



First You Dream

Celebrating 75 Years of the Nova Scotia Talent Trust

**Jordan Broadworth || Sandra Brownlee || Lux Habrich || Sara Hartland-Rowe || Dan O'Neill
Lucy Pullen || Pamela Ritchie || Despo Sophocleous || Emily Vey Duke || Charley Young**







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Dear Friends:

As The Queen's representative in Nova Scotia and as Honorary Chair of the Nova Scotia Talent Trust, it is my honour and great pleasure to bring you warm greetings on the occasion of the Visual Arts Exhibition, *FIRST YOU DREAM: Celebrating 75 years of the Nova Scotia Talent Trust*.

Since its establishment in 1944, the Nova Scotia Talent Trust has played a major role in the overall effort to support emerging artists in their pursuit of a professional career in the arts. This organization has achieved great success during its 75 years and over a thousand artists have benefitted from the scholarship program and many have gone on to international acclaim. Without question, Nova Scotia and Canada are the ultimate beneficiaries of the Nova Scotia Talent Trust.

To celebrate its milestone anniversary, the Talent Trust is presenting a delightful exhibition of visual art works created by past scholarship recipients. Over the next 18 months, this exhibition will be shown at the Mount Saint Vincent University Art Gallery, the Cape Breton University Art Gallery and the Art Gallery of Nova Scotia Western Branch. I thank these galleries and the curators — Ingrid Jenkner, Greg Davies and David Diviney — for their support in curating this exciting exhibition. Most importantly, I applaud and thank the contributing artists for lending their wonderful works to the exhibition.

I wish the Nova Scotia Talent Trust a very happy 75th Anniversary and I offer the staff, volunteers and the participating artists my sincere best wishes as it advances into the future.



A handwritten signature in blue ink, reading "Arthur J. Bell".

Lieutenant Governor

May 2019



Dear Friends of the Arts,

As the Nova Scotia Talent Trust marks its 75th Anniversary, we are thrilled to welcome you to the *First You Dream* touring exhibition. Since 1944, the Talent Trust has awarded over 1,000 deserving Nova Scotian artists in the early stages of their professional development, with scholarships totaling more than \$2 million dollars. While this is already inspiring, just imagine what is still possible.

Nova Scotia Talent Trust scholarships and special awards come at a critical point in the lives of aspiring artists. The Talent Trust was formed when members of the Halifax Ladies Club, and voice teacher Dr. Ernesto Vinci, recognized the early potential of an operatic singer from Truro and urged the city of Halifax and the provincial government to support her training. That was none other than Portia White, who to this day is considered one of the best singers of the 20th century. Fast forward to 2019 and the Talent Trust continues to maintain and expand the catalytic 1944 initiative which now supports artists in all disciplines.

Named after one of White's albums, the *First You Dream* exhibition came to life with the insightful curatorial direction of Ingrid Jenkner, of Mount Saint Vincent University Art Gallery, Greg Davies from the Cape Breton University Art Gallery and David Diviney from the Art Gallery of Nova Scotia. Featuring several of the Talent Trust's notable alumni in the field of Visual Arts, it is an honour to celebrate their achievements and fulfilling to know that the Talent Trust supported their dreams.

We thank the province of Nova Scotia Department of Communities, Culture and Heritage for its continued commitment and special contribution towards our 75th anniversary activities. We also thank The Craig Foundation and the Halifax Regional Municipality in their generous support of our anniversary season.

Lastly, we are grateful to you and our extended arts community. Together, we will continue to nurture the creativity of Nova Scotians.

Sincerely,

ERIN SPARKS, CHAIR NOVA SCOTIA TALENT TRUST

May 2019

The Making of the Exhibition

Planning for the visual art exhibition *First You Dream: Celebrating 75 Years of the Nova Scotia Talent Trust* began in 2017. The Talent Trust Executive Director, Jacqueline Steudler, and the 75th Anniversary Steering Committee agreed that all visual artists and artisans who had received scholarships would be eligible to have their works considered for inclusion. The Talent Trust has been awarding scholarships to visual artists since 1949. We knew in advance that we would not be able to reach all of the artists, though efforts were made to locate as many visual art scholarship recipients as possible.

Once the list was as complete as could reasonably be expected, the Talent Trust issued a call for entries in August 2017. Those who self-identified as professional artists were invited to propose up to five works completed in the last fifteen years. By this time the tour itinerary, which includes MSVU Art Gallery, Halifax; Cape Breton University Art Gallery, Sydney, and the Art Gallery of Nova Scotia Western Branch, had been confirmed. It made sense for the curators of the three art galleries to form the selection committee.

In November 2017, we gathered at MSVU Art Gallery. Jacqueline Steudler attended as a non-participating witness. We considered the 22 entries in alphabetical sequence, carefully evaluating each group of proposed works according to the following criteria: Artistic Merit (Does the work display a new concept or approach? Was it conceived and executed according to the highest standard of its art form?) and Professional Maturity relative to career phase (Does the work manifest notable sophistication? Does it advance the relevant practice in some way?). The entries represented artists in all phases of their careers.

The adjudication resulted in the selection of works by ten of the artists who sent entries. The range of media encompassed by the selection is broad, including drawing, ceramics, fibre, jewellery, mixed-media, painting, printmaking, sculpture and video. The generational mix of the makers is indicated by the dates of their Talent Trust scholarships, ranging from 1979 to 2016—a span of 37 years.

As curators, we salute the Talent Trust's crucial support of Nova Scotian artists over the decades, and we are honoured to present *First You Dream* in our respective exhibition spaces.

Greg Davies,
Curator, Cape Breton
University Art Gallery

David Diviney,
Curator of Modern and
Contemporary Art,
Art Gallery of Nova Scotia

Ingrid Jenkner,
Director (retired),
MSVU Art Gallery

Jordan Broadworth

BIOGRAPHY

Jordan Broadworth was born in Esquessing, Ontario. He studied at the School of the Museum and Fine Arts in Boston and NSCAD University, Halifax before receiving his MFA from the University of Guelph, Ontario, in 1997. His abstract paintings can be found in collections throughout Canada and the USA. His work has been exhibited across Canada in Museums and Public Galleries along with a recent solo exhibition in New York City in 2016. He currently lives and works in New York City, where he has been based since 2008.

NS TALENT TRUST SCHOLARSHIP, 1994

“Scholarships and awards play a crucial role in the development of young artists. I graduated from Nova Scotia College of Art and Design into the recession of the early 1990s. Looking back, I’m not sure how I managed. I know there were plenty of miss-steps and false starts. The Nova Scotia Talent Trust came through at a critical juncture. The Scholarship enabled me to complete a body of work for a solo exhibition at the Art Gallery of Nova Scotia. That exhibition was key to the rest of my career and the Nova Scotia Talent Trust made it possible.”

ARTIST STATEMENT

“I have developed a process of a heavy, labor intensive, hands-on approach to making paintings that look decidedly hands-off. Each painting is made wet-in-to-wet, built-up in multiple layers and stripped back. The result is a smooth, uniform surface and a leveling between figure and ground; gesture and structure; chance and intention. The practice of viewing work on screens has changed how works are read and interpreted. Painting now leads a double life. Every physical work spawns a pixelated proxy. As is common with people, some paintings look better and appear to have more exciting lives on-line. Painting plays defense for immediate experience while firmly planted in the mediated. My work acknowledges and gives form to this contradiction, playing in the gap between immediate and the mediated experience.”

Meshed redirect, 2016
oil on canvas
177.8 × 132.1 cm
[Courtesy of the Artist](#)



Meshed redirect, 2016.
Photo: Courtesy of the Artist

Sandra Brownlee

BIOGRAPHY

Sandra Brownlee is a Halifax-based interdisciplinary artist and teacher. She received her BFA from NSCAD University, Halifax, and her MFA from Cranbrook Academy of Art, Michigan. Her work has been exhibited extensively throughout North America in both solo and group exhibitions. She has received numerous awards including the Saidye Bronfman Governor General's Award in Visual and Media Arts in 2014. She was also a finalist for the Lieutenant Governor of Nova Scotia Masterworks Arts Award in 2012. She now lives and works in Halifax and has been an active teacher and maker for 48 years and continues her ongoing practice in weaving and tactile notebook keeping.

NS TALENT TRUST SCHOLARSHIP, 1980

"I received my NSTT Scholarship in 1980 after my first year of graduate school at Cranbrook Academy of Art in Bloomfield Hills, Michigan. I had managed to fund the first year but was not sure how I would be able to afford the second! The letter from the Talent Trust gave me a huge boost and the confidence that I could somehow come up with the rest of the money. Shortly afterwards Cranbrook awarded me a scholarship too, and that combined with money earned from my summer job allowed me to complete the program. I'll always be grateful to the Talent Trust for their support during a pivotal time in my development."

ARTIST STATEMENT

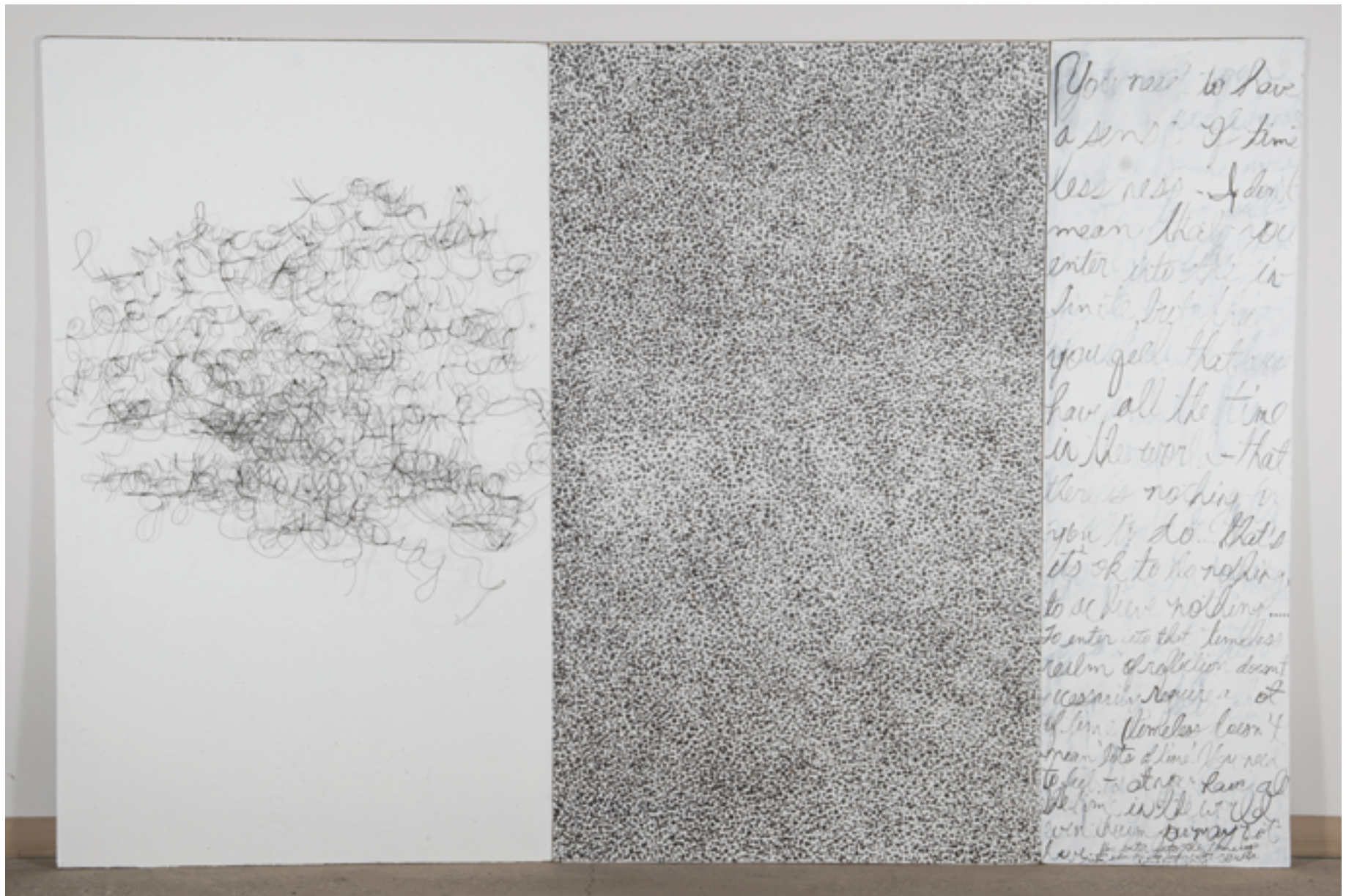
"Each morning for fifteen days I worked on this tactile meditation project on my studio wall, which consisted of three Celotex panels. Mixing my own ink and using my index finger as a tool, I made a finger mark over and over from left to right, top to bottom, on the middle panel of my studio wall. As I worked, I kept my mind focused on each mark, and soon a phrase or quotation from a favourite passage would come to mind, which I then wrote out with a brush dipped in ink on the right studio wall panel. As I wrote, one word or two words would stand out. I then fashioned these words with wire and attached them to the left studio wall panel. Over time, the wire words became a cluster or cloud."

Morning Meditation Wall,
2014

direct mark-making and
text, Celotex board, sumi
ink and wire

203 × 310 × 14.3 cm

Courtesy of the Artist



Morning Meditation Wall, 2014.
Photo: Aaron McKenzie Fraser

Lux Habrich

BIOGRAPHY

Lux Habrich was born in Montreal, Quebec and moved to Atlantic Canada in 2012 to attend NSCAD University, Halifax. In 2015, she received her BFA from NSCAD in Interdisciplinary arts, focusing primarily on the tactile mediums of textiles and ceramics. Lux has received numerous awards and provincial funding in Nova Scotia, where she maintains her practice. Most recently, she has completed a residency with White Rabbit Arts, in Upper Economy, NS, and participated in a Media Arts program, experimenting with combining contemporary technologies with ancient craft technologies.

NS TALENT TRUST SCHOLARSHIP, 2016

"I am grateful for not only the financial, but also the artistic faith the Nova Scotia Talent Trust had in me at such a volatile point in my practice. This crucial support came at the beginning of my career, assisting me through the first rocky year post-graduation to continue learning through a community residency and private mentorship. More than anything, their support was a validation of my creative merit; quieting the insecurities I had about choosing to pursue a professional career in the arts. It is an honour to exhibit alongside artists that have been a great influence on my work."

ARTIST STATEMENT

Lux finds frequent inspiration in her mixed racial and cultural identity. She is drawn to the immense narrative potential in craft-work as a means of expressing intergenerational trauma and accessing ancestral wisdom. Frequently layering fragmented, nostalgic imagery of girlhood with sharp instances of psychological despair, she often seeks to emulate the chaotic nature of memory and the many subconscious, untold stories and unspoken legacies that live inside each of us. Committed to expressing marginalized experiences and participating in support work, Lux externalizes intense internal grievances, to open collective issues and qualities of larger community struggle to receive moments of healing and empowerment, celebrating vulnerability and tenderness as instances of resilience and strength.

My Roots Are All Sick (Broken Heirlooms), 2013
mixed media on rag paper, photo-transfers and collage with rice paper in ceramic frames triptych, each frame approx. 86.0 × 66.0 cm
Courtesy of the Artist

Borrowed Time, 2016
white earthenware, knitted wool
53.0 × 34.0 × 9.0 cm
Courtesy of the Artist



Borrowed Time, 2016.
Photo: Courtesy of the Artist

Sara Hartland-Rowe

BIOGRAPHY

Sara Hartland-Rowe attended NSCAD (BFA 1990) before moving to Chicago for post-graduate work (MFA, UIC Chicago, 1993). She has shown work throughout Canada, in the US, the Netherlands, and Argentina, and has made large-scale wall drawings for the Art Gallery of Nova Scotia, the Windsor Art Gallery, Museum London, the Durham Art Gallery, Dalhousie University Art Gallery, the Koffler Gallery, Blackwood Gallery (U of T). *Harbourfront Travellers* (2014), a permanent public art commission for Halifax Transit, was a finalist for the Lieutenant Governor of Nova Scotia Masterworks Arts Award in 2015. Hartland-Rowe has received funding from national and provincial arts councils; her work is in private and public collections. She lives in Nova Scotia.

NS TALENT TRUST SCHOLARSHIP, 1991 & 1992

“I received NSTT scholarships in 1991 and 1992, funds which made my MFA studies in Chicago possible. Being a student in Chicago was absolutely formative — a challenging institution, an exceptional cohort of fellow MFA candidates, and time in a great city with great collections of historical and contemporary art. I am very grateful to the Talent Trust for their assistance.”

ARTIST STATEMENT

“A long time ago I sat for some time watching a line of ants carrying plant matter back to their nest. Some raced along, carrying very little. Others blundered and stumbled, weighed down by a great burden of matter. I asked my father, an entomologist, about this. Were the struggling ants understood to be worthier, better citizens? No, said my father, just unlucky. The wall-drawings that I have been making for many years are an attempt to understand the perpetual question about justice and the relationship between one life and another, and are related to *mappa mundi*, medieval world maps, in which familiar and supernatural landmarks co-exist.”

Us, 2019
site-based wall drawing;
acrylic, watercolour,
organza, paper
Dimensions variable
Courtesy of the Artist



Sara Hartland-Rowe, *Double Vision*, 2018. Lexan film, polyester organza, watercolour, collage and acrylic on site-wall, 14' × 18'. Photo: Courtesy of the Artist.

Dan O'Neill

BIOGRAPHY

Dan O'Neill was born in Montreal, Quebec. He received a Double Major with Honors in Painting, Drawing and Printmaking from OCAD University, Toronto, in 1993; a BFA in Studio Art from NSCAD University, Halifax, in 1994; and an MFA in Studio and Media Art from NSCAD University in 1999. In 2011, he earned the Creative Nova Scotia Leadership Council Established Artist Recognition Award and in 2014 was awarded the Open Studio National Printmaking Award, third place. He works primarily in lithography, although he continues working on his interdisciplinary practice that includes drawing, painting, writing and collage. He lives and works in Halifax, Nova Scotia where he has been teaching at NSCAD University as a Regular Part-Time Faculty member for over 20 years.

NS TALENT TRUST SCHOLARSHIP, 1997

"The Nova Scotia Talent Trust Award received in 1997 was one of the most significant and unexpected moments for me at that stage of my progress, as that acknowledgment definitely reflected the success of my first solo exhibition under the Emerging Artist Series at the Art Gallery of Nova Scotia. That award led to other equally significant achievements, yet still to this day, I truly believe that the NSTT award unquestionably motivated and sustained my intent to further establish my visual art career with confidence and a sense of self-certainty. I have carried that pivotal moment with me ever since."

ARTIST STATEMENT

"I'm continuously engaged with balancing subtle degrees of perception while coaxing chance; anticipating, wondering, observing, sitting, reading, walking lengthy distances, drawing and writing, contemplating and listening. I rummage for curious visual clues, combing through diverse properties and gradations extracted from our shared human condition, from concentrated examination, from the cycles of nature and culture, from day-to-day encounters. I focus on gathering up fragments of experience; recording thinking into writing and transcribing writing into image construction, organizing manifold resources which are later reordered, altered and shifted into themes and variations through systems of intimate reflection as I attend to shaping constellations of meaning and signification, ordering concepts into various combinations for image composition in practice. This is how I most often begin nurturing patterns of reasoning."

Blueboy.01.copy.jpeg,
2015
toner transfer lithograph
in 11 colours on rag paper
Triptych: 70.2 × 152.1 cm
Courtesy of the Artist



Blueboy.01.copy.jpeg, 2015.
Photo: Courtesy of the Artist, assisted by Jocelyn Li

Lucy Pullen

BIOGRAPHY

Lucy Pullen was born in Montréal, Quebec. She received support from the Nova Scotia Talent Trust to study art at the Cooper Union for the Advancement of Science & Art in New York City in 1992. She took classes in large-scale drawing, etching, casting and math in art. Exposure to these diverse processes shaped her career. She received her BFA from NSCAD University, Halifax, in 1994 followed by her MFA from the Tyler School of Art, Philadelphia, in 2001. Her work has been exhibited across Canada and the US, most recently in Kitchener-Waterloo, at the Perimeter Institute for Theoretical Physics. She lives and works in rural Sullivan County and New York City.

NS TALENT TRUST SCHOLARSHIP, 1992

"I am left-handed and forgot, as a young art student, about the difference in scale between New York City and Halifax. Manhattan is a grid, so I used the geometry of the city to overcome this lack of foresight. The walk to school, eight blocks north and one block east, felt like a feat of navigation. The radius of my route gradually grew to include museums and specific installations I was studying at the time, like *The Broken Kilometer* by Walter DeMaria. I had time, with this support, to look at things I was fascinated by but didn't understand."

ARTIST STATEMENT

"Though static, these pieces slide. They model surface effects and paradox with colour, and geometry. Each one is slid into position and stays there, isolating a kind of movement we call parametric. Sliding 'is indeed the first secret of the stammerer or left-handed person,' in Lewis Carroll's fiction, 'no longer to sink, but to slide the whole length in such a way that the old depth no longer exists at all....' writes Gilles Deleuze in *The Logic of Sense*. Milled from a drawing, they sit on a two-tone display system, made specifically for this exhibition, and the floor. The colours break diagonally, across a polygon and a box, like sunlight. Since this show travels, there is the possibility for different arrangement in each venue."

Bubble 1-4, 2019
Aluminum, Arborite,
wood, edition of 4 objects
40.6 × 91.4 × 91.4 cm each
Courtesy of the Artist

Bubble, 2014
Aluminum plate
0.6 × 121.9 cm diameter
Courtesy of the Artist



Bubble, 2014.
Photo: Tom Butter

Pamela Ritchie

BIOGRAPHY

Pamela Ritchie was born in Amherst, Nova Scotia. She received her MFA from NSCAD University, Halifax. She has received several awards and support for her work from institutions such as the Canada Council for the Arts, the Nova Scotia Talent Trust, the Government of NS and, in 2017 she was the recipient of the Governor General's Saidye Bronfman Award. Pamela has also served as the Canadian Advisor for several European exhibitions and her work has been exhibited in group and solo exhibitions spanning four decades. She retired in the summer of 2018 after teaching at NSCAD University for 34 years and continues her practice in Halifax, NS.

NS TALENT TRUST SCHOLARSHIP, 1979

"In 1979, I applied for a NSTT scholarship to study the jewellery history of folk cultures in Norway. When I first opened the acceptance letter I shouted out "Yipee!" My exuberant response was followed by a more reflective note: "wow — someone thinks I can do this!" What a gift, what a kindness, and what a treasure to know you have the support of the Talent Trust and jurors. The financing is needed for sure, but after the money has gone, and the work has been done, that support stays in your heart forever. Thank you, Thank you, Thank you."

ARTIST STATEMENT

"Both of the series represented here draw inspiration from historical jewellery values, and in both cases those values are intentionally in question. *Paraguay* and *Chain of Office* are part of a series of pieces using postage stamps rather than gemstones as their central focus. Titled "Cancelled Icons" this series began in 1983 and continues today to be about currency and material use as it relates to aesthetic value, religious, geographical, and political issues. *One More Time*, *225 Red/Blue* and *25 Red/Yellow* are from the "With:IN" series, and contain elements of traditional filigree albeit with non-traditional materials and processes. The circular and repetitive nature hint at endlessness, life cycles, and continuous enquiry."

Chain of Office, 2017
neckpiece, wood,
postage stamps, paint,
textile
40.0 × 32.0 × 0.8 cm
Courtesy of the Artist

Paraguay, 2016
wood, sterling, paint,
postage stamps
13.5 × 10.5 × 4.8 cm
Courtesy of the Artist

One More Time, 2014
cast resin, non ferrous
metals, powder coat
6.8 × 7.8 × 1.2 cm
Courtesy of the Artist

225 Red/Blue, 2019
cast resin, non ferrous
metals, textile, powder
coat
30.0 × 8.5 × 0.8 cm
Courtesy of the Artist

25 Red/Yellow, 2019
cast resin, non ferrous
metals, textile, powder
coat
41.5 × 8.5 × 0.8 cm
Courtesy of the Artist



Chain of Office, 2017.
Photo: Andrew McLean

Despo Sophocleous

BIOGRAPHY

Despo Sophocleous was born in Nova Scotia. She received her BA from Cape Breton University in 2000 with a Major in Philosophy and a Minor in Anthropology and continued her education at NSCAD University, receiving her BFA in Jewellery Design and Metalsmithing in 2008. She completed her graduate studies at the Munich Academy of Arts under Professor Otto Künzli in 2015. She has received several awards for her work including the NSTT Lieutenant Governor's Award and the Charlotte Wilson-Hammond/VANS Award from the Nova Scotia Talent Trust, the DAAD Scholarship for Graduate Studies and the Herbert Hoffman Award. She is currently based in Halifax, Nova Scotia.

NS TALENT TRUST SCHOLARSHIP, 2008

"It was a great honour to be the recipient of both the Charlotte Wilson-Hammond/VANS Award and the NSTT Lieutenant Governor's Award in 2008. Following the completion of a BFA, Major in Jewellery Design and Metalsmithing from NSCAD University, I pursued graduate studies in Germany at the Munich Academy of Fine Arts. The Nova Scotia Talent Trust Scholarships came at an imperative time, giving me support and encouragement as I embarked on this path."

ARTIST STATEMENT

"Always in a state of change and transformation, we carry memories of place with us wherever we go. Collecting and storing information, mapping and documenting movement, my latest explorations are the echoes left behind. Working with walnut, cherry and ash, each necklace is made up of individual and movable elements. Relating and communicating with the one next to it, through it and in between, movement and sound come together as it is worn on the body."

Echoes 16, 2018
jewellery, cherry, cotton
21.0 × 11.0 × 4.5 cm
Courtesy of the Artist

Echoes 18, 2018
jewellery, walnut, cotton
24.0 × 14.0 × 6.0 cm
Courtesy of the Artist

Echoes 19, 2018
jewellery, walnut, cotton
21.5 × 15.0 × 6.0 cm
Courtesy of the Artist

Echoes 20, 2018
jewellery, cherry, cotton
22.5 × 15.5 × 8.0 cm
Courtesy of the Artist

Echoes 21, 2018
jewellery, ash, cotton
19.5 × 11.5 × 4.5 cm
Courtesy of the Artist



Echoes 16, 2018.
Photo: Michael Gabriel

Emily Vey Duke

BIOGRAPHY

Emily Vey Duke was born in Halifax, Nova Scotia. She received her BFA from NSCAD University, Halifax and her MFA at the University of Illinois, Chicago. Since 1994, she has worked almost exclusively in collaboration with her partner, Cooper Battersby. Not only have the pair won several significant awards, including the grand prize from the European Media Arts Festival in 2015, but they were also shortlisted for the prestigious Sobey Art Award in 2010. In addition to her work as a media artist, Duke maintains a strong critical writing practice and has been published in several art magazines in North America. Emily currently lives and maintains her practice in New York City where she teaches at Syracuse University.

NS TALENT TRUST SCHOLARSHIP, 1998

“The Nova Scotia Talent Trust enabled me to pursue an education in art first outside the province, at Emily Carr College of Art and Design, and then outside the country, at the University of Illinois at Chicago. Without these opportunities, there is no way my work would have travelled the way it has, showing around the world in galleries, at festivals and in museums including the Whitney Museum, Walker Center, Institute of Contemporary Art Philadelphia, the Musee d’Art Contemporain Montreal, The New York Film Festival and the International Film Festival of Rotterdam, to name a few.”

ARTIST STATEMENT

“My work lives in the experimental film/video world but is accessible to a viewer who isn’t initiated in that language. It is emotionally frank and visually surprising, pairing narratives of loss, longing, and shame with images of the natural world that are arrestingly beautiful and strange. I often use macro, 4K and time-lapse techniques. I shoot constantly, generating a library of footage. Choice of imagery comes during editing. This organic method doesn’t follow conventions of motivation. Links between script and image are poetic and surprising, with motivated relationships happening only sometimes. My work has a specific and intelligent humor. It’s wry, dark and ironic — perhaps more novelistic than cinematic — and emotionality is at its core. It is borne of, and aims to satisfy, the need to connect.”

Emily Vey Duke and
Cooper Battersby
*You Were an Amazement
on the Day You Were
Born*, 2019
video
33 min.
Courtesy of the Artist

Emily Vey Duke and
Cooper Battersby
Here is Everything, 2013
video
15 min.
Courtesy of the Artist



Here is Everything (detail), 2013.
Video Still

Charley Young

BIOGRAPHY

Charley Young was born in Calgary, Alberta and received her BFA from NSCAD University, Halifax, in 2008 and her MFA from Maine College of Art in Portland, Maine, in 2014. She is an interdisciplinary artist working primarily with drawing, printmaking, sculpture, and public installation. She has been recognized in Blouin ARTFINO's top 30 under 30 artists and has received the NSTT Lieutenant Governor's Award, among other awards. Charley currently lives in Bedford, Nova Scotia and works as a Regular Part-Time Faculty member at NSCAD University, teaching drawing and printmaking.

NS TALENT TRUST SCHOLARSHIP, 2012

"In 2012, I was the recipient of the NSTT Lieutenant Governor's Award and the Charlotte Wilson-Hammond/VANS Award presented by Nova Scotia Talent Trust. I continue to be honoured by receiving this award which allowed me to pursue my graduate studies at the Maine College of Art in Portland, Maine. During this time, I dedicated myself to my studio practice and completed numerous artist-in-residence programs including The Arctic Circle Program which took me to Svalbard, Norway to create some of the work visible in this exhibition. Currently, I am Regular Part-Time Faculty at NSCAD University, where I teach printmaking and drawing. I often work with students to build their professional practice and often refer students to the opportunities available through the Talent Trust. I am truly grateful to the NSTT for their support of artists in the early stages of their career."

ARTIST STATEMENT

"As a child, the daughter of mountaineers, I traced the alpine landscape with my feet; traversing summits, glaciers, moraines, and rock faces. My approach to art-making mimics this direct, physical and exploratory interaction with a site. Using frottage and indexical casting processes, I employ printmaking and sculpture to record temporary interactions with impermanent sites. In this body of work, I explore ice from Svalbard Norway and Prince William Sounds Alaska. These arctic landscapes are scribed with unique textures that become significant identifiers of history and place."

Trace Erase: Iceberg casts, 2017

wax and cast aluminum,
wooden stand

101.6 × 137.2 × 5.7 cm

Courtesy of the Artist

Swell (Svalbard), 2014

China marker on
drafting film

91.4 × 61.0 cm

Courtesy of the Artist

Swell (Alaska), 2016

China marker on
drafting film

61.0 × 91.4 cm

Courtesy of the Artist



Trace Erase: Iceberg casts, 2017.
Photo: Luke Smith

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MSVU Art Gallery, May 18 – July 28, 2019.

Cape Breton University Art Gallery, August 16 – October 4, 2019

Art Gallery of Nova Scotia Western Branch in Yarmouth, November 22, 2019 – May 17, 2020

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msvu art gallery



