



Dianne Bos
Chateau de Gudanes, 2004
Silver gelatin print
Courtesy of the Artist

MEMORY IMAGES

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of Alberta ■

 Alberta
Foundation
for the Arts

Alberta ■

 The
Alberta
Society
of
Artists

MANDATE of the Alberta Foundation for the Arts

The Alberta Foundation for the Arts (AFA) was established under the Alberta Foundation for the Arts Act, September 1, 1991. Since 1972, the AFA and its predecessor foundation, the Alberta Art Foundation, have been collecting art work and funding a wide range of cultural programs.

The purposes of the Foundation are:

To support, promote and contribute to the development of literary, performing, visual and media arts in Alberta

To provide people and organizations with the opportunity to participate in the arts in Alberta

To foster and promote the appreciation of art works by Alberta artists

To collect, preserve and display art works by Alberta artists

To encourage Alberta artists in their work

The AFA has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition (Trex) Program is to provide all Albertans with the opportunity to enjoy visual art exhibitions in their communities.

Three regional galleries and one arts organization manage the travelling exhibition program for the AFA:

Region 1 - Northwest

The Art Gallery of Grande Prairie, Grande Prairie (formerly the Prairie Art Gallery) / www.prairiegallery.com

Region 2 - Northeast / North Central

The Art Gallery of Alberta, Edmonton / www.youraga.ca

Region 3 - Southwest

Alberta Society of Artists, Calgary / www.artists-society.ab.ca

Region 4 - Southeast

Esplanade Arts & Heritage Centre, Medicine Hat / www.trexprogramsoutheast.ca

For more information visit the AFA website at www.affta.ab.ca

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CURATOR'S COMMENTS by Caroline Loewen

What is the relationship between memory and photography? When people take photographs they often say they are 'making memories' but is this really the case? There are two basic views on the issue of memory and photography. Some people think that the two are incompatible and that photographs essentially replace memory. Think back to your last vacation. When you visualize it, do you see the resort, the sites and the people or do you see the photographs that you took of the resort, the sites and the people. Have the photographs interfered with your memory of the place? Can you recall the memory without recalling the photographs? Some people find that taking photographs, and trying to capture the perfect shot actually makes you less observant of the world around you, and therefore there is less to remember because you didn't actually fully experience it in the first place. The other view says that photography can actually act as an aid to memory, acting as a visual trigger to help the viewer recall past events. But this view is problematic because often what the viewer remembers is the moment of taking the photograph rather than the actual event and the moment that the picture was taken becomes more important than reality. The faith we have in the fidelity of these visual representations can cause us to sometimes replace what we remember about an event with what we see in the photograph, to the exclusion of other details not represented. The photograph becomes a counter-memory.

Art is often created as an act of remembrance. In Greek myth, the first art was created by a woman tracing the shadow of her lover on a wall so as to better remember him when he went off to war. Imminent loss, of a person or an experience, often drives art. The landscape artist wants to capture the perfect sunset or natural scene. The portrait artist wants to record a person as they were at a certain moment before they are changed by time or to record a significant event in someone's life. The photographer wants to capture a moment in time and freeze it forever, so it will never pass away. At first glance, photography seems to be the best suited for this task of remembrance, as it is supposedly more objective and records things as they really were. But the camera can also lie. The photographer chooses their subject matter and composition, and in the age of digital technology has even more power over which images remain. The photographer becomes a curator of images and memories, choosing which ones to keep and which to discard. On the other hand, the painter, drawer or sculptor, if they want to capture a scene or a memory, must use their powers of observation to copy details from nature and put them on paper or canvas, or in stone. The painter is more likely to remember the specific details of the scene that he is painting than the photographer who just points and clicks, and lets the camera do the work of observing, documenting and remembering. The painter knows that the scene will soon be lost and that in order to recover it he must observe and record. The photograph attempts to refuse the loss by attempting to bring the lost thing back into reality. The photographer doesn't have to remember the scene because he can just go back to the photograph to study what was there. But our memories are much more than just a snapshot or an image, so how do these artists reconcile memory and photography? Using different techniques and layers of images and meaning, they expand the possibilities of photography.

Dianne Bos uses a pinhole camera to create her images, which requires along exposure time. These long exposures mean that what is captured on her film is only that which was relatively immobile during the exposure. Things that simply passed in front of the camera, like people, are only scene as 'ghosts' if seen at all. In *Beach, Narbonne*, the ghosts of people passing by are visible but all the camera catches are a hint of their existence. What the camera does capture is an almost universal scene of families at the beach, almost no faces are visible, all we see is sand, sky, umbrellas, the backs of people and the hint of the sea on the horizon. Dianne's images remind the viewer of a 'memory image', a mental image we hold in our minds of something that previously happened.

CURATOR'S COMMENTS

Her images are often leading, asking the viewer to look for more or to ask questions about what could happen next. In *Red Door, Garingue, France* for example, Bos uses the light and architecture to make the viewer wonder what is around the corner, through the door or down the stairs. The light enters through an unseen window and strikes the wall illuminating it like a spotlight. The statue in the lower corner looks to her right down the stairs leading the viewer's eye around the corner. In *Galerie, Chateau Chenonceau* there is a similar effect. The patterned tile and wooden roof draw the eye into the distance while the hallway to the right and windows along the left lead the eye and imagination out of the picture. The image may recall a memory, but one in which we can't quite remember the whole story or where the story is going. It invites us to expand the story.

Sarah Fuller's images expand the story for us with the use of text to provide a more complete reading of the image. She uses a combination of words and image, but the text doesn't provide a full narrative for the viewer, it is just snippets from her journal so the viewer can still project themselves into the image. In that way they are the literary equivalent of the daily snapshots that she took of her fellow workers.

The layering of text over Fuller's images causes the viewer to see the image in terms of the written word. We see the image through the lens of the text, what we read, we take to be true and we thus superimpose the truth from the text onto the truth of the image, and assume they are the same. At times, the emotion in the text does mirror the emotion in the image. For example, in *Culls 6 of 12*, the text reads 'I'm so tired', the slanted words seem to echo this sentiment as does the image itself which seems to reflect the feeling of exhaustion with its dark shadows and hunched over figure. In *Culls 9 of 12*, the joy and relief of 'the last day!!' is reflected in the workers' smiles and optimistic thumbs up. The text from *Culls 8 of 12* cataloguing the work done is validated by showing the hand that accomplished the work. The text reinforces the images and between the two of them, strengthens the memory and allows the viewer to more fully experience the events in the photographs.

Mark Florian's multiple exposures also use layering but of images rather than text, so the viewer gets the visual equivalent of the passage of time rather than just a snapshot of a moment. His images often focus on religious or spiritual sites, often specifically sites of remembrance. The Wailing Wall is a remnant of the wall that surrounded the Jewish Temple and is one of the holiest sites in Judaism. In his images of the wall, Mark uses repetition to represent the crowds of pilgrims that visit the wall, their backs are towards the viewer ensuring their anonymity and allowing the viewer to project themselves into the space. The Church of the Holy Sepulchre is a church in Jerusalem that marks the place where Jesus was crucified and has become a site of pilgrimage for many Christians. In this, Mark uses repetition of the cross, the symbol of Christ's crucifixion, and only gives a vague impression of the dome to create a hazy dream-like feeling.

One of his most recent works, *The Valley of the Temples*, allows us to reflect on our own image making. The tourists in the image are shown taking pictures of the site but it is the boy in the foreground, without a camera, that stares in amazement and wonder at the sight before him. How will he remember the day differently from those with the cameras? How is his experience different from theirs?

What do these three photographers tell us about memory? How does their art serve to help us remember or commemorate? They all seem to recognize in their art the insufficiency of straight photography to capture memories. Using layering, multiple and long exposures, they allow the images to gain layers of meaning, enriching the viewer's experience.

ARTIST BIOGRAPHIES

Dianne Bos

Biography

Dianne Bos was born in Hamilton, Ontario, received her B.F.A. from Mount Allison University in Sackville, New Brunswick, and currently divides her time between the foothills of the Rockies and the Pyrenees.

Her photographs have been exhibited internationally in numerous group and solo exhibitions since 1981. Recent important national exhibitions of Dianne's work include: 'Light Echo', an innovative installation at the McMaster Museum of Art, in collaboration with Astronomer Doug Welch, which linked celestial and earthly history; It's You!: Unexpected Photographs from Papua New Guinea, at the Confederation Centre of the Arts, Art Gallery, PEI., and Reading Room at the Cambridge Galleries an exhibition exploring the book as a camera. Her work was also included in international exhibitions in Italy, France, Spain and Japan in 2011 and 2012.

Recent public art commissions include a large light box installation at Toronto's VU condominiums entitled 'Palimpsest' and the banner design for the city of Calgary's bridges.

Many of Bos's recent exhibitions feature handmade cameras, walk-in light installations, and sound pieces. These tools and devices formulate and extend her investigations of journeying, time, and the science of light.

Dianne Bos is represented by: Edward Day Gallery, Toronto; Jennifer Kostuik Gallery, Vancouver; NewZones, Calgary; Davis/Waldron Gallery, Atlanta, Georgia; Beaux-arts des Amériques, Montreal.

For more information visit: www.diannebos.com.

Artist Statement

I'm fascinated by the history of photography and the science of light and how different devices change our perception of time and space. My work challenges the view of photography as a way to capture an instant in time. Viewers have said that my work evokes the memory-image that remains for them long after they have viewed a familiar location. I think this recognizes the importance I have always assigned to time, memory, and capturing the essence of the place, in my images of architectural icons and classic travelers' destinations.

ARTIST BIOGRAPHIES

Sarah Fuller

Biography

Sarah Fuller was born in Winnipeg and works and lives in Banff, Alberta. She earned a BFA from the Emily Carr Institute of Art and Design in Vancouver in 2003. She has exhibited work at Les Territoires, Montreal, the Art Gallery of Alberta, Edmonton, and Three Walls Gallery, Chicago, Ill. Her work is held in public and private collections across Canada including the Canada Council Art Bank and the Alberta Foundation for the Arts. She will be featured in *The News from Here: The 2013 Alberta Biennial of Contemporary Art* at the Art Gallery of Alberta, curated by Nancy Tousley.

Artist's Statement

Culls is a photographic series that documents my years as a tree planter, utilizing layered negatives to enhance the effect of nostalgia, memory and time. The experience of being a tree planter influenced the development of my sense of self during formative years. The job itself presented an opportunity to explore mental strength and perseverance in an uncomfortable environment. It also enhanced my connection to an altered state of being, something that has continued to recur in subsequent works within my art practice. In Webster's dictionary, the word cull means "to select, to collect: gather" ; within the tree planting world it is a description of those trees found at the end of a bag-up which are rendered implantable. This word also reflects my process as an artist sifting through memories via photography and text.

To create the work, black and white negatives are sandwiched together in the enlarger with negatives of journal entries from the same time period. In this process, I want to explore two documentations – the written and the photographic – and collapse them into one image. The resulting prints are silver gelatin prints processed in a traditional darkroom.

ARTIST BIOGRAPHIES

Mark Florian

Biography

Born in 1960 in Moravia, Czechoslovakia to a family of musicians, where by the age of ten he began playing the pipe organ, and devoted himself to choral singing with a particular interest in Renaissance polyphony. Florian was introduced to the world of photography through the discovery of Josef Sudek's work and promptly purchased his first camera at age 12. By age 18 he mounted his first solo exhibition in Jeseník, Czechoslovakia, a documentary series on the lives of gypsies. He has continued to exhibit and make new work in response to his extensive travels to the Middle and Far East, Europe, Africa and most recently to Mexico and the Nevada Black Rock Desert for Burning Man.

The influence of his musical and spiritual upbringing are apparent in Florian's art today, utilizing images like musical notes Florian is both the composer and conductor in presenting magnificent visual scenes that deliver a depth and complexity in the same way a piece of chamber music is written for two or more solo parts.

Artist's Statement

Chance plays a large role in my art process. The chance of which aspect of a site I record with my camera, the chance of what image is layered on another, and the chance combinations that create new visual impressions.

I am interested in light and its power to transform visible, material reality. I am also fascinated by what lies beneath or beyond the visible, that can only be suggested. Through the layering of many images of a particular site, or many sites, I feel that I come closer to a more accurate or true picture.

My working method allows me to manipulate the photographic medium, which usually captures only one moment in time, and one particular place. The layering of image upon image constructs a multi-dimensional experience of time and place. Yet it also suggests the eternal "now" of existence, that fact that one can only know the exact moment one is experiencing.

Working with multiple exposures allows one to abstract the real, by superimposing many photographs into one image. In this phase, images are constructed entirely within the camera. Later adding more layers from the same or a different site in the studio further abstracts and enhances the ethereal, numinous quality of the images. With subtle differences of tone and texture, colour, shape and delicate detail merging and integrating, this method transforms the given images and the spaces between them into fractured light and diaphanous veils. Repeated images become subtle variations on spiritual mysteries, human interactions and constructed and natural spaces.

INVENTORY

Exhibition Title: **TRACE: REFLECTIONS ON LANDSCAPE**
Total # of Art Works: 15 artworks in 15 framed units
Source of Art Works: Artist Inventories

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Date</u>
BOS, Dianne	Beach, Narbonne, France	Silver gelatin print	2001
BOS, Dianne	Paris Rain	Silver gelatin print	2006
BOS, Dianne	Chateau de Gudanes, France	Silver gelatin print	2004
BOS, Dianne	Interior Artist's Studio	Silver gelatin print	2001
BOS, Dianne	Piazza Navone, Rome, Italy	Silver gelatin print	2001
FLORIAN, Mark	Wailing Wall I, Jerusalem	archival pigment print	2008
FLORIAN, Mark	Wailing Wall II, Jerusalem	archival pigment print	2008
FLORIAN, Mark	Illumination XXI	archival pigment print	2008
FLORIAN, Mark	Holy Sepulchre	archival pigment print	2008
FLORIAN, Mark	Valley of the Temples	archival pigment print	2012
FULLER, Sarah	Culls 1 of 12	Silver gelatin print	2000
FULLER, Sarah	Culls 5 of 12	Silver gelatin print	2000
FULLER, Sarah	Culls 6 of 12	Silver gelatin print	2000
FULLER, Sarah	Culls 8 of 12	Silver gelatin print	2000
FULLER, Sarah	Culls 9 of 12	Silver gelatin print	2000

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is a presentation of the
Alberta Foundation for the Arts Travelling Exhibition Program



Developed by the **Alberta Society of Artists**
Exhibition Curator, Caroline Loewen
Artworks from Artists Inventories
Interpretive / Educational Guide prepared by Natalie Marsh

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