



The Alberta Foundation for the Arts  
Travelling Exhibition Program (TRES)  
TRES Region 2: Art Gallery of Alberta

# Booking Catalogue August 2018 – August 2019





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.

## TREX Booking Catalogue

The Art Gallery of Alberta is pleased to present this selection of travelling exhibitions for the 2018-2019 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. This guide enables teachers to use exhibitions 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 we welcome 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, email or mail.

### **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)  
10550-107 Street, Edmonton, AB T5H 2Y6

Phone: 780.428.3830 | Fax: 780.445.0130 | e-mail: [shane.golby@youraga.ca](mailto:shane.golby@youraga.ca)



## Re-Imaging Normal | Available Periods 1 to 10 (2018 - 2019)



Trudi Sissons  
*No Trump 2*, 2017  
Digital collage on paper  
Collection of the artist

### Exhibition Information

7 artists  
16 art works  
9 didactic/photographic works  
2 text panels  
3 crates  
75 running feet

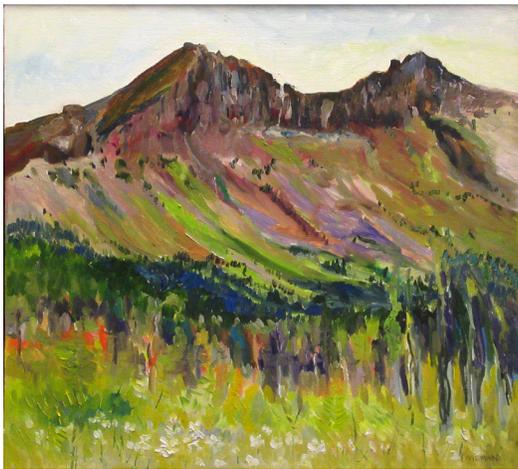
As defined by curator Michelle Lavoie, the term 'normal' refers to accepted ways of being: culturally constructed ideas around gender, sexuality and expected and accepted behaviour. Throughout time all societies have set norms of behaviour. As expressed by Lavoie, however, while society creates limits on behaviour these norms are always shifting.

One shift in societal norms has been views towards, and thus the rights of, Canada's LGBTQ+ 'community'. Prior to the 1960s homosexuality was considered a criminal offense. Since decriminalization in 1969 there has been a steady, albeit arduous, progression concerning the legal rights of LGBTQ+ citizens in Canada. One result of this progress was the legalization of same-sex marriage across the nation in 2005.

While change is constant, however, there are those resistant to social, political and cultural transformations and who attempt to impose a narrow definition of 'normal' on society. The exhibition **Re-Imaging Normal** questions such aims. Combining archival materials with art works created by LGBTQ+ and LGBTQ-allied artists, this exhibition allows peoples' own stories to be told, creating a space for dialogue between different communities so that the boundaries of what is considered 'normal' are questioned and possibly expanded.

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

## Plate Tectonics | Available Periods 1 to 10 (2018 - 2019)



Pam Wilman  
*Mount Ward*, 2007  
Oil on canvas  
Collection of the artist

### Exhibition Information

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

Since the late 1800s the landscape has been an important subject for many artists in Alberta. There is a tendency when speaking of landscape painting or drawing to state the obvious: that landscape art works are about the land. Such a view, however, ignores the nuances of this subject. 'The land' is not a static entity. Rather, and as the topography of Alberta attests, it moves from terrain to terrain with each geographical region having its own unique character. As the land alters in appearance, so to have artistic expressions of this subject changed through time, from artist to artist and within individual art practices themselves. While some critics have viewed landscape works as purely descriptive, contemporary landscape artists approach their subject matter in a rich range of styles and media and are engaged with the land for a variety of reasons that go beyond basic representation.

The exhibition **Plate Tectonics** explores the enduring legacy of the landscape genre in Alberta. Featuring the art work of Jennifer Annesley, Jim Davies, Les Graff, David Shkolny and Pam Wilman, this exhibition investigates both the physical topography of Alberta as well as the different stylistic approaches and intents expressed by the featured artists. Through this examination this exhibition expresses the beautiful diversity of Alberta's landscape as well as the continued vitality of the landscape genre in the visual arts.

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

## Life Lit Up | Available Periods 1 to 10 (2018 - 2019)



Edward J. Spiteri  
*Man and Baby (Hutterite Series)*, 1974  
Silver gelatin print on paper  
Collection of the Alberta Foundation for the Arts

### Exhibition Information

13 artists  
23 art works  
2 text panels  
2 crates  
75 running feet

One role of visual art is to facilitate an awareness of the world around us. Whether focusing on the mundane, the magnificent, the tragic or the triumphant, many artists seek to present 'the world' – and their personal reflections regarding it – to the viewer.

Until the mid 1800s this role was primarily the domain of drawing and painting. The advent of photography introduced a new and challenging player to this field. While photography tested painting it also questioned itself and a philosophical debate concerning its use quickly developed amongst its practitioners. Many photographers believed that photography should aspire to the artistic and alleged that if their work was to be taken seriously, photography had to compete with painting and adopt its methodologies.

Two painterly techniques which influenced the art of photography are those of chiaroscuro and tenebrism. Developed in the seventeenth century chiaroscuro is a modelling device while tenebrism is a dark-light compositional technique. While chiaroscuro creates volume, tenebrism is used for purely dramatic effect, providing focus to a scene or object and emotionally elevating what is portrayed.

The exhibition **Life Lit Up**, featuring works from the collection of the Alberta Foundation for the Arts, explores the influence of chiaroscuro and tenebrism on photographers from Alberta. Through their works these artists expose the wonder and beauty of the ordinary.

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

## 1.6 Million Miles | Available Periods 1 to 5 (2018 - 2019)



Dan Hudson  
*News, Weather, Sports*, 2010  
Looping HD video  
Collection of the artist

**1.6 Million Miles a Day** features videos and photographs by Canmore artist Dan Hudson. The works in this exhibition provide an unassuming first impression. The viewer initially encounters imagery of a sunset, park, cityscape, or mountain range. But this initial impression will dissolve as you become absorbed in the dark meditative waves in the video illusions of the Sun Going Down or the ghostly mountains that appear and disappear in *News, Weather & Sports*, a year-long time-lapse video that documents season changes and leisure activities in a public park. As the seconds turn into minutes, the conceptual and technical complexities of Hudson's work begin to emerge.

The concept of time is essential in both Hudson's creative and technical processes. Earth's average orbital speed is 110,000 km/h, and it travels approximately 1.6 million miles around the sun each day. It rotates on a tilted axis, from west to east, which is why the sun appears to rise on the eastern horizon and set on the western. Time is based on Earth's rotation, and as Hudson describes, "Time delineates the essence as well as the parameters of our existence." The works in **1.6 Million Miles a Day** address both linear and cyclical aspects of time, provoking the viewer to contemplate observation and memory, and how we relate to each other and the world around us. Hudson's technical feats directly relate to the conceptual bases of his work; meticulous documentation and editing processes take months, at times years.

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

### Exhibition Information

1 artist  
3 artworks  
1 Lenticular Triptych  
1 Diptych Video  
1 Video  
2 Didactics  
2 crates  
45 running feet

## Abstractland | Available Periods 1 to 5 (2018 - 2019)



Les Graff  
*Truck Garden, 1992*  
 Oil on masonite  
 Collection of the artist

**Abstractland** features a selection of twenty oil paintings by Les Graff, and spans four decades of the artist's prolific career. The paintings, which he refers to as "oil studies," were produced on location in various settings around Alberta: mountains, prairies, lakes and farmland. His spontaneous and intuitive approach produces abstract works that "intensify the real by defamiliarizing it", a fundamental quality of abstract expressionism. The results convey characteristics of nature, such as the light over a farm field at sunset or the silence of the boreal forests in winter. They are both aggressively and thoughtfully rendered, evoking the power and beauty of our natural world.

Beyond interpreting the observed world, artists who create abstract works "search for essence, for a distillation of the character, mood or spirit of nature's aspects." In a 1984 interview with George Moppett, Graff explains his intimate relationship with nature: "It seemed people could come and go, but the prairie grass would continue blowing and changing with the seasons. It was there before we came; it will be there after. One becomes very much aware of the fleeting aspect of one's own existence." In the book *Abstract Painting in Canada*, Ronald Niggard describes the conceptual basis of abstract painting: "the painter [takes] something away from the world in order to generalize it, distort it, intensify it." Graff has done just that. He personifies the meaning of artist, creating raw expressions of vulnerability: instinctive and unassuming.

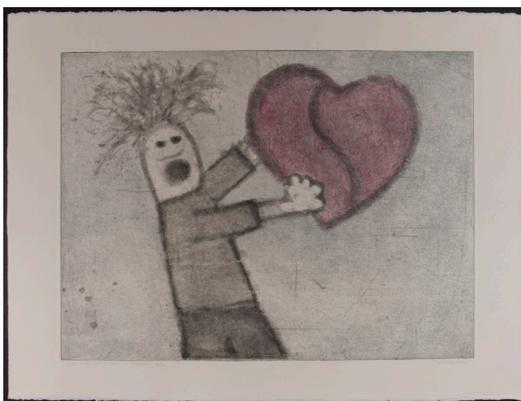
Curated by Xanthe Isbister, Esplanade Arts and Heritage Centre (TREX Region 4)

### Exhibition Information

1 artist  
 20 art works  
 2 didactics  
 2 crates  
 65 running feet

**E S P L A N A D E**  
 ARTS & HERITAGE CENTRE

## Mittenism and the Quest for Empathy | Available Periods 1 to 5 (2018 - 2019)



Rita McKeough  
*Maybe The Whole Ball Is A Heart, 1978-1979*  
 Etching and Lithography on paper  
 Collection of the Alberta Foundation for the Arts

This exhibition features a recent acquisition of etchings and lithography prints by renowned interdisciplinary artist Rita McKeough. Over the last thirty years McKeough has been a major contributor to Canada's strong reputation in audio, media installation and performance based visual art. Early in her career, McKeough translated her ideas through etching and lithography techniques, creating several series of works that use inanimate objects to explore the complex emotion of empathy. *Is this ball ok?*, *The Canadian Cookie Association* and *Mittenism* initially appear childlike but through time reveal a conceptually complex narrative balanced with a quirky and sometimes dark absurdity.

Rita McKeough was born in Antigonish, Nova Scotia. She studied printmaking and sculpture at the University of Calgary and received her BFA in 1975. She returned to the east coast to attend the Nova Scotia College of Art and Design (NSCAD) in Halifax, and was awarded her MFA in 1979. Throughout her career she has instructed at numerous universities and art colleges across Canada and since 2007 has instructed full time at the Alberta College of Art and Design (ACAD) in Calgary.

### Exhibition Information

1 artist  
 15 art works  
 2 didactics  
 2 crates  
 65 running feet

**E S P L A N A D E**  
 ARTS & HERITAGE CENTRE

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

## A Woman Walking (The City Limits) | Available Periods 1 to 5 (2018 - 2019)



Alana Bartol  
Film Still, 2016  
Video Still  
Courtesy of the artist

The history of walking is as old as humanity, but the history of walking as a conscious action for spiritual, conceptual or aesthetic experience is more recent. We walk to get from point a to point b, but we also walk to make sense of our surroundings, to clear our minds, or to get lost in our thoughts. Poets, artists and philosophers first romanticized the rhythmic connection between walking and thinking in the 19th century, but it was not until the late 1960s that walking emerged as a viable medium of self-expression in the visual arts, allowing artists to map, encounter, shape and reshape the world around them.

In **A Woman Walking (The City Limits)** the Calgary-based interdisciplinary artist Alana Bartol used walking as a medium to explore the carefully delineated city limit. Curious about “what bodies move alongside, within, and outside the designated city boundary” and “how the border of the city is inscribed on the land and felt in space”, Bartol attempted to walk the 174 km plus perimeter in its entirety using the City of Calgary map as her guide. Along the way, she collected found objects, recorded video, and captured photographs. These items not only document the artist’s performance but reveal the curious traces of the inhabitants who occupy or have occupied these liminal spaces.

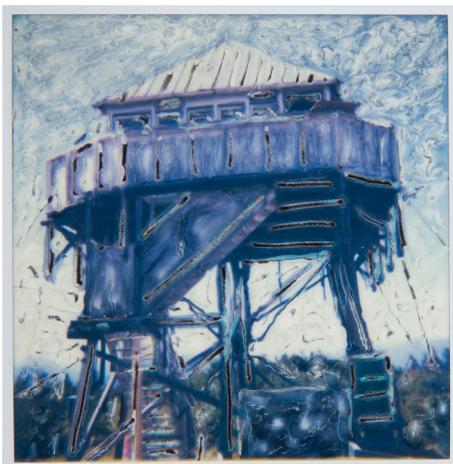
### Exhibition Information

1 artist  
16 art works  
1 TV Monitor  
2 didactics  
3 crates  
70 running feet



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

## Rain Dance | Available Periods 1 to 5 (2018 - 2019)



Diane Colwell  
Look Out, 1986  
Colour Polaroid  
Collection of the Alberta Foundation for the Arts

The sight of low-lying clouds in the distance; the first drop of water that hits your cheek; the steady sound of a heavy downpour—rain can be welcomed or considered menacing depending on the context. For instance, a soft rainfall can be cheerfully embraced when we’re well equipped with a rain jacket, boots and umbrella, but it’s an entirely different situation when we’re caught unprepared in the midst of a storm. Regardless of our attitude toward rain, there’s no denying its fundamental significance. It’s vital to our ecosystem and way of life. Without rain our vegetation dies; too much can be equally devastating. The ebb and flow of rain operates as a cyclical dance between scarcity at one extreme and overabundance at the other. When the cycle is in balance, we prosper; when it isn’t, we suffer.

The works selected for this exhibition all illustrate moments within this perpetual cycle—from heat waves, drought and forest fires to rainstorms and floods. The exhibition features 17 works of art from the collection of the Alberta Foundation for the Arts by 16 artists, including Rick Bennett, Robert Burcher, Janet Cardiff, Diane Colwell, Velma Foster, Frank Haddock, Jonathan Luckhurst, Lelde Muehlenbachs, Dee Parsons De Wit, Jacques Rioux, Mitchel Smith, Matthew Spidell, Takao Tanabe, George Webber, Bruce Weinhandl and Judith Zinkan.

### Exhibition Information

16 artists  
17 art works  
2 didactics  
2 crates  
70 running feet



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

## Water: Creation and Capture | Available Periods 1 to 5 (2018 - 2019)



Christine Halasa  
*Dissolve*, 2017  
Digital Photograph  
Collection of the artist

### Exhibition Information

1 artist, 1 photographer, 1 geologist  
6 Diptychs (digital photograph and a painting/drawing)  
2 didactics  
2 crates  
50 running feet



**Water, Creation and Capture** is an exhibit on a range of interaction of water that stems from dialogues between points of view that pay attention to different consequences of its action. It is a collaboration between a landscape photographer, a geologist and a visual explorer. Christine Halasa, Ian Thom, and Catherine Hamel present an exchange between captured moments in the flow, measured precision, and the openness of interpretive impact. It is a collaboration between paint, drawing and photography.

**Water, Creation and Capture** is a visual investigation that explores exchanges between the material environment and the water that flows through it. The thematic lens is a process of archaeology traveled in both current horizontal surface conditions, as well as vertical deviations. Water is not a passive element but an active, integrated and integral part of an environment. Its path is both additive and subtractive. The exhibit is structured by six scales of impact and forms of action.

### Scale Samples

Scale 1 \_SEEP: Surface consequence

Scale 2 \_ SWIRL: revealing its own inner structure through interaction

Scale 3\_ REFLECT: what we do to it exposed

Scale 4\_ INFILTRATE: sediment trade and negation

Scale 5\_ ABSORB: the river changes itself

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

## Aakíí isskská'takssin (Woman - thought) | Available Periods 4 (2018); 5 to 10; 1 to 3 (2019)



Marjie Crop Eared Wolf  
*Insect (Detail)*, 2017  
Photograph  
Collection of the artist

### Exhibition Information

3 artists  
18 art works  
2 didactics  
2 crates  
70 running feet



**Aakíí isskská'takssin (Woman - thought)** is a photography series designed to expand the interpretation of story within contemporary art practice of artists with Blackfoot heritage. The work of these women artists aims to foster a deeper public awareness of the complexities of Indigenous identity and the voices of these emerging artists: Marjie Crop Eared Wolf, Star Crop Eared Wolf, and Sarah Russell. This exhibition sets out to develop a new literacy of visual culture and invites a fresh perspective on Indigenous story. The works in the exhibition seek to reflect on the ways in which Blackfoot history intersects with contemporary thought, as the question of modern identity has become fluid and fluctuating.

Indigenous story is shared through song, dance, language, and visual culture. We use story to teach and share our culture and our connection to the land. In this way, our story is a tool to teach future generations and to welcome people into our community. The artists in this exhibition have produced images that express a contemporary interpretation of story that raises awareness and hopes to influence how we move forward as a society within Canada.

Curated by Jennifer Bowen and organized by the Art Gallery of Alberta (Trex Region 2)  
This exhibition was generously funded by Syncrude Canada Ltd.

## Cattle Call | Available Periods 6 to 10 (2019)



Duncan Lindsay  
*Herding them Home*, 1971  
Silver gelatin on paper  
Collection of the Alberta Foundation for the Arts

**Take a trip to the pasture with the exhibition *Cattle Call*, returning to TREX Region 2 for a final five periods in 2019!**

Alberta is a province that was basically built on agricultural production and the importance of this endeavor is apparent in the visual records of the province. Throughout the past century many artists have directed their vision to recording the region's rich bounty or recounting the trials of farming in a northern environment. Alberta's artists have also investigated the 'human' side of this economic endeavor; creating works examining everything from farm laborers to iconic grain elevators and tractor tires.

Agricultural practice, however, involves more than fields of grain or the human constituents of this activity and a handful of artists in the province have paid homage to the 'silent' players in this pursuit. One of these subjects is the humble cow. Because of their economic importance cattle have played vital cultural roles throughout human history and their significance has been reflected in the visual arts since their domestication over 10,000 years ago.

The travelling exhibition **Cattle Call** focuses on cattle as they have been expressed by artists throughout Alberta. Presenting art works from the collection of the Alberta Foundation for the Arts, the works in this exhibition portray 'the cow' both as an essential feature of Alberta's economy and way of life and also as a cherished companion.

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

### Exhibition Information

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

## Building Stories Volume 2 | Available Periods 6 to 10 (2019)



Daphne Stankieveh  
*Old Church (Near Edmonton)*, 1980  
Oil on canvas board  
Collection of the Alberta Foundation for the Arts

For some, buildings shelter, protect, and foster life. For others, buildings represent exclusion and resistance. For many, buildings exist merely to provide a backdrop for the more important actions of life. This exhibit draws attention to the structures that surround us. The buildings depicted in **Building Stories** tell many stories, some of resistance and some of protection, others of commerce and economy: yet these stories unite to depict the human condition. Stories of hope, fear, peace, exhaustion, commerce, and necessity: these are the narratives of **Building Stories**.

This exhibition presents the paintings of 15 artists whose work depict stories from their own personal experiences and observations. Artists represented include: Roy Kiyooka, Gertrude Fleming, James Nicoll, Daphne Stankieveh, Evelyn McBryan, Euphemia McNaught, Earl Cummins, Margaret Shelton, Patrick Douglass Cox, Neil Patterson, O.N. Grandmaison, John Snow, Stanford Perrott, Gordon Harper, and Randy Hayashi.

### Exhibition Information

15 artists  
19 art works  
2 didactics  
2 crates  
70 running feet



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

## Life on Earthenware | Available Periods 6 to 10 (2019)



Annette ten Cate  
*Bounce*, 2017  
 Earthenware clay with underglaze and ceramic patina finish  
 Courtesy of the artist

In **Life on Earthenware**, Medicine Hat artist Annette ten Cate has sculpted humorous and endearing representations of animals engaging in human activities. From gophers that gather vegan groceries with a shopping cart to a mountain goat standing atop the summit of a recreational rock-climbing wall, ten Cate's works highlight our tendency to attribute human characteristics to non-human species. The artist presents the figures within a distinctly human context by using props, furniture and clothing, and each action or need portrayed is representative of a characteristic that humans and animals share.

Anthropomorphism such as this is common in children's literature, film and television, and has been used since the Victorian era in storytelling to teach lessons and morals to children. ten Cate acknowledges the emotional impact that anthropomorphized characters had on her during childhood and how they evoked sentiments of empathy that are still relevant to her as an adult. By presenting the animals in a context that is familiar, ten Cate hopes the work elicits compassion and a renewed understanding of the individual species. Our similarities remind us of our interconnectedness and the importance of nurturing a respectful relationship.

### Exhibition Information

- 1 artist
- 17 works of art
- 2 didactic panels
- 3 crates
- 70 running feet



**Life on Earthenware** presents 10 wall-mounted and 7 freestanding ceramic sculptures. Stop-motion animations of the artist's clay building process will tour with the exhibition.

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

## Into the Badlands | Available Periods 6 to 10 (2019)



Carrie Mashon  
*Death of a Windmill*, 2016  
 Photograph  
 Collection of the artist

Fourteen thousand years ago, rapid channel downcutting by glacial meltwater formed the dramatic coulees and hoodoos of the Canadian Badlands. At the heart of this region is one of the most unique towns in western Canada. Drumheller, Alberta, has an extensive history that feeds its distinctive present-day status. The unusual land formations provide an unforgettable first impression of a town whose tourism industry is the backbone of the economy. Beyond the hype of the hoodoos and dinosaurs, Drumheller possesses a quaint downtown filled with the usual suspects. In 2004 the Canadian Badlands Artist Association opened the Badlands Gallery, mandated to 'foster and enhance public awareness, understanding and appreciation for the positive cultural significance of the visual arts'.

Eight years ago, TREX Southeast organized **Out of the Badlands**, an exhibition featuring works from the Badlands Gallery focused on the landscape of the region. In 2016 TREX invited gallery members to exhibit once again with the stipulation that participating artists visually express unique aspects of the region from a 'personal' perspective. The result is a selection of paintings and photographs that communicate each artist's individual sense of place where farming, super moons, ghost finders, storms and water towers are just some of the subjects explored.

### Exhibition Information

- 7 artists
- 21 artworks
- 2 didactic panels
- 3 crates
- 75 running feet



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

# Breaking Barriers - The Artist Inside | Available Periods 9,10; 1 to 3 (2019)



Meadow Soloway  
*Grandfather Thunder Bird*, 2016  
 Pen and marker on paper  
 Collection of Alberta Corrections

The exhibition **Breaking Barriers - The Artist Inside** was inspired by the many observations of creative pen, ink and pencil drawings that are done by offenders while in custody in a provincial correctional centre. Supported by the Alberta Justice and Solicitor General, the works in this exhibition expose the healing expressions of the circumstances that led someone down the path to their loss of freedom, and the observer gets a glimpse into the lives and journeys that led them there.

This exhibit features Alberta First Nations artists who completed these pieces while in a provincial correctional centre: talented men and women who have struggled in life and channel their feelings through creative writing, poetry and stories, or drawings with pen and pencil. Many of the works reflect the artists' spiritual connection with their culture and with their families.

The artists have donated their pieces for the opportunity to share their hearts and stories with Alberta communities. Perhaps through their art, understanding and insight can break the barriers that exist between society and **The Artist Inside....**

## Exhibition Information

- 11 artists
- 20 art works
- 2 didactics
- 2 medium crates
- 75 running feet



Curated by Kathryn Wheaton, Wendy Vanderbleek and Shane Golby and organized by the Art Gallery of Alberta (TREX Region 2). This exhibition was generously funded by SynCrude Canada Ltd.

## A View of AGA TREX Exhibitions for 2018 - 2019:



Daniel Beaudin  
*Princesses*, 2017  
 Digital illustration  
 Collection of Daniel Beaudin  
 TREX Exhibition: *Re-Imaging Normal*



Wayne Jeschke  
*Lone Poplar*, 1988  
 Silver gelatin on paper  
 Collection of the Alberta Foundation for the Arts  
 TREX Exhibition: *Life Lit Up*



Jim Davies  
*Aeirie (Osprey Nest-Grassi Lakes)*, 2017  
 Oil on canvas  
 Private Collection  
 TREX Exhibition: *Plate Tectonics*



# 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.