

# The Alberta Foundation for the Arts Travelling Exhibition Program (Trex)

Trex Region 2: Art Gallery of Alberta

## Booking Catalogue August 2017 – August 2018





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.

## TREX Booking Catalogue

The Art Gallery of Alberta is pleased to present this selection of travelling exhibitions for the 2017-2018 season. Currently the Art Gallery of Alberta serves over 60 venues in over 40 communities. Exhibitions on tour from the Art Gallery of Alberta will easily adapt to the space requirements of smaller venues: schools, libraries, museums, health care centres and other community facilities. The exhibitions are organized in such a manner as to make unpacking, packing, hanging and shipping as easy as possible. An educational **Interpretive Guide** is developed for each show. These materials enable teachers to use the exhibition within the school curriculum. The Interpretive Guides can be kept by each venue for further reference and are also available on the AGA website. Along with the exhibition, each venue receives an evaluation package which must be completed at the close of the exhibition and returned to the Art Gallery of Alberta.

**Venue Cost:** \$75 (plus GST) per exhibition booking. Freight is arranged for and paid by the Art Gallery of Alberta. During the period of the booking the venue contact will receive information regarding shipping arrangements. Booking invoices for each exhibition are issued close to the beginning of each period.

The Alberta Foundation for the Arts Collection is the primary source of works featured in the travelling exhibitions. Other sources for exhibitions include community partners, archives, private collections and loans from artists. Each year the AGA TREX Program welcomes new venues to enrich their community art through the Alberta Foundation for the Arts Travelling Exhibition Program. Please look through this year's selection of exhibitions to plan an exciting visual experience for your facility. A booking form is included on the back cover of the catalogue to enable you to request exhibitions by fax, mail or email.

### **Venue Obligations:**

- provide a protected & monitored display area
- install & dismantle exhibitions safely & efficiently
- ensure shipping is done in a timely fashion using directives
- complete and return **ALL** necessary forms related to shipping and evaluation of the program
- communicate and enjoy!

### **TREX Contact**

Shane Golby, Manager/Curator, AFA Travelling Exhibition Program, Art Gallery of Alberta (Trex Region 2)  
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Phone: 780.428.3830 | Fax: 780.445.0130 | e-mail: shane.golby@youraga.ca

# HOW TO HOST A TREX EXHIBITION

1. **SELECT** an exhibition and **preferred four week period** (see below) and send in the booking request form (back cover) by fax, email or request by phone. Once the booking is confirmed a contract will be sent to the venue. Please return a signed copy to TREX AGA. \* Please book according to Booking Period rather than month.
2. Approximately three weeks before the exhibition dates the venue will receive a press release and Interpretive Guide. The guide includes curatorial comments, artist biographies and/or interviews, background information relevant to the theme of the exhibition and art works in the exhibition, and hands-on art making projects to assist viewers in engaging with the exhibition. **This guide is the venues to keep.**
3. The venue will receive the exhibition a few days before the start of the booking period. The exhibition will end on the final date of the booking period chosen, with shipping scheduled for the next day.
4. Upon completion of the exhibition period please repack and ship the exhibition to the next venue. Repack the exhibition in the same way it was received, making sure to include didactic panels and all art work labels. Shipping is arranged and paid for by the AGA.

## BOOKING PERIODS FOR 2017 - 2018

- |                  |   |
|------------------|---|
| <b>Period 1</b>  | August 30 to September 27, 2017                 |
| <b>Period 2</b>  | October 4 to November 1, 2017                   |
| <b>Period 3</b>  | November 8 to December 6, 2017                  |
| <b>Period 4</b>  | December 13, 2017 to January 17, 2018 (5 weeks) |
| <b>Period 5</b>  | January 24 to February 21, 2018                 |
| <b>Period 6</b>  | February 28 to April 4, 2018 (5 weeks)          |
| <b>Period 7</b>  | April 11 to May 9, 2018                         |
| <b>Period 8</b>  | May 16 to June 13, 2018                         |
| <b>Period 9</b>  | June 20 to July 18, 2018                        |
| <b>Period 10</b> | July 25 to August 22, 2018                      |

**Our thanks to the many individuals, organizations and communities who have contributed to the success of the Alberta Foundation for the Arts Travelling Exhibition Program.**

### Front Cover Images:

**Left:** Graham Peacock, *Suite 111*, #12, 2011, Painted Canvas Collage, On loan from the artist

AGA TREX Exhibition: **Graham Peacock Collage**

**Top Right:** Kritsana Naowakhun, *On the bus to Tickwood*, 2016, Acrylic on canvas, Collection of the artist

AGA TREX Exhibition: **Beyond 'the patch' Stories from Wood Buffalo**

**Bottom Right:** Malcolm F. MacKenzie, *Hummingbird*, 1988, Colour photograph on paper, (detail), Collection of the Alberta Foundation for the Arts, AGA TREX Exhibition: **In Dreams Awake**

## Graham Peacock Collage | Available Periods 1 to 10 (2017 - 2018)



Graham Peacock  
*Table Top Painting Miniature #30, 2015*  
Acrylic with canvas collage  
On loan from the artist

### Exhibition Information

1 artist  
20 art works  
2 text panels  
75 running feet  
2 - 3 medium crates

Graham Peacock has been a significant figure on both the Edmonton and International art scenes since he moved to Edmonton in 1969. Over the decades he has developed unique ways of drawing with paint; manipulated the forms of his canvases; formulated his own paint mediums; spear-headed the formation of important art groups and assisted in fostering a climate favorable to abstraction in Edmonton. Through his teaching at the University of Alberta he has also shaped the artistic visions of countless students.

The exhibition **Graham Peacock Collage** celebrates the vibrant and diverse career of Edmonton-based artist Graham Peacock: a career characterized by experimentation and a relentless search for ways to express his love of colour, form and the world around him. Without narrowly defining his practice, Peacock moves freely between representation and abstraction, demonstrating that the only limitations to painting are to be found in the material of paint itself.

The travelling exhibition **Graham Peacock Collage** explores the sense of freedom expressed in the paintings of this senior Edmonton artist. Through this investigation the viewer is invited to encounter both *...boundless creativity...* and artistic perceptions which seek to inspire and uplift the spirit.

Curated by Shane Golby, Art Gallery of Alberta (TREX Region 2)

## Beyond 'the patch' Stories from Wood Buffalo | Available Periods 1 to 10 (2017 - 2018)



Lucie Bause  
*Forest Bathing, 2015*  
Acrylic on canvas  
Collection of the artist

### Exhibition Information

5 artists  
20 art works  
2 text panels  
75 running feet  
3 medium crates

Until May 3, 2016, the urban area of Fort McMurray and the Regional District of Wood Buffalo were basically known for one thing - the oil patch. Described as the economic engine of Canada the story of Fort McMurray - a narrative of migrant workers; enormous wages; and high prices - was either praised or reviled by the rest of Alberta's population, across the nation and internationally. On May 3, 2016, a new chapter was added to this story: the devastating Fort McMurray wildfire which gave birth to new perceptions of the region.

The story of Fort McMurray and Wood Buffalo, however, is about much more than oil or devastation. As tragic as the fire of 2016 was and while the oil industry continues to drive the economy of the region, these are only two aspects of life in the north-eastern part of Alberta.

The exhibition **Beyond 'the patch' Stories from Wood Buffalo** examines this little known region, investigating what it has to offer and what it is like to call this area home as these themes are expressed by five artists from the Wood Buffalo region. Through their works these artists share what they see and experience, inviting viewers to travel beyond the conventional chronicles of 'rig pigs' and pipelines and offering opportunities for the creation of more profound narratives.

Curated by Shane Golby, Art Gallery of Alberta (TREX Region 2) and Ana Maria Mendez-Barks (Manager, Arts & Culture, Regional Recreation Corporation of Wood Buffalo)

## In Dreams Awake | Available Periods 1 to 10 (2017 - 2018)



Ingrid McCarroll  
*The fish in its historical lack of perspective*, 1988  
Acrylic, oil on masonite  
Collection of the Alberta Foundation for the Arts  
.....

Between 1480 and 1505 the Flemish artist Hieronymus Bosch created one of the masterpieces of European art history. Entitled *The Garden of Earthly Delights*, this imaginative tour de force portrays Bosch's vision of the Garden of Eden, the earthly plane and the afterlife. While the actual meaning of Bosch's painting has confounded viewers and art historians throughout the ages, critics generally interpret the painting as a didactic warning on the perils of life's temptations.

The exhibition **In Dreams Awake** is inspired by this treasure of the early Renaissance. While Bosch's painting is the muse for this exhibition, however, each work in the exhibition is its own entity and unrelated to the others. Nonetheless, each artwork reflects elements expressed within Bosch's work and like the disjointed images seen in dreams these individual visions unite to comment, like the scenes in Bosch's triptych, on life itself. The exhibition **In Dreams Awake** thus becomes, in essence, a contemporary recitation of Bosch's narrative.

### Exhibition Information

16 artists  
19 art works  
2 text panels  
75 running feet  
2 medium crates

The exhibition **In Dreams Awake** features art works drawn from the collection of the Alberta Foundation for the Arts. Inspired by the triptych *The Garden of Earthly Delights*, this eclectic exhibition examines the 'earthly garden' as investigated by artists in Alberta and explores the influence of the past on contemporary artistic expression.

Curated by Shane Golby, Art Gallery of Alberta (TRES Region 2)

## Ramen Love | Available Periods 1 to 5 (2017 - 2018)



Sarah Gonzales  
*Maneki-Neko*, 2014  
Blue pencil drawing, coloured and finished digitally  
Collection of the artist  
.....

In the exhibition **Ramen Love**, artist Sarah Gonzales celebrates the global food sensation ramen noodles. Sparked by her love of ramen, she explores the roots of this noodle and its mid-twentieth-century journey from Asia to North America. Her quirky sensibility balanced with a skillful drawing ability creates a body of colourful works on the history of noodle making, the introduction of "cup-a-soup" to North America in the 1950s, and most importantly, the various types of noodles and broth. Gonzales explains, "As a cultural phenomenon, ramen has sparked tens of thousands of restaurants worldwide, influential films, documentaries, blogs, and [has] provided affordable comfort food to millions of destitute college students across the globe." Balancing traditional fine art and contemporary design approaches, she creates small-scale drawings in her sketchbook, scans them into her computer, digitally paints each drawing and then professionally prints out a finalized piece. This approach references forms of traditional printmaking but is worlds away, evidenced by the fact that she uses a pen tablet to paint her scanned, digitally inputted drawings.

### Exhibition Information

1 artist  
12 framed art works  
7 plaque mounts  
75 running feet  
2 crates

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The characters featured in Gonzales's imagery display a warm and friendly nature, which seems to be the result of the artist subconsciously infusing her own characteristics into each personality. The playful imagery captured within each of these works delivers warmth to the viewer, similar to the warmth and comfort a hot cup of ramen provides.

Curated by Xanthe Isbister, Esplanade Arts and Heritage Centre (TRES Region 4)

## When We Were Young | Available Periods 1 to 5 (2017- 2018)



Kat Valenzuela  
*After the Rain*  
 Photograph  
 Collection of the artist

*We go from birth to death, from first to last. We are young before we grow old, stimulus always precedes response, and there is no return to yesterday. The sole exception is memory.*

Jill Price, from The Woman Who Can't Forget

The exhibition **When We Were Young** features the work of five talented female artists from Medicine Hat. Each artist was invited to interpret and respond to the theme 'when we were young.' The works explore the innocence and joy of childhood, relationships with siblings, and the unexpected and sometimes traumatic experiences of youth. Participating artists Jessica Plattner, Susan Knight, Safira Lachapelle, Kat Valenzuela, and Wendy Stuck have created works through a variety of approaches: oil painting, photography, mixed media assemblage, and drawing. The results are a diverse collection of unique interpretations that celebrate both the complexities and simplicities of youth.

The theme/title refers to the past, influencing each artist to recollect memories which then inspired their concepts. In his book The Making of Memory, Steven Rose describes how memory influences our sense of self: "Memory defines who we are and shapes the way we act more closely than any other single aspect of our personhood. We know who we are, and who other people are in terms of memory." Each of the participating artists was inspired by memories, but from radically different points of view.

Curated by Xanthe Isbister, Esplanade Arts and Heritage Centre (TREX Region 4)

### Exhibition Information

- 5 artists
- 17 art works
- 2 didactics
- 75 running feet
- 2 crates



## Blair Brennan: White Nurse | Available Periods 1 to 5 (2017 - 2018)



Blair Brennan  
*White Nurse (Habit Forming)*, 2011  
 Ink on paper  
 Collection of the Alberta Foundation for the Arts

The name 'White Nurse' is a slang term for heroin and morphine. The exhibition **Blair Brennan: White Nurse** presents a series of 20 artworks that portray Brennan's battle and rehabilitation from the addiction to prescription pain medication.

The coloured ink and burned paper artworks feature words and phrases emphasizing key emotions, concepts and realities associated with addiction. The inner world and the inner struggle is clearly, and at the same time vaguely, put to paper. The series' specific use of burned paper as a mark-making tool is fitting because, unlike a pencil that can be erased from paper, it creates a lasting and permanent impression.

Brennan has been making branding irons since 1987. Brennan's steel branding irons are in every way similar to the sort of branding iron that would be used on livestock and his previous work has burned words and symbols into various support materials like books, paper, gallery walls and animals skins. In Brennan's writing he chooses steel and fire over pen and paper. The exhibition is a sort of stream of consciousness word association and relies heavily on several sources.

This body of work is from the Alberta Foundation for the Arts collection.

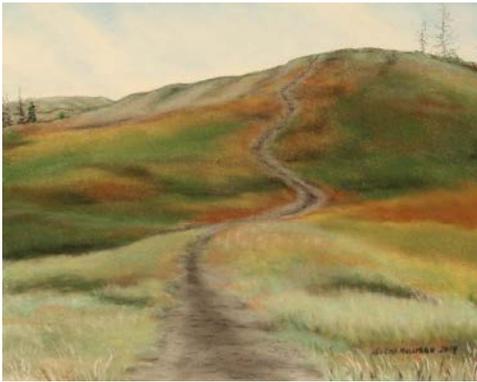
Curated by Todd Schaber, Art Gallery of Grande Prairie (TREX Region 1)

### Exhibition Information

- 1 artist
- 20 art works
- 2 didactics
- 60 running feet
- 2 crates



## Kleskun Hills: Views and View Points | Available Periods 1 to 5 (2017 - 2018)



Helena Mulligan  
*Picnic Anyone?*, 2015  
 Pastel on paper  
 Collection of the artist

Kleskun Hills Park is a geological sightseeing and historical destination located east of Grande Prairie and the site's 90 hectares is the most northern occurrence of a badlands landscape in Alberta. It is a place where you will find fossilized fragments of dinosaur bones and wood, and 'skeletonized' hills with their alternating layers of clays, sands and narrow seams of coal, which represent sediments deposited under prehistoric lakes and seas. Walking trails exploring the hills provide the opportunity to examine the many species of plants and grassland birds, and viewpoints provide a far-reaching view overlooking the badlands. On the far end of the trails is a First Nation Burial Ground where the Beaver and Cree People once buried their dead.

It was the uniqueness of this area, along with its rich imagery, that inspired the artists Naomi Deutekom, Teresa Durand, and Helena Mulligan to create artwork and develop a group exhibition.

An area established in 1979 as protected land, one that is appreciated by geologists and historians, receives the artists' personal interpretation. In addition to documenting the area for generations to come, it is their artwork that allows viewers of the exhibition the opportunity to experience and appreciate the land through their eyes.

### Exhibition Information

- 3 artists
- 18 art works
- 2 didactics
- 60 running feet
- 2 crates



Curated by Todd Schaber, Art Gallery of Grande Prairie (TREG Region 1)

## Woodlands | Available Periods 4 (2017); 5 to 10; 1 to 3 (2018)



Sharon Rose Kootenay  
*Child's Mittens*, 2010  
 Wool Stroud, Rabbit Fur, Glass Beads, Yarn, Thread  
 Collection of the Aboriginal Arts Council of Alberta

A walk through Alberta's northern woodlands reveals a beautiful world. Listen closely and you will hear layers of distinctive sounds and wandering through the landscape the dance of sun and shadows clears and illuminates your vision.

Seekers with a sense of purpose, the Indigenous artists featured in the **Woodlands** exhibition express a deep appreciation of the natural world through their art.

With humour and bold brushstrokes Linus Woods shares the spirit of the Northern animals and shares his moment of communion with the wildlife who pass through his field of vision. Guided by traditional environmental knowledge and community values, the fine craft artists featured in this exhibition also acknowledge the spirit of the flora and fauna of the forest. Through protocols and attention to detail their careful stitches elevate practical goods to treasured and wearable works of textile art.

Utilizing paint, natural materials and seed beads, the works featured in the exhibition **Woodlands** celebrate the wonder of Alberta's boreal forest and the remarkable perspectives, sense of place and cultural practices of contemporary Indigenous artists.

With works from the collection of the Aboriginal Arts Council of Alberta, this exhibition was curated by Sharon Kootenay and Shane Golby of the Art Gallery of Alberta (TREG Region 2). This exhibition was generously funded by Syncrude Canada Ltd.

### Exhibition Information

- 1 artist
- 6 craft artists
- 20 art works
- 2 didactic panels
- 75 running feet



## Imprints | Available Periods 6 to 10 (2018)



Robin Smith Peck  
*Casting the Form, 2010*  
Digital ground, epson ink  
Collection of the Alberta Foundation for the Arts  
.....

### Exhibition Information

19 artists  
19 art works  
2 didactics  
75 running feet  
2 crates

**Explore the fascinating world of printmaking with the exhibition *Imprints*, returning to TREX Region 2 for a final five periods in 2018!**

The word *imprint* can be defined in two ways. As a verb it can mean making a distinctive mark or impression; the act of stamping or printing on a surface. As a noun *imprint* can refer to something or someone that affects another deeply as to mind or feelings (Collins Paperback English Thesaurus, page 318).

Both of these uses of the word *imprint* are appropriate when describing the artistic media of print making. First, the term can be used to describe the various methods of print making used to create print-based art works. Secondly, the word *imprint* can refer to those artists who have made an impression in the visual arts and the cultural life of a region through their artistic efforts.

Over the 20th and into the 21st century print making as a form of artistic expression has definitely made its mark on the visual arts scene of Alberta. With art works from the collection of the Alberta Foundation for the Arts, the exhibition **Imprints** acknowledges the importance of this media within the visual arts and some of the individuals responsible for the stature of print making within the province and on the national and international art stages.

Curated by Shane Golby, Art Gallery of Alberta (TREX Region 2)

## Larissa Tiggelers: something now as different than before | Available Periods 6 to 10 (2018)



Larissa Tiggelers  
*Untitled #7, 2016*  
Acrylic on paper  
Collection of the artist  
.....

Larissa Tiggelers' painting practice is an exploration into her obsession with colour relationships, the composition of form, and the 'push and pull' of spatial perspective. **Larissa Tiggelers: something now as different than before** presents a series of abstract paintings featuring simple, hard-edged shapes that play with the notion of illusionistic space.

Each painting presents a very simple form with sharp, angular lines. The work manipulates and fractures space by playing with perspective and the varying relationships between elements within the work. Depending on the observer's viewpoint, shapes can alternate between receding and protruding from the image and disorientate the viewer's senses as they sometimes force the perspective to repeatedly change back and forth.

Tiggelers' works are seemingly simple, but slowly reveal quiet complexities within. The ambiguous nature of the form allows for many different interpretations. All of the works are untitled as a way for the viewer to remain unbiased when observing the paintings and allow for the interpretation to belong solely to the viewer.

### Exhibition Information

1 artist  
15 art works  
2 didactics  
2 crates



Curated by Todd Schaber, Art Gallery of Grande Prairie (TREX Region 1)

## Loom | Available Periods 6 to 10 (2018)



Liv Pedersen  
*Self Portrait*, 2005  
Woven tapestry  
Courtesy of the artist

### Exhibition Information

- 1 artist
- 17 framed tapestries
- 1 demo loom
- 2 didactic panels
- 3 crates
- 75 running feet



Curated by Shannon Bingeman, Alberta Society of Artists (TRES Region 3)

Basic in construction yet intricate in output - looms are the apparatus that bring Liv Pedersen's narratives to life. Since the 1970s the artist has been creating small-scale weavings using a primitive Dutch plank loom. This loom consists of little more than a wooden plank, nails and cotton string, but with it Pedersen has woven whimsical scenes based on her experience and vivid imagination. Scenes of family outings, home life, leisure activities, work, travel, her Danish heritage and even the occasional troll are reoccurring motifs that offer us a glimpse of the artist's life.

If there is a common thread that runs through the majority of Pedersen's work, it is the inclusion of the human figure. Besides a brief period of exploring abstraction, Pedersen's weavings are rarely void of the human form. Even her depictions of cars take on a human-like quality with their expressive eyes and mouths. When asked about the importance of the human subject in her work Pedersen explained: "People and their flaws are interesting and entertaining." The feelings of joy, trepidation, nostalgia, nervousness and grief that her characters display may be based on her personal experience, but they are universal emotions as well. This universality, perhaps more than anything, is what makes her work so appealing. We find a reflection of ourselves in her story.

## Mountain Man | Available Periods 6 to 10 (2018)



Frederick Herbert Riggall  
*Big Horn Pass to Avion Ridge Trail*, date unknown  
Collection of the Whyte Museum of the Canadian  
Rockies, Archives # LPP42-5

### Exhibition Information

- 1 artist
- 16 framed photographs
- 2 didactic panels
- 75 running feet
- 2 crates
- 75 running feet



Curated by Shannon Bingeman, Alberta Society of Artists (TRES Region 3)

While recovering from a gunshot wound to his left thigh in 1904, Frederick Herbert (Bert) Riggall (1884-1959) came across an image that would alter his life's course; a photograph of a mountain ram standing on a cliff and gazing out over the Rocky Mountains. In his diary Riggall wrote, "I want to see what the ram sees. I've decided on Canada." Later that year he left his hometown of Grimsby, England, and arrived in Calgary on March 26, 1904. He looked to the mountains and decided to travel west no further. He had found what he described as a 'Canadian Switzerland.'

Like many pioneers, Riggall was an industrious and resourceful individual. By 1910 he had established a homestead near the Kootenai Lakes and a mountain guide and pack train business. An avid photographer, Riggall kept a camera with him during his excursions. He captured hundreds of images ranging from vast panoramas of mountain peaks to more intimate shots of flora and fauna.

In this exhibition, 13 of Bert Riggall's panoramas of the trails along the continental divide are presented alongside 3 close-up images of wildflowers that he hand-tinted. Together these images beautifully convey the work of a man who had an enduring explorative spirit, keen interest in naturalism and profound connection to the land.

## Dreaming with my 'Great Mother'... | Available Periods 9,10; 1 to 3 (2018)



Heather Shillinglaw  
Woodland Rose, Sakaw Okiniwáktik 2015  
Mixed media on board  
Collection of the artist

### Exhibition Information

3 artists  
18 art works  
2 text panels  
75 running feet  
3 medium crates



The exhibition **Dreaming with My 'Great Mother'...** was created by First Nations artists Camille Louis, Heather Shillinglaw, and Carla Rae Taylor and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. Through the works in this exhibition these artists explore their personal journeys, seeking and receiving knowledge from their Grandmothers and Great Mother Earth.

With canvases activated by animal spirits, symbols and nature-based imagery, the artists featured in this exhibition wish to provide a window into the relationships they have with the Great Mother and hope to create a moment of engagement for the viewer to understand and learn. As expressed by the artists:

*We are each on a journey of seeking and receiving knowledge from our Grandmothers. Whether we have spent lots, little, or no time with our Grandmothers in the physical world, we know that they are here with us in another capacity. At times they come to us in dreams, giving us direction. For this, we are grateful. We search for ways of honouring the knowledge of our past generations. As modern indigenous women we share our journeys through contemporary forms of art.*

Organized by Camille Louis, Heather Shillinglaw, Carla Rae Taylor and the Art Gallery of Alberta (TREX Region 2). This exhibition was generously funded by Syncrude Canada Ltd.

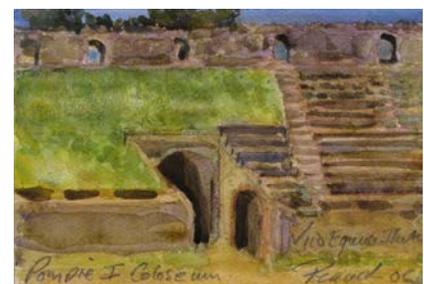
## A View of AGA TREX Exhibitions for 2017-2018:



Erin Stinson  
Resilience: Pine Grosbeak, December 2016  
Photography on Hahnemühle Fine Art Baryta  
Collection of the artist  
TREX Exhibition: *Beyond 'the patch' Stories from Wood Buffalo*



Elizabeth Ginn  
The Angel, 1993  
Oil and metal on board  
Collection of the Alberta Foundation for the Arts  
TREX Exhibition: *In Dreams Awake*



Graham Peacock  
Pompeii Colosseum, Vico Equense, Italy, 2006  
Watercolour on paper  
On loan from the artist  
TREX Exhibition: *Graham Peacock Collage*

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# Selected Comments: 2016-2017 AGA TREX Exhibitions

## **Exhibition: ...rattled to the bone**

### **Venue: Onoway Elementary School, Onoway**

The Interpretive Kit was very useful. I always forward a link to teachers and enjoy reading ahead so that I am prepared for comments and questions. Visitors found many pieces to be quite stunning. The AFA TREX program is EXCELLENT!! A fantastic avenue to add culture to our student and school community experience.

## **Exhibition: Echo Chamber**

### **Venue: Highlands School, Edmonton**

Everything was excellent. The Interpretive Kit was very useful. Explanations and curricular links and cross-curricular connections can be exploited in greater depth. People asked a lot of questions and commented on the work bringing the hallways alive. People found the work thought provoking and stimulating. The AFA TREX program is excellent. Thanks to Shane Golby for answering questions in a timely manner and helping us problem solve.

## **Exhibition: Dreaming with my 'Great Mother'....**

### **Venue: Glendon School, Glendon**

The Booking Catalogue and Interpretive Kit were both excellent. The artist bios and the lesson plans were especially useful. The exhibition was well received by visitors - because there were several artists there was something that appealed to everyone. The AFA TREX program is excellent - thank you for the opportunity.

Selected Visitor Comments:

- *Great mix media! Love the vibrant colors.*
- *Amazing art. Wonderful ideas!*
- *Best art display ever!*
- *Fantastic display!*
- *Loved it! Beautiful!*
- *So gorgeous. Loved the color!*
- *Aboriginal Art is impressive and inspiring! So happy to have this opportunity to see great art!!*

## **Exhibition: Path Makers**

### **Venue: Stuart MacPherson Public Library, Lac La Biche**

This exhibition was excellent as always. We love having the displays - many thanks to all!

Selected Visitor Comments:

- *amazing talent*
- *Awesome!! Thanks for sharing the art.*
- *fantastic display*
- *divine and breathtaking all!*
- *Great display of culture and artists.*
- *An interesting and informative display of talent!*

## **Exhibition: Cattle Call**

### **Venue: Visual Arts Alberta - CARFAC, Edmonton**

Selected Visitor Comments:

- *Absolutely captivated*
- *Recalls my days on the farm - cows were my best friends*
- *Great Show!*
- *Fabulous exhibition - great works*
- *Humourous and thoughtful, I love it!*
- *I want to go home and paint a cow or two*
- *Moovarlous*
- *Very lovely, great experience*
- *Mackie and Lindoe and Schatz - wonderful show!*
- *Well executed!*
- *So much fun!*

# The Alberta Foundation for the Arts Travelling Exhibition Program

## Booking Request Form

Please complete this form and send it to  
Shane Golby, Program Manager/Curator  
Fax : 780-445-0130 Phone: 780-428-3830 ext. 2  
Email: shane.golby@youraga.ca  
Mail: 10550 -107 Street, Edmonton, AB T5H 2Y6

Venue Requesting Exhibition \_\_\_\_\_

Contact Person \_\_\_\_\_

Mailing Address \_\_\_\_\_

Shipping Address \_\_\_\_\_

Phone \_\_\_\_\_ Ext \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_

### Booking Details

Exhibition Title	Preferred Booking Period	Alternate Booking Period
1 _____	_____	_____
2 _____	_____	_____
3 _____	_____	_____

### Please Note

The booking fee is **\$75 (plus GST)** per booking. If your venue is GST exempt please inform the AGA at [barry.reed@youraga.ca](mailto:barry.reed@youraga.ca)

Interested venues are initially allowed **two** bookings for the year. If exhibition opportunities arise throughout the year venues will be contacted by e-mail. Bookings are on a first come basis and venues have exhibitions for approximately 4 weeks.

Venues will be invoiced at the beginning of the period of the booking.

All freight costs are covered by the Art Gallery of Alberta.