



VIRTUAL GALLERY

37907 Second Avenue, Squamish, BC
<https://squamishlibrary.ca/foyer-gallery/>



June 29 – August 10

AMY LIEBENBERG

'Felled'

drawings & paintings



Title: Nexen 1

Description: Ink on paper

Image size: 18" x 24" with custom frame

Price: \$950.



Title: Nexen 2

Description: Ink on paper

Image size: 18" x 24" with custom frame

Price: \$950.



Title: Nexen 3

Description: Ink & watercolour on paper

Image size: 18" x 24" with custom frame

Price: \$950.



Title: Log Sort

Description: Oil on panel

Triptych size: 24" x 36"

Price: \$1540.



Title: Stump 1

Description: Gouache on paper

Image size: 9" x 12", framed

Price: \$185.



Title: Stump 2

Description: Gouache on paper

Image size: 9" x 12", framed

Price: \$185.



Title: Stump 3

Description: Gouache on paper

Image size: 9" x 12", framed

Price: \$185.



Title: Stump 4

Description: Gouache on paper

Image size: 9" x 12", framed

Price: \$185.



Title: Loggers Lane 1

Description: Oil on panel

Diptych size: 6" x 12"

Price: \$480.



Title: Loggers Lane 2

Description: Oil on panel

Triptych size: 6" x 18"

Price: \$572.



Title: Driftwood 1

Description: Ink on paper

Image size: 9" x 12", framed

Price: \$85.



Title: Driftwood 2

Description: Ink on paper

Image size: 9" x 12", framed

Price: \$85.



Title: Driftwood 3

Description: Ink on paper

Image size: 9" x 12", framed

Price: \$85.



Title: Driftwood 4

Description: Ink on paper

Image size: 9" x 12", framed

Price: \$85.

Q & A with AMY LIEBENBERG, 'Felled'

Works About the Interrupted Trajectory of an Otherwise Vertical Being.

A Story Unironically Told on Paper and Wood.

Q: Describe this exhibit? What was your creative stimulation for this particular series?

A: I've been fascinated by driftwood for years- the way it arrives, then moves around the beach with the storm swells, sometimes back out to sea and another beach. I was curious as to how these massive old trees came to pile up on BC beaches and then began to work on exploring the logging industry. I've been interested in old growth logging, the history of the industry, and the ways that we are intricately linked to the industry. I also just wanted to express the magnitude of how a once tall, strong, intricate, resilient old giant ends up on a beach, or as a stump, and as these pieces of paper and wood that hold the paint in this exhibit.

Q: How have you developed your career? Are you a fulltime artist?

A: I mostly spend my time helping to bring others' art into the world through my work in community arts, although I do work on my own art in the background.

Q: What's your background? How long have you been doing art?

A: I studied printmaking and graduated with my BFA in 2009. Since then I've focused on drawing, painting, textile arts and printing.

Q: How has your work evolved over time?

A: I am a big fan of working loosely, although I find this difficult to do! I end up making very intricate drawings and etchings, so painting in oil is how I'm trying to explore loosening up my expressive gestures!

Q: What is most important to you in your art?

A: Research behind the work, and connecting people to ideas. I love to create works that live in conversation and document the changes of time in place.

Q: What does your work aim to say? Does your work comment on current social or political issues?

A: Although I've been working on this series for over a decade, it certainly is very timely with the conversation about old growth logging taking place globally, and especially with Fairy Creek protests happening as we speak. I think this work speaks to the inherent sadness about these giants coming down and ecosystems being destroyed, but it also talks about growth, such as stumps as nurse trees, and new ecosystems being created in the driftwood piles on the beaches. The work also unironically is created on paper and wood panel, which indicates how dependent we all are on the logging industry.

Q: What kind of artist do you consider yourself? Why?

A: A pondering artists. This series has taken me years - and most of the work happens in my head at 3am while I'm swept up in thoughts of paint, and frames, and context. It's only when I stand in the studio and put a brush to board that all those thoughts quiet down and let the paint do its thing.

Q: What's something people would be surprised to learn about your process?

A: I really do a lot of research about the historical significance behind my work. I'm fascinated by the backstory of something and the historical context in which it currently lives.

Q: How did you learn about the methods you use to make your work?

A: I had the great fortune of attending art school and exploring a wide array of media!

Q: Who are you hoping to engage with your art?

A: I would love for anyone interested in the current state of our forests, our logging industry, and our heavily forested province to find their own personal story about trees, about our home, and just to sit with these works, that took me so long to make and to imagine how long it took to grow into a massive tree that is now paper.

Q: How do you navigate that art world?

A: I spend time in community with my fellow artists and try my best to support their practice.

Q: What routines have you developed in your practice? How do they help or hinder your creativity?

A: I used to try to cordon off entire days or weeks to focus on making art. Now I find that art happens between work calls, between meals and sometimes while I'm drinking my morning coffee. There's no perfect time to make art, and every time is the perfect time to make art!

Q: What is a defining moment that has influenced your practice to make it what it is?

A: When I realized that I was just ready to make art. I didn't have to "get better" or take another class. That my work was just going to happen - if only I would let it.

Q: Who are your biggest influences?

A: I really love Gordon Smith's driftwood pieces!

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