

where  
ishere

small cities, deep mapping, sustainable futures

# WHERE IS HERE CULTURAL MAPPING SYMPOSIUM

## JULY 20–22 COMOX VALLEY ART GALLERY / NATIVE SONS HALL



Hans Peter Meyer from WeAreYQQ and students from VIU mapping connect spots in the Comox Valley



Lindsay Katsitsakatste Delaronde in collaboration with Margaret Breire, Naomi Kennedy and Erynne Gilpin, *Bondage* (photo documentation), performance, 2016. Photo credit: Achilles Emmanuel.



*Terrain Traps and Mount Analogue* – Clive Powsey

### CULTURAL MAPPING SYMPOSIUM

This 3-day event, presented by the Comox Valley Art Gallery and Vancouver Island University, brings together over 25 cultural mapping specialists from international to local. It features keynote speakers, panel discussions, open dialogue, and art events organized by the Comox Valley Art Gallery. Come and engage with us to explore how small cities can achieve more sustainable futures by mapping culture and sense of place.

#### JULY 20 (WEDNESDAY) CVAG

- 4-6pm Registration
- 6pm Opening – CVAG Exhibition (free, open to the public) Welcoming Ceremony and Reception featuring work of artists-in residence: Barbara Meneley, Joanne Bristol, Clive Powsey. Poetry reading by Matt Rader and Cornelia Hoogland

#### JULY 21 (THURSDAY) NATIVE SONS HALL

- 8-9am Registration
- 9am Intro to Conference/Opening
- 9:30am KEYNOTES
  - Nancy Duxbury: Global Trends and Dialogues in Mapping Cultures and Meanings of Place
  - William Garrett-Petts: Cultural Mapping as Cultural Inquiry: Mapping the Contours of an Emerging Field
- 11am COFFEE BREAK
- 11:30am PANEL: Mapping and Unmapping as Creative Practice:
  - Joanne Bristol / Ernie Kroeger / Justin Langlois / Barbara Meneley
- 1pm LUNCH
- 2pm PROJECT PRESENTATION: Where is Here
  - Sharon Karsten / Pam Shaw / Nicole Vaugeois / Alanna Williams

- 3:30pm COFFEE BREAK
- 4:00pm KEYNOTE
  - Stuart Poyntz: Digital Frictions: Urban Space – Learning, Dwelling & Imagining through Media
- COFFEE/APPIES BREAK
- 4:45pm SITE VISITS: PLACE BASED WORKS
  - place-based site works bus tour curated by CVAG (free, open to the public, preregistration required): Site-Specific Performance and Installation tour featuring work by Andy Everson (*Place Names*) and Karver Everson (*Reclamation*)

#### JULY 22 (FRIDAY) NATIVE SONS HALL

- 9:30am PANEL: Mapping, Critical Engagement & Justice
  - Ken Blackburn + Sara Vipond / Glen Lowry / Eric Moschopedis / Matt Rader
- 11am COFFEE BREAK
- 11:30am PANEL: Cultural Mapping In-Place
  - Nancy Holmes / Patricia Huntsman / Kathleen Scherf / Kirsten Schrader
- 1pm LUNCH
- 1:30pm PANEL DISCUSSION (over lunch): Building our Here
  - Cultural Action and Change in the Comox Valley
    - Meaghan Cursons / Edwin Grieve / Hans Peter Meyer / Tatsuyuki Setta
- 3pm COFFEE BREAK
- 3:30pm PANEL: Mapping Sacred Space
  - Liz Carter / Andy Everson / Karver Everson / George Littlechild / Toby Lawrence
- 5pm BREAK

#### JULY 22 (FRIDAY) CVAG, START AT NATIVE SONS HALL

- 8pm CLOSING EVENT, REMARKS & VIDEO SCREENING (free, open to the public): George Littlechild / Liz Carter / Steven Thomas Davies + Lindsay Delaronde with collaborative curator Toby Lawrence.

### CONCURRENT PROGRAMMING PRESENTED BY NORTH ISLAND COLLEGE

#### TALK WALK MAKE

reception/artist talk/community walk at Mount Washington  
July 23, 10am–3:30pm start at NIC, Shadbolt Studios, Rm 109

Please join us for a Journey to the Horizon Line lead by local Comox Valley artist Clive Powsey. Participants will be encouraged to write, draw and photograph their experience. The day's activities begin at 10am at North Island College followed by an Artist Talk by Clive Powsey at 10:30am.

The hike will begin at the main lodge of Mount Washington. The walk to the summit is approximately 2.5km on an intermediate trail (about a 45 minute to 1 hour walk). Participants are also welcome to take the Mount Washington Scenic Chairlift. Lift prices, \$19 (plus taxes) are not included.

Open to the public. Fee: \$10 per participant. Pre-registration is required. Contact: Sharon Karsten, [sharonkarsten@live.com](mailto:sharonkarsten@live.com). A simple brown bag lunch provided (if you have food allergies please bring your own food).

#### WALKING AS MAPPING: A CREATIVE LABORATORY

July 23, 10–11:30am exhibition opening at NIC  
runs July 20 – 27, 10am–3pm, Shadbolt Studios, Rm 109

Walking is a kind of mapping, a locating of our community and selves in a topographical schema. The topography we live in exerts a subtle and subliminal influence over us as inhabitants. This exhibition brings together the work of NIC students, faculty and Artist-in-Residence. Our research encourages experimental and collaborative work that explores Walking as Mapping as a creative inquiry.

### FEATURING KEYNOTE SPEAKERS:



NANCY DUXBURY  
Global Trends and Dialogues in Mapping Cultures and Meanings of Place



WILLIAM GARRETT-PETTS  
Cultural Mapping as Cultural Inquiry



STUART POYNTZ  
Digital Frictions: urban space – learning, dwelling and imaging through media



580 DUNCAN AVE. COURTENAY BC V9N 2M7  
250.338.6211 COMOXVALLEYARTGALLERY.COM  
GALLERY SHOP TUESDAY TO SATURDAY 10-5  
MONDAY TO SATURDAY 10-5

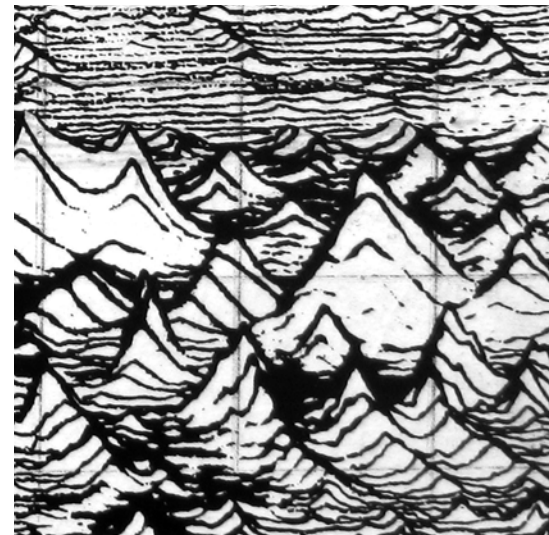
CVAG gratefully acknowledges support from the Government of Canada, the Province of BC, the City of Courtenay, the Town of Comox, the Comox Valley Regional District, the BC Arts Council, the Canada Council for the Arts, BC Gaming, the Social Sciences and Humanities Research Council, Simon Fraser University, Vancouver Island University, North Island College, Downtown Business Improvement Association, #WeAreYQQ, Thrifty Foods, Comox Valley Record, and Codes Country Lanes LTD.



Social Sciences and Humanities Research Council of Canada







# MAP: MAKE ART PLACE

MAP is a convergent artistic program comprised of thematically integrated exhibitions, research residencies, collaborations and workshops, and the *Where is Here* symposium. This multifaceted project focuses on interdisciplinary meeting points of encounter, context, and experience. MAP activates cultural intersections between artistic and academic research, involving local community partners and post-secondary institutions. MAP embeds opportunities for new site-responsive, collaborative and interactive works by contemporary artists and community partners, inviting risk-taking and experimentation, supported by critical dialogue. MAP invites conversations between diverse communities through concurrence at the gallery. **The art events are free and open to the public.**

**JULY 12 – SEPTEMBER 17** exhibition + residencies:  
Joanne Bristol / Barbara Meneley / Clive Powsey

**JULY 20 / 6PM**  
welcoming / reception / artist talks / poetry reading by Matt Rader + Cornelia Hoogland


**JULY 20 – 22**  
**WHERE IS HERE? CULTURAL MAPPING SYMPOSIUM**  
@ Native Sons Hall

**JULY 21 / 5PM**  
site work visits: **Andy Everson / Karver Everson**  
start @ Native Sons Hall

**JULY 22 / 8PM**  
video / performance program: **George Littlechild / Liz Carter / Steven Thomas Davies + Lindsay Delaronde with collaborative curator Toby Lawrence** start @ Native Sons Hall

**JULY 23 / 10AM**  
**TALK WALK MAKE** NIC exhibition + artist talk @ NIC Shadbolt Studios / walk @ Mount Washington

**JULY 13/20/27 + AUGUST 10/17/24 / 11AM – 1PM**  
**MAKE ART WEDNESDAY** all ages drop-in community art program @ CVAG, admission by donation



580 DUNCAN AVE. COURTENAY BC V9N 2M7  
250.338.6211 COMOXVALLEYARTGALLERY.COM

**GALLERY** TUESDAY TO SATURDAY 10-5  
**SHOP** MONDAY TO SATURDAY 10-5

CVAG gratefully acknowledges support from the Government of Canada, the Province of BC, the City of Courtenay, the Town of Comox, the Comox Valley Regional District, the BC Arts Council, the Canada Council for the Arts, BC Gaming, the Social Sciences and Humanities Research Council, Simon Fraser University, Vancouver Island University, North Island College, Downtown Business Improvement Association, #WeAreYQQ, Thrifty Foods, Comox Valley Record, and Codes Country Lanes LTD.



## UNMAPPING THE LAST BEST WEST BARBARA MENELEY

My current projects focus on cartographic representation and embodied relationships to land. Typically seen as scientific, objective, and absolute, in reality cartographic representation is anything but. A cartographer is tasked with communicating visual information, synthesizing a variety of source material to visually support the communication of a specific idea. Someone decides how some place should be represented and the cartographer makes it so. I know something about this — cartography was my profession for twenty years, and every map I drew was fiction.

A central fiction to every map is that the truth of a place—the undulating terrain, dust caught in a twist of wind, the growth of a tree, or the sound of an animal—all embodied experience, must necessarily be translated to static and two dimensional representation. My works in MAP: *Make Art Place* investigate the tensions in conventional cartographic representation and explore the potential for wider expression in representing place. Maps taken from archival sources are abstracted, recomposed, abstracted, and erased to re-imagine, redefine, and restory colonial cartographic representations of land. The performance video shows the arduous labour of digging into colonial legacies in contemporary sites. These artworks inhabit the gap between the beautiful fictions of colonial imaginaries and historical and contemporary reality to offer alternate fictions of land.

This work has been produced with the support of the Saskatchewan Arts Board Independent Artists Program.



## UNTITLED (SWEEPERS) JOANNE BRISTOL

Joanne Bristol’s artistic practice locates ways in which nature and culture are co-constitutive by critically and performatively engaging with more-than-human processes of urban spatial production. Human and more-than-human agencies are articulated by emphasizing the performativities of writing, drawing and photography in response to physical and conceptual sites of natural and built environments. These media are iterated – through gestures of observation and inscription – as modes of performative writing and publishing. Through a curiosity regarding overlooked spaces and scales of natural and built environments, and by using nonproprietary and decolonizing approaches, her practice asks how ‘becoming with’ species is a way of becoming worldly.[1] Her recent performative writing and publishing use formal figure-ground play to address contested sites of identity and belonging. Examples range from poetic reports on human-avian lines of flight and habituation in modern art history (The Daily Voleur, 2014), to modern geopolitical displays of alpine multispecies assemblages (Public 50: The Retreat, 2014).

During the MAP residency Joanne will address questions of place and belonging through a study of multispecies spaces. Focusing on tracing the pathways of settler plant species, her project will use artistic fieldwork to investigate spatial trajectories, rootedness and other relational agencies. Fieldwork will involve daily walks in the Comox Valley area, using writing, drawing, video and photography to observe multispecies relations. It also involves exchanging stories with local researchers and lay experts on plant species. Findings will be assembled and published as video projections, printed multiples and objects.

[1] This question follows feminist theorist Donna Haraway’s approach to understanding companion species entanglements. See Donna Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2008), p. 3.



## TERRAIN TRAPS & OTHER DELIGHTFUL TERRORS CLIVE POWSEY

As a landscape painter and a modest alpinist, I’ve been fascinated by views and representations of views that might obliterate or swallow a person whole — in short, views to die for. These are sublime scenarios where the observed might destroy the observer. There is a point-of-no-return approaching any formidable spectacle. The prints in the exhibition might communicate some of the topographic tipping points, crossed lines, extruded planes, exceeded thresholds, violated boundaries, forbidden plateaus, last looks back, and event horizons in the landscape. Knowing the boundaries of your world can help prevent falling off.

“Alpinism is the art of climbing mountains by confronting the greatest dangers with the greatest prudence.” Rene Dumal, *Mount Analogue*, 1959

## MAP: MAKE ART PLACE COMMUNITY RESPONSE Artists, Collectives + Communities, CVAG Community Space

In conjunction with MAP, CVAG invites documentation from artists, writers, collectives and groups, which explores variations on mapping practice and visual interpretations of place. The project begins with a visual dialogue in relation to understandings of the Comox Valley, First Nations Territory and satellite artistic research locations where interconnected projects are taking place. The large scale maps, made directly on the walls of the community space, identify the locations, boundaries, migration behaviours and pathways of mapped experience and terrain being explored through this thematic intersection. Documentation as a form of witness practice, comprised of images, texts, symbols and objects is embedded in the space in relation to the paths and places identified by the maps articulated on the walls. This accumulative community MAP project will expand over the course of the exhibition.



PLACE NAMES

RECLAMATION

CONTAINMENT

WRITTEN IN MY BLOOD

BONDAGE

I CARRY THOSE MOST

SACRED ON MY BACK

# site visits

JULY 21 5:15PM start at Native Sons Hall



Reclamation – Karver Everson

## PLACE NAMES ANDY EVERSON

Andy Everson is a K'ómoks visual artist, dancer and cultural educator. Traditional K'ómoks place-names told stories about the land and people – bringing to light their challenges, cultural values, and celebrated accomplishments. Everson is currently engaged in a research project that uncovers and recognizes these place-names – bringing them into a larger conversation about space and territory, and highlighting past relationships held by the K'ómoks people with this territory. Everson will reveal his findings from this research in a co-presentation with Karver Everson, who will speak about his totem pole reclamation project. Together, these two projects demonstrate a concerted effort being made by members of the K'ómoks nation to better understand the historical significance of their traditional territory, and to communicate this significance to a wider audience.

## RECLAMATION KARVER EVERSON

First Nations Territory poles, Goose Spit/Puntledge Campground

Karver Everson is a K'ómoks and Kwakwaka'wakw carver and artist. In 2015 he was involved in the start of a 10-year carving and reclamation project started by the K'ómoks First Nation to re-establish the Nation's cultural heritage through visual signifiers. Two totem poles will be carved and placed each year to map historic traditional territory. The poles will form part of the story of evolving power dynamics as played out on the land. Karver and fellow K'ómoks artist Randy Frank created the first two poles under the mentorship of master carver Calvin Hunt. One was placed at the Puntledge RV Campground and the other on edge of a military training facility next to a sign that states "no trespassing" in an area that was once a sacred burial ground for high ranking First Nations people. Karver continues his involvement with the reclamation project, which takes place at an outdoor publicly-accessible site on the K'ómoks reserve. Documentation of the site works will comprise part of the exhibition *MAP*. Karver will also participate in the *Mapping Sacred Space* panel at the *Where is Here* symposium.

# video / performance program

JULY 22 8:00PM at Native Sons Hall and CVAG, beginning with *Where is Here* symposium closing remarks



Containment – Liz Carter

## CONTAINMENT LIZ CARTER

multichannel video installation  
(storefronts between Native Sons Hall + CVAG)

Migrating, home, nomadic, enclosure, imprisoned, captive, detained, route, path, dominated, controlled, regulated, managed, restrained, monitored, extinguish, damaged, abolished, destroyed, deterioration, renewal, rebirth, death, impacted, privatized, run, habitat, modification, alter...

Whose home am I talking about?

Where is Home?

Liz Carter is a Vancouver Island artist of First Nations ancestry – whose search for her cultural roots has uncovered a realm of commercial images of the 'Imaginary Indian'. Liz's work reveals the determined struggle of the Kwakwaka'wakw culture to carry forward ancient symbols and meanings into a contemporary life. At the symposium, Liz will present a video piece, *Containment*. This piece ponders overconsumption and excessive production of disposable items and questions priorities. The need for beauty creates a large ecological footprint damaging the basic food sources leading to controlling and over exploitation. The natural migration is contained and sacred space is re-routed or destroyed. The sacred space of the salmon is essential to the well being of all who share reverence and gratitude for the bounty. We are Salmon and water people Carter states, "Born a political child under government rule, I lost my culture only to be granted the cultural rights once again but my teachers where lost to me. New teachers arrived and re-appropriations have begun." Liz will also present as part of the *Mapping Sacred Space* panel discussion. Cultural resources are the make-up of cultural diversity.



Steven Thomas Davies in collaboration with Jeanette Kotowich and Dani Zaviceanu, *Written In My Blood*, HD video, 2016. Still credit: Dani Zaviceanu.

## SPEAKING OUTSIDE COLLABORATIVE CURATOR TOBY LAWRENCE

## WRITTEN IN MY BLOOD STEVEN THOMAS DAVIES BONDAGE LINDSAY KATSITSAKATSTE DELARONDE

video screening (CVAG)

Participating artists: Steven Thomas Davies (in collaboration with Jeanette Kotowich and Dani Zaviceanu) and Lindsay Katsitsakatste Delaronde (in collaboration with Margaret Briere, Erynne Gilpin, Karen Whetung and Naomi Kennedy).

Framed by a re-writing—a re-righting—of histories, *Speaking Outside* questions the implications of who is, and has been, historically allowed to speak and in what forms, determining contemporary understandings of history. Collaborative video and performance-based works produced by artists Steven Thomas Davies and Lindsay Katsitsakatste Delaronde make visible Indigenous and women's voices, confronting the limits and regulations imposed on public spaces and advocating for sites of balanced representation and the acknowledgement of diverse histories and ways of presenting, interpreting and documenting beyond conventionally dominant practices, principles and participants.

Supporting creative research and co-learning, *Speaking Outside* provides opportunity for increased collaboration and conversation across the Vancouver Island region and ensures the inclusion of multiple voices through the layered roles and responsibilities of collective methods. The significance of presenting *Speaking Outside* in two distinct outdoor locations—Victoria and Courtenay—reiterates the subjectivity of public space and calls to question the manner within which knowledge is "written" in differing contexts.



*I Carry Those Most Sacred On My Back* – George Littlechild

## I CARRY THOSE MOST SACRED ON MY BACK GEORGE LITTLECHILD

video screening / performance (CVAG)

*I Carry Those Most Sacred on My Back* is a media performance honoring those most sacred – our ancestors. "Seven generations of ancestors have been assembled as images and words which are then projected onto my back, projected onto my being." The work embodies a remembrance of ancestral space, time and place, and of those who have brought our being onto this earth plain. To carry, to represent, to honor – is to be in rhythm with the place called 'home.' Each ancestor represents a location at a specific time, in a place and of a territory, offering insight into the most sacred of maps – remembrance. The ancestors' images make visible the bloodlines moving through our lives. Memories are imparted through DNA. Each ancestor is remembered for how they lived, resonated with place and respected home. The visual remembrance explored in this work is that of an accumulative map that reveals the impact of the ancestors lives rather than the land inhabited. In Cree culture it is known that when we stand, our ancestors are behind us, supporting our past, present and future.



580 DUNCAN AVE. COURTENAY BC V9N 2M7  
250.338.6211 COMOXVALLEYARTGALLERY.COM  
GALLERY SHOP TUESDAY TO SATURDAY 10-5  
MONDAY TO SATURDAY 10-5

CVAG gratefully acknowledges support from the Government of Canada, the Province of BC, the City of Courtenay, the Town of Comox, the Comox Valley Regional District, the BC Arts Council, the Canada Council for the Arts, BC Gaming, the Social Sciences and Humanities Research Council, Simon Fraser University, Vancouver Island University, North Island College, Downtown Business Improvement Association, #WeAreYQQ, Thrifty Foods, Comox Valley Record, and Codes Country Lanes LTD.