

What Lies Beyond



Exhibition Guide



Alberta
Foundation TRAVELLING EXHIBITION PROGRAM
for the **Arts**

Alberta Foundation for the Arts

TRAVELLING EXHIBITION PROGRAM

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

Each year, more than 600,000 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 TRES 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 9,000 artworks showcasing the creative talents of more than 1700 artists. The AFA art collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.





TREX Region 1: Northwest Alberta

What Lies Beyond

There are many events, people, emotions, and places one experiences throughout their life that can lead to contemplations of the spiritual. Certain sites in nature have long been recognized as spiritually potent - places of great beauty, the vastness of the land, the sea, and sky. Meditations begin when we notice the way the air is charged in sacred places, or the way the light shines through the stained glass when you are in church for prayer, or how knowledge passed down from our ancestors can strike a deep chord within ourselves. These humbling moments lead us to ponder life's mysteries and delve further into life than the material and the immediate. To ponder unconscious versus conscious thought, to consider transformation and identity. To wonder what our purpose is and to forever quest for more knowledge and a deeper understanding. We sense that there is something more, a soul, an unending universe, a higher power, and we want answers to questions - questions that are unanswerable.

All the world's religions have made vast contributions to the images, titles, and metaphors for God. Though these varieties can greatly differ, most religions believe and teach us that we have a spirit within each of us; that there is another form of life after death. The nature of this "life after death" has been debated and theorized time and time again by various ideologies. Regardless of one's belief system, I think it is safe to say that we all feel some deeper connection to life and the world in which we live. Any form of spiritualistic practice strives to strengthen and honour that bond, to bring light and worship to those things that we consider sacred or divine, and to step out of our egocentric personal journeys to reflect on the journey of life itself. We are creatures of habit who take calm and reprieve in rituals and ceremonies that honour life's forces - natural forces, energy, death, and transformation.

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.

Perhaps to be spiritual is a matter of slowing down, opening our minds, and opening our hearts. To become mindful of our presence, the present moment, our world, and each other. To get a deeper sense of knowing oneself as an individual - and humanity, as a whole. There is a healing power to this kind of awareness.

Even though we are scientifically strong as a species and have answers in tenfold about the inner workings of the natural and man-made worlds, as well as our human bodies and minds - the deepest part of our human nature will always know there are questions deep within us that are unanswerable or satisfied by the likes of science, mathematics, or psychology.

In a world where we are faced with endless distractions, terror, and unknowns, sometimes one can feel a sort of emptiness - this is when our spirits call for art, creativity, and expression which blooms forward a sense of relief, understanding, and beauty.



OREST SEMCHISHEN

Orest Semchishen was born in Mundare, Alberta in 1932. He graduated from the University of Alberta in 1956 with a degree in Medicine and later went on to do post-graduate work in Radiology. It was after taking extension courses at the University of Alberta in the early 1970's that he began taking documentary photography.

Semchishen's work focuses on his interest in rural and ethnic Alberta. His work began with documenting Byzantine churches throughout Alberta as a reflection of his own Ukrainian Heritage, and has since expanded to documenting Hutterite farmers on the prairies, Metis trappers in Northern Alberta and Japanese Immigrants in Southern Alberta.

His work belongs to several collections, including those of the Canadian Museum of Contemporary Photography, Alberta Art Foundation, Canada Council Art Bank, Edmonton Art Gallery, and the Canadian Centre for Architecture. Negatives of his photographs are housed in the National Archives of Canada. Semchishen resides in Edmonton, Alberta.

ELIZABETH BLAIR-MATISZ

Elizabeth Blair-Matisz was born in Vancouver, British Columbia in 1951, but was raised in Lethbridge, Alberta after moving there at the age of 5.

Blair-Matisz attended the Banff Centre for the Arts to receive artistic training. Primarily working with watercolour and pen-and-ink drawings, her work depicts a variety of landscapes, nature motifs and spiritual themes. These motifs are likely a result of her education at the University of Lethbridge where she received a Bachelor of Arts degree in Colloquium Studies, an independent study program where her areas of study were Art, Mythology and Literature.

Her most recognized body of work is that of her series of detailed pen-and-ink drawings. This collection was created in 1971-1972 and features a variety of wildlife, scenery and mysterious figures. It was also during this time that she created the works “Entrance to Moria”, “The Mirror of Galadriel” and “Bag End”, inspired by the Lord of the Rings book series by J.R.R Tolkien.

Blair-Marisz has had several solo exhibitions throughout Lethbridge, having exhibited at Lethbridge Public Library, Art Studio Fine Arts Supplies, and at the former Bowman Art Centre. She has also completed commissions for the Macmillan Press, the City of Lethbridge, the Alberta Composers Association, and the Lethbridge Symphony Association. She now lives and works in Medicine Hat, Alberta.





ABOUT THE ARTISTS

DEREK RODGERS

Derek Rodgers was born in Stoke-on-Trent, England in 1939. Before immigrating to Canada in 1965 he served in the British Army for six years. He attended the Alberta College of Art (now known as the Alberta University of the Arts) where he received a Diploma of Fine Arts in 1973, with a major in Graphics. He has exhibited nationally and was the recipient of the Queen Elizabeth prize for two years. Rodgers primarily works with drawing, collage, and printmaking techniques, such as lithography and etching, and through these mediums explores his unique perspective on the world.

ROBERT GAME

Robert Game was born in 1944 in Edmonton, Alberta, where he also attended the University of Alberta to receive a Bachelors in Fine Arts. Since receiving his B.F.A in 1967 Game has been a Toronto-based artist.

Game's artworks are the result of his interest in mathematics and design, as each painting begins as a series of complex under-drawings outlining various shapes and curves. His earlier works were created on circular canvases, increasing the complexity of the design. Which was achieved by the well constructed compositions that Game designs before approaching the work with paint, allowing for many of the details in the work to come through while working. The primary mediums present throughout his work are acrylics, oil, watercolour, etching and silkscreen. His work is traditionally abstract in nature, and recently his work has included environmental motifs as his interest has included balancing the natural world and the constructed world. It is through printmaking where Game adopts the rectangular format to encompass his work, commonly paired with more muted tones than those present in his paintings.

He has exhibited his work across the country, and is represented by galleries in Toronto, Ottawa, Winnipeg, Manitoba and Dallas, Texas in the United States.



ABOUT THE ARTISTS

BETTY PRICE

Betty Price was born in Toronto, and has lived in Alberta since 1945. She attended the University of Calgary from 1966 to 1972, her interests of study being Art History and Anthropology. She is a founding member of the Calgary Artists Society. With the Calgary Artists Society, Price exhibited in several group shows and in travelling exhibitions throughout the province. Price also had solo exhibitions at the Nickle Art Museum, Centennial Gallery and Muttart Gallery. She resides in Calgary, Alberta.

JOANE CARDINAL-SCHUBERT

Joane Cardinal-Schubert was born in Red Deer, Alberta in 1942. In 1977 she received her Bachelor of Fine Arts from the University of Calgary, having majored in both printmaking and painting. She was of Kainai Nation descent of the Blackfoot people and honored her identity through her art. She was a multimedia artist, published author, poet, lecturer and director of film and Indigenous theatre.

Cardinal-Schubert was a strong advocate, both as a speaker and writer, for Indigenous rights and land claims. Throughout her career she advocated for the treatment of museum artifacts from Indigenous communities, speaking towards the preservation and proper displaying of contemporary and historical Indigenous artworks.

Her paintings are vibrant and represent her own Indigenous experience and history, depicting a variety of Indigenous motifs. Her work often addresses political issues such as Indigenous sovereignty, cultural appropriation and environmental concerns.

Cardinal-Schubert was the fourth woman from Alberta invited into the Royal Canadian Academy of the Arts. In 1993 she was awarded the Commemorative Medal of Canada, the Queen's Golden Jubilee Medal in 2002, and the National Aboriginal Achievement Award in Art in 2007. To celebrate the Alberta Centennial in 2005 Cardinal-Schubert's painting "Song of My Dream, Bed Dance (1995)" was gifted to the National Gallery of Canada. Joane Cardinal-Schubert died in 2009 after her battle with cancer.



ABOUT THE ARTISTS

WAYNE SHUM

Wayne Shum was born in 1948 in China. He studied fine oriental watercolour in Hong Kong before studying at the Grande Prairie Regional College in 1976, where he trained under landscape painter Robert Guest. He lived and worked in Grande Prairie, Alberta and was an active member of the Peace Watercolour Society. His work has exhibited throughout Northern Alberta and is featured in the collections of the Alberta Foundation of the Arts, the QEII General Hospital and the Art Gallery of Grande Prairie. Shum now resides in Vancouver, British Columbia.

GARRY NEWTON

Originally born in the City of York, England, Newton moved with his family to Medicine Hat, Alberta in 1948. Newton attended the University of Alberta in Edmonton for a Bachelors of Science before going on to complete his science degree in Zoology at the University of Melbourne in Australia.

Newton travelled extensively, seeing North America, Europe, Central America and Australia. While living in Calgary a few years after receiving his Bachelors of Science, Newton decided to pursue a career in art. With his love of travel, Newton had invested interest in nature and was an active participant with the Grassland Naturalists in Medicine Hat, and in 1958 he received a grant from Canada Council to produce 50 prints of the Amaryllidaceae plant family.

Newton was also selected to display his work at the 6th International Exhibition of Botanical Art and Illustration in 1988; and he greatly contributed to the book "Prairie River", where Newton was responsible for all of the illustrations and maps. He became a successful printmaker, having work exhibited nationally, and having his work in the collections of the University of Alberta, Medicine Hat College, the Calgary Library, and the Carnegie-Mellon University at the National Library of Canada. Newton passed away in Medicine Hat in 2008.



ABOUT THE ARTISTS

LUCIEN COMPERNOL

Comper nol was born in Nieuwpoort, Belgium in 1937, and studied at the Academy of Fine Arts in Roeselare, Belgium before immigrating to Canada in 1959. Upon his arrival into Canada, Comper nol studied and received a diploma from Ecole des Beaux-Arts de Montréal in Montreal, Quebec in 1965.

Comper nol's career has been predominantly dedicated to printmaking, having taught Etching, Lithography, and woodblock at a variety of symposiums. He also taught printmaking at the Alberta College of Art (now known as the Alberta University of the Arts) and the University of Calgary. His work has been exhibited across Canada, and has been shown in Belgium and Monaco. His work has also been featured in the collections of the Alberta Art Foundation, University of Alberta, Print Cabinet in the Royal Library Albert I, Emile Verhaeren Museum, and private collections in Canada, the United States, Belgium, Japan, Holland and Africa.

His work is strongly influenced by nature, and features a variety of bold lines and shapes. While relying on the techniques available to him through printmaking, he works intuitively and therefore allowing for the work to manifest itself.

ARTIST STATEMENT

"I am interested in the cosmic and universal values of life. My art is a patient search for those eternal truths. [...] I am not interested in the visual. I want to reach out beyond the visible, somewhat farther than the known, rather closer to the crucible of creation."

- Lucian Comper nol

RUTH SECUNDA

Ruth Secunda is a writer, curator, artist and organizer. She worked as curator and administrator for Powerhouse Gallery in Montreal, Quebec in 1983-1985, and then joined their board of directors for the following two years. Since 1989 Secunda has been a major contributor to the community of Banff, Alberta. Having been a curator and organizer in Banff and being responsible for running cultural events and activities such as Artventure, the First Night Festival and the Banff Arts and Cultural Alliance. She was also the Artistic Director for Banff's Buskers Festival and the Taste of Banff/Lake Louise.

In her work Secunda interprets her surroundings, taking myths of the mountain landscape to create a new mythology. As well as creating stories, or legends, that are autobiographical in nature, referencing her relationships with friends, family, nature, and her own immediate environment. In doing this she is able to express personal stories while discovering new myths in her surroundings. She predominantly works with watercolour, acrylics, photography, collage and mixed media.

In 2000 Secunda was awarded the Governor General's Caring Canadian Award for her work in literacy. As of 2018 Secunda has been teaching at the Ottawa School of Art. Her works can be found in collections across Canada.

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ABOUT THE ARTISTS

ANNORA BROWN

Born in 1899 in Fort Macleod, Alberta, Brown studied at the Ontario College of Art in 1925. While attending the Ontario College of Art she taught under the direction of Group of Seven members, Arthur Lismer and J.E.H MacDonald.

Upon returning to Alberta she taught at Mount Royal College in Calgary from 1929 to 1931, and in 1931 returned to Fort Macleod, where she taught art classes in rural areas for the Department of Extension of the University of Alberta. She also taught privately at the Banff School of Fine Arts (now known as the Banff Centre of Arts and Creativity) from 1945 to 1950. Throughout her various teaching positions she shared her knowledge of Canadian plant life and their medicinal and food value, in addition to their connection to Indigenous folklore.

Having been inspired from her childhood in the prairies and the foothills, her love of these landscapes became a prominent aspect of her art, which consisted primarily of watercolours, oils and casein. She was extremely prolific throughout her life, creating hundreds of floral paintings and illustrations. Of which included the 200 Albertian wildflower paintings that were commissioned by the Glenbow Museum in Calgary, AB. Brown's work was so popular at the time that in those few years surrounding the Glenbow commission Brown produced nearly 500 floral paintings. Her work represented that of Albertan identity in the mid-twentieth century, depicting landscapes, wildlife and her relationship to local Indigenous communities. She was the first female to join the Alberta Society of Artists.

DALE AUGER

Dr. Dale Auger, a Sakaw Cree from the Bigstone Cree Nation of Northern Alberta was born in High Prairie in 1959. Auger was raised in the traditional way of accessing knowledge, through listening to the old ones. It was from these teachings that Auger went on to study Fine Art at the University of Alberta in Edmonton, and at the Alberta College of Art in Calgary (now known as Alberta University of the Arts). He then continued to the University of Calgary where he received a Bachelors, Masters and Doctorate in Education, having successfully defended his Ph.D in 1999.

Auger's vivid acrylic paintings functioned to blend that of contemporary painting with traditional Indigenous practices. Instead of depicting Indigenous history and day-to-day Indigenous life like that of his earlier work, Auger wanted to create a powerful connection for the land and its natural laws through the portraying the deeper and more spiritual aspects of Indigenous life. The paintings represent his own spiritual journey, as well as inviting viewers to partake on their own. His work is bright and simplistic, featuring a variety of wildlife, portraiture, spiritual themes and Indigenous motifs.

Beyond his academic and artistic achievements Auger was also a singer, playwright, musician, photographer, storyteller and theatrical director. He died in 2008 in Calgary, Alberta after his battle with cancer.

ARTIST STATEMENT

“Throughout this whole process of accessing this knowledge, the most powerful part of this journey was something that was with me the whole time. And that was the power to create. The power to access my visions. Then to bring them to life. The creator had taken me full circle. He had given me the power to create and then sent me on my way to learn.”

- Dale Auger



ABOUT THE ARTISTS

LEONARD UPTON

Leonard Upton was born in Calgary, Alberta in 1948. He is a self-taught photographer and has two works featured in the Alberta Foundation of the Arts collection. In 1993, at the time of the acquisition, Upton lived in Canmore, Alberta and was represented by the commercial gallery “Chinaman’s Peak”. His work has been exhibited in Calgary, Canmore and Banff, Alberta.

ELIZABETH CASTLEBURY

“Church at Night” (1959) by Elizabeth Castlebury was acquired by the Alberta Foundation of the Arts from the Canadian Art Gallery. It is the only work by Castlebury featured in the Alberta Foundation of the Arts collection.

*No further bibliographic information available



ABOUT THE ARTISTS

BRUCE WEINHANDL

Weinhandl was born in Fort St. John, British Columbia. He graduated from the Alberta College of Art and Design in 1993 with a Diploma in Visual Arts.

Weinhandl is interested in the relationship between art and climate, focusing specifically on living weather systems. He uses various diagrams in order to explain their form and structure, borrowing visual elements from meteorology and cartography. In addition to these various patterns that are present within weather systems, Weinhandl is interested in the impact that people have on the atmosphere and communicates that interest visually through his artwork.

Weinhandl was the recipient of the ACAD Printmaking Department Travel Scholarship in 1993 and the Canada Council Exploration Grant in 1995. He has been exhibited nationally, including shows at Art Gallery of Greater Victoria, Glenbow Museum, and the Edmonton Art Gallery (now known as the Art Gallery of Alberta).

ROBERT SINCLAIR

Robert Sinclair was born in Saltcoats, Saskatchewan. He received a Bachelors of Fine Arts from the University of Manitoba in 1961, before continuing to the University of Iowa to receive a Masters in Art (1965) and a Masters in Fine Arts (1967). From 1965 to 1997 Sinclair taught in the Department of Art and Design at the University of Alberta in Edmonton. Since then he has taught various workshops, including Visiting Artist in Residence at the University of Iowa, Series Summer School at Red Deer College and Mindfulness and Watercolour Workshops in Alberta and New Zealand.

Sinclair is also a member of the Royal Canadian Academy of the Arts and the Canadian Society of Painters in Watercolour. His work is featured in collections internationally, including the Royal Collection of Her Majesty the Queen, Canada Council Art Bank, Government of Canada, Edmonton Art Gallery, University of Alberta, and Glenbow Museum.

Robert Sinclair is known for his series of watercolour paintings that included a road running throughout them. Recently his work has included shifting the perspective on landscape paintings, done through painting a flower that may belong to your backyard and the mountain far away, and bringing them together.

ARTIST STATEMENT

"I am engaged in the painting of a perception. The perception of the extra-ordinary in the ordinary. Of the backyard flower and the far away mountain... of the sun and of the moon... of that which calls to my heart. This is the dance I play and my art the [visible] remnant."

ABOUT THE ARTISTS

TOMOYO IHAYA

Tomoyo Ihaya was born in Tsu-City, Japan. She completed her High School education in the United States before returning to Japan to attend Rikkyo University from 1991-1994, where she received a Bachelor of Arts majoring in German Literature. After the completion of her Bachelors in 1994 she immigrated to Canada. She spent some time studying fine arts at Mount Allison University and the Emily Carr Institute of Arts and Design (now a University) before attending the University of Alberta in Edmonton, where she received a Masters in Fine Arts in printmaking in 2002.

Ihaya is drawn to the ability to replicate and reproduce work through printmaking. She began drawing figures after a two month trip to Mexico in the winter of 2003. It was throughout her visit to Mexico that she became inspired by the small amulets, pinatas, and clay figures, as she felt a stronger connection between the people and the land in Mexico.

Ihaya has used her work to speak about deprivation, oppression, lost homelands, escapes and exiles. Recently she has been using the motif and themes related to water as a *“metaphor for our needs in life, which can be called spiritually or something deep and invisible.”*

Ihaya has exhibited works across Canada, Japan, the United States, Australia and Europe, in addition to being featured in several International Juried Group Exhibitions. She has also participated in artist-in-residence programs in Thailand, the United States and India.

ARTIST STATEMENT

“The attraction that drew me to printmaking was the magic of reproduction. [...] I find that kind of repetition fascination. Even though I see the same image, it becomes very, very, different. It becomes philosophical. If you print the same plate or draw the same stone everyday, it must be slightly different because you are a changing organism.”

- Tomoyo Ihaya

LOREN SPECTOR

Loren Spector was born in Edmonton, Alberta in 1963. She studied at the University of Alberta, where she received a Bachelor of Fine Arts in 1988, and a Bachelors of Education in 1990.

Spector's work "Career Girl" (1998) perceives the transformation of identity, specifically focusing on the perception of women through the media. Her work prompts questions in regards to how women were traditionally depicted in these roles, doing so by using pop culture images from the 1969 film "Change of Habit" united with her printmaking background.

She has exhibited nationally, and is featured in the collections of the Alberta Foundation for the Arts, The City of St. Albert and Peat Marwick Thorne located in Edmonton, Alberta.

ARTIST STATEMENT

"Throughout my life I have been compelled to visually express my thoughts, both conscious and unconscious, the latter in a kind of unconsidered venting. Psychological narrative of my life and relations get expressed through a series of shapes and objects. [...] My work has always assumed that identity is in a constant state of transformation and it attests to a quest for a state of wholeness and selfhood that is ultimately unattainable. "

- Loren Spector



ABOUT THE ARTISTS

JOEL FELDMAN

In 1965 Joel Feldman graduated from the Carnegie Institute of Technology in Pittsburgh, Pennsylvania with honors for his Bachelor in Fine Arts majoring in Drawing and Painting. He then attended Indiana University to receive a Masters in Printmaking in 1967, in Bloomington, Indiana.

Feldman taught at the Southern Illinois University in Carbondale, Illinois, through the School of Art and Design, where he ran the printmaking program. Feldman's work includes printmaking of all disciplines, with an emphasis on relief and intaglio processes. He is most commonly known for his large-scale woodcuts, such as his work "Roar II (1997)" which spans 6' x 3'3".

In 1993 he was the recipient of the National Endowment for the Arts Award, and in 1996 he received the Individual Artist Fellowship from the Illinois Art Council. His prints have been exhibited across the United States.

LEANNE OLSON

Leanne Olson is an artist and writer. She completed a Bachelor of Art in Film Studies from the University of Alberta in 2003.

She is well known as an experimental photographer, focusing on natural objects and the abandonment of our landscapes. This can be seen in a series of works where she photographs the disappearing Alberta lakes, including the piece “Where a Lake Once Was” (2005) featured in the Alberta Foundation of the Arts collection.

Olson’s latest project focuses on the overlooked experiences, which examines what people choose to ignore and leave behind. Drawing attention to land and water bodies that are tasked with jobs, such as landfills, sulphurous springs, and recreational lakes. In 2018 Olson became the first Artist in Residence at the Edmonton Waste Management Centre, which was supported by the Edmonton Arts Council. She held this position for one year, as her work on this subject requires repeat visitation and documentation of the sites in order to archive their change.



IMAGE INVENTORY

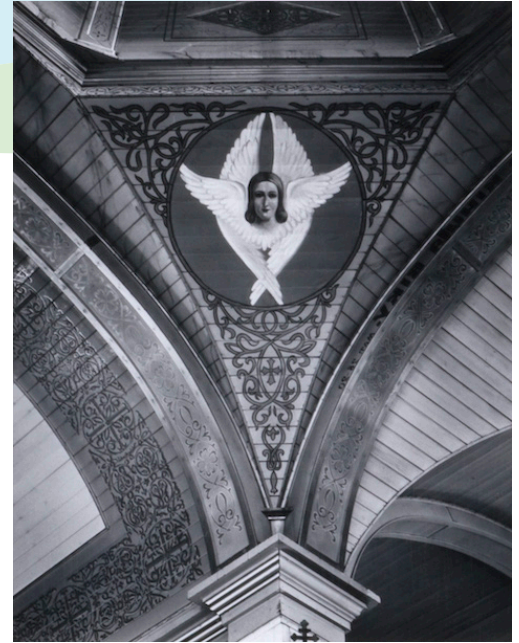
Orest Semchishen

ST. VLADIMIR'S CHURCH, VEGREVILLE

1974

silver gelatin on paper

Frame: 45.8cm x 35.8cm x 2cm



Elizabeth Blair-Matisz

ENTRANCE TO MORIA

1972

offset lithograph on paper

Frame: 76.8cm x 35.6 x 2cm

Derek Rodgers

ROCKY MOUNTAIN FANTASIA

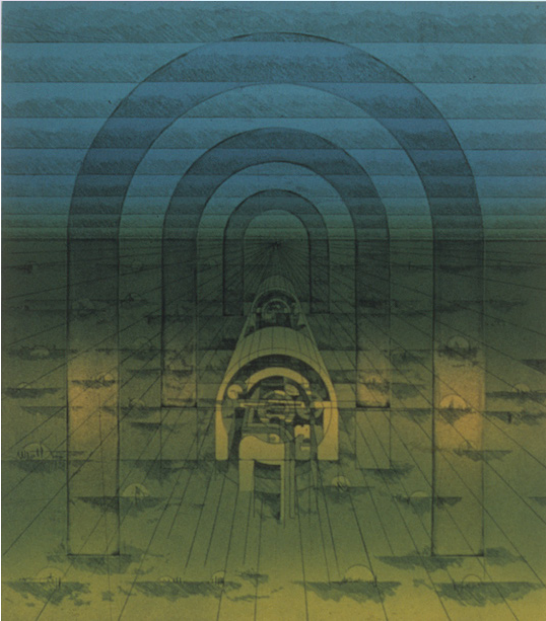
1976

drawing, collage on paper

Frame: 65.5cm x 80.5cm x 2cm



IMAGE INVENTORY



Robert Game

ARCADE

1977

etching, lithograph on paper

Frame: 70.5cm x 60.5cm x 1.8cm

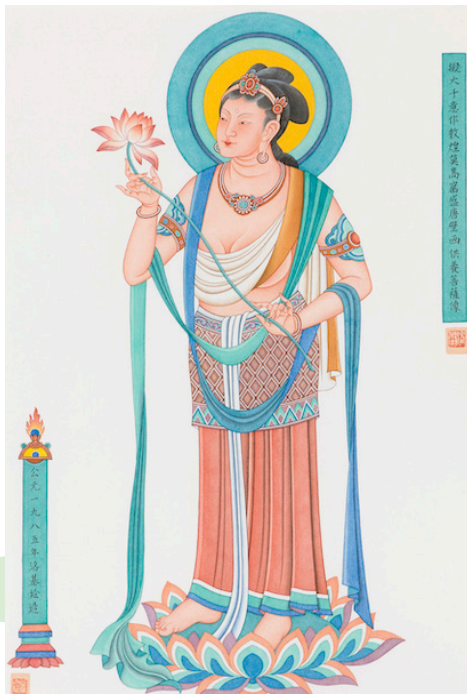
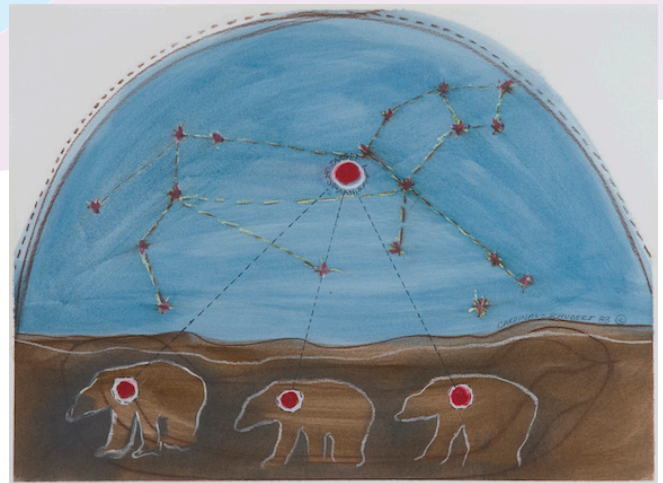
Joane Cardinal-Schubert

GUARDIAN SPIRIT-TARGET

1983

oil pastel, pencil on paper

Frame: 55.8cm x 70.7cm x 2cm



Wayne Shum

DUNHUANG BUDDHIST ART

n.d.

chinese watercolour, acrylic, ink on paper

Frame: 90.7cm x 70.7cm x 2cm

IMAGE INVENTORY



Betty Price

MANDALA #2

1978

watercolour on paper

Frame: 70.7cm x 70.7cm x 2cm

Garry Newton

MOONSET TRILITHON

1988

intaglio on paper

Frame: 55.8cm x 70.7cm x 2cm



Leonard Upton

EXCEPTIONAL PASS: NOW ANYONE
CAN GO THERE

1991

colour photo, watercolour, watercolour
pencil, collage on paper

Frame: 45.7cm x 55.8cm x 2cm



IMAGE INVENTORY

Lucien Comperol

ISADORA DUNCAN IN THE WINTER WIND

1974

watercolor on paper

Frame: 55.7cm x 45.8cm x 2cm



Ruth Secunda

TEMPLE/TEEPEES

1996

acrylic, gold, silver ink on canvas

Frame: 60.5cm x 75.7cm x 3.3cm



Loren Spector

CAREER GIRL

1998

etching on paper

Frame: 45.8cm x 35.7cm x 2cm



IMAGE INVENTORY

Annora Brown

UNTITLED

1952

linocut, watercolour on paper

Frame: 45.2cm x 35.2cm x 2cm



Dale Auger

CALLER OF THE MORNING PRAYER

1999

acrylic on canvas

Frame: 48.5cm x 48.5cm x 5cm

Elizabeth Castlebury

CHURCH AT NIGHT

1959

silkscreen on paper

Frame: 45.8cm x 35.8cm x 2 cm



IMAGE INVENTORY



Joel Feldman

HOW WE GET T. STORMS

2002

woodcut on paper

Frame: 55.6cm x 45.7cm x 2.2cm

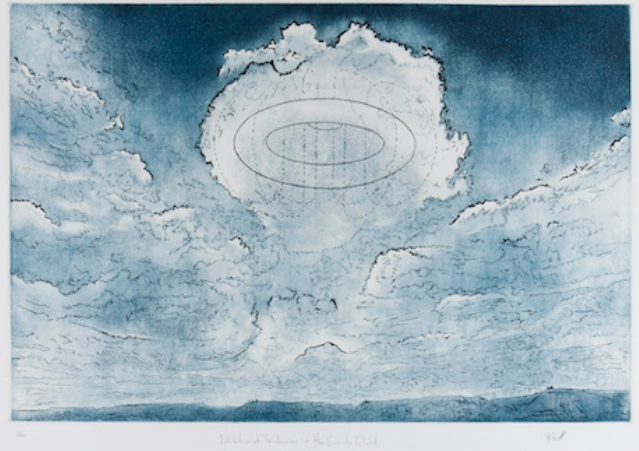
Bruce Weinhandl

EXHIBITIONIST TENDENCIES IN THE
CUMULUS CLOUD

1998

intaglio on paper

Frame: 55.8cm x 70.7cm x 2cm



Robert Sinclair

STANDING SITTING (ALBERTA
WILDFLOWER SERIES) ARNICA, OLD
FORT POINT

2004

watercolour on paper

Frame: 55.8cm x 55.8cm x 2cm



IMAGE INVENTORY



Tomoyo Ihaya

WELL #1, 2005

2005

etching on paper

Frame: 45.8cm x 40.5cm x 2cm

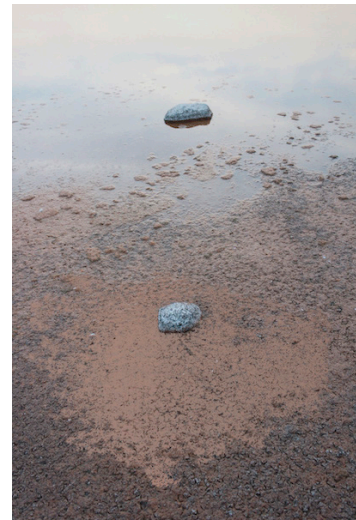
Leanne Olson

WHERE A LAKE ONCE WAS

2015

mixed media photo and serigraph on paper

Frame: 45.8cm x 35.8cm x 2cm



CRATE LISTINGS

CRATE # 1

1. CAREER GIRL, etching on paper
 2. ST. VLADAMIR'S CHURCH, VEGREVILLE, silver gelatin on paper
 3. CHURCH AT NIGHT, silkscreen on paper
 4. WELL #1, etching on paper
 5. ISADORA DUNCAN IN THE WINTER WIND, watercolour on paper
 6. EXCEPTIONAL PASS: NOW ANYONE CAN GO THERE, colour photo, watercolour, watercolour pencil, collage on paper
 7. HOW WE GET T. STORMS, woodcut on paper
 8. UNTITLED, linocut, watercolour on paper
-
- A. Travelling Exhibition Program Description
 - B. What Lies Beyond Exhibition 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
Robin Lynch, TREX Manager, 780.357.7483
Region 1, AFA Travelling Exhibitions

CRATE # 2

9. ENTRANCE TO MORIA, offset lithograph on paper
10. DUNHUANG BUDDHIST ART, chinese watercolour, acrylic, ink on paper
11. ROCKY MOUNTAIN FANTASIA, drawing, collage on paper
12. TEMPLE/TEEPEES, acrylic, gold, silver ink on canvas
13. MANDALA #2, watercolour on paper
14. ARCADE, etching, lithograph on paper
15. CALLER OF THE MORNING PRAYER, acrylic on canvas

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on the foam.

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Robin Lynch, TREX Manager, 780.357.7483
Region 1, AFA Travelling Exhibitions