

Laiwan, Elizabeth MacKenzie, and Cindy Mochizuki

## **Archival Intuitions and Annotations - Artists Responses**

November 3, 2018

Morris and Helen Belkin Art Gallery

belkin.ubc.ca

How do we respond to an archive both public and private? As a part of *Recollective: Vancouver Independent Archives Week 2018*, artists Laiwan, Elizabeth MacKenzie, and Cindy Mochizuki contribute three individual responses to artist Christine D'Onofrio's online project, [intuitioncommons.com](http://intuitioncommons.com) and to materials in the Belkin Gallery's Archive.

[intuitioncommons.com](http://intuitioncommons.com) is a growing, interactive database of female influences that destabilizes the bias to individualism in art. It is part of the exhibition *Beginning with the 70s: Collective Acts* (Sept 4-Dec 2, 2018) curated by Lorna Brown. Projected in a gallery installation, contributors nominate their influencers with visual connections, overlapping stories, keywords, and links, creating a rhizomatic archive. Check out and contribute to the website.

### **Laiwan**

Letters to ~~(N)~~on Com

The (N)on Commercial Gallery was started in 1984 with an aim to "reclaim a portion of the public sphere for commentary from its constituents," where such commentary can facilitate "a critical awareness of culture and possibilities of change"<sup>[1]</sup>

Letters to ~~(N)~~on Com invites you to write a letter / proposal to the (N)on Com, keeping in mind that year and the era surrounding 1984, recalling what it is you would have liked to have said, what you couldn't have said nor could you have foretold, looking back from the vantage point of 2018. And by doing so, we revisit the (N)on Com's endeavour bringing this forward into the future. This is an opportunity to update what we know as non-commercial, non-consumptive enterprise, with insight into what we are facing today—the threat of climate change, the consequences of disaster capitalism, the peak of resource extraction, the rise of extremes, etc.

Participants are invited to type via analog typewriters, to handwrite, or draw their letters / proposals on the supplied paper.

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[1] Larson, Jacqueline. "The Vancouver Association for Noncommercial Culture, Benchmarks 01.12.93>01.6.94." *Border/Lines*, no. 34/35 (1994). Belkin archival reference number: The Vancouver Association for Noncommercial Culture fonds 7.6.03, box 5.

### **Elizabeth MacKenzie**

*Acknowledging Influence*

Following the premise of Christine D'Onofrio's *Intuition Commons* (2018), visitors are invited to acknowledge women-identified artists and thinkers who have inspired influential moments of thinking, knowing, living and making within their creative lives.

You're invited to use alphabet stamps to record the names of your influencers within this shared, materialized archive. Traces of pear tree leaves and twigs (from Cindy Mochizuki's *Harvest with Care*) are visible across the surface of the paper. Ink produced from these materials will be used to outline individual names. Stories associated with the names will be shared through conversations around the table.

The artist acknowledges these creative influences in the development of this activity: Christine D'Onofrio, Jin-me Yoon, Cyndy Chwelos, Jasna Guy, Cindy Mochizuki, Laiwan, Alice MacKenzie, the World Café; Suzanne Lacy, *Crystal Quilt* (1985-1987), Julie Lebel, *Tricoter* (2016), Ann Newdigate *unwound* (nd), Yoko Ono *Line Piece* (2015), and Angela Roger *Drawing Conversations* (2015).

### **Cindy Mochizuki**

Sound Design: Antoine Bédard

*Harvest with Care*

In this 13 minute audio-led experience, you'll harvest seeds from the artist's pear tree. The tree, graphed from at least 4 kinds of pears found in the yards of East Vancouver neighbourhoods since the 1980s, was cared for by Mochizuki's grandparents and her father and then by her. *Harvest with Care* makes reference to Roy Kiyooka's *Pear Tree Pomes* and photographs called "Cleaning Up the Pear Tree" located in the Roy Kiyooka fonds at the Belkin Gallery Archives. The actions of harvesting and caring for plant-life, gardens and living things make connections to mother tongues, the cyclical cycle of life and death, and how to live beside intuitive commons on an everyday basis. This experience will finish with a pear green tea made with pears from the tree.

Roy Kiyooka (1924-1994) was a poet, multi-media artist, sculptor painter, and writer whose meticulous use of poetry, language, and spirit has been an influencing factor to my artistic process and practice.

The artist acknowledges Alix Rodrigues of Nut Hut for dehydrating pears for the tea.

*Recollective: Vancouver Independent Archives Week* takes place from November 2-13, 2018 as a series of free public events, panels, conversations, and screenings that highlight artist-run centre archives, artists working with archives, and the intersections between contemporary art practices and social movements in Vancouver. It is a joint initiative of 221A, Artspeak, grunt gallery, Rung Magazine, The Morris and Helen Belkin Art Gallery, VIVO Media Arts Centre, Western Front. [archivesweek.ca](http://archivesweek.ca)

This program takes place on the ancestral, traditional, unceded and occupied Indigenous territories of the Coast Salish Peoples, and in particular, the hən̓q̓əmi̓nəm̓ speaking xʷməθkʷəy̓əm, Skwxwú7mesh and Tsleil-Waututh Nations.

We acknowledge the support of the Canada Council for the Arts, which last year invested \$153 million to bring the arts to Canadians throughout the country.

