



## THE TIME TRAVELLERS

Text by Collin Zipp

Time is a measure through which events are ordered from past to present and into the future. Indefinite and continuous, events unfold to guide us forward in a linear fashion. Time does not stop, nor can we move through or against it; only with it. In fictional narrative, time travel is used as a tool for changing or altering the ways that standard chronological sequence is experienced. Are there other ways that we can move through time? Can this linear line be broken to explore alternative ways of perceiving time? The exhibition *THE TIME TRAVELLERS* looks at these questions and poses more.

Sarah Crawley (MB), Annie MacDonell (ON), and Mandy Malazdrewich (MB) use different techniques to manipulate chronological time in order to disrupt and reimagine narrative structures. *THE TIME TRAVELLERS* illustrates the multifaceted and complicated nature of understanding and negotiating the perception of time. The works in this exhibition become allegories for looking at non-linear narratives where past, present and future compile, fall apart, and overlap.

Sarah Crawley's series *The Dead Album* consists of images taken from a seemingly empty photo album found in Winnipeg's Hudson's Bay Company Archives. The original black and white photos once found in this album were taken by a former HBC employee between 1889 and 1894 and documented various inspection trips to trading posts in Manitoba, Alberta, and British Columbia.

For archival reasons the photos were removed from this unnamed album by cutting or peeling. Upon removing the images, the top layer of paper making up the album pages was peeled off, leaving an off-coloured rectangle with only the photos' hand-written captions underneath. Crawley's photographs of these pages reveal and highlight these captions that remain under the barren plots where the photos once sat. By photographing these pages, Crawley transforms them into photographic images from historical documents. In this new context they develop a meaning beyond an archive to tell a tale of disjointed time. The past intersects with the present and future as a secondary narrative is transformed. These empty pages, although written over one hundred years ago, suddenly become relevant again. A written caption or description from yesteryear now becomes a re-contextualized image, making the viewer responsible for taking the caption and developing an image and context of their own.

Annie MacDonnell's pieces in the exhibition are part of a larger body of work called *The Fortune Teller*. The subject of this series is an antique fortuneteller hand purchased from a junk dealer. Since its 2005 acquisition, the resin limb has been fully restored and documented—photographed, filmed, and reproduced at different stages. MacDonnell's resulting series tracks this object and uses it as a metaphor to explore the relationships and overlaps that exist between past, present, and future.

*The Fortune Teller*, a 16-minute video work, follows the repair of the old fortune teller hand. As the video begins we watch a conservator meticulously repair the hand.

The video breaks into non-linear time as we see additional pairs of hands move back and forth executing various tasks. The scenes in the video are layered, repeat, stutter, and move forwards and backwards. The viewer becomes aware that time has started to move in all directions as the focus remains on the repair of the fortune teller's hand. The past, present, and future merge into one as the multiplying hands collapse and expand the narrative of the fortune teller's hand. MacDonell's documentation of this restoration process acknowledges the object's past while transporting it into the future, where a functional and repaired object exists. She has given this antique piece a place in the future as she continues to explore it and use it as an object for creation and dissemination.

Any collection of old family photographs holds an array of personal histories and narratives. These images provoke memories and drive questions about an unknown or forgotten time. The artist Mandy Malazdrewich uses the historical family archive to acknowledge this unknown time while pushing a new and personalized narrative forward to the present and into the future.

In her series *Family Histories* Malazdrewich manipulates historical family photographs to shift their place in time. Initially kept as mementos, the artist re-prints and hand alters each image by physically cutting out and removing figures from the photographs, lending the image an opening or window of sorts. These manipulated images are then placed into various landscapes of the present and re-photographed using a pinhole camera. This act of re-photographing creates an image that instantly blurs the past and present into one. Malazdrewich pulls the past forward and gives the original images a second modernized narrative to exist within.

By using these familiar yet distant figures, the artist links a separated time that exists between generations. She creates a new future by integrating the old images into her personal landscapes. The resulting images defy time and space, challenge scale and reality and bend linear time and narrative. Will future generations of the Malazdrewich family one day take her images and follow suit? The artist has paved the way for a future interpretation of history.

This exhibition explores three unique approaches to manipulating linear time. Each artist uses various techniques and objects to layer, rewrite and reposition a non-linear narrative. The works in *THE TIME TRAVELLERS* become gateways that allow different times to co-exist simultaneously, or not at all, proposing a rejection of nostalgia and pushing towards ways of re-imagining the past, present, and future.

**Sarah Crawley** is a visual artist who lives and works in Winnipeg. In her art practice she works with ideas generated from lived experience using different photographic technologies and materials. She is currently interested in the impact that place has on identity and has been using pinhole photography, with its long, slow exposures to explore this complicated relationship. Landscape, climate, seasonal changes and quality of light as well as built environment and cultural history together shape her investigations as they all subconsciously play a role in the development of identity. Sarah Crawley has exhibited across Canada in solo and group shows as well as internationally and is recipient of many grants and awards.

**Annie MacDonell** is a visual artist whose practice includes film, photography, sculpture, installation and sound. Her work deals with exhausted ideas and images, and the conventions of display as they exist in relation to art and the space of the gallery. She earned a BFA from Ryerson's School of Image Arts, in Toronto and an MFA from Le Fresnoy, in Tourcoing, France. She has shown work and screened films internationally. Currently, she teaches in the photography department at Ryerson University.

**Mandy Malazdrewich** is a visual artist, working predominantly in photography. She is also an archivist with a particular interest in photographic records. Though firmly rooted in contemporary photographic practice, her work often engages with historical images and also involves the use and consideration of historical photographic approaches and processes.

**Collin Zipp** is a multidisciplinary artist and programmer/curator who is based in Winnipeg, MB. His visual practice includes video, photo, sculpture, painting and installation and is interested in exploring ideas of institutional critique and viewer expectation and experience. Zipp currently operates and programs the nomadic artist-run centre ONE NIGHT STAND. He has a BFA from the University of Manitoba and an MFA from the University of Lethbridge.

## THE TIME TRAVELLERS

Sarah Crawley  
Annie MacDonell  
Mandy Malazdrewich

Curated by Collin Zipp  
Written Response by Janique Vigier

## EXHIBITION

15 April - 28 May 2016

## OPENING RECEPTION

Friday 15 April | 7 PM

## ARTIST TALK BY ANNIE MACDONELL

Sunday 28 May | 2 PM

**IMAGE** | Annie MacDonell, *Untitled collage*, 2010,  
book pages and splicing tape

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