

"What is at stake when artists and arts organizations confront the tasks of arranging, describing, preserving, and providing access to the past?"

archivesweek.ca

1. Samantha Nock & Salla Joseph. 15. Vincent Tao & Sid Chow Tan. *Post is Protocol: 20 Years of COSMOS - Direct Action and the Archive*. 2021A. Photo Q&A. Western Front. Video still. 2018. by Sunggil Yoon. 2018. 18. Jawa El Khakh. 2. Donna Miranda. *I Like This Side (2005) The Upper Side of the Sky*. Virtual exhibit at Green Papaya Art Projects. Video still. 3. wen yu. *Representing the Ephemeral - Front*. 2021. 17. Chris E Vargas & Chase grant gallery. Photo by Jamie Loh. 2019. *Joint: Thru Archival Futures*. VIVO Media 4. Lori Blondeau. *COSMOSQUAW (1998)*. Arts Centre. Film still. Photo by Karen Film still. Courtesy of Western Front. Knights. 2019. 18. Cicely Belle Blain. 5. Box 26 - Donna Miranda. *Fire Damage*. *Response to 2008: Touch Change* (2018). Courtesy of Green Papaya Art Projects. Photograph. grant gallery. 2019. 19. S F 2020. & Donna Miranda. *I Like This Side No. 2: Fire*. *Response to Representing the (2005)*. MINDV. Courtesy of Green Papaya Art Projects. 20. Syrus Marcus Ware. *Archivist*. 2020. 7. wen yu. *Representing the Porcelain Series: Portrait of Queenie Opat-Ghemeral*. grant gallery. Photo by Jamie Loh. 2019. 21. Elizabeth Mackenzie. *Archival*. 2018. 9. Hong-kai Wang. *This is Intuitive and Annotations: Acknowledging Country Music*. [L&R] Aubin Kwon. *ing Influence* (2018). Morris and Helen Nadya Isabella, and Julia Dahee Hoog. Belkin Gallery. Photo by Rachel Topham. Artspeak. Photo by Sunggil Yoon. 2019. 22. Margaret Dragu. *Letter contribution*. 10. Syrus Marcus Ware and Kona. 2008. *To Archival Intuitions and Annotations: Touch Change*. grant gallery. Video still. *Letters to (Njon Coe)* (2019) by Laisan. Documented by Rosalina Carreras. 2018. Morris and Helen Belkin Art Gallery. 11. Cindy Mochizuki. *Archival Intuitions*. 23. Jane Shi. *PASSPORT Palmprint*. and Annotations: *Harvest with Care: Response to Representing the Ephemeral*. Morris and Helen Belkin Art Gallery. 2019. Text excerpt. grant gallery. Topham. Photography. 2018. 12. Hong-kai Wang. 2020. 24. Casey Mei & Eliza Ferrari. *Ricci Kai Wang. This is No Country Music: Exhi- Mithweaven Lenore Herb Audio Cassette*. *lition documentation*. Artspeak. Photo by Collection. Book, poster, and audio Dennis Ha. 2019. 13. Casey Wei & Eliza Ferrari. *VIVO Media Arts Centre*. 2018. Ferrari. *Piecey Highweaven Lenore Herb*. 25. Woodward's Building. Photograph Audio Cassette Collection. VIVO Media Arts by Les Bardo for The Province. 1997. Centre. 2018. 14. Laisan. *Archival Intu- Donated to 221A* by Wendy Peterson. *tions and Annotations: Letters to (Njon* 26. Jawa El Khakh. *Agriculture: Research- Coe*. Morris and Helen Belkin Art Gallery. board cover for *The Upper Side of the Sky*. Rachel Topham. Photography. 2018. (2021). Western Front. Courtesy of the artist. We acknowledge the support of the Canada Office printing by Brick Press, Inc. Limited edition cover for the Arts in Learning this program of 300. Design by Emma Maclellan-Rand. 2021.



Recollective: Vancouver Independent Archives Week

This document records and celebrates **Recollective**, a collaborative programming initiative that focuses on artists using archives, artist-run centre archives, and social organizing in the archives in local, national, and international contexts.

Between 2018-2021, **Recollective** public programming included exhibitions, community radio, artist talks, panel discussions, performances, screenings, oral histories, script-readings, workshops, gatherings, and a digitization project. **Recollective** also commissioned artists, community organizers, and scholars to respond to individual programs, which materialized as posters, books, an audio cassette tape, reflective texts, films, poetry, and visual essays.

Through this program we share the many threads of intergenerational teachings, grassroots strategies, embodied knowledge, hybrid models, DIY spaces, critical research, open source solutions, and counter-archives that facilitate ownership of community memory by and for community. **Recollective** event descriptions, documentation, and responses are available at archivesweek.ca.



This program was supported on the traditional, ancestral, unceded, and occupied territories of the Indigenous-speaking *čiwámčwam* (Musqueam) and *wílləwəč* (Squamish) First Nations, and the *Sq̓w̓em̓čw* Nation-speaking *Sq̓w̓em̓čw* (Squamish) Nation.

"I do believe that we can decolonize through creating new structures through abolition - abolition of slavery, abolition of prisons, abolition of mainstream art institutions. I think that there's a lot of things that we can do, where we can start to imagine and grow something from the beginning. That is how we will finally decolonize."

-Syrus Marcus Ware, *Touch Change*. 2018.



"I feel like laughter - my laughter, other people's laughter - is like the war cry of resistance."

-Ikona, *Touch Change*. 2018.



"Indigenous women, two-spirit, and queer folks have strength in understanding the temporal; when our realities and representations are so hard earned and so delicate, we learn to continue to weave ourselves back together again and again after we have been undone. To someone witnessing this continued metamorphosis, it could be sad, but it is the opposite: we continue to build, and rebuild, and with each re-build we become stronger, learn more, and build more resilience."

-Samantha Nock, *Past is Prologue: 20 Years of COSMOSQUAW*. 2018.

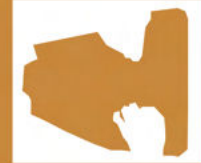


"...we want to build relationships more than we want to get history. We think that they're linked..."

-Laura Guthbert, *Populous Map on Artspeak Radio Digest*. 2018.

"Everybody has a family history, a social story, that could be part of public memory, and is worthy of attention, if they are comfortable sharing those stories."

-Dr. Glenn Deer, *How to Build a Responsive Community Archive*. 2018.



€(N)on Com

Dear Ron Com,
I started typing a manual typewriter in 1959 or 1960 or an
bit of both got good at it well; less 23 years or thirteen
years. By the time I got to the IBM Selectric with
a heavy ball
I FEEL LIKE YOU'RE HUNG ON A KEYBOARD
typing music and thought as rhythm
like a groove thought on the fly...

I am glad to have this skill because now we have
computers and everyone must be their own secretary.
Good skill to have forward with
but the skill my way and mine and grammar gave me
which they thought to be very important
was to make SHEETS out of FLOUR BAGS,
but how listening of CLIPS
flour is packaged in paper
so my history granted as a useless skill
for the future future future
who would have known?
my mother wanted me to BEYER learn to type
because it meant I would become a secretary
it was
SHEET MY FATE
what if I knew how that all turned out?
I propose a performance with analogue typewriter
and keyboard and all connected to music on every stroke
creative music and every twist and motion gets paid
dark chocolate and coffee xxxxxxxx

Margaret Trapp

This is how you photograph a million dead plants without losing your mind



THE FUTURE IS 閻 YOUNG

"When [Bassel Khartabil] was making the #NEWPALMYRA project, he was working with three other guys who were Westerners, and Bassel is the only one who's not with us anymore. That really just tells you all you need to know. I go back to the idea that it's really important for young people from the region to use our resources, to tell the stories of the place ourselves, and for us to re-take agency over these monuments, and over these stories."

-Jawa El Khash, *Posterity & Expatriation*. 2021.



"...and I thought, Okay, I'm in. If my grandmother feels like this, there's a reason why. I'm in."

-Sid Chow Tan, *Woodward's Oral History Collection*. Interview. 2018.

"...listening is a process that understands sounds as never fixed. Listening to the past cannot be singular, hermetic, and specific, but must emulate the act of listening itself as an expanded, aleatory and situated activity."

-Tobias Ewé, "On Hong-Kai Wang's 'Quivering.'" Response to *This Is No Country Music*. 2019.



"How do we navigate the thorny terrain between archives as potentially productive, future-oriented spaces of encounter for trans records, researchers, and communities and their normalizing and straightening impulses?"

-Cait McKinney, "The Anti-Archive as Trans Archival Future." Response to *Trans Archival Futures*. 2019.

"...as an artist, you ask yourself if one is really interested in presenting and creating new forms of imagining the world, then one has to participate in the larger social movements that aspire to establish a new order in the world."

-Donna Miranda, *How to Survive Life and its Disasters*. 2021.

