



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee **Date:** August 17, 2023

From: Marie Fenwick, Director, Arts, Culture and Heritage Services **File:** 11-7000-09-20-310/Vol 01

Re: **Blue Cabin Floating Artist Residency Term Extension at Imperial Landing**

Staff Recommendation

That the Blue Cabin Floating Artist Residency extension request as detailed in the staff report titled, "Blue Cabin Floating Artist Residency Term Extension at Imperial Landing" dated August 17, 2023, from the Director, Arts, Culture and Heritage Services, be endorsed.

CM Fenwick
 Marie Fenwick
 Director, Arts, Culture and Heritage Services
 (604-276-4288)

Att. 3

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Parks Services	<input checked="" type="checkbox"/>	<i>[Signature]</i>
SENIOR STAFF REPORT REVIEW	INITIALS: <i>[Signature]</i>	APPROVED BY CAO <i>[Signature]</i>

Staff Report

Origin

At the October 12, 2021, regular Council meeting, Council endorsed a proposal by the Blue Cabin Floating Artist Residency (BCFAR) to bring the Blue Cabin to Imperial Landing in Steveston for a two-year term. The Blue Cabin is a facility designed to moor at different waterfront locations in the region.

The moorage term at Imperial Landing expires in March 2024 and BCFAR has requested an extension of the term in Richmond until dock work is completed at their next location near the Vancouver Maritime Museum in Vancouver (Attachment 1). The purpose of this report is to seek Council endorsement to extend the moorage term with BCFAR for up to 12 months, to March 2025.

This report supports Council's Strategic Plan 2022-2026 Focus Area #6

A Vibrant, Resilient and Active Community:

Vibrant, resilient and active communities supported by a wide variety of opportunities to get involved, build relationships and access resources.

6.1 Advance a variety of program, services, and community amenities to support diverse needs and interests and activate the community.

6.2 Enhance the City's network of parks, trails and open spaces.

6.3 Foster intercultural harmony, community belonging, and social connections.

6.4 Support vulnerable populations through collaborative and sustainable programs and services.

6.5 Enhance and preserve arts and heritage assets in the community.

Analysis

Background

The Blue Cabin was originally constructed in the 1920s by an unknown Norwegian boat builder as a floating watch house for the Coal Harbour logging industry. In 1932, it was moved to the beach between the low and high tide lines at Cates Park in North Vancouver, where it was home to maritime labourers and their families. In the 1960s it became a place of creative respite for renowned Vancouver artists Al Neil and Carole Itter. Slated for demolition in 2014, the Blue Cabin was saved by a consortium of arts organizations (Grunt Gallery, Other Sights for Artists' Projects and Creative Cultural Collaborations) and since, the facility has been transformed into a floating artist residency that offers artists and the public a unique, shifting view of the region and the ideas and histories that inform it. BCFAR invites artists to work in the facility for a six- to eight-week period for both solo artistic production as well as engagement with the community.

When the facility is not used by resident artists, it can be booked for local programming and small events. In 2019, the Blue Cabin arrived at False Creek in Vancouver and the BCFAR program was officially launched.

Following Council's endorsement, the Blue Cabin arrived at Imperial Landing in 2022. The structure consists of a floating platform with a restored heritage cabin that acts as a studio for artist-led (often community-based) activities alongside a recently built, contemporary "off the grid" support space.

The BCFAR programming at Imperial Landing has included Richmond-based artists Keely O'Brien and Atheana Picha, Musqueam artist Debra Sparrow and others. The artists worked with the local community to offer free workshops and events as well as collaborate with local groups to inform their own practices. BCFAR also took part in local events such as the Richmond Maritime Festival, Salmon Festival, Doors Open and other programs. Details of BCFAR's programming is included in Attachment 2.

BCFAR is an independent organization that develops and delivers this programming at no cost to the City other than in the in-kind provision of moorage. It has provided unique on-site workshops and programs by local and regional artists to the local community and visitors to Steveston and continues to animate the area around Imperial Landing. Recently, BCFAR and Debra Sparrow were announced as recipients of a 2023 Richmond Heritage Award for the "Skeins: Weaving on the Foreshore" program.


Upon completion of its stay at Imperial Landing, the Blue Cabin will re-locate to the Heritage Harbour Marina, which is operated by the Vancouver Maritime Museum. As this marina is currently undergoing upgrades, they are unable to offer the Blue Cabin moorage in early 2024. For this reason, BCFAR is requesting an extension of their stay at Imperial Landing for up to one year or until the upgrades are completed. This report is requesting an extension for up to 12 months to build up a buffer for the upgrades and move. The Vancouver Maritime Museum has confirmed their commitment to host the Blue Cabin (Attachment 3).

Financial Impact

None.

Conclusion

The Blue Cabin Floating Artist Residency is a unique initiative that has animated Imperial Landing and Steveston promenade for the last two years. Extending their stay will offer additional programs for the community and local visitors at no cost to the City.



Biliana Velkova
Public Art Planner
(604-247-4612)

- Att. 1: Letter from Blue Cabin
- 2: Blue Cabin Floating Artist Residency Activities
- 3: Letter from Vancouver Maritime Museum



July 20, 2023

City of Richmond
6911 No. 3 Road
Richmond BC V6Y 2C1

Dear City of Richmond,

The Blue Cabin Floating Artist Residency has enjoyed a successful 2022-23 in moorage at Imperial Landing Dock. We have connected with audiences around the waterfront and beyond and hosted local, national, and international artists. Please see the attached activity report for a full overview of our residencies, public programs, and more.

The Blue Cabin is working closely with the Vancouver Maritime Museum for moorage at Heritage Harbour at Elsie Point, in the mouth of False Creek, for 2025-2026. The Vancouver Maritime Museum is eager to have us, but some upgrades to the dock are required that would bring our earliest move date into October of 2024. In order to meet this timeline, we would like to request an extension of our moorage at Imperial Landing Dock in Steveston where we can continue to deliver enriching community engaged heritage and artistic activities and public art activities through the 2024 season.

To ensure sufficient time for the upgrades, we would like to request a one-year extension to our current agreement which would bring us to March 7th, 2025.

Thank you for your consideration of this request.

Sincerely,

A handwritten signature in black ink, appearing to read "Anthony Meza-Wilson". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Anthony Meza-Wilson
Managing Director
The Blue Cabin Floating Artist Residency



2022-2023 Update
Steveston Village



The Blue Cabin's unique community arts, heritage, and residency programs in Steveston's Imperial Landing!

In January 2022 the Blue Cabin Floating Artist Residency came into moorage at the historic Steveston Village on the lands and waters of the Musqueam, Kwantlen and Tsawwassen peoples. After an inaugural program at the Plaza of Nations in False Creek — which included the generosity of the Audain Foundation, Canadian Metropolitan Properties, the City of Vancouver, the Vancouver Foundation, Canada Council for the Arts, on January 24th, 2022, the Blue Cabin was towed to Imperial Landing Dock in Richmond's Steveston Village by Catherwood Towing and with survey assistance by TCB Marine. The journey took about 6.5 hours on a rare beautiful and clear winter day. Groups gathered on the dock and many made a special trip to see the float brought into moorage.



The Blue Cabin was welcomed by Master Weaver and inaugural local resident Debra Sparrow on March 5th, 2022. Mayor and Council from the City of Richmond ceremoniously launched the cabin's activities in Steveston on March 12th 2022 with welcoming speeches from Debra Sparrow; co-founder Glenn Alteen; and Richmond Mayor Malcolm Brodie. During this event, Debra Sparrow blanketed Mayor Brodie marking the beginning of a great collaboration at the humble Blue Cabin. Interested community from the Steveston waterfront, local educators and arts partners, and others gathered to welcome the arrival, explore the remediated cabin, the custom built deckhouse and begin to imagine the next chapter in the Blue Cabin's story.

In March of 2022 we held a series of open houses, welcoming members of the public to view the Blue Cabin in its new moorage. Curious locals, artists and educators based in Richmond, and a diverse group of many others all stopped in. We enjoyed visits from architect Todd Saunders of the Fogo Island residency, Richmond Art Gallery Director Shaun Dacey, Dzawada'enuxw visual artist Marianne Nicholson, were among the many who visited the Blue Cabin in 2022.

Residencies

Debra Sparrow

Debra Sparrow was the final artist in residence from the inaugural *Skeins: Weaving On the Foreshore* program. Sparrow was meant to take up residence in April 2020 after Chief Janice George and Buddy Joseph completed their residency. Debra and the Blue Cabin Committee agreed that due to Covid-19 restrictions it was best to postpone the residency until a mutually agreed upon date — she was finally able to come into residence in April and May 2022.

Debra Sparrow was born and raised on the Musqueam Indian Reserve and is self-taught in Salish design and jewelry making. Her contemporary work combines textile and Salish design into geometric, hand spun blankets and hangings and can be seen in various museums and institutions, including the Vancouver Airport, Museum of Civilizations in Ottawa and the University of British Columbia. Debra designed the logo for the Canadian Men's Hockey Team for the 2010 Olympic and Paralympic Winter Games in Vancouver, B.C. She also continues to work on pieces close to her heart at her home in Musqueam. It is Debra's hope to educate others about the beauty and integrity of her people's history through her art. Debra is a highly accomplished weaver, and for over 20 years has played a pivotal role in the ongoing revival of Musqueam weaving.

Throughout her residency at the Blue Cabin Debra hosted a number of community engagements. April 10th, 2022, she welcomed Sue Rowley from the Museum of Anthropology at the University of British Columbia to bring Musqueam weavings from the collection at MOA. Sue and Debra spoke in conversation about Salish weaving history, the archive, revitalization and the stories of these incredible blankets.

April 29th Debra held a spinning and weaving workshop with Atheana Picha an emerging Kwantlen artist studying weaving with Debra. A group was treated to the process from wool to weaving with spinning wheel and loom in attendance.

On May 15th natural dye teacher Zoe McDonnel gave a simultaneous demonstration: dyeing wool with four source materials that were both plant and mushroom derived and giving a presentation on a wide swath of technical and social information on the process and history of dye work, it's relationship to the natural world and colonialism, and a wealth of practical knowledge.

On May 21st, Debra spoke on cedar and its importance in Musqueam culture as a weaving material and medicine, net building, and the many ways cedar is a foundational element in relationship with the natural world through art.





In celebration of National Indigenous People's Day the Blue Cabin invited Musqueam Fisher-poet (and cousin of Debra Sparrow) Wilfred Wilson on June 25th, 2022 to read his poetry. Wilfred Wilson told stories and read from his long body of work, giving testimony to his life in and on the waters. Wilfred grew up along the banks of the Sto:lo (river in Hunquimium) right in what is now Steveston. He regaled those in attendance with tales from up and down the coast: kicking fish, falling overboard, learning from his elders and the ocean and the salmon. Wilfred shared family stories with Debra, in a wonderful moment of oral history and connection. Debra Sparrow also read some of her rare written works





While in residence Debra produced a beautiful weaving in signature black, red, and yellow. The piece reflects the history and natural life along the river. The weaving was ceremoniously installed at the entrance to the Richmond City Council Chambers on September 27th, 2022.





Keely O'Brien

Keely O'Brien, came into residence in August 2022. Keely's residency and research period ran from August 8 through October 4, 2022 with some programs wrapping up later in October.

Keely O'Brien is an interdisciplinary artist and co-artistic director of experimental theatre company Popcorn Galaxies. Her practice incorporates intricately crafted objects with immersive, innovative theatre creation. Devoted to a thoroughly handmade, DIY process, Keely's work includes immersive installations, imaginative ephemera, and interactive experiences. As a community engaged arts facilitator and educator, Keely creates collaborative artwork with community members and organizations. Frequently site-responsive and engaged with questions of place, home, and belonging, Keely's work aims to celebrate the potential for creativity and community in the place and people around her.

Keely's residency project used mischief and magical thinking to respond to the increasingly challenging circumstances of B.C.'s housing crisis.

During her residency at the Blue Cabin, Keely developed the Dream Home Manifestation Program, a participatory public art experience intended to explore both the optimism and the hopelessness encountered by many community members in attempting to find secure and affordable housing. The Blue Cabin offered an important context for the creation of this work, as the structure of the cabin itself holds a history of housing displacement, dreams, and longing.

Keely's residency included a variety of public engagements, such as an interactive installation during the Maritime Festival taking place on August 20 & 21 2022, which invited community members to contribute to the Dream Home Shrine inside the Blue Cabin, and was co-created with Marina Szijarto. Nests crafted from flowers and weeds were created by visitors and included in the shrine.

At the end of the residency, Keely hosted a workshop and open studio on October 16th allowing participants to learn a DIY monoprinting technique and create prints inspired by the homes of animals and creatures, culminating her two month residency at The Blue Cabin. Participants joined us on The Blue Cabin float in Steveston to spend a sunny afternoon learning about the monoprinting technique and creating their own lovely artwork inspired by a creature's home, with the assistance and direction of Keely.

The result of the workshop was a series of beautiful and visually diverse imaginings of the nests, burrows, hives, and other homes of the animals and creatures that each participant identified with.

Inspirations also included a collection of real nests and hives that were found within the walls of the The Blue Cabin during its remediation in 2018. Keely borrowed these delicate treasures from The Blue Cabin's physical archive housed at grunt gallery, and they were provided to the workshop participants as drawing references.





Keely also created two community projects during the residency: an interactive call-in project entitled *Dream Home Hotline*, as well as the *Dream Home Manifestation Guide*. The *Dream Home Hotline* was a 24 hour phone line created by Keely which remained open from September 2 to October 3 in 2022. The hotline allowed community members to leave a message sharing (and possibly manifesting) their dream home while following a series of prompts. A selection of the recordings collected from callers who dialed the Dream Home Hotline are broadcast every week on Other Sights' online radio station *Currents and Waves*, alongside other Blue Cabin audio content.

The *Dream Home Manifestation Guide* was an intricately illustrated zine created by Keely that guide can be read two ways: one side of the zine features prompts and instructions for how to manifest the home of your dreams, while the opposite side depicts the dream homes of non-human species like coyotes, worms, and spiders. Free copies of the *Dream Home Manifestation Guide* were distributed to select real estate magazine boxes around Richmond.

Keely O'Brien's residency was informally concluded with a private visit with the artist and Blue Cabin staff to nearby Finn Slough, hosted by Marina Szijarto, where we convened to read the Dream Home Manifestation dreams gathered. The connection to Finn Slough and its shared history of art and informal vernacular architecture at the waters edge was the perfect setting for completing our 2022 residency year.





Atheana Picha

In January 2023 we welcomed the first artist-in-residence of the year: emerging weaver, printmaker, muralist and illustrator Atheana Picha. Atheana is a Salish artist from the Kwantlen First Nation, and her grandmother was from Tsartlip. Atheana was given the name Nash'mene'ta'naht by Gerry Oleman from the St'at'imc First Nation, which translates to "Go-getter Woman". Born in Vancouver, she grew up in and works out of Richmond, BC. She is an interdisciplinary artist, working mostly in 2-dimensional media. Atheana has been doing two apprenticeships learning Salish wool weaving with Musqueam weaver Debra Sparrow since 2019, and learning silver engraving, wood carving, and tool making with Squamish artist and educator Aaron Nelson-Moody since 2018. Atheana's practice is grounded in learning more about Salish design through studying the old pieces, observing nature, and learning from her elders and teachers.

Atheana's residency facilitated the creation of work responding to her family's history in Steveston as fishermen and Coast Salish people. With her knowledge of Coast Salish iconography Atheana created work about the land, water, sky, and the communities and culture of the area. Atheana's work is closely connected to her maternal grandmother's history, and her grandmother had spent many years working at the Gulf of Georgia cannery just down the water from where the Blue Cabin is moored.

Atheana's residency included a hands-on blockprinting workshop kicking off our partnership with Branscombe House. Atheana also welcomed in audiences for an open studio event on February 18th, showcasing her work while in residence and. On Saturday, February 11, community members were invited to participate in a collaborative workshop. Participants learned blockprinting techniques from Atheana and created their own beautiful printed cards to take home. Atheana taught a relief technique with the use of water-based inks, guiding the participants through the processes of stamp carving and ink application, and provided examples that touched on her own work in the residency and Salish design principles.



The following weekend on Saturday, February 18, the Blue Cabin opened its doors for an open studio event with Atheana. For the afternoon, visitors and passersby had the opportunity to step on to the Blue Cabin barge, where they were given a tour of the deckhouse and the Blue Cabin itself. Visitors also had a chance to view the work produced by Atheana during her residency and chat with the artist about her processes, research, and inspiration.



Dylan Robinson & Michael Nardone

Dylan Robinson and Michael Nardone visited the Blue Cabin from February 22 through March 1, 2023 for an one-week intensive research residency.

During their time at The Blue Cabin Dylan and Michael began working on their in-progress project, tentatively entitled “Listening to Lhq’a:lets.” This work is, in part, a critical response to R. Murray Schafer’s book *The Vancouver Soundscape* (1973), one iteration of the World Soundscape Project that sought to document the soundscape of Vancouver, open the public’s ears to the problem of noise pollution, and galvanize listeners’ awareness to acoustic ecology. As a portrait of the place now referred to as “Vancouver,” Schafer’s work is remarkably silent.

Lhq’a:lets is the name Stó:lo folks call Vancouver; it means literally “wide on the bottom/end,” referring to the mouth of the Fraser River. Musqueam, Squamish and Tsleil-Waututh folks have other (multiple) names for the area and, of course, for specific places in the area. By situating this work, in its first move, in relation to Lhq’a:lets, the artists insist upon a positionality for listening, one that Schafer refused in his desire for (a settler-colonial) universality. This sets the course for our investigation and writing.

At the Blue Cabin, Nardone and Robinson spent their days conversing about the project, developing the way of approaching the topic, how and with whom we would listen, and the general sites we plan to study in this project. During the months ahead, Dylan and Michael will be continuing work on this project with a series of listening residencies with invited writers and artists who will be invited into the composition of the work to share their perspectives on listening. This will be presented later on in 2023 as part of the Foreshore Immersive series.



Michelle-Marie Letelier

Berlin-based Chilean multimedia artist and researcher Michelle-Marie Letelier, joined us for a residency that spanned from March 24 to May 4, 2023. Letelier's multidisciplinary work orchestrates transformations of 'natural resources', alongside extensive wide-ranging, interdisciplinary research into the sea-landscapes where their exploitation and speculation take place. Through her work, she blends different epochs, regions and societies, examining political-economic, historical and cultural aspects.

This residency facilitated the continuation of *Transhemispheria*, an ongoing artistic research project that explores cross-hemispherical relations, with regard to different tensions: the kinship, insertion, farming and impact of salmon; the anthropocentric management and manipulation of living marine resources, and the coexistence and disappearance of ancestral knowledge under artistic & scientific understandings. The main objective of the work was to provide a reflection on these issues through a series of artworks and to stimulate an interdisciplinary debate between local, artistic, philosophical, scientific and indigenous communities in the so-called Global North and Global South. Her work included ecological research, beginning a process of experimentation with bioplastics recipes and mixtures, and related community engagement.

On Thursday, April 13, 2023 a free screening of artist Letelier's 2022 short film *The Bonding* was screened at the Richmond Cultural Centre and a Q&A with the artist was held following the film. *The Bonding* is a look into an almost three-year project where artist Michelle-Marie Letelier bonded with a group of farmed salmon through their lifespan. The film documents a bond which began in 2019 with 100 Atlantic Salmon eggs at the Institute of Marine Research (IMR) in Norway, and culminated with 16 grown salmon in 2022. The project was filmed partially on 16mm film and was screened at the Richmond Cultural Centre as a digital transfer with a unique 3-speaker audio arrangement. The screening was presented in partnership with the Richmond Art Gallery.

On Saturday, April 29, 2023 a free bio-plastics workshop and information session was held by Michelle-Marie. Participants joined the artist as she led a hands-on session at the historic Branscombe House, sharing various bioplastics fabrication processes and applications. Bioplastics are materials made from natural and renewable polymers, and participants of this workshop had the opportunity to create their own samples of bio-based materials while learning about their history,



applications, and their role in Letelier's artistic practice. This workshop was open to anyone, from individuals curious about plastic alternatives to artists interested in artmaking with biomaterials. It was presented in partnership with Branscombe House.

At the end of the residency, on Sunday, April 30, 2023, the Blue Cabin opened its doors once again for an open studio opportunity once again hosted by Letelier. Visitors dropped by the Imperial Landing docks in Steveston Village, Richmond throughout the afternoon to meet the artist, see and touch her bioplastics experiments, and chat about her interest in salmon farming, aquaculture, marine resources, and more. Blue Cabin staff were on site all weekend to provide informal tours of the space and its history.



Erica H Isomura

Erica H Isomura is the current artist in residence at The Blue Cabin, and will be with us from June 20 through August 1, 2023. Erica is a poet, essayist, and multi-disciplinary artist of Japanese (yonsei/四世) and Chinese descent. Born and raised on Qayqayt, Musqueam, Squamish, and Tsleil Waututh territories beside the Stó:lō (New Westminster, BC), she currently resides in Tkarón:to/Toronto, ON. Erica's work has appeared in Open Space's Open Word, The Fiddlehead, Vallum: Contemporary Poetry, and Room Magazine, among others. @ericahiroko

The residency is facilitating place-based and archival research into Erica H Isomura's family history as fishermen and survivors of the Japanese Canadian internment era on the west coast. More broadly, this work engages with and deepens the artist's understanding of multi-generational stories of Japanese, Chinese, and Indigenous cannery labourers along the Stó:lō (Fraser River). This research will contribute to Isomura's graphic novel project, which explores themes of silence, fragmented memory, and hauntings through Japanese Canadian internment and Chinese Canadian migration stories in BC.

On July 15th Erica hosted a writing workshop titled *Re-making Memory: Exploring Family, Ancestry, & Origin Stories*. In this writing workshop, participants joined Erica H Isomura at the Blue Cabin to explore different ways of writing about family, ancestry, and personal origin stories. Through childhood objects and family "artifacts," they considered both known and unknown histories, and the way formed memories shape us today. The workshop was geared towards all genres and forms of writing, including poetry, fiction, non-fiction, comics, and hybrid forms.

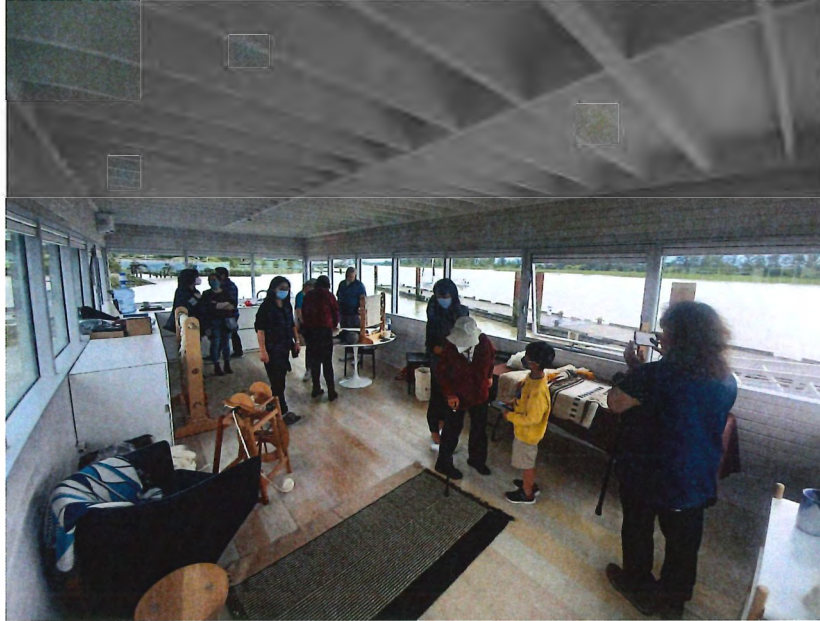
On July 23rd and 29th we will host an artist talk with Erica and an additional iteration of the writing workshop.

UPCOMING RESIDENCIES

In September and October 2023 to finish our 2023 season we will welcome Gunditjmara artist **Tarryn Love** from Melbourne, Australia into residence as part of the Blue Cabin and grunt gallery's multi-year collaboration with Footscray Community Arts Centre in Melbourne. Tarryn Love is a proud Gunditjmara Keerray Woorroong woman, born and raised on Wadawurrung Country. She is a koorroyarr, teenyeen ngapang, tyeentyeeyt ngapangyarr and wanoong ngeerrang - granddaughter, youngest daughter, youngest sister and proud Aunty. Tarryn is an emerging artist, curator, and producer, and her practice exists in the space of creative cultural expression. She creates under the collective of Koorroyarr which means 'granddaughter' in her Mother Tongue, honouring her positionality as a Gunditjmara woman. Koorroyarr represents that the sustainability of her cultural practice is in the sharing of knowledge and pays respect to her family and Ancestors, past and living. Tarryn's work represents the distinctiveness of Gunditjmara ways of Knowing, Being and Doing that is not one way but constantly happening and changing. Overall, she aims to explore her identity in the here and now while centring language and carrying on the work of remembering, reclamation, regeneration, and revitalisation.

In 2024 we are looking forward to welcoming a full slate of artists selected during our open call, where over 150 artists from around the world submitted for an opportunity to hold a residency at the Blue Cabin. With more details forthcoming, we can share that the Blue Cabin is excited to welcome Turkish performance and multimedia artist **Dilara Akay**, long delayed due to the COVID-19 pandemic. Also Vancouver-based multimedia artists Noelle Lee and Simon Grefiel, and Haida weaver Ariane Xay Kuyaas are slated for places in our 2024 program year.

COMMUNITY PROGRAMMING



Doors Open Richmond 2022 & 2023

The Blue Cabin held open hours as part of the annual Doors Open Richmond event for the weekends of June 4th & 5th 2022 and June 3rd & 4th 2023. Hundreds of visitors were welcomed to tour the historic Blue Cabin and learn about the facility, the history of this unique program, and to learn more about the artists in residence and the program priorities of the Floating Artist Residency.

Steveston Salmon Festival 2022

On Friday, July 1, 2022 The Blue Cabin participated in the 75th Anniversary of the Steveston Salmon Festival, a multi-day arts and culture event that takes place each year all around Steveston. In anticipation for Michelle-Marie Letelier's upcoming residency, the cabin was open for the day and hosted an ongoing screening of a short film produced by Letelier. The film documented a Yoik recording in September 2021 at the Lofoten Mountains. Sung by Ánde Somby, the audio from this session was originally recorded as part of Letelier's project titled *The Bone*, a virtual reality experience taking place inside the skull of a wild salmon.



Steveston Salmon Festival 2023

On Saturday, July 1st 2023 the Blue Cabin opened our doors for the annual Steveston Salmon Festival. We provided guided tours of the Blue Cabin facility with special attention to the salmon focused artworks by Chase Gray and Calvin-Charlie Dawson displayed as part of the Sovereign Waterways program.

Sovereign Waterways

In November 2022 we installed the first of a series of three public art pieces by artists from the local host nations:

Calvin Charlie Dawson/Ts'kanchtn has installed *Protect the Salish Sea* on the river side of the Blue Cabin's deck house, depicting the foundational species of coastal ecosystems: a spawning salmon and roe to greet the fishing boats that travel past daily.

Chase Gray has installed work that holds up the eagle, the salmon, and the two-headed serpent and the wooly dogs that signal x̣ẉṃə̣θ̣ḳẉə̣ỵəm territory, history, and weaving traditions. In the months to come, Jonas Jones will present an installation on the deck house using the circular format of a spindle whorl, setting two orcas in a curving composition.



The Big Print in Steveston

Working with a team of Japanese Canadian and Indigenous artists, the project built on the past success of Big Print Chinatown 2016. Seven woodprints were designed and cut by artists Mariko Ando, Dona Nabata, Atheana Picha, Kinichi Shigeno, Debra Sparrow, Cyler Sparrow-Point/Isaiah Sparrow, and Richard Tetrault/Gerald Pedros.

Printed with an industrial steamroller process on September 3rd and 4th 2022 the 4' x 8' printed works were displayed at a reception on September 24th. Printing and the reception were at 4300 Imperial Landing, just adjacent to the Blue Cabin's moorage at Imperial Landing.



Foreshore Immersive 2023

Blue Cabin partner Other Sights for Artists Projects hosted two sessions of their Foreshore Immersive Series, with additional sessions coming later this year with the Fraser Estuary Research Collaborative and Dylan Robinson & Michael Nardone.

On May 6th, 2023 we witnessed *The Language the Land Remembers*, conversation with Faith Sparrow-Crawford and Salia Joseph from Host Consulting, and the first session for Other Sights' Foreshore Immersive. From Faith and Salia:

"The Language the Land Remembers speaks to a re-ordering of affairs in our own territory, where we are foregrounding the ways that MST people speak to our territories and the way that our lands speak back. The centering of the languages that the land remembers, the design forms, the tongues, the belongings we come from that show our families, our lineages, our character. We intend to speak about the creation of Host Consulting on the grounds of celebrating our ways of being on our own territory so that our ancestors are surrounded by what they recognize, so that our little ones and everyone in between know that they are home. This process requires pushing through decolonization as metaphor, and signaling allyship into something different. A new version of the old and breathing life in the future of our territories."



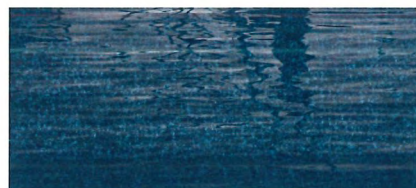


On Saturday, May 27th at Branscombe House we hosted the Foreshore Immersive session: Queering the Coast. What might it mean to bring queer perspectives to the places where land and water meet? This edition featured a conversation between two coastal scholars, Natasha Fox and Coll Thrush. This hybrid event invited the community to listen in and contribute to the discussion in-person or online as they think with each other and with the coast. **Natasha Fox** is a postdoctoral scholar with the Cascadia Copes Hub at Oregon State University who applies queer theory and participatory community-engaged research methodologies to her work with LGBTQ2S+ communities living in earthquake and tsunami prone coastlines of Japan and Oregon. **Coll Thrush** is a historian at the University of British Columbia working on a critical history of shipwrecks in the so-called "Graveyard of the Pacific," including the potential for applying queer theory to maritime disaster and colonial failure.

Currents and Waves

Blue Cabin partnered with Other Sights for Artists' Projects to create a dedicated Blue Cabin Broadcast Day on *Currents and Waves*, an online radio platform that runs 24/7 (www.currentsandwaves.ca). Curated by Other Sights as a way for listeners to situate themselves outside the realm of the visual, this rich audio program encourages awareness and exploration of 'what cannot be seen' as central to a richer understanding of public space. Like the foreshore, it is constantly changing, ebbing and flowing with old and new audio. Ideas propagate and drift through a range of topics including crisis, resilience, the foreshore, deep listening, Indigenous activism, and the Blue Cabin. Program formats range from podcasts and radio-dramas to experimental audio-zines, music playlists, and nature reserve broadcasts.

Blue Cabin Thursdays on *Currents and Waves* include experimental jazz albums by longtime cabin resident, artist, writer and musician Al Neil, past cabin artist resident talks, lectures on the squatter history of the foreshore in and around Vancouver's waterways, and experimental song playlists dedicated to the Ocean. Blue Cabin audio programming plays twice daily on Thursdays on *Currents and Waves* and will continue to broadcast weekly.





The Blue Cabin received a 2023 Richmond Heritage Award from the Richmond Heritage Commission

The Blue Cabin thanks you for your support for our 2022-23 program!

Photo Credits:

The Blue Cabin at Imperial Landing, May 2022, Photo: Henri Robideau (P1)

Towing the Blue Cabin into Steveston, January 2022, Photos: George Faulkner (left) and Colin Griffiths (right) (P2)

Blue Cabin Launch: Richmond City Council, Debra Sparrow and Blue Cabin. March 2022, Photo: Sunshine Frere (P2)

Debra Sparrow & Atheana Picha at the loom April 2022 Photos: Nathaniel Marchand (P3)

Zoe McDonnell Dye Workshop, May 2022, Photos: Nathaniel Marchand (P4)

Debra Sparrow and Wilfred Wilson, June 2022, Photo: Nathaniel Marchand (P4)

Debra Sparrow with completed weaving, May 2022, Photo: courtesy of artist (P5)

Debra Sparrow with Richmond City Council, May 2022. Photo: City of Richmond (P5)

Portrait of Keely O'Brien, Photo: courtesy of the artist (P6)

Dream Home Shrine by Keely O'Brien, September 2022, Photo: Jordan Schinkel (P6)

Monoprinting Workshop with Keely O'Brien, October 2022, Photo: Jordan Schinkel (P7)

Distribution of the Dream Home Manifestation Guide, October 2022, Photo: Jordan Schinkel (P7)

Atheana Picha, January 2023, Photo: Courtesy of the Artist (P8)

Atheana Picha Block Printing Workshop, February 2023, Photo: Jordan Schinkel (P8)

Listening to Lhq'a:lets, February 2023, Photo: Courtesy of Artists (P9)

Michelle-Marie Letelier, April 2023, Photo: Courtesy of of Artist (P10)

Michelle-Marie Letelier Bioplastics workshop, May 2023, Photo: Jordan Schinkel (P10)

Erica Isomura, July 2023, Photo: Courtesy of Artist (P11)

Doors Open Richmond, June 2022, Photo: Richmond Museum, Kai Jacobsen (P12)

Yoik documentation for "The Bone" by Michelle-Marie Letelier, Photo: Jona Kleinlein (P12)

Protect the Salish Sea, November 2022, Photo: Sunshine Frere (P13)

Sovereign Waterways, Chase Gray, April 2023, Photo: Sunshine Frere (P13)

Big Print Images 1, 2, 3, September 2022, Photos: Courtesy of Debra Sparrow (P14)

The Language the Land Remembers, Salia Joseph and Faith Sparrow-Crawford, Photo: Sunshine Frere (P14)

Anthony Meza-Wilson with Richmond Heritage Award, Photo: Erica Isomura (P16)

The Blue Cabin is an initiative by Creative Cultural Collaborations Society,
grunt gallery and Other Sights for Artists' Projects Association.



July 25, 2023

Dear City of Richmond,

The Vancouver Maritime Museum would like to offer the Blue Cabin moorage at our Heritage Harbour for a period of 2 years.

In order to accommodate the above, the VMM will need to complete a number of upgrades:

1. Extend one of the docks at Heritage Harbour
2. Install 2 additional pilings to secure the cabin float.
3. Dredge the area.
4. Connect the dock electrical to the new extension.

The above list is scheduled to be completed by late 2024 or early 2025. Once the upgrades are complete, the Blue Cabin is invited to re-locate to our Harbour.

Please don't hesitate to contact me if you have any questions. We are very excited about this partnership and look forward to working with the Blue Cabin team.

All the best,

Nicola Clur (she/her)
Managing Director
Vancouver Maritime Museum
1905 Ogden Avenue | Vancouver, BC V6J 1A3
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