

TIA HALLIDAY

Tia Halliday is an internationally recognized artist currently residing in Calgary, Alberta, Canada. In 2017, she was independently nominated for the Sobey Art Award (National Gallery of Canada), which is the largest award for a Canadian artist under forty. Tia has acquired numerous public grants and awards for her work in performance, drawing, painting, photography, and digital video. Tia has showcased her work in various solo and group exhibitions at museums and galleries across Canada and abroad. Halliday's work has been highlighted in numerous publications including: the *Washington Post*, *Frieze*, *the Globe and Mail*, *Canadian Art*, the *Edmonton Journal*, and the *Calgary Herald*, among others. Halliday completed her BFA with distinction from the Alberta University of the Arts and attended the School of the Art Institute of Chicago. Tia obtained an MFA degree from Concordia University in Montreal, specializing in studio art and theory. Tia is also a tenured faculty member at the University of Calgary, where she teaches art and visual studies.

Website: tiahalliday.com
Instagram: @tiahallidayartist



ABOVE
Chromo/Moto/Philia 1
Performance still, 2016.

OPPOSITE PAGE
*In the Skin of
a Painting 3*
Performance Still, digital
inkjet print, 36 × 48", 2016.





ABOVE
Latent Dream
Digital inkjet print,
36 × 48", 2015.

OPPOSITE PAGE
Modern Narrative 1
Performance still, 2015.

FOLLOWING SPREAD, LEFT
Sideshow 3
Aluminum dye
sublimation print on 1-inch
float mount, 41 × 53", 2017.

FOLLOWING SPREAD, RIGHT
Circus II
Aluminum dye
sublimation print on 1-inch
float mount, 43 × 48", 2017.







TOP
Illumination
 Irregular shape, aluminum dye sublimation print on 1-inch float mount, 36 × 51", 2016.



BOTTOM
Spatial Negotiations
 Performance still, digital inkjet print, 40 × 34", 2014.

OPPOSITE PAGE
Fetish 12
 Aluminum dye sublimation print on 1-inch float mount, 56 × 53", 2017.

FOLLOWING SPREAD
The Palpable Nature of Praxis 3
 Performance still, performed by Melinda Coetzee & Brynn Williams, 2017.

FOLLOWING SPREAD
The Palpable Nature of Praxis
 Digital Collage from performance still, performed by Melinda Coetzee & Brynn Williams, 2017.



What makes it possible for you to create the art you want to create in your life?

I think there is a point in every artist's journey where you stop making the art you think you should make, or what others think you should make, and you settle on just listening to yourself and making the work you were always meant to create. It is all about listening to this very quiet inner voice. Listening to this authentic inner voice is absolutely necessary for a continuous creative practice. This voice can get muted or lost sometimes throughout one's career, but I believe it is always there. Listening to this voice is paramount, without it I think it's impossible to continue creating work year after year.

What will you leave behind as your legacy?

This is a very good question and one that I have not considered all that much. I don't worry too much about legacies. I simply hope that, at some point in time, my work or activity in the creative community may have motivated or inspired someone. That's all. I am not big into the idea legacies.

What attracts you to dancing bodies?

I have always been totally interested in the body's movement. I could watch a dancer move and perform for hours and enjoy every minute of it. The human body is such an incredibly complex machine that must act with such amazing unison for the body to achieve locomotion (bones,

muscles, ligaments). However, I think weight is something that interests me the most; how the body transfers weight, how the muscles propel weight forward and backward. I so enjoy how gravity effects the body and its movement. I find that fascinating.

When and why did you start incorporating dance into your work, and what do you feel dance brings to it?

Implicitly, I believe dance has always been a part of my artwork (my artwork being inclusive of two-dimensional artwork, performance, and more dance-based choreographic work). Explicitly however, I would argue that my work has incorporated dance more obviously since 2014. I attended a residency in rural Sweden in 2014 and did some dance-based experiments in the woods there. These experiments were very exploratory and low stakes, allowing me to begin to carve out a sort of theoretical framework and visual language for myself. The camera was very important at this point too. Fabric became essential to my interest in exploring paradigms of drawing and painting through performance and dance.

Are there any works of art by other artists featuring dance that have inspired you?

Artists who have found a way of either representing or exploring two-dimensional art through dance have always interested me a



lot. I really appreciate Trisha Brown's work. I am also continually inspired by many of the artists who participated in the On Line exhibition at MoMA. I find that there is something so incredibly grounding about a dancer or physical performer's relationship to visual art and vice versa. Also, my more recent sculptural and collaborative work is significantly informed by folks like American artist Nick Cave.

What process do you go through to create your work? What inspires you?

I tend to navigate between two-dimensional and performance-based experiments to inform my professional work. Funny enough, it is often the two-dimensional that inspires the performance, while movement inspires the two-dimensional. For example, I always tend to start with collage. I will print many, many performance documentation photos that I have taken over the years and I will cut them all up and collage them together. This tends to spark a lot of ideas for performance-based work. Alternatively, spending time in the gym or moving my own body (feeling how my muscles work) seems to inform my work in drawing, painting, photography, and collage.

What might people be surprised to know about you (or your work)?

That is a very interesting question! One that I don't really know the answer to. However, I will say that, in my experience, significant ideas in my work can come from the strangest and most mundane places; I am always getting ideas

from my domestic or quotidian experiences. These everyday experiences usually differ greatly from the art that is produced later but are no less important.

What question do you wish I had asked you?

What do you do when the ideas are not coming? What do you do when you feel creatively blocked? I mention this because I think there is so much that happens to artists emotionally and psychologically behind the scenes that we in the creative community do not discuss enough. Things like creative blocks can be incredibly difficult and stressful for artists, especially professional artists. Feeling creatively empty can be terrifying, and it can affect every facet of our lives as creatives. Therefore, I feel a greater dialogue is needed on this topic in both professional and popular spheres.

What is your answer to that question?

My short answer to this question is to go back to that extremely accessible stuff . . . for me it is probably the collage work. I think it is important currently to work on something smaller, that costs less and is more manageable. Something that is of very low consequence. In this space, I tend to try to focus on quantity rather than quality (i.e., how many little collage compositions can I make). Because sometimes when you are blocked, the quality will not be there. But you can still get up in the morning and make something. Slowly, this can open new possibilities that will lead you out of that creative rut.

