

...fire and frost

Without memory - the ability to store and retrieve past experiences - we cannot learn or develop. Though imperfect and often elusive, the memories we begin developing from birth enable us to acquire and develop language and a host of other skills as well as form relationships with others.

Though necessary for living, however, memories are duplicitous. Some can be pleasurable such as the memory of a perfect holiday, perhaps, or of the beginning of true love. Conversely, others can be treacherous: haunting us with images of past events or experiences we would rather forget. As suggested by Sanober Khan in the poem from her book *Turquoise Silence*, memories can be like fire - bold or burning us up with longing or regret - or like frost - giving us either pause for quiet reflection or chilling us to the bone. The Alberta Foundation for the Arts Travelling Exhibition *...fire and frost* explores memory; presenting the work of three contemporary artists who, through the lens of a camera or mixed media expressions, document past and present experiences, objects and places to capture time and awaken memories that are universal in nature.

The artworks presented in the exhibition *...fire and frost* explore human relationships and activities, both implied and actual, and offer contemplations of 'place'. For artist Linda Craddock, this involves a reassessment of her memories growing up in small town Alberta in order to liberate the emotions these memories evoke. Focusing on urban landscapes and family narratives, Craddock invites viewers to see the world through someone else's eyes and access their own memories and make personal connections to what is portrayed. Edmonton artist Candace Makowichuk shares similar concerns. Focusing on structures and their interrelationships with human and natural environments, her work allows viewers to develop their own associations to what is presented and relate what they see to personal life experiences. Finally, Colin Smith's experiments with a camera obscura provide viewers with a connection to the past; whether that be the history of the specific places documented or more personal memories evoked by each image.

Whether of fire or of frost, our memories do fill us *...with a heart-aching wonder...* The artworks presented in this exhibition, captivating in their structure and the narratives related, stir memories which offer a glimpse of where we come from and inform our interactions both in the present and into the future.

The exhibition ...fire and frost was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA TREX Program is financially supported by the Alberta Foundation for the Arts.

FRONT COVER IMAGE:

Linda Craddock, *Hometown Dreams: Change & Memory: Main Street Drift*, 2014, Oil and photo collage on board
Private collection of the artist



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.

Contact

Shane Golby, Curator/Program Manager
AFA Travelling Exhibition Program Region 2
Art Gallery of Alberta/CSF
10550-107 Street
Edmonton, AB T5H 2Y6
T: 780.428.3830
F: 780.445.0130
shane.golby@youraga.ca



The Alberta Foundation for the Arts Travelling Exhibition Program

...when I think

*of the fire
and frost of memories*

Sanober Khan
Turquoise Silence

...fire and frost

Alberta





Linda Craddock
Hometown Dreams: Change & Memory: Grain Elevator Gone, 2014
Oil and photo collage on board
Private collection of the artist

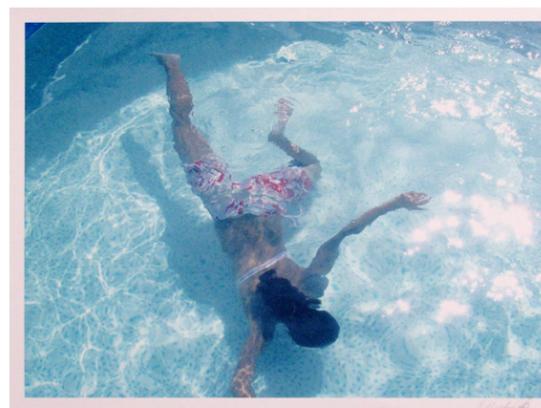
For Calgary artist **Linda Craddock**, the past is very present and emotionally charged. Through most of her artistic career she has examined family history and her own memories of place and experiences, seeking through her work to free herself of the feelings these memories evoke.

Craddock was born in Vegreville in 1952. While in High School she became interested in art and, following graduation, was accepted to study art at SAIT (now the Alberta University of the Arts) in Calgary. Following graduation from SAIT in 1974, she went on to receive a BFA and then MFA from the University of Calgary.

Over the past number of years Craddock has focused on both oil painting and mixed media collage, creating works that, while based on photography, allow through the application of paint a greater emotional depth than straight photography can relate. Craddock works in series and her art pieces included in the exhibition **...fire and frost** focus on the town of Vegreville and urban landscapes and family narratives, accessed through both personally generated and 'inherited' photographs. While the actual subject matter may shift, all deal with a reassessment of memory. As stated by the artist:

I'm still caught in the past emotionally and psychologically and am looking at my own and my family's experiences in that small town. I keep going back to it and examining my feelings about it. I have come to understand that I carry a collective memory, the emotional residue of both my father and my mother, and of my heritage.

Regardless of the series being explored, Craddock has two main aims in her works. First, she wishes to provide viewers with an opportunity to understand another's' experiences and interpretation of a place. She also hopes that, through her works, viewers might access their own memories of a place or events.



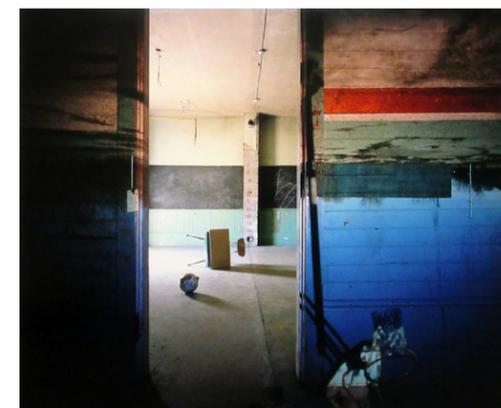
Candace Makowichuk
Submerged I, 2020
Digital photograph
Collection of the artist

Artist **Candace Makowichuk** was born in Lac La Biche, Alberta. Her father was a rural teacher whose teaching positions took him throughout the province and Candace was raised in Rich Lake, Milk River and Lac La Biche. Makowichuk's family was a highly cultured one. Her father, besides being a teacher, was a photographer and avid guitar player and her mother is a painter. As Makowichuk relates

Art was always around. We were raised doing crafty/art projects and history, museums, art and music all figured in the family growing up.

Upon graduating from High School, the artist moved to Edmonton to attend the University of Alberta where she entered the Department of Fine Arts, initially starting in painting but then switching to print making. After achieving her Bachelor of Arts Degree she transferred to the Northern Alberta Institute of Technology (NAIT) to study photography. Her studies at NAIT were very valuable as she learned all the chemical and technical aspects of photography and also that there were numerous photographic processes to explore. Since leaving NAIT she has spent her artistic career exploring these processes.

Makowichuk describes her photographic works as being very reflective, paying close attention to her daily life, built environments and how these environments interact with the natural environment. Her works are primarily devoid of people and she is more concerned about looking at structures and what we as humans have created and built to meet our needs. In her 'playground' series, for example, she focused on the formal elements and structures of playground equipment and how light and shadow interacted with these elements. In a recent series on Edmonton cemeteries, on the other hand, her focus was on the landscape and the symbols found within it. Regardless of the photographic series she creates, Makowichuk wants the viewer to develop their own personal connection to what they are viewing and to relate what they are seeing to their own life experiences. She also aims to provide viewers with a different viewpoint or a different way of seeing the subject presented.



Colin Smith
Piapot School, 2013
Photography
Collection of the artist

Calgary artist **Colin Smith** has been involved in the arts since his teenage years. Born in Saskatoon and raised in Calgary, Smith relates that he gravitated to the arts as an outlet and a way to have some 'me time' while growing up and so developed his interests in a very personal, informal manner.

Upon graduating from high school Smith faced the dilemma of attending film school or going into photojournalism. While he was accepted into film school in Vancouver, he opted for photography and attended the Calgary College of Art (now the University of the Arts) in Calgary for a year. After a year, however, Smith left College and went travelling, driving his motorcycle down through the United States, Central America, and ending in Chile.

One of the main goals of Smith's journey was to allow him to develop his skills as a documentary photographer. As related by Smith, this trip forced him to interact with people in much more direct and personal ways he hadn't before so that he could create what he wanted.

Years of self-study, work experience, and experimentation all led to Smith's works included in the exhibition **...fire and frost**. As related by the artist, in order to entertain his young daughter he once built a camera obscura in her bedroom and he fell in love with the process. Around the same time he was creating a photo essay on abandoned prairie buildings and

...thought it'd be cool to take a camera obscura into these buildings and experiment: to bring the outside landscape inside the buildings and explore the idea of reclamation.

Smith has long been interested in the past and believes his work with the camera obscura and in the abandoned buildings gave him a connection to the people who had lived there. Through his work he wishes to share his vision and hopes viewers find what he is doing interesting and allows them to also make a connection to the past as well.