

WOODWARD'S

Oral History Collection



Interview with:

Jim Carrico (JC),
Founder of Red Gate Arts Society

Conducted by Josh Gabert-Doyon (JGD)

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“...So, it’s always been obvious to me that any problem you want to look at in society, it’s not technical, it’s social. There are social problems, we can use various technical means to deal with them, but without understanding the social dynamic, a lot of the problem was authoritarian social dynamic, and the sort of top-down command and control sort of structure, the bureaucratic institutional structure, which seems to me the antithesis of you know, of the freedom. So, it’s a question of creating spaces where people can actually do what they want to do, what they’re most inner, driven desires, you know, and I’m not talking about some sort of wild bacchanal, I’m talking having space that is held open for free activity, for people to freely cooperate and collaborate.”

– Jim Carrico

JGD: What is Red Gate?

JC: Well it’s the most recent in a series of spaces that goes back to the 1980s when I first came to Vancouver, although I grew up in Squamish, so I’ve never lived very far from here. But a series of spaces going back to 1984, at a time when Vancouver, especially the Downtown Eastside, was full of unused space, old industrial space and lot of upper floors above retail, places left over from the suburban flight of the ‘60s and ‘70s when all the business moved off to the suburbs and there were all of these big empty spaces and then they were full of weird studios, and that dates back much farther to the, I don’t know, the ‘30s or even earlier when the Vancouver School of Art didn’t have a specific campus, it was just in a bunch of buildings in the Downtown Eastside. And so, you know, the neighbourhood was full of crusty, old weirdo artists when I moved in there, who would tell me stories about things that happened in the ‘50s and what-not. It’s like a facet of the neighbourhood that’s almost as old as the neighbourhood. Another thing about the Downtown Eastside is that it was never, you know, a lot of places, a lot of cities where they gentrify neighbourhoods, those neighbourhoods were once places where literally the gentry lived you know, and then it got old and rundown and cruddy and poor people moved in and now they’re sorta rejuvenating it or turning it

back into its original social status, whereas the Downtown Eastside was always sort of a boozy, brawling zone where all these loggers and fishermen, you know, people who would work in camps up the coast would come down to the city to spend their paycheques for the winter, you know, so there were like 30,000-odd people who would move into the Downtown Eastside every winter, and so that's what built the neighbourhood and so it always had that, 'cause you know, these were people who really wanted to let loose.

There was so much mayhem going on, you could pretty much do whatever you want if you weren't causing anybody any inconvenience, you know. So it was just a thing that built up and now a lot of, you know, it defines the character of Vancouver's – I was going to say Indigenous, I just meant, the culture that has actually come from this place – has always been down there. So, it was easy to get a space if for whatever reason you got kicked out, you lost your lease, or whatever, you would just move down the street to the next derelict building, right? So us getting forced out of where we are now is not the problem, it's that there's nowhere to go to.

JGB: Where was the first spot?

JC: The first one was 36 Powell Street, which is now Milano Coffee and then the next one was at 47 West Hastings by the Save On Meats. That space we lost because a hip young developer bought the building and then doubled the rent on all the spaces in the building for long enough to pile up enough money to renovate the building and then it's now loft condo type space, strata, whatever. And so the next one, 47 West Hastings was a 2-storey building, originally Miller's Jewelers that we had for 12 years and there was a recording studio that we build in there, that's where The New Pornographers started and a lot of other bands in the '90s, until 2004, and then the building was turned into a development site, it's now a 6-storey condo development

and then, so we just moved in a weekend, down the street to 152 West Hastings, which is now, what is it? That Warehouse, all you can eat, or whatever, \$5 a plate place – that building there, which had been artist studios since the '80s. It had been originally a restaurant downstairs and a social club upstairs, the Irish Canadian Social Club in 1950-something. So that was a space that had always been a social, cultural hub in the Downtown Eastside, you know, when the Olympics came along and the Woodward's development and all that, you know the, even at that point, so that whole block there, that 100 block, had been full of studios from the days of the Vancouver School of Art, so that was a real zone when I first came to Vancouver in the early 80s, and like I said, history going back much farther. You know, so Jeff Wall had a studio down there when he was a student or whatever, and a lot of those people of the Vancouver School really came out of that neighbourhood. And there's such a huge history, you know? Basically every, almost every well-known Vancouver artist back in the day, back in their day, had cheap studios in that neighbourhood. And even at that point where the Woodward's development opened, we were still hanging on there across the street, so we're talking 2011 now, there was still, so we had 15,000 square feet of artist space across the street. The Asian Imports building had 151 West Hastings and there was maybe 20,000 square feet, and then two doors down there was a place called Dynamo Arts that had another 5 or 6,000 square feet of space, so there was like 40,000-odd square feet of studio space that was still functioning, but there was no way of even having the conversation with anyone at the City about what to do about that, you know? Which brings us to the W2 snafu, which you just gotta rewind back to the beginning of the story.

Because Woodward's was a department store that existed for 50, 60 years, it was really the anchor of the whole retail district. You know when I was a kid, Hastings was where my parents came to shop and buy their major appliances, go to Woodward's to buy a TV, you know,

there was the food floor, where there was a guy playing a giant Wurlitzer pipe organ to entertain the shoppers, and like, a lunch counter that had seating for 200 people or something like that. It was an extremely busy place. As soon as it closed, the whole neighbourhood just cratered and none of the other businesses could sustain themselves. And so we're talking early-'90s now. It's just an indication of how long this has been going on, you know? We've just been getting pushed out by condos since the '80s, it's not a new situation. What's new is that we've exhausted the physical territory in which to run away without leaving the city entirely. So by the '90s already, it was obvious that something would need to be done and there was a series of public meetings about developing the Woodward's building starting back then and every time they did that – there were three or four different cycles of this, where they would have these big public meetings, and input committees would be formed, and then they would work with architects and then they would come up with these proposals, right? And always the neighbourhood wanted mainly social housing, what was needed, everybody was completely clear about that. And so, I don't even know what you call it, when they come up with this plan that was never actually intended to be carried out because there was never any money found to do this, right? It was politically impossible at that time, to, you know, have public-funded housing, which is kind of insane. So that's how far the roots of the current problem go. Like, the reason we don't have any housing now is because we stopped building it 25 years ago, so there's a lot of catch-up to do. [laughs]

JGB: Wait, what happened with W2?

JC: So, okay, so, a series of these things happened over a period of time and I just gave up after a while participating in it at all, because I could just see that it was a way of getting people to spin their wheels and spend a whole bunch of energy to the point

of exhaustion and then just have nothing happen, you know? So I was content to, you know, just do what I could – me and my friends – to carve out some space that we can actually use in the meantime, so, finally they came up with a plan, a compromise plan that the community could agree to and it would be a combination of market housing and social housing and the main perk to the neighbourhood was pitched like, “okay, so what we’re gonna do is tear down the whole thing.” Woodward’s was originally built as a 6-storey building at Hastings and Abbott, and then they added and added until it eventually took up like two thirds of the whole block, and so the plan was to tear all that mishmash, leave the original 1920s building, which would be turned into a community centre for the neighbourhood, and that’s how they sold it. Okay, we’re gonna have all this community space, it’s going to be great, we’re going to have all this social housing but there’s also going to be market housing. So they put a call-out to local community groups for space in this community centre building. And I don’t know how many applications they had, I was never interested in it because I just thought would be a bureaucratic clusterfuck, so, but some people that I know put in an application, it was a coalition of half a dozen different art organizations in the neighbourhood, the Gallery Gachet and the Kootenay School of Writing, and these people, and a friend of mine had an organization. Anyway, two years later, they got a call-back finally saying “we finally selected the groups that we want to be involved in this community centre. Meet at City Hall basement at 8:30 in the morning, you know, Tuesday in February,” kind of thing. My friend was part of this coalition but he was in Japan at that time, and so he got ahold of me and asked if I could go to the meeting as his proxy, and so we met down in the basement and they showed the model of the Woodward’s development, you know. And so the main floor at Cambie, or sorry, Hastings and Abbott, will be a bank. And I was like, “I thought that was supposed to be the community centre,” and she said, “the developer needs to succeed, too,” like this, [hand motions] you know, like woah. Well wasn’t that

the whole point of the [community centre], 'cause they, of course, in the meantime, they had allowed the project to get much higher, they gave them another 10 storeys or whatever, 35 storeys. It's so out of scale for the rest of the neighbourhood, you know. I mean, that's how they make the deals with these people. They say, "oh we'll give you variances, okay you can go up above this height," which means of course they can sell more condos, they can make more money. The bargain there would be that the City gets this extra money for these public amenities. But somehow the numbers didn't work or I don't know what the hell, 'cause I know they sold those condos in half-an-hour of them going on the market. I don't know if the people who bought them have made money or lost money on the deal, but the developers were certainly paid out at the beginning.

Okay, so they chose 4 groups. What became W2-I think it was called the Centre for Creative Technology originally-was what they were going to call it, which was itself a coalition of groups that hadn't been much in communication with each other. You know, basically everyone had completely forgotten about it because nobody had heard anything for so long, you know. So they were essentially meeting together for the first time. The three other groups were AIDS Vancouver, there was a native woodworking cooperative, and then there was the group that was going to run the community centre. Okay, so they were like, "the top two floors are taken," they had already decided what the top two floors were going to be, and so there were like four groups that had an enormous amount of space and they were like, "okay we need you guys to meet and decide how to divide the space up." They provided us with floor plans, which were just rows and rows and rows of offices, you know, and hardly any open space. And the plan was, "the four groups that have been chosen, here's the deal, what you're going to get is a bare cement room with pipes coming out of the floor, wires dangling from the ceiling, and the groups are responsible to pay for the renovations, pay for the finishing." And then, we

were all supposed to meet together and decide how to divide up the space and then report back in two weeks sort of thing. It was just, timelines were crazy, the amount of money each organization was now supposed to pay was insane, and so before the next meeting, 3 of the 4 groups dropped out. And the only one that remained was this W2 group, right? And I was of the opinion that the whole thing was designed to fail, that they weren't really sincere, that they were just trying to create the appearance of wanting to create community space but really they didn't want to have anything to do with the community. I was disappointed that the W2 group decided to go ahead with it, "well, we're going to force them into making this a community space, we're going to do all this stuff." So I won't get into the details about the management of W2, but whatever happened led to them being evicted by the City within a year of them taking over the space. And then that was it, it stayed empty for year after year after year until about, maybe last year sometime, when it was given to the dance company, which is cool, you know, dance companies need space too, but it's really nothing to do with the neighbourhood, unless from the point of view of the people who have just moved into the neighbourhood in the condos. It puts the lie to the whole sales pitch that you know, "oh no no, this is about integrating and this is about being part of this vibrant historical neighbourhood, and we're going to preserve the character of the neighbourhood, and of course we need new blood" and all this kind of stuff, right? It really was a scorched earth policy disguised as some sort of socially responsible development. [laughs]

JGD: One thing that came up at the forum¹ was the fact that you guys have never taken developer money.

JC: Well we've stayed completely independent, yeah. From the very

1 "BITE THE HAND THAT FEEDS: FORUM ON ART AND DEVELOPER MONEY", a forum held on February 28, 2018 at 221a Gallery

beginning it was all about friends getting together, we'll rent this warehouse, you can get this warehouse for \$500, you know, jam there and once in a while throw a show there and pay the hydro bill or whatever. And it wasn't, I didn't consider it my main thing, it was just to use, just to have that space. It's always been run on that basis, of having to focus on other things for a living so that I didn't have to. You know what I mean? At a certain point, as an artist, I was painting and stuff and had a couple shows and then I realized, oh, to actually sell, to actually climb up in this world, I have to hang out and schmooze with and pretend to like people I don't respect at all, I can't. I would become miserable and hate myself too much. [chuckles] I can't do this, I don't care, I'm just going to paint on the wall of my studio and do whatever I feel like, I just want to do it because I want to look at it and I want other people to look at it. I don't have any interest to sell it or make a career out of it, you know? So that's a bit of an odd position to be in and I don't say that's at all typical, but that was always my attitude to it: "Oh, I need to make some money to pay the rent, I will just go tree-planting," or whatever, or work to become a computer programmer, just figure out some way to make money.

JGD: Tell me about the current situation, you guys have gotten wind that your eviction is coming.

JC: Well we knew the eviction was coming the moment Low Tide bought the building, and around that same time, when we just moved in there, around the same time the City published their 25 year local area plan for Strathcona, whatever, Downtown Eastside, and I guess this had probably come out of negotiations with, I don't know, the social service industries in the Downtown Eastside regarding policy towards market versus social housing, that they had decided that they were going to take this strip of Hastings Street from Carrall to Heatley and declare it a condo-free zone, that it would be rental hous-

ing or social housing only, and as the flipside to that, Heatley to Clark could be 40-storey condos. So they baked that into the long-term plan already, to reverse that would require a complete flushing of City Council passing a whole new [bill], you know, these things happen very slowly. We were invited to participate in the discussion, but it was already very far along in the process, and it just seemed like it had already been decided and any input we would give would be, like I said, sort of to legitimize the process that they could, then say they could sell to the artists, right? So we didn't bother. And right away at that point [we] started looking for another place. Now the real ironic, twisted plot point here is that the person who originally owned the building that we're in now that sold it to Low Tide, he's a guy who buys and sells buildings and mainly what he does is buy commercial space to lease to commercial tenants at a reasonable rate of profit as an investment, so he said, "Hey, why just buy a building, let's go buy a building and we'll get a 10-year lease," because of course, a lot of people say, "isn't there money from the City, isn't there grant money?" And yes, but you need to either own your building or have a 10-year lease to qualify for major infrastructure funding. So we were like, alright, problem solved, let's go do this.

The problem is that the Vancouver real estate market has just gone so insane over the last few years, you know, it was already, I thought, insane. Whatever is happening with the residential market, it's been much worse and more extreme in the commercial market because there are no restrictions at all, and so there's been these ferocious bidding wars, and so we've been, you know, so he's put in bids on half a dozen buildings, we've gone through and looked at so many buildings, I'm on a first-name basis with every industrial building in East Vancouver, you know, and every time he's put a bid on a building – this is us figuring, okay, if the building goes for this much, this is how much the commercial lease will have to be, which is more than [what]

we're paying now anyway but at least we would have security, we would have a landlord that is sympathetic to what we're doing and we would have the ability to raise money on that basis or whatever – each one of them required quite a bit of effort to make the plans, do the budgets, figure out if it could be done or not, figure out what was the highest we could pay, and every time the buildings have gone for 20, 30, 40% over asking value. So, with 6 bids over the asking price. I suppose you're been reading this David Eby stuff about the money laundering, you know, the Vancouver Model, [chuckles] It's got it's own name now, we're basically competing against these people, and now the guy has given up; he's convinced that Vancouver real estate is overvalued and sooner or later you'd take a bath on it, so he's less enthusiastic now, so that's one of the reasons why we haven't just gone for a short-term lease or something like that, because that's what we thought we were doing, and so it's kind of amazing that someone whose business it is to buy buildings to lease at a profit, it doesn't even make sense for him. What's going on is completely unrelated to the local economy, it should be obvious to everyone, you can't have the prices double when nobody's making any money, all this happening is more people having to pay their limited supply of cash on their rent, which is essentially interest payments, so it's a financialization of the city, turning what should be buildings to use into assets on somebody's books, because I think, you know, there's quite a few buildings for lease, but many more just seem to be sitting empty, not even for lease. So yeah, we're in this incredible supply crunch. If everybody [is] spending everything on rent, nobody can afford to go out to eat, you can't afford to buy books or records or shoes or whatever, so all the local businesses are suffering. It's insane, on every level, it's a very small amount of people that are getting advantage of the situation, and everybody else pays.

JGD: Yeah, has this made you reflect on what the purpose of Red Gate is? Like, over this past year? That must be this pretty existential

threat.

JC: Oh, of what the purpose is?

JGD: And, like, what you want to be doing with it. If I was in your position, it would be intense, just throw up your hands and say forget about it.

JC: It just means we have to take the whole conversation to a different level, right? We have to help to pull together a strong enough coalition of people in Vancouver who want to put a stop to the insanity. It can't be done without that. It's not a question of just artists or you know, people who can be easily dismissed as fringe, because it's obviously destroying every local business.

JGD: I want to hear a bit about how Red Gate functions. You have this core organizing group, you're throwing shows, you have this space, and then you're using the space yourself.

JC: Well, I mean, you could think of it as a space co-op where you get 50, 60 people together and you share the rent on a building, so [clears throat] two thirds of the space is private block-out studio and rehearsal space, so that pays for about two thirds of the rent, and the rest we pay for by having events. And to pay the hydro bill and what-not. And then we do the 50/50 split on all the events, so basically for every dollar we make, then a dollar goes into the local community, and it adds up to hundreds of thousands of dollars that local bands have made by playing shows at the Red Gate. It's really making a difference, and also people work shows and stuff like that, a lot of the musicians who rehearse there also play there and they work the sound-board at shows and stuff like that so that they can pay their rent that way.

JGD: Which is cool you're able to pay them too.

JC: Well yeah, that's something else we've been committed to since the beginning, is that everybody gets paid. We don't rely on volunteers, for the shows anyway. Just from my experience, people can have a lot of enthusiasm for volunteer positions, but after a while they get burnt out, they have to get a job to make some money and they don't have time anymore and whatever. For it to be sustainable, people actually have to be paid.

JGD: I remember for a while you guys were having trouble with the City, too, the fire marshals and stuff. What was the story there, how has that evolved over time?

JC: They're still visiting us. It's a curious irony that DIY spaces become more dangerous the closer they become to condo developments, in my experience, [chuckles] because they don't seem to care until there's a reason for them to care. That's all very well. I've never had an issue with a fire inspection, I've never had an issue with compliance to fire code. I've always had the attitude of I don't want there to be a fire, I don't want people to get hurt and so, "You tell me, what do you need. Okay, let's do that." The interesting thing about the whole fire inspection thing is that when they came in and inspected us, they found things that we needed to fix that had already been approved, that were exactly the same way they were four years before when we had previously opened the place, because we definitely opened and had the City and the Fire Department and everybody in there, and we were part of this Arts Events License Program, we basically piloted the damn thing. They had a seminar, the City of Vancouver, How To Do It Right seminar at our place, and then three years later – it was a different inspector, you know – they dinged us for things that had already been passed. So, you know, whatever. "Oh, we need an exit sign there? Okay, why didn't you tell us that the last

time? Fine, we'll do it." We don't have an issue with that stuff.

JGD: But it's the City digging their heels.

JC: I don't want to attribute any malicious intent to any individual, you know, a lot of this stuff is sort of structural, it just happens to work out that way, let's say, you know. But obviously, I guess what these guys are mainly doing are being involved in the planning and in the construction of buildings and most of the work that they do is going to new places, right? So, you know, things where there's no activity then they're less interested in those areas.

JGD: Going back to Woodward's for a second, so when you're on the 100 block, that was around the early 2000s?

JC: That was 2004 to 2011.

JGD: Okay, so you saw Woodward's open across the street.

JC: Oh yeah.

JGD: And what was that like?

JC: We were there when they imploded it. [chuckles] Caused an earthquake on Hastings Street. The sad part is that there were some lovely old neon still clinging to one of the buildings across the street which all was shattered when the building was imploded, broke a bunch of our windows too.

JGD: Really? Were you in the building that day?

JC: I was not, no. I wasn't there that morning, it was quite early in the morning.

JGD: And then the building, and then the people moving in – what was it like for you in that space? That was really pretty important.

JC: Let's see, when did that even open? It was basically sort of just opening when they were pushing us out, right? It was something where the City basically gave us notice to vacate the building, [clears throat] and then we fought that off. Basically, there was a very spontaneous mail campaign to the City. We didn't organize it at all, [chuckles] but they got flooded with shit, and so they gave us another 30 days, and then they said, "Oh, you have to comply with," and then they gave us a long list of deficiencies, "you have to patch this hole, you gotta do this" a long list of things, so we furiously raised money and got help, and we did everything on the list. And they came in and were like, okay, checked all these things off, and then they gave us another long list. And... and kicked us out again. And then basically by posting a notice on the building. And then we did all those things, and then they gave us another list of things to do. It was pretty obvious that they were just going to keep finding things wrong until we left. And then the landlord sold the building and then the new landlord basically lowered the veil.

JGD: What does that look like? When did they come in?

JC: That was a dark day, middle of October 2011. There was a crew of low paid labourers who showed up to clear out the building, so we had moved our stuff out, or everything that we could salvage, 'cause it was a 50,000 square foot building full of stuff, you can imagine. I couldn't believe the amount of abandoned art. So the last weekend, we actually had a show of all the abandoned art. I just filled the gallery with everything, it was jammed floor to ceiling with stuff. And it was like, pay what you can for the art, to clear it out. It was one of the better shows there, actually. It was some good stuff!

JGD: Just totally left behind?

JC: Yeah.

JGD: And so then, sometime after that, these labourers show up.

JC: Yeah, there was a particular day. Monday morning, 9 o'clock, you know. We had to get everything out by then, and then they just slapped new locks on the doors, you know. At that point, there wasn't... it took much longer to find another building, at that point.

JGD: How long did it take?

JC: It took more than a year, mainly because of a whole year wasted trying to get the City building on Industrial, which as I said is another long chapter.

JGD: That was just a year that you guys weren't operating then?

JC: That's right. We had a bit of a road trip, we did shows in other places, so we did a series of events in other venues. We still met every week. We were working on the project the whole time. So, something like that might happen. The idea of taking the summer off suddenly occurs to me as appealing. But we still need to find a place for the music rehearsals. The thing is, it's like, there isn't going to be a Vancouver music scene a year from now if the situation doesn't change immediately. [chuckles] So we're working with some other groups to lobby the various levels of government for tax relief, somehow. For example, one of the buildings I looked at, the lease rate to the landlord was \$7,000-something a month, the property taxes were \$3,500 on top of that. And that's an enormous weight to pay. Why is the commercial tenant on the hook for that when it's the landlord that's making all the money off the property values?

JGD: That falls on you guys?

JC: Yeah! That's how commercial leases work. So there's a bunch of more mainstream, let's say arts groups that we've met with in the last few weeks to launch a campaign about that, about why the fuck are we paying all this tax, right? So, you know, we haven't gotten any government money but we've been paying all this tax. We've been paying GST on our rent, we pay \$1,200 a year on licensing fees to the City, we pay probably twice that in licensing fees for liquor permits for doing three shows per month at the space, so, you know, we're subsidizing the general revenues of the government.

JGD: I'm still trying to figure out this question of, like, why, why are you doing this? This has been like 30 years.

JC: Well, like I said, most of the day I've been doing other things. I raised a family and did all these other things. It was mainly because the space was cheap, you know. And this is something that I can't say that I know exactly how to reproduce that in the modern era, because you look at the New York music scene in the '70s, you know, why was it in the Lower Eastside – because it was cheap. If the city's real estate is so expensive that that's not possible anymore, to have cheap space, then we need to figure out how to subsidize it or we just need to give up and just say okay, it's not going to happen, Vancouver's going to be an empty, soulless corporate wasteland and we're all going to move to Montréal or somewhere.

JGD: Right, but still, you all this time could have been getting cheap leases in other spots.

JC: No, what do you mean "all this time?"

JGD: I'm just saying, like you personally, for your own practice.

Like, if it's just a matter of you like, wanting a cheap, like, spot to do your practice, there's way easier ways of doing that, especially, like, you're working on the side. Like why?

JC: Okay, maybe this is the missing piece, this is my practice. You know what I mean? My attitude to art has always been extremely expansive. I have a background in sciences, you know, I didn't go to art school or anything like that. I'm interested in social ecology, I'm interested in human society, you know. What attracted me to the art world was a moment in time, maybe in the late '70s and early '80s where the two worlds of the avant-garde art and the musical underground were kind of the same scene, you know, like Rodney Graham and Jeff Wall were in a punk band and they played at the Pitt Gallery, and that was kind of my first arts collective that I was involved in, which still exists as UNIT/PITT. And so, what interested me most was generative cultures, self-organized social space. Organize around something other than maximum profit, that the money only factored in as an, "okay, we need this much money to pay the rent, we need this much money to pay for this." It was really just a means to an end, not an end itself, the way I think it should be, the way I think any sane person, if that's your only satisfaction is your piles of money then you're doing it wrong, you know? [chuckles] In terms of being a human being, you know? So, it's always been obvious to me that any problem you want to look at in society, it's not technical, it's social. There are social problems, we can use various technical means to deal with them, but without understanding the social dynamic, a lot of the problem was authoritarian social dynamic, and the sort of top-down command and control sort of structure, the bureaucratic institutional structure, which seems to me the antithesis of you know, of the freedom. So, it's a question of creating spaces where people can actually do what they want to do, what they're most inner, driven desires, you know, and I'm not talking about some sort of wild bacchanal, I'm talking having space that is held open for free activity,

for people to freely cooperate and collaborate. And that is a meta-artwork. I didn't want to frame – how do we get rid of the frame, you know?



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A Screening of Sid Chow Tan's Video Journalism
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