

EMERGE



ART ON DEMAND 8.1

EMILIE KVIST AND
CASSIDY LUTEIJN

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Human experience is shaped by memories formed over time; simultaneously, memories over time can be shaped and changed by human experience. We understand our lives through the recollection of our memories, which are often altered in their recollection: changing, fading, or being molded by time. The work of artists Cassidy Luteijn and Emilie Kvist presented in Art on Demand 8.1 address time and memory in two vastly different mediums.

Emerging printmaker Emilie Kvist explores the relationship between memory and time in her multi-part installation work *Did We Know Them?*, which consists of many multiples of the same printed image displayed according to varying configurations on the wall. This work takes as its point of departure a photograph inherited by the artist from her grandmother that depicts two women who were presumably at one point known to Kvist's grandmother, but whose identities are now lost. Kvist first distorts this image in order to suggest the way memories of people and relationships can fade when there is no longer anyone to remember or identify them. Then through the printmaking process, Kvist applied acid to the etching plate to erode the image bit by bit, making a new edition between each acid bath. The series of prints are displayed progressively, the first in sharp relief and contrast and leading to the eventual disintegration of the image entirely, serving as a metaphor for the fading of a memory over time. The title of the work, meanwhile, encourages viewers to question what it means to remember, and to be remembered.

In her series *The Nature of Painting*, Cassidy Luteijn also addresses the theme of time and memory, this time in relation to landscape. The works in this series all derive from the artist's ephemeral interactions with the natural landscape, and a subsequent distillation of her memory of these experiences into basic components such as shape and colour. This translation of the essence of a place down to formal characteristics illustrates how an experience can be remembered through its fundamental elements. Luteijn's memories of these landscapes are tied to a specific moment in time. However, over time landscapes may change due to extreme climate; these places, as they once were, will only live on in our memories.



Cover: Emilie Kvist, from the series *Did We Know Them?*, (detail) copper plate print on paper, 11 x 15 in.

Above: Cassidy Luteijn, *The Nature of Painting: Chilliwack*, 2021, acrylic on layered canvas, 48 x 62 in.

In addition to their shared interest in memory and time, Kvist and Luteijn also each explore the definitions and limits of their chosen mediums. Kvist's practice as a printmaker is experimental, and her work strives to discover how printmaking processes can be displayed as complex installation, occupying three-dimensional space. Rather than following established processes of printmaking, specifically the use of both aquatint and spit bite after the creation of the image on a copper plate, Kvist eliminated the aquatint element of the process and used spit biting alone. This method, which consists of just gum arabic, ferric chloric acid, and the artist's own saliva, was an innovative process whose properties were as yet unknown to Kvist and her instructors. Due to its experimentality and because this method has not (to her knowledge) been previously done by printmakers, the outcome was unpredictable. In addition to creating new processes, the production of Kvist's prints also expanded on established printmaking practices. A set of printed images taken from the same plate may be considered an edition, and would normally consist of images that are very alike or identical. Kvist's process, on the other hand, entailed printing a select number of images after each stage of erosion, and each group may be considered its own edition within the larger group.

Luteijn, meanwhile, makes experimental use of canvas, paint,

and stretcher bars in the depiction of her landscapes. Canvas, rather than being used as solely the surface on which paint is applied, is here folded and bent in order to be used sculpturally. Luteijn carefully plans out the folds that refer to her remembered landscapes; once folded a certain way, the painted canvas retains the crease – like a memory. Stretcher bars are not only used invisibly for structure, but are instead fully or partially exposed, as seen for example in *The Nature of Painting: Chilliwack*. As a result of this unconventional treatment of traditional painting materials, one may question whether Luteijn's work falls under the definition of painting. Is it instead sculpture? Is it both? Indeed, this inventive method provides new ways of perceiving and depicting how we experience the world. Luteijn believes that through her unique method "there lies more room for a varied response from the viewer and greater room for conversation surrounding the experience of viewing the work."

Both Kvist and Luteijn's work, while differing in medium and style, demonstrate how the same themes – time and memory – can be explored in relation to different subjects – family connections and landscape. Moreover, both artists challenge and push the boundaries of their respective processes, expanding the definitions of both printmaking and painting.

Emily Goodbrand
Emerge Curator

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Emilie Kvist is a mixed media artist based in the Mission/Abbotsford region and has just completed a Bachelor of Fine Arts at the University of the Fraser Valley. As a printmaker, she is interested in how the process of print media can be expanded to include sculpture and installation in the context of the contemporary art world.

Cassidy Luteijn lives and works on the traditional unceded lands of the Mathxwí and Semá:th First Nations (Abbotsford, BC). She holds a Bachelor of Fine Arts from the University of Victoria and has recently been awarded a Canada Council 'Explore and Create' grant.



Above: Emilie Kvist, from the series *Did We Know Them?*, (detail) copper plate print on paper, 11 x 15 in.



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