

# TREX SOUTHWEST

ALBERTA FOUNDATION FOR THE ARTS TRAVELLING EXHIBITION PROGRAM



19/100

SOFT ROCK

NATHANG

**2024-2025**  
BOOKING CATALOGUE



**TREX**



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**Cover image**

Nathan Grimson  
*Soft Rock, 2009*  
 Digital print, chine colle on paper  
 Collection of the Alberta Foundation for the Arts

**Image left**

Santosh Korthiwada  
*Midnight Musings, 2023*  
 Digital collage  
 Courtesy of the artist

## ABOUT

### THE TRAVELLING EXHIBITION PROGRAM (TRES)

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TRES 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 TRES 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/exhibitions-collections/travelling/](http://aggp.ca/exhibitions-collections/travelling/)

#### REGION TWO — Northeast / North Central

The Art Gallery of Alberta  
[youraga.ca/exhibitions/afa-travelling-exhibitions-trex](http://youraga.ca/exhibitions/afa-travelling-exhibitions-trex)

#### REGION THREE — Southwest

The Alberta Society of Artists  
[albertasocietyofartists.com/trex-home/](http://albertasocietyofartists.com/trex-home/)

#### REGION FOUR — Southeast

The Esplanade Arts & Heritage Centre  
[trexsoutheast.ca](http://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 (TRES) 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 10, 2024 at 12:00pm (noon)**.  
  
[www.albertasocietyofartists.com/trex-home/](http://www.albertasocietyofartists.com/trex-home/)
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 2024.
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 5 – OCTOBER 2, 2024

**PERIOD TWO** — OCTOBER 10 – NOVEMBER 6, 2024

**PERIOD THREE** — NOVEMBER 14 – DECEMBER 11, 2024

**PERIOD FOUR** — DECEMBER 19, 2024 – JANUARY 22, 2025 \*five weeks to account for winter breaks\*

**PERIOD FIVE** — JANUARY 30 – FEBRUARY 26, 2025

**PERIOD SIX** — MARCH 6 – APRIL 9, 2025 \*five weeks to account for school spring breaks\*

**PERIOD SEVEN** — APRIL 17 – MAY 14, 2025

**PERIOD EIGHT** — MAY 22 – JUNE 18, 2025

**PERIOD NINE** — JUNE 26 – JULY 23, 2025

**PERIOD TEN** — JULY 31 – AUGUST 27, 2025

## 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.

**The Visiting Artist Program is available in conjunction with the following exhibitions during the 2024 - 2025 touring year:**

- *Cat's Cradle*
- *Inseparable Fragments*
- *Pal·imp·sest*
- *WE ARE IMMIGRANTS: The Hidden Hardships & Legacy of Early Chinese-Canadian 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            | CONDOR      | OKOTOKS                    |
| AIRDRIE         | CROSSFIELD  | OLDS                       |
| BANFF           | DELBURNE    | PENHOLD                    |
| BLACK DIAMOND   | DIDSBURY    | PIIKANI FIRST NATION       |
| BLACKFALDS      | ECKVILLE    | RED DEER                   |
| BLACKIE         | EXSHAW      | ROCKY MOUNTAIN HOUSE       |
| BLAIRMORE       | FRANK       | SIKSIKA FIRST NATION       |
| BOWDEN          | GLEICHEN    | STRATHMORE                 |
| CALGARY         | HIGH RIVER  | SUNDRE                     |
| CANMORE         | INNISFAIL   | STONEY NAKODA FIRST NATION |
| CAROLINE        | LACOMBE     | SYLVAN LAKE                |
| CARSTAIRS       | LINDEN      | THREE HILLS                |
| CAYLEY          | LONGVIEW    | TSUU'TINA FIRST NATION     |
| CHESTERMERE     | LUNDBRECK   | TURNER VALLEY              |
| CLARESHOLM      | MILLARVILLE | VULCAN                     |
| COCHRANE        | MORLEY      | WATERTON                   |
| COLLEGE HEIGHTS | NANTON      |                            |



## EXHIBITION LISTING & AVAILABILITY

### AVAILABLE FROM PERIOD ONE UNTIL PERIOD TEN SEPTEMBER 5, 2024 - AUGUST 27, 2025

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| <i>Speculative Fictions</i> .....                        | 10 |
| <i>I Pal·imp·sest I</i> .....                            | 12 |
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| <i>WE ARE IMMIGRANTS: The Hidden Hardships</i> .....     | 16 |
| <i>&amp; Legacy of Early Chinese-Canadian Immigrants</i> |    |
| <i>Alone, Together</i> .....                             | 18 |

### AVAILABLE FROM PERIOD ONE UNTIL PERIOD FIVE SEPTEMBER 5, 2024 - FEBRUARY 26, 2025

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### AVAILABLE FROM PERIOD SIX UNTIL PERIOD TEN MARCH 6, 2025 - AUGUST 27, 2025

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| <i>All the Time in the World</i> ..... | 36 |



## Speculative Fictions

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

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

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

In today's contemporary society where divisions often seem to overshadow community connections and differences are commonly perceived as threats rather than opportunities for compassionate growth, the power of imaginative storytelling emerges as a beacon of hope. The exhibition *Speculative Fictions* draws upon themes present in the literary genre of the same name, where artworks prompt viewers to consider the transformative potential of wonder, awe, and mystery as we envision our collective futures. Viewers are invited to embark on a journey into the realm of imagination where limitations on what is possible dissolve, and multiple portals open into the speculative edges of our shared consciousness. If we approach each visual composition with curiosity we are offered glimpses into alternate realities, technological abstractions, and primordial possibilities – prompting us to ask ourselves, "Where have we begun?" and, "Where are we going?"

*Speculative Fictions* features a curated selection of nineteen artworks from the Alberta Foundation for the Arts provincial collection, each encouraging the kind of regenerative curiosity needed in today's uncertain times. Audiences are invited to imagine each artist's vision and the possible stories behind mysterious landscapes, abstract forms, and playful compositions – many of which carry aesthetic qualities prevalent in visual representations of popular science fiction and fantasy worlds. Artists include Ernesto Bonato, Janet Cardiff, Wendy Ehlers, Nathan Grimson, Liz Ingram, David Janzen, Rodney Konopaki, Calvin Kruk, Amy Loewan, James McDougall, Leanne Olson, Jacques Rioux, Leonard Simpson, and Jim Westergard.

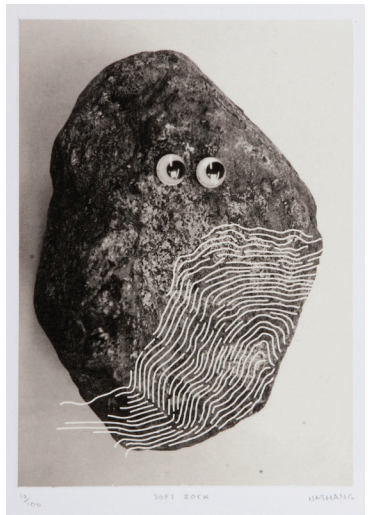
### Image Credits (Left, then right top to bottom)

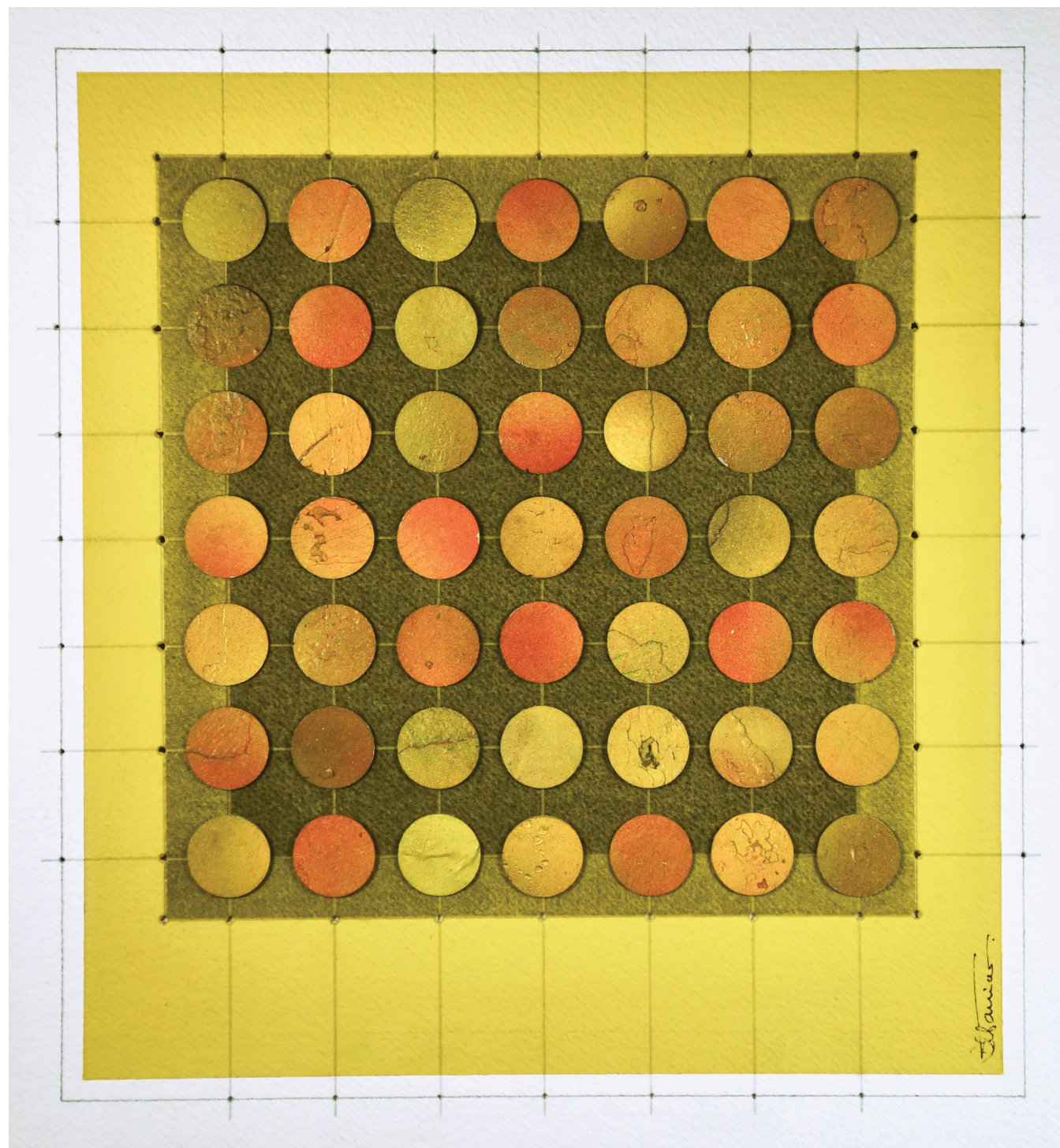
Jim Westergard, *Foil Helmet II*, 1984  
Coloured pencil on paper  
Collection of the Alberta Foundation for the Arts

Liz Ingram, *Aqueous Inception*, 1997  
Etching on paper  
Collection of the Alberta Foundation for the Arts

Nathan Grimson, *Soft Rock*, 2009  
Digital print, chine collé on paper  
Collection of the Alberta Foundation for the Arts

Jacques Rioux, *Witness, Red Rock Coulee, Alberta*, 1993  
Silver gelatin, selenium toned on paper  
Collection of the Alberta Foundation for the Arts





## | Pal·imp·sest |

1 ARTIST | 20 WORKS OF ART | 3 CRATES  
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

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

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

David Harrison's solo exhibition *Pal·imp·sest* references a noun describing something that features a new layer, aspect, or appearance – which builds on its past and allows us to see or perceive parts of this past. We can delve into the dynamic intersections of urban decay, layered time, and compositional play through David Harrison's vibrant series of graffiti palimpsests, which offer an abstract and lively exploration of hidden histories within the cracks and crevices of our urban environments.

Each piece in this exhibition emerges out of a meticulous time-based process. Over the course of many years, urban graffiti is repeatedly painted over by city contractors with layers and layers of plasticized paint, which eventually deteriorates and falls away – providing Harrison with a detritus of thin sheet material to resourcefully harvest and incorporate into his artwork. Using this unique material, Harrison punches out geometrical shapes and then draws upon compositional techniques of rhythm and repetition to present a meditation on the passage of time and multi-layered experiences.

In *Pal·imp·sest*, Harrison's punched-out geometric relics are imbued with layers of urban origin stories and a playful contemplation of decay and renewal. Highlighting the bold colours and subtle textures of the graffiti material in each composition, the artist's cadenced abstractions offer viewers an opportunity to trace various time-related concepts such as phases, intermissions, and continuity.

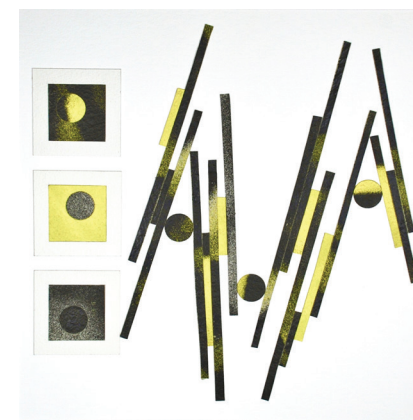
### Image Credits (Left, then right top to bottom)

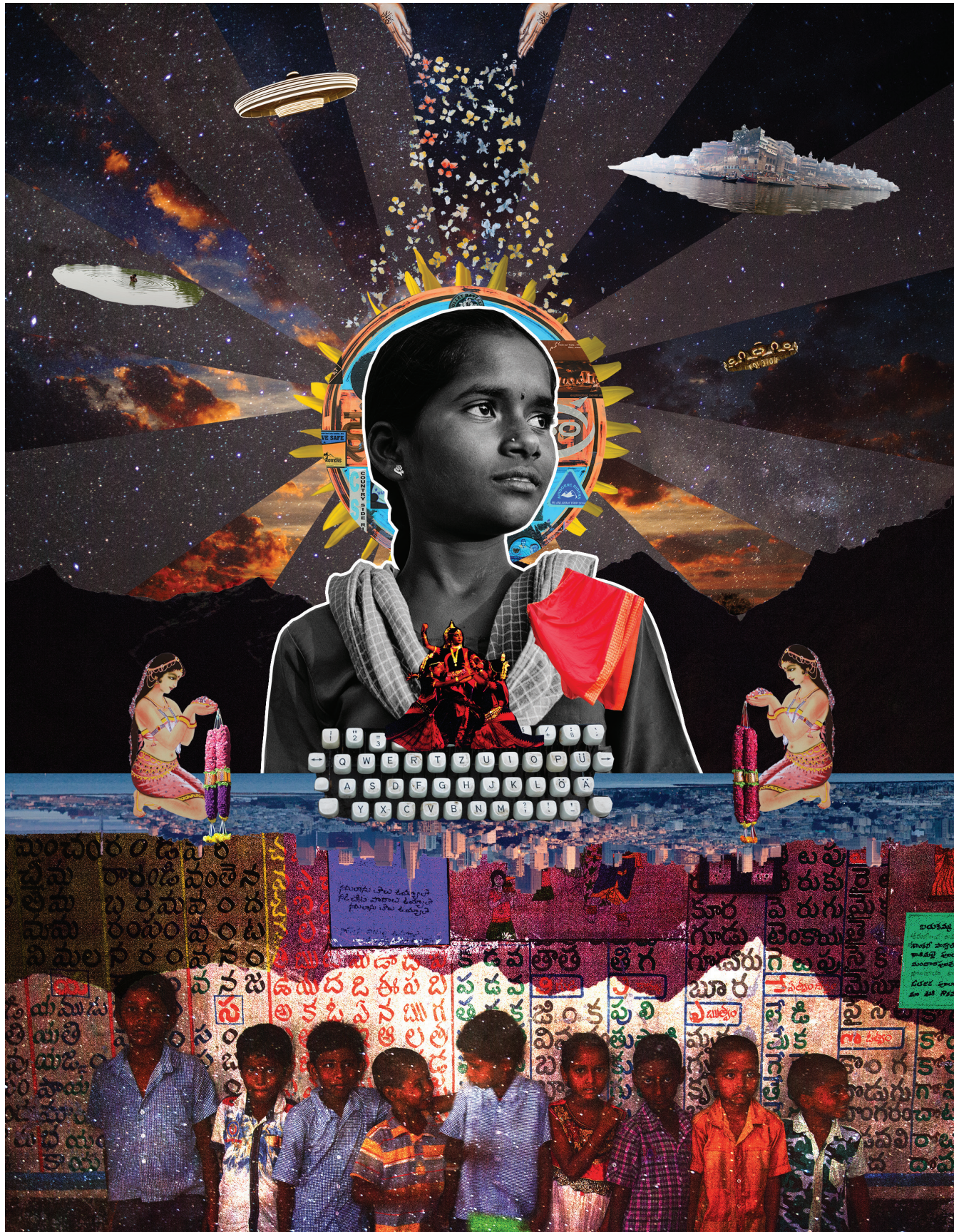
David Harrison, *Pierced Graffiti Square*, n.d.  
Found graffiti on paper  
Courtesy of the artist

David Harrison, *Passages*, n.d.  
Found graffiti on paper  
Courtesy of the artist

David Harrison, *Graffiti Disc Modules #1*, n.d.  
Found graffiti on paper  
Courtesy of the artist

David Harrison, *Square Graffiti Modules*, n.d.  
Found graffiti on paper  
Courtesy of the artist





## Inseparable Fragments

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

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

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

Universally, each of us embarks on a deeply personal journey in daily navigating our own internal experiences and memories and making sense of our discoveries. In the solo travelling exhibition *Inseparable Fragments*, Santosh Korthiswada explores this inner experience through the lens of digital photographic collage. By consciously and subconsciously assembling compositions where his memories become gatherings of disparate elements and experiences, Korthiswada delves into the intricacies of memory and identity where the past and present converge in a delicate dance of pixels and fragments.

Through a series of evocative digital collages viewers are invited to traverse the landscapes of Korthiswada's journey, where memories of life in India and North America blur, fragment, and intertwine, shaping a narrative that can be viewed from both a deeply personal and universally resonant perspective. Each composition includes pieces of the artist's own story, capturing moments of longing, resilience, wonder, and adaptation. From vivid recollections of distant homelands to the quiet moments of introspection in a new land, *Inseparable Fragments* offers a window into the complex emotions that accompany immigration experiences, all rendered through the artist's meticulous digital collages.

Highlighting diasporic elements of home and migration, as well as vivid representations of fluid identity, growth, and adaptation – *Inseparable Fragments* celebrates the power of digital collage to reclaim agency over one's narrative and the journeys we take in making sense of our conscious experiences.

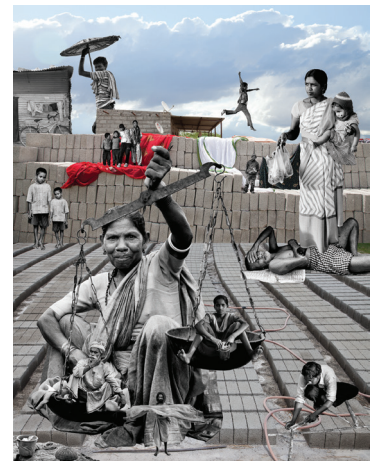
### Image Credits (Left, then right top to bottom)

Santosh Korthiswada, *Shakti Constellation*, 2023  
Digital collage  
Courtesy of the artist

Santosh Korthiswada, *Midnight Musings*, 2023  
Digital collage  
Courtesy of the artist

Santosh Korthiswada, *Ordinary Avatar*, 2023  
Digital collage  
Courtesy of the artist

Santosh Korthiswada, *Personal Museum*, 2023  
Digital collage  
Courtesy of the artist







## WE ARE IMMIGRANTS: The Hidden Hardships & Legacy of Early Chinese-Canadian Immigrants

1 ARTISTS | 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 and is ingrained in the series to emphasize Asians as one of the earliest settlers in Canada. 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 Kit-Yee Cheung, *Holes*, 2021  
Inkjet on archival paper  
Image courtesy of the artist  
Archival image courtesy of Vancouver Public Library

Raeann Kit-Yee Cheung, "母" ("mo") *Mother*, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Fred Wong.

Raeann Kit-Yee Cheung, *We Are Immigrants*, 2021  
Inkjet on archival paper  
Original archival photographer Philip Timms  
Archive image courtesy of Vancouver Public Library.



**EXPOSURE**  
ALBERTA'S PHOTOGRAPHY FESTIVAL



## 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, *Barry*, 2020,  
Watercolour and coloured pencil on paper  
Image courtesy of the artist





## Cat's Cradle

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

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

Curated by Genevieve Farrell

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

In the child's game of "cat's cradle," a loop of string is placed around and between one's fingers, creating a complex pattern which transforms as the lines are maneuvered from one player's hands to the next. It is a term that has also come to denote something intricate, complicated or elaborate. Much like the artistic practice of collage, its origins are impossible to define or place. Still, its undertaking is deeply related to systems of order, meaning and knowledge production. As in the game of cat's cradle, new symbols, signs, and significances are discovered through the long process of collage.

The travelling exhibition *Cat's Cradle* features work by Alberta artists Sondra Meszaros, Jane Ash Poitras and Angeline Simon. Work by each artist employs photomontage, a collage technique involving the collecting, organizing, arranging, and fixing of photographs and other media into new arrangements. While each artist's collage practice is unique, the photomontage process has allowed each to luxuriate in the realm of questioning, play and experiment. Merging media, themes, and timelines into new arrangements, the resulting artwork can be understood as attempts to dissect and reveal hidden or peripheral histories of identity, emotion, social norms, and other cultural-political arenas of both personal and civilizational significance.

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

Sondra Meszaros  
*Cat's Cradles #9*, 2022  
Collage mixed media, 9 x 12 inches  
Collection of the artist

Jane Ash Poitras  
*Q is for Quaint*, *Blackboard Series*, 2001  
Etching, photograph and ink on paper, 24 x 24 inches  
Collection of the Alberta Foundation for the Arts

Angeline Simon  
*Penang II*, 2021  
Archival inkjet print, 14 x 20 inches  
Collection of the artist





## Cradle

3 ARTISTS | 18 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**

Canada is a young country, but many who settle here come from regions which lay claim to being sites of the oldest civilizations on earth: regions known as 'cradles of civilization'. Throughout their long and tumultuous histories, these regions provided many of the building blocks upon which contemporary societies rest.

The Alberta Foundation for the Arts Travelling Exhibition *Cradle*, presents the work of three artists currently residing in Edmonton, who originally come from regions associated with cradles of civilization in the Middle East and South-East Asia. Arriving in Canada as economic immigrants or refugees from war and conflict, each of these artists is a storyteller, sharing in their artworks ancient and rich cultural histories and legacies. While concerned with specific places and people in their works, however, these artists also strive to address more universal concerns to demonstrate that, regardless of where people come from, we are one people with similar dreams and desires.

*Cradle* features works by Hanny Al Khoury, originally from Palestine; Riaz Mehmood, originally from Pakistan; and Aboud Salman, originally from Syria.

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

Riaz Mehmood, *Anna*, 2022  
Watercolour  
Collection of the artist

Aboud Salman, *The Wolf*, 2022  
Acrylic on canvas  
Collection of the artist

Riaz Mehmood, *The conference of the birds*, 2022  
Screenprint  
Collection of the artist

Hanny Al Khoury, *Pal 5*, 2022  
Oil on paper  
Collection of the artist



**asa**  
art gallery of alberta

## What's Held

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

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

Curated by Kiona Callihoo Ligtoet and Robin Lynch  
Developed by the **Art Gallery of Grande Prairie**

The artworks in *What's Held* explore ways of memorializing, mapping, and holding onto these significant sites, keeping our stories of them alive and present, even as the landscape shifts or carries us further away from home. Beyond settler borders and monuments, the works recognize the power and importance of place, from the desire paths left over from continually wandering the same treasured areas in meadows, fields, and forests, to the objects and scents that come to represent the ways that we've known these spots across landscapes.

Fifteen of the works are from the collection of the Alberta Foundation for the Arts. Separate from this collection, are five drawings and prints by Kiona Callihoo Ligtoet. Her works share snippets of memories growing up on the prairies, becoming a form of personal archiving. She draws from feelings of loss and the complexities of enfranchisement, but also from moments of closeness between her and her relatives as they've walked through the bush, visiting familiar spots on the land.

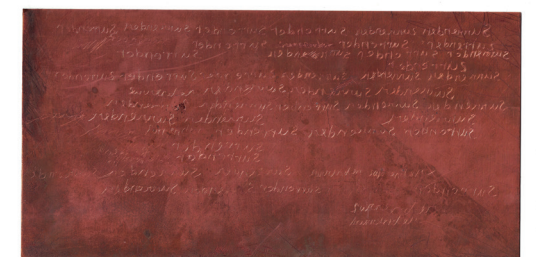
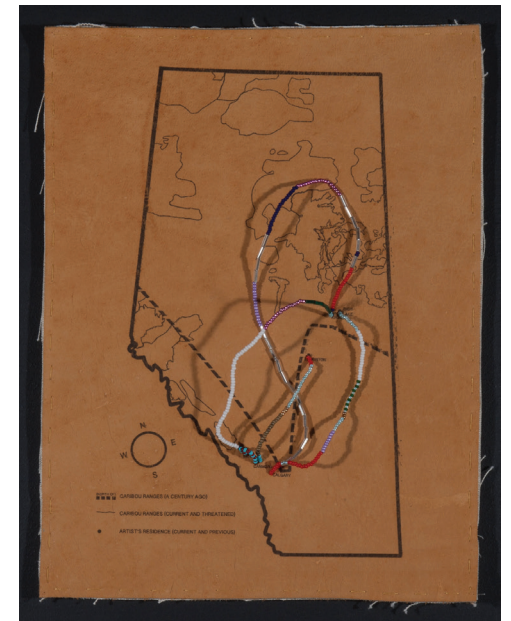
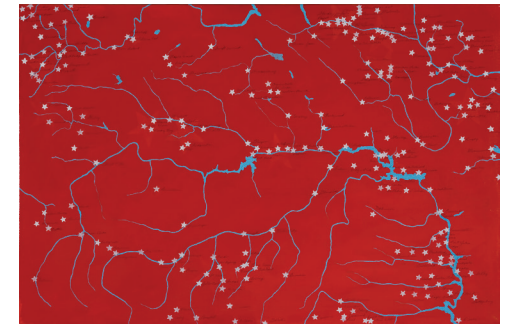
### Image Credits (Left, then right top to bottom)

Kiona Callihoo Lighvoet, *It Only Punctured Foam*, 2022  
Mixed media on paper  
Collection of the artist

Bruno Canadien, *Mini Sosa*, 2008  
Acrylic, charcoal on canvas  
Collection of the Alberta Foundation for the Arts

Amy Malbeuf, *The Artist's Range*, 2014  
Glass beads, photo transfer, thread, elk hide on canvas  
Collection of the Alberta Foundation for the Arts

Kiona Callihoo Lighvoet, *Surrendered*, 2020  
Engraving into copper plate  
Collection of the artist





## Otherhood

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

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

Curated by Jamie-Lee Cormier  
Developed by the **Art Gallery of Grande Prairie**

Folklore and legend are entangled and twisted; one climbs upon the other like vines on a trellis, each stretching to reach the sun and flourish. Lore itself flourishes when stories are whispered behind curtains and around crackling fires. When children pull covers up to their chins, eyes aglow, legends permeate little minds and each story gains strength. The tales are handed down, passed along in the great relay of life, and like wood worn by the sea, they transform into new shapes. The folktales and legends that survive the tests of time are often the tales of heroes and villains. Our heroes are bold and brave, fierce, and powerful, absorbing the self. We see ourselves in the protagonist, making the villains, the monsters, the grotesque obstacle into the other.

So often the heroes of tales have been the courageous, valiant masculine characters whose foes are the monstrous other; often deformed, demonized, feminized. What is it about the feminized body and the female presenting persona that evokes terror and disgust? What becomes of her when we seek to connect with her monstrosity?. The artworks in this exhibition seek to examine the feminized body as monster in fable, folklore, and literature.

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

Carolyn Gerk  
*LILITH*, 2022,  
Linocut print on handmade paper  
Collection of the artist

Carolyn Gerk  
*THE GIRL WITH THE GREEN RIBBON*, 2022  
Linocut and watercolor on paper,  
Collection of the artist

Carolyn Gerk  
*TIAMET*, 2022  
Linocut and watercolor on paper  
Collection of the artist



**ART GALLERY**  
of GRANDE PRAIRIE

## At First Glance

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

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

Curated by Jamie-Lee Cormier  
Developed by the **Art Gallery of Grande Prairie**

This group exhibition from the Alberta Foundation for the Arts' Permanent Collection features a selection of expressionist works which together raise the question, what do you see at first glance? As studies show, when a viewer looks at a piece of art for the first time, the eye is drawn to an initial focal point, but if one looks away and then back again at the piece, the eye is often drawn to a different point.

The paintings in this exhibition use minimal gestural brushstrokes, vibrant colours and line work to draw the viewer in for a momentary presence into the scene the artist has created. As a viewer, you generate a global impression, or a gist, of a painting with the first glance at it. Everyone's eye may be drawn to a different focal point, and we may all see something the next viewer doesn't see right away. That is what is so fascinating about art, we all interpret it differently. Some paintings in this exhibition may look like abstract landscapes at first glance, but when you spend more time studying the work, you may see an animal, a boat, a bus or a tree.

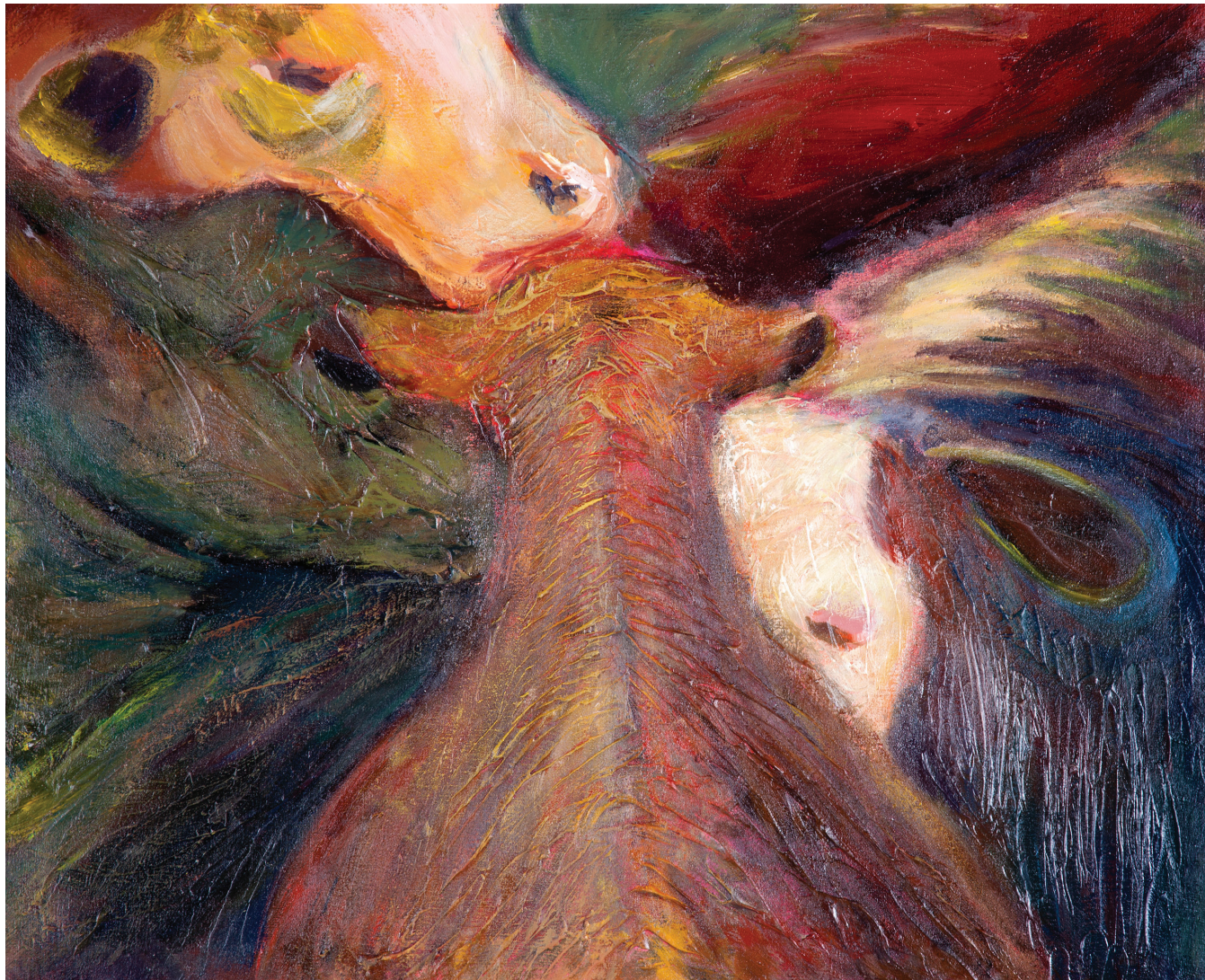
*At First Glance* features the works by sixteen Canadian artists, Bradley R. Struble, Tom Hamilton, Ron Gust, Art Whitehead, Mary Joyce, Pattie Truth, Audrey Watson, Leslie Pinter, Susana Espinoza, Niina Chebry, Maureen Harvey, Robin Smith-Peck, Les Graff, Kristen Keegan, Mark Mullin, and Daniel May.

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

Niina Chebry, *The Gathering*, 1996  
Acrylic on canvas  
Collection of the Alberta Foundation for the Arts

Ron Gust, *Landscape #3*, 1995  
Coloured pencil and acrylic on paper  
Collection of the Alberta Foundation for the Arts

Mark Mullin, *Polymorph*, 2019  
Oil and acrylic on paper  
Collection of the Alberta Foundation for the Arts





## Storytelling

4 ARTISTS | 20 WORKS OF ART IN 11 FRAMES | 2 CRATES  
AVAILABLE IN PERIODS 1, 2, 3, 4, 5

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

Curated by Christina Wallwork and Jamie-Lee Cormier  
Developed by the **Art Gallery of Grande Prairie**

The exhibition *Storytelling* shares the voices and traditions of four Indigenous artists, Haley Bassett, Adrienne Greyeyes, Laurie McCallum, and Christina Wallwork. The artworks in this exhibition uses traditional materials and mediums such as beading, finger weaving, sewing, painting, print making, moosehide and plants harvested from the land. The relationships with the land, nature, plants, and animals influences their art. Some of the artists use their art to form connections with their past that has been severed. Some create to honour those whose lives were taken too soon. They use their art as a form of expression to reclaim their culture and share it so that the world knows that the Indigenous people are still here.

The artworks in this exhibition have a story behind them. Indigenous storytelling uses oral tradition, dance, music, and art to express the history of our people. These stories have been passed down through the generations not only as an oral history, but to share where to find certain places to harvest and hunt, along with vital information for survival. Stories often go hand in hand with survival including sharing knowledge on which waterways to take, or which plants to grow and eat. Stories were told for everybody (young and old) and were a mixture of supernatural and everyday life. Storytelling could vary between households. They were told around the fire at night or the kitchen table. Sitting together telling stories created lots of laughing and singing and shared what previous generations told.

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

Adrienne Greyeyes, *Cāpān*, 2023  
Gel transfer and glass beads on canvas  
Collection of the artist

Laurie McCallum, *Another Empty Dress*, 2023  
Acrylic on canvas  
Collection of the Artist

Haley Bassett, *Fire Bag*, 2023  
Contemporary and antique seed beads, stroud cloth, sinew,  
yarn, thread, twill tape, and cotton fabric  
Collection of the artist

Christina Walwork, *Spark of the Phoenix*, 2023  
Acrylic on canvas  
Collection of the artist



**ART GALLERY**  
of GRANDE PRAIRIE



## Montageries

19 ARTISTS | 19 WORKS OF ART | 3 CRATES  
AVAILABLE IN PERIODS 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 was 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.

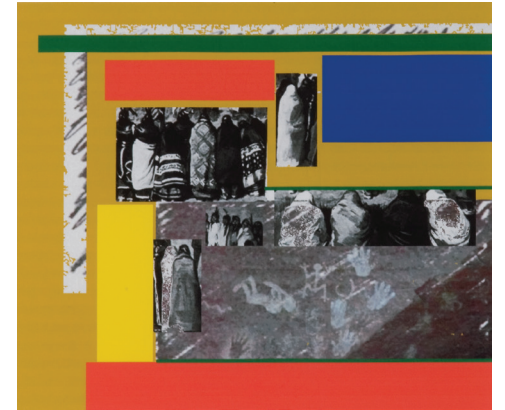
### Image Credits (Left, then right top to bottom)

Katie Ohe  
*Muse*, 2004  
Silkscreen on paper  
11.5 x 14 cm (4 1/2 x 5 1/2 in.)  
Collection of the Alberta Foundation for the Arts

Brenda Jones-Smith  
*Place to Gather*, 2001  
Digital monoprint on paper  
16.8 x 17.8 cm (6 5/8 x 7 in.)  
Collection of the Alberta Foundation for the Arts

George Littlechild  
*Red Willow*, 2005  
serigraph on paper  
56 x 57 cm (22 1/16 x 22 7/16 in.)  
Collection of the Alberta Foundation for the Arts

Marion Nicoll  
*Expanding White*, 1960  
clay print on J-cloth  
19.1 x 25.4 cm (7 1/2 x 10 in.)  
Collection of the Alberta Foundation for the Arts





## ...no end to our looking

19 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**

'Still-life' describes works of art that show inanimate objects that are natural or man-made such as fruit, flowers, dead animals and/or vessels like baskets or bowls. Still-life paintings had their origins in ancient times and though the importance and artistic behind its treatment as a subject have changed over the centuries, the still life has remained a consistent subject of artistic exploration.

The Alberta Foundation for the Arts Travelling Exhibition *...no end to our looking*, featuring works from the collection of the Alberta Foundation for the Arts, explores the enduring legacy of the still-life as this subject has been expressed by artists in Alberta over the past forty years. Presenting an eclectic mix of styles and media, the works in this exhibition invite reflection concerning the objects represented. They also, however, ask viewers to look long and hard at the objects around them: to put themselves in the place of the artist and experience the shapes, textures, colours and meanings of the material items that surround them and help define their lives.



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

Marcia Perkins  
*Untitled*, 1988  
Oil  
Collection of the Alberta Foundation for the Arts

E.J. Ferguson  
*Cocktail Shaker*, 1973  
Serigraph on paper  
Collection of the Alberta Foundation for the Arts

Glen Semple  
*Janet*, 1991  
Acrylic  
Collection of the Alberta Foundation for the Arts

**asa**  
art gallery of alberta

## All the Time in the World

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

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

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

*All the Time in the World* presents a collection of artworks that chronicle the story of an imaginary summer road trip. Borrowed from the Alberta Foundation for the Art's permanent collection, audiences are sure to encounter familiar sites and scenes in this broad array of artworks: a 1980's photograph of RVs parked in the picturesque Tunnel Mountain campsite; a woodcut image of bathers enjoying the upper hot springs in Banff. Journeying on and on, we encounter the Bow River, an icon of our province's landscape which begins deep within the Rocky Mountains and winds its way into the foothills and onto the prairies. A painting of man and his two children fishing on the Bow, a photograph of a cowboy posed in front of glacial Lake Minnewanka, this exhibition longs for the easy days of summer spent driving endless roadways, sleeping in pop-up tents and marvelling at a diversity of flora and fauna.

This imaginary road trip offers a respite from the busy modern life and hopes to act as a reminder that there is more than enough time to breathe in all the goodness of the world.

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

Carole Bondaroff  
*Highway 103*, 1979  
Etching on paper, 14 x 18 inches  
Collection of the Alberta Foundation for the Arts

John K. Esler  
*Tents (from the Tents Series IV)*, 1977  
Etching on paper, 29 x 22 inches  
Collection of the Alberta Foundation for the Arts

Douglas Curran  
*Campground at Tunnel Mountain*, 1985  
Ekta colour on paper, 21 x 27 inches  
Collection of the Alberta Foundation for the Arts



## BOOKING INSTRUCTIONS & CONTACT INFORMATION

The ASA will accept booking request forms starting on **Friday, May 10, 2024 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, 2024. 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](mailto:trex@albertasocietyofartists.com)

INSTAGRAM @TREX\_Southwest

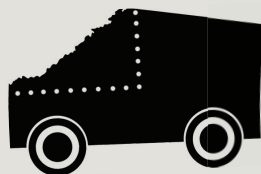
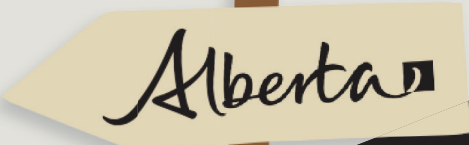
TREX SOUTHWEST | THE ALBERTA SOCIETY OF ARTISTS  
222 - 1235 26 Avenue SE, Calgary, AB T2G 1R7

Catalogue Design by Ashley Slemming and Levin Ifko

### Image right

David Harrison  
*Square Graffiti Modules*, n.d.  
Found graffiti on paper  
Courtesy of the artist





TREX