

The Rush and Roar!

What's past is prologue.

William Shakespeare, *The Tempest*
(1610/1611)

I have always enjoyed reading history: 'discovering' what happened, why it happened, who was involved and the consequences of events has always proved fascinating to me. For many, however, such study is fruitless – the past is the past and all that matters is the present. Ignoring the past, however, usually results in failing to both appreciate or understand the present or prepare for the future. As expressed by the American author Chaim Potok

...everything has a past. Everything – a person, an object, a word, everything. If you don't know the past, you can't understand the present and plan properly for the future.

Chaim Potok, *Davita's Harp*

In sympathy with this view, the Alberta Foundation for the Arts Travelling Exhibition *The Rush and Roar!* opens a window on the past in order to comprehend and give context to current events and trends. Inspired by the centenary of the 1920s, often described as *The Roaring Twenties*, this exhibition utilizes the visual arts to explore some of the changes in western Euro-North American societies during the 1920s which not only revolutionized virtually all aspects of life throughout that decade but also affected the rest of the twentieth century and continue to have ramifications into the twenty-first.

The Roaring Twenties was a decade of unprecedented economic growth and prosperity which witnessed an explosion in technologies and a multitude of social/cultural transformations in society. While some of these changes began before World War 1, the prosperity of the post-war years amplified them. Technological innovations in the automobile industry, aviation and telecommunications, for example, brought modernity to urban centers and then spread out to rural regions. Economic prosperity, meanwhile, fostered the growth or birth of several social and cultural trends such as increased urbanization, women's rights and the development of celebrity and sports cultures.

The societal changes mentioned above were displayed in the visual arts where, since the 1920s, many artists have either 'documented' such developments or reflected critically upon them. The travelling exhibition *The Rush and Roar!* presents art works from the collection of the Alberta Foundation for the Arts which, though fashioned throughout the century since *The Roaring Twenties*, demonstrate through their creation the import of societal changes during that period and provide context for *the rush and roar* of the present age.

The only thing new in the world is the history you do not know.
Harry S. Truman (1884-1972)

*The exhibition **The Rush and Roar!** was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The Travelling Exhibition Program is financially supported by the Alberta Foundation for the Arts.*

FRONT COVER IMAGES:
Top Image: Herb Hicks, *Duple Time*, cibachrome, computer enhanced on paper, 1987, Collection of the Alberta Foundation for the Arts for the Arts
Bottom Image: Alana Bartol, *A Woman Walking (The City Limits)*, digital print on paper, 2016, Collection of the Alberta Foundation for the Arts



The Alberta Foundation for the Arts Travelling Exhibition Program

The Art Gallery of Alberta is pleased to present this travelling exhibition to venues throughout Alberta. Currently the Art Gallery of Alberta serves over 60 venues in approximately 35 communities. Exhibitions on tour from the Art Gallery of Alberta easily adapt to space requirements of smaller venues: schools, libraries, museums, health care centres and other community facilities. The exhibitions are organized in such a manner as to make unpacking, packing, hanging and shipping as easy as possible. Along with the exhibition, each venue receives an Educational Interpretive Guide. These materials enable teachers to use the exhibition within the school curriculum.

The Alberta Foundation for the Arts Collection is the primary source of works featured in the travelling exhibitions. Other sources for exhibitions may include community partners, archives, private collections and loans from artists. Each year we welcome new venues to enrich their community art through the Alberta Foundation for the Arts Travelling Exhibition Program.

Our Thanks

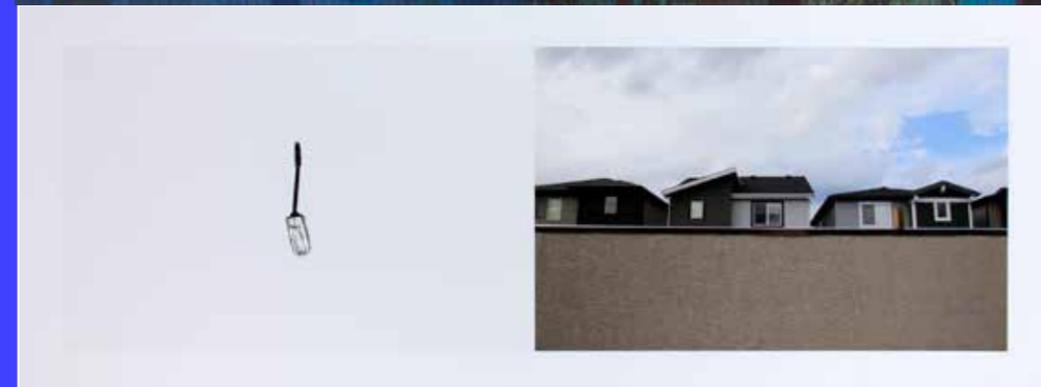
The artists

The Alberta Foundation for the Arts

and to the many individuals, organizations and communities who contribute to the success of the Alberta Foundation for the Arts Travelling Exhibition Program each year.

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The Alberta Foundation for the Arts
Travelling Exhibition Program

*The Rush
and
Roar!*

Alberta





David Janzen
Shortwave, 1998
 Acrylic, oil on hardboard
 Collection of the Alberta Foundation for the Arts

David Janzen was born in Toronto in 1959 and moved to Alberta in 1966. He lived in Edmonton until 1979 when he relocated to Calgary to attend ACAD (Alberta College of Art and Design, Calgary), graduating in 1983 with a Major in Painting and a Minor in Drawing.

With a group show in Vancouver in 1984 and a solo exhibition in Calgary in 1985, Janzen explored conventional still-life motifs while developing ways of making pictures that incorporated assemblage or constructed elements. A small one-man show in 1986 combined these approaches.

David Janzen is basically a landscape painter but, while his subject matter most often deals with the landscape, his pieces are painted from unique perspectives. By 1990 his focus has shifted beyond the window panes of his studio when he found that the lamps, transformers and antennae which punctuated his view of the skyline were a form of engineered still life as well. He continued to look outward and upward, working mostly with what could be seen from his location, describing the ground by conveying structures installed above it. By raising the viewer's sight line, Janzen's imagery addresses settlement, industry, the fragility of civilization's dependence on technology, tenuously connected infrastructure(s) and the effect of human habitation on the horizon.

David Janzen moved back to Edmonton in 2001. Besides his studio practice he works as an artist/facilitator at the Nina Haggerty Centre for the Arts.

Artist Statement

Many of my paintings portray devices which peer over and into an ever changing urban/industrial skyline. Encouraging the viewers' gaze to aim above the horizon and witness recent evidence of settlement and habitation, these images suggest a proliferation of surveillance and communication instruments - depictions of a wired dystopia, technology, hope for a secure and orderly world. Safe. Protected. A panorama of weatherproof instruments, poles and cables held together with fear and faith.



Bernard Bloom
The Face of Our Time, 1994
 Silver gelatin, toned on paper
 Collection of the Alberta Foundation for the Arts

Bernard Bloom was born in Montreal and earned his BA in Political Science from Concordia University before moving to Alberta in 1963. He attended the Emma Lake Artists Workshop (1975) while studying with Hugh Hohn (1973 - 1976), the Artistic Director for the Banff Center who later became head of the Computer Learning Laboratory at the Massachusetts College of Art and Design. After furthering his skills through the Visual Arts Advanced Studio Program at the Banff Centre for the Arts (1983 - 1984), he took the Critical Writing Workshop at the University of Saskatchewan, and then earned his BFA with Distinction from the University of Calgary (1989) and his MFA from the University of Oklahoma at Norman (1993). Bloom has mounted several solo exhibitions, including *Wilderness* at the Edmonton Art Gallery,

Bloom's varied artistic output includes solo singing performances from John Cage's Songbooks at the Banff Centre in 1983, and a role in the Canadian feature film *Birds of Prey*. He's delivered twenty public lectures, and his photographs and articles have appeared in ten publications including *New Theatre Quarterly* produced by the University of Cambridge Press in the UK. For more than twelve years he taught at post-secondary institutions including the University of Oklahoma, Casa de Cultura in Esteli, Nicaragua, and the Emily Carr College of Art and Design in Vancouver, BC. He was the Executive Director of the National Exhibition Centre in Castlegar, British Columbia (1978-1983) and worked as the Gallery Manager of Latitude 53, the artist run centre in Edmonton (1984-1986).

Bloom has mounted several solo exhibitions, including *Wilderness* at the Edmonton Art Gallery, *Wilderness* and *Slide Journal* at the Prince George Art Gallery in Prince George, BC, and *Words and Pictures* in Nicaragua at the Lightwell Gallery of the University of Oklahoma at Norman. His numerous group exhibitions including *Visioning Palestine* at the Pitt International Galleries in Vancouver, *Topnotch* at the Harcourt House Gallery in Edmonton, and *The Sixth Annual Erotic Art Exhibit* at the Paseo in Oklahoma City. His photographs dwell in the public collections of the University of Alberta Hospital, the Banff Centre for the Arts, and the University of Alberta. He has won numerous awards for photography and writing.



Jeanette Walker
Our Heritage L, 1979
 Etching on paper
 Collection of the Alberta Foundation for the Arts

The decade of the 1920s witnessed numerous technological, economic, political and social changes in western societies that continue to have an impact in the present era. In the social realm, one of the most important changes involved the role of women in society. Increasing urbanization, the result of drought and mechanization which drove farmers off the land into urban centers and increased prosperity and industrial production centered in the cities, led to the development of white-collar jobs and the growth of women's roles in the workplace. These changes in turn contributed to a period of social revolution, especially for women. Along with changes in work roles and fashion, selected women gained the vote in most western countries after 1918. In Canada women received full enfranchisement with the famous Persons Case of 1929, presented to the Privy Council of England by the Famous Five of Alberta - Emily Murphy, Nellie McClung, Irene Parlby, Louise McKinney and Henrietta Muir Edwards.

Jeanette Walker's art work *Our Heritage L* pays homage to this change in women's rights.

Jeanette Walker lived in Lacombe, Alberta, from 1952 to 1984. While trained as a Medical Technologist, she took a number of art courses at Red Deer College and by 1979 was participating in group art exhibitions in Red Deer, Edmonton and Calgary. Her work is displayed in galleries around Canada and is found in collections in Red Deer and Lacombe.

The etching *Our Heritage L* was created in response to a survey in 1977 of the social studies program in Canadian schools which found that most Canadian students had no knowledge of the women who made up the Famous 5. Walker then made it her mission to tell their story through her art. As expressed by the artist:

To me it was just a wonderful way to be a part of saying thank you to these five fabulous women. This is what I feel was my biggest accomplishment, putting the information out to the public.