the context of the politics of racism, migration and mobility. The newspaper also aimed to make visible the experiences of the members of a university and in particular, the students, staff and faculty who were colloquially referred to as "foreign" nationals and who were directly affected by this new and skewed handling of their status.

Citizen Artist News: Clouded Title, 2018, Offset print, 1100 copies. Art Intervention launched on Pender Island, B.C. to all permanent residents.

Citizen Artist News: Clouded Title was developed in collaboration with Elder Earl Claxton Jr., Tsawout First Nation. The newspaper focuses on the topic of the Douglas Treaty (North Saanich) - a treaty with a history of disputed interpretations and widely differing world views of land and 'ownership'. It presents readers with a thought experiment about the notion of 'ownership' and illustrates various understandings (both historical and contemporary) of claim-making. It not only provides readers with an opportunity to puzzle through and reflect upon the implications of the Treaty, its colonial biases and being present on Indigenous lands today, but all of the commentary is drawn from primarily W SÁNEĆ First Nation authors so as to (re)circulate W SÁNEĆ perspectives on their own territory (including Pender Island). Its wider remit is to ask those who are resident on Pender Island how do treaties (and unceded) lands inform the enactment of belonging and membership in the local politics of place?

Citizen Artist News: Kinship, 2019, Offset print, 2200 copies. Art Intervention launched on Pender Island, B.C. to all permanent residents and also disseminated through Tsawout Band Office, W SÁNEĆ School Board offices, First People's House, University of Victoria etc.

Citizen Artist News: Kinship was developed in collaboration with the artist Doug and his wife Kathy LaFortune, Mavis Underwood (elected Band Council Member), Elders Earl Claxton Jr., Belinda Claxton and Robert Clifford (Indigenous Law scholar) from Tsawout First Nation and also, settlers Debra Auchterlonie and Denise Holland (co-editor). Through W SÁNEĆ origin stories and a discussion about W SÁNEĆ law and kinship, residents of Pender Island are invited to imagine non-human beings, such as trees, fish and deer, not as 'resources' or bodies to managed, cut down, culled or manipulated to make way for human desires (suburban development, leisure or tourist activities etc.). Instead, the aim is to explore how humans and non-humans are bodily and familial connected and to consider what this entails for living with rather than on the island. Doug LaFortune's artworks are featured throughout the publication. Special thanks to the Canada Council for the Arts for funding some of the research for this project.

My entire experience as an artist has been marked by being mobile.

I have lived in 5 different countries and have, as a 'foreigner', navigated different cultures and peoples for my entire career. The idea of a 'place' to 'make' one's work therefore is not so much of a focus or prerequisite for my artistic practice and my work space today can best be described as interstitial.

Regarding the connection between teaching and my own creative practice, I tend to think of teaching as rooted in collaboration. The things I have learned through my own activities as an artist are something of an anchor for entering into conversations with students. Collaboration is also very creative and over the years I have worked closely with many students in the development and execution of various art interventions. These art projects have created important bonds of friendship and solidarity that continue through time. They also provide important support for students as they go on to establish their own careers as fellow artists.

Reyhaneh Yazdani



Notebook
2020

Notebook
2020
iPad
Dimensions
seventeen by
twelve by one
centimeter- one
might call it an
extreme space

The work 'space' for me today is an empty page of my notebook. Pages of the notebooks become a studio I can keep in my pocket, unfolding their limitless space whenever I need. It can be taken portable. It is clean, and private.

Lindsay McIntyre



Room 11A,
Ortona Armoury
2017
16mm to digital
1 min, 1.33:1

darg : construction
2013
16mm to digital
3:33 min, 1.33:1

Film is one of the only art forms I can think of that is generally pretty dependent on the industry that gave birth to it. As such, it can be difficult to bring the form into a realm that feels autonomous and self-sufficient. There is often a need to use a service or a lab to complete a work and very often a need to purchase film stock at the very least. The luxury of a space to call my own as a filmmaker and artist would be just that: a luxury. For me, spaces where I can work on film are often shared spaces. They may be co-ops, artist-run centres, collective studios, friends' basements, a converted bathroom or even a moonlit riverside darkroom. Through many film projects and failures, I have ultimately come to realize that film, particularly analogue film, is actually mostly about community. Analogue film as art form is now more and more driven by a network of grass roots artist-run film labs and impassioned

individuals - people who are taking the detritus of industry and asking it to do things that were never desired nor expected by the industry, opening up a world of possibilities for the medium. It is this community that makes it all worthwhile. The challenges are many and the spaces for this kind of work are always shrinking, shifting and slipping away, but perhaps that is part of what keeps us driving forward.

Teaching is a form of lifelong learning and is thoroughly invigorating to my practice as an artist. Teaching and research for me are unquestionably intertwined. I learn from my students and from teaching more than I ever did as a student myself and I am honoured and delighted every day that I get to say this is what I do. Ultimately, if I had this knowledge and didn't share it with people, I wouldn't be able to live with myself.

Rozita Moini-Shirazi



Pomegranate Tree
2018
Mixed Media
Illustration

What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

Teaching is a form of lifelong learning and is thoroughly invigorating to my practice as an artist. Teaching and research for me are unquestionably intertwined. I learn from my students and from teaching more than I ever did as a student myself and I am honoured and delighted every day that I get to say this is what I do. Ultimately, if I had this knowledge and didn't share it with people, I wouldn't be able to live with myself.

What is the relationship between teaching and your creative practice?

I start my projects using traditional materials. However, the mundane substances keep their originality, yet by using new technology I add new dimensions to convey my indication.

The illustration series “Pomegranate Tree” is created by traditional watercolour and gauche technique, later I projected the illustration on stone pieces and took photographs of the projected image. Finally, I printed the images and made the final touch ups by hand.

As an educator, my teaching performance corresponds with my art making process. I seek to find the eminence and concern of individual students and understand them to learn how to work with each of them in harmony. To me, the splendour of teaching is how to keep up with student's originality, while watching them enrich their knowledge and expand their capabilities. I keep the traditional methods, and in the process of teaching I bring new perspectives to the same substances.

Amory Abbott



**Douglas Fir and
Sapling**
2018
Charcoal on Paper

The kind of space I require to make my work is a large wall with lots of overhead light, preferably a private space as I need to concentrate on my technical approach, and also for others – as my charcoal medium is quite dusty and tends to settle on anything in the vicinity. Between my salary and my rent, it's difficult to find any art space in Vancouver that I can afford, so I've moved my "studio" to school. I now work outside my office, in the atrium between the illustration department and the senior painting studio. The light is good, there's a lot of room, and I can easily store my supplies when I'm done. I love working around students, even at the expense of my concentration at times. We inspire each other, and help each other remember the benefits of community.

For now, the relationship between teaching and creative practice is very very close. Especially in the physical sense, as most of the illustration students can find me working alongside them, or just out the classroom window, or around the corner in my office. My philosophy of art practice is mirrored in the classroom – I try my best to cultivate an eagerness for working, a prolific approach to generating ideas and artwork, and to take their work, and my own work seriously, while having a lot of fun along the way.

Valérie d. Walker

My essence vibrates in the colours of Indigo...multiplicities of ocean-planet blue-ness. Ancient dyers inhabit my dna, they want space to roam, collecting leaves, saps, seeds and stories in forests, shores and fields, stewarding & gathering, growing all needed in our alchemical concoctions. Time-travelling transmedia indigo artiste, landed in a modern world which creates endless challenges and movements because of the need for *space*. Space for 4 indigo vats, immersion and steaming space for *katazomé* & also *espace* for a reading area by a sunny window. *I had such a space in la belle ville Montréal mais maintenant elle n'existe pas, c'est une autre condo. Je la manque beaucoup!*

Colours, Iro Iro, demand a place with light from outside & sunshine, allergies say, "clean (ie mold-free, low dust) air", dyeing and rinsing fabrics mean big-sink(s) nearby please, with needs clean water, shelving (to store dye-good & fabric especially), a floor drain *would be nice*, space for tables and a 100 liter natural Indigo bio-fermentation vat (or 3), plus space for immersion dyeing and natural dye lake creation for printing with natural dyes on paper, wood and fabric. Also need a clean dry desk area for digital/computer based work, writing, curating, applying for grants, fellowships, reviewing grant applications for juries and funding organizations, meetings, drawing, *tsu-tsu kaki*, cutting stencils from mulberry paper. Space, in this city, Vancouver, is almost more than I can imagine. Suddenly, I am *thrilled!* to be in the downtown Malaspina communal printing studios with space to print, at last, again. I'm looking forward to the next two years in a new studio space and am getting motivated to work with artist run centers and the city to create more of these optimistic alternative production studio spaces in our urban reality.



My teaching is a key thread in the fabric of my creative practice. Teaching is social activism to me. Being present, being other, it's about active resistance in the face of hegemonic denial & oppression. It's about shining a light and creating a space where unseen & especially wymmyn artists of colour and lgbtq2-spirit queerness can be seen and encouraged to develop. Bell Hooks' teaching to transgress', her response to Paulo Freire's *Pedagogy of the Oppressed*, in addition to hands-on craft & gardening community learning all helped develop my pedagogy.

La-Mer's cauche-mar catcher 2017

wall sculpture, fishing net knotted from fishing line, keys from forgotten doors, not-recycle-able recycling and plastics gathered from home and places along my path

Elizabeth MacKenzie



**Unlikeness
(from the series)**
2020
Digital print on
watercolour paper,
cellulose paste

Maintaining a space for making is crucial to my identity as an artist. Without a designated studio space my sense of self as an artist becomes even more tenuous than it is already. Having a space to hold my work is a priority and represents my faith in my ability to continue to practice as an artist.

My art practice has become inextricably linked to my teaching practice. Teaching ensures I keep learning and questioning my assumptions about my work and the world I work within.

Jay White



Excerpt from
Field Guides for
Listeners
Graphic Novel
2019
Pen and Ink on
Bristol Board

What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

My challenge isn't physical space, it's time. I live on Nexwlélexm (Bowen Island). It's impossible to commute daily, keep up with all the work of a full-time professor, and also be an attentive, loving father and husband. We cannot afford to live any closer to the University, or to rent a second room. My solution is to stealth-camp in a van in Vancouver for two to four nights a week, and work at the school late at nights. That allows me to keep my weekends to my family and myself.

What is the relationship between teaching and your creative practice?

Teaching and art-making are a calling: I am privileged to be doing things that I want to do, and that I need to do. I find great pleasure and satisfaction in serving others - from helping emerging artists uncover their own deepest callings; to serving the other animals, the land and the water through storytelling and activism.

Patryk Stasieczek



**Liminal Space
(the glass is
hollow and the
ground-waning)**

2017

Numeric offset
print on coated
275gsm card

Edition Fina 160 of
1000

**Contact prints of
Radius (No. 3 Road
Art Columns),**

City of Richmond,
BC

December, 2016

Chromogenic
contact prints.

Edition Varied
Edition,

1/1 per triptych

**What kind of space do you require
to make your work (however you
define "space"), and what are the
challenges you face in finding or
creating this space?**

I enjoy working in liminal spaces that promote spatial awareness and orient the body. This includes image space, emptied space, head space, colour space, negative space, aural space, wall space, personal space, luminous space, active space, shared space, space space, etcetera. Listening to dark ambient music in an isolated openness of saturated color schemes helps to configure a contemplative will to act or merely listen. I think space is in visibility and impermanence.

**What is the relationship between
teaching and your creative practice?**

Teaching deepens the understanding of my practice in how it enables the absorptive transmission of information by organizing ideas and actions. As an educator, I have witnessed the power of photography in how it can effectively disclose emergent interdisciplinary forms of knowledge and material practice. Photographic methods are an embodied assimilation of a camera's ability to resolve space as images. Students respond to this spatial translation in their own subjective vectors, alongside my own, and we construct determinate points of reference that resonate the work forward.

Christian Blyt



Inside Out
2017
Ash, Corelam,
Stainless steel

What kind of space do you require to make your work (however you define “space”), and what are the challenges you face in finding or creating this space?

My practice happens in many different physical spaces depending on the scope of the project and who am I working with at that moment. A creative head-space only happen when we truly want it to happen and then it is just the matter of taking the time from our busy lives.

What is the relationship between teaching and your creative practice?

The two have a very close symbiotic relationship that draws and gives energy relative to the amount of physical/mental time you put into them, balance is everything!

Christine Stewart



Erosion
2019
video
4:51

Time is space, the measure of 'headspace' is an elusive quantification, a shape shifter, ephemeral in nature. My work exists in and has intrinsically become a reflection of the liminal, the spaces in between. A highly collaborative ligament. I am in constant motion, my work often in my backpack, my studio is the current place my body and camera occupies while moving through time space, and headspace, seeking the elusive moments of the inbetween, in life, parenting, caring for aging parents, community, the joy and symbiotic energy of teaching and knowledge exchange, the endless yet vital commitments and obligations and contributions to struggles for equity, justice and voice on multiple fronts, all things that compel me to create. Time, time, time is for me neither an easy bedfellow nor an amiable companion. It is my most valuable commodity, a most precious resource, and despite all efforts it can, like water, all too easily slip between the fingers, only to tantalizingly appear again on the horizon of my creativity.

Erosion is an excerpt from a series, a brief homage to time, a contemplation of evolving neurological states, each image sequence gathered while double and triple tasking: researching dementia and dendrites, being submersed, tending the woodstove, a retinal scan, a witnessing of time, and love, and loss.

Media Works

Ben Bogart

Through the haze of a machine's mind we may glimpse our collective imaginations (Blade Runner) (Excerpt)
2017
Generative Digital Video
15:00

Jonathan Tammuz

Heard From Above
2020
video
15:45

Carlito Ghioni

My Old Man
2019
stop motion animation
4:10

Christine Stewart

Erosion
2019
video
4:51

Rubén Möller

Work of Work: Puppet Assembly / Motion Test: MORTE ET DABO / GIFT OF DEATH
2020
Puppet Animation / Stop Motion / Digital Animation
2:50

Annie Briard

Carousel
2017
video
4:47

Lindsay McIntyre

Room 11A, Ortona Armoury
2017
16mm to digital
1 min

darg : construction
2013
16mm to digital
3:33

Jonathan Tammuz

HEARD FROM ABOVE

The life lived - and the other one.

After a chance meeting with her old Oxford flame, Catherine, a successful English professor wonders what if she and Anthony had not split 40 years ago?

Had she chosen the other life, would it have been happier or more fulfilling?
And if indeed she had lived it, would she be yearning just as ardently for this one.

With:

Kristin Milward
Tim Woodward
Mary Conlon
Jodie Tyack
David Wayman

A Stephen-Tammuz Productions in Association with Redg8 Pictures

Written By: Alexi Kaye Campbell

Produced by: Jonathan Tammuz & Kyle Redmond-Jones

Directed by: Jonathan Tammuz