



Alberta  
Foundation  
for the Arts

# **TRAVELLING EXHIBITION PROGRAM**

REGION 1 NORTHWEST ALBERTA



**2020 / 2021  
BOOKING CATALOGUE**



**ART GALLERY**  
of GRANDE PRAIRIE

# AFA MANDATE & ACKNOWLEDGEMENTS

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)
- ▶ 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
- ▶ KMSC Law LLP, Region 1 Sponsor



Thank you for your generous support

# WELCOME TO TREX REGION 1

**ART GALLERY OF GRANDE PRAIRIE** has been contracted by the Alberta Foundation for the Arts (AFA) to develop and circulate art exhibitions to venues in Northwest Alberta (Trex 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's exhibitions also assist in making the AFA's extensive art collection and the work of Alberta artists available to all Albertans.

This program offers educational support materials related to each exhibition for venues and educators to integrate visual arts into their school curriculum or community programming.

This past 2019/2020 booking year 32 venues participated in Region 1, allowing an audience of approximately 160,000 people to view a wide range of art from local, regional, and provincial artists and collections. Each year we welcome new communities and venues to our program and continue to serve our existing clients.

We introduce to you three new exhibitions developed by AGGP this year: *Glimpse: Gabrielle Lussier*, *What Lies Beyond* (from the AFA collection), and *Microcosm: Bailey Merkley*.

Please take your time to read through our catalogue and imagine how you can adapt this great program into your spaces and current programming.

- Danielle Ribar, Art Gallery of Grande Prairie, Associate Curator,  
Travelling Exhibitions Program NW

If you are interested in receiving any of the exhibitions, please fully complete the request form on [Page 24](#) (back cover) of this catalogue or download from

[aggp.ca](http://aggp.ca) - travelling exhibitons

[aggp.ca/exhibitions-collections/travelling/](http://aggp.ca/exhibitions-collections/travelling/)

Then email or fax your form to the  
**ART GALLERY OF GRANDE PRAIRIE**

Fax: 1.780.539.9522

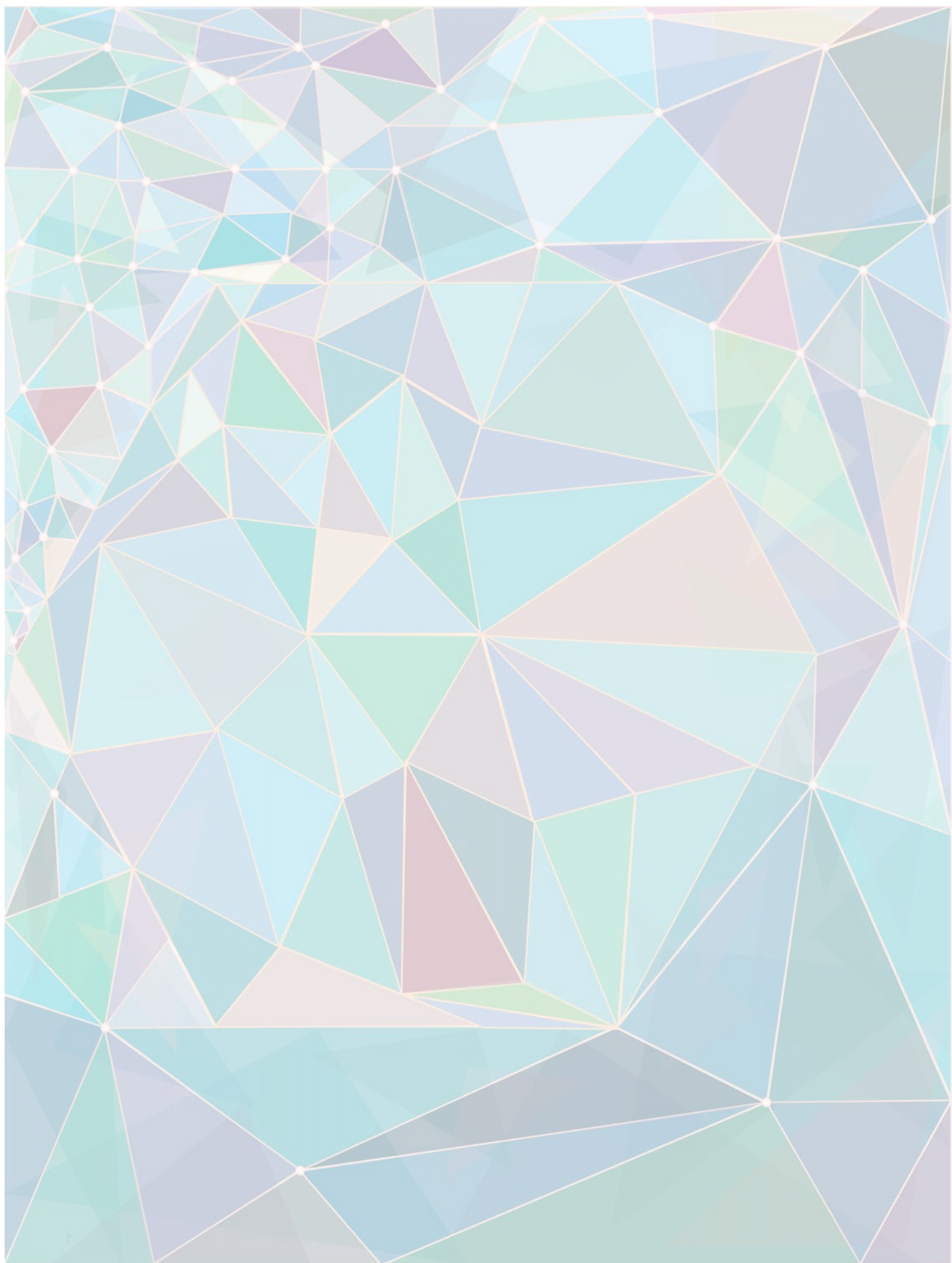
Danielle Ribar, Associate Curator

[danielle@aggp.ca](mailto:danielle@aggp.ca)

780.357.7483

*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 or suggest appropriate alternatives.*





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## BOOKING PERIODS

### PERIOD 1

September 2 - September 30, 2020

### PERIOD 2

October 7 - November 4, 2020

### PERIOD 3

November 11 - December 9, 2020

### PERIOD 4\*

December 16, 2020 - January 20, 2021

### PERIOD 5

January 27 - February 24, 2021

### PERIOD 6\*

March 3 - April 7, 2021

### PERIOD 7

April 14 - May 12, 2021

### PERIOD 8

May 19 - June 16, 2021

### PERIOD 9

June 23 - July 21, 2021

### PERIOD 10

July 28 - August 25, 2021

**10 BOOKING PERIODS** per year allow each venue to enjoy the exhibit for a full 4 weeks with a week in between periods for travel.

**\* With the exception of Periods 4 and 6, which are 5 week periods.**

All periods run from Wednesday to Wednesday, with shipping on Thursdays.

# WHAT LIES BEYOND

AVAILABLE PERIODS 1 - 10

20 artists  
20 art works  
2 text panels  
2 crates  
55 running feet

There are many events and feelings one experiences throughout their life that can lead to contemplations of the spiritual. Messages from ancestors, the way the air is charged at a sacred place, gazing up at the stars, when you are in church for prayer... These humbling moments lead us to ponder life's mysteries and delve further into life than the material and the immediate.

These 20 artworks are selected from the Alberta Foundation for the Art's collection and explore what it means to be spiritual.

Drawing influence from typical religious iconography, indigenous spirit animals, eastern symbolism, as well as more abstract interpretations, this exhibition encourages the viewer to meditate on what they consider to be spiritual, where their beliefs lie, and what the nature of reality really means.

Curated by Danielle Ribar  
Art Gallery of Grande Prairie

 **ART GALLERY**  
of GRANDE PRAIRIE



Annora Brown, *Untitled*  
Highlights: December 1952 Vol. 6, No.3  
Linocut, watercolour on paper  
Collection of the Alberta Foundation for the Arts



Ruth Secunda, *Temple/Teepees*, 1996,  
Acrylic, gold, silver ink on canvas  
Collection of the Alberta Foundation for the Arts



Garry Newton, *Moonset Trilithon*, 1988, Intaglio on paper  
Collection of the Alberta Foundation for the Arts



# MICROCOSM

AVAILABLE PERIODS 1 - 10

1 artist  
20 art works  
2 text panels  
2 crates  
50 running feet

This body of work describes a journey; an artistic journey in Merkley's practice as well as a journey for all the creatures and characters she endlessly replicates and fabricates stories for. Full of hidden details and playful compositions these renderings of the natural world explore the lush and vibrant landscapes in which her personifications inhabit. Botanical studies and pattern repetition are carried out in meticulous and intricate line work and accentuated in a variety of mediums such as watercolour, collage, and gouache.

Her expressive and adoring creatures hold characteristics that are commonly found in children's literature and their illustrations. These entangled depictions are reminiscent of William Morris designs; as if the creatures from one of his wallpapers came alive and decided to have a garden party. In each image is the beginning, middle, or end of a potential story; inviting the viewer to interpret and apply their own narratives and unique perspectives, and to fall in love with a new miniature world.



Bailey Merkley, *The Homebody's Guide to Social Distancing*  
2019, Mixed media

**ART GALLERY**  
of GRANDE PRAIRIE



Bailey Merkley, *Flock and Flutter*,  
2019, Ink and marker



Bailey Merkley, *Fish Have Anxiety Too*  
2019, Mixed media on birch panel

# GLIMPSE: GABRIELLE LUSSIER

**ART GALLERY**  
of GRANDE PRAIRIE

AVAILABLE PERIODS 1 - 10

1 artist  
15 artworks  
2 poetry panels  
2 text panels  
2 crates  
70 running feet

Combining the mediums of photography, paint, print, collage, and poetry Gabrielle creates mixed media interpretations of physical and emotional spaces. By taking photos of places in which she has cried, or felt overwhelmed by the crushing weight of her mental illness she is able to take ownership of the moment, allowing her to feel in control. Gabrielle combines these images with gestural marks, loud colours and expressive text to make the space her own, marking her presence, and creates a tangible remnant of the moment. The resulting imagery, with her poetry, comes together to create an intimate portrayal of day-to-day life of someone struggling with their mental health. Rather than trying to hide these private moments from the public eye, Gabrielle instead takes ownership of her vulnerability and sheds light on moments that are otherwise invisible, unseen.

Curated by Danielle Ribar  
Art Gallery of Grande Prairie



Gabrielle Lussier, *Happy Tears*, 2020, Photography, poetry, and mixed media on canvas



Gabrielle Lussier, *Car Radio*, 2020, Photography, poetry, and mixed media on canvas



Gabrielle Lussier, *Burning Hands*, 2020, Photography, poetry, and mixed media on canvas



# ARTHUR NISHIMURA MYSTICAL LANDSCAPES

**ART GALLERY**  
of GRANDE PRAIRIE

AVAILABLE PERIODS 6 - 10

1 artist  
20 B/W Photographs  
2 text panels  
2 crates  
70 running feet

Arthur Nishimura is an Albertan photographer whose medium is traditional black and white, hand developed, 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 depiction of the everyday but in both cases his photographs develop an expressive mood through the use of analog photographic techniques. He has photographed his home province of Alberta extensively but has also done many shoots in international locations.

Nishimura works with the historical process of wet plate photography, which was invented in 1851. As a photographer he focuses less time worrying about the format, the composition of each photograph (although these are still important features of his photography) instead he is more interested in what an image does, what the image is saying. This dedication and specific understanding of photography is what makes the images he captures on film so expressive.

This exhibition will focus on Nishimura's landscape photographs and consist of 20 works from the Alberta Foundation for the Arts collection.

Curated by Todd Schaber



Arthur Nishimura, *Dedication Series: To My Father, 17 years in Memorium, Roots Uprooted*, 1976, Silver gelatin on paper  
Collection of the Alberta Foundation for the Arts



Arthur Nishimura, *The Book of Flatland Dharma, The Structures: Towards Old Beginnings* 1978, Selenium-toned silver gelatin print on paper  
Collection of the Alberta Foundation for the Arts



Arthur Nishimura, *Horizon: Street from Stavely (Late Afternoon, Looking North)*, 1995, Toned silver print on paper.  
Collection of the Alberta Foundation for the Arts

# LURE

AVAILABLE PERIODS 1 - 5



3 artists  
18 artworks  
3 crates  
75 running feet



Carmen Gonzalez, *Popcorn and Peanut Blend*, 2018, Acrylic on canvas



Lori Lukasewich, *Bunny Arabesque*, 2016, Oil and Alkyd on canvas

As all good fishermen know, to catch the biggest fish one needs to use the right lure: something bright, flashy or tasty to dazzle the quarry and entice it to strike. Artists work much the same way. Whether concentrating on composition, various elements and principles of design, size or content, an artist aims to 'hook' the viewer and engage their attention, even for the briefest of moments.

The three artists featured in the exhibition **Lure** – Carmen Gonzalez, Kathy Hildebrandt and Lori Lukasewich – are like good fishermen. Operating within the art style of Contemporary Realism, these artists share a desire to work in more traditional forms of representational art and utilize line, shape, colour and pattern, combined with a heightened sense of reality, to entice viewers into actually looking at their works.

While accurate recording is important, however, their works are more than documentation. Engaging all the senses, each artist imbues their works with emotional, social and cultural elements to transport them beyond, or deeper, than what is rendered on the surface. Whether asking the viewer to recognize and appreciate beauty itself, or stirring memories and associations related to the subject matter depicted, these artists endeavor to create experiences that, as expressed by Lori Lukasewich, are positive, meaningful and uplifting.

Curated by Shane Golby, Art Gallery of Alberta



Kathy Hildebrandt, *Old Toys for Old Boys*, 2016, Acrylic on canvas



# REAL WOMEN

AVAILABLE PERIODS 1 - 5



4 artists  
18 artworks  
3 Crates  
75 running feet

Visual art is about telling stories. While all artists tell stories, however, it is the art establishment which largely determines which stories are shared with the wider world. These stories shape viewers' perceptions of the world and the actual knowledge that is possessed and passed on to future generations.

According to western mythology, the first drawing ever made was by a young woman in ancient Greece. While women have been involved in the arts throughout history, however, their stories have largely been absent from the art historical records of western Europe and North America. Changing economic, political and social structures throughout the late 19th and the early 20th centuries, however, contributed to changing the status of women in western societies and these transformations have been reflected in the art world.

Acknowledging this progression, the exhibition Real Women creates space for women's experiences and stories to be told by women artists and recognizes the contributions women make to our communities. Inspired by cultural shifts such as international Women's Marches and the #MeToo and #TimesUp movements, the art works in this exhibition question societal perceptions of women, art making itself, and express how the featured artists define what it means to be a woman and how they personally wish to be seen.

Curated by Shane Golby, Art Gallery of Alberta



Kasie Campbell, *It's a big world baby*, 2017, Yarn, thread, felt



Marlena Wyman, *Bluebird*, 2018, Image transfer and oil stick on mylar



Lisa Brawn, *MUM 010*, 2018, Painted woodcut block



# Nitssaakita'paispinnaan (We Are Still In Control)

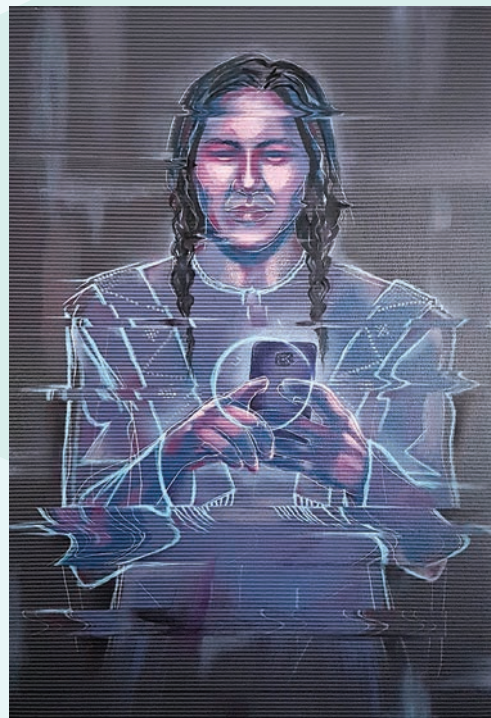


AVAILABLE PERIODS 9 - 10

3 artists  
18 art works  
2 crates  
75 running feet

Our mainstream society in Canada is nested within a larger and deeper well of life than people may know. This well of life is comprised of myriad Indigenous cultures and lands, which together have animated and underwritten everything we now have to be thankful for as Canadians. This exhibition honours the well of life in the place these artists and curators live: Siksikaissksahkoyi (Blackfoot land/territory).

**Nitssaakita'paispinnaan** features work by three contemporary Blackfoot artists, all working in different styles. We all gathered in a series of visits with Blackfoot ceremonial knowledge keeper Kayihtsipimiohkitopi (Kent Ayoungman), who shared about Blackfoot ways of life, places, and knowledge. Those visits helped us learn more about ourselves, the places we live, and the responsibility we have here to each other and our future generations. They also inspired these artworks, for the Blackfoot people, culture, and ceremonies are still very much here, still shaping our society to this day.



Kristy North Peigan, *Screen Ghosting*, 2019,  
Digital print and oil on canvas



Lori Scalplock  
*Mothers are the Foundation of our families*,  
2019, Quill work on smoked Moose hide

This exhibition was curated by Troy Patenaude and Kent Ayoungman and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program.

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



Smith Wright, *Mootwistsiksiinaki (All Around Snake Woman) #1*  
2019, Crackle paint and acrylic on board

**Syncrude**

# Aakíí isskská'takssin (Woman-Thought)



AVAILABLE PERIODS 1 - 3

2 artists  
20 art works  
2 didactics  
2 crates  
70 running feet

## Aakíí isskská'takssin (Woman

- thought) is a photography series designed to expand the interpretation of story within contemporary art practice of artists with Blackfoot heritage. The work of these women artists aims to foster a deeper public awareness of the complexities of Indigenous identity and the voices of these emerging

artists: Marjie Crop Eared Wolf and Star Crop Eared Wolf. This exhibition sets out to develop a new literacy of visual culture and invites a fresh perspective on Indigenous story. The works in the exhibition seek to reflect on the ways in which Blackfoot history intersects with contemporary thought, as the question of modern identity has become fluid and fluctuating.



Star Crop Eared Wolf, *ssksinima'tstohki (Teachers) #9*, 2018, Photograph.

Indigenous story is shared through song, dance, language, and visual culture. We use story to teach and share our culture and our connection to the land. In this way, our story is a tool to teach future generations and to welcome people into our community. The artists in this

exhibition have produced images that express a contemporary interpretation of story that raises awareness and hopes to influence how we move forward as a society within Canada.



Marjie Crop Eared Wolf, *Capture Rifle*, 2010, Photograph.

Curated by Jennifer Bowen and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program.

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





# BYSTANDERS

AVAILABLE PERIODS 1 - 5

9 artists  
20 artworks  
2 crates  
70 running feet



Chance is an enigmatic aspect of human experience. It determines whom we meet and what we encounter. Chance can be fortuitous, or it can be a stroke of bad luck. Its impact can meaningfully alter our life's course or become a bump on the road that we scarcely remember. For street photographers chance is monumental. It is something they seek, anticipate and, in a split second, capture.



Petr Honcu, *Opening Night*, 1977, Silver gelatin on paper

Armed with a camera and few preconceptions, street photographers enter public spaces as "bystanders" to the scenes that unfold before them. They raise their cameras and hold a mirror to everyday life, hoping to capture a candidness that cannot escape the physiognomy and accuracy of the medium. They bide for a moment when the elements of a compelling image come together with clarity—a moment that leading twentieth-century photographer Henri Cartier-Bresson famously described as "the decisive moment."

The images selected for this exhibition, from the collection of the Alberta Foundation for the Arts, offer a diverse range of subjects captured throughout Alberta and abroad over the course of four decades. From a ballerina standing "centre stage" in a crowd to a barber peering out from the doorway of his shop, what unifies this body of work is the genre. Each photograph contains a scene made significant by the photographer in its capture and nostalgic by time in its passing—decisive moments made memorable by chance.

Curated by Shannon Bingeman



Jacques Rioux, *On Location*, Calgary Stampede, 1985, Silver gelatin on paper



Ric Kokotovitch, *Mardi Gras*, n.d. Colour photograph, hand painted on paper



# CREATURES

AVAILABLE PERIODS 1 - 5

7 artists  
19 artworks  
3 crates  
70 running feet



"Creatures of nature translated into things of the mind, a pulsing of spirit...a light-hearted fantasy such as a child might visualize and express in single heartfelt terms." - Janet Mitchell

What is real and what is not real? For centuries, the idea that unicorns and dragons could populate the Earth seemed as plausible, to some, as the existence of elephants. Before inventions like the printing press and camera, personal consciousness was limited to geographical boundaries. If elephants were not indigenous to an individual's area, their



Jana Hargarten, *All Stars*, 2009, Oil on Canvas

knowledge of the animal was garnered either through oral tradition, written description, or an artist's illustration (often based on the written description and not first-hand observation). Stories of fictitious animals were conveyed in much the same manner. The ability to distinguish between what was real and imaginary was not as obvious then as it is today.

Imaginary animals may not have a place in modern zoology, but their endurance in our contemporary mythologies indicates something very real about human need. Perhaps they endure because we need places for our minds to go—alternate realities that reflect the playfulness and possibilities of our imaginations. The artwork presented in **Creatures** does just that. Amongst the elongated ears, discombobulated limbs and topsy-turvy environments are open narratives that we can make our own.

Curated by Shannon Bingeman



Jude Griebel, *Undone*, 2017, Acrylic and pencil crayon on Yupo paper



Carrol Taylor-Lindoe, *Sun Dog*, 2002, Oil on Steel

# LIFE, STILL

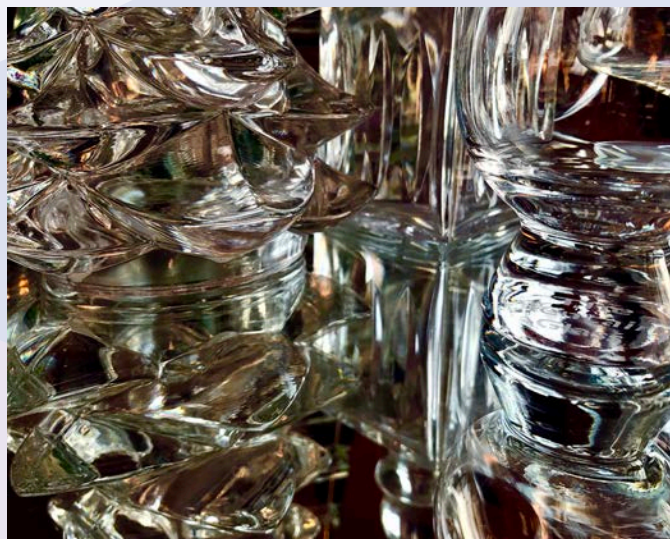
AVAILABLE PERIODS 6 - 10



7 Artists  
16 Artworks  
2 Didactics  
70 Running feet  
2 Crates



Barbara J West, *Transience Persists*, 2019,  
Digital print on aluminum.



Deborah Lougheed Sinclair, *Crystal Reflections*, n.d.  
Digital print on metal.

We go through life surrounded by objects, some of which we cherish, while others are cast aside as unimportant and disposable. Regardless of their meaning and significance, the objects that surround us in our kitchens, under our beds and on our mantels tell a story of who we are and how we live our lives.

Still life vignettes such as these have been adapted by artists throughout history in a variety of ways. In ancient historic times, they were used to decorate Egyptian tombs, Greek vases and Roman walls. During the medieval period, they appeared in the margins of illuminated manuscripts and in the Renaissance they were used for allegorical purposes. It was during the 16th century that still life painting emerged as a distinct genre. It became especially popular in the Netherlands with Dutch artists rendering everyday objects in exquisite detail. Fruits, flowers, vases, musical instruments, candles and skulls were composed to highlight the wealth of their patron and remind people of their mortality. Today, still life endures. Artists continue to experiment with the genre in a manner that is contemporaneous with life in the 21st century. From depictions of colourful Mardi Gras floats to a textile dandelion at each stage of its life cycle, the artwork in this exhibition showcases a myriad of approaches to the still life genre.



Seka Owen, *Still Life*, 1997, Acrylic on paper

**Life, Still** presents paintings, drawings and photographs created by seven members of the Alberta Society of Artists (ASA): Ross Bradley, David Harrison, Diane Howard Langlois, Seka Owen, Karin Richter, Deborah Sinclair and Barbara West.

Curated by Shannon Bingeman



# IN THE MOMENT

## AVAILABLE PERIODS 1-5

12 artists  
17 artworks  
2 Didactics  
75 Running feet  
2 Crates

In the Moment is an exhibition featuring the works of twelve Alberta photographers—from 1977 to 2010. The seventeen silver gelatin black-and-white photographs from the Alberta Foundation for the Arts' permanent collection are the work of artists John Fukushima, Douglas Curran, Orest Semchishen, Eleanor Lazare, Harry Palmer, Randall Adams, Sima Khorrami, Tim Van Horn, Craig Richards, Harry Palmer, George Webber and Gerald Hewko. These portraits capture a variety of captivating characters situated in intriguing environments from all over the world. Some have been taken right here in Alberta's backyard, and some were documented as far away as Thailand and Guatemala.

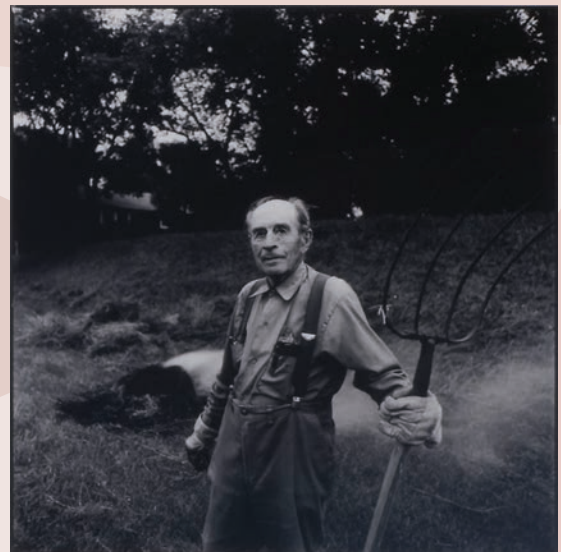


Tim Van Horn, *Ruthie*, 1992, Silver gelatin on paper  
Collection of the Alberta Foundation for the Arts

So what have we lost and what have we gained through photography's technological advancements? Is the quality of digital prints comparable to silver gelatin photographs? The first photographic paper using a gelatin emulsion was invented in 1873: 145 years ago. The photographs in this exhibition were taken over four decades and captured on 35mm film cameras. The artists developed their images in a dark room using the silver gelatin process. "Gelatin, an animal protein, is used as an emulsion, to bind light sensitive silver salts to a paper or other support. After a brief exposure to a negative (under an enlarger), the print is immersed in chemicals to allow the image to develop, or emerge fully." When this process is successful, it produces a true black-and-white tone. Unlike digital prints, silver gelatin prints have a physical presence. The black-and-white imagery is evocative. Subjects within the image are enchanting—they draw the viewer into a time and space. They remind us of our own moments, and to take time to reminisce and celebrate the human spirit.

# ESPLANADE

## Arts & Heritage Centre



George Webber, *Leo Wesa, Lipton, Saskatchewan*  
1993, Silver gelatin print on paper  
Collection of the Alberta Foundation for the Arts

Photography has drastically changed since the evolution of the smartphone. Years ago, people would witness something and say, "I wish I had a camera." "To see and experience the world, we don't only look at images; we take them, and often. In 2011, it was reported that Facebook's 750 million users uploaded and shared 100 million photos every day." Everyone has a camera, and it seems as though everything is documented: from breakfast sandwiches to double rainbows to cats doing funny things. Rarely do these pictures actually leave the device they were captured on, unlike during the time when film cameras were the status quo.



John Fukushima, *Mrs. Matsuno, Japanese Artifacts, Raymond, Alberta*, 1977, Silver gelatin on paper  
Collection of the Alberta Foundation for the Arts



# PORTRAITS IN LIGHT

AVAILABLE PERIODS 6 - 10

## ESPLANADE

*Arts & Heritage Centre*

1 Artist  
20 Artworks  
2 Didactics  
65 Running Feet  
2 Crates



Petra Malá Miller, *John (Portraits in Light)*, 2015, Archival inkjet print

This exhibition will feature 20 portraits and a 150-page book of portraits by Petra Malá Miller. Originally from the Czech Republic and now based in Lethbridge, Malá Miller began her **Portraits in Light** series to become more acquainted with her new home in southeast Alberta. Her portraits represent the individuals she met throughout her community. They are portraits of friends, schoolmates, colleagues, students, and friends of friends.

The artist's portrait sessions were an extension of the relationship between Malá Miller and her subjects. She explains, "My portraits grow from an exchange between my subjects and myself and are made in a classical portrait style using a soft light, while I emphasize my subject's gaze in a three-quarter pose. My subjects are at once vulnerable and yielding. Each person's appearance is clearly articulated, but his or her social status is cast in doubt, placed on the same symbolic level. Each person is depicted as if without clothing." These works are quiet and powerful, and capture humanity's vulnerability and strength. They express how we are simultaneously similar but unique.

Petra Malá Miller grew up in Blatnice, a village in southern Moravia. Her photographic work explores the poetics of childhood, innocence, aging, memory, and loss and raises questions surrounding representation, cultural identity, the individual, the family, and the community. Malá Miller earned her MFA from the Academy of Arts, Architecture and Design in Prague (2008).

This exhibition is curated by Xanthe Isbister,  
Esplanade Arts and Heritage Centre



Petra Malá Miller, *Emeline (Portraits in Light)*, 2015, Archival inkjet print

# SCRAPS: GENEVA HALEY

AVAILABLE PERIODS 6 - 10

1 Artist  
20 Artworks  
2 Didactics  
65 Running feet  
2 Crates

This exhibition features twenty paintings by emerging Calgary-based artist Geneva Haley. Haley encourages viewers to develop relationships with her paintings through their own experiences. What can the landscape teach you about yourself? This is the question Haley asked herself as she developed this series of hand-painted illustrations. Through visual metaphors, these works express the struggle to balance chaos and control. Haley explains that "as a lifelong Albertan, I believe that examples of our own performativity leak into the ways in which we represent and manipulate our landscape, which many of us consider an aspect of our collective identity."

These works were inspired by Haley's graphic novel that explores teenage-hood in rural Alberta. Her series of illustrations conveys isolation, fragility, and destruction in small-town Alberta, and the impact these things have on our subconscious and consciousness. The slightly melancholy subject matter is balanced by an upbeat aesthetic, influenced by her wicked sense of humour and "don't take life too seriously" attitude. The spectrum produces endearing imagery and a relatable visual narrative of her life in small-town Alberta.

Geneva Haley is originally from Olds, Alberta, where she grew up on a fifteen-acre barley farm. Being the youngest and the only girl in a family of five children, she spent a lot of time on her own exploring her imagination in this rural habitat. Haley studied at the Alberta University of the Arts, completed her Bachelor of Design in illustration in 2016, and currently runs her own illustration studio in Calgary.

This exhibition is curated by Xanthe Isbister, Esplanade Arts and Heritage Centre

## ESPLANADE

Arts & Heritage Centre



Geneva Haley, *Nitrogen Cycle, Fireweed (3of3)*  
2019, Fluid Acrylic on Paper



Geneva Haley, *Snow Trampoline*  
2019, Fluid Acrylic on Paper



Geneva Haley, *Nitrogen Cycle, Forest Fire (1of3)*  
2019, Fluid Acrylic on Paper





## ABOUT THE ART GALLERY OF GRANDE PRAIRIE

ART GALLERY  
of GRANDE PRAIRIE

Free Admission  
aggp.ca

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

|           |              |
|-----------|--------------|
| 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 is thankful for our generous sponsor KMSC LAW LLP



**KMSC  
LAW** LLP

Lawyers for the journey ahead

# HOW TO HOST

## 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!

*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 or suggest appropriate alternatives.*

- 1 **SELECT** the exhibition(s) you would like with the preferred and alternative periods. Send your completed request form by email, fax, or mail. A contract will be sent to your venue to sign and return. (Once The Art Gallery of Grande Prairie (AGGP) sends you the complete contract your booking is confirmed.)
- 2 There is a **BOOKING FEE** of \$75 per exhibition. Invoices will be sent to your venue in September. All other costs, including shipping, are covered by AGGP.
- 3 **PRE-EXHIBITION:** Approximately 3 weeks before the booking start date you will receive by mail the Exhibition Guide (copy to keep), condition report forms, attendance report form, shipping instructions, and a media release to go to local media or on your social media pages.
- 4 **INTERACTIVITY:** Each exhibition travels with an Interpretive and Educational Guide containing information pertaining to the art works and artists, guided tours, relevant thematic and historical information, curriculum connections, as well as a number of guided art projects.  
Digital copies can be found on the AGGP website.  
**Utilize these for your lessons and programming.**  
Artists may be available to visit venues in person to conduct an artist talk or workshop. To find out more about arranging a special event please contact the Associate Curator.
- 5 You will **RECEIVE** the exhibition a few days before the start of the booking period.  
The exhibition will arrive in 2-4 crates that should NOT be opened for at least 24 hours to allow the artwork to acclimatize, to become accustomed to the temperatures and humidity of the new environment.
- 6 **UNPACK** the exhibition. Please note any special handling instructions included in the crates and fill out the incoming part of the Condition Report form (if there are problematic damages to artwork or crates contact the AGGP immediately).  
**DISPLAY** the artwork and didactic panels in an appropriate location, with labels beside and not on the plexiglass or artwork.
- 7 Carefully take down your exhibition and **REPACK** artworks inside their designated spots and follow instructions to arrange **SHIPPING** the crates to the next venue.
- 8 **POST-EXHIBITION:** complete the outgoing part of the Condition Report form as you take down your artworks, fill out the Attendance Report, and email or fax these forms to the Associate Curator.

**Danielle Ribar**  
[danielle@aggp.ca](mailto:danielle@aggp.ca)

**Associate Curator**  
**780.357.7483**



## SHIPPING

- ▶ You will receive **shipping instructions** and labels in your package that you receive 3 weeks prior to receiving an exhibition, as well as shipping reminders 3 days prior to shipping dates.
- ▶ As a venue it is your **responsibility to arrange pick up** of artworks with one of the suggested local shipping companies on the set shipping date.
- ▶ If a **bill of lading** has not come pre-made with your package, download or request from the shipping company and fill out accordingly: each art crate is approximately 200-250lbs and write in bold **RUSH shipment**, so that we ensure speedy delivery to the next venue.
- ▶ Each shipment is third party charged to Art Gallery of Grande Prairie accounts which will be on your instructions
- ▶ Two copies of the bill of lading are needed: one to the driver/accompanies the art crates and one copy is scanned and sent to the TREX program manager with the tracking number.

## BOOKING PERIODS

### PERIOD 1

September 2 - September 30, 2020

### PERIOD 2

October 7 - November 4, 2020

### PERIOD 3

November 11 - December 9, 2020

### PERIOD 4\*

December 16, 2020 - January 20, 2021

### PERIOD 5

January 27 - February 24, 2021

### PERIOD 6\*

March 3 - April 7, 2021

### PERIOD 7

April 14 - May 12, 2021

### PERIOD 8

May 19 - June 16, 2021

### PERIOD 9

June 23 - July 21, 2021

### PERIOD 10

July 28 - August 25, 2021

**10 BOOKING PERIODS** per year allow each venue to enjoy the exhibit for a full 4 weeks with a week in between periods for travel.

**\*With the exception of Periods 4 and 6, which are 5 week periods.**

All periods run from Wednesday to Wednesday, with shipping on Thursdays.

# EXHIBITION REQUEST FORM

Complete this form and email to [danielle@aggp.ca](mailto:danielle@aggp.ca)  
or fax to 1.780.539.9522

|           |   |            |                                    |
|-----------|---|------------|------------------------------------|
| Period 1: | September 2 to September 30, 2020         | Period 6:  | March 3 to April 7, 2021 (5 weeks) |
| Period 2: | October 7 to November 4, 2020             | Period 7:  | April 14 to May 12, 2021           |
| Period 3: | November 11 to December 9, 2020           | Period 8:  | May 19 to June 16, 2021            |
| Period 4: | December 16 to January 20, 2021 (5 weeks) | Period 9:  | June 23 to July 21, 2021           |
| Period 5: | January 27 to February 24, 2021           | Period 10: | July 28 to August 25, 2021         |

Venue/Organization:

Venue Representative:

Phone Number:

Email:

Venue Mailing Address:

(Including postal code)

Venue Shipping Address:

(if different than mailing address)

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 \_\_\_\_\_

|   | Exhibition Requested (in order of preference) | Preferred Period | Alternate Period |
|---|---|------------------|------------------|
| 1 |   |                  |                  |
| 2 |   |                  |                  |
| 3 |   |                  |                  |
| 4 |   |                  |                  |

Total number of exhibits for the year:                      1                      2                      3                      4

Are any of these exhibitions planned to coincide with a special event?

Yes: \_\_\_\_ No: \_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

ART GALLERY OF GRANDE PRAIRIE | #103, 9839 - 103 Avenue | Grande Prairie, AB T8V 6M7 |

Danielle Ribar, Associate Curator    780.357.7483

[danielle@aggp.ca](mailto:danielle@aggp.ca)