



ART ON DEMAND

AOD 4.2 curated by KENDRA ANDERSON BFA,UFV

Memory does not rely on specific dates; it anchors itself according to moments that remain with us as long as we hold on to them, moments that are specifically significant to each individual.¹ These memories fade with time, but they can also be suddenly jolted back into our conscious thought—by a person, an object, an image, a sound, or a place. In her mixed-media work *Chunnel of Experience*, Jacquelyn Miller explores and communicates her own memories of personal travel, using carving and photo-transfer to visually imprint her memories onto a large-scale wood panel.

Miller's use of photographic techniques is particularly resonant with the theme of memory. Photography was long held to be a truthful record or evidence that what is seen in the image actually happened in front of that camera, and thus the photograph could function as a tool for triggering memory in an individual. Although digital photographic manipulation has challenged our impression of photography as a reliable witness of real events, nevertheless a photographic image is still widely understood to capture times and places long lost to the past, as a reminder of the fleeting nature of our world and our

own mortality.² Photography also allows the presence of an object, person or place to extend across space and time. In his famous essay *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin described how an original artwork loses its aura when photographic reproductions are produced and circulated; yet he acknowledges that this loss is countered by the potentially liberating potential for copies of the original to exist in situations beyond the range of the original itself.³

Chunnel of Experience makes use of photography's complex relationship with memory and presence in order to communicate the artist's own experiences in England and France to audiences in Canada. Combining photo-transfer with permanent, concrete gouges carved into the surface of the material, Miller's work embodies a tension

between memory's ephemerality on the one hand, and the capacity for memories to suddenly be recalled as immediate and present, on the other. This impression is reinforced by the quality of the photographic images Miller has used in the work; as in human memory, some are rendered in crisp detail while others are obscure and vague, faded as with time. The physical and visual experience of each location Miller visited is further evoked through the use of layering and fading techniques that suggest the texture of posters plastered on and torn off the city walls of London and Paris.

Memories are intensely personal, yet memory itself is also a universal experience. This exhibition explores this dichotomy by presenting a visual story and representation of the artist's memories of travel, while also urging viewers to consider and communicate their own memories. On the wall opposite *Chunnel of Experience* an interactive space is provided, where visitors are invited to become a part of the exhibition by contributing personal photographs of their own memories of travel. As contributions are added throughout the exhibition, a dialogue emerges between personal and public memory. In sharing these images on social media, we create opportunities for representations of original experience to reach far beyond their original contexts.

¹Siegfried Kracauer. *The Mass Ornament: Weimar Essays* (Cambridge and London: Harvard University Press, 1995), 50.

²Annette Kuhn and Kirsten Emiko McAllister, eds. *Locating Memory: Photographic Acts* (New York: Berghahn Books, 2006), 1.

³Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn, from the 1935 essay (New York: Schocken Books, 1968), 221.

ARTIST

JACQUELINE MILLER

Jacquelyn Miller is an emerging artist based in Chilliwack, British Columbia. In fall 2018 she will graduate from Trinity Western University with a BA in Art and Design and a minor in Special Education. Working across a wide range of media including photography, painting, drawing, clay and metal sculpture, wood carving and printmaking, Miller explores aspects of human psychology and memory, and the relationship between mind and body.

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exhibition runs
MARCH 15 – MAY 6, 2018



The Reach Gallery Museum | 32388 Veterans Way, Abbotsford, BC
thereach.ca/emerge

Image Credit: Jacquelyn Miller, Chunnel of Experience (Diptych), 2017,
Image transfer and wood stain on wood panels, 48"x48".