
The Alberta Foundation for the Arts
Travelling Exhibition Program, TREX



TREX Booking Catalogue

September 2025 – August 2026

Central & Northeast Alberta (Region 2)
Produced by the Art Gallery of Alberta



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cover:

Brianna Tosswill
I can always come back home, 2023
16 in x 12 in
Linocut print
Exhibition: *Room to Reflect*
Collection of the artist

left:

Maomeii Be
Testament of Hope, 2023
22 in x 30 in
Ink and tea on Stonehenge paper
Exhibition: *Between the Lines*
Collection of the artist

The Travelling Exhibition Program

The Alberta Foundation for the Arts Travelling Exhibition Program, TREX, strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, health care centres and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the work of contemporary Alberta artists available to Albertans. The program also offers educational support material for teachers to encourage visual arts exhibitions into the school curriculum.

Four regional organizations coordinate the program for the Foundation:

- **TREX Northwest**
Produced by The Art Gallery of Grande Prairie
- **TREX Central & Northeast**
Produced by Art Gallery of Alberta
- **TREX Southwest**
Produced by Alberta Society of Artists
- **TREX Southeast**
Produced by Esplanade Arts & Heritage Centre



The Alberta Foundation for the Arts and the Travelling Exhibition Program acknowledge that the artistic activity we support takes place on the traditional 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.

TREX Central & Northeast Alberta (Region 2)

TREX Region 2 is produced by the Art Gallery of Alberta. The AGA ships exhibitions to over 50 venues in over 35 communities each year. These exhibitions can easily adapt to the space requirements of a variety of venues: schools, libraries, museums, health care centres and other community facilities. With each exhibition comes an educational Interpretive Guide. This guide enriches the experience of the exhibition and enables teachers to use exhibitions within the school curriculum.

Venue Obligations:

- Install & dismantle exhibitions safely in a protected and monitored display area.
- Facilitate shipping in a timely manner.
- Complete and return ALL necessary forms related to shipping and evaluation.
- A protected & monitored display area.
- Invite one or more groups from outside the venue's normal audience to view the exhibition.
- Communicate with TREX staff and enjoy!

The Art Gallery of Alberta

The Art Gallery of Alberta is a centre of excellence for the visual arts in Western Canada, connecting people, art and ideas. The AGA is focused on the development and presentation of original exhibitions of contemporary and historical art from Alberta, Canada and around the world. Founded in 1924, the Art Gallery of Alberta maintains a collection of more than 6,000 objects and is the oldest cultural institution in Alberta. It is the only museum in the province solely dedicated to the exhibition and preservation of art and visual culture.



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How to Host a TREX Exhibition

1. Select an Exhibition

Review the exhibitions featured in this catalogue. Note the exhibitions your venue is most interested in hosting, along with your preferred booking periods.

2. Send in a Booking Request

Visit the Art Gallery of Alberta website and navigate to the TREX page under the *Exhibitions* tab. There, you'll find a link to the online booking request form:

youraga.ca/trex

The form will go live at on Friday, May 16, 2025.

On the form, list the exhibitions you'd like to host in ranked order, followed by your preferred booking periods.

You will receive an automated email confirming your selections. Once your request has been reviewed, the TREX Manager will follow up to confirm which exhibitions and which booking periods you will receive. An Exhibition Loan Contract will be provided. It must be signed and returned.

3. Receive Educational, Promotional & Reporting Documents

Approximately two weeks before your exhibition begins, your venue will receive a press release and an interpretive guide. This guide includes curatorial comments, artist biographies or interviews, background information on the exhibition's theme and artworks, as well as hands-on art-making projects to help viewers engage with the exhibition. The guide is yours to keep.

4. Receive the Exhibition Crates

Your exhibition will arrive a few days before your booking period begins. The artworks will be shipped in two to three crates via a third-party commercial courier. These trucks are equipped with a tailgate and the driver

will have a pallet jack to move the crates. A venue coordinator must be present to direct the driver where to place them.

Do not open the crates for at least 24 hours to allow the artworks and frames to acclimate to temperature changes, especially during Alberta's colder months.

5. Unpack & Display

Check for any special handling instructions in the crate lids. Carefully unpack the exhibition and inspect each artwork for damage or shifting within the matting. Note any issues on your reporting forms and inform the TREX Manager immediately. If everything is in good condition, set up the exhibition in an appropriate space at your venue.

6. Invite Your Community

All TREX venues are required to invite one or more groups from outside the organization to view the exhibition. This could be a class from a local school, a seniors group, religious organization, Indigenous Elders' program, other local club, etc.

7. Repack & Ship

The exhibition ends on the final date of your booking period, with return shipping scheduled for the next day. Repack the exhibition exactly as it was received, including all didactic panels and artwork labels. The Art Gallery of Alberta arranges and pays for shipping. You will receive shipping labels one week in advance.

8. Return Reporting Documents

Immediately after the exhibition concludes, return the completed reporting forms to the AGA. These documents are essential to the continued success of the TREX program.

Booking Periods

Period 1	September 4 – October 1, 2025
Period 2	October 9 – November 5, 2025
Period 3	November 13 – December 10, 2025
Period 4	December 18 – January 21, 2026 (5 weeks)
Period 5	January 29 – February 25, 2026
Period 6	March 5 – April 8, 2026 (5 weeks)
Period 7	April 16 – May 13, 2026
Period 8	May 21 – June 17, 2026
Period 9	June 26 – July 23, 2026
Period 10	July 30 to August 26, 2026

Visiting Artist Program

For the 2025 - 2026 TREX season the visiting artist program is available for the exhibition *Between the Lines*.

The program is included in the booking fee and is an excellent way to enhance the educational value of exhibitions hosted by your venue. Artist visits are tailored to suit the needs of your audience and may include a hands-on project, an artist talk and/or an exhibition tour.

While we strive to accommodate all requests for visiting artists, we cannot guarantee a visit to your venue. Scheduling depends upon the demand for the program and the availability of the artists. If your venue is interested in having an artist visit fill out the required information on the online booking form.



Marlena Wyman presenting an artist talk at Millet Museum, Aug 2019

Between the Lines

Available Periods 1 to 10

3 artists | 20 artworks | 2 text panels | 2 crates
60 running feet (including space between artworks)

Curated by Steven Teeuwssen
Produced by the Art Gallery of Alberta,
TREX Region 2

**"If you can write, you already know how to draw;
you already have a form of your own."**
— Jerry Saltz, *How to Be an Artist*

Between the Lines explores how writing is rooted in both cultural tradition and personal experience. In their work, Maomeii Be, Eunju Park, and Michael Kíre transform the act of writing into abstract compositions that transcend language.

Maomeii Be blends Arabic calligraphy, Chinese ink painting, and abstract expressionism into gestural forms that flow with energy and spiritual resonance. Eunju Park reimagines Korean characters by collaging *hanji*—traditional Korean paper—into textured compositions that speak of resilience, healing, and self-affirmation. Michael Kíre centers his practice on asemic writing: intuitive, calligraphic marks free of fixed meaning that balance structure and release, inviting meditative reflection on presence, process, and ambiguity.

Between the Lines reveals how the simplest marks—lines, curves, fragments—can carry vast emotional and cultural weight.



Michael Kíre
Crusader, 2023
Mixed Media, 17 x 21 in
Collection of the artist



Maomeii Be
Highest Praise, 2017
Mixed Media, 22 x 30 in
Collection of the artist



Eunju Park
I Believe in Myself 난 날 믿어, 2024
Mixed Media, 24 x 24 in
Collection of the artist

Room to Reflect

Available Periods 1 to 10

3 artists | 20 artworks | 2 text panels | 2 crates
60 running feet (including space between artworks)

Curated by Steven Teeuwssen
Produced by the Art Gallery of Alberta, TREX Region 2

Room to Reflect brings together the work of Brianna Tosswill, Gillian Willans, and Melissa Baron in a shared exploration of domestic spaces. Each artist invites us into rooms that speak quietly yet powerfully about the people who inhabit them.

At first glance, our homes may seem ordinary—living rooms, bedrooms, hallways—but they hold rich emotional landscapes and stories of memory, comfort, and change. Homes are more than physical containers; they reflect who we are, how we live, and what we value.

Gillian Willans portrays interiors that feel both familiar and unsettling, examining the contradictions of home life—social roles, interior chaos, and the balance between expectation and reality. Brianna Tosswill creates prints inspired by interviews about comfort, imagining rooms that blend playful magic realism with intimate mementos—each room is conceived for a specific individual, together forming an apartment block of human connection. Melissa Baron paints her own home in shifting light and texture, incorporating her son's drawings, and mixed media to transform everyday scenes into intimate portraits of motherhood, where closed doors and layered surfaces convey both longing and love.

Room to Reflect reminds us that our homes are more than backdrops to our lives—they are characters in their own right, telling our stories.



Brianna Tosswill
Change offers an opportunity to heal, 2023
Linocut, 10 x 12 in
Collection of the artist



Gillian Willans
3:25am (Late Night), 2021
Oil on Canvas, 9 x 12 in
Collection of the artist



Melissa Baron
Evening Light, 2024
Mixed Media, 16 x 12 in
Collection of the artist

This is Not a Photograph

Available Periods 1 to 10

9 artists | 15 artworks | 2 text panels | 2 crates
60 running feet (including space between artworks)

Curated by Steven Teeuwsen
Produced by the Art Gallery of Alberta, TREX Region 2

Have you ever stared at a painting and wondered, “Is that a photograph?”

This is Not a Photograph features nine artists from the Alberta Foundation for the Arts Collection that challenge our perceptions of reality. These artists pour obsessive attention into every brushstroke and pencil mark, revealing both a love for the objects in their work and a genuine delight in their craft. The intense precision of their work goes beyond simply mirroring the world around them, allowing them to reveal something new that can’t be recorded by a camera.

Rooted in Photorealism but venturing beyond it, these works embrace Hyperrealism’s “more real than real” ethos. They show more than what our eyes expect, simultaneously capturing the sparkles of reflections and the subtle textures in the shadows. The results are uncanny images that exist somewhere between reality and illusion. Despite their photographic fidelity, these images aren’t passive reproductions.

The longer you look, the more you sense the artist’s hand at work—the deliberate composition, the heightened contrasts, the careful technical choices. These are not snapshots of the world as it is, but reconstructions—crafted visions that invite us to pause, look again, and discover something beneath the surface.



Derek Besant
Passenger, 1983
Watercolour, ink on paper, 33 x 33 in
Collection of the Alberta Foundation for the Arts



Keith Harder
Tackle Box, 1990
Oil on canvas, 24 x 30 in
Collection of the Alberta Foundation for the Arts



John Hall
Wham!, 2010
Acrylic on canvas, 18 x 23 in
Collection of the Alberta Foundation for the Arts

Cradle

Available Periods 1 to 5

3 artists | 18 artworks | 2 text panels | 2 crates
75 running feet (including space between artworks)

Curated by Shane Golby
Produced by the Art Gallery of Alberta, TREX Region 2

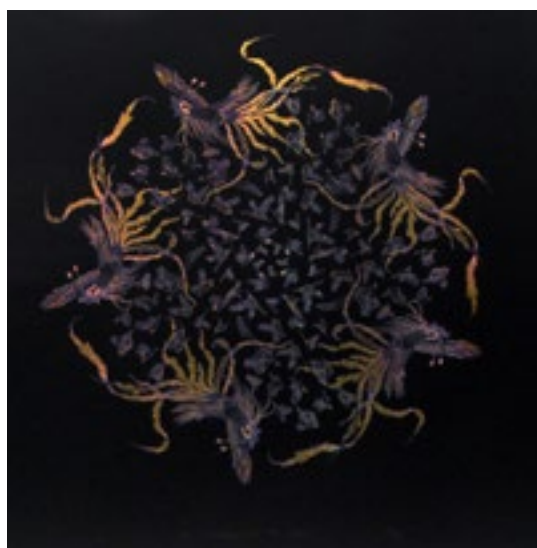
According to Collins Thesaurus, the word 'cradle' can have four meanings. Used as a noun, it can refer to a bassinet or crib or a birthplace, place of origin or source. As a verb cradle can mean to hold, nestle or nurse or to nourish, nurture or watch over.

While Canada is a young country, 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' which, throughout their long and tumultuous histories, provided many of the building blocks upon which contemporary societies rest. Current scholarship generally identifies six sites where civilization emerged independently. These are the Fertile Crescent (the Tigris-Euphrates Valley - present day Iran, Iraq and parts of Syria); ancient Egypt; the Indus River region (presentday India and Pakistan); the North China Plain; the Andean Coast (present day Peru); and the Mesoamerican Gulf Coast (present day Mexico).

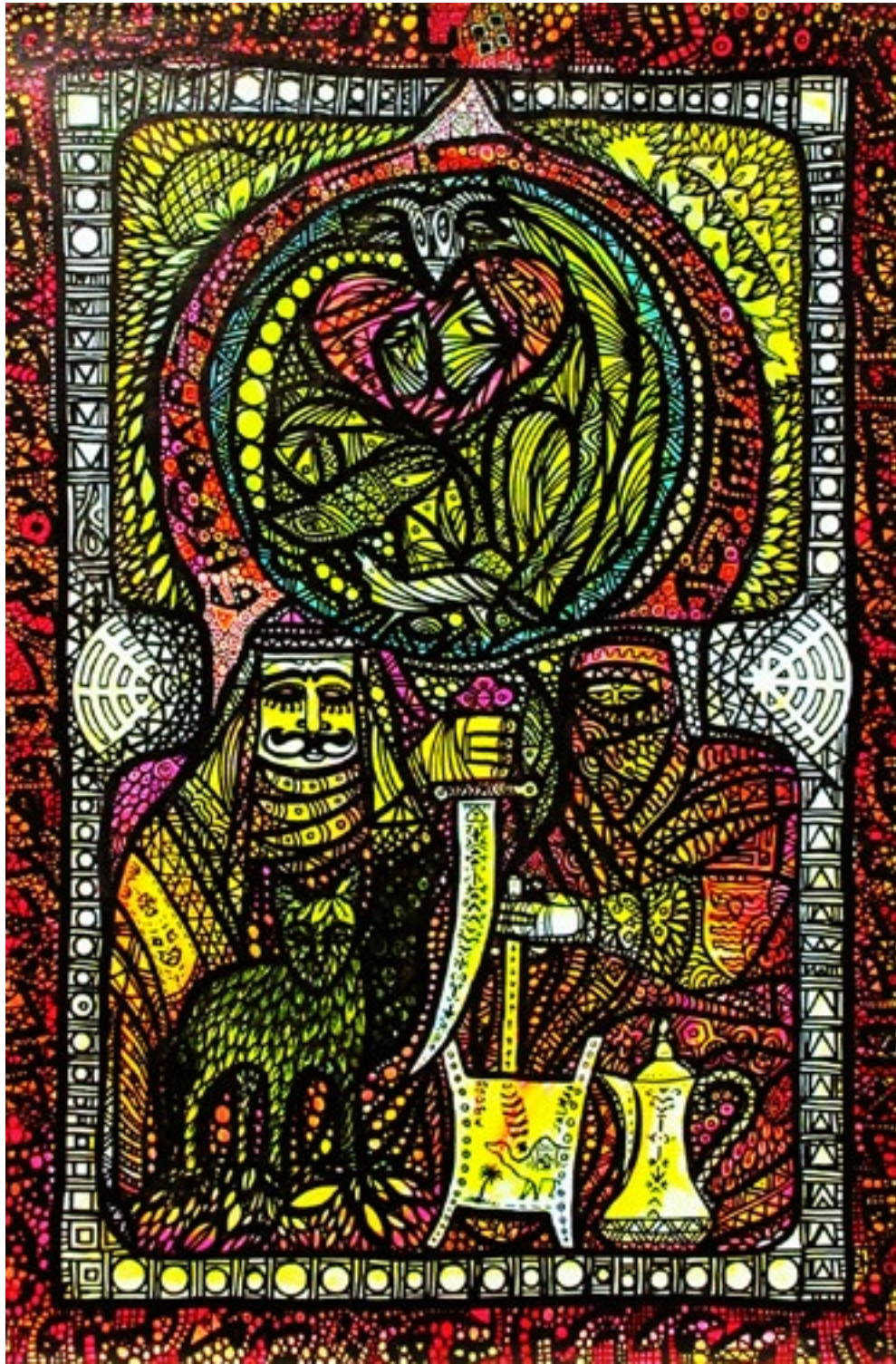
Cradle presents the work of three artists, currently residing in Edmonton, who originally come from regions associated with some of the cradles of civilization mentioned above. Arriving in Canada as economic immigrants or refugees from war and conflict, each of these artists is a story teller, sharing 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 really all one people with similar dreams and desires.



Hanny Al Khoury
Pal 3, 2022
Oil on paper, 28 in x 21.5 in
Collection of the artist



Riaz Mehmood
Maqāmāt-ut-Tuyūr/ Conference of the Birds, 2022
Screen print
Collection of the artist



About Salma
The Wolf, 2022
Acrylic on canvas
Collection of the artist

Women Gone Wild

Available Periods 1 to 5

3 artists | 18 artworks | 2 text panels | 3 crates
75 running feet (including space between artworks)

Curated by Shane Golby
Produced by the Art Gallery of Alberta, TREX Region 2

Since the dawn of human history animal imagery has been an aspect of humankind's cultural repertoire. While animals have long been a viable subject for visual artists, however, in the annals of Euro-North American art history any exploration of wild animals that has been undertaken has almost exclusively been the domain of male artists. Beginning in the 20th century this began to change as the roles of women in society broadened.

The Alberta Foundation for the Arts Travelling Exhibition *Women Gone Wild!* explores the subject of wild creatures as they are expressed in the work of three contemporary women artists from Edmonton. Featuring works by Cynthia Fuhrer, Jenny Keith and Samantha Walrod, the depictions of wild creatures presented range from realistic representations to more abstract and surrealistic impressions. These artists also demonstrate diverse reasons for choosing their subjects. Whatever their artistic approach and intentions, however, all three artists reveal a love and respect for nature in their works and through them invite viewers to 'go wild' as well.



Samantha Walrod
Black Bear Road, 2023
Mixed media and acrylic on panel, 24 x 24 in
Collection of the artist



Jenny Keith
Spinster, 2023
Acrylic on canvas, 24 x 36 in
Collection of the artist



Cynthia Fuhrer
Mom, 2023
Acrylic on pine, 24 x 30 in
Collection of the artist

Self Reflection

Available Periods 1 to 5

4 artists | 17 artworks | 2 text panels | 2 crates
50 running feet (including space between artworks)

Curated by Jamie-Lee Cormier
Produced by the Art Gallery of Grande Prairie,
TREN Region 1

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 Holzli'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.



Aretha Laverne
Sankofa: Red Horizon, 2023
Mixed media on birch panel, 16 x 16 in
Collection of the Artist



Kelsey Holzli
Transmutation, 2024
Alcohol ink, coloured pencil on watercolor
paper, 17 x 14 in
Collection of the artist



Aurel Tchoumo-Tsafack
Lux Bami, 2024
Mixed media on canvas, 12 x 24 in
Collection of the Artist

Athletic Aesthetics

Available Periods 1 to 5

18 artists | 20 artworks | 2 text panels | 3 crates
70 running feet (including space between artworks)

Curated by Sierra Zukowski

Produced by the Esplanade Arts & Heritage Center,
TREX Region 4

The exhibition *Athletic Aesthetics*, curated from the Alberta Foundation for the Arts collection, draws parallels between the pursuits of athletics and visual arts. Each piece depicts a moment relating to sport, play or practice. Some highlights include photographs by Don Mabie and Sylvian Voyer of the 1978 Commonwealth games in Edmonton; screen-printed golf lessons by Bill McCarroll; and an experimental video by Lindsay McIntyre of a youth playing an Inuit game. The exhibition content is varied in both artistic medium and athletic activity. Techniques include photography, video, print making, drawing and painting. Imagery includes sports such as football, cycling, badminton and skiing in addition to other impressive feats of athleticism such as ballet, bull riding and gymnastics.

In presenting a collection of art concerning the subject matter of athletics, a common ground is forged where audiences can begin to consider the similarities between these two pursuits which are typically siloed from each other. For example, it becomes apparent that both athletics and arts require practice and patience. Both are activities that many people engage in, with only a few elites rising to the top of their respective fields. Each has sub-sections with imposed hierarchies of value. Think of “fine art” versus “craft” or the pay gap between male and female athletes at the professional level. The list goes on.

Ultimately, *Athletic Aesthetics* is an optimistic exhibition that urges viewers to find pleasure in the joy of movement and activity and to delight in the aesthetics of human ability, no matter what form that might take.

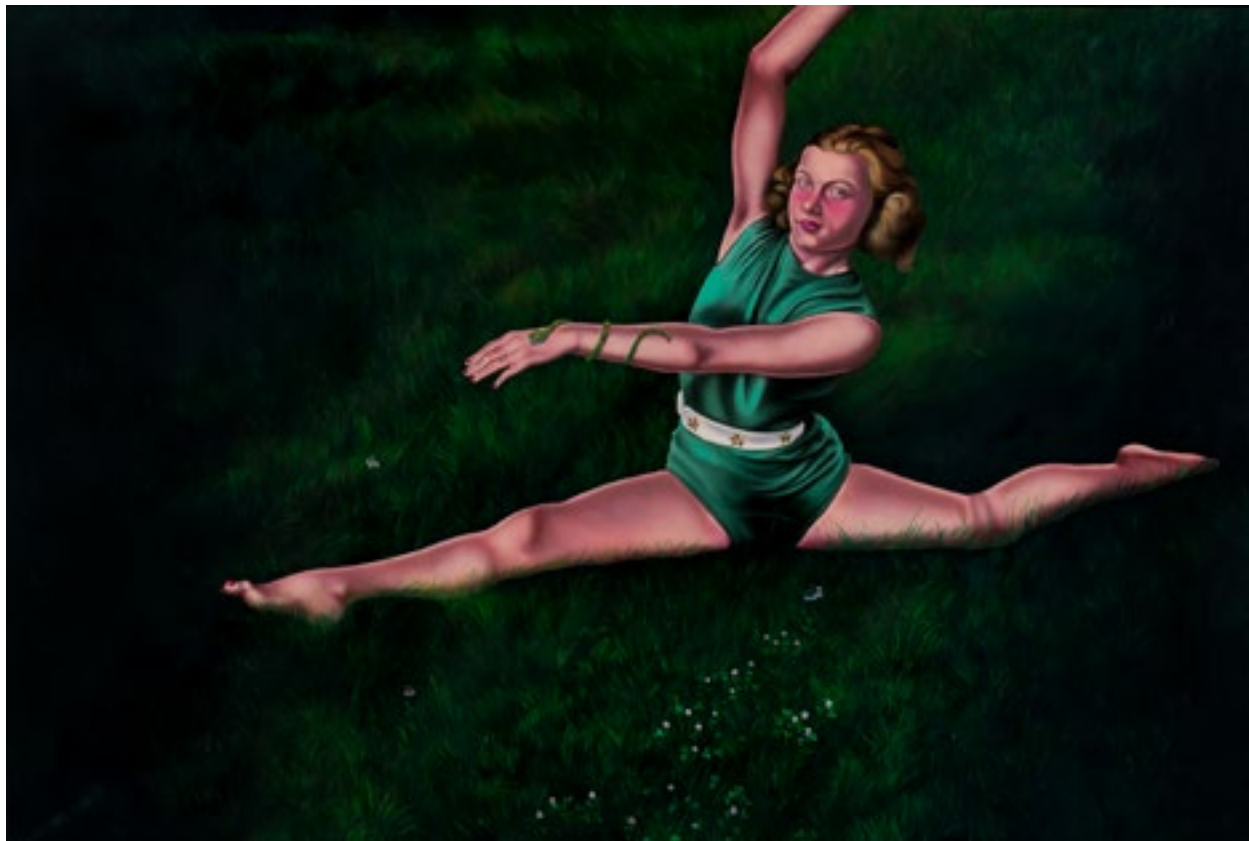
ESPLANADE
Arts & Heritage Centre



Craig Pelzer
Javelin: Studies 1 & 2, 1978
Acrylic, graphite, ink on paper
Collection of the Alberta Foundation for the Arts



Don Mabie
Pedal Power, 1978
Colour xerox on paper
Collection of the Alberta Foundation for the Arts



Dana Holst
Slither, 2018
Oil on board
Collection of the Alberta Foundation for the Arts

Nature of Ornament

Available Periods 1 to 5

11 artists | 13 artworks | 2 text panels | 2-3 crates
75 running feet (including space between artworks)

Curated by Ashley Slemming
Produced by the Alberta Society of Artists, TREX Region 3

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.



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



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



Tom Hamilton
Untitled, 1984
Oil on paper, 23 x 29 in
Collection of the Alberta Foundation for the Arts

... no end to our looking

Available Periods 6 to 10

19 artists | 20 artworks | 2 text panels | 3 crates
75 running feet (including space between artworks)

Curated by Shane Golby
Produced by the Art Gallery of Alberta, TREX Region 2

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 intents 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 not only invite reflection concerning the objects represented but also ask viewers to look long and hard at the objects actually around them: to truly experience the shapes, textures, colours and meanings of the material articles which surround them and help define their lives.



Neil McClelland
12 O'Clock, 2003
Oil on board, 20 x 30 in
Collection of the Alberta Foundation for the Arts



Laura O'Connor
Patterned Disposition, 2010
Digital c-print on paper adhered to birch board,
14 x 11 in
Collection of the Alberta Foundation for the Arts



Marcia Perkins
Untitled, 1988
Oil on board, 19 x 16 in
Collection of the Alberta Foundation for the Arts

Inseparable Fragments

Available Periods 6 to 10

1 artist | 12 artworks | 2 text panels | 2 crates
40 running feet (including space between artworks)

Curated by Ashley Slemming

Produced by the Alberta Society of Artists, TREX Region 3

Universally, each of us embarks on a deeply personal journey in daily navigating our own internal experiences and memories, and making sense of what we discover there. In the solo travelling exhibition *Inseparable Fragments*, Santosh Korthiwada explores this inner experience through the lens of digital photographic collage. By consciously and subconsciously assembling compositions where his memories become gatherings of disparate yet connected elements and experiences, Korthiwada delves into the intricacies of memory and identity, where the past and present converge, and dreams are built for the future.

Through a series of evocative digital collages viewers are invited to traverse the landscapes of Korthiwada'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, wonder, and imagination. From vivid recollections of distant homelands to quiet moments of introspection in a new (and very old) land, *Inseparable Fragments* offers a window into the complex emotions that accompany experiences of change, growth, and reflection all rendered through the artist's meticulous digital collages. Through his art, Korthiwada is encouraging viewers to be intentional about contemplating the enmeshed and – inseparable – narratives and journeys we all wander through. We are reminded that our conscious and subconscious experiences inevitably inform the collective futures we dream of.



Santosh Korthiwada
Midnight Musings, 2023
Digital collage
Collection of the artist



Santosh Korthiwada
Ordinary Avatar, 2023
Digital collage
Collection of the artist



Santosh Korthiwada
Personal Museum, 2023
Digital collage
Collection of the artist

Pal•imp•sest

Available Periods 6 to 10

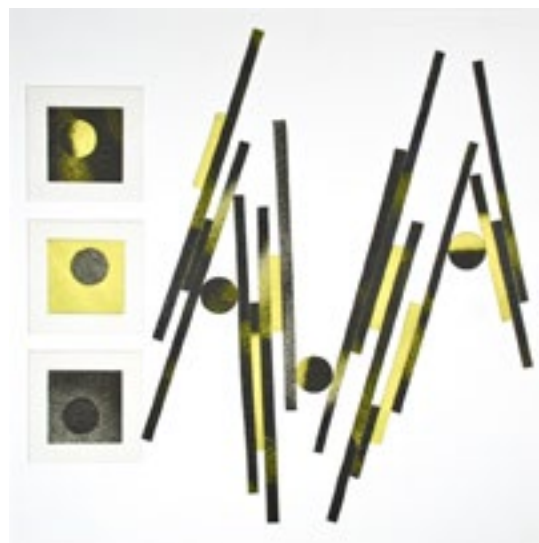
1 artist | 20 artworks | 2 text panels | 2 crates
50 running feet (including space between artworks)

Curated by Ashley Slemming
Produced by the Alberta Society of Artists, TREX Region 3

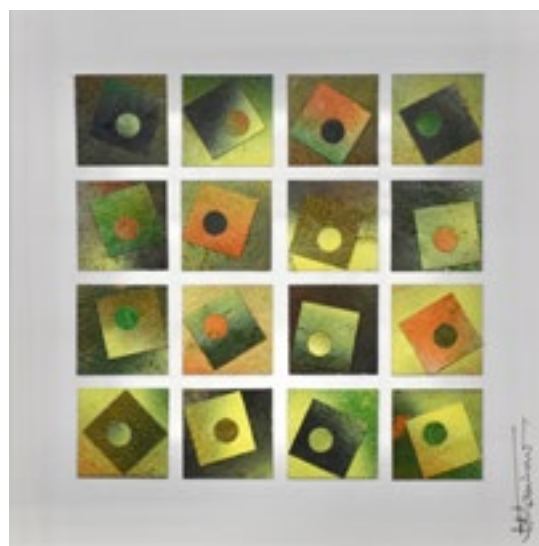
David Harrison's solo exhibition Pal•imp•sest references a noun describing something that features a new layer, aspect, or appearance – which builds on its past and allows us to see or perceive parts of this past. We can delve into the dynamic intersections of urban decay, layered time, and compositional 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.

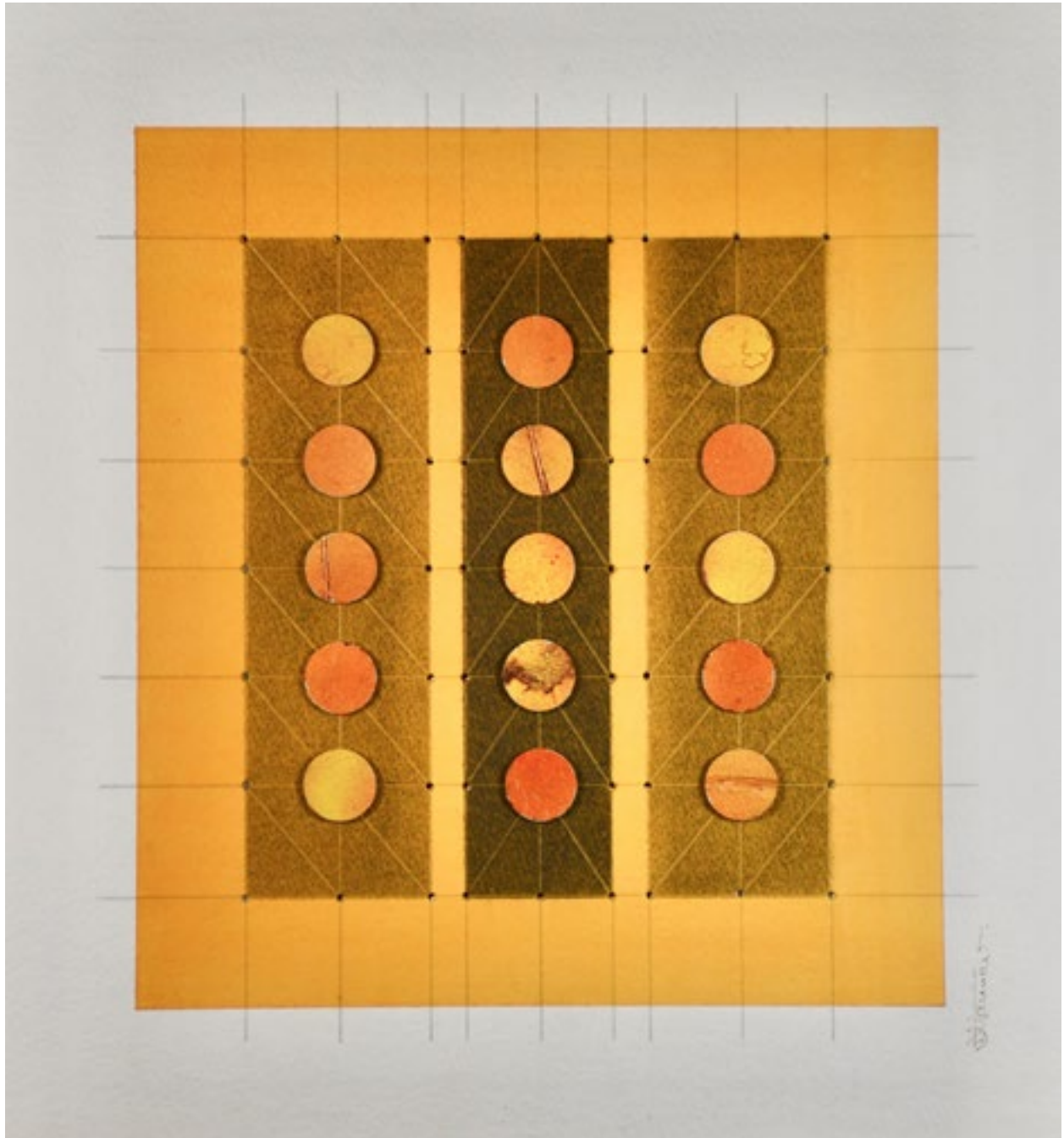
In Palimpsest, Harrison's punched-out geometric relics are imbued with layers of urban origin stories and a playful contemplation of decay and renewal. Highlighting the bold colours and subtle textures of the graffiti material in each composition, the artist's cadenced abstractions offer viewers an opportunity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



David Harrison
Graffiti Disc Modules #1
found graffiti on paper
Collection of the artist



David Harrison
Graffiti Disc Modules #1
found graffiti on paper
Collection of the artist



David Harrison
Graffiti Disc Modules #1
found graffiti on paper
Collection of the artist

Speculative Fictions

Available Periods 6 to 10

14 artists | 19 artworks | 2 text panels | 3 crates
50 running feet (including space between artworks)

Curated by Ashley Slemming
Produced by the Alberta Society of Artists, TREX Region 3

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.



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



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

Soft Stories

Available Periods 6 to 10

6 artists | 18 artworks (including 3 sculptures in plexi cases) | 2 text panels | 3 crates
70 running feet (including space between artworks)

Curated by Sierra Zukowski
Produced by the Esplanade Arts & Heritage Center,
TREX Region 4

Soft Stories brings together work by six Albertan contemporary female artists working with a variety of fibre techniques. Esther Neufeld crafts picturesque felted landscapes of her surroundings; Molly Caldwell presents weavings that reimagine representations of femininity; Danielle Piper shares soft sculptures made from traditional and upcycled materials, embellished with beadwork; Shanell Papp contemplates macabre themes through embroidery and rug tufting. In other works, fibre is not the primary medium. Wendy Tokaryk utilizes textiles in the printmaking process, drawing attention to the treatment of lacemakers in 18th century France, while Nicole Riedmueller adds quilted elements as backdrops to ceramics exploring domestic labour.

A common thread running between the works is storytelling. In some of the pieces, the stories are autobiographical. Others pass down traditional knowledge or share accounts of oppressed peoples. The histories of storytelling and fibre arts are long and intertwined. For centuries, large woven textiles called tapestries have been a medium of choice for commemorating events or depicting myths. In fact, the words text and textile derive from the same Latin verb *texere*, meaning to weave. While the stories in this exhibition unravel on materials that are soft, the pieces punch above their weight. The more time one spends with each, the more the stories unfold.

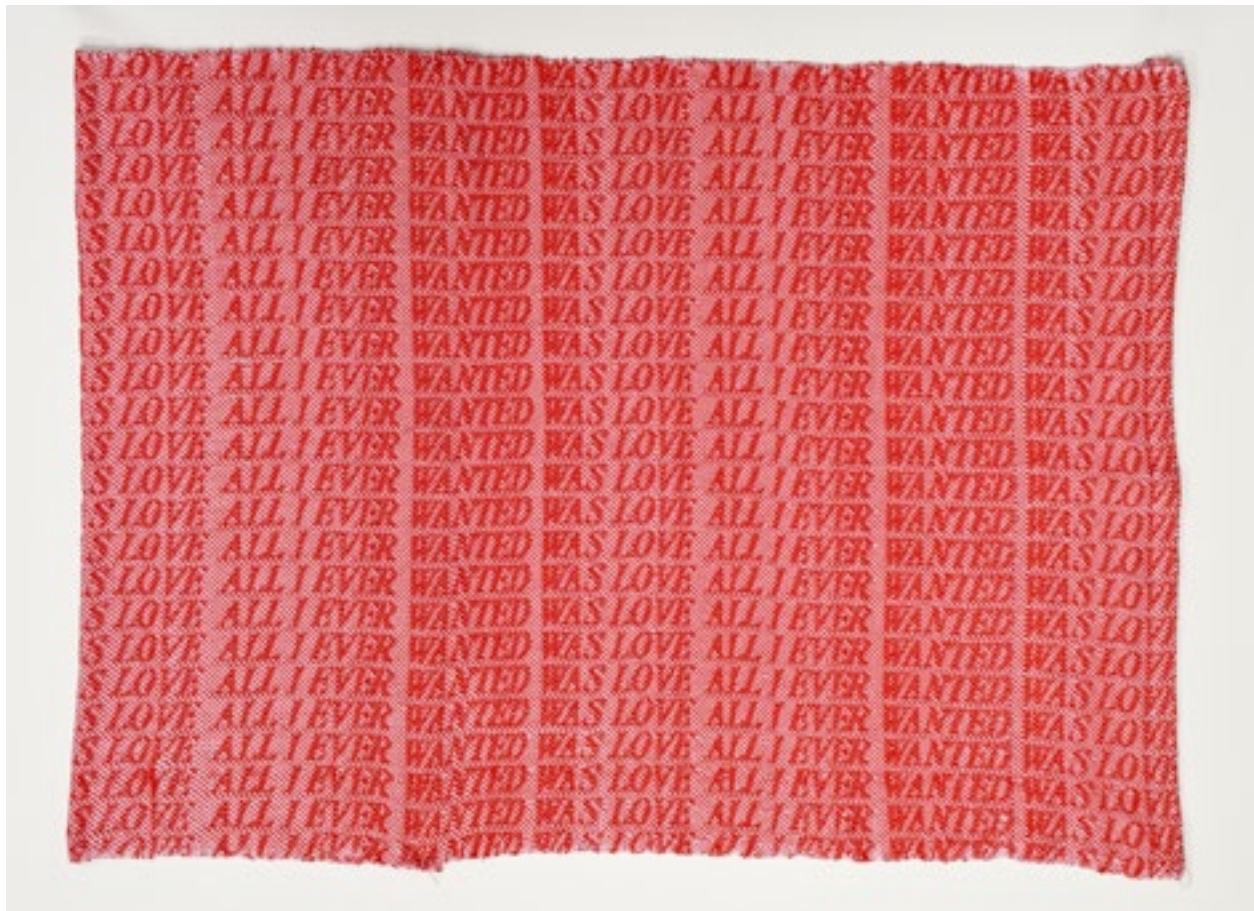
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Shanell Papp
Left Eye, 2022-2023
Textile (rug tufting)
Collection of the artist



Esther Neufeld
Train in the Sky - High Level Bridge, Lethbridge, 2023
Felted wool and silk
Collection of the artist



Molly Caldwell
ALL I EVER WANTED WAS LOVE, 2022
100% mercerized cotton
Collection of the artist



above:
 Gillian Willans
Midnight Light, 2023
 Oil on Canvas, 20 x 16 in
 Exhibition: *Room to Reflect*
 Collection of the artist

right:
 Michael Kíre
Radiance, 2024
 Mixed media on paper, diptych, 8 x 23 in
 Exhibition: *Between the Lines*
 Collection of the artist





*Our thanks to the many individuals, organizations
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