

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.”

Letters to (N)on Com invited participants to write a letter / proposal to the (N)on Com, keeping in mind the 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. By doing so, we revisited the (N)on Com's endeavour bringing this forward into the future. *Letters to (N)on Com* was an opportunity to update what we know as non-commercial, nonconsumptive 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 were invited to type via analog typewriters, to handwrite, or draw their letters / proposals on the supplied paper.

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Letters to (N)on Com (Response to Vancouver Association for Noncommercial Culture fonds) by Laiwan. Courtesy of the artist.

€N)on Com

"This proposal was concieved in my mothers womb since i was not born until 1986. So my mother and i propse(d) a show /space

for Indigenous adoptees to developpe a scool/art school
for adoptees togather and discuss art/love/healing.

the teachers of this scool would be indigenous
grandmothers/two spirits. This is the art school i wish
i went to.

€N)on Com

interesting... okay, great, it;s working.
i am writing from the future (2018)

things are not so great right now but i hope that
my contribution to the archive does something in thi
s world

thanks,



€N)on Com

To Wh o m i t may c o n c e r n ,

I am p e r s o n a l l y g r a t e f u l f o r t h i s s o p p o r t u n i t y
t o r e c a l l 1 9 8 4 , o r r a t h e r t h e e y e a r s f o l l o w i n g
w h e n I f i r s t t o o k u p a c t i v i t i e s t h a t m a r k e d
m e a s s a n a r t i s t a n d a s s a n a r t i s t w h o w o r k e d o u t -
s i d e o f m a r k e t e c o n o m i c s . T h a n k y o u f o r c o n s i d e r i n g
m e t o r e c o n s i d e r t h i s a l l .

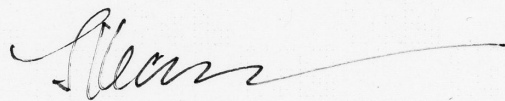
A s t h e ~~p r o p e r~~ - m a r k e t h a s , d e s p i t e m y w e a k e f f o r t s
a n d t h e m o r e p r o d u c t i v e e f f o r t s o f €N)on C o m ,
c o n s u m e d a n d r e c u p e r a t e d a l l o u r c r e a t i v e e f f o r t s ,
i t s e e m s , t h a t i t i s i n d e e d v a l i a n t a n d d e f i a n t t o
p r o p o s e a b r e a k a g a i n .

A b r e a k i n m a r k e t l o g i c s , I m e a n .

I p r o p o s e t o n o t e , c i t e , d o c u m e n t , a r c h i v e , r e c o i t e e
a l l w o r k (a r t w o o r k s) t h a t e i c o n c o u n t e r o r m a k e
o o r h a v e m a d e t h a t h a v e b e e n t h o r o u g h l y u s e l e s s
t o t h e m a r k e t . I p r o p o s e t o f o r m a s o m e t h i n g
e n e y e l o p e d i e . . . a n d m e s s a y , t h o u g h I e x p e c t
i t m a y i n f a c t b e v e r y s h o r t .

A n y w a y , t h i s a r c h i v e n e e d s a h o m e a n d a w o r l d
f r o m w h i c h i t c a n b e h o s t e d a n d l a u n c h e d .

P l e a s e , (N o n) , c a n y o u b e t h a t h o m e ?



€N)on Com

dear n-on com,

i was born in the 80s when noncom began. something i feel we greatly need now. exploring noncom,s archive was inspiring, they were truly a collective act noncommercial, anticapital, no place after the 90s if only there were more opportunities now, getting funds, having enough time and labour to pay rent and live in vancouver. we are all susceptible. maybe something like this can happen again.

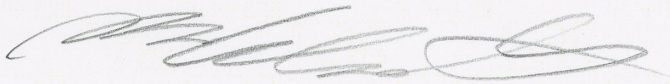
XOX

€N)on Com

ahhhhhhhhsjakfirueowpq4vnbmc,x.z3x2409874-3iqyeuirjd
this is my first time using a typewriter. I am writin
I i am writing to non com that started in 11 -4q24.
1984. I was born 11 y eleven years after its tt
enyt, isokay this is so fun to type haha. today8s soci
oops change line

Today2"?as world is not so great?
ism but i am living in the societyi dont like capital
what can i do' i dont have clothes to buy so i make
my own or i wer wear my grand grandma;s sweater.
yo you oo o i think my grandma was around at my mom,
typings age in 1984.this is fun. i mean tyoing. no
typing .ooSo,my grandma;s clothes that ia are
from the 80-90's are something that connect me with
that time. I think that the aim or purpose of Non C
croniis still relevant to this day;i study criticalt
oh no i didn't changethe line agan oops.i am learnin
knowritical theory at the uni.It's greattt to knwo

know about "o non com. I just realized typing is
a lot slower process with this machine. Maybe that
s good.At least my brain can cc oops keep up. h wha
what was , i think ing,? + forgot haha. Sometimes it
it's nice to type slow like this but my finger defin
ately needs more mascle training. + like the fact ta
that typwriter doesn't correct my mistakes. ...
Thank you haiwan for let me use your typewriter (...;
(: his is actually a smily face and in today's worl
d of communication we use them often ,.it's called e
moji (;



€N)on Com

We weren't thinking so much about real estate then the realization hit later maybe in the 90s But where we might have begun to ponder buying the gallery spaces we'd been renting I'm wishing now that we'd thought about simply buying a slice of land to keep as it was to do nothing to it just leave it alone and let its lack of development be exactly the point 7 (Lara Almarcegui was a genius)

€N)on Com

Dear Non, I have no idea how my fingers have become this weak. From this vista, in 2018, I would not have anticipated that my fingers would be a feature of myself that I would mourn.

The regulation of public space by corporate culture has only gotten worse I am sorry to report. Independent or unregulated voices and perspectives have - I would say - even more difficulty being seen or heard through the expanded media and means now more firmly under the control of corporate interests. The most public of spaces - the internet is hanging on to the ideals of accessibility by the finest of threads. A corporation, begun by someone born in the 1980s has convinced millions world wide to create content for free for distribution through a vehicle called Facebook; however, the real product of this endeavour is information about these contributors. The information is then sold to advertisers. Perhaps by design or by accident, this use of public space has resulted in campaigns of political deception at a scale that threatens the outcome of elections.

Deregulation is in cahoots with developer-driven city governments - the space between the buildings is getting smaller and smaller.

I think what I have learned is that it was important to introduce friction into public space and processes then, and is even more so now.

Lorna

€N)on Com

Hi I want to thank you for the work tha at y
you put up on the streets They made me think of what it means to be human
in surprising ways they made me thnik of housing probablyproblems the
fidiffiucities that women were having and racism The circritical thinking
ththat they offered prepared me this this time and I am grateful for the
tootoools given

warmly Sandrra

€N)on Com

5/a
B1:
dear nineteen eighty four-
this is my first time using a type writer, it's very
challenging but I think I am getting the hang
of it. These days I usually communicate through
my smart phone or my lap top. They do a lot of the
thinking for me. It is nice to use a more tactile
tactile interface. the pressure I am applying
with my fingers on the key board is appa
rent on the page.

Please invest in renewable energy and rememb

remember that capitalism won't work.

also, there is, I forgot to mention I am

writing from 2018, there is ~~currenty~~ current

currently a fascist wave sweeping the globe

I don't know exactly how many people there

are in the world now but there are a lot ~~more~~
more than 1984 and a lot less animals

anything that you can do to stop corporate

power would be great.

love,

2018

€N)on Com

Dear Non Com,
I started typingkn a msnual typewriter in 1959 Or 1960 or so
but didn8t get goood at it until Iwas 23 years old thirteen
yr old. By the time i got to the IBM Selectric with
a daisy ball
I FELT LIKE STEVIE WONDER on a keyboard
typing music and thought and rhythm
like a improv thought on the run...

I am glad to have this skill because now we have
computers and everyone must be their own sse creteary.
Good sill to move forward with

but the skill my mom sand anites and grammss gave me
which they thought to be very important

was to make SHEETS out of FLOUR SACKS.
but now instead of CLOTH
flour is packaged in paper

so my history granted me a unseless skill
for the ature future future
who would have known?

my mother warned me to NEVER learn to tpe
because it meant I would become a secretary
It woul
SEAL MY FATE
ain't it funny how that all turned out?

I propose a performance with analogue tpewriters
and keyboards and all connectec to music so every stroke
creates music and evey tpist and musician gets paid
dark cholate and coffee xxxxxoxoxo

Margaret Dragu

€N)on Com

November 2018

Dear (Non)Commercial

While I am unable to reach you in my time capsule I hope this letter will get to you on time I'd love to introduce you to a new consideration Consideration is the point As a gallery how can we bring more care into our endeavors?

Care, thoughtfulness, empathy, compassion, consideration.
Love, kindness, pleasure, joy, faith, forgiveness,
passion, patience, security, risk, potential,
possibility, room for mistakes and celebration.

Hopefully this letter can inspire the future, I know
a newfound investment in kindness is going to make
all the difference.

Sending you my love,
cd

€N)on Com

dear n o n-comm,

my brain is not the same as in 1984. but my convictions
have not waived. Thinking about the importance
of the work done make me want to propose: a
crystal ball in which the viewer looks back at
that/ projects then rifts off the present moment
and makes a new work speaking to those in the future.

Collectively, yours:
Jin-mo Yoon



€N)on Com

The idea of a non-commercial space seems so radical yet so necessary in 20

201

2012 the commercial has not only been a part of the landscape of performance-

11. The idea of a non-commercial space seems so radical yet so necessary in 20

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201

€N)on Com

he dāw he llow woo this is very interesting. i mean this
the time. iiter oops. anyways, what can i say to Non Com and t 1
i ioppoooooooooooo 2

i as ssssshhhjjj u u i u r j k s e meka s ssije fkahsi
ioy o oo

this opoporutiynivtye

kjyouyitpreoe utislf he jr7ah
typing

keyboard keyboard

makes sound i like this sound

uuietpaurhf jdksl;a jghfljjhirune

€N) on Com

thank you for no climate change thank you for not making anymore boring art thank you for today's experience thank you for being you thank you for your work in the 80's thank you for the opportunity with insight into resource change thank you for your endeavour

[illegible][illegible]

Спас

Asra

Produced in Response to:

*Archival Intuitions and Annotations:
Cindy Mochizuki, Elizabeth MacKenzie, and Laiwan
in response to Christine D'Onofrio's Intuition Commons
& the Belkin Gallery Archives
@ Morris & Helen Belkin Art Gallery
03.11.18*

Laiwan is an artist and writer with a 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. She founded OR Gallery in 1983. Laiwan has been investigating embodiment through performativity, audio, music, improvisation, and other media. Recent commissions focus on current questions of the environment and built cityscape of Vancouver. She teaches Interdisciplinary Arts at Goddard College, Port Townsend, WA, and is based in Vancouver.



MORRIS AND HELEN **BELKIN ART GALLERY**
belkin.ubc.ca



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