

# TREX SOUTHWEST

ALBERTA FOUNDATION FOR THE ARTS  
TRAVELLING EXHIBITION PROGRAM



**2023-2024**  
BOOKING CATALOGUE





McKenna Prather  
*Lush*, 2023  
Acrylic and embroidery on canvas, 18 x 18 in  
Courtesy of the Artist

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Cover image

Jude Griebel  
*Clearcut*, 2022  
14.5 x 11.5 in  
Acrylic and pencil crayon on paper  
Photography by Blaine Campbell

# 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

[www.aggp.ca/exhibitions-collections/travelling/](http://www.aggp.ca/exhibitions-collections/travelling/)

### **REGION TWO — Northeast / North Central**

The Art Gallery of Alberta

[www.youraga.ca/exhibitions/afa-travelling-exhibitions-trex](http://www.youraga.ca/exhibitions/afa-travelling-exhibitions-trex)

### **REGION THREE — Southwest**

The Alberta Society of Artists

[www.albertasocietyofartists.com/trex-southwest/](http://www.albertasocietyofartists.com/trex-southwest/)

### **REGION FOUR — Southeast**

The Esplanade Arts & Heritage Centre

[www.trexsoutheast.ca/](http://www.trexsoutheast.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 **Wednesday May 17, 2023 at 12:00pm MST**.

[www.albertasocietyofartists.com/trex-southwest/](http://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 2023.
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 7 to October 4, 2023

**PERIOD TWO** — October 12 to November 8, 2023

**PERIOD THREE** — November 16 to December 13, 2023

**PERIOD FOUR** — December 21, 2023 to January 24, 2024 \*FIVE WEEKS\*

**PERIOD FIVE** — February 1 to February 28, 2024

**PERIOD SIX** — March 7 to April 10, 2024 \*FIVE WEEKS\*

**PERIOD SEVEN** — April 18 to May 15, 2024

**PERIOD EIGHT** — May 23 to June 19, 2024

**PERIOD NINE** — June 27 to July 24, 2024

**PERIOD TEN** — August 1 to August 28, 2024

## 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 a selection of these exhibitions.

The Visiting Artist Program is available in conjunction with the following exhibitions during the 2023 - 2024 touring year:

*The Nature of Ornament*

*ReconciliACTIONS*

*Pretend Foraging in Sleeved Blankets*

*The Nameless Boy who gave his name to Sunday*

*Urban Soul*



## 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 7, 2023 - AUGUST 28, 2024

<i>Land Eater</i>	10
<i>The Nature of Ornament</i>	12
<i>ReconciliACTIONS</i>	14
<i>Urban Soul</i>	16
<i>Niitsitapi Pi'kssíi (Blackfoot Fancy Beings)</i>	18

### AVAILABLE FROM PERIOD ONE UNTIL PERIOD FIVE

SEPTEMBER 7, 2023 - FEBRUARY 28, 2024

<i>Figure it Out</i>	20
<i>Come What May</i>	22
<i>40 is the New 20</i>	24
<i>Pretend Foraging in Sleeved Blankets</i>	26
<i>The Nameless Boy who gave his name to Sunday</i>	28

### AVAILABLE FROM PERIOD FOUR UNTIL PERIOD EIGHT

DECEMBER 21, 2023 - JUNE 19, 2024

<i>Adornment</i>	30
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### AVAILABLE FROM PERIOD SIX UNTIL PERIOD TEN

MARCH 7, 2024 - AUGUST 28, 2024

<i>Party On!</i>	32
<i>Touching the Sky</i>	34
<i>Careful Space, Gentle Matters</i>	36



Jude Griebel  
*Heap*, 2019  
25 x 20 in  
Acrylic and pencil crayon on Yupo paper  
Photography by On White Wall NYC

# Land Eater

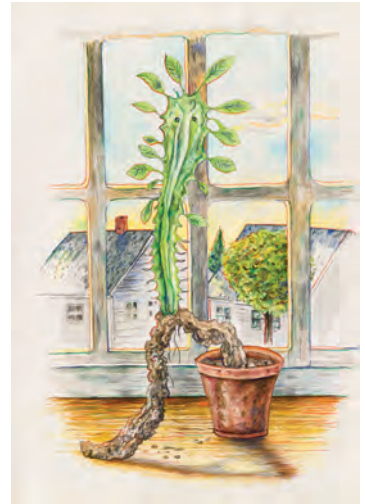
1 ARTIST | 15 WORKS OF ART | 2 CRATES  
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

30 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

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

Jude Griebel's solo exhibition *Land Eater* invites reflection on human interactions with land and our impacts on the natural ecologies of the world. While the artworks conceptually explore consumption and degradation, they invite a whimsical and open-ended curiosity into how we define land and our relationships with it. There is an uncanny tension present in Griebel's anthropomorphized landscapes, and his protesting insect sculptures, where important questions arise around who (or what?) is truly holding the proverbial 'talking stick' in our current conversations around climate change and consumerism – if the land is talking, what is it saying? If the various organisms we share the earth are bearing signs of resistance, what specifically is the root of their dissent?

Each of the artworks in *Land Eater* contemplates incredibly complicated and nuanced relationships that humans navigate related to environmental stewardship. The questions raised here allow viewers to speculate on possibilities and encourage curiosity toward what the future may hold – not just for humans, but for all natural organisms – the living earth.



## Image Credits (above, top to bottom)

Jude Griebel  
*Uprooting*, 2022  
14.5 x 11.5 in

Acrylic and pencil crayon on paper  
Photography by Blaine Campbell

Jude Griebel  
*Shifting Visage*, 2018  
25 x 20 in

Acrylic and pencil crayon on Yupo paper  
Photography by On White Wall New York



Jude Griebel  
*Small Dissent*, 2022  
Wood, adhesives, wire, and acrylic Photography by  
Blaine Campbell





McKenna Prather  
*Striped Grasslands*, 2023  
18 x 18 in, Acrylic and embroidery on canvas  
Courtesy of the Artist

# The Nature of Ornament

11 ARTISTS | 13 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)

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

*The Nature of Ornament* highlights parallels between patterns and visual motifs that exist naturally in the wild with humanity's timeless inclinations towards adornment. Patterns are everywhere, and humans are pattern-seeking creatures. As mathematician and philosopher Alfred North Whitehead (1861 – 1947) wrote, "Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern." The patterns, textures, and designs that adorn our garments, home interiors, and architectural structures reveal an innate mimicry of the natural world, and it is within this recognition that we can begin to ask important questions of humanity's connection to nature.

This exhibition features artworks from the Alberta Foundation for the Arts (AFA) collection as well as from artists' personal collections. *The Nature of Ornament* was curated by Ashley Slemming and includes eleven artists: Denys Cook, Maggie E.M. Dunbar, John Fukushima, Tom Hamilton, Illingworth Kerr, Irene Klar, William Laing, RFM McInnis, Gary Olson, Coral Poser, and McKenna Prather.



## Image Credits (Right, top to bottom)

Tom Hamilton, *Untitled*, 1984  
223 x 29 1/16 in, oil on paper  
Collection of the Alberta Foundation for the Arts

McKenna Prather, *Lush*, 2023  
18 x 18 in, acrylic and embroidery on canvas  
Courtesy of the Artist

Coral Poser, *E Kabo Oke Ila: Adiku's Egungun*, 1985-1988  
22 1/2 x 30 1/4 in, pencil crayons, ink, watercolour, and collage on paper  
Collection of the Alberta Foundation for the Arts





Lana Whiskeyjack  
*Three Generations Series #1*, 2014  
15 x 12 in, stretched canvas print of the original acrylic painting  
Courtesy of the artist

# ReconciliACTIONS

21 ARTISTS | 21 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)

Curated by Ashley Slemming, and Diana Frost (Colouring it Forward)

Developed by the **Alberta Society of Artists**

*"Atikotc eici tepwetamak, eici apitentakwak, kitci kikinowamatisowak kapena ktci mino witciiaiekki mino mantominan acitc ka tepenticetk kitci apak ka ici makopisowak, kitci nimiak tac iimikana, ka ici moseek eka maci awiakok ka ici pikopotowatc."*

"Regardless of our beliefs, what matters is to learn to commune with our spirit and with the Great Spirit to free ourselves from our suffering and to dance freely on this path that has not been burnt by the modern world." 5 – Dominique (Taminik) Rankin, Algonquin Elder and Marie-Josée Tardif, Medicine woman.

The exhibition ReconciliACTIONS reminds us that reconciliation is an ongoing process, a chain of care and repair, not a one-and-done event. Decolonizing our relationships with one another and drawing new pathways of understanding based on mutual respect is empowering for all of us. Indigenous, settler, immigrant, and refugee alike all play an integral role in enacting reconciliation, and as Dominique (Taminik) Rankin and Marie-Josée Tardif describe in the quote above, what matters most for everyone regardless of beliefs is that we free ourselves from suffering by learning to dance on the path that has not been burnt by the modern world. What is meant by this quote? Perhaps it encourages everyone to rebuild balance and harmony into our lives together – a dance free of the shame, self-importance, greed, and noise of modern life. These modern world attributes have clouded our ability to see each other, inhibiting the repair of our relationships both individually and societally. We cannot move forward in reconciliation if we do not listen and dance with patience and vulnerability.

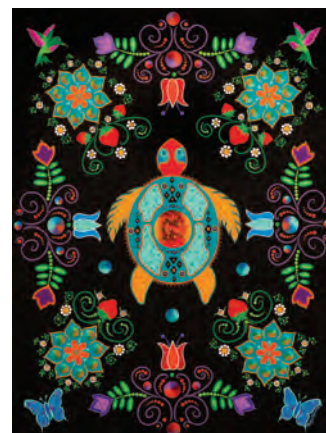
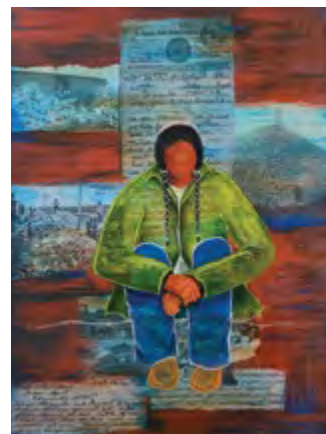
ReconciliACTIONS invites viewers to contemplate how they can show up with care both individually and collectively in actively carrying reconciliation forward. All persons have the agency to create ripples of change, and the Indigenous artists who are included in this exhibition are contributing to this change by educating the public and sharing their knowledge and experiences through visual forms. As you look at each artwork, consider its story, consider the artist, and consider how your own actions can be instruments of change in the ongoing process of reconciliation.

## Image Credits (Right, top to bottom)

Tamara Shepherd  
*White Buffalo Goddess*, 2022  
20 x 12.725 in, stretched canvas  
print of the original acrylic painting  
Courtesy of the artist

Madeline Belanger  
*Tell me a story*, 2023  
24 x 18 in, stretched canvas print of the original mixed media acrylic, paper and gel on canvas

Tracey Metallic  
*Truth*, 2022  
20 x 15 in, stretched canvas print of the original acrylic on canvas







Harvey Nichol  
*Minotaur*, 2021  
Aerosol and acrylic on skateboard  
93.98 x 33.02 cm  
Courtesy of the artist

# Urban Soul

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

60 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

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

"It is easier to write about an art movement that has passed and is contained in a fixed period like Impressionism or Pop Art, but street art remains alive, moving and, like hip hop, it can't stop, won't stop . . ."

– Simon Armstrong

Street art, urban art, graffiti – there have been many attempts over the years to categorize "the writing on the wall" and other creative interventions in urban spaces. Cultures around the globe have made their mark on the surfaces that surround their living spaces for millennia. Of course, today's urban environments are vastly different from these ancient civilizations, and contemporary street art reflects this. In an incredibly globalized world, the street art of today speaks a multitude of languages and inscribes the values of varying cultures and identities onto the surfaces of our shared urban environments.

The exhibition Urban Soul invites viewers to contemplate the living creativity that pumps vibrancy and culture into the veins of a city, a park, or anywhere that humans share space. Six artists contribute their voices and make their mark in this exhibition through various mediums – whether their art is on a skateboard, a T-shirt, a road sign, or a large mural-like panel, they are using a visual language to express their individual identities and contribute to a continually evolving cultural conversation. The artists featured in this exhibition are Rhys Farrell, Levin Ifko, Harvey Nichol, Sydonne Warren, Adrienne Williams, and Tyler Wong.

## Image Credits (Right top to bottom)

Sydonne Warren  
*The People's Poet*, 2021  
Aerosol and Acrylic on plywood  
101.6 x 76.2 cm  
Courtesy of the artist

Rhys Douglas Farrell  
*You Don't Need To Be A Star To See The Sky*, 2021  
Acrylic on plywood  
101.6 x 76.2 cm  
Courtesy of the artist

Levin Ifko  
*ONE WAY*, 2021  
Spray-paint on road sign  
57.15 x 41.91 cm  
Courtesy of the artist





Ryan Jason Allen Willert  
*Black-billed Magpie*  
Acrylic painting, 2020  
76.2 x 50.8 cm  
Image courtesy of the artist



# Niitsitapi Pi'kssíí (Blackfoot Fancy Beings)

2 ARTISTS | 12 WORKS OF ART | 2 CRATES  
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

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

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

Niitsitapi Pi'kssíí (Blackfoot Fancy Beings) is an exhibition featuring artworks that depict animals, or fancy beings, significant to Blackfoot culture by two contemporary Blackfoot artists, Ryan Jason Allen Willert and Kalum Teke Dan. Blackfoot teachings about these animals are a large part of the exhibition, which would not have been possible if not for the generous support of Elder Camille (Pablo) Russell.

To develop an understanding of balance and harmony in nature and the cycles of renewal that affect seasons of life, it is essential to observe the natural world and its animal cohabitants. This fact is well known in Blackfoot culture. According to Blackfoot author Betty Bastien, the knowledge of the Siksikaitsitapi (or, the Blackfoot Nation) is organized according to thousands of years of observation and participatory relationship with the natural world. This knowledge highlights a reciprocal relationship with the land and the creatures that occupy it; four-legged fur-bearing beings, birds, fish, and humans alike share a kinship with the land, the sky, and all the environments we inhabit. It is with this in mind that this exhibition features a small selection of animals, each with its own significance, story, and teachings.

Through a series of consultations with the artists and elders, this exhibition and its educational content has been developed to include accounts from Blackfoot knowledge as well as basic information about each of the animals, including physical descriptions, habitats, diets, and more.

## Image Credits (Right top to bottom)

Ryan Jason Allen Willert  
*Pronghorn*, 2020  
Acrylic painting  
76.2 x 50.8 cm  
Image courtesy of the artist

Kalum Teke Dan  
*Three Feathers*, 2011  
Acrylic painting  
67.31 x 80 cm  
Image courtesy of the artist

Kalum Teke Dan  
*Power Spirit*, 2014  
Acrylic painting  
80 x 64.77 cm  
Image courtesy of the artist





Campbell Wallace  
*L'Amour Vrai*, 2022  
Acrylic and oil on canvas  
Courtesy of the artist

# Figure It Out

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

75 RUNNING FEET, INCLUDING SPACE BETWEEN ARTWORKS

Curated by Shane Golby

Developed by the **Art Gallery of Alberta**

For over 40,000 years the human figure has been a vital subject in humanity's artistic endeavors. Often focusing on history, mythology, allegory or the imagination, most cultures on earth have recorded depictions of the human figure. In visual arts produced in Alberta, the human figure has become one of the most prominent expressions among contemporary artists.

Figurative painting, referring to a type of representational art based on figure drawing, typically includes depictions of people in informal situations. The exhibition Figure It Out, however, is about more than just human figures; it is also about story telling. Featuring works by Riki Kuropatwa, Jennie Vegt and Campbell Wallace, these artists use the human figure to create stories, although the stories they construct may be obscure in meaning.

Rather than fabricating narratives that can be 'read' in only one way, these artists actively engage viewers, pulling them into the paintings to try to figure out the narratives while inviting them to create their own tales based on the scene. In this encounter the stories presented, rather than being isolated incidents in intangible narratives, become our stories and the 'characters' represented...perhaps ourselves.



Riki Kuropatwa  
*Wild*, 2021  
Acrylic on wood panel  
Collection of the artist



Jennie Vegt  
*Passing By*, 2021  
Acrylic and spray-paint on canvas  
Collection of the artist







Byron McBride  
*Home Delivery*, 2021  
Acrylic on panel  
Collection of the artist

# Come What May

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

65 RUNNING FEET, INCLUDING SPACE BETWEEN ARTWORKS

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

The past few years have unquestionably been very difficult. Devastating climatic conditions; economic recession; social and political turmoil; and a devastating global pandemic have all taken their toll leaving many wondering what the future will hold. While some assert that 'life' will return to 'normal' or pre-pandemic times, others are not so sure. Will life return to what it was or does this time presage the development of different systems of government, economic structures, ways of social interaction and ways of actual living?

For thousands of years many artists have either reflected on current conditions in their work or created 'alternate worlds' which comment on the present or, through their own fantastical narratives, hint at how the future will unfold. The TREX exhibition *Come What May* features the work of three artists who, through a focus on 'fantasy' and imagination in their creative endeavors, reflect on the world as they find it or create new worlds which envision a different course for the human race. Will things get worse? Will they get better? Will life as we know it change and, if so, how?

It is an aspect of human nature to want to know the future. The exhibition *Come What May* features the work of artists who contemplate the present and ponder the questions that it presents.



## Image Credits (right, top to bottom)

Brandon Mario Bilhete  
*Overcome*, 2022  
Mixed media on panel  
Collection of the artist

Gary McMillan  
*Shimish*, 2021  
Acrylic on masonite  
Collection of the artist







Rakhel Biller Klinger  
*By The Hen House*, 1980  
 Watercolour, ink, felt pen, pastel on paper  
 Collection of the Alberta Foundation for the Arts

# 40 is the new 20!

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

75 RUNNING FEET, INCLUDING SPACE BETWEEN ARTWORKS

Curated by Shane Golby

Developed by the **Art Gallery of Alberta**

Every picture tells a story. Some artworks might present just one event, character or setting from a larger narrative, leaving it to the viewer to 'fill in the gaps'. Others direct attention to 'stories' about artistic styles, media and methods. Finally, there are many instances where art pieces 'work' with other artworks in an exhibition to present larger ideas or more complex narratives. The TREX Region 2 exhibition 40 is the new 20! expresses each of these modes of visual storytelling; presenting art works with unique stories which, taken together, suggest a larger story of a place and visual art institutions and initiatives in that place.

This TREX exhibition is a story of celebration, recognizing both the 50th anniversary of the Alberta Foundation for the Arts (AFA) art collection and the recent 40th anniversary of the Alberta Foundation for the Arts TREX program. Since 1986 the Art Gallery of Alberta (AGA - formerly the Edmonton Art Gallery) has been affiliated with the TREX program and so this exhibition, presenting twenty works from the AFA collection, celebrates these anniversaries by re-visiting TREX exhibitions produced by the AGA over the past twenty years. Exploring an eclectic mix of works, this exhibition expresses the vitality of the visual arts in Alberta and the roles of the Alberta Foundation for the Arts and Art Gallery of Alberta in supporting the arts in the province.



## Image Credits (right, top to bottom)

Helen Flaig  
*I'm the Boss, 1996*  
Oil on Masonite,  
Collection of the  
Alberta Foundation for the Arts

Dale Beaven  
*Mall Rats: Malls Their Cathedrals;  
Shopping Their Religion, 1989*  
Intaglio etching and watercolour on paper  
Collection of the Alberta Foundation for the Arts





Grace Wirzba  
*Tableware*, 2022  
cotton and found fabric quilt  
Collection of the artist



# Pretend Foraging in Sleeved Blankets

1 ARTIST | 21 WORKS OF ART | 2 CRATES  
AVAILABLE IN PERIODS 1, 2, 3, 4, 5

40 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by Genevieve Farrell

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

*Pretend Foraging in Sleeved Blankets* presents 13 drawings and 8 mini quilts by the Lethbridge based artist Grace Wirzba. This body of highly imaginative and colourful artwork draws from a long-term project the artist developed around a selection of objects from the Galt Museum and Archives collection.

In a game of telestration with friends and strangers, Wirzba asked participants to create artistic responses to archival objects, which she in turn translated to new drawings and textiles of her own. Through this process, the artist explores methods of storytelling and myth making that have taken place in the domestic setting over generations.

Transforming historical objects once found inside the homes of prairie dwelling people, into whimsical re-interpretations on paper and fabrics, this quirky exhibition is like cozying up in a warm blanket to listen in on a fantastic tale.

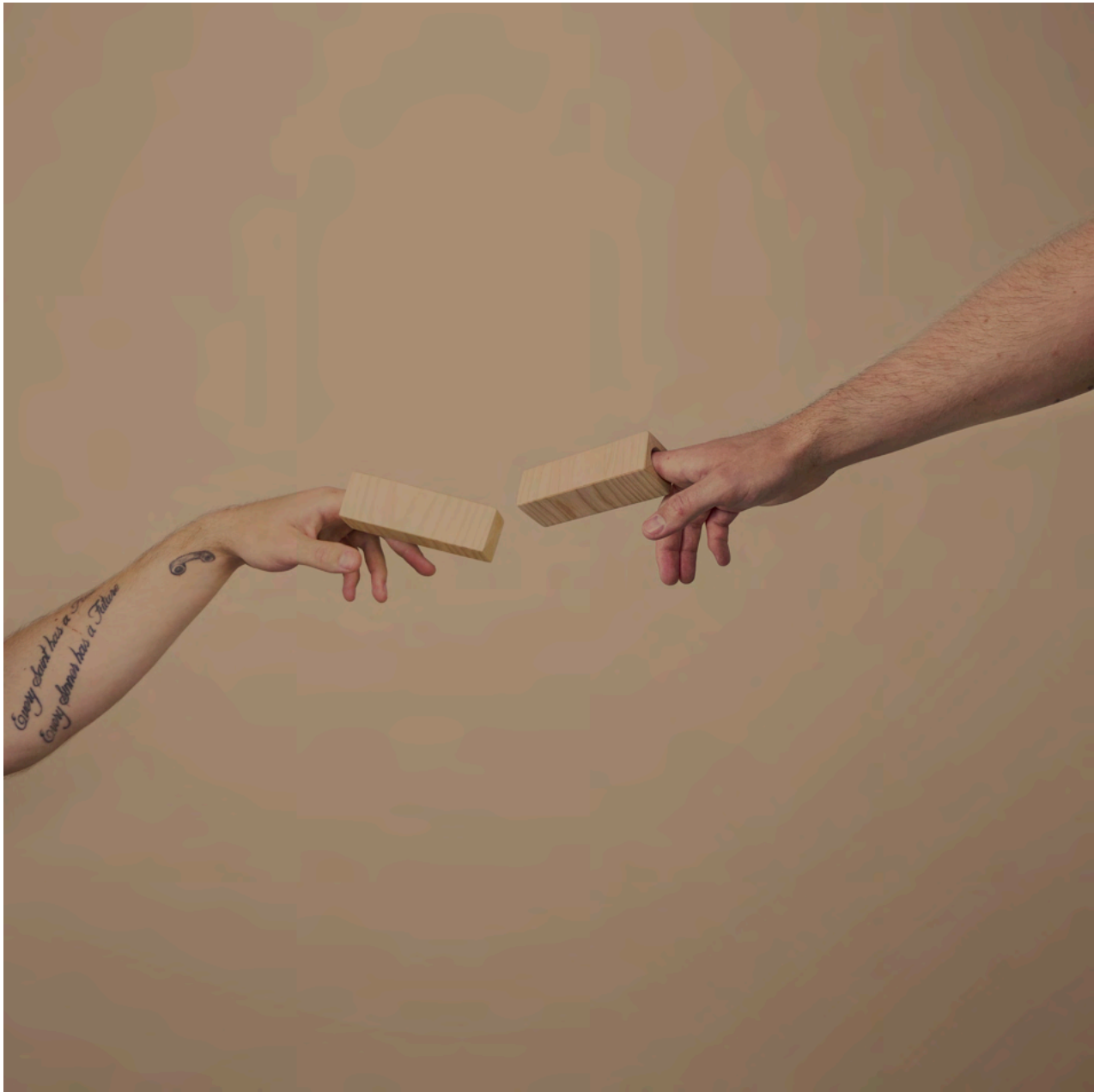


## Image Credits (above, left to right)

Grace Wirzba  
*Ribena Shower*, 2021  
Pencil crayon on bristol board  
Collection of the artist

Grace Wirzba  
*Rub Tight*, 2021  
Pencil crayon on bristol board  
Collection of the artist

**ESPLANADE**  
*Arts & Heritage Centre*



Joel Matthew Warkentin  
*The Nameless Boy who gave his name to Sunday – Interaction #10, 2020*  
Photograph on aluminum  
76.2 x 76.2 cm  
Courtesy of the artist

# The Nameless Boy who gave his name to Sunday

1 ARTIST | 15 WORKS OF ART | 2 CRATES

AVAILABLE IN PERIODS 1, 2, 3, 4, 5

32 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

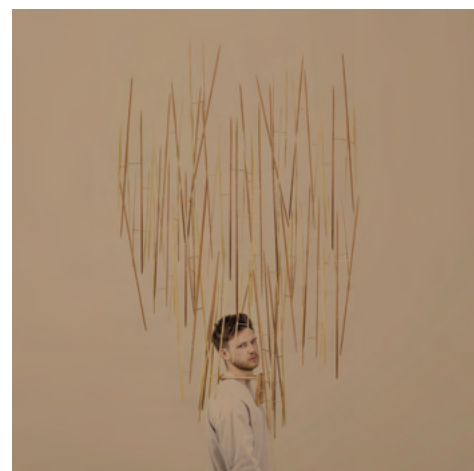
Curated by Ashley Slemming

Developed by the **Alberta Society of Artists**

The Nameless Boy who gave his name to Sunday is a collection of photographs and sculptures by multidisciplinary artist Joel Matthew Warkentin. Each of the photographs in the series focuses on a single figure interacting with abstract sculptural objects – representing sensory observations as they relate to experiences of sanctity, or spirituality. This exhibition prompts investigation into concepts that have traversed human history: ritual, spirituality, and symbolism.

In both his photographs and his sculptures, Warkentin makes use of a monochromatic colour palette and various types of natural wood to explore common human experiences. Wood is his chosen sculptural material because, the artists states, “It shows scars just like people do, it shows its age just like people do, and it comes in all shapes, sizes, and colours, just like people do.” In this way, Warkentin’s artworks abstractly explore concepts of sensory perception, symbolism, and universal spirituality but in a playful way that is accessible to any audience with some curiosity, imagination, and a willingness to discover new perspectives.

Note: While this exhibition’s themes may seem highly abstract and conceptual, there are many that young audiences can explore. They can begin to investigate inner sensory and emotional experiences, look at how different shapes can have different meanings, and playfully think about our interactions with objects, tools, and materials. With this exhibition’s educational guide and proposed activities, audiences will have the opportunity to explore many sensory and play-based activities in a hands-on way.



## Image Credits (Right top to bottom)

Joel Matthew Warkentin  
*Inside*  
2017  
Walnut  
23.50 x 7.62 x 7.62 cm  
Courtesy of the artist

Joel Matthew Warkentin  
*The Nameless Boy who gave his name to Sunday – Interaction #2*, 2020  
Photograph on aluminum  
76.2 x 76.2 cm  
Courtesy of the artist







Carmen Miller  
*Split Toe Moccasins*, 2021  
Beaded, hand sewn tanned Moose hide  
Size 7  
Collection of the artist

# Adornment

18 ARTISTS | 16 WORKS OF ART IN 11 FRAMES | 3 CRATES  
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

75 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

*Due to the nature of the works – fine craft and jewelry pieces – some of the frames are quite heavy and might be best displayed flat on a table rather than the wall.*

Curated by MJ Belcourt

Developed by the **Art Gallery of Alberta**

According to the dictionary, 'adornment' refers to the use of item(s) that decorate, embellish, enhance, beautify, or enrich. It could be said adornment is the finishing touch that distinguishes the wearer. Adornment from an Indigenous perspective goes beyond the items' beauty. It is an artistic expression that conveys many levels of communication. It makes connection to a spiritual foundation, the importance to land and place, and defines inherent culture.

Early adornment provides a sense of knowledge about our ancestors that reflect the natural world in which they lived. The seasonal round of birth and rebirth shape our world view in a circulatory way as everything is interdependent.

Spirituality has been the foundation for Indigenous peoples' lives and an 'intrinsic quality of creative activity.' These artistic expressions were woven into the fabric of daily life. Artifact were generally created as items to be used, not as 'art'. Bags, pouches, along with awl and knife sheaths were functional yet beautifully decorated.

'More than beautiful ornamentation, adornment is a visual language expressing the joy of creativity, pride in attention to craftsmanship, and the desire to share with others. Above all, it honors oneself as well as one's people by doing a thing well.' (Sherr Dubin, Lois. *North American Indian Jewelry and Adornment*; Harry N. Abrams, Inc. New York, p 11, 12, 18)

## Image Credits (Right top to bottom)

Elaine Alexie

*Ditsuu A'tan Ky'uu Gaonahtan - Grandmothers teachings through flowers signature necklace, 2021*

Antique/vintage micro seed beads, caribou hide, vintage trade beads, antique torse beads, silverberry, dentalium shell, 24kk gold, silver components  
Elaine Alexie - Private Collection

Erik Lee

*Necklace, 2021*

Sterling Silver

Collection of the artist

Carmen Miller

*Tufted Cuff, 2021*

Caribou tufting, beading on Moose hide

Collection of the artist



**asa**  
art gallery of alberta



Roy Kiyooka  
*Untitled (Highlights, Dec 1951, Vol 5, No. 3)*, 1951  
Lithograph on paper  
11 x 8 in  
Collection of the Alberta Foundation for the Arts



# Party On!

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

32 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)  
14 two-dimensional artworks, one sculpture

Curated by Genevieve Farrell

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

The group exhibition Party On! Celebrating 50 years of the Alberta Foundation for the Arts (AFA) permanent collection presents a lively grouping of work by fourteen Albertan artists. Each artwork depicts a single moment of shared revelry and interconnectedness; scenes of musical performances, dancing, carnivals, community gatherings and shared food and drink help mark this special occasion.

Since 1972, the AFA, a provincial corporation of the Government of Alberta, has been acquiring art by notable Albertan artists on behalf of the Albertan public - that's right, we Albertans are art collectors! This initiation was born out of the desire to support and encourage Albertan artists by investing in their work, while simultaneously preserving an important aspect of our shared cultural history. Today, the collection includes over 9,000 artworks in mediums ranging from painting and drawing, to sculpture, ceramics, fiber arts, prints, photography, and media art. The collection continues to grow with art acquisitions by application taking place each year. Step into our time machine to celebrate the ages of knees-up, shindigs, hoedowns, and classic ding-dongs!



## Image Credits (Right top to bottom)

Radford Blackrider  
*Fancy Dancer*, 1991  
Acrylic on illustration board  
22 x 17 in  
Collection of the Alberta Foundation for the Arts

Doris Zaharichuk  
*The Card Party*, 1984  
Oil on canvas  
16 x 20 in  
Collection of the Alberta Foundation for the Arts

**ESPLANADE**  
*Arts & Heritage Centre*



Esther Hoflick  
*Cherry Blossoms*, 2021  
Oil emulsion, graphite, coloured pencil, soft pastel and dry pigment on plaster on styrofoam  
Collection of the artist

# Touching the Sky

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

36 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by Robin Lynch

Developed by the **Art Gallery of Grande Prairie**

How can an artwork capture the dynamic experience of space? What does the smell of rain look like in a painting? Or our dream experiences in relationship to our waking experiences? Even in a moment when the landscape appears still, there is tons of activity happening that cannot be captured in a single frame—from the intricate and complex patterns of weather and climate to the buzzing of cellular exchanges on a micro level. The landscape is alive, and fluctuating—and so is our own journey through it. As we move through the world, we experience a wonderful abundance of senses, thoughts, and feelings, as our bodies respond to, absorb, and contribute to our surroundings.

For millennia, artists have imaginatively worked to translate these embodied experiences, including phenomena that extend beyond the visual senses like smell, touch, emotion, spirituality, sound, and time. Balancing between abstract marking and painterly realism, *Touching the Sky* features three Peace Region artists whose work is rooted in exploring these embodied experiences and our ability to represent them through art.



## Image Credits (Left to right)

Angela Fehr  
*Does it Begin Where It Ends*, 2022  
Watercolour and graphite  
Collection of the artist

Elizabeth Hutchinson  
*Nostalgia III*, 2022  
Mixed media on paper  
Collection of the artist





Chelsea Campbell  
*recovery ≠ rest*, 2022  
Photogravure copperplate etchings on Gampi, laser engraving, embroidery thread, chine collé  
Collection of the artist

# Careful Space, Gentle Matters

2 ARTISTS | 20 WORKS OF ART | 2 CRATES  
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

50 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

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

*Careful Space, Gentle Matters* highlights the work of two Alberta-based artists who center and affirm their lived experiences of disability and chronic illness. Rest, care, community, joy and grief. These are all essential and complicated words. Rest and care are often overlooked in their importance, especially in relationship to ideas of productivity and work. For many living with disability or chronic illness, support systems that centre rest and care are extremely important, as they open space for recovery, connection, listening, and learning.

Bodies all have wonderfully different and complex capacities. However, many of our daily spaces continue to be designed and programmed as if all bodies are the same. In response to this lack of consideration, many who live with disability and chronic illness experience feelings of grief, trauma, frustration and anger. The artists in *Careful Space, Gentle Matters*, explore these complex feelings in addition to celebrating the important forms of care, rest, and joy that they gently make with themselves, and with community.

## Image Credits (Right, top to bottom)

Nicole Jones  
*Goodnight Moon II*, 2021  
Acrylic on wood panel  
Collection of the artist

Nicole Jones  
*Invisible*, 2021  
Acrylic on cradled wood panel  
Collection of the artist

Chelsea Campbell  
*all dressed up with no place to go*  
(*all together*), 2022  
Paper sculpture with reclaimed silkscreen  
prints and walnut, digital inkjet print on  
Epson Hot Press rag paper  
Collection of the artist



## BOOKING INSTRUCTIONS & CONTACT INFORMATION

The ASA will accept booking request forms starting on **Wednesday May 17, 2023 at 12:00PM**. Venues will be able to book a maximum of two exhibitions at that time. Additional exhibitions may be booked pending availability after June 1, 2023. Requests will be processed in the order they are received.

**BOOKING REQUEST FORM WILL BE AVAILABLE ONLINE:**

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

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

TEL 403.262.4669

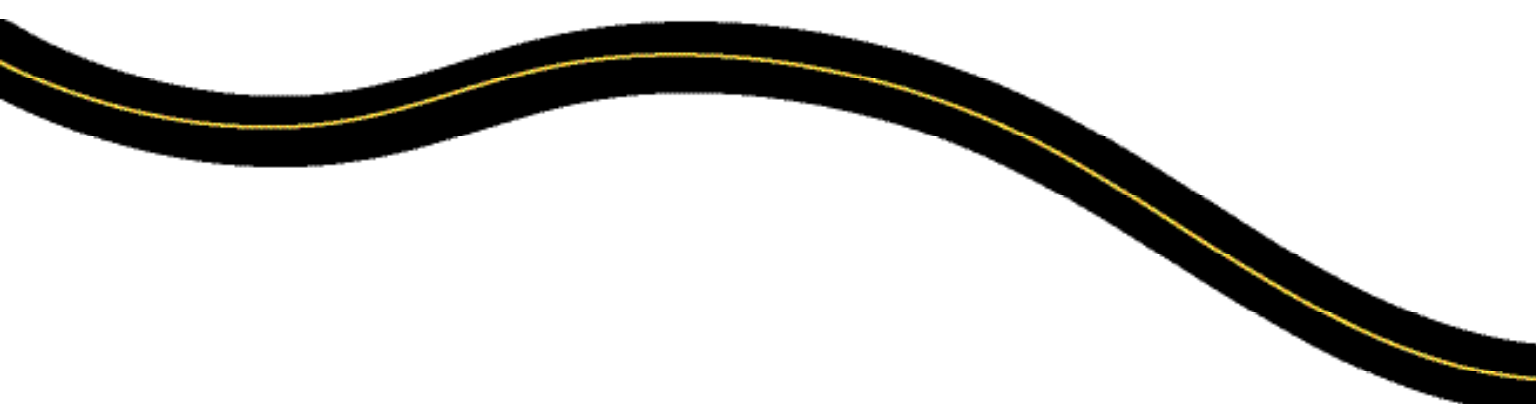
EMAIL [trex@albertasocietyofartists.com](mailto:trex@albertasocietyofartists.com)

INSTAGRAM @TREX\_Southwest

TIKTOK @trex\_southwest

**TREX SW | THE ALBERTA SOCIETY OF ARTISTS**

222 - 1235 26 Avenue SE, Calgary, AB T2G 1R7





### **Back Cover Image**

Jude Griebel  
*Slide Body*, 2022  
14.5 x 11.5 in  
Acrylic and pencil crayon on paper

Booking Catalogue Design by  
Ashley Slemming and Levin Ifko  
TREX Southwest, 2023

