

BROADSTROKES

ALBERTA FOUNDATION FOR THE ARTS TRAVELLING EXHIBITION PROGRAM



GREETINGS

Spring has (finally!) arrived in southwestern Alberta. That means it's time for us to look ahead to the August 2018 to August 2019 touring year of the Alberta Foundation for the Arts Travelling Exhibition Program (TREX). TREX Southwest is pleased to announce that we will be offering 16 engaging exhibitions to choose from. Six of the exhibitions have been developed by us at the Alberta Society of Artists (Region 3) and the remaining have been acquired through trade with our partner regions; the Art Gallery of Grande Prairie (Region One), the Art Gallery of Alberta (Region Two) and the Esplanade Arts & Heritage Centre (Region Four). The booking request form will be available on our website as of **Wednesday, May the 23rd**. If you are interested in hosting an exhibition, ensure that you send in your request as soon as possible because the schedule fills up quickly!

This edition of the Broadstrokes newsletter celebrates our adventures throughout the region over the past 6 months. It includes featured images from venue visits, a listing of all spring and summer exhibition locations, a Q&A with TREX artist Annette ten Cate and wonderful student artwork inspired by her exhibition *Life on Earthenware*. Like ten Cate, young artists from Olds High School created whimsical and humorous sculptures that highlight similar character traits that both humans and animals share. We hope that you feel inspired by their efforts!

Wishing you a sunny and creative spring and summer.

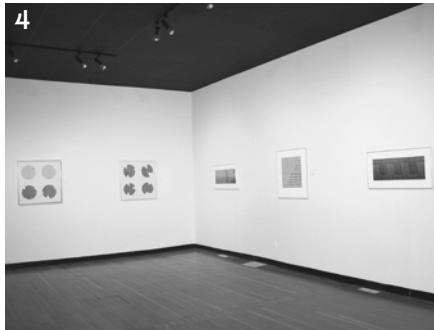
Shannon Bingeman
Curator, TREX Southwest

Cover image— *Rugby Rumble* by Montana, Grade 11 student from Olds High School.

Image right— *Procrastination* by Hein, Grade 11 student from Olds High School.



AROUND THE REGION



1 Artist Jennifer Wanner from *The Future is Botanical* leads an artist talk at Bighorn Library in Exshaw.
2 Workshop participants at Bighorn Library hold up their exquisite corpse collages with Jennifer Wanner.
3 Students at Westglen School in Didsbury show off their clay creations during a visiting artist workshop.
4 An installation shot of *On the Grid* on display at the Crowsnest Pass Public Art Gallery.
5 A Westglen School student sculpts a horse using clay; inspired by the exhibition *Life on Earthenware*.
6 Annette ten Cate of *Life on Earthenware* adjusts one of her pieces during a visit to Olds High School.
7 A student from C. Ian McLaren School in Black Diamond holds up a portion of his exquisite corpse collage.
8 A close up of a collaged flower by a student at St. Albert the Great School in Calgary.
9 An air-dry clay creation by a Grade 3 student during an artist visit at the Okotoks Art Gallery (OAG).
10 Artist, Annette ten Cate, and curator, Shannon Bingeman, visit *Life on Earthenware* at the OAG.
11 Student visitors look through the exhibition catalogue for *Life on Earthenware* at the OAG.

STUDENT ARTWORK

On Friday February 16th, TRES artist Annette ten Cate visited Olds High School to lead a workshop inspired by her exhibition *Life on Earthenware*. The students were asked to create a sculpture featuring animals engaging in a human activity that they identify with. Having already prepared sketches and reference images beforehand, ten Cate taught them basic clay building techniques such as the pinch pot and paddle method, coil building, underglazing and sgraffito (carving). Over the next few weeks the students continued to work on their sculptures under the guidance of their teacher, Renu Mathew. We were so impressed with what they were able to accomplish! The resulting artwork is colourful, humorous, whimsical and imaginative. It provides insight into the personalities of the young artists and reminds us of the interconnectedness between humans and animals.

The artworks featured throughout this newsletter are just a small sample of the wonderful creations that came out of this project. We would like to thank all the students, Renu Mathew and Annette ten Cate for their combined efforts.

Image credits from left to right, courtesy of the artist:

Sisters by Leianne, Grade 11 student from Olds High School.

Pepper Partners by Kyla, Grade 11 student from Olds High School.

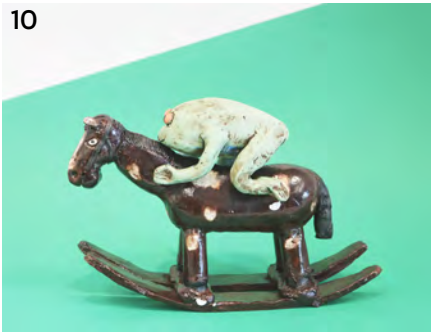
Rugby Rumble by Montana, Grade 11 student from Olds High School.

Paw Painting by Kaylie, Grade 12 student from Olds High School.

Canoeing with my Momma by Darby, Grade 11 student from Olds High School.



STUDENT ARTWORK
continued...



- 1 *Quack Science* by Mairin, Grade 11 student from Olds High School.
2 *Chit Chat* by Madeline, Grade 12 student from Olds High School.
3 *Hanging Out* by Kelsi, Grade 12 student from Olds High School.
4 *Bunny Brothers* by Jack, Grade 12 student from Olds High School.
5 *Sisters and Friends* by Tianna, Grade 11 student from Olds High School.
6 *Interruptions* by Ben, Grade 11 student from Olds High School.
7 *Cooking Red Cabbage* by Lydia, Grade 11 student from Olds High School.
8 *Sisters* by Leianne, Grade 11 student from Olds High School.
9 *Sedate Indolence* by Liam, Grade 11 student from Olds High School.
10 *Jumpy* by Courtney, Grade 10 student from Olds High School.
11 *Skater* by Kai, Grade 10 student from Olds High School.



EXHIBITION LOCATIONS

SPRING/SUMMER 2018

	MAY 16—JUNE 13	JUNE 20—JULY 18	JULY 25—AUGUST 22
A WOMAN WALKING (THE CITY LIMITS)	BANFF Banff Public Library	AIRDRIE Airdrie Public Library	AIRDRIE Airdrie Public Library
LIFE ON EARTHENWARE	TURNER VALLEY Turner Valley School	CALGARY SAIT Campus Life	EXSHAW Bighorn Library
ON THE GRID	AIRDRIE Bert Church High School	RED DEER Red Deer College Library	RED DEER Red Deer College Library
THE FUTURE IS BOTANICAL	CALGARY Calgary French & International School	SUNDRE Sundre Library	CALGARY SAIT Library
FLYING COLOURS	OLDS Olds Elementary School	EXSHAW Bighorn Library	EXHIBITION RETIRES
ABSTRACTLAND	CALGARY Our Lady of the Evergreens School	AIRDRIE Nose Creek Valley Museum	BANFF Banff Public Library
1.6 MILLION MILES A DAY	ROCKY MOUNTAIN HOUSE Rocky Elementary School	HIGH RIVER High River Library	OLDS Olds Municipal Library
KLESKUN HILLS: VIEWS AND VIEWPOINTS	CANMORE Elevation Place (Three Sisters Gallery)	CLARESHOLM Claresholm Library	CLARESHOLM Claresholm Library

Image— Alana Bartol. *A Woman Walking (the City Limits)*. 69 Street SW, photograph.
Courtesy of the artist.



ARTIST Q&A

WITH ANNETTE TEN CATE

In the TRES Southwest exhibition, *Life on Earthenware*, Medicine Hat artist Annette ten Cate has sculpted humorous and endearing representations of animals engaging in human activities. From gophers that gather vegan groceries with a shopping cart to a mountain goat standing atop the summit of a recreational rock-climbing wall, ten Cate's works highlight our tendency to attribute human characteristics to non-human species. The artist presents the figures within a distinctly human context by using props, furniture and clothing, and each action or need portrayed is representative of a characteristic that humans and animals share.

The following Q&A was conducted through written correspondence between curator, Shannon Bingeman, and artist, Annette ten Cate in March 2017:

Shannon — What was your motivation for this project? Why are you interested in representing animals engaging in human activities?

Annette — I had overheard a conversation about how despised Canada geese are. They felt the geese should "be controlled (or shot) to reduce numbers" because of "goose droppings everywhere." Hearing this upset me, and my first thought was to make a piece in clay and call it Goose Droppings. It would have a Canada goose, wearing golf shoes, looking under his shoe in disgust. Overhearing this got me thinking about other animals that we consider to be pests or nuisance creatures. The prairie dog came to mind, which I had heard referred to as "target practice" by another group, and also bunnies being a real problem because "there are just too many eating all the plants in my garden."

My intention for creating this show arose out of a desire to communicate my feeling that we can and should try to live more harmoniously with the creatures that we sometimes consider nuisance animals; that by understanding something new about these animals and seeing how they are similar to us in ways, new feelings about them could emerge and that there is room for compassion for all living things.

I like the humour that results when animals are seen engaging in human activities. My hope is that humour may bring the audience into the scene with openness, and then perhaps understanding and compassion will result when the audience learns something about the animal they may not have realized before.

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S — Has anthropomorphism been a topic that you've explored prior to this exhibition?

A — Although I have not explored anthropomorphism through clay before this show, it has had an influence on my life in other ways. As a child, I would watch cartoons and children's shows with my two brothers, many of which included anthropomorphized characters. A couple of shows that stand out for me and that had an emotional impact include Bambi and Hammy Hamster's Adventures on the Riverbank. Both of these depicted animals with a human voice that communicated to the audience of children. Hammy Hamster and his Riverbank friends had furniture and props in their homes. This show was very playful and light as far as content, which as a child had a peaceful effect on me. It was also very humorous to see the rodents maneuvering around staged sets and riding along in mini-motorboats. In Bambi, the human hunters are depicted with fear, and I remember feeling real sadness and compassion for Bambi when his mother was killed. I can see that these anthropomorphized childhood experiences evoked feelings that are still relevant to me as an adult.

S — What effect do you think the anthropomorphism of the animals will have on the audience?

A — I'm hoping the audience will connect firstly to the humour of what they are seeing and wonder why a bunny is sunbathing or why the cardinal is sprawled across a piano with a microphone. Secondly, my hope is that the audience will perhaps see themselves or someone they know in the pieces and connect to the many ways we are similar to the animals.

Working at this smaller scale is also important. I notice that figures in clay, especially at a smaller than typical scale, can sometimes evoke a response from people that is nurturing and sympathetic.

S — Do you find that you personally identify with any of the figures in the exhibition? Is there an element of self-portraitization in any of the works?

I feel that I relate to every piece of this show in some way. When I am building the work, I look for expression and personality to emerge. I feel the piece is not working unless I have some emotional connection when I look into the eyes of the figures. I also relate to the actions of the pieces. For example, I love to sing. Birds may sing for reasons that are different to mine, but we do share this. Ground squirrels cuddle and hug each other as they sleep. This is a tender, nurturing act that is enjoyed by humankind as well. My collection of ceramics from artists I have met along the way is certainly a form of hoarding, just like the squirrel drowning in its collection of nuts. Jumping on my bed as a child and having drinks with friends is also very relatable. For this show I tried to show traits that I feel most of us can relate to—simple things that often include nurture or togetherness.

S — Some of your work includes references to folk art in the detailing. Can you explain the influence that folk art has had on your recent practice?

A — Our family immigrated to Canada from Holland and my mother brought with us many folk art items that she used to decorate our home and also some that were functional. One of my favourite folk art pieces was a set of Scandinavian serving plates that hung on the wall. Also, my Oma was passionate about cross-stitch and needlepoint and these items also became a part of our home decor. I am drawn to folk art that hangs on the wall as well as functional, everyday use items such as plates and furniture. I believe that folk art has become a part of the ceramic pieces in this show because for me they represent family, nurture and great care.

S — I've noticed that your use of folk art motifs is reserved to representations of everyday objects (i.e., the four-poster bed, the plates) similar to the objects that you've just mentioned. Was this intentional?

A — In past work, I have also embellished animals with folk art motifs because I enjoy the decorating process and was exploring ways to include this imagery into an animal form. For this series, however, I have tried to represent the animals in a more realistic way, saving any folk art decoration for the surrounding props that help tell a story. I like the idea that these folk art adorned objects represent items used in everyday life. For me folk art motifs represent a time when things were made by hand, perhaps by family members and were seen and



ARTIST Q&A

continued...

used every day. There is a simple and honest feeling to handmade folk art objects. I also feel that great care goes into making the objects and they can be something very precious to a family.

S — On a weekly basis, you interact with dozens of Kindergartens and Early Learning Program (ELP) students by visiting their classroom as an outreach artist for Medicine Hat School District 76. What influence do these interactions have on your practice?

A — In my role as an outreach artist, I get to explore art materials and engage in open-ended art projects with children each week. My favourite thing about spending time with the children is connecting to their stories, thoughts and ideas. I've noticed that children have a lot of compassion, especially for animals. When I bring in provocations such as plastic animals or images of birds and bunnies, they express real joy and compassion for the creatures. I really enjoy having plastic animal conversations with children. Through our play with the plastic animals, difference voices, personalities and characters emerge, outside of our own. The children remind me of the importance of play, having an adventure and getting lost in my imagination.

At times, I think of the children as a potential audience for my own ceramics practice. My hope is to write a children's book that is illustrated in clay. Working directly with the children gives me insight into what occupies their thoughts and perhaps I can illustrate a story that would offer them an amusing experience or give them more tools to be expressive and creative.

✚ *After a career as a graphic artist, Annette returned to Sheridan College, her alma mater and graduated with high honours from the Crafts and Design Program in Ceramics. Her work has been recognized with five student awards. She came to Medicine Hat, Alberta as a yearlong resident at Medalta's International Artist in Residence Program. She chose to stay in Medicine Hat partly for its rich clay history and also for its artistic community. Today Annette continues to make ceramic objects as well as working as an Outreach Artist, teaching art to children at Medicine Hat School District 76. Her ceramic practice includes mostly hand-built forms using a red earthenware clay body that are finished with underglaze and hand carving before applying a ceramic patina finish. Annette enjoys using clay as a form of narrative expression and often works in groups to create vignettes. She is currently drawn to animal forms and influenced by various folk art stylings that inform the decoration of her work.*

Life on Earthenware will tour the Southwest Region of the program until August 2018. It will then travel to the Southeast Region and Northeast Region of the program. For more information about the exhibition, visit our website: albertasocietyofartists.com/exhibitions-2/.

Image Credits:

Page 11, 14— Annette ten Cate working in her Medicine Hat studio. Photographs by Kat Valenzuela.

Image left— Annette ten Cate, *Hold On!*, 2017. Earthenware clay with underglaze and ceramic patina finish. Courtesy of the artist.





ABOUT

THE TRAVELLING EXHIBITION PROGRAM

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial Travelling Exhibition (TREX) Program. The TREX program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, health care centres, and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the work of contemporary Alberta artists available to Albertans. Four regional organizations now coordinate the program for the Foundation:

REGION ONE Northwest — The Art Gallery of Grande Prairie

REGION TWO Northeast/North Central — The Art Gallery of Alberta

REGION THREE Southwest — The Alberta Society of Artists

REGION FOUR Southeast — The Esplanade Arts & Heritage Centre

THE ALBERTA SOCIETY OF ARTISTS

The Alberta Society of Artists (ASA) is an active membership of professional visual artists who strive for excellence and through exhibition, education and communication, will increase public awareness of the visual arts. The ASA is contracted by the Alberta Foundation for the Arts (AFA) to develop and circulate art exhibitions to communities throughout southwestern Alberta. Each exhibition is designed to easily unpack and install within smaller spaces found in schools, libraries, museums and other public venues.

CONTACT INFORMATION

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Image left— Jennifer Wanner. *Absentia: Nova Scotia #12*, 2017.
Collage. Courtesy of the artist.

