**TRANSCRIPT: In Conversation with Tyler Wilson, pt. 2 (video)**

BERNADINE FOX: We're coming to you from the unceded, traditional territory of the Squamish, Musqueam, and Tsleil-Waututh Nations here at Britannia Art Gallery to introduce Tyler Wilson, one of the artists exhibiting here during the month of March.

Tyler, you're a photographer. Maybe you can tell us a little bit about another piece of work that is hanging at Britannia right now.

TYLER WILSON: Sure, yeah! I'm going to talk to you about this one right here. It's called "Reflecting on the Mistakes of Our Past." And actually it was part of an exhibition that I was gonna be part of and when Covid hit it got cancelled, and the theme for the exhibition was the viaducts coming down, and reflecting on the life of the Dunsmir and—the two downtown viaducts that were coming down.

And as part of that project I was working on I kinda looked back at what was there before, and if you don't know, when the viaducts went up in the early seventies, it displaced Vancouver's only Black neighbourhood called Hogan's Alley. And I kinda wanted to reflect on, when the viaducts come down we should really be looking at what we did. It was pretty dumb that we replaced this really nice neighbourhood for a freeway, essentially. And maybe when we're rebuilding that neighbourhood we should think about what we're actually gonna do with that neighbourhood and how it can be advantageous to the city as a whole.

So back to the photo, it is a photo that I took on the viaduct looking down over, if you know the viaduct well, there's a skatepark below. So standing on the viaduct, looking down towards the skatepark, and I took that photo and developed that film and then went to the Vancouver City Archives and found an old photo of Hogan's Alley and was able to produce a negative out

of that as well.

And in the darkroom, I created this photo collage where Hogan's Alley is in the negative space where the skatepark would have been in the photo, so it has both the current and the past version of what was in that area, and I felt that was a nice way to visualize how we should be reflecting on what we did before and what we should do in the future.

BERNADINE: It's a very interesting piece.

TYLER: Thank you! And again, like the previous one this is a photo that has never touched a computer, so all of the Photoshop-y work that would be done in creating this photo collage was done using just old school photography with enlargers and a lot of experimenting with lining things up and it's all kind of done blind as opposed to on a computer where you can kind of see what you're doing, so it's a lot different of a process and a lot more finicky I guess you would say, but it was a lot of fun experimenting with that as well.

BERNADINE: It sounds like you like making art blind.

TYLER: Yeah you know, I think there's something fun in the happy accidents that come with that. I've got a couple bins of old cameras that kind of half work and figuring out the weirdness that comes with it and having weird light leaks or weird graininess from film that you know, maybe you find that's been sitting in someone's garage for twenty years. There's a serendipity behind that when you actually, when all of the uncontrolled aspects of that come together for a really great photo.

BERNADINE: Yes.

TYLER: It feels great.

BERNADINE: I agree. Did you have another piece that you wanted to chat with us about?

TYLER: Yeah, this one's called "The Fraser Street Bridge," and this one, a lot of my photos are darkroom prints, this one's digital, and it's just a happenstance during the pandemic, we all lost access to the darkroom. I'm part of this club called the West End Darkroom Society. We run one of the last community darkrooms based out of the West End Community Centre—so during Covid, it was shut down for geez, almost two years, so I broke down and started printed my stuff digitally, because I still really wanted to actually have physical photos to show.

This photo is taken down on Mitchell Island, which on the very southern end of East Van, and it is the old bridge that people would've used to get to Richmond before the Knight Street Bridge was built. And the bridge is still there but it's missing it's middle part so it's this weird abandoned half bridge.

And I loved the uh—what I really love taking photos of is how things fall apart as they fall out of disuse or are altered for new uses and I think there's a lot of that in the city, and it's really fun noticing those small details of the city as things change and the uses change for different things.

This bridge now is part of a park, and its just kind of an outlook now, whereas 50 or 60 years ago this would've been a busy highway kind of thing, and it's something that now you can go there and it's this nice quiet park where at one time this would have been—

BERNADINE: Bustling.

TYLER: trucks crossing it blowing their horns, and a train track on it so there would've been trains going across it at one point, and probably buses, so it's an interesting thought when you're sitting there in this really quiet, very rarely used park, that at one point this was a major thoroughfare for the city.

BERNADINE: So it becomes iconic of the passage of time.

TYLER: Yeah, exactly.

BERNADINE: That was—sorry? [TYLER] Now that the bridge has also gotten to a point where you can't go on it anymore, so it's decaying even more, which is fairly interesting too.

BERNADINE: Yep. That was Tyler Wilson, one of the artists at the Britannia Art Gallery. His work will be up from March 2nd to April 1st down here at 1661 Napier Street, in the heart of east Vancouver. Hours of operation are on our website, along with a contact form if you would like to contact Tyler in person about his work.

We do hope you can come down and see these photographs in person. Thank you, Tyler.

TYLER: Thank you very much!