



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

# Booking Catalogue August 2019 – August 2020





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**

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# 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 2019 - 2020

<b>Period 1</b>	August 28 to September 25, 2019
<b>Period 2</b>	October 2 to October 30
<b>Period 3</b>	November 6 to December 4
<b>Period 4</b>	December 11 to January 15, 2020 (5 weeks)
<b>Period 5</b>	January 22 to February 19
<b>Period 6</b>	February 26 to April 1 (5 weeks)
<b>Period 7</b>	April 8 to May 6
<b>Period 8</b>	May 13 to June 10
<b>Period 9</b>	June 17 to July 15
<b>Period 10</b>	July 22 to August 26 (5 weeks)

**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.**

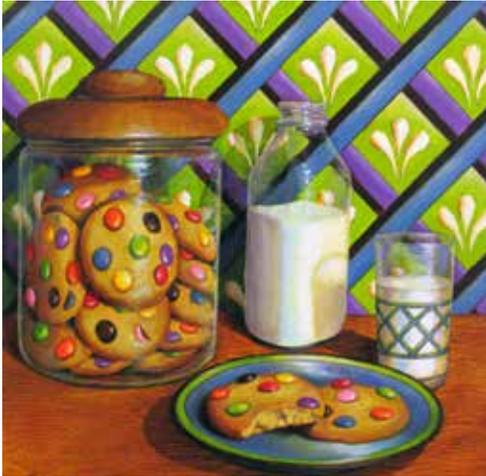
### Front Cover Images:

**Left:** Sharon Gravelle, *Healy Creek #9* (Detail), 1992, Watercolour on paper, Collection of the Alberta Foundation for the Arts  
AGA TREX Exhibition: **From Water into Sky**

**Top Right:** Kathy Hildebrandt, *Fish out of Water* (Detail), 2015, Pastel on paper, Collection of the artist  
AGA TREX Exhibition: **Lure**

**Bottom Right:** Marlena Wyman, *Mat No More* (Detail), 2018, Image transfer and oil stick on mylar, Collection of the artist  
AGA TREX Exhibition: **Real Women**

## Lure | Available Periods 1 to 10 (2019 - 2020)



Carmen Gonzalez  
*Mommy Made Cookies*, 2019  
Acrylic on canvas  
Collection of the artist

### Exhibition Information

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



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

As all good fishermen know, to catch the biggest fish one needs to use the right lure: something bright, flashy or tasty to dazzle the quarry and entice it to strike. Artists work much the same way. Whether concentrating on composition, various elements and principles of design, size or content, an artist aims to 'hook' the viewer and engage their attention, even for the briefest of moments.

The three artists featured in the exhibition **Lure** – Carmen Gonzalez, Kathy Hildebrandt and Lori Lukasewich – are like good fishermen. Operating within the art style of Contemporary Realism, these artists share a desire to work in more traditional forms of representational art and utilize line, shape, colour and pattern, combined with a heightened sense of reality, to entice viewers into actually looking at their works.

While accurate recording is important, however, their works are more than documentation. Engaging all the senses, each artist imbues their works with emotional, social and cultural elements to transport them beyond, or deeper, than what is rendered on the surface. Whether asking the viewer to recognize and appreciate beauty itself, or stirring memories and associations related to the subject matter depicted, these artists endeavor to create experiences that, as expressed by Lori Lukasewich, are positive, meaningful and uplifting.

## Real Women | Available Periods 1 to 10 (2019 - 2020)



Kasie Campbell and Ginette Lund  
*It's a big world baby*, 2017  
Yarn, thread, felt  
Collection of the artist

### Exhibition Information

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



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

Visual art is about telling stories. While all artists tell stories, however, it is the art establishment which largely determines which stories are shared with the wider world. These stories shape viewers' perceptions of the world and the actual knowledge that is possessed and passed on to future generations.

According to western mythology, the first drawing ever made was by a young woman in ancient Greece. While women have been involved in the arts throughout history, however, their stories have largely been absent from the art historical records of western Europe and North America. Changing economic, political and social structures throughout the late 19th and the early 20th centuries, however, contributed to changing the status of women in western societies and these transformations are being reflected in the art world.

Acknowledging this progression, the exhibition **Real Women** creates space for women's experiences and stories to be told and recognizes the contributions women make to our communities. Inspired by cultural shifts such as international Women's Marches and the #MeToo and #TimesUp movements, the art works in this exhibition question societal perceptions of women, art making itself, and express how the featured artists define what it means to be a woman and how they personally wish to be seen.

## From Water into Sky | Available Periods 1 to 10 (2019 - 2020)



Carol Clark  
*Red Deer Autumn*, 1985  
Watercolour on paper  
Collection of the Alberta Foundation for the Arts

Transparent, tasteless, odorless and nearly colorless, water is the main constituent of Earth's streams, lakes and oceans and the fluids of most living organisms. Described as 'the solvent of life', water is vital for all known forms of life.

Water is also the solvent for one of the oldest art processes known to humankind: watercolour painting. In continuous use as an art medium in western art since the 1500s, by the 18th century watercolours had become an important artistic tool closely tied to the acceptance of the landscape as an appropriate subject for painting.

In the later part of the 19th century the influence of watercolour painting spread from England into North America and watercolours proved to be an excellent medium to capture the awe-inspiring physicality of what is now Canada and Alberta.

The travelling exhibition **From Water into Sky**, featuring art works from the collection of the Alberta Foundation for the Arts, explores the use of watercolour painting in expressing the landscape of Alberta. Investigating various approaches to watercolour painting and modes of artistic expression from high realism to abstraction, the artworks in this exhibition express the countless marvels and moods of the natural world and the 'magic' that can be found both within and through water.

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

### Exhibition Information

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



## On the Grid | Available Periods 1 to 5 (2019 - 2020)



Harry Kiyooka  
*Sky Scape*, n.d.  
Silkscreen on paper  
Collection of the Alberta Foundation for the Arts

Grids surround us every day. They are the foundation of our buildings, the roads that shape our cities, the network that brings power into our homes, and the binary system that allows our electronic devices to function. Architects use grids when drafting blueprints; accountants use them in the form of ledgers; graphic designers use them as a tool to create balanced designs.

In the visual arts, the grid is most often associated with mid-20th century Minimalism, Op Art and Color Field painting. Artists associated with these movements were interested in the flatness of the picture plane and were not concerned with painting for the purpose of representing the natural world. They wanted to create art for art's sake. Art that alludes to itself, was about pure form and was devoid of an explicit narrative. The grid became the perfect emblem for this pursuit.

Like its presence in our day-to-day lives, the grid manifests literally and covertly in the artwork selected for this exhibition. In some instances it is a visible, blatant motif, and in other instances, its presence is implied through the measured, and sometimes modular construction of the compositions. This collection of work is intended to remind us of the grid's tremendous influence on 20th-century art and architectural discourse, but also lead us to contemplate its enduring presence. **On the Grid** is comprised of works from the collection of the Alberta Foundation for the Arts

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

### Exhibition Information

7 artists  
17 art works  
2 didactics  
3 crates  
70 running feet



## Courage Journey | Available Periods 1 to 5 (2019 - 2020)



W.P. Puppet Theatre Society  
*Wendy's Body Mask Puppet* (Front), 2017  
Mixed media. Photograph by Arun Chaturvedi.  
Courtesy of the W.P. Puppet Theatre Society.

### Exhibition Information

7 artists  
15 art works  
2 didactics  
2 crates  
60 running feet



Since 2015 the WP Puppet Theatre has facilitated *View from the Inside*, a series of puppet-building workshops to encourage open discussions about mental wellness. Indigenous youth and children, seniors, high school students, Girl Guides, developmentally disabled persons, sheltered women, refugees, and those at risk of homelessness were all given an identical blank mask and asked to embark on a personal journey of self-reflection. Participants embellished the outsides of the masks to represent how they present themselves to, or how they believe they are perceived by, the public. The insides of the masks represent how they see themselves.

The process has proven to be cathartic. It has highlighted the healing potential of creative practice, fostered a greater sense of community and promoted empathy and understanding across diverse groups of people. From an outsider's perspective, the use of masks in this context seems contradictory. Masks are often associated with concealing identity but here they act as a second skin—a courageous and honest unmasking of their creator's innermost thoughts.

**Courage Journey** is comprised of 7 diptychs representing the inner and outer worlds of anonymous workshop participants as well as the facilitators of the workshops, Wendy Passmore-Godfrey and Allan Rosales. The exhibition is intended to remind us of the universal nature of mental wellness and to allow us to contemplate the ways in which we all, at one time or another, wear a mask.

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

## Bystanders | Available Periods 1 to 5 (2019 - 2020)



Ric Kokotovich  
*Mardi Gras*, no date.  
Colour photograph, hand painted on paper  
Collection of the Alberta Foundation for the Arts

### Exhibition Information

9 artists  
20 art works  
2 didactics  
2 crates  
70 running feet



Chance is an enigmatic aspect of human experience. It determines whom we meet and what we encounter. Chance can be fortuitous, or it can be a stroke of bad luck. Its impact can meaningfully alter our life's course or become a bump on the road that we scarcely remember. For street photographers chance is monumental. It is something they seek, anticipate and, in a split second, capture.

Armed with a camera and few preconceptions, street photographers enter public spaces as "bystanders" to the scenes that unfold before them. They raise their cameras and hold a mirror to everyday life, hoping to capture a candidness that cannot escape the physiognomy and accuracy of the medium. They bide for a moment when the elements of a compelling image come together with clarity—a moment that leading twentieth-century photographer Henri Cartier-Bresson famously described as "the decisive moment."

The images selected for this exhibition, from the collection of the Alberta Foundation for the Arts, offer a diverse range of subjects captured throughout Alberta and abroad over the course of four decades. Each photograph contains a scene made significant by the photographer in its capture and nostalgic by time in its passing—decisive moments made memorable by chance.

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

## Storylines: Comic Art in Alberta | Available Periods 1 to 5 (2019 - 2020)



Jackie Huskisson  
*It's Raining Men (Hallelujah)*, 2018  
Silkscreen on mulberry paper  
Collection of the artist

**Storylines** features a collection of work by Comic Artists from Alberta who use illustration as a form of narrative and storytelling. This collection of work demonstrates the diverse ways that comics are used to reflect on socio-cultural themes that are present in our everyday lives.

The artists in this exhibit explore innovative applications for Comic Art. Artists Jade Nasoguluak Carpenter and Sho Uehara each employ Comic Art as a tool for language. Jade humorously explores everyday emotions and gestures of empathy through a series of doodles and captions, while Sho experiments with graphic storyboards, which use silent images to create a narrative. Meanwhile Rob Hickey and Caylah Lyons focus on character development and use comics as a mechanism for expressing loss and coping. Finally, Jackie Huskisson uses printmaking techniques to create patterned images that show texture and depth through the use of colour and two-dimensional surface.

Comic Art as a medium is extremely accessible and relatable, which is part of its appeal. However, as simple as the work may seem, these artists expertly craft contexts, actions and emotions into every illustration. Each drawing begins with a line. Line by line, a story develops.

### Exhibition Information

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



Curated by Jihane Theocharides for the Art Gallery of Grande Prairie (TRES Region 1)

## Arthur Nishimura: Mystical Landscapes | Available Periods 1 to 5 (2019 - 2020)



Arthur Nishimura  
*Three Rivers: Castle River #4*, 1987.  
Selenium-toned silver gelatin print from retouched negative on paper.  
Collection of the Alberta Foundation for the Arts

Arthur Nishimura is an Albertan photographer whose medium is traditional black and white, hand developed, film-based photography. He was a professor of art fundamentals as well as photography at the University of Calgary. Nishimura captures images of landscapes as well as depictions of the everyday but in both cases his photographs develop an expressive mood through the use of analog photographic techniques. He has photographed his home province of Alberta extensively but has also done many shoots in international locations.

Nishimura works with the historical process of wet plate photography, which was invented in 1851. As a photographer he focuses less time worrying about the format or the composition of each photograph (although these are still important features of his photography). Instead, he is more interested in what an image does; what the image is saying. This dedication and specific understanding of photography is what makes the images he captures on film so expressive.

### Exhibition Information

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



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

# Nitssaakita'paispinnaan: We Are Still In Control|

Available Periods 4 (2019); 5 to 10; 1 to 3 (2020)



Kristy North Peigan  
*Screen Ghosting*, 2019  
Digital print and oil on canvas  
Collection of the artist

Our mainstream society in Canada is nested within a larger and deeper well of life than people may know. This well of life is comprised of myriad Indigenous cultures and lands, which together have animated and underwritten everything we now have to be thankful for as Canadians. This exhibition honours the well of life in the place these artists and curators live: *Siksikaissksahkoyi* (Blackfoot land/territory).

**Nitssaakita'paispinnaan: We Are Still In Control** features work by three contemporary Blackfoot artists, all working in different styles. We all gathered in a series of visits with Blackfoot ceremonial knowledge keeper Kayihtsipimiohkitopi (Kent Ayoungman), who shared about Blackfoot ways of life, places, and knowledge. Those visits helped us learn more about ourselves, the places we live, and the responsibility we have here to each other and our future generations. They also inspired these artworks for the Blackfoot people, culture, and ceremonies are still very much here, still shaping our society to this day.

## Exhibition Information

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



Curated by Troy Patenaude and Kent Ayoungman and organized by the Art Gallery of Alberta (TREX Region 2). This exhibition was generously funded by Syncrude Canada Ltd.

# In Dreams Awake| Available Periods 6 to 10 (2020)



Colleen Philippi  
*Four Play*, 1991  
Watercolour, plastic, metal on paper  
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, *The Garden of Earthly Delights*. This 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 the art works in the exhibition are their own entities and unrelated to the others, each 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.

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' and explores the influence of the past on contemporary artistic expression.

## Exhibition Information

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



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

## In the Moment | Available Periods 6 to 10 (2020)



Orest Semchishen  
*Entrance General Store, Entrance, Alberta, 1981*  
Silver gelatin on paper  
Collection of the Alberta Foundation for the Arts  
.....

**In the Moment** is an exhibition featuring the works of twelve Alberta photographers. Dating from 1977 to 2010, these silver gelatin black-and-white photographs from the Alberta Foundation for the Arts' permanent collection capture a variety of captivating characters situated in intriguing environments from all over the world. Photography has drastically changed since the evolution of the smartphone. Years ago, people would witness something and say, "I wish I had a camera." In 2011, it was reported that Facebook's 750 million users uploaded and shared 100 million photos every day. Everyone has a camera, and it seems as though everything is documented. Rarely, however, do these pictures actually leave the device they were captured on, unlike during the time when film cameras were the status quo.

So what have we lost and what have we gained through photography's technological advancements? Is the quality of digital prints comparable to silver gelatin photographs? The photographs in this exhibition were taken over four decades and captured on 35mm film cameras. The artists developed their images in a dark room using the silver gelatin process. Unlike digital prints, silver gelatin prints have a physical presence. The black-and-white imagery is evocative. Subjects within the image are enchanting—they draw the viewer into a time and space. They remind us of our own moments, and to take time to reminisce and celebrate the human spirit.

### Exhibition Information

15 artists  
19 art works  
2 didactics  
2 crates  
70 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)

## Altered Realities | Available Periods 6 to 10 (2020)



David Foxcroft  
*Figure at the Saw Table, 2018*  
Photo Collage  
Collection of the artist  
.....

**Altered Realities** features works by Canmore-based artist David Foxcroft and Calgary-based artist Kristine Zingeler. In these works, Foxcroft and Zingeler use complex, tedious processes to create complex photographic collages. Foxcroft begins his creative process with his camera; he has taken thousands of pictures of alleyways, interiors and construction sites. He explains, "The images for each collage are carefully selected for colour, design, and imagery and then cut creating different shapes that are overlapped". From this process, a three-dimensional image emerges. The results are a labyrinth of colourful configurations, which create an intricately orchestrated composition.

Zingeler has collections of vintage books and catalogues from which she selects images, which are then distorted through enlarging small sections of the composition. These images are the foundation of the surreal configurations created by layering torn photographs and objects. Zingeler's photographs are an immersive experience, drawing the viewer into a place that is surreal, real and abstract, all at the same time.

### Exhibition Information

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

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

The seventeen works in this exhibition describe both the familiar and unreal. Assemblage, collage, photography and digital manipulation are combined, and together, they comprise altered realities.

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

## Heather Buchanan: Eating | Available Periods 6 to 10 (2020)



Heather Buchanan  
*Eleven Eats an Eggo (TV: Stranger Things; 2016 - )*, 2017-2018  
 Acrylic on canvas  
 Courtesy of the artist

Heather Buchanan is an artist from Calgary who has painted realistic renditions of famous people in this exhibition. The use of pop culture imagery in **Eating** stems from a desire to use painting as a vehicle for human connection. We connect with objects and characters through the fiction of the screen. Dramatic scenes elicit real human emotion because they capture and isolate the truth of the matter; we can empathize with the scenarios in which the characters are placed. For better or worse, we identify with characters in pop culture, unconsciously shaping our understanding of the media-saturated world.

Consumption, or “eating” has a double meaning when it comes to pop culture. We consume images in film and television, and they become part of our identity. Consuming food can be a means for sustenance or comfort, whereas our everyday consumption of media culture has other implications.

When we look at each painting we see the cultural landscape of the time in which it was produced from the 1990s to the 2000s to today. Food can mean friendship, comfort, hedonism, rebellion, weakness or the release of tension in an awkward moment. How does our consumption of media culture, through film and television, shape our own identity and understanding of the world around us?

### Exhibition Information

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



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

## Woodlands | Available Periods 9,10; 1 to 3 (2020)



Linus Woods  
*Raven, 2017*  
 Acrylic on canvas  
 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 (TREC Region 2). This exhibition was generously funded by Syncrude Canada Ltd.

### Exhibition Information

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



## Reviews and Views of AGA TREX Exhibitions for 2019 - 2020:

### Exhibition: Beyond 'the patch': Stories from Wood Buffalo

#### Venue: Leduc Public Library

*The booking catalogue was excellent and patrons indicated this exhibition was one of the best we brought in. I love the Travelling Exhibition Program!*

Selected visitor comments:

- High quality of art. Beautiful!
- Terrific works! Thank you.
- Loved Lucie Bause's work & the info. on how to paint trees. Inspiring!
- Very nice. Really enjoyed David Ball's works
- Really awesome styles!
- Enjoyed it a lot!
- High quality of art. Awesome

### Exhibition: Woodlands

#### Venue: Vermilion Elementary School, Vermilion

*TREX is amazing and the manager is helpful in booking the best exhibits for our school and audience. The Interpretive Guide was very useful. Teachers use the guide to facilitate conversations and use the lessons to enhance the learning. The exhibition was beautiful and our visitors were very happy to have the opportunity to view such amazing art! The AFA Travelling Exhibition Program was excellent as always. Thank you for giving our students the opportunity to experience art in a way that they wouldn't have the chance to without this program.*

### Exhibition: Life Lit Up

#### Venue: Robert Rundle School, St. Albert

*Both the Booking Catalogue and the Interpretive Guide were excellent. A teacher is still using the Interpretive Guide for her art class. Everyone enjoyed the black and white photos and our experience with the AFA Travelling Exhibition Program is, as always, Awesome!!!*



Lisa Brawn  
*MUM 043*, 2018  
Painted woodcut block  
Collection of the artist  
TREX Exhibition: *Real Women*



Brian Atyeo  
*Tangle Light*, 1988  
Watercolour on paper  
Collection of the Alberta Foundation for the Arts  
TREX Exhibition: *From Water into Sky*



Lori Lukasevich  
*Shell/Ceramic, Nature of Reality Suite 1*, 2019  
Oil and Alkyd on canvas  
Collection of the artist  
TREX Exhibition: *Lure*

Government  
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ART GALLERY  
of GRANDE PRAIRIE

The  
Alberta  
Society  
of  
Artists

ESPLANADE  
ARTS & HERITAGE CENTRE

# 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.