



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

Booking Catalogue September 2021 – August 2022





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 upcoming TREX season. Currently the Art Gallery of Alberta serves over 50 venues in over 35 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 2021 - 2022

Period 1	September 2 to September 29, 2021
Period 2	October 7 to November 3
Period 3	November 11 to December 8
Period 4	December 16 to January 19, 2022 (5 weeks)
Period 5	January 27 to February 23
Period 6	March 3 to March 30
Period 7	April 7 to May 11 (5 weeks)
Period 8	May 19 to June 15
Period 9	June 23 to July 19
Period 10	July 28 to August 24

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: aAron Munson, *Isachsen 01*, 2017, Photographic print, Collection of the artist

AGA TREX Exhibition: *Now is the winter...*

Top Right: Fetsum Teclamarium, *Immigrant* (detail), 2021, Oil on canvas, Collection of the artist

AGA TREX Exhibition: *...bring a folding chair*

Bottom Right: Don McVeigh, *Prickly Rose* (detail), 1974, Watercolour on paper, Collection of the Alberta Foundation for the Arts

AGA TREX Exhibition: *A Cordial Word*

A Cordial Word | Available Periods 1 to 10 (2021 - 2022)



Jerry Heine
Summer Flowers, 1992
Watercolour on paper
Collection of the Alberta Foundation for the Arts

Flowers have been a common theme explored by artists for millennia because of their unquestioned beauty and their religious and secular symbolism.

While rendered in artworks from Ancient Egypt into the middle ages, it was in the late 16th and early 17th centuries that the use of flowers as independent subjects in art began in earnest. This was due to an increasing fascination with this subject, facilitated by advances in the study of botany, and by the importation of numerous new species of flowers into western Europe. By the 19th century the decorative potential of flowers became the most enduring impulse behind their use in visual art and through the art movements of realism, impressionism, post-impressionism and ultimately abstraction, artistic representations of flowers came to focus on explorations of pattern and colour.

The exhibition *A Cordial Word*, featuring works from the collection of the Alberta Foundation for the Arts, shines a spotlight on flowers and the flower garden. Expressing a variety of artistic styles and media, the art works in this exhibition invite viewers to reflect upon the beauty, fragility and importance of these natural wonders and to appreciate and nurture the flowers in their midst.

Exhibition Information

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



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

Now is the winter... | Available Periods 1 to 10 (2021 - 2022)



Geri France
Seismic Olympics, Pole Bending, 1986
Oil on canvas board
Collection of the Alberta Foundation for the Arts

Without question Canada is a physically and visually dramatic place to live. Blessed with one of the most varied landscapes on the planet, Canadians are also exposed to a wide range of climatic conditions experienced within four rather distinct seasons in a year. The exhibition *Now is the winter...* examines one of these seasons – winter – presenting various interpretations of this season and offering insights into its effects on the human psyche.

For some people, winter is a 'wonderland' of crisp sparkling snow magically sculpting the landscape. For others, it is a time of whistling, bitter winds which sweep over a 'dead' world. Some see winter as a time of fun and frolic whereas, for others, the season is a time of hibernation or, in some cases, desolation. These contrasting views of winter are encapsulated in the two distinct bodies of artwork presented in the exhibition *Now is the winter...*

The exhibition *Now is the winter...*, featuring art works by Edmonton artist aAron Munson and works from the collection of the Alberta Foundation for the Arts, presents 'winter' in all its guises. From 'winter fun' to chilling vistas, the works in this exhibition take viewers into the heart of this season, inviting them to examine not only their personal relationships to the physical world but also to themselves.

Exhibition Information

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



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

...bring a folding chair | Available Periods 1 to 10 (2021 - 2022)



Braxton Garneau
Amber Valley, 2021
Oil on canvas
Courtesy of the artist

Though people of African and Caribbean heritage have been in what is now Canada since the earliest days of colonization, their inclusion in the political, economic, social and cultural landscapes of the country has been limited. The visual arts have been one realm where Black Canadians have been very under-represented.

Over the past two decades this narrative has slowly begun to change. In 1996 the Federal Government of Canada declared February to be Black History Month. A decade later the province of Alberta became the fourth province in Canada to officially recognize this observance. Providing an opportunity for people to gain insight into the experiences of Black Canadians and Albertans and the vital role they have played throughout history and continue to play today, Black History Month also allows for an examination of the issues Black people face in Canadian/Albertan communities and invites all citizens to take steps to end racism and create inclusive environments.

The Travelling Exhibition *...bring a folding chair* is inspired by Black History Month celebrations and recognizes the significant contributions Black artists make to Alberta. With art works exploring history, heritage and contemporary concerns, the artists in this exhibition 'bring a folding chair' to the table of Canadian society and the art scene in Alberta and, in sitting at the table, give voice to our common humanity.

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

Exhibition Information

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



Creatures | Available Periods 1 to 5 (2021 - 2022)



Jana Hargarten
All Stars, 2009
Oil on canvas
Collection of the Alberta Foundation for the Arts

What is real and what is not real? For centuries, the idea that unicorns and dragons could populate the Earth seemed as plausible, to some, as the existence of elephants. Before inventions like the printing press and camera, personal consciousness was limited to geographical boundaries. If elephants were not indigenous to an individual's area, their knowledge of the animal was garnered either through oral tradition, written description, or an artist's illustration (often based on the written description and not first-hand observation). Stories of fictitious animals were conveyed in much the same manner. The ability to distinguish between what was real and imaginary was not as obvious then as it is today.

Imaginary animals may not have a place in modern zoology, but their endurance in our contemporary mythologies indicates something very real about human need. Perhaps they endure because we need places for our minds to go—alternate realities that reflect the playfulness and possibilities of our imaginations. The artwork presented in *Creatures* does just that. Amongst the elongated ears, discombobulated limbs and topsy-turvy environments are open narratives that we can make our own.

Creatures features 19 artworks of fantastical beings primarily from the collection of the Alberta Foundation for the Arts by seven artists.

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

Exhibition Information

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



In Good Company | Available Periods 1 to 5 (2021 - 2022)



John Snow
Country Place, 1973
Lithograph on paper
Collection of the Alberta Foundation for the Arts

Exhibition Information

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



In 1953, bank manager and artist, Dr. John Snow, discovered that a Calgary based commercial printing company had left two lithography presses in their back alley to be hauled away as scrap metal. Dr. Snow purchased the presses for fifteen dollars and set them up in his basement studio. At the time, no one in Alberta and very few people in Canada were using lithography for art making purposes. Dr. Snow, along with fellow artist Maxwell Bates, had to rely on books from the library to learn the multistep process.

It was not long before Dr. Snow mastered lithography and began to use it for its aesthetic potential. This is evident in the figurative prints selected for this exhibition. Each print combines rich layers of saturated colours, simple patterns and textures created using found objects. His subject matter, a combination of portraiture and still life, is traditional, but he represents it through a modernist lens. These are not portraits of a particular person, and his scenes are not indicative of a specific place. Instead, they were created using a composite of memories to give an impression—nothing more.

Dr. Snow's initial investment in the two presses yielded a significant return. Throughout his fifty-year career, he created hundreds of expressive prints and acted as a mentor to many of his contemporaries. *In Good Company* reflects Dr. Snow's innovative use of lithography and his lasting "imprint" on Alberta art.

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

What Lies Beyond | Available Periods 1 to 5 (2021 - 2022)



Joane Cardinal-Schubert
Guardian Spirit-Target, 1983
Oil pastel and pencil on paper
Collection of the Alberta Foundation for the Arts

Exhibition Information

20 artists
20 artworks
2 text panels
2 crates
55 running feet (approx.)



There are many events and feelings one experiences throughout their life that can lead to contemplations of the spiritual. Messages from ancestors, the way the air is charged at a sacred place, gazing up at the stars, when you are in church for prayer or how knowledge passed down from our ancestors can strike a deep chord within ourselves. These humbling moments lead us to ponder life's mysteries and delve further into life than the material and the immediate.

Selected from the collection of the Alberta Foundation for the Arts, the travelling exhibition *What Lies Beyond* features a wide variety of mediums, from photography to etchings to paintings. Each work explores a different facet of what it means to be spiritual.

All the world's religions have made vast contributions to the imagery, materials, titles, and metaphors for God and spirituality. Drawing influence from typical religious iconography, indigenous spirit animals, as well as more abstract interpretations this exhibition encourages the viewer to meditate on what they consider to be spiritual, where their beliefs lie, and what the nature of reality really means.

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

Heaven Can Wait | Available Periods 1 to 5 (2021 - 2022)



Roy Caussy
Heaven Can Wait, 2020
Crayon, gouache, India ink, oil pastels, pencil, paper
Collection of the artist

Exhibition Information

1 artist
18 art works
2 didactics
2 crates
75 running feet

ESPLANADE
Arts & Heritage Centre

Heaven Can Wait is a series of works by Medicine Hat-based artist Roy Caussy. The vivid, colourful drawings were generated through an intuitive approach, fulfilling subconscious directives, and the results are lighthearted. User-friendly materials were utilized to create these vibrant pieces. The artist explains, "It was important to me that the drawings be produced with 'simple' materials, specifically: crayon, pencil crayon, watercolour, gouache and India ink. The reason for this is because I want my drawings to be both approachable and understandable, giving the viewer a sense that, with enough practice, they could achieve something similar." Though Caussy asserts how attainable these results are, the compositional complexity of his work is proof of his undeniable artistic ability.

Inspired by Caussy's love of colour and pop-culture references, these drawings conjure nostalgia for the mid-1990s. At first glance reminiscent of trendy genre posters, they bring a lightness to our society's current pandemic heaviness. Caussy visually conveys the bizarre state of our social order, in which absurd and melancholic narratives clash. He explains, "I wanted to move away from any attempt to make these drawings important or serious and instead have the works feel fun, and operate on a visual and emotional level. I also wanted the colour palette and content to be as eye-catching as possible so that the work screams for attention, no matter where the drawings are hung."

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

Visiting with Memory | Available Periods 1 to 5 (2021 - 2022)



Lindsey Bond
Yarrow Flowers, 2020
Photo-sculpture
Collection of the artist

Exhibition Information

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

ESPLANADE
Arts & Heritage Centre

Visiting with Memory is a solo exhibition by Lindsey Bond which draws on an archive of her family's photographs to explore a multitude of worlds; human and more-than-human, past, present and future, personal and cosmic. It begins with the story of a single family and unfolds into a much larger conversation surrounding decolonization, human relationships, responsibility to one another and to the land we live on.

In Bond's two-paneled wallpaper, nature's significance as sign, symbol and family relation is considered in the repeated image of the red-rose. In the artist's eight landscape photographs, images of northern Saskatchewan, Treaty 6 territory, along the Battle River are captured in the Spring, Summer and Fall. In each landscape, glistening, orb-like stones catch the reflection of light and water in the area. These photographs and photo-sculptures document the multi-layered journey taken by the artist to situate both herself and her family within the land.

Visiting with Memory is a thoughtful body of work investigating how visiting and memory can inform practises and acts of care taking, thereby giving new meaning to the family photo-archive.

Curated by Genevieve Farrell, Esplanade Arts and Heritage Centre (TREX Region 4)

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Available Periods 4 (2021); 5 to 10; 1 to 3 (2022)



Carmen Miller
Untitled, n.d.
Hide, tufting, beading, antler
Collection of the artist

According to the dictionary, ‘adornment’ refers to the use of item(s) that decorate, embellish, enhance, beautify, or enrich. It could be said adornment is the finishing touch that distinguishes the wearer. Adornment from an Indigenous perspective goes beyond the items’ beauty. It is an artistic expression that conveys many levels of communication. It makes connection to a spiritual foundation, the importance to land and place, and defines inherent culture.

Early adornment provides a sense of knowledge about our ancestors that reflect the natural world in which they lived. The seasonal round of birth and rebirth shape our world view in a circulatory way as everything is interdependent.

Spirituality has been the foundation for Indigenous peoples’ lives and an ‘intrinsic quality of creative activity.’ These artistic expressions were woven into the fabric of daily life. Artifacts were generally created as items to be used, not as ‘art’. Bags, pouches, along with awl and knife sheaths were functional yet beautifully decorated.

‘More than beautiful ornamentation, adornment is a visual language expressing the joy of creativity, pride in attention to craftsmanship, and the desire to share with others. Above all, it honors oneself as well as one’s people by doing a thing well.’ (Sherr Dubin, Lois. North American Indian Jewelry and Adornment; Harry N. Abrams, Inc. New York. p11,12,18)

Curated by MJ Belcourt and organized by the Art Gallery of Alberta (TREX Region 2)

Exhibition Information

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



From Water into Sky| Available Periods 6 to 10 (2022)



Keith Thomson
Water's Edge, 1983
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.

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* explores the use of watercolour painting in expressing the landscape of Alberta. Investigating various approaches to watercolour painting and modes of artistic expression, 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
- 3 crates
- 75 running feet



Glimpse: Gabrielle Lussier | Available Periods 6 to 10 (2022)



Gabrielle Lussier
help me forget, 2020
Mixed media
Collection of the artist

Combining the mediums of photography, paint, print, collage, and poetry, Gabrielle Lussier creates mixed media interpretations of physical and emotional spaces. By taking photos of places where she has cried, or felt overwhelmed by the crushing weight of her mental illness, she is able to take ownership of the moment and reclaim these spaces—allowing her to feel in control. Gabrielle combines these images with gestural marks, loud colours and expressive text to make the space her own, marking her presence, and create a tangible remnant of the moment. The resulting imagery, combined with her poetry, comes together to create an intimate portrayal of day-to-day life of someone struggling with their mental health. Rather than trying to hide these private moments from the public eye, Gabrielle instead takes ownership of her vulnerability and sheds light on moments that are otherwise invisible, unseen. Gabrielle Lussier is an emerging artist and designer in the Edmonton region, originally from Northern Alberta. She completed her Bachelor of Fine Arts with Distinction at the University of Alberta in 2017, and a Bachelor of Design in Visual Communication in 2019.

Exhibition Information

- 1 Artist
- 15 Artworks
- 2 Poetry Panels
- 2 Text Panels
- 2 Crates



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

Through those trees | Available Periods 6 to 10 (2022)



Halie Finney
He's having a one person picnic, 2020
Ink and acrylic on transparency
Image courtesy of the artist

Through those trees is a solo exhibition by artist Halie Finney. The artist explores generations of her Métis family's narratives within the Lesser Slave Lake region where Finney grew up. In her work, Finney develops characters in order to recreate and reimagine happenings within her community and the surrounding land. Her characters link life and death, animate and inanimate to tell and imagine fictional and non-fictional narratives of her and her family's lives.

Halie Finney is known for her illustrative narratives and development of characters that reflect stories, memories and people in her home community. Her narratives create a unique folklore, developing stories within the mediums of installation, film and performance. In this exhibition, the artist's playful approach to illustration and layering imagery through transparencies creates dimensional, interconnected sagas for the characters. Finney's work reflects narratives familiar to her and the locale in which she grew up but with the use of imagery common in many different regions of rural living. Through this approach, Finney allows the audience to link their own narratives to the work. *Through those trees* explores what and how it means to live, work, grow up in and be connected to a rural landscape in Alberta.

Exhibition Information

- 1 artist
- 10 art works
- 2 didactics
- 2 crates
- 40 running feet



Curated by Becca Taylor | Developed by the Alberta Society of Artists (TREX Region 3)

Between The Cosmos | Available Periods 6 to 10 (2022)



Rocio Graham
Future Memories #10, 2019-2020
Cyanotype using seeds
Image courtesy of the artist

Exhibition Information

1 artist
16 art works
*15 two dimensional
artworks, one small television
screen with looping video.
2 text panels
3 crates
80 running feet



The celestial expanses of our universe have entranced humankind for millennia, alongside the profound complexities of biodiversity here on planet Earth. Curiosity has continuously fuelled a desire to understand the mysteries of life and our place in the cosmos. Over the centuries, this exploration and investigation has brought forward many advances in science, mathematics, art and philosophy. Even with all the knowledge we as a species have gathered, there is much we still cannot comprehend. It is here, within the context of a shared universal mystery, that this exhibition situates itself.

Between the Cosmos is a solo exhibition of 16 works by photography and mixed media artist Rocio Graham. In this exhibition, Graham merges the natural magic of native-Alberta seeds with that of cyanotype paper to create her very own galaxies and star systems for the audience to gaze upon. With a keen eye for detail, respect for the unexpected, and a determination to bring her artistic vision to life, Graham has generated a unique series of works that spark creativity and curiosity about the unknown.

Curated by Ashley Slemming, Alberta Society of Artists (TRES Region 3)

Figured | Available Periods 6 to 10 (2022)



Susan Bolinger
Untitled, 1970
Ink on paper
Collection of the Alberta Foundation for the Arts

Exhibition Information

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



This group exhibition from the Alberta Foundation for the Arts' permanent collection features a selection of works focused on the study of the figure. The human figure provides a vast window into humanity, allowing us to document culture and ideology. It has been a source of inspiration throughout history and has been depicted in almost every art period and genre.

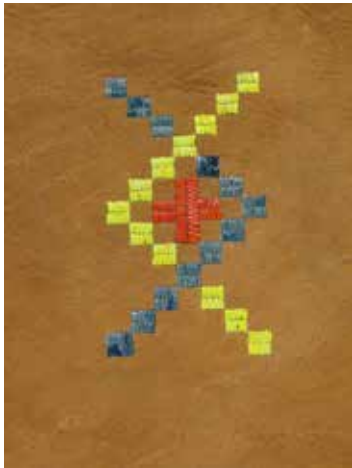
The works in this exhibition are rendered in vastly different ways but draw from the same source of inspiration: the body. In art school, students study figure drawing; live models are observed and rendered. Students visually investigate the curve of a back, the volume of a thigh muscle, the sharpness of a collarbone and the delicateness of a fingertip. The artists in this exhibition have done the same — they have studied and created expressions of humanity using the human form as their visual vehicle. From Maureen Harvey's bright watercolour painting *Reclining Male Figure* to Susan Bolinger's contemplative black-and-white ink on paper *Untitled*, the figurative works in this exhibition are fascinating and invite us into a place of universal understanding.

Figured spans five decades (1966 to 2004) and features twelve renowned Canadian artists.

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

Nitssaakita'paispinnaan: We Are Still In Control|

Available Periods 9,10; 1 to 3 (2022)



Lori Scalplock
Renew, Recycle, 2019
Quill work on smoked Moose hide
Collection of Lori Scalplock

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.

The booking procedure is great and the Booking Catalogue and Interpretive Guide were both excellent. The Interpretive Guide was very useful, especially on class visits. It helped me to talk about the subjects and the art processes involved. Most visitors found the art media very interesting and many were captured by the stories (the Interpretive Guide was a tremendous help!) Shipping is always convenient and for the past four years has been totally seamless. I love this program and will continue to book for our library. Thank you AGA and Shane.

Alice Melnyk Public Library, Two Hills

The Alberta Foundation for the Arts and the Travelling Exhibition Program (TREX) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.



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@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 brian.dimnick@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.