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1. OVERVIEW

Let Me In (Silkscreened textile)

Responding to specific sites throughout Stanley Park, *Let Me In* engages these sites through creating ambiguous divisors of space. Both material and conceptual strategies of a curtain reference complex dichotomies that envelop our positionality as unsolicited visitors in the park. In addition, the flow of traffic is disrupted and exists as an exercise in slowing of time. This is done through interrogating the formation and sharing of knowledge at these sites.

Curtain 1

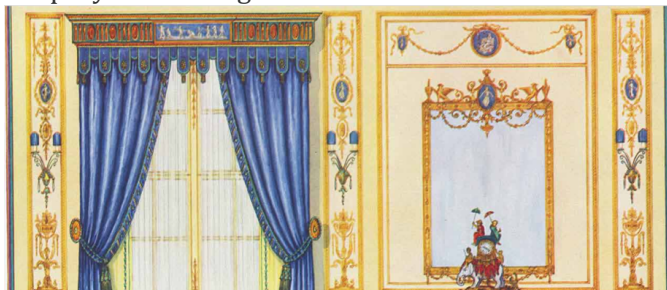
Rose Garden Arbors

One set of curtain on each arbor, wooden rod. Curtain size: 10ft x 15ft, Material: organza

In loving Memory...



Drapery Decorating from 1920-1939



Curtain 2

Lord Stanley Statue

Metal rod, curtain size: 20ft x 2ft (size for one piece; total of two pieces), canvas

You belong here

I belong here

We belong here

You don't belong here

I don't belong here

We don't belong here

Where is here

I am here

You are here

We are here





During the 2011 National Hockey League playoffs, this statue was decorated with a Vancouver Canucks jersey and held a replica of the Stanley Cup, named after Lord Stanley himself.



Curtain 3

Lumberman's Arch

Curtain size: 30ft x 40ft, material: canvas

Curtain drapes over the Arch and ties to one side, creating an opening as well a contemplative in-between space for passersby.

Possible texts:

- Do you feel displaced?
- The self-identity of ownership is constitutively divided by the possibility of transference
- Point of meeting
Point of cultural identification
Unstable point of identification
Unstable point of stature

Displaced person
Displaced narratives
Displaced from home

- Discursive identity is inscribed on the body
- The path of displacement may be violent journeys
- Displacement is a meandering path, a combination of many paths, paths not predetermined by place, person, or nation.



Research and Process

In the initial planning phases, the act of sharing knowledge on the Park's rich histories and ecosystem, as well as the passing of teachings to raise awareness of the natural world, began with Cease Wyss' studio visit. Her gesture of reciprocity informed our decisions to incorporate an element of exchanged knowledge. Initially stimulated by Stanley Park's guidance map for the visitors, we are interested in the told/untold knowledge and complicated histories of the park. To further complicate things, we are taking into account our dialogue with Selena Couture and the revisions that settler culture brought to indigenous history. Our thought process leads us then to employ contemporary strategies of disidentification and enlargement in regard to the didactic material we've come across. The issues of appropriation were then called into attention: who has the authority to present certain knowledge pertaining to sensitive topics, and to what degree can one be considered as an 'insider' to pass down the teachings?

Reflecting on who we want to see the work, we were entertaining the idea of situating our object at the Nature House, a site of youth oriented pedagogy as an effort towards destabilizing the Canadian Imaginary through intervention. We then began to think on how we could adjust levels of access and proficiency for other visitors. While the A-frame speaks to issues surrounding a privatized public, we aimed to speak more on the histories of the park and how they entangle themselves in our occupation/consumption of the space. This resulted in a decision to three curtains throughout the park: the Rose Garden, Lord Stanley Statue, and the Lumberman's Arch. Time specifically, our project would reach a greater audience and hold a multiplicity of meaning for those who happen upon them while seeking these landmarks in the park.

Concept of Proposed Work

What information is being presented to the visitors, and who holds the power to present these fragments of information? Moreover, how reliable is this information that is being fed to us?¹ What kind of histories hold agency to be made visible, and under what circumstances? These questions sparked an ongoing examination of our own uninvited/outsider positionality, filtering facts (fictive or not) through a productive space that considers occupancy and visibility in the park. Our project is a play on the notion of our status as uninvited guests in the park. Serving as both acting didactic panel and a device to limit outsider vision, *Let Me In* operates simultaneously as a bridge to inside/outside as much as it does to histories within the park. Our group sees the chosen sites as opportunities to interrogate what should be made visible in a geopolitically sensitive location.

Stanley Park's rose garden was first established in 1920 by a service organization, Kiwanis Club. With over 3,500 rose bushes, the long-time Stanley Park attraction is admired by many flower-lovers, locals, or tourists. While the pergola-style arbors in the rose garden supports a variety of climbing roses and clematis, making it a popular location for tourist and wedding photographs, visitors often gather around the arbors to rest and enjoy the surroundings. Without disrupting the growing paths of the climbing plants and the activities of the animals, we plan to install a wooden rod that will secure the lightweight, semi-sheer curtain with "In loving memory..." printed on. In choosing this location, the curtain will add to the aesthetics of this famed garden while poetically address themes of memory, belonging, presence and the absent.

Lord Stanley officially opened the Stanley Park on October 29, 1889, however, his statue was not unveiled until May 19, 1960 by Governor General Georges Vanier. Almost 70 years after the opening. The statue, which is situated at the entrance to the park on the Coal Harbor side of the causeway, shows Lord Stanley of Preston welcoming people to Stanley Park with open arms by presenting an inscription which states: "To the use and enjoyment of people of all colors, creeds, and customs for all time. I name thee Stanley Park." The Lord Stanley statue embodies the questions of who decides where we belong and who are the uninvited guests.

¹ Referring to James Skitt Matthews and his manipulation of history.

The first Lumberman’s Arch was built to mark a west coast visit by Canada’s Governor General, the Duke of Connaught, between September 18 to 20, in 1912.² While there are other arches established throughout the city, for example, the Japanese Arch near Hastings Street and Main Street in 1912, these structures often divided the city based on nationality and culture, and by doing so they call attention and create the binary of which uninvited guests exist. After the Duke’s visit, the former Lumberman’s Arch was moved from Granville and Dunsmuir to Stanley Park and was re-erected in March of 1913. It is important to note that the Lumberman’s Arch is situated on the site of the former Xway-Xway (Whoi-Whoi) village. Whoi Whoi is spiritual and means, “a place for making masks” and was likely a communal meeting place in Coast Salish culture. The location of the arch and how it has moved there raises questions of status and how it came to be that we are free to pass through such a sacred site.

Exhibiting a work in a public space also raises issues of vandalism, precipitation and occupancy of space. What is of interest to us is how the material of the piece will lead us to by the end of the exhibition, and how will the public interact with such material? By placing traditionally interior fixtures on exterior public spaces, what is being stressed are the questions of inside and outside, private and public, as well as accessibility and the privilege of being comfortable in the park.

BUDGET (approximate):

Fabric all 3 sites:	CAD	1500
Silk screen paint	CAD	120
Rods	CAD	300
Installation	CAD	500
Total	CAD	2.420

Version without 3rd curtain: CAD 1.220

Context

Cease Wyss was one of the most influential artists in formulating our work. Wyss leads an interactive walk through Stanley Park, sharing her indigenous knowledge with us, which raised our awareness of the park and the gesture of reciprocity. With Cease Wyss, we learned that plants are our teachers and they make us realize our bodies and where we are situated. She believes that parks, community centers and neighborhood houses are public spaces that exist to help the community engage with each other. *Let Me In* intends to employ the action of opening and closing the curtain as a metaphorical paradox. By veiling our chosen sites in the park, the passersby are then confronted with a question of what exactly it is they are there to look at.

² Mackie, John. "This Week In History: 1947 Lumbermen's Arch is demolished." *Vancouver Sun*

Similarly, Instant Coffee's curtain work, *The hero, the villain, the salesman, the parent, a sidekick and a servant* blurs the line between the space, the participants, and the viewers.³



We seek to employ the same strategy of framing the public sphere and create a platform for discussion in the park. Engagement would come in many different forms. In public art, three paradigms can be schematically distinguished. Art in public places, art as public spaces and art in the public interest. Our focus was more on art as public spaces and art in the public interest. The reading by Miwon Kwon distinguished 'art as public spaces' which is less object-oriented and more site conscious that sought greater integration between art, architecture, and the landscape⁴. Our work situates itself between art as public space and new genre public art. Another inspiration for this work is the employment of curtains in the work of Lili Reynaud-Dewar.⁵



Her strategy of archiving the body and subjective experience is made all the more impactful through a minimal graphics approach. Her intent in these works are to create separate public spheres in gallery space. Where our project differs is that we invert this relation that curtains have to interiors. By placing our curtain on these three sites, the question of who's really 'inside?' is brought up.

³ "Simon Fraser University Engaging the World." *Instant Coffee: The hero, the villain, the salesman, the parent, a sidekick and a servant* - SFU Galleries

⁴ Kwon, Miwon. *Public Art and Urban Identities*. 1997.

⁵ Reynaud-Dewar, Lili. *My Epidemic (a body as public as a book can be)* 2015.

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