

PICTURA

Essays on the Works of
Roy Kiyooka



Essential Writers Series 53



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario

Canada

Guernica Editions Inc. acknowledges the support of the Canada Council for the Arts and the Ontario Arts Council. The Ontario Arts Council is an agency of the Government of Ontario.

We acknowledge the financial support of the Government of Canada.

PICTURA

Essays on the Works of
Roy Kiyooka

Edited by
Juliana Pivato



**GUERNICA
EDITIONS**

TORONTO • CHICAGO • BUFFALO • LANCASTER (U.K.)
2020

Copyright © 2020, Juliana Pivato, the contributors, and Guernica Editions Inc.

All rights reserved. The use of any part of this publication, reproduced, transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise stored in a retrieval system, without the prior consent of the publisher is an infringement of the copyright law.

Juliana Pivato, editor
Michael Mirolla, general editor
Joseph Pivato, series editor
David Moratto, cover and interior design
Cover image: Michael de Courcy
Guernica Editions Inc.

287 Templemead Drive, Hamilton (ON), Canada L8W 2W4
2250 Military Road, Tonawanda, N.Y. 14150-6000 U.S.A.
www.guernicaeditions.com

Distributors:

Independent Publishers Group (IPG)
600 North Pulaski Road, Chicago IL 60624
University of Toronto Press Distribution,
5201 Dufferin Street, Toronto (ON), Canada M3H 5T8
Gazelle Book Services, White Cross Mills
High Town, Lancaster LA1 4XS U.K.

First edition.
Printed in Canada.

Legal Deposit—First Quarter
Library of Congress Catalog Card Number: 2019947114
Library and Archives Canada Cataloguing in Publication
Title: *Pictura* : essays on the works of Roy Kiyooka / edited by Juliana Pivato
Names: Pivato, Juliana, editor.
Series: Essential writers series ; 53.
Description: Series statement: Essential writers series ; 53
Identifiers: Canadiana (print) 20190166142 | Canadiana (ebook) 20190166177 |
ISBN 9781771834940 (softcover)
| ISBN 9781771834957 (EPUB) | ISBN 9781771834964 (Kindle)
Subjects: LCSH: Kiyooka, Roy—Criticism and interpretation.
Classification: LCC NX513.Z9 K59 2020 | DDC 700.92—dc23

title/s are difficult: they
want to be a haiku of the whole book's content/s
they want to prognosticate, but,
we both know, the best ones, simply, ring, true

i n f l e c t i o n s
— f e l i c i t o u s —
r e f l e c t i o n s

—(Kiyooka, “Notes Toward a Book of Photoglyphs,” 91)

*a table of contents:
an entablature of contentlessness
breath's tracing/s*

—(Kiyooka, “Notes,” 78)

Introduction: Notes Toward a Book on Roy Kiyooka 1
Juliana Pivato

“*I love you* is a vocal variable”: Everyday Life and Collective
Self-articulation in the Roy Kiyooka Audio Archive 33
Deanna Fong

Serial Positionings: Roy K. Kiyooka’s “Conceptual Art Trips”. 57
Felicity Tayler

The Pivot of Athwartedness: Roy Kiyooka’s “Pacific Windows” . . . 85
Veronica J. Austen

Diddling the Archive: The Crooked Speech of Roy Kiyooka’s
The Artist and the Moose. 109
Max Karpinski

The Imaginary of a Masculine “Northland”: Asian-Canadian
and Indigenous Kinships in Roy Kenzie Kiyooka’s
The Artist and the Moose. 131
Tavleen Purewal

English with an “i”: Imagining Japan in the Poetry of Roy K. Kiyooka	159
<i>Roy Miki</i>	
Strands of Autoethnography: Roy Kiyooka’s Poetics of Locality in <i>Mothertalk</i>	171
<i>Marisa E. Lewis</i>	
Man Dwells on Burial Ground: Roy Kiyooka and Martin Heidegger (<i>StoneDGloves</i>).	197
<i>Sergiy Yakovenko</i>	
Revisionings: Form and History in Roy Kiyooka’s “the 4th avenue poems”	223
<i>Jason Wiens</i>	
With Roy Kiyooka: Wednesday, September 16, 1970, at the University of Alberta. ¹	247
<i>Sheila Watson</i>	
<i>Biographic Chronology</i>	275
<i>Selected Bibliography</i>	287
<i>Contributors</i>	295
<i>Acknowledgements</i>	299
<i>Image list</i>	301
<i>Endnotes</i>	303

Introduction: Notes Toward a Book on Roy Kiyooka

Juliana Pivato

It was Jean Arp I believe that said, painting and poetry go together. The one activity complements the other and both together give me a context for articulation more than either discipline per se ... that's all and I feel that way about it. Painting ... Poetry ... *Art is where you're in it.*
(Kiyooka, interview with Sheila Watson, "With Roy Kiyooka," 18)

Roy Kenzie Kiyooka made it difficult to know what kind of artist he was because such a question would have been absurd to him. He readily experimented with legibility through form and possessed an intensity that was activated by complexity, density and excess. His audio and photo documentation and diaristic correspondence clearly render his generous diffusion into the various aesthetico-social worlds he worked within. He was immanent to many important developments in the Canadian vanguard (Lowry, 370), which at the time made it quite unnecessary to define himself as an artist—everyone knew who he was. Roy Kiyooka refused to settle into a nameable profile that could be readily anthologized. He preferred to *unsettle*.

How do you write about an artist who would not be contained? Widely published and celebrated, Roy Kiyooka was an influential Canadian artist and writer who gifted an extensive body of work that unfolded in nearly every dimension of media. Throughout his life, he continued to redefine his context for articulation. His early success and recognition as a painter and poet expanded to include a practice in photography, sculpture, film, performance and music improvisation.

But his compulsion for articulation also manifested as a resistance towards resolution and an embracing of its provisionality: "... I always think of clarity as provisional anyhow. It's clear at this moment but if I talk (sic) away from it and come back three months from now?" (Kiyooka qtd. in Miki, "Inter-face" 54).

Ideas of legibility and articulation emerge repeatedly in Kiyooka's poetry, letters and conversations. In an interview with Roy Miki published in *Inalienable Rice*, Kiyooka discusses how he came to writing after recognizing himself as an intuitive learner:

"... there was no way I could analytically grasp what it was because it had to undergo some very complex kind of metamorphosis ... It's as though you found yourself, despite yourself, having to do everything the most difficult way imaginable because you had to explore the whole terrain before you got a purchase on it." (61)

Although this statement describes his meticulous attention to detail and the exhaustiveness of his process, it is actually a disclosure about Kiyooka's sense of fragmented positioning and "the resilience of his imagination" (Miki, *InFlux*, 24).

Kiyooka's art activism, his infiltration of language, of disciplines, of institutions, was itself an artwork. He was well aware of the force of identification: that hectoring reflex to name and herd invention into its most predictable forms, and abandon the beauty and pain of the remainders. His comfort in working across multiple media throughout his practice relied on endurance at its core. Encountering the pull between individual and discursive experiences of self, he leveraged his tools (speech, sight, sound). His works were acts of inflection: performing relations, always in flux—always in process. This book attempts to track Roy Kiyooka through the generous revelations of his work. This introduction aims to provide a context for his unique approach to process.

picture this thing; picture it in this exacting
 light. the narrative i am questing, indeed
 veering, towards, will only reveal itself after
 many dumbfound hours in the darkroom. each
 time i return from a long walk in the snow bound
 winter light and re-enter the darkroom i re-
 learn the alchemy of clandestine images ...

each time i sit down to my IBM
 i'm nonetheless at Language's behest

listen! can you hear the snow—
 pelting, these slant/ january/ cadences ...

(Kiyooka, "Notes," 87)

Kiyooka's "Notes Toward a Book of Photoglyphs" was published in 1990 in *The Capilano Review*. An 18-page letter to the editors, it narrates his working process for putting together a text and photo work that would compose an entire issue of the magazine later that same year. Eventually titled *Pacific Windows*, the work was cultivated from a compilation of his photographic practice and writings. This description of process, of IBM-typed "cadences" "pelted" with snow, speaks to Kiyooka's habitual folding in of the autobiographical. Each sensory detail animates, reminding us of the body that observes and feels even as it composes the text we read, an effect that primes our experience of it. Indeed, "Notes" is a particularly acute example of the way in which Kiyooka manages his simultaneous relationships as author and artist to reader and viewer. Alternating between poet and correspondent, he clearly delights in his playful deviation from second to first person.

a hitherto, un-bidden Interleaving
 of Photos and Texts unfolding, page-by-page
 (fan-wise) like a pleated Renga Scroll

such are my immediate thoughts; have a listen
 tell me your parameters for TCR #3
 bark, loudly, if you want me to do a summersault

i would daub this grey november pallor
 all over these clandestine filmic faces if the
 weather didn't already posit their rune
 (Kiyooka, "Notes," 77)

"Notes" is prescient for how it anticipates much of what will come to be discussed about Roy Kiyooka's work as writer and artist in the decades that followed his passing. The personal reflectiveness of his address creates a space for earnest speculation. To "daub" (smear) his images with "this grey november pallor," suggests the possible application of a pale appearance; an obscuring of visible identity with one paler, greyer. He then elaborates that this would only be possible "if the weather didn't already posit their rune." A reference to letters of alphabets in use prior to the standard Latin alphabet, *rune* is easily misread as *ruin*—destruction. One interpretation might imagine the phrase as connecting weather/conditions with image/document defacement or erasure. The suggestion of damage done by language, specifically proto-English letters, could be measured by the metric of nature personified. Is this play of rune against ruin code for the destruction of any image by language? Is this almost throwaway line in Kiyooka's text a critique of the mind's urge to summarize—reduce—confine an image to nameable, definable terms, specifically those images that do not conform to a particular "pallor"?

Kiyooka used a density of meanings in his poetry in much the same way that he used photography, destabilizing interpretations with an "accuracy of perception" (Bowering, n.p.). Having grown up experiencing the world through two languages, his approach to writing was also a construction of context, "Art is where you're in it." His use of *inglish* existed as its own autonomous, parallel mode of invention: the Kochi-ben of his parents' home and the street slang learned as a child

in a culturally diverse Calgary neighbourhood fitted over with an assimilating application of “the Language of the Anglo mainstream” (“Inter-Face” 42). It was a language that Donald C. Goellnicht described as being able to “represent his unique lived experience and resist the hegemony of the dominant culture” (Goellnicht, 11). In all his writing, Kiyooka invented and hybridized words and interpolated unusual grammar. It was a playful weaponization of self against linguistic reification and a blurring of meaning in a manner that also disturbed and complicated the visual.

..... My painting’s silences.
 should we not use words w/utmost discretion viz
 painting/s lest they get in the way. words as step
 ping-stones-a hop skip and a jump over/into the
 painting ... (the stones forgotten . etc.
 (Kiyooka, qtd. in Townsend-Gault, 11).

In “Light Speaking: Notes on Poetry and Photography,” V. Penelope Pelizzon describes her process of coming to an understanding of the relationship of photography to poetry. Beginning with the argument that *ekphrastic*² writing, any written description of the exclusively visual, “often positions itself as a controlling voice that must speak for the silent art object,” (151) she argues that the same cannot be said for any writing that might aim to describe photography. Ekphrasis, the act of describing a work of art “as vividly as possible in order to ‘bring it before the eye’ of the listener” (Robillard and Jongeneel, ix), presumes an equivalence of image to text. It asserts that the subject, rendered through the affordances of the visual—historically, painting—can be equally apprehended by way of language “without remainder” (Bann, 28).

The origins of ekphrasis can be traced to *Ars poetica* (19BC) and Horace’s *Ut pictura poesis*, which in translation reads “as is painting so is poetry”(qtd. in Lee, 3) and offered that although painting and poetry differed in medium and form they might be “considered almost identical in fundamental nature, in content, and in purpose.” (Lee, 3) Pelizzon reviews the binary comparison put forward by scholars like

W.J.T. Mitchell, situating poetry as time-based and dependent on duration for its apprehension, and painting and sculpture as spatial and static (150). However, she argues that although they exist in space, photographs are more like poems for their dependence on time (151) and the way in which they make time visible (159): “a photo’s essence is that millisecond caught by the shutter, an instant that often gains power and meaning the further we move away from it” (151). Pelizzon proceeds to coin the term “luciphra-” to describe “a verbal representation of a photograph that emphasizes the photo’s time-filled status” (152).

Kiyooka’s description in “Notes” of the processing of photographs in the darkroom pairs the visual and the written as entirely dependent on each other for actualization. The course of narrative revealing itself concurrently to the images that it will describe when they materialize certainly constitutes a luciphra- portal impervious to standard temporal reality. It is an incidental nod to the grandfather paradox³ with the poem performing as a time-machine that can sync the past, present, and future. (Gallagher qtd. in Pellizon, 155). For Kiyooka, text is in no way subordinate to image here. The narrative can only emerge from “the alchemy of clandestine images” and yet the images exist first by way of their description in the text.

In “With Roy Kiyooka” an interview with Sheila Watson⁴ in *White Pelican* (1971) (republished in this volume), Kiyooka touches briefly on the simultaneous emergence of text and image in his celebrated series *StoneDGloves* (1971), suggesting an organic progression in which “photos and words grew apart together” (18). Kiyooka explains the accumulation of content for *StoneDGloves* in Osaka: shooting photographs on site while working on a commissioned sculpture, making notes when he returned home, dropping off the film at the lab and picking up the previous day’s prints. He establishes that *StoneDGloves* was not initially a combined text and image work, but that it grew out of the collecting of material, without premeditated form (18).

A dis-inhibition regarding form is evident both in Kiyooka’s own statements on his works and in his published writing. In a 1975 conversation with Alvin Balkind and Gerry Gilbert published in *arts-canada*⁵ (concurrent to *Roy K. Kiyooka: 25 Years*, a touring retrospective of his work), Kiyooka admits:

The dilemma that I've come to in terms of art is simply that I no longer know the form of anything. There isn't a form, a container, a structure, *per se*, that is given, that has been given to me, incrementally through all of the past, that at this moment I can say of, "I'm going to use that as the form of what I'm going to do." In that sense I've come to a most curious place, and that is: everything I'm going to make will have to find its form. (Kiyooka qtd. in Gilbert, 12).

Kiyooka generated a relational discourse around his practice: dialogue was his primary method for the routing of form. There is a fearlessness in his work that can be tied to his evolving understanding of identification and positioning throughout his life, a primary topic for discussion on the artist in existing criticism (*In Flux*, 14). But this fearlessness is also revealed in his oscillation between methods of filtration⁶ and mediation and in his unique approach to collaboration. His work with text and music improvisation often included collaboration. Many performances of reading and sound that Kiyooka created in private, in sessions with collaborators and/or for audiences were documented in audio recordings⁷ or in film/video footage. Examples of performance collaborations were excerpted in both *Reed*, a film by his daughter Fumiko Kiyooka (2012) and *Voice*, a film by Michael de Courcy (1998).

Among Kiyooka's lesser-known contributions exploring collaboration and appropriation is *artscanada / afloat* (1971). A site-specific performance-installation that was disseminated as photographic documentation,⁸ *artscanada / afloat* was published as a single page in the Fall 1971 issue of *artscanada*. The header of the page reads "letter's cont'd," and informs the reader that the work is neither ad nor artist feature, but has been submitted as a letter to the editor. Scott Watson describes *artscanada / afloat* as "a rebuke, albeit a playful one" of the Gary Lee-Nova's *artscanada* article that had been published earlier that year (Watson, 15). Lee-Nova's "Our Beautiful West-Coast Thing" (1971) was a celebration of the "life-style" of seven British Columbia land and nature-based artists who for the most part had little recognition in the mainstream Canadian art-world at that time (O'Brian et al, 15).

"Our Beautiful West-Coast Thing" begins with a quote from Jack

Spicer, “We are a coast people. There is nothing but ocean out beyond us” (Spicer, 421). *artscanada / afloat* performs a literal interpretation of the quote. Kiyooka along with Krisy van Eyk, Gerry Gilbert and Carole Itter “took the magazine apart page by page and set it floating off a wilderness beach” (Watson, 15). Images of the group holding the collected pieces of the waterlogged magazine suggest the intervention as an irreverent treatment of the artist feature with its own “back-to-nature” medicine. The “letter” in *artscanada* appears as 64 small images laid-out on the last page of the magazine captioned in all caps as follows:

READING THE WEST COAST ISSUE OF ARTSCANADA MAGAZINE

AT SCHOONER COVE—LONG BEACH—VANCOUVER ISLAND

ON A SILVER DAY IN JULY 1971—BC.

COPACIFIC

WASH—OUT—THERE

BOX 8884. STATION H. VANCOUVER

PHOTOS: CANADAS NATIONAL MAGAZINE

Although no artists’ names are listed or credited with the work, the esoteric captions give some hint to intention, nested within inside jokes, including the reference to “CANADAS NATIONAL MAGAZINE” and a post office box, the moniker and address used by the poetry magazine, *B.C. Monthly* and its editor Gerry Gilbert.⁹ Indeed the work also appeared as a single issue of *BC Monthly* in 1974.¹⁰ In this version all 125 images of the work are accessible in a larger scale, permitting a more careful viewing than the tiny images provided in *artscanada*. Migrating from its initial evasion of credit however, here a clearer articulation of authorship is in evidence. In the caption on the last page, all four artists are credited for “performing” the work, followed by a sentence that identifies Kiyooka as both editor of the issue and author of the photographs.¹¹

In its initial letter-form, *artscanada / afloat* presents as a single, cheeky gesture towards the publication it was intended for and the particular way in which the Lee-Nova article had grouped and contextualized these west-coast artists. Emerging from a collaborative approach to conception and production,¹² *artscanada / afloat* is a performative reframing of appropriated content—a levelling or grounding of rhetorical nuance through its personification in form and time. At 125 images however, the later incarnations in BC Monthly and museum collections¹³ reveal a more elaborate literalization. In a typical example of Kiyooka's play with density and excess—it seems to take the idea of levelling well beyond its initial limits—where actions of parody are performed through an earnest exploration of what they mock.

Another fascinating example of collaborative material exploration by Kiyooka is his contribution to Robert Filliou's *Teaching & Learning as Performing Arts, Part II*, (1979, 32')¹⁴ created during Filliou's 1979 residency at Western Front, Vancouver.¹⁵ At the time of this publication the work was accessible on the Western Front online archive,¹⁶ where Filliou's *Video Breakfasting Together, If You Wish* (1979) is followed at 12:47' with *October 19th footnote to footnote A VIDEO-BREAKFAST with Roy KIYOOKA* (1979).¹⁷

In *Video Breakfasting Together*, Filliou sits alone at a table reading the want ads and offering commentary (to an imagined partner) on how each advertised position might be suitable for an artist. He pours tea from a Dobin teapot into a white coffee cup, sipping periodically, and at 6 minutes, extracts and smokes a cigarette from a white paper pack. *October 19th footnote to footnote* begins with a view of Kiyooka from behind turning on the monitor to view Filliou's segment. He banters with the video, playing the imaginary partner. He pours tea from the same pot into the same cup and lights a cigarette from a matching white pack when Filliou begins to smoke: "I like these. Robert, I only smoke them when you come to town." The atmosphere of joviality offered by Filliou is echoed in Kiyooka's play with the language and phrasing of the advertisements. Kiyooka's mode of participation with the work seems to invest heavily in Filliou's articulated philosophies,¹⁸ and a subtle interrogation is underscored by the repeated pausing of Filliou's video throughout *October 19th footnote to footnote*.

In his 1970 text *Teaching & Learning as Performing Arts*, Filliou suggests that the difficulties of teaching and learning can be improved — “through an application of the participation techniques developed by artists” (12). Sharla Sava argues that also in this text, Filliou “repositions Art in relation to an alternative theory of value, positing an *enhanced* economy where abstract labour, instead of being defined through the relative exchange value of the commodity, could be evaluated in relation to the “innocence,” “imagination,” or “freedom it was worth” (Sava, 22). *October 19th footnote to footnote* provides an obliging counterpoint to Filliou’s playfully pedantic *Video Breakfasting Together*. As Kiyooka watches Filliou explaining why each ad might be a real opportunity for an artist, he improvises free-style deviations, removing the words to a space of experimental analysis, where each line becomes a puzzle piece, to be inspected and rediscovered:

[17:27]

Filliou: Here they want: “... a dependable personable person.”

F: “Hours, 9am to 5pm.”

Kiyooka: [simultaneous] a dependable personable person.

F: That’s want a (sic) “Experienced secretary”... wanted by White Caps.” Whatever that is.

K: [simultaneous] a dependable personable person.

F: Now, are artists dependable? (smiles, shrugs with hands, pauses)

K: [simultaneous] a dependable personable person.

K: A. Dependable. B. Personable. C. Perso-nage. (Kiyooka stares at the screen, pauses). Hey Robert, ain’t that us?”

Following an opening section of direct interaction in real time, edits between front views and rear views of Kiyooka responding to the monitor show him stop/starting the tape to provide more elaborate responses than the gaps in Filliou’s speech allow, allotting Filliou the

role of captive audience. Kiyooka's play between interaction and diversion activates underlying sites of friction between the two performances and performers. He entertains Filliou's argument for an artist's universal employability in the primarily blue-collar jobs advertised. But, having lived through years of unforgiving manual labour following his family's difficult move to Opal, Alberta, the repercussions of Pearl Harbour and the R.C.M.P.'s fingerprinting of all issei and nisei¹⁹ (then classified as enemy aliens in Canada) (Kiyooka, *Pacific Windows*, 304), Kiyooka's responses at times seem to drop into absent agreement—a kind of numb tolerance that resists Filliou's discussion regarding the employability of artists.²⁰ The fact that Filliou can neither hear nor react to Kiyooka or acknowledge what he brings to the dialogue adds an additional element of tension. *October 19th footnote to footnote* concludes with Kiyooka reciprocating Robert's "bye-bye now" at which point the titles from the video complete the segment ("copyright Robert Filliou, 1979") with Kiyooka not listed in these end credits.

Viewing the work, I recognized a quality of "forced collaboration" in evidence. The term was coined by Montreal artist Thérèse Mastroiacovo in describing her work *Hello Fellow Artists* (2000–2002),²¹ a series of videos "that appropriates, or somehow re-orient, the work of other video artists in a way that acknowledges the source but re-arranges the outcome." (Tousignant, 29). Mastroiacovo's work offers some comparison to Kiyooka's contribution for its playful and reverent treatment of William Wegman's *Crooked Finger, Crooked Stick* (39 sec, b/w, 1972–73).²² Her camaraderie with Wegman's signature style of jesting didacticism creates a space for the cultivation of relation with a chosen art ancestry as primary practice. Forced collaboration was a strategy used by Mastroiacovo for active viewership that permitted a unique encounter with and through form, framing action beyond the acknowledgement or approval of the quoted artist. By mediating the work through her own actions, Mastroiacovo engaged in a dialogue with the material: acting as a presence that attended to the work as it remained outside it (Mastroiacovo, n.p.).

Although he was an invited participant in the series, Kiyooka's treatment of Filliou's *Video Breakfasting Together* actively explores

the margins of this participation. His actions acknowledge Filliou's primary content but they also serve to re-orient the work and draw attention to his own erasure as participant. Like Mastroiacovo, Kiyooka is conscious of the connection of form to place. A common tension in collaboration of this kind is an awareness that the viewer prefers to respond to the solo artist as a primary source of information (Mastroiacovo, n.p.). Mastroiacovo describes her own erasure when using the intact work of another artist, even with the positioning of herself through its selection and her interaction: "There is no additional place—and so no recognition of form. Form is place." (Mastroiacovo, n.p.). Kiyooka's contribution in *Video Breakfasting Together*, a performance by Filliou that remains one-sided, even as it acts to acknowledge participation, speaks to Kiyooka's own unique capacity for navigating Filliou's "alternative theory of value." But evident in his mode of interaction, beneath the play and the banter, there is a consciousness of tone: one that understands the cost, even as it celebrates this experiment in negotiation.

: if the propensity
of Language is not a veering
towards, 'fiction'—
it's surely a slide down the old
translation-trough ...

: 'i' suspect i am
a sheer-product of all all such
linguistic-transaction/s:
an intransitive 'noun' at best—
'i' translate my 'self'

(Kiyooka, *October's Piebald Skies & Other Lacunae*, n.p.)²³

Accounting for Kiyooka's entire oeuvre of solo, collaborative and contributed work is a project well beyond the scope of this modest volume.²⁴ Without confining his practice to the list of available categories,

attention to and incorporation of the quotidian throughout these revisions, which served to sustain the production of new texts. He refers to DF McKenzie's description of the "contained" text as an "illusion" indebted to revision, and suggests that Kiyooka's apparent unwillingness to abandon these poems to a default final form renders him open and available to their further generosity of invention.

Pictura concludes with the 1970 interview "With Roy Kiyooka" originally published in the inaugural issue of *White Pelican* (1971). The interview was conducted by Sheila Watson at the University of Alberta. Both the issue of *White Pelican* and the interview were edited by Watson, who chose to revise the interview questions into headings for each response. Watson conducted her PhD research on the work of Wyndham Lewis, an English writer, painter and critic. This sensitivity to interdisciplinary practice is evident in the questions that were asked. The resulting text provides a generous overview of Kiyooka's observations on career, poetry, visual art and contemporary culture. A portion of the interview took place in the student union building at the University of Alberta where students were invited to ask questions of the artist, his current work and his opinions on such things as photographic processing, talent, the relationship between painting and poetry, pop lyrics, Frank Zappa and parenting the creative child. These questions are also reframed as headings for the text.

Evident throughout the texts in *Pictura* is Roy Kiyooka's capacity for capturing, articulating and inventing the possible even inside a context of conflicted identification and struggle. He accomplished all that he did through his embracing of the dialogic, and his atypical endurance for exploring modes of articulation, shifts between media and the balancing of a potent plurality of social contexts. Chance proximity to fascinating individuals, movements and moments is coupled with his own careful nurturing of relationships and their source as a space of creativity that sustained him as a working artist. Visionary and fearless, Roy Kenzie Kiyooka held himself to account for all that he could see, feel, hear and say and made the rendering of these things through a multiplicity of forms his life's work, again and again and again.

Works Cited

- Balkind, Alvin. Interview with Roy Kiyooka. "Laughter: Five Conversations with Roy Kiyooka." Edited by Gerry Gilbert. *Artscanada*, XXXII, no. 202-3, 1975-76, p. 12.
- Bann, Stephen. *The True Vine: On Visual Representation and the Western Tradition*. Cambridge University Press, 1989.
- Barbour, Douglas. "Roy Kiyooka: Writing the 'Trans' in Transcanada Letters." *West Coast Line: A Journal of Contemporary Writing and Criticism*. Edited by Roy Miki, 29.1, 1995, pp. 11-23.
- Douglas, Stan. "Daring Documents: The Practical Aesthetics of Early Vancouver Video." *Vancouver Anthology: a Project of the Or Gallery*. Talonbooks, 2011, pp. 47-83.
- Duncan, Charles H. "Graffiti's Vasari: Jack Stewart and Mass Transit Art." *Archives of America Art Journal*, 49.3/4, 2010, pp. 40-49., www.jstor.org/stable/23025810.
- Filliou, Robert. *Teaching & Learning as Performing Arts*. Edited by Kasper König. Verlag Gebr, Köln—New York, 1970.
- Filliou, Robert et al. *The Filliou Tapes: From Political to Poetical Economy*. Morris and Helen Belkin Art Gallery/University of British Columbia, 1995.
- Fong, Deanna. "The Roy Kiyooka Audio Assemblage," *The Capilano Review* (blog), Web. <https://www.thecapilanoreview.ca/roy-kiyooka-audio-assemblage/>.
- Gilbert, Gerry. "Laughter: Five Conversations with Roy Kiyooka." Edited by Anne Trueblood Brodzky. *Artscanada*, 202/203, 1975, pp. 11-21.
- Goellnicht, Donald C. "Asian-Canadian, Eh?" *Canadian Literature*, no. 199, 2008, pp. 71-99, doi:218786842.
- Hood Chambers, Anthony H. *The Secret Window: Ideal Worlds in Tanizaki's Fiction*. Council on East Asian Studies, Harvard East Asian Monographs. Harvard University, 1994.
- Jeffries, Catriona, Catriona Jeffries (Gallery). Email correspondence with the editor, November 15, 2016.
- Herrnstein Smith, Barbara. *On the Margins of Discourse: Relation of Literature to Language*. University of Chicago Press, 1979.

- Kamboureli, Smaro. *Making a Difference: Canadian Multicultural Literatures in English*. Oxford Univ. Press, 2007.
- Kiyooka, Roy. "artscanada/afloat." *BC Monthly*, 2.1, January 1974.
- . "COPACIFIC, wash-out-there." *Artscanada*, no. 158–9, August / September 1971, p. 72.
- . *October's Piebald Skies & Other Lacunae*. Self-published, edition of 40, 648 Keefer Street, Vancouver. 1988.
- . *Roy Kiyooka*, edited by William Wood. Artspeak Gallery / Or Gallery, 1991, pp. 7. Print.
- . "Notes Toward a Book of Photoglyphs." *The Capilano Review*, 2.2 1990, pp. 76–94.
- . and Roy Miki, ed. *Pacific Windows: Collected Poems of Roy K. Kiyooka*. Talonbooks, 1997.
- . et al. *Transcanada Letters*. NeWest Press, 2005.
- . and Bowering, George. *Roy K. Kiyooka: 25 Years*. Vancouver Art Gallery, 1975.
- Lowry, Glen. "Afterword." *Transcanada Letters*. NeWest Press, 2005, pp. 370–377.
- Lee, Rensselaer W. *Ut Pictura Poesis: the Humanist Theory of Painting*. Norton, 1967.
- Mastroiacovo, Thérèse. Multiple telephone conversations with the editor in March, April and May 2018.
- Miki, Roy. *In Flux: Transnational Shifts in Asian Canadian Writing*. Edited by Smaro Kamboureli, NeWest Press, 2011.
- . *In Flux Transnational Signs of Asian Canadian Writing*. NeWest Press, 2011.
- . "Inter-Face: Roy Kiyooka's Writing, A Commentary/Interview." *Roy Kiyooka*, edited by William Wood. Artspeak Gallery / Or Gallery, 1991, pp. 41–54.
- . "Roy Kiyooka: An Interview." *Inalienable Rice: A Chinese and Japanese Canadian Anthology*, 1979, issuu.com/ricepaper/docs/inalienable_rice_compiled.
- Minor, Earl. *Japanese Poetic Diaries*. Berkeley and Los Angeles University of California Press, 1969.

- Munz, Otto John. *Photo-Glyph Recording*. Patent Application. 25 Dec. 1956. <https://patents.google.com/patent/US2775758>
- Nakada, Mark Tadao. "The 'Multiform Aesthetic: Reading the Poetry of Roy K. Kiyooka, Catalogue of the Kiyooka Papers.'" English 494 Honors Thesis, Supervisor, George Bowering, Second Reader, Roy Miki. *Simon Fraser University*, Simon Fraser University, 1995.
- O'Brian, John, Naomi Sawada and Scott Watson, editors. *All Amazed for Roy Kiyooka*, Arsenal Pulp / Morris & Helen Belkin Art Gallery / Collapse, 2002.
- Pelizzon, V. Penelope. "Light Speaking: Notes on Poetry and Photography." *Poetry*, 202.2, May 2013, pp. 144–165., www.jstor.org/stable/23561732.
- Robillard, Valerie K., and Else Jongeneel. *Pictures into Words: Theoretical and Descriptive Approaches to Ekphrasis*. VU University Press, 1998.
- Schmaltz, Eric. "The Language Revolution: Borderblur Poetics in Canada, 1963–1988." PhD Dissertation, Graduate Program in English. *York University*, 2018, pp. 1–374.
- Spicer, Jack. *My Vocabulary Did This to Me: the Collected Poetry of Jack Spicer*. Edited by Peter Gizzi and Kevin Killian. Wesleyan University Press, 2010. Print.
- Thompson, Jeffrey. "Split Definitive." *Art Journal*, 63.3, 2004, pp. 110–113.
- Townsend-Gault, Charlotte. "The Living of Modern Life—In Canada," *Roy Kiyooka*. Edited by William Wood. Artspeak Gallery / Or Gallery, 1991, pp. 9–17. Print.
- Varley, Chris. "Intersections: the cassette tape interviews between Chris Varley and Roy Kiyooka edited at the intersection of conversation and writing by the artist." *Roy Kiyooka 25 Years*. Edited by Kiyooka, Roy K. and Bowering, George. Vancouver Art Gallery, 1975.
- Wah, Fred. "Is a Door a Word?" *Mosaic: An Interdisciplinary Critical Journal*, 37.4, Dec. 2004, pp. 39–70.
- Watson, Sheila. "With Roy Kiyooka." *White Pelican*, 1.1, 1971, pp. 18–35.
- Watson, Wilfred. "Born in Moosejaw: The Letters of Roy Kiyooka." *NeWest Review*, vol. 1, 10 May 1976, p. 8.

“I love you is a vocal variable”: Everyday Life and Collective Self-articulation in the Roy Kiyooka Audio Archive

Deanna Fong

The Roy Kiyooka Audio Archive is a collection of 404 recordings made between 1963 and 1991, housed at Simon Fraser University’s W.A.C. Bennett Special Collections. Inscribed on a variety of formats, including cassettes, reel-to-reel tapes and mini-cassettes, these recordings offer a unique autobiographical perspective on one of Canada’s foremost artistic and literary figures, creating a rich soundscape of genres, textures, voices, and locales. More than this, the tapes also provide vital insight into Vancouver’s burgeoning arts and literary scenes during an intense period of cultural production. They capture the voices of TISH-affiliated poets and scholars such as George Bowering, [Gladys] Maria Hindmarch, Daphne Marlatt, Warren Tallman, and Fred Wah; “downtown poets” Judith Copithorne, Maxine Gadd, and Gerry Gilbert; visual artists and curators such as Alvin Balkind, Taki Bluesinger, Carole Itter, Rhoda Rosenfeld and Trudy Rubinfeld; and musicians Lindsay Kenyon and Al Neil, among many others.

Kiyooka brought his recorder with him nearly everywhere he went, capturing sounds indiscriminately: dinner with friends, a poetry reading at the Vancouver Art Gallery, the background hum of CBC radio playing in his living room, traffic speeding down the No. 5 highway, white-noise chatter at a café in Kyoto. There are conversations, audio letters, stream-of-consciousness monologues, readings, performances, field recordings, and ambient sounds.

While the tapes vary in their subject matter, participants, audience

and purpose, they share the common quality of inscribing the spontaneous, the improvisational, and the everyday. This chapter interrogates the significance of these recordings from an aesthetic, political, and ethical vantage, asking: What would it mean to approach art and literary history through the medium of sound recording? How might the social dialogue inscribed on these tapes remap the field of cultural production to emphasize the *relations* between actors and objects, and represent the diverse spectrum of activities that contribute to cultural production and community formation? How can the act of recording the everyday intervene in the workings of structural power?³⁴

Combining the methods of “close listening” (Bernstein 1998) with theoretical meditations on the everyday by Michel de Certeau, Guy Debord, and Henri Lefebvre, this chapter situates Kiyooka’s tape recording practice alongside and within his oeuvre. It outlines a community-based political aesthetics that is mobilized through careful attention to, and reverence for, everyday relations, spaces, labours, and affects. The recordings document the diverse and unevenly distributed work that supports the twinned ventures of art-making and community-building, placing social relations at the heart of artistic production. This aesthetic turn toward the everyday has profound political implications at the level of both the subject and the community.

Sound recording concretizes the everyday as an object of contemplation and critique, creating the necessary critical distance to assess our relations with one another and the world around us. Entering these works into the institutional art world gives weight to the micropolitical, interpersonal relations that form the basis of social reality. In so doing, they create the conditions for adapting, however incrementally, the everyday life of the community they represent by providing a means for collective self-articulation—the ability to define the parameters of space, time, labour, and value in their own terms.

Crucially, Kiyooka’s tape recording practice cannot be read as a documentary endeavour separate from his artistic practice—indeed, all artistic representations are based in real life, and real life is in turn shaped by the representations that give it its symbolic meaning. Rather, it opens up a minimal, irreducible gap between the empirical facts of

everyday life and the artistic modes that represent those facts, creating a limit case that probes the relation between reality and its representation.

In her article for the 1991 retrospective of Kiyooka's work at Art-speak and the Or Gallery, "The Living of Modern Life—in Canada," Charlotte Townsend-Gault insists that Kiyooka's interest in the everyday is based on a "struggle for the articulation of language, in essence to struggle to articulate the self" (9). Examining a number of Kiyooka's works across media, including his 1975 book *Transcanada Letters*, serial photographic works from the 1970s, and films such as *Powell Street Promenade* (c. 1979), Townsend-Gault identifies in Kiyooka's work a context-specific "discourse-history" (10) in which the authoring/speaking subject situates himself in relation to wherever he happens to be, creating a fluid, even stylistically inconsistent sense of self. "In each place," she writes, "he picked up on the circumambient discourse in order to work out who he was, and, importantly, where" (10).

This struggle for self-articulation arises in the context of Kiyooka's alienation from his family roots in Japan as well as his outsider position as a first-generation racial and ethnic minority in Canada. Modes of artistic expression that speak from the position of a universal "literary" subject are of no interest to him because this position is unable to express his experience of being *in relation to* a majority—cultural, racial, aesthetic, and linguistic.³⁵ Kiyooka carves out space in the canon for his particular experience of the world, against standard notions of aesthetic and linguistic propriety, echoing Roy Miki's statement in *All Amazed for Roy Kiyooka* that he was writing for a future generation of readers that simply did not exist in his time (80).

Townsend-Gault focuses on articulation as an individual rather than collective phenomenon, exploring how Kiyooka's self-documentation is a way of finding his voice as a subject, of speaking himself into existence. While she notes that the "subtext of Kiyooka's work, even at its most egocentric, is the work of others" (11) and concludes with the possibility that self-articulation can also be read as a "cultural voice in a collective sense" (16), the article stops just short of exploring the political potential of these collective modes of articulation. These

historically situated, polyvocal artifacts do not only serve to produce a subject in the way that Townsend-Gault describes. They also produce *sociality* in a particularly legible way, attuning us to the way that everyday life is shaped by our interactions with others. Rather than merely operate as a site of self-articulation, I want to suggest that Kiyooka's audio archive also points our attention toward a mode of articulation that is thickly social, tied to a different kind of production in the Marxist sense of the term.

Sounding everyday life

What do we mean when we speak of everyday life? What is its substance and character, the activities in which it is composed? Where does everyday life stop and where do other forms of life (if they can be separated as such) begin? In his 1971 monograph *Everyday Life in the Modern World*, Henri Lefebvre outlines the problem that the quotidian poses to philosophy: it is the object of philosophy precisely because it is non-philosophical, and yet philosophy cannot be imagined apart from it because it is the material base against which its abstract principles must be tested. The everyday takes on a curious liminal status where it can be thought of as neither inside nor outside the universal realm of human thought and activity. If it is, as Lefebvre at one point suggests, the residue of “whatever remains after one has eliminated all specialized activities” (32) one might think everyday life so particular, so mundane, that it is ill-suited to make any grand pronouncements about human existence and society. It is “a compendium of seemingly unimportant activities ... products and exhibits” (13)—walking and talking, sleeping and waking, cooking and cleaning, opening doors and filling glasses; fashion, food and furniture. But at the same time precisely because it is composed in minutiae, everyday life can also be imagined as totalizing—so all-encompassing as to be incomprehensible—that we cannot find an outside position to speak about it objectively.

As Guy Debord states in his 1961 “Perspectives for Conscious Alterations in Everyday Life,” everyday life “represents the standpoint

of totality ... Everyday life is not everything—although its osmosis with specialized activities is such that in a sense we are never outside of everyday life ... Everyday life is the measure of all things; of the fulfillment or non-fulfillment of human relations; of the use of lived time; of artistic experimentation; of revolutionary politics” (239).³⁶ A short-circuit between the singular and the universal, finite and cyclical time, performance and knowledge, the everyday is the site where social transformation can take place from the ground up. It is the common ground subtending the spheres of cultural, political and economic activity; as such, one cannot hope to revolutionize any of these structures without first transforming the way that we live—first and foremost, among each other.

A revisitiation of an earlier work, *The Critique of Everyday Life* (1941), Lefebvre’s *Everyday Life in the Modern World* is a passionate argument for the need to reclaim everyday life, which he sees as increasingly coopted by the systematic operations of capital. This work seeks to outline a “general theory of society” (66) under late capital in the historical milieu of post-Liberation France, taking into account its social relations, methods of production, and ideological expressions. This period, he claims, is marked by an overarching trend in all spheres of life towards isolation, organization, systematization, and control—what he terms the “Bureaucratic Society of Controlled Consumption” (64).

This regime manifests a number of correlating symptoms: the gradual dissociation of the quotidian and the non-quotidian (art, religion, philosophy); the decline of art as a life-integrated practice and the rise of aestheticism or “art for art’s sake”; man’s estrangement from nature under the currents of urbanization; the emergence of the individual and the nuclear family as the primary units of sociality; the emergence of leisure as a sphere separate from both working life and the everyday; the devaluation of creative activity in the workplace; and, ultimately, the overall decline of humankind’s basic social needs expressed as time, space, and connectivity.

The role of art and culture under this regime is particularly troubling to Lefebvre: before rationalist organization, he insists, labour is still to some extent infused with an essence of creativity and a sense of

ethical and practical value. However, as work drifts further and further afield of everyday life (through productivism, the redefinition of non-working life as “leisure,” etc.), art increasingly falls under the purview of specialized institutions—the market, the academy, and “culture” writ large. Here, art reinforces alienating tendencies of capitalist society. It becomes a method to escape the spiritual poverty of everyday life, leading to a series of vacuous aesthetic gestures that “make-believe” (90) that a different kind of life is possible and, furthermore, that this fantasy might be realized through a never-ending series of consumer transactions.

Art camouflages the compulsory character of an everyday life that is organized around production and consumption by offering an illusory choice between this or that commodity. Lefebvre’s point here resounds with Peter Bürger’s analysis in *Theory of the Avant-Garde* (1984), where he explains how, in the late nineteenth century, art emerges as an institution, “a social realm that is set apart from the end-means rationality of daily bourgeois existence” (10). While art’s autonomy from the bourgeois public sphere made it a potential vantage for critique, he notes that it had rather the opposite effect: “because art is detached from daily life, [aesthetic] experience remains without tangible effect” (13). In fact, it promotes “the neutralization of critique” (13) as subjects withdraw into aesthetic experience and in the process nullify their desire to change society. “Making-believe” also corresponds to the ideological surplus value of commodity fetishism, whereby a product is not only consumed as a practical object but also as a *sign*—“the act of consuming is as much an act of the imagination (fictitious) as a real act” (Lefebvre 90). Artworks are commodities *par excellence* in this mode of symbolic consumption, invested as they are with the status of cultural capital, exceptionalism and prestige.

Though Lefebvre’s critique is grounded in the cultural milieu of post-1960 France, there are a number of striking parallels between the situation he describes and the geo-political milieu of Vancouver in the early 1960s, which suggests that the emergence of the society he describes is a global phenomenon among late-capitalist Western nations—though, of course, with pronounced material and cultural

differences. As historian Lawrence Aronsen notes in his 2010 *City of Love and Revolution: Vancouver in the Sixties*, Vancouver in the early 1960s was marked by “a stodgy and repressive middle-class culture that valued consumerism and economic growth over artistic accomplishment” (13). Its booming resource-based economy quickly shifted its status from “frontier town” to growing metropolis, while its scenery and natural beauty made it an attractive site for leisure-seeking elites.

Aronsen notes how, in the midst of this period of rapid economic growth and urbanization, mainstream values were overwhelmingly geared toward expanding the economy and “convert[ing] the masses into middle-class consumers” (15). Many neighbourhoods such as Vancouver’s West End saw an unprecedented development of upscale high-rise construction, which resulted in rent increases that displaced many people. By 1965, a youthful counterculture emerged against these currents—a transnational phenomenon running latitudinally from San Francisco to Vancouver, which rejected the “prevailing myths and values in society: the work ethic, repressive sexuality, mainstream religion, technocratic scientism, and the capitalist system itself” (11).

The Vancouver scene was heavily influenced by the countercultural movements that began south of the border. A large number of American draft dodgers sought refuge up north, and there was an exchange of avant-garde cultural figures such as the Beats and Black Mountain poets, who had an extended presence in Vancouver’s poetry communities. Countercultural movements in this era sought an alternative to the individualist and consumerist lifestyle of bourgeois society, advocating for communal living, free education, and more equitable social relations. In short, they sought to fundamentally transform the conditions of everyday life. However, as Aronsen notes, the movement’s aesthetics and ideals were quickly coopted by mainstream culture, and as such its political objectives were evacuated and displaced into other avenues such as the feminist, queer, antipoverty, and antiracist collectives that emerged in the decades following.

It is in this context that Kiyooka begins his recording practice in the early 1960s, as recording technologies become more portable and affordable. He is one of many figures in Vancouver in this era with an

interest in sound recording, among them Fred Wah, who recorded the 1963 Vancouver Poetry Conference and other New American poetics events in San Francisco, Albuquerque, and Buffalo, and Warren Tallman, who produced a series of tapes around Robert Duncan's readings and lectures between 1959 and 1961 in the Vancouver home he shared with his wife, Ellen.

While Kiyooka actively recorded events in the early 1960s, it was only after he rejected painting and the commercial art world in the latter part of the decade that recording became a major part of his artistic practice. As he expresses in a 1981 interview with David Howard, the turn away from painting was in part because of its inability to reflect subjective experience. "Painting ... leaves out so much of one's own life," he says, "the perceptions that they have" (00:05:17.90). For Kiyooka, the impersonality of painting relates to the "bereftness" of capitalist art, in which "there is no discourse that opens up, in the very act of being part of the process, to look at it" (00:16:08.90)—to think of or speak about it critically.

For Kiyooka, other forms and media are necessary to express subjective experience in a more compelling way, which initiates his shift in the late 1960s to an interdisciplinary practice that involves collage, photography, sculpture, music, filmmaking, and poetry in addition to sound recording. In this milieu, Kiyooka's decision to point the tape recorder toward himself and his contemporaries is a significant one that responds to the pressures of the commercial art market, shaped as it is by the larger economic and cultural pressures that Lefebvre outlines in *Everyday Life*. Kiyooka's strategy is to turn away from the public sphere and instead focus his energies on an intimate coterie of friends and contemporaries. As he expresses later on in the interview:

I've never been a maker of things for a large number of people. If I had been, I would have sold a lot of art. Never have. And these days, I know my community, really. It consists of a couple dozen people in the sense of doing things, making images of all sorts that these two dozen people are continuously a witness to. Now, that's a tangible relationship. I know each one of them. And the

kinetics of that kind of social intercourse is again a complex matter. But as a creative person, I feel that I'm non-sustained by the body politic at large so much as a handful of people. I would really be in a vacuum if I didn't have them. But I've always had them. Always. Through years. And that's tangible to me, see? So in a way, if I'm making things, I'm really making it for them as much as myself. I make images of them. I record their voices. I make poems out of conversations I've had with them. They bring some portion of the world to me that I had neither the time nor the willingness to go out and get for myself. (00:17:45.09)

For Kiyooka, community is both the impetus for writing and that writing's intended audience, the site of an ongoing conversation that emphasizes small-scale communication over mass consumption. This statement accords with his lifelong practice of publishing limited-run print artifacts with small presses such as Takao Tanabe's Periwinkle Press (*Kyoto Airs*, 1963) as well as the reproduction of his personal correspondence in *Transcanada Letters*. Recording partakes in an alternative artistic economy that is based on communal, reciprocal forms of exchange rather than commercial transactions. In this manner, it is a profoundly anticommerical and anticapitalist gesture. However, at a more fundamental level, focusing on the community is also a way of reconnecting art to everyday life, composed as it is in minute interactions with other people, spaces, and objects.

What happens when everyday life becomes the subject of art and not simply its surrounding context? Does a turn to the quotidian not only alter the discourse around artistic production—questions of value and legitimacy—but also the material relations under which these works are produced?

To answer these questions, I would like to turn to a particular recording in Kiyooka's audio archive that takes the intimate and the everyday as its subject. The label on the tape reads (Side A) "No. 5 North / Takahashi's Pomes / & The Kids in Banff", (Side B) "Bus Terminals & The New Era / Thurs P.M. June 29." While the tape is undated, the content suggests that it was recorded in 1972, as Kiyooka talks about

his upcoming residency in Banff and the artists' retreat at Emma Lake, Saskatchewan, that will take place later that summer.



Photograph of cassette tape from the Roy Kiyooka Audio Archive.
Reproduced with permission from the estate of Roy Kiyooka and
SFU Special Collections.

The tape begins with the sound of Kiyooka crossing the Canada-US border after he disembarks from a Greyhound bus. We can hear muted conversations and shuffling feet; authorities direct passengers to collect their baggage and proceed through customs. A border guard asks Kiyooka how long he's been out of Canada and if he's acquired any goods; he responds that he's been gone for exactly seven days and bought some books at a value of five or six Canadian dollars. There's a cut in the tape and the next thing we hear is Kiyooka giving a cab driver instructions to a destination on Balaclava and Broadway, an intersection in Vancouver's Kitsilano neighbourhood. He pays the driver and enters his destination, where he is greeted by the exclamations of friends: "Hi, kid!" "There he is!" "Back already?" (00:10:36.24).

There is a buzz of collective activity: in one room, Gerry Gilbert and Bob Amussen are collating an issue of *BC Monthly* quipping, “It’ll be collected by all the universities in North America as the magazine of the seventies that, uh, did something.” To which Kiyooka responds, laughing, “Showed the greatest promise” (00:12:27.04). In the next room, Taki Bluesinger is jamming with some fellow musicians, setting the fluttering notes of a flute atop brooding, dissonant organ chords. As Kiyooka enters the room, Bluesinger asks, “How does it sound to your ear? Does it sound good with the flute?” (00:15:19.70). A brief discussion ensues between Kiyooka and a friend—the latter owes him twenty-six dollars. They make arrangements for a cheque to be sent when Kiyooka is in Banff later that month. A cut in the tape and we’re back to Gilbert and Amussen chatting as they assemble the magazine. “Witchy Woman” by The Eagles plays on the radio in the background. Gilbert asks Kiyooka for a contribution to the next issue of *BC Monthly* and he agrees, replying: “I’ll take a selection of my tapes. I’ll put together a wild collage of sound” (00:24:21.43).

Another cut in the tape and everyone is convened in the same room. There’s a young woman visiting and she and Kiyooka try to figure out where they’ve met before. She says it must have been at a party at the Cecil Hotel where someone was putting Jell-o in the beer. Everyone laughs. She inquires about a mutual friend of theirs and Kiyooka responds, “I’ll never sit at another table with him” “No?” she asks. “No, he died” (00:26:49.35). People take turns imagining what people might say about them at the Cecil Hotel after they die. Everyone laughs again.

The recording is full of details both fascinating and mundane—the routine activity of travelling through the city, conversation with friends and total strangers, non sequiturs that make us pause and laugh, shared memories that make us feel sadness or nostalgia, the unrepeatable sounds of spontaneous music produced here, on this day, in this air, with these people. One gets a palpable sense of the dual character of everydayness that Lefebvre and Debord describe: on the one hand, the tape records the particularity of a non-returning, material situation; on the other, it points us toward the cyclical time that underlies the quotidian, full as it is with recurrence, habit, and practice,

and by which everyday life passes from “the relative to the absolute” (Lefebvre 6).

The tape recorder is a mechanism that makes the everyday audible by presenting a discrete slice of life, captured in the 30-minute span of the tape spool. And while everyday life spills over the borders of what the tape can feasibly contain, there is nonetheless an expansive quality to the conversations inscribed there—both a weighted history between individuals, as well as a community ethos that is greater than the sum of its parts. There is a backwards-glancing temporality as speakers reminisce about the things that they’ve done together, but also an uncanny future-oriented anticipation as speakers imagine the world without them and think about how the social field might reconstellate around their absence. Though on a much smaller scale, the tape gives credence to Lefebvre’s pronouncement that “the history of a single day includes the history of the world and civilization” (4)—that is, it folds the cumulative history of the past into the present, but also engages the future as a kind of virtual or potential presence.

Part of the challenge of studying everyday life, then, is attempting to find a vantage from which to understand and critique it, while at the same time realizing that a completely outside perspective is impossible. The objective, Lefebvre insists, is to not passively accept the quotidian *qua* quotidian; rather, we must step back and put it into perspective via a certain critical distancing. This is not to adopt the position of authority accorded to the master disciplines (science, philosophy, and psychology) that imagine themselves as having dominion over everyday life by virtue of somehow being outside it. Rather, as Michel de Certeau reminds us in *The Practice of Everyday Life*, we must learn to speak *of* the everyday without speaking “in its name” (9); or, in Debord’s words, take it as “an object which is itself less to be studied than to be altered” (238).

Tape recording provides an ideal technical method for encountering the everyday without the pretence of stepping outside it or speaking for it: by sampling everyday life as a series of discrete moments or encounters, the tape recorder creates a minimal distance between everyday life as *lived experience* and everyday life as *observable object*. It

is, as Kiyooka expresses in another recording, “the ear’s equivalent of a mirror” (“Trudi [sic] & I Talking” 00:06:05.52), which one gazes upon for self-affirmation or negation.

This critical space is extended when we consider that Kiyooka intended for these recordings as works of art in their own right, collapsing the space between the context of artistic production and its content. The publication and exhibition of these tapes was a lifelong and multifaceted project. On a 1975 tape (“Roy + Alvin + Gerry”), Kiyooka explains to Alvin Balkind that he and Gilbert are planning to make and exhibit a series of “conversation pieces” that would occur between two or more speakers—at one point, they imagine calling random people on the phone and recording whatever conversation ensued. Kiyooka would be the interviewer, Gilbert would act as a stand-in for the audience or listener, and “the most interesting parts, in human terms” (00:00:47.96) would be transcribed and displayed alongside other visual works.

A series of these conversations were produced for a 1975 exhibition of Kiyooka’s visual art titled *Roy Kiyooka: 25 Years*, which showed at the Vancouver Art Gallery and a number of other Canadian galleries.³⁷ The project yielded an unpublished manuscript called *Laughter* (1975), which consists of a series of recorded, transcribed, and edited conversations with friends on various topics such as love, politics, economics, poetry and music. Kiyooka prefaces the collection with the remark, “Every occasion is its own artifact. It doesn’t need to go through an artifice to become something” (11), suggesting that conversation, inscribed on an auditory medium, is one way of getting at the perceptual, subjective elements that he found lacking in painting. Four of the conversations in *Laughter* also appeared in *artscanada* in 1975, prefaced by Gerry Gilbert’s statement, “The people present are those friends we found in when we went looking” (par 1).³⁸

Another tape made in 1982 (“GG & RK Talking at the CBC”) records Gilbert and Kiyooka talking about a radio project with the CBC, which would have been a twenty-five minute segment of Kiyooka and Gilbert in conversation with friends. The program, originally proposed by CBC producer Don Mowatt, seems to have fallen through

because of artistic differences; however, these numerous artistic projects that emerge from the practice of recording evidence the fact that they were intended to circulate publically, and that the content recorded therein was of inestimable social and artistic value precisely *because* of its proximity to everyday life.

Sound recording and collective self-articulation

Kiyooka's recordings transmute social context into artistic content, answering Lefebvre's revolutionary call at the end of *Everyday Life* to reintegrate art and life as a countermeasure to the systematic closures of capitalism. Here Lefebvre proclaims:

Let everyday life become a work of art! Let every technical means be employed for the transformation of everyday life! From an intellectual point of view the word 'creation' will no longer be restricted to works of art but will signify a self-conscious activity, self-conceiving, reproducing its own terms and its own reality (body, desire, time, space), being its own creation; socially, the term will stand for the activity of a collectivity assuming the responsibility of its own social function and destiny—in other words for self-administration. (204)

We can imagine “self-conceiving” or “self-administration” as Townsend-Gault's notion of articulation written *socially*, a process that transforms a collective's shared reality through the creative strategies of art. The concurrence of art and the quotidian enables a more capacious definition of production in a way that attends to the full spectrum of the word's meaning according to Karl Marx. Here, the making of products is only one definition among numerous others. Production also includes: 1) the production of space; 2) the production of time; 3) the production of social relations; 4) the *reproduction* of daily life and labour; and, ultimately, 5) the “production by a human being of his own existence” (Lefebvre 32)—that is, the production of subjectivity

itself. It is important to recognize the ways in which Kiyooka's audio works enable these collective as well as individual forms of production, and so to conclude this chapter I will deal with each form of production in turn, outlining the specific ways that the tapes make the production of sociality legible.

1. The production of space.

Kiyooka's sound recordings encourage us to encounter space in its intimate and particular detail—the local, intimate, and communal spaces that were important to him throughout his lifetime. Tapes record the sound of rainfall from his studio on Powell Street as traffic whips by on the rain-slicked streets; they trace the contours of the spaces in which domestic labour takes place, bringing conversations about literary value, economies of reception, and the avant-garde together with the everyday speech around hosting guests, serving food, doing the dishes; they record the social parole of public gatherings at coffee shops and bars, registering the cultural climate of the era through debates about psychedelic drug culture, birth control, sexual liberation, and the war in Vietnam.

By drawing attention the materiality of these spaces—their physical, acoustic properties but also the materiality of their social situation—these recordings serve as an important reminder that spaces are as much produced by the people who inhabit and move through them as they are by the top-down structures of nationhood, region, and municipality. The ongoing, everyday negotiation of these spaces gives them their meaning; we code and recode them through encounter, dialogue, and movement.

The “No. 5 Highway” recording, described in detail above, compellingly traces the ways that regulated or systematic space always exists in tandem with space as an emergent social site: Kiyooka crosses the border and navigates the civic grid of the city, to arrive in the intimate, space of the collective where the composition of the space is constantly shifting at a micro level. People move from room to room, enter into and exit out of dialogue with one another, take up different shared activities. Putting these many spatial registers side by side in the

span of a single recording reminds us that space can never be fully accounted for by top-down structures; there is always a micropolitical sociality that eludes its control. In this manner, the recordings give testimony to the ways that a community can articulate alternative spatial formations simply by being together that exist alongside and sometimes even counter official ones.

2] The production of time.

As discussed previously in this chapter, the everyday asserts a different temporal rhythm that is at odds with the means-end teleological time of capitalism. Debord insists that the accelerated history of our time “is governed by the reign of scarcity: scarcity of free time and scarcity of possible uses of this time” (240). The recordings capture instances of time freely given, in the sense that their speakers labour in the service of producing community rather than commodities and their attendant forms of (financial, cultural) capital. In so doing, they are marked by—and produce—different temporalities: sometimes suspended or interrupted, sometimes protracted and lethargic, sometimes cyclical and repeating.

In her speech for the 1999 Roy Kiyooka Conference (itself a tape recording that was transcribed and printed in *All Amazed for Roy Kiyooka*), Sarah Sheard notes that Kiyooka’s “greatest art—of conversation” was marked by “picking up precisely where we’d left off last time” (40), positioning the temporality of conversation as simultaneously intermittent and continuous. Similarly, Kiyooka notes on a 1970 tape made at the Cecil Hotel that he can record and erase sections of the evening’s dialogue at random because “the nature of what occurs as conversation is *that thing*. It is not discriminatory, it never stops, and it is totally impartial to what is uttered or said” (“At the Cecil,” 00:12:54.00).

There is a social continuity that flows beneath the cassette’s modular format, a temporal fluidity that marks the experience of everyday life. Speakers drift in and out of the archive, making appearances sometimes years or decades apart; conversations and ideas evolve across the long *durée* of communal life. The tapes emphasize the radical

diffuseness of the experience time, and the ways that conceptions of time differ as we shift scales from the individual, to the community, to the broadly historical. Indeed, there is a profoundly social experience of time that values duration, repetition and return, which is at odds with the accelerated pace of neoliberal capitalism and which, by consequence, may serve to mitigate some of its alienating effects.

3] The production of social relations.

Lefebvre notes how social relations, structured around class, race, gender, sexuality, and ability tend to reproduce themselves not as a result of inertia or passivity, but by a complex of material and discursive systems that maintain the outcomes of capitalist organization. This system is largely managed and sustained through discourse; as such it is important to take a critical stance toward the discursive practices in our everyday lives that shape our interactions with each other on a granular level. Indeed, there are many instances in which the social discourse inscribed on the tapes reproduces the hierarchies of dominant culture—for example, in the way that auditory space is unevenly distributed between men and women, in heteronormative attitudes toward sexuality and gender roles, etc.

However, one of the primary ways that these tapes critically interrogate and seek to reform social relations within the community is by reflecting on and refusing to resolve antagonism. The tapes contain numerous moments of debate and critique that centre on issues of race, class and gender—thinking, for example, about the ethics of performing poetry on people’s morning commute to work where such performances are unsolicited; the role of privilege (male, white) in taking up physical and auditory space in public venues such as the train car or the classroom; the ethics of exhibiting one’s work in a major gallery or signing with a mainstream publisher; the marginalization of certain figures because of their status as “minority” (read: ethnic) writers. Making these conflicts the content of artistic works extends the duration of their critique, shaping social relations in the moment of our present encounter with them as much as in the past. That is, from the vantage of the present, where history galvanizes around certain official

narratives of how things came to be, the debate, critique and dissent in these recordings remind us that history is always contested and might have been otherwise.

Furthermore, some of the more performance-oriented recordings sought to use improvisatory tactics as a way of breaking out of inherited social roles and relations, forging new ways of being among each other that foregrounded embodied and non-verbal communication. For example, Kiyooka, Maxine Gadd, Rhoda Rosenfeld and Trudy Rubinfeld undertook a collaborative music practice that took place over the course of several years. In these routine jam sessions, they played instruments, improvised melodies, lyrics and sounds, and through it came to “experience some level of harmony” (par 1), as Gadd expresses in recent correspondence. In Michael de Courcy’s 1998 film *Voice: Roy Kiyooka* (1998), Gadd explains: “If we talk, the words are so destructive sometimes ... The music’s not an escape from what we do subjectively, alone. It’s an escape from what we do with words together, collectively” (00:12:24.07).

That is, the group recognized how easily social relations could default to the hierarchical structures of patriarchy, classism, and white supremacy when language itself is constrained by those very same structures. Conscious effort is needed to expose and resist them, through creative strategies other than the linguistic or representative. In this manner, the tapes trace a self-possessed, self-critical fashioning of social relations through the staging of antagonism, while investigating other critical ways of being together that divert from the structures of social hierarchy and competition.

4) The reproduction of daily life.

In *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle* (2012), Silvia Federici defines reproductive labour as “the complex of activities and relations by which our life and labour are daily reconstituted” (5)—such as housework, cooking, and activities of emotional and physical care. Reproductive labour is the core of everyday life because it comprises the essential activities that allow that

life to continue. Importantly, this labour is usually uncompensated and unevenly distributed along gendered lines. Because reproductive labour is unwaged, it has been overlooked in historical struggles that centre on the reform of wage labour and as such still constitutes an area of 'invisible' labour that is no less essential for the transformation of class relations and economic structure.

I would argue that there is a parallel reproductive labour that takes place outside the ambit of the nuclear family household *in the community*, which creates the conditions for the community to reproduce itself and undertake the work of cultural production. The reproductive labour of the community can be seen in activities such as the maintenance, cleaning and repair of communal spaces; the management of archival records and communal histories; the labour of conviviality including cooking, serving, hosting, and greeting friends and guests; care for community members when they are ill or in distress; and the labour of artistic and emotional support including reading, editing and providing feedback on friends' work.

These activities are all essential for a community to survive and thrive; they create the necessary conditions for the long duration of social time and the thickness of social networks. But this labour is so often overlooked in traditional accounts of arts and literary history precisely because it produces no tangible product—it only reproduces the community itself. Perhaps most importantly out of all these different forms of production, the tapes make reproductive labour audible because they document the minute and diverse activities of care that go into keeping the community afloat. And because the recordings so often straddle the line between community and domestic spaces, we can observe how the structures of reproductive labour operate in each—the places where the household's division of labour spills over into the space of the community, but also the moments where roles are more actively deliberated and contested. The tapes create the possibility for communities to recognize and valorize the labour that goes in to their making, and affirm the importance of these activities in the way that their collective histories are narrated.

5) The production of the subject.

Townsend-Gault's essay takes on a curious causality in its move from subject to community: when a subject articulates himself through artistic discourse he positions himself as an "exemplary act" (16) after whom other "inarticulate" subjects might follow. That is, while her account acknowledges the way that discourse itself is socially inflected and context-specific, her emphasis is on the way that the subject manoeuvres those discursive structures, pulling himself by his own bootstraps as it were.

However, what if the opposite is equally true: that collective self-fashioning creates the conditions by which subjects might articulate themselves more fully? That collectives not only define and invigorate the language that we use to express ourselves, but also play an important part in transforming the material conditions through which their members experience the world? By way of example, we can think of the important social, artistic, and political work of the Japanese Canadian redress movement, which recognized a collective experience rooted in colonial violence, racism, and displacement—but also resiliency, community activism and social justice. We can also think of the various Vancouver arts collectives that were marked by a social as well as aesthetic vanguardism—for example, groups like Intermedia or bill bissett's blewointment press, which brought together formally experimental writing and visual art with anticapitalist, feminist and queer politics.

Kiyooka moved within the circles of these and many other collective formations, and there is no doubt that each one conditioned the ways that he articulated himself as a subject. There is a fluid, reciprocal relationship between subjects and communities: communities produce subjects through encounter and relation. Each encounter impresses upon the subject, and in the process shapes the way that they conceive of and express themselves. However, subjects also produce communities: each interaction between subjects acts as a kind of social *climamen*—a minute swerve of particles that alters the course of history as these movements accrete, incrementally setting things on a different course. In this way, subjective self-articulation cannot be separated from communal self-conception: each pronounces the other in turn.

The tapes capture something of this complex social interplay between subject and community. Over and over they present us with moments of encounter that, in their unpredictability and novelty, expand the possibilities of how we might be together in the world—both the enunciative possibilities of discourse, and the material possibilities of how we live together and share space.

Ultimately, Kiyooka's audio archive presents us with a liminal object in many respects that requires new theoretical and methodological approaches to arts and literary history. On the one hand, the tapes create a minimal distance between the empirical facts of everyday life and their representation in art, in so doing providing the necessary critical distance by which we might consider their philosophical, political and ethical dimensions. As Lefebvre insists, this process is crucial in transforming the way we live, as all specialized areas of life—culture, politics, economics—have their basis in everyday life. On the other hand, the recordings foreground the relationships between individuals, and gesture toward the larger productions of community that transcend the production of objects: the spiritual production of space and time, and the reproduction and sustenance of the community itself. Kiyooka's tapes are a truly singular register of the collective forms of labour that subtend cultural production in a particular time and place; however, they also direct our attention to the ways that communities always have the power to transform the material conditions in which they exist.

Kiyooka's long poem "of seasonal pleasures and hindrances" opens with some lines of marginalia written "at the back of lot 1408" on the Westminster Highway in the fall and winter 1973-'74: "*I love you* is a vocal / variable to be interpreted / by the vibrations" (1997: 93, original emphasis). The poem is dedicated to "richard, linda, paul, lisa, fen yee, mariko, jenny, eric & ol' peat" (93). These lines encapsulate the community-based ethos of Kiyooka's sound recording project, what is at its most fundamental an ethical and political project rooted in sociality.

These vibrations produced by the voice—in speech, in conversation, in encounter—are the substance in which the variable articulations of a community are composed. They are the connective tissue

between individuals, never complete in the moment of utterance but always anticipating the response and interpretation of another. The vibrations fill the spaces of our everyday lives, giving them a social texture—the roadways that we use to navigate our neighbourhoods and cities, the homes that we open up to our family and friends, and the public spaces where we move alongside one another, making and shaping each other in the process. Perhaps most importantly, vibration acts as a minimal swerve, a resolute opening of potential or possibility against the closures of seamless capital.

Acknowledgements

Writing is the product of many labours and kindnesses. I would like to thank Judith Copithorne, Maxine Gadd, Maria Hindmarch, Daphne Marlatt, Rhoda Rosenfeld, and Trudy Rubinfeld for sharing their time and invaluable insights during a series of interviews in the spring of 2017. Their words have attuned me to what a community can accomplish. I am grateful for the support the estate of Roy Kiyooka, particularly Fumiko Kiyooka, who consulted with me throughout the writing process and gave me permission to reproduce excerpts and photos of the audio recordings. Finally, my thanks are due to Ryan Fitzpatrick and Janey Dodd for their keen editorial eyes and ears during the early stages of writing this chapter, as well as Juliana Pivato for her work in assembling and editing this collection.

Works Cited

- Aronsen, Lawrence. *City of Love and Revolution: Vancouver in the Sixties*. Vancouver: New Star Books, 2010.
- Bernstein, Charles. "Introduction." *Close Listening: Poetry and the Performed Word*. Ed. Charles Bernstein. New York: Oxford University Press, 1998.
- Bürger, Peter. *Theory of the Avant-Garde*. Minneapolis: University of Minnesota Press, 1984.

- Debord, Guy. "Perspectives for Conscious Alterations in Everyday Life." *The Everyday Life Reader*. Ed. Ben Highmore. London and New York: Routledge, 2002: 237–249.
- De Certeau, Michel. *The Practice of Everyday Life*. Berkeley, CA: University of California Press, 1984.
- Federici, Silvia. *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle*. Williamsburg, NY: Autonomedia, 2012. Print.
- Fong, Deanna. "Othertalk: Conversational Events in the Roy Kiyooka Digital Audio Archive." *Un/Archiving the Literary Event: CanLit across Media*. Ed. Jason Camlot and Katherine McLeod. Montreal: McGill-Queens University Press, 2019 (forthcoming).
- Gadd, Maxine. "Re: Kiyooka audio recording & permission for conference." Received by Deanna Fong, 6 Dec. 2016.
- Gilbert, Gerry. "Laughter: Five Conversations with Roy Kiyooka." *arts-canada 202/203* (winter 1975–76). Reproduced on *CCCA Canadian Art Database*. Web. 18 Jul. 2017.
- Federici, Silvia. *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle*. Williamsburg, NY: Autonomedia, 2012. Print.
- Kiyooka, Roy. "At the Cecil Hotel." *Roy Kiyooka Audio Archive*. Vancouver: Simon Fraser University Special Collections, 1970. Digitized audiotape (MP3).
- . "GG + RK Talking at the CBC." *Roy Kiyooka Audio Archive*. Vancouver: Simon Fraser University Special Collections, 1981. Digitized audiotape (MP3).
- . "In Conversation with Dave Howard." *Roy Kiyooka Audio Archive*. Vancouver: Simon Fraser University Special Collections, 1981. Digitized audiotape (MP3).
- . *Laughter* (Unpublished Manuscript). Vancouver: Simon Fraser University Special Collections, 1975.
- . "Roy + Alvin + Gerry" *Roy Kiyooka Audio Archive*. Vancouver: Simon Fraser University Special Collections, 1981. Digitized audiotape (MP3).
- . "No. 5 Highway." *Roy Kiyooka Audio Archive*. Vancouver: Simon Fraser University Special Collections, c.1972. Digitized audiotape (MP3).
- . *Pacific Windows: Collected Poems of Roy K. Kiyooka*. Ed. Roy Miki. Vancouver: Talonbooks, 1997.

- . "Trudi [sic] & I Talking." *Roy Kiyooka Audio Archive*. Vancouver: Simon Fraser University Special Collections, 1982. Digitized audiotape (MP3).
- Lefebvre, Henri. *Everyday Life in the Modern World*. Trans. Sacha Rabinovitch. New York: Harper & Row, 1971.
- Miki, Roy. "Unravelling Roy Kiyooka: A Re-assessment amidst Shifting Boundaries." *All Amazed for Roy Kiyooka*. Ed. John O'Brian, Naomi Sawada, Scott Watson. Vancouver: Arsenal Pulp Press, 2002.
- Sheard, Sarah et al. "Transcript of Roy Kiyooka Conference, October 1–2, 1999." *All Amazed for Roy Kiyooka*. Ed. John O'Brian, Naomi Sawada, Scott Watson. Vancouver: Arsenal Pulp Press, 2002.
- Townsend-Gault, Charlotte. "The Living of Modern Life—in Canada." *Roy Kiyooka* (Exhibition Catalogue). Ed. Cate Rimmer and Nancy Shaw. Vancouver: Artspeak Gallery and the Or Gallery, 1991.
- Voice: Roy Kiyooka*. Directed by Michael de Courcy, performances by Maxine Gadd, Roy Kiyooka, Rhoda Rosenfeld, and Trudy Rubinfeld. Michael de Courcy Films, 1998. Digitized film.

Selected Bibliography –Roy Kenzie Kiyooka

Publications:

- Kiyooka, Roy. *The eye in the landscape: photo/graphs of the point, Hornby Island*. National Film Board of Canada, 1970.
- . *The Fontainebleau Dream Machine*. Coach House Press, 1977.
- . *Kyoto Airs*. Periwinkle Press, 1964.
- . *Nevertheless These Eyes*. Coach House Press, 1967.
- . *Pear Tree Pomes*. Coach House Press, 1987.
- . *Roy Kiyooka*. Edited by William Wood, Artspeak Gallery / Or Gallery, 1991.
- . *Roy K. Kiyooka: 25 Years*. Vancouver Art Gallery, 1975.
- . *StoneDGloves*. Coach House Press, 1970.
- . *Transcanada Letters*, Talonbooks, 1975 (reissued in 2005, edited by Smaro Kamboureli).
- . *Wheels* (manuscript edition). Coach House Press, 1982

Posthumous Publications:

- . *The Artist and the Moose: A Fable of Forget*. Edited by Roy Miki, LINEbooks, 2009.
- . *December/February '87 '88 Roy K. Kiyooka*. Illustrated by David Bolduc, Coach House Press, 1995.
- . *Mothertalk: Life Stories of Mary Kiyoshi Kiyooka*. Edited by Daphne Marlatt, NeWest Press, 1997.
- . *Pacific Rim Letters*. Edited by Smaro Kamboureli, NeWest Press, 2005.

- . *Pacific Windows: Collected Poems of Roy K. Kiyooka*. Edited by Roy Miki, Talonbooks, 1997.
- . *Transcanada Letters*. Edited by Smaro Kamboureli, NeWest Press, 2005.

Self-Published / Chapbooks:

- . *A February Postscript to OCTOBER'S PIEBALD SKIES & Other Lacunae/s*. February-March, 1989.
- . *All Amazed in the Runnels of His 60 Winters*, January, 1987.
- . *An April Fool Divertimento*. June, 1986.
- . *G O T E N Y A M A: A Sequel to Kyoto Airs*. December, 1985.
- . *a june skylark for kai's birthday air*. May, 1987.
- . *The Long Autumn Scroll*, (mid-1980s).
- . *MARCH: PROSE: WORK/S: A Concatenation of Pacific Rim Vernacular/s*
- . *OCTOBER'S PIEBALD SKIES & Other Lacunae/s*. September-October, 1988.
- . *Struck from the Heat of a Cold December Sun*. December, 1983.
- . *Three Nippon Weathervanes: Kumo/Cloud/s, Toksuka Topiaries, Kohama Skies*. (mid-to-late-1980s)
- . *Wheels: A Father & Son Trip Through Honshu's Backcountry, w/ Photographs*. July, 1985.

Collaborative projects:

- Kiyooka, Roy and Michael de Courcy. *13 Cameras*, National Film Board of Canada, 1979.
- . "artscanada/afloat" *BC Monthly*, January, 1974, Vol. 2, Issue 1, Web.
- . "COPACIFIC, wash-out-there." *Artscanada*, no. 158-9, August / September 1971, 72.

Illustrations:

- Bowering, George, *The Man in Yellow Boots / El Hombre de Las Botas*. Illustrated by Roy Kiyooka, Mexico Ediciones El Corno Emplumado, 1965.
- Livesay, Dorothy, *The Unquiet Bed*. Illustrated by Roy Kiyooka, Ryerson Press, 1967.

Other Published Work, Magazines & Periodicals:

- . "the 4th avenue poems." *Imago*, edited by George Bowering, 1.1, Talonbooks, 1969, 3–18.
- . "The Fontainebleau Dream Machine." *The Long Poem Anthology*, edited by Michael Ondaatje, Coach House Press, 1979.
- . "From Roy Kiyooka." *White Pelican* 1.1, 1971, 35–40.
- . "from *The Artist and the Moose: A Fable of Forget.*" *Dandelion* 29.1, 2003, 127–139.
- . "letters purporting to be abt tom thomson." *artscanada*, 164–5, Feb / Mar 1972, 25–34.
- . "Mutualities: A Packet of Word/s." *Vanguard*, October 1977, 11–13.
- . "Notes Toward a Book of Photoglyphs." *The Capilano Review*, 2.2, Spring 1990, 76–94.
- . "of seasonal pleasures and small hindrances." *BC Monthly*, November 1978, np.
- . "Pacific Windows." *Capilano Review* 2.3, Fall 1990, np.
- . "[The Women Say What I Like]." *boundary* 2, 3.1, A Canadian Issue, Duke University Press, Autumn 1974, 121.
- . "Two excerpts from *Wheels.*" *Paper Doors*, edited Gerry Shikatani and David Aylward, Coach House Press, 1982, 89–102.
- . "We Asian North Americanos: An unhistorical 'take' on growing up yellow in a white world." *West Coast Line*, 24.3, Winter 1990, 116–18.
- . "*Wheels* (a journey in process)." *Descant*, 12.1–2, 1984, 25–50.

Special Issues:

"A Celebration of Roy Kiyooka." *Brick: A Literary Journal*, 48, 1994, 13–33.

(This one is for Roy Kiyooka and Warren Tallman) *West Coast Line*, 16.29/9, Spring/Summer 1995, 7–28.

"The O Issue." *Dandelion*, 29.1, 2003.

Books on Roy Kiyooka:

O'Brian, John, Naomi Sawada and Scott Watson, editors. *All Amazed for Roy Kiyooka*, Arsenal Pulp / Morris & Helen Belkin Art Gallery / Collapse, 2002.

Essays and Interviews on Roy Kiyooka:

- Barbour, Douglas. "Roy Kiyooka: Writing the 'trans' in *transcanada letters*." *West Coast Line: A Journal of Contemporary Writing and Criticism*, edited by Roy Miki, 29.1, 1995, 11–23.
- Barnholden, Michael. "Under the Logos of the Blue Mule: Self Publishing the Serial Poems of Roy Kiyooka." *Dandelion* 29.1, 2003, 171–177.
- Bök, Christian. "Oneiromechanics: Notes on the Dream Machines of Roy Kiyooka." *West Coast Line*, 29.1, 1995, 24–28.
- Butling, Pauline. "Poetry and Landscape, More than Meets the Eye: Roy Kiyooka, Frank Davey, Daphne Marlatt, and George Bowering." *Writing in Our Time: Canada's Radical Poetries in English (1957–2003)*. Eds. Pauline Butling and Susan Rudy. Wilfrid Laurier University Press, 2005. 89–101.
- Chivers, Sally. "'This is my memory, a fact': The Many Mediations of *Mothertalk: Life Stories of Mary Kiyoshi Kiyooka*." *Auto/Biography in Canada: Critical Directions*. Ed. Julie Rak. Wilfrid Laurier University Press, 2005. 69–88.
- Danyluk, Paul. "'everything wants to hang together': Re-imagining Roy Kiyooka's Academic Subjectivities." in *Retooling the Humanities: The Culture of Research in Canadian Universities*. Eds. David Coleman & Smaro Kamboureli. Edmonton: University of Alberta Press, 2011
- Dragland, Stan. "The Fire That Breaks from Thee Then." *West Coast Line*, 29.1, 1995, 7–10.
- Egan, Susanna, and Gabriele Helms. "The Many Tongues of *Mothertalk: Life Stories of Mary Kiyoshi Kiyooka*." *Canadian Literature* 163, 1999, 47–79.
- Fisher, Susan. "Japanese Elements in the Poetry of Roy Kiyooka and Fred Wah." *Canadian Literature* 163, 1999, 93–110.
- Fong, Deanna. The Roy Kiyooka Audio Assemblage. *The Capilano Review blog, The Capilano Review*. <https://www.thecapilanoreview.ca/roy-kiyooka-audio-assemblage/>
- Gilbert, Gerry. "Laughter: Five Conversations with Roy Kiyooka." *arts-canada*, 32.4, no. 202/203, Winter 1975–76, 11–21.
- Goellnicht, Donald C. "Asian-Canadian, Eh?" *Canadian Literature*, no. 199, 2008, pp. 71–99.

- Halebski, Judy. "Japanese Elements in Contemporary North American Poetry as seen through Roy Kiyooka's *Pear Tree Pomes*." *Dandelion*, 29.1, 2003, 70–80.
- Kim, Christie. "Ephemeral Publics and Roy Kiyooka's *StoneDGloves*." in *The Minor Intimacies of Race: Asian Publics in North America*. University of Illinois Press, 2016.
- Kiyooka, Fumiko. "Remembering Roy Kiyooka: 1926–1994." *The Bulletin: A Journal of Japanese Canadian Community, History and Culture*. Feb. 7, 2014.
- Kiyooka, Fumiko. "Inner Passage: roy kiyooka." *The Canadian Literary Society of Japan*, 21, 2013, 15–31.
- Krölller, Eva-Marie. "Roy Kiyooka's 'The Fontainebleau Dream Machine': A Reading." *Canadian Literature*, 113–114, 1987, 47–58.
- Lee, Tara. "Representing the Body in Roy Kiyooka's *Kyoto Airs*." *Dandelion*, 29.1, 2003, 142–161.
- Lowry, Glen. "Roy Kiyooka's *Transcanada Letters*: Re: Reading a Poet's Prose." *West Coast Line*, 36.2, Fall 2002, 16–34.
- Marlatt, Daphne et al. "A Celebration of Roy Kiyooka." *Brick, a literary journal*, 48, 1994, 13–34.
- Marlatt, Daphne. "Roy Kiyooka: From Eminence to Immanence." *West Coast Line*, 38.3, Winter 2005, 39–47.
- McFarlane, Scott Toguri. "'Kiyooka' and the Desert of Living in General." *Dandelion*, 29.1, 2003, 14–31.
- Miki, Roy. "Can I See Your ID?: Writing in the 'Race' Codes That Bind." *West Coast Line*, 31.24, Winter 1997, 85–94.
- Miki, Roy. "English with an 'i': Imagining Japan in the Poetry of Roy K. Kiyooka." *The Canadian Literary Society of Japan*, 21, 2013, 3–13.
- Miki, Roy. "Inter-Face: Roy Kiyooka's Writing, A Commentary/Interview." *Broken Entries: Race, Subjectivity, Writing*. Mercury, 1998. 54–74.
- Miki, Roy. "Roy Kiyooka: An Interview." *Inalienable Rice: A Chinese and Japanese Canadian Anthology*. Powell Street Revue and the Chinese Canadian Writers Workshop, 1979. 58–64. https://issuu.com/ricepaper/docs/inalienable_rice_compiled
- Miki, Roy. "Roy Kiyooka." *Dream Elevators: Interviews with Canadian Poets*. Ed. Beverley Daurio. The Mercury Press, 2000, 73–85.

- Millar, Jay. "Portraits of Kiyooka." *Dandelion*, 29.1, 2003, 65–68. Print.
- Moruzi, Kristine. "Re/Turning Home: Renegotiating Identity in *Wheels*." *Dandelion*, 29.1, 2003, 40–55.
- Morton, Stephen. "Multiculturalism and the Formation of a Diasporic Counterpublic in Roy K. Kiyooka's *StoneDGloves*." *Canadian Literature* 201, Summer, 2009, 89–109.
- Mount, David. "Mr. Kiyooka, That Dangerous Supplement: Picture Brides, Photographs and Misrepresentation in *Mothertalk*." *Dandelion*, 29.1, 2003, 164–7.
- Munton, Ann. "The Long Poem as Poetic Diary." *Proceedings of the Long-liners Conference on the Canadian Long Poem: Open Letter* 6th. S, 2–3, Summer-Fall, 1985, 93–116.
- Saul, Joanne. "Ghost Selves: The (Auto)biographical Voices of *Mothertalk*." *a/b: Auto/Biography Studies*, 17.2, Winter 2002, 221–244.
- Sava, Sharla. "Roy Kiyooka: photographing the local from the inside out." *C Magazine*, 60, Nov 1998–Jan 1999, 26–32.
- Wah, Fred. "PEARAGRAPHS: On Roy Kiyooka's *Pear Tree Pomes*." *Capilano Review Series*, 2.2, Spring 1990, 95–97.
- Wah, Fred. "Is a Door a Word?" *Mosaic: An Interdisciplinary Critical Journal*, 37.4 Dec. 2004, 39–70.
- Watson, Sheila, "Interview with Pierre Coupey, Roy Kiyooka and Daphne Marlatt." *The Capilano Review*, 8.9, Fall 1975 - Spring 1976, 351–60.
- Watson, Sheila. "With Roy Kiyooka." *White Pelican*, 1.1, 1971, pp. 18–35.
- Watson, Wilfred. "Born in Moosejaw: The Letters of Roy Kiyooka." *NeWest Review*, 1, 10 May 1976, p. 8.
- Woo, Mandy, "Doing the Ottawa Pretzel: Form and Language in Roy K. Kiyooka's *The Artist and the Moose*." *West Coast Line*, 44.3, Fall 2010, 40–43.

Books featuring content on Roy Kiyooka:

- Dobson, Kit. *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Wilfrid Laurier University Press, 2009.
- Kamboureli, Smaro. *Making a Difference: Canadian Multicultural Literatures in English*. Oxford University Press, 2007.
- Miki, Roy. *In Flux: Transnational Signs of Asian Canadian Writing*. NeWest Press, 2011.

Saul, Joanne. *Writing the Roaming Subject: The Biotext in Canadian Literature*. University of Toronto Press, 2006.

Films on Roy Kiyooka:

de Courcy, Michael. Roy Kiyooka VOICE, 1998, 39.39min.

Kiyooka, Fumiko, *Reed: The Life and Works of Roy Kiyooka*, 2012, 94 min.

Contributors

Veronica J. Austen is an Associate Professor specializing in Canadian and Post-colonial literatures at St. Jerome's University (within the University of Waterloo). She came to the study of Roy Kiyooka when she encountered *Pear Tree Pomes* in a Canadian Poetry course in her first term of her M.A. and has been looking at his work on and off ever since then. Her current research explores how the visual arts are represented by or incorporated into contemporary Canadian literature as a means of exploring experiences of racialization.

Deanna Fong is a poet and scholar who shares her time between Vancouver and Montreal. Her doctoral studies in English at Simon Fraser University focused on the intersections of event theory, auditory media, literary communities, and affective labour. She is a member of the federally funded SpokenWeb team, who have developed a web-based archive of digitized sound recordings for literary study (<http://spokenweb.concordia.ca>) and the Poetry Okanagan Sound Archive at the University of British Columbia (Okanagan campus). With Ryan Fitzpatrick and Janey Dodd, she co-directs the audio/multimedia archive of Canadian poet Fred Wah (<http://fredwah.ca>), and has done substantial cataloguing and critical work on the audio archives of Roy Kiyooka. She is the author of *Butcher's Block* (Pistol, 2008) and her critical work has most recently appeared in *Amodern*, *Digital Humanities Quarterly*, and *The Capilano Review*.

Max Karpinski is a doctoral candidate in the English Department at the University of Toronto, where he holds a Joseph-Armand Bombardier Canada Graduate Scholarship. His dissertation analyzes contemporary Canadian poetry that redeploys the pastoral mode to probe the connections between the degradation of the environment, the unequal relationships between land, labour, and profit, and the ongoing enclosures and appropriations that define settler colonialism. He has previous publications in *Canadian Literature* and *Lemon Hound*.

Marisa Lewis is a PhD student at the University of Ottawa. Much of her research explores Canadian cultural memory, civic identities, and processes of colonialism. Her doctoral research examines what the formation of transnational solidarities between Canada and other nation states reveals about conceptions of citizenship, anti-racism and ethical engagement.

Roy Miki grew up in Winnipeg and moved to Vancouver in the late 1960s. He is the author of many books, including *Redress: Inside the Japanese Canadian Call for Justice* (Raincoast 2004) and *In Flux: Transnational Shifts in Asian Canadian Writing* (NeWest 2011), an essay collection, as well as five books of poems. His third book of poems, *Surrender* (Mercury Press 2001), received the Governor General's Award for Poetry. He has also co-written, with his wife Slavia, a children's book, *Dolphin SOS* (Tradewind Books 2014), awarded the 2014 BC Book Prize for best illustrated children's book. As a Kiyooka scholar, he edited *Pacific Windows: The Collected Poetry of Roy K. Kiyooka* (Talon, 1997), which received the Poetry Award from the Association of Asian American Studies, and Kiyooka's posthumously published work on Tom Thomson, *The Artist and the Moose: A Fable of Forget* (LINEbooks 2009).

Juliana Pivato is a visual artist, improviser and educator. She has training in theatre and degrees in music and visual arts, obtaining her MFA in Studio (Sculpture) from School of the Art Institute of Chicago in 2009. Solo exhibitions include MacLaren Art Centre and Division

Gallery along with group exhibitions in Canada, the United States, Japan and Italy, where her work is featured in a number of private collections. She has been awarded project funding from the Canada Council for the Arts, the Ontario Arts Council, FQRSC and SSHRC. Since 2012 she has been a lecturer in the Department of Arts, Culture and Media at the University of Toronto Scarborough. *Pictura: Essays on the Work of Roy Kiyooka* is her first edited collection.

Tavleen Purewal works on Canadian literature and women and critical race studies in the Doctoral Program of the Department of English at University of Toronto. Her dissertation explores Black Canadian writing and the inscriptions of land, Indigenous lands, and of encounters with Indigenous subjects in order to uncover the entangled affects between Black diasporic and Indigenous realities on Turtle Island. She has written and presented on Dionne Brand, Lee Maracle, Zora Neale Hurston, Leanne Simpson, M NourbeSe Philip, and on pedagogy and pedagogical strategies. Her non-academic work practices community-building with various groups who seep into the academic sphere and inflect her methodologies and interpretive practices. She gains much from her kinships with #blacklivesmatter-TO, Indigenous resistance camps against pipelines and logging in BC, and Fat Panic! Vancouver-Coast Salish Territories.

Felicity Tayler writes about print culture and contemporary art, and has an artistic and curatorial practice. She holds a PhD in Interdisciplinary Humanities from Concordia University, and a Masters in Library and Information Studies from McGill University. She is the author of the bilingual, *Petit Gris/Grey Guide to Artist-Run Publishing and Circulation* (ARCA, 2017); has been published in several anthologies; and in journals including the *Journal of Canadian Art History*, *International Journal on Digital Libraries*, *Printmaking Today*, *Esse art + opinions*, and *C Magazine*.

Sheila Watson (1909–1998) was a writer, editor and professor of English at the University of Alberta (1961–1975). She completed her

doctoral studies at the University of Toronto under the direction of Marshall McLuhan. Her dissertation *Wyndham Lewis and Expressionism* was completed in 1965. She is best known for her novel, *The Double Hook* (1959). It was celebrated as a literary classic and all 3000 copies of the first print run sold out. In 2015, Guernica Editions published *Sheila Watson: Essays on Her Works*, as part of their Essential Writers Series, edited by Joseph Pivato.

Jason Wiens is a Senior Instructor in the Department of English at the University of Calgary. His teaching and research interests focus on contemporary Canadian literature, with a secondary interest in nineteenth-century British and Canadian literatures. His publications include essays on Margaret Avison, Dionne Brand, George Bowering, Sharon Pollock, Robert Kroetsch, and the Kootenay School of Writing. His work on Kiyooka for this volume is part of a larger project looking at the poetics of the archive in Canadian poetry since the 1960s.

Sergiy Yakovenko completed his PhD in Comparative Literature at the University of Alberta. He also holds a Candidate of Philology degree from the Institute of Literature at the National Academy of Sciences of Ukraine. He currently teaches in the Department of English at MacEwan University. His research interests include Canadian literature, English literature, Slavic literatures, and literary theory. He has published on Sheila Watson, Howard O'Hagan, and Charles G. D. Roberts. He also is an author of two comparative monographs (in Ukrainian) on Polish and Ukrainian prose fiction of the twentieth century and modernist literary criticism.

Acknowledgements

This book would not have been possible without the assistance and support of many. I am grateful to the generous authors who have contributed to this book. I would like to thank the estate of Roy Kiyooka for permission to publish the images in this book and Kiyō Kiyooka, Mariko Kiyooka and Fumiko Kiyooka for their support of this project. I am grateful for the research assistance that I received from librarians and archivists who met my many questions with such kind support. Thank you to University of Toronto Scarborough librarians Frank Tong, Chad Crichton and Sarah Fedko as well as John Shoemsmith at the Thomas Fisher Rare Book Library and Simon Rogers, Archivist at the John M. Kelly Library. I would also like to thank Tony Power for responding to my numerous emails about the Roy Kiyooka Fonds in Bennett Library Special Collections at Simon Fraser University. Thank you to Veronica Austen for researching images on my behalf while visiting the collection. Since beginning the project, I made a number of inquiries to many people directly or indirectly involved with Roy Kiyooka's work. Among these there were a number of galleries and museums. I would like to acknowledge the assistance of Brian Meehan at Museum London, Catriona Jeffries, Kristy Waller at Western Front, Kyle Besuchko at Bau Xi, Vancouver, and Shaunna Moore, Archivist at the Morris and Helen Belkin Art Gallery. Thank you all for your help and your interest in the project.

To my friend and mentor, Thérèse Mastroiacovo, I am grateful for your generosity, and for discussing your work with me and allowing me to take a few small liberties in my interpretation. Amanda Boetzkes, your insight and time on topics that were well out of my comfort zone were crucial to my sanity. Thank you Johanne Sloan for your excellent suggestions and encouragement. Thank you to Michael de Courcy for your detailed responses to my many questions and thank you again for the use of your striking photograph of Roy Kiyooka for the cover of this book.

Lastly I must extend my gratitude for the editorial assistance that I received for this project (official and unofficial). To Michael Mirolla at Guernica, thank you for your support of this project. To David Cecchetto, thank you for your crucial check of the introduction. As usual, your comments were perfectly timed. To Emma Pivato, I offer a lifetime of thanks for nudging me along, and this also extends to Joseph Pivato, who offered an ideal quantity of support and gentle advice for this project over the last 2 years. My gratitude to Tymeia Sarkozy, Anna Hostman, Dara Weiss, Jess Abramson and Tanya Mars for reminding me to be kind to myself inside the whirlwind of life-work balance. To my partner Marc Couroux, I am so fortunate to have your eyes and thoughts on all things tricky. Thank you for the numerous late-night edits of my introduction and your incredible support throughout this project. Also, you were right. No, really. And to my son Xeno and my daughter Anonyme, thank you for your staggering inspiration.

The following texts were previously published:

Felicity Tayler's "Serial Positions: Roy K. Kiyooka's 'Conceptual Art Trips'" was previously published in the *Journal of Canadian Art History / Annales d'histoire de l'art Canadien*, Vol. 36, No. 1 (2015), pp. 129–153 and is republished here with permission.

"With Roy Kiyooka," was previously published in *White Pelican* 1.1 (Winter 1971).

Image List

Cover:

Roy K. Kiyooka, 13 Cameras/Vancouver meeting, The Blue Mule Studio/Gallery, Powell St., 1978, Photograph by Michael de Courcy.

Deanna Fong:

“No. 5 North Takahashis Pomes / 8 The Kids in Banff.” Image appears courtesy of the Estate of Roy Kiyooka and Simon Fraser University Special Collections. Photo by Deanna Fong.”

Felicity Tayler:

1. Wrap-around cover of Roy K. Kiyooka, *Transcanada Letters*. Talonbooks, 1975, 28 × 22 cm, closed; 28 × 46 cm, open. With permission of Kiyooka. (Photo: author)
2. Double-page spread from Roy K. Kiyooka, *StoneDGloves*. Coach House Press, 1970, n.p., 23 × 34 cm. With permission of Kiyooka. (Photo: author)
3. “Opal, Alberta: Early ‘40s,” from Roy K. Kiyooka, *Transcanada Letters*. Talonbooks, 1975, n.p. With permission of Kiyooka. (Photo: author)
4. Pages 2 and 3 of the 18–page photoseries, *Long Beach BC to Peggy’s Cove Nova Scotia (1971)*, from Roy K. Kiyooka, *Transcanada Letters*. Talonbooks, 1975, n.p., 28 × 46 cm. With permission of Kiyooka. (Photo: author)

5. Detail from the photoseries, Long Beach BC to Peggy's Cove Nova Scotia (1971), from Roy K. Kiyooka, *Transcanada Letters*. Talonbooks, 1975. With permission of Kiyoo Kiyooka. (Photo: author)
6. "Halifax /Vancouver Exchange," from Roy K. Kiyooka, *Transcanada Letters*. Talonbooks, 1975, n.p., 28 × 22 cm. With permission of Kiyoo Kiyooka. (Photo: author)

Veronica Austen:

1. Image is from Roy K. Kiyooka, "Pacific Windows." *Capilano Review* 2-3, Fall 1990, np. Image reproduced with permission of Kiyoo Kiyooka. (Photo: author)
2. Image is from Roy K. Kiyooka, "Pacific Windows." *Capilano Review* 2-3, Fall 1990, np. Image reproduced with permission of Kiyoo Kiyooka. (Photo: author)

Endnotes

- 1 This interview, conducted by Sheila Watson, appeared in the inaugural issue of *White Pelican* 1.1 (Winter 1971).
- 2 The Glossary of Poetic Terms defines ekphrasis as a vivid description of a scene or, more commonly, a work of art.
- 3 A paradox that refers to an individual travelling back in time, and killing his/her grandfather before their mother or father are conceived, preventing the time traveller from being born.
- 4 Sheila Watson conducted her PhD research at U of T on the work of Wyndham Lewis, an English writer, painter and critic. Marshall McLuhan was her supervisor. This sensitivity to interdisciplinary practice is evident in the questions that were asked. These questions were later edited into title headings for each section of the text. As such, she entirely erased herself from the interview as a presence. This information was confirmed in an email exchange on September 26, 2016, between the Essential Writer Series editor and Douglas Barbour, co-editor of *White Pelican*.
- 5 “Laughter: Five Conversations with Roy Kiyooka,” *artscanada*, 1975, is quoted frequently in this text. The article, edited by Gerry Gilbert, includes five separate, edited conversations between Kiyooka and five colleagues and friends: Alvin Balkind, (Gladys) Maria Hindmarch, Taki Bluesinger, Jock Hearn and Carole Itter. The article was edited by Gerry Gilbert.

- 6 I use the term filtration to describe the way in which mediation of
content shifts the variable of legibility between disciplinary forms.
- 7 Recordings are housed in the Roy Kiyooka Fonds, Special Collections,
Simon Fraser University. Although much of this material is not acces-
sible, some has been digitized by Deanna Fong for *SpokenWeb*, a web-
based archive of digitized audio recordings. See: <https://spokenweb.ca/>
- 8 Both the National Gallery of Canada and Morris and Helen Belkin Art
Gallery at the University of British Columbia have *artscanada / afloat*
in their collections.
- 9 In the online archive of *The Capilano Review*, in the Spring 1974, 1.5
issue, Gerry Gilbert, the editor of *B.C. Monthly* is listed as being reach-
able at “Canadas National Magazine, Box 8884, Station H, Vancouver
5. “Boycott the Postal Code.” ([https://www.thecapilanoreview.ca/
issues/issue-1-5/](https://www.thecapilanoreview.ca/issues/issue-1-5/)).
- 10 *BC Monthly*, January, 1974, Vol. 2, Issue 1.
- 11 The caption in *BC Monthly* reads: “This issue of The British Columbia
Monthly (Volume 2, Number 1) is edited by Roy Kiyooka and is part
of his exhibition of these photographs at the BFA Faculty show, UBC
Fine Arts Gallery, Vancouver, January 1974.”
- 12 Michael de Courcy, who collaborated with Kiyooka on *13 Cameras /
Vancouver* (1979) offers some perspective on the “intermedia-style art-
ist-collaboration” projects that were so common in Vancouver in the
1960s and 70s: “it can be a challenge to sort out the genesis of such
projects. The traditional notion of single authorship for a work-of-art
was often suspended (challenged) in favour of the notion of collabora-
tive art-working/making with an all-for-one and one-for-all attitude.”
He also states that “an acknowledgement of the lack-of-definition re-
garding specific authorship and intention in projects such as *artscanada
/ afloat* and also *13 Cameras / Vancouver* provides important context
to our understanding of these works” (de Courcy, n.p.).
- 13 At the time of this publication, a version of *artscanada / afloat* was ac-
cessible in a digital republication of *BC Monthly* 1:1 1974 hosted by
Independent Voices, <https://voices.revealdigital.com/>
- 14 On the Western Front webpage, Filliou’s *Teaching & Learning as
Performing Arts, Part II* (1979) is listed as: a) *Video Dinner*, b) *Four-*

Dimensional Space Time Continuum, c) *Recycling*, d) *Sky Analysis*, e) *Bedtime Her/His Story*; footnotes.

2. *Travelling Light—It's a Dance Really*.

3. *Video Breakfasting Together, If you Wish*.

4. *Footnote to Footnote A, Video Breakfasting with Roy Kiyooka*.

In the Morris and Helen Belkin catalogue it is listed as 5 videos totaling a little over 60 minutes, with Filliou's *Video Breakfasting Together, if you wish ...* and Kiyooka's response listed as the last two videos in the series. It is produced by Kate Craig with "guest appearances by Glenn Lewis, Taki Bluesinger, Marianne Filliou, Marcelline Filliou, Roy Kiyooka" (Filliou et al, 91).

- 15 *Robert Filliou: From political to poetical economy* (1995) the Morris and Helen Belkin Art Gallery catalogue that accompanied an exhibition of Filliou's video works, describes *Teaching & Learning as Performing Arts, Part II* as a supplement and update to Filliou's 1970 book, *Teaching & Learning as Performing Arts* (Filliou et al, 91).
- 16 For this and additional works by Robert Filliou filmed at Western Front, please refer to <https://front.bc.ca/events/teaching-and-learning-as-performing-arts-part-ii/>.
- 17 These works among others were uploaded to the VIMEO video-sharing platform in 2012 by the Western Front Archive. At the time of this publication, the video was readily accessible on the Western Front Website as an embedded Vimeo link: <https://front.bc.ca/events/teaching-and-learning-as-performing-arts-part-ii/>.
- 18 In an email exchange between myself and Western Front's archivist on May 12, 2017, it was clarified that not much information is available for Kiyooka's video beyond a contract and some edits for a catalogue write-up that is not in the file.
- 19 *Issei* is the term for an individual born in Japan who has immigrated to North America. *Nisei* is the term for an individual born in the US or Canada with parents who were born in Japan and immigrated to the US or Canada.
- 20 Kiyooka addressed his family's treatment by the RCMP in his letter, ("Dear Lucy Fumi, published in *West Coast Line*, 24:3, Winter, 1990, p 125–6, Print. A summary of the labour jobs Kiyooka performed

prior to his career as artist and teacher can be found in “With Roy Kiyooka,” the last chapter of this book, under the section: CAN YOU LIVE OFF ART AND OTHER MATTERS.

- 21 *Hello Fellow Artists*, Optica, Montreal, 2002.
- 22 A brief description of the work for context: In *Hello Fellow Artists*, we view Wegman’s video playing on a monitor by way of a video recording of the monitor made by Mastroiacovo. Wegman’s hand holds a stick as he states: “Wow what a neat stick. Boy is it crooked. Well that’s nothing you oughta see my finger.” Replaced by a bent finger we hear: “Wow neat finger. Boy is that crooked. Well that’s nothing you oughta see my stick.” Mastroiacovo inserts herself by tilting the handi-cam, rendering a now crooked monitor and voicing “Wow” in unison with Wegman who repeats the performance. Tilting the handi-cam again, on Wegman’s third iteration, her unison “wow” is followed by the handi-cam falling and a Mastroiacovo’s “shoot!” ending the segment.
- 23 This excerpt from “October’s Piebald Skies & Other Lacunae,” is taken from the original, self-published chapbook that Kiyooka distributed among friends and colleagues. A revised version of the poem with considerable changes appears in *Pacific Windows*, Roy Miki, ed. 1997.
- 24 Additional works reflecting Kiyooka’s movement between media and degrees of participation, though not readily accessible in existing catalogues, are among those listed in Canadian gallery exhibitions including: Walter Philips Gallery, Banff; Scarborough College (now UTSC) gallery which is now known as the Doris McCarthy Gallery. Catriona Jeffries also represented the artist (by way of the estate of Roy Kiyooka) for a few years beginning in 1996 (Jeffries, n.p.).
- 25 Although the term sediment (sedimentation) is of geological origin, it is employed here as metaphor. Tavleen Purewal uses the term throughout her text to describe the complexity of factors (implicit rules in language, taken-for-granted institutional structures, social conditioning) that can underpin dynamics, relations or actions.
- 26 Published by Talonbooks in 1975 and republished by NeWest Press in 2005.
- 27 The exhibition, *Accidental Tourist*, was at the Walter Phillips Gallery in Banff, Alberta, 2003–2004.