



Alberta  
Foundation  
for the Arts

# TRAVELLING EXHIBITION PROGRAM

REGION 1 NORTHWEST ALBERTA



2021 / 2022

## BOOKING CATALOGUE



**TREX**



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:

The Alberta Foundation for the Arts and the Travelling Exhibition Program (TREX) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

Thank you for your generous support:

- Alberta Foundation for the Arts (AFA)
- Alberta Community Development
- Government of Alberta
- KMSC Law LLP, TREX Northwest Sponsor
- 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



Images on the Cover:  
 Aguenus (Angela Hall), The Path of Wisdom, 2020  
 Akiko Taniguchi, Midnight Creation, 2003,  
 Collection of the Alberta Foundation for the Arts  
 Keith Thomson, Water's Edge, 1983,  
 Collection of the Alberta Foundation for the Arts  
 Halie Finney, There, In the Leaves, 2020

# WELCOME TO TREX Northwest

**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 NW). 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-based artists available to as many communities as possible across the province. 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.

Each year we welcome new communities and venues to our program and continue to serve our existing clients. The TREX program covers all shipping and insurance costs associated with the program. There is only a small booking fee of 75\$ per exhibition period. Each exhibition can be booked for a month-long period (the exact booking calendar dates are available on page 5).

We introduce you to three new exhibitions developed by AGGP this year: *Farming in the Dust Bowl*: Carol Bromley Meeres, *Carbon*: Heather Magusin, and *Fantastic Worlds* (From the collection of the Alberta Foundation for the Arts).

Please take your time to read through our catalogue and imagine how you can adapt this great program into your spaces and current programming. We look forward to partnering with you!

- Robin Lynch, Art Gallery of Grande Prairie, TREX Curator/Manager

If you are interested in receiving any of the exhibitions, please fully complete the request form on [Page 23](#) (last page) of this catalogue or download from

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

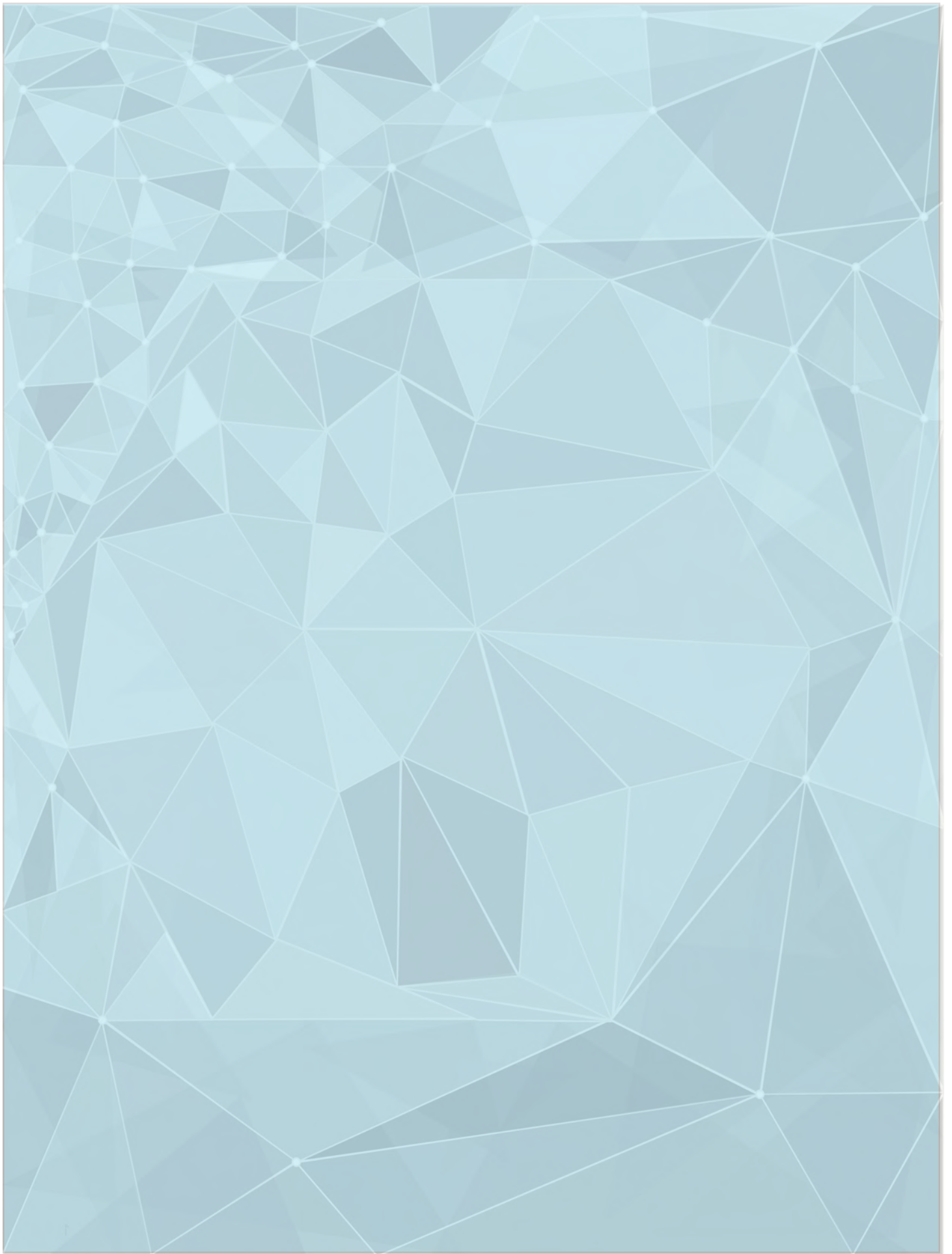
Robin Lynch TREX Curator/Manager

[robin@aggp.ca](mailto:robin@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.*





# INDEX OF EXHIBITIONS

## Available Exhibitions

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## BOOKING PERIODS

### PERIOD 1

September 2 - September 29, 2021

### PERIOD 2

October 7 - November 3, 2021

### PERIOD 3

November 11 - December 8, 2021

### PERIOD 4\*

December 16, 2021 - January 19, 2022

### PERIOD 5

January 27 - February 23, 2022

### PERIOD 6

March 3 - March 30, 2022

### PERIOD 7\*

April 7 - May 11, 2022

### PERIOD 8

May 19 - June 15, 2022

### PERIOD 9

June 23 - July 19, 2022

### PERIOD 10

July 28 - August 24, 2022

**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 7, which are 5 week periods.**

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

# FANTASTIC WORLDS

AVAILABLE PERIODS 1 - 4 and 7 - 10

16 artists

20 art works

2 text panels

2 crates

60 running feet

How do we imagine the future? What other kinds of realities are possible? What would happen if time and space could bend, stop, or fast-forward? From Science Fiction, to Magical Realism, to Surrealism, artists, filmmakers, and writers have long turned to the fantastic to ponder these questions, using vivid creative stories and imagery to open portals into other worlds. Selected from the collection of the Alberta Foundation for the Arts, the artworks imaginatively investigate a wide variety of topics—from the relationship of humans to the natural environment to the whimsical lives of household objects.

In a time full of many big questions, unknowns, and shifts, the art of the fantastic offers an outlet to explore possibilities, re-invent worlds, and inspire curiosity. Instead of obstacles or limitations, the works in Fantastic Worlds encourage us to ask what if? And why not? These small but impactful questions emphasize wonder and discovery, offering potential pathways to help us see the world anew.

Curated by Robin Lynch  
Art Gallery of Grande Prairie

Fantastic Worlds has been generously  
sponsored by Canadian Tire Grande Prairie



**ART GALLERY**  
of GRANDE PRAIRIE



K. Gwen Frank,  
Inner Weather  
1995, Aquatint on paper  
Collection of the Alberta Foundation for the Arts



Akiko Taniguchi,  
Occurance of the Surface  
2006, photo-intaglio, etching, drypoint  
Collection of the Alberta Foundation for the Arts



Patricia Askren,  
Just Barely Keeping My Feet Above Water  
1992, ink on paper  
Collection of the Alberta Foundation for the Arts



# CARBON: HEATHER MAGUSIN

AVAILABLE PERIODS 1 - 10

1 artist

15 art works

2 text panels

2 crates

50 running feet

*Regrowth, Renewal, Recycle.*

Centered on the aftergrowth of wildfire sites in Boreal forests across Alberta, the 15 photographs in Carbon: Heather Magusin embody all three of these words, as lush, vibrant shoots of green contrast against dark carbonized branches and tree trunks. The purple flowers present in many of the photos—fireweed—are themselves indications of the delicate and complex ecological cycle of renewal as they are the first plants to regrow in a burn-site, taking advantage of the sunlight available in the freshly opened landscape. Forming splendid fields of magenta, fireweed flourishes until evergreens like the Lodgepoll pine—which requires fire to release and germinate seeds—regrow and claim the space once more.

Each photo represents Heather Magusin's personal exploration of forests across the province, presenting a close, sensory, and ground-level view of the regrowth and environmental recycling of burn-sites. Inspired by the legacy of photographers like Ansel Adams, Magusin's work is rooted in ecological goals, and asks questions about our relationship to, and understanding of, the natural world. Bringing together art and science, these stunning and intimate photos allow us to see the minute details of the various stages of forest renewal and the important role fire plays in the life cycle of many Boreal flora and fauna.

Curated by Robin Lynch  
Art Gallery of Grande Prairie

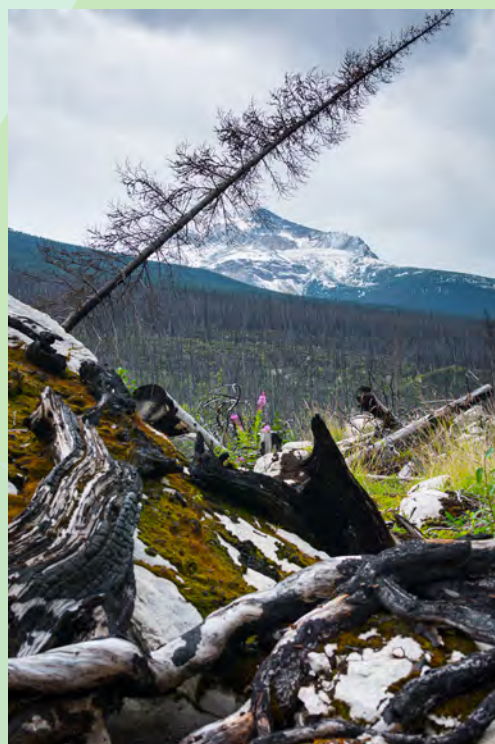
**ART GALLERY**  
of GRANDE PRAIRIE



Heather Magusin,  
Growing, 2020,  
Digital Photograph



Heather Magusin,  
Gathering, 2020,  
Digital Photograph



Heather Magusin,  
Decaying, 2020,  
Digital Photograph

# FARMING IN THE DUST BOWL: CAROL BROMLEY MEERES

AVAILABLE PERIODS 1 - 10

1 artist  
19 artworks  
2 text panels  
1 crate  
40 running feet

Featuring Grande Prairie artist Carol Bromley Meeres, the 19 artworks in Farming in the Dust Bowl explore the histories of the dust bowl in the Canadian prairies. In the 1930s, an intense period of drought swept across the Great Plains of Alberta, Saskatchewan, Manitoba and parts of the United States. This helped to set the stage for dust storms that were so massive they turned the sky black for days, wiped out crops and livestock, and invaded homes, lungs, and eyes. Known as the dust bowl, this era of dust and drought was the result of a number of economic, social, and ecological factors.

Carefully researched by Carol Bromley Meeres in consultation with archives, cultural sites, and personal stories from across the prairies, each piece contains a unique reference to farm-life during the dust bowl, highlighting stories of survival, innovation, and resilience during an economic, climate and social crisis. Adding to the rich historical references, the artworks combine three unique historical mediums—encaustic painting (wax painting), cyanotypes, and photography. The artworks, like the stories they tell, are full of delicate layers and texture, showcasing Bromley Meeres' impressive technical and narrative skills.

Curated by Robin Lynch  
Art Gallery of Grande Prairie

**ART GALLERY**  
of GRANDE PRAIRIE



Carol Bromley Meeres  
Grain Elevator  
2021, Toned Cyanotype



Carol Bromley Meeres  
Wheat is King  
2019, Encaustic



Carol Bromley Meeres  
Keeping the Dust Out  
2021, Encaustic, Mixed Media



# TURTLE ISLAND

AVAILABLE PERIODS 4 - 8

3 artists

18 art works

2 text panels

2 crates

70 running feet

First Nations peoples have been creating visual imagery for millennia but it was not until the 1960s that Indigenous imagery was recognized by the Canadian Art establishment as anything other than cultural artifacts or records. The first Indigenous artist to achieve any recognition in Canada was Norval Morrisseau who developed what became known as the Woodland School of Art. Through this style Morrisseau sought to communicate the spiritual essence and stories of the Anishnaabe (Ojibwe) world.

The Woodland style has influenced many Indigenous artists throughout Canada over the past sixty years. While all are unique talents, many artists who have followed Morrisseau have made use of the rudiments of the Woodland style. These include the expressive and symbolic use of line; images of transformation; x-ray decoration; and the manipulation of bright, contrasting colours.

The travelling exhibition Turtle Island features the work of three contemporary Indigenous artists from central Alberta who, to varying degrees, bear witness to the importance of the Woodland style in their work. Whether through drawing or paint on canvas, these artists demonstrate the bonds between all creatures and celebrate life on Turtle Island, the place we all call home.

Curated by Shane Golby, Art Gallery of Alberta (TREG Region 2)

This exhibition was generously funded by Syncrude Canada Ltd.



Brandon Atkinson  
Patience of a Fox (Fox), 2020  
Archival ink, graphite on paper



Aguenus (Angela Hall)  
The Path of Wisdom, 2020  
Mixed mixed media on canvas



Jessica Desmoulin  
Tranquil Beginning, 2020  
Acrylic on canvas

# ...FIRE AND FROST

## AVAILABLE PERIODS 1 - 5

3 artists  
18 art works  
2 text panels  
2 crates  
75 running feet

Without memory we cannot learn or develop. Though necessary for living, however, memories are duplicitous. They can be like fire – bold or burning us up with longing or regret – or like frost – giving pause for quiet reflection or chilling us to the bone. The Travelling Exhibition ...fire and frost explores memory: presenting the work of three contemporary artists who, through the lens of a camera or mixed media expressions, document past and present experiences, objects and places to capture time and awaken memories that are universal in nature.

The artists whose works are presented in this exhibition devote much of their creativity to exploring 'place'. For Linda Craddock, this involves a reassessment of her memories growing up in small town Alberta. Focusing on urban landscapes and family narratives, Craddock invites viewers to see the world through someone else's eyes. Edmonton artist Candace Makowichuk shares similar aims. Focusing on structures and their interrelationships with the natural environment, her aim is for viewers to develop their own associations to what they are viewing and relate what they see to personal life experiences. Finally, Colin Smith's experiments with a camera obscura provide viewers with a connection to the past.

Whether of fire or of frost, the artworks presented in the exhibition stir memories which facilitate an understanding of where we come from and inform our interactions in the present and future.

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



Candace Makowichuk  
Waiting: The Playground is Closed Series, 2016  
8 inches x 10 inches  
Bromoil photograph



Linda Craddock  
Hometown Dreams: When the Sky became the Sea: Main Street, Headlights, 2012  
10 inches x 10 inches  
Oil and photo collage on birch



Colin Smith  
School Bus, 2013  
22 inches x 28 inches  
Photograph



# WOMEN X WOMEN

AVAILABLE PERIODS 1 - 5

15 artists  
18 artworks  
2 crates  
75 running feet

This exhibition features portraits of women by fifteen female artists. It showcases works from the Alberta Foundation for the Arts' permanent collection that span several decades—from 1947 to 2015. The motivation behind the female focus came from a 2017 Canadian Art magazine article on gender diversity within Canadian galleries and museums. Consider the following statistics: women constitute 63 percent of living artists in Canada, but in 2012, only 36% of exhibitions were solo female, compared to 64% solo male. This exhibition not only highlights the conceptual strength and facility each of the works conveys—it also celebrates the vast scope of femininity and the female psyche through the eyes of women.

Watercolour paintings, etchings, charcoal and pencil drawings, inject prints, sewn plastic, photography, mixed-fibre yarn, and oil on canvas are the various mediums used to create the eighteen works featured in this exhibition. The artists include Helen Mackie, Marion Nicoll, Bev Pike, Ruth Syme, Dana Shukster, Jill Thomson, Maureen Harvey, Megan Dickie, Allyson Glenn, Carolyn Campbell, Dana Holst, Petra Malá Miller, Megan Morman, Tammy Salzl, and Allison Tunis.

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



Ruth Syme  
WINNIE, 1982  
watercolour on paper.  
Collection of the Alberta Foundation for the Arts

## ESPLANADE

Arts & Heritage Centre



Megan Morman  
RITA MCKEOUGH (CALGARY), 2010  
mixed-fibre yarn on plastic canvas  
Collection of the Alberta Foundation for the Arts



Dana Holst  
STUDY FOR NICE BUNNY, 2008  
oil stick, sterling silver point on 100% cotton paper  
Collection of the Alberta Foundation for the Arts



# THE MALE GAZE



## AVAILABLE PERIODS 1 - 5

3 artists  
18 art works  
2 text panels  
3 crates  
75 running feet

Be a man... Man up... This will make a man out of you... Take it like a man.... Boys and men hear such statements throughout their lives but what, exactly, does it mean to be 'a man'?

In feminist theory the phrase 'the male gaze' refers to the act of depicting women in the visual arts and literature from a masculine, heterosexual perspective that presents women as objects for the pleasure of the male viewer. The travelling exhibition The Male Gaze disrupts this performance by presenting the work of three male artists from Edmonton who investigate male subjects and concerns as themes in their work; exploring concepts of gender and what it means or could mean to be 'a man'.

Since the 1980s the history of masculinity and the nature of gender identity have come under the microscope and been debated by psychology and gender theorists in the western world. Such studies have given birth to the concept of 'toxic' masculinity and a belief, in some circles, of a 'crisis' in masculinity which has found voice in social and political clashes throughout the world. The exhibition The Male Gaze addresses these conflicts and through the art works presented invites viewers to consider and question the character and roles of men in society through both the lens of history and in the present day.

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



Fren Mah  
It's Okay, 2020  
Oil on canvas



Julian Forrest  
Version 2 of False Dilemma #1, 2020  
Oil on board



Craig Le Blanc  
It's Hard to Man Up, 2020  
Cedar, one shot paint

# THROUGH THOSE TREES



## AVAILABLE PERIODS 1 - 5

1 artist  
10 art works  
2 text panels  
2 crates  
40 running feet

Through those trees is a solo exhibition by artist Halie Finney that features her most recent work. The artist explores generations of her Métis family's narratives within the Lesser Slave Lake region where Finney grew up. Her kin shared the same landscape, and each generation developed their own narratives as they witnessed births, life and death in and about the region and the changing landscape. In her work, Finney develops characters in order to recreate and reimagine happenings within her community and the surrounding land. Her characters link life and death, animate and inanimate to tell and imagine fictional and non-fictional narratives of her and her family's lives.

Halie Finney is known for her illustrative narratives and development of characters that reflect stories, memories and people in her home community. Her narratives create a unique folklore, developing stories within the mediums of installation, film and performance. In this exhibition, the artist's playful approach to illustration and layering imagery through transparencies creates dimensional, interconnected sagas for the characters. Finney's work reflects narratives familiar to her and the locale in which she grew up but with the use of imagery common in many different regions of rural living. Through this approach, Finney allows the audience to link their own narratives to the work. Through those trees explores what and how it means to live, work, grow up in and be connected to a rural landscape in Alberta.

Curated by Becca Taylor, Developed by the Alberta Society of Artists



Halie Finney  
There, in the leaves  
2020  
Ink and acrylic on transparency



Halie Finney  
We all miss you  
2020  
Ink and acrylic on transparency



Halie Finney  
He's having a one-person picnic  
2020  
Ink and acrylic on transparency



# FROM WATER INTO SKY

AVAILABLE PERIODS 1 - 5

17 artists

18 art works

3 crates

75 running feet

Transparent, tasteless, odorless and nearly colorless, water is the main constituent of Earth's streams, lakes and oceans and the fluids of most living organisms. Described as 'the solvent of life', water is vital for all known forms of life.

Water is also the solvent for one of the oldest art processes known to humankind: watercolour painting. In continuous use as an art medium in western art since the 1500s, by the 18th century watercolours had become an important artistic tool closely tied to the acceptance of the landscape as an appropriate subject for painting.

In the later part of the 19th century the influence of watercolour painting spread from England into North America and watercolours proved to be an excellent medium to capture the awe-inspiring physicality of what is now Canada and Alberta.

The travelling exhibition From Water into Sky, featuring art works from the collection of the Alberta Foundation for the Arts, explores the use of watercolour painting in expressing the landscape of Alberta. Investigating various approaches to watercolour painting and modes of artistic expression from high realism to abstraction, the artworks in this exhibition express the countless marvels and moods of the natural world and the 'magic' that can be found both within and through water.

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



Keith Thomson  
Water's Edge, 1983

Watercolour on paper

Collection of the Alberta Foundation for the Arts



Winnifred Alford  
Skyscape, 1985  
Watercolour on paper

Collection of the Alberta Foundation for the Arts



Sharon Gravelle  
Healy Creek #9, 1992  
Watercolour on paper

Collection of the Alberta Foundation for the Arts



# THE RUSH AND ROAR!

AVAILABLE PERIODS 6 - 10

19 artists  
20 art works  
4 text panels  
2 crates  
75 running feet

The Travelling Exhibition The Rush and Roar! opens a window on the past in order to comprehend current events and trends. Inspired by the centenary of the 1920s, often described as The Roaring Twenties, this exhibition utilizes the visual arts to explore some of the political, economic, technological and social/cultural changes which occurred in western Euro-North American societies during the 1920s and continue to have ramifications into the twenty-first.

The 1920s was a decade of economic growth and prosperity driven by recovery from World War I. The prosperity of the post-war years witnessed an explosion in technologies such as the automobile industry, aviation, and telecommunications. Due to this economic prosperity the era also saw the growth or birth of several social and cultural trends. These included increased urbanization, greater rights for women and the development of celebrity culture.

The developments mentioned above were displayed in the visual arts where, since the 1920s, many artists have either 'documented' such developments or reflected critically upon them. The exhibition The Rush and Roar! presents art works from the collection of the Alberta Foundation for the Arts which demonstrate the import of societal changes during The Roaring Twenties and provide context for the rush and roar of the present age.



Fedinando Spina  
The Oil Executive, 1983  
Oil on Canvas  
Collection of the Alberta Foundation for the Arts



Bernard Bloom  
The Face of Our Time, 1994  
Silver gelatin print  
Collection of the Alberta Foundation  
for the Arts



Herb Hicks  
Duple Time, 1987  
Cibachrome print  
Collection of the Alberta Foundation for the Arts

# HABITUATE, ACCLIMATE

AVAILABLE PERIODS 6 - 10

2 artists  
20 artworks  
2 text panels  
80 Running feet  
3 Crates



**EXPOSURE**  
ALBERTA'S PHOTOGRAPHY FESTIVAL

Habituates, Acclimate features the works of two emerging Alberta photographers, Nahanni McKay and Liam Kavanagh-Bradette. Both artists have created a series that explore emerging survival dependencies necessitated by the effects that humans have had upon the environment.

In the summer of 2016, McKay was working as a campground attendant in Banff National Park when a wolf was euthanized after becoming habituated to human food. The incident had a lasting impression on the artist and she began to question the location of the campground within an active wildlife corridor. The title of her series, Loop 14, is a reference to the location where the wolf was shot. The subject matter may be heavy, but McKay's photographs are serene and thoughtful – laying to rest the spirit of this wolf – as well as paying respects to the five additional wolves that died of unnatural causes in Banff that summer.

Kavanagh-Bradette's work is also related to a food supply dependency but in relation to the people of Nunavut who rely on freight shipments from southern Canada to deliver essential cargo (food, goods and fuel). Since the beginning of the twentieth century, climate change has opened up the seaways and drastically changed Inuit economy and culture. Kavanagh-Bradette brings attention to this new reality through his photographs of the people working at the forefront of the change.

In terms of educational content, this exhibition speaks not only to art curriculums, but also to scientific educational themes within the Alberta curriculum including but not limited to habitats, "waste and our world", as well as climate change and learning about healthy ecosystems.

Curated by Shannon Bingeman | Developed by the Alberta Society of Artists  
in partnership with Exposure: Alberta's Photography Festival



Loop 14 #6  
Nahanni McKay  
2018  
35mm film  
photograph



Arctic Sea Lift #4  
Liam Kavanagh-Bradette  
2018  
Digital photograph



Loop 14 #2  
Nahanni McKay  
2018  
35mm film  
photograph



# IN GOOD COMPANY

AVAILABLE PERIODS 6 - 10

- 1 artist
- 17 artworks
- 2 text panels
- 70 running feet
- 2 crates

In 1953, bank manager and artist, Dr. John Snow, discovered that a Calgary based commercial printing company had left two lithography presses in their back alley to be hauled away as scrap metal. Dr. Snow purchased the presses for fifteen dollars and set them up in his basement studio. At the time, no one in Alberta and very few people in Canada were using lithography for art making purposes. Dr. Snow, along with fellow artist Maxwell Bates, had to rely on books from the library to learn the multistep process.

It was not long before Dr. Snow mastered lithography and began to use it for its aesthetic potential. This is evident in the figurative prints selected for this exhibition from the collection of the Alberta Foundation for the Arts. Each print combines rich layers of saturated colours, simple patterns and textures created using found objects. His subject matter, a combination of portraiture and still life, is traditional, but he represents it through a modernist lens. These are not portraits of a particular person, and his scenes are not indicative of a specific place. Instead, they were created using a composite of memories to give an impression—nothing more.

Dr. Snow's initial investment in the two presses yielded a significant return. Throughout his fifty-year career, he created hundreds of expressive prints and acted as a mentor to many of his contemporaries. In Good Company reflects Dr. Snow's innovative use of lithography and his lasting "imprint" on Alberta art.

Curated by Shannon Bingeman | Developed by the Alberta Society of Artists



George Webber, Leo Wesa, Lipton, Saskatchewan, Country Place  
John Snow

1973, Lithograph on paper  
Collection of the Alberta  
Foundation for the Arts



Creta Beach  
John Snow  
1972  
Lithograph on paper  
Collection of the Alberta Foundation for the Arts



Odette  
John Snow  
n.d.

Lithograph on paper  
Collection of the Alberta Foundation for the Arts



# HEAVEN CAN WAIT

AVAILABLE PERIODS 6 - 10

1 Artist  
20 Artworks  
2 Didactics  
65 Running Feet  
2 Crates

Heaven Can Wait is a series of works by Medicine Hat-based artist Roy Caussy. The vivid, colourful drawings were generated through an intuitive approach, fulfilling subconscious directives, and the results are lighthearted. User-friendly materials were utilized to create these vibrant pieces. The artist explains, "It was important to me that the drawings be produced with 'simple' materials, specifically: crayon, pencil crayon, watercolour, gouache and India ink. The reason for this is because I want my drawings to be both approachable and understandable, giving the viewer a sense that, with enough practice, they could achieve something similar." Though Caussy asserts how attainable these results are, the compositional complexity of his work is proof of his undeniable artistic ability.

Inspired by Caussy's love of colour and pop-culture references, these drawings conjure nostalgia for the mid-1990s. At first glance reminiscent of trendy genre posters, they bring a lightness to our society's current pandemic heaviness. Caussy visually conveys the bizarre state of our social order, in which absurd and melancholic narratives clash. He explains, "I wanted to move away from any attempt to make these drawings important or serious and instead have the works feel fun, and operate on a visual and emotional level. I also wanted the colour palette and content to be as eye-catching as possible so that the work screams for attention, no matter where the drawings are hung."

As an artist and art educator, Caussy wanted to create a body of work that exhibited uninhibited creativity.

He wanted to communicate the freedom of one's imagination, and the creative confidence that is generated from that freedom. "As a drawer," he says, "you get to create worlds and build concepts and ideas; you get to grow your imagination." These works are truly the outcome of the artist's uninhibited, innate drive to create. They embody contemporary drawing practices and pull you into a mind-expanding visual experience.

Curated by Xanthe Isbister |  
Developed by the Esplanade Arts &  
Heritage Centre, TREX Southeast

# ESPLANADE

Arts & Heritage Centre



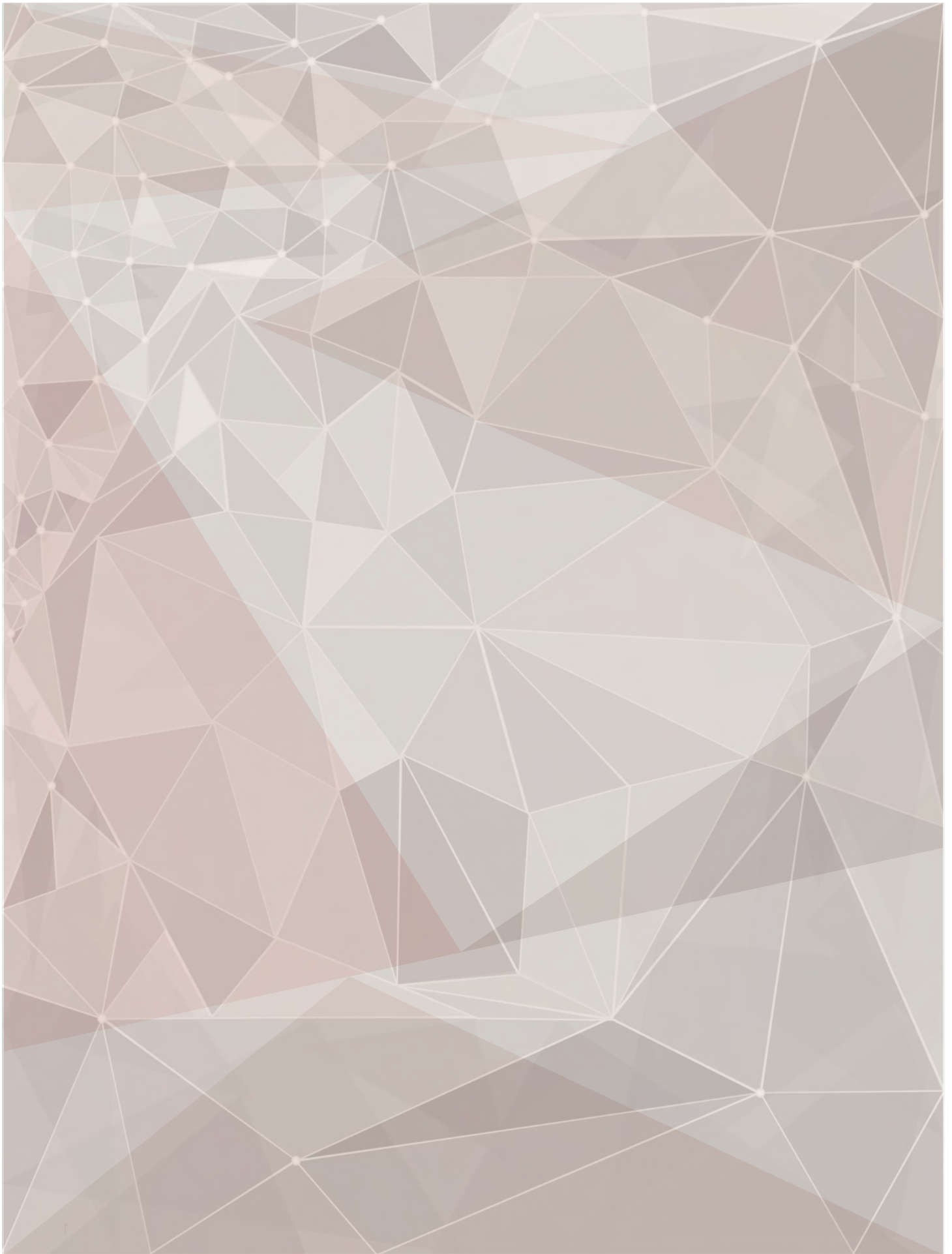
Roy Caussy  
Heaven Can Wait, 2020  
Crayon, gouache, India ink, oil  
pastels, pencil, paper.  
Image Credit: Dianne Finch



Roy Caussy  
Alexander the Great, 2020  
Crayon, watercolour, gouache,  
India ink, oil pastels, pencil, paper  
Image credit: Dianne Finch



Roy Caussy  
Flight of Icarus, 2020  
Crayon, watercolour, gouache,  
India ink, oil pastels, pencil,  
paper.  
Image Credit: Dianne Finch





## ABOUT THE ART GALLERY OF GRANDE PRAIRIE

ART GALLERY  
of GRANDE PRAIRIE

Free Admission  
aggp.ca

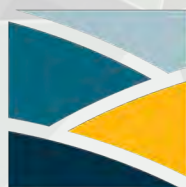
The Art Gallery of Grande Prairie is one of the largest Free Admission galleries in Western Canada. Our mission is to enrich the community through the creation, conservation and sharing of art. Located in the Montrose Cultural Centre, this beautifully designed art gallery offers a diverse display of 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 and insurance, are covered by AGGP.
- 3 **PRE-EXHIBITION:** Approximately 2 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 Curator/Manager.
- 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 Curator/Manager.

**Robin Lynch**  
robin@aggp.ca

**Curator/Manager**  
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/FRAGILE 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 Curator/Manager with the tracking number.

### BOOKING PERIODS

#### PERIOD 1

September 2 - September 29, 2021

#### PERIOD 2

October 7 - November 3, 2021

#### PERIOD 3

November 11 - December 8, 2021

#### PERIOD 4\*

December 16, 2020 - January 19, 2022

#### PERIOD 5

January 27 - February 23, 2022

#### PERIOD 6

March 3 - March 30, 2022

#### PERIOD 7\*

April 7 - May 11, 2022

#### PERIOD 8

May 19 - June 15, 2022

#### PERIOD 9

June 23 - July 19, 2022

#### PERIOD 10

July 28 - August 24, 2022

**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 7, 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 [robin@aggp.ca](mailto:robin@aggp.ca)  
or fax to 1.780.539.9522

Period 1:	September 2 to September 30, 2021	Period 6:	March 3 to March 30, 2022
Period 2:	October 7 to November 3, 2021	Period 7:	April 7 to May 11, 2022 (5 weeks)
Period 3:	November 11 to December 8, 2021	Period 8:	May 19 to June 15, 2022
Period 4:	December 16 to January 19, 2022 (5 weeks)	Period 9:	June 23 to July 19, 2022
Period 5:	January 27 to February 23, 2022	Period 10:	July 28 to August 24, 2022

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

|Robin Lynch, Curator/Manager 780.357.7483

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