

Permanence of Ink

Exhibition Guide



Alberta
Foundation
for the Arts

TRAVELLING EXHIBITION PROGRAM

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The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Northwest Region: The Art Gallery of Grande Prairie, Grande Prairie

Northeast and North Central Region: The Art Gallery of Alberta, Edmonton

Southwest Region: The Alberta Society of Artists, Calgary

Southeast Region: The Esplanade Arts and Heritage Centre, Medicine Hat



**Government
of Alberta** ■



ESPLANADE
ARTS & HERITAGE CENTRE

Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8,000 artworks showcasing the creative talents of more than 2000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.





Permanence of Ink

The use of ink has brought a lasting impact to cultures around the world to record history and create art. As seen in this exhibition four artists have created artworks that reflect themes that also have left a lasting effect on our human nature: mortality, mythology, religion, and spirituality.

We value the things of old, in this case, sacred spaces, the tools of ink and pen, the art of tattooing, the life of plants, animals, and idols. Through symbolism we communicate the values we often hold dear; strength, endurance, home, piety, insight, growth, and transformation.

The practice of sharing art has persevered throughout the years through the use of ink and other medium. The art of tattooing has led to the ability to carry our valued art wherever we go. Artists Celest Walsh and Karrie Arthurs use their talents to grace countless patrons with unique pieces during their day to day career. By embedding ink they transform our skin into a human canvas, paying homage to various religious iconography and mythologic influences in their lasting designs.

Christina Wallwork and Nikki Skilliter paint in ink their devotion of spirits and the cycle of life, death, and rebirth or transformation. The flow of ink illustrates the vitality of humans to embrace the many challenges we face on the journey of life with hope, insight, determination, and humbleness. Whether through the use of blindfolds or watching the flight of birds and butterflies (both fleeting seasonal creatures) we detach from our worldly concerns to look inwards and outwards, and choose to nurture spiritual perseverance, change, and growth.

Karrie Arthurs series of reworked antique portrait photographs, titled Family Revenants, provide a glimpse into our more recent past and the lives lived in loving homes and devout worship. We analyze our gaze, our place in life through multiple view points and perspectives and ponder our mortality. Perhaps in the end all that will remain is the ink left under our skin, our spirits or spirit guides, our mythologic and religious texts, our artwork, and our portraits, all recorded and painted with the permanence of ink.



ABOUT THE ARTISTS

KARRIE ARTHURS

Karrie Arthurs is a tattoo artist with her own shop in Calgary, Alberta. Since she was 14, she has been fascinated with tattoos. She would hang out in tattoo shops where she reveled in the process and creativity. Arthurs would also draw in her spare time and used the medium as a way to understand conflict and problems. Instead of diving straight into the tattoo world, Arthurs received a BFA with distinction from the Alberta University of the Arts, formerly the Alberta College of Art and Design. There she would develop her craft, but she continued to draw tattoos. Shortly after graduating, Arthurs started her tattoo career and still creates artwork for solo and group exhibitions that have been shown locally and internationally.

In the past, her fine art and tattoo art were very distinct and separate from each other, but now there is a crossing of boundaries. Arthur's utilizes tattoo iconography to express stories, whether imagined or inspired from her life. She has always been intrigued by objects that have a long, unknown history. Antique paper in particular stirs her creative imagination. Arthurs imagined narratives about the history of a place or person are recorded with ink; often creating surrealist images that incorporates religious iconography, human-animal hybrids, and everyday objects

CHRISTINA WALLWORK

Christina Wallwork grew up in Peterborough, Ontario, her house along the lake and forest. Nature surrounded her and it would become a powerful source of influence and inspiration on her art. Her family and Métis culture instilled values of respect and appreciation for all things living. Wallwork's fascination with birds began at a young age. Nature books proved to be useful drawing references and cultivated her enchantment to the animals that would later become the main focus of her body of work.

Wallwork attended Nipissing University in the Culture and Religion program in North Bay, Ontario from 2005 to 2008. She later moved to Grande Prairie, Alberta and completed a Visual Arts Diploma at the Grande Prairie Regional College. Wallwork mostly uses sumi ink, pastels, and acrylic paint to depict the expressive and poignant quality of her work. Nature, wildlife, and spirituality are themes often explored in her art as a way to express elements of the human spirit. Wallwork also incorporates Indigenous subject matter as much as she can into her art. Her creative process is very intuitive, allowing the work to develop in response to the medium. It becomes a reflection of her beliefs and she hopes it instills a sense of wonder and reverence for the natural world and human spirit.





ABOUT THE ARTISTS

NIKKI SKILLITER

Nikki Skilliter, originally from Mackenzie BC, developed an interest in art while she was in high school. She spent time studying amongst like-minded collectives in Vancouver, BC and Grande Prairie, AB before completing a Visual Arts Diploma from the Grande Prairie Regional College. Skilliter primarily works in ink and acrylic to create contemplative scenes that are seemingly familiar yet foreign, comforting yet distressing. She explores magical and pagan themes that question what it means to be human and confronts our mortality.

CELESTE WALSH

Celeste Walsh, originally from Yellowknife, has always had a passion for art. She started drawing as a young child, inspired by her older brother's illustrations based on comic books. It's a medium that was pivotal in the development of her style and it still influences her today. Growing up she experimented with different mediums, but she always comes back to pen and pencil. As a teenager she delved into the world of Greek mythology and Christianity, exploring the dark stories and themes. She constructed her own somber narratives inspired by her studies, the drawings filled with symbolism and exquisite details. A tattoo artist recognized her talent and invited her to apprentice at his studio. However, life doesn't always go according to plan and Walsh left her apprenticeship, giving up on the idea of tattooing.

It wasn't long after that when Walsh moved to Grande Prairie, Alberta and later started at the Grande Prairie Regional College in the fine art program. Her passion for art was renewed and she enjoyed experimenting with different mediums again. It would seem that tattooing still wasn't finished with her yet because another tattoo shop invited her to join the studio. There she was introduced to a wealth of knowledge and skill, learning the art of tattooing first on fruit before graduating to skin. Now she works as a full time tattoo artist at the Ink Spot in Grande Prairie while exhibiting her fine art work. Her delicate lines, intricate details, and creative vision are a big draw to clients in the area. The tattoos are a collaboration between artist and patron, while her fine art is a reflection of her psyche, journey and inner world.



IMAGE INVENTORY



Karrie Arthurs

REVENANT PORTRAIT no.4: EPITAPH

2016

ink and charcoal on
antique charcoal portrait

Actual: 19 x 23 in (framed)

Karrie Arthurs

FAMILY REVENANTS

2016

mixed media on antique charcoal portrait
(c. 1860)

Actual: 19 x 23 in



Karrie Arthurs

*REVENANT PORTRAIT no.6:
IT WAS MY MOTHER'S HOUSE*

2016

ink and charcoal on
antique charcoal portrait

Actual: 19 x 23 in



IMAGE INVENTORY



Karrie Arthurs

LOCKED DOORS

2016

mixed media on antique charcoal portrait
(c.1860)

Actual: 16 x 20 in

Karrie Arthurs

***REVENANT PORTRAIT no.7:
SAVIOUR'S HOUSE***

2016

ink and charcoal on
antique charcoal portrait

Actual: 19 x 23 in



Karrie Arthurs

SLEEPING GHOSTS

2016

mixed media on antique charcoal portrait
(c.1860)

Actual: 16 x 20 in

IMAGE INVENTORY



Christina Wallwork

REFLECT

2019

ink on paper

Actual: 18 x 24 in

Christina Wallwork

HAUNTED

2019

ink on paper

Actual: 18 x 24 in



Christina Wallwork

REJOICE

2019

ink on paper

Actual: 18 x 24 in

IMAGE INVENTORY



Nikki Skilliter

GAZER

2019

india and gold ink on paper

Actual: 11 x 14 in

Nikki Skilliter

OFFERING

2018

india and gold ink on paper

Actual: 11 x 14 in



Nikkie Skilliter

ROOTS AND REMAINS

2019

india and gold ink on paper

Actual: 11 x 14 in

IMAGE INVENTORY



Nikki Skilliter

WILD AT HEART

2019

india and gold ink on paper

Actual: 11 x 14 in

Celeste Walsh
DETERMINATION

2019

ink on paper

Actual: 9 x 12 in



IMAGE INVENTORY



Celeste Walsh

EXTRACTION: BLIND REVELATION

2019

ink on paper

Actual: 9 x 12 in

Celeste Walsh
METAMORPHOSIS

2019

ink on paper

Actual: 9 x 12 in



CRATE LISTINGS

CRATE # 1

1. GAZER, Nikki Skilliter
2. ROOTS AND REMAINS, Nikki Skilliter
3. OFFERING, Nikki Skilliter
4. WILD AT HEART, Nikki Skilliter
5. DETERMINATION, Celeste Walsh
6. EXTRACTION: BLIND REVELATION, Celeste Walsh
7. METAMORPHOSIS, Celeste Walsh
8. HAUNTED, Christina Wallwork

D. TREX Didactic

D. Permanence of Ink Didactic

NOTE: FRAGILE WORKS- Carefully review how the works are packed.

NOTE: Only remove foam packing that is marked remove/replace.
Keep all packing with the crate.
Repacking – Line up the numbers.

Concerns Contact: Art Gallery of Grande Prairie
Danielle Ribar – Associate Curator, 780.357.7483
Region 1, AFA Travelling Exhibitions




CRATE # 2

9. REFLECT, Christina Wallwork
10. REJOICE, Christina Wallwork
11. REVENANT PORTRAIT NO. 4: EPITAPH, Karrie Arthurs
12. REVENANT PORTRAIT NO. 6: IT WAS MY MOTHER'S HOUSE, Karrie Arthurs
13. REVENANT PORTRAIT NO. 7: SAVIOUR'S HOUSE Karrie Arthurs
14. REVENANT PORTRAIT NO.5: LOCKED DOORS, Karrie Arthurs
15. REVENANT PORTRAIT NO. 3: FAMILY REVENANTS, Karrie Arthurs
16. REVENANT PORTRAIT NO. 8: SLEEPING GHOSTS, Karrie Arthurs

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Concerns Contact: Art Gallery of Grande Prairie
Danielle Ribar – Associate Curator, 780.357.7483
Region 1, AFA Travelling Exhibitions



Permanence of Ink

EDUCATION GUIDE

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Alberta
Foundation
for the Arts

TRAVELLING EXHIBITION



TREX

Region 1: Northwest Alberta

HOW TO LOOK AT ART

Using the Four Stages of Criticism

» What is criticism in art? In everyday speech, the word “criticism” is often used to describe “finding fault” with a person or their work. In the vocabulary of art, criticism has a broader definition: **criticism describes looking carefully at, questioning, and forming conclusions about artistic works.**

The four stages of criticism listed below help the audience viewing the art to spend time analyzing the work and their own reactions to the work. Without spending that time, we may miss important aspects of the work’s technical content, its message, or our own connection to the piece.

AGE LEVELS: If age-appropriate language is used to ask critical thinking questions, children of all ages can participate in all four stages of questioning. Further suggestions for age-appropriate questions can be found in the “Educator’s Guided Tour” section of this educational package.

(Kindergarten – Grade 3) Do stage 1, and possibly stage 2; (Grades 4 – 6) Do stages 1, 2, and possibly stage 3; (Grades 7 – 12) Do all 4 stages.

STAGE 1: DESCRIPTION

What do we see when we look at a work of art?

Note: In this stage, we list or describe everything that is literally in the image. The things that the image implies to our imagination or emotion will be discussed in Step 3. For this stage, it will be useful for students to know the Elements of Art and Design (line, shape, form, colour, texture, value) as they name aspects of the work.

- » Describe the subject: What do we see in this image? Landscape, nature, people, animals, flowers, still life, etc.
- » Describe media (materials): what is this work made of? Oil painting, clay, sculpture, digital photography, film photography, etc.
- » Discuss Elements of Art and Design: (line, shape, form, colour, texture, value)
 - › What colours are used (bright, dull, monochromatic, analogous, complementary)?
 - › What kinds of lines are used (horizontal, vertical, wiggly, straight, angular, curved)?
 - › What kinds of shapes are used (organic, geometric, large, small)?
 - › Does the image depict or literally have texture (rough, smooth, wet, dry)?
 - › Does the work have dark and light areas/values?
- » Describe the style of the work: (for advanced students) Is the work representational or abstract? Does the work have a subject or theme that is non-objective? Can you describe a style that it resembles? (For example Impressionism, Expressionism, Surrealist)



STAGE 2: ANALYSIS – OBSERVING RELATIONSHIPS

How is this artwork (composition) arranged?

Note: It will be useful to discuss relationships in the work using the Principles of Art and Design (movement, contrast, harmony, balance, emphasis, rhythm, scale and space). With younger students, it may be more effective to discuss the work without first teaching these terms, and instead provide the terms as you discuss different relationships in the work.

- » Are there contrasts of dark and light colours?
- » Are colours or shapes repeated to create unity or rhythm?
- » Is there one object that stands out and is more emphasized than other objects?
 - › What makes that object stand out?
- » What type of balance is it, symmetrical or asymmetrical?
- » Is movement implied in the image? How do the lines, balance, and rhythm direct the movement of your eye when you look at the work?
- » How does the scale of the objects change how we perceive the space? Does the image seem flat (all the objects are pressed up against the front of the image), or is the image deep (objects recede in space)?



STAGE 3: INTERPRETATION

What meaning or intent did the artist have in making this work?

Note: In this stage, the viewer imagines the meaning or intent behind the technical choices and content that they have observed in the first two steps. This stage can be challenging, because the meaning is often unclear, and it is often left to the viewer to use their own knowledge to formulate the meaning of the work. For this reason, interpretation requires creativity, empathy, and courage. The interpretation is an educated conclusion that utilizes the viewer's observations of the content of the artwork and the viewer's own experiences to imagine the intent of the artist.

- » What mood or feeling do you get from this work?
- » Does the work remind you of other works, or of other experiences you have had?
- » How does this work fit into or respond to historic and contemporary trends in art?
- » What does this work tell you about how the artist feels about the world?
- » Is the artist trying to solve or comment on a challenge in art?
- » Is the artist trying to solve or comment on a challenge in society?
- » Is there a narrative (story) that is being told?
- » Why did the artist create this work?
- » What do you think this work is about?

Give an explanation of the work or describe the problem the artist is trying to solve. Remember, there are no right or wrong answers in interpretation; each viewer will bring their own ideas and life experiences into their 'guesses' and explanations.

HOW TO LOOK AT ART continued

Using the Four Stages of Criticism

STAGE 4: JUDGEMENT – CONCLUSION ABOUT WORK

What do I think or feel about this work?

Note: In this stage, we decide what we like or dislike about the work. This decision is subjective, but an explanation for the decisions should be provided. The judgement stage is an important opportunity to practice using art vocabulary and participating in art critiques, potentially discovering ways to improve the work.

- » Do you like the work? Why or why not?
- » Do you agree with the message the artist is sharing?
- » What are the strengths about this work?
- » What are the weaknesses and how could they be changed?
- » How did your initial opinion change or stay the same after analyzing the work?

Permanence of Ink

EDUCATOR'S GUIDED TOUR

The Permanence of Ink is an exhibition that brings together four artists, Celeste Walsh, Christina Wallwork, Karrie Arthurs, and Nikki Skilliter. These artists use ink to permanently express in vastly different ways their ideas and notions about religion, spirituality, life, and death. As viewers, we are offered the chance to delve into these themes and challenge our perceptions. Perhaps we'll experience beliefs that still resonate as strongly as they did thousands of years ago.

Nature is everywhere in **Christina Wallwork's** art, from the subjects she depicts down to the ink she uses. Wallwork has always held a deep appreciation and respect for nature. She attributes her profound connection to her family and Métis culture. Wallwork grew up surrounded by forests and along a lake. The lonely calls of loons could be heard during the early hours of the morning while other animals were always around to observe. Birds in particular intrigued her and she would spend hours drawing them from nature books.

Wallwork always tries to connect nature to her art. Some of her first pieces made at school were drawn on birch bark. Her latest creations use Sumi ink which is derived from the soot of pine branches. Wallwork embraces the unpredictable nature of the medium, allowing it in part to guide what she creates. Drips of ink are evidence of the capricious nature of ink, but instead of regarding them as mistakes, Wallwork incorporates them into the art. The drips give her pieces a sense of motion. Sometimes she'll turn the page so drips contradict directions giving the impression of frenetic action. She works intuitively through her process, reacting to the inks whims at first to create a general impression of the piece. She'll then come back and refine it to reinforce the concept of the piece.

Throughout her work, Wallwork explores different aspects of the human soul. The birds come to represent much more than just birds. She wants the viewer to experience a sense of spirituality and a connection to their own life experiences and nature. Instead of trying to render every physical detail, Wallwork focuses mostly on the overall form of the bird. This gives the figures a ghostly, otherworldly appearance. The lack of eyes continues to reinforce this narrative. Generally, you could interpret the absence of sight as failing to understand the world around you. In this context, however, it emphasizes the mystical aspect of the work and gives the impression of an omniscient figure. The soft washes of ink feel ephemeral, as if Wallwork has captured a fleeting moment in time.



Christina Wallwork, *HAUNTED*, 2019, Ink on paper

Wallwork's titles give the viewers a reference of how to interpret the art. In the work "Haunted" the viewer is immediately drawn in by the high contrast of dark against white and the dramatic pose of the loon. The dark stretch of ink for the water has an ominous atmosphere and is reminiscent of a slick from an oil spill. The drops of ink feel heavy, implying an unyielding force of gravity. It appears like the loon is struggling to break free, but instead is sinking deeper into the black void. You can imagine the mournful wail of the loon echoing into the surrounding emptiness, its fate inevitable. When confronted with such a gripping image, one cannot help but recall news of oil spills devastating wildlife and be haunted by such terrible events.

Celeste Walsh knew that in some way she would have a career in art. She grew up drawing characters from her brother's comic books and soon she was creating her own characters and stories. These comic books would become an invaluable resource of inspiration for Walsh and greatly influence her style. Even from an early age, Walsh liked to experiment with different mediums like conté and water colour, but her favourite was to draw in pencil and ink. As she grew older, Walsh would seek out new sources of inspiration that can be clearly seen in her work today. She researched various religions focusing on Christianity and Greek mythology and was fascinated by their grim narratives. She also appreciated the ornate details of Gothic architecture and Victorian filigree.

It wasn't long before Walsh found herself in the world of tattooing and now has a career as a professional tattoo artist in Grande Prairie, Alberta. She also received her diploma in Visual Arts from the Grande Prairie Regional College. Walsh greatly enjoys the process of working with her clients and creating artwork from their concepts. Her fellow artists and clients are a source of inspiration that Walsh explores in her own artwork.



Celeste Walsh, *DETERMINATION*, 2019, Ink on paper

Every piece Walsh creates is deeply personal to her. It's a glimpse into her consciousness and spirit. The work expresses different aspects of her creative and personal triumphs and struggles. Each piece starts with an idea that she'll explore in her sketchbook. She isn't concerned with composition or details, but is rather searching for images that work together to convey her concept. These mini sketches are a flow of consciousness where her thoughts are free to wander. When she settles on the visualization, she'll then start to refine the sketch until she is satisfied with the composition and elements. After drawing the piece very lightly in pencil, Walsh will start to render the image in ink using copic markers for the grey washes and a fine tipped pen to create the intricate and delicate details. She uses hatching extensively to create various tonal values and depth. The pieces are a visual treat to examine with their diverse decorative qualities, while the viewer unwraps the layers of symbolism.

Walsh considers herself a straightforward person and names her art with the intention of relaying the meaning to the viewer. "Determination" is a piece that expresses her personal struggle with trying to create art and pushing through those barriers. The conjoined raven with double

eyes elicits feelings of a supernatural creature. Ravens have different symbolic meanings in different cultures, but they are typically associated with death. One could look at this mystical raven as the possible source of death of the creative process and by striking it down the artist is retaking control over her work. Or perhaps this raven is a representation of the artist's inner thoughts. The joining of two ravens represents a duality, possibly the desire and anxiety of creating art. As they say, every artist is their own worst critic and the fear of failing or not being good enough can drastically hinder the creative process. Each of Walsh's pieces has a light frame around the subject where parts of the image cross the boundary. Walsh indicates that the frame is not only a compositional device and reference to comic books; it also acts as a metaphor. The box symbolizes her mind and by allowing parts of the image to break free of that constraint represents the release of that image from her imagination to the viewer. The viewer now has access to the very personal machinations of the artist and perhaps can relate to some the notions the puts forth.

Karrie Arthurs' portrait series gives new life to histories forgotten and lost. Religious and tattoo iconography combine with natural elements to create surrealist portraits that illustrate new and imagined narratives. Currently working as a tattoo artist in Calgary, Alberta, Arthurs was fascinated with tattoos from when she was a teenager. She started her career after completing a BFA with distinction from the Alberta University of the Arts, formerly the Alberta College of Art and Design. For a time, her fine art remained disconnected from her tattoo art. Tattooing is a collaborative process that allows for artistic expression, but the artist doesn't have total creative control. Arthurs' fine art works allow complete artistic freedom to explore and create without boundaries and we can see the imagery and style of her tattoo work permeating into her art.

Arthurs has always been captivated by objects with long histories. Their past is written into their surface through tarnish and wear. Antique paper, with its delicate nature, is a particular fascination and source of inspiration for Arthurs. Her Revenant Portraits use original 19th century charcoal portraits of North American settlers that she embellishes with her own ink and charcoal drawings. Arthurs imagines what life was like for these people and she explores themes of life and death, religion, family, and the passing of time.

These new constructed narratives meld imagery and symbolism from diverse sources of inspiration to create fantastical images. Arthurs draws inspiration from every aspect in her life when creating these new stories to tell. Delicate lines and texture entice the viewer to carefully examine the decorative details based on familiar religious and tattoo imagery. By reimagining these people's lives buried in history she is in a way resurrecting their spirits for us to contemplate. But they aren't as they were. Instead, they are a transformed version of themselves, taking on a new history and path.

Each portrait has a different story to tell and viewers will find themselves creating their own ideas on the sitters past life based on Arthurs' art. In "Epitaph" we see a man with same building on his shoulders, one in decay and one in pristine condition. The shape is reminiscent of early churches in Canada and perhaps the tower was for a bell. The cross on the building is repeated on the man's necktie creating a link between them. The man has also been physically altered with antlers and two sets of eyes. The gold ink creates a halo around his head and recalls imagery



Karrie Arthurs, *REVENANT PORTRAIT no.4: EPITAPH*, 2016,
Ink and charcoal on antique charcoal portrait

of early Christian paintings about saints and angels. Back in the early days of settlement, churches would have played a pivotal role in the lives of settlers and helped create a sense of community. The imagery suggests that this man was important to the church, maybe even a priest. The buildings on his shoulders suggest a heavy burden or him to carry. Since we read left to right in Western culture, we can infer that he was responsible for the restoration of the church, his breath, or words, breathing new life into the building and institution. Perhaps he restored the deterioration of religious faith in a community and helped give them hope during the many hardships of settling in a new country where so much was unknown. You could see how his community would have deep reverence and respect for him, elevating him to status above all others. Arthurs has said that repeated eyes represent duality such as looking behind and forward, keeping the past in mind while looking to the future, and also death and life. However the viewer interprets the work, Arthurs hopes they will gain a sense of connection to the person passed and see the connections between the past and present.

Nikki Skilliter's work recalls something you might have seen in a dream from another time. These mysterious and magical scenes draw the viewer in and raise questions about spirituality, religion, life, and death. Skilliter describes the process of making her art as feeling ritualistic when she translates her experiences and expressions into the narratives you see before you. Her work often contains mystical and pagan themes relating to nature. For Skilliter, visualizing these themes is a way to engage the viewer's curiosity about their ancient origins. Perhaps the viewer will recall a time when gods were thought to be cause of many natural phenomenon and worshipped with offerings and sacrifices. Or maybe the viewer will consider how people used to be synchronized with nature, their lives dependent on the changing seasons.



Nikki Skilliter, *OFFERING*, 2018,
india and gold ink on paper

In "Offering", the viewer is confronted with death and ideas of the afterlife. We see what looks to be a dog encompassed by a pile of bones and skulls. Surrounded in a shroud of black, a white halo forms around the dog and gold light touches its head giving the animal a supernatural and divine feeling. Upon closer inspection, the gold markings around the dog's eyes are similar to ancient Egyptian art. Perhaps the artist has depicted Anubis, the Egyptian god of death who guided souls into the afterlife. Skilliter indicates the use of gold acrylic paint and black India ink represents the dichotomy of beautiful and dark. In Egypt, the rich, fertile soils of the Nile River were black allowing for plentiful harvests so the ancient Egyptians used the colour black to symbolize regeneration and life. The solid black frame around the image creates an idea of distance for the viewer. It's as if the artist has captured a snap shot of an event and the viewer is able to glance in while not directly participating in the narrative. The title evokes questions of what is being offered and who is offering. Perhaps the god is offering its guidance for safe passage in the

afterlife. Whatever the interpretation, it implies that death is not the end. Instead it's a transformative stage that leads to another path. What that is up for the viewer to decide.

"Roots and Remains" is vastly different compared to the other works of Skilliter. In this image, Skilliter has created a very tight crop of the skeleton and there are no areas of deep black colour. Instead, the image feels light and open. The artist has used various textures and delicate lines to create different areas of value on the bones. Again the viewer encounters the idea of death. We see the skeleton with various natural elements that carry a wealth of symbolism. The moth represents different things in various cultures, but generally it can be seen as symbol of metamorphosis. Moths are also nocturnal creatures drawn to light regardless of the obstacles or dangers so it could also have implications of following something blindly without regard to any pitfalls. Mushrooms also have different meanings depending on which culture it references. Ancient Egyptians associated mushrooms with immortality and in a similar fashion China and Japan associated them with longevity and strength. Mushrooms have also been used for various religions and rituals throughout history. The sprouting of flowers implies a sense of beauty and fragility.

With the growth of these natural elements, it's as if nature is reclaiming that body, bringing it back into harmony with the earth once again.



Nikki Skilliter, *ROOTS & REMAINS*, 2019,
india and gold ink on paper

Discussion Questions

The following are some general questions that can be considered when looking at the different art works.

Elementary Level Questions

- » What do you see?
- » Does it remind you or make you think of other stories that you know?
- » What do you think is happening in the image?
- » Do the different artist's works look the same or different?
- » What is similar between the artworks? What is different?
- » What tools does it like they used to create the art?
- » Do you recognize the animals? What do the animals represent to you?
- » Have you seen work like this before?
- » What kind of story do you think of when you look at the works?
- » Do you think the images are real or from the artists imagination?
- » What is different about the portraits compared to other portraits you have seen?
- » Can you tell when the portraits were drawn? What sort of clues can you look for?
- » What do you imagine about the people in the portraits? What kind of life do you think they had?
- » How is colour used in the piece? Does it create a certain atmosphere or give the work a distinct feeling?
- » How has the artist cropped the image? Why do you think they did that?
- » What adjectives would you use to describe the works? What verbs?
- » Close your eyes and describe the artwork from memory. What parts did you remember and why? What parts did you forget?
- » How does the artwork make you feel?
- » Do you like the artwork? Why or why not?
- » Does your opinion change the longer you look at the artwork?

Secondary Level Questions

- » Why do you think the artist chose specific imagery/animals for their works?
- » What message or theme are they trying to portray?
- » Do artworks between the artists have a similar aesthetic? Do they appear to explore the same ideas?
- » How do the titles of the work affect how you view the work? Do you look at the title first and then the art or vice versa? What happens if you only look at the work?
- » How do the artists use ink to create texture and value? What is the same between the pieces? What is different?
- » What qualities unique to ink do the artists take advantage of?
- » How has the artist portrayed the subject? Is it rendered realistically or stylized?
- » How do your life experiences shape your interpretation of the work?
- » How does the size and scale of the artwork affect your perception of the work?
- » What insights do you gain about the artist?
- » Can you tell how the artist was feeling from the work?
- » Why do you think the artists used mainly black ink? Does the limited colour palette affect your view of the work?
- » Can you tell which artists tattoo for a living?
- » If so, what was it about their style that informed your opinion?

Interpreting the Exhibition

When it comes to interpreting art, it is important to remember that there are no wrong answers. Everyone will have different experiences and memories that will influence how they view art. An individual's interpretation may be very different from the original intention of the artist, but that is okay as that is how art remains relevant for generations to come.

- » What do you think was the goal of the artist when making these artworks?
- » Do they effectively communicate their ideas? Why or why not?
- » How do you think the artist's use of nature in their works affects their meaning?
- » What kind of symbolism do you associate with the different animals/natural elements?
- » Do you think these works would have the same atmosphere/meaning if they were completed in a different medium?
- » Does the grouping of several artists' works affect the interpretation of the art? Do you look at the pieces as a whole or singularly?
- » Do the titles help inform your interpretation of the work? Why or why not? If not, what sort of titles would you suggest?
- » What kind of questions did you have while looking at the art?
- » Did the art cause some sort of emotional reaction? Why or why not?
- » Did the work remind you of something that you had seen before?
- » Did you like looking at the exhibition?
- » Did it inspire you to think differently your own experiences?

A CLOSER LOOK AT...

TRADITIONAL INDIGENOUS TATTOOS

Tattoos are as popular as ever. Chances are you even have a tattoo and if not, then you know someone who does. No longer are they associated with negative connotations. Instead they are celebrated pieces of art that express a person's individuality. With the rise of acceptance towards tattoos we are seeing a revitalization of traditional Indigenous tattooing techniques and symbolism here in North America. Prior to contact, various Indigenous tribes across what is now considered Canada and America had a long and rich history of inking their skin.

Tattooing was ultimately invented by Indigenous peoples thousands of years ago. Across the world there is evidence of people permanently marking their skin with various techniques that all developed independently of each other. The oldest documentation of tattoos was discovered in 1991 when hikers happened upon a mummified corpse in the Ötztal Alps. Preserved for centuries in ice, the "Iceman" was approximately 5,200 years old. He had 61 distinct markings concentrated around the lower back, right knee, and ankle joints. It's thought, due to their placement, these tattoos were meant as a therapeutic treatment for pain.

In North America, it's difficult to find preserved tattoos of this nature because of the warm climate. This is where artifacts can help give a glimpse into when and how Indigenous people created tattoos. Previously, tattoo implements were dated to roughly 900 to 1000 years ago. It wasn't until recently that an overlooked artifact was recognized to be a tattoo tool and was dated to nearly 2,000 years ago. Two cactus spines were attached to a wooden handle and tied together with the leaves of the yucca plant. The black stained tips indicate that carbon was used as the ink, which was common in ancient tattooing.



Oldest North American tattoo implement

North American Indigenous peoples used a few different techniques to create the permanent designs on their skin. The stick and poke method used one or two 'needles' that were dipped in ink and pierced the skin one dot at a time. The 'needles' were created from things like bones and pine or cactus needles. Skin stitching is very similar to sewing in that a short thread dipped in ink was pulled just under the skin's surface. Another way to create the intricate dyed designs was to cut the skin and then rub pigment into the fresh wounds. The colour of ink depended upon the resources available to the clans. Black was created from charcoal, soot, or coal. The Nisga'a villages near Terrace, BC created their ink from local lava rock. Other colours were also used. For instance, a blue-green colour was made from a special type of grass and red was created from hematite.

Tattooing was not simply for decorative purposes. Images and symbols used were highly unique to each nation and communicated very specific information. They could express a person's lineage, social rank, clan affiliation, important milestones, military achievements, and hunting rights. Tattoos were applied therapeutically to help with pain, infertility, and other health ailments. They were also used to

direct supernatural forces and expressed cultural pride and ancestral heritage. Depending on that nation, tattooing was different between the sexes. For instance, Cree men tattooed sometimes their entire body while women were limited to only a few lines on their face. Inuit women, on the other hand, usually acquired more tattoos compared to the men.



Facial tattoos of Anna Aghtuqaayak (Yupik) of Gambell, St. Lawrence Island, Alaska, 1997. The three lines stitched into her outer cheek worked as fertility charms.

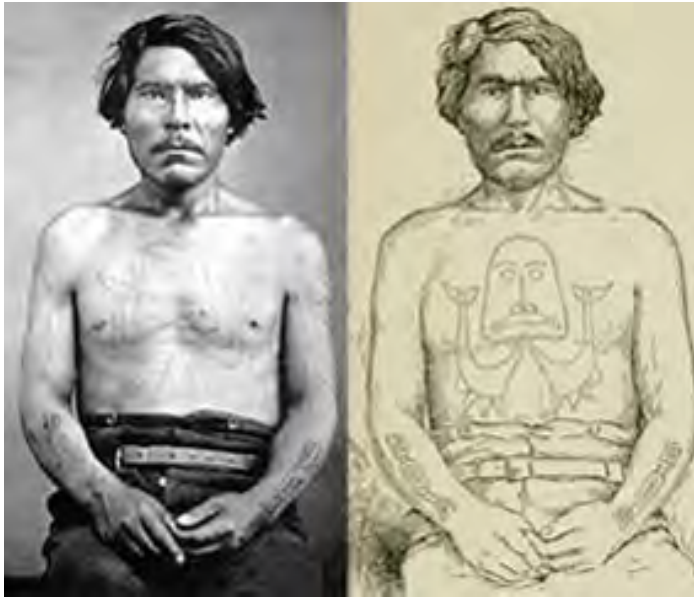


Tattooed Netsilik woman

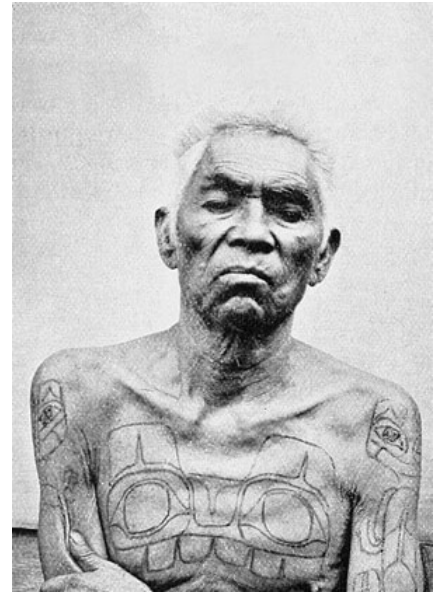
The Inuit typically used the skin stitching method to create various patterns of lines on their face and symbols on their body. Their tattoos were steeped in meaning and mythology from their culture. Girls would receive their first tattoo when they menstruated and continue to add more tattoos over many sittings and years with a female tattoo artist. Their tattooed faces ensured the Sun spirit "Sister Sun" would be pleased with them as unmarked faces would be burned after death. Intricate finger tattoos honoured the deity Sedna or Nuliajuq, the "mother of all sea beasts" who they passed on their journey to the underworld. Without these tattoos the woman might get stuck under the Earth's crust and would not be able to complete their travels. Inuit women also got complex designs inked onto their thighs which were thought to help ease childbirth and show the next generation beauty and love. Depending on the location of the tattoo, the process could be incredibly painful. A woman's ability to tolerate the pain well showed her physical and mental endurance, qualities that were respected due to the nature of their harsh environment. Lars Krutak, who recorded the stories of that last tattooed Inuit women on St. Lawrence Island in 1997, says that "tattooing was ultimately a visual language of communication that spoke about the different ways that St. Lawrence Islanders engaged with and understood their social, physical, and spiritual world, but also what ultimately made them human."

The Haida people of the Northwest Coast used their tattoos for displays of status, spiritual devotion, and decoration. Men would typically have their chest, upper back, arms, front of thighs and lower legs tattooed whereas women would have their chest, shoulders, forearms, hands, and lower legs tattooed. The Haida and other coastal groups have a very specific style of art called formline that utilizes continuous flowing lines consisting

of oblong u-shapes and s-shapes. The designs of tattoos were adopted from animal and mythological sources and were passed down through generations. Skilled tattoo artists would first draw the design in a dark pigment before using a needle made of sharp thorns or bones to prick the outline. More pigment would then be rubbed into the design. Tattoos were often received during a potlatch, a ceremonial feast with singing and dancing where wealth was redistributed and the rank and status of individuals, kin groups and clans was established, among other things. People who wanted to be tattooed would stand in line and then relatives would select the individuals who were to receive a tattoo while everyone in attendance sang a particular song.



Chief Gitkun (Kitkun) with codfish chest tattoo, and salmon on lower arms.
Left: A.P. Niblack photo. Right: J.G. Swan sketch

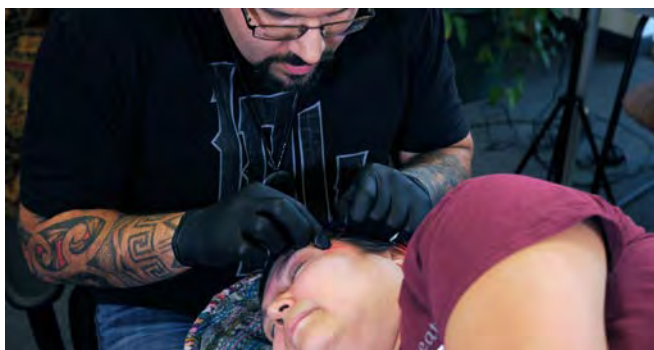


Portrait of Chief Xana showing his chest and arm tattoos
from W.H. Collison's "In the Wake of the War Canoe"

For Indigenous peoples, tattoos were integral to their culture and visually communicated a person's identity and spiritual connections. These traditions would be taken from them when contact was made with colonizers around mid 1800s to early 1900s. Missionaries discouraged body modification as it was against their Christian beliefs. Indigenous peoples were made to feel ashamed of their tattoos. Colonizers also introduced devastating cultural regulations, such as banning the potlatch and in some cases outright banning the practice of tattooing. These regulations were a means to oppress Indigenous peoples and to try and make them assimilate. When some nations could no longer tattoo they put those designs onto jewellery instead as a way to keep that visual language alive.

As the relationship between Indigenous peoples and colonizers changes, Indigenous peoples are working to revitalize those cultural traditions that were suppressed. Once again people are applying the traditional methods of tattooing and inking their skin with designs inspired by their culture. It connects people to their heritage and visually communicates their identity for all to see.

"Indeed, tattooing was practiced by almost every Indigenous nation across Canada and the United States... And the revival of cultural tattooing here has become a medium of reclaiming our Indigenous identities and even our bodies from the colonial machinery which sought to divide us, control us, and wipe us out," says Nlaka'pamux tattoo artist Dion Kaszas of Salmon Arm, British Columbia.



Dion Kaszas (Nlaka'pamux) skin-stitching fellow tribal member Molly Toodlican. The tattoo is significant because it is the first traditional facial tattoo executed in Nlaka'pamux country in more than 70 years



REIMAGINED PORTRAIT

Art activity for Kindergarten to Grade 12

Purpose

To give students the opportunity to construct their own narratives and express them through drawing

Objectives

- » Observe visual cues from a portrait and imagine what that person's life was like
- » Incorporate symbolism to express ideas or themes to the viewer

Materials

- » Found portraits
- » Markers
- » Fine tip pens
- » Pencils
- » Erasers

Motivation

Karrie Arthur's series of works revolves around creating a story and history of the person in the portrait. She likes to imagine what their life was like and by illustrating those ideas she creates a connection between the viewer and the life that once was. Arthur's explores themes related to religion, family, death, and the passing of time. The style is very reminiscent of surrealist portraits and allows for a wide range of expression for the students. When presented with a portrait they should observe the details to speculate when that person was alive and what kind of life they possibly lived. Based on those observations they can pick a theme they think would be relevant to that person and express it visually.



Project

1

Gather a variety of portraits and print them in black and white. These portraits can range in people from the past to present time. You don't have to print a unique portrait for every student. You can have several of the same portraits as each student will come up with their own narrative.

2

Either allow students to pick a portrait or hand them out randomly. For younger students you may want to keep portraits to the same time period and then lead a class discussion to help point out details that tell you about the sitter's life i.e. the type of clothes they are wearing, the style of their hair, if there are any objects in the photo etc.

3

Get the students to come up with an imaginary life for the person in the portrait and to think of some images they can draw to express those ideas. For younger students, if they are finding it difficult to come up with a story you can give them questions to prompt some ideas like what did they do for a job, did they have a family, etc. For older students they can look to Arthur's work and other surrealist portraits to inspire them for imagery.

4

Have the students draw their ideas onto the portrait. They can do this in pencil first and trace over it with marker or draw directly with marker.

5

When they are finished with their portraits, have the students get into small groups and discuss the narratives they came up with and how they decided to represent them.

Note: This is a very open project meant to inspire creative thinking and experimental imagery. There is no right or wrong way to draw these portraits.



Splatter Ink Creatures

Art activity for Kindergarten to Grade 6



Purpose

Students must use their imagination and intuition to create animals or creatures from random ink shapes

Objectives

- » Introduce students to the medium of India ink and its fluid properties
- » Work in a flexible manner using creative skills and imagination to create figures from abstract shapes

Materials

- » India ink
- » Brushes
- » Small Containers
- » Straws
- » Heavy paper
- » Markers
- » Googly eyes (for younger children)

Motivation

Christina Wallwork's art often displays drips of ink incorporated into the bird. The sometimes unpredictable nature of ink is utilized by the artist and complements the subject. Working in a reactive manner to what is happening on the page rather than trying to adhere to a rigid outcome is an important dialogue that happens between the artist and the work. By allowing children to create abstract shapes by blowing ink over the page creates a similar situation. With no specific outcome in mind, their imaginations are free to run wild and react to the work the same way Wallwork has. They will see that unpredictability of mediums should be embraced and there is no such thing as a mistake when it comes to creating art.



Project

1

On a single sheet of thick paper, students should apply ink sparingly with their brush. The idea is not to cover the page, but to create one to a few shapes randomly on the page. For younger children, it may be easier if an adult created the shapes on the paper instead.



2

Students will then use their straws to blow the wet ink around their page. When they are satisfied leave the paper to dry for a few moments. It shouldn't take very long if not a lot of ink was used.

3

Once the ink is dry it's time for the children to look at the new shapes created and imagine what kind of animal or creature they can make. Students will use markers to add details.



4

For younger children it might be easier for them to place googly eyes on the shapes first and then draw arms, legs, and etc.

Exploring Patterns and Texture

Art activity for Grade 3 to Grade 7

Purpose

Students will explore creating various patterns and textures

Objectives

- » Learn about patterns
- » Create patterns that give the impression of different textures
- » Observe how various densities of patterns creates different tonal values

Materials

- » Paper
- » Colour paper
- » Markers
- » Pencils
- » Erasers

Motivation

When using ink, often times texture and pattern is utilized to create various tonal values. The work of Nikki Skilliter and Celeste Walsh are great examples of this technique. Pattern and texture help add visual interest to a piece to keep the viewer engaged for longer. Texture also elicits a tactile response. This art lesson will give students the chance to explore creating different patterns and textures. They will also be able to experiment with the density of their patterns to see how that creates different tonal values.



Project



1

Younger students can trace their hand directly onto the paper or colour paper using a pencil and then outline it with black marker.

» If they used colour paper they will cut out their hand and glue it to new sheet of contrasting paper.

» To increase the difficulty of the assignment, older students can sketch their hand in an interesting position rather than just tracing their hand. If using white paper instead, they have the option to colour the hand in or leave it white.

2

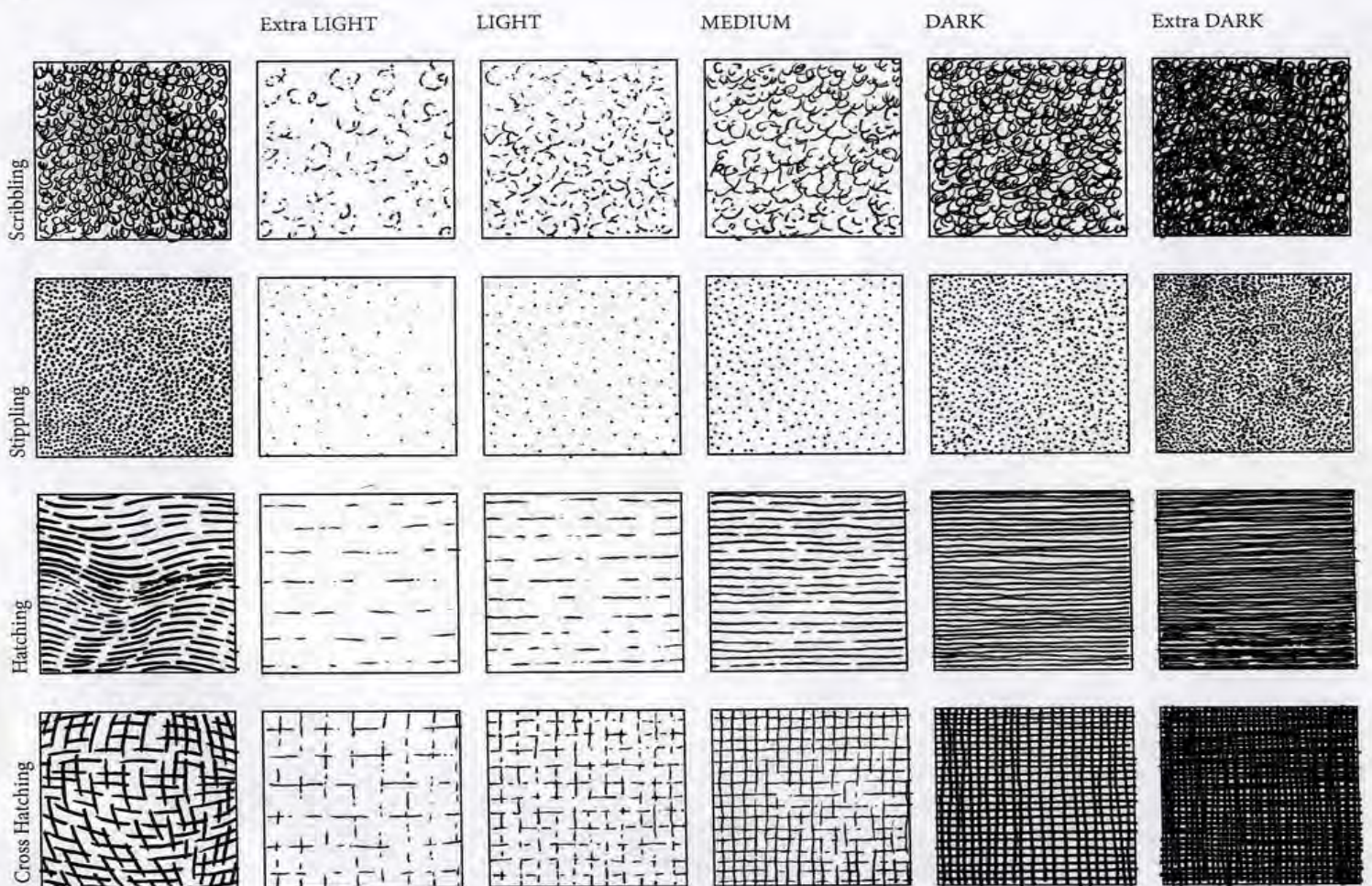
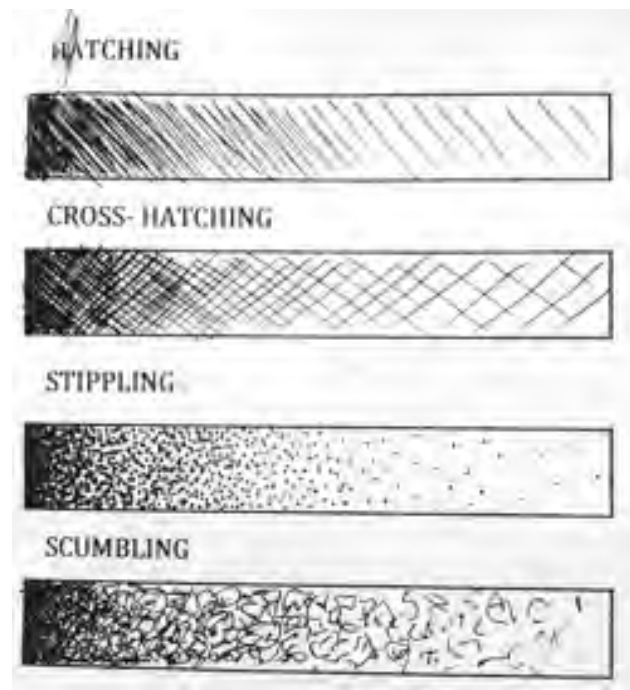
Students will then create a grid like pattern over top of their hand.

3

They will now fill each section with a different pattern. Encourage them to experiment with different densities and mark making

4

Optional: Prior to the start of the assignment, students can practice creating different tonal values, textures, and patterns on a small sheet of paper.



Draw Your Own Tattoo

Art activity for Grade 5 to Grade 12

Purpose

Students will conduct research in order to draw a tattoo that is meaningful to them

Objectives

- » Learn how research is integral to an artistic practice
- » Explore themes that are significant to them and how they can symbolize them
- » Demonstrate the principles and elements of art

Materials

- | | |
|-----------------|--|
| » Paper | Optional |
| » Markers | » Carbon Paper (for pen and pencil) or tracing paper |
| » Fine tip pens | » Sharpie markers |
| » Pencils | » Gel deodorant |
| » Erasers | |

Motivation

This exhibit features two artists, Celeste Walsh and Karrie Arthurs, who are also tattoo artists. Every day they create images for clients rich in symbolism and meaning. Their tattoo work helps inform and inspire their process and style. Students will have the chance to create work like a tattoo artist. They will think of a theme that is meaningful to them and research ways they can symbolize that theme or idea. Research is an integral part to any artistic project not only to help solidify concepts, but to also ensure that the work is respectful to other cultures.



© Karrie Arthurs

Project

1 Ask students to think of a theme or idea that is meaningful to them. They may want to write down several ideas then narrow it down to one. They should research their topic, looking to see if there is any symbolism associated with it and collect visual references.

2 When they have a concept in mind they can start to sketch out various rough compositions keeping in mind the location of the tattoo and size. They should do several variations keeping in mind the elements and principle of art.

3 When they have a composition they like, they can work on refining that sketch even further. They can test various colour combinations and different rendering styles.

4 After refining their concept they can work on drawing their final tattoo. They should start in pencil and use marker and fine tip pens to outline their work. The final drawing should be similar in size to how big they would actually want the tattoo



© Celeste Walsh



5 Optional: Rather than students designing their own tattoos, they can be paired with a classmate and design that person's tattoo instead.

6 Optional: Students can also create a temporary tattoo of their design that would last for couple of days. The carbon paper method can transfer more complicated designs whereas the tracing paper is more suitable for simple designs.

© Karrie Arthurs

7

Carbon Paper Method

- » Photocopy the original tattoo design so students can keep their original drawing.
- » Place the design on the ink side of the transfer paper with the drawing facing up.
- » Trace the design using pencil. Once completed it's time to transfer to the skin.
- » Apply a thin layer of deodorant to the area of where the tattoo will go.
- » Place the transfer paper ink side down onto the skin and press firmly for about a minute.
- » The outline will transfer to the skin and is ready to be traced in sharpie. Use the stencil as a reference while colouring in the design since the transfer will only be outlines.
- » The transfers can be used more than once before the ink runs out on them.

8

- » Use tracing paper to trace the design with sharpies.
- » Apply a thin layer of gel deodorant to the area of where the tattoo will go.
- » Place the tracing paper with ink side down onto the skin and press firmly for about a minute.
- » Carefully peel the paper off and let the area dry.
- » Touch up the design with sharpies.
- » Note – for this method, simple designs work best.



Angela Diller for Henna Page c 2003



Angela Diller for Henna Page c 2003



Angela Diller for Henna Page c 2003

"Do Complex Henna Patterns Perfectly Using Transfer Paper."

<http://www.hennapage.com/henna/how/transfer.html>



Angela Diller for Henna Page c 2003



Angela Diller for Henna Page c 2003



Angela Diller for Henna Page c 2003

Skeleton Line Drawing

Art activity for Grade7 to Grade 12

Purpose

Students will create a line drawing of a portion of skeleton using ink and a brush

Objectives

- » Consider the elements and principles of art and how that impacts the selection of skeleton to draw in order to create an interesting composition
- » Use observational skills to render the skeleton, paying particular attention to the shapes, forms, and negative space

Materials

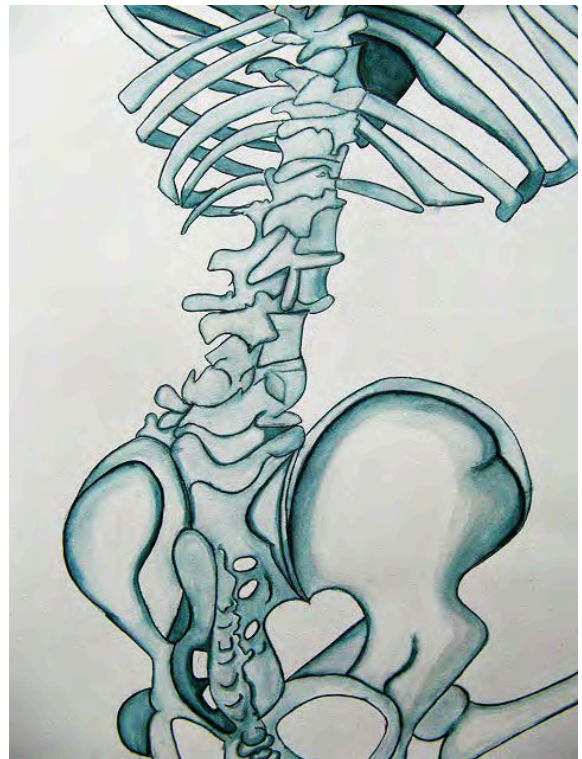
- » Pencils
- » Erasers
- » Water based markers
- » Brushes
- » Small Containers
- » Water
- » Large sheets of paper
- » Sketch book or small sheets of paper

Optional

- » India ink
- » Fine point markers

Motivation

Nikki Skilliter's "Roots and Remains" is an interesting exploration of fine line drawing and cropping a subject to create an interesting composition. Students will have the opportunity to make their own line drawing of a skeleton, focusing on the contour to create the various shapes and forms. They should carefully think about their selection of the skeleton to draw while keeping in mind certain elements (line, shape, form, value, and space) and principles (rhythm, balance, contrast, proportion, and harmony) of art. This will help them to create an interesting composition. Students will be able to practice creating tone to show the volume of forms and create depth.



Project

This project should span roughly two classes in order to give the students time to learn the various concepts and create exploratory sketches of different compositions.

1

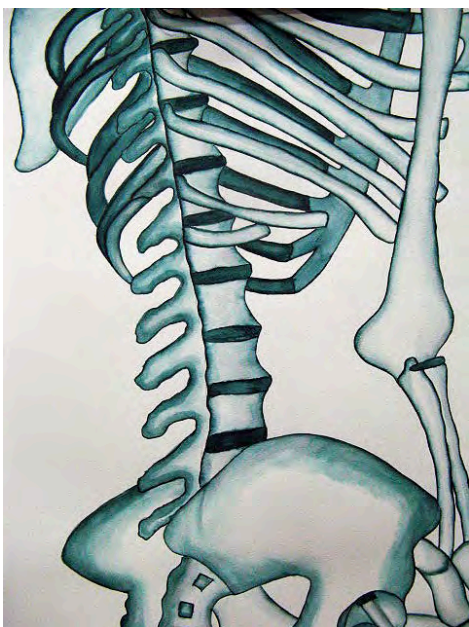
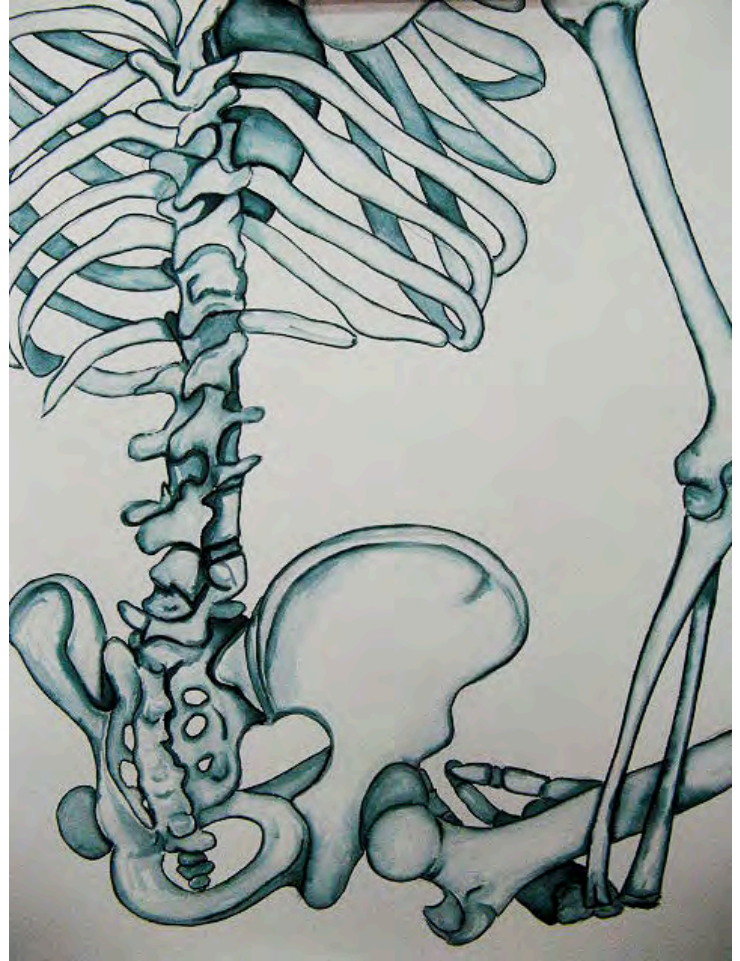
Prop the skeleton model in an interesting position in the middle of the room so all the students have an equal opportunity to view it. You can use a stool to help keep the skeleton steady.

2

Students will start by doing a series of quick sketches exploring various compositions. Optional: You can give students viewfinders to help them visualize different compositions. Once they've selected their composition they can draw it on their large sheet of paper very lightly with pencil. If they are having trouble, students should focus on the negative spaces.

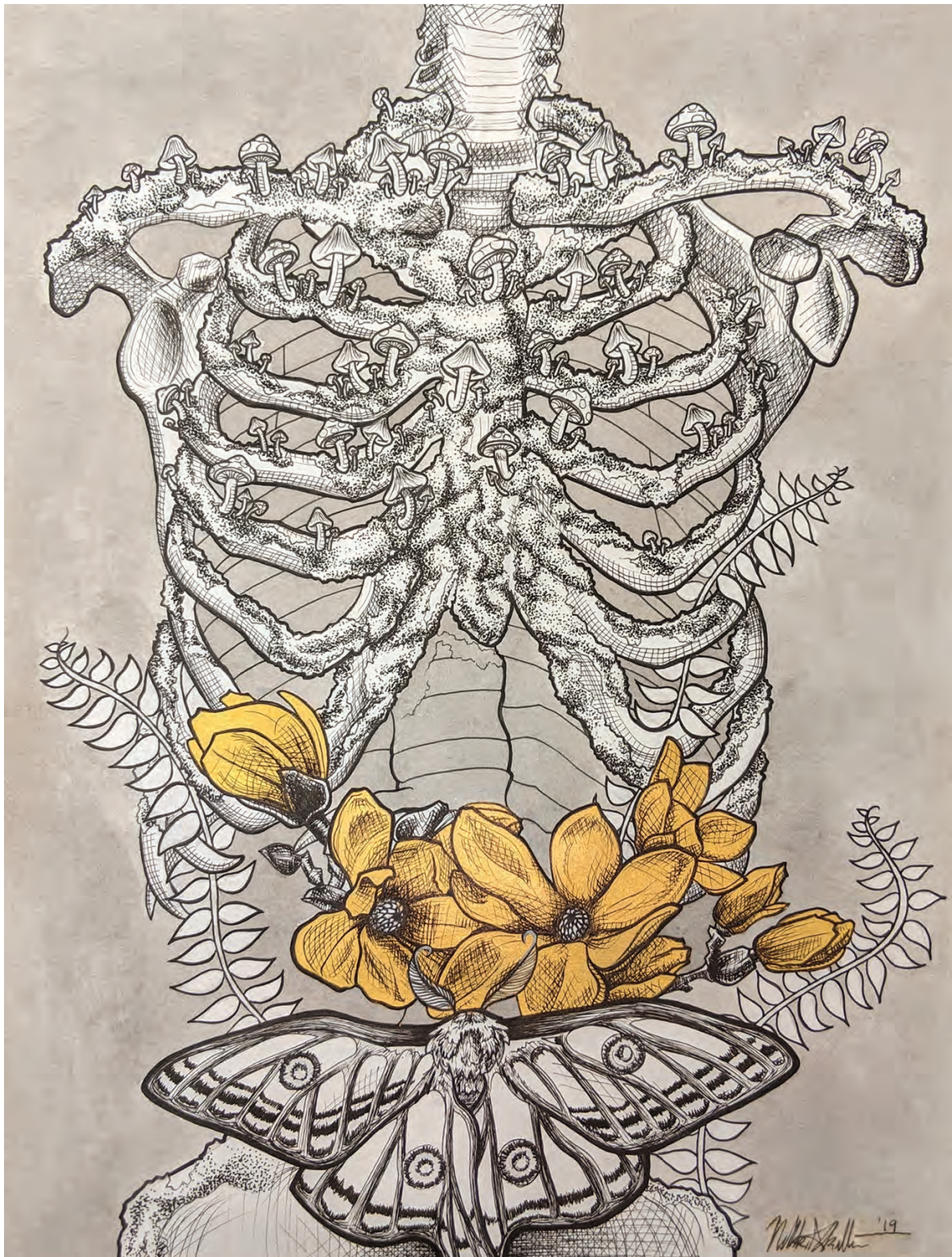
3

After their pencil drawing is complete they can outline it in the water soluble marker. They should try to vary their line weights instead of having a uniform outline. Optional: For older students they can create the outlines by using India ink and a brush instead.



4

To create tone, students will apply water to the water soluble marker lines. The more water they add, the lighter the wash will be. If using India ink, students can create washes by watering down the ink. Optional: For older students you can increase the difficulty of the assignment by having the students use a fine tip marker to draw various textures to create different tonal values. They should refer to Nikki Skilliter's work for inspiration.



Nikki Skilliter, *ROOTS & REMAINS*, 2019, india and gold ink on paper

Animal Ink Studies

Art activity for Grade7 to Grade 12

Purpose

To create ink drawings of an animal with India ink that expresses an idea or theme

Objectives

- » Pick an idea or theme and explore ways it can be expressed through an animal
- » Experiment with India ink and its various properties
- » Learn how value creates the impression of form
- » Look at the whole animal and gesture rather than rendering details while keeping proportion in mind

Materials

- » India ink
- » Brushes
- » Small Containers
- » Water
- » Heavy paper suitable for ink

Motivation

Christina Wallwork uses birds as a way to express various aspects of spirituality by taking into consideration the pose or gesture of the bird and carefully selecting what details to include. By rendering only certain aspects of the animal, Wallwork creates work that feels ephemeral and fleeting. She works with the spontaneity of the ink, incorporating drips to give her pieces motion and liveliness. Students will have the opportunity to work with India ink to create their own animal drawings that express an idea they want to explore. They will work only with ink and learn to react to what is happening on the page, rather than trying to make their image perfect. Students will try and capture the energy and movement of the animal, drawing only the general shape, rather than concentrating on specific details.



Project

1

Students should think of a theme, emotion, or an idea they want to try and express. They might want to write a list of ideas and narrow it down to a few. Then they will correlate that idea to an animal they believe would embody that idea best. They should collect several visual references.

2

Using a light wash, students can start drawing the various poses of their selected animal. They should do several small, rough studies to see what works for them. It is optional to have the students warm up first by drawing some quick pencil sketches



3

Once they find a pose that works for their idea they can start to refine their ink drawings. They can practice the pose a few times, experimenting with what details to draw and how to render different textures.



4

Once they are satisfied with their exploration they can move onto the final drawing on a larger sheet of paper. They should start with a light wash to get the overall shape and then go back to add value to create the impression of depth, form, and texture. They may also want to try experimenting with intentionally creating drips to incorporate

5

When they are completed, students will name their piece and they can have group discussions explaining the meaning and how they expressed it.



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ACKNOWLEDGEMENTS

MANDATE

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program (Trex) is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community.

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 regional galleries and one arts organization coordinate the program for the AFA in the province of Alberta:

- ▶ 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.

ACKNOWLEDGEMENTS

- ▶ Alberta Foundation for the Arts (AFA)
- ▶ Government of Alberta
- ▶ The AFA Collections Management Unit
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- ▶ Education: Candace De- Vuyst
- ▶ Framing: Christina Wallwork
- ▶ Crating: Rob Swanston and Serge Cormier
- ▶ Curator: Danielle Ribar
- ▶ KMSC Law LLP, Region 1 Sponsor



Thank you for your generous support

ABOUT THE ART GALLERY OF GRANDE PRAIRIE

The Art Gallery of Grande Prairie is one of the largest Free Admission galleries in Western Canada. Our mission is to enrich the community through the creation, conservation and sharing of art. Located in the Montrose Cultural Centre, this beautifully designed art gallery offers a diverse display of local, regional, national and international exhibitions and provides guided tours, educational programs, and activities for all ages.

#103, 9839 – 103 Avenue
Grande Prairie, Alberta T8V 6M7
Located in the Montrose Cultural Centre PH:
(780) 532-8111 / FAX: (780) 539-9522 EMAIL:
info@aggpca

ART GALLERY
of GRANDE PRAIRIE

Free Admission
aggp.ca

Sunday	1 pm – 5 pm
Monday	Closed
Tuesday	10 am – 6 pm
Wednesday	10 am – 6 pm
Thursday	10 am – 9 pm
Friday	10 am – 5 pm
Saturday	10 am – 5 pm



The Traveling Exhibition Program (Trex) Region 1: Northwest Alberta
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Lawyers for the journey ahead