



**AN UNREGULATED
PUBLIC MAKES
INCONVENIENT
DEMANDS.**

The Foreshore Listens

September 26, 2018

Other Sights

THE FORESHORE LISTENS

A launch of four experimental audio zines edited by Vanessa Campbell, Stacey Ho, Sarah Moore and Dan Pon that respond, expand-on and incorporate elements of past Foreshore events. These works include sound pieces commissioned for The Foreshore by Bracken Hanuse Corlett, Lindsay Dobbin, Journ e sans Culture, Laiwan, Justin Langlois, Cecily Nicholson, Kristina Lee Podesva, Carol Sawyer, and Jay White. Sound design and mixing by Pietro Sammarco. Web design by Sylvana D'Angelo.

Download The Foreshore Listens (after the launch) at: theforeshore.org, front.bc.ca, iTunes and Google Play.

LAUNCH EVENT: STORYTELLING, EMBODIMENT, ARCHIVES, BOOK-SWAP

Dedicated listening stations for each of the four audio zines – you will find these in the lobbies and hallways.

A traditional welcome and territorial acknowledgement by Musqueam elder Larry Grant. Grant will also share a Musqueam story chosen for its teachings to all peoples living in these territories and will discuss the philosophies embedded in *hən̓q̓əmi̓n̓əm̓*, the original language of the story.

Luciana F. D'Anun a o will facilitate playful, mindful and ever-changing experiences and activities exploring the collective body

A book trade: event participants are encouraged to bring a book to trade, allowing them to share something wonderful and to refresh their own personal bookshelves as well.

Archival images of False Creek and contemporary ephemera from the False Creek Flats.

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?

SESSIONS

Starting in the fall of 2016 – 2017 Other Sights hosted a bi-weekly program of discussion focused events within a dedicated space at Access Gallery, continuing (less frequently) in 2017-2018 in Vancouver Public Library spaces in collaboration with the Contemporary Art Gallery. Guided by our mandate to consider the aesthetic, economic, and regulatory conditions of public places and public life the series was essentially a public research project for Other Sights' ongoing practice of commissioning temporary artworks for the public realm. We sought insights and dialog from folks working in diverse projects including- but not limited to; accessibility, poetry, housing rights, architecture, de-colonization, song, theatre, body work, urban indigenous history, labour organizing and art. We were interested to identify resonances between diverse practices and apparently unrelated projects and to make ourselves both vulnerable and uncomfortable in our own practice as artists.

AUDIO ZINES

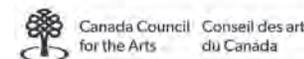
Inspired by the mixed texture of self-published artist zines The Foreshore Listens responds to, expands on, and incorporates elements of The Foreshore sessions. The process of developing these audio works started with recordings commissioned from past Foreshore Session presenters. Invited to consider to a series of prompts from a foreshore in the distant future the responses range from ambient recordings to poetry to foley of a longed-for place. These are by Bracken Hanuse Corlett, Lindsay Dobbin, Journ e sans Culture, Laiwan, Justin Langlois, Cecily Nicholson, Kristina Lee Podesva, Carol Sawyer, and Jay White and can be listened to on our website apart from the zines. www.theforehsore.org/audio

The editors, Vanessa Campbell, Stacey Ho, Sarah Moore, and Dan Pon were invited to work from the session recordings and the commissioned works to make curated or commissioned additions to the existing material. The resulting audio zines draw out complex constellations of thought and insight otherwise latent in the series and crystalized the depth and urgency.

CREDITS AND ACKNOWLEDGEMENTS

The Foreshore Listens is produced by Other Sights for Artists' Projects, coordinated by Other Sights Producer Jen Weih and co-presented by the Western Front. This project is supported by the British Columbia Arts Council, The City of Vancouver Public Art Program and the Canada Council for the Arts. Thanks also to Massy Books who is generously supporting the book exchange.

The Foreshore is produced by Other Sights, Contemporary Art Gallery and Access Gallery. The program was curated by Other Sights and Kimberly Phillips and coordinated by Jen Weih.





EMBODIMENT

Stacey Ho

In developing this podcast I return to thinking about the body as it is situated within histories and power structures that include entities such as the land, plants, animals, and other human beings. The continuous exchange between the personal and the social flows through the point of the body. For me, it is important to consider how queer, speculative, and collective gestures enacted by the body can move toward accessibility and justice, or as Denise Ferreira Da Silva phrases it “nothing less than the end of the world as we know it, which is decolonization”. The voice may be understood as a sonic manifestation of the body. Outwardly, it carries and transmits knowledge through oral, musical, vernacular, and narrative traditions. However the voice is also breath, involuntary noise, and the silence through which you can hear a heartbeat. The voice becomes a rhythm. The voice is a primary material. The voice is part of a body and this body by extension is one part of a larger whole.

WITH:

Cecily Nicholson
Jay White
Lindsay Dobbin
Stacey Ho

“I Want” text piece collectively produced with Carmen Papalia, Arlene Bowman, romham pádraig gallacher, Taryn Goodwin, Jotika, Myah Catherine Rose Wallace, and aly de la cruz yip

Readers

Alex Muir, Alize Zorlutuna, Ash Goertz, Byron Peters, Dan Pon, Elisa Ferrari, listen chen

Foreshore Sessions

Session 6: Bracken Hanuse Corlett
Session 17: Carmen Papalia
Session 12: Cissie Fu
Session 14: Denise Ferreira Da Silva
Session 15: Laiwan
Session 9: Lisa Prentice
Session 8 Vanessa Richards

WE CALL YOU TO WITNESS

Vanessa Campbell

For this audio zine I used the witnessing part of Musqueam ceremony to call each listener to open their mind and heart to the responsibility of remembering, recalling and recounting the words and stories they hear collected. Selections have been made from the important projects and reflections presented during the Foreshore Sessions thinking about the significance of indigenous languages and oral history. For millennia, the histories and cultural embodiment and expression of our people have been communicated strictly through an oral tradition.

The Musqueam speakers in this recording are all new language learners, and newly connecting with the rich repository of tradition and heritage carried by the language itself.

WITH:

Mack Paul
Lawrence Guerin
Courtenay Gibson
Megan Harkey
Kristina Lee Podesva, *Where the figure meets the ground*, 2018
Jen Wieh

Foreshore Sessions

Session 5: Carol Sawyer & Germaine Koh
Phase 2, Session 2: Kamala Todd and Coll Thrush
Session 6: Cecily Nicholson and Bracken Hanuse Corlett
Session 16: Cynthia Brooke & Kristina Lee Podesva



SEA LEGS

Sarah Moore

Sea Legs wants to hold you in the spaciousness of multiple past, present and possible future shorelines, and to give you the footing to see from there; a compilation of what I heard in the Foreshore Sessions and audio works about space, story and tide in the city. I've pulled out threads of buried stories and cramped spaces, and tried to bring forward the many ways contributors are working to push aside heavy layers of institutionalized impatience and erasure to let in the more open physical, temporal, emotional and psychological space we need.

WITH:

Lindsay Dobbin

Journée Sans Culture

Justin Langlois, *How to Measure the Distance to the Foreshore*, 2018

Carol Sawyer

Response by Lindsay Dobbin recorded August, 2018 in Mi'kma'ki (Nova Scotia) at Minas Basin, Bay of Fundy

Foreshore Sessions

Phase 2, Session 2: Kamala Todd and Coll Thrush

Session 12: Eric Fredericksen and Cissie Fu

Session 8: Marcus Youssef



WATER WEIGHT: FRICTION/POSSIBILITY

Dan Pon

We are situated at the boundary of land and water, the edge of the known. The tides lap at the margins of the possible and hint at hidden worlds, a deep marine of nothing and everything. Beyond the euphotic zone light is fleeting and we must endeavour to go looking for anything we hope to find. Likewise the pages of our own stories are layered and compressed into the strata of the earth or spoken and heard and spoken and heard until they atomize into the very air we breath. We negotiate the confluences, our interventions a record of (mis)use. Uncovering each others' experiences, both known and felt-known, takes a generosity of listening. Thank you for listening.

WITH:

T'uy't'tanat-Cease Wyss, *The Garden*, 2018

Sweden Xiao, *Saltwater City*, 2018

Lief Hall, *Composition for Layered Voice I*, 2013

Lief Hall, *Mazu*, 2014

Laiwan, *A New World is Reversed*, 2018

Field recordings by Dan Pon, 2018

Foreshore Sessions

Session 1: Genevieve Robertson, Stephen Collis, Jay White, Kimberly Phillips

Session 4: Lindsay Brown

Session 5: Carol Sawyer & Germaine Koh

Session 13: Kara Uzelman

Session 15: Laiwan

Session 16: Cynthia Brooke & Kristina Lee Podesva