

Hannah Jickling
Helen Reed

Big Rock Candy Mountain.

“**Hannah Jickling** experiments with the possibilities of form, participation and meaning-making across disciplines and publics. She frequently collaborates with **Helen Reed**, whose artistic practice explores her interest in participatory culture, affinity groups and fantasy-based subcultures. **Vanessa Kwan** is an artist and curator whose current projects include Jickling and Reeds’ public artwork, *Big Rock Candy Mountain*, situated at Queen Alexandra Elementary School (produced by Other Sights).”



Other Sights.

Big Rock Candy Mountain is one of the many projects under Other Sights, a non-profit collective of Vancouver individuals with particular interest in the curation, management, and execution of temporary art installations. "Other Sights seeks to create a presence for art in spaces and sites that are accessible to a broad public, such as the built environment, communications technologies, the media, and the street." Other Sights moves away from the gallery model and works to cultivate innovative, supportive exhibition environments for artists, writers, and curators.



“Big Rock Candy Mountain is a flavour incubator and tastemaking think tank with elementary school students in East Vancouver. The project takes its name from a folk song that has been revised and rewritten countless times over the past hundred years to reflect a comic utopia, where we hear a ‘...buzzin’ of the bees in the peppermint trees, ’round the soda water fountains.’”

BRCM is a world where adults and rationality no longer define the rules and limits of what is possible. Here, the school is privileged as a kind of (candy) factory, engaged in a wide range of productive capacities and processes. Focusing on serial output, BRCM explores chocolate bar production as form of publishing and the circulation of weird confections as untapped components of public practice.”

“As part of a 3-month engagement with a grade 3/4 class, we taste-tested a range of flavours and developed a miscellaneous vocabulary to describe them: sounds, shapes, words, elaborate fonts, synesthetic line drawings and emojis. With visits to-and-from East Van Roasters, the group learned about single-origin, fairly traded dark chocolate and navigated its tense (and tacky), conflation with cheap candy from the gas station nearby. SOUR vs SOUR is a clash of the tastes we’ve learned to see in opposition: natural vs synthetic flavour, adult vs kid desires, good vs bad choices, healthy food vs economic means. As influenced by EXTREME candy marketing to kids, (and their astute observations about how it functions), SOUR VS. SOUR disguises bean-to-bar food politics as campy, crinkly, candy-bar realness.”



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