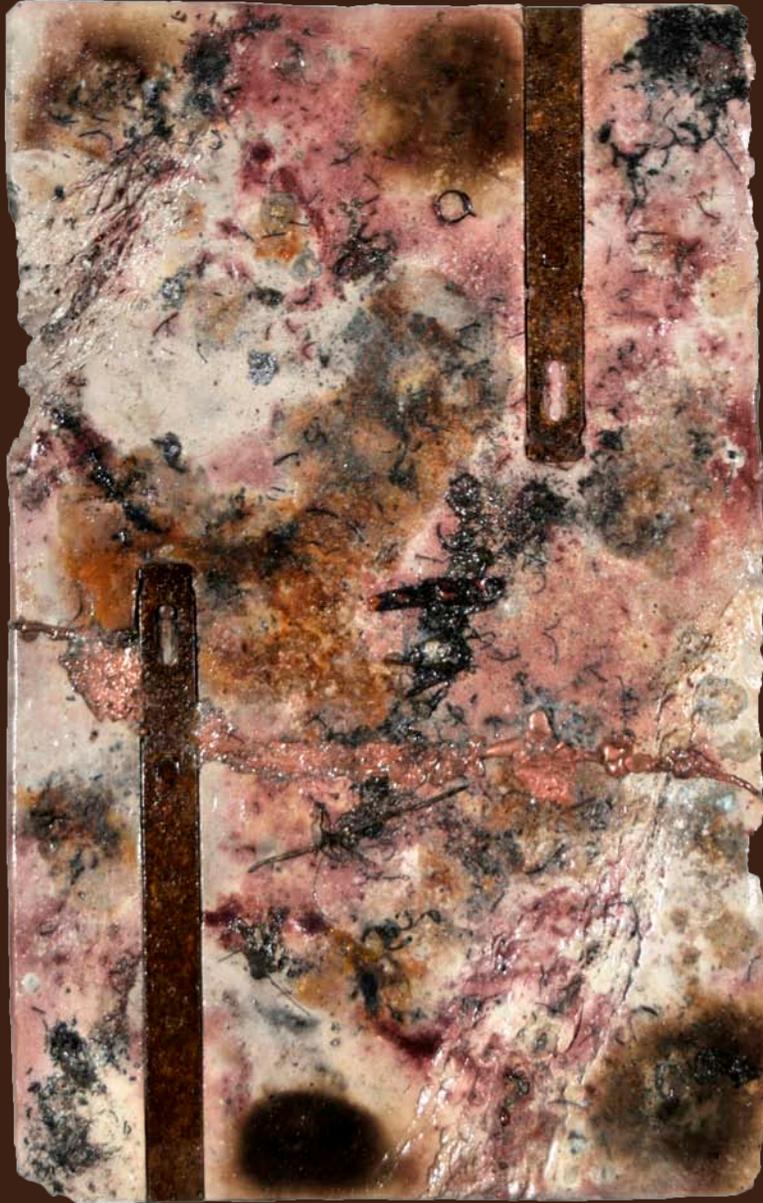


ALBERTA FOUNDATION FOR THE ARTS
TRAVELLING EXHIBITION PROGRAM
BOOKING CATALOGUE

2017/2018



 ART GALLERY
of GRANDE PRAIRIE

Ken Lumbis
Fractured Landscapes Six
clay, mixed media
2016



Alberta

From the exhibition:
Ken Lumbis: Painted With Fire

ACKNOWLEDGEMENTS

BUILDING AND SHARING THE ART EXPERIENCE

The Art Gallery of Grande Prairie would like to thank the people and organizations that make the Alberta Foundation for the Arts Travelling Exhibition Program possible:

Alberta Foundation for the Arts (AFA)

Alberta Community Development

Government of Alberta

The AFA Collections Management Unit

Art Gallery of Grande Prairie Staff and Contract Staff

Art Gallery of Alberta (Edmonton)

Alberta Society of Artists (Calgary)

Esplanade Arts & Heritage Centre (Medicine Hat)

Participating Alberta Artists

Venue Participants & Volunteers

Thank you for your generous support



MANDATE

THE AFA TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) was established under the Alberta Foundation for the Arts Act, September 1, 1991. Since 1972, the AFA and its predecessor foundation, the Alberta Art Foundation, has been collecting and managing a wide range of artwork that continues to grow and expand exponentially.

The purposes of the foundation are:

To support, promote and contribute to the development of the literary, performing and media arts in Alberta.

To provide people and organizations with the opportunity to participate in the arts in Alberta.

To foster and promote the appreciation of artworks by Alberta artists.

To encourage Alberta artists in their work.

Three galleries and one arts organization now coordinate the program for the foundation:

REGION 1 – Northwest Alberta
Art Gallery of Grande Prairie, Grande Prairie

REGION 2 – Northeast and North Central Alberta
Art Gallery of Alberta, Edmonton

REGION 3 – Southwest Alberta
Alberta Society of Artists, Calgary

REGION 4 – Southeast Alberta
Esplanade Arts & Heritage Centre, Medicine Hat

These coordinating organizations offer a wide range of exhibitions to communities from High Level in the north to Milk River in the south, and virtually everywhere in between.

REGION 1

ART GALLERY OF GRANDE PRAIRIE

ART GALLERY OF GRANDE PRAIRIE has been contracted by the Alberta Foundation for the Arts to develop and circulate art exhibitions to venues in Northwest Alberta (Region 1). These exhibitions are intended to adapt to smaller spaces found in schools, libraries, museums, art centers, tourism and health care facilities.

The program offers educational support materials for educators to integrate visual arts into the school curriculum or community programming.

Currently, 65 venues participate in Region 1, allowing an audience of approximately 180,000 people to view a wide range of art from local, regional, and provincial artists and collections. A major part of the program is to assist in making the Foundation's extensive art collection available to Albertans. Today there are over 8,000 artworks showcasing the talents of more than 2,000 artists.

There is an administration fee of **\$75 per exhibition** and no other costs to your venue. Shipping costs are charged directly to the program. All insurance is covered by the program, unless extreme negligence is deemed for the damage or loss of an item.

PLEASE NOTE – BOOKING PERIOD DATES!

See Page 19

There are now ten (10) BOOKING PERIODS per year allowing each venue to enjoy the exhibit for a full 4 weeks. There is now a week in between periods for travel.

Each year we welcome new communities and venues to our program, and hope to continue to serve our existing clients. Please take your time to read through our catalogue and imagine how you can adapt this great program to your current programming.

If you are interested in receiving any of the exhibitions, please locate and fully complete the request form on Page 22 of this catalogue; copy and fax it to ART GALLERY OF GRANDE PRAIRIE.

Due to the rural focus on this AFA program, venues outside of Grande Prairie will be given preference in selection requests. However, all requests will be filed and attended to on a first-come, first-served basis. We will do our best to provide you with exhibits that fit your needs.

VENUE RESPONSIBILITIES

To provide a protective and monitored environment for the artwork.

To install and dismantle the exhibitions safely and timely.

To complete all related forms and shipping directives.

To communicate with the regional coordinator.

Enjoy the art and activities!

2017 THROUGH 2018 EXHIBITIONS

INDEX OF EXHIBITIONS AND AVAILABLE DATES

Page 6	Building Stories: Volume 2	August 30, 2017 to August 22, 2018 Periods 1 thru 10
Page 7	Ken Lumbis: Painted With Fire	August 30, 2017 to August 22, 2018 Periods 1 thru 10
Page 8	Water: Creation and Capture	August 30, 2017 to August 22, 2018 Periods 1 thru 10
Page 9	Breaking Barriers: The Artist Inside	June 20, 2018 to August 22, 2018 Periods 9 and 10
Page 10	Cattle Call	February 28, 2018 to August 22, 2018 Periods 6 thru 10
Page 11	Imprints	August 30, 2017 to February 21, 2018 Periods 1 thru 5
Page 12	Emily Promise Allison: Make-believe	August 30, 2017 to February 21, 2018 Periods 1 and 5
Page 13	Bert Riggall: Mountain Man	August 30, 2017 to February 21, 2018 Periods 1 and 5
Page 14	Rain Dance	February 28, 2018 to August 22, 2018 Periods 6 thru 10
Page 15	Dan Hudson: 1.6 Million Miles A Day	August 30, 2017 to February 21, 2018 Periods 1 thru 5
Page 16	Abstractland: Paintings by Les Graff	August 30, 2017 to February 21, 2018 Periods 1 thru 5
Page 17	Irene McCaugherty: Rural Life	August 30, 2017 to February 21, 2018 Periods 1 thru 5
Page 18	When We Were Young	February 28, 2018 to August 22, 2018 Periods 6 thru 10
Page 19	Booking Period Dates	
Page 20	Request Form	

BUILDING STORIES VOLUME 2

Collection of the
Alberta Foundation
for the Arts

15 Artists
19 Paintings
2 Didactics
2 Crates
70 Running Feet

AVAILABLE

Period 1 to Period 10
August 30, 2017 to
August 22, 2018



ART GALLERY
of GRANDE PRAIRIE



Alberta

For some, buildings shelter, protect, and foster life. For others, buildings represent exclusion and resistance. For many, buildings exist merely to provide a backdrop for the more important actions of life. This exhibit draws attention to the structures that surround us. The buildings depicted in *Building Stories* tell many stories, some of resistance and some of protection, others of commerce and economy; yet these stories unite to depict the human condition. Stories of hope, fear, peace, exhaustion, commerce, and necessity; these are the narratives of *Building Stories*.

All types of buildings surround you; you may feel dominated by some images and saddened by others. They confront you on many emotional levels and visually you are transported to a specific time and place where a history, a presence, a story lives.

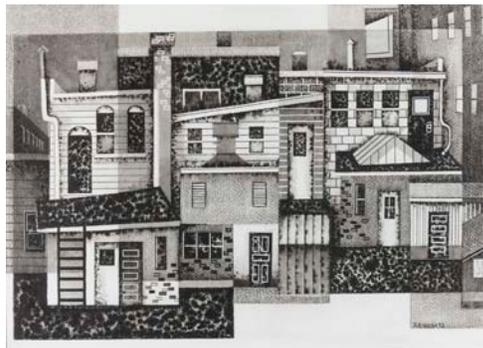
This exhibition presents the paintings of 15 artists whose work depict stories from their own personal experiences and observations. Artists represented include: Roy Kiyooka, Gertrude Fleming, James Nicoll, Daphne Stankieveh, Evelyn McBryan, Euphemia McNaught, Earl Cummins, Margaret Shelton, Patrick Douglass Cox, Neil Patterson, O.N. Grandmaison, John Snow, Stanford Perrott, Gordon Harper, and Randy Hayashi.

Curated By Todd Schaber, Art Gallery of Grande Prairie, TREX Region 1



Gordon Harper
The Silent Candidate
Oil on Panel
2008

Collection of the Alberta Foundation for the Arts



Roy Kiyooka
Back Alley, Calgary
Watercolour on paper
1952

Collection of the Alberta Foundation for the Arts



Evelyn McBryan
1st Contingent, US Army, Dawson Creek B.C.
Oil on Canvas
1942

Collection of the Alberta Foundation for the Arts



Triptych 1
Clay, mixed media
2016



Descending Topographies
Clay, mixed media
2016

Ken Lumbis's professional career has primarily followed a pathway in biological disciplines. He spent many years as a biologist studying small bird and waterfowl populations. Throughout this period, however, he was involved in artistic endeavours that were informed by bird and habitat observations across western Canadian rural and wilderness landscapes. The opportunity to observe these lands from both the air and ground allowed him to develop an appreciation for the juxtaposition of different habitats and landforms as well as their textures and colours throughout the seasons.

While the biologist in Lumbis may have been focusing on the science of the landscapes, his artistic side was focusing on the beautiful abstract nature of the natural environment. For many years Lumbis has drawn on this reserve of images to develop both representational and abstract works, primarily in stained glass and photography.

During the last few years Lumbis has broadened his artistic endeavours to include clay sculpture and pit-firing techniques. Pit firing represents an intriguing exploration of probabilities. The application of various materials and fire create organic patterns across a ceramic landscape. It is always exciting for Lumbis to uncover a piece from the ashes and to see if the firing has produced the anticipated effects.

Painted With Fire represents the results of his exploration of sculptural abstract landscape paintings.

Curated By Todd Schaber, Art Gallery of Grande Prairie, TREX Region 1

KEN LUMBIS: PAINTED WITH FIRE

1 Artist
12 Ceramic paintings
2 Didactics
2 Crates
50 Running Feet

AVAILABLE

Period 1 to Period 10
August 30, 2017 to
August 22, 2018



ART GALLERY
of GRANDE PRAIRIE



Alberta

WATER: CREATION AND CAPTURE

1 Artist
1 Landscape
photographer
1 Geologist
6 Diptychs
(consisting of a digital
photograph, and a
painting/drawing)
2 Didactics
2 Crates
50 Running Feet

AVAILABLE

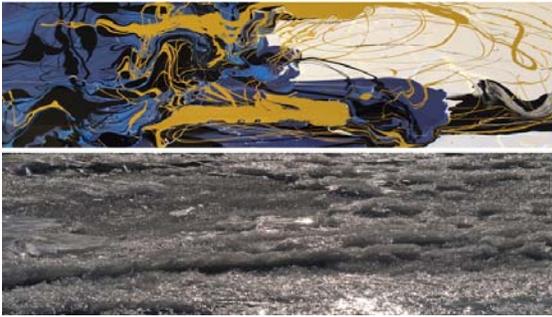
Period 1 to Period 10
August 30, 2017 to
August 22, 2018



ART GALLERY
of GRANDE PRAIRIE



Alberta



Scale 2_SWIRL: revealing its own inner structure through interaction
Digital Photography and Acrylic, and Ink Paintings/drawings
2017



Scale 3_REFLECT: what we do to it exposed
Digital Photography and Acrylic, and Ink Paintings/drawings
2017

WATER: CREATION AND CAPTURE

Water: Creation and Capture is an exhibit on a range of interaction of water that stems from dialogues between points of view that pay attention to different consequences of its action. It is a collaboration between a landscape photographer, a geologist and a visual explorer. Christine Halasa, Ian Thom, and Catherine Hamel present an exchange between captured moments in the flow, measured precision, and the openness of interpretive impact. It is a collaboration between paint, drawing and photography.

Water: Creation and Capture is a visual investigation that explores exchanges between the material environment and the water that flows through it. The thematic lens is a process of archaeology traveled in both current horizontal surface conditions, as well as vertical deviations. Water is not a passive element but an active, integrated and integral part of an environment. Its path is both additive and subtractive. The exhibit is structured by six scales of impact and forms of action.

Scale Samples

Scale 1 _ SEEP: Surface Consequence

Scale 2 _ SWIRL: revealing its own inner structure through interaction

Scale 3 _ REFLECT: what we do to it exposed

Scale 4 _ INFILTRATE: sediment trade and negation

Scale 5 _ ABSORB: the river changes itself

Scale 6 _ DILUTE: an allowance to restructure

Curated By Todd Schaber, Art Gallery of Grande Prairie, TREX Region 1



Junior Key
Eagle Spirit Caged Within
 Pen on paper
 2016



Abray "Tiger" Isaac
 Sean
 Pencil crayon and pen on paper

The exhibition *Breaking Barriers - The Artist Inside* was inspired by the many observations of creative pen, ink and pencil drawings that are done by offenders while in custody in a provincial correctional centre. Supported by the Alberta Justice and Solicitor General, the works in this exhibition expose the healing expressions of the circumstances that led someone down the path to their loss of freedom, and the observer gets a glimpse into the lives and journeys that led them there.

This exhibition features artworks by Alberta First Nations artists who completed these pieces while in a provincial correctional centre: talented men and women who have struggled in life and channel their feelings through paintings and drawings or through poetry. Many of the works reflect the artist's spiritual connection with their culture and with their families.

The artists have donated their pieces for the opportunity to share their hearts and stories with Alberta communities. Perhaps through their art, understanding and insight can break the barriers that exist between society and The Artist Inside...

Organized by Kathryn Wheaton and Wendy Vanderbleek of Alberta Correctional Services and Shane Golby from the Art Gallery of Alberta (TREX Region 2) for the Alberta Foundation for the Arts Travelling Exhibition Program. This exhibition was generously funded by Syncrude Canada Ltd. TREX Region 2

BREAKING BARRIERS – THE ARTIST INSIDE

- 11 Artists
- 19 Artworks
- 3 Mounted poems
- 2 Didactics
- 2 Crates
- 65 Running feet

AVAILABLE

Periods 9 and 10
 June 20, 2018
 to August 22, 2018



CATTLE CALL

Collection of the
Alberta Foundation
for the Arts

16 Artists

19 2-D Artworks

1 3-D Artwork

2 Didactics

3 Crates

75 Running Feet

AVAILABLE

Period 6 to Period 10
February 28, 2018 to
August 22, 2018

asa

art gallery of alberta



Alberta

Alberta is a province that was basically built on agricultural production and the importance of this endeavor is apparent in the visual records of the province. Throughout the past century many artists have directed their vision to recording the region's rich bounty or recounting the trials of farming in a northern environment. Alberta's artists have also investigated the 'human' side of this economic endeavor; creating works examining everything from farm laborers to iconic grain elevators and tractor tires.

Agricultural practice, however, involves more than fields of grain or the human constituents of this activity and a handful of artists in the province have paid homage to the 'silent' players in this pursuit. One of these subjects is the humble cow. Because of their economic importance cattle have played vital cultural roles throughout human history and their significance has been reflected in the visual arts since their domestication over 10,000 years ago.

The travelling exhibition *Cattle Call* focuses on cattle as they have been expressed by artists throughout Alberta. Presenting art works drawn from the collection of the Alberta Foundation for the Arts and investigating a mix of media and artistic styles, the works in this exhibition portray 'the cow' both as an essential feature of Alberta's economy and way of life and also as a cherished companion.

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



Patrick Matheson
*Sometimes on a hot day,
Daisy liked to go for a
cool dip*
Graphite, pencil on paper
1986
Collection of the Alberta
Foundation for the Arts



Helen Mackie
Moving Out
Woodcut on paper
1997
Collection of the Alberta Foundation
for the Arts



Sandy McClimans
Young Heifer
Watercolour on paper
1985
Collection of the Alberta Foundation
for the Arts



Maxwell Bates
Sun, n.d.
Lithograph on paper
Collection of the Alberta Foundation
for the Arts

The word imprint can be defined in two ways. As a verb it can be described as making a distinctive mark or impression; the act of stamping or printing on a surface. As a noun, imprint can refer to something or someone that affects another deeply as to mind or feelings (Collins Paperback English Thesaurus, pg. 318)

Both of these meanings of the word imprint are appropriate when describing the Alberta Foundation for the Arts Travelling Exhibition *Imprints*. Presenting print-based art works from the collection of the Alberta Foundation for the Arts, this exhibition explores print-making as a means of artistic expression throughout history and within Alberta over the past century. With art works ranging from traditional woodblock prints from the early twentieth century to computer-generated imagery from the twenty-first century, this exhibition examines various print-making processes and considers the development of print-making as a form of visual expression in Alberta.

Through the above examination the exhibition *Imprints* also recognizes a few of the many individuals who, through their artistic efforts and educational/administrative roles, have made indelible impressions on the visual arts both in Alberta and beyond the province's borders. Whether responsible, like Maxwell Bates, John Snow or George Weber, for introducing print-making processes to the province or, as witnessed in the careers of Sylvain Voyer, Walter Jule, Lyndal Osborne, Marc Siegner and Robin Smith Peck, active in establishing art centers integral to the promotion of print-making and the visual arts, the artists represented in this exhibition have influenced a multitude of other artists and added immeasurably to Alberta's cultural landscape.

Over the course of the twentieth and into the twenty-first century print-making as a form of artistic expression has definitely made its mark on the visual arts scene in Alberta. The exhibition *Imprints* recognizes the significance of this media and acknowledges some of the individuals responsible for the stature of both print media and various art institutions on the provincial, national and international art stages.

The exhibition Imprints was curated by Shane Golby and organized by the Art Gallery of Alberta, TRES Region 2

IMPRINTS

Collection of the
Alberta Foundation for
the Arts

19 Artists
19 Artworks
2 Didactics
2 Crates
75 Running feet

AVAILABLE

Period 1 to Period 5
August 30, 2017 to
February 21, 2018

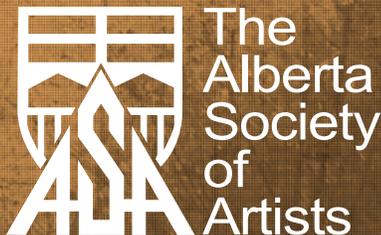
asa
art gallery of alberta

EMILY PROMISE ALLISON: MAKE-BELIEVE

1 Artist
8 Diptychs (16 framed
artworks)
2 Didactics
2 Crates
70 Running feet

AVAILABLE

Period 1 to Period 5
August 30, 2017 to
February 21, 2018

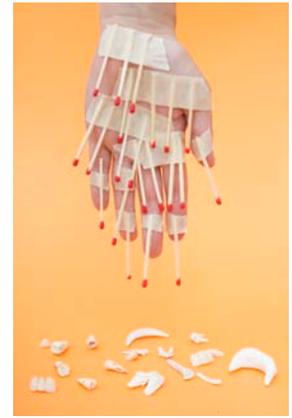


Alberta

Inner worlds of imagination are brought to life and revealed through a series of performative workshops for youth. Still-life tableaux vivants are composed based on performances made during the session and debut as silent translations of reconstructed visions and daydreams of workshop participants. We capture glimpses into the curious landscape of our minds and share them in an exhibition of photographs and reflective writings about our creative process. Each image we perform is a collaborative invention and a celebration of the ability to make-believe. We work together to turn an imagined scene into a reality within an environment that supports artistic freedom, intuition, and fearless experimentation as we enter a world of fact and fiction and ask the question: "What makes us believe?" —Emily Promise Allison, artist

Emily Promise Allison is a performance artist whose work explores the intersection between visual art, theatre and audience. From her recent appointment as an artist-in-residence at Willow Park Elementary School in Calgary, she draws inspiration from the imaginative resourcefulness of young people. *Make-Believe* is a celebration of that resourcefulness. The exhibition presents 8 digital photographs of dream-like still life images that were constructed by the artist in response to a selection of creative writing by grade 5 students. The images and writings are presented side by side as diptychs to emphasize the collaborative nature of the project.

Curated by Shannon Bingeman
Developed by the Alberta Society of Artists,
TRENCH region 3



Emily Promise Allison
Cyclops
Digital photograph
Courtesy of the artist



Emily Promise Allison
Flying Dog
Digital photograph
Courtesy of the artist



Emily Promise Allison
Pineapple
Digital photograph
Courtesy of the artist

Bert Riggall
Great Divide -
Continental Divide
n.d.



Bert Riggall
Big Horn Pass to Avion
Ridge Trail
n.d.



Bert Riggall
Roy Thompson Bear
Hunting Camp
1921



While recovering from an accidental gunshot wound to his left thigh in 1904, Frederick Herbert (Bert) Riggall (1884–1959) came across an image that would alter his life's course. Printed in *St. Nicholas* magazine was a photograph of a mountain ram standing on a cliff and gazing out over the Rocky Mountains. In his diary, Riggall wrote, "I want to see what the ram sees. I've decided on Canada." Later that year, he left his hometown of Grimsby, England and after a long journey by sea and by rail arrived in Calgary on March 26, 1904. He looked to the mountains and decided to travel west no further. He had found what he described as a "Canadian Switzerland."

Like many pioneers of Western Canada, Riggall was an industrious and resourceful individual. By 1910, he had established a homestead near the Kootenai Lakes (the area known today as Waterton Lakes National Park) and a mountain guide and pack train business. Wealthy tourists would travel by rail to the Canadian Pacific Railway station near Pincher Creek where they were greeted by Riggall, who became their guide through the mountains and expert on local plants, trees, geology and wildlife. An avid photographer, Riggall kept a camera with him during these excursions. He captured hundreds of images ranging from vast panoramas of mountain peaks to more intimate shots of flora and fauna. Cleverly aware of the powerful allure that these images could elicit, Riggall utilized many of his prints for promotional purposes. His photography and entrepreneurial efforts went hand in hand.

In this exhibition, 13 of Bert Riggall's panoramas of the rugged trails along the continental divide are presented alongside 3 close-up images of wildflowers that he delicately hand-tinted using coloured dyes. Side by side the two subjects may appear at odds, but together they beautifully convey the work of a man who had an enduring explorative spirit, keen interest in naturalism and profound connection to the land.

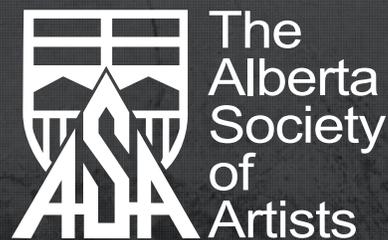
Curated by Shannon Bingeman
Developed by the Alberta Society of Artists, TREX Region 3

BERT RIGGALL: MOUNTAIN MAN

1 Artist
16 Framed photographs
2 Didactics
2 Crates
75 Running Feet

AVAILABLE

Period 1 to Period 5
August 30, 2017 to
February 21, 2018



Alberta

RAIN DANCE

Collection of the
Alberta Foundation
for the Arts

16 Artists
17 Artworks
2 Didactics
2 Crates
70 Running feet

AVAILABLE

Period 6 to Period 10
February 28, 2018 to
August 22, 2018



Alberta

The sight of low-lying clouds in the distance; the first drop of water that hits your cheek; the steady sound of a heavy downpour—rain can be welcomed or considered menacing depending on the context. For instance, a soft rainfall can be cheerfully embraced when we're well equipped with a rain jacket, boots and umbrella, but it's an entirely different situation when we're caught unprepared in the midst of a storm. Regardless of our attitude toward rain, there's no denying its fundamental significance. It's vital to our ecosystem and way of life. Without rain our vegetation dies; too much can be equally devastating. The ebb and flow of rain operates as a cyclical dance between scarcity at one extreme and overabundance at the other. When the cycle is in balance, we prosper, when it isn't, we suffer.

The works selected for this exhibition all illustrate moments within this perpetual cycle—from heat waves, drought and forest fires to rainstorms and floods. The exhibition features 17 works of art from the collection of the Alberta Foundation for the Arts by 16 artists, including Rick Bennett, Robert Burcher, Janet Cardiff, Diane Colwell, Velma Foster, Frank Haddock, Jonathan Luckhurst, Lelde Muehlenbachs, Dee Parsons De Wit, Jacques Rioux, Mitchel Smith, Matthew Spidell, Takao Tanabe, George Webber, Bruce Weinhandl and Judith Zinkan.

Curated by Shannon Bingeman
Developed by the Alberta Society of Artists, TREX Region 3



Dee Parsons De Wit
Sunstruck Fields
Monotype, pastel on
paper
1990
Collection of the Alberta
Foundation for the Arts



Velma Foster
The Water and the Wall
Silkscreen on paper
1973
Collection of the Alberta
Foundation for the Arts



Dan Hudson
Sun, Earth, Moon, NYC
 Animated lenticular photograph
 15 x 75 inches
 2016
 Collection of the artist

1.6 Million Miles a Day features videos and photographs by Canmore artist Dan Hudson. The works in this exhibition provide an unassuming first impression. The viewer initially encounters imagery of a sunset, park, cityscape, or mountain range. But this initial impression will dissolve as you become absorbed in the dark meditative waves in the video *Illusions of the Sun Going Down* or the ghostly mountains that appear and disappear in *News, Weather & Sports*, a year-long time-lapse video that documents season changes and leisure activities in a public park. As the seconds turn into minutes, the conceptual and technical complexities of Hudson's work begin to emerge.

The concept of time is essential in both Hudson's creative and technical processes. Earth's average orbital speed is 110,000 km/h, and it travels approximately 1.6 million miles around the sun each day. It rotates on a tilted axis, from west to east, which is why the sun appears to rise on the eastern horizon and set on the western. Time is based on Earth's rotation, and as Hudson describes, "Time delineates the essence as well as the parameters of our existence." The works in *1.6 Million Miles a Day* address both linear and cyclical aspects of time, provoking the viewer to contemplate observation and memory, and how we relate to each other and the world around us. Hudson's technical feats directly relate to the conceptual bases of his work; meticulous documentation and editing processes take months, at times years.

Curated by Xanthe Isbister, Esplanade Arts and Heritage Centre, TREC Region 4



Dan Hudson
News, Weather, Sports
 LOOPING HD video
 2010
 Collection of the artist



Dan Hudson
Illusion of the Sun Going Down
 2 channel video
 2015
 Collection of the artist

DAN HUDSON: 1.6 MILLION MILES A DAY

- 1 Artist
- 3 Artworks
- 1 Lenticular Triptych
- 1 Diptych Video (2 TV's may hang or stand on tabletop)
- 2 Didactics
- 2 Crates
- 45 Running Feet

AVAILABLE

Period 1 to Period 5
 August 30, 2017 to
 February 21, 2018

ESPLANADE
Arts & Heritage Centre



ABSTRACTLAND: PAINTINGS BY LES GRAFF

Collection of the
Alberta Foundation
for the Arts

1 Artist
20 Artworks
2 Didactics
2 Crates
65 Running feet

AVAILABLE

Period 1 to Period 5
August 30, 2017 to
February 21, 2018

ESPLANADE
Arts & Heritage Centre



Alberta

Abstractland features a selection of twenty oil paintings by Les Graff, and spans four decades of the artist's prolific career. The paintings, which he refers to as "oil studies," were produced on location in various settings around Alberta: mountains, prairies, lakes and farmland. His spontaneous and intuitive approach produces abstract works that "intensify the real by defamiliarizing it," a fundamental quality of abstract expressionism. The results convey characteristics of nature, such as the light over a farm field at sunset or the silence of the boreal forests in winter. They are both aggressively and thoughtfully rendered, evoking the power and beauty of our natural world.

Beyond interpreting the observed world, artists who create abstract works "search for essence, for some central meaning in what is seen, for a distillation of the character, mood or spirit of nature's aspects." In a 1984 interview with George Moppett, Graff explains his intimate relationship with nature: "It seemed people could come and go, but the prairie grass would continue blowing and changing with the seasons. It was there before we came; it will be there after. One becomes very much aware of the fleeting aspect of one's own existence." In the book *Abstract Painting in Canada*, Ronald Nasgaard describes the conceptual basis of abstract painting: "the painter [takes] something away from the world in order to generalize it, distort it, intensify it." For the last fifty-five years, Graff has done just that. He personifies the meaning of artist, creating raw expressions of vulnerability: instinctive and unassuming.

Curated by Xanthe Isbister, organized by The Esplanade Arts and Heritage Centre, TREX Region 4



Les Graff
Sketch/LDS/Winter
Oil on particle board
12 x 16 in.
1974
Collection of the Alberta
Foundation for the Arts



Les Graff
Road to oil Storage Tank
Oil on Masonite
14 x 18 in.
2001
Collection of the Alberta
Foundation for the Arts

This exhibition features a selection of paintings from the Alberta Foundation for the Arts' permanent collection celebrating the artistic career of Irene McCaugherty. Having lived in Fort MacLeod for most of her life, McCaugherty captures the rural life of a pioneer during the Depression era. She explains, "From the lips of pioneers, I heard about the frontier. I saw the look in their eyes of adventure, survival, hard work, good times, and ..loneliness." Her works employ nostalgia for a simpler way of life, enhance the importance of capturing history through visual expression and display the admirable natural skill of a self-taught artist.

McCaugherty's artistic career began with a typewriter. She began writing in 1949, gathering stories from pioneers, and was eventually published in the *Harold Long* in 1952. During this time, an artist friend encouraged her to express herself through drawing. Four years later she was making a living reporting the social news of the district while exploring visual expression through oil painting. A turning point in McCaugherty's career came when a local business commissioned her to create paintings that captured the region's history. From her experiences as a reporter, McCaugherty created three-by-eight-foot paintings exhibiting the life of local pioneers (her signature format was based on looking at the landscape through the windshield of a truck). Through this commission, she transitioned from documenting early twentieth century rural life through writing to doing so through painting. She continued to take photos and write poetry for the rest of her life, but her unique style and primitive aesthetic as an artist make her one of the most well-known Canadian folk artists of the twentieth century. This exhibition features seventeen framed watercolour paintings from the Alberta Foundation for the Arts permanent collection.

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



Irene McCaugherty
First Street Cars, Lethbridge, AB 1912
 Watercolour, ink on paper
 n.d.
 Collection of the Alberta Foundation for the Arts



Irene McCaugherty
RCMP Musical Ride
 Watercolour, ink on paper
 1982
 Collection of the Alberta Foundation for the Arts

IRENE MCCAUGHERTY: RURAL LIFE

Collection of the
 Alberta Foundation for
 the Arts

- 1 Artist
- 17 Framed paintings
- 2 Didactics
- 2 Crates
- 70 Running Feet

AVAILABLE

Period 1 to Period
 August 30, 2017 to
 February 21, 2018

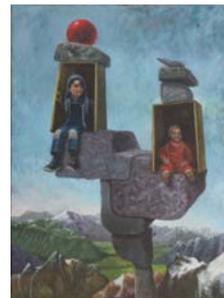
ESPLANADE
Arts & Heritage Centre



WHEN WE WERE YOUNG



Kat Valenzuela
After the Rain
Photograph



Jessica Plattner
Tower
Oil on canvas
2016

"We go from birth to death, from first to last. We are young before we grow old, stimulus always precedes response, and there is no return to yesterday. The sole exception is memory."

-Jill Price, from *The Woman Who Can't Forget*

This exhibition features the work of five talented female artists from Medicine Hat, AB. Each artist was invited to interpret and respond to the theme "when we were young." The works explore the innocence and joy of childhood, relationships with siblings, and the unexpected and sometimes traumatic experiences of youth. Participating artists Jessica Plattner, Susan Knight, Safira Lachapelle, Kat Valenzuela, and Wendy Struck have created works through a variety of approaches: oil painting, photography, mixed media assemblage, and drawing. The results are a diverse collection of unique interpretations that celebrate both the complexities and simplicities of youth.

The theme/title refers to the past, influencing each artist to recollect memories which then inspired their concepts. In his book *The Making of Memory*, Steven Rose describes how memory influences our sense of self: "Memory defines who we are and shapes the way we act more closely than any other single aspect of our personhood. We know who we are, and who other people are in terms of memory." Each of the participating artists was inspired by memories, but from radically different points of view. For example,

Plattner has borrowed elements from previous paintings and incorporated memories of her childhood in Mexico, Guatemala, and Peru. She explains, "My brother and I spent much of our time playing long running games of make-believe which existed in imaginary spaces: underground hide-outs, castles, abandoned labyrinths." Plattner's work evokes a surreal/real aesthetic; she's created invented landscapes inhabited by children and animals in precarious situations. A muted blue colour palette enhances an emotionally charged atmosphere layered with narratives about risk-taking and fearlessness. Kathryn Valenzuela, like Plattner, wanted to capture the explorative nature and simplicity of childhood in her large black-and-white photos. She explains, "I wanted to portray those moments when children are intuitively at one with the physical environment and have that feeling of blissful freedom." Valenzuela's precision and impeccable timing capture compositions that are the ultimate expressions of innocence and joy. You can hear the sprinklers and feel the humidity in *Late Summer Days*, a photograph of Valenzuela's daughter blissfully jumping on the backyard trampoline. But beyond the portrayal of innocence is the unassuming *After the Rain*, a photo of Valenzuela's son standing in the middle of a park walking trail wearing an oversized hat. He cuddles a large branch that has fallen after a storm. His expression speaks to the underrated genius children possess, embodying a sense of "wise beyond his years." In comparison to the figurative works in the exhibition are Wendy Struck's assemblage paintings. Struck is an avid collector, and uses her collection of found objects to create three-dimensional paintings. She layers components of landscape and architecture with found objects, text, and photo-transfers that create a dream-like visual memoir. Miniature white wooden houses are juxtaposed with doors opening to blackness, symbolizing idealized memories of childhood and its sometimes-difficult realities.

Curated by Xanthe Isbister, Esplanade Arts and Heritage Centre, TREC Region 4

5 Artists
17 Artworks
2 Didactics
2 Crates
75 Running feet

AVAILABLE

Period 6 to Period 10
February 28, 2018 to
August 22, 2018

ESPLANADE
Arts & Heritage Centre



Alberta

BOOKING PERIOD DATES

2017 / 2018

Each Period is 4 weeks long with the exception of Periods 4 and 6, which are lengthened to account for holidays.

All Periods run from Wednesday to Wednesday.

Shipping always occurs on a Thursday and the crates have 4 business days to arrive at the next venue.

BOOKING PERIODS FOR 2017-2018

Period 1	August 30 to September 27, 2017	Period 6	Feb. 28 to April 4, 2018 (5 weeks)
Period 2	October 4 to November 1, 2017	Period 7	April 11 to May 9, 2018
Period 3	November 8 to December 6, 2017	Period 8	May 16 to June 13, 2018
Period 4	December 13, 2017 to January 17, 2018 (5 weeks)	Period 9	June 20 to July 18, 2018
Period 5	January 24 to February 21, 2018	Period 10	July 25 to August 22, 2018

ABOUT ART GALLERY OF GRANDE PRAIRIE BUILDING AND SHARING THE ART EXPERIENCE

One of the largest art galleries in Alberta, the Art Gallery of Grande Prairie works to preserve, inspire and explore the world of art to share with the community and the region. They offer free admission, art exhibitions, tours, programs, and activities for all ages. The Art Gallery presents an average of twelve art exhibitions per year and welcomes over 11,000 visitors per year.

The Art Gallery of Grande Prairie is a public art gallery and continues its journey of exploration, inspiration, and preservation of the human spirit through art. Since 1975, the community has created an engine for creativity, one that will never cease to expose the minds of this community to the newest, the most innovative, and the most beautiful creations of our society.

The Art Gallery of Grande Prairie is located in the Montrose Cultural Centre.

THE TRAVELLING EXHIBITION PROGRAM – REGION 1

EXHIBITION REQUEST FORM

Copy this form and fax to 1.780.539.9522

Organization requesting exhibition: _____

Mailing Address: _____

Postal Code: _____

Name of exhibiting centre: _____

Shipping address: _____

Contact person: _____

Phone: _____

Fax: _____

E-mail: _____

Check possible exhibition space for your venue:

Board Room ___ Reception area ___ Library ___ Halls ___ Classroom ___

Our space is suitable for the following size of exhibit: Small ___ Medium ___ Large ___

Total number of exhibits wanted for the year:

Exhibit(s) Requested – Please list by title

1. **FIRST CHOICE** _____

Preferred Period: _____ Alternate Period: _____

2. **SECOND CHOICE** _____

Preferred Period: _____ Alternate Period: _____

3. **THIRD CHOICE** _____

Preferred Period: _____ Alternate Period: _____

4. **FOURTH CHOICE** _____

Preferred Period: _____ Alternate Period: _____

Is this exhibition planned to coincide with a special event? Yes: ___ No: ___ Date: _____

Signature: _____ Date: _____