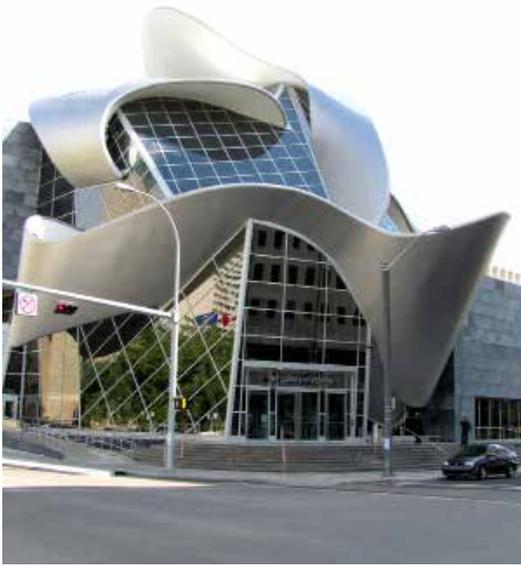


The Alberta Foundation for the Arts
Travelling Exhibition Program (Trex)
Trex Region 2: Art Gallery of Alberta

Booking Catalogue August 2020 – August 2021





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, Curator/Program Manager, 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

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 2020 - 2021

- | | |
|------------------|---|
| Period 1 | September 3 to September 30, 2020 |
| Period 2 | October 8 to November 4 |
| Period 3 | November 12 to December 9 |
| Period 4 | December 17 to January 20, 2021 (5 weeks) |
| Period 5 | January 28 to February 24 |
| Period 6 | March 4 to April 7 (5 weeks) |
| Period 7 | April 15 to May 12 |
| Period 8 | May 20 to June 16 |
| Period 9 | June 24 to July 21 |
| Period 10 | July 29 to August 25 |

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:

Top Left: Colin Smith, *School Bus* (detail), 2013, Photography, Collection of the artist

AGA TREX Exhibition: **...fire and frost**

Top Right: Aguenus (Angela Hall), *Our Ancient Roots* (detail), 2019, Acrylic and mixed media on canvas, Collection of the artist

AGA TREX Exhibition: **Turtle Island**

Bottom Left: Fren Mah, *Fragility of the Male Ego I* (detail), 2020, Oil on lace, Collection of the artist

AGA TREX Exhibition: **The Male Gaze**

Bottom Right: Herb Hicks, *Duple Time* (detail), 1987, Cibachrome print, Collection of the Alberta Foundation for the Arts

AGA TREX Exhibiton: **The Rush and Roar!**

...fire and frost | Available Periods 1 to 10 (2020 - 2021)



Candace Makowichuk
By the Lake, 2020
Toned Cyanotype
Collection of the artist

Without the ability to remember we cannot learn or develop. Though necessary for living, however, memories are duplicitous. They can be like fire – bold or burning us up with longing or regret – or like frost – giving pause for quiet reflection or chilling us to the bone. The Travelling Exhibition **...fire and frost** explores memory; presenting the work of three contemporary artists who, through the lens of a camera or mixed media expressions, document past and present experiences, objects and places to capture time and awaken memories that are universal in nature.

For artist Linda Craddock, investigating memory involves a reassessment of her years growing up in small town Alberta. Focusing on urban landscapes and family narratives, Craddock invites viewers to see the world through someone else's eyes. Edmonton artist Candace Makowichuk shares similar aims. Focusing on structures and their interrelationships with the natural environment, her aim is for viewers to develop their own associations to what they are viewing and relate what they see to personal life experiences. Finally, Colin Smith's experiments with a camera obscura provide viewers with a connection to the past.

Exhibition Information

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



Whether of fire or of frost, the artworks presented in this exhibition stir memories which offer a glimpse of where we come from and inform our interactions in the present and future.

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

The Male Gaze | Available Periods 1 to 10 (2020 - 2021)



Julian Forrest
Dustscaewung V.2, 2020
Oil on board
Collection of the artist

Be a man... Man up...This will make a man out of you...Take it like a man.... Boys and men hear such statements throughout their lives but what, exactly, does it mean to be 'a man'?

In feminist theory the phrase 'the male gaze' refers to the act of depicting women in the visual arts and literature from a masculine, heterosexual perspective that presents women as objects for the pleasure of the male viewer. The travelling exhibition **The Male Gaze** disrupts this performance by presenting the work of three male artists from Edmonton who investigate male subjects and concerns as themes in their work; exploring concepts of gender and what it means or could mean to be 'a man'.

Since the 1980s the history of masculinity and the nature of gender identity have come under the microscope and been debated by psychology and gender theorists in the western world. Such studies have given birth to the concept of 'toxic' masculinity and a belief, in some circles, of a 'crisis' in masculinity which has found voice in social and political clashes throughout the world. The exhibition **The Male Gaze** addresses these conflicts and through the art works presented asks viewers to consider and question the character and roles of men in society through the lens of history and in the present day.

Exhibition Information

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



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

The Rush and Roar! | Available Periods 1 to 10 (2020 - 2021)



Holly Middleton
Saskatchewan 50, 1950
Silkscreen on paper
Collection of the Alberta Foundation for the Arts

Exhibition Information

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



The Travelling Exhibition **The Rush and Roar!** opens a window on the past in order to comprehend current events and trends. Inspired by the centenary of the 1920s, often described as the *Roaring Twenties*, this exhibition utilizes the visual arts to explore some of the political, economic, technological and social/cultural changes which occurred in western Euro-North American societies during the 1920s and continue to have ramifications into the twenty-first century.

The 1920s was a decade of economic growth and prosperity driven by recovery from World War I. The prosperity of the post-war years witnessed an explosion in technologies such as the automobile industry, aviation, and telecommunications. Due to this economic prosperity the era also saw the growth or birth of several social and cultural trends. These included increased urbanization, greater rights for women and the development of celebrity culture.

The developments mentioned above were displayed in the visual arts where, since the 1920s, many artists have either 'documented' such developments or reflected critically upon them. The exhibition **The Rush and Roar!** presents art works from the collection of the Alberta Foundation for the Arts which demonstrate the import of societal changes during the *Roaring Twenties* and provide context for *the rush and roar* of the present age.

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

Around the Block | Available Periods 1 to 5 (2020 - 2021)



Ted Rinkel
Pork Rider II, n.d.
Mixed media sculpture
Collection of the artist

Exhibition Information

1 artist
13 art works
2 didactics
3 crates
65 running feet



Ted Rinkel is a self-trained artist, retired truck driver and avid collector. Rinkel was born in the Netherlands and immigrated to Alberta with his family after the Second World War. They worked for a short time on a sugar beet farm near Lethbridge before settling in Calgary. The farming and cowboy culture that he was first exposed to have served as inspiration for many drawings throughout his life but the decision to translate these drawings into three dimensional figures came about during his retirement. It was a shift that was made possible by having more free time and motivated by his admiration for the wood carved folk art sculptures he collected during drives through Quebec.

From bicycle rides to campfires and bucking horses, the scenes in **Around the Block** are drawn from Rinkel's observations on the road and in his neighbourhood. Each scene begins with a hand drawn stencil that he traces onto a block of wood and cuts away using a scroll saw. The parts are shaped using a rotary tool and assembled with wood glue and nails. In some scenes, he incorporates found objects and recycled materials such as bones, rocks, rope and tuna cans. The final step is to add vibrant colours using a combination of spray paints and acrylics. What emerges are animated figures that illustrate familiar narratives. They bring levity and joy to their audience and provide a window into the colourful personality of their creator.

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

Curbside Museum | Available Periods 1 to 5 (2020 - 2021)



Enza Apa
GOOD LUCK, /BAD LUCK/WHO KNOWS?
2019
Collected objects (in a micro museum)
Collection of the artist

Curbside Museum started as a mini-museum in a fence along a public street in downtown Canmore. As a quiet intervention that can easily go unnoticed, it serves as a space of ideas and contemplation for those who stop by.

A small space big on stories, the Curbside Museum blurs the line between the factual, the fictional, and anything in-between. It's a place where the real and the imagined carry the same weight within this cabinet of curiosities construction.

This exhibition features a newly constructed museum *Good Luck/ Bad Luck/ Who Knows?* that will travel alongside photos of prior thematic explorations and their art objects. This exhibition has been created in collaboration with artist and curator Enza Apa, an independent producer/writer, who works on projects that intersect the disciplines of museology, visual arts, music, fiction, and film.

Exhibition Information

1 artist
10 photographs
4 art objects in display
boxes
3 text panels
2 crates
60 running feet



Curated by Danielle Ribar, Art Gallery of Grande Prairie (TREX Region 1)

Vital Patterns | Available Periods 1 to 5 (2020 - 2021)



William Laing
BLUE PRINT, 2000
Silkscreen on paper
Collection of the Alberta Foundation for the Arts

Patterns are all around us. We are often enamoured with the beauty of the natural landscape that surrounds us and artists are no different. Nature serves as a significant inspiration and when we look closer at the building blocks of the natural world, we often find similar interconnecting patterns; the roots of a tree system and our nervous system, the veins of a leaf and the veins in our own body, the pattern of bark and the texture of our own skin.

Some of the most common patterns are the driving force behind both humans and plants. These systems are vital to survival and there is beauty in the simplicity of these patterns and the complexity of these systems.

This exhibition features artworks from the Alberta Foundation for the Arts (AFA) collection and includes work by artists Clint Wilson, Doris Freadrich, April Dean, and William Laing.

Exhibition Information

4 artists
15 art works
2 text panels
2 crates
60 running feet



Curated by Danielle Ribar, Art Gallery of Grande Prairie (TREX Region 1)

Portraits in Light | Available Periods 1 to 5 (2020 - 2021)



Petra Mala Miller
Emeline (Portraits in Light)
 Archival inkjet print
 2015
 Collection of the artist

This exhibition will feature 20 portraits and a 150-page book of portraits by Petra Malá Miller. Originally from the Czech Republic and now based in Lethbridge, Malá Miller began her *Portraits in Light* series to become more acquainted with her new home in southeast Alberta. Her portraits represent the individuals she met throughout her community. They are portraits of friends, schoolmates, colleagues, students, and friends of friends.

The artist's portrait sessions were an extension of the relationship between Malá Miller and her subjects. She explains, "My portraits grow from an exchange between my subjects and myself and are made in a classical portrait style using a soft light, while I emphasize my subject's gaze in a three-quarter pose. My subjects are at once vulnerable and yielding. Each person's appearance is clearly articulated, but his or her social status is cast in doubt, placed on the same symbolic level. Each person is depicted as if without clothing." These works are quiet and powerful, and capture humanity's vulnerability and strength. They express how we are simultaneously similar but unique.

Exhibition Information

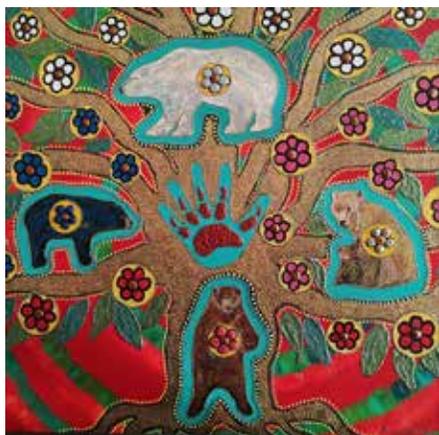
1 artist
 20 art works
 2 didactics
 2 crates
 65 running feet

ESPLANADE
 Arts & Heritage Centre

Petra Malá Miller grew up in Blatnice, a village in southern Moravia. Her photographic work explores the poetics of childhood, innocence, aging, memory, and loss and raises questions surrounding representation, cultural identity, the individual, the family, and the community.

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

Turtle Island | Available Periods 4 (2020); 5 to 10; 1 to 3 (2021)



Aguenus (Angela Hall)
Our Ancient Roots, 2019
 Acrylic and mixed media on canvas
 Collection of the artist

First Nations peoples have been creating visual imagery for millennia but it was not until the 1960s that Indigenous imagery was recognized by the Canadian Art establishment as anything other than cultural artifacts or records. The first Indigenous artist to achieve any recognition in Canada was Norval Morrisseau who developed what became known as the Woodland School of Art. Through this style Morrisseau sought to communicate the spiritual essence and stories of the Anishnaabe (Ojibwe) world.

The Woodland style has influenced many Indigenous artists throughout Canada over the past sixty years. While all are unique talents, many artists who have followed Morrisseau have made use of the rudiments of the Woodland style. These include the expressive and symbolic use of line; images of transformation; x-ray decoration; and the manipulation of bright, contrasting colours.

The travelling exhibition **Turtle Island** features the work of three contemporary Indigenous artists from central Alberta who, to varying degrees, bear witness to the importance of the Woodland style in their work. Whether through drawing or paint on canvas, these artists demonstrate the bonds between all creatures and celebrate life on Turtle Island, the place we all call home.

Exhibition Information

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

asa
 art gallery of alberta
Synocrude

Curated by Shane Golby, Art Gallery of Alberta (TREX Region 2)
 This exhibition was generously funded by Synocrude Canada Ltd.

The Animal Responded | Available Periods 6 to 10 (2021)



Philip Kanwischer
Bear Study I, 2018
Archival pigment print
Collection of the artist

A walrus surfaces from the ocean. A polar bear roams rocky terrain. Two foxes encounter one another in twisted play. At first glance Philip Kanwischer's photographs appear to be extraordinary wildlife images, but further reflection reveals clever deceit. They have been altered to challenge our perceptions.

In this exhibition Kanwischer presents nine photographs and five drawings inspired by his encounters with wildlife in Alberta, Yukon Territory, Eastern Canada and Svalbard—an archipelago situated between mainland Norway and the North Pole. During these encounters relationships were formed, information exchanged and photographs captured. The initial meeting is just the introduction. From there the artist sorts through hundreds of photographs and uses drawing and needle felting to develop ideas for final compositions. It is a process that results in composite images that have been digitally altered and bonded together. They straddle the line between what is possible and fantastical, creating an unsettling tension for the viewer. As Kanwischer explains, “the goal of my work is to embody otherworldly interspecies scenarios, creating a commentary on our current climate and the othering of our animal counterparts.”

Exhibition Information

1 artist
14 art works
2 didactics
2 crates
60 running feet



The Animal Responded encourages us to move beyond a passive glance and acknowledge that each creature represented has a unique point of view—that when we look to them, they look back at us.

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

Life Lit Up | Available Periods 6 to 10 (2021)



James Daubney
Banff, 1974
Silver gelatin print
Collection of the Alberta Foundation for the Arts

One role of visual art is to facilitate an awareness of the world around us. 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.

Exhibition Information

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



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

Women X Women | Available Periods 6 to 10 (2021)



Ruth Syme
WINNIE, 1982
Watercolour on paper
Collection of the Alberta Foundation for the Arts

This exhibition features portraits of women by fifteen female artists. It showcases works from the Alberta Foundation for the Arts' permanent collection that span several decades—from 1947 to 2015. The motivation behind the female focus came from a 2017 Canadian Art magazine article on gender diversity within Canadian galleries and museums. Consider the following statistics: women constitute 63 percent of living artists in Canada, but in 2012, only 36% of exhibitions were solo female, compared to 64% solo male.

This exhibition not only highlights the conceptual strength and facility each of the works conveys—it also celebrates the vast scope of femininity and the female psyche through the eyes of women. Watercolour paintings, etchings, charcoal and pencil drawings, inkjet prints, sewn plastic, photography, mixed-fibre yarn, and oil on canvas are the various mediums used to create the eighteen works featured in this exhibition. The artists include Helen Mackie, Marion Nicoll, Bev Pike, Ruth Syme, Dana Shukster, Jill Thomson, Maureen Harvey, Megan Dickie, Allyson Glenn, Carolyn Campbell, Dana Holst, Petra Malá Miller, Megan Morman, Tammy Salzl, and Allison Tunis.

Exhibition Information

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

ESPLANADE
Arts & Heritage Centre

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

Permanence of Ink | Available Periods 6 to 10 (2021)



Karrie Arthurs
FAMILY REVENANTS, 2016
Mixed media on antique charcoal portrait (c. 1860)
Collection of the Alberta Foundation for the Arts

The use of ink has brought a lasting impact to cultures around the world to record history and create art. As seen in this exhibition four artists have created artworks that reflect themes that also have left a lasting effect on our human nature: mortality, mythology, religion, and spirituality.

The practice of sharing art has persevered throughout the years through the use of ink and other medium. The art of tattooing has led to the ability to carry our valued art wherever we go. Artists Celest Walsh and Karrie Arthurs use their talents to grace countless patrons with unique pieces. By embedding ink they transform our skin into a human canvas, paying homage to various religious iconography and mythologic influences in their lasting designs. Christina Wallwork and Nikki Skilliter paint in ink their devotion of spirits and the cycle of life, death, and rebirth or transformation. The flow of ink illustrates the vitality of humans to embrace the many challenges we face on the journey of life with hope, insight, determination, and humbleness. Karrie Arthur's series of reworked antique portrait photographs, titled *Family Revenants*, provide a glimpse into our more recent past and the lives lived in loving homes and devout worship.

Exhibition Information

4 artists
16 art works
2 text panels
2 crates
60 running feet

ART GALLERY
of GRANDE PRAIRIE

Curated by Danielle Ribar, Art Gallery of Grande Prairie (TREX Region 1)

Aakíí isskská'takssin (Woman-thought) | Available Periods 9,10; 1 to 3 (2021)



Star Crop Eared Wolf
ssksinima'tstohki (Teachers) #7, 2018
Photograph
Private collection

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 and Star Crop Eared Wolf. 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.

Exhibition Information

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



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

Reviews of AGA TREG Exhibitions (2019-2020):

Exhibition: *Lure*

Venue: Afton School of the Arts, Edmonton

The Booking Catalogue was excellent and the Interpretive Guide was super helpful! Visitors found the exhibition impressive and enjoyable and it was very well packed with easy instructions.

Selected visitor comments:

- *I loved the vibrant realism of this exhibit! So realistic and cool.*
- *The theme and the colour really caught student's attention.*
- *Brightened up the hallways!*
- *The colour and beauty truly add to our school atmosphere!*
- *Loved the vivid colours and the pieces with light and shadows! Positively whimsical.*
- *These paintings should be displayed in MOMA! They are amazing!*
- *Brilliant, facilitates conversations and ideas.*

Exhibition: *Real Women*

Venue: Mother Margaret Mary School, Edmonton

Both the Booking Catalogue and Interpretive Guide were excellent. This exhibition was very well received by visitors. Students really enjoyed the deeper meaning found in each piece. It was wonderful to see an exhibit dedicated to the story of women and it was great for our LGBTQ students as well. Our experience with the AFA Travelling Exhibition Program is excellent! We appreciate this program and it's always such a treat and honour for our school.

Reviews of AGA TREX Exhibitions (2019-2020):

Exhibition: *Re-Imaging Normal*

Venue: Chuck McLean Arts Centre, Camrose

Our experience with the AFA Travelling Exhibition Program is Excellent! I love this program and Shane is amazing.

Selected visitor comments:

- *It is very refreshing to see such a beautiful display of art! It promotes thought and acceptance through beautiful works of art and script.*
- *This exhibit is truly amazing. Changing 'normal' through art has been our way since the beginning - pushing lines, making space and adding voices that have traditionally been silent. LOVE THIS!*

Exhibition: *Aakíí isskská'takssin (Woman-thought)*

Venue: Lilian Schick School, Bon Accord

The guide was useful. Teachers used the activities, such as the scavenger hunt, and our students and staff enjoyed the exhibition. Everything was very good. As a rural school, our students would not have the opportunity to see art exhibits so we appreciated being able to bring the exhibit to them.

Selected visitor comments:

- *it felt empowering*
- *the works were very inspiring*
- *I love the message*
- *this was a great exhibit to show traditional and modern interpretations of art*
- *I thought that it was cool to see someone clap back at someone with art*

Exhibition: *From Water into Sky*

Venue: CARFAC Alberta Project Space, CARFAC Alberta, Edmonton

Thank you for curating *From Water Into Sky*, such an excellent exhibition. The exhibition was well-received with around 200 visitors attending. Your selection of artworks shared the beauty, grace and immense versatility of the medium (and the artists). The range of mood and expression in the work encouraged, or perhaps enticed, people to visit more than once and spend some thoughtful time with the paintings. As always, the TREX exhibitions have been very well-received and enjoyed by CARFAC Alberta Project Space visitors. This is an excellent program, curated and managed in a professional manner. The exhibitions are always stimulating and educational.

Selected visitor comments:

- *Wonderful wonderful!!*
- *Great show!!*
- *Beautiful, varied show*
- *Very nice work - enjoyed it!!*
- *Traveled to and through the paintings*
- *Wonderful pieces! Great curating, loved how the works flowed together*
- *Really beautiful!*
- *Thank you, beautiful!*



The Alberta Foundation for the Arts Travelling Exhibition Program Booking Request Form

Please complete this form and send it to
Shane Golby, Curator/Program Manager
Fax : 780-445-0130 Phone: 780-428-3830 ext. 2
Email: shane.golby@your**aga**.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.

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.