

TREX SOUTHWEST

ALBERTA FOUNDATION FOR THE ARTS TRAVELLING EXHIBITION PROGRAM



2025-2026 BOOKING CATALOGUE





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Cover Image

Grasses #4
Matthew Spidell, 2005
Archival pigment ink on paper
Collection of the Alberta Foundation for the Arts

Image left

Portrait of an Electric Fan
Mantis Mei, 2024
Acrylic Yarn
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/

REGION TWO — Northeast / North Central

The Art Gallery of Alberta
youraga.ca/exhibitions/afa-travelling-exhibitions-trex

REGION THREE — Southwest

The Alberta Society of Artists
albertasocietyofartists.com/trex-home/

REGION FOUR — Southeast

The Esplanade Arts & Heritage Centre
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, take note of the exhibition(s) your venue would most like to host along with preferred booking periods. Next, send in a booking request by going to our website and filling out the booking request form. **The booking request form will be available on our main webpage and LIVE as of Monday May 5, 2025 at 10:00am www.albertasocietyofartists.com/trex-bookings/**
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 2025.**
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 fill out an online form reporting information back to TREX. These reporting forms are integral to keeping the TREX program running.

BOOKING PERIODS

PERIOD ONE — SEPTEMBER 4 – OCTOBER 1, 2025

PERIOD TWO — OCTOBER 9 – NOVEMBER 5, 2025

PERIOD THREE — NOVEMBER 13 – DECEMBER 10, 2025

PERIOD FOUR — DECEMBER 18, 2025 – JANUARY 21, 2026 *five weeks to account for winter breaks*

PERIOD FIVE — JANUARY 29 – FEBRUARY 25, 2026

PERIOD SIX — MARCH 5 – APRIL 8, 2026 *five weeks to account for school spring breaks*

PERIOD SEVEN — APRIL 16 – MAY 13, 2026

PERIOD EIGHT — MAY 21 – JUNE 17, 2026

PERIOD NINE — JUNE 26 – JULY 23, 2026

PERIOD TEN — JULY 30 – AUGUST 26, 2026

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 2025 - 2026 touring year:

- *Mary Whale: Between the Lines*
- *Reimagining Fire: The Future of Energy*
- *Odd Objects: Things We Believe In*

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



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 4, 2025 - AUGUST 26, 2026

<i>Mary Whale: Between the Lines</i>	10
<i>Reimagining Fire: The Future of Energy</i>	12
<i>Howl in the Grass</i>	14
<i>Odd Objects: Things We Believe In</i>	16

AVAILABLE FROM PERIOD ONE UNTIL PERIOD FIVE SEPTEMBER 4, 2025 - FEBRUARY 25, 2026

<i>Scouring Heaven and Earth</i>	18
<i>Mysterious Forest Life</i>	20
<i>Folk Memoirs</i>	22

AVAILABLE FROM PERIOD SIX UNTIL PERIOD TEN MARCH 5, 2026 - AUGUST 26, 2026

<i>ReconciliACTIONS</i>	24
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Mary Whale: Between the Lines

1 ARTIST | 22 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)

Curated by **Ash Slemming**
 Touring from the **Alberta Society of Artists, TREX Southwest**

Mary Whale: Between the Lines is a solo exhibition that showcases expressive portraits of older adults and celebrates the beauty of ageing through Mary Whale's compelling and elegantly executed watercolours.

Mary Whale has been engaging older adults for portrait sittings for over twenty years as both a visual artist and a gerontologic nurse. What began as an extension of her interest in watercolour portraits evolved into an exploration of a unique interviewing and portrait sitting process that evokes reminiscence and reflection. Many of the sitters were encouraged to contemplate a quote from Kierkegaard: "Life can only be understood backwards but must be lived forwards," in which some sitters engaged while others simply reflected freely and shared their life experiences. With permission, Mary recorded the dialogue of each sitting and worked with a writer (Laurel Sproule) who transcribed the recordings into individual stories and autobiographies that are included alongside the artworks in this exhibition.

Mary has researched elder psychology, narrative therapy, different ways of knowing, ageism and guided autobiography - and as her work reveals, aging is much more than just a physical change that occurs through time. This series of watercolours seeks to highlight what's 'between the lines' in an understanding of aging as an ongoing social, cultural and biological phenomenon.



Image Credits (Left top to bottom, then right)

Mary Whale, *Lois*, 2022
 Print on Palboard of original watercolour
 Collection of the Artist

Mary Whale, *Mary*, 2022
 Print on Palboard of original watercolour
 Collection of the Artist

Mary Whale, *Michael*, 2022
 Print on Palboard of original watercolour
 Collection of the Artist



Reimagining Fire: The Future of Energy

20 ARTISTS + 20 AUTHORS | 20 ARTWORKS + 20 PAIRED WRITINGS |
2 CRATES
AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

36 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Eveline Koliijn, lead Energy Futures artist**
Touring from the **Alberta Society of Artists, TREX Southwest**

Reimagining Fire, The Future of Energy is a book publication and exhibition featuring a fine art print portfolio (Energy Futures) by a collective of twenty Albertan artists and twenty Albertan writers. These creatives were thoughtfully paired to share a collaborative vision of sustainable energy in Alberta, exploring pressing questions that arise as we imagine solutions to climate change and global energy transitions. The project was led by Eveline Koliijn – whose practice operates in the transdisciplinary space of art, science, and social activism. Eveline participated in a 2018 Fellowship with the Energy Futures Lab (EFL), a non-profit lab based in Alberta that brings together a diverse ecosystem of innovators and influencers from government, the energy sector, First Nations, non-profits, academia, and the arts. Connecting the dots, Eveline brought the Energy Futures artist collective together with the EFL's network of experts, thinkers, and influencers to develop the ensuing book, print portfolio, and now touring exhibition.

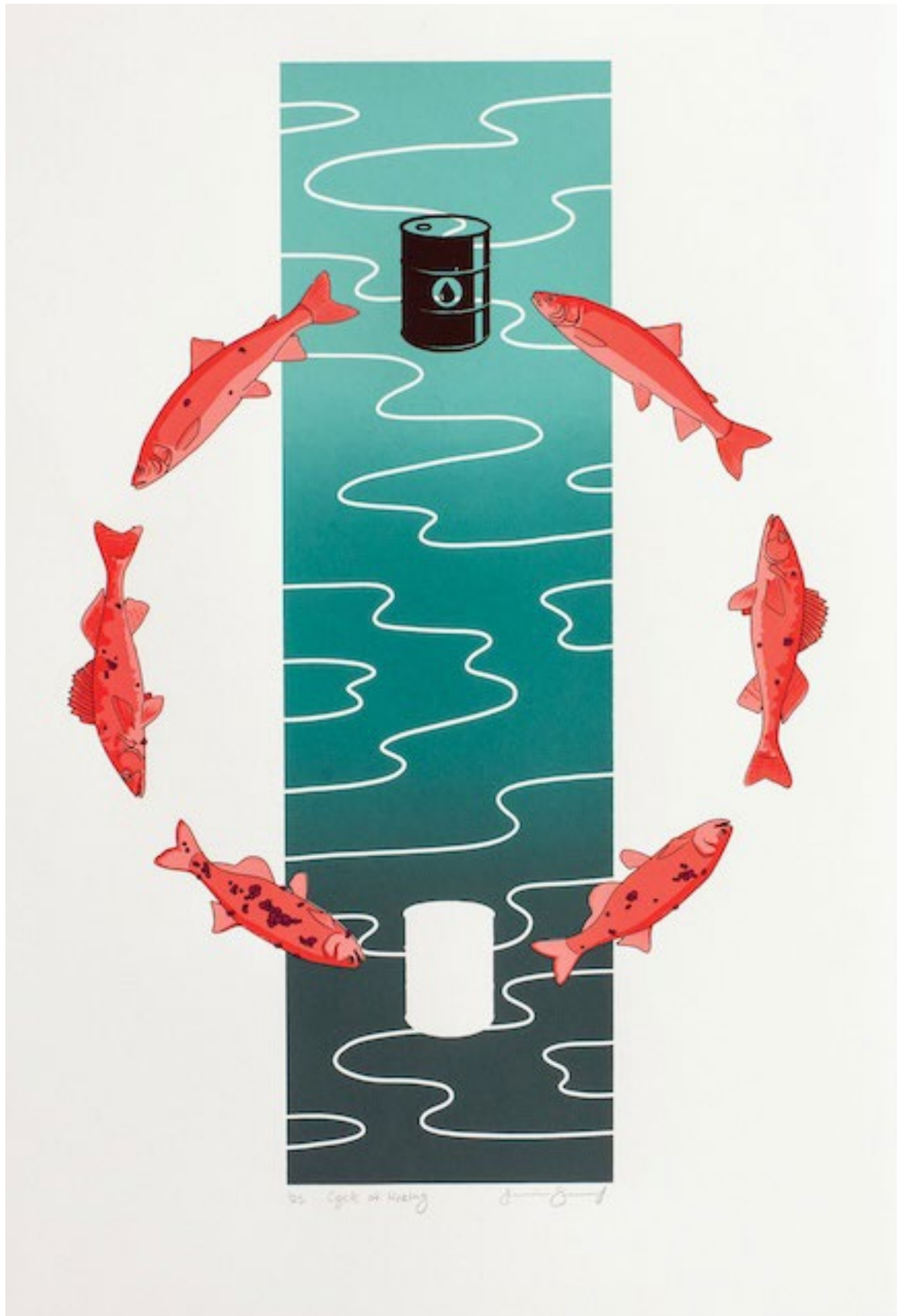
Reimagining Fire, The Future of Energy is intended to be visionary. Many people struggle with forming an idea of our future, but providing a vision through an artistic lens can inspire, empower, and feed action. Bringing together authors, poets, scientists, and visual artists – all from diverse geographical, cultural, and professional backgrounds – acknowledges varied and valuable cultural relationships to the earth, climate, and future-building.

Image Credits (Left, then right top to bottom)

Jessica Semenoff, *Cycle of Healing*, 2022
Screenprint on paper
Courtesy of Eveline Koliijn

Heather Urness, *Through Tempered, Rose-Coloured Glasses*, 2022,
5-layered woodcut on synthetic and pulp-based papers
Courtesy of Eveline Koliijn

Jared Tailfeathers, *Community / aaka'itapisko*, 2023
Digital print on Crane's Lettra paper
Courtesy of Eveline Koliijn





Howl in the Grass

17 ARTISTS | 18 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)

Curated by **Ash Slemming**
Touring from the **Alberta Society of Artists, TREX Southwest**

Howl in the Grass is a group exhibition alluding to the mystery and aliveness of land and sky in the prairies. As any howl is a method of attracting attention, connecting with others, and announcing a presence – this exhibition invites viewers to listen, to feel, and to connect with the diverse calls of the land along the Great Plains in Alberta and beyond.

What is now commonly described as “the prairies” is far from a monolithic landscape. Just as we cannot blanket the Great Plains under one category of ecology (the region is host to a dynamic relationship of grasslands, boreal forests, foothills, and badlands—each shaped by distinct histories, ecosystems, and ways of life), the artworks in the exhibition are similarly varied, sharing a depth of emotive qualities and stories with us.

Howl in the Grass beckons viewers to imagine standing at the edge of an expansive rural landscape, taking account of each visceral call and feeling; perhaps listening to prairie winds howling across the horizon, watching the roll and tumble of a disembarked tangle of weeds, or searching for a coyote whose calls echo slyly through the land’s tall, soft, and swaying grasses.

Image Credits (Left, then right top to bottom)

Adrian Stimson, *Buffalo Boy*, 2004
Digital photograph on paper
Collection of the Alberta Foundation for the Arts

Matthew Spidell, *Grasses #4*, 2005
Archival pigment ink on paper
Collection of the Alberta Foundation for the Arts

John Hall, *Field No. 3*, n.d.
Woodcut on paper
Collection of the Alberta Foundation for the Arts

Tom Willock, *Bull, Buffalo Paddock, Waterton Lakes National Park 1971*, 2009
Silver Gelatin on paper, mat board
Collection of the Alberta Foundation for the Arts





Odd Objects: Things We Believe In

3 ARTISTS | 18 WORKS OF ART | 2 CRATES
 AVAILABLE IN PERIODS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

40 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Levin Ifko**
 Touring from the **Alberta Society of Artists, TREX Southwest**

Odd Objects: Things We Believe In, is a group exhibition that contemplates our human relationships to objects. Spanning painting, photography, and textiles, the artwork in this exhibition depicts an array of oddly fascinating objects, from objects that hold particular cultural and personal significance, to everyday objects such as tupperware lids and electric fans. Featuring the bright and whimsical work of artists Mantis Mei, Teresa Tam, and Pamela Vickerson, this exhibition grapples with the notion that our “things” mean more to us than what meets the eye.

Sometimes, our fascination with certain objects has to do with the memories attached to them. Maybe these objects remind us of what has changed, even acting as a representation of a time gone by, or somebody who is no longer in our lives. Other times we can feel magnetically drawn to an object for no apparent reason, perhaps because of its shape and colour, or even a comforting texture we observe by touching and feeling it.

The works in this exhibition ask us to look at the things that surround us, and consider our connections with them. In what ways do we accumulate, use, and care for these objects, and can this tell us anything about the ways we express love in the everyday? All in all, *Odd Objects: Things We Believe In*, showcases the humorous, tender, and longing relationships we have with the objects we find meaning in.

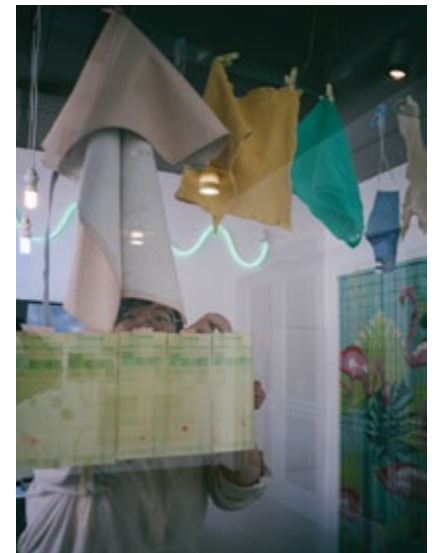
Image Credit (left, then right, top to bottom)

Portrait of Emma Contained
 Pamela Vickerson, 2025
 Oil on Canvas (Reproduction)
 Courtesy of the artist

Portrait of an Electric Fan
 Mantis Mei, 2024
 Acrylic Yarn
 Courtesy of the artist

Seasons End Liquidation Shop
 Teresa Tam, 2022
 Documentation of Installation
 Courtesy of the artist

Underwear for fruits #4
 Mantis Mei, 2025
 First shown in collaboration with Molly JF Caldwell
 Courtesy of the artist





Scouring Heaven and Earth

1 ARTIST | 20 WORKS OF ART | 3 CRATES

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

45 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Sierra Zukowski**

Touring from the **Esplanade Arts & Heritage Centre, TREX Southeast**

Scouring Heaven and Earth presents a selection from Gabriel Esteban Molina's larger Criologla series, showcasing the artist's experimental photography practice. The collection began with numerous photographs of ice crystals frozen on the windows of Molina's home in the winter of 2021, with the name deriving from the word cryology — the study of snow and ice.

As part of his artistic process, after photographing, Molina uploads the images to his computer and employs his camera much like a scientific instrument: zooming in and searching for compositions which he rephotographs from the screen, playing with blur, focus and scale to create different textures, lighting and effects. Rephotographing allows Molina to experiment with abstraction and explore patterns and possibilities within the images.

The work revels in the human proclivity towards pareidolia – the tendency to perceive a specific or meaningful image in a random or ambiguous visual pattern. For example, looking for animals in the shapes of clouds, or faces in the lines of a cliff escarpment. In a few of the pieces, the imagery of ice crystals stands. Others appear familiar but unrecognizable. Could it be a low-res satellite image taken of the cosmos? A glitch rendered by artificial intelligence? A microscopic investigation of plant growth? The body of work is further contextualized by artist's elderly dog passing away on the second day of the original photo-spree. Conceived amidst immense grief, the work raises questions about why us humans constantly search for patterns and meaning. Is it a distraction, a coping mechanism, entertainment, meditation, something hardwired into our brains?

Ultimately, Molina aims to draw connections between artistic pursuit, science and religion as methods for discerning meaning from existence. Scouring Heaven and Earth invites viewers to zoom way out and to dive in deep. To ask questions and be imaginative and to pay attention to the little and big things happening all around them.

Image Credits (Left, then right top to bottom)

Gabriel Esteban Molina

Criología XVIII (LoRISE_3654)

digital print, direct to media print on dibond,
Collection of the artist.

Gabriel Esteban Molina

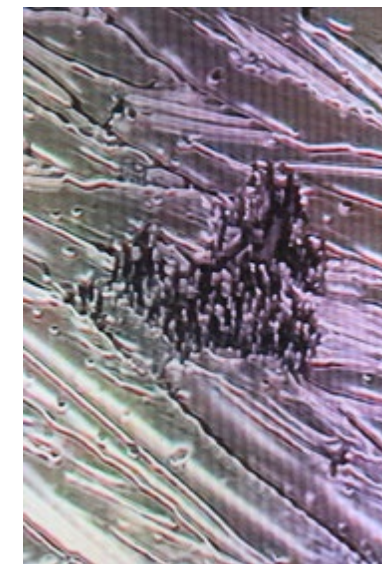
NGC_2417

digital print, direct to media print on dibond.
Collection of the artist.

Gabriel Esteban Molina

Criología II (LoRISE_3654)

digital print, direct to media print on dibond,
Collection of the artist.





Mysterious Forest Life

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

47 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Jamie-Lee Cormier**
Touring from the **Art Gallery of Grande Prairie, TREX Northwest**

Centred in the forest life of the Peace Country in Northwestern Alberta, the 24 photographs in Mysterious Forest Life embody three types of plant forms: fungi, lichen and moss. As each striking image presents us with a new species, the viewer is taken on an exploratory tour of the forest. You will find seven different types of fungi displayed in this exhibition, but there are actually over 1.5 million species of fungi (6 times more than plants) and about 20,000 of them produce mushrooms. In the Mother Earth Boreal Beauty of the Peace Country book, included in this exhibition, you will learn that lichen is not actually a plant; it's not a moss; it's a relationship. Presenting a close up, sensory view of moss on spruce bogs and fens, this exhibition shows sphagnum moss photosynthesizing under water, creating bubbles of oxygen.

Each photo in the exhibition captures the forest from a whimsical and mysterious angle. We are transported to a new level, a level at which an insect would see the forest life. The intimacy of the photos is a deliberate choice to see up close the delicacy and vulnerability as well as the beauty and resilience of nature. Krushel's photos broaden the viewer's awareness of what is created in nature and how we co-exist with it every day. The photos might even spark inspiration the next time you are out for a stroll to stop and take note of what you are walking on or around, and crouch down to take in the detailed beauty that is Mother Earth.



Image Credits (Left, then right top to bottom)

Sharon Krushel, *Fly Agaric*
2022, Photography
Collection of the artist

Sharon Krushel, *Red Tree Brain Lichen*
2022, Photography
Collection of the artist

Sharon Krushel, *Fire Moss - Ceratodon purpureus*
2022, Photography
Collection of the artist

Folk Memoirs

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

40 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Jamie-Lee Cormier**

Touring from the **Art Gallery of Grande Prairie, TREX Northwest**

Folk Memoirs is a collection of visual narratives experienced while growing up on the Alberta prairies. Sourcing these rare historical moments from the Alberta Foundation for the Arts permanent collection, you will see paintings by Hazel Litzgus, Irene McCaugherty, William Panko and Doris Zaharichuk. The works are described as folk art, which is a unique style of art that reflects the cultural life of a community. Inspired by scenes from everyday life including: helping with housework, farm labor, playing outside, going to rodeos and more.

A memoir is a narrative composed from personal experience. The paintings in this show speak for themselves, taking you back in time to recall or learn the history of what life was like in the mid nineteenth hundreds. Folk art takes on a very whimsical and colourful style of expression. This genre of artists are typically not concerned with making their subject look realistic. As you can see in William Panko's paintings, he doesn't worry about painting the scenes with the exact perspective or proportions – rather, he gives the paintings a more two dimensional or 'flat' appearance. More importantly, he depicted the story and what he remembered.

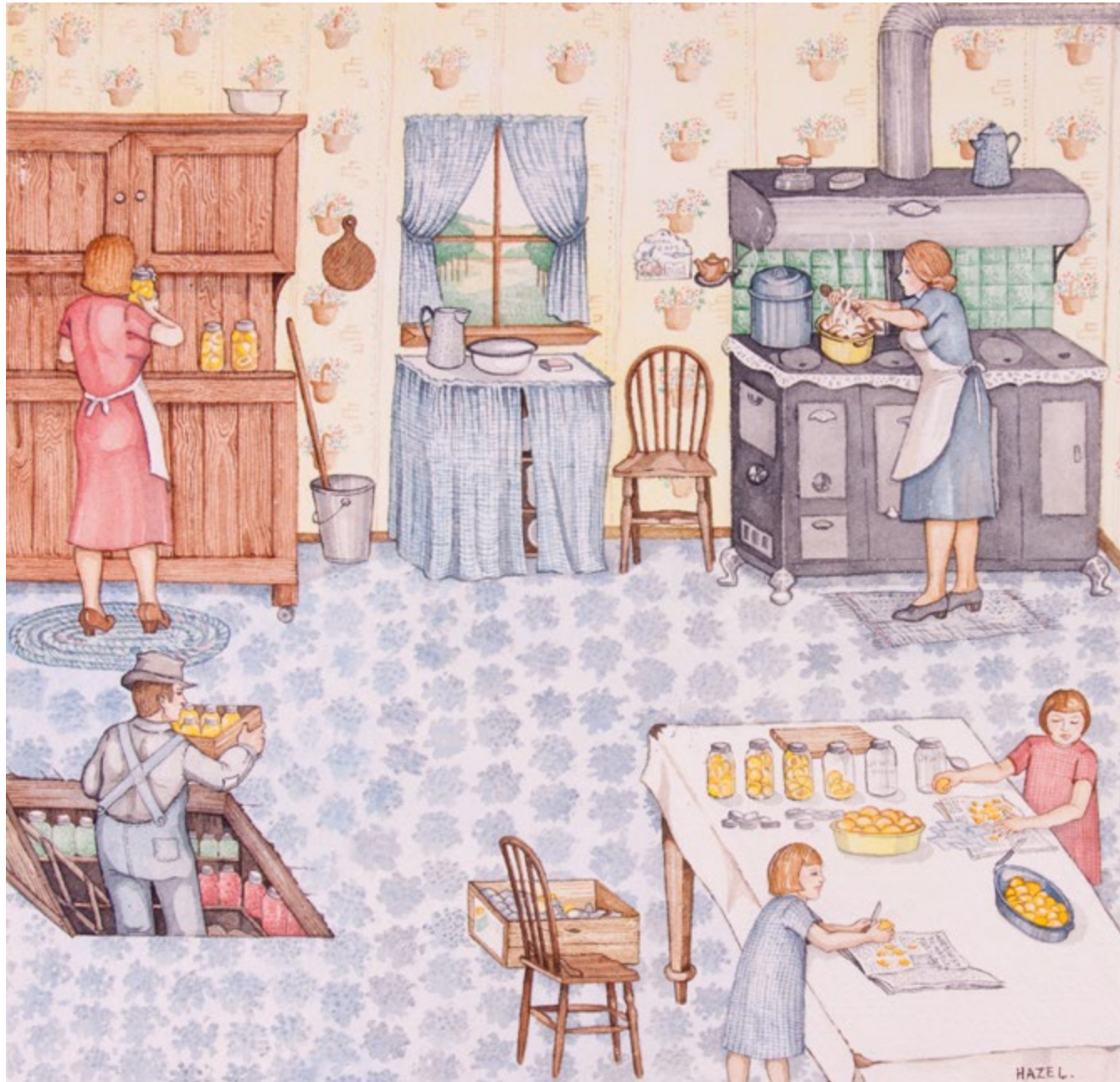
This group exhibition showcases simple everyday work-life balance. Hazel Litzgus's work is a perfect example of this, from painting scenes of harvesting and cattle round up to dancing in the kitchen and rodeos. Enjoy finding hidden details of Irene McCaugherty and Doris Zaharichuk's paintings as they draw the viewer in to enjoy how natural and simplistic life was. The works in this exhibition are a memoir of the artist's life, savoring and reflecting on stories of the past.

Image Credits (Left, then right top to bottom)

Hazel Litzgus
Canning Peaches, 1970
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Doris Zaharichuk
Potato Harvesting, 1989
Oil on canvas
Collection of the Alberta Foundation for the Arts

Irene McCaugherty
Sundown Hank, 1993
Watercolour on paper
Collection of the Alberta Foundation for the Arts





ReconciliACTIONS

21 ARTISTS | 21 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

80 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Ash Slemming and Diana Frost (Colouring it Forward)**
Touring from the **Alberta Society of Artists, TREX Southwest**

"Atikotc eici tepwetamak, eici apitentakwak, kitci kikinowamatisowak kapena ktc i mino witciaiekki mino mantominan acitc ka tepentciketc 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.

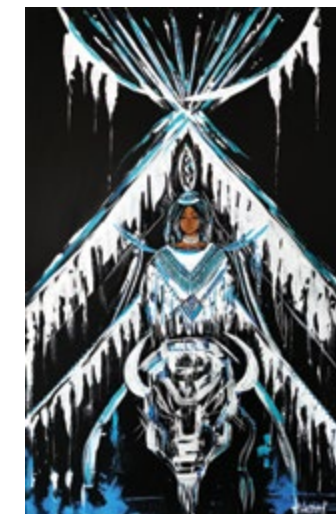
Image Credits (Left, then right top to bottom)

Tracey Metallic, *Truth*, 2022
stretched canvas print of the original acrylic on canvas
Courtesy of the artist

Tamara Shepherd, *White Buffalo Goddess*, 2022
stretched canvas print of an original acrylic painting
Courtesy of the artist

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

Madeline Belanger, *Tell me a story*, 2023
stretched canvas print of an original mixed
media acrylic, paper and gel on canvas
Courtesy of the artist





The Nature of Ornament

11 ARTISTS | 13 WORKS OF ART | 2 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

30 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Ash Slemming**
Touring from the **Alberta Society of Artists, TREX Southwest**

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 Ash 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 (Left, then right top to bottom)

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

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

McKenna Prather, *Striped Grasslands*, 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





Riot on the Walls!

3 ARTISTS | 18 WORKS OF ART | 2 TEXT PANELS | 3 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

60 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Shane Golby**
Touring from the **Art Gallery of Alberta, TREX Northeast**

For many, the world is a riot of colour. One of the principal elements of art and design, colours describe everything around us; direct our attention and actions; and affect and symbolize our emotions.

The Alberta Foundation for the Arts travelling exhibition *Riot on the Walls!* explores colour as it is used by three contemporary artists. Featuring works by Gibril Bangura, Clay Ellis and Zachery Reid, the paintings and mixed media works in this exhibition are united in their use of vibrant, bold colours. The reasoning behind the choices these artists make, however, is very different. Both Gibril Bangura and Zachery Reid are storytellers and use colour to create a mood and accentuate the story related. Clay Ellis, on the other hand, is an actual part of the 'story' he creates. Seeing himself as an explorer, Ellis utilizes abstraction to investigate materials and processes. In this exploration, colour allows him to introduce a spatial quality to a piece and create a sense of animation in his works.

Whether creating 'representational' works or investigating abstraction, the artists in this exhibition use colour to express their aims and extend the moment of looking. In the process, they create a conversation with viewers, enabling them to learn about themselves and the world around them.

Image Credits (Left, then right top to bottom)

Clay Ellis, *Holdings - Bantry Splash*, 2022
Mixed Media
Courtesy of the artist

Zachary Reid, *#1*, 2024
Acrylic
Courtesy of the artist

Gibril Bangura, *Ambience*, 2024
Mixed Media
Courtesy of the artist

Clay Ellis, *Holdings - Bent Stick*, 2023
Mixed Media
Courtesy of the artist





Self Reflection

4 ARTISTS | 17 WORKS OF ART | 3 CRATES
AVAILABLE IN PERIODS 6, 7, 8, 9, 10

40 RUNNING FEET (INCLUDING SPACE BETWEEN ARTWORKS)

Curated by **Jamie-Lee Cormier**
Touring from the **Art Gallery of Grande Prairie, TREX Northwest**

Identity is the set of qualities, beliefs, personality traits, appearance, and/or expressions that characterize a person or a group. Identity emerges during childhood as children start to comprehend their self-concept and it remains a consistent aspect throughout different stages of life. When you view a piece of artwork, you are being exposed to a part of the artist's identity. The piece is a creation of memory, experience, feeling and more as the artist brings you into their world.

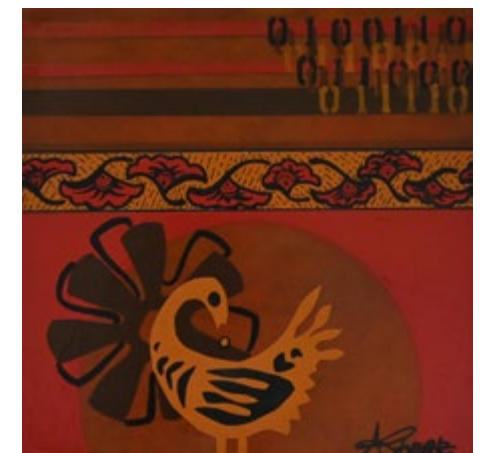
The four artists in Self Reflection employ unique ways of expressing their identities in the works on display while allowing the viewer to reflect and even relate them to their own identity. Kelsey Holzil's artistic identity is composed of personal and collective experiences in relation to trauma, healing, gender expression and nature, using a vibrant colour pallet in their work. When Matthew Stewart creates, artistic identity is an amalgamation of his experiences with place, memory, and trauma while using a narrative painterly style. Aurel Tchoumo-Tsafack and Aretha Laverne bring their cultural identities into their vibrant paintings, referencing artifacts, design, pattern and stories from their African heritage.

Image Credits (Left, then right top to bottom)

Aretha Laverne
Sankofa : On the Horizon, 2023
Mixed media on wood canvas
Collection of the artist

Kelsey Holzli
Transmutation, 2024
Alcohol markers, graphite, coloured pencil
on watercolor paper
Collection of the artist

Aurel Tchoumo-Tsafack
Maasai Askari (maasai warrior), 2024
Mixed media on canvas
Collection of the artist



ART GALLERY
of GRANDE PRAIRIE

BOOKING INSTRUCTIONS & CONTACT INFORMATION

The ASA will accept booking request forms starting on **Monday, May 5, 2025 at 10:00am**. Venues will list their top three preferred exhibition choices, and TREX Southwest staff will prioritize bookings on a first come first serve basis.

BOOKING REQUEST FORM WILL BE AVAILABLE ONLINE:

www.albertasocietyofartists.com/trex-home/

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

TEL 403.262.4669

EMAIL trex@albertasocietyofartists.com

INSTAGRAM @TREX_Southwest

TREX SOUTHWEST | THE ALBERTA SOCIETY OF ARTISTS
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Booking Catalogue Design by
Levin Ifko, TREX Southwest

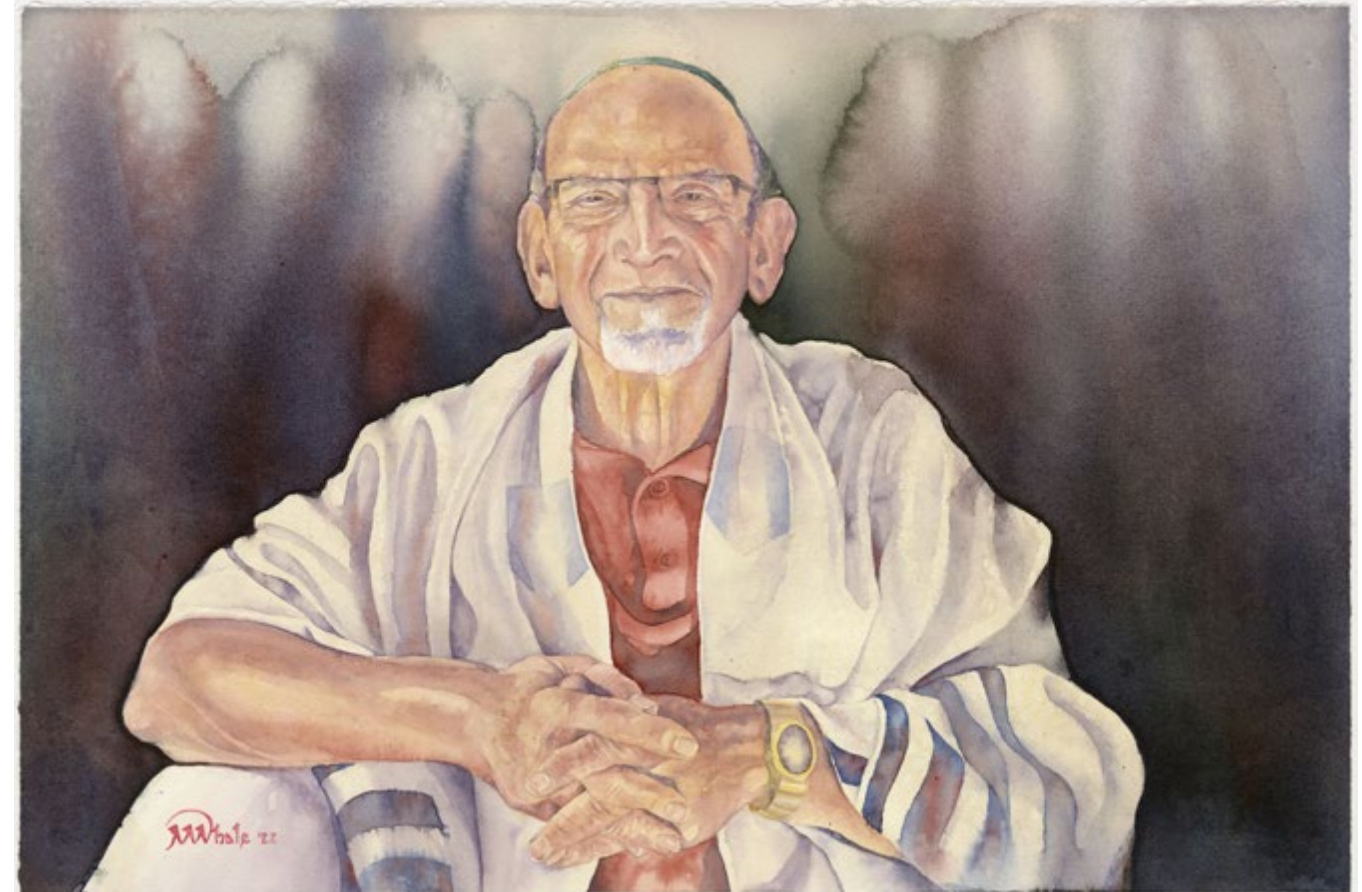


Image Credit

Michael
Mary Whale, 2022
Print on Palboard of original watercolour
Collection of the Artist