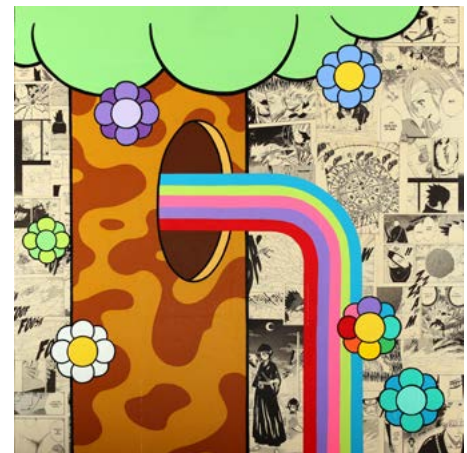




# BOOKING CATALOGUE

**September 2024 – August 2025**

TREX Region 2, Central & Northeast Alberta  
Produced by the Art Gallery of Alberta





Jennifer Rae Forsyth  
*Niagara (Beautiful Disaster Series)*, 2023  
Collage, mixed media  
Exhibition: *Collision Course*  
Collection of the artist

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Dale Beaven  
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 Exhibition: *Collision Course*  
 Collection of the artist

Zachery Reid  
*#3*, 2023  
 Mixed media  
 Exhibition: *Riot on the Walls*  
 Collection of the artist

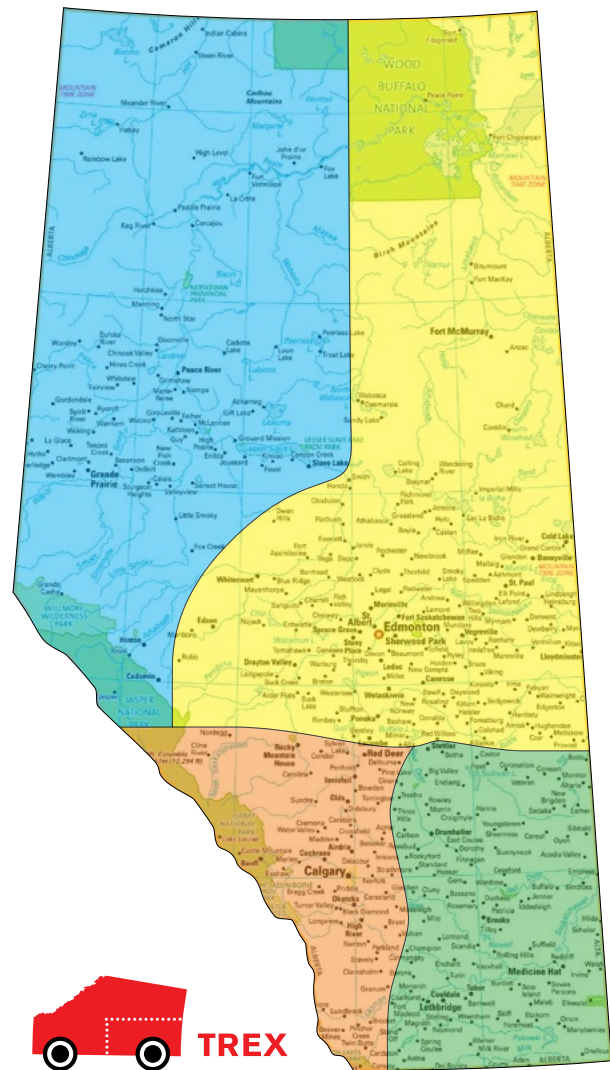
# About TREX

The Alberta Foundation for the Arts Travelling Exhibition Program, TREX, strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, health care centres and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the work of contemporary Alberta artists available to Albertans. The program also offers educational support material for teachers to encourage visual arts exhibitions into the school curriculum.

Four regional organizations coordinate the program for the Foundation:

- **Region 1, Northwest**  
Produced by The Art Gallery of Grande Prairie
- **Region 2, Central & Northeast**  
Produced by Art Gallery of Alberta
- **Region 3, Southwest**  
Produced by Alberta Society of Artists
- **Region 4, Southeast**  
Produced by Esplanade Arts & Heritage Centre



*The Alberta Foundation for the Arts and the Travelling Exhibition Program (TREX) acknowledge that the artistic activity we support takes place on the traditional 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.*

# About TREX Region 2, Central & Northeast Alberta

TREX Region 2 is produced by the Art Gallery of Alberta. The AGA ships exhibitions to over 50 venues in over 35 communities each year. These exhibitions can easily adapt to the space requirements of a variety of venues: schools, libraries, museums, health care centres and other community facilities. With each exhibition comes an educational Interpretive Guide. This guide enriches the experience of the exhibition and enables teachers to use exhibitions within the school curriculum.

## Venue Obligations:

- 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
- Communicate and enjoy!

## The Art Gallery of Alberta

The Art Gallery of Alberta is a centre of excellence for the visual arts in Western Canada, connecting people, art and ideas. The AGA is focused on the development and presentation of original exhibitions of contemporary and historical art from Alberta, Canada and around the world. Founded in 1924, the Art Gallery of Alberta maintains a collection of more than 6,000 objects and is the oldest cultural institution in Alberta. It is the only museum in the province solely dedicated to the exhibition and preservation of art and visual culture.



## Contact

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[youraga.ca/exhibitions/afa-travelling-exhibitions-trex](http://youraga.ca/exhibitions/afa-travelling-exhibitions-trex)

# How to Host a TREX Exhibition

## 1. Select an Exhibition

Review the exhibitions featured in this catalogue (pg. 6-15). Select the exhibition(s) your venue would like to host along with the preferred four-week period (pg. 5).

## 2. Send in a Booking Request

Go to the Art Gallery of Alberta website and navigate to the TREX page under the Exhibitions menu tab. You will find a link to the booking request form there.

[youraga.ca/exhibitions/afa-travelling-exhibitions-trex](http://youraga.ca/exhibitions/afa-travelling-exhibitions-trex)

**The online booking form will go live at noon on Friday May 31, 2024.**

Each venue will be able to book up to two exhibitions for the season. If the booking doesn't fill up in the first week venues may be invited to book a third exhibition.

You will receive an automated email confirming your bookings. The TREX manager will follow up with the Exhibition Loan Contract which needs to be signed and returned.

## 3. Receive Educational, Promotional & Reporting Documents

Approximately two 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 artworks in the exhibition, and hands-on artmaking projects to assist viewers in engaging with the exhibition. This guide is the venue's to keep.

## 4. Receive the Exhibition Crates

The venue will receive the exhibition a few days before the start of the booking period. The artworks will arrive in two to three shipping crates via a third-party commercial courier. Their trucks have a tailgate, and the driver will have a pallet jack to cart the large crates with. A venue coordinator at your location is responsible for directing the driver where the crates need to go.

*The shipping crates should not be opened for at least 24 hours to allow the artwork and art frames to acclimatize to varying temperatures, especially during Alberta's cold winter months.*

## 5. Unpack & Display

Please note any special handling instructions included in the lid of the crates. Next carefully unpack the exhibition. Inspect the artworks for any damage to the frames or shifting of artworks in the matting, and mark any damage down on your venue reporting forms. Notify the TREX manager as soon as possible if any damage is found, otherwise, if all is in good condition set up the exhibition in an appropriate location at your venue.

## 6. Repack & Ship

The exhibition will end on the final date of the booking period chosen, with shipping scheduled for the next day. Repack the exhibition in the same way it was received, making sure to include didactic panels and all artwork labels. Shipping is arranged and paid for by the AGA. You will receive shipping labels from the AGA one week before shipping.

## 7. Return Reporting Documents

Immediately following the conclusion of the exhibition period, you are required to send your filled out reporting forms back to the AGA. These reporting forms are integral to keeping the TREX program running.

# Booking Periods

<b>Period 1</b>	September 5 – October 2, 2024
<b>Period 2</b>	October 10 – November 6, 2024
<b>Period 3</b>	November 14 – December 11, 2024
<b>Period 4</b>	December 19 – January 26, 2025 (5 weeks)
<b>Period 5</b>	January 30 – February 26, 2025
<b>Period 6</b>	March 6 – April 9 , 2025 (5 weeks)
<b>Period 7</b>	April 17 – May 14, 2025
<b>Period 8</b>	May 22 – June 18, 2025
<b>Period 9</b>	June 26 – July 23, 2025
<b>Period 10</b>	July 31 to August 27, 2025

# Visiting Artist Program

For the 2024 - 2024 TREX season the visiting artist program is available for the exhibitions ***Riot on the Walls*** and ***Collision Course***.

The program is included in the booking fee and is an excellent way to enhance the educational value of exhibitions hosted by your venue. Artist visits are tailored to suit the needs of your audience and may include a hands-on project, an artist talk and/or an exhibition tour.

While we strive to accommodate all requests for visiting artists, we cannot guarantee a visit to your venue. Scheduling depends upon the demand for the program and the availability of the artists. If your venue is interested in having an artist visit fill out the required information on the online booking form.



Marlena Wyman presenting an artist talk at Millet Museum, Aug 2019

# Riot on the Walls!

Available Periods 1 to 10

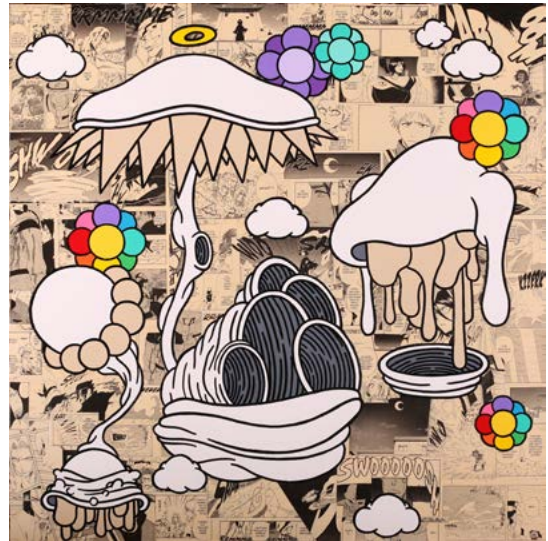
3 artists | 18 artworks | 2 text panels | 3 crates  
60 running feet (including space between artworks)

Curated by Shane Golby  
Produced by the **Art Gallery of Alberta**, TREX Region 2

For most, the world is a riot of colour. One of the principal elements of art and design, colours describe everything around us; direct our attention and actions; and affect and symbolize our emotions.

The Alberta Foundation for the Arts travelling exhibition **Riot on the Walls!** explores colour as it is used by three contemporary artists. Featuring works by Gibril Bangura, Clay Ellis and Zachery Reid, the paintings and mixed media works in this exhibition are united in their use of vibrant, bold colours. The reasoning behind the choices these artists make, however, is very different. Both Gibril Bangura and Zachery Reid are storytellers and use colour to create a mood and accentuate the story related. Clay Ellis, on the other hand, is an actual part of the 'story' he creates. Seeing himself as an explorer, Ellis utilizes abstraction to investigate materials and processes. In this exploration, colour allows him to introduce a spatial quality to a piece and create a sense of animation in his works.

Whether creating 'representational' works or investigating abstraction, the artists in this exhibition use colour to express their aims and extend the moment of looking. In the process, they create a conversation with viewers, enabling them to learn about themselves and the world around them.



Zachery Reid  
*#1, 2024*  
Mixed Media  
Collection of the artist



Clay Ellis  
*Holdings - Bantry Splash, 2024*  
Mixed Media  
Collection of the artist



# Collision Course

Available Periods 1 to 10

3 artists | 18 artworks | 2 text panels | 3 crates  
60 running feet (including space between artworks)

Curated by Shane Golby  
Produced by the **Art Gallery of Alberta**, TREX Region 2

The noun 'collision' implies the forceful coming together of two or more things. All artmaking involves a collision of materials and whether putting things together or tearing them apart, the act of creation transforms the materials used.

Prior to the 20th century, most two-dimensional artmaking in western Europe and America involved applying paint (or other media) to a surface. In the early 1900s, however, these traditions were dramatically challenged by Pablo Picasso and Georges Braque who focused on a new kind of pictorial construction. Central to this was collage.

This collision between external signifiers, real life and painting – the acts of collage and mixed media – was revolutionary. In playing with the difference between art and illusion, collage and mixed media work expand the definition of painting and question existing notions of surface and dimensionality. These techniques also introduce external meaning to an art piece.

The exhibition *Collision Course* investigates the use of collage and mixed media in artmaking as expressed in the work of three contemporary Edmonton artists. Exploring various approaches to collage and mixed media, this exhibition invites reflection concerning the materials used and the possible meanings of the images created.



Zeph Mitchell  
*Magpie Delivery*, 2023  
Digital Collage  
Collection of the artist



Jennifer Rae Forsyth  
*Holiday Punch, Beautiful Disaster Series*, 2023  
Mixed Media  
Collection of the artist

# Oh, but they're weird and they're wonderful

## Available Periods 1 to 10

20 artists | 20 artworks | 2 text panels | 2-3 crates  
75 running feet (including space between artworks)

Curated by Shane Golby  
Produced by the **Art Gallery of Alberta**, TREX Region 2

Supernatural transformations, mysterious settings, unusual juxtapositions and bizarre events have stirred the imagination of humankind for eons.

During the late 1800s, these concerns became of primary importance to many artists in Europe. Opposed to the preoccupation of Realist and Impressionist artists with recording the exterior world, these artists believed that art should represent absolute truths that could only be described indirectly. Words such as 'mystery', 'suggestion' and 'dream' were often used to describe their creations, expressed in what is known as Symbolist Art.

While symbolist concerns influenced several European art movements in the 20th century, Canadian art during the same period emphasized either representation of the landscape or modernist abstraction. Despite this, however, an interest in the 'inner eye' and imagination has long existed in Canadian art.

This exhibition focuses on the fantastical, mysterious and surreal as they have been expressed in the works of Albertan artists over the past fifty years. Presenting works from the collection of the Alberta Foundation for the Arts, this exhibition invites viewers to go beyond ordinary existence, shifting perceptions of reality and encouraging us to question the 'truths' of everyday life.



K. Gwen Frank  
*Prairie Mobile Home (Study)*, 1996  
Ink, watercolour, graphite  
Collection of the Alberta Foundation for the Arts



Dale Beaven  
*The Butcher Shop (detail)*, 1988  
Etching  
Collection of the Alberta Foundation for the Arts



# ReconciliACTIONS

Available Periods 1 to 5

21 artist | 21 artworks | 2 text panels | 2 crates  
80 running feet (including space between artworks)

Curated by Ashley Slemming  
Produced by the **Alberta Society of Artists**, TRES Region 3

*"Atikotc eici tepwetamak, eici apitentakwak, kitci kikinowamatisowak kapena ktci mino witciiakiekki mino mantominan acitc ka tepenticetk kitci apak ka ici makopisowak, kitci nimiak tac iimikana, ka ici moseek eka maci awiakok ka ici pikopotowatc."*

"Regardless of our beliefs, what matters is to learn to commune with our spirit and with the Great Spirit to free ourselves from our suffering and to dance freely on this path that has not been burnt by the modern world."

- Dominique (T8aminik) Rankin and Marie-Josée Tardif  
(Co-founders of the Kina8at-Together Indigenous Organization)

The exhibition ReconciliACTIONS reminds us that reconciliation is an ongoing process, a chain of care and repair, not a one-and-done event. Decolonizing our relationships with one another and drawing new pathways of understanding based on mutual respect is empowering for all of us. Indigenous, settler, immigrant, and refugee alike all play an integral role in enacting reconciliation, and as Dominique (T8aminik) Rankin and Marie-Josée Tardif describe in the quote above, what matters most for everyone regardless of beliefs is that we free ourselves from suffering by learning to dance on the path that has not been burnt by the modern world. What is meant by this quote? Perhaps it encourages everyone to rebuild balance and harmony into our lives together – a dance free of the shame, self-importance, greed, and noise of modern life. These modern world attributes have clouded our ability to see each other, inhibiting the repair of our relationships both individually and societally. We cannot move forward in reconciliation if we do not listen and dance with patience and vulnerability.

ReconciliACTIONS invites viewers to contemplate how they can show up with care both individually and collectively in actively carrying reconciliation forward. All persons have the agency to create ripples of change, and the Indigenous artists who are included in this exhibition are contributing to this change by educating the public and sharing their knowledge and experiences through visual forms. As you look at each artwork, consider its story, consider the artist, and consider how your own actions can be instruments of change in the ongoing process of reconciliation.



Tamara Shepherd  
*White Buffalo Goddess*, 2022  
Stretched canvas print of the original  
acrylic painting  
Courtesy of the artist



Tracey Metallic  
*Truth*, 2022  
Stretched canvas print of the original acrylic  
painting  
Courtesy of the artist



# Land Eater

Available Periods 1 to 5

1 artist | 15 artworks | 2 text panels | 3 crates  
30 running feet (including space between artworks)

Curated by Ashley Slemming  
Produced by the **Alberta Society of Artists**,  
TRENCH Region 3

Jude Griebel's solo exhibition *Land Eater* invites reflection on human interactions with land and our impacts on the natural ecologies of the world. While the artworks conceptually explore consumption and degradation, they invite a whimsical and open-ended curiosity into how we define land and our relationships with it. There is an uncanny tension present in Griebel's anthropomorphized landscapes, and his protesting insect sculptures, where important questions arise around who (or what?) is truly holding the proverbial 'talking stick' in our current conversations around climate change and consumerism – if the land is talking, what is it saying? If the various organisms we share the earth are bearing signs of resistance, what specifically is the root of their dissent?

Each of the artworks in *Land Eater* contemplates incredibly complicated and nuanced relationships that humans navigate related to environmental stewardship. The questions raised here allow viewers to speculate on possibilities and encourage curiosity toward what the future may hold – not just for humans, but for all natural organisms – the living earth.



Jude Griebel  
*Uprooting*, 2022  
Acrylic and pencil crayon on paper  
Collection of the artist



Jude Griebel  
*Small Dissent*, 2022  
Wood, adhesives, wire, and acrylic  
Collection of the artist



# All the Time in the World

Available Periods 1 to 5

11 artist | 20 artworks | 2 text panels | 3 crates  
48 running feet (including space between artworks)

Curated by Genevieve Farrell  
Produced by the **Esplanade Arts & heritage Centre**,  
TRES Region 4

*All the Time in the World* presents a collection of artworks that chronicle the story of an imaginary summer road trip. Borrowed from the Alberta Foundation for the Art's permanent collection, audiences are sure to encounter familiar sites and scenes in this broad array of artworks: a 1980's photograph of RVs parked in the picturesque Tunnel Mountain campsite; a woodcut image of bathers enjoying the upper hot springs in Banff. Journeying on and on, we encounter the Bow River, an icon of our province's landscape which begins deep within the Rocky Mountains and winds its way into the foothills and onto the prairies. A painting of man and his two children fishing on the Bow, a photograph of a cowboy posed in front of glacial Lake Minnewanka, this exhibition longs for the easy days of summer spent driving endless roadways, sleeping in pop-up tents and marvelling at a diversity of flora and fauna. This imaginary road trip offers a respite from the busy modern life and hopes to act as a reminder that there is more than enough time to breathe in all the goodness of the world.



John K. Esler  
*Tents* (from the *Tents Series IV*), 1977  
Etching on paper  
Collection of the Alberta Foundation for the Arts



John K. Esler  
*Highway 103*, 1979  
Etching on paper  
Collection of the Alberta Foundation for the Arts

**ESPLANADE**  
Arts & Heritage Centre

# Patch Portraits

Available Periods 6 to 10

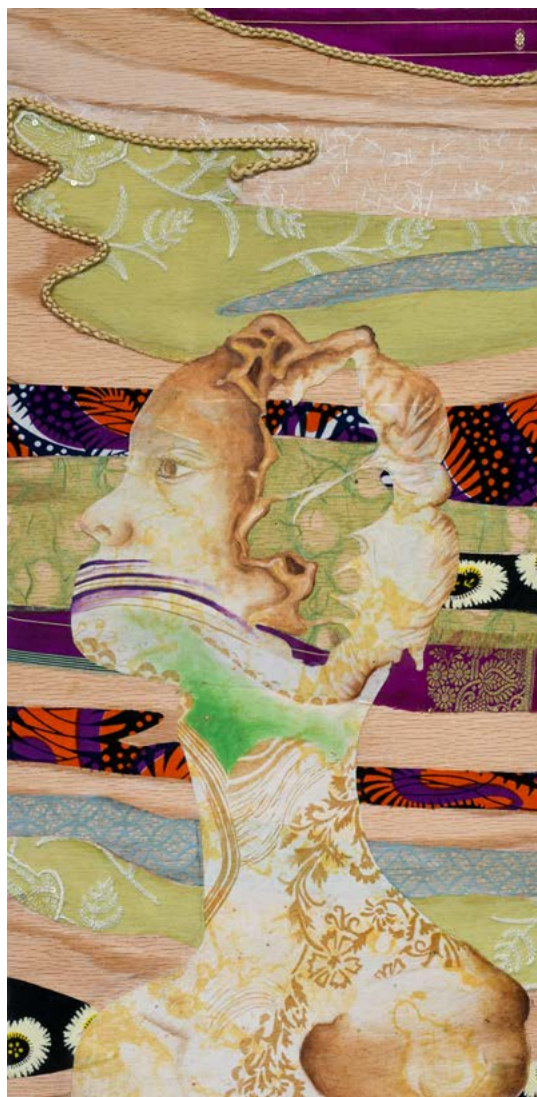
2 artists | 18 artworks | 2 text panels | 3 crates  
40 running feet (including space between artworks)

Curated by Genevieve Farrell  
Produced by the **Esplanade Arts & Heritage Centre**,  
TRENCHMOUNT Region 4

*Patch Portraits* showcases the work of Michelle Sound and Raneece Buddan, two artists who employ fabrics and materials of cultural heritage to explore the genre of portraiture and identity. Stitching, patching, and collaging together found and fabricated textiles, the resulting bodies of work by each artist showcase multiple ways in which threads and fabrics can be deployed in contemporary art practices.



Michelle Sound  
*Seventies Chick – Shearling*, 2021  
Wood drum frame, sinew, deer hide and textiles  
Collection of the artist



Raneece Buddan  
*Ingrained in the Fabric IV*, 2023  
Stone lithography print, oil paint, synthetic hair, paper  
and textile on wood  
Collection of the artist

**ESPLANADE**  
Arts & Heritage Centre

# At First Glance

Available Periods 6 to 10

16 artists | 18 artworks | 2 text panels | 2 crates  
40 running feet (including space between artworks)

Curated by Jamie-Lee Cormier  
Produced by the **Art Gallery of Grande Prairie**,  
TREX Region 1

This group exhibition from the Alberta Foundation for the Arts' Permanent Collection features a selection of expressionist works which together raise the question, what do you see at first glance? As studies show, when a viewer looks at a piece of art for the first time, the eye is drawn to an initial focal point, but if one looks away and then back again at the piece, the eye is often drawn to a different point.

The paintings in this exhibition use minimal gestural brushstrokes, vibrant colours and line work to draw the viewer in for a momentary presence into the scene the artist has created. As a viewer, you generate a global impression, or a gist, of a painting with the first glance at it. Everyone's eye may be drawn to a different focal point, and we may all see something the next viewer doesn't see right away. That is what is so fascinating about art, we all interpret it differently. Some paintings in this exhibition may look like abstract landscapes at first glance, but when you spend more time studying the work, you may see an animal, a boat, a bus or a tree.

*At First Glance* features the works by sixteen Canadian artists, Bradley R. Struble, Tom Hamilton, Ron Gust, Art Whitehead, Mary Joyce, Pattie Trouth, Audrey Watson, Leslie Pinter, Susana Espinoza, Niina Chebry, Maureen Harvey, Robin Smith-Peck, Les Graff, Kristen Keegan, Mark Mullin, and Daniel May.



Mark Mullin  
*Polymorph*, 2019  
Oil and acrylic on paper  
Collection of the Alberta Foundation for the Arts



Niina Chebry  
*The Gathering*, 1996  
Acrylic on canvas  
Collection of the Alberta Foundation for the Arts



# Otherhood

Available Periods 6 to 10

1 artist | 19 artworks | 2 text panels | 2 crates  
34 running feet (including space between artworks)

Curated by Jamie-Lee Cormier  
Produced by the **Art Gallery of Grande Prairie,**  
TREN Region 1

Folklore and legend are entangled and twisted; one climbs upon the other like vines on a trellis, each stretching to reach the sun and flourish. Lore itself flourishes when stories are whispered behind curtains and around crackling fires. When children pull covers up to their chins, eyes aglow, legends permeate little minds and each story gains strength. The tales are handed down, passed along in the great relay of life, and like wood worn by the sea, they transform into new shapes. The folktales and legends that survive the tests of time are often the tales of heroes and villains. Our heroes are bold and brave, fierce, and powerful, absorbing the self. We see ourselves in the protagonist, making the villains, the monsters, the grotesque obstacle into the other.

So often the heroes of tales have been the courageous, valiant masculine characters whose foes are the monstrous other; often deformed, demonized, and feminized. What is it about the feminized body and the female presenting persona that evokes terror and disgust? What becomes of her when we seek to connect with her monstrosity? The artworks in this exhibition seek to examine the feminized body as the monster in fable, folklore, and literature.



Carolyn Gerik  
*The girl with the green ribbon*, 2022  
Linocut print, watercolour on paper  
Collection of the Artist



Carolyn Gerik  
*Tiamet*, 2022  
Linocut print, watercolour on paper  
Collection of the Artist

# Reviews of TREN Exhibitions, 2023-2024

## Exhibition: *Wawisihcikan - Adornment*

*"Both the Booking Catalogue and Interpretive Guide were excellent. The guide was very helpful for myself and our teachers to learn about the artists, the techniques used and suggestions for class projects. Love it! Our students, staff and community visitors were awed by the beauty of these creations. Stunning! Our experience with the AFA Travelling Exhibition Program is 10+ on a scale of 1-10. We have enjoyed hosting exhibits via TREN six times and every time is flawless. Scheduling, packaging, beautifully curated works...just a wonderful experience."*

**- Warburg School, Warburg**

## Exhibition: *Women Gone Wild*

*"Everything was excellent and there were many comments to staff about this beautiful artwork. Our experience with the AFA Travelling Exhibition Program is excellent! Thanks so much."*

### **Select Visitor Comments:**

- *Dynamic Images - though provoking*
- *Pictures were gorgeous*
- *Very clever & skillful work!*
- *Very impressive!*
- *Beautiful work!*
- *A pleasure to look at!*

**- Devon Public Library, Devon**

## Exhibition: *Come What May*

*"The Booking Catalogue and Interpretive Guide were excellent. There was good feedback for this display. Visitors overall thought the content very diverse."*

### **Select Visitor Comments:**

- *Amazing variety!!*
- *Imagination and talent galore!*
- *Very cool!!*
- *Quite interesting*
- *Neat variety*

**- Vermilion Public Library, Vermilion**

## Exhibition: *Turtle Island*

*"Everything was excellent and this exhibition was very well received. We saw more visitors than normal and children found it particularly interesting. Our experience with the AFA Travelling Exhibition Program is outstanding. We love the program and without it our small community would not experience this wonderful collection. Thank you."*

### **Select Visitor Comments:**

- *Beautiful*
- *Spectacular*
- *Love it! Great representation*
- *It's so cool*
- *So beautiful!*
- *Beautiful work! I liked the way Brandon Atkinson captured the character of his wildlife.*

**- Calmar Public Library, Calmar**



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*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!*