

ALBERTA FOUNDATION FOR THE ARTS
TRAVELLING EXHIBITION PROGRAM
BOOKING CATALOGUE

2018/2019



 ART GALLERY
of GRANDE PRAIRIE

Heather Buchanan
Eleven Eats an Eggo
Acrylic on canvas
2018

From the exhibition Heather Buchanan: *Eating*



Alberta
Foundation
for the Arts

Alberta

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 20 (back cover) 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!

2018 THROUGH 2019 EXHIBITIONS

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HEATHER BUCHANAN EATING

1 Artist
15 Acrylic paintings
2 Didactics
2 Crates
60 Running Feet

AVAILABLE

Period 1 to Period 10
August 29, 2018 to
August 21, 2019



ART GALLERY
of GRANDE PRAIRIE



Alberta

Heather Buchanan is an Artist/Painter from Calgary who mostly paints realistic comic renditions of famous people. She targets famous characters in pop culture for much of her work. Her last exhibition in Calgary was entitled *Calling* with over 60 works depicting famous people being fake people talking on fake telephones. For this exhibition Buchanan has produced 15 new works depicting famous people as fake people from pop culture eating fake food. The exhibition will simply be called *Eating* and will feature colourful acrylic paintings of characters that most people will recognise and relate to. It promises to be fun and entertaining.

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



Eleven Eats an Eggo
acrylic on canvas
2018



George Eats Shrimp
acrylic on canvas
2018



Vincent Eats a Big Kahuna Burger
acrylic on canvas
2018

STORYLINES COMIC ART IN ALBERTA

Jade Nasogaluak Carpenter
Map Print
Silkscreen on paper
2016



Rob Hickey
Where the Heart Is / page 12
Digital print
2017



Jackie Huskisson
Run.Run.Run
Silkscreen on paper
2018

5 Artists
15 Artworks
2 Didactics
2 Crates
60 Running Feet

Storylines features a collection of work by Comic Artists from Alberta who use illustration as a form of narrative and storytelling. This collection of work demonstrates the diverse ways that comics are used to reflect on socio-cultural themes that are present in our everyday lives.

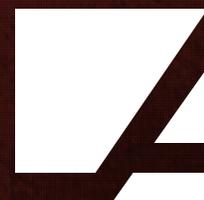
The artists in this exhibit explore innovative applications for Comic Art. Artists Jade Nasoguluak Carpenter and Sho Uehara each employ Comic Art as a tool for language. Jade humourously explores everyday emotions and gestures of empathy through a series of doodles and captions, while Sho experiments with graphic storyboards, which use silent images to create a narrative. Meanwhile Rob Hickey and Caylah Lyons focus on character development and use comics as a mechanism for expressing loss and coping. Finally, Jackie Huskisson uses printmaking techniques to create patterned images that show texture and depth through the use of colour and two-dimensional surface.

Comic Art as a medium is extremely accessible and relatable, which is part of its appeal. However, as simple as the work may seem, these artists expertly craft contexts, actions and emotions into every illustration. Each drawing begins with a line. Line by line, a story develops.

Curated By Jihane Theocharides, Art Gallery of Grande Prairie, TREX Region 1

AVAILABLE

Period 1 to Period 10
August 29, 2018 to
August 21, 2019



ART GALLERY
of GRANDE PRAIRIE



Alberta

ARTHUR NISHIMURA MYSTICAL LANDSCAPES

Collection of the
Alberta Foundation
for the Arts

1 Artist
20 B/W Photographs
2 Didactics
2 Crates
70 Running Feet

AVAILABLE

Period 1 to Period 3
August 29 to December 10, 2018
&
Period 7 to 10
April 10 to August 21, 2019



ART GALLERY
of GRANDE PRAIRIE



Alberta



*THE BOOK OF FLATLAND DHARMA:
WHEEL OF FLATLAND DHARMA*
Silver gelatin on paper
1978



*MYTHICAL LANDSCAPES: Inishmore,
Aran Islands, Ireland*
Selenium-toned silver gelatin print
from retouched negative
1990



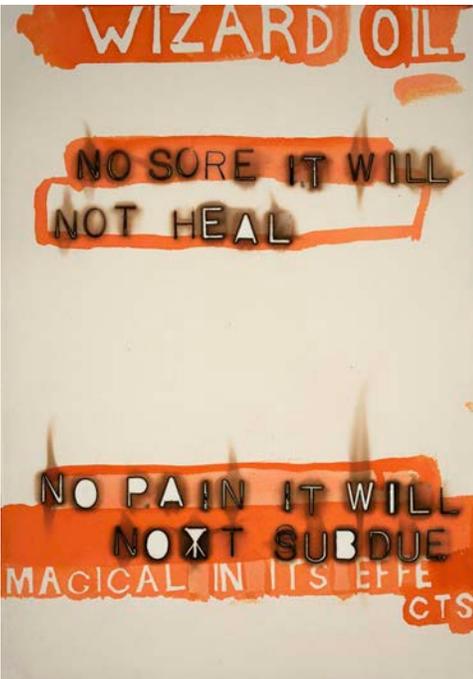
*HORIZON. - early afternoon,
looking south-east: Warner, Alberta*
selenium-toned silver gelatin print
1993

Arthur Nishimura is an Albertan photographer whose medium is traditional film based photography. He was a professor of art fundamentals as well as photography at the University of Calgary. Nishimura captures images of landscapes as well as figurative depictions of the everyday but in both cases his photographs are expressive. He has photographed his home province of Alberta extensively but has also done many shoots in international locations. He describes his work as expressive but doesn't spend a lot of time tending to his technique or documentary process. But rather he spends more time worrying about what the image is saying. He says he doesn't worry about the print, except for its expressive qualities. This exhibition will focus on the landscapes of Nishimura and consist of 20 works from the collection of the Alberta Foundation for the Arts.

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



White Nurse (Habit Forming)
Ink and branded text on paper
2011



White Nurse (Wizard Oil)
Ink and branded text on paper
2011

Edmonton artist Blair Brennan has been making branding irons since 1987. Brennan's steel branding irons are in every way similar to the sort of branding iron that would be used on livestock. . . . Brennan burns palindromes, puns, magic spells, initials, acronyms, words and symbols into various support materials (books, paper, gallery walls and animal skins). Brennan writes, but he chooses steel, fire and skin over ink and paper. The result is a kind of experimental writing that emphasizes the process—the act of writing itself—and reveals the magical origin of communication by words.'

This exhibition presents a series of 20 artworks that portrays Brennan's battle and rehabilitation from the addiction to prescription pain medication. This body of work is from the Alberta Foundation for the Arts collection.

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

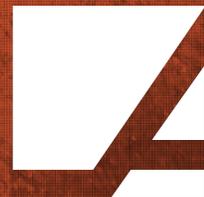
BLAIR BRENNAN WHITE NURSE

Collection of the
Alberta Foundation
for the Arts

1 Artist
20 Artworks
2 Didactics
2 Crates
60 Running feet

AVAILABLE

Periods 6 through 10
February 27
to August 21, 2019



ART GALLERY
of GRANDE PRAIRIE



Alberta

BEYOND THE PATCH STORIES FROM WOOD BUFFALO

5 Artists
20 Artworks
2 Didactics
2 Crates
75 Running Feet

AVAILABLE

Period 1 to Period 5
August 29, 2018 to
February 20, 2019



art gallery of alberta



Alberta



David Ball
Hangingsone River, 2016
Pastel
Collection of the artist



Lucie Bause
Forest Bathing, 2015
Acrylic on canvas
Collection of the artist

Until May 3, 2016, the urban area of Fort McMurray and the Regional District of Wood Buffalo, nestled in the boreal forest of north-eastern Alberta, were basically known for one thing - the oil patch. Described as the economic engine of Canada the story of Fort McMurray - a narrative of migrant workers; enormous wages; and high costs - was either praised or reviled by the rest of Alberta's population, across the nation and internationally. On May 3, 2016, a new chapter was added to this story: the devastating Fort McMurray wildfire. Forcing the evacuation of 88,000 people and eventually destroying 15% of the city 'the beast', as it became known, gave birth to new perceptions of the region.

The story of Fort McMurray and the regional district of Wood Buffalo of which it is a part, however, is about much more than oil or devastation. As tragic as the fire of 2016 was and while the oil industry continues to drive the economy of the region, these are only two aspects of life in the north-eastern part of Alberta.

The Alberta Foundation for the Arts Travelling Exhibition (TREX) *Beyond 'the patch' Stories from Wood Buffalo* examines this little known region, investigating what it has to offer and what it is like to call this area home as these themes are rendered in the work of five artists from the Wood Buffalo region. Through their drawings, paintings and photographs artists David Ball, Lucie Bause, Shauna Kelly, Kritsana Naowakhun and Erin Stinson share what they see and experience, inviting viewers to see beyond the conventional chronicles of 'rig pigs' and pipelines and offering opportunities for the creation of new and more profound narratives.

The exhibition Beyond 'the patch' Stories from Wood Buffalo was curated by Shane Golby with assistance from Ana Maria Mendez-Barks (Manager, Arts & Culture, Regional Recreation Corporation of Wood Buffalo) and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is financially supported by the Alberta Foundation for the Arts.

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 artists' 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 (TREC Region 2) for the Alberta Foundation for the Arts Travelling Exhibition Program. This exhibition was generously funded by Syncrude Canada Ltd.

Abray 'Tiger' Isaac
Sean, 2016
Pencil crayon and pen on paper
Collection of the artist



Matthew Michaud
The Raven Who Stole the Sun and got Burnt
2016
Oil on canvas
Collection of the artist



Shane Blyan
Great Eagle Spirit, 2016
Ink on paper
Collection of the artist



BREAKING BARRIERS – THE ARTIST INSIDE

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

AVAILABLE

Period 1 to Period 3
August 29, 2018 to
December 5, 2018

asa
art gallery of alberta



Alberta

IN DREAMS AWAKE

Collection of the
Alberta Foundation
for the Arts

19 Artists
20 Artworks
2 Didactics
2 Crates
75 Running feet

AVAILABLE

Period 6 to Period 10
February 27 to
August 21, 2019

asa
art gallery of alberta



Alberta

Between 1480 and 1505 the Flemish artist Hieronymus Bosch created one of the masterpieces of European art history. Entitled *The Garden of Earthly Delights*, this imaginative tour de force portrays Bosch's vision of the Garden of Eden, the earthly plane and the afterlife. The actual meaning of Bosch's painting has confounded viewers and art historians throughout the ages with art historians and critics generally interpreting the painting as a didactic warning on the perils of life's temptations.

The exhibition *In Dreams Awake* is inspired by this treasure of the early Renaissance. While Bosch's painting is the muse for this exhibition, however, each work in the exhibition is its own entity and seemingly unrelated to the other works. Nonetheless, each artwork reflects elements expressed within Bosch's work and like the disjointed images seen in dreams these individual visions unite to comment, like the bizarre scenes in Bosch's triptych, on life itself. The exhibition *In Dreams Awake* thus becomes, in essence, a contemporary recitation of Bosch's narrative.

The exhibition *In Dreams Awake* features art works drawn from the collection of the Alberta Foundation for the Arts. Inspired by the triptych *The Garden of Earthly Delights*, this eclectic exhibition examines the 'earthly garden' as investigated by artists in Alberta and explores the influence of the past on contemporary artistic expression.

The exhibition In Dreams Awake was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition program is supported by the Alberta Foundation for the Arts.



Holly Newman
Backyard Beauties, 1989
Mixed media, silver gelatin, pencil crayon,
oil on paper
Collection of the Alberta Foundation for
the Arts



Robert Chelmick
The Dalai Zonia, 1990
Cibachrome photograph on paper
Collection of the Alberta Foundation for
the Arts



Dale Beaven
*Mall Rats: Malls their cathedrals; shopping
their religion*, 1989
Intaglio etching, watercolour on paper
Collection of the Alberta Foundation for
the Arts

Meditative and healing, a quiet walk through Alberta's northern woodlands reveals a beautiful world. This sentient world becomes more pronounced as you become immersed in and attuned to the forest's rhythm. Listen closely and you will hear layers of distinctive sounds --- the wind moving through branches and leaves; trilling bird song and the scurry of little feet in the tall grasses. Wandering through the landscape, the playful dance of sun and shadows clears and illuminates your vision and with a sense of belonging your heart opens to the wonder.

Seekers with a sense of purpose, the Indigenous artists featured in the Woodlands exhibition walk softly and follow the deer trails and through their art express a deep appreciation of the natural world.

With humour and bold brushstrokes Linus Woods shares the spirit of the Northern animals. Set within an abstract landscape, Linus offers a deeply personal and rare artistic insight and shares his moment of communion with the wildlife who pass through his field of vision.

Guided by traditional environmental knowledge and community values, fine craft artists featured in this exhibition also acknowledge the spirit of the forest's inhabitants, both flora and fauna. Through protocols and attention to detail their careful stitches elevate practical goods to treasured and wearable works of textile art. Utilizing both natural materials and seed beads, the fine craft showcased in the Woodlands collection includes work by Anna Chonkolay, Angelique Levac-Merasty, Sharon Rose Kootenay, Laura Simeon and Nora Talley among others.

Utilizing paint, pigments, natural materials and seed beads, the visual art and artisan works featured in the exhibition *Woodlands* celebrate the wonder of Alberta's boreal forest and the remarkable perspectives, sense of place, and cultural practices of contemporary Indigenous artists.

Sharon Kootenay

The exhibition Woodlands was curated by Sharon Kootenay of the Aboriginal Arts Council of Alberta and Shane Golby of the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA Travelling Exhibition Program is supported by the Alberta Foundation for the Arts.

The exhibition Woodlands was made possible through generous sponsorship from Syncrude Canada Ltd.



Linus Woods
Deer, 2017
Acrylic on canvas
Aboriginal Arts Council of Alberta –
Permanent Collection

WOODLANDS

14 Artists
23 Artworks
2 Didactics
3 Crates
75 Running Feet

AVAILABLE

Period 9 and 10
June 19, 2019 to
August 21, 2019

asa
art gallery of alberta

Alberta
Foundation
for the Arts

Alberta

THE FUTURE IS BOTANICAL

2 Artists
17 Artworks
1 Video monitor
2 Didactics
3 Crates
80 Running feet

AVAILABLE

Period 1 to Period 5
August 29, 2018 to
February 20, 2019



Alberta



#5 – Jennifer Wanner
*Absentia: Newfoundland and
Labrador #06*
2017
Collage, 60.96 x 81.28 cm
Courtesy of the artist



#7 – Jennifer Wanner
Herbacentrice (film still)
2010-12
Stop-motion animation
Courtesy of the artist

What do we see when we look to the future? For many of us, that question does not illicit steadfast optimism but is met with trepidation and uncertainty. We wonder what will happen to us—individually and collectively—and what will become of the environments we live in. We prophesize best- and worst-case scenarios, imagine alternate realities, and fantasize about things that only exist in the realm of science fiction. Despite numerous uncertainties about the future, we know that our fate is entangled with the natural world, and that the living, breathing needs of our bodies are mirrored by the needs of the botanical species that surround us.

The works presented in *The Future is Botanical* by Calgary artist Jennifer Wanner and Edmonton artist Dara Humniski operate between reality and fiction. Both artists explore the kindred connection between humanity and botany through a multidisciplinary approach. At first glance, their work can feel familiar, logical and in some instances scientific, but this sense of order is subverted by each artist in a different manner. Wanner achieves this through the juxtaposition of disparate parts, hybrid bodies and anthropomorphic tactics, whereas, Humniski uses the placement of fragmented hands and references to mass production. Both artists have created fictional worlds that allude to the uncanny and reveal human anxieties and curiosities about what is to come. Above all else, their work reminds us that the history of plant life is our history—their present, our present, and their future, our future.

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

Grids surround us every day. They are the steel, timber, brick and mortar foundation of our buildings, the mapped roads that shape our cities, the network that brings power into our homes, and the binary system that allows our electronic devices to function. Architects use grids when drafting blueprints; accountants use them in the form of ledgers; graphic designers use them as a tool to create balanced designs.

In the visual arts, the grid is most often associated with mid-20th century Minimalism, Op Art and Color Field painting. Artists associated with these movements were interested in the flatness of the picture plane, which led the American art critic Clement Greenberg to proclaim in 1954 that "pictorial space [in painting] has lost its 'inside' and become all 'outside.'" He declared that painting was headed in a progressive trajectory toward greater abstraction, flatness and purity of form—a direction embraced by a number of leading artists throughout the United States, Europe and Canada. These artists were not concerned with painting for the purpose of representing the natural world. They wanted to create art for art's sake. Art that alludes to itself. Art that was about pure form. Art devoid of an explicit narrative. The grid became the perfect emblem for this pursuit.

Like its presence in our day-to-day lives, the grid manifests literally and covertly in the artwork selected for this exhibition. In some instances, it is a visible, blatant motif, and in other instances, its presence is implied through the measured, and sometimes, modular construction of the compositions. This collection of work is intended to remind us of the grid's tremendous influence on 20th-century art and architectural discourse, but also to lead us to contemplate its enduring presence. *On the Grid* is comprised of 17 works of art from the collection of the Alberta Foundation for the Arts by 7 artists: Helen Archer, Charles Boyce, Ihor Dmytruk, Christian Grandjean, Harry Kiyooka, Bill McCarroll and Frank Stella.

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

Charles Boyce
Permutations of a Seven Sided Circle
 1984
 Pencil, plastic on paper
 Collection of the Alberta Foundation for the Arts



Bill McCarroll
Field
 2011
 Acrylic, pencil crayon on board
 Collection of the Alberta Foundation for the Arts

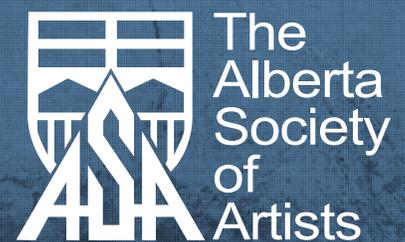


ON THE GRID

Collection of the
 Alberta Foundation
 for the Arts

7 Artists
 17 Artworks
 2 Didactics
 2 Crates
 70 Running Feet

AVAILABLE
 Period 1 to Period 5
 August 29, 2018 to
 February 20, 2019



INTO THE BADLANDS

7 Artists
21 Artworks
2 Didactics
3 Crates
75 Running feet

AVAILABLE

Period 1 to Period 5
August 29, 2018 to
February 20, 2019

ESPLANADE
Arts & Heritage Centre



Alberta



Jim Carlson
Café
Acrylic painting
2016
Collection of the artist



Janice Russell
Honoring the Past
Oil painting
2016
Collection of the artist

Fourteen thousand years ago, rapid channel downcutting by glacial meltwater formed the dramatic coulees and hoodoos of the Canadian Badlands. At the heart of this region is one of the most unique towns in western Canada. Drumheller, Alberta, has an extensive history that feeds its distinctive present-day status. The unusual land formations provide an unforgettable first impression of a town whose tourism industry is the backbone of the economy; the eye-catching, forty-six-metre-tall T. Rex confirms this, and makes you realize you are no longer in Kansas anymore. Beyond the hype of the hoodoos and dinosaurs, Drumheller possesses a quaint downtown filled with the usual suspects (post office, bank, second-hand store, pizza parlor) as well as a charming art gallery. In 2004 the Canadian Badlands Artist Association opened the Badlands Gallery, mandated to “foster and enhance public awareness, understanding and appreciation for the positive cultural significance of the visual arts.” This is achieved through a strong membership of local artists, who exhibit within the space.

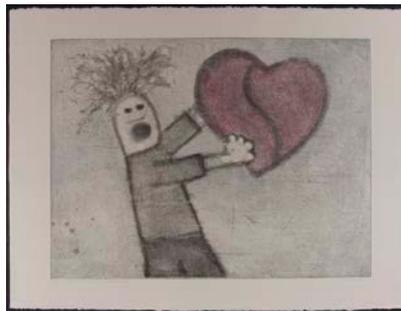
Eight years ago, TRES Southeast organized *Out of the Badlands*, an exhibition featuring the works from the Badlands Gallery. In 2016 TRES invited gallery members to exhibit once again, this time with a stipulation—create new work based on a proposed theme. While *Out of the Badlands* focused on the enchanting landscape within the region, the new proposed theme challenged participating artists to visually express unique aspects of the region from a “personal” perspective. The result is a selection of paintings and photographs that communicate each artist’s individual sense of place. Conveyed through the twenty-one works is the unique experience of small-town living along the Red Deer River valley. Farming, super moons, ghost finders, storms and water towers are just some of the subjects explored. The seven participating artists include Jim Carlson, Dianne Faulter, Bob Hamilton, Carrie Mashon, Ellen Nobel, Janice Russell and Lindsey Stead.

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

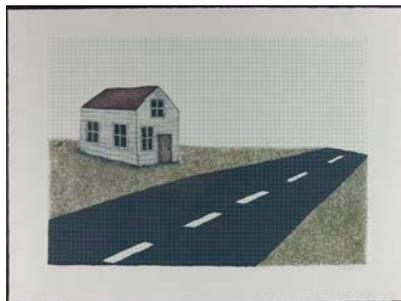
This exhibition features a recent acquisition of etchings and lithography prints by renowned interdisciplinary artist Rita McKeough. Over the last thirty years, McKeough has been a major contributor to Canada's strong reputation in audio, media installation and performance based visual art. Early on in her career, McKeough translated her ideas through etching and lithography techniques, creating several series of works that use inanimate objects to explore the complex emotion of empathy. Is this ball ok?, The Canadian Cookie Association and Mittinism initially appear childlike but through time reveal a conceptually complex narrative balanced with a quirky and sometimes dark absurdity.

Rita McKeough was born in Antigonish, Nova Scotia, studied printmaking and sculpture at the University of Calgary and received her BFA in 1975. She returned to the East Coast to attend the Nova Scotia College of Art and Design (NSCAD) in Halifax and was awarded her MFA in 1979. Throughout her career she has instructed at numerous universities and art colleges across Canada, including NASCAD, the University of Calgary, the University of Manitoba and the Banff Centre, and since 2007 she has instructed full time at the Alberta College of Art and Design (ACAD). She has become an influential role model and mentor who inspires colleagues and encourages younger artists.

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



MAYBE THE WHOLE BALL IS A HEART
Etching and lithography on paper
1978-1979
Collection of the Alberta Foundation for the Arts



I'M HIDING
Etching and lithography on paper
1980
Collection of the Alberta Foundation for the Arts



MANIFESTO OF MITTENISM
lithograph with hand coloured mittens on paper
1981
Collection of the Alberta Foundation for the Arts

RITA MCKEOUGH MITTINISM AND THE QUEST FOR EMPATHY

Collection of the
Alberta Foundation
for the Arts

1 Artist
15 Artworks
2 Didactics
2 Crates
65 Running Feet

AVAILABLE
Period 6 to Period 10
February 27 to
August 21, 2019

ESPLANADE
Arts & Heritage Centre



JENN DEMKE-LANGE *THE WILD*

1 Artist
20 Artworks
2 Didactics
2 Crates
60 Running feet

AVAILABLE

Period 6 to Period 10
February 27 to
August 21, 2019

ESPLANADE
Arts & Heritage Centre



Alberta



Jenn Demke-Lange
How to make the darkness disappear, 2017
Hand-built porcelain, digital ceramic decal
Collection of the artist



Jenn Demke-Lange
How to walk a mile, 2017
Hand-built porcelain, digital 3D anaglyph ceramic decal
Collection of the artist



Jenn Demke-Lange
How to plan the safest way, 2017
Hand-built porcelain, digital ceramic decal
Collection of the artist

This year, 2017, Canadians are celebrating 150 years as a nation. TREX Southeast thought it would be most appropriate to participate in Canada's sesquicentennial by presenting a high-calibre Medicine Hat artist working in clay, a medium that is the bedrock of our region. Jenn Demke-Lange has combined traditional ceramic techniques, such as surface relief and overglaze, with digital illustrations to create a series of large porcelain plates. The overall narrative theme of these plates, and the exhibition as a whole, is based around her identity as both a Canadian and a mother: "Recollecting my own personal experiences camping as both a child and in motherhood, this body of work celebrates the experience of wilderness and its ability to de-civilize. It can be a strange sort of power to relax into forgetfulness, escape from reality and slip into a more simplistic life."

Jenn Demke-Lange, originally from Calgary, Alberta, graduated from the Alberta College of Art and Design with a major in ceramics. She maintains a studio practice in Medicine Hat, Alberta, producing handmade ceramic objects (from tableware to jewelry) that are canvases for her hand-drawn illustrations. Her illustrations are often inspired by children's books and depict common activities relatable to childhood experiences. For the artist, they are interpretations of her relationship with her children—visual archives of daily interactions along with contributions from a healthy imagination and reflections of her past.

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

BOOKING PERIOD DATES

2018 / 2019

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 2018-2019

Period 1	August 29 to September 26, 2018	Period 6	February 27 to April 3, 2019
Period 2	October 3 to October 31, 2018	Period 7	April 10 to May 8, 2019
Period 3	November 7 to December 5, 2018	Period 8	May 15 to June 12, 2019
Period 4	December 12, 2018 to January 16, 2019	Period 9	June 19 to July 17, 2019
Period 5	January 23 to February 20, 2019	Period 10	July 24 to August 21, 2019

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: _____