

Marianne Nicolson

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“My work stems from a strong belief in the value of Indigenous philosophies and ways of being on the land. It is also driven by a mandate for social justice and the well being of all peoples. Art, writing, performance, and academics are all platforms for the expression of these ideas. Fundamentally, it is about communication, resolution and inspiration. My inquiry questions the social and political contexts which frame the existence of my own Nation, the Dzawada’enuxw of the Kwakwaka’wakw peoples. Our history, both magnificent and tragic, is deeply rooted in the lands we inhabit, the Kingcome Watershed and the Broughton Archipelago. Since contact, this relationship has been threatened by outside forces and we are under duress to hold onto our traditional ways of being. My practice is an attempt to manifest these philosophies into contemporary spaces and conversations. My hope is that through this process of expression that the ideas remain alive and that others can experience their value. I do this because I believe that Indigenous worldviews can benefit all peoples, in particular, our notions of community connection to one another and to the land.”

SUMMARY OF ARTISTS PROPOSAL



Marianne Nicolson, *“Joined”* (tentative title)

20' semi-circle inlaid cut rock mosaic situated in art site 1 and 14' x 4' inlaid cut rock mosaic situated in triangular raised art site 2. Art site 1 will be a level ground work with no raised edges composed of inlaid stonework surface sheared flat. It is meant to be walked on and durable against foot traffic and highlight the semi-circle as a gathering place. Art site 2 will occupy the triangular space of the previous concrete planter. The two sites, and the space in between, reference the division of the local landscape by the colonial imposed border between the United States and Canada which overlays and now divides a previously unified indigenous space. (or across the street?)



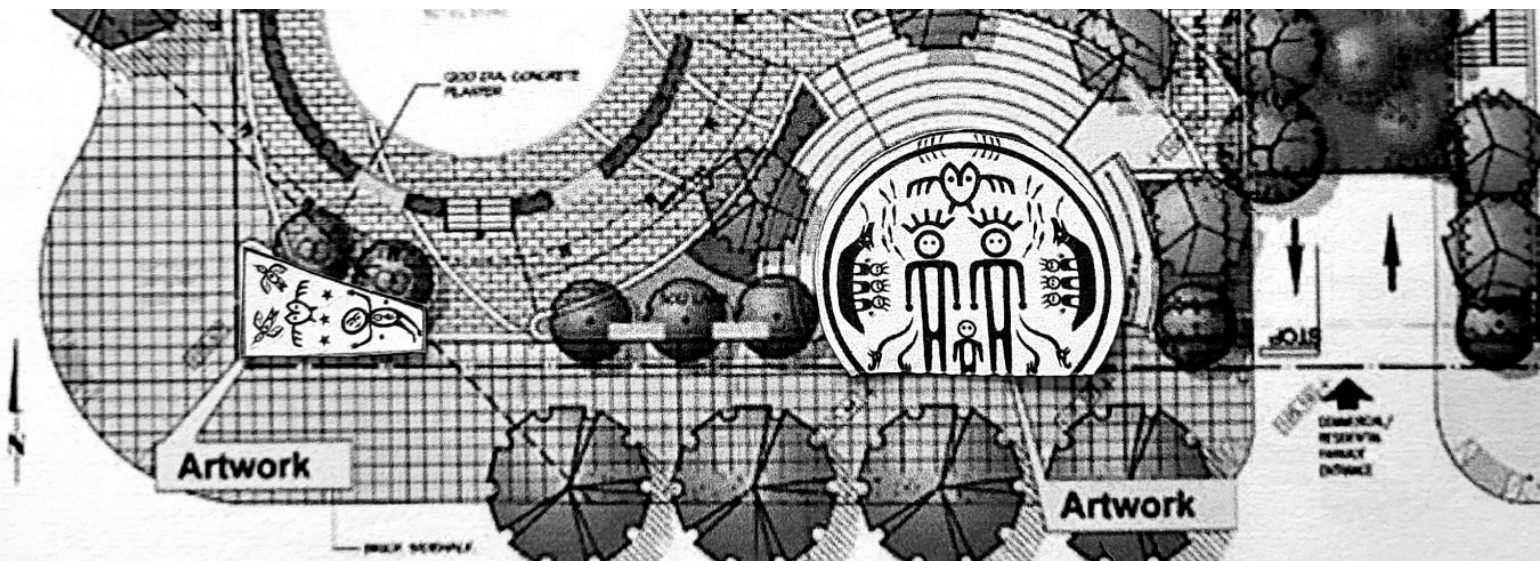
Proposed Aesthetic

Concept

The proposed artwork uses the division of space to reference the dividing of a previously unified indigenous space by the colonial layering of the American/Canadian border which is visible from the site location. The work is a ground work, meant to be walked on which recognizes the landscape and our relationship to that landscape through the human body. The imagery is composed of pictograph imagery (writing on the land) which will be composed through a consultation/collaborative process with the Semiahmoo Nation who became a trans-boundary nation in 1946 when the international boundary between Canada and the United States was created through the Oregon Treaty at the 49th Parallel. The creation of the border then separated the Semiahmoo in Canada from the Nooksack and Lummi in the United States.

The mosaic will be composed of concrete and inlaid rock which is then surface ground and polished to create a flat surface. This surface will be treated to ensure stability and safety (non-slippage) and longevity. The two geographic spaces of Site 2 (semi-circular) and Site 1 (triangular planter) are separated yet symbolically joined by their aesthetic treatment. This treatment references the imposed colonial separation of the pre-contact indigenous nation which remains unified through the aesthetic imagery. In addition, the work is considered to amplify the performance nature of the semi-circular space with it's tiered seating (Site 2).

The proposed artwork is a ground work which relates it to the landscape conceptually. However, this format was also chosen to compliment to the other surrounding public artworks which are more sculptural (3-dimensional) in presentation particularly the large crane which is situated within the vicinity and could possibly compete visually with another 3-dimensional large scale sculpture.



Images are for reference only. The aesthetic will look like this but the colors and imagery will be worked out during the collaborative process with Semiahmoo First Nation.

Topographic Reference: The two sites are used conceptually as a mapping of geographic topography. The lowered circle is considered like a valley while the raised planter box area acts like a plateau. Together the sites are unified as a landscape upon which the stories of the pictographs are written/ inlaid. The use of stonework is also a reference to the earth and the depth of indigenous relationship to the land. If the use of site 1 (planter) is considered technically problematic for safety reason Site 3, across the street can be considered as an alternative at 18' x 4'. Using this format the busy street then becomes symbolic of the Canada/US Border.

Community Consultation

Part of the community consultation would be to find out what images might be appropriate to use more relevant to the local Semiahmoo Nation. Pictographs are an indigenous way of mapping and knowing our world. They indicate a deep relationship between people and the environment. Much of the composition will depend on this consultation. The images pictured in this proposal are simply there as an example.

Performative Interaction with Viewers

The work is meant to be interactive in that it can be walked on. This gives the viewers a relationship to the work similar to that of the body in the landscape. The artwork will be sealed and resistant to foot traffic.

TIMELINE, FABRICATOR, MATERIALS & BUDGET

Fabrication

There are 3 possible fabrication processes. The proposed rock mosaic with ground and polished surface is the preferred method. Working with a concrete company we will experiment with techniques.

However, if this method proves to be difficult or costly after running tests then it can be substituted for either of the following 2 proven tried and true mosaic techniques.

- 1) **LithoMosaic**
Robin Brailsford
PO Box 426
Dulzura, California
(619) 468-9641

The LithoMosaic system utilizes mosaic patterns together with a Lithocrete paving system. This is the only system that installs mosaics in a full thickness monolithic pour, allowing designers the flexibility to create their own art piece at significantly less cost than any other medium currently available.

From start to finish, the LithoMosaic process has been designed in such a way as to achieve creative control in ways that other processes can't begin to match. No longer does the artist need to "hand seed" the aggregates. Complete works can be assembled in the studio and then transported to the jobsite for installation. This also allows review by the client, architects and other team members prior to the final install.

Creation of a LithoMosaic involves the following steps:

Off-site:

- The artist or designer creates an image.
- They meet with a Lithocrete installer to avert any technical issues.
- The artist or a sub creates the mosaic in porcelain and glass, full scale, in reverse.
- The completed mosaic designs are shipped to the jobsite.

On-site:

- The Licensed LithoMosaic installer sets the work in one clean and efficient process.
- No mortar, no grout, no touch-up necessary.

2) **Mosaika Art & Design**

4095 Rue Saint-Urbain
Montreal, QC H2W 1V4
(514) 286-0990

Mosaika works with a more traditional mosaic process involving more on-site involvement and grouting. The following images are of a public artwork executed in Victoria BC. The artwork is highly durable and incorporates a water feature so that in the summer children can play on it in the water.



Maintenance

The artwork once sealed properly should be low maintenance. It can be cleaned with light soap and water to remove scuffs and bird scat. It should be re-sealed periodically.

Timeline

Design	Consultation/tests	April/May 2022
	composition	June 2022
Fabrication		June/July 2022
Installation	Site prep and install	Sept/Oct 2022

Will adapt according to construction schedule as updated

Budget

Fabrication	Semi-circular area (approx. 150sq/feet) @ \$400/sq/foot [Mosaika]	60,000.00
	Triangular area (approx. 75sq/feet) @ \$400/sq/foot [Mosaika]	30,000.00
Studio		3,000.00
Insurance	Hendry, Swinton & McKenzie	2,000.00
Travel	Vancouver to Montreal (return) + accommodations [Mosaika]	4,000.00
	Artist: Victoria to Vancouver (4 trips + accommodation)	4,000.00
Engineering		2,000.00
Installation	Site preparation	10,000.00
Technical	Tests and technical assistance	10,000.00
Artist fee		30,000.00
Contingency		10,000.00
Consultation	Community consultation regarding imagery	5,000.00
TOTAL		170,000.00
		+HST

Budget is based off quote from Mosaika at \$400/per square foot. Final process will also be considered under budgetary constraints.

ARTIST BIOGRAPHY

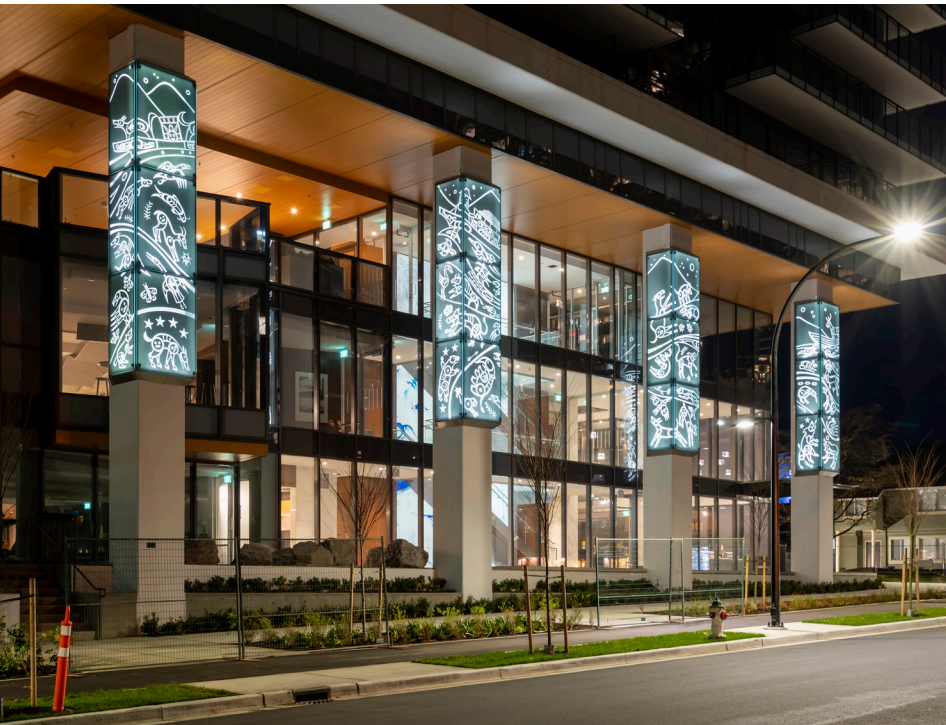


Marianne Nicolson is an artist activist of the Musgamakw Dzawada'enuxw First Nations. The Musgamakw Dzawada'enuxw Nations are part of the Kwakwaka'wakw (Kwak'wala speaking peoples) of the Pacific Northwest Coast. She is trained in both traditional Kwakwaka'wakw forms and culture and contemporary gallery and museum-based practice. She holds a Bachelor of Fine Arts from the Emily Carr University of Art and Design (1996), a Master of Fine Arts (2000) from the University of Victoria, as well as a Master of Arts (2005) in Linguistics and Anthropology and a PhD (2013) in Linguistics and Anthropology with a focus on space as expressed in the Kwak'wala language. Nicolson works as a Kwakwaka'wakw cultural researcher and historian, as well as an advocate for Indigenous land rights. Her practice is multidisciplinary encompassing photography, painting, carving, video, installation, monumental public art, writing and speaking. All her work is political in nature and seeks to uphold Kwakwaka'wakw traditional philosophy and worldview through contemporary mediums and technology. Exhibitions include the 17th Biennale of Sydney, Australia; The Vancouver Art Gallery, The National Museum of the American Indian in New York, Nuit Blanche in Toronto, Ontario, Museum Arnhem, Netherlands and many others. Major monumental public artworks are situated in Vancouver International Airport, the Canadian Embassy in Amman, Jordan and the Canadian Embassy in Paris, France.

Education

2013 PhD, Linguistics & Anthropology, University of Victoria
2005 MA, Linguistics & Anthropology, University of Victoria
1999 MFA, Visual Arts, University of Victoria
1996 BFA, Visual Arts, Emily Carr Institute of Art & Design

ARTISTS PORTFOLIO - SELECT PROJECTS



Rise and Fall, 2021. Burnaby



Rise and Fall, 2021. Burnaby



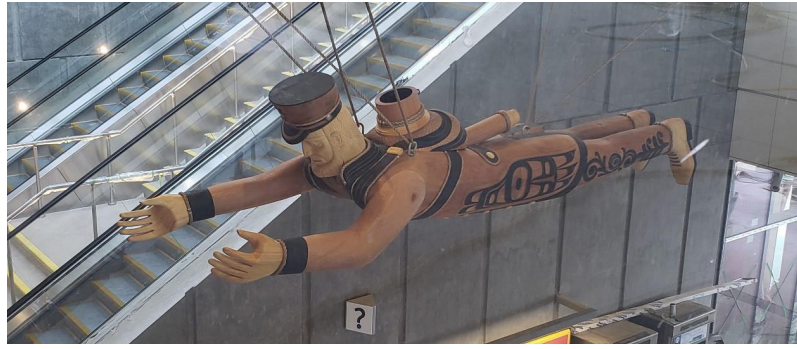
Installation shot of "Preparing to Cross the Sacred River" 2019 in Edmonton. This was also a consultative project with local First Nations where the imagery was defined by local definitions. The stones were sandblasted into pictographs.



The Rivers Monument, 2015. Vancouver International Airport



The Rivers Monument, 2015. Vancouver International Airport



The Sea Captain, 2019 (with John Livingston). Surrey



Untitled, banner 2017. Quebec