

Eldon + Anne Foote Edmonton Visual Arts Prize  
CARFAC Alberta  
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Edmonton, AB T5K 1M7

February 14, 2020

Subject: 2020 Eldon + Anne Foote Prize | Elisabeth Belliveau | Nomination

Dear Eldon + Anne Foote Foundation,

The Art Gallery of Alberta is pleased to nominate Elisabeth Belliveau for the 2020 Eldon and Anne Foote Edmonton Visual Arts Prize for her installation in the Art Gallery of Alberta's *Processor: Digital and Analogue Retranslations* exhibition, which was open to the public from July 20 to October 20, 2019. Belliveau's installation consisted of 4 works: the stop motion animation trilogy: *Lily*, 2016, *Limonade*, 2016, and *Troisieme*, 2017, and a central piece titled *Ballroom*, an ongoing installation of objects Belliveau uses in collaboration with her films.

Curated by Lindsey Sharman, *Processor* was a group exhibition which explored the interplay between analogue and digital media. The artists in this exhibition explored the translations and negotiations between the virtual and the physical, defying the current power shift from material culture to media culture and blended the virtual disembodied experience with one that is embodied and blurs the lines of what is "real." Belliveau's work in this exhibition encouraged a consideration of the interplay between the two worlds we are bridging and how our perceptions must be translated between them. The work stretched viewers' imaginations to examine the layered nature of our lived experience in the digital age. Her conceptually layered and visually engaging exploration of the intersections of sculpture and the moving image in dialogue with digital tools make her an ideal candidate for this award.

Through animation, Belliveau employs high and low materials and technologies to investigate how materials perform. In her installation, she examined the importance of still life in the digital age, pushing the boundaries of the genre and the stories that it can tell. Belliveau notes that the inspiration for her work stemmed from the writings of Brazilian author Clarice Lispector, as well as the still life paintings of Italian artist Giorgio Morandi. Upon reflection of these works, Belliveau became inspired by the history of still life objects and began to explore "what it means to bring still objects into life, into movement, and into emotion" as an animator. Historically in Western art, women were not permitted to paint religious subjects, history paintings or landscapes and so were largely limited to still life painting. Belliveau is interested in how women artists, in spite of the limitations set upon them, were able to encode symbolic narratives into their work. To Belliveau, these imbedded narratives are symbolic and complex, and allowed women to express themselves within a world of gender limitations. The importance of the domestic life and inanimate objects lies in the invisible details; for Belliveau the labour of production, the individual creating the object, and how these objects come into our lives become part of a larger, political movement.

Many still life paintings are meant to remind us of human mortality by capturing fleeting moments of excess. Flowers will wilt and fruit will rot, but, unlike the fruit that they are scanned

from, the organic-looking 3D printed objects created by Belliveau might take 1000s of years to decay. The work of Belliveau makes viewers consider how still life translates in a reality where we no longer see things degrade in the same way. Technologies simply become obsolete, replaced and “recycled” by being dismantled and sent to other countries, alluding to the many inequalities in our current way of living. Our technological advances have brought us to a point of simultaneous excess and scarcity. What is our relationship to decay and how has that changed with the omnipresence of the digital? Belliveau’s installation questioned our relationship to “the moment” by expanding, contracting and shifting how time affects the objects we are looking at.

*Ballroom* was created during a residency on the themes of still life at the the Banff Centre, and while on residency in Japan, Belliveau was able to learn about Japanese traditions of still life. These opportunities have allowed Belliveau to focus on the practice of arranging inanimate objects and to learn to work with bronze and aluminum casting, 3D printers, and the rules of Ikebana—the Japanese art of flower arrangement. The process of creating the inanimate objects is an opportunity for Belliveau to craft the transformation of delicate, organic objects into all sorts of castings. This transformation process creates an object with emotion.

Elisabeth currently teaches at MacEwan University and serves on the Board of directors for Latitude 53 and the advisory council for the John and Maggie Mitchel Art Gallery. She completed a BFA at Alberta University of the Arts and an MFA at Concordia University. After graduating she was awarded the Brucebo/Gotland Foundation travel scholarship and later the ACAD Alumni Honour Award. She has attended residencies at Banff Centre, Struts NB, KIAC Yukon, WSW NY, Tokyo Wondersite, RAVI-Belgium, ONF/NFB, Youkobo and Studio Kura Japan. Her work has screened with Anifest Prague, Studio44 Stockholm and Eyeworks Experimental Animation Festival in Brooklyn, LA, and Chicago. Recent exhibitions include *Processor* at the Art Gallery of Alberta, Momenta Biennale de l’image, and the Prince Takamado Gallery - Canadian Embassy in Tokyo. Upcoming she has a solo exhibition with Gallery 44 Centre for Contemporary Photography in Toronto, with Capture and Grunt Gallery public screen in Vancouver and will be creating new work for the 2020 Alberta Biennale.

The Foote Award celebrates Edmonton artists based on merit, relevance to artistic traditions and exemplary work in the field. The Art Gallery of Alberta believes that Elisabeth Belliveau’s installation in *Processor: Digital and Analogue Retranslations* is deserving of this award for its artistic exploration of still life in the digital age, the narratives within objects and the investigation of their transformation, and for pushing the boundaries of the still life genre and the stories that it can tell.

Sincerely,



Lindsey Sharman  
Curator  
Art Gallery of Alberta