

# **The Self, the Grid and the Rhetoric**

by

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## Abstract

This thesis outlines the various approaches, processes, and works that I used throughout an ongoing negotiation between my professional routine as an employee with the Government of British Columbia and my work as an artist. The process of negotiation is actualized within what scholar Michel de Certeau has termed ‘grids of control’ and makes use of tactics (as opposed to strategies) that are negotiated through a practiced based on walking, interactive installations, and text that aim to collate, destabilize and amplify everyday repetition and patterns.

Within an artistic discourse where the context —social, political or otherwise— is of primary concern, my practice neighbours that of artists including as Francis Alÿs, Barbara Kruger, Cathy Busby, and Jenny Holzer, who each deploy a variety of methods and tactics that disrupt social spaces and text-based rhetoric.

Detailed in a series of chapters, the works *Thread* (2013), *Walking & Writing* (2014), *Doppelgänger* (2013-14), *Stalemate* (2014), and *You Just Never Quite Know* (2015) are outlined as important exploratory steps towards the use of various tactics to create an idealized opposition, and a way to subvert control from the ‘disciplinary powers’ embedded in the patterns of everyday routine, and *Speech from the Throne* (2014) and (2015) as the cumulative works of this process and my graduate research.

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For Noble.

## Negotiating Roles

Knowledge is in a constant state of negotiation with fixed values, expressions of power, and political contestation. This negotiation is facilitated through everyday actions, words and behaviours, wherein the avenues of mobilization and exchange are under constant transformation and adaptation.

Seeking out ways to understand what these negotiations mean to the ways that the collective ‘we’ relate and build culture together is a subject that has been broached by a range of disciplines—from the arts, to science, to social and political sciences—and which results in a number of approaches and theories that can be used as platforms for further queries and expansion of such ideas.

My interests in concepts of identity and culture as an artist reflects an ongoing negotiation with my professional routine working for the Government of British Columbia, previously as Public Education Coordinator, and now Program Advisor for Multiculturalism and Anti-Racism. My professional experience is linked to a trajectory of priorities and alignments that demonstrates a shift in thinking around culture and diversity. For instance, within the Ministry of Attorney General (now Justice), there was an overarching focus placed on law and supporting victims of discrimination; alternately, within the Ministry of International Trade, cultural diversity is positioned as an asset that helps attract economic investment to the province.<sup>1</sup>

Specifically, in these roles, I support and implement strategies that affirm political discourse and disseminate cultural information. It involves implementing strategies that promote and reinforce institutional values such as diversity and inclusion, for which there is an expectation that they will filter into the everyday, either first hand through an event, education, or alternately, through behaviours of others that are shared through communities in ways that could be seen as rhizomatic.<sup>2</sup> This work takes various forms, including ministry-led educational resources used in schools,

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<sup>1</sup> Additional ministries that the Multiculturalism and Anti-Racism unit have been under include Social Development, Citizen Services, Jobs, Tourism and Immigration, and Advanced Education.

<sup>2</sup> As a philosophical concept, the rhizome, which was developed by Gilles Deleuze and Félix Guattari in *Capitalism and Schizophrenia*, provides a model from which to understand the movement of knowledge and development of culture in which such patterns and repetition are embedded: “Rather than narrativize history and culture, the rhizome presents history and culture as a map or wide array of attractions and influences with no specific origin or genesis, for a ‘rhizome’ has no beginning or end; it is always in the middle, between things, inter-being, intermezzo” (25).

engagement initiatives, public installations and events, as well as providing funding for communities and organizations to do their own multiculturalism and anti-racism projects. This type of work done within institutions such as government creates a duality of roles. On one hand, the anti-racism work that I am part of requires me to be critical of the static structures that maintain power and privilege, and on the other hand, it is done as part of an institution with authority that maintains symbols and meaning and that still holds such power.

Strategies that are designed to achieve absolute inclusiveness are an exercise in the impossible—like chasing a mirage. As such, I like to think this work is a form of ongoing maintenance and a practice of adaptation within the constant flux of variables such as economic or political motivations. The expectations associated with this type of work are best captured by art historian Grant Kester in *From Text to Action*: “The realm of political actions is always characterized by compromise and failed ideals” (42). By contextualizing questions of identity and culture through art rather than maintenance, I have gained a distance from which I can take an alternate perspective and cultivate an autonomy that allows for me to embrace a process that is wholly different than that which I take through government.

The constant negotiation between my professional work and as an artist is actualized within what scholar Michel de Certeau has termed ‘grids of control’. In *The Practice of Everyday Life*, de Certeau argues that there are ‘disciplinary powers’ embedded in the patterns of our everyday routines that steadily infuse society with their control and operate within these ‘grids of control’. By contextualizing questions of identity and culture through these ‘grids’, I have agency to examine my own professional routine with the Government of British Columbia, and to make use of repetition of symbol and meaning that maintains stasis of the institution, and following this, have become paramount in introducing questions about what role patterns and repetition have in defining a sense of self, and directed my practice. After all, we are creatures of habit, and patterns and routine remain our default.

The cumulative results of this negotiation include replacing strategies with tactics that are in opposition to the ‘grids of control’, and that can subvert power for brief moments as described by de Certeau:

*"To accept the chance offerings of the moment, and seize on the wing the possibilities that may offer themselves at any given moment. To make use of the cracks that particular conjunctions open in the surveillance of the proprietary powers. It poaches in them. It creates surprises in them. It can be where it is least expected. It is a guileful ruse"(37).*

In my thesis research, there emerged two streams of work that explored forms of opposition to the grid and the 'disciplinary powers' embedded in the patterns of everyday routine. The first stream of practice considers walking in public or within the gallery space as a form of writing and the collective potential of bodies in institutional spaces as a critical negotiation of a contingency of political and economic systems. The second stream of practice was a direct response, or counterpoint, to my professional work and experience within government that leverages the vulnerability of text as an entry point to examine the reliance of print and the stasis of the institution and its culture, and is embodied in the works *Speech from the Throne* (2014) and (2015).

These streams of practice are supported by a lineage of neighbouring practices, drawn from artists such as Francis Alÿs, Cathy Busby, and Jenny Holzer, who each deploy a variety of methods and tactics that disrupt social spaces and text-based rhetoric.

In the same ways that text is used in works by Holzer and Busby, I use it to invite further consideration of the dynamics of power by manipulating the source and complicate its original sentiment. I ultimately aim to renegotiate the power of the typographical world and the rhetoric that it maintains through the manipulation of pre-existing text and speech from various sources, and drawing inspiration from the writings of artist Barbara Kruger, I explore how categorization through words and phrases removed from their context can confuse and destabilize an established meaning and currency of the text.



## Walking the Grid

De Certeau states in *The Practice of the Everyday Life* that walking remains “a space of enunciation” (98): “The act of walking is to the urban system what the speech act is to language or statements uttered” (97). I consider my own, and other’s acts of walking to be acts of writing, like that of the Wandersmänner: “whose bodies follow the thicks and thins of an urban ‘text’ they write without being able to read it” (93). As such, feet on pavement, grass and soil, has meaning attached to it that can be disrupted by tactics that interrupt one’s walk or routine in public spaces.

Specifically, I do this by employing the tactic of *dérive*, a Situationist term for a walk based on the aim of exploring something new or unexpected in the urban environment, rather than movement that simply fulfills everyday routine. A *dérive* is determined by chance decisions and personal inclination, suggesting that ways of being in physical space (particularly in the cities) are political acts.

What is ‘written’ by walking and wandering in this manner does not subscribe to one particular person’s narrative, but rather, as described by de Certeau, “the networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other” (93). The directions of the walks that I take are unplanned. In many ways, they may closely follow the routes that I take as part of my everyday routine, I rely on the literal grids of streets, paths and neighbourhoods that I occupy in both Kelowna and Vancouver, Canada, and where the works *Thread* (2013), and *Walking & Writing* (2014) were ‘written’.

For *Thread* (2013), during the early morning hours, I randomly walked through Vancouver’s West End neighbourhood unravelling a spool of bright orange thread behind me for approximately four kilometers. The path that I chose was not predetermined, but rather was decided moment by moment, and guided by a playful desire to remain furtive and unnoticed. My path took me through streets, back alleys, and paths along the edges of Stanley Park before I looped back to the place where I started (Fig 1-2). Once I completed the loop, I followed the path in reverse, and observed some of the reactions of individuals whose routines were disrupted once they noticed the thread, as

well as evidence of an un-witnessed interaction where a one block section of the thread had been broken away and had been detoured down the street in a different direction than it was originally placed.



Fig 1: *Thread* (2014) Vancouver, B.C. Photo: Melany Nugent



Fig 2: *Thread* (2014) Vancouver, B.C. Photo: Melany Nugent

Later, I transcribed my route through a series of GPS coordinates, as follows:

*Start: lat: 49.286382, lon: -123.1449*

*Walk 0.11 km west, turn right.*

*Walk 0.6, km north, turn left.*

*Walk 0.62, km west, turn left.*

*Walk 0.13, km south, turn right.*

*Walk 0.13, km west, slight left, follow path.*

*Meander west for .29 km to lat: 49.228038, lon: -123.45689, turn left.*

*Walk 0.19 km northwest, turn left.*

*Walk 0.22 km southwest, turn left.*

*Walk 0.11 km north, turn right.*

*Walk 0.13 km east, turn left.*  
*Walk 0.27 km north, turn right.*  
*Walk 0.84 km east, turn left.*  
*Walk 0.11 km north, turn right.*  
*Walk 0.12 km east, turn right.*  
*Walk .26 km south, and stop.*  
*End: lat: 49.286382, lon: -123.1449.*

*Walking & Writing* is an ongoing project that I contribute to regularly. I wander around neighbourhoods, making observations such as the number of people walking by or notable people that I see, and record them on plain, pale yellow sticky notes and leave them for others to find (Fig 3). Sometimes, I will leave notes for imaginary people, pretend that I was waiting for someone but had to leave, and other times I record a spontaneous observation (Fig 4). Each has the date and the intersection recorded, and each have remained in place for a range of time, from less than a day to over a month. I have yet to witness the removal of a note; however, on subsequent walks I have found that some of the notes have been physically removed rather than falling off or being inadvertently displaced.

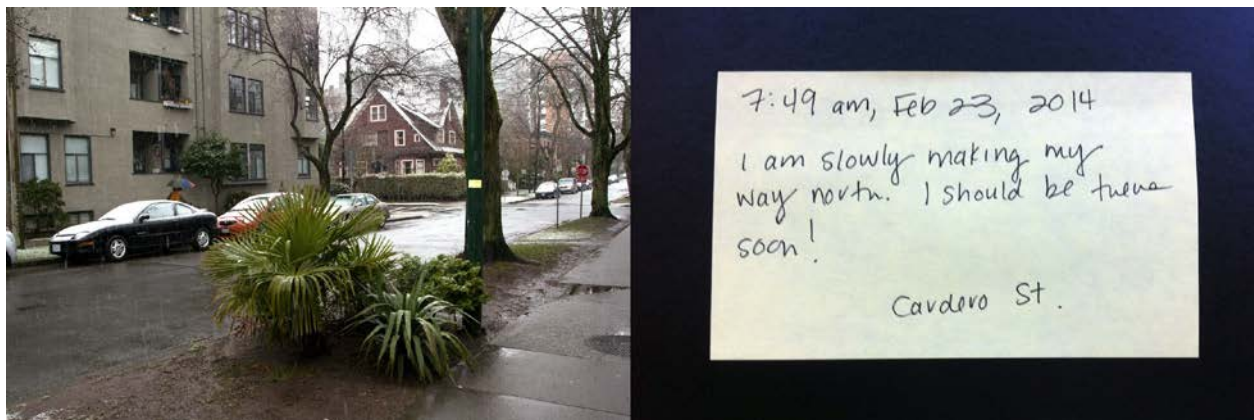


Fig 3: *Walking & Writing* (2014), Cardero Street, Vancouver, B.C. Photo: Melany Nugent.

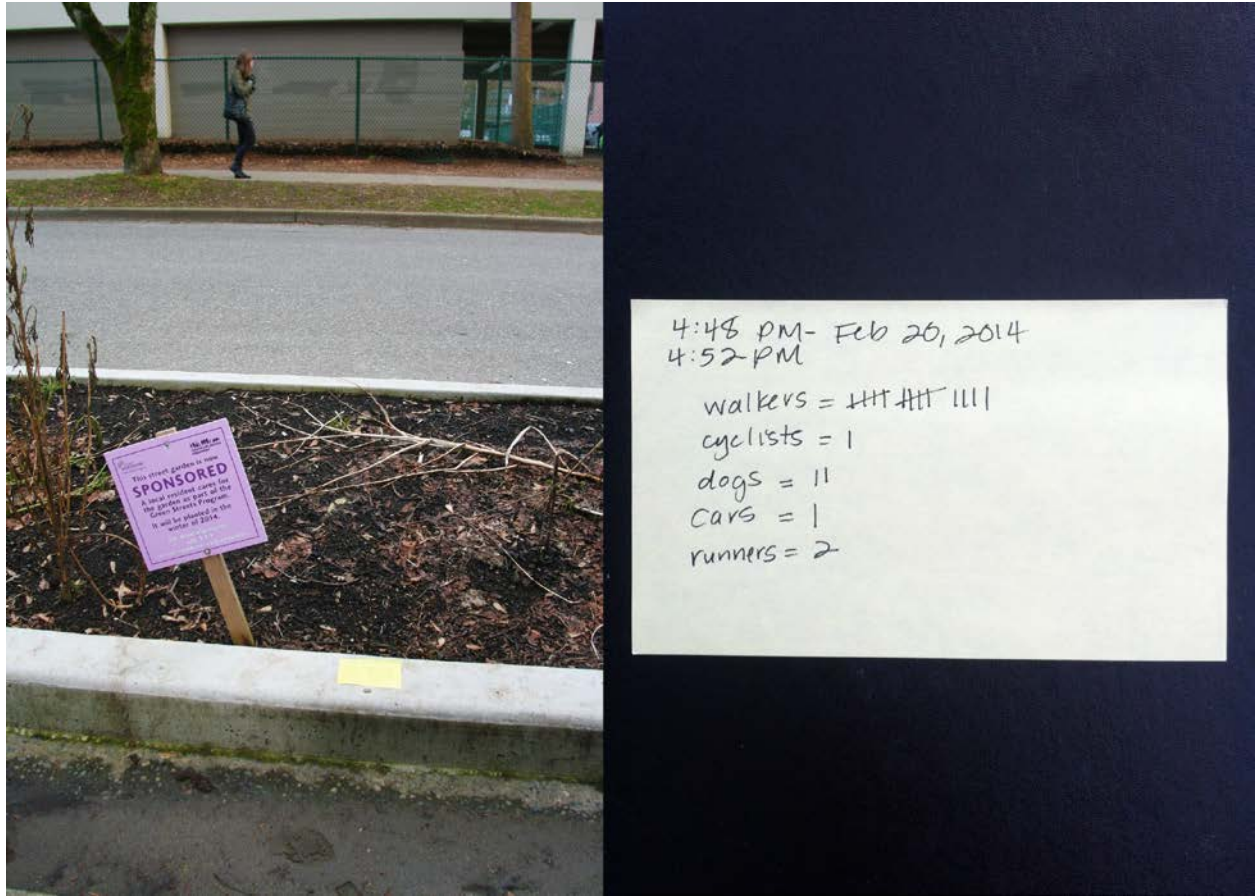


Fig 4: *Walking and Writing* (2014), Comox Street, Vancouver, B.C. Photo: Melany Nugent.

Both *Thread* and *Walking and Writing* are reminiscent of Francis Alÿs' pedestrian wanderings (paseos), which art critic Holland Cotter has characterized as “a form of performance art, and art of symbolic gesture, a kind of acted-out metaphor” (Cotter). Alÿs' works such as *Paradox of Praxis 1 (Sometimes Making Something Leads to Nothing)* (1997) and *The Loser | The Winner* (1999), are only two of many examples of his use of walking to address urban spaces as political spaces.





Fig 5: *Paradox of Praxis 1 (Sometimes Making Something Leads to Nothing)*  
Mexico City 1997. 4:59 min.

(Click image to play:  
<http://francisalys.com/sometimes-making-something-leads-to-nothing/>)

For *Paradox of Praxis 1 (Sometimes Making Something Leads to Nothing)*, Alÿs pushed a large block of ice through the street of Mexico City for nine hours —the approximate time that it took to melt (Fig 5). In a similar mode of performance, for *The Loser | The Winner*, he walked between the Stockholm Museum of Science and Industry and the Nordic Museum allowing the blue sweater he was wearing unravel behind him. After the performance, at each location, postcards were left that showed an enhanced image of the performance —Alÿs walking away from the camera, and his bright blue sweater unravelling from the left sleeve. On the back of the postcard was written:

*Here is a fairytale for you  
Which is just as good as true  
What unfolds will give you passion  
Castles on hills & also treason  
How, from his cape a fatal thread  
To her window the villains led.*

— Francis Alÿs

Through these works, Alÿs does not attempt to represent politics through language or imagery, but rather, enacts the performance and plants the seed of myth that responds to the socio-political, economic, or cultural context of the site in which he performs. For instance, *Paradox of Praxis 1* was an activity intended to pay homage to street vendors in Mexico city, and to be a reflection of political realities of the labour, as described by Chloe Johnston: “At the end of the piece there was nothing left to show for it but an anonymous puddle of water, one that would (as though belaboring the metaphor of the ephemerality of performance) itself eventually evaporate” (5).

I attempt to subtly disrupt a passerby’s structure of daily life through the chance encounter with an out of place object—in these instances, the thread or the sticky notes—that they may happen across during their daily routine and to encourage a trespass into alternate paths, and to elevate the opportunity for happenings that would otherwise be limited under the influence and structure of routine. The tactics of disruption that I have employed become a small source of curiosity. The role of the passerby is necessarily passive, and as such, maintains the potential for future affirmation as an idea, or continued narrative beyond the encounter.

Compared to Alÿs’ paseos, which he performs, remaining present to audiences to witness his walks, and for resulting documentation, I try to be as furtive as possible both with the documentation as I am when I place the string or leave a note. This is not a performance, as artist and philosopher Adrian Piper states of such tactics, it is an effort to “avoid the production of an audience-versus-performer separation” (Doherty 17), as my actions mimic and exaggerate those of the commuters, tourists or the like going about their daily routine and who take their opportunities to capture various moments as they see fit. Many people don’t notice me, and those who do, glance, but don’t seem to care.

And yet, the question that remains is how to chart or map the circulation of chance or happenings that take place as a result of the tactics employed? Beyond a reminiscence of the objects used in the works, they are dependent on the rhetoric of narrative that comes out of disruption of the passerby, which is singularly their own, and not credited to witnessing of a performance, or of an act by a stranger.

## The Self: Inventing and Encountering a Narrative

Similarly to walking, during the act of running one continues to enact and contribute to the urban text of de Certeau's Wandersmänner, remaining responsible for collating and representing their own experience. Running is a habit that is part of my regular routine, and that I take advantage of to wander and explore freely. Often, I do not have a planned route, but an intended direction and general area and distance, and running becomes an activity from which an art experience can emerge from.

Once while out for a run in Kelowna, I had a chance interaction that presented a scenario that elevated the concept of the Wandersmänner that was a catalyst to consider the situation in itself as an art experience or something that an art experience could emerge from: I was out for a run in a neighbourhood in Kelowna that was empty with the exception of one other person who was running towards me. As we approached each other, we simultaneously realized that we were dressed identically —the same blue BMO Marathon T-shirt, grey Lululemon running pants and Adidas Adizero Boston II runners in fluorescent yellow with blue detail and black Adidas stripes. This moment passed with a quick acknowledging smile to each other and nothing else.

This event, which was seemingly small and insignificant, provided a platform for the development of a series of five discursive works or chapters that respond to this coincidental intersection, and the amplification of daily patterns that occur under the guise of chance. The chapters represent a counterpoint to works such as *Thread* or *Sticky Notes*, in that rather than creating instances, they are in response to a situation and act to fulfill the potential for the creation of myth regarding my sense of autonomy and self, and what choices were in fact my own, as opposed to being a product of the grid. For instance, why specifically was I in that neighbourhood, in the habit of running, or choosing that particular outfit that day?

The first chapter consists of a text that I developed shortly after the event occurred.<sup>3</sup> My original motivation for the writing was to develop an advertisement, such as a missed connection that I posted publicly on Craigslist in an attempt to reach out to my doppelgänger. Through the writing, I expanded the scenario to a playful, fictional event, in which my doppelgänger and I become trapped in a continuous relational loop in attempts to simultaneously side step the other.

From Chapter 1:

*...At first, we were awkward and apologetic in our unsuccessful attempts to step around each other, but it did not take long for us to fall into our accepted pattern of comfortable, anticipated steps.*

*Left. Right. Left. Right.*

*Our corrective loop continued like this for hours.*

*When people walked passed us, they would pretend not to see us. Cars would need to drive around us, but no one seemed to notice or to care.*

*Hours turned into days, which turned into weeks.*

*It didn't take long before the birds and animals were used to our presence. Families of deer would regularly come and lick the salt off of our skin, which was nice because it kept us clean...*

Chloe Johnston states in *Wandering Through Time: Francis Alÿs' Paseos and the Circulation of Performance*: “By choosing an everyday activity, Alÿs makes the story accessible; by using an unusual object, he makes it noteworthy” (5). Similarly, through each of the chapters, I am also employing everyday activities, objects, and an unusual event. I have married devices familiar to the broad questions and context of self by relying on tropes established and associated with existential context of self, including mirrors, loops and patterns in combination with each other with the material blue shirt, grey pants and shoes.

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<sup>3</sup> See Appendix A





Fig 6: *Doppelgänger* (2013-2014) Chapter 4.



Fig 7: *Doppelgänger* (2013-2014) Chapter 5.

The remainder of the chapters make use of photo and video, and continue to use repetition and multiples (Fig 5-6). The supposed normal scenes represented in each chapter include fractured glitches and messy abnormalities, misalignment of the reflections in the mirrors, or the repetition of materials and clothing. In each, these tactics work to hollow out and dilute the need for my presence as I become less imperative to the narrative.

## Feeding the Machine

The phrase ‘feeding the machine’ is one that I often hear as a rationale for the work that I do within government, and it is also a process that I am regularly engaged in; the routine of moving information up and down a system whereby governance, authority, and policy are weighed, considered and recorded, at which point it becomes the fuel for the machine.

In *The Alphabet and the Algorithm*, architectural historian Mario Carpo writes that “the typographical man is so integral to the modern state that the modern state, even after adopting electronic technologies, is forced to perpetuate a mimesis of the typographical world” (10). The ‘typographical world’ relies on repetition to provide meaning which comes not only through the text, but also the repetitive process and reliance of printing onto paper—maintenance of the form as a symbol of the institution. Carpo’s ‘typographical man’ is familiar to me as an embodiment of the process of ‘feeding the machine’, as it is at the point at which (figuratively) pen is put to paper, that speech becomes text, ideas are formalized as deliverable actions and processes. The typographical man regulates that which goes in and that which is spit out of the other end, he greases the wheels and maintains the mechanics.

Each February, the Province of British Columbia officially opens a new session of Parliament with The Speech from the Throne. This speech functions to outline the decisions of government and speaks to the social, political, and economic actions that will be taken over the year, but it is also the annual apex for the ‘typographical man’ as the language and rhetoric from each Provincial ministry is copied and reiterated throughout the year is filtered, and that which is most perpetuated remains to be included into the speech.

Each word is carefully considered and collated in the creation of this document, which goes through the following process: First, it is spoken in the house (it is a speech, after all), then its written form is made available online, it is then embedded into the government’s archive, and finally, it is published into a printed document, stylized by including the official Provincial Crest, Georgia font (elegant but legible), with ample page real estate dedicated to the margins. The aesthetic of this final document is reinforcing acculturation and existing Commonwealth identity.

It is this written and stylised form that I have employed for the past two consecutive years —2014 and 2015— in works of the same name. For *The Speech from the Throne* (2014)<sup>4</sup> and (2015)<sup>5</sup> I have translated the text from the documents into paragraphs of repetitive words and patterns in language. The process that I have adopted includes the identification of similar words or phrases within the document, collecting them in would-be paragraphs, and returning it visually to its original government aesthetic —a numbered document, printed on 8.5 x 11 sheets of paper, complete with the appropriate Crest, font, and margins. Each word from the original text is used, and there is never a loss or an addition in text. When I print the document, I do so from a government printer, on government paper —the thick, brown, official paper that is reserved for proclamations and such (Fig 8). By using a government printer, I am paying homage to both an institution that maintains reliance on print, and the existence of a paper copy as an authenticating quality of the speech, rather than method of transmission; and to the typographical man, by feeding back into the machine that which came out of the machine.

Artist Barbara Kruger states in her 1994 collection of essays *Remote Control* that “we seem intent of labeling and ordering. It’s how we get on with our lives, how we proceed. It’s all in a day’s work: from the maintenance of homes and offices to the supposedly loftier pursuits of arranging history and conducting diplomacy, easing us into understanding but also showing us what to know and how to know it” (2).

In both iterations of *Speech from the Throne*, the filtering and reordering of the original priorities and important moments in history outlined in the documents are re-categorized to challenge what we know based on how the information is presented. By taking license with the arrangement of the words and phrases into paragraphs and sections, I am altering the potential for understanding what information is presented in the original Speech from the Throne and *how* to know it. Once I have the patterns and repetitions of language loosely collated and grouped, I make associations between various groupings based on what is readily available in the document. For instance, although ‘infrastructure’ and ‘transportation’ are not explicitly linked in the original document, all instances of those words appear together in one of *Speech from the Throne* (2014) because they are linked by the

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<sup>4</sup> See Appendix B

<sup>5</sup> See Appendix C

phrases ‘the biggest ever improvement in transportation infrastructure’ and ‘road infrastructure’, as demonstrated in the following passage:

***They are travelling, commuting, getting their goods to market***

*Those about to enter the workforce, the hard work is paying off. Those already in the workforce, the hardworking men and women, women, for youth and older workers, those who have never been in the workforce – but because it is hard, continue to work, working collaboratively, work together, full participants and beneficiaries.*

*Across the Pacific, Asia, in Asian countries, the People’s Republic of China, China, the China RMB market, on the horizon, that are coming, will lay out an overall framework.*

*Having the physical infrastructure, Infrastructure, infrastructure may command the most attention, the biggest ever improvement in transportation infrastructure.*

*Re-engineering, our road infrastructure, driven by, transportation plan, look forward to enhancements, our bridges, ports and airports. Major expansions, and expanding, with major hubs.*

*We have shown the world, continues to rank among the highest in the world.*

I attempt to maintain a process that is guided by repetition and established links in the language, but in an effort to re-inject a speech-like cadence and tone of the document, I attribute editorial license with the arrangement of the words and phrases to the agency that I have as an artist rather than my role as a public servant. Following the tactics of furtiveness first explored in *Thread* and *Walking & Writing*, I become covert and unassuming, and invoke de Certeau’s tactic of ‘la perruque’, a diversionary practice of using an employer’s resources for activities that are “free, creative, and precisely not directed toward profit” (25). In *Performance: Media and technology*, Philip Auslander describes the act of ‘la perruque’ as an interruption of normal space and time within the grid:

*“The minor practice of ripping off (de Certeau’s) la perruque may be the inevitable and perpetual encroachment of symbolic exchange and meaning onto the dominant, hegemonic territory of sign-exchange and signification. Time and space are crucially coordinated in the bureaucratized world of cellular grids, and*

*bodies become social embodiments of, and the temporary anchors for, the social grids by locating themselves appropriately in space and time - by staying in their space over time." The rip off appropriates the space of another for a time; it is the operation of the symbolic exchange system in codified, shifting circuits of time value (93)."*

As such, I am enacting a social exchange, and creating an invisible, insulating boundary between myself and my everyday work routine. I sit at my desk and concentrate on the screens in front of me, although the document looks like it belongs while I arrange the text, print it, or make revisions, it is an imitation (Fig 9).

Finally, the work was exhibited as a framed document 10 pages across that is accompanied by the Provincial Crest of British Columbia placed in the centre with printed copies available for people to take (Fig 10).



Fig 8: *The Speech from the Throne* (2014-15). Photo: Scott Massey



Fig 9: *Throne Speech/La Perruque*. Photo: Melany Nugent

From *Speech from the Throne* (2014):

*When our resource industries thrives, our resource industries, our resource industries, natural resources, surging natural resource industries, the mining and agriculture industries, In natural resource development, expanded heavy oil pipeline, forestry and mining, lumber exports to China. Natural gas is the world's cleanest non-renewable fuel, third largest industry, LNG is, LNG, LNG, LNG, LNG, of LNG, LNG demand, we are unwilling to postpone, the Industry Training Authority, to create a corresponding demand for, LNG industry, with LNG investors and projects, has established, establishing the LNG.*

*Rely on coal, opening of, two new mines, another six mines, the first metals mine, approved for another six. This has created more, nine more, supply for more, employ more, more than, that is more, can and will do more.*

From *Speech from the Throne* (2015):

*For the mining and energy sector, B.C.'s mining and energy sectors. Working in diverse sectors, across the eight sectors, across eight key sectors of our diverse economy, and green economy sectors, in fields as diverse as biofuels, as diverse as mining. For major mines, five new mines have opened, to the mining division, and seven major expansions of existing mines, we expect the Red Chris mine to open, a global mining hub.*

*As the economy grows, at a time when the US economy, and the Green Economy, grow our economy, GROWING THE ECONOMY, and grow the economy, a growing economy, to grow a diverse economy, to strengthen our diverse economy, we need to grow our diverse economy, that we have a diverse economy. Our economy has grown.*

Documents such as the original Speech from the Throne derive from an English colonial tradition and reliance on text and books, and as expressed by post-colonial theorist Homi Bhabha in *The Location of Culture*, their “presence [is] wondrous to the extent to which it is repeated, translated, misread, displaced... [it is] an insignia of colonial authority and signifier of colonial desire and discipline” (146). And yet, text is acknowledged as a fertile site to challenge power, as described by post-structuralist philosopher Jean-François Lyotard: “language and linguistic communication can only ever be a field of battle, populated by “opponents” engaged in a series of strategic “moves” and “countermoves” intended to advance their position relative to the “balance of power” (48).

Applying Lyotard’s analogy, the Speech from the Throne, as written by the institution is the initial move, and the rearrangement of the text is a counter-move that reframes the document as a forum for a different type of political discourse; the focal point is no longer about the specific issues outlined in the speech, but about the institution as a whole, and the capacity to create slippage and displacement of the symbols that support it through categorization.

*Speech from the Throne* also follows the trajectory of artists such as Jenny Holzer and Cathy Busby, who have previously used found government text to confront power through their works *EndGame* (2012) and *We Are Sorry* (2009-2013). Holzer’s *EndGame* (2012) consists of a series of paintings that use heavily redacted (censored) US Government documents generated during both the wars in Iraq and Afghanistan as found text. The blank, black spaces of the redaction process are colourfully painted by Holzer in an act intended to “exploit power via absence rather than presence” (57), and

in an effort to question the trust that is placed in elected leaders and the political system that they embody and sustain.

Alternately, Busby's *We Are Sorry*, which is composed of excerpts from both the apologies for historical wrongs to the Aboriginal Peoples of Canada for the Canadian Indian Residential School System and Australia for The Stolen Generations, was created with the intent to encourage dialogue between Aboriginal and non-Aboriginal citizens in each country. The source text was edited down from its original form by Busby, reproduced and displayed in a large format intended to provide "a renewed and sustained presence while suggesting a space of contemplation" (Busby). Also, this work operates within a Canadian political context and provides commentary on political power dynamics that are a legacy of colonial institutions.

Similar to these works by Holzer and Busby, *Speech from the Throne* also leverages formalized public texts and blank spaces to amplify what is said and what is not said, and offers a nod to power via absence rather than presence. However, when compared to the works of these artists, it does not directly critique specific political acts, or point towards feelings of contemplation, trust or encouragement that can often surround and motivate art that grows from political discourse, but leaves room for individuals to take from, or respond to selections of text that reflect political sentiments that they may find particularly provocative. In this regard, the broadness in content of *Speech from the Throne*—the everyday economic, social and environmental concerns and achievements— could be considered benign in comparison.

In tandem, the repetition of both versions of *Speech from the Throne* operate as relational checkpoints at the beginning and end of a year in time, offering a direct comparison between the socio-political values and goals, as demonstrated by the excerpts above. The text and phrases that are prioritized in the current ideology are repeated more, as such, the year that is encompassed between the two documents is telling of the changes and priorities. For instance, in the 2014 iteration, 'LNG' (Liquid Natural Gas) was prominent, but less prominent in 2015, and more language around the promotion of small business and diversification of the economy has been included. In addition, in the 2015 speech, the mention of 'First Nations' occurred almost exclusively in tandem with the word 'partnership'. In 2014, mention of First Nations was limited and aligned to language of social support initiatives. Such changes in language could provide a quantitative measure or proof that *'your*

*government is working. British Columbians are working*’, but it is not supported by any reason or defence. The intent of the original speech as outlined is overwhelmed with verbose redundancy, which acts to amplify the rhetoric of the original to a level of absurdity.<sup>6</sup>

The elevation in absurdity of the text brings with it a level of humour that that further distinguishes it from the heavy tone of many political text works, including *EndGame* and *We Are Sorry*, respectively of Holzer and Busby. And yet, the work strongly lends itself to political discourse and various issues of concern such as the economy, the environment and social justice that should not be taken lightly. As such, I question to what end this work will make a difference regarding these issues, if at all?



Fig 10: *The Speech from the Throne* 2015, Charles H. Scott Gallery, Vancouver. Photo: Scott Massey

And yet, the possibilities that were introduced as a result of this work were twofold: First, I was able

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<sup>6</sup> Aristotle’s definition of absurdity is realized when a number of conditions of speech are met, including: one being unable to match their speech with reason; one being able to defend themselves through speech and reason; or if the speech sounds too poetic.



to develop personal agency not available within the institution by using tactic of ‘la perruque’ and through the choices that I made in the collating of words and phrases together. It was created in response to the grid of power that I have been most personally involved in, and is a way to create a disruption of my own routine and perspective of the work that I do on a day-to-day basis. Secondly, it works to simultaneously galvanize resistance or inspire promotion for the sentiments being expressed, and by extension, the work being undertaken by the institution. Collating the language provides a function of, and makes the intent—which is often embedded in political jargon—transparent and accessible, and increases the potential for interest and participation in the democratic system which is often seen as opaque and intimidating.

## Things and words/People and words through presence and words

In his 1944 book of poems, William Carlos Williams referred to the poem as “a small (or large) machine made of words” (54). Williams writes of the need for efficiency in language, the specific purpose that is required of each word, and how together words fit like gears to build components such as composition and cadence that function to add dimension to plain language and text. To make such a machine, one can design it to use any number of working parts, each of which —alone or in tandem— can begin a process of linguistic play that fragments words and opens them up to new meanings.

I have created my own machine in the tradition of concrete poetry in that it relies on elements other than its text, and requires that it be completed or activated by the reader. It has been installed twice—in July, 2014, and in March, 2015— and in each iteration, made use of a collection of words organized into four paragraphs of black League Gothic text projected on a large, white gallery wall. The words and phrases were found in various sources, including pronouncements from others, or political and academic jargon, and lines first used in popular political works in an effort to force the intersection of all and interchange and connect meanings between them. The words remain static, but are triggered into a state of instability by the collective movements of individuals captured by sensors within the projection’s space, thus forcing the passive observer(s) to become participant(s) in determining what combinations of the below text can be seen:

*Construction / Production / Reproduction*  
*moral pollution / effective progressive politics*  
*neutral / boundaries*  
*borders / defence*  
*heat / crack*  
*develop / perfect*  
*practice / makes / perfect.*

*Exchange / Rearrange / Maintain*  
*migration / be a tourist*  
*migration patterns / mark the world / mark the word*  
*making place / taking space*  
*origin / unity*  
*simple / pure / (any adjective).*

*Elusive / Peripheral vision / Recognition*  
*collective / counter*  
*judgement of strangers / one size fits all.*

*Maintenance / Magic*  
*erosion / power*  
*assemble / disassemble / reassemble*  
*reinforced plastics / concrete vision*  
*balance / flinch / fracture*  
*the future will always have / us in it*  
*if you want it.*

Only one word of a line that is separated by a forward slash (/) is visible at once; alternately, lines of text may be revealed when triggered by more people in the space, as compounded, simultaneous movements of individuals can trigger the entire line of text to appear. For instance:

*the future will always have*

*the future will always have us in it*

*the future will always have us in it*  
*if*

*the future will always have us in it*  
*if you*

*the future will always have us in it*  
*if you want*

*the future will always have us in it*  
*if you want it.*

Alone, each word or phrase has a relatively benign meaning and associations, but in tandem with its binary pair, the object of the language —intentions, motives, and responses to a contingency of political and economic systems— becomes evident and is confronted with a specific association that is evoked through its pairing. This also echoes Kruger’s sentiments on categorization: “If we experience life only through the filters of rigid categorization, and binary opposition, things will definitely be business as usual” (5). However, the specific pairing of binaries that I have chosen for the work —for instance, the pairing of *borders* with *defence* or *moral pollution* with *effective progressive politics*— confuses the ‘business as usual’, clean and uncomplicated approach to the more complex ways that ‘we’ define self in relation to others, either in terms of spaces that we occupy or processes and the political discourse and rhetoric that reinforce relationships with others.

The associations of words and phrases are again confronted in the same manner through their arrangement into paragraphs and varying cultural channels of place —locality, belonging, visiting, staying, being present, and going. As part of a larger collection of language, there is instability and dimension to words and phrases that are again skewed, confused and fragmented by the countless number of permutations and combinations that may occur. The language of shared space, relationships and the governance of such operates in tandem with the interactivity, and provides a background or stage for social exchange enacted by the participants.

This work does not ever reach a ‘finished’ state, but rather, is active during periods of installation, in which, through, the contributions or interferences of others, the meanings and relationships with the words is reinvented in accordance to the moment.

The text is visually referential of concrete poetry, which is pattern or shape poetry that depends on the visual arrangement of the words to convey the intended effect and meaning. Collectively, the textual and interactive components that I attempt to create are useful in the same way that Edwin Morgan describes works of concrete poetry: “The chance juxtaposition ... seems at once to be interesting and on the verge of meaningful” (E.M.). In many ways, this work does the opposite of *Speech from the Throne*; it confuses the rhetoric of the text, and attempts to create multiple degrees of meaning.

The first time that this work was installed in July 2014, it was in the Concourse Gallery at Emily Carr and it was called *Manifest/Manifesto*—a name that spoke to the origins of the original concept for the work and the textual elements. The projection was approximately ten feet wide and six feet tall, and was placed strategically so that the regular flow of those walking would be forced into participation (Fig 11). There was a single sensor—a camera—installed to take in a bird’s eye view directly in front of the projection space and sets the boundaries within which participation would be captured to be processed.



Fig 11: *Manifest/Manifesto* (2014). Concourse Gallery, Emily Carr University, Vancouver. Photo: Trevor Van den Eijnden.



Fig 12: *Manifest/Manifesto* (2014). Concourse Gallery, Emily Carr University, Vancouver. Photo: Trevor Van den Eijnden.

The typographical man has no control here. There is constant flux and evolution to decentralize the jargon and nothing is static. Using a single camera meant that movements captured were not seen as individual actions, but rather, provided a general reading of the space; the text was triggered when a specific threshold that was set differently for each line of text was reached (Fig 12). This process ensured that the individual movements could not be selective, but rather that there was a collective contribution and responsibility for what text was being displayed. Although there was understanding from the participants that their movements were influencing the text it was not possible to replicate or stabilize it in any way, which elicited varied feelings of frustration, or lack of control for participants.

Theoretically, the greater the number of people that are expected to be encompassed by a statement, the more difficult it may be to satisfy, or to speak to the preferences of all. Language and text becomes generalized or it breaks. By processing the movements in this way the text shown represents a generalization of the movements in the space, and lends itself to be an analogy for the

structures of government or like institutions that often respond to the various needs of many with a singular blanket approach of policy. The power of words is diluted to satisfy the masses.

The second iteration of this work was installed in the Member's Space at the Alternator Gallery in Kelowna, British Columbia, in March 2015 under the name *Stalemate*. In this installation, multiple photo resistors distributed throughout the space captured changes in light from the shadows cast by participants moving through the space. Whereas the camera used in the first iteration allowed for a more general capture of movement, the use of multiple sensors allowed for the participants to have substantially more control over what text was displayed based on their movements. Also, the complete text was printed in full on cardstock and made available as a reference point for collaborators to place their movements in relation to the projected text. The participants had control, could be strategic and make movements with intention; the successive flinches of binary text and adaptation to the participation became less random and the punctuation (/) enacted.

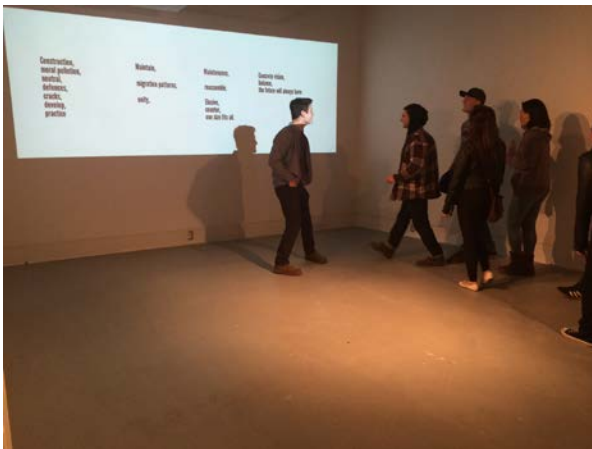


Fig 13: *Stalemate* (2015). Installed in the Alternator Gallery, Kelowna, B.C. Participants working together to trigger text. Photo: Melany Nugent.



Fig 14: *Stalemate* (2015). Installed in the Alternator Gallery, Kelowna, B.C. Participants using printed text to navigate projection. Photo: Melany Nugent.

Individual participants would test the technology and specifically try and trigger a word to appear and to maintain it, map out the language, and reconcile what was projected to what text was printed on the card.<sup>7</sup> Collectively, the sensors and the printed materials motivated the participants to play with the text and enacted patterns and organization.

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<sup>7</sup>See Appendix D

Additional observations were that those who were alone were more exploratory than when surrounded by others in the space, but when confronted by the presence of others, they would often temper, or make accommodations with their movements. When a crowd of participants were in the space, social order was defaulted to, and dictated the movements (Fig 13 -14). For instance, by taking turns as participants or observers, groups or waves of people would work together to test limits and accuracy, and simultaneously be witness to the tests.<sup>8</sup>

In both iterations of the work, the projection remained the same, with minor adjustments to the size of the projection and the organization of the paragraphs of text as per what the spaces would allow. The projection mimics the approximate dimensions of the common billboard, simultaneously reinforcing the materiality of language and commodification of communication and type that occurs when it is taken out of the horizontal —the bookish and literary— and placed into the vertical, to become part of the language of economics and of advertising. The monumental characteristics of language of this work are again referential of Busby's *We Are Sorry* (2019-2013) (Fig 15) making use of a larger scale of text, and therein also aligned to Holzer and her text-based works *Projections* (1996-2011) and *Truisms* (1977-84). Both works comprise of bold, all caps text made accessible in public space. They work to leverage the broadcast value of language to commemorate while simultaneously critiquing its ability to control and contain.

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<sup>8</sup> See Appendix E



Fig 15: Cathy Busby, *We are Sorry* (2010) Winnipeg Art Gallery, 2010. Photo: Ernest Mayer

In equal parts to the text and projection of *Stalemate* is the technology that facilitates participation. In this regard, *Stalemate* follows the trajectory of interactive artist Rafael Lozano-Hemmer, who frequently depends on his work being activated by people in a space by channeling their movements or pulse in various combinations with technology, sensors, and architecture. For instance, in works such as *People on People* (2010), Lozano-Hemmer relies on technology to create relationships between people in the same space, but across time, and is described as follows:

*“As people walk around the room they see inside their shadow the live and recorded image of other visitors, while their own image is recorded for live or delayed playback inside the shadow of someone else. The piece includes high resolution surveillance cameras with face recognition and 3D tracking, turning the exhibition room into one of the world’s most advanced scanners”* (R.L.H).

As is often the habit with interactive works, individuals that interacted with the *Stalemate* enacted elements of play through their movement and engagement with strangers, as well as an eagerness to test the technical limits of the work. However, my intent with *Stalemate* was not to forefront technology, but rather to stimulate alternative movements and patterns of individuals in the gallery space. In this respect, the printed cards used in *Stalemate* provided a counterpoint to the technology



that helped to maintain the focus and interest of participants on the projected text rather than the technology.

And yet, the cards led me to question the reliance that was had on them to navigate the space and as a tactic to confuse or break the language or to challenge the normal patterns of routine. For instance, in tandem with the projection reinforced its own structure to adhere to, the cards set out the guidelines or rules for the structure, and the projection provided confirmation to the collaborator that their movements were incorporated. There is no exchange of ideas, but a conversation that is made up of an initial gesture and the response of the machine.

*You Just Never Quite Know*, which was installed in the Charles H. Scott Gallery, Vancouver in July 2015, was conceptualized as a way to continue the trajectory that I had already outlined with repetition and interactivity with *Stalemate*, but to remove tactics or visual cues that may reinforce a structure and guide an individual's expected movements and patterns through the space (Fig 16). It consists of a large pillar that was built in, and camouflaged as an existing part of the gallery space. Embedded in the pillar was photo sensors and speakers and individuals moving within proximity of the pillar would trigger the words (in no particular order) "you, just, never, quite, know" to be recited. The unnatural repetition of the female voice enticed people to take a second look or to spend time exploring what was moments before an innocuous and unassuming object, often leading to moments of play and exploration that was similar to the movements and curiosities as those witnessed and documented with *Stalemate*.



Fig 16: *You Just Never Quite Know* (2015). Charles H. Scott Gallery, Vancouver. Photo: Scott Massey

This work is a translation of Emmett Williams' 1957 poem "A Four Directional Song of Doubt for Five Voices" and was guided by Hanna B. Higgin's following description of the work:

*There are five gridded cards, each representing one word of the statement "you just never quite know". The cards are distributed to and read by five performers whose meter is regulated by dots placed within the gridded "score" and a metronome.*

*It is theoretically possible that the grammatical sequence "you just never quite know" will assemble itself during the performance, but instead the words assemble themselves in a sequence of "you knows" "quite justs" and "never nevers" that demonstrate how indeed, we just never do quite know, do we? (197).*

*You Just Never Quite Know* privileged the tactics of play through interactivity by downplaying visual cues that would be normal of a work in a gallery space, through the ambiguity regarding the intent of the work that the audience is confronted with, and the title, *You Just Never Quite Know*. In attempts to make sense of the work, some would playfully move or dance around it, while others would quickly disregard expected rules of not touching work in a gallery space by touching or place their ears against it to listen. Alternately, for some, the lack of clear intent or never being able to resolve the statement created frustration, and confirms that the work does not seem to have a productive role except for being an artifice of play and to disrupt the normal behaviour expected in the gallery space.

However, the most common response to *You Just Never Quite Know* was to renew interest in *Speech from the Throne*. The tactic of repetition used in both works and their proximity to each other within the gallery space worked to invent a connection between them that helped to reinforce counterpoints of gravitas and humor or absurdity in each. As such, although the works were intended as distinct, interactions that individuals had with *You Just Never Quite Know* were often accompanied by interactions with *Speech from the Throne*. On several occasions, I was able to witness or document visitors to the gallery, and I found that people who had given a passing glance at the *Speech from the Throne*, walk past the pillar and trigger a series of words, which acted as a prompt to return to the speech<sup>9</sup>. Witnessing this many times made me think that as an object, the pillar had its own gravity that adapted the intended pattern of movement through the space to propel people back to revisit *Speech from the Throne*.

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<sup>9</sup> See Appendix F

## Call and Response

Through the process of negotiation, the assumptions that I upheld about the institution of translated government became uncertain, as I was challenged to expand thinking from ways of producing culture or information that moves between the two institutions to become about the value or meaning of the negotiation taking place. Following this, what we know, (or think we know) and why. For instance, I previously regarded text and language as a nominal consideration of my professional day-to-day, but that I now recognize that it is vulnerable; it is an entry point to the underlying the static structure of the institution, and one in which the dominant structure of government is reliant.

The various tactics of transgression that I have employed has prompted questions regarding the dependency of dominant structures of government on text. Artistic acts explored through this program primarily through the use of text provided me with a sense of agency as a counterpoint to the institution and provides a means to channel and address such questions of autonomy from it.

The conflict being assumed is between the everyday patterns instituted and maintained by the dominant structures, and the individual agency and autonomy that one has to inform it themselves seemingly revolves around text. And yet, beyond the potential for change, or leading to broader capacity to challenge assumptions, what practical change could these works enact?

The most prominent possibility for practical change comes from *Speech from the Throne* via awareness of the digression of language from the issues being addressed, or for increased accountability for what information is relayed to the public and how. In regards to iterations of *Speech from the Throne* in relation to each other over time, the change that occurs from year to year through government is demonstrated through the quantity of repetition made apparent by bringing it into an artistic discourse. In this respect, the work may have broader, systemic influence and provide a larger visualization or sorts, to progress made, or alternately, failures.

Just as text is vulnerable and an entry point to stasis of the institution, the patterns and routines of the everyday can be where vulnerabilities to the grid exist; memories and cumulative layers of

association with space become part of the grid. The change brought about that may be subtle, more poetic, rather than a complete divergence from routine, fractures and gaps, spaces and pockets can be found and made my own. The future potential of my practice exists in these created fractures, spaces and pockets, and the capacity to affirm their limits and boundaries opposed to that which is bound by government.

Further, I also see a potential in exploring performance in my practice in ways that would build off of my existing work. For example, whereas *Speech from the Throne* first existed as a speech, it has yet to be returned to this form, and I can envision a number of opportunities to explore this aspect of that series. The proposed method of performing *Speech from the Throne* done by me or others, is new, and would provide alternate entry points through which to understand and interrogate the stasis of the government institution and its culture. The methods and tactics that I hope to pursue will inevitably continue to make use of text and much of my practice will continue to be centred on printed matter. In particular, I plan to continue to develop annual *Speech from the Throne* iterations and exploring what potential lies in alternate government texts that represent different times, different places —both within Canada and abroad— and those that are attached to specific agendas and ideals.

The intersection and relationship of my government experience with my artistic practice is uncommon, and as such, carries with it privilege that transfers from one institution to the other. For instance, in my government role, my work as an artist provides alternative perspectives and a lens to approaching various initiatives and bureaucracies-at-large. Alternately, my work with government has provided subject matter for my artistic research and practice that was paramount to my Masters experience and continues to be an exciting avenue for further inquiry and new artworks. However, I am also interested applying the experience that I have gained working with government to new work created at a distance from that position and by removing myself from the process and work environment. While doing so will certainly limit the intimacy I have from the subject matter and the potential for making work embedded in the government, the distance gained also opens up the possibility for new forms of inquiry that can best build upon my thesis work, the neighbouring practices that have come to inform my practice, and a research process that continues to interweave and intersect with my everyday life.

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## Appendix A: *Doppelgänger*, Chapter 1

Early September, Labour Day long weekend. Possibly the Sunday, mid-morning.

I was walking on Knox Mountain (Magic Estates) and we passed each other at the intersection of Magic Drive and Camelot Crescent, in the middle of the street, in front of the large house with the rock garden and the yappy dogs.

The street was empty of any other people or cars, so I noticed you immediately when you came into view walking towards me, likely from off of the same trails that I was on my way towards for a run.

From a distance, I recognized of your bright blue t-shirt with white lettering as that which was given to participants of the previous spring's Vancouver BMO half-marathon, as it was a shirt that I also received for participation, and it was the shirt that I was also wearing.

In Vancouver it is not uncommon to pass other people running as I do through the streets of the West End or in Stanley Park wearing this identical BMO shirt. Usually when this happens, I will share a mutual nod of recognition and accomplishment with the other runner. However, here in Kelowna it was less expected, and I found this to be a nice little coincidence that made me smile.

By the time that we were within 30 feet of each other, I realized that in addition to our matching shirts, we were also both wearing in the same grey Lululemon crop pants and Adidas Adizero Boston II runners in fluorescent yellow with blue detail and black Adidas stripes.

With each step I took towards you, I tried to think of something to say that would be appropriate in this situation - perhaps I should say something like 'nice shoes' as I passed you to commemorate this synchronous glitch in the system, but that would mean drawing attention to the miscalculation. I decided that the safer thing to do would be to just pretend that I did not notice you at all and to keep walking.

Within 10 feet, I noticed that you were also wearing the same grey headband as I was - also from Lululemon.

Within five feet it was clear that in addition to our analogous running gear, that our steps and movements were mirrored precisely. I hesitated (as you did) as I stepped closer to you, and we stopped facing each other briefly before I stepped to the right as to not walk into you, and you simultaneously stepped to your left to avoid me. This happened again as we each try to correct ourselves a second time - my right, your left - and again - my left, your right.

At first, we were awkward and apologetic in our unsuccessful attempts to step around each other, but it did not take long for us to fall into our accepted pattern of a comfortable, anticipated steps.

Left. Right. Left. Right.

Our corrective loop continued like this for hours.

When people walked passed us, they would pretend not to see us. Cars would need to drive around us, but no one seemed to notice or to care.

Hours turned into days, which turned into weeks.

It didn't take long before the birds and animals were used to our presence. Families of deer would regularly come and lick the salt off of our skin, which was nice because it kept us clean.

The weeks turned into months, which turned into seasons. I became familiar with the nuances of your body language, and learned from that you were comforted by the sounds of snow being shoveled in the winter and lawns being mowed in the summer. I think that I almost saw you crack a smile at the sound of a leaf blower one day.

The months and seasons turned into years. One day, I decided to try and count each time you blinked before losing count and made it to somewhere in the high ninety millions.

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## Appendix A: *Doppelgänger*, Chapter 1

Early September, Labour Day long weekend. Possibly the Sunday, mid-morning.

I was walking on Knox Mountain (Magic Estates) and we passed each other at the intersection of Magic Drive and Camelot Crescent, in the middle of the street, in front of the large house with the rock garden and the yappy dogs.

The street was empty of any other people or cars, so I noticed you immediately when you came into view walking towards me, likely from off of the same trails that I was on my way towards for a run.

From a distance, I recognized of your bright blue t-shirt with white lettering as that which was given to participants of the previous spring's Vancouver BMO half-marathon, as it was a shirt that I also received for participation, and it was the shirt that I was also wearing.

In Vancouver it is not uncommon to pass other people running as I do through the streets of the West End or in Stanley Park wearing this identical BMO shirt. Usually when this happens, I will share a mutual nod of recognition and accomplishment with the other runner. However, here in Kelowna it was less expected, and I found this to be a nice little coincidence that made me smile.

By the time that we were within 30 feet of each other, I realized that in addition to our matching shirts, we were also both wearing in the same grey Lululemon crop pants and Adidas Adizero Boston II runners in fluorescent yellow with blue detail and black Adidas stripes.

With each step I took towards you, I tried to think of something to say that would be appropriate in this situation - perhaps I should say something like 'nice shoes' as I passed you to commemorate this synchronous glitch in the system, but that would mean drawing attention to the miscalculation. I decided that the safer thing to do would be to just pretend that I did not notice you at all and to keep walking.

Within 10 feet, I noticed that you were also wearing the same grey headband as I was - also from Lululemon.

Within five feet it was clear that in addition to our analogous running gear, that our steps and movements were mirrored precisely. I hesitated (as you did) as I stepped closer to you, and we stopped facing each other briefly before I stepped to the right as to not walk into you, and you simultaneously stepped to your left to avoid me. This happened again as we each try to correct ourselves a second time - my right, your left - and again - my left, your right.

At first, we were awkward and apologetic in our unsuccessful attempts to step around each other, but it did not take long for us to fall into our accepted pattern of a comfortable, anticipated steps.



Left. Right. Left. Right.

Our corrective loop continued like this for hours.

When people walked passed us, they would pretend not to see us. Cars would need to drive around us, but no one seemed to notice or to care.

Hours turned into days, which turned into weeks.

It didn't take long before the birds and animals were used to our presence. Families of deer would regularly come and lick the salt off of our skin, which was nice because it kept us clean.

The weeks turned into months, which turned into seasons. I became familiar with the nuances of your body language, and learned from that you were comforted by the sounds of snow being shoveled in the winter and lawns being mowed in the summer. I think that I almost saw you crack a smile at the sound of a leaf blower one day.

The months and seasons turned into years. One day, I decided to try and count each time you blinked before losing count and made it to somewhere in the high ninety millions.



# SPEECH FROM THE THRONE

The Honourable Judith Guichon, OBC

Lieutenant-Governor

*at the*

Opening of the Second Session,

Fortieth Parliament

*of the*

Province of British Columbia

February 11, 2014

## Life for British Columbians, convenience for British Columbians

In British Columbia, In British Columbia, British Columbia British Columbia British Columbia British Columbia British Columbia British Columbia British Columbia British Columbia British Columbia British Columbia, British Columbia's, BC, B.C., B.C., B.C., B.C., B.C.'s, B.C.'s, B.C.'s, B.C.'s, in B.C., in B.C., a violence-free B.C, throughout B.C., our province, across our province, this province, to this province, to this great province, across the province, right across the province, different parts of the province. In the Okanagan, in small communities, and municipal, community and, Municipal and regional governments, On Vancouver Island, in West Vancouver, Victoria, Vancouver and Kelowna, at Grassy Point, with Aurora and Woodside, respectively. For this country, as a nation, and several provinces, around the world, jurisdictions in the world, abroad today, for Canada's Pacific Gateway, every region of our province.

This government, this government, this government, this government, this government, and this government, the government, your government's, your government, your government, your government, your government, your government, your government, your government, your government, your government, government, your government, government, your government, government, and keeping government small, expect the government, they expect no less from their government, it is your government's task to deliver, government policies, make sure your government is efficient, is already one of the most efficient in the country, the provincial government, the first foreign government, the governments of California, Oregon, and Washington states, one of the hallmarks of your government, a ministry, its determination to eliminate unnecessary and duplicate regulations in government, unnecessary red tape, tasked specifically with and to, the Core Review.

A mandate, is ready to introduce, we will introduce a long-term, detailed consultations, will introduce a motion, legislation will be passed. No meaningful legislative reform.

To maintain the institutions: Order of British Columbia, Queen's Diamond Jubilee Medal the throne, the chamber, the house, the sector and the sector.

## **I want to acknowledge some of them today**

People across British Columbia, fellow British Columbians, beloved British Columbians, fellow British Columbians, all British Columbians, all British Columbians. Team British Columbia, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, British Columbians, for British Columbians, British Columbians, British Columbians, British Columbians, with British Columbians, over 76,000 British Columbians, 86,000 British Columbians.

Our People, citizens, citizens, all citizens, the middle class, consumers, newcomers to our province, educators and parents, students, for every student, for every single student, and technical graduates.

Leaders, leaders, leaders from every sector, followed our lead, a national leader, one great leader, an international leader, has traditionally been led, to lead a Blue Ribbon Panel.

The Premier, the members, Members of the Legislative Assembly, Members of this Legislature, the Member for Abbotsford South, Parliamentary Secretary to the Minister of Justice, Attorney General, Member of Parliament, Members of this house.

First Nations leaders, First Nations, First Nations, and First Nations, and First Nations, and First Nations benefits.

Many of these men and women, private sector labour unions, all other public sectors, ready to be first-in-line, to be first-in-line, lesser known citizens, victims of crime, victims of crime, missing and murdered women, those raising young families, the families, the youngest, our children, our children, every child, every child, our parents and grandparents, 34 public service employees, 1.7 billion people, especially the disabled, single parents, and First Nations, including Aboriginal and vulnerable women.

People like, Nelson Mandela, Harry de Jong, Agnes Kripps, Newell Morrison, George Whittaker, Jack Barnett, husband of MLA Donna Barnett; Ken Dix, father of The Leader of the Opposition; and Rosa Coleman, mother of Minister Coleman; Gene Rheaume, Dr. Alfred Joseph, Chief John McIntyre, Chief Bruce Point, Chief Joe Mitchell, and

Chief Ernie Campbell, Tim Jones and Jack Munro, Muriel Dove, Tom Cove, or Gim Wong, Louis Beglaw, Terry Albrecht, Naguib Damji, and Julie Paskall, John F. Kennedy.

Our cornerstone communities, into communities, First Nations communities, self-sustaining communities, healthy, safe, wealthy communities, South Asian community, communities, the Chinese community, the Chinese Canadian community. For communities, for smaller communities, schools and communities, each and every one of you.

On duty, continues to engage, as activists, recipients, journalists, labour leaders, with unions, union members, including the negotiators and labour leaders, commissioned officer, for female officers, everyone involved in this process, and the veterans, on veterans, law enforcement officers, or police officers, and firefighters, Canadian Forces members, trade unions.

## **A better place to live**

Their leaders envision – democratic, safe, and prosperous – cleaner, safer, safe and caring places, will improve safety, who led their communities, protect health and safety, safety of our communities, improving quality of life, to realize their full potential.

We also have a great responsibility – responsibly, to reflect the way actually live, to give greater convenience, continue to stand up for, to account for, *to organize and measure*, means making sure, to ensure, to ensure, to ensure, to make sure, and ensure, ensuring that, and to help ensure, but also ensures, an agreement to ensure, our capacity to ensure, to help prevent violence.

This will help them, confront them, in the global fight.

## **This is particularly important to remember**

Tributes – they lived, we lost, we lost, their loss, the loss, the loss of, as we mourn, mourned the passing of, mourn the passing, suffered personal losses, we pause to reflect, we take a moment, pause to remember, honour

their memory. We are saddened by, who passed away, like who died, who died, under tragic circumstances.

## **They are travelling, commuting, getting their goods to market**

Those about to enter the workforce, the hard work is paying off. Those already in the workforce, the hardworking men and women, women, for youth and older workers, those who have never been in the workforce – *but because it is hard*, continue to work, working collaboratively, work together, full participants and beneficiaries.

Across the Pacific, Asia, in Asian countries, the People's Republic of China, China, the China RMB market, on the horizon, that are coming, will lay out an overall framework.

Having the physical infrastructure, Infrastructure, infrastructure may command the most attention, the biggest ever improvement in transportation infrastructure.

Re-engineering, our road infrastructure, driven by, transportation plan, look forward to enhancements, our bridges, ports and airports. Major expansions, and expanding, with major hubs.

We have shown the world, continues to rank among the highest in the world.

## **Social Infrastructure, social infrastructure is no less important, but it is no less important**

Who have lived here, they helped to build, to help make, they all helped make, who ran the poppy drive, here at home.

There truly is strength in diversity. Leverage Our Strengths: Leverage Our Strengths: Leverage Our Strengths: Leverage Our Strengths: to leverage our existing strengths, greatest strength has always been from different backgrounds, and different walks of life, from all walks of life, as diverse as the province.

Each has made contributions, made contributions, has made significant contributions, their contributions were, who have lived and made contributions here. The services, of those who served us all, selfless service to others, *because it will serve one*.

To have the courage, who risked their lives, who blazed a trail in her profession, who inspired people, and inspired, they created, to manage, making decisions, making decisions, injecting new revenues, which would make an appreciable difference.

In education, public education system, education, and educational institutions, post-secondary education, secondary and post-secondary institutions, in our classrooms, build a personalized education, creating a personalized education plan, a great education, will meet them, and learn from them, to learn from us.

Generate power, for future generations, that generation, the generation, our generation, the next generation, as each generation should, energy, energy, clean energy, to embrace clean energy, we need to improve, improve carbon pricing programs, the real cost of carbon, the world's carbon emissions, to cut emissions, our total provincial emissions, low-carbon fuels, reduce emissions, a new Water Sustainability Act, the Pacific Coast Action Plan, a carbon tax, that includes taxation, protect our precious groundwater, to help ensure that our water stays healthy and secure, protect our environment, the world's cleanest-burning non-renewable resource, the cleanest in the world, environmental actions, and a Prosperity Fund.

From vineyards, to craft breweries, liquor laws, to reform liquor policy.

In health care, health, health care, for patients. will improve patient care, finding new ways to care for those who need it, our health care remains the best in Canada.

Bringing new problems, especially violent crime, crime rates, reducing crime, domestic violence, to escape from violent situations, discriminatory policies of the past, historical wrongs, Komagata Maru Incident. We cannot undo these wrongs, we also have to make amends, but we have to acknowledge them, to formally apologize.

## The postwar world

Since was last addressed, since we last met, last year, last year, last year, last year, over the past year, over the past number of years, in 1943, 50 years ago, for almost 40 years, that was a generation ago, the 100 years since, a decade of labour peace, was different, in a different time.

In a year and a half, after four years, in ten years, 10 year, over the next decade, as we move into the next decade, in a decade, a century, the 100th anniversary, in 2013, in 2014, by 2015, by 2020, by 2030, for 25 years, for a lifetime, at the age of 97, at the age of 22, have been for too long.

Former, and former, That starts with, today, this year, this year, in this coming session, in this session, this spring, in June, in June, and in November, over the coming year, too often, too often, or just starting, immediately after the provincial election, for millennia, to move towards, looked to the future, in a period of incredible growth.

## Plan to grow the economy

The Choice, Face a stark choice, make choices, making common sense changes, enact the changes, confront the reality of our own times, to follow through you need a plan. To give the chance, must have the best chance possible, the plan, the plan, comprehensive strategy, cutting edge strategy, ERASE, our ERASE strategy, the only path to a secure tomorrow, *we choose to do this.*

The central challenge, the challenge, and the challenge, and a unique challenge, *because that challenge is one we are willing to accept*, those are the challenges of our time. Responding to challenges, reflect the reality of the times, have to prioritize, continue to remain a dynamic, we must continue to innovate, will continue to negotiate, will not spiral out of control.

Western economies, Western governments, growing the economy, growing the economy, grow our economy, it is a growing economy, for economic growth, the new economic growth, and new economic growth. Enabling, which enables, enabled economic growth and, a path to new economic growth, an integral part of that growth, lies in a strong economy, have been growing, a strong economy, generate billions of dollars.



Left out of economic growth, growth can be rough around the edges.

Economic development, economic development, economic development, on economic development, economic activity, and revenue, in favour of economic development, the world's fastest-growing economy, highest quality of we can afford, They could afford to go to the moon.

Building on the BC Jobs Plan, the BC Jobs Plan, creates jobs, and create jobs, thousands of new jobs, to create 100,000 new jobs, over 90 megatons per year, with trade and jobs, preparing for the jobs, for the jobs of the future, a wave of retirements, million job openings, the new jobs that come with it.

We need to do a better job, find new ways to grow the economy, government spending, to control spending, controlling spending, control spending, controlling spending, is committed, and remain committed to fiscal responsibility, fiscal responsibility, and spend themselves into bankruptcy, and balance their own budgets, the balanced budget, to eliminate the provincial debt.

The second lowest costs per capita, cost, and reduce costs, and its cost in our province, have a direct financial stake, pay dividends, the number, remains too high.

Open new markets and attract new investment, Open New Markets / Investment, opening up new markets, the areas of greatest need for investment, attracting new investors, to continue to make investments, the investment necessary, invest every health dollar, Important investments have been made.

Skills training is a Canadian issue, *the best of our energies and skills*, through skills training, through seeking to retrain, need to upgrade skills, we launched a Skills and Training Plan, our students have the skills, on skills training, skills training, ensure we train the talent to meet its needs, trade with the growing economies, the number and quality of trades, and to solidify trade relationships, fourth international trade mission.

## **The joint efforts of industry**

When our resource industries thrives, our resource industries, our resource industries, natural resources, surging natural resource industries,

the mining and agriculture industries, In natural resource development, expanded heavy oil pipeline, forestry and mining, lumber exports to China. Natural gas is the world's cleanest non-renewable fuel, third largest industry, LNG is, LNG, LNG, LNG, LNG, of LNG, LNG demand, *we are unwilling to postpone*, the Industry Training Authority, to create a corresponding demand for, LNG industry, with LNG investors and projects, has established, establishing the LNG.

Rely on coal, opening of, two new mines, another six mines, the first metals mine, approved for another six. This has created more, nine more, supply for more, employ more, more than, that is more, can and will do more.

Technology is, technology, we were among the first, growing the technology industry, a thriving technology ecosystem. Business, and give business, to small businesses, private sector businesses, businesses, small and large, it is an articulation of the way we do business.

Here in B.C., this has resulted in cutting over 150,000 regulations.

## **This model is a blueprint for success**

Modernization, about modernizing, modern rules, antiquated rules. The first step is, has five points, our Five Conditions, first, second, third, fourth, and fifth, for fully one quarter, a small percentage - 2 or 3 per cent per year – or less, triple to, for the two parcels, increase two and a half times.

The greatest single step we can take, the next step is, will identify further steps to, is taking steps toward, and this is taking steps.

We must find new ways to achieve the best outcomes, outcomes, and productivity, outperforms expectations, and deliver the best outcomes, bar none.

Agreements have been reached, a remarkable transformation is taking place, this transformation has already started.

We have the opportunity, the incredible opportunity, to realize this opportunity, presents with a unique opportunity, connect with opportunities, to grasp the opportunity, create new opportunities, a once-

in-a-lifetime opportunity, more opportunities for everyone, the job opportunities, for job opportunities, new opportunities to grow.

With a potential to become, is forecasted to, is projected to, to prepare, to realize, creating, and allowing, it will allow, an equal opportunity for a prosperous future, lifting people out of poverty, will develop, we will help them develop, to reach their enormous potential, longer term labour peace, a secure tomorrow, build our future, A better future, a brighter future, to fight climate change, A more prosperous and greener future, the future, and structured for success, to succeed, they must be safe, to succeed and surpass us, labour stability for taxpayers, four labour agreements, the public sector, a vote of confidence, a vote of confidence, that will not soon be forgotten.

Thank you.



# SPEECH FROM THE THRONE

The Honourable Judith Guichon, OBC

Lieutenant-Governor

— *at the* —

Opening of the Fourth Session,

Fortieth Parliament

— *of the* —

Province of British Columbia

February 10, 2015

## **Before I look forward, let me review what we have accomplished in our recent past.**

Members, members, members, members, members, members of the Legislative Assembly, Her Majesty Queen Elizabeth II, Queen of Canada, from the throne, our longest-reigning monarch, the reign, her Majesty, the mayors, Her Majesty, the Premier, her, her great-great-grandmother, or parents, their kids, with hotspots in Victoria, after whom this city is named. Truckers, dedicated public servants and their unions, the descendants, our craft beer and wine producers, beer, wine and spirits, immigrants from Asia, stakeholders, and proponents.

Each of you, your constituents, your predecessors, Pat Quinn and Ted Harrison – Dr. Jasbinder Sanghera, and Sergeant Mike Lawless, Simma Holt, Jack Adelaar, Jack Talstra, Gordon Harris, Maurice Chazottes, and Allan Hustwick.

We live in uncertain times, and market conditions, with our Five Conditions. Unnecessary, outdated regulations, needless regulations, have been approved. The lessons from the Macatee Report and, the Coroner's Report into the Babine and Lakeland tragedies, Supreme Court decision, the permitting process, the plebiscite, which will provide independent, a full and independent review, and impartial advice.

As discussions move, on, and learning from past tragedies, with ongoing initiatives like, the Taxpayer Accountability Principles, a comprehensive LNG tax framework, critical LNG training seats, the LNG-Buy BC program, the, Buy Local program, a seven-year tree fruit replant program, the BC Venture Acceleration Program and Broadband Satellite Initiative, the Skills for Jobs Blueprint, Malahat Safety Improvement Project, to pursue their proposed projects, government has a role to play, necessary to bring these projects to life.

## **One with no insiders and outsiders, with no winners and losers.**

Events around the world, on the world map, on the world stage, more than 140 countries, a chance, to dine with, countries on promoting, promote their, products, for, healthy food products, that we do not, rely on one commodity. On the horizon is India – trade with India – China has grown rapidly, in China, China is now. Our trading relationship with Japan, by supplying, between Canada and South Korea, across the Pacific, British Columbia's sister province of Guangdong, from Lima to Paris, at

Mount Polley, from Ottawa to Sydney to Paris, our fellow provinces, and the IMF, every one of its targets. The global economic recovery, is globally competitive.

The world's third-largest economy, in the world, from around the world, are ready for the world. But the world does not stand still. In Canada, how we define ourselves as Canadian, that have become part of, that have defined us as Canadians: To represent, only too well, not only to represent, but also to represent, represented the very best, are among the best, bringing some of the best thinking on learning, volunteering their time, shared their input on, on our shared priorities: to share best practices, and best wishes.

Just British Columbians, British Columbians, and thousands of British Columbians, my fellow British Columbians, beloved British Columbians. We are fortunate, that there is no need to choose, to recognize the men, two men, a Medal of Good Citizenship, MEDAL OF GOOD CITIZENSHIP, but their accomplishments, contributions, to contribute to Confederation, extraordinary contributions, money and talents, one of our greatest strengths, to strengthen, propose changes, made changes, these changes were also made, who have made, inspired us and made us proud.

It will not always be easy, yet our, our task is, the Assembly's task, I know you are up to the task, and, is done for its own sake. I ask you to join me, I ask you to remember....we have a proud history, and historic ties. A historic meeting, with a similar meeting, the longest in British Columbia history.

While we may disagree with the person speaking, we must always recognize, that recognizes, respect and defend their right to speak. To thank them for making a difference, who took different approaches to, and tolerant society, and tolerance for differences, over colonial affairs. "Let them look to the past," with looking, will look, but let them look, let them look to the land of their ancestors, for land-based tenure applications, and processing times, and our land, also to the land of their children, but let them also look to the future..."

## **Communities are defined not by bricks and mortar.**

In this house, housing starts are on the rise, with our fiscal house in order, at, the Ceremonial Home of all British Columbians, on the, container, are, returning to, workers return home to their families, across the province, and raise families, and raised here.

Coming back home from away, here at home, closer to home. Beyond what we can do at home, when the dam failed, while never losing sight of what got us here, our clean air, our clean water, democratic values, acceptance of diversity, of religion or political beliefs, to respect, respect for each other, our cultural, a culturally rich, linguistic, VIOLENCE FREE BC. The Violence Free BC Strategy, it aims to prevent violence, a comprehensive strategy to end violence against women, and give women the supports they need to rebuild their lives. We can put an end to violence against women, and women. This strategy has paid off.

The minister of technology and citizens' services, social services, how citizens interact, government services...your government is delivering, for your government. At that time, at the same time, to deliver services well, deliver the services, serving Port Metro Vancouver, in smaller towns, in smaller centres, of Metro Vancouver, in Metro Vancouver, the thriving startup culture in Vancouver, on Tsilhqot'in title, the new Okanagan Centre for Innovation, in different venues, neighbourhood pub, at the grocery store, at Government House, between the cabinet, on Vancouver Island, our Asia-Pacific gateway, that deliver services affordably, your government is delivering. It will deliver a balanced budget, and delivered, has declined, and delivered.

## **To build a better, more fair and sustainable province.**

To build a more prosperous province, of, more than two-thirds, to build our future, to build careers, that builds on the recent success, progress we made, is positioned for continued success, and, builds the foundation for growth. As one nation builder said: Not to build walls against development, build stronger communities.

And lead the way, environmental leaders, will continue to lead, is also making stride, and lead the development and implementation. Protecting the environment, THE ENVIRONMENT, by continuing to protect, a plan to protect, while protecting, the harmful effects of protectionism.

Leadership means striving to leave a better legacy. It means sticking to the plan, and to stick to it – but it also, but it is also means making change. It means staying true to our principles. Now more than ever – we have the foundation, provide a positive example, and inspire others to follow their example, to the world, provides an example, provide the services, service to us all, and the world, means setting world-leading standards, holding employers to the highest standards, world-leading environmental standards, the world's cleanest fossil fuel. embrace the world, and more worldwide recognition.

## **Your government is delivering innovative change.**

As Sir Wilfrid Laurier knew, in addition to delivering, there is an opportunity, increasing opportunities, is an opportunity to build a better partnership. Building partnerships, continue to build strong progressive partnerships with First Nations, for, our second-largest trading partner, but the second was to order, the third will be to take those findings, with our fourth-largest trading partner, with our municipal partners, in partnership with Alberta and Saskatchewan, and we now have an opportunity to improve, to be a champion, to improve. First Nations must be our partners, must. Ensuring First Nations are full partners is crucial, in, over 250 significant agreements with First Nations, First Nations, First Nations, FIRST NATIONS, including many First Nations workers, and leaders of First Nations, leading the way.

Before, today, today, today, today, every day, step by step, step by step, right first step, we will negotiate a new agreement, to reach agreements, to reach a negotiated agreement. and reconciliation agreements, the recently ratified free trade agreement, the Softwood Lumber Agreement, has, signed from treaties.

Your government will continue to lead, lead on responsible economic development, between economic growth, to support economic growth, from economic growth, an emerging economic giant. To economic development agreements, with a real stake in economic growth and development, of growers replanting low-value orchards, in growth.

See the benefits of growth, manage growth, with, the benefits of a growing economy, with record-setting growth, meaning more growth, growth within our own country, meet the challenges that growth can sometimes bring, to the growing economies of Asia.

Through the New West Partnership, through partnerships with overseas institutions, through research, through fundraising. Throughout the province, throughout the province, in our province, throughout Canada, British Columbia, British Columbia's destinations and, through Destination BC, through 2020, By 2022. Last September, In September 2011, in October, in 2013, In February 2014, in 2014, in 2014, In 2014, - and in 2015, In 2015, In 2015, In 2015, will start 2015 - 2015 will be a turning point.

That's why it is important, it starts with a special focus, on, focused, on, have brought the importance of democracy into sharp focus, and focusing on feedback on,, on forging relationships with new markets, and developing and marketing, or buying local wine at a farmers' market.



## **Responsibly. Safely. With social license.**

Our first responsibility, was, fiscal responsibility, neither fiscal responsibility – fiscal responsibility, in terms of debt management, because sound fiscal management. CHARTING THE COURSE, to eliminating the provincial debt, MANAGING COSTS, to eliminate our debt. The, Provinces and indeed our federal government, with the federal government, are forced to respond to the sudden fiscal impacts, respond when it takes place.

It is my privilege, to encourage another year of strong growth in tourism, B.C.'s world-class tourism products, tourism, with more than 19,000 tourism businesses. B.C.'s agrifoods sector is famous, the tourism sector continues to grow. To help farmers and food processors, to help a thriving sector, on helping rural B.C., especially those that help us, and help build this great nation, greater convenience. Your government is committed to help them, helped make B.C., your government is committed. To health care, infrastructure, new public transit infrastructure, and public safety, takes the same approach to worker safety, and enhancing health and safety.

This year in international education, in international education, as, international education, global companies, the national and international companies, received significant international recognition, but international governments, for all levels of government, your government took, your government has, or your government, your government is, your government will, your government will, has strong prospects for industries.

In education, the Ministry of Education, on education and education, bilingual education programs, SKILLS TRAINING AND EDUCATION, is a model, that begins with skills training and education. They have the training and skills required, to provide skills training, and training, extend beyond skills training. They extend, must extend beyond, extending to our congratulations, and apply the lessons learned.

## **We are ready to walk the long road ahead of us.**

A vital resource industry - Mining and Energy, Technology - in transportation, transportation, transportation is crucial, to ease, to ease traffic congestion, reduce emissions. Forestry, forestry, in forestry, our B.C. forest Industry, amendments to the Forest Act, a renewed Forest Sector Competitiveness Strategy, including, includes, including a new Fish and Seafood Strategy, forest product exports, and export in exports to,

B.C. lumber products, for its fresh, and high-quality varieties. In all these sectors, from the tech sector, of the agrifoods sector, the, Agrifoods, the Agrifood Advisory Committee, for the broader public sector, of public office, of B.C.'s public sector workers, Responsibly across all our sectors, perhaps no sector.

The mutual benefits, the opportunities to benefit, they will benefit, benefit from the abundant natural gas resource they own, they made their, they will inherit, they have come up with a realistic way to pay for it. The one taxpayer, ONE TAXPAYER - there is only one taxpayer that pays. Whether they were born, will establish, was accelerated, has met or exceeded, and meet its full potential, the results speak for themselves, in their, CONCLUSION, and, will expire.

Revenue has increased steadily, in annual revenue, and the revenues, has increased by 103 per cent, than 1,400, has increased by 157 per cent, have increased by 63 per cent, is up by 166 per cent, 44 per cent, 1.7 percentage points, has increased by 20 per cent in just five years, and, have already agreed to five-year contracts.

Now there is an opportunity, is a generational opportunity to grow. To reduce red-tape, reducing red tape, RED TAPE REDUCTION, by cutting red tape. By further reducing the cost and burden, of, burdens - sometimes contradictory, we lost some, is often burdensome, it allows us to attract investment, to attract investment, and invest in, in new investment, enables us to continue to make investments, to make affordable investments in our future, of, affordably, which gives certainty to investors, and expanding our client base, and adapt to a changing world, have already invested dollars.

As opportunities increase, increase opportunities, new opportunities, the, new arrivals, have increased steadily, will increase funding, over a third of all B.C. exports, and increase staff and inspections, and increase our trade. That's the only way, of trade that is free and unhindered, that hinder, TRADE, will be in trades and technical professions, trade with, outdated trade barriers, because our trade depends on it.

Opportunities for B.C. students, B.C. students, to B.C. students, teachers and parents, the number of students, the number of aboriginal students, the number of international students. B.C. offshore schools, a new offshore school, to study abroad, in B.C. schools, to make sure our students, students and student outcomes, our student outcomes, with special needs graduating, graduating from our schools, top-ranked in reading and science, and second in math.

That is the central principle behind, on small business, to connect B.C. businesses, gives B.C. businesses, making it easier to do business, and a secure place to do business, small business employs across our province, many of them small businesses, has led the country in

supporting small businesses, to articulate the way we do business in B.C. They are: set aside, are treated fairly, under the new mandate, have developed a vision, and in some cases, add capacity and resolve bottlenecks.

It was controversial, would lose half of its value, but, unemployment has dropped. Since the chamber, Since then, since 2001, Since 2002, Since 2006, Since 2011, Since 2011, since the launch of the BC Jobs plan - to have a plan, on the Jobs Plan, the BC Jobs Plan, the Jobs Plan, with our BC Jobs Plan, the BC Jobs Plan. Update to the 10-year skills training plan, a new transportation plan, on a new action plan.

## **This year will be transformative.**

Most notably, will bring forward, during the same period, this coming year, this year, this year, this year, this year, over the next few years, who this year, was last addressed, last year, last year, last year, last year's, in just the past year, last fall, last week, this year, later this year, later this year, at the end of their shift, over the last three years, in the last three years, will open three new, first five years, more than 30 years of discord, 150 years ago this month, a hundred years old, in a matter of months.

Who could have credibly predicted, over the past decade, in the coming weeks, we will, will embark, on all these commitments, and committed for, one-stop shopping, has attracted more excitement and investment, attract more, and more - more efficient, more ambitious: save time and make things.

But we need collective action, when needed, with purposeful determination. Fighting cancer, for lowering, and fighting climate change. To ensure, while ensuring, while ensuring, we must ensure, we must ensure British Columbians have, to ensure, to ensure, to ensure, to ensure, will help to ensure, will continue to find, with several ways to ensure, has worked to ensure, to ensure this never happens again. We can never forget: we must never forget...like never.

THE PLAN, provide good-paying jobs across the province - more than any other province, surpassing of, compared to other provinces - and to create jobs across the province, and the jobs that come with them. To create thousands of new jobs, could create a hundred thousand jobs, voted to create, to create jobs, creating over 1,300 new jobs, and supporting almost 25,500 jobs, more than 70,000 jobs have been created, for the jobs of the future, over a million job openings are expected.

For the mining and energy sector, B.C.'s mining and energy sectors. The B.C. carbon tax, and carbon capture, our carbon tax. Heavy oil pipelines - were brought in line - that oil, dependence on oil, with oil-based

economies, considering, consider the price of oil. Working in diverse sectors, across the eight sectors, across eight key sectors of our diverse economy, and green economy sectors, in fields as diverse as biofuels, as diverse as mining, proves we can do both. For major mines, five new mines have opened, to the mining division, and seven major expansions of existing mines, we expect the Red Chris mine to open, a global mining hub, has the cleanest LNG, B.C.'s clean-tech industry, clean tech entrepreneurship, clean tech and digital media, and natural gas. Liquefied natural gas, LNG, than natural gas, on natural gas development, and Natural Gas.

As the economy grows, at a time when the US economy, and the Green Economy, grow our economy, GROWING THE ECONOMY, and grow the economy, a growing economy, to grow a diverse economy, to strengthen our diverse economy, we need to grow our diverse economy, nor growing the economy, that we have a diverse economy, to provide better wages.

## **Our economy has grown, our population has grown, more than one million people.**

With how people actually live, But the people must have their say, people will have their say, for real people, and the people., but the people within them.

Your government is working, – especially is starting to rebound, has started this work, with, British Columbians are working, which already employs 13,000 British Columbians, with, British Columbians, employing another 300 British Columbians, of British Columbia, with, British Columbia. British Columbians have, British Columbians go the extra mile, across British Columbia. If we work together, we are working, continue to work – but will continue, will continue to work, continue to work, will continue to work, was completed, will continue to work with, to work together, together, to undertake the work, and continue to work. It will take a lot of hard work – from everyone in British Columbia.

And B.C. will continue, a more prosperous province, B.C. will continue to, and B.C. will continue to stand strong in an exclusive club. We continue to, we will continue to build, and it will continue to grow. And they continue, we will continue to, we will also miss, we will continue to stand up for B.C., not just for, B.C., to assert, B.C.'s laws, B.C.'s technology, in B.C., with B.C.'s, are putting B.C. that B.C. we are fortunate in B.C. B.C.

Technology contributes \$23 billion, with one billion dollars, to invest billions of dollars, and billions more, and now account for, accounting for \$6.5 billion, more than \$8 million, a near-record 2.3 million, with \$2.7

billion more than 7 billion – up \$10 billion in just 10 years. To control spending, spending \$2.3 billion, \$7.5 billion every year.

This spring, your government promised to present, as promised consistently by this government, has consistently taken, has earned a sacred trust – by proposing a balanced budget, your government proposed a balanced budget, your government proposed a balanced budget, and that allows government to, that allows government to, that allow us to implement, implement application process, to, set out clear expectations.

Following a comprehensive Core Review of provincial government, core provincial government, the provincial government, and around this great province, the Province, with the provincial government, the provincial government and teachers' federation, your government, your government, your government, your government, remains fragile, remain unstable, your government, your government, your government, your government, your government, your government, your government, our government, our government, Your government, your government expanded, when it was launched nearly seven years ago, seventh international trade mission, your government pledged to launch, your government launched, high-demand - you all know the demands.

With that mind, many said this was impossible.

## Appendix D: *Stalemate*

<https://vimeo.com/123257541>

Documentation of participant interacting with work at the Alternator Gallery in Kelowna, B.C. The participant is attempting to trigger the text 'judgement of strangers' to appear.

## Appendix E: *Stalemate*

<https://vimeo.com/122900587>

Participants interacting with work at the Alternator Gallery in Kelowna, B.C.

**Appendix F: *You Just Never Quite Know***

**<https://vimeo.com/133952974>**

Participants interacting with the work at the Charles H. Scott Gallery, Vancouver, Canada.