



Frozen in Time

The Alberta Society of Artists

Objectives

The Alberta Society of Artists (ASA) is an association of professional artists whose objective is to foster and promote the development of the visual arts in the Province of Alberta. The Society sees implicit in its objectives an active involvement in governmental, social, economic and educational issues as they affect the arts in the Province.

Mission Statement

The Mission of the Alberta Society of Artists is to have an active membership of professional visual artists, which will strive for excellence, and shall through exhibition, education and communication, increase public awareness and appreciation of the visual arts.

What We Do

The Society is a Non-profit, Registered Charity that works with public venues to provide enhanced support for existing programs in education and exhibition. Members of the Society are juried in by their peers and provide professional recognition to the province's artist community. Alberta artists may apply for Juried Membership during our annual drive.

Educational Programming

Every year, the Society provides scholarships to post-secondary and graduate Visual Arts students who attend colleges or universities in Alberta. Our exhibitions and speaker and artist talk events reach the general public throughout Alberta in venues that are free to the public: The Art Gallery of Alberta Community Gallery and the Waltherdale Theatre in Edmonton, the Northern & Southern Jubilee Auditorium, the Calgary Public Libraries, Western GM Gallery in Drumheller, and Crowsnest Pass Art Gallery in Blairmore exhibit our juried group exhibitions annually.

In addition, the ASA is responsible for the TREX program in South-western Alberta. Trex provides art exhibitions to communities, schools and libraries throughout its designated region.

A Brief History...

The ASA is a large part of Alberta's visual arts history, through its members, its exhibitions and other initiatives. The Alberta Society of Artists was founded in 1931, making it the oldest society of juried professional artists in the province. The organization has a colorful history, entwined with the history of visual arts in Alberta. The organization can count many important historical figures among its members, including A.C. Leighton and H. G. Glyde (ASA's first two presidents), Marion Nicoll, Maxwell Bates, Illingworth Kerr, Stan Perrott, and Janet Mitchell.

Get Involved

Sign up for our event listings. Apply for exhibitions, volunteer or join the Alberta Society of Artists.
www.albertasocietyofartists.com

Abstract

Nothingness produces white snow; quiescence produces yellow spouts (Chang Po-Tuan). When stillness culminates, there is movement.

Trinh-T. Minh-Ha, ***When The Moon Waxes Red***

Frozen in Time is an oxymoronic title for an exhibition – but it is deliberately so to invite contemplation. To freeze assumes a movement and a process from one physical state to another – from motion and dynamism to stillness, quietude and inactivity. Time is of course, a much debated concept and the idea of temporality connotes movement and change even as we conjure up Salvador Dali's surrealist melting clockface in The Persistence of Memory. To consider the fragment or the fleeting is also to stir up the nature of Sigmund Freud's uncanny – where the strangely familiar plays out in the way we remember or represent. To be frozen in time is also where multiple temporalities converge. It prefigures the promise and anticipation of thaw and transition - a moment before and the potential of what is to come - even if uncertain. Though captured and framed, we can reflect upon the possibilities of life in the making of the object or of the represented.

The thirteen artists in this exhibition have presented an impressive range of mixed-media works that challenge us to confront what is both a complex and simple theme. We see here the exploration of the intimacies of selves, objects, memories and dreams – as well as the grandeur of nature. There is life within and beyond the frozen - even separated from its situated contexts. The works presented in the exhibition have conjuring powers in our own temporal narratives and imagination.

We give them life too.

Yoke-Sum Wong
Alberta University of the Arts

Jurors for this exhibition are:
Errol Lee Fullen, ASA
Brian Flynn
Tina Martel



"Turquoise Deep", Acrylic and collage, 30" x 24"

Wendy Borglum

"Turquoise Deep"

The title "Turquoise Deep" reflects the formal name for a specific colour of acrylic paint as well as referring to a work with many possible interpretations and layers. It is the colour of the iconic lakes of the Canadian Rockies and a favourite of mine. The painting developed organically with abstraction combined with representation in mind. There is just enough imagery hinted at to intrigue the viewer to spend more time with it. Taking my cues from that, I made the focal point a figure, captured in stillness at a moment of freedom, letting go, taking the leap.



"A Butterfly Dream", Water colour on paper, 23" x 17"

Simon Y.S Wong, ASA
"A Butterfly Dream"

A Chinese philosophy Zhuang Zhou lived around the 4th century BC. One day, Zhuang Zhou dreamed he was a butterfly. Suddenly he awoke and there he was, back to reality as a man. But then realized that he may be mistaken; perhaps he was a butterfly, dreaming that he was a man. I love this story so much and even dreamt of being a butterfly. I did many paintings with butterflies including this one. I placed the character "Dragon" in Chinese calligraphy, frozen in marble stone, with a butterfly, or perhaps me, admiring it.



"Dock Dreamer", Oil on board, 30" x 40"

Yvonne DuBourdieu

"Dock Dreamer"

Exploring a sense of place and a special moment lost in time, "Dock Dreamer", embraces the quiet and stillness of a young boy basking in the sun. Blending marks of realism, and abstraction, along with a dreamy palette of blue and green hues; an illusory, almost magical space is created to invite the viewer into this intimate moment and place of wonder.

Gillian McCarron

"Cloud 1"

My work contrasts stillness with change. I am interested in themes of observation and perception, playing tricks with the formal stillness of paint to create a shifting image. My paintings begin with a photograph that records a moment in my experience, a curious observation. I then pour an acrylic sheet and experiment with a subtle sheen of blue and a pattern of dots to create an image that seems to dissolve and resolve when viewed from different angles. I invite you to view my paintings from near and far to see how your interpretation changes from these different perspectives.



“Northern Ireland Castle Frozen In Time”, Ultra HD photo print under acrylic glass, 15” x 36”

Denis Gadbois, ASA

“Northern Ireland Castle Frozen In Time”

The environmental condition (clouds, temperature, time of the day, fog) created the perfect condition to freeze in time this ruined castle. This is a panoramic photo comprised of 6 bracketed high resolution images stitched together. As an artist, the angle, the position, the height are carefully selected to create the perfect ambiance. Extensive post processing are also part of my workflow that I have develop over time.



“Cloud 1” Acrylic on acrylic film on canvas, 28” x 36”



"Blood Offering", Encaustic with feathers, 7" x 7"

John Mcdowell, ASA

"Blood Offering"

This is an encaustic piece with feathers. The feathers are trapped in the surface of the wax white over a blue background suggestive of winter and being trapped or caught. The feathers are no longer useful for flight. They detached from any form of "wing." The red, bloodstain does clearly suggest a "kill," a recent death, a loss of something that was once whole.



"The winter I Could Not Find a Way Out", Oil and acrylic, 14" x 14"

John Mcdowell, ASA

"The Winter I Could Not Find a Way Out"

This piece is white oil paint over white acrylic. The oil paint is scraped to create the gestural lines and the movement or "energy" of the piece to reveal, if only partially, the acrylic painting beneath. The acrylic base also has hints of blue to give the piece a feeling of an Alberta winter: a blue winter behind a snowstorm. The black square could, I guess, represent a variety of things-a winter's night, or the sense of isolation and containment that one sometimes feels even in the midst of the kinetic energy of a storm or "white-out."

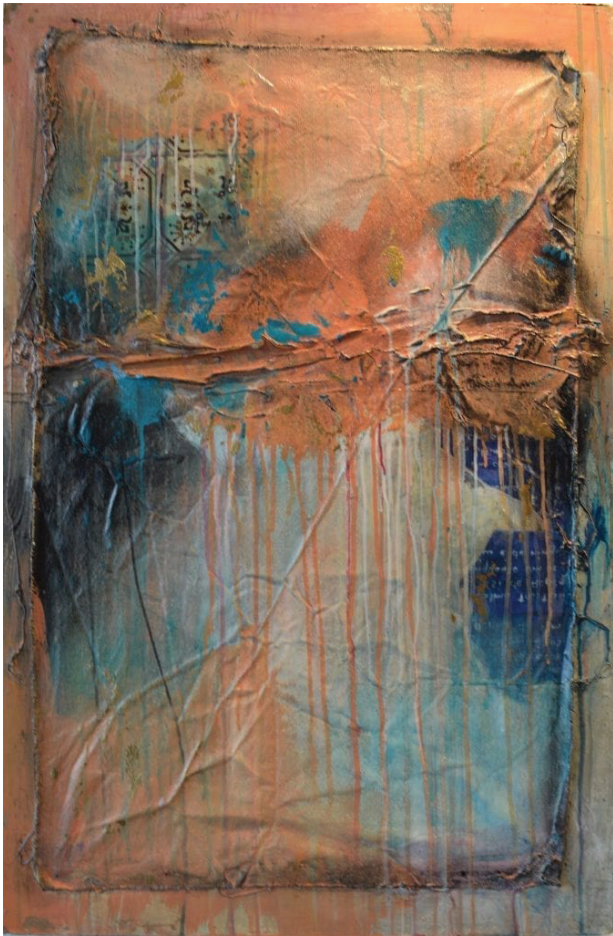


"Iceberg Lagoon", Digital art, 12" x 18"

Deborah Lougheed- Sinclair, ASA

"Iceberg Lagoon"

Glacial fragments striated with ash and rock from ages past, a virtual time capsule from the past now revealed after their imperceptible advance to the ocean's edge. Most of the calved ice is concealed in the salty depths, yet those fragments that are visible appear frozen in a precarious balance like an intricate dance. Blue, aqua and white reflecting the diffuse light from overcast clouds. A harmony of shape, shadow and highlights. Soon to vanish but not forgotten.



“Rua Da Boa Nov” Acrylic, photo transfer, and raw canvas on masonite, 36” x 24”

Jane Finley

“Rua De Miguel Bombardia”

“Rua Da Boa Nov”

History and narratives survive within the walls of the buildings in Porto, Portugal, as they witness the stories and interactions taking place. Evidence remains as physical alterations to the wall’s surfaces, intentional and unintentional. Inspired by the walls on the street of Rua Da Boa Nova, I capture their surfaces frozen in time, contributing my own conceptual and physical layers.



“Rua De Miguel Bombardia,” Acrylic, photo transfer, and raw canvas on masonite, 24” x 24”



“Formation Stratified”, Paper, nails, adhesive, paint Copper with patina, size varied

Audra Schoblocher

“Formation Stratified”

...has an uncanny appearance to geological stratification, while also reflecting upon the layered effect of growth rings found in trees.

Layer upon layer of recycled paper and adhesive materials were employed to reconstruct a (wo)man-made block of wood. It is then treated as a carving substrate...hacking at with a saw, knife, grinder, and sander to erode and sculpt it into form. Material and process are the basis of inspiration with a focus on returning discarded wood matter back into its original state (so to speak) as a means of satisfying my own curiosities toward material uses and reuses.



“Nest Artifact”, Acrylic paint, fibre, clay, assemblage, in shadow-box, 8” x 8”



“Raven Artifact”, Etching on Arches paper, textile, assemblage, acrylic paint, in shadow-box, 8” x 8”

Liana Wheeldon

“Nest Artifact”

“Raven Artifact”

I live in a region surrounded by boreal forest, where interacting with wildlife is a common occurrence, but still we struggle to respect that we share this environment. Earth has lost half its wildlife in the past 40 years. We love our pets but don't give much thought to those wild animals we consider “pests”, yet whom play an important role in our continued existence.

Inspired by my fascination with dioramas, I created these pieces reflecting on what might be installed in museums to tell future inhabitants about the world we lived in, a fleeting memory of the past.

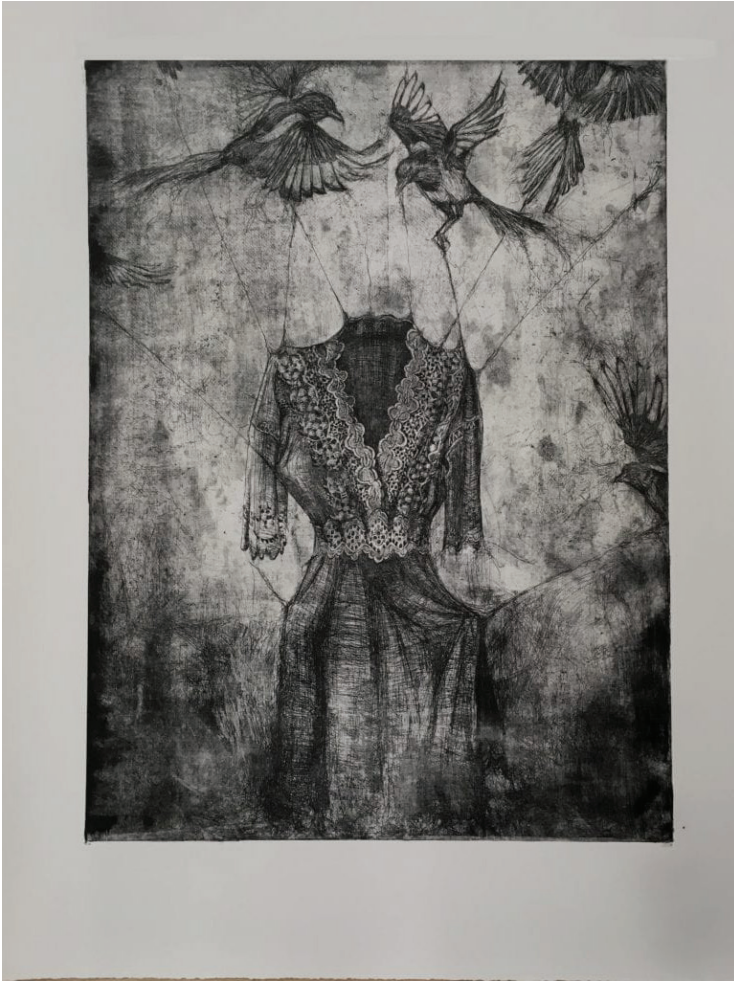


"Basaltic Columns", Digital print on photo paper, 11" x 17"

Gary Sinclair

"Basaltic Columns"

Thrusting upwards ages ago, the fluid and molten basaltic magma cools and contracts. Pillars fracture and form sculptural geometric columns of solid rock, frozen in time. Over millennia, their etched surfaces are slowly eroded by wind, water, and ice; but still reveal their intricate patterns for those who chose to observe. New life clings to the worn surface now, but the strata's ancient history is unmistakable. Static yet slowly transforming. A time capsule of the past and cradle of the future.



"Binding Ties", Etching on paper, 24" x 18"

Jennifer Penkov "Binding Ties"

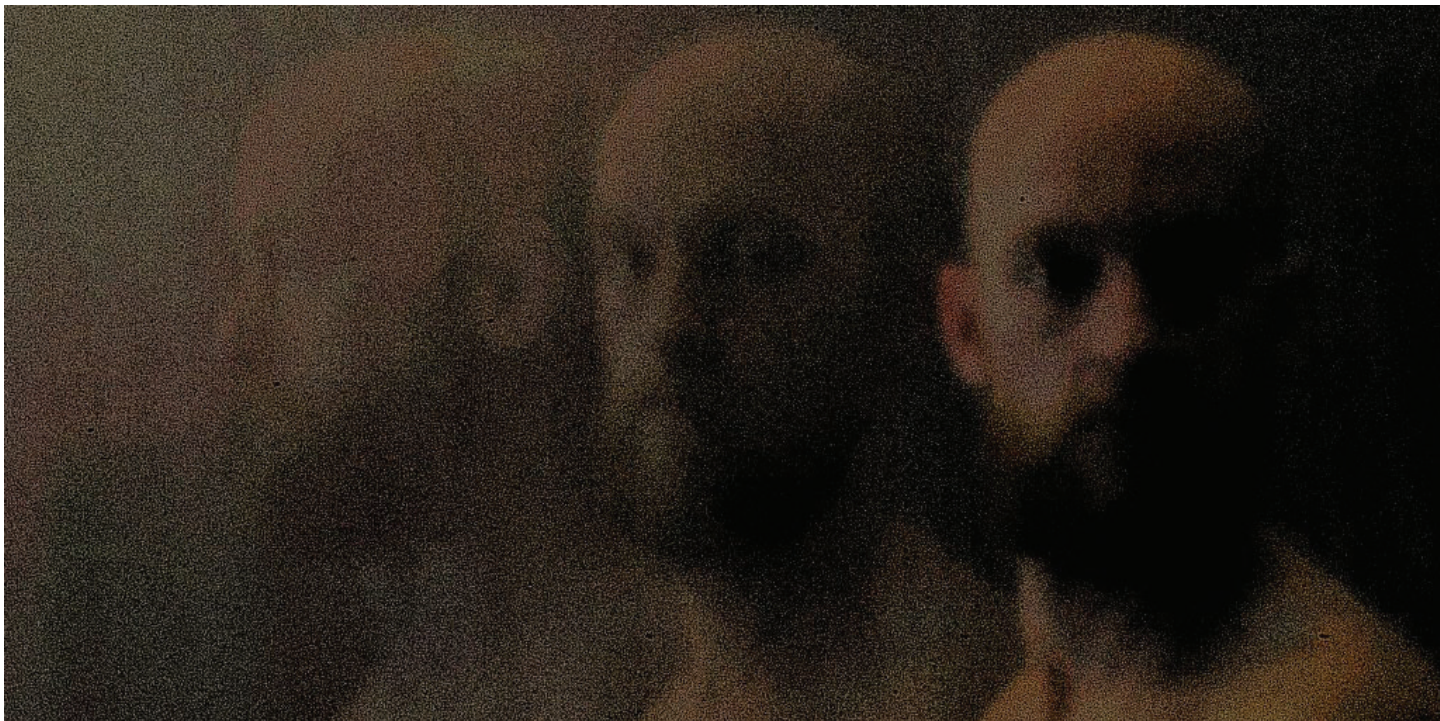
"Binding Ties" considers the notion of ancestral presence in our modern day lives. The Edwardian era lace lawn dress depicted takes the place of a familial figure from the past that though fading and unraveling, still exists as a shadow hovering in a transcendental and psychological space. The magpies were inspired by Russian superstition that describes birds as harbingers from the metaphysical and spiritual world, bridging the gap between past and present. The work explores the fragile nature of memory and emphasizes its temporality through the use of etching techniques that obscure the image and dissolve elements of the composition.



"Quiet", Oil and encaustic on canvas, 36" x 36"

Jennifer Penkov "Quiet"

This piece explores how to visually represent the stillness and psychological buzz that we experience in our mundane, day to day lives. It speaks to a moment of quiet that dulls the senses, mulls the clamoring of the outside world, freezes time and envelopes us like a blanket. The scene bridges the real and the ephemeral, depicting a composition that both touches on physicality and the unseen but felt psychological.



"Turn Turn Turn", Archival digital print, 10" x 20"

E. Ross Bradley, ASA

"Turn Turn Turn"

In the 1880 Eadweard Muybridge developed a process to take stop action photographs using a number of cameras. His Animal Locomotion series documented the figure in action by freezing his models as they move through everyday activities. American Painter Thomas Eakins, a colleague of Muybridge, took the process a step further by creating multiple exposure images capturing the figure in motion. Using a combination of the primitive pin hole camera and digital manipulation explores what these pioneers might have done in the 21st century.

