

Visiting with Memory

LINDSEY BOND





Visiting with Memory

ALBERTA FOUNDATION FOR THE ARTS
TRAVELLING EXHIBITION PROGRAM

Interpretive Catalogue and Educators Guide:
AFA Travelling Exhibition Program (TREX)

Curated by:

Genevieve Farrell
Esplanade Arts and Heritage Centre
TREX Region 4

Front/Back Cover artwork:

Lindsey Bond
Visiting with Memory
digital colour print
8"x10" (catalogue image only)
2020

Inside Cover artwork:

Red Rose Wallpaper Detail Endsheets 1
digital colour print
8"x10",
2020

Inside Back Cover artwork:

Red Rose Wallpaper Detail Endsheets 2
digital colour print
8"x10",
2020



Memories beside the Battle River in Autumn
archival pigment print
20"x30"
2020

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*Memories beside the Battle
River in Spring*
archival pigment print
20"x30"
2020

Acknowledgements

In the spirit of reconciliation let us acknowledge that the land TREX exhibitions travel through is the traditional and ancestral territory of many peoples, presently subject to Treaties 6, 7, and 8. Namely: the Blackfoot Confederacy – Kainai, Piikani, and Siksika – the Cree, Dene, Saulteaux, Nakota Sioux, Stoney Nakoda, and the Tsuu T'ina Nation and the Métis People of Alberta. We acknowledge the many First Nations, Métis and Inuit who have lived in and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on.

This publication was produced in conjunction with the TREX exhibition *Visiting with Memory* by the AFA Travelling Exhibition Program (TREX) Southeast Region 4, at TREX Space, City of Medicine Hat. *Visiting with Memory* will tour throughout Alberta to non-traditional gallery spaces from March 2021-August 2023. Visit www.trexprogramsoutheast.ca to find out more about the program and locations of each exhibition.

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TREX Space

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Memory re-moved
archival pigment print
20"x30"
2020

Curatorial Statement

Visiting with Memory is a solo exhibition by Lindsey Bond which draws on an archive of her family's photographs to explore a multitude of worlds; human and more-than-human, past, present and future, personal and cosmic. It begins with the story of a single family and unfolds into a much larger conversation surrounding decolonization, human relationships, responsibility to one another and to the land we live on.

In Bond's two-paneled wallpaper, nature's significance as sign, symbol and family relation is considered in the repeated image of the red-rose. Inspired by a wallpaper captured in the background of a family photograph, Bond collected images of the red rose seen adorning her great-grandmother's tea tin (containing the family's photo archive), as well as her grandmother's grave-stone, and personal observations of wild-growing roses.

In Bond's eight landscape photographs, images of northern Saskatchewan, Treaty 6 territory, along the Battle River are captured in the Spring, Summer and Fall. In each landscape, glistening, orb-like stones catch the reflection of light and water in the area. These photo-sculptures, made of enlarged family photographs, are sewn together with transparent casts made in collaboration with stones in the region. These photographs and photo-sculptures document the multi-layered journey taken by the artist to situate both herself and her family within the land. In this process, the memory and knowledge of the land is recognized and honoured. In recognizing the consciousness and incomprehensible timescale of a single stone, the project's narrative expands beyond the personal, to one that considers the interconnectedness of all living things.

Bond has described the process of entering into her family's photo archive to that of entering into the murky waters of the Battle River. Information is obscured, memories shifting and warped, fractures of information at the surface of many unknowable universes. *Visiting with Memory* is a thoughtful body of work investigating how visiting and memory can inform practices and acts of care taking, thereby giving new meaning to the family photo-archive. I hope the exhibition will inspire visitors to venture down similar paths of care taking with their human and more-than-human relations.

- Curated by Genevieve Farrell, Esplanade Arts and Heritage Centre, TREX Southeast



Memories of this place
archival pigment print
20"x30"
2020



Yarrow Flowers, photo-sculpture (stone cast, plant-based thermoforming material, silver-gelatin photograph mounted on foam core and wood), L"x H8"x W5", 2020



About the Artist

Lindsey Bond is a white settler photo-media artist and mother from amiskwaciwâskahikan, (Beaver Hills House), or Edmonton where the North Saskatchewan River runs deep underneath ever-stretching prairie skies. Lindsey is descended from Scottish (MacLean), English (Reynolds/Bond) and German (Weich/Hoffmann) ancestors who farmed land in Treaty 6 and Treaty 7 between 1906-1962. She makes meaning by creating photographic installations, books and needlework that speak to the absence and presence of inheritance, motherhood, and the memory-site. Lindsey is presently an Inter-media, Fine Art Graduate Student at University of Alberta. Her and her son work alongside the Battle River with stones and inherited family photographs questioning how to care for family memories and the land her Grandparents farmed. Bond previously received her BFA in Photography from Emily Carr University of Art + Design and studied Visual Communications at Edinburgh College of Art, Scotland. Lindsey previously lived as a guest in Winnipeg raising her son and creating community art projects about the impact of the railway.

www.lindseybond.ca





Learning how to work with stones
(washing honeywax off stone from mould- making process)
digital colour print, 10"x16" double-page catalogue image only
2020

Artist Statement

"Memory is not just the recall of past events and experiences in an unproblematic and untainted way. It is rather a process of remembering: the calling up of images, stories, experiences and emotions from our past life, ordering them, placing them within a narrative or story and then telling them in a way that is shaped by our social and cultural context." *Lynn Abrams (2010)*

In *Visiting with Memory* my son and I are remembering. Theo and I are visiting with unfamiliar family photographs and the natural ecosystem to reframe inherited agrarian memories today. This project takes form through a photographic series, ever growing wallpaper and a collaborative quilt. We begin with intergenerational memory-work as we care for family memories, observe plants and mould stones beside the Battle River. The artwork pictures photo-sculptures beside stones in the place where the images were first taken. The work attempts to acknowledge the incomplete and unequal relationship between recent memory and ancient knowledge. This in-progress work reflects on our responsibility to our family memories and the land in Treaty 6 Territory, pointing beyond our family narratives toward an entangled web of relationships and perspectives.

Caring for memories is blurry work and we will never know the whole story. *Visiting with Memories* embraces a decolonial structure and begins with a re-lensing process. I feel obligated to work respectfully and to acknowledge more-than-human, First Nation, Métis and Inuit knowledge's in this place. As a granddaughter, niece and mother, I understand my memory-work is to rebuild the relationships ruptured by the early passing of my Grandmother in 1962. We travel to visit with my Aunties, they share

their stories and the photographs come alive. During our visits, we ask questions about what is not pictured in the family album including; the heavy oil fields, interactions with Indigenous Peoples, and the impact of commercial farming on the river. Learning the intricacies of their stories takes patience and doesn't happen overnight or even in four seasons.

When visiting with the land, I step outside my western autoethnographic framework and ask: *what is my responsibility to the land my relatives farmed and stewarded? How do I work ethically with plants and stones?* My teacher Tanya Harnett (Nakota from Carry The Kettle First Nation) taught me to work with stones is to work with the oldest knowledge keepers or Grandfathers. She says when we visit our relatives we go to the Grandfathers, we don't ask them to come to us. This is the way in which we make the moulds with the stones by the river. In our visits over the seasons my son and I acknowledge and witness our small piece of the complex intersectional memories and stories in this place.

List of Artworks



Memories beside the Battle River in Spring.
archival pigment print, 20"x30", 2020



Memory re-moved. archival pigment print,
20"x30", 2020



Summer Gathering, archival pigment print, 20" x30", 2020



Memories of this place, archival pigment print, 20"x30", 2020



Memories beside the Battle River in Autumn, archival pigment print, 20"x30", 2020



Memory and Knowledge, archival pigment print, 20"x30", 2020



Looking at the Future Through a Stone Lens, archival pigment print, 20"x30", 2020



Standing on the Footprint of the Farm, archival pigment print, 20"x30", 2020



Memory with Buzzard Coulee Stones in Autumn, archival pigment print, 20"x30", 2020



Grandma Swimming in Battle River with Light, photo-sculpture (stone cast, plant-based thermoforming material, silver-gelatin photograph mounted on foam core and wood), L9"x H8"x W5", 2020



Yarrow Flowers, photo-sculpture (stone cast, plant-based thermoforming material, silver-gelatin photograph mounted on foam core and wood), L"x H8"x W5", 2020



Family Gathering, photo-sculpture (stone cast, plant-based thermoforming material, silver-gelatin photograph mounted on foam core and wood), L18"x H12"x W7", 2020



Horse Spirit, photo-sculpture (stone cast, plant-based thermoforming material, silver-gelatin photograph mounted on foam core and wood), L7"x H9"x W5", 2020



Red Rose Wallpaper Doubled, digital colour print, 8"x10", 2020

Education Guide & Lesson Plans

By Jenn Demke-Lange



Example of finished Repeat Pattern Design project



Lesson 1 **Repeat Pattern Design**

Overview

In the exhibition *Visiting with Memory*, Lindsey Bond was inspired to create a hand-made wallpaper using improvised and repeated patterns with the use of stencils based on imagery of personal significance. When thinking of and observing our surrounding environments, we too can find creative use of patterns within both nature and man-made objects. Participants will observe and discuss found patterns of personal significance in order to spark imagination and creativity in creating their own repeat pattern design.

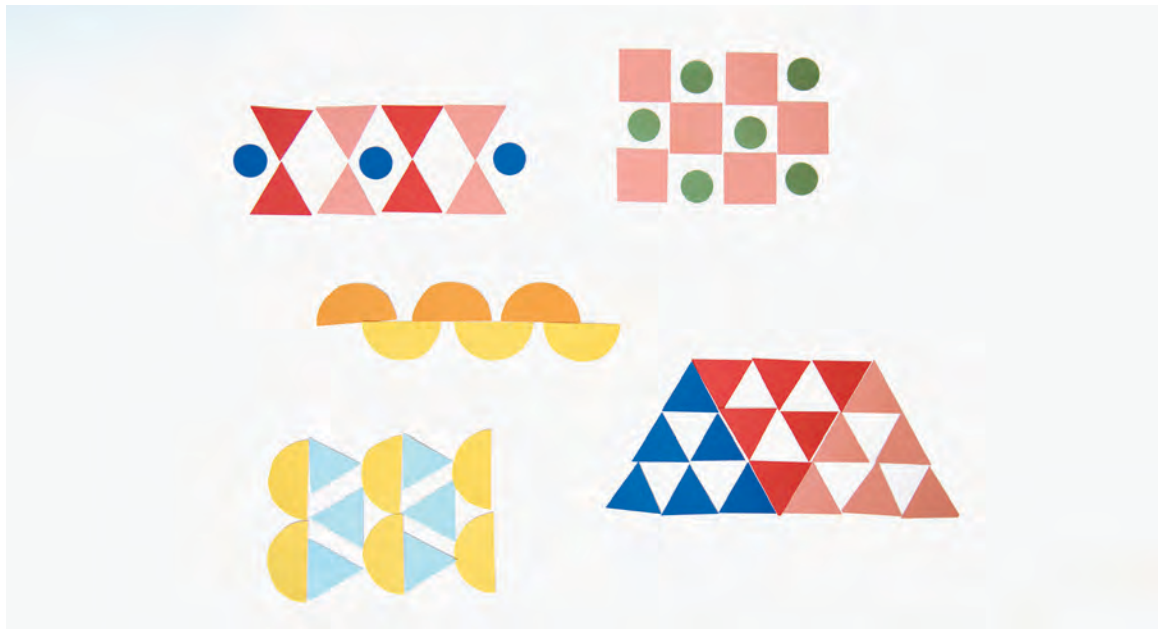
Objectives

Students will:

- Develop visual pattern recognition skills by observing patterns in everyday surroundings
- Identify the form and structure of different pattern types
- Learn to compose their own visual pattern
- Use personal experience and surroundings to inspire an idea
- Use fine motor-skills and critical thinking in designing a repeat pattern

Materials

- Paper 8.5 x 11
- Pencil and eraser
- Colouring materials of your choice; pencil crayons or markers
- Scissors
- Tape
- Photocopier (or scanner; if older participants have computer accessibility)
- Coloured paper (for variation with younger participants)



Instructions

Step One

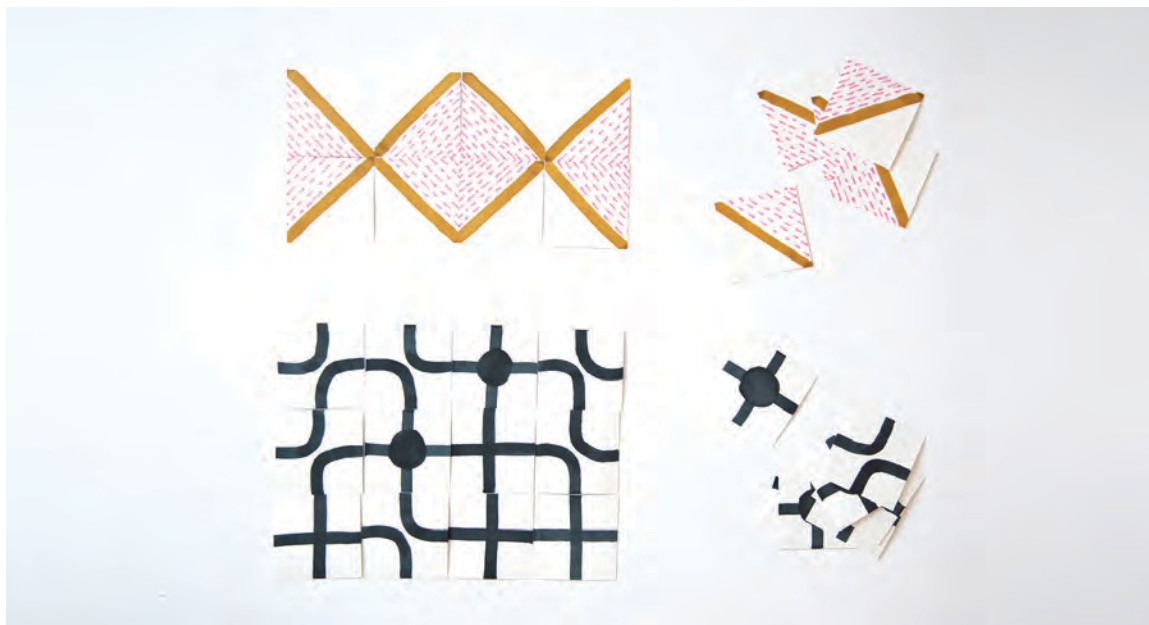
Prior to completing the hands-on portion of this project, ask participants to spend time reflecting on personal memories, of places they grew up in, places they visited and plants and animals that have been significant in their family members lives. While identifying and examining these symbols and visual patterns, we can learn to identify the changes that are creating the pattern such as; changes in shapes, rotation, changes in size, changes in colour and/or vertical or horizontal translation. We can also observe different imagery used such as geometric, floral or other various themes. Some specific examples of endless repeat pattern design can be observed in wallpaper, wrapping paper, floor tiles, and numerous textiles such as clothing, bedding and upholstery. Examine Lindsey Bond's wallpaper and see if you can identify where repetitions begin and end, and where improvisation has taken place.

Step Two

Using a sheet of paper 8.5 x 11 and a pencil, draw a design in the centre of the paper. Make sure the design does not touch any edge of the paper. Once you have penciled the design in, complete it using coloured markers or coloured pencils. Note: Older participants may create a more complex design while younger participants may choose a single shape, like a star. Older participants may also consider the use of stencils and stamps as a material. (Lindsey Bond used stencils to create repeated roses and hand-painted the leaves that flow around and between them).

Step Three

Fold the piece of paper in half vertically to create a crease, then unfold. Using scissors, follow the crease and cut the drawing into two equal halves. Switch the two pieces of the drawing so that the piece that was originally on the left, is now on the right and vice versa.



Step Four

Using tape, connect the two pieces of paper together in their new position making sure that they are carefully aligned. Make sure to flip the paper over and tape the design from the back so that the tape doesn't interfere with the surface design.

Step Five

Take the paper and fold it in half horizontally to create a new crease, then unfold. Using scissors, follow the crease and cut your drawing in half again, this time horizontally. Switch the position of the two pieces of paper and put the piece that was originally on the bottom, on the top.

Step Six

Align pieces carefully and tape, connecting the two pieces of paper together in their new position. Remember to place the tape on the backside of the paper, not the front.

Step Seven

Flip the paper back over with the design facing up. There will now be a big blank space in the middle of the paper that can be filled in with another design. With the same process as earlier, use the pencil first and then complete using coloured materials. It is very important that you do not draw to the edges of the paper or the repeat pattern will not work.

Step Eight

Photocopy the completed design to a minimum of 5 copies. Including the original, there should be 6 copies in total. Lay the copies side by side to create the repeat design and tape together. Note: If there is no access to a colour copier, make 6 black and white copies and set the original aside. At this stage you may also create the repeat pattern using a computer. Scan the completed design and use a program that allows you to copy and paste the scanned image, such as Word. You may choose to change the scale of the image to alter the look of the overall repeat pattern. Align multiple copies side by side in rows and columns to create the pattern.



Interior of Grandma's house with Dad, digital colour print, 8"x10", 2020

Variations

Older Participants can be encouraged to research and develop a pattern inspired by personal significance. Have them journey through their memories and everyday life to identify an object of significance that can be used within their pattern. They may be inspired by a found pattern, or perhaps an object or motif that they can replicate in order to create their pattern.

For Younger Participants:

Pre-make a number of loose paper tiles that the participants can rearrange to create repeating patterns. To create the paper tiles, use a variety of different shapes and colours

in variations inspired by the examples shown. You can cut shapes out of coloured paper as well as draw patterned tiles. If you are creating your own paper tile designs, draw them on a master sheet and copy to create multiples. Group paper tiles and create different pattern stations that the participants can explore and rearrange to create their own patterns. This variation can easily be tailored to fit an age group. Younger participants can create simple AB patterns while older participants can make them more complex by including more variables; playing with shape, orientation, creative placement and repeating on both x and y axis.



Example of finished Cyanotypes project



Lesson 2

Cyanotypes

Overview

As a photo-media artist, Lindsey Bond uses photography in her works to create collaborative installations in partnership with natural ecosystems. In the specific works of *Visiting with Memory*, Lindsey speaks about the importance of three natural ecosystem elements; stones as ancient knowledge keepers, the river as the origin of life, and light who helps create her photographs and who interacts with her photo-sculptures.

Light is a living participant in the photography printing process. Prior to the invention of gelatin silver printing, artists worked with light to create and record images through a technique called sun printing. If you place an object on a special sheet of paper, expose it to sunlight and then remove the objects, the paper permanently records the object's

placement — a silhouette remains captured on the paper. An English photographer and botanist Anna Atkins (1799-1871), was the first person to use the cyanotype process in a long-term scientific study of the natural world.

In this lesson, participants will use the process of sun printing to produce collaborative artworks with participants including stones, water and light. Students will investigate how light interacts with an object, while also discovering one way that we can interact with and collaborate with nature with care—preserving and leaving natural elements undisturbed.

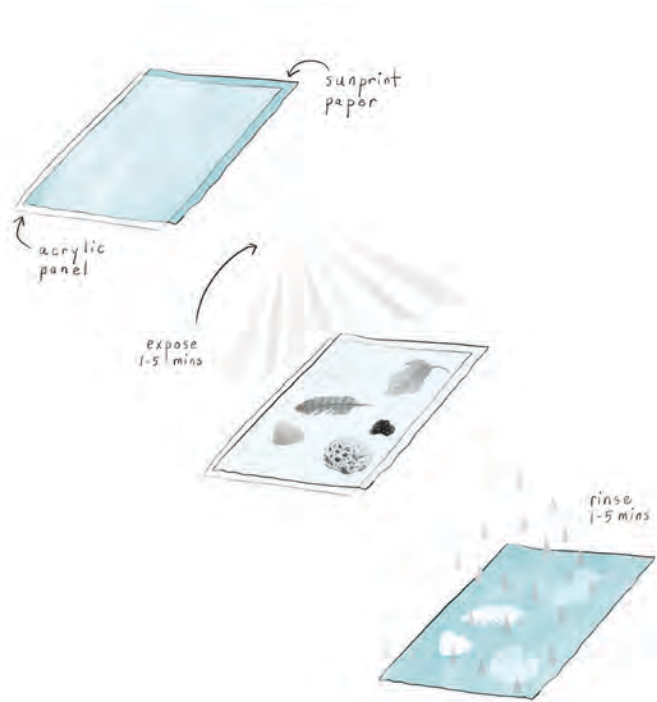
Objectives

Students will:

- Learn a traditional low-tech photography process
- Explore optics; the study of the behaviour of light while interacting with matter
- Understand the differences between opaque and transparent objects
- Express curiosities through exploration of materials found in their natural environment

Materials

- Tub of water (large enough to immerse papers in)
- Sun print paper 5 x 7, approx., 2 sheets per student (can be ordered online)
- Pieces of acetate or transparency cut to 5 x 7 (note: sun-print paper packages come with one piece of acrylic panel, but you will want a few extra pieces so multiple participants can expose simultaneously)
- Found natural objects; rocks, grass, plants, flowers, leaves
- Found semi-transparent and clear objects to explore light refraction ie. marbles, glass stones or beads, clear recycled plastic bits
- Sunny day



Instructions

Step One

This activity is best done on a sunny day with clear skies for optimal light and no wind so paper and light objects can remain still for the duration of exposure. It is recommended that the instructor demonstrates the process before the participants begin so that they gain an understanding of the process. This will help participants use critical thinking when choosing the objects that they want to explore and collaborate with. Read the instructions on the package of the sun print paper before beginning and work with a variety of objects for the demonstration — items of different textures, opacity and detail. While we are mainly working with natural materials found outside, in order to further explore light refraction, provide a small collection of more transparent items for participants to experiment with ie. marbles, small glass objects, small container holding water, recycled clear plastic bits.

Before heading outside, emphasize the importance of how the participants are interacting with the natural world. It is best practice to collect items found on the ground and to not pick living leaves or plants that are still attached to stems and branches. Once participants are finished collaborating with natural objects, they can be placed back where they were found.

Step Two

Find a location outside for participants to explore. Set up an exposing station with sun-print paper, semi-transparent objects, clear panels and tub of water. Once participants have collected their materials they can return to the exposure station.

Step Three

Decide which objects to work with first, set the remaining aside to work with the next sheet of paper. Place paper down with acrylic/transparency panel on top. Carefully arrange objects on top of panel. Remember that the sun-paper is very sensitive to light, block any direct light from reaching the paper while arranging objects.

Step Four

Carefully place the arrangement in direct sunlight for 1-5 minutes. (If it is a cloudy day you will have to leave it longer). The areas exposed to sunlight will begin turning white.

Step Five

Remove the sun-print paper from direct sunlight and quickly rinse in water for 1-5 minutes. Allow the paper to dry fully. It will continue to darken for several hours. The paper might be a bit wrinkled once it is dried but you can flatten under a heavy book for a day to press it smooth.

Step Six

After completing the first sun-print, participants can observe the results to make decisions about what objects they would like to further investigate for a second print.

Step Seven

When all sun-prints have been completed and dried, display them and discuss the results. How did light capture the details and visual information about each object? How do transparent objects differ from more opaque objects? When looking at transparent objects, we can discuss the visual distortions that occur due to light diffraction. The transparent objects become a lens that light moves through, capturing a moment in time of an object— sometimes creating visual distortion if the object isn't completely clear and smooth. This is very similar to Lindsey's photo-sculptures, as the photo-sculpture stones become the lens capturing the light that we view the photograph underneath with.

Variations

Older participants can extend beyond a scientific exploration of the objects, using creativity to more selectively place the objects and create narrative compositions.



Memory with Buzzard Coulee Stones in Autumn
archival pigment print
20"x30"
2020



About the Esplanade

The Esplanade Arts and Heritage Centre is where the stories of our great collective culture are told through music and dance, painting and sculpture, plays and concerts, exhibitions and installations, artifacts and art, education programs and private events. Featuring a 700-seat main stage balcony theatre which boasts superior technology and striking design, the Esplanade is where Medicine Hat celebrates arts and heritage.

A marvel of contemporary Canadian architecture on traditional Blackfoot territory just steps from the South Saskatchewan River, the Esplanade occupies an eminent position on downtown's historic First Street Southeast. From its rooftop terrace, you can see Saamis, the dramatic shoreline escarpment which is the setting for the story of how Medicine Hat got its name.

Inside, visitors discover the vibrant Esplanade Art Gallery, the prized Esplanade Museum, the Esplanade Studio Theatre across the lobby from the Esplanade Main Stage Theatre, the expansive Esplanade Archives and Reading Room, an art education space called the Discovery Centre and the catering-friendly Cutbanks Room.

In the northeast corner of the Esplanade grounds stands the oldest remaining brick home in Alberta, the Ewart-Duggan House. With its gingerbread trim and quaint heritage gardens, it now serves as a charming venue for select cultural events and a home away from home for artists in residence.

The Esplanade opened in celebration of Alberta's centennial in 2005 and ever since, Medicine Hat has welcomed a steady procession of artists and audiences, storytellers and story-lovers from around the region and around the globe. The celebration continues today.

About the AFA Travelling Exhibition Program

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Northwest Region:	The Art Gallery of Grande Prairie, Grande Prairie
Northeast and North Central Region:	The Art Gallery of Alberta, Edmonton
Southwest Region:	The Alberta Society of Artists, Calgary
Southeast Region:	The Esplanade Arts and Heritage Centre, Medicine Hat

Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8,000 artworks showcasing the creative talents of more than 2000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.





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ALBERTA FOUNDATION FOR THE
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