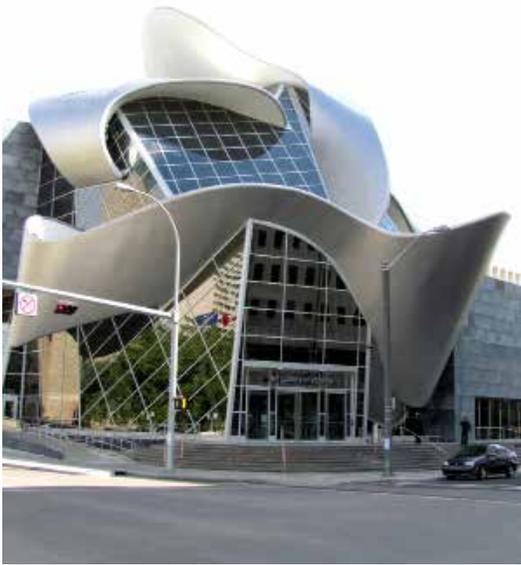


The Alberta Foundation for the Arts  
Travelling Exhibition Program (Trex)  
Trex Region 2: Art Gallery of Alberta

# Booking Catalogue September 2022 - August 2023





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 2022 - 2023

Period 1	September 1 to September 28, 2022
Period 2	October 6 to November 2
Period 3	November 10 to December 7
Period 4	December 15 to January 18, 2023 (5 weeks)
Period 5	January 26 to February 22
Period 6	March 2 to April 12 (5 weeks)
Period 7	April 20 to May 17
Period 8	May 25 to June 21
Period 9	June 29 to July 26
Period 10	August 3 to August 30

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: Stanford Perrott, *Bowery* (detail), 1954, Lithograph on paper, Collection of the Alberta Foundation for the Arts  
AGA TREX Exhibition: *40 is the new 20*

Top Right: Byron McBride, *Sunset in the Park* (detail), 2022, Acrylic on panel, Collection of the artist  
AGA TREX Exhibition: *Come What May*

Bottom Right: Riki Kuropatwa, *Blonde Bear* (detail), 2021, Acrylic on Wood Panel, Collection of the artist  
AGA TREX Exhibition: *Figure It Out*

## 40 is the new 20! | Available Periods 1 to 10 (2022 - 2023)



Helen Flaig  
*I'm the Boss, 1996*  
Oil on masonite  
Collection of the Alberta Foundation for the Arts

Every picture tells a story. Some artworks might present just one event, character or setting from a larger narrative, leaving it to the viewer to 'fill in the gaps'. Others direct attention to 'stories' about artistic styles, media and methods. Finally, there are many instances where art pieces 'work' with other artworks in an exhibition to present larger ideas or more complex narratives. The TREX Region 2 exhibition *40 is the new 20!* expresses each of these modes of visual story-telling; presenting art works with unique stories which, taken together, suggest a larger story of a place and visual art institutions and initiatives in that place.

This TREX exhibition is a story of celebration, recognizing both the 50th anniversary of the Alberta Foundation for the Arts (AFA) art collection and the recent 40th anniversary of the Alberta Foundation for the Arts TREX program. Since 1986 the Art Gallery of Alberta (AGA - formerly the Edmonton Art Gallery) has been affiliated with the TREX program and so this exhibition, presenting twenty works from the AFA collection, celebrates these anniversaries by re-visiting TREX exhibitions produced by the AGA over the past twenty years. Exploring an eclectic mix of works, this exhibition expresses the vitality of the visual arts in Alberta and the roles of the Alberta Foundation for the Arts and Art Gallery of Alberta in supporting the arts in the province.

### Exhibition Information

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



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

## Figure it Out | Available Periods 1 to 10 (2022 - 2023)



Jennie Vegt  
*Portrait of Unique constellations of Privelege and Oppression, 2021*  
Acrylic, oil and spray paint on canvas  
Collection of the artist

For over 40,000 years the human figure has been a vital subject in humanity's artistic endeavors. Often focusing on history, mythology, allegory or the imagination, most cultures on earth have recorded depictions of the human figure while in the visual arts produced in Alberta, the human figure has become one of the most prominent expressions among contemporary artists.

Figurative painting, referring to a type of representational art based on figure drawing, typically includes depictions of people in informal situations. The exhibition *Figure It Out*, however, is about more than just human figures; it is also about story telling. Featuring works by Riki Kuropatwa, Jennie Vegt and Campbell Wallace, the artists featured use the human figure to create stories. The stories they construct, however, may be obscure in meaning. Rather than fabricating narratives that can be 'read' in only one way, these artists actively engage viewers, pulling them into the paintings to try to figure out the narratives while inviting them to create their own tales based on the scene. In this encounter the stories presented, rather than being isolated incidents in intangible narratives, become the viewers' stories and the 'characters' presented...perhaps the viewers themselves.

### Exhibition Information

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



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

## Come What May | Available Periods 1 to 10 (2022 - 2023)



Gary McMillan  
*Kiwakawii, 2021*  
Acrylic on masonite  
Collection of the artist

### Exhibition Information

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



The past few years have unquestionably been very difficult. Devastating climatic conditions; economic recession; social and political turmoil; and a devastating global pandemic have all taken their toll leaving many wondering what the future will hold. While some assert that 'life' will return to 'normal' or pre-pandemic times, others are not so sure. Will life return to what it was or does this time presage the development of different systems of government, economic structures, ways of social interaction and ways of actual living?

For thousands of years many artists have either reflected on current conditions in their work or created 'alternate worlds' which comment on the present or, through their own fantastical narratives, hint at how the future will unfold. The TRES exhibition *Come What May* features the work of three artists who, through a focus on fantasy and imagination in their creative endeavors, reflect on the world as they find it or create new worlds which envision a different course for the human race. Will things get worse? Will they get better? Will life as we know it change and, if so, how?

It is an aspect of human nature to want to know the future. The exhibition *Come What May* features the work of artists who contemplate the present and ponder the questions which it presents.

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

## Fields of Vision, Lines of Sight | Available Periods 1 to 5 (2022 - 2023)



Margaret Beekman  
*Railway Tracks, 2007*  
Oil on canvas  
Collection of the Alberta Foundation for the Arts

### Exhibition Information

12 artists  
17 art works  
2 didactics  
2 crates  
40 running feet



The sense of sight within both humans and animals is the result of complex interactions between light, our eyes and our brain. Scientists, mathematicians, and artists alike have investigated how vision works for centuries, and their findings influenced the ways in which humans have attempted to translate what is seen in the real world into 2-Dimensional visual forms.

As far back as the 15th Century, historical records show dedicated efforts to understand and develop repeatable "rules" for how to recreate realistic depth and space within a picture plane; to effectively simulate reality through a painting or drawing. One of the primary developments to come out of these efforts is linear perspective which architects and painters of the time used to create realistic architectural renderings and to depict landscapes and other scenery with simulated depth. These visual techniques have been passed on for centuries, and we continue to see evidence of these techniques in landscape art today.

Featuring 17 artworks from the Alberta Foundation for the Arts collection, the exhibition *Fields of Vision, Lines of Sight* highlights Alberta's vast prairie landscapes rendered 2-dimensionally by twelve different artists. Each artist uses varied techniques to depict Alberta's flat prairies, rolling hills, and long stretching highways with rich depth and clear lines of sight.

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

## Tale of a Fish Scale | Available Periods 1 to 5 (2022 - 2023)



Ruby Sweetman  
*White and Red Flowers*, 2021  
Fish scales, fish bones and porcupine quills  
Collection of the artist

### Exhibition Information

3 artists  
15 art works  
2 didactics  
2 crates  
40 running feet

**ESPLANADE**  
Arts & Heritage Centre

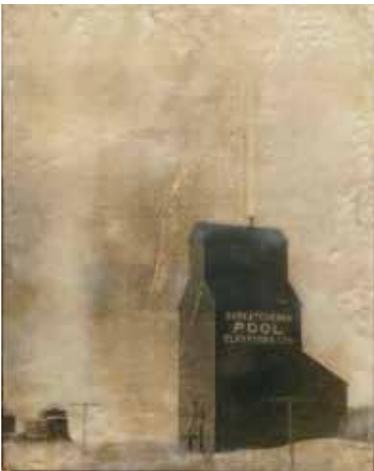
They say a good story is like a river. It begins somewhere far away and travels from one place to another, bringing life and pleasure to all along its path. In the exhibition *Tale of a Fish Scale*, our story begins deep within Alberta's lakes and rivers. Featuring three series of artworks made with and about fish from the province, the exhibition tells a story of gratitude, as seen through the fish scale art form, as well as a cautionary tale surrounding the health of this animal's ecosystem.

Fish Scale art is a unique art form developed and practised by Métis and Cree people living in Northern Alberta. In artworks by Erin Marie Konsmo and Ruby Sweetman, we see two generations of artists take on this contemporary art form using the large scales of whitefish netted in the region. The artist Laura Grier grew up around many lakes and rivers in the rolling hills of Hinton, Alberta. In their series of lithographic monoprints titled "ŁUE", Grier investigates how polluted waterways have affected a variety of fish found in Alberta.

The exhibition *Tale of a Fish Scale* reflects on the beauty and bounty of fish, as well as the responsibility we hold as stewards of the lakes and rivers they live in. The exhibition hopes to pass on knowledge of the fish scale art form while opening up important dialogues surrounding the preservation of Alberta waterways.

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

## Farming in the Dust Bowl: Carol Bromley Meeres | Available Periods 1 to 5 (2022 - 2023)



Carol Bromley Meeres  
*Grain Elevator*, 2021  
Toned Cyanotype  
Collection of the artist

### Exhibition Information

1 artist  
19 artworks  
2 text panels  
2 crates  
40 running feet (approx.)

**ART GALLERY**  
of GRANDE PRAIRIE

Intricately layered with delicate details, textures, and memories, through the artworks in *Farming in the Dust Bowl* Carol Bromley Meeres explores the histories of the dust bowl on the Canadian Prairies. In the 1930s an intense period of drought swept across the Great Plains of Alberta, Saskatchewan, Manitoba and parts of the United States. This helped to set the stage for the historical crisis known as the dust bowl—named for the clouds of dust that were so massive they turned the sky black for days, wiped out crops and livestock, swept through homes, and deeply changed the lives of many.

Carefully researched by Meeres in consultation with archives across the prairies and family histories, each piece contains a unique reference to life during the dust bowl, highlighting stories of survival, innovation, and resilience during an economic, climate and social crisis. Adding to the rich historical references, the artworks combine three unique historical mediums—encaustic painting, cyanotypes, and photography. Through each thoughtful and insightful story told in the artworks, the exhibition *Farming in the Dust Bowl* asks us to reflect upon the delicate balance between economic and ecological life.

Curated by Robin Lynch, Art Gallery of Grande Prairie (TREX Region 1)

## Ahkameyimo - Never Give Up | Available December, 2022 (Period 4) to December, 2023 (Period 3)



Lonigan Gilbert  
*Main Street*, 2022  
Acrylic on wood panel  
Collection of the artist

According to 2016 Canadian statistics, over 1,673,785 Indigenous peoples live in Canada with over half of this population residing in urban areas. The city of Edmonton has the second largest urban Indigenous population in the nation while the cities of Winnipeg, Vancouver, Calgary and Toronto also have large Indigenous populations.

Despite these statistics the lived experiences of Indigenous peoples in the urban environment are often ignored and erased. Indigenous people have long struggled to define who they are and resist the political categories forced upon them and many are now choosing new directions, contesting the colonial belief that cities are non-Indigenous spaces and re-envisioning Western institutions and practices to support Indigenous cultures and identities. Such efforts recognize urban Indigenous identities as positive, complex, authentic and pluralist, involving a diversity of different ideas and expressions.

The travelling exhibition *Ahkameyimo - Never Give Up* features the work of two Indigenous artists whose works, while respecting traditional culture and visual imagery, also engage with the urban environment in which they reside. This exhibition features art works by Matthew Cardinal and Lonigan Gilbert.

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

### Exhibition Information

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



## Fantastic Worlds | Available Periods 6 to 10 (2023)



K. Gwen Frank  
*BODY AND SOUL*, 1994  
Etching, aquatint on paper  
Collection of the Alberta Foundation for the Arts

How do we imagine the future? What other kinds of realities are possible? What would happen if time and space could bend, stop, or fast-forward? From Science Fiction to Magical Realism to Surrealism, artists, filmmakers, and writers have long turned to the fantastic to ponder these questions, using vivid imaginative stories and imagery to open portals into other worlds.

Through exploring these different avenues of the fantastic, each of the works in the exhibition *Fantastic Worlds* is a playful invitation to imagine and build worlds, new experiences, and ways of seeing.

Selected from the collection of the Alberta Foundation for the Arts, the artworks imaginatively investigate a wide variety of topics— from the relationship of humans to the natural environment to the whimsical lives of household objects. In a time full of many big questions, unknowns, and shifts, the art of the fantastic offers an outlet to explore possibilities, re-invent worlds, and inspire curiosity. Instead of obstacles or limitations, the works in *Fantastic Worlds* encourage us to ask what if? And why not? These small but impactful questions emphasize wonder and discovery, offering potential pathways to help us see the world anew.

### Exhibition Information

16 artists  
20 art works  
2 didactics  
2 crates  
60 running feet



Curated by Robin Lynch, Art Gallery of Grande Prairie (TREG Region 1)

## Urban Soul| Available Periods 6 to 10 (2023)



Sydonne Warren  
*The People's Poet*, 2021  
Aerosol and acrylic on plywood  
Courtesy of the artist

"It is easier to write about an art movement that has passed and is contained in a fixed period like Impressionism or Pop Art, but street art remains alive, moving and, like hip hop, it can't stop, won't stop . . ."

- Simon Armstrong

Street art, urban art, graffiti – there have been many attempts over the years to categorize “the writing on the wall” and other creative interventions in urban spaces. Cultures around the globe have made their mark on the surfaces that surround their living spaces for millennia. Of course, today’s urban environments are vastly different from these ancient civilizations, and contemporary street art reflects this. In an incredibly globalized world, the street art of today speaks a multitude of languages and inscribes the values of varying cultures and identities onto the surfaces of our shared urban environments.

The exhibition *Urban Soul* invites viewers to contemplate the living creativity that pumps vibrancy and culture into the veins of a city, a park, or anywhere that humans share space. Six artists contribute their voices and make their mark in this exhibition through various mediums. Whether their art is on a skateboard, a T-shirt, a road sign, or a large mural-like panel, they are using a visual language to express their individual identities and contribute to a continually evolving cultural conversation. The artists featured in this exhibition are Rhys Farrell, Levin Ifko, Harvey Nichol, Sydonne Warren, Adrienne Williams, and Tyler Wong.

### Exhibition Information

6 artists  
16 art works  
2 didactics  
2 crates  
60 running feet



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

## The Rush and Roar!| Available Periods 6 to 10 (2023)



Ingrid Plaudis  
*Dance Marathon*, 1987  
Silver gelatin print, hand coloured  
Collection of the Alberta Foundation for the Arts

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. This exhibition 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.

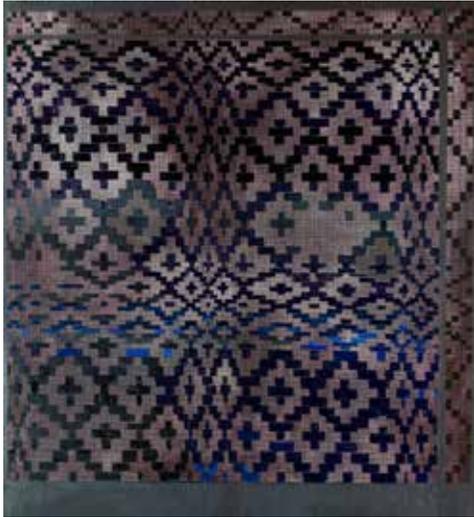
Curated by Shane Golby, Art Gallery of Alberta (TRES Region 2)

### Exhibition Information

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



## Never Ending Poetry | Available Periods 6 to 10 (2023)



Kim McCollum  
*Overshot III*, 2021  
Acrylic, oil and graphite on canvas  
Collection of the artist

The exhibition *Never Ending Poetry* features the work of six Alberta based artists whose practices engage abstraction as a form of coded language. Engaging aesthetic and rhythmic qualities that evoke meaning or ostensible meaning, the work pursued by Eva Birhanu, Svea Ferguson, Sharon-Rose Kootenay, Kim McCollum, Katie Ohe and Tiffany Shaw-Collinge, can be compared to that of a poet's.

In the exhibition *Never Ending Poetry*, instead of words we encounter visual cues; colours, textures, compositions and materials with embedded meanings. With artistic materials ranging from delicate beadwork, to industrial steel, woven textile, 3D printing, photographs, prints and paintings, the exhibit can be approached much in the same way as a book of collected poems. While the themes engaged by each artist vary greatly, each of these contemporary visual artists share many personal and social concerns that might resonate with us deeply. Through patient encounters with these artworks, it is my hope that audiences will walk away more comfortable with the unknown and more joyous in the felt after-effects of a poetic charge.

### Exhibition Information

6 artists  
15 Artworks  
2 Text Panels  
2 Crates  
30 running feet

**ESPLANADE**  
Arts & Heritage Centre

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

## Companion Species | Available Periods 6 to 10 (2023)



Karen Pedlar  
*Two Dogs Wishing*, 1991  
Mixed media, tissue, acrylic, wire, cement, bone,  
leather on teak  
Collection of the Alberta Foundation for the Arts

The exhibition *Companion Species* features a selection of eighteen artworks depicting some of Alberta's favourite friends; cats, dogs, and horses too. Drawing from the Alberta Foundation for the Arts' (AFA) permanent collection, the featured artists in this show span cultures, time and artistic media. Together, their visual interpretations of these three animal groups tell a nuanced story of the deeply intertwined and celebrated relationship between certain humans and animals.

The term "companion species" for which this exhibition takes its name, is popularly attributed to the feminist cyborg scholar Donna Haraway. In her book *The Companion Species Manifesto*, Haraway uses this term to explore the historical emergence of animals who are not viewed as wild creatures or pests, nor used for meat or in labs, but rather animals that are intensely bonded to the history of human's social, cultural and emotional life.

The coming together of this exhibition was guided by a desire to share sentiments of love and connectedness, a desire to add a moment of joy into each spectator's day. I hope this selection from the AFA's permanent collection will charm, ease and enliven your day.

### Exhibition Information

18 artists  
18 art works  
2 didactics  
2 crates  
65 running feet

**ESPLANADE**  
Arts & Heritage Centre

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

## Turtle Island | Available Periods 9,10; 1 to 3 (2023)



Brandon Atkinson  
*Patience of a Fox*, 2020  
Archival ink, graphite on paper  
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  
75 running feet



Curated by Shane Golby and organized by the Art Gallery of Alberta (TREX Region 2). This exhibition was generously funded by Syncrude Canada Ltd.

## Views and Reviews of AGA TREX Exhibitions for 2022 - 2023



Terrence Houle  
*Urban Indian 3*, 2007  
Digital C-print on paper  
Collection of the Alberta Foundation for the Arts  
TREX Exhibition: **40 is the new 20!**



Campbell Wallace  
*Salome*, 2022  
Acrylic and oil on canvas  
Courtesy of the artist  
TREX Exhibition: **Figure It Out**



Brandon Mario Bilhete  
*Trinity 3*, 2022  
Mixed media on panel  
Collection of the artist  
TREX Exhibition: **Come What May**

## Selected Venue Comments: TRES Region 2 Exhibitions and the TRES Program

*The Booking Catalogue and Interpretive Guide were both excellent. The Interpretive Guide was very helpful. The curricular links and activities around the exhibit were helpful for staff to plan lessons around the art. Students were highly engaged with the artists' exploration of and challenging gender norms. As always this was a great opportunity to showcase art from practicing artists and introduce students to see art exhibitions when it is not possible to go to galleries and museums.*

TRES Exhibition: *The Male Gaze* - Victoria School of the Arts, Edmonton

*The booking procedure was easy and super affordable. I was pleasantly surprised at how interested our students were with the art pieces. They compared and contrasted pieces without teacher direction and the conversation was very rich. Shipping was so very convenient! Super easy! Very organized. It was an overall good experience with enriching conversations. It was something we will definitely bring back to our school: an excellent resource to inspire future artists.*

TRES Exhibition: *Now is the winter...* - Elmer Elson Elementary School, Mayerthorpe

*Booking was satisfactory as always and the Booking Catalogue and Interpretive Guide were both excellent. The exhibition was well received by visitors. Our Indigenous support worker used the art work to lead conversation and teaching about Turtle Island and our connections to each other/nature. Teachers used the guide for science, social, language arts and art lessons. Everyone - adults and children - loved the exhibition - it 'brightened' our February! As always, the AFA Travelling Exhibition Program was excellent and the crating was impressive. We are always pleased to participate in TRES exhibitions; a great service offered to we rural folks.*

TRES Exhibition: *Turtle Island* - Lakedell School, Westrose

*Absolutely everything ran smoothly. Guidelines, instructions, packaging were all good. Excellent packaging in crates with clear instructions. Timely instructions on how to contact shippers for pickup. Our experience with the AFA Travelling Exhibition Program has been extraordinary. As a small community a few hours away from Edmonton, I know our community appreciates being able to view Canadian/Alberta artists locally. It's an excellent, well-received program.*

Selected Visitor Comments:

- *Cold! So many ways of saying it! Enjoyed seeing these works - thank you.*

- *Such a joy to see the whole exhibit. Winter is wonderful.*

- *Winter sure can be beautiful.*

TRES Exhibition: *Now is the winter...* - Vermilion Public Library, Vermilion

*Everything was excellent. The Interpretive Guide was used well by our teachers! One used the artist statements for her morning read-alouds! External visitors were duly impressed by the exhibition - we had the best response to an exhibit so far! Our experience with the AFA Travelling Exhibition Program was excellent, as always!!*

TRES Exhibition: *...bring a folding chair* - Rideau Park School, Edmonton

The Alberta Foundation for the Arts and the Travelling Exhibition Program (TRES) 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](mailto: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.