

TREX SOUTHWEST

ALBERTA FOUNDATION FOR THE ARTS
TRAVELLING EXHIBITION PROGRAM



BOOKING CATALOGUE | 2022-2023 TOUR





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Cover image

Janet Mitchell
Proportional Representation, 1973
Watercolour on paper
Alberta Foundation for the Arts Collection

Image left

Les Graff
Prairie Garden, 1995
Oil on masonite
Alberta Foundation for the Arts Collection

ABOUT

THE TRAVELLING EXHIBITION PROGRAM (TREX)

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TREX program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare 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 coordinate the program for the AFA:

REGION ONE — Northwest
The Art Gallery of Grande Prairie
aggp.ca/travelling-exhibitions/

REGION TWO — Northeast / North Central
The Art Gallery of Alberta
yourage.ca/exhibitions/trex

REGION THREE — Southwest
The Alberta Society of Artists
albertasocietyofartists.com/trex

REGION FOUR — Southeast
The Esplanade Arts & Heritage Centre
trexprogramsoutheast.ca

THE ALBERTA SOCIETY OF ARTISTS (ASA)

The Alberta Society of Artists is a large part of Alberta's visual arts history, through its members, its exhibitions and other initiatives. The ASA was founded in 1931, making it the oldest society of juried professional artists in the province.

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



THE ALBERTA FOUNDATION FOR THE ARTS (AFA)

Beginning in 1972, the Alberta Art Collection was proposed as an opportunity to support and encourage Alberta artists by purchasing original works, as well as creating a legacy collection for the people of Alberta.

The Alberta Foundation for the Arts Act was established in 1991 and the purposes of the Foundation are:

- To support and contribute to the development of and to promote the arts in Alberta.
- To provide persons and organizations with the opportunity to participate in the arts in Alberta.
- To foster and promote the enjoyment of works of art by Alberta artists.
- To collect, preserve and display works of art by Alberta artists.
- To encourage artists resident in Alberta in their work.

LAND ACKNOWLEDGMENT

The Alberta Foundation for the Arts and the Travelling Exhibition Program (Trex) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

HOW TO BE AN EXHIBITION HOST

1. **SELECT AN EXHIBITION & SEND BOOKING REQUEST:** After looking through this booking catalogue, select the exhibition(s) your venue would most like to host along with preferred booking periods (see next page). Next, send in a booking request by going to our website and filling out the form there. The **booking request form** will be available on our main webpage and LIVE as of May 18, 2022 at 8:00am.

www.albertasocietyofartists.com/trex-southwest/

2. **RECEIVE EXHIBITION LOAN CONTRACT, REVIEW AND SIGN:** Once your booking is confirmed a contract will be sent to your venue. You will then return a signed copy of the contract to the ASA.
3. **PAY THE BOOKING FEE:** The cost associated with booking an exhibition is \$75. All insurance and shipping costs are covered by the ASA. An invoice will be sent to your venue in Sept/Oct 2022.
4. **RECEIVE EDUCATIONAL MATERIALS, PROMO MATERIALS & REPORTING DOCUMENTS:** Approximately one week before the exhibition is scheduled to arrive at your venue, you will receive an exhibition education guide in the mail along with promotional documents meant to spread the word about the exhibition, and a few reporting documents. The **exhibition education guide is yours to keep** and we encourage trying out some of the art activities outlined in the guide while hosting.
5. **RECEIVE THE EXHIBITION CRATES:** You will receive the exhibition a few days before the start of your venue's scheduled booking period. The exhibition will arrive in two to three shipping crates via a third party commercial courier, usually HiWay9. Their trucks have a tailgate, and the driver will have a pallet jack to cart the large crates with, but a venue coordinator at your location is responsible for directing the driver where the crates need to go. All TREX exhibitions travel in custom designed crates with individual slots for each artwork, and the artworks are all easily handled by two people. The shipping crates should not be opened for at least 24 hours to allow the artwork and art frames to acclimatize to varying temperatures, especially during Alberta's cold winter months.
6. **UNPACK & DISPLAY:** Please note any special handling instructions included in the lid of the crates. Next carefully unpack the exhibition. Inspect the artworks for any damage to the frames or shifting of artworks in the matting, and mark any damage down on your venue reporting forms. Notify the TREX manager as soon as possible if any damage is found, otherwise if all is in good condition set up the exhibition in an appropriate location at your venue.
7. **REPACK & SHIP:** At the end of your booking period, you will be responsible for carefully packing the exhibition back into the shipping crates so that it is ready to travel to the next venue. Repack the artworks in the same way you received them. Shipping is arranged and paid for by the ASA.
8. **RETURN REPORTING FORMS:** Immediately following the conclusion of the exhibition period, you will be required to send your filled out reporting forms back to the ASA. These reporting forms are integral to keeping the TREX program running.

We hope you will consider hosting a TREX exhibition at your venue this year!

BOOKING PERIODS

PERIOD ONE — September 1, 2022 to September 29, 2022

PERIOD TWO — October 6, 2022 to November 3, 2022

PERIOD THREE — November 10, 2022 to December 8, 2022

PERIOD FOUR — December 15, 2022 to January 19, 2023 *FIVE WEEKS*

PERIOD FIVE — January 26, 2023 to February 23, 2023

PERIOD SIX — March 2, 2023 to April 12, 2023 *SIX WEEKS (ONE WEEK SPRING BREAK)*

PERIOD SEVEN — April 20, 2023 to May 17, 2023

PERIOD EIGHT — May 25, 2023 to June 21, 2023

PERIOD NINE — June 29, 2023 to July 26, 2023

PERIOD TEN — August 3, 2023 to August 30, 2023

VISITING ARTIST PROGRAM

The TREX Visiting Artist Program offers in person or virtual artist talks/workshops.

The virtual talks or workshops can be tailored to suit the needs of varying age groups or viewing audiences. For a virtual talk, all that is required (equipment-wise) on your end as a venue is to have projection/video, and sound capabilities on site, as TREX SW does not provide this.

While we will strive to accommodate all requests, we cannot guarantee a virtual artist talk or workshop at your venue even if you book one of the exhibitions in the program, simply because scheduling is dependent on demand as well as availability of the artists. TREX SW is endeavouring to have YouTube videos available as well to highlight the artists in the following exhibitions: *WE ARE IMMIGRANTS* and *Alone, Together*.

The Visiting Artist Program is available in conjunction with the following exhibitions during the 2022 - 2023 touring year:

- *Alone, Together*
- *Bring a Folding Chair*
- *Carbon*
- MARY SHANNON WILL dot.dot.dot
(curator discussion available)
- *Never Ending Poetry*
- *WE ARE IMMIGRANTS*



LIST OF COMMUNITIES

TREX Southwest is pleased to work with schools, libraries, healthcare facilities, galleries, museums and other public venues located within the following communities and surrounding areas:

ACME
AIRDRIE
BANFF
BLACK DIAMOND
BLACKFALDS
BLACKIE
BLAIRMORE
BOWDEN
CALGARY
CANMORE
CAROLINE
CARSTAIRS
CAYLEY
CHESTERMERE
CLARESHOLM
COCHRANE
COLLEGE HEIGHTS

CONDOR
CROSSFIELD
DELBURNE
DIDSBURY
ECKVILLE
EXSHAW
FRANK
GLEICHEN
HIGH RIVER
INNISFAIL
LACOMBE
LINDEN
LONGVIEW
LUNDBRECK
MILLARVILLE
MORLEY
NANTON

OKOTOKS
OLDS
PENHOLD
PIIKANI FIRST NATION
RED DEER
ROCKY MOUNTAIN HOUSE
SIKSIKA FIRST NATION
STRATHMORE
SUNDRE
STONEY NAKODA FIRST NATION
SYLVAN LAKE
THREE HILLS
TSUU'TINA FIRST NATION
TURNER VALLEY
VULCAN
WATERTON



EXHIBITION LISTING & AVAILABILITY

AVAILABLE FROM PERIOD ONE UNTIL PERIOD TEN

SEPTEMBER 1, 2022 - AUGUST 30, 2023

<i>Alone, Together</i>	10
<i>Between the Cosmos</i>	12
MARY SHANNON WILL.dot.dot.dot.	14
<i>Montageries</i>	16
WE ARE IMMIGRANTS	18

AVAILABLE FROM PERIOD ONE UNTIL PERIOD FIVE

SEPTEMBER 1, 2022 - FEBRUARY 23, 2023

<i>Companion Species</i>	20
<i>Fantastic Worlds</i>	22
<i>Never Ending Poetry</i>	24
<i>The Rush and the Roar</i>	26

AVAILABLE FROM PERIOD FOUR UNTIL PERIOD EIGHT

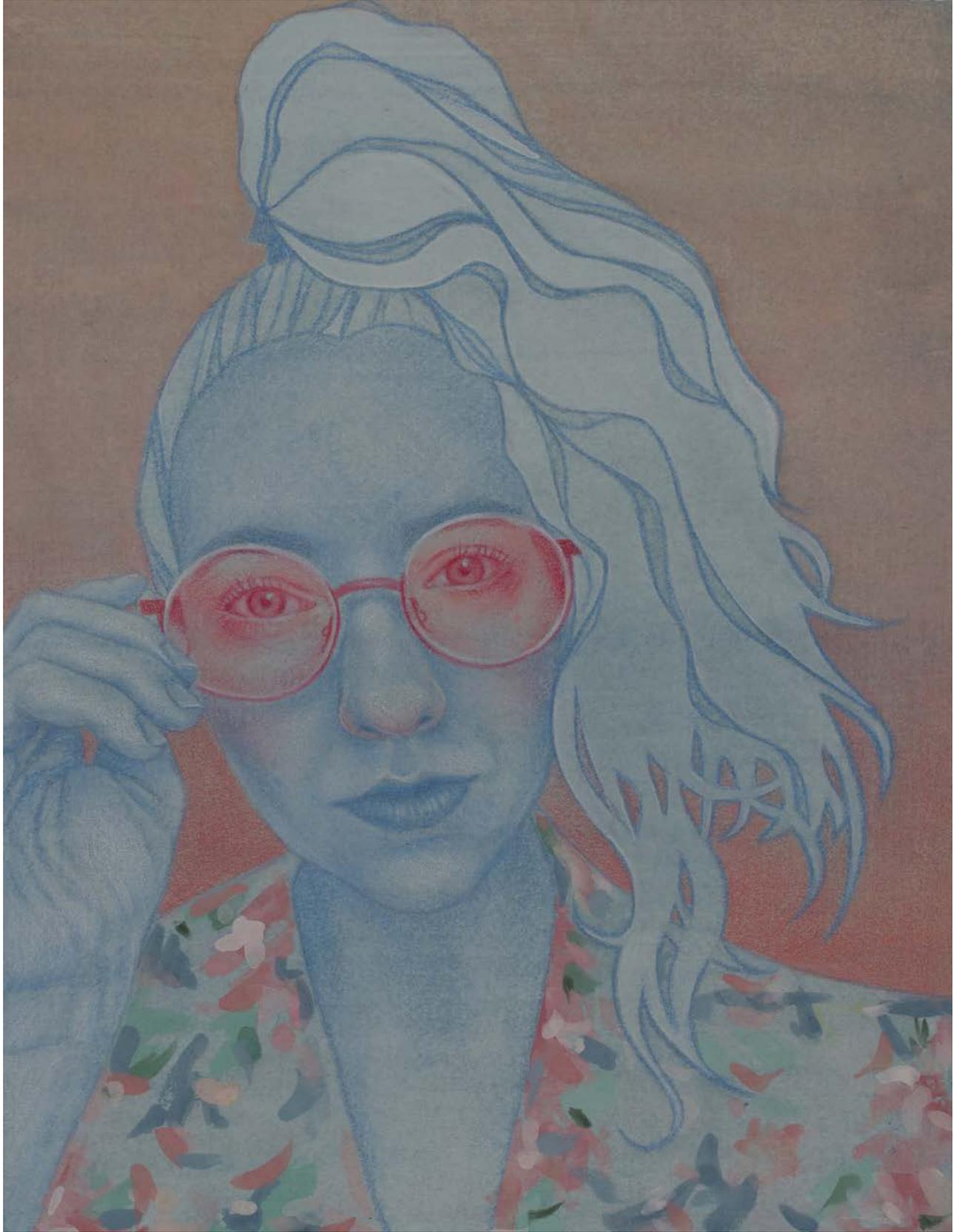
DECEMBER 15, 2022 - JUNE 21, 2023

<i>Turtle Island</i>	28
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AVAILABLE FROM PERIOD SIX UNTIL PERIOD TEN

MARCH 2, 2022 - AUGUST 30, 2023

<i>A Cordial Word</i>	30
<i>Bring a Folding Chair</i>	32
<i>Carbon</i>	34



Alone, Together

1 ARTIST | 15 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

30 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Ashley Slemming

Developed by the **Alberta Society of Artists**

Alone, Together is a solo exhibition of hyper-realistic pencil crayon portraits by Calgary artist Kelly Isaak. These are not just generic portraits, however. During one of the more severe COVID 19 lockdowns in Alberta, Isaak put a call out on Instagram asking if anyone would be interested in submitting photographs of themselves while in isolation that she would later draw. Isaak received an overwhelming response of interested participants. Most of the faces were strangers to her, but she endeavoured to capture a communal familiarity in the experiences we were all facing at the time. She developed this portrait series to shine a light on times where we may have felt quite alone, but we were able to navigate these moments together as a community.

Kelly Isaak has been teaching art in a well-respected art program in Calgary for over a decade. During that time, Isaak has been refining her technical and observational skills through drawing. She uses coloured pencils, graphite, and charcoal as her main materials to draw detailed representations of her subjects. Through the variety of features and facial expressions, Isaak is inspired to capture her subject's distinct personality through her drawings.

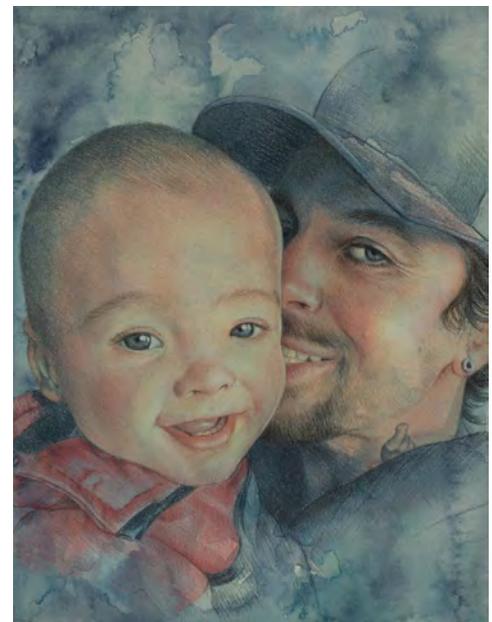
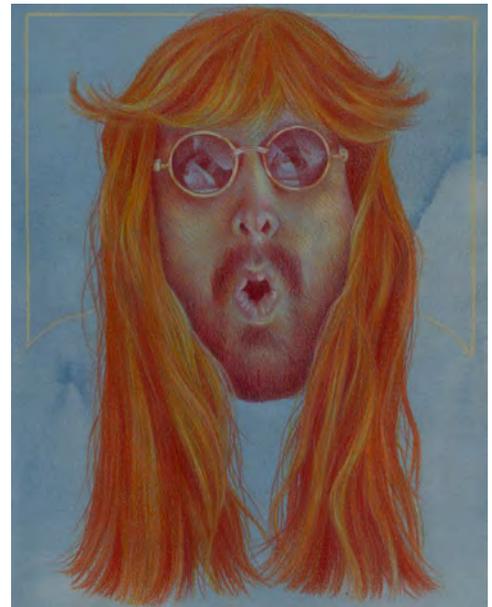
Image Credits (Left, then right top to bottom)

Kelly Isaak, *Megan*, 2020
Watercolour, coloured pencil, and gouache on paper
Image courtesy of the artist

Kelly Isaak, *Lauren*, 2020
Watercolour and coloured pencil on paper
Image courtesy of the artist

Kelly Isaak, *Arnie*, 2020
Watercolour and coloured pencil on paper
Image courtesy of the artist

Kelly Isaak, *Cash and Cody*, 2020
Watercolour and coloured pencil on paper
Image courtesy of the artist





Between the Cosmos

1 ARTIST | 16 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

80 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
Primarily two-dimensional artworks, with one portable TV screen with a calming video work

Curated by Ashley Slemming
Developed by the **Alberta Society of Artists**

The celestial expanses of our universe have entranced humankind for millennia, alongside the profound complexities of biodiversity here on planet Earth. Curiosity has continuously fuelled a desire to understand the mysteries of life and our place in the cosmos. Over the centuries, this exploration and investigation has brought forward many advances in science, mathematics, art and philosophy. Even with all the knowledge we as a species have gathered, there is much we still cannot comprehend. It is here, within the context of a shared universal mystery, that this exhibition situates itself.

Between the Cosmos is a solo exhibition of 16 works by photography and mixed media artist Rocio Graham. In this exhibition, Graham merges the natural magic of native-Alberta seeds with that of cyanotype paper to create her very own galaxies and star systems for the audience to gaze upon. With a keen eye for detail, respect for the unexpected, and a determination to bring her artistic vision to life, Graham has generated a unique series of works that spark creativity and curiosity about the unknown.

As we navigate an extremely transitory world—facts are challenged by new discoveries, we adapt to accommodate our changing world—*Between the Cosmos* invites audiences to become comfortable in curiosity, over fear of the unfamiliar. Whether we are gazing into a vast prairie night sky or planting a small seed and watching it grow, there comes an acknowledgement that the absolutes of science still cannot provide a *complete* explanation of the cosmos or the microcosms of Earth. The mysteries of the cosmos have much still to reveal.

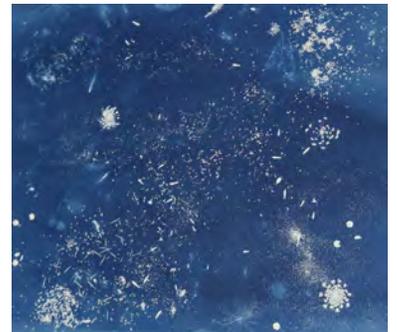
Image Credits (Left, then right top to bottom)

Rocio Graham, *Future Memories Video Still (Detail)*, 2019-20.
Cyanotype using seeds.
Image courtesy of the artist.

Rocio Graham, *Future Memories #1*, 2019-20.
Cyanotype using seeds.
Image courtesy of the artist.

Rocio Graham, *Future Memories #2*, 2019-20.
Cyanotype using seeds.
Image courtesy of the artist.

Rocio Graham, *Along the Path #1 (Detail)*, 2019-20.
Cyanotype using seeds, gold leaf.
Image courtesy of the artist.





Above Image

Mary Shannon Will, *Encircled*, 1987
Oil, oil stick on paper, 17" x 13 15/16"
Collection of the Alberta Foundation for the Arts

MARY SHANNON WILL dot.dot.dot.

1 ARTIST | 26 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

80 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Diana Sherlock for the **Alberta Society of Artists**

A dot is a point in space. A series of dots in a row draws a line. A flat, two-dimensional surface that has the potential to extend indefinitely between points or lines is a plane. A point, a line, a plane, each is a basic building block of a visual composition. A set of parallel, intersecting lines on a plane is a grid. A grid is a system.

MARY SHANNON WILL dot.dot.dot. investigates the artist's use of the dot or pixel, the line, and the grid to make drawings and paintings that explore chance colour combinations and non-repeating patterns within rule-based systems. In the mid-1980s, Shannon Will started to make up rules to guide her art-making process—for example she might use the letters from the name of a place or friend to select her paint colours and determine the order in which she laid them down. In this way, fundamental colour theories, formal elements, and rational structures were playfully reconfigured by chance to produce surprising vibrant abstractions of endless variety.

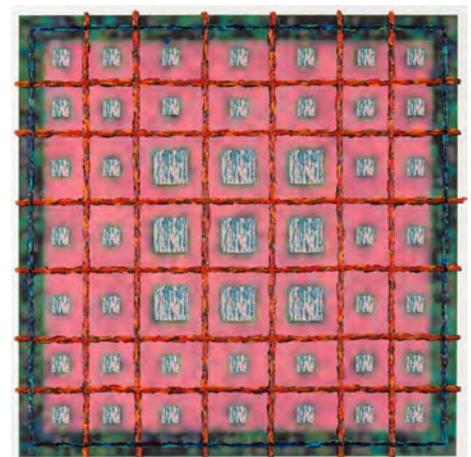
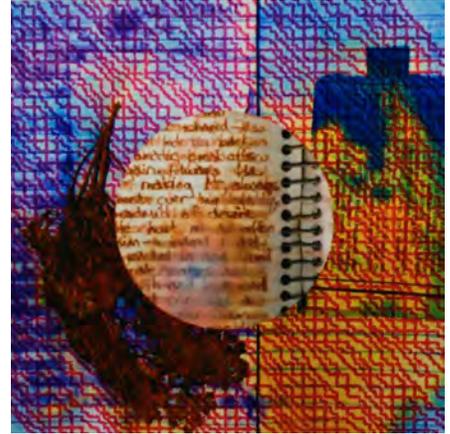
Shannon Will was an important ceramic sculptor and conceptual painter who worked in Calgary and Albuquerque, New Mexico for over 50 years until her death from ALS on October 20, 2021. The exhibition *MARY SHANNON WILL dot.dot.dot.* includes 26 colourful abstract paintings, drawings, digital prints, and mixed media works on paper produced by the artist between 1987 and 2017. Together they provide an intimate glimpse into Mary Shannon Will's life and work; bright gems oscillating with concentrated energy drawn from the artist's experience of the world.

Image Credits (Top to bottom)

Mary Shannon Will, *Intersection 00:00:27*, 2008 Edition 1/10
Archival inkjet on paper, 30" x 22"
Collection of the Estate of Mary Shannon Will
Image courtesy Paul Kuhn Gallery

Mary Shannon Will, *Turquoise Dream*, 2013
Acrylic on paper, 12" x 12"
Collection of the Estate of Mary Shannon Will
Image courtesy Paul Kuhn Gallery

Mary Shannon Will, *Blue Mark*, 1998
Acrylic and archival inkjet on paper, 15" x 15"
Collection of the Alberta Foundation for the Arts





Montageries

19 ARTISTS | 19 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

45 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Ashley Slemming

Developed by the **Alberta Society of Artists**

2022 is a milestone year, being the 50th anniversary of the Alberta Foundation for the Arts (AFA) permanent collection. The TREX program relies on their art collection every year to circulate exhibitions from prominent Albertan artists across the province. The AFA collection and the foundation itself has been the backbone for the TREX program since TREX was first established, and so this anniversary is certainly one that we are proud of and celebrating.

The exhibition title *Montageries* is not a term you will find in a dictionary. Rather, it is a combination of 'montage' and 'memories' with the meanings of the two packed up into one word. As a nod to 'montages' and 'memories' of 50 years gone past, this exhibition is multi-layered and complex. The nineteen artworks included are each made up of an entanglement of compositional elements. This selection hints at the nature of the AFA collection which is host to over 8,000 artworks, with every artwork acquired telling a small part of a much bigger story.

Each artwork by each individual artist stamps a moment in time - a moment in the history of art within the province of Alberta.

Image Credits (Left top to bottom, then right top to bottom)

Janet Mitchell
Proportional Representation, 1973
Watercolour on paper
Collection of the Alberta
Foundation for the Arts

Mark Dicey
Construction, 2009
Watercolour, acrylic, and ink on paper
Collection of the Alberta
Foundation for the Arts

Alex Janvier
Dene (People), 2014
Watercolour on paper
Collection of the Alberta
Foundation for the Arts

Les Graff
Prairie Garden, 1995
Oil on masonite
Collection of the Alberta
Foundation for the Arts

George Littlechild
Red Willow, 2005
Serigraph on paper
Collection of the Alberta
Foundation for the Arts





WE ARE IMMIGRANTS

1 ARTIST | 17 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

45 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Ashley Slemming

Developed by the **Alberta Society of Artists** in partnership with **Exposure Photography Festival**

The exhibition *WE ARE IMMIGRANTS* explores the hidden hardships and legacy of early Chinese Canadian immigrants from the mid 19th century onward. It also celebrates their resilience in overcoming immense adversity and their contribution to Canada in solidifying the country's confederacy.

Archival images, texts, historical novels, and personal interviews have collectively informed Raeann Kit-Yee Cheung's imagery sources and interventions. The color yellow (a stinging label yet also the seed of the artist's identity) is reclaimed as a celebratory symbol for all Asians and is ingrained in the series to emphasize Asians as one of the earliest settlers in Canada. Likened to the confidence of the man with the yellow scarf, Chinese immigrants are an integral part of Canada's military history and economy, and should therefore be celebrated with confidence.

Anti-Asian sentiment is but one form of discrimination inherent in every society. The COVID pandemic merely accentuated its pervasiveness. Only through understanding of Canada's past can one truly appreciate its diversity. This exhibition encourages a wider and continuous discourse, keeping this history alive for present and future generations.

For interested school venues, this exhibition will have strong ties to social studies as well as language arts.

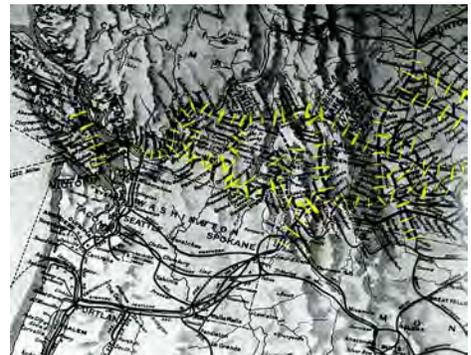


Image Credits (Left, then right top to bottom)

Raeann Cheung, *The Bold Immigrant*, 2021
Inkjet on archival paper
Image courtesy of the artist
Archival image courtesy of Library of Archives Canada

Raeann Cheung, *Holes*, 2021
Inkjet on archival paper
Image courtesy of the artist
Archival image courtesy of Vancouver Public Library

Raeann Cheung, *Rocky Route*, 2021
Inkjet on archival paper
Image courtesy of the artist
Archive image courtesy of University of Calgary Archives

Raeann Cheung, *Onward*, 2021
Inkjet on archival paper
Image courtesy of the artist
Archive image courtesy of Library of Archives Canada



EXPOSURE
ALBERTA'S PHOTOGRAPHY FESTIVAL



Companion Species

18 ARTISTS | 18 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5

65 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
Primarily two-dimensional artworks, with one sculptural artwork

Curated by Genevieve Farrell
Developed by the **Esplanade Art & Heritage Centre**

Companion Species features a selection of eighteen artworks depicting some of Alberta's favourite friends; cats, dogs, and horses too (needless to say, in this province). Drawing from the Alberta Foundation for the Arts' (AFA) permanent collection, the featured artists in this show span cultures, time and artistic media. Together, their visual interpretations of these three animal groups tell a nuanced story of the deeply intertwined and celebrated relationship between humans and animals.

This exhibition explores the historical emergence of animals who are not viewed as wild creatures or pests, nor used for meat or in labs, but rather animals that are intensely bonded to the history of human's social, cultural and emotional life. Dogs, cats and horses, each are the subject of countless legends and folklore. They appear in our music, literature and visual culture. While our histories are deeply connected, it is perhaps what separates us from these animals which offers these interspecies relationships their unique therapeutic and inspirational qualities. Where our relationships with fellow humans are often complicated through the language we share, and the societal pressures expressed through that language to compete, compare and achieve, many lessons on how to pursue a good life are witnessed in and modelled by these animals for us. In the presence of the cat, dog or horse, we are perhaps reminded that we are perfect just the way we are.

The coming together of this exhibition was guided by a desire to share sentiments of love and connectedness, a desire to add a moment of joy into each spectator's day. I hope this selection from the AFA's permanent collection will charm, ease and enliven your day.

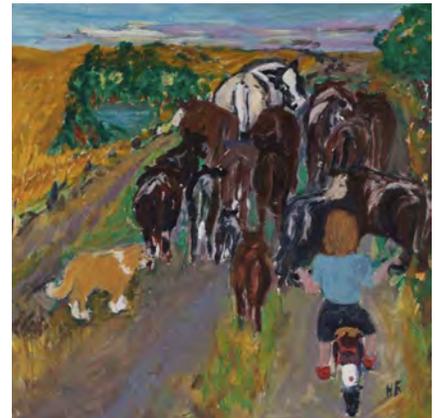


Image Credits (Left top to bottom, then right top to bottom)

Jim Logan
A Warm Day, 2014
Acrylic on masonite
Collection of the Alberta
Foundation for the Arts

Terry Gregoraschuk
Guarding Pumpkin, 1994
Acrylic on canvas
Collection of the Alberta
Foundation for the Arts

Karen Pedlar
Two Dogs Wishing, 1991
Mixed media, tissue, acrylic, wire, cement,
bone, leather, Collection of the Alberta
Foundation for the Arts

Don Cardinal
Stealing Some Fish, 1973
Acrylic on canvas
Collection of the Alberta
Foundation for the Arts

Helen Flaig
Bringing in the Cows, 1999
Acrylic on masonite
Collection of the Alberta
Foundation for the Arts

ESPLANADE
Arts & Heritage Centre



inner weather

6/25

[Signature]

Fantastic Worlds

16 ARTISTS | 20 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5

60 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Robin Lynch
Developed by the **Art Gallery of Grande Prairie**

How do we imagine the future? What other kinds of realities are possible? What would happen if time and space could bend, stop, or fast-forward? From Science Fiction, to Magical Realism, to Surrealism, artists, filmmakers, and writers have long turned to the fantastic to ponder these questions, using vivid creative stories and imagery to open portals into other worlds. Selected from the collection of the Alberta Foundation for the Arts, the artworks imaginatively investigate a wide variety of topics—from the relationship of humans to the natural environment to the whimsical lives of household objects.

In a time full of many big questions, unknowns, and shifts, the art of the fantastic offers an outlet to explore possibilities, re-invent worlds, and inspire curiosity. Instead of obstacles or limitations, the works in *Fantastic Worlds* encourage us to ask what if? And why not? These small but impactful questions emphasize wonder and discovery, offering potential pathways to help us see the world anew.

Image Credits (Left, then right top to bottom)

K. Gwen Frank
Inner Weather, 1995
Aquatint, Etching Intaglio
Collection of the Alberta
Foundation for the Arts

Sean Caulfield
Life Raft, 2003
Mezzotint, etching, intaglio, chine colle
Collection of the Alberta
Foundation for the Arts

Alice Mansell
Inflow, 1978
Pencil on paper
Collection of the Alberta
Foundation for the Arts

Patricia Askren
*Just Barely Keeping
My Feet Above Water*, 1992
Ink on paper
Collection of the Alberta
Foundation for the Arts



ART GALLERY
of GRANDE PRAIRIE



Image Left

Katie Ohe
Mysore Crow, 1998
Silkscreen on paper
Courtesy of the artist



Image Left

Katie Ohe
Mysore Crow, 1998
Welded steel sculpture
(Mounted on plywood for tour)
Courtesy of the artist

Never Ending Poetry

6 ARTISTS | 15 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5

30 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

**This exhibition includes both 2-dimensional and 3-dimensional artworks - the 3D artworks are mounted so they can be hung on the wall, but if preferred they can be placed on top of bookshelves or placed in other display areas.*

Curated by Genevieve Farrell

Developed by the **Esplanade Art & Heritage Centre**

Never Ending Poetry features the work of six Alberta based artists whose practices engage abstraction as a form of coded language. The work pursued by Eva Birhanu, Svea Ferguson, Sharon-Rose Kootenay, Kim McCollum, Katie Ohe and Tiffany Shaw-Collinge, can be compared to that of a poet's.

Whether in language, thought, or visual arts, the process of engaging abstract forms of expression might seem intimidating or even off-putting at first. Successful encounters with the abstract are made better and better with experience and practise, and the benefits are well worth the effort! When one learns to read a poem, new areas of the brain are activated. In our patient attempts to decode and comprehend what we are reading, electrical activity in the brain eventually moves us towards some form of understanding. Connections are made, and if successful, we might experience a "poetic charge" as meaning somewhere within our consciousness is determined and/or felt. Our world is comprehended beyond the obvious and below the surface of things, and our lives become richer for it.

In the exhibition *Never Ending Poetry*, instead of words, we encounter visual cues; colours, textures, compositions and materials with embedded meanings. With artistic materials ranging from delicate bead work, to industrial steel, woven textile 3D printing, photographs, prints and paintings, the exhibit can be approached much in the same way as a book of collected poems. Through patient encounters with these artworks, it is my hope that audiences will walk away more comfortable with the unknown and more joyous in the felt after-effects of a poetic charge.

Image Credits (Right top to bottom)

Kim McCollum
Hashtag 2, 2019
Acrylic, oil, and graphite on canvas
Courtesy of the artist

Kim McCollum
Overshot 3, 2021
Acrylic, oil and graphite on canvas
Courtesy of the artist

Sharon-Rose Kootenay
Prayer Ties - Western Door, 2020-2021
Beaded leather pouches (framed)
Courtesy of the artist



ESPLANADE
Arts & Heritage Centre



Image Left

Steve Burger
Back in 1953, 1976
Silkscreen on paper
Collection of the Alberta
Foundation for the Arts



Image Left

Walter Jungkind
Smitty's Brake Service, 1983
Colour photograph
Collection of the Alberta
Foundation for the Arts

The Rush and the Roar!

19 ARTISTS | 20 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5

75 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Shane Golby
Developed by the **Art Gallery of Alberta**

"...everything has a past. Everything – a person, an object, a word, everything. If you don't know the past, you can't understand the present and plan properly for the future."
- Chaim Potok, *Davita's Harp*

The Travelling Exhibition *The Rush and Roar!* opens a window on the past in order to comprehend current events and trends. Inspired by the centenary of the 1920s, often described as 'the roaring twenties', this exhibition utilizes the visual arts to explore some of the political, economic, technological and social/cultural changes which began in western Euro-North American societies during the 1920s and continued into the twenty-first century, investigating the ensuing ramifications of these changes in today's world.

The 1920s was a decade of economic growth and prosperity driven by recovery from World War I. The prosperity of the post-war years witnessed an explosion in technologies such as the automobile industry, aviation, and telecommunications. Due to this economic prosperity the era also saw the growth or birth of several social and cultural trends. These included increased urbanization, greater rights for women and the development of celebrity culture.

The developments mentioned above were displayed in the visual arts where, since the 1920s, many artists have either 'documented' such developments or reflected critically upon them. The exhibition *The Rush and Roar!* presents art works from the collection of the Alberta Foundation for the Arts which demonstrate the import of societal changes during 'the roaring twenties' and provide context for the rush and roar of the present age

This exhibition has strong ties to social studies and language arts.

Image Credits (Right top to bottom)

Edward Flanagan
City Life 7, 2008
Watercolour
Collection of the Alberta Foundation for the Arts

David Janzen
Shortwave, 1998
Alkyd, oil
Collection of the Alberta Foundation for the Arts

Bernard Bloom
The Face of Our Time, 1994
Silver gelatin print
Collection of the Alberta Foundation for the Arts



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Turtle Island

3 ARTISTS | 18 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 4, 5, 6, 7, 8

70 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Shane Golby
Developed by the **Art Gallery of Alberta**

First Nations peoples have been creating visual imagery for millennia but it was not until the 1960s that Indigenous imagery was recognized by the Canadian Art establishment as anything other than cultural artifacts or records. The first Indigenous artist to achieve any recognition in Canada was Norval Morrisseau who developed what became known as the Woodland School of Art. Through this style, Morrisseau sought to communicate the spiritual essence and stories of the Anishnaabe (Ojibwe) world.

The Woodland style has influenced many Indigenous artists throughout Canada over the past sixty years. While all are unique talents, many artists who have followed Morrisseau have made use of the rudiments of the Woodland style. These include the expressive and symbolic use of line; images of transformation; x-ray decoration; and the manipulation of bright, contrasting colours.

The travelling exhibition Turtle Island features the work of three contemporary Indigenous artists from central Alberta who, to varying degrees, bear witness to the importance of the Woodland style in their work. Whether through drawing or paint on canvas, these artists demonstrate the bonds between all creatures and celebrate life on Turtle Island, the place we all call home.

Image Credits (Left, then right top to bottom)

Jessica Desmoulin
Bringing Light for Growth, 2020
Acrylic on canvas
Collection of the artist

Brandon Atkinson
Patience of a Fox (Fox), 2020
Archival ink, graphite on paper
Collection of the artist

Aguenus (Angela Hall)
The Path of Wisdom, 2020
Mixed mixed media on canvas
Collection of the artist

Jessica Desmoulin
Tranquil Beginning, 2020
Acrylic on canvas
Collection of Jessica Desmoulin



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Image Left

Bev Tosh
Peonies, 1993
Monotype on paper
Collection of the Alberta
Foundation for the Arts

A Cordial Word

18 ARTISTS | 20 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

75 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Shane Golby
Developed by the **Art Gallery of Alberta**

Flowers have been a common theme explored by artists for millennia because of their unquestioned beauty and their religious and secular symbolism.

While rendered in artworks from Ancient Egypt into the middle ages, it was in the late 16th and early 17th centuries that the use of flowers as independent subjects in art began in earnest. This was due to an increasing fascination with this subject, facilitated by advances in the study of botany and by the importation of numerous new species of flowers into western Europe. By the 19th century the decorative potential of flowers became the most enduring impulse behind their use in visual art and through the art movements of realism, impressionism, post-impressionism and ultimately abstraction, artistic representations of flowers came to focus on explorations of pattern and colour.

The exhibition *A Cordial Word*, which features works from the collection of the Alberta Foundation for the Arts, shines a spotlight on flowers and the flower garden. Expressing a variety of artistic styles and media, the artworks in this exhibition invite viewers to reflect on the beauty and fragility of these natural wonders and to appreciate and nurture the flowers in their midst.

Image Credits (Right top to bottom)

David More
Poppy Pink Morning, 2000
Oil on masonite
Collection of the Alberta Foundation for the Arts

Don McVeigh
Prickly Rose, 1974
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Jerry Heine
Summer Flowers, 1992
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Sharon Simonds Chia
Chinese Marble Vase with Tulip, 1990
Oil on masonite
Collection of the Alberta Foundation for the Arts



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...bring a folding chair

4 ARTISTS | 20 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

75 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Shane Golby
Developed by the **Art Gallery of Alberta**

Though Black people have been in what is now Canada since the earliest days of colonization, their inclusion in the political, economic and cultural landscapes of the country has been limited. The visual arts have been one realm where Black Canadians have been very under-represented.

Over the past two decades this narrative has slowly begun to change. In 1996 the Federal Government of Canada declared February to be Black History Month. A decade later the province of Alberta became the fourth province in Canada to officially recognize this observance. Providing an opportunity for people to gain insight into the experiences of Black Canadians and Albertans and the vital role they have played throughout history and continue to play today, Black History Month also allows for an examination of the issues black people face in Canadian/Albertan communities and invites all citizens to take steps to end racism and create inclusive environments.

The Alberta Foundation for the Arts Travelling Exhibition *...bring a folding chair* is inspired by annual Black History Month celebrations and recognizes the significant contributions Black Canadians, and Black artists in particular, make to Alberta. With art works exploring history, heritage and contemporary concerns, the artists in this exhibition bring their own folding chair to the table of Canadian society and the art scene in Alberta and, in sitting at the table, give voice to our common humanity.

"If they don't give a seat at the table, bring a folding chair."
- Shirley Chisholm (1924-2005), American educator and politician

Image Credits (Left top to bottom, then right top to bottom)

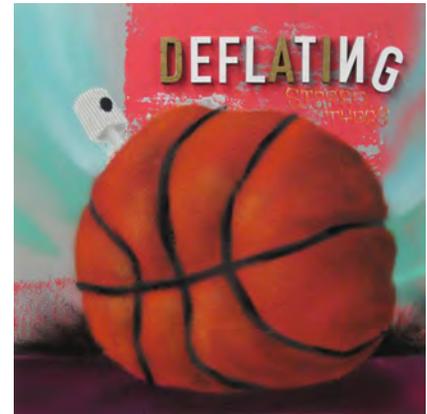
Braxton Garneau
Amber Valley, 2021
Oil on canvas
Courtesy of the artist

Elsa Robinson
Reflection, 2021
Mixed media textile
Collection of the artist

Fetsum Teclerariam
Immigrant, f2021
Oil on canvas
Collection of the artist

Braxton Garneau
Cariwest, 2021
Oil on canvas
Courtesy of the artist

AJA Loudon
Not A Ball Player
(Deflating Stereotypes), 2021
Mixed media on panel
Private Collection



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Carbon

1 ARTIST | 15 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

50 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)
All two-dimensional artworks

Curated by Robin Lynch
Developed by the **Art Gallery of Grande Prairie**

Carbon features the work of emerging photographer Heather Magusin, whose practice and research are dedicated to understanding the complex and delicate cycles of wildfires, and humanity's equally complicated and important relationship to fire.

Each photograph documents her personal exploration of burn sites in Boreal Forests across Alberta, highlighting lush green new growth, purple fields of Fireweed, and charred wood. Unlike the spectacular panoramic scenes of wildfire seen in news coverage, the photographs in *Carbon* present an up-close view of the various lifecycles of the forest, showcasing the rejuvenating role fire plays in the natural environment when the ecosystem is balanced.

Building from the work of photographers like Ansel Adams, Heather Magusin's work is deeply connected to ecological goals, and asks questions about our relationship to the environment, as well as our journey to co-exist with fire today and into the future.

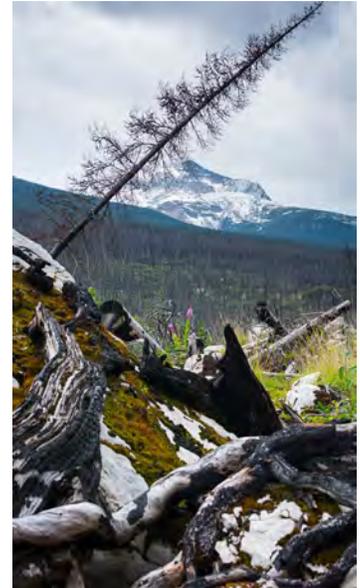
Image Credits (Left, then right top to bottom)

Heather Magusin
Inheriting, 2021
Digital Photograph
Courtesy of the artist

Heather Magusin
Decaying, 2021
Digital Photograph
Courtesy of the artist

Heather Magusin
Seeking, 2021
Digital Photograph
Courtesy of the artist

Heather Magusin
Emerging, 2021
Digital Photograph
Courtesy of the artist



BOOKING INSTRUCTIONS & CONTACT INFORMATION

The ASA will accept booking request forms starting on **WEDNESDAY May 18, 2022 at 8:00am**. Venues will be able to book a maximum of two exhibitions at that time. Additional exhibitions may be booked pending availability after June 1, 2022. Requests will be processed in the order they are received.

BOOKING REQUEST FORM WILL BE AVAILABLE ONLINE:

<https://www.albertasocietyofartists.com/trex-southwest/>

If you have any difficulty with the online form please contact TREX SW by phone or email:

TEL 403.262.4669

EMAIL trex@albertasocietyofartists.com

INSTAGRAM @TREX_Southwest

TREX SW | THE ALBERTA SOCIETY OF ARTISTS
222 - 1235 26 Avenue SE, Calgary, AB T2G 1R7



