



## FORESHORE - FRIDAYS ON CURRENTS AND WAVES

### Schedule:

Start Time	Segment	Featuring	Duration
00:00	Polar Regions (Highest Ever Recorded Arctic & Antarctic)	Lou Sheppard	14m 50s
00:13	Live-Stream Nature Recording Jeju Island Dawn Chorus (Dec 19, 7am)	Locus Sonus	1h 00m 30s
01:05	Invasion Day	Claire Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles	13m 03s
01:20	The Voice of the Natural World (From the Ted Talk Series)	Bernie Krause	14m 36s
01:35	Water Weight: Friction/Possibility (From the Foreshore Listens Zine Series)	Edited by Dan Pon	36m 52s
02:12	Sea Legs (From the Foreshore Listens Zine Series)	Edited by Sarah Moore	39m 45s
02:52	We Call You To Witness (From the Foreshore Listens Zine Series)	Edited by Vanessa Campbell	47m 46s
03:42	Embodiment (From the Foreshore Listens Zine Series)	Edited by Stacey Ho	35m 24s
04:18	Keynote Panel: Speaking and Relating Across the Great Ocean (From the Great Ocean Dialogues Series)	Moderated by Lana Lopesi, panelists: Micki Davis, Charlene George (Kwi Awt Stelmexw), Anchi Lin, Henry Tsang, T'uy't'anat-Cease Wyss	1h 28m 35s
05:49	J & K Pod Conversations (From the Orcasound Project)	J & K Pod	04m 15s
05:55	Environmental Hydrophone Recording - Low Tide Bush Point (From the Orcasound Project)	Orcasound Recording	09m 54s
06:04	Environmental Hydrophone Recording - Low Tide - Haro Strait (From the Orcasound Project)	Orcasound Recording	10m 25s
06:15	Environmental Hydrophone Recording - Low Tide - Port Townsend (From the Orcasound Project)	Orcasound Recording	10m 18s
06:25	Death By Water (From the Noopiming Sessions)	Leanne Betasamosake Simpson	01m 52s
06:27	Head of the Lake (From the Theory of Ice Album)	Leanne Betasamosake Simpson	04m 07s
06:31	Viscosity (From the Theory of Ice Album)	Leanne Betasamosake Simpson	04m 22s

06:35	Break Up (From the Theory of Ice Album)	Leanne Betasamosake Simpson	04m 48s
06:40	Harbour Symphony	Hildegard Westerkamp	09m 59s
06:50	Talking Rain	Hildegard Westerkamp	15m 58s
07:04	Pollinators & Life Givers	T'uy't'tanat - Cease Wyss	03m 19s
07:09	The Edge of Ice and Sea (From the Soundscape Show Series)	Brady Marks	58m 43s
08:10	Badura Kamay Durrubbin [waters as sea and river]	Venessa Possum	02m 21s
08:13	The Space Between Stories (From the Constellations Series)	Phil Smith	15m 17s
08:29	Quiet Contemplations (From the Constellations Series)	Ayesha Barmania	14m 28s
08:45	Ode to the Salish Sea (From the Constellations Series)	Paolo Pietropaolo	13m 47s
09:00	And the Sea Gave Up the Dead Which Were in It (From the Constellations Series)	Myra Al-Rahim	13m 52s
09:16	Live-Stream Nature Recording - Jeju Island Korea (Dec 20, 3:30am)	Locus Sonus	58m 06s
10:12	Foreshore Response (Foreshore Vignettes)	Lindsay Dobbin	07m 40s
10:24	Foreshore Response (Foreshore Vignettes)	Bracken Hanuse Corlett	03m 48s
10:28	Foreshore Poetics (Foreshore Vignettes)	Cecily Nicholson	07m 51s
10:38	Foreshore Response (Foreshore Vignettes)	Jay White	02m 13s
10:44	How To Measure The Distance To The Foreshore (Foreshore Vignettes)	Justin Langlois	03m 16s
10:51	A New World is Reversed (Foreshore Vignettes)	Laiwan	12m 24s
11:07	Where the Figure Meets the Ground (Foreshore Vignettes)	Kristina Lee Podesva	06m 21s
11:16	Polar Regions (Lowest Ever Recorded Arctic & Antarctic)	Lou Sheppard	15m 00s
11:31	Episode 3 - Trees and Time (From the Talking Trees Series)	Mara Bún, Jonathan Jones, Chris Turney, and Lydia Miller	1h 33m 59s
	<b>Program Repeats below</b>		
13:07	Polar Regions (Highest Ever Recorded Arctic & Antarctic)	Lou Sheppard	15m 02s
13:20	Live-Stream Nature Recording Jeju Island Dawn Chorus (Dec 19, 7am)	Locus Sonus	1h 00m 30s
14:13	Invasion Day	Claire Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles	13m 03s
14:25	The Voice of the Natural World (Ted Talk)	Bernie Krause	14m 36s
14:41	Water Weight: Friction/Possibility	Edited by Dan Pon	36m 51s

	(From the Foreshore Listens Zine Series)		
15:19	Sea Legs (From the Foreshore Listens Zine Series)	Edited by Sarah Moore	39m 45s
15:59	We Call You To Witness (From the Foreshore Listens Zine Series)	Edited by Vanessa Campbell	47m 46s
16:49	Embodiment (From the Foreshore Listens Zine Series)	Edited by Stacey Ho	35m 24s
17:25	Keynote Panel: Speaking and Relating Across the Great Ocean (From the Great Ocean Dialogues Series)	Moderated by Lana Lopesi, panelists: Micki Davis, Charlene George (Kwi Awt Stelmexw), Anchi Lin, Henry Tsang, T'uy't'angat-Cease Wyss.	1h 28m 35s
18:56	J & K Pod Conversations (From the Orcasound Project)	J & K Pod	04m 15s
18:58	Environmental Hydrophone Recording - Low Tide Bush Point (From the Orcasound Project)	Orcasound Recording	09m 54s
19:02	Environmental Hydrophone Recording - Low Tide - Haro Strait (From the Orcasound Project)	Orcasound Recording	10m 24s
19:11	Environmental Hydrophone Recording - Low Tide - Port Townsend (From the Orcasound Project)	Orcasound Recording	10m 18s
19:32	Death By Water (From the Noopiming Sessions)	Leanne Betasamosake Simpson	01m 52s
19:34	Head of the Lake (From the Theory of Ice Album)	Leanne Betasamosake Simpson	04m 07s
19:38	Viscosity (From the Theory of Ice Album)	Leanne Betasamosake Simpson	04m 22s
19:42	Break Up (From the Theory of Ice Album)	Leanne Betasamosake Simpson	04m 48s
19:47	Harbour Symphony	Hildegard Westerkamp	09m 59s
19:57	Talking Rain	Hildegard Westerkamp	15m 58s
20:11	Pollinators & Life Givers	T'uy't'angat - Cease Wyss	03m 19s
20:16	The Edge of Ice and Sea (From the Soundscape Show Series)	Brady Marks	58m 43s
21:17	Badura Kamay Durrubbin [waters as sea and river]	Venessa Possum	02m 22s
21:21	The Space Between Stories (From the Constellations Series)	Phil Smith	15m 17s
21:36	Quiet Contemplations (From the Constellations Series)	Ayesha Barmania	14m 28s
21:52	Ode to the Salish Sea (From the Constellations Series)	Paolo Pietropaolo	13m 47s
22:07	And the Sea Gave Up the Dead Which Were in It (From the Constellations Series)	Myra Al-Rahim	13m 52s
22:23	Live-Stream Nature Recording - Jeju Island Korea (Dec 20, 3:30am)	Locus Sonus	58m 06s
23:19	Foreshore Response (Foreshore Vignettes)	Lindsay Dobbin	07m 39s
23:31	Foreshore Response (Foreshore Vignettes)	Bracken Hanuse Corlett	03m 48s

23:35	Foreshore Poetics (Foreshore Vignettes)	Cecily Nicholson	07m 51s
23:45	Foreshore Response (Foreshore Vignettes)	Jay White	02m 13s
23:51	How To Measure The Distance To The Foreshore (Foreshore Vignettes)	Justin Langlois	03m 16s

*\*This daily program runs for 13 hours and then repeats at 1:07pm \**

### ***Further information on the artists and works, in order of broadcast appearance:***

#### **Polar Regions (Highest Ever Recorded Arctic & Antarctic) - Lou Sheppard**

**Requiem for the Polar Regions**, by Lou Sheppard, is an aural record of the shifting masses of sea ice in the Arctic and Antarctic oceans, both the annual melt and reformation of ice, and the long term decline of ice in the Arctic. Using the data provided by the National Snow and Ice Data Centre in Colorado the Polar Regions program generates a musical score based on the perimeter and concentration of sea ice in the Arctic and Antarctic. The program maps the coordinates of the ice imagery to a musical scale, generating a distinct composition each day. Ice which reaches further from the poles sounds as lower notes, while ice that sits closer to the pole sounds as higher notes. The music produced by the program is discordant and jarring, the imperfection of the translation itself pointing to the disorientation and loss of climate change. For *Currents and Waves* Lou Sheppard exported the translated aural record for the highest ever recorded ice levels in both the Arctic and Antarctic (based on data up to 2019). Elsewhere in the program, you can also hear the aural record for the lowest ever recorded ice levels in both the Arctic and Antarctic.

**Lou Sheppard** is a Canadian artist working in interdisciplinary audio, performance and installation based practice. Of Irish, English and Scottish settler ancestry, Sheppard was raised on unceded Mi'Kmaq territory, and is based in Halifax/K'ijipuktuk. Sheppard graduated from the Nova Scotia College of Art and Design in 2006, and then studied English and Education at Mount Saint Vincent University. In their recent practice, Sheppard uses processes of translation and metaphor to interrogate structures of power in data and language. Their work is evidenced through installation, performance and score and often leads them to collaborate with other artists, including musicians, visual artists and performing artists. Sheppard has exhibited work both in Canada and internationally, and was included in the first Antarctic Biennale and the Antarctic Pavilion in Venice. In 2017, they received the Emerging Atlantic Artist Award, and in 2018 they were long-listed for the Sobey Art Award. Sheppard is currently Artist in Residence in the Faculty of Education at McGill University.

~

#### **Live-Stream Nature Recording, Jeju Island Dawn Chorus (Dec 19, 7am) - Locus Sonus**

**This live-stream recording was made** on December 19<sup>th</sup> at 7am from the open microphones located on Jeju Island that were operated by Weather Report – an arts collaborative based in Seoul. Weather Report developed music and live remote streaming of environmental sounds to enable remote audiences to become more aware of acoustic and environmental changes over time.

**Locus Sonus** is a research laboratory in audio in arts, created in 2005 at the Aix en Provence school of arts (Ecole Supérieure d'Art d'Aix en Provence, France) by Peter Sinclair, project director and Jerome Joy, who has lead the project since its inception. Locus Sonus is a research group whose main aim is to explore the ever-evolving relationship between sound, place and usage. Our methodology places artistic experimentation at the center of our research. Multidisciplinary theoretical approaches dialogue with, nourish and nurture this experimentation and the research sometimes (but not systematically) leads to

artistic productions in the form of installations, performances, concerts and web-based projects. The Locustream project is a network of open microphones who permanently stream their surrounding soundscape all over the world.

Depending on the broadcast day of the week for currents and waves, you will hear sounds from the Naracoorte Caves and surrounds at the Naracoorte National Park, Jasper Ridge Biological Preserve in the Santa Cruz Mountains in California, USA, Georo Village situated on Jeju Island, South Korea, the Shiga Nature Education Park in Nagano, Japan, a Streaked Shearwater Bird Colony on Tabushima Island, Japan, the Rainforest Canopy at the Mary Cairncross Scenic Reserve, and the Fuji Iyashinomori Woodland Study Centre in Japan, these recordings were all made in December of 2019, you can also listen live to each open microphone by visiting: <http://locusonus.org/soundmap>

~

### **Invasion Day: a Foreshore Session featuring Claire G. Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles**

**Invasion Day** evolved out of past Other Sights' Projects, *The Foreshore* and *The Future is Floating*. In an act of solidarity with Indigenous people and artists in Australia, Miss Christie Lee Charles, Jeneen Frei Njootli and Senaqwila Wyss performed at the Blue Cabin on January 25<sup>th</sup>, 2020. This coincided with Invasion Day in Australia on January 26<sup>th</sup> (Australia Day). A recorded performance by Claire G. Coleman was also rebroadcast as part of the event. Claire's piece, entitled *We Are Water*, was originally performed on the water in Sydney as part of *The Future is Floating* exchange. The **Invasion Day** performances were edited into the shorter 12 minute excerpt that you hear on *currents and waves*.

Australia Day is intended to celebrate both Australia and the landing of Captain Cook, however many Aboriginal and non-Aboriginal people know it as Invasion Day, the beginning of colonialism in Australia. Bringing together two harbours across the Pacific - False Creek in Vancouver and Sydney Harbour - this performance event was rooted in a desire to explore and confront the complex legacies of colonial presence through the lens of artistic practice.

**Invasion Day** occurred on the waters of False Creek (Sk̓wx̓wú7mesh, x̣ʷməθkʷəỵəm and səliłwətaʔ territory) in solidarity with Indigenous people and artists in Australia. Water was the place for exchange, representing a meeting ground, an impetus for environmental action, and an imaginative space. Special thanks to Kamala Todd for working with Other Sights Producer Jen Weih on the planning of this event. *Invasion day* also supported wildfire relief for local indigenous communities in need in Australia.

**Christie Lee Charles** is a singer from Musqueam and Tslieil-Waututh nations who raps in her Indigenous Musqueam dialect.

**Jeneen Frei Njootli** is a 2SQ Vuntut Gwitchin artist. In her award-winning interdisciplinary practice, she uses media such as performance, sound, textiles, collaboration, workshops and feral scholarship. A co-creator of the ReMatriate Collective, she is invested in Indigenous sovereignty, decolonization and is concerned with the production, dissemination and embodiment of images. Frei Njootli holds an MFA from the University of British Columbia, a BFA from Emily Carr University and has been living and working as an uninvited guest on unceded Musqueam, Squamish, Sto:lo and Tslieil-Waututh territories for a decade. Her works and performances have been held in many territories, both locally and internationally at places such as Yukon Arts Center, The Kwanlin Dun Cultural Center, BUSH\_gallery, The Contemporary Art Gallery, The National Gallery, Remai Modern, Gallery TPW, and The Belkin Gallery among others.

**Senaqwila Wyss** is Sk̓wx̓wú7mesh Úxwumixw (Squamish Nation), Tsimshian, Sto:lo, Hawaiian and Swiss. She holds a Bachelors of the Arts Degree in the faculty of Communications, Arts and Technology, minor in First Nations Studies. She also holds a First Nations Languages Proficiency Certificate in the Sk̓wx̓wú7mesh Snichim. She is raising her 3 year old daughter to be a first language speaker, which has not been done in her family four generations after colonial impacts. She practices ethnobotany with

traditionally trained mom Cease Wyss with indigenous plant medicines. She was raised learning these ancestral teachings and uses plants as teas, medicines, tinctures and ceremony.

**Claire G. Coleman** is a Wirlomin Noongar author whose ancestral country is on the south coast of Western Australia. Her novel *Terra Nullius*, published by Hachette in Australia and Small Beer Press in the US, won a black&write! Fellowship and a Norma K. Hemming Award and was shortlisted for the Stella Prize and the Aurealis Science Fiction Award. She writes poetry, short-fiction and essay and has been published in the *Saturday Paper*, the *Guardian*, *Meanjin*, *Australian Poetry*, *Art Collector*, *The ABC*, *Griffith Review*, *Overland*, *Timothy McSweeney's Quarterly Concern* and many others.

Operating outside of the gallery context, **Other Sights** develops new and unexpected exhibition platforms and provides support to artists, writers and curators interested in creating temporary, critically rigorous work for highly visible locations. We collaborate and share resources with organizations and individuals in order to present projects that consider the aesthetic, economic and regulatory conditions of public places and public life.

~

### **The Voice of the Natural World (Ted Talk) - Bernie Krause**

**The Voice of the Natural World** is a TED Global 2013 talk by Bernie Krause, who has been recording wild soundscapes for 45 years. In that time, Krause has seen many environments radically altered by humans, sometimes even by practices thought to be environmentally safe. A surprising look at what we can learn through nature's symphonies, from the grunting of a sea anemone to the sad calls of a beaver in mourning.

**Bernie Krause** has a stellar electronic music resumé, including work with The Byrds, Stevie Wonder and many others, and is assured a place in the pop culture canon. But he continues to make history by capturing the fading voices of nature: studying sonic interplay between species as they attract mates, hunt prey, and sound out their roles in the ecosystem. Krause's recordings are not merely travelogues or relaxation tools -- they are critical barometers of global environmental health. His documents of vanishing aural habitats are a chilling reminder of shrinking biodiversity. As he tells the *Guardian*: "The fragile weave of natural sound is being torn apart by our seemingly boundless need to conquer the environment rather than to find a way to abide in consonance with it."

For more information this talk visit [www.ted.com](http://www.ted.com).

~

### **Water Weight: Friction/Possibility (From the Foreshore Listens Zine Series) - Edited by Dan Pon**

**Water Weight: Friction/Possibility** was edited by Dan Pon, a librarian based in unceded Coast Salish territories. He holds a MLIS degree from UBC (2012) and works at Langara College as well as the West Vancouver Memorial Library. He manages the archive at grunt gallery and is interested in the practices of artists working in and around the archive, and imaginative models at the intersection of contemporary art and information science. Additional contributors on this episode include Cease Wyss and Lief Hall.

**The Foreshore Listens** is an audio zine series informed by the research of *The Foreshore* sessions from 2016-2018. *The Foreshore* was a collaborative public research project held in collaboration with the Contemporary Art Gallery, Access Gallery and Other Sights for Artists' Projects. Thematically *The Foreshore* explores poetic activist strategies, radical philosophical proposals, and politically engaged artist practices. Describing the land that is submerged and revealed by the tide the foreshore is the wet part of the beach, a place of unclear jurisdiction, and thus of contestation, friction and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore conjures narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. *The Foreshore* asks, in conditions of appearance and disappearance, what is, as yet, unseen?

This audio series forms a fascinating survey of past encounters, whilst also offering fresh observations and new ideas. There are four zines in this series that cover a range of themes. Series editors, Vanessa Campbell, Stacey Ho, Sarah Moore and Dan Pon have drawn from the recordings of *The Foreshore*. Sound design by Pietro Sammarco creates a distinctive aural aesthetic to the series. Participating editors came to the project with a variety of interests and reference points: urban planning, archives, sound art, and First Nations language reclamation. Each of the four zines in this series is broadcast multiple times weekly on *currents and waves*. This series is produced by Other Sights for Artists' projects and was coordinated by Other Sights' producer Jen Weih.

~

### **Sea Legs (From the Foreshore Listens Zine Series) - Edited by Sarah Moore**

**Sea Legs** was edited by Sarah Moore, an arts worker, public servant and student of Urban Studies. Her research experiments with hands-on mapping and arts-based ways of understanding how we're connected through our layered surroundings. Artist Lindsay Dobbin also contributes sound to this episode.

***The Foreshore Listens*** is an audio zine series informed by the research of *The Foreshore* sessions from 2016-2018. *The Foreshore* was a collaborative public research project held in collaboration with the Contemporary Art Gallery, Access Gallery and Other Sights for Artists' Projects. Thematically *The Foreshore* explores poetic activist strategies, radical philosophical proposals, and politically engaged artist practices. Describing the land that is submerged and revealed by the tide the foreshore is the wet part of the beach, a place of unclear jurisdiction, and thus of contestation, friction and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore conjures narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. *The Foreshore* asks, in conditions of appearance and disappearance, what is, as yet, unseen?

This audio series forms a fascinating survey of past encounters, whilst also offering fresh observations and new ideas. There are four zines in this series that cover a range of themes. Series editors, Vanessa Campbell, Stacey Ho, Sarah Moore and Dan Pon have drawn from the recordings of *The Foreshore*. Sound design by Pietro Sammarco creates a distinctive aural aesthetic to the series. Participating editors came to the project with a variety of interests and reference points: urban planning, archives, sound art, and First Nations language reclamation. Each of the four zines in this series is broadcast multiple times weekly on *currents and waves*. This series is produced by Other Sights for Artists' projects and was coordinated by Other Sights' producer Jen Weih.

~

### **We Call You to Witness (From the Foreshore Listens Zine Series) - Edited by Vanessa Campbell**

**We Call You to Witness** was edited by Vanessa Campbell, a member of the Musqueam Indian Band and her family lineage comes from the Campbell and Point families. Vanessa spent 7 years working with First Nations communities across Canada supporting the training and implementation of community-driven, culturally relevant programming, based in the holistic understanding that a strong sense of cultural identity is the foundation for success. After completing 2 years of the Salish Language hən̓q̓əmiñəm courses she began working for the UBC First Nations and Endangered Languages Program. She now also works in the Musqueam Language and Culture Department to revitalize the hən̓q̓əmiñəm language and she sits on the Musqueam Cultural Committee and the Inter-Community hən̓q̓əmiñəm Revitalization Committee. Vanessa is committed to her community and her language and actively continues learning hən̓q̓əmiñəm through research and recordings of her ancestors.

***The Foreshore Listens*** is an audio zine series informed by the research of *The Foreshore* sessions from 2016-2018. *The Foreshore* was a collaborative public research project held in collaboration with the Contemporary Art Gallery, Access Gallery and Other Sights for Artists' Projects. Thematically *The*

*Foreshore* explores poetic activist strategies, radical philosophical proposals, and politically engaged artist practices. Describing the land that is submerged and revealed by the tide the foreshore is the wet part of the beach, a place of unclear jurisdiction, and thus of contestation, friction and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore conjures narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. *The Foreshore* asks, in conditions of appearance and disappearance, what is, as yet, unseen?

This audio series forms a fascinating survey of past encounters, whilst also offering fresh observations and new ideas. There are four zines in this series that cover a range of themes. Series editors, Vanessa Campbell, Stacey Ho, Sarah Moore and Dan Pon have drawn from the recordings of *The Foreshore*. Sound design by Pietro Sammarco creates a distinctive aural aesthetic to the series. Participating editors came to the project with a variety of interests and reference points: urban planning, archives, sound art, and First Nations language reclamation. Each of the four zines in this series is broadcast multiple times weekly on *currents and waves*. This series is produced by Other Sights for Artists' projects and was coordinated by Other Sights' producer Jen Weih.

~

### **Embodiment (From the Foreshore Listens Zine Series) - Edited by Stacey Ho**

**Embodiment** was edited by Stacey Ho, who lives on unceded Coast Salish territories. Their practice considers intersections of culture, history, and embodied experience from a feminist perspective. With a background in photography and performance art, their art often utilizes language, sound, and gesture. They have exhibited internationally as well as across Canada, most recently with the Justina M. Barnicke Gallery at the University of Toronto. Presently, they are organizing Slow Wave Small Projects, an artist retreat on Mayne Island, BC that highlights intersectional feminist and land-based practices. Additional contributors on this episode include Carmen Papalia, Arlene Bowman, Romham Padraig gallacher, Taryn Godwin, Jotika, Myah Catherine Rose Wallace, Alex Muir, Aly de la cruz, Alize Zorlutuna, Ash Goertz, Byron Peters, Dan Pon, Elisa Ferrari and Listen Chen.

***The Foreshore Listens*** is an audio zine series informed by the research of *The Foreshore* sessions from 2016-2018. *The Foreshore* was a collaborative public research project held in collaboration with the Contemporary Art Gallery, Access Gallery and Other Sights for Artists' Projects. Thematically *The Foreshore* explores poetic activist strategies, radical philosophical proposals, and politically engaged artist practices. Describing the land that is submerged and revealed by the tide the foreshore is the wet part of the beach, a place of unclear jurisdiction, and thus of contestation, friction and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore conjures narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. *The Foreshore* asks, in conditions of appearance and disappearance, what is, as yet, unseen?

This audio series forms a fascinating survey of past encounters, whilst also offering fresh observations and new ideas. There are four zines in this series that cover a range of themes. Series editors, Vanessa Campbell, Stacey Ho, Sarah Moore and Dan Pon have drawn from the recordings of *The Foreshore*. Sound design by Pietro Sammarco creates a distinctive aural aesthetic to the series. Participating editors came to the project with a variety of interests and reference points: urban planning, archives, sound art, and First Nations language reclamation. Each of the four zines in this series is broadcast multiple times weekly on *currents and waves*. This series is produced by Other Sights for Artists' projects and was coordinated by Other Sights' producer Jen Weih.

~

**Keynote Panel: Speaking and Relating Across the Great Ocean (From the Great Ocean Dialogues Series) - Moderated by Lana Lopesi, panelists: Micki Davis, Charlene George (Kwi Awt Stelmexw), Anchi Lin, Henry Tsang, T'uy't'anat-Cease Wyss**

**Speaking and Relating Across the Great Ocean** and features Micki Davis, Charlene George (Kwi Awt Stelmexw), Anchi Lin, Henry Tsang, and T'uy't'anat-Cease Wyss. This session is moderated by Lana Lopesi. In 2001, Teresia Teaiwa asked, "Where is the edge in the Pacific? Is it on a beach—à la Greg Dening? (1988). Is it on the horizon as Joakim Peter suggests? (2001). Is it on Vince Diaz's tectonic plates? (1996)." In the end, she contends that, "The ocean has the edge." [1] This keynote panel discussion focuses on the Great Ocean and the artistic and cultural connections which exist between its edges. The session weaves together stories of exchange, collaboration and learning that bring us together across distance and difference.

**Great Ocean Dialogues** is an Indigenous-led gathering, produced in a partnership between the Aboriginal Curatorial Collective/Collectif des commissaires autochtones, SFU Galleries, and the Vancouver Art Gallery. Several of the artists featured in the Great Ocean Dialogues had their work featured in the 2019 exhibition, *Transits and Returns*, at the Vancouver Art Gallery. The exhibition presented the work of twenty-one Indigenous artists whose practices are both rooted in the specificities of their cultures, and routed via their travels. These forces of situatedness and mobility work in synergy and in tension with one another, shaping the multiple ways of understanding and being Indigenous, today. Within the exhibition, these dual realities are explored through themes of movement, territory, kinship and representation, with many artworks inhabiting multiple categories. The resulting presentation foregrounds the creative sovereignty of each artist to determine their own articulations of the world, while also exploring the resonances between them.

~

### **Orcasound Project**

#### **J & K Pod Conversations**

#### **Environmental Hydrophone Recording - Low Tide Bush Point**

#### **Environmental Hydrophone Recording - Low Tide - Haro Strait**

#### **Environmental Hydrophone Recording - Low Tide - Port Townsend**

**Orcasound** connects you to live hydrophones (underwater microphones), an ocean of sound. Orcasound explores and works to conserve marine life around the globe, starting with studying and saving the southern resident killer whales of the Pacific Northwest. As an Orcasound citizen scientist, you can [listen for whales](#) or [learn more about marine bioacoustics](#). Orcasound is a cooperative hydrophone network. Learn more: <https://www.orcasound.net/>

Featured on *currents and waves* are three recordings from Orcasound from December 29th during low tide on the west coast. These are each 10 - 12 minute recordings from each of the three locations where the Orcasound hydrophones are located: the node hosted at Port Townsend Marine Science Centre in Port Townsend, the Bush Point node in Puget hosted by Orca Network with support from Bush Point Wharf B&B and WidbeyTel, and finally, and the Haro Strait node which is hosted by Beam Reach. Starting off this series and for your listening pleasure catch a joyous five-minute sample of J and K pod orcas calling, whistling and clicking to one another.

~

### **Featured tracks from Noopiming Sessions and the Theory of Ice album by Leanne Betasamosake Simpson**

*Death by Water* comes from the [Noopiming Sessions](#) whilst *Head of the Lake*, *Viscosity*, and *Break Up* come from the [Theory of Ice](#) album by writer and musician Leanne Betasamosake Simpson.

One of the most compelling and important Indigenous voices of her generation, Leanne is the renowned author of *Noopiming: The Cure for White Ladies* (named a best book of the year by the Globe and Mail); *This Accident of Being Lost* (winner of the MacEwan University Book of the Year; finalist for the Rogers Writers' Trust Fiction Prize and the Trillium Book Award; named a best book of the year by the Globe and Mail, the National Post, and Quill & Quire); *As We Have Always Done: Indigenous Freedom Through*

Radical Resistance (awarded Best Subsequent Book by the Native American and Indigenous Studies Association); and the creator of the album f(l)ight which combined complex poetry and multi-layered stories of the land, spirit, and body with lush electronic/acoustic arrangements. This new album, Theory Of Ice is the result of an ongoing practice in the poetics and aesthetics of musical relationship, the material originating in written poetry, and worked into surprising, richly organic, song-forms through a collaborative generative process with bandmates Ansley Simpson and Nick Ferrio, producer Jonas Bonetta (Evening Hymns), and producer Jim Bryson.

*Life is lived within water, we are made of water, we need clean water to live, and water exists in different states: ice, liquid, air, snow. Given a particular set of circumstances (for example where capitalism or settler-colonialism obliterates meaning, connection, and bodies) you might wish to live somewhere solid. You might want to live where you can be held, and where your hope can be held fast. In Noopiming: The Cure For White Ladies, the narrator speaks from within a frozen lake, where “there is solace in being cut off”, and “there is freedom enmeshed within that state”, asserting “being frozen in the lake is another kind of life.” Many of the songs of Theory Of Ice appear as poems in Noopiming. The album and the novel are related but distinct works, two parts of a greater project of thinking, of describing the world, of affirming a Michi Saagig Nishnaabeg existence through story and song and art. I believe “OK Indicts” is sung from this place of holding, from within this ice: “I saved shards of hope”; “I saved drops of light”. A song is a beautiful place to hold a thought, to honour a life. – words by Steven Lambke*

**Theory of Ice (released March 12, 2021)** is a powerful act of world-building and creative sovereignty by Michi Saagig Nishnaabeg writer, scholar, and musician Leanne Betasamosake Simpson. Album credits: Leanne Betasamosake Simpson – singing and speaking, Ansley Simpson – acoustic guitar, singing, electric guitar, Nick Ferrio – acoustic, electric and 12 string guitars, bass, synth, keyboards, singing, Tanner Pare – Drums, percussion, Jim Bryson – acoustic and electric guitar, vocals and synth, John K. Samson – vocals, Jonas Bonnetta – keyboards, synth, percussion, bass and singing. Music written by Nick Ferrio, Jonas Bonnetta, Ansley Simpson and Jim Bryson. Engineered by heather Kirby and Jonas Bonnetta with Jim Bryson, Nick Ferrio and John K. Samson. Mixed by Gavin Gardiner, mastered by Heather Kirby and produced by Jonas Bonnetta, recorded at Port William sound in Mountain Grove, Ontario. Album art by Nadia Myre.

**Noopiming Sessions (released August 13, 2020)** was inspired by Betasamosake’s novel *Noopiming: A Cure for White Ladies*. Album Artwork: *Fracture* by Northern Tutchone artist Lianne Marie Leda Charlie. Vocals by Leanne Betasamosake Simpson. Mixed and mastered by Heather Kirby at Dreamlands Mastering in Prince Edward County. Solidification was composed, performed and recorded by Ansley Simpson. The music for *Death by Water* was composed and performed by James Bunton, Ansley Simpson and recorded at the Glen Gordon in Toronto, On.

~

### **Harbour Symphony - Hildegard Westerkamp**

**Harbour Symphony** is a musical composition created by Hildegard Westerkamp, performed live by over 100 boat horns in the Vancouver Harbour on May 2, 1986. That day, nearly 150 boats of all sizes and shapes gathered in the harbour around Canada Place in downtown Vancouver, to perform the first-ever harbour symphony for boat horns. The piece was composed on commission from the Canada Pavilion for its Expo '86 opening. It is conceivably the largest environmental music event ever to be mounted in Vancouver.

The piece was composed in memory of Westerkamp’s brother, Helmut Westerkamp, who, as a cadet sailor on the German training ship "Pamir," went down in a hurricane in the mid-Atlantic on September 21, 1957.

**Hildegard Westerkamp** was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies at the University of British Columbia in the early seventies she joined the World Soundscape Project under the direction of R. Murray Schafer at Simon Fraser University. Her involvement with this project not only activated deep concerns about noise and the general state of the

acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Vancouver Co-operative Radio – founded during the same time – provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.

~

### **Talking Rain - Hildegard Westerkamp**

**Talking Rain** is an eight or two-channel audio work by Hildegard Westerkamp from 1997. This piece was commissioned by CBC radio for Westcoast performance Vancouver. It originally aired on CBC radio on April 20, 1997.

*“Rain sounds from the westcoast of British Columbia, Canada are the basic compositional materials for Talking Rain. Through them I speak to you about this place. The raincoast. A lush and green place. Made that way by rain. Nourished by rain, life-giving rain. In Talking Rain the ear travels into the sonic formations of rain, into the insides of that place of nourishment as well as outside to the watery, liquid language of animals, forests and human habitations, all of which are nourished by the rain.”*

*Talking Rain was commissioned by CBC Radio for Westcoast Performance. It was realized in my own studio, Inside the Soundscape, and was premiered on April 20, 1997. Most rain recordings for this piece were made by myself in and around Vancouver. Thanks to Norbert Ruebsaat for providing his recordings of ravens, eagles and frogs from Haida Gwaii and also for finding the right title for the piece, magically. Thanks to Bruce Davis and Peter Huse for their high-quality recordings made in the early seventies for the World Soundscape Project's environmental tape collection at Simon Fraser University; to Robert MacNevin for his equally high-quality recordings made 20 years later (1991 to 95) for the same collection; to David Grierson for his light footsteps and receptive ears during the recording of our rainy forest soundwalk in Lighthouse Park near Vancouver. Special thanks go to John Siddall, producer of Westcoast Performance for giving me this opportunity and for challenging me to create a radio piece with sounds that must be the most difficult sounds to broadcast. Talking Rain is dedicated to my companion Peter Grant.” - Hildegard Westerkamp*

**Hildegard Westerkamp** was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies at the University of British Columbia in the early seventies she joined the World Soundscape Project under the direction of R. Murray Schafer at Simon Fraser University. Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Vancouver Co-operative Radio – founded during the same time – provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.

~

### **Pollinators and Lifegivers - T'uy't'tanat - Cease Wyss**

In a statement about **Pollinators and Lifegivers**, Cease says, *“This is a tribute to parents and pollinators. The sounds are a mix of a fetal heartbeat, a baby's first 'talking' sounds, honey bees swarming and entering/exiting a hive, bumblebees buzz pollinating, and two indigenous mothers singing the pollinators song.”* The piece has been featured in *tHirstDays* in 2017 with Stacey Ho and Elisa Ferrari's co-presentation at VIVO, and in *@The Soundtrack for the Radical Love of Butterflies* which Anne Riley co-created as a tribute to Mike MacDonald's *Butterfly Garden* at the Walter Phillips Gallery in a Banff Alberta in 2018.

**T'uy't'tanat- Cease Wyss** is an interdisciplinary artist who works with new media and other mediums, community engagement and public art. Her recent work with Gallery 221a is based in permaculture and Coast Salish mounds as garden beds. Cease is working on another land based work, with Dene artist Anne

Riley entitled “A Constellation or Remediation”, a multi-year project focused on plant remediation on various sites around the City of Vancouver. Cease is an Indigenous Ethnobotanist and an emerging cedar and wool weaver with a textiles art practice that includes plant and other natural dyes. She is currently a part of two major group exhibitions, one with the Vancouver Art Gallery entitled *Transits & Returns*, and one through the Reach Gallery and Museum in Abbotsford entitled *Li :iyatqset - To Transform*. Both of these shows feature contemporary indigenous artists within specific contexts to each show. *Transits & Returns* features artists from various places around the Pacific Ocean and is the final iteration of this series, the first iteration was titled “The Commute” and was presented at the Institute of Modern Art in Brisbane Australia in 2018. *Li:iyatqset* presents indigenous Fraser Valley artists, many of whom are from the local nations, who presented films by and about indigenous peoples, and who then responded to these films through creating new and original works. Both of these exhibitions were presented in 2019-2020.

Through the IM4 :: Indigenous Matriarchs [An Indigenous Futurisms Lab, with Loretta Todd], Cease has become an emerging developer of XR Futures, and is developing a series of VR experiences for her “Sacred Teachings Series”. Cease is a beekeeper and a member of the Aboriginal Writers Collective West Coast and currently resides in North Vancouver.

~

### **The Edge of Ice and Sea (From the Soundscape Show Series) - Brady Marks**

**The Edge of Ice and Sea** is an episode from the Soundscape Show that broadcasts regularly on Vancouver Co-op Radio 100.5 FM in Vancouver. In this episode originally broadcast on December 27, 2017, host Brady Marks explores sounds of the edge of the ice and the sea. As Marks describes it: Surveying a small range of instrumental, noise based and field recordings, which attempt to reflect the stark beauty and wistful complexity of ice and its intersection with the warmer waters. We begin in the languid water of the Venice Lagoon with recent works, and terminate with the hard ice of the Canadian Glacier in a classic field recording. You will hear compositions by Enrico Coniglio, Ross Birdwise, John Luther Adams & Glen Kotche and Douglas Quin.

**Brady Marks** is a computational artist whose delight in sound fields has led her to explore media art and generative soundscape composition. Her concern for the near totalizing encroachment of technology into contemporary life has directed her to respond with works and events that problematize this technological enframing. Marks obtained an undergraduate degree in Computer Science from the University of Cape Town, South Africa, and a Masters in Interactive Arts from Simon Fraser University in Vancouver, Canada. As a graduate of Simon Fraser University taught by faculty including original members of the World Soundscape Project (WSP), and as a member of the Soundscape Collective at Vancouver Co-operative Radio, Brady Marks is an inheritor of the WSP legacy of Acoustic Ecology.

~

### **Badura Kamay Durrubbin [waters as sea and river] - Venessa Possum**

**Badura Kamay Durrubbin [waters as sea and rivers]** is a sound piece by Future is Floating artist Venessa Possum. This work is sound iteration of Venessa Possum’s experiential video practice. In the work, you will hear “Guwaga baragula” repeated, as a process for speaking with flood tides. You will also hear the lapping waves of Kamay otherwise known as Botany Bay Sydney, where James Cook landed. One can also sense the still waters as river birds of Durrubbin from the Nepean River where Venessa’s ancestors were born make their presence known. Their calls coexist alongside audio distortions intended to represent the debris of industrial currents.

**Venessa Possum** is a Dharug, Dharawal Muringal-Baragal woman with Irish descent, born in Sydney. As an artist and archivist, her site-specific research leads to a diverse oeuvre of gestural painting, drawing, collage, frottage, documentary photography, video art and installations as artefacts. Venessa is highly engaged in experiencing her heritages as a colonial trove, coexisting with an archive of ethereal and

materiality presentations. She is also involved in repatriations of Aboriginal material culture, Dharug language as philosophical knowledges and in testing ways to exhibit her creative research in context.

~

### **The Space Between Stories (From the Constellations Series) - Phil Smith**

**The Space Between Stories** uses moments from improvisation with violinist Alison Blunt, recorded in Phil's kitchen in Berlin. The voices are from conversations with friends, and interviews recorded with poets and musicians and artists over the past few years. The rufous-and-white wren and the symphony of car horns were recorded in Colombia. The piece includes an extract from *Rilke's Book of Hours: Love Poems to God*, a translation by Joanna Macy and Anita Barrows. In his words Phil states about the work: *"This piece expresses the ongoing search for home and meaning in a time of ecological collapse and the disintegration of old ideas about our place in the world. It's an expression of conversations I'm having with friends, and of things I'm reading. It's an attempt to make something spiritual and honest in sound! There are no facts or environmental insights in the piece. It's more about the internal flow of feelings and emotions that come from the desire to believe that we might be on the verge of something truly beautiful, despite (and perhaps also owing to) the health of the planet. I'm reading about the idea that personal traumas and feelings of disconnectedness might well be very much tied to the dominant civilization's wider sense of separateness from, and superiority over, nature."*

**CONSTELLATIONS** is a sound art and experimental narrative collective that illuminates international artists making sound works that convey meaning through evocation and abstraction. They curate and produce a podcast, live events and original hard copy releases.

**The Constellations series** features a wide-range of audio works which unravel the distinctions between experimental documentary, sound art, soundscapes, fiction, and music. The pieces aired on Constellations demand a deep listening experience – encouraging listeners to expand their conception of narrative, musicality and attention. The series prioritizes working with artists who identify as female, non-binary, trans, people of colour, queer, and/or emerging creators under 30, but everyone is welcome. Jess Shane and Michelle Macklem are the co-founders and curators of Constellations.

Contributing audio from the Constellations series broadcast weekly on currents and waves includes:

**Quiet Contemplations by Ayesha Barmania; Protect me from my Protector by Chandra Melting Tallow; To Slow Down Time by Janna Graham; And the Sea Gave Up the Dead Which Were In It by Myra Al-Rahim; ODE TO THE SALISH SEA by Paolo Pietropaolo; The Space Between Stories by Phil Smith; That Spiraling place by Sam Leeds.**

~

### **Quiet Contemplations (From the Constellations Series) - Ayesha Barmania**

**Quiet Contemplations** is an audio work by Ayesha Barmania. In a statement on contemplating the subtleties in silence Barmania states the following about her work: *"I don't think we can ever experience true silence – we can only ever get close to it... Yet we still know quiet when we hear it, in the same way that we know a colour is black when we see it. The relativity of quiet in relation to noise intrigued me and I wanted to explore this idea in sounds I collected while exploring. Over the past summer, I backpacked around Canada, traveling by bus, train, plane and foot from East Coast to West. Along the way I spent a lot of time being quiet and listening to the sounds around me. This piece is a scrapbook of those quiet moments, and through the juxtaposition, the listener can hear the subtleties of quiet."*

**Ayesha Barmania** is a journalist-entrepreneur and audio documentary maker living and working in Peterborough, Ontario.

**CONSTELLATIONS** is a sound art and experimental narrative collective that illuminates international artists making sound works that convey meaning through evocation and abstraction. They curate and produce a podcast, live events and original hard copy releases.

**The Constellations series** features a wide-range of audio works which unravel the distinctions between experimental documentary, sound art, soundscapes, fiction, and music. The pieces aired on Constellations demand a deep listening experience – encouraging listeners to expand their conception of narrative, musicality and attention. The series prioritizes working with artists who identify as female, non-binary, trans, people of colour, queer, and/or emerging creators under 30, but everyone is welcome. Jess Shane and Michelle Macklem are the co-founders and curators of Constellations.

~

#### **Ode to the Salish Sea (From the Constellations Series) - Paolo Pietropaolo**

**CONSTELLATIONS** is a sound art and experimental narrative collective that illuminates international artists making sound works that convey meaning through evocation and abstraction. They curate and produce a podcast, live events and original hard copy releases.

**The Constellations series** features a wide-range of audio works which unravel the distinctions between experimental documentary, sound art, soundscapes, fiction, and music. The pieces aired on Constellations demand a deep listening experience – encouraging listeners to expand their conception of narrative, musicality and attention. The series prioritizes working with artists who identify as female, non-binary, trans, people of colour, queer, and/or emerging creators under 30, but everyone is welcome. Jess Shane and Michelle Macklem are the co-founders and curators of Constellations.

~

#### **And the Sea Gave Up the Dead Which Were in It (From the Constellations Series) - Myra Al-Rahim**

**CONSTELLATIONS** is a sound art and experimental narrative collective that illuminates international artists making sound works that convey meaning through evocation and abstraction. They curate and produce a podcast, live events and original hard copy releases.

**The Constellations series** features a wide-range of audio works which unravel the distinctions between experimental documentary, sound art, soundscapes, fiction, and music. The pieces aired on Constellations demand a deep listening experience – encouraging listeners to expand their conception of narrative, musicality and attention. The series prioritizes working with artists who identify as female, non-binary, trans, people of colour, queer, and/or emerging creators under 30, but everyone is welcome. Jess Shane and Michelle Macklem are the co-founders and curators of Constellations.

~

#### **Live-Stream Nature Recording - Jeju Island Korea (Dec 20, 3:30am) - Locus Sonus**

**This live-stream recording was made** on December 20<sup>th</sup> at 3:30am from the open microphones located on Jeju Island that were operated by Weather Report – an arts collaborative based in Seoul. Weather Report developed music and live remote streaming of environmental sounds to enable remote audiences to become more aware of acoustic and environmental changes over time.

**Locus Sonus** is a research laboratory in audio in arts, created in 2005 at the Aix en Provence school of arts (Ecole Supérieure d'Art d'Aix en Provence, France) by Peter Sinclair, project director and Jerome Joy, who has lead the project since its inception. Locus Sonus is a research group whose main aim is to explore the ever-evolving relationship between sound, place and usage. Our methodology places artistic experimentation at the center of our research. Multidisciplinary theoretical approaches dialogue with, nourish and nurture this experimentation and the research sometimes (but not systematically) leads to artistic productions in the form of installations, performances, concerts and web-based projects. The Locustream project is a network of open microphones who permanently stream their surrounding soundscape all over the world.

Depending on the broadcast day of the week for currents and waves, you will hear sounds from the Naracoorte Caves and surrounds at the Naracoorte National Park, Jasper Ridge Biological Preserve in the Santa Cruz Mountains in California, USA, Georo Village situated on Jeju Island, South Korea, the Shiga Nature Education Park in Nagano, Japan, a Streaked Shearwater Bird Colony on Tabushima Island, Japan, the Rainforest Canopy at the Mary Cairncross Scenic Reserve, and the Fuji Iyashinomori Woodland Study Centre in Japan, these recordings were all made in December of 2019, you can also listen live to each open microphone by visiting: <http://locusonus.org/soundmap>

~

### **Foreshore Response (Foreshore Vignettes) - Lindsay Dobbin**

*"The piece was solely composed on cello, and is meant to reflect the emotionality of a tide or changing waters. I was curious particularly about that space and time when the tide is almost fully in, and the water has almost fully gathered at the upmost or final edge of the shore. It's a place of incredible force and volume and chaos. Then the stillness arrives with the slack tide, where the water rests before changing direction. When performing/recording the piece, I was trying to embody this process in myself and in my playing, while remaining grounded in an openness to change."*

- Lindsay Dobbin

**Lindsay Dobbin** is a Kanien'kehá:ka (Mohawk) - Acadian - Irish water protector, artist, musician, curator and educator who lives and works on the Bay of Fundy in Mi'kma'ki, the ancestral and unceded territory of Lnu'k (Mi'kmaq). Born in and belonging to the Kennebecasis River Valley, the traditional territory of the Wəlastəkwiyyik, Mi'kmaq and Passamaquoddy, Dobbin has lived throughout Wabanaki as well as the Yukon in Kwanlin Dün territory. Dobbin's relational and place-responsive practice includes music, sound art, performance, sculpture, installation, social practices and writing, and is invested in Indigenous epistemologies and cultural practices, such as drumming. Through placing listening, collaboration and improvisation at the centre of the creative process, Dobbin's practice explores the connection between the environment and the body, and engages in a sensorial intimacy with the living land and water. Dobbin actively collaborates with musicians, sound artists, dancers, visual artists and filmmakers.

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The "foreshore" describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

~

### **Foreshore Response (Foreshore Vignettes) - Bracken Hanuse Corlett**

*"My piece as you probably noticed was a bit of a meandering stream. Things that were on my mind. The feeling of being submerged. Finding comfort in what might be interpreted as drowning. There is some*

*interplay between hopelessness and looking forward. The Upcoming Colten Boushie decision was and is heavy in my mind. I was thinking about practice with trauma at or near its core. How much of that trauma to show or keep. Thinking back to my talk and how exposed I felt. Thinking about keeping my work in continuum with those who fought to keep our art and ceremony alive before and after the potlatch ban. Knowing that I work in a form that can be driven by commodification and finding my place of survival outside of that. The feeling of wanting to recoil, retreat, and pull back.”*

- Braken Hanuse Corlett

**Bracken Hanuse Corlett** is a multimedia artist hailing from the Wuikinuxv and Klahoose Nations. He got his start in theatre and performance and has since transitioned into a focus on digital-media, live-visual installation/performance and visual arts. He is the co-founder of the Vancouver Indigenous Media Arts Festival and over the last four years he has performed across the country as a member of the audio-visual collective, Skookum Sound System. He is a graduate of the En'owkin Centre of Indigenous Art and the Emily Carr University of Art and Design, and has studied Northwest Coast art, carving and design.

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The “foreshore” describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

~

### **Foreshore Poetics (Foreshore Vignettes) - Cecily Nicholson**

*“Foreshore Poetics considers the effect of systems of authority and control on our human bodies as well as those non-human entities that populate and enrich our environments and experiences.”*

- Cecily Nicholson

**Cecily Nicholson** is from small-town Ontario via Toronto and South Bend, relocated to the Pacific coast almost two decades ago. On Musqueam-, Squamish-, and Tsleil-Waututh-occupied lands known as Vancouver, she has worked, since 2000, in the Downtown Eastside neighbourhood, most recently as administrator for the artist-run centre and mental health resource, Gallery Gachet. A part of the Joint Effort prison abolitionist group and a member of the Research Ethics Board for Emily Carr University of Art and Design, Cecily was also the 2017 Ellen Warren Tallman Writer in Residence at Simon Fraser University. She is the author of *Triage* and *From the Poplars*, winner of the 2015 Dorothy Livesay Poetry Prize

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The “foreshore” describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

~

### **Foreshore Response (Foreshore Vignettes) - Jay White**

*“There are two separate soundscapes in here - one is underwater, and the other is on the surface. Except for one clip (taken while walking from my studio to the water), all the audio is Foley derived from cooking areas in my house and studio. Kettles, porridge, coffeemakers and a wood stove all feature.*

*“The soundscapes combine two times and places: First, I tried to recall my present experiences of walking to the ocean here on Nexwlélexm (Bowen Island) and swimming. The walk and the swim are both permeated with the sounds of machinery. Development on Nexwlélexm is as persistent as the ocean traffic I hear when I’m under the water. Each soundscape is also a speculative future of Fox Cove / St. Bernard’s, where my mom is from, in Ktaqamkuk (Newfoundland). My family has a long relationship with the land there, and my heart hurts (if I can be honest) because I am one of only three cousins who have never lived there. I often imagine (and write about) a distant future when I’m returned there somehow, and find myself coexisting with the plants, rocks, water, animals, and my familial ancestors and descendants. This imagined future is not perfect by any means - it is also one where plastics and the burning remains of offshore oil platforms.”*

- Jay White

**Jay White** is a proud father, and a European and Mi’kmaw descendant who lives on Nexwlélexm / Bowen Island, as an uninvited guest on unceded Skwxwú7mesh territory. His installations have exhibited internationally and his animated short films have won awards internationally. His animations have won Best Animated Short at the Worldwide Animation Festival, and a longlist entry for Academy Award nomination. Jay teaches creative development, story development and animation courses at Emily Carr University of Art and Design.

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights’ for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations’ intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The “foreshore” describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

## How To Measure The Distance To The Foreshore (Foreshore Vignettes) - Justin Langlois

*"It's a list of sorts read aloud over a droning undertone. I would picture it sounding most resonant if listened to at least one hour after sundown. The text I wrote imagines a series of instructions for locating the foreshore, or perhaps, understanding a certain kind of distance from it. I had Danielle read it as somehow I would sooner listen to it if it were actually a message for me and not from me to myself. I think it's called something like: How to Measure the Distance to the Foreshore."*

- Justin Langlois

**Justin Langlois** is an artist, educator, and organizer. His practice explores collaborative structures, critical pedagogy, and infrastructural frameworks as tools for gathering, learning, and making. His work has been presented at the Centre Pompidou (Paris), the Museum of Contemporary Art (Toronto), Conflux New York, Nuit Blanche (Toronto), Creative Time Summit (Venice Biennale), Open Engagement (Pittsburgh), CAFKA (Kitchener), Art Souterrain (Montreal), along with galleries and artist-run centres across Canada. His writing has been published in C Magazine, Canadian Art, the Journal of Curriculum and Pedagogy, Open Engagement, Curb Magazine, Scapegoat, and books including *Artistic Approaches to Cultural Mapping* (Routledge) and *The Everyday Practice of Public Art* (Routledge). He is currently the Associate Dean of the Master of Fine Arts program at Emily Carr University of Art and Design. He lives and works as an uninvited guest on unceded Coast Salish Territory in Vancouver, Canada.

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The "foreshore" describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

~

## A New World is Reversed (Foreshore Vignettes) – Laiwan

*"A New World is Reversed is named after the subtitle "A New World is Revealed" from an online introduction to Christopher Columbus' journal entries outlining his first journey in 1492 of his arrival in America. I read the two journal entries starting from the end to the beginning, where thus the text is reversed. A meditation on the question ho do we re-embody the whole, so as to learn to put aside the agendas of human exceptionalism and anthropocentrism?"*

- Laiwan

**Laiwan** is an interdisciplinary artist, writer and educator with a wide-ranging practice based in poetics and philosophy. Born in Zimbabwe of Chinese parents, her family immigrated to Canada in 1977 to leave the war in Rhodesia. Her art training began at the Emily Carr College of Art & Design (1983), and she returned to academia to receive an MFA from Simon Fraser University School for Contemporary Arts (1999). Recipient of numerous awards, including recent Canada Council and BC Arts Council Awards, and the 2008 Vancouver Queer Media Artist Award, Laiwan has served on numerous arts juries, exhibits regularly, curates projects in Canada, the US, and Zimbabwe, is published in anthologies and journals, and

is a cultural activist. Recent projects include a process-based investigation of street trees in the city, titled *Maple Tree Spiral: the pedagogy of a tree in the city*, at Artspeak Gallery located at the convergence of Maple Tree Square in Gastown, Vancouver, BC; a Translink public art commission on the theme of phytoplankton and in collaboration with UBC's Department of Earth, Ocean and Atmospheric Sciences — titled *Wander: toward a lightness of being* — to be completed in October 2019 at the 22nd Street Skytrain Station in New Westminster, BC and a publication of collected poems is forthcoming from Talon Books.

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The “foreshore” describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

~

#### **Where the Figure Meets the Ground (Foreshore Vignettes) - Kristina Lee Podesva**

*“This work takes inspiration from the foreshore’s site of flux and perpetual re-articulation. Through its concept, textual phrasings, and multiple voicings, the work engages wave images and forms. With thanks to Jasmine Valandani, Exquisite Erika, Coqui Thody, Yun Nam Podesva, Alan McConchie + Richard Scholtz.”*

- Kristina Lee Podesva

**Kristina Lee Podesva** is an occasional artist, writer, teacher, and editor who is frequently on hiatus from art criticism, production, publishing, and teaching. From 2005 to 2015, she edited the contemporary art journal *Fillip* and has co-edited the publications *Institutions by Artists: Volume 1, 100% Vancouver*, *Tradition versus Modernity*, and *Sur: Volume 1*. Her artwork has appeared in exhibitions at Artspeak (Vancouver), Darling Foundry (Montreal), Museum of Contemporary Art (Denver), No Soul for Sale at the Tate (London), Dorsky Gallery (Long Island City), and the Power Plant (Toronto), among other venues. In addition, her publication-based art has appeared in various books and catalogues including *Waking Up from the Nightmare of Participation*, *Recipes for an Encounter*, *Nonsite*, and *The F Word*. She has happily taught in the MFA, BA, and Curatorial Practice MA programs at the California College of the Arts in San Francisco; the BA and Low Residency Masters of Applied Arts program at Emily Carr University in Vancouver; and the MFA Critical and Pedagogical Studies Programme at the Malmö Art Academy at Lund University in Malmö, Sweden.

**The Foreshore** is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces. Part of this collaboration included audio responses from participating Foreshore project artists.

The “foreshore” describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: [www.theforeshore.org](http://www.theforeshore.org)

~

### **Polar Regions (Lowest Ever Recorded Arctic & Antarctic) - Lou Sheppard**

**Requiem for the Polar Regions**, by Lou Sheppard, is an aural record of the shifting masses of sea ice in the Arctic and Antarctic oceans, both the annual melt and reformation of ice, and the long term decline of ice in the Arctic. Using the data provided by the National Snow and Ice Data Centre in Colorado the Polar Regions program generates a musical score based on the perimeter and concentration of sea ice in the Arctic and Antarctic. The program maps the coordinates of the ice imagery to a musical scale, generating a distinct composition each day. Ice which reaches further from the poles sounds as lower notes, while ice that sits closer to the pole sounds as higher notes. The music produced by the program is discordant and jarring, the imperfection of the translation itself pointing to the disorientation and loss of climate change. For *Currents and Waves* Lou Sheppard exported the translated aural record for the lowest ever recorded ice levels in both the Arctic and Antarctic (based on data up to 2019). Elsewhere in the program, you can also hear the aural record for the highest ever recorded ice levels in both the Arctic and Antarctic.

**Lou Sheppard** is a Canadian artist working in interdisciplinary audio, performance and installation based practice. Of Irish, English and Scottish settler ancestry, Sheppard was raised on unceded Mi'kmaq territory, and is based in Halifax/K'ijipuktuk. Sheppard graduated from the Nova Scotia College of Art and Design in 2006, and then studied English and Education at Mount Saint Vincent University. In their recent practice, Sheppard uses processes of translation and metaphor to interrogate structures of power in data and language. Their work is evidenced through installation, performance and score and often leads them to collaborate with other artists, including musicians, visual artists and performing artists. Sheppard has exhibited work both in Canada and internationally, and was included in the first Antarctic Biennale and the Antarctic Pavilion in Venice. In 2017, they received the Emerging Atlantic Artist Award, and in 2018 they were long-listed for the Sobey Art Award. Sheppard is currently Artist in Residence in the Faculty of Education at McGill University.

~

### **Episode 3 - Trees and Time (From the Talking Trees Series) - Mara Bún, Jonathan Jones, Chris Turney, and Lydia Miller**

**The Talking Trees series** is inspired by Janet Laurence: *After Nature*. The series brings together artists, researchers and advocates to exchange and discover new ideas around one of the most vital elements of the natural world: trees. Talking Trees explores what trees can teach us about time, language, democracy, fragility, social action and artistic expression. The series begins in summer and culminates during the MCA's winter Conversation Starters 2019 weekend festival focusing on climate change.

The program has been organised in collaboration with Dr Dalia Nassar (University of Sydney), Prof Margaret Barbour (University of Sydney), Sydney Policy Lab, the MCA and Janet Laurence.

**Episode 3 - Trees and Time** - Science and spirituality can uncover the stories of trees, weaving together rich and instructive histories. Trees contain their own histories, capturing timescales far beyond the human lifespan. Could the effects of climate change be etched in tree trunks? Our panellists will unpack the lessons we learn from trees about the human impact on nature.

**Mara Bún** is a businesswoman, executive, activist and President of the Australian Conservation Foundation. She has extensive expertise in finance, technology, climate resilience, public policy and community sectors. Bún combines a passion for protecting our wildlife and beautiful places, with an innovative and strongly collaborative approach and an enormous respect for community and people power.

**Jonathan Jones** is a member of the Wiradjuri and Kamilaroi peoples of south-east Australia. He works across a range of mediums, from printmaking and drawing to sculpture and film, utilising everyday materials in minimal repeated forms to explore and interrogate cultural and historical relationships and ideas from Indigenous perspectives and traditions.

**Chris Turney** is a scientist, explorer and author of several books on climate change and earth systems. He uses tree rings to shed light on how ecosystems have responded to environmental change over time. He is Professor of Climate Change and Earth Science at the University of New South Wales.

**Lydia Miller**, the moderator for this episode, is a Kuku Yalanji woman from Far North Queensland and has a wealth of experience in the arts and cultural sector spanning some 30 years as a performer, artistic director, producer, administrator, senior executive and advocate. Miller is Executive Director of the Australia Council for the Arts. Her professional performing arts career spans theatre, film, television and radio.

*\*This daily program runs for nearly 13 hours and then repeats at 12:52pm\**