



En Route: mobile forms of art and education

September 12–November 16, 2025

LIBBY
LESHGOLD
GALLERY

Emily Carr University
of Art + Design
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Open Daily 12–5 PM
Free admission

Libby Leshgold Gallery respectfully acknowledges that we are located on the unceded, traditional and ancestral xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh úxwumixw (Squamish), and səliłwətaʔt (Tsleil-Waututh) territories.



ECU Outreach Program (1979 to 1985)
Kamias Triennial (2014)
Avenue/Duplex (2014 to 2019)
Ian Wallace
Laiwan
Moniker Press

Opening Reception
September 11, 6–8 PM

En Route: mobile forms of art and education brings together historical and contemporary source materials, media and artworks. Beginning in the Emily Carr University Archives, this exhibition takes inspiration from a period from 1979 to 1984, when a now-legendary Outreach Program at ECU was most active. Selections from this period focus on a travelling Printmobile program, a series of distance-learning Telecourses and a touring BC Young Artists biennial. These histories and practices explore the significance of artist-led classrooms and informal learning environments and the impacts and legacies they have had across communities.

Canada and abroad. *En Route* is above all a celebration of the possibilities of a porous classroom, and the many ways artists have experimented with the form through practices of mutual support, space creation, and radical dissemination.

100 Years in the Making / This exhibition has been curated in support of ECU 100, Emily Carr University of Art + Design's centennial anniversary.

Presented alongside these programs is the work of ECU faculty, alumni, and community members whose work embodies themes of expanded learning beyond the classroom. Specific moments include Ian Wallace's Visiting Artist Program (1979– 89), Laiwan's establishment of Or Gallery (1983), Patrick Cruz's inaugural Kamias Triennial (2014), the establishment of Avenue (East Hastings Street) and Duplex at (Fraser Street) and Moniker Press (2014–present). As we embark on ECU's centennial anniversary as a public university for art + design *En Route* acknowledges the incredible role ECU has had in fostering art + design education in

PUBLIC PROGRAMMES

Opening Reception

Thursday, September 11
6 PM
Libby Leshgold Gallery, Emily Carr
University of Art + Design

Artist Talk

A conversation with Ian Wallace and
Trish Kelly

Thursday, October 16
6 PM
Reliance Theatre, Emily Carr
University of Art + Design

Exhibition Tour

A walkthrough of *En Route* with
ECU Archivist, Kristy Waller

Thursday, October 23
11:20 AM–12:20 PM
Libby Leshgold Gallery, Emily Carr
University of Art + Design

Panel Discussion

Avenue/Duplex (2014 to 2019) and
Kamias Triennial (2014)

Wednesday, October 29
6–8 PM

Open Studio

Erica Wilk of Moniker Press

Saturday, November 1
1–4 PM
Moniker Press, Sun Wah Centre

Over the past several months during our studio visits, we found resounding agreement amongst the artists featured in *En Route* that Emily Carr was the place where many meaningful connections and friendships were formed. The impetus for the creation many of these studio spaces, projects, and programs outlined was the desire to build what was necessary, independently of established institutions and organizations. *En Route* therefore highlights building systems of support and forming artistic communities that emerged from shared needs and desires. Whilst many of the projects and programs maintain a strong local relevance, the artists who spearheaded them also sought out national and international models to consider and learn from.

The artist projects and programs featured in *En Route* only showcase but a fragment of such initiatives. The nature of these projects with a limited lifespan is also indicative of the resources available such as available funding and social, cultural and economic changes. The exhibition highlights two creative ‘moments’ 30 years apart, not as a means of summarizing the breadth of contribution, but as two points in an ever-expanding constellation of activity. The work to expand the conditions surrounding their work, adapt to overarching systems, attend to the needs of communities, or build new spaces and networks of relation enriches, in turn, the landscape of what is possible, materially and imaginatively.

From 1979–1985, the Mobile Printmaking Unit, also known as the **Printmobile** was a unique and dynamic program that extended far beyond the campus of Emily Carr College of Art. The Printmobile was a trailer that was converted into a print studio (a 360 square foot workspace), which travelled across the province of British Columbia. Its program would connect with arts and cultural groups and organizations in different towns and cities across the province, to gauge whether people would be interested in engaging with the Printmobile’s facilities. It would then partner with local organizations and community centres to collaboratively program a series of workshops.

Artists, together with the Printmobile technicians would run programs on different printmaking methods that included monotypes, intaglio, silkscreen, relief, collagraphy, and lithography. Once the workshop programs were completed, the facilitating artist would report on the activities. These detailed reports provided a unique insight into the relationships that were developed with communities over time, recurring cast of characters, and the daily operations of life on the road (accompanied by road maps, operational instructions etc.) During our conversations with those involved with running the program, Nini Baird (Director of the Outreach program) and Lawrence Lowe (Printmobile technician), they shared memorable moments pointing to the challenges of life on the road. One of the recurring anecdotes was referred to as the ‘Cassiar experience’ of 1981, where the Printmobile team endured a particularly harsh winter blizzard.

Telecourses (1985–1993) offered through the Outreach program was part of broader distance education initiatives that provided opportunities for learning that ensured ongoing access to arts education. The courses served those who wanted to develop their technical skills further, and those who were interested in the histories of twentieth century art and design. Through expanded partnerships with Knowledge Network, Open University, and the Provincial Education Media Centre, the course syllabi covered a broad range of subject matter that included *Modern Art, Colour, Mark Making* amongst others. Syllabus materials including texts, manuals, and other resources were provided to support studies. Today, online and distance education, and low residency programs fulfil a similar function allowing those who have other responsibilities and commitments to maintain a more flexible approach to learning beyond the physical campus.

The Outreach program also oversaw the short-lived but incredibly popular **B.C. Young Artists Exhibition** (BCYA) from 1979-1985. Every two years, students aged 18 and younger were invited to submit work. Thousands of entries were received from public schools across the province. Up to two hundred works would then be selected by an advisory committee of arts educators from across the province. The resulting exhibition would go on a 12-month tour across the province. The BCYA ‘83 iteration was also shown for the first time outside of Canada at the Seattle Center in the USA.

As a faculty member of ECU from 1973 to 1999 **Ian Wallace’s** involvement at the school was extensive. One of the most impactful programs that Wallace ran was the Visiting Artist’s Series. The series brought an incredible list of artists and art historians to Emily Carr, including Chris Burden, Dan Graham, Krystof Wodiczko, Benjamin Buchloh, amongst many others.

In partnership with colleagues Jeff Wall at Simon Fraser University and Serge Guilbault at the University of British

Columbia, Wallace invited artists to present guest lectures and meet with students, faculty, and the wider community of artists in Vancouver. Students from all three institutions were able to meet and work closely with the guest artists. Alongside the more formalized classroom activities, Wallace, Wall, and Guilbault also organized events where the students from the different art schools could meet each other. The series was unique in its ability to create opportunities for learning alongside distinguished artists from Canada and abroad, and moments of exchange to connect with other arts students, faculty and artists.

The expanded sense of teaching and engagement varied and was dependent on the visiting artist and their approach to teaching. For instance, during his time as a visiting artist, Chris Burden opted for a different form of engagement. Requesting a spade and wheelbarrow, he spent several days digging a trench off Granville Island. Students and faculty would walk over to observe. Ian Wallace wrote a response to Burden’s work which can be seen in the plinth, and a copy of the response is also available in the reading room. Alongside this material from Ian Wallace’s personal archive, we have included two works from 1983—*Study Corridor* and reference to *At Work*. In both, the artist acknowledges the convergence of the space of work, the studio as a site of production, and the environment of the gallery whereby work is both produced and presented.

As a student of the interdisciplinary program at Vancouver College of Art from 1979–1983, **Laiwan** experienced the transitional move from the school’s downtown campus (multiple buildings on Water Street) to the purpose-built facility on Granville Island. The school’s relocation to Graville Island also coincided with the school’s change of name to Emily Carr College of Art and Design.

Laiwan’s work included in *En Route* focusses on a particular moment during her time as a student at ECU, and as the founder of Or Gallery in 1983. *Letter to 1984* and *Blueprint* are two works made by Laiwan whilst she was a student. Both works are demonstrative of her early engagement with new forms of media, experimenting with different printing techniques and the significance of literary and poetic forms and strategies within her work. During this time, Laiwan was also an editor of the ECU student magazine *Woo*, and beyond editorial duties she remained a regular contributor.

The early programming of Or remains distinct in its initial intent was to have an artist program for a year, and to then pass that opportunity on to the next person. This defined period of time and the somewhat fleeting nature of gallery programming came to define Or’s artist-run ethos, which enabled an experimental and non-proprietary relationship to programming.

Located in a semi-industrial area in East Vancouver, Or remained responsive to the neighborhood. Several shows maintained opening hours that were unconventional and adjusted to better suit the lives of the artists that were involved, and to acknowledge the character of the neighborhood. Ian Wallace’s *At Work* (April 16–30, 1983), programmed by Laiwan), was one such project that closely considered Or’s location. Between the hours of 12–1pm, the public was invited to view Wallace working in the space. These hours coincided with the time when workers finished their shift and would leave the factory located across the street.

The artist as being part of the wider community was integral within both Laiwan and Wallace’s work. During our respective visits they both commented on the downtown location of the Vancouver School of Art (situated across multiple buildings in Gastown) as pivotal in the way that students and faculty moved across and became involved in the wider city.

Avenue (located at 165 East Hastings Street) was founded in 2014 by a group of artists and musicians. Although still active students at ECUAD, they required studio space as the school closed at 11pm. The ongoing dearth of affordable studio space is symptomatic of the high cost of living in the city and remains a continual and ongoing challenge for artists. Alongside the studio spaces, a communal area hosted exhibitions and events where a nominal cover charge served as a contribution to operational costs. In 2016 Avenue moved to Fraser Street and took on the name **Duplex**, and since 2020 Duplex has been located on Franklin Street.

The ephemera, art, and documentation included in *En Route* is but a small selection of some of the projects, events and the exchange program (with other artist-led spaces) that Avenue/Duplex organized between 2014 and 2019. With different members of the collective taking the lead on organizing exhibitions and events, there remains a strong after-hours program of music, performance, BBQs, screenings, alongside exhibitions.

Avenue/Duplex’s programming was incredibly community-facing, where challenging art shows, and a hospitable and convivial environment was a given. This period of programming was a unique convergence of where the local and social are negotiated alongside the artistic practices of respective members and that of the broader collective. Through the collective process of running the different programs at Avenue/Duplex it became clear that there was an ethos of the space being shaped and held by these relationships, and hence an openness to the space constantly being redefined.

The first iteration of the **Kamias Triennial** was organized by Patrick Cruz in Quezon City, Philippines in 2014. The project began as a way for Patrick Cruz to reconnect with artists in Kamias barangay of his ancestral home. Upon returning for an extended visit, he organized the Kamias Triennial as a platform for cultural exchange between Canada and the Philippines.

Proclaiming the Triennial model as a form of subversive affirmation not only humorously upends the associated prestige of institutionalized mega art events but simultaneously acknowledges the burden of bureaucratic and corporate language of arts funding and marketing. As a temporal marker, however, the format of the triennial indicates the time it takes to plan, organize and build partnerships between multiple organizations and funding bodies across borders.

Those familiar with Kamias Triennial know that its scale is modest and intimate with the value of its programs emphasizing gathering, hospitality, and cultural exchange. Hosted across several partner organizations across Manila, the main headquarters was a living space in a family home. Described as ‘an independent, itinerant, collectively curated event with roots in Asia and Canada’ Kamias Triennial foregrounds transnational and collective working methods. The built-in itinerancy of Kamias Triennial is an acknowledgment of historical and contemporary relationships that extend beyond state-defined borders. Included in *En Route* are ephemera and documentation of this first iteration of Kamias Triennial in 2014. Although the Triennial itself is dispersed, its focus on spending time together and socializing remains central, with social gatherings featuring as prominent activities.

Founded by Erica Wilk in 2014 **Moniker Press** is a Risograph Print + Publishing Studio located in Chinatown, Vancouver. Located in the Sun Wah Centre and arts and culture hub in Chinatown, Moniker Press maintains a vital public presence, frequently hosting events such as publication launches, open studios, and Riso workshops. At the core of MP’s activities is their collaborative working processes with artists to produce zines, print ephemera and small editions of books.

Their presence and active participation in artist book fairs both across Canada and abroad is a significant part of Moniker Press’ public facing activities focusing on the dissemination and distribution of titles, as well as connecting with other artist book publishers and risograph printmaker specialists. The work of Moniker as a venue for production, dissemination and learning underscores a common thread: practice and form are constantly expanding into the world with resonating impact. Labour (and lots of it), relation, innovation and curiosity underscore these various points in the history of the school and the art community surrounding it. Forms expand, as does the community, and vice versa.