TEN *for* TEN

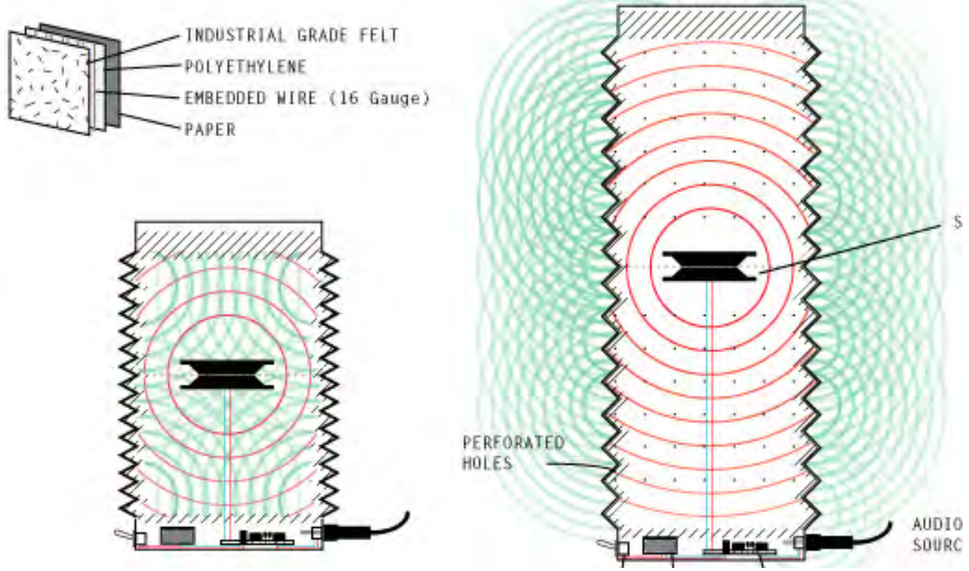
Free public lecture tonight!

7:00, Thursday, June 23
Emily Carr Lecture Theatre - Room 301

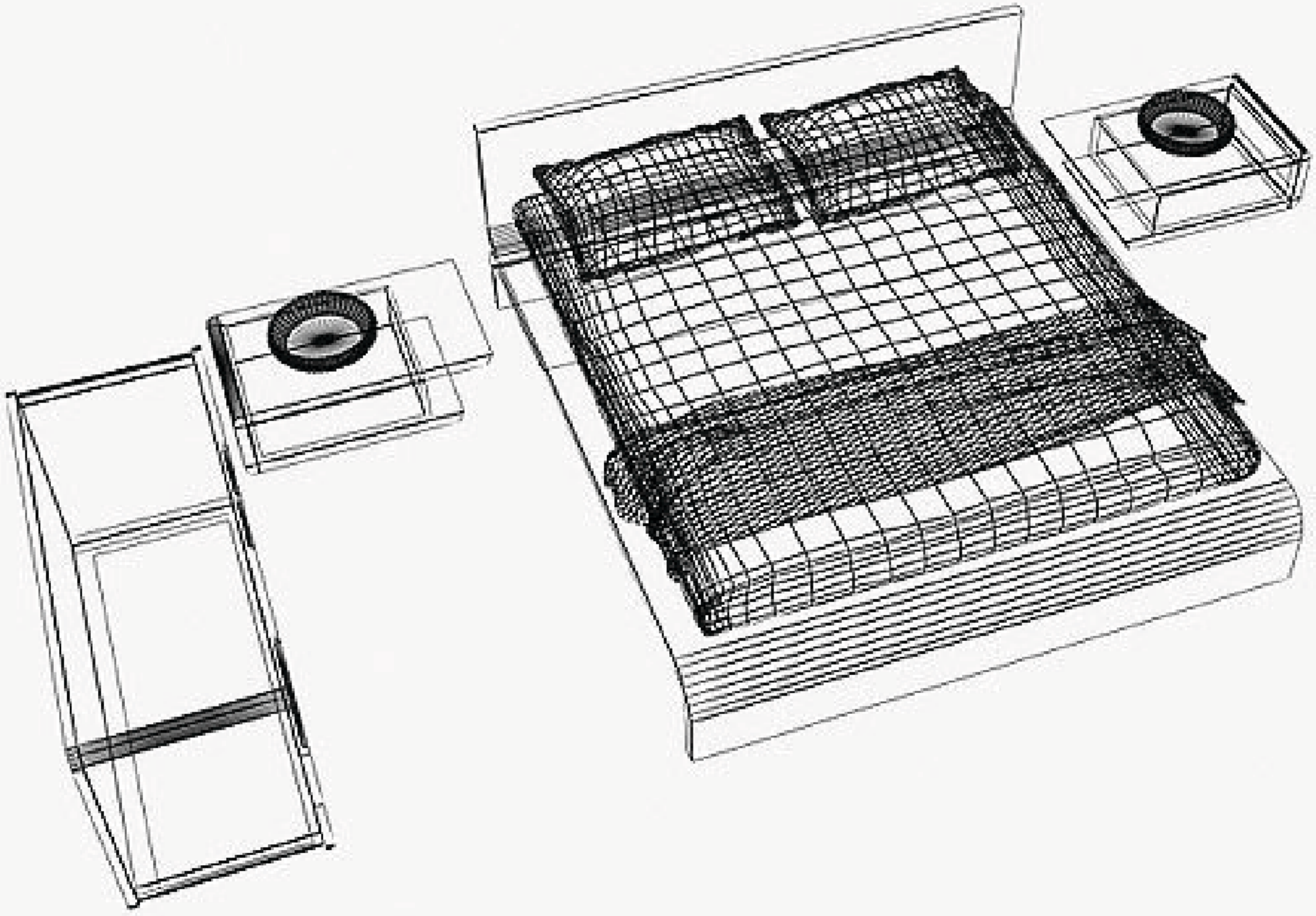
Brian McBay

Brian McBay is an emerging artist, designer, and arts administrator currently based in Vancouver, BC. McBay is a founding member and the Executive Director of 221A Artist Run Centre, a non-profit organization with a focus on encouraging a dialogue between contemporary art and critical design. McBay is a past recipient of the University of Waterloo Clarica Scholars award (2003) and has given talks and shown work in a variety of places including Centre A's Let's Twist Again Symposium (2010) and the Vancouver Art Gallery (2011).

Objects and Institutions



My Winnipeg (2007)
Guy Madden



Pooping Noart (2005)
Jin Hong

Flyswatter (2010)

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Cheque (2010)

Photo Credit: Dan Kim

Photo Credit: Oliver Li

Photo Credit: Joji Fukushima

NEW WORKS BY

ENNIFER WOODIN

22

RU CENTRE

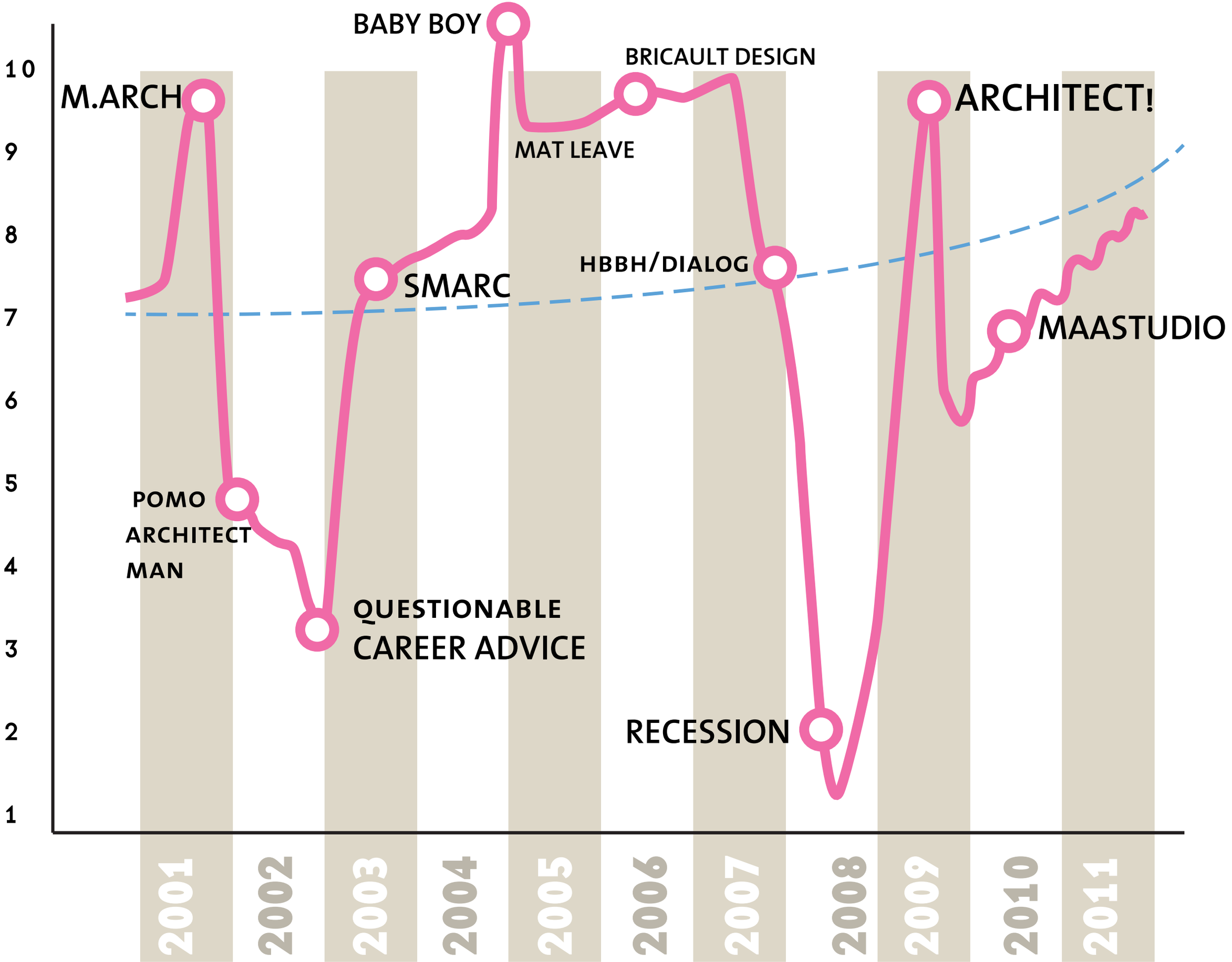
Photo Credit: Julian Hecht

Photo Credit: Graeme Case

Marianne Amodio

The underlining theme of the work at marianne amodio architecture studio has been the creation of innovative architecture that is concise and practical, yet poetic and personal to the client. As an emerging architect, much of Marianne's work is considered to be architectural installation, striking a balance between fanciful architecture and functional art. Marianne's past work includes installations at the Vancouver Circus School, Tiny Eats, The Great Wall Tea Company, Cocoon Branding and the Manitoba Hydro Museum. Marianne is a registered architect with the Architectural Association of British Columbia and a Leed Accredited Professional.

Marianne
amodio
architecture
studio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BRICAULT DESIGN
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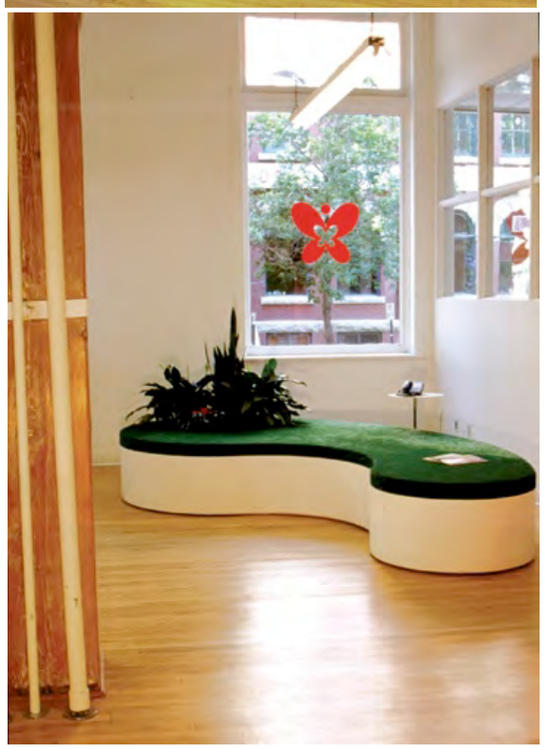
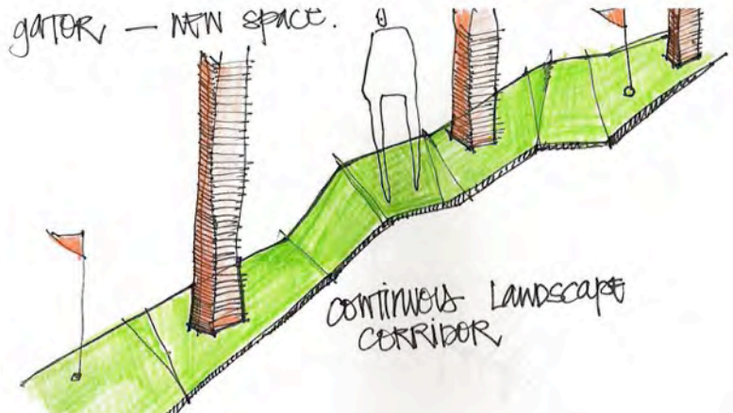
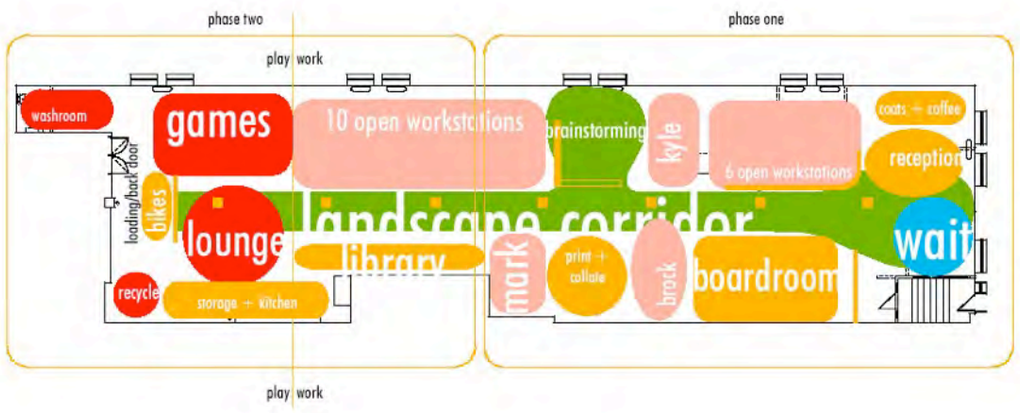
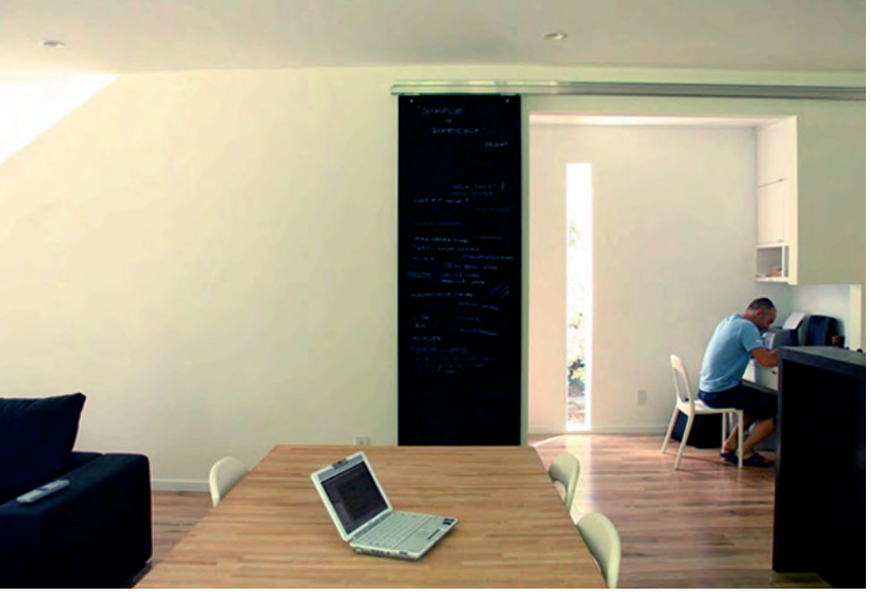
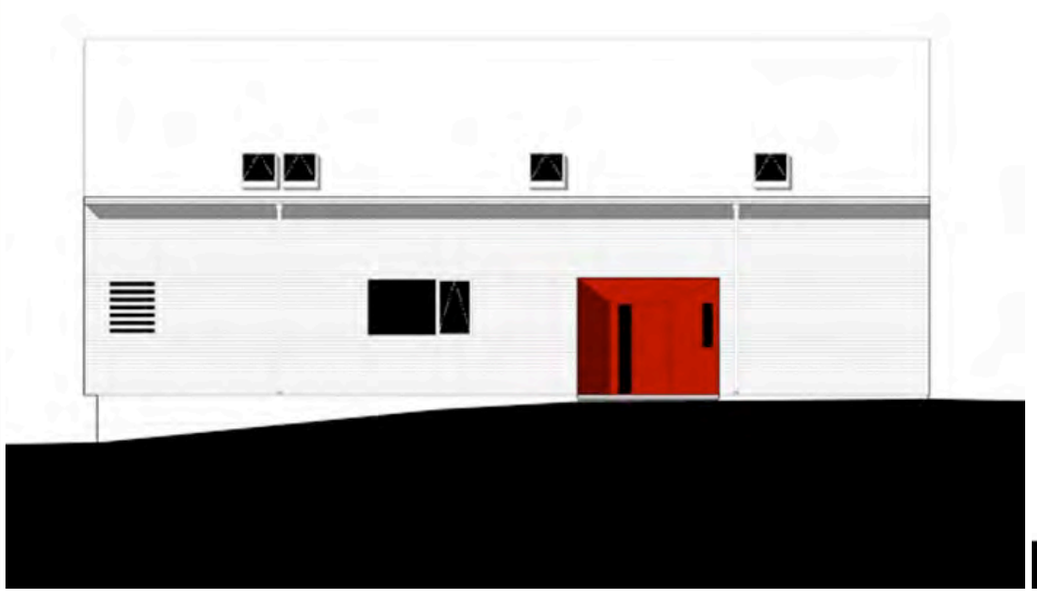


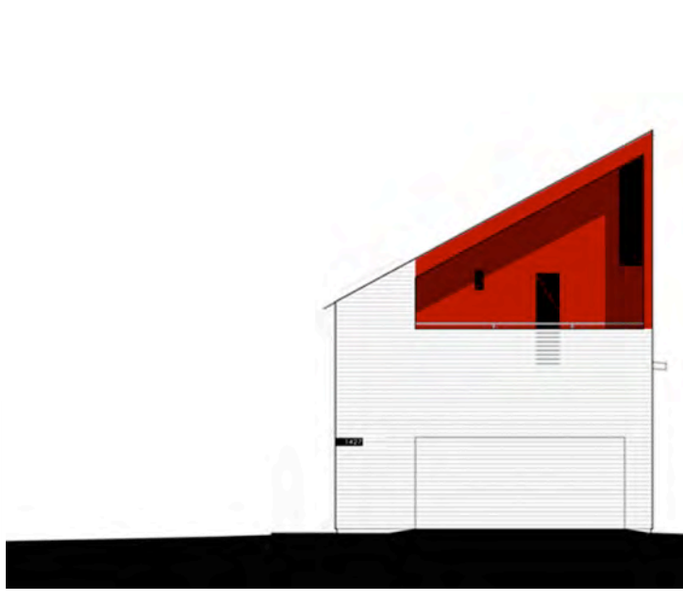


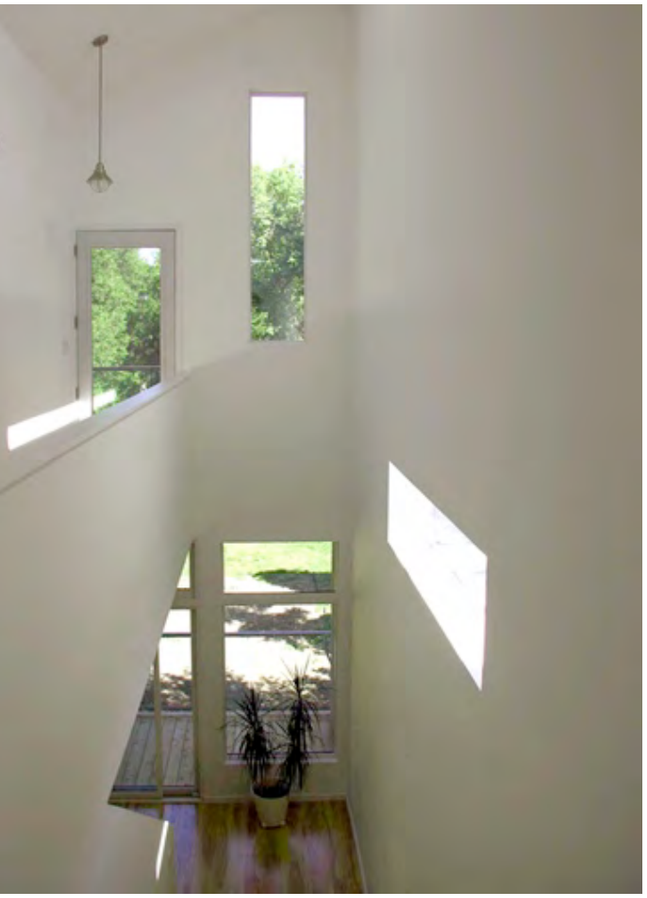


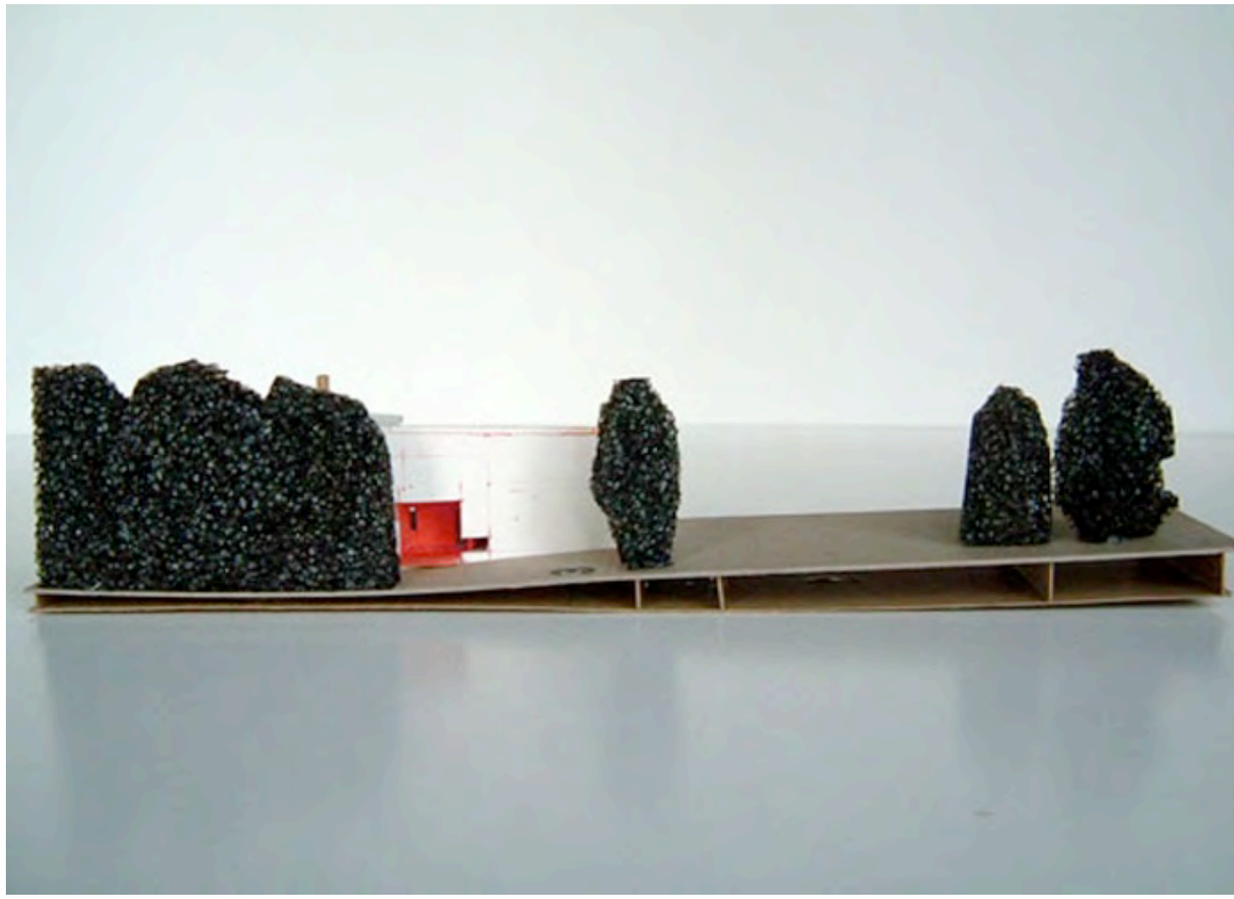
COCOON BRANDING
with SYVERSON MONTEYNE ARCHITECTURE





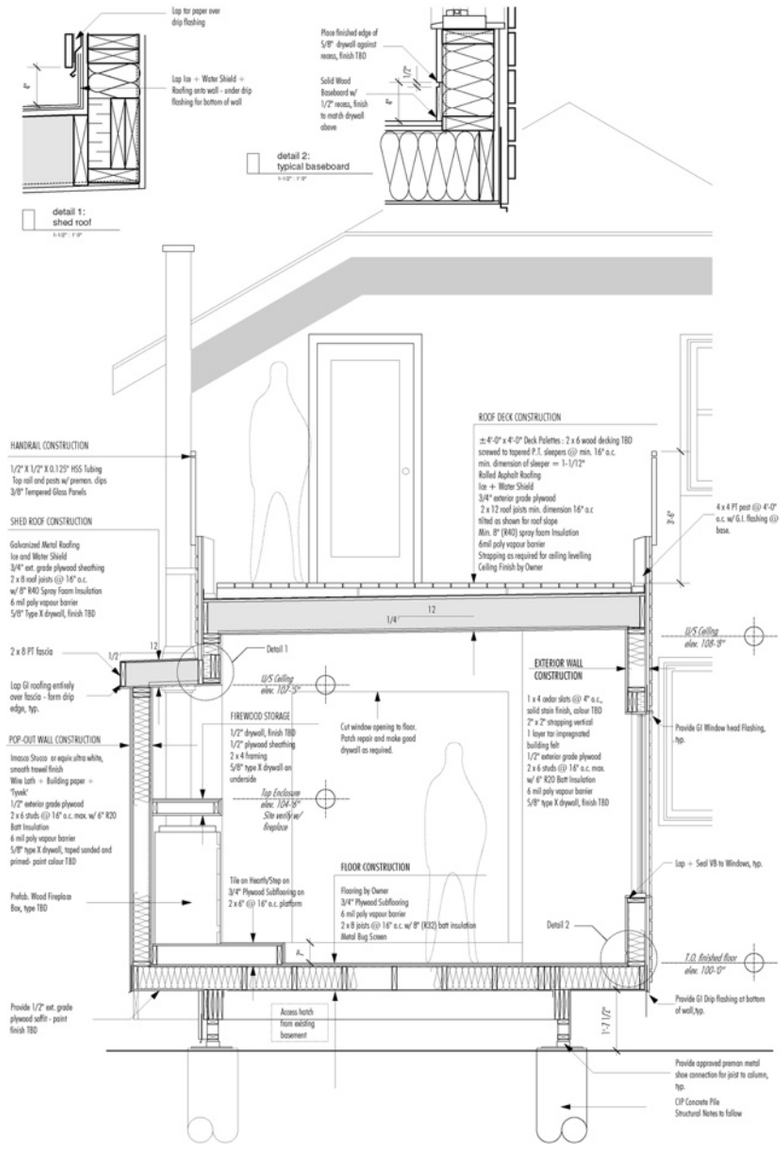


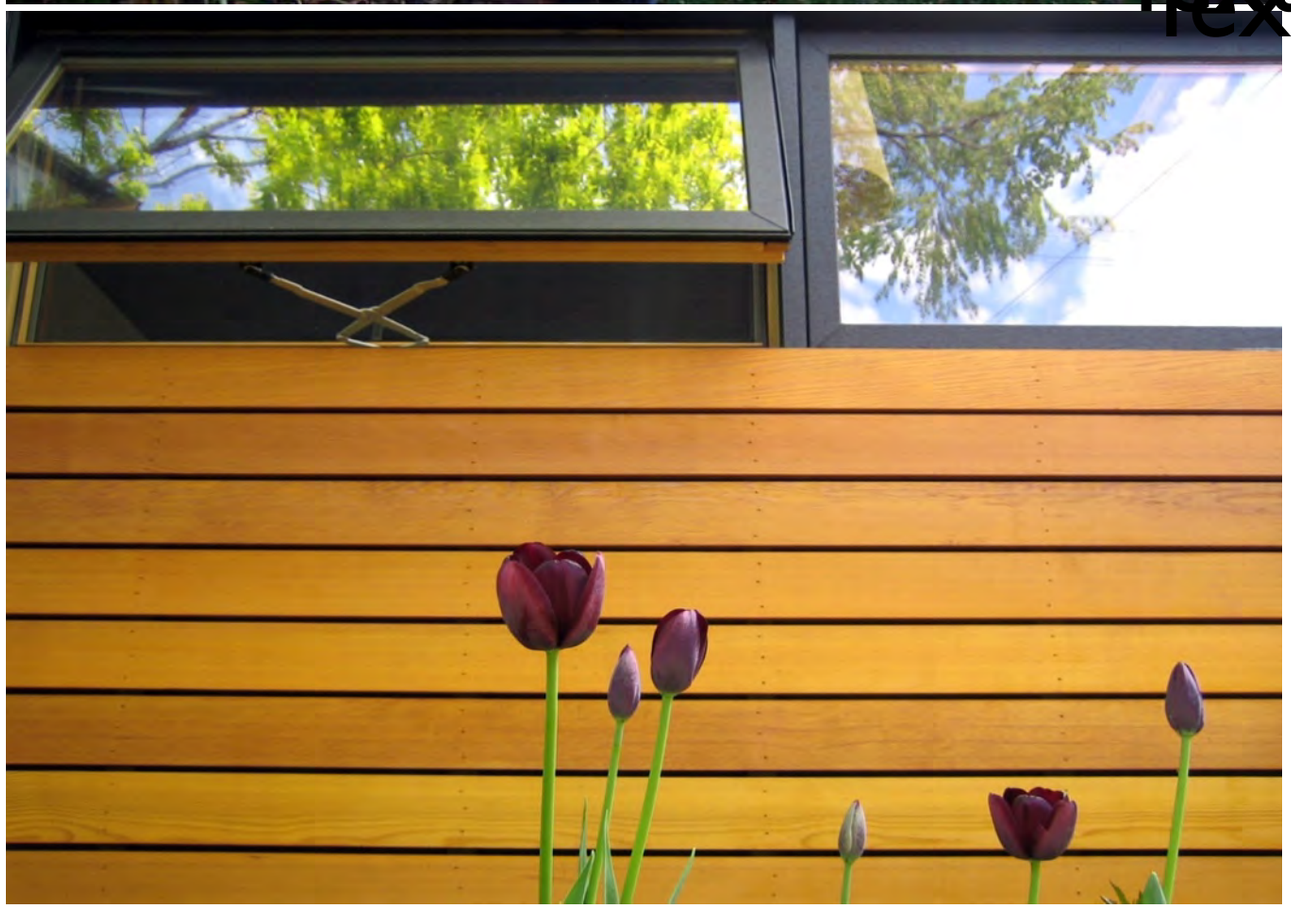




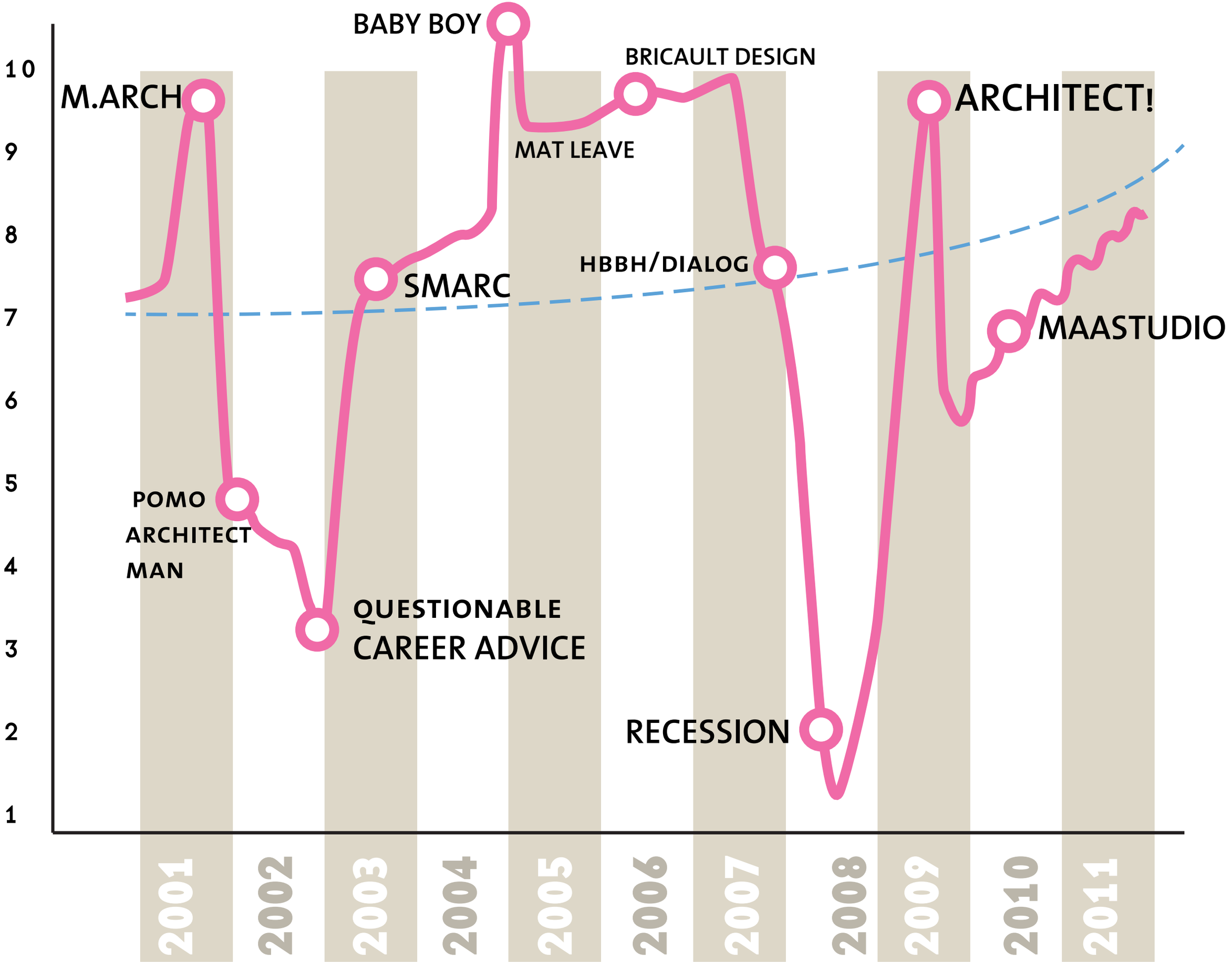
1/2 HOUSE
with SYVERSON MONTEYNE ARCHITECTURE

VICTORIA BEACH MEMORIAL PAVILLION
with SYVERSON MONTEYNE ARCHITECTURE





SCREEN BOX
with SYVERSON MONTEYNE ARCHITECTURE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MAASTUDIO
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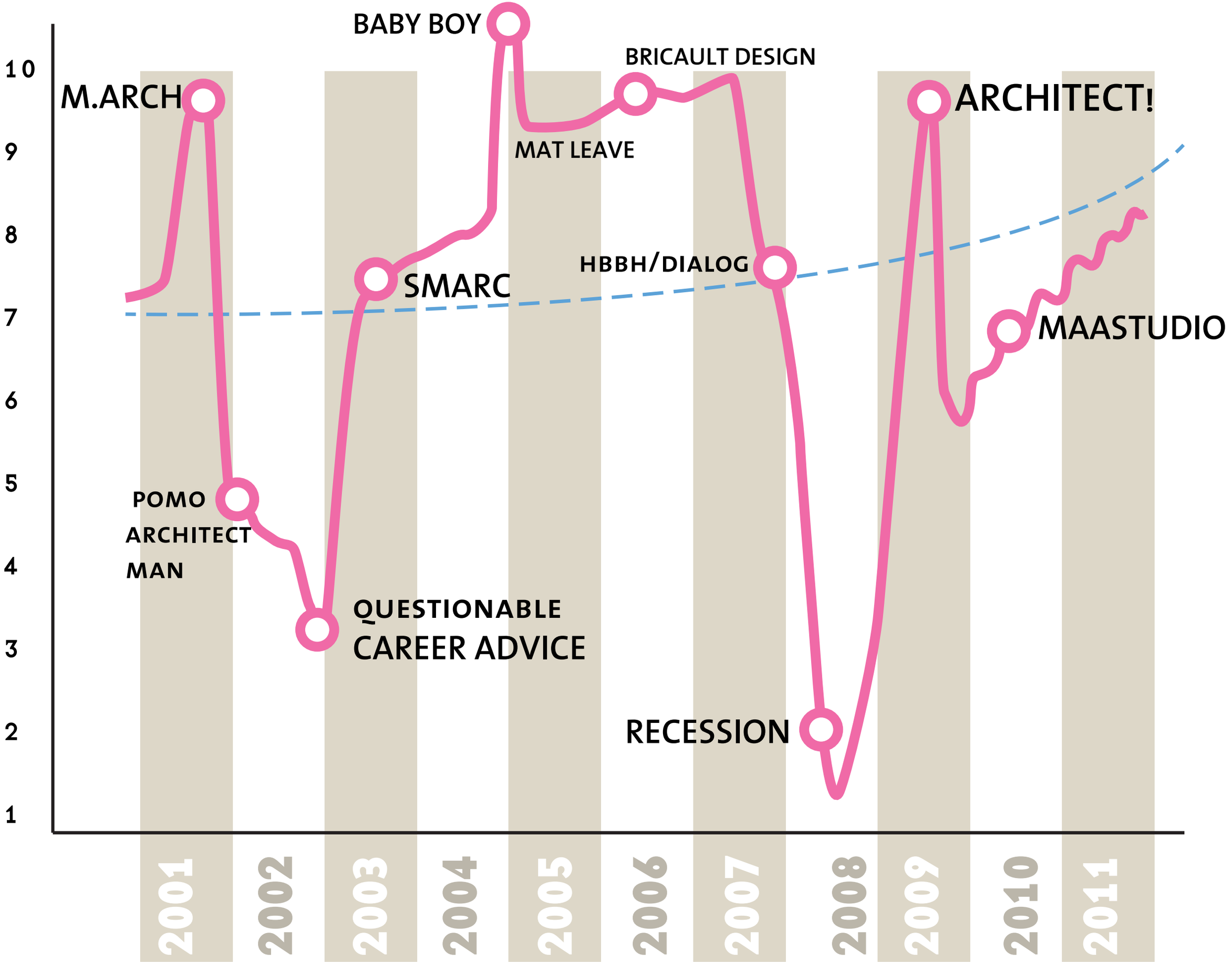
BERYL'S KITCHEN
with BRICAULT DESIGN

KP RESIDENCE
with BRICAULT DESIGN

GARDEN WALL
with BRICAULT DESIGN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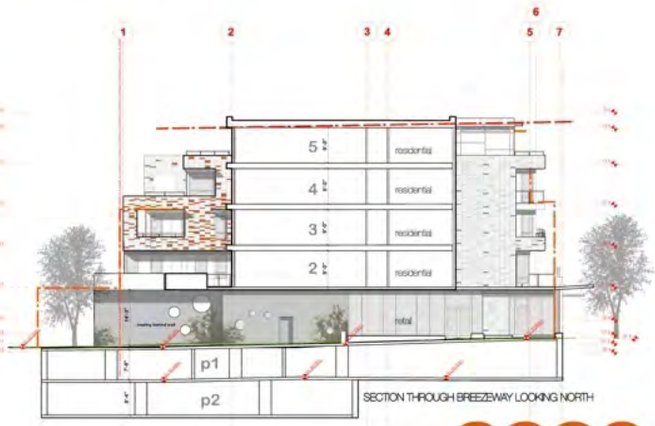
ELEVATIONS/SECTIONS

DRAWINGS

SOUTH ELEVATION

NORTH ELEVATION

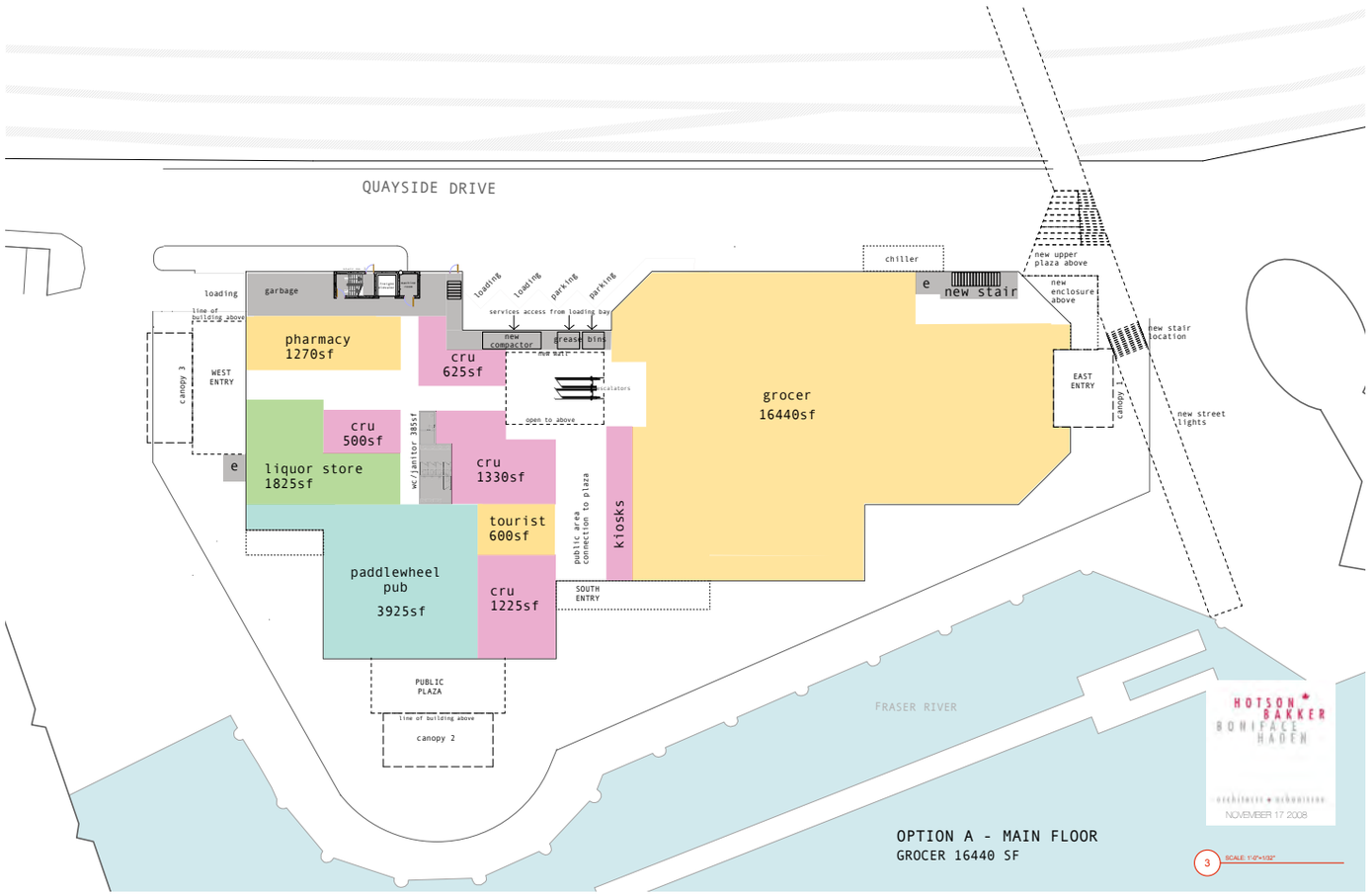


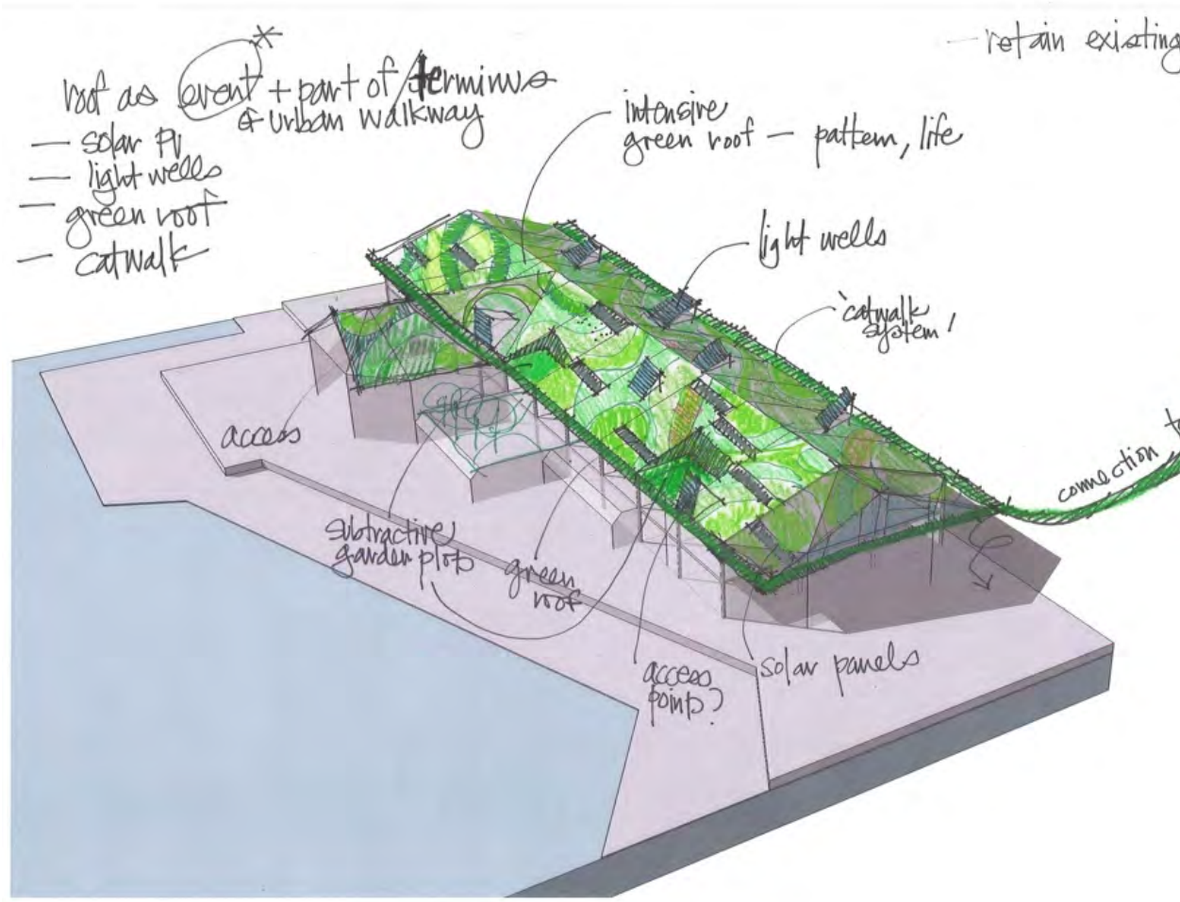
SECTION THROUGH BREEZEWAY LOOKING NORTH

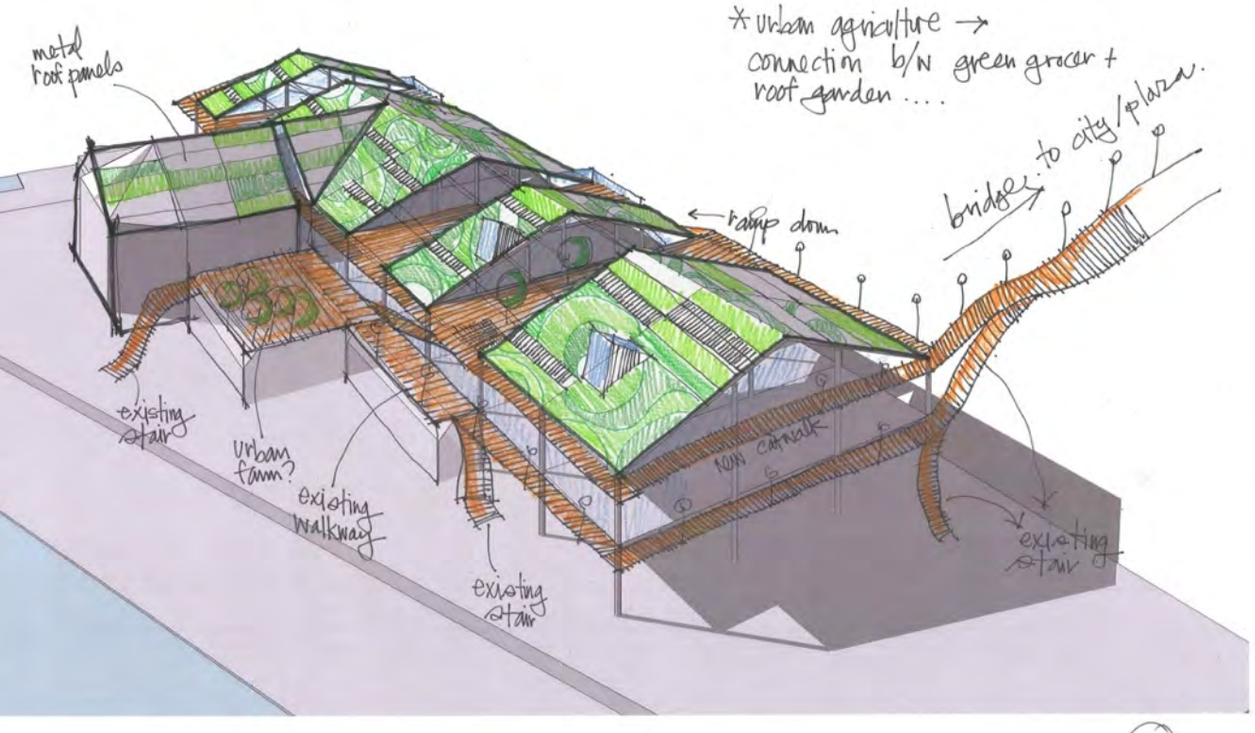
Bastion Development Corporation
Hotson Bakker Boniface Haden Architects + Urbanistes
Phillips Farevaag Smallenberg Landscape Architecture

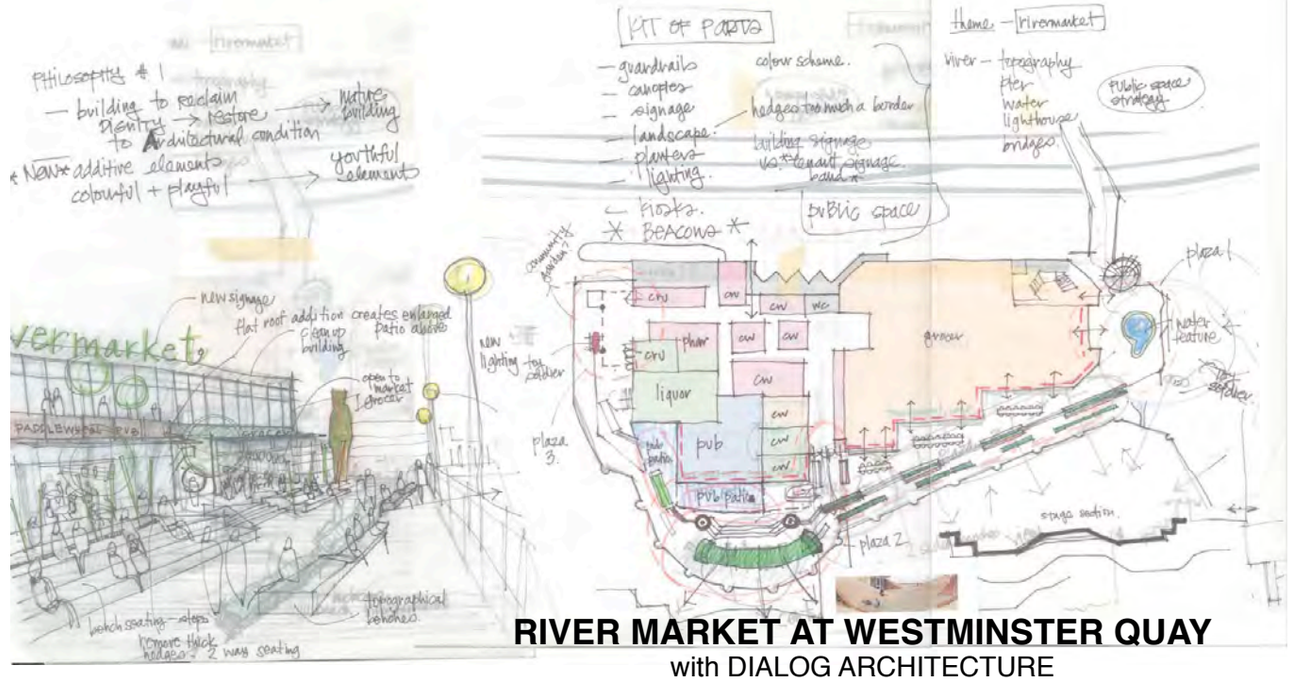
3333
main street

3333 MAIN STREET
with DIALOG ARCHITECTURE

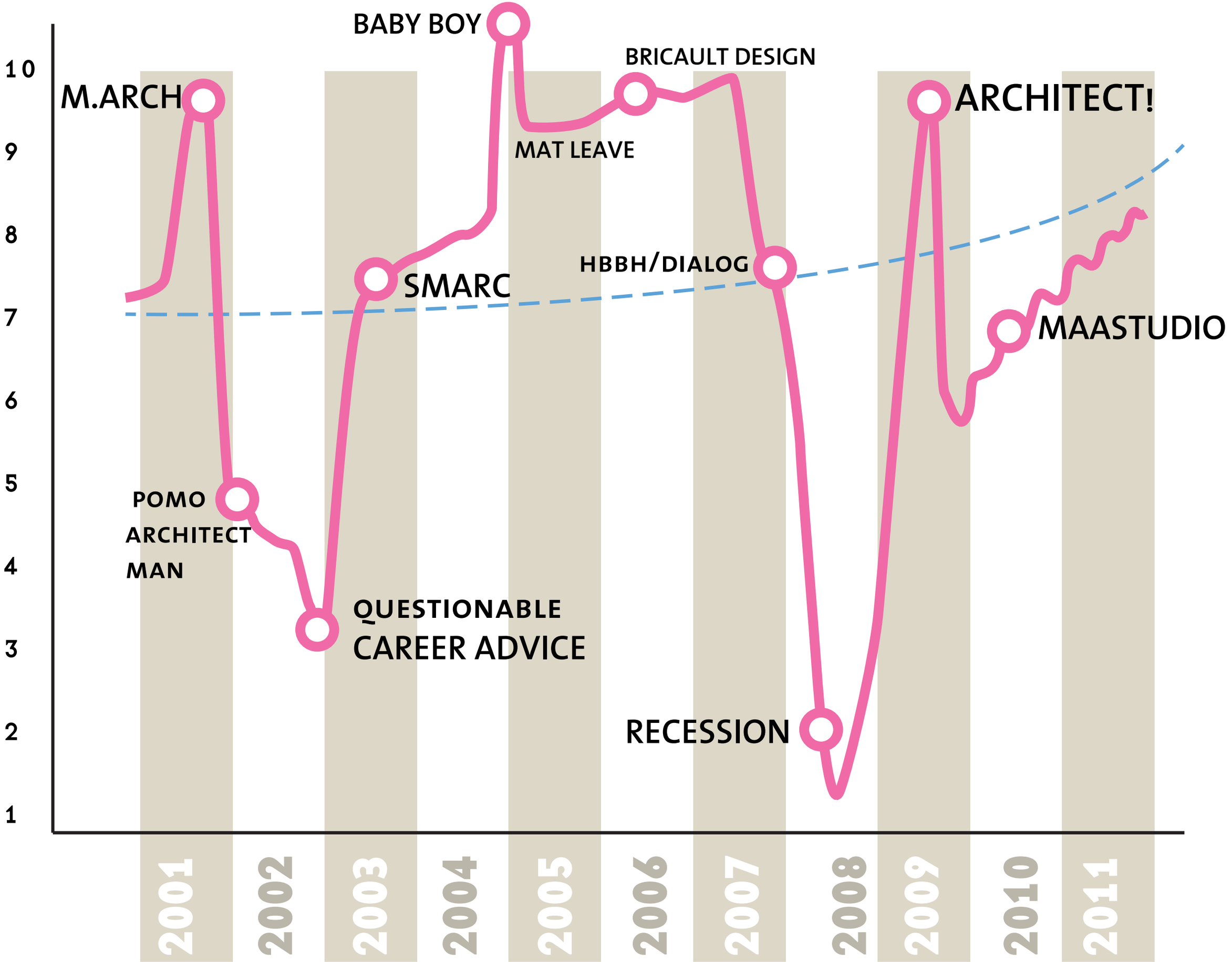








RIVER MARKET AT WESTMINSTER QUAY
with DIALOG ARCHITECTURE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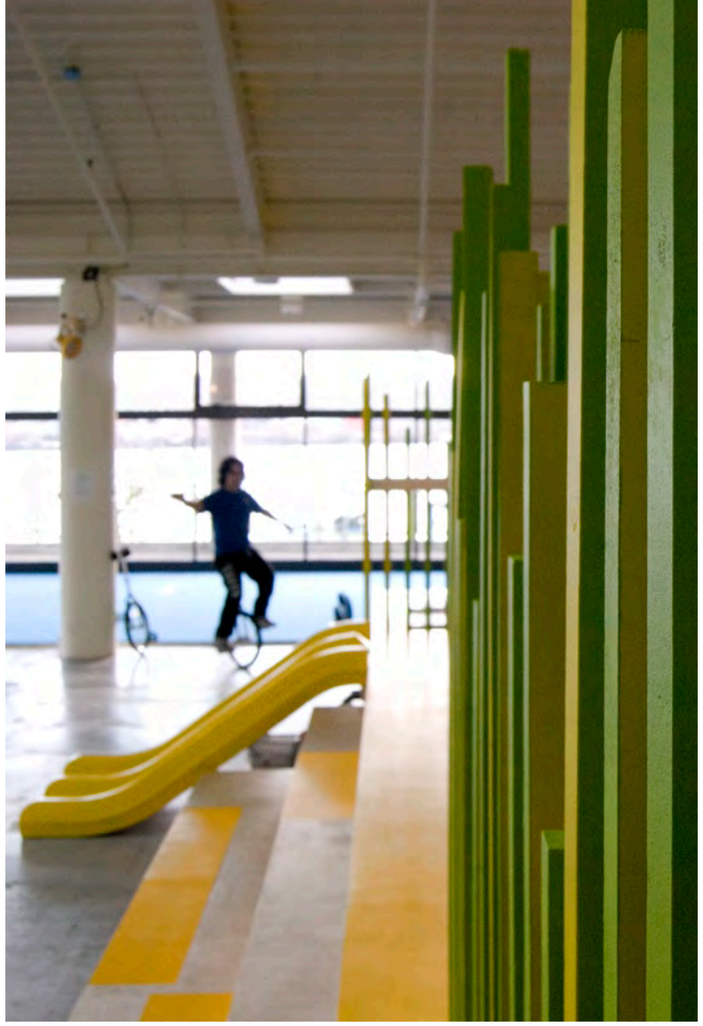
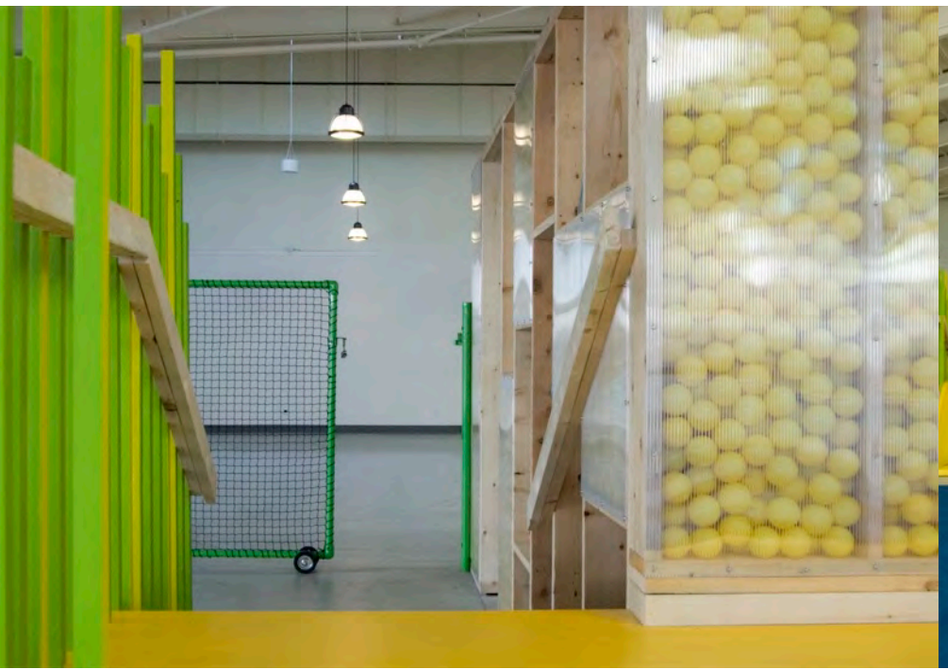
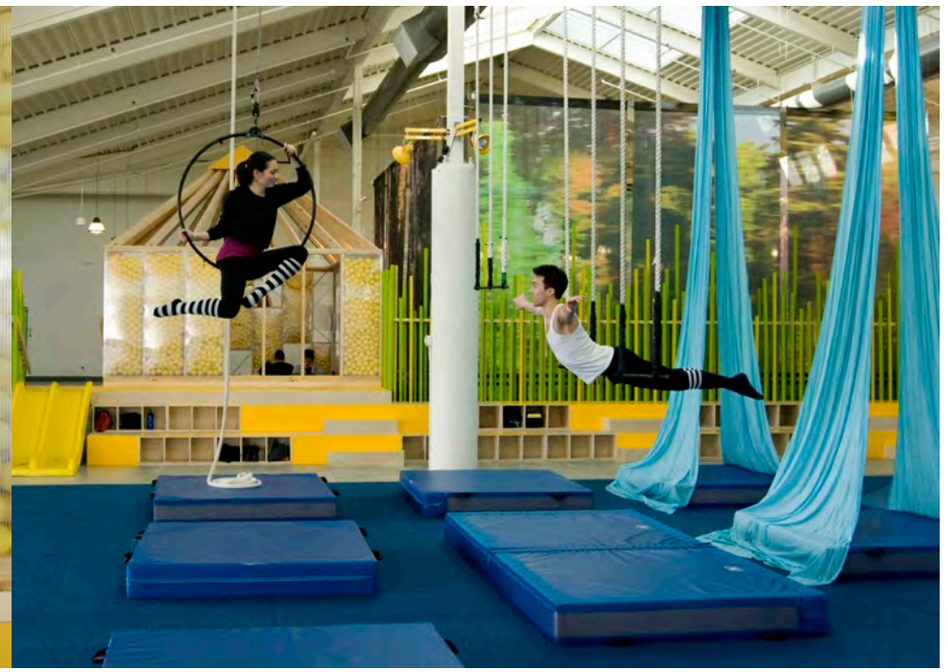
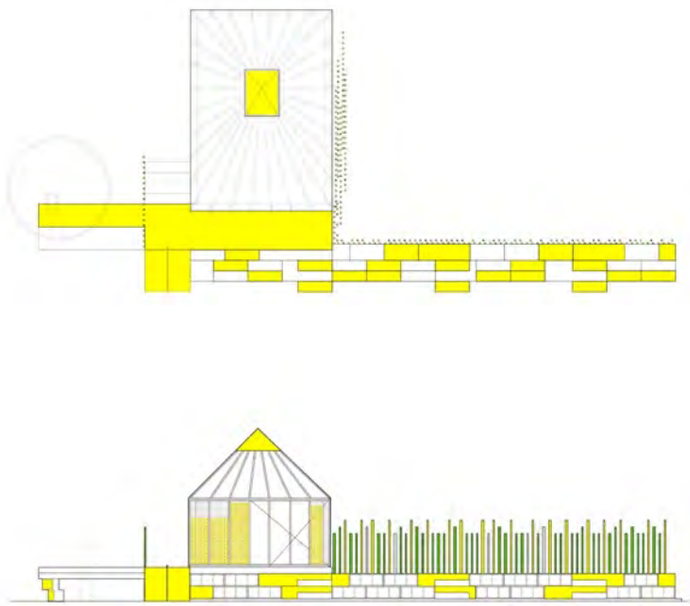
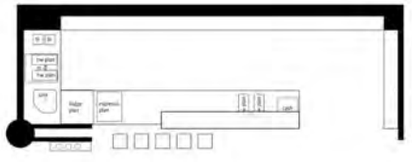




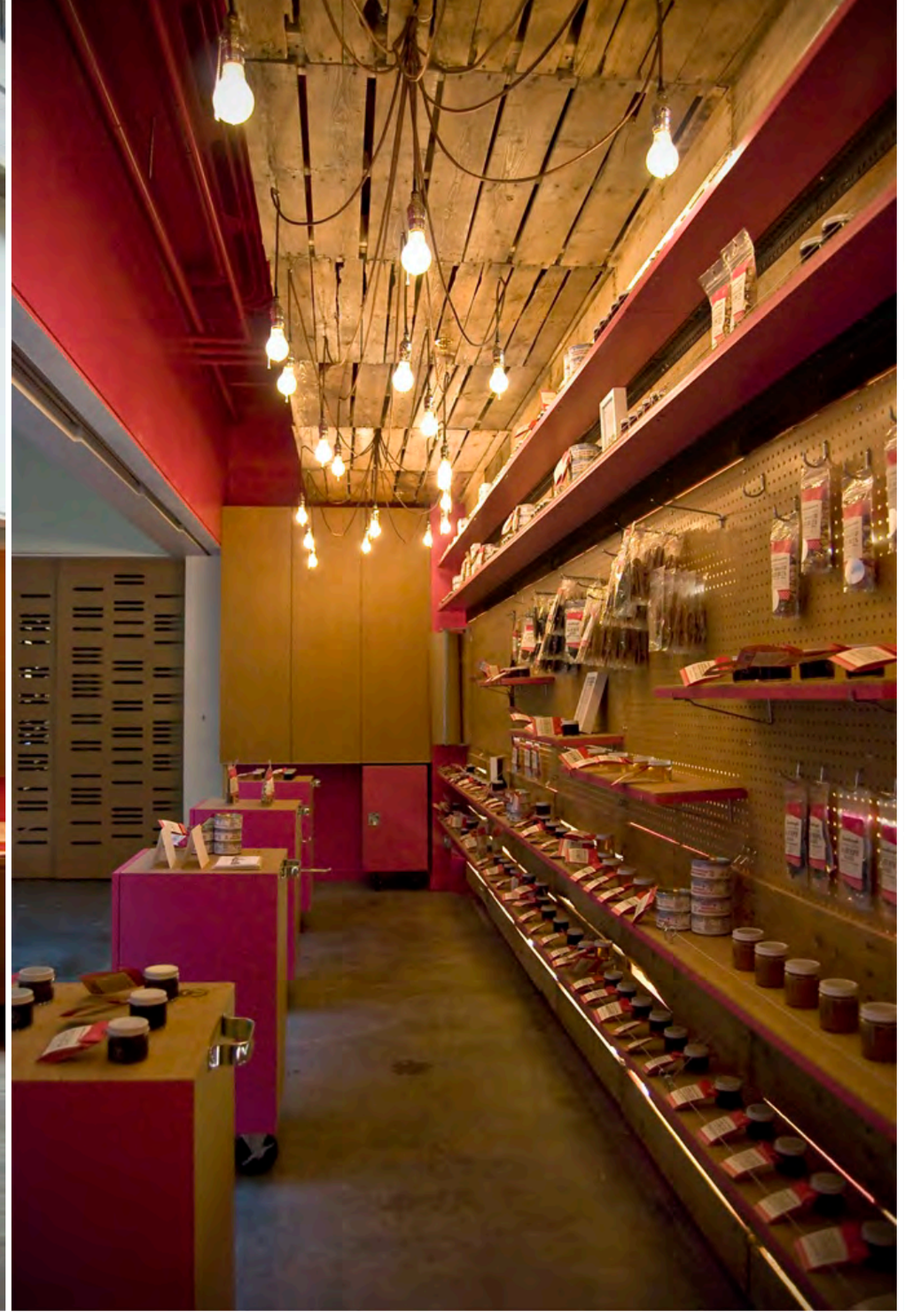


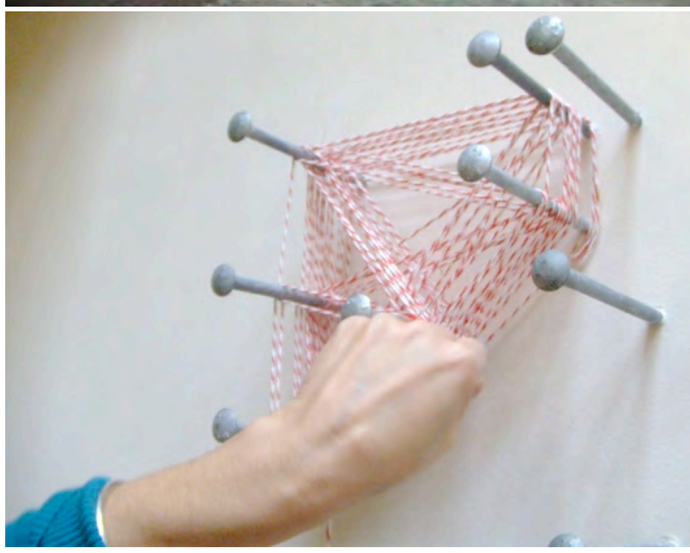


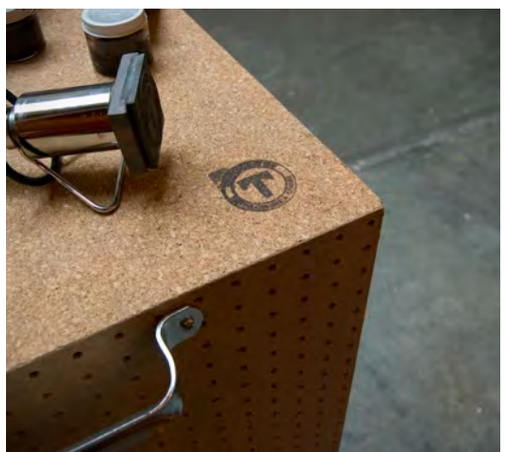
VANCOUVER CIRCUS SCHOOL
at RIVER MARKET at WESTMINSTER QUAY

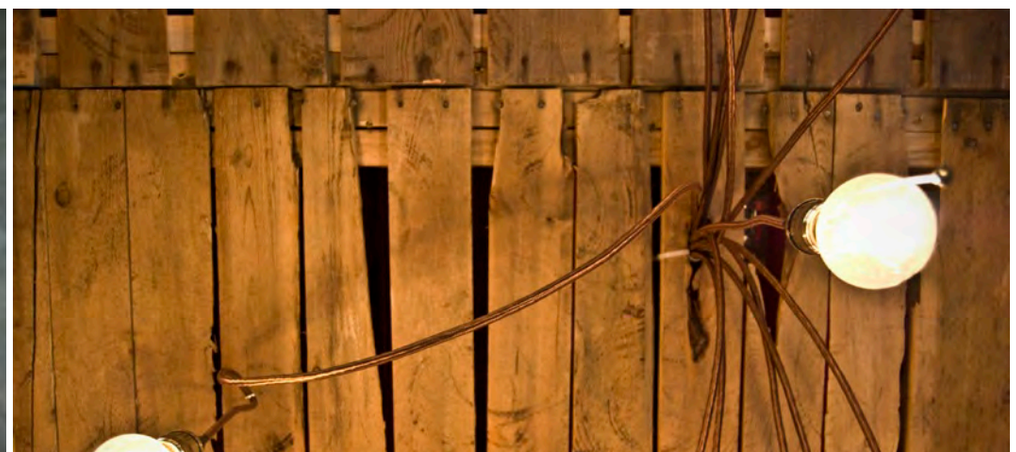


GREAT WALL TEA COMPANY
at RIVER MARKET at WESTMINSTER QUAY

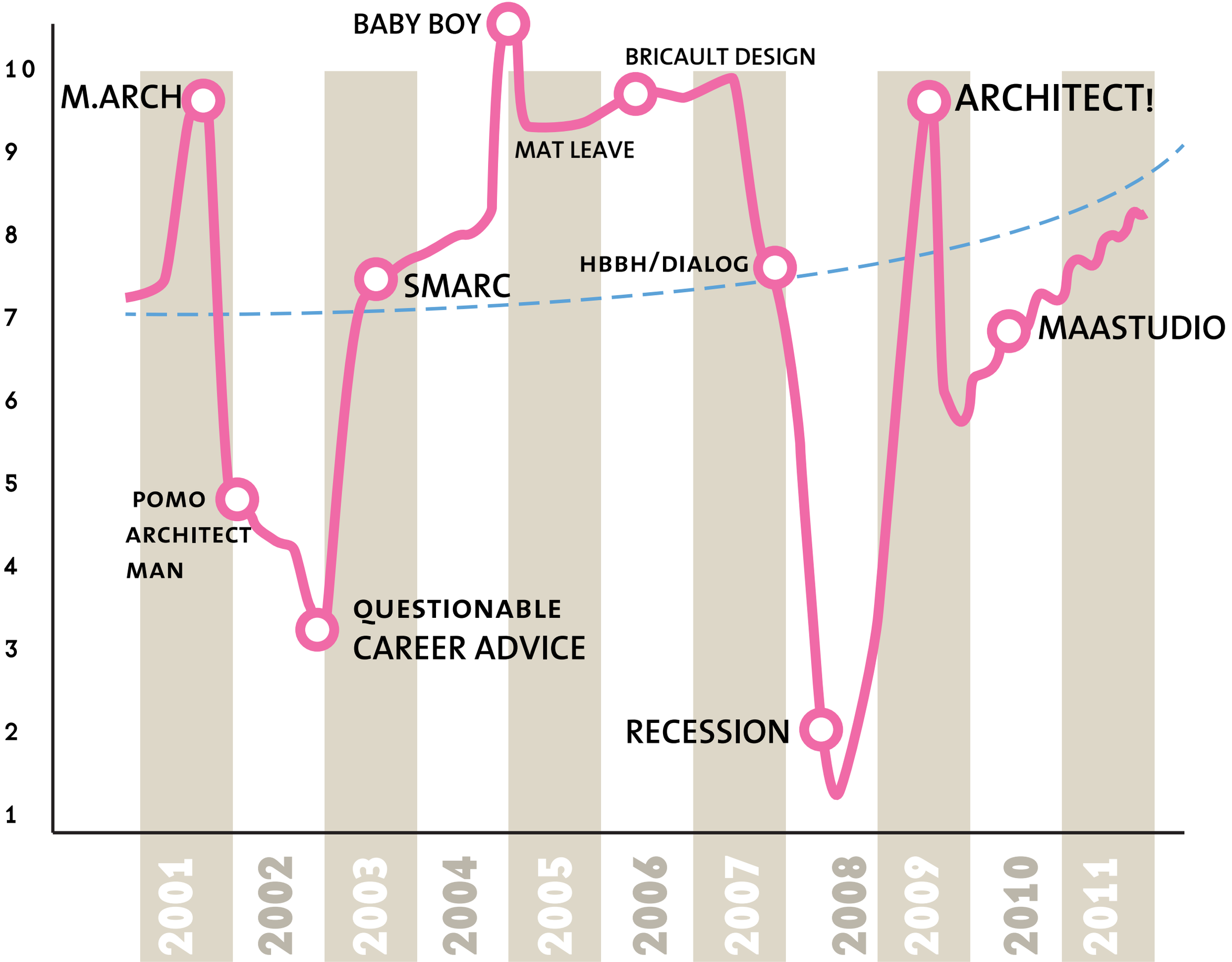








TINY EATS
at RIVER MARKET at WESTMINSTER QUAY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Mariam
Amodio
Architecture
Studio

THANK YOU!

come visit us at www.maastudio.com

Christy Nyiri

Christy Nyiri is an art director who makes websites, drawings, designs and the sporadic wedding cake. Since graduating from Emily Carr with a Bachelor of Media Arts, she has actively collaborated within the artist collective Norma, produced art/video/karaoke/comedy works with the creative team Weekend Leisure, and co-founded the web design studio David Christy & Internet. Nyiri cites sweatpants, puns and slow-motion landscape pans as her main sources of inspiration.

WHATUPPPPP

MY NAME IS

CHRISTY NYIRI

#FF2D5E

rgb(255,45,94)

C0 M92 Y45 K0

I WORK
AS AN
ART DIRECTOR.

-design stuff

-code stuff

-illustrate stuff

-edit stuff

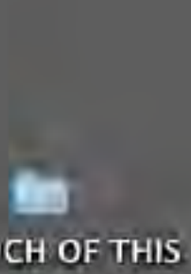
Make stuff look pretty.

THE COMPANY I WORK FOR

MYSELF

PEOPLE THAT PAY ME

PEOPLE THAT DON'T



SO MUCH OF THIS

SOoOoo...

JUNE 23, 2001

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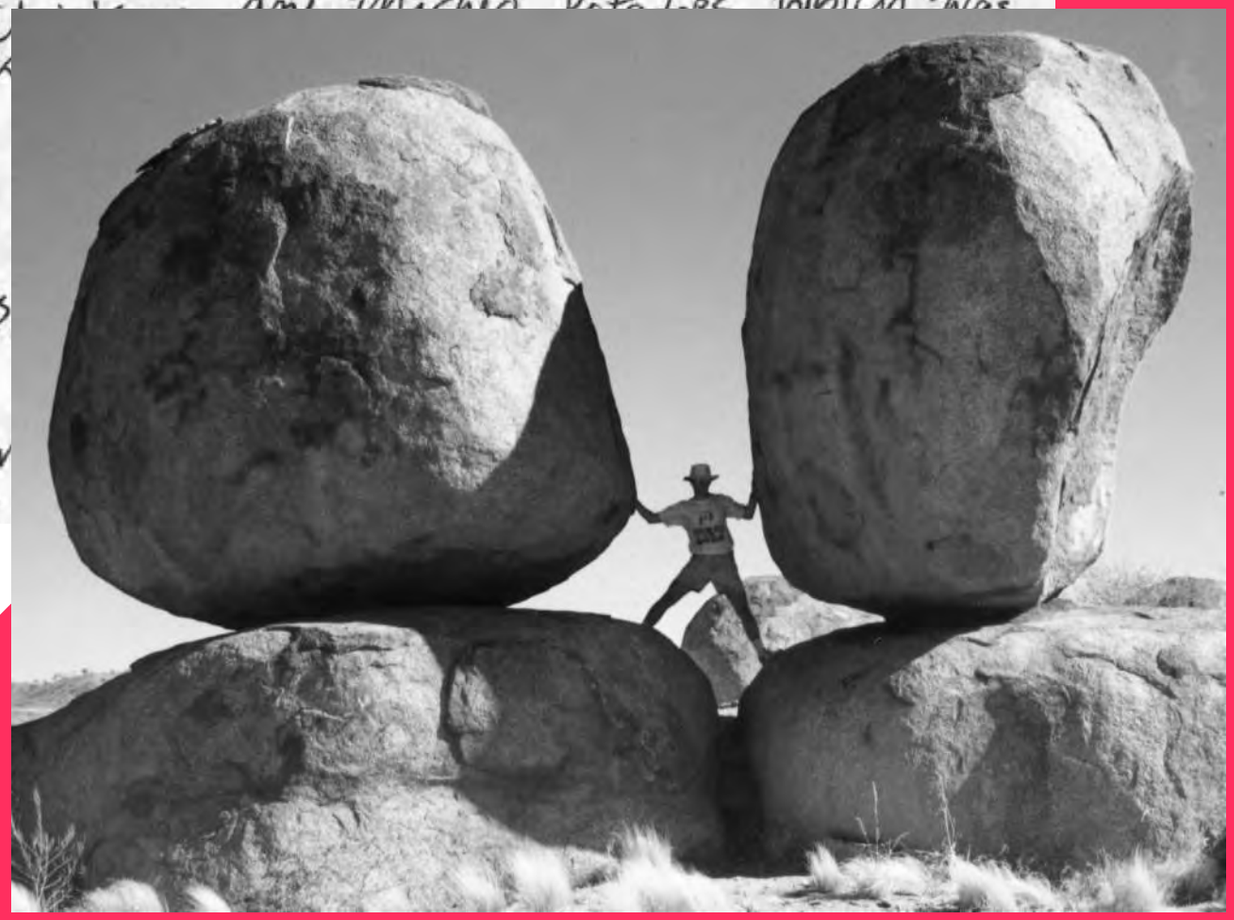

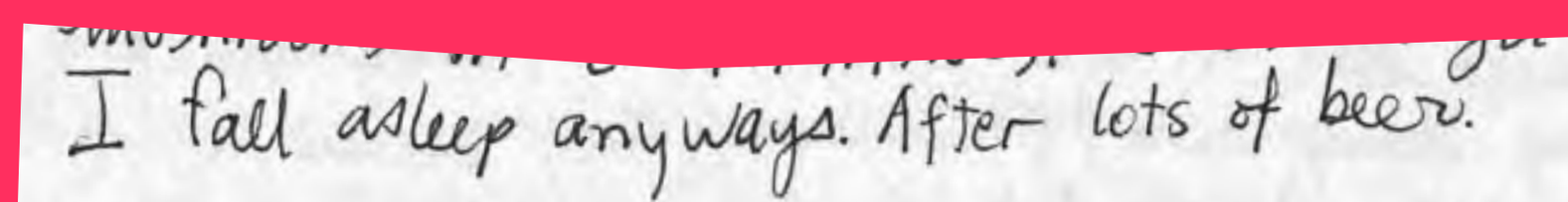
I fall asleep anyways. After lots of beer.

EMILY CARR

- *alcohol consumption*
- *“media” program*
- *formed Norma*

DESIGN

What'd You Do,

Just Barge In on a Whim?

I DON'T
WANT TO BE
AN ARTIST

WHAT THE FUCK AM I DOING?!

Google Maps

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"DESIGN"

Pilgrims to Nowhere

"It's a great white place, / And the heat's diseased"
–Kyuss, "100°", *Welcome to Sky Valley*

Although the blank illusion at the terminus of Stephen Walters' *Psyche Room (50,000,000 Trip)* mimics the cycloramas or "cyc rooms" used as special-effects backdrops in television and film production, it also plays vividly on a precursor of cinema itself. In the late nineteenth century, cycloramas of an earlier form, made from vast, interlocking chains of painted murals arranged in a circle, were the historical blockbusters of their day, surrounding their viewers in panoramas depicting decisive moments in communal history. (These were typically military or religious in nature. In Belgium, a cyclorama depicted the Battle of Waterloo, and in Gettysburg, the Battle of Gettysburg. The Cyclorama of Jerusalem at Ste. Anne de Beaupré, Quebec, portrayed the Crucifixion.)

In its note of elegy, its sense of memorial, *Psyche Room* is like one of these century-old hybrids of spectacle and monument—but one that has been broken open, its contents fragmented and tipped out into the rooms of the Access gallery. The photographs that draw the viewer through the winding space depict stark, remote locations in California's Coachella Valley where, fifteen years ago, a small but influential collection of young rock bands—Fatso Jetson, Across the River, and Kyuss, among others—became the focal point of the "Desert Scene," a series of improvised, hedonistic parties powered by portable generators. After the photographs comes a video image of one of these generators, its rumble competing with recordings of the thunderous, bottom-heavy songs of the bands themselves. And finally, looming at the rear, haunted by these sounds as they tangle into noise, is the engulfing, vacuum-like chamber. The illusion offered here is one of expanse without edge, space without dimension—of history, in the form choreographed and sanctified in the painted cycloramas of more than a century ago, wiped out. It resembles a disused set, a bare piece of the rigging that eventually developed into Hollywood's infinite field of fantasy. This, it seems to say, is what our current, media-soaked culture looks like with the CGI software disabled, with the projector switched off.

The effect wavers between two connotations of limitlessness. One of these, recommended overtly by Walters himself, is a sense of unqualified freedom. The bands who formed and drove the Desert Scene were, by their own accounts, attacking the strictures of life in the outlying towns of Palm Springs and Palm Desert and Indio—

Dust, C-print, 2005

...major
...and San Francisco
...the young musicians came
...centres but rather by moving as far
...ould, into a "wasteland" of flat, scrubby
...anyons, and huge star-filled skies. It was a retreat
...unpopulated vastness hinted at by Walters' trompe-l'oeil, and one can suggest, as Walters does, that the seemingly unbounded scope of desert and sky served to inspire the enormous, fluid, trance-inducing sound the groups created.

And yet the experience of standing in the white-out of the cyclorama itself remains profoundly unsettling. As you confront the enclosure after passing the series of conventionally composed photographs and the familiar shape of the video monitor, the second connotation of limitlessness—that of an abyss or void—chases the mind as it seeks rudimentary compass points, a *frame*, to stabilize perception. If Walters' white chamber, in its illusion of infinity, evokes the vastness of a landscape, it is a landscape starved of coordinates, an illegible realm.

Here, perhaps, is a rendering of what the young people who formed the Desert Scene first saw when they turned their backs on the action films and sitcoms and rock videos engineered to fill their days, and instead looked out to the surrounding, unmediated terrain. It is what many encounter in communities lying on the geographic fringes of mass culture—places where the tightly planned, protean and disposable universe of celebrity and entertainment rubs up against a sprawling and seemingly indifferent wilderness that comes with no supplied narrative, no prefabricated frame to compose and thus comprehend it. It is a learned inability to interpret and experience the local environment in a direct or meaningful way, suffered by those whose internal clocks have been calibrated by the 30-second spots and 24-hour daytime of consumerism, their eyes trained by the unending procession of attention-grabbing events, however transitory or hollow.

For the members of the Desert Scene, overcoming this required the establishment of their own, fully improvised sense of community, a self-negotiated culture centred on music, as haphazardly evolved but as finely adapted to local conditions as any desert creature. And if *Psyche Room* functions in any way like the nineteenth-century cycloramic spectacles, with their staged history lessons, it does so by outlining the unique strategy on which this local achievement was based. In a basic sense, the Desert Scene simply reversed a current that began to flow with force in the theatrical paintings of the nineteenth century and became a torrent in Hollywood and Disneyland: a current which, in a sense, brings the "outdoors" indoors by using devices like the cyclorama to create illusions of vast, receding exterior space. Instead, the musicians of the Coachella Valley, equipped with their generators, brought a culture that was normally reserved for the confines of bars and nightclubs to the genuinely vast space of the local desert. "Indoor" culture—increasingly virtual, increasingly corporate—was dragged outdoors, to an unguarded, unowned place where it could be recast as desired.

And yet the power of that blank room extends well beyond the details of a particular episode in pop-culture history. By setting up staging and then denying us spectacle, it instills a sense, however brief or faint, of disorienting withdrawal pains from the manufactured, cinematic culture on which we've come to rely for our sense of collective identity. It gives us an idea of just how far we've drifted into the reaches of redundant fantasy, and away from the landscape and the possibilities of community that are, paradoxically, closest at hand.

Brian Lynch
October 2005

Stephen Walters is a Canadian/American artist whose young adulthood was spent in the California desert. He graduated from Emily Carr Institute in 2002 with a Bachelor of Fine Arts. Walters currently lives in Vancouver.

Brian Lynch is a journalist and critic focused on the visual arts, popular music, and books of all kinds. He lives in Vancouver.

Access is a member of PAARC (Pacific Association of Artist Run Centres).

We gratefully acknowledge the support of the Canada Council for the Arts, the City of Vancouver, the BC Arts Council, the BC Gaming Commission, our members and volunteers.

Canada Council for the Arts / Conseil des Arts du Canada
British Columbia Arts Council
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Access Artist Run Centre

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Telephone: 604.689.2907
Email: vaarc@telus.net
www.vaarc.ca
Hours: Tues-Sat, 12-5pm

Published on the occasion of Stephen Walters' exhibition "Psyche Room (50,000,000 Trip)" at Access Artist Run Centre (September 10 – October 15, 2005).

ISBN 0-9737078-8-7

MAY 2006

"I QUIT"

‹html›

WEEKEND LEISURE

YouTube - "Total Eclipse of

www.youtube.com/watch?v=UL0W0oWvGns

My crap | Norma/WL | Regulars | Reference | Arty | Resources | Housing | Travel | Jobs | Inspiration | TeuxDeux | Hootlet | Read Later | Other Bookmarks

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"Total Eclipse of the Heart" Karaoke

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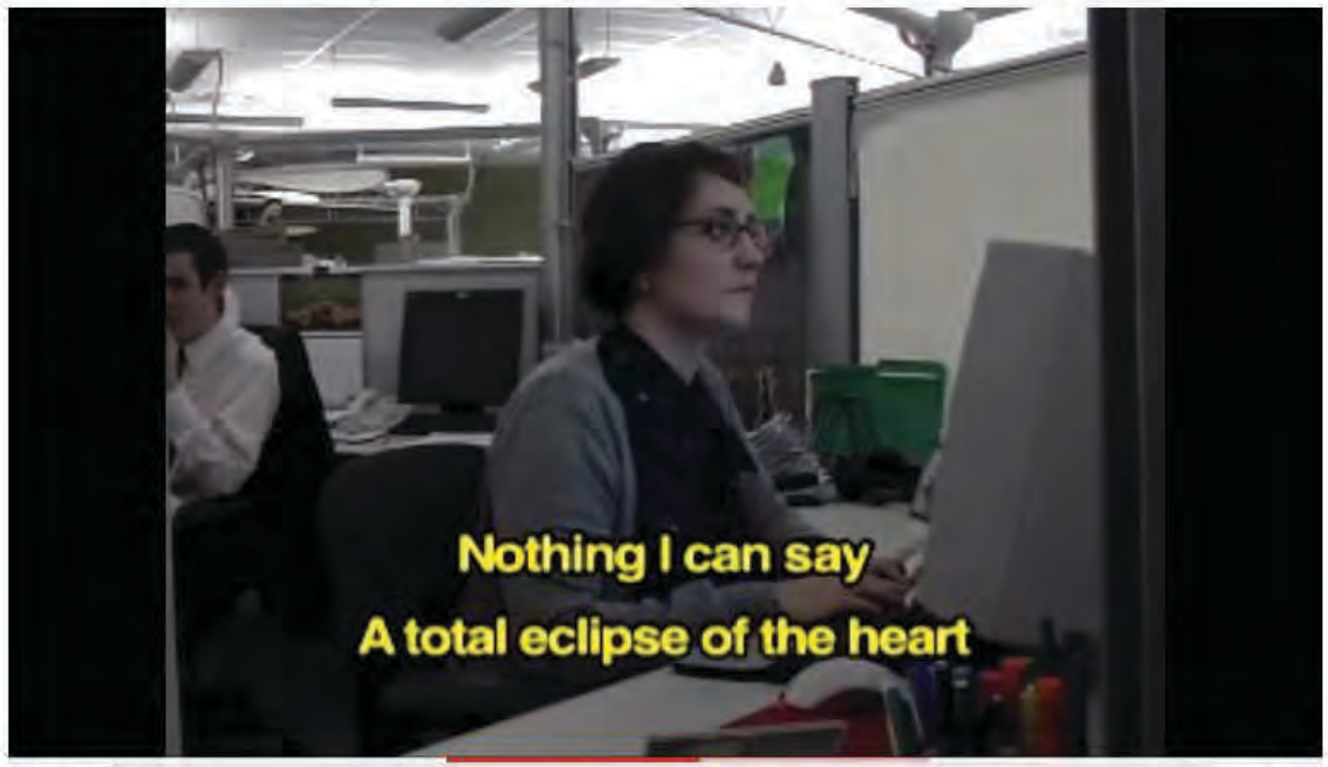

3:05 / 5:52 240p

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Who doesn't love singing along to the plights of lonely co-workers?

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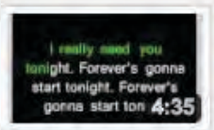
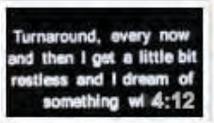


Westlife Total Eclipse Of The Heart karaoke www...
by MrKaraokes
456,327 views
Featured Video



Total Eclipse of my Heart Karaoke
by jtyme94
8,625 views

Bonnie Tyler Total eclipse of the heart karaoke
by AllanMZ54
69,140 views

Total Eclipse of the Heart- Glee Karaoke
by GleekKaraoke
178,778 views

It's A Heartache - Karaoke Bonnie Tyler Style
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137,872 views

"Gloria" Karaoke
by WeekendLeisure
22,376 views

karaoke

"LEGIT" DESIGN

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ART WASTE Rebecca Brewer / Adam Dodd / Justin Gradin / Ben Jaques / Andrea Lukic / Robert Mearns / Heidi Nagtegaal / Johnathon Syme / Keith Wecker / Sean Weisgerber

COMEDY WASTE Craig Anderson / Bronx Cheer / Charlie Demers / Sean Devlin / Sean Devlin + Friends / Kaitlin Fontana / Curtis Grahauer / Conor Holler / Devon Lougheed / Cam MacLeod / Mark McGuckin / Manhussy / Nicole Passmore / Adam Pateman / Pony Hunters / Dave Shumka / Ryan Steele / Sunday Service / Weekend Leisure

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Only presents Music Waste 2009. Organized by: Cam and Sarah.
Music Waste logo: Sean Maxey. Web: David Look & C.Nyiri.

For volunteer inquiries, contact submissions@musicwaste.ca

BeatRoute Magazine published a **Music Waste Guide** in their June issue. Grab a copy!

DAVID CHRISTY & INTERNET

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DC&I

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Photo by Leah Bennett

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We are **David Look**, **Christy Nyiri** and **The Internet**. We make your onlines pretty so you don't have to. **Inquire within**.

Case Files: Naomi Macdougall | VIIF | Prohab Helmets | Grant Lawrence | Nut Brown | Babe Rainbow | Le Monde Gris | Mental Beast | Pins + Needs | Music Waste | Hanging Tough

Prohab Helmet Society | The

prohab.ca

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PROHAB HELMET SOCIETY

THE CONFEDERATION FOR THE PROTECTION OF HEADS AND BRAINS

PROHAB HELMET SOCIETY

HELPING HELMETS HAPPEN

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photography by chester jones
model: randi obenauer

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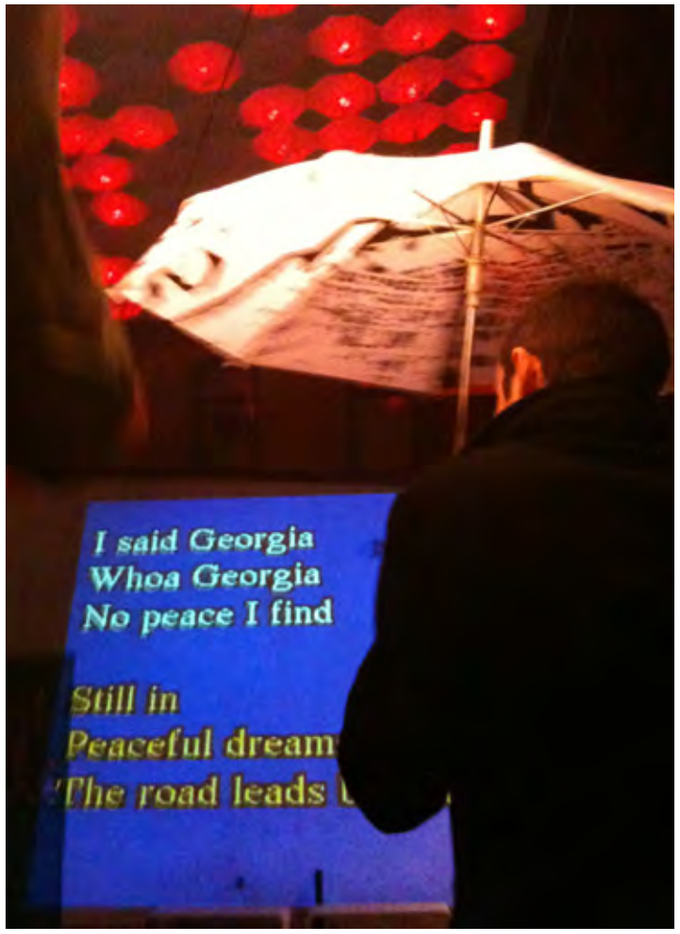
@codyrl where did you hear that? In Winnipeg?
- about 15 hours ago from webin reply to codyrl

Summer Solstice, Third Beach, Stanley Park, Vancouver BC, Canada.
- about 1 day ago from web

Amazed to arrive back to work at CBC Vancouver and find it (physically) unscathed from the hockey riots, though it was at the epicentre.
- about 2 days ago from web

Weekend Leisure

Weekend Leisure


I said Georgia
Whoa Georgia
No peace I find
Still in
Peaceful dream
The road leads

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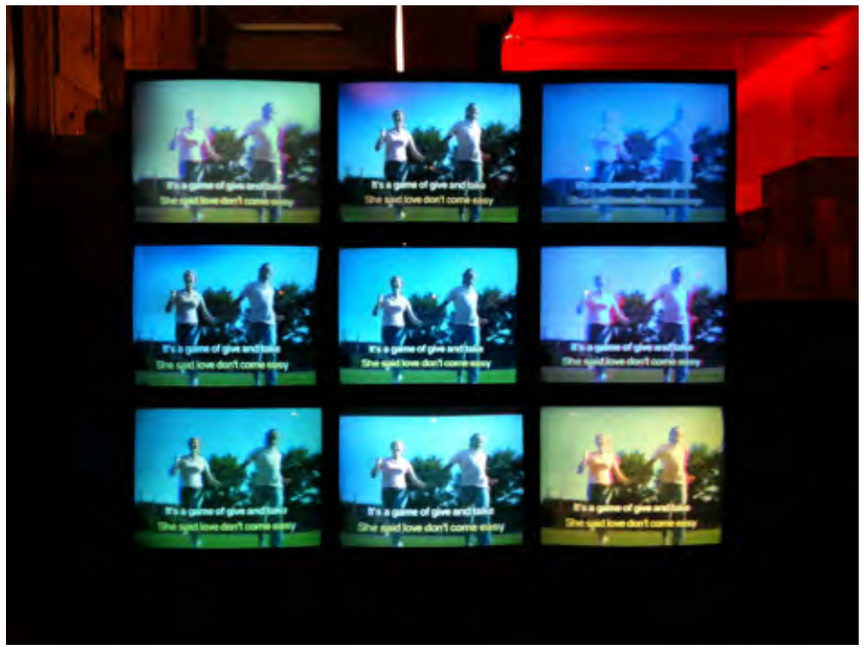
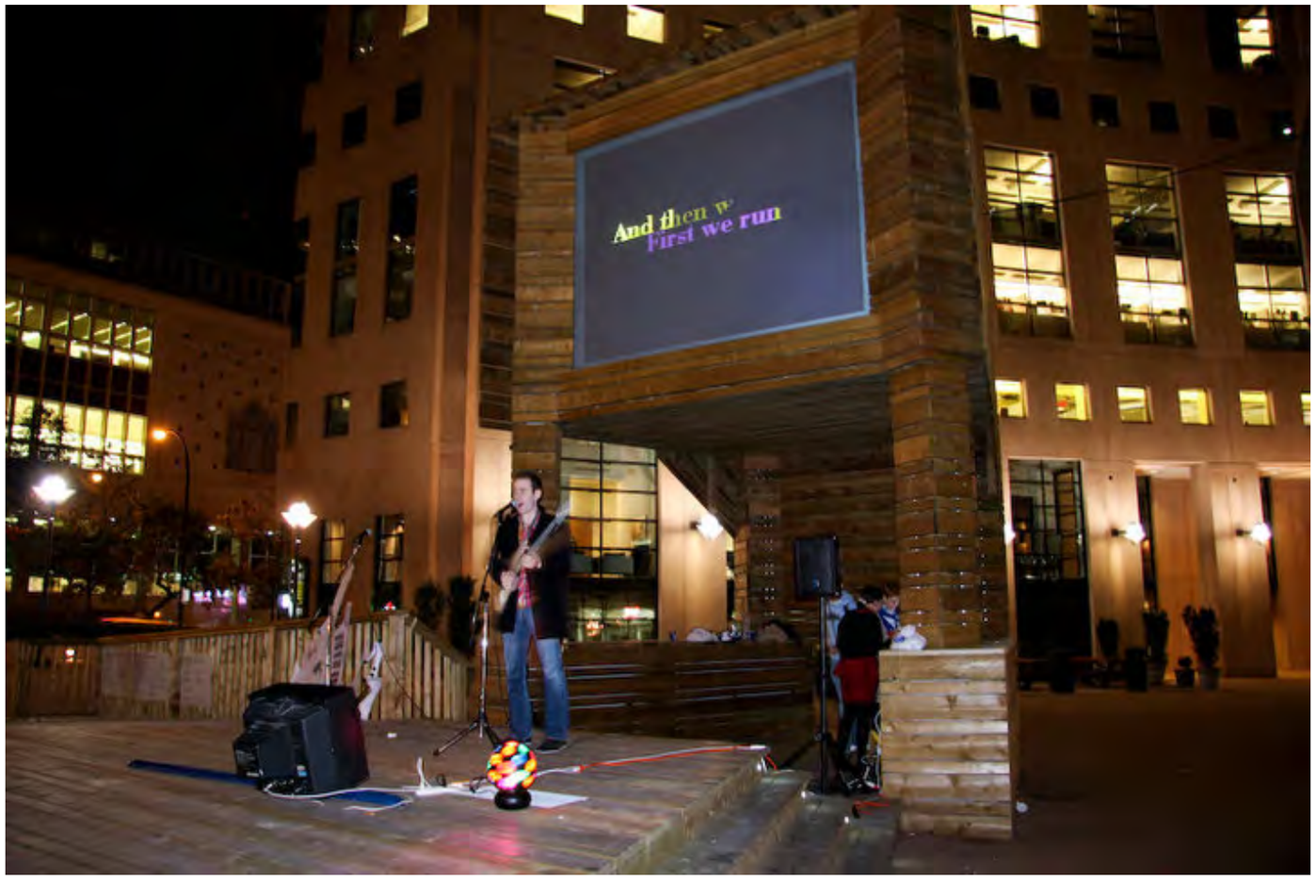
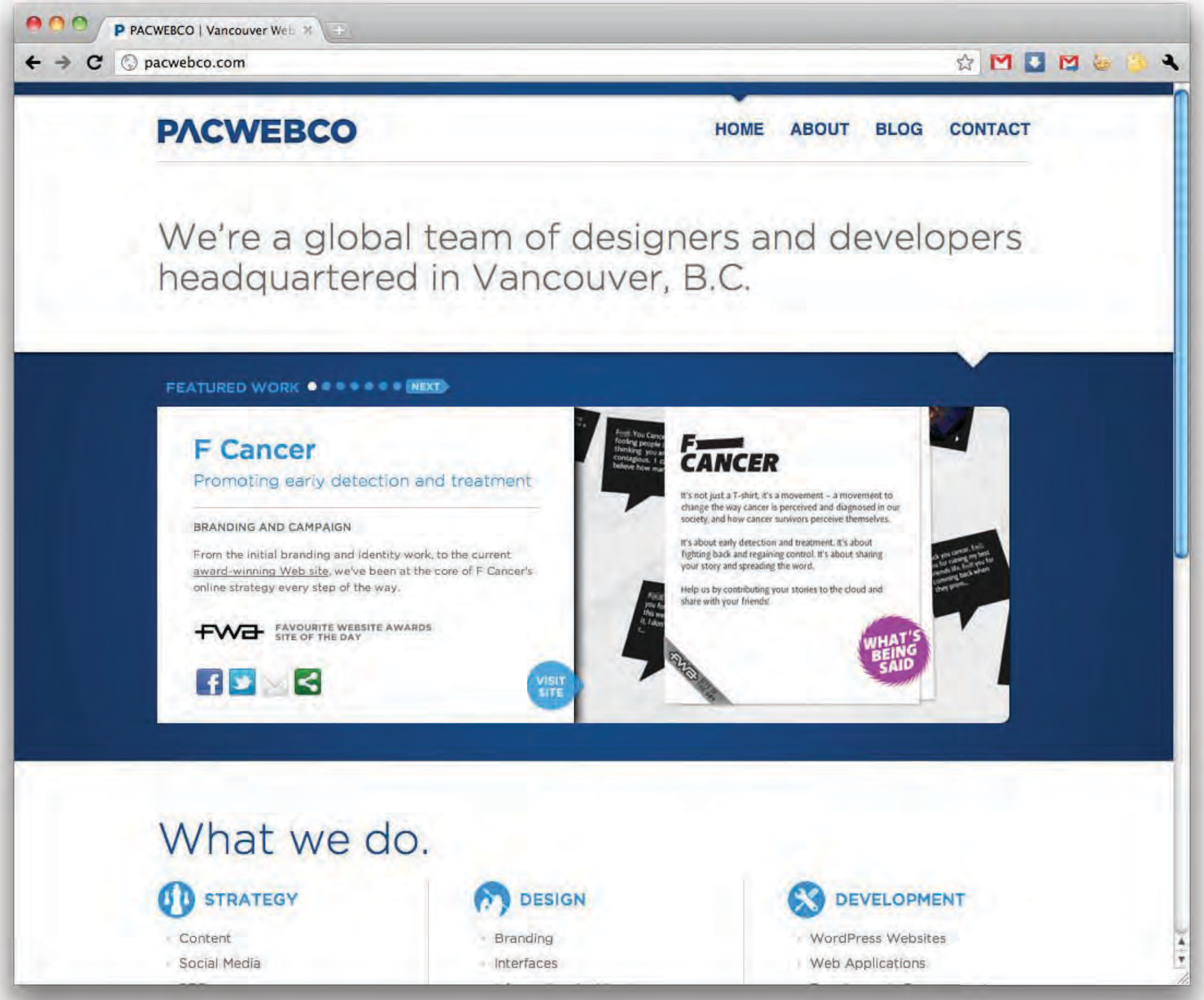
I ♥ Karaoke
TORONTO!




And then w
first we run

MAY 2010

"I QUIT"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VISIT SITE
F CANCER
It's not just a T-shirt, it's a movement – a movement to change the way cancer is perceived and diagnosed in our society, and how cancer survivors perceive themselves.
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Help us by contributing your stories to the cloud and share with your friends!
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DESIGN
Branding
Interfaces
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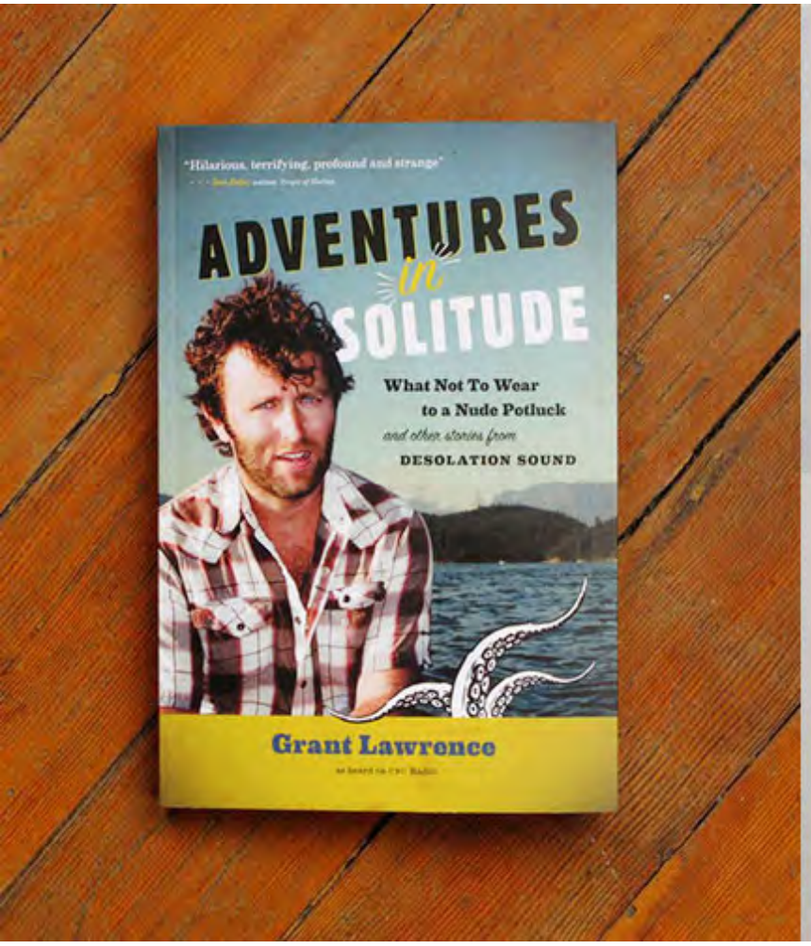
WordPress Websites
Web Applications



11
Wishing Well

Over the course of the next few summers, the hermit Russell Letawsky figured very largely in our family. Since that original meeting, he had become a close family friend to all of us. He was funny, charming, worldly and full of incredible

48 ADVENTURES IN SOLITUDE

shot high into the air, the booming sound of the powerful gun bouncing off the cliff walls and back again. The shot caused Loop to instantly start up with a deep, menacing growl, a bark that came from an obviously large dog. The pearl-hers wasted no time scrambling back into their boat and speeding off into the night. It was their last visit.

Russell let me trace his movements all over the Sound, whether by boat or on foot. Here we've pictured at one of Russell's meditation spots, a lookout high above Kakkaykay Bay. That's me in the foreground during my Indiana Jones phase, the glasses being rather unfortunate.

12
Captains Courageous

Unfortunately, Dad became increasingly busy going back and forth from the city to the Sound, dealing with prospective customers. The Canadian economy was in the dumps and it became stressful for him just to make ends meet. The sales of the individual lots had slowed to a crawl; banks were foreclosing on various neighbours' properties. Dad insisted that Mom, Heather and I still use the cabin as often as we could in the summer months, and we would nervously make the journey on our own without our tower of strength and knowledge. With Dad away, Heather spent most of her time near the cabin with Mom, and I spent more and more time with Russell. Unlike my father, Russell seemed much more imperfect. He smoked, swore and drank a lot, none of which Dad did. Dad started the morning with three hundred push-ups and three hundred sit-ups. Russell started the morning with a doobie, a West Coast

2
Fjord Rowboat

UNEMPLOYMENT ICON SET

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Christy Nyiri basically just tries to make things *look pretty* in Vancouver, Canada.

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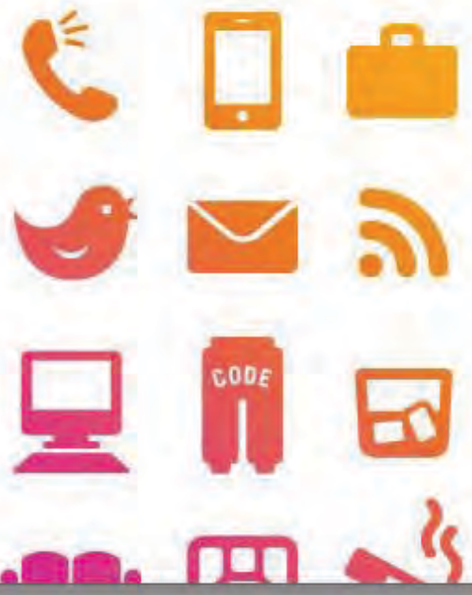

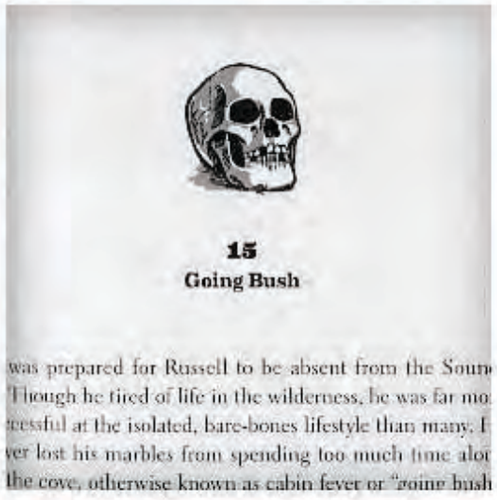

15
Going Bush

was prepared for Russell to be absent from the Soun
Though he tired of life in the wilderness, he was far mo
ressful at the isolated, bare-bones lifestyle than many. I
ver lost his marbles from spending too much time alo
the cove, otherwise known as cabin fever or "going bush

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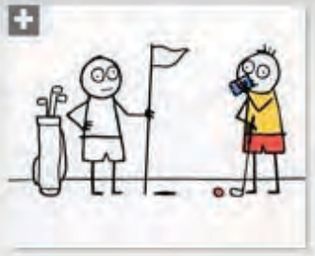
Breaking a World Record definitely deserves a high five. Or how about 9,307 high fives? With the help of Paralympian Josh Dueck, the Raise Your Hand crew smashed the World Record for the most high fives. Plus we made 3.3 million people more aware of young worker safety in the process.

View



What people are saying.

@theanthology You will be missed at the agency. Good luck on your new adventures^LH

5 days ago

Have u seen our awesome signs of the #Canucks and opposition players (Boston, Chi, SJ) outside our window that made Higgins laugh? ^LH

19 days ago

GlobalTV newscrew gives props to Kyprios This is how the west was one #Canucks kudos @sophielui http://ow.ly/57QsF -LH

21 days ago

May We Introduce to You...

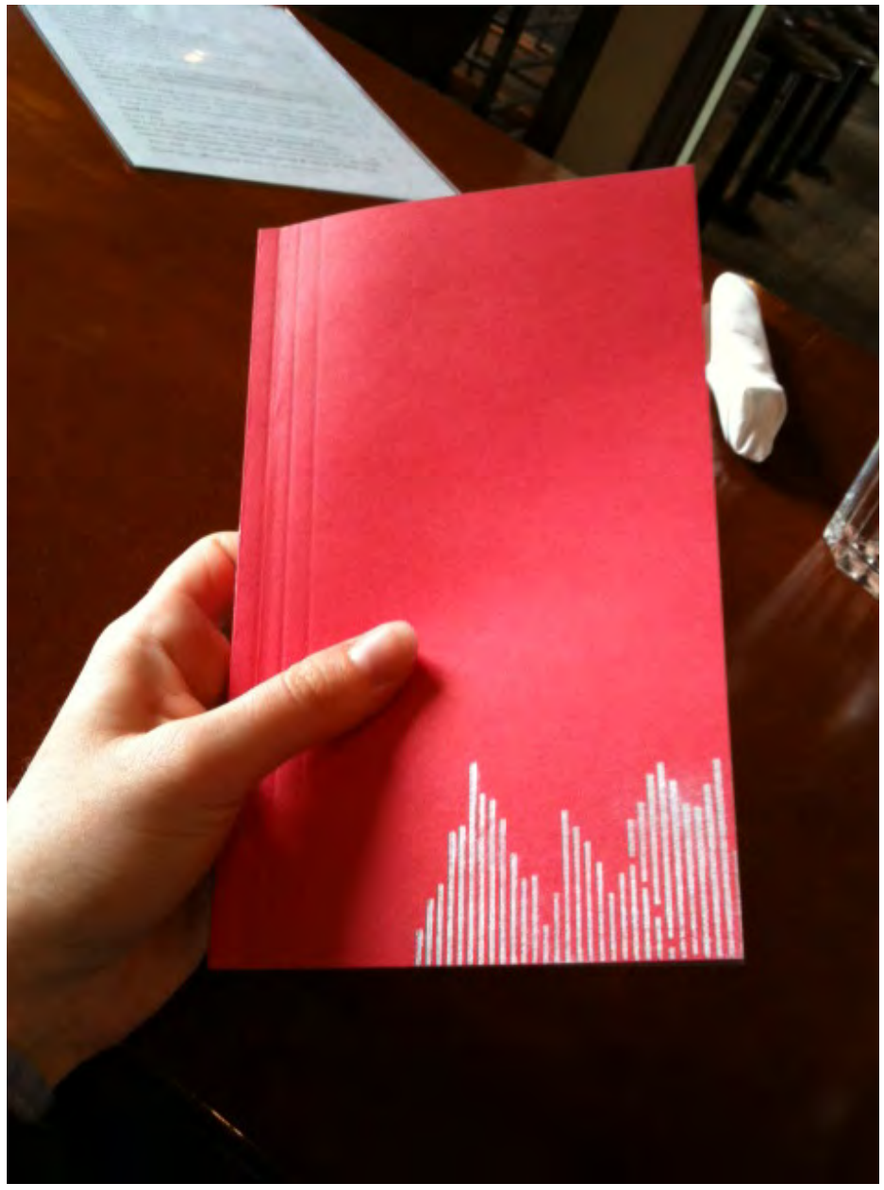
GIB's Mo campaign was a stache hit!

9 Tips for Surviving an Office Holiday Party

Christy-Pantsuits1.mov

NOVUS
CHANNEL 4
11:30 PM
2:00 AM

PUBLIC ACCESS: 1999 & BEY
publicaccess.helenpittgallery.org
An Exhibition Broadcast Publicly on Novus Channel 4
Airing nightly at 11:30pm and 2:00am from March 26th - April 30, 2011
Presented by UNIT/PITT Projects and the Helen Pitt Gallery
Nightly public screenings in the window of the new UNIT/PITT Projects space
15 East Pender Street | April 14 to May 5, 2011 - 7 pm to 11 pm daily
Publication Launch & Party
May 27th, 2011 at UNIT/PITT Projects | 15 East Pender Street | 8:00pm - 11:00pm
Come pick up the Public Access: 1999 & Beyond catalogue, complete with interviews, scripts and a limited-edition VHS copy of the artists' television project.
PUBLIC ACCESS 1999 & BEYOND
ABOUT
VIDEOS
HP RADIO SHOW PODCAST
ARTISTS
CURATOR
MEDIA KIT
FUNDING
↑ TOP ↑
ABOUT THE EXHIBITION
Public Access: 1999 & Beyond
Since 2009, Weekend Leisure has been producing a public access television programme, The Weekend Leisure Network, which airs locally in Vancouver on Novus Network Channel 4. Each episode consists of segments that vary in style and content, from studio karaoke performances to improvised non-sequiturs, and are often the result of various collaborations with individuals in Vancouver's arts, comedy and karaoke communities. For Public Access: 1999 & Beyond at the Helen Pitt Gallery, Weekend Leisure has curated local artists and comedians to create work that will be shown in an art exhibition taking the form of a public access television programme.
SHITTY SPOCK
Employing an overarching theme of "science fiction", the five participants were asked to produce works that considered the do-it-yourself aesthetic and lack of resources of public access television, responding to its limitations as a medium of democratic creative expression. The resulting video pieces–whose concepts arise from interests in found footage, community theatre, fan fiction, local news broadcasting, primitive computer animation and space travel–bring together individuals from backgrounds both in and out of the contemporary art world, extending their creative potential beyond their respective fields.
FULL EPISODE
The full episode of Public Access: 1999 & Beyond (42:05)
PUBLIC ACCESS 1999



FERGUSON

technically correct when it comes to telling the story. The best part of making a purposefully shitty series of videos is that you are encouraged to worry about the right things.

What's your preference: the original series (TOS) or *The Next Generation* (TNG)? Any particular reason for one or the other? Do you have any affinity to the other canon television shows—*Deep Space 9*, *Voyager* or *Enterprise*?

KAITLIN: I am first and foremost a TNG fan. But I have a deep appreciation for the original series as well. I never got on the *Deep Space 9*/*Voyager*/*Enterprise* train, personally. Never a compelling enough reason. With TNG, the compelling reason can be spelled out in two words (one hyphenated): Jean-Luc Picard.

NICOLE: Original Series, all the way. There are some shows you watch in your youth that don't hold up once you grow older (Hercules is one). TOS might be dated and low-budget, but every episode is dripping with charm from their characters, who will never go out of style. Bones, Spock, and Kirk especially. I also have a fondness for *Voyager*, mostly because I'm a closet feminist and I was jacked on Captain Janeway's tough broad ways when I watched it in my younger days.

Do you have a favourite Star Trek film?

KAITLIN: I'm a fan of *First Contact* (the Borg Queen!) and *Nemesis* when it comes to TNG films. And, of course, *Wrath of Khan* for TOS.

NICOLE: *Star Trek IV: The Voyage Home*. Humpback whales? Time travel? San Francisco? Only in Star Trek.

HP Radio Show

CHAPTER 4
THE JOANNE AND KEN SHOW

If done as a video then every one of Ken's lines, which are all palindromes, should be faded up large onto the screen.

FX: JINGLE/CURTAIN CALL
START LOUD
FADE UNDER FOR THIS FIRST NARRATOR BIT
THEN FADE IT UP AND OUT

NARRATOR: Good Afternoon. And welcome back to the Joanne and Ken Show, the radio show which puts you, the listener, right inside this true-to-life docu-drama relationship between two youngsters attempting to be newly weds, pitted against law, fate and nature. Let's join them now as noon cracks over the little green house on Haight Street.

KEN: (SLEEPILY) May a moody baby doom a yam!

NARRATOR: Ken, the young, late-rising groom, has been doomed by nature to a totally palindromic life. His every sentence does, and must, make sense both backwards and forwards. And his death will necessarily come about upon his re-entering the female womb.

JOANNE: Good morning, Ken.

NARRATOR: Joanne, the beautiful young bride has been up for a day and a half working on a thesis for her Master's Degree on *The Reversible Names of Japanese Cars*. She has eaten only saltine crackers since waking.

KEN: Doc, note. I dissent. A fast never prevents a fatness. I diet on cod.

JO: I know you do Ken, and I think that's wonderful. But I just can't eat fish indoors. That's why I eat so many of those kumquats.

KEN: No lemons? No melon?

JO: No. Just kumquats. I should eat other fruit, you're right. But not right now, my sweet. But you were also insistent about something to do with sweet things. I just can't recall...

/19-21, 30 Production stills from *L'Homme Sauvage*
/29-33 Stills from *Commander Dan*
/35 *Untitled (Wildman II)*, 2010, oil on canvas
Untitled (Wildman II), 2010, oil on canvas
/36 Stills from *L'Homme Sauvage*
/38 *Untitled*, 2010, acrylic on canvas on stick

REPUBLICACCESS/7
ANGUSFERGUSON/29
KAITLINFONTANA+ NICOLEPASSMORE/49
EMMETTHALL/75
NICOLASSASSOON/97
HANK+PATRICK /19/41/65/89/111/119
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Fiero's Redemption

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For the
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Caroline Boquist + Daniel Kozlowski

Caroline Boquist + Daniel Kozlowski are the proprietors and curators of WALRUS, a tiny boutique on Cambie Street. WALRUS is full of pleasant surprises.

WALRUS
THINGS.
3412
WALRUS
WALRUS

Sarah Hay

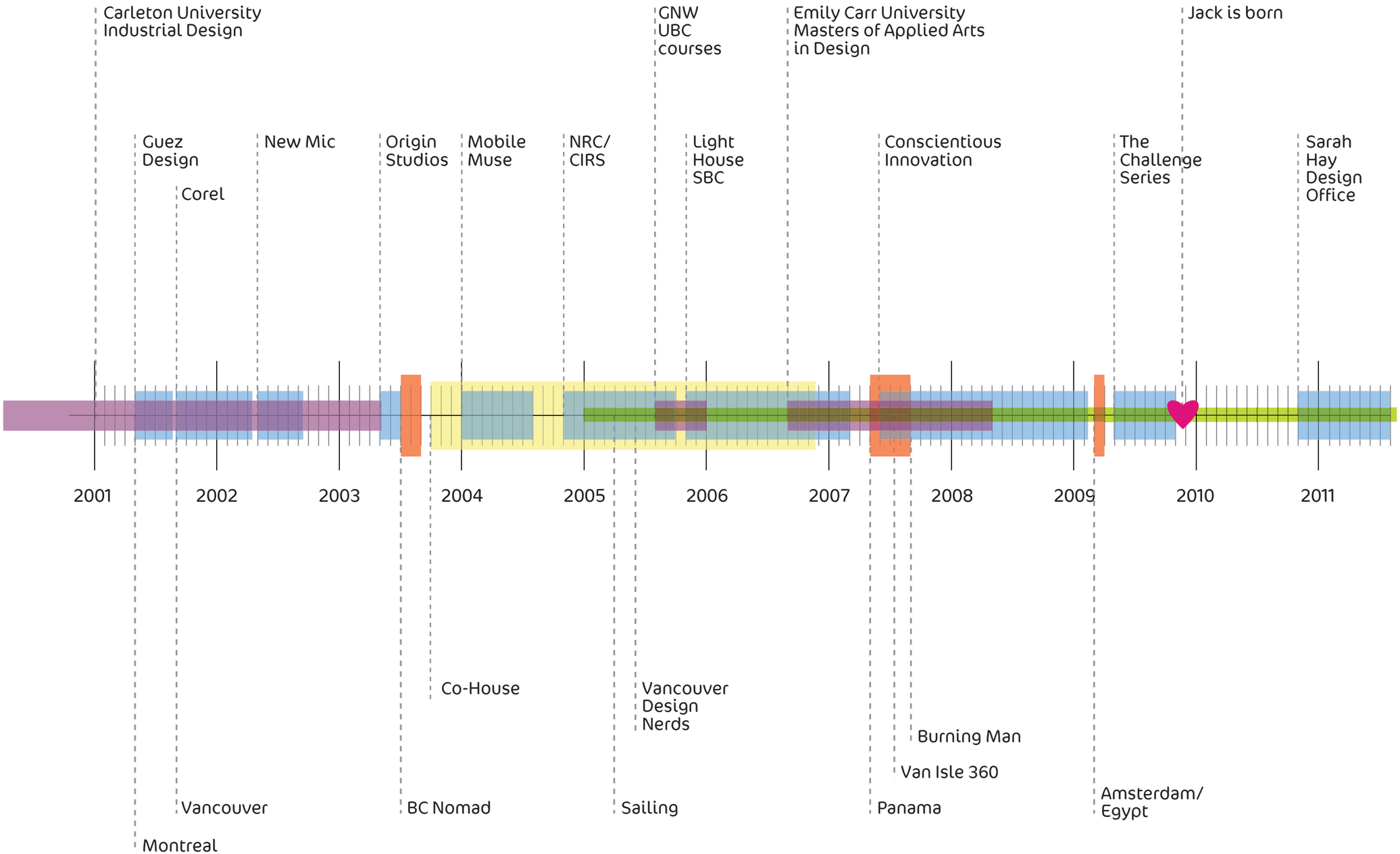
Sarah Hay is a Vancouver based designer of graphics, objects, experiences and strategies. As a graduate of the Masters of Applied Arts in Design program at Emily Carr University, her thesis explored the slow movement as it relates to the design process. She constructed a seaworthy raft out of salvaged materials as a way to test and apply the theoretical aspects of slow design.

Sarah Catherine Hay

designer, strategist, collaborator

Sarah Hay is a Vancouver based designer of graphics, objects, experiences and strategies. A recent graduate of the Masters of Applied Arts in Design program at Emily Carr University, her thesis explored the slow movement as it relates to the design process. She constructed a seaworthy raft out of salvaged materials as a way to test and apply the theoretical aspects of slow design.

June 2011


Carleton University
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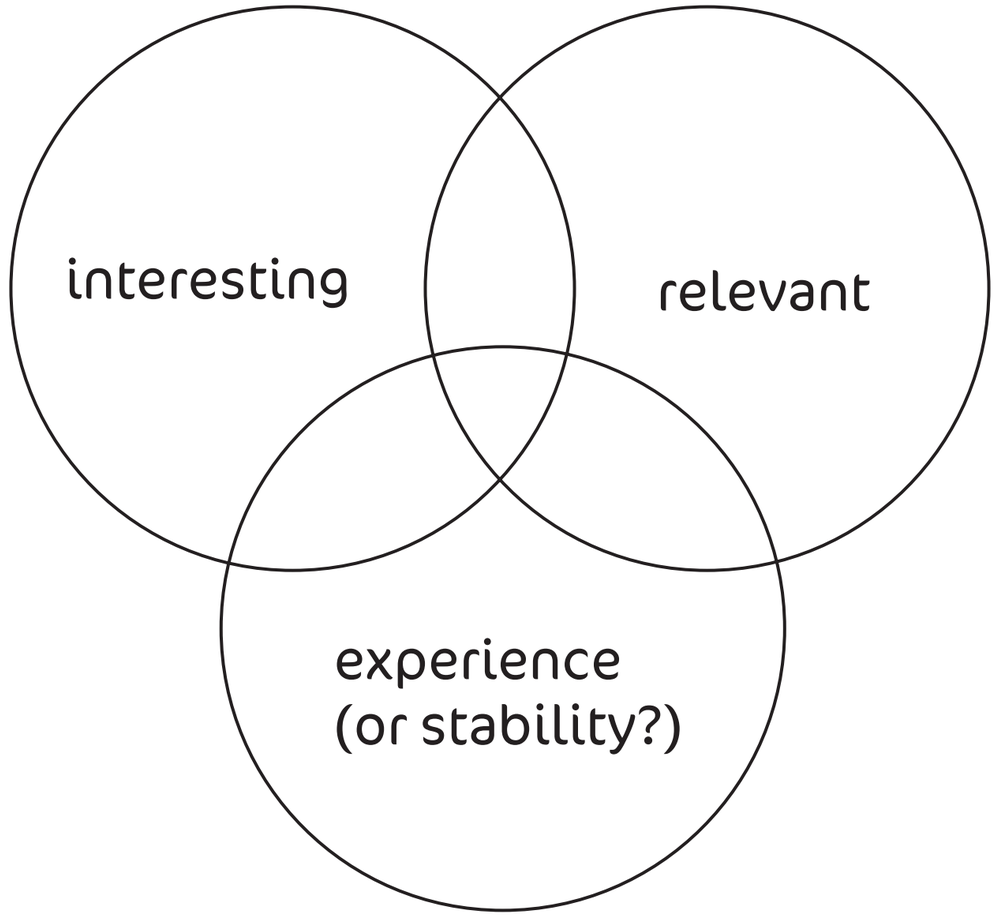
Guez
Design
Corel
New Mic
Origin
Studios
Mobile
Muse
NRC/
CIRS
GNW
UBC
courses
Light
House
SBC
Emily Carr University
Masters of Applied Arts
in Design
Conscientious
Innovation
The
Challenge
Series
Jack is born
Sarah
Hay
Design
Office
2001
2002
2003
2004
2005
2006
2007
2008
2009
2010
2011
Montreal
Vancouver
BC Nomad
Co-House
Sailing
Vancouver
Design
Nerds
Panama
Van Isle 360
Burning Man
Amsterdam/
Egypt

defining the criteria



(CIRS)
centre for interactive research on sustainability

what is the role of art + design here?

http://www.sustain.ubc.ca/hubs/cirs

light house

Sustainable Building Centre

information
and ideas that can
help you sustain
yourself and your
environment.

find information on... .

go!

sustainablebuildingcentre.com

Mobile Display System

BEST (Better Environmentally Sound Transporation); City of Vancouver

multiple materials (steel, mesh, rubber, nylon)
Vancouver BC
Spring 2007
Modular

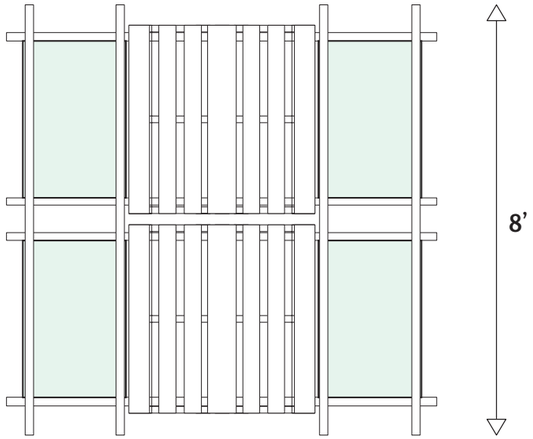
This project was commissioned by two different organizations (City of Vancouver and BEST) and consists of a unique mobile display, designed and constructed with sustainability principles.

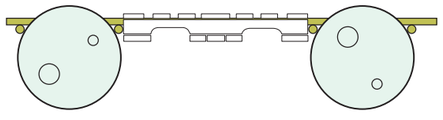
RAFT

Emily Carr University
MAA thesis project

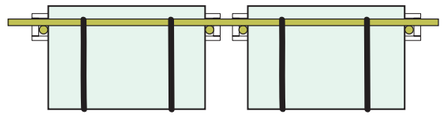
2006-2008

TOP





FRONT



SIDE

project: RAFT

~ bill of materials

flotation barrels	6 200L
frame	3” bamboo
lashing	inner tube + marine grade rope
surface	odd pallets 42x41.5
netting	fishermen
cleats	skateboard trucks
paddles	craigslist

all dimensions in inches

independent practice

South East False Creek – Public Art + Spatial History
ci: conscientious innovation – Creative Strategy + Design
The Challenge Series – Visual Content Strategy
Design Nerds Empire – Director of Communications
Breavo Creative – All of the above and more

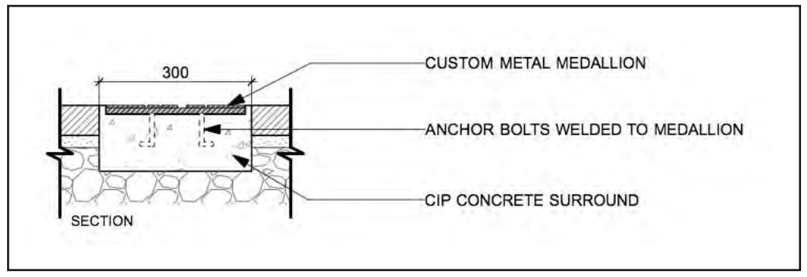
Southeast False Creek Sidewalk Medallions

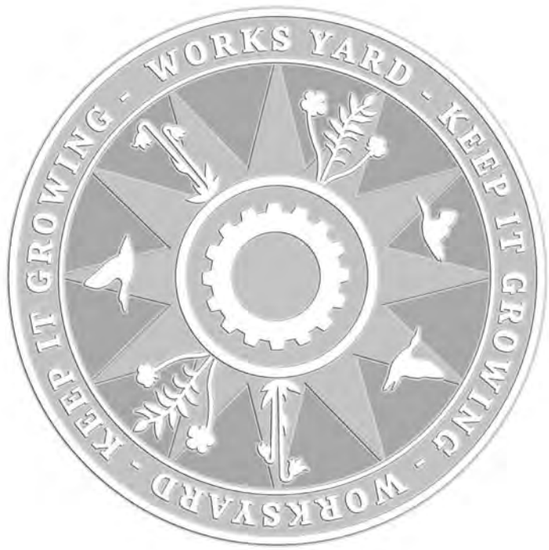
City of Vancouver

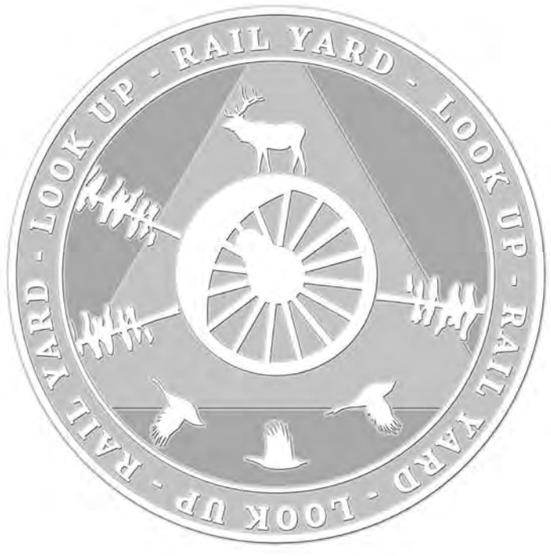
Vancouver BC
Fall 2008

Green sand cast iron
Inset 11" diameter medallions into concrete tile 12"
Vancouver BC
Fall 2008

The proposed sidewalk medallions explore and envision the relationship between the ecological heritage (prolific estuary, hunting and trade route for Coast Salish People) and the industrial heritage of SEFC, and the reintegration of the indigenous flora and fauna back into the landscape. A visual synthesis of ideas, the medallions offer a semiliteral, iconic chronology of the past uses of the SEFC site.







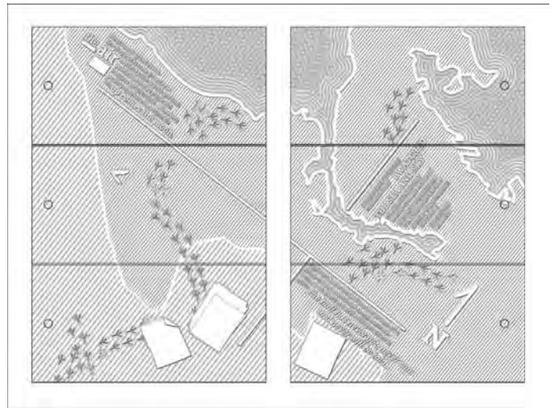
BC Hydro Vista LIds
Exploring the Spatial History of SEFC

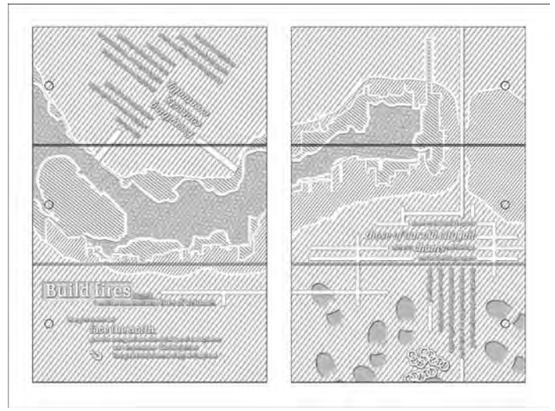
City of Vancouver

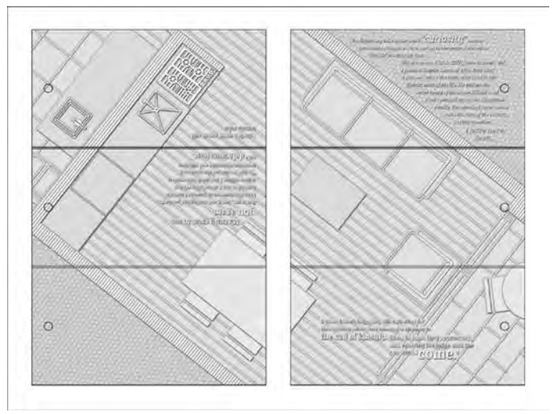
Fall 2008

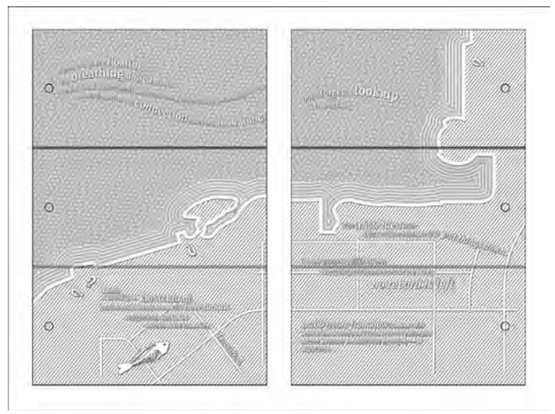
CNC aluminium
6x w=3m, l=2.7m

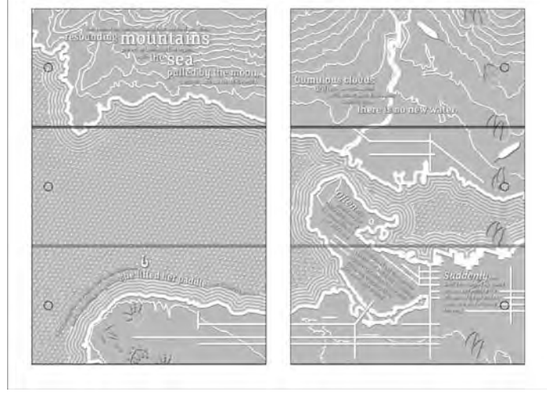
These large 'canvases' on the ground will portray a continual narrative across the public realm of the SEFC private lands that pulls pedestrians through the site, opening their eyes to the very rich and complex histories (spatial, cultural, ecological, etc.) of the area. Each lid has a general theme that can be tied to aspects of sustainability, and connects three voices from different eras, specific to SEFC, Mount Pleasant and early Vancouver. Each lid contains four content layers: 1. base map, 2. text, 3. objects and 4. animal tracks.

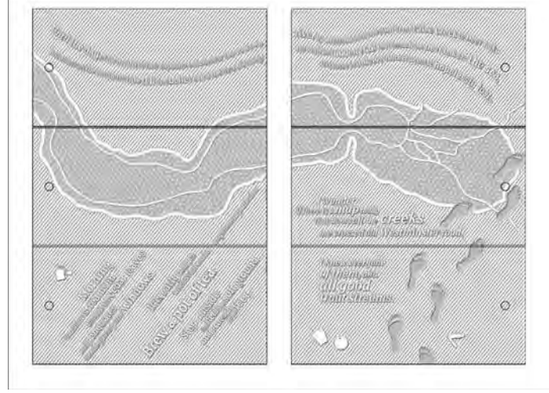












THE SHIFT REPORT
DEFINING AND TELLING YOUR BRAND'S SUSTAINABILITY STORY
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THE SHIFT REPORT
The Sustainability Passion Index / A Consumer Segmentation Study
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THE SHIFT REPORT
The Industrial Designer's Opportunity
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Understanding the Home Energy Consumer
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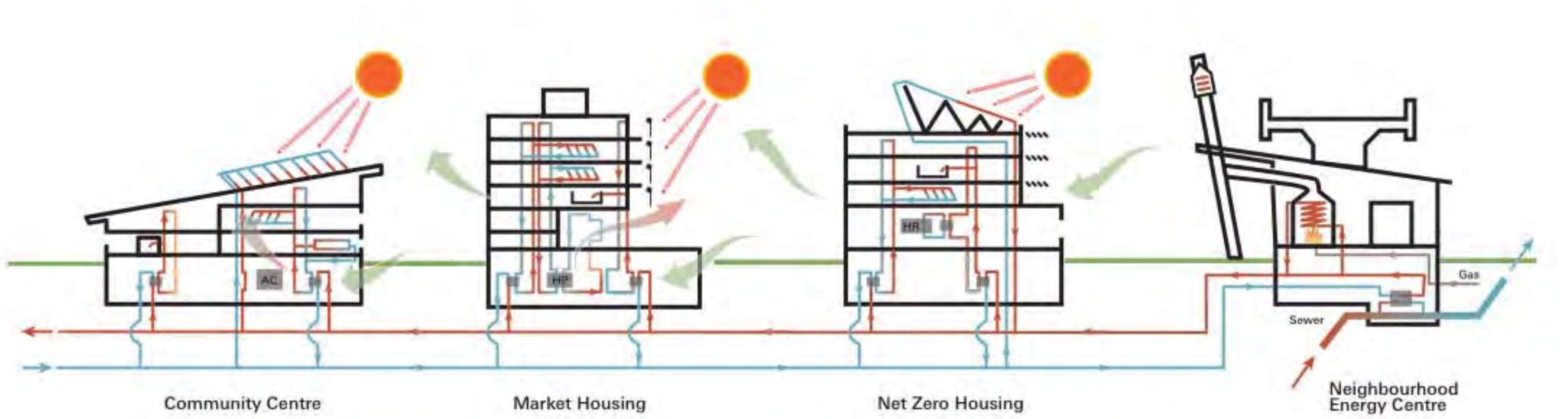
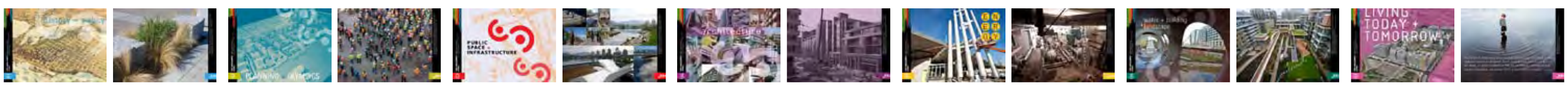
The Challenge Series

Roger Bayley Inc.

On-line book and Print publication
Vancouver BC
2009

The Challenge Series is a seven chapter publication which tells the story of the planning, design and construction of Vancouver's Olympic Village. My role within this project was that of visual content strategist, working closely between the principal, the writers and the graphic designers to ensure cohesion between the written word and the images.





thechallengeseries.ca

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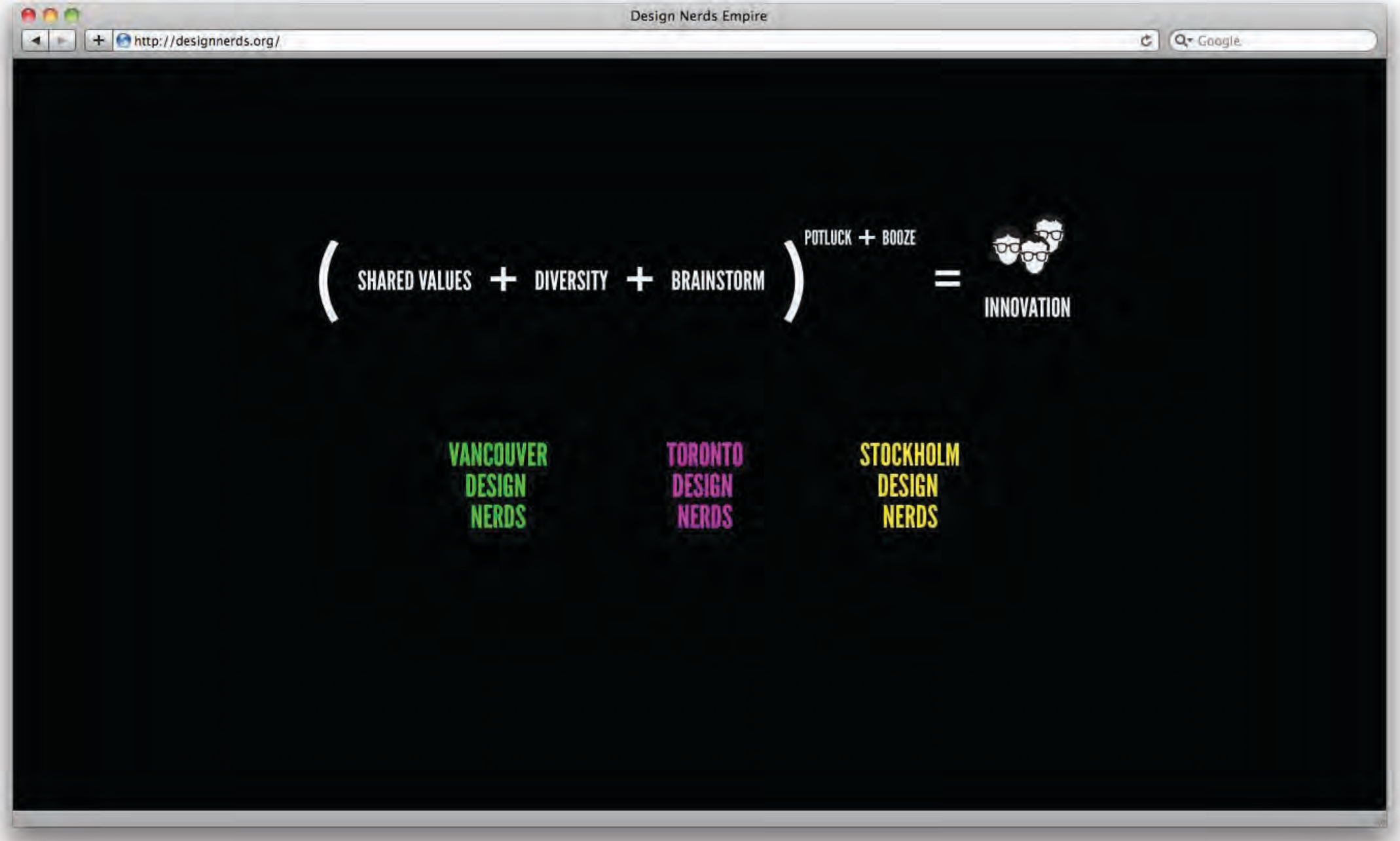
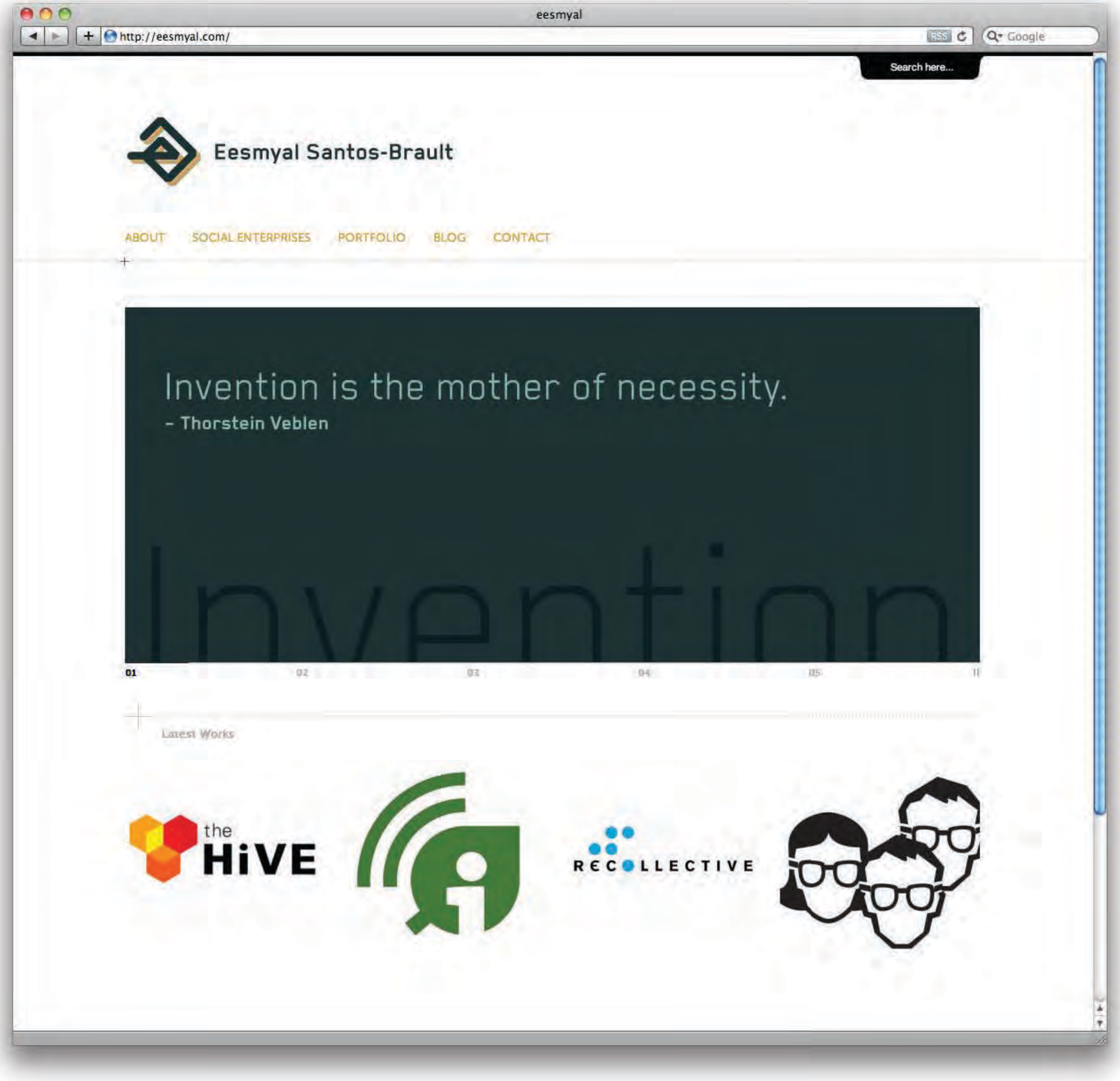


designnerds.org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Invention is the mother of necessity.
- Thorstein Veblen
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Vantage Point –
perceptual shifts inspire change

Thank you for your time.

Sarah Hay
e: sarah@breavo.com
t: @sayhay37
url: www.breavo.com

Tara Robertson

Tara Robertson is the Systems and Technical Services librarian at Emily Carr. She tries to provide better access to information through better information systems. She's a reluctant cataloguer and an organizer in many senses of the world. Robertson is allergic to shushing.

Power and control issues:

How library catalogs have changed
in the last 10 years

EXIT
MORE
BOOK
LIST
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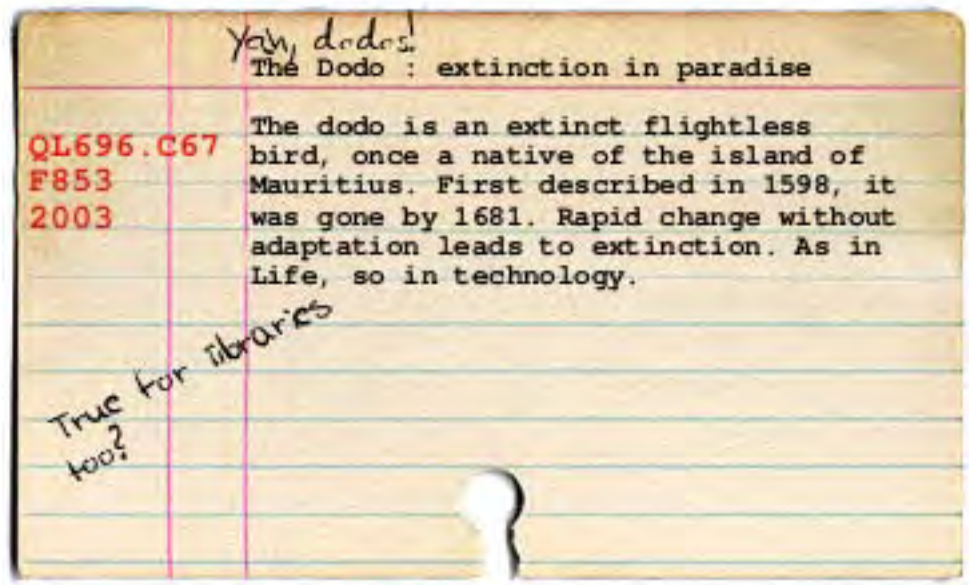
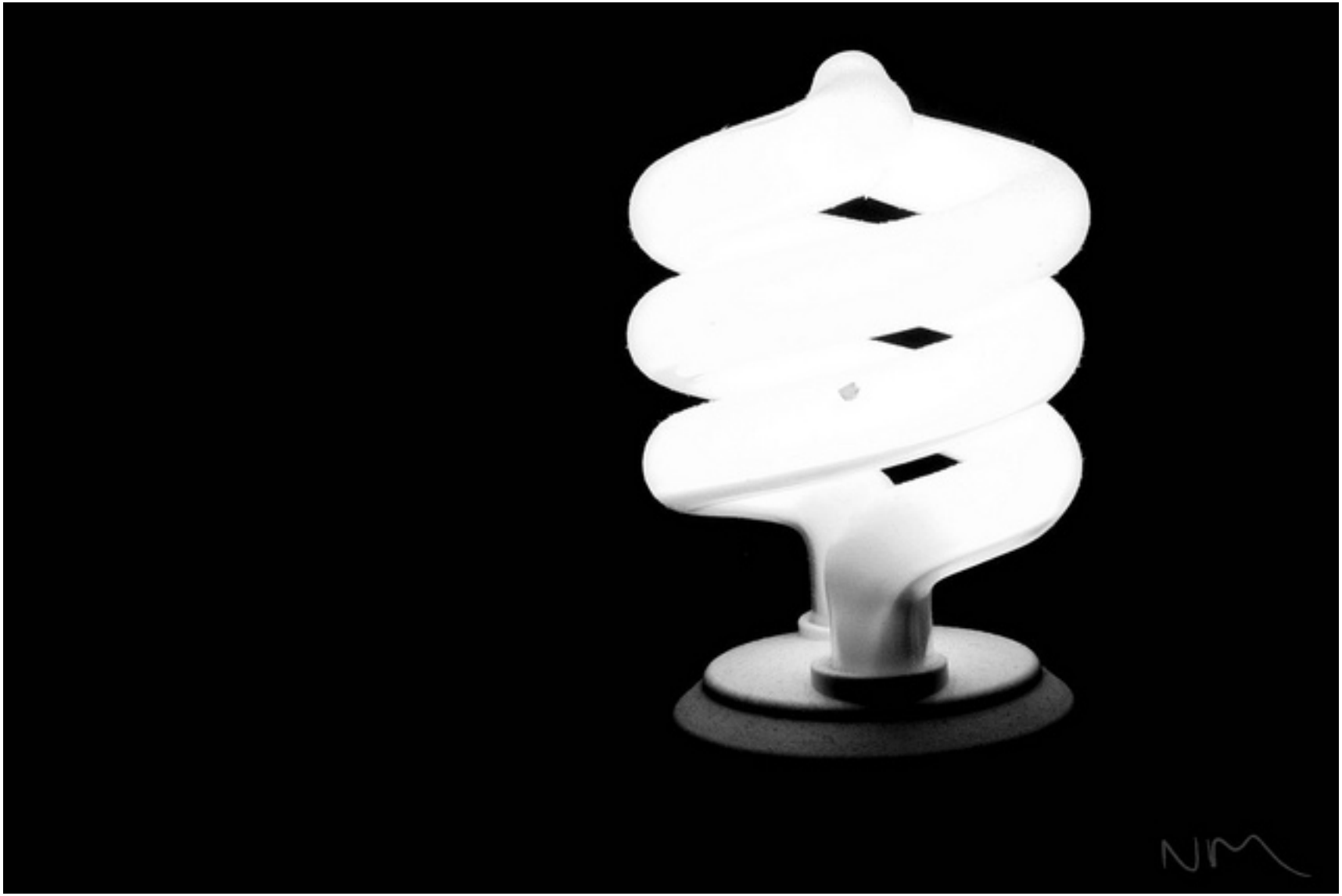
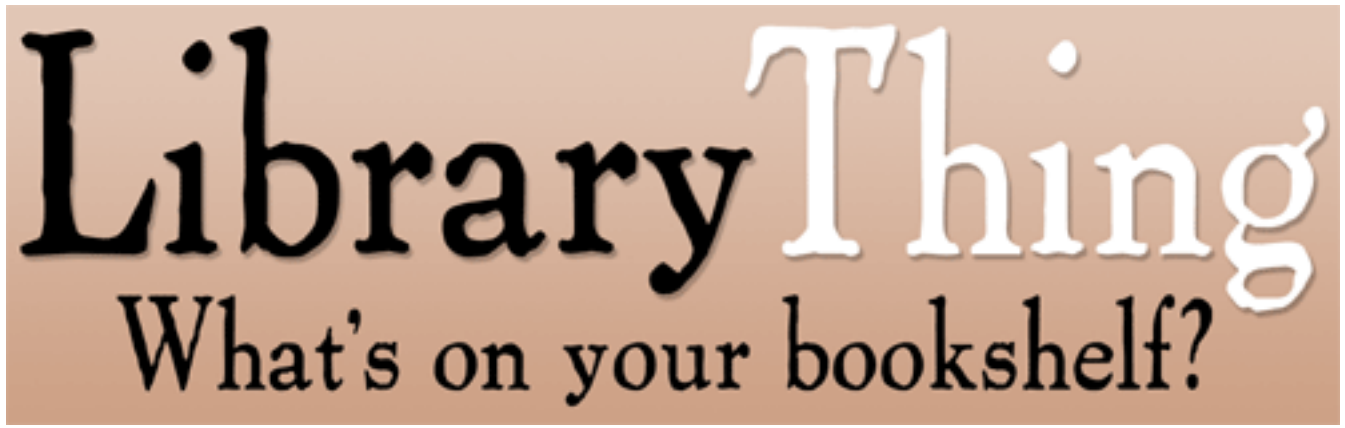
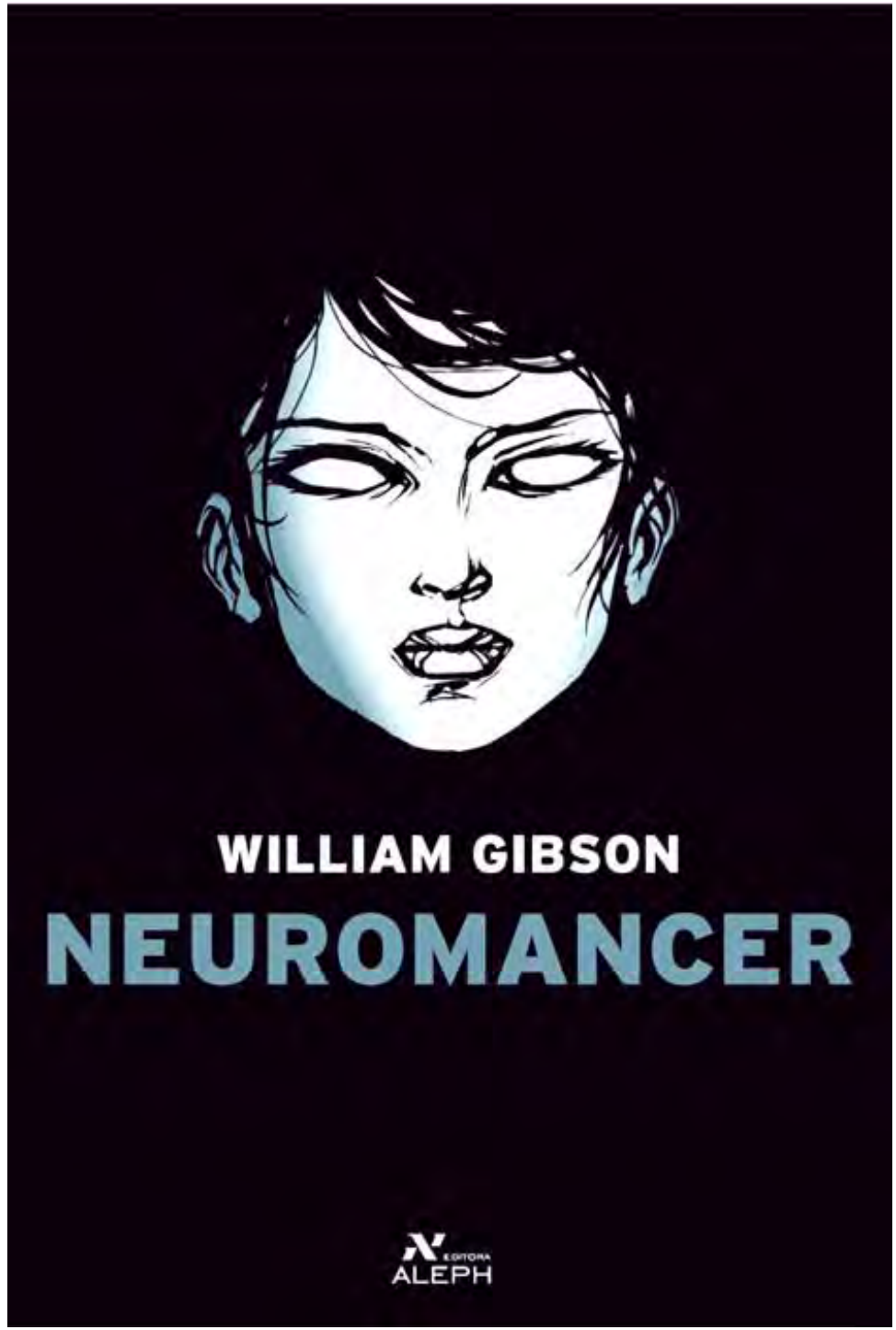

Yay, dodos!
The Dodo : extinction in paradise
QL696.C67
F853
2003
The dodo is an extinct flightless bird, once a native of the island of Mauritius. First described in 1598, it was gone by 1681. Rapid change without adaptation leads to extinction. As in Life, so in technology.
True for libraries too?




LibraryThing
What's on your bookshelf?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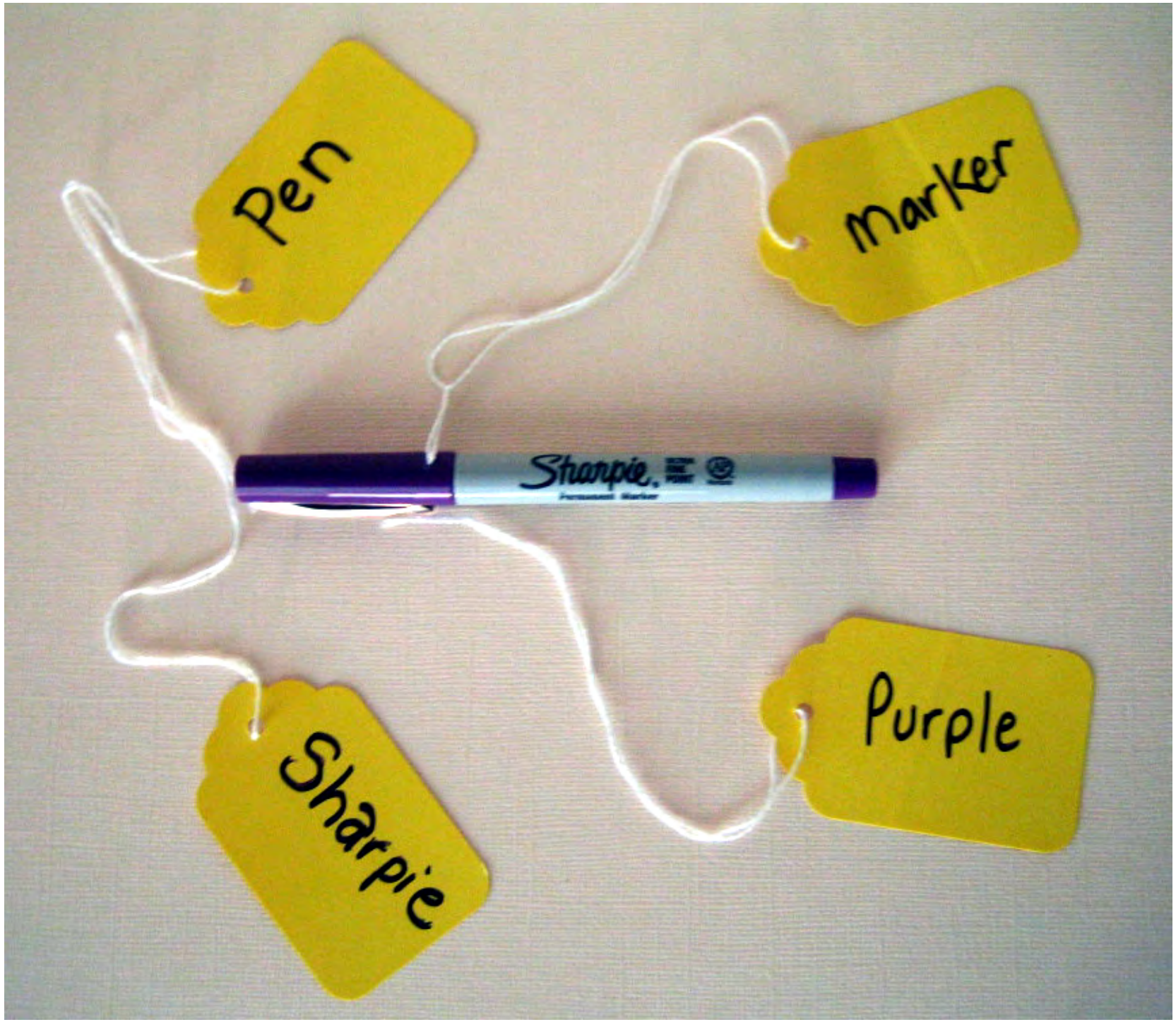
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Snow Crash

Stephenson, Neal (Book - 1992)

Average Rating:

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Total Copies: 5
Available: 1
Holds: 3
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One of Time magazine's 100 all-time best English-language novels. Only once in a great while does a writer come along who defies comparison--a writer so original he redefines the way we look at the world. Neal Stephenson is such a writer and Snow Crash is such a novel, weaving virtual reality, Sumerian

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People love this book. People I respect love this book. I did NOT love this book. Snow Crash fills me with rage. I love sci-fi, and Snow Crash seems entirely composted of cliches, and stereotypes. The most imaginative things have been done better in other novels - he's like the GirlTalk of science fiction. Stephenson lacks subtlety and the narration felt extremely condescending. I had to put the book down when I was half way through, and I rarely give up on novels.

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dull blue
aquamarine
manganese blue

Oliver Kelhammer

Oliver Kellhammer is a Canadian land artist, permaculture teacher, activist and writer. His botanical interventions and public art projects demonstrate nature's surprising ability to recover from damage. His work facilitates the processes of environmental regeneration by engaging the botanical and socio-political underpinnings of the landscape, taking such forms as small-scale urban eco-forestry, inner city community agriculture and the restoration of eroded railway ravines. His process is essentially anti-monumental - as his interventions integrate into the ecological and cultural communities that form around them, his role as artist becomes increasingly obscured. He describes what he does as a kind of catalytic model-making, which lives on as a vehicle for community empowerment while demonstrating methods of positive engagement with the global environmental crisis.

Salad King
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Town Ave Produce Inc

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Thank you!

Curated by Laura Kozak and presented by Continuing Studies as a part of DESIGN IN THE FIELD.