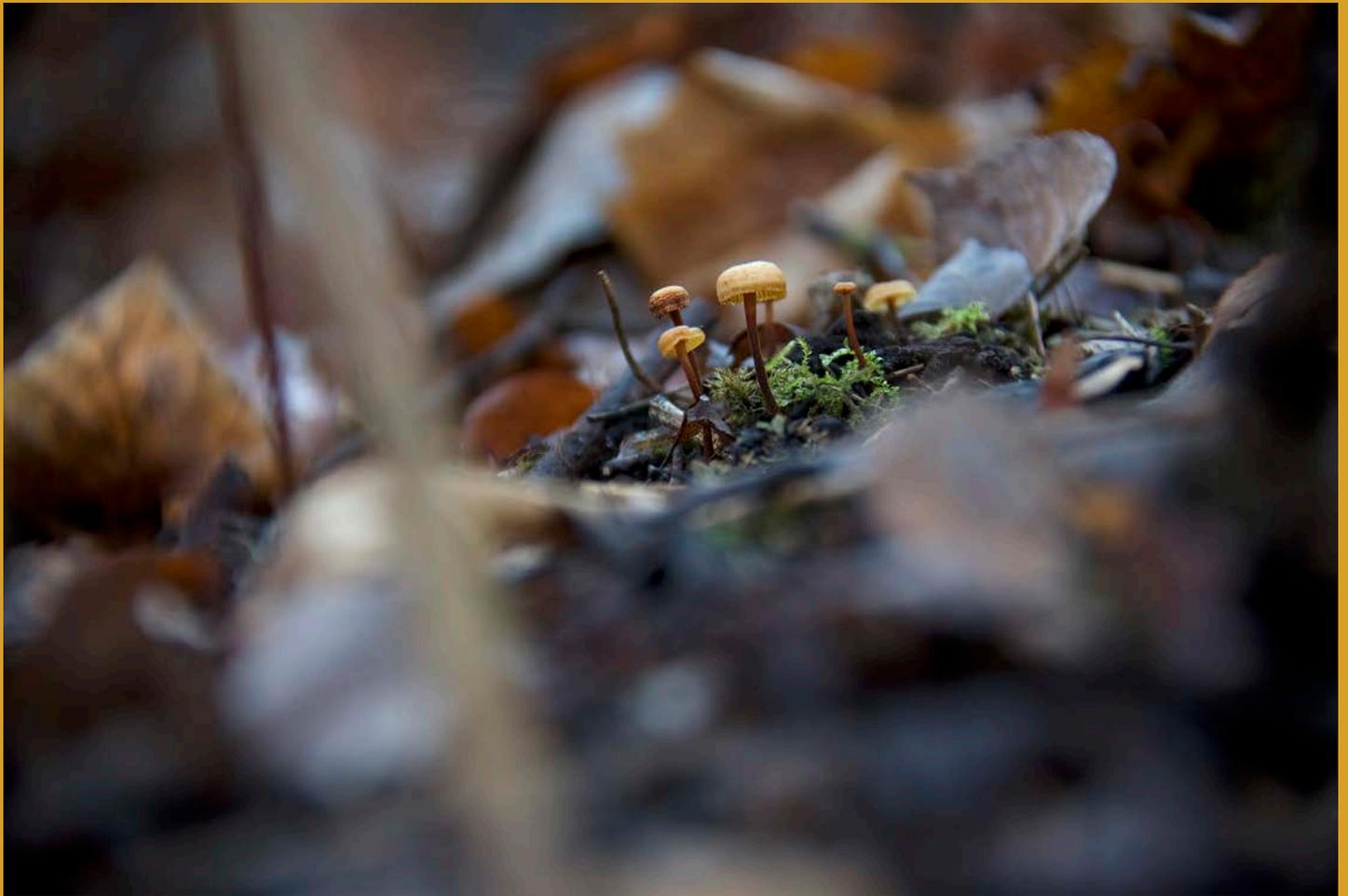


# TREX

travelling  
exhibition  
program

region 1 | northwest alberta



## BOOKING CATALOGUE

2024-2025



TREX



ART GALLERY  
of GRANDE PRAIRIE



above image:

**Radford Blackrider**  
Fancy Dancer, 1991  
Acrylic on illustration board  
Collection of the Alberta  
Foundation for the Arts

cover image:

**Sharon Krushel**  
Little Brown Mushrooms, 2022  
Photography  
Collection of the artist

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# ALBERTA FOUNDATION FOR THE ARTS MANDATE

**THE ALBERTA FOUNDATION FOR THE ARTS (AFA)** has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program (TREX) is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. The purposes of the foundation are:

- To **SUPPORT, PROMOTE, AND CONTRIBUTE** to the development of the literary, performing and media arts in Alberta.
- To **PROVIDE** people and organizations with the opportunity to participate in the arts in Alberta.
- To **FOSTER AND PROMOTE** the appreciation of artworks by Alberta artists.
- To **ENCOURAGE** Alberta artists in their work.

**THREE REGIONAL GALLERIES AND ONE ARTS ORGANIZATION** coordinate the program for the AFA in the province of Alberta. These coordinating organizations offer a wide range of exhibitions to communities from High Level in the north to Milk River in the south, and virtually everywhere in between.

**REGION 1** – 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



# 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  
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)  
Northwestern Polytechnic  
Participating Alberta-based Artists  
Venue Participants & Volunteers





# ART GALLERY of GRANDE PRAIRIE

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

#103, 9839 – 103 Avenue  
Grande Prairie, AB  
T8V 6M7

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



Lawyers for the journey ahead





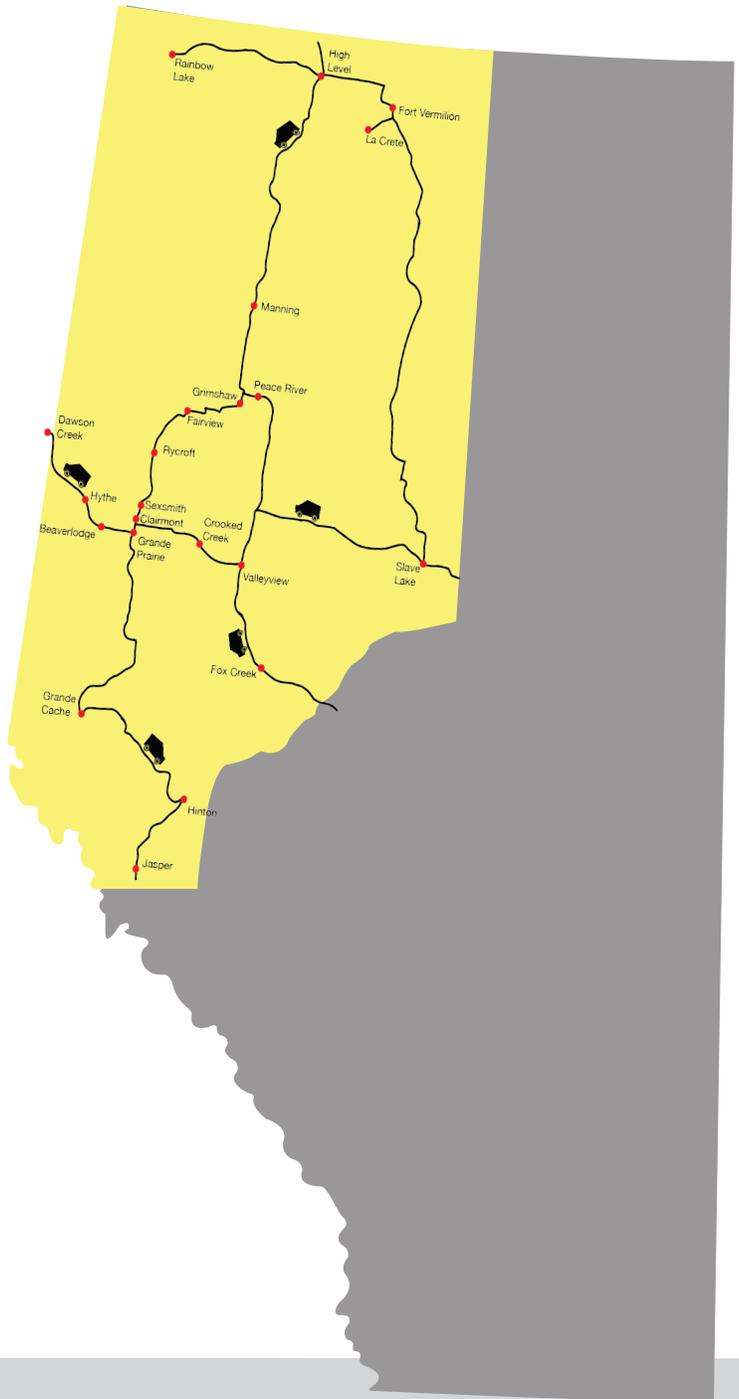
# TREX NORTHWEST

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 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.

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!

**JAMIE-LEE CORMIER,**  
Manager/Curator of Trex Northwest



# HOW TO HOST

**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.

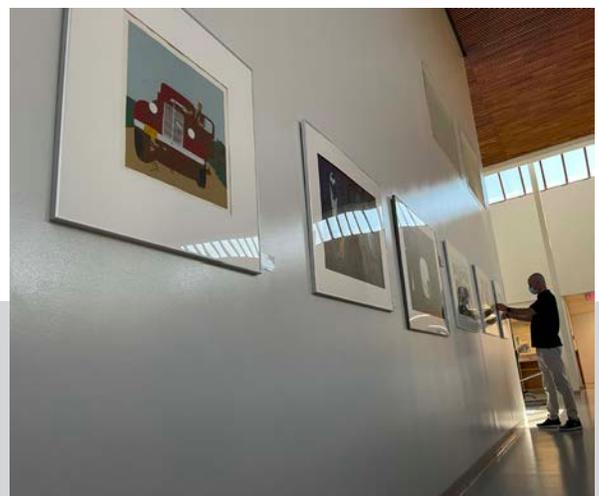
**2** **PRE-EXHIBITION:** Approximately 1 week before the booking start date you will receive by mail the Exhibition Guide (copy to keep), condition report forms, attendance report form, shipping instructions, and a media release to go to local media or on your social media pages.

**3** You will **RECEIVE** the exhibition a few days before the start of the booking period. The exhibition will arrive in 2-3 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.

**4** **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).

**5** **DISPLAY** the artwork and didactic panels in an appropriate location, with labels beside and not on the plexiglass or artwork.

**6** **POST-EXHIBITION:** Carefully take down your exhibition and repack artworks inside their designated spots and follow instructions to arrange **SHIPPING** the crates to the next venue. 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.



# ADDITIONAL INFORMATION



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.



**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.**



# 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!

# VISITING ARTIST PROGRAM

**THE TREX VISITING ARTIST PROGRAM** is available in conjunction with several exhibitions, and offers various programming options to your venue. Artists may be available to visit venues virtually or in person to conduct an artist talk or workshop. These talks can be tailored to suit the needs of varying age groups or viewing audiences. To find out more about arranging a special event please contact the Curator/Manager in your region.

While we will strive to accommodate all requests, we cannot guarantee an artist talk or workshop at your venue even if you book one of the exhibitions in the program, simply because scheduling is dependent on demand as well as availability of the artists.



images pictured above:

Visiting Artist Workshop with Elsa Robinson  
at St. Catherine Catholic School.  
Artwork featured from Bring a folding chair...



**McKenna Prather**  
Lush, 2023  
Acrylic and embroidery on canvas  
Courtesy of the Artist

# BOOKING PERIODS

<b>PERIOD 1</b> September 5 - October 2, 2024	<b>PERIOD 6*</b> March 6 - April 9, 2025
<b>PERIOD 2</b> October 10 - November 6, 2024	<b>PERIOD 7</b> April 17 - May 14, 2025
<b>PERIOD 3</b> November 14 - December 11, 2024	<b>PERIOD 8</b> May 22 - June 18, 2025
<b>PERIOD 4*</b> December 19, 2024 - January 22, 2025	<b>PERIOD 9</b> June 26 - July 23, 2025
<b>PERIOD 5</b> January 30 - February 26, 2025	<b>PERIOD 10</b> July 31 - August 27, 2025

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

\* Periods 4 & 6 are five-week periods.

# TO BOOK AN EXHIBITION



Refer to the **BOOKING FORM** on the following page. Any additional questions can be directed to the Manager/Curator of TREX Northwest, **JAMIE-LEE CORMIER**:

- Contact:
- [jamie-lee@aggp.ca](mailto:jamie-lee@aggp.ca)
  - 780.357.7483

# EXHIBITION REQUEST FORM

## TREX PROGRAM REGION 1

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

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

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

# Folk Memoir



**Hazel Litzgus**

Canning Peaches, 1970

Watercolour on paper

Collection of the Alberta Foundation  
for the Arts

# ABOUT THE EXHIBITION

4 artists  
18 art works  
2 text panels  
2 crates  
40 running feet

AVAILABLE PERIODS:  
1 - 10

Curated by Jamie-Lee Cormier and organized by the Art Gallery of Grande Prairie (TREX Region 1)

Folk Memoirs is a collection of visual narratives experienced while growing up on the Alberta prairies. Sourcing these rare historical moments from the Alberta Foundation for the Arts permanent collection, you will see paintings by Hazel Litzgus, Irene McCaugherty, William Panko and Doris Zaharichuk. The works are described as folk art, which is a unique style of art that reflects the cultural life of a community. Inspired by scenes from everyday life including: helping with housework, farm labor, playing outside, going to rodeos and more.

A memoir is a narrative composed from personal experience. The paintings in this show speak for themselves, taking you back in time to recall or learn the history of what life was like in the mid nineteenth hundreds. Folk art takes on a very whimsical and colourful style of expression. This genre of artists are typically not concerned with making their subject look realistic. As you can see in William Panko's paintings, he doesn't worry about painting the scenes with the exact perspective or proportions – rather, he gives the paintings a more two dimensional or 'flat' appearance. More importantly, he depicted the story and what he remembered.

This group exhibition showcases simple everyday work-life balance. Hazel Litzgus's work is a perfect example of this, from painting scenes of harvesting and cattle round up to dancing in the kitchen and rodeos. Enjoy finding hidden details of Irene McCaugherty and Doris Zaharichuk's paintings as they draw the viewer in to enjoy how natural and simplistic life was. The works in this exhibition are a memoir of the artist's life, savoring and reflecting on stories of the past.



**Doris Zaharickuk**

Potato Harvesting, 1989

Oil on canvas

Collection of the Alberta Foundation for the Arts



**Irene McCaugherty**

Sundown Hank, 1993

Watercolour on paper

Collection of the Alberta Foundation for the Arts

# Self Reflection



**Aretha Laverne**

Sankofa : On the Horizon, 2023

Mixed media on wood canvas

Collection of the artist

# ABOUT THE EXHIBITION

4 artists  
17 art works  
2 text panels  
2 crates  
40 running feet

AVAILABLE PERIODS:  
1 - 10

Curated by Jamie-Lee Cormier and organized by the Art Gallery of Grande Prairie (TREX Region 1)

Identity is the set of qualities, beliefs, personality traits, appearance, and/or expressions that characterize a person or a group. Identity emerges during childhood as children start to comprehend their self-concept and it remains a consistent aspect throughout different stages of life.<sup>1</sup> When you view a piece of artwork, you are being exposed to a part of the artist's identity. The piece is a creation of memory, experience, feeling and more as the artist brings you into their world.

The four artists in Self Reflection employ unique ways of expressing their identities in the works on display while allowing the viewer to reflect and even relate them to their own identity. Kelsey Holzli's artistic identity is composed of personal and collective experiences in relation to trauma, healing, gender expression and nature, using a vibrant colour pallet in their work. When Matthew Stewart creates, artistic identity is an amalgamation of his experiences with place, memory, and trauma while using a narrative painterly style. Aurel Tchoumo-Tsafack and Aretha Laverne bring their cultural identities into their vibrant paintings, referencing artifacts, design, pattern and stories from their African heritage.

<sup>1</sup> Wikipedia contributors. (2024, April 21). Identity (social science). Wikipedia. [https://en.wikipedia.org/wiki/Identity\\_\(social\\_science\)#References](https://en.wikipedia.org/wiki/Identity_(social_science)#References)



### Kelsey Holzli

Traacherous Embrace, 2024  
Alcohol markers, graphite, coloured pencil on watercolor paper  
Collection of the artist



### Aurel Tchoumo-Tsafack

Maasai Askari (maasai warrior), 2024  
Mixed media on canvas  
Collection of the artist

# Mysterious Forest Life



**Sharon Krushel**

Fire Moss - *Ceratodon purpureus*, 2022

Photography

Collection of the artist

# ABOUT THE EXHIBITION

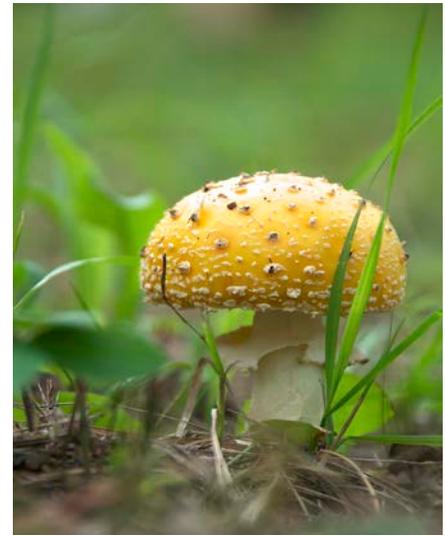
1 artists  
19 art works  
2 text panels  
2 crates  
47 running feet

AVAILABLE PERIODS:  
1 -10

Curated by Jamie-Lee Cormier and organized by the Art Gallery of Grande Prairie (TREX Region 1)

Centred in the forest life of the Peace Country in Northwestern Alberta, the 24 photographs in Mysterious Forest Life embody three types of plant forms: fungi, lichen and moss. As each striking image presents us with a new species, the viewer is taken on an exploratory tour of the forest. You will find seven different types of fungi displayed in this exhibition, but there are actually over 1.5 million species of fungi (6 times more than plants) and about 20,000 of them produce mushrooms. In the Mother Earth Boreal Beauty of the Peace Country book, included in this exhibition, you will learn that lichen is not actually a plant; it's not a moss; it's a relationship. Presenting a close up, sensory view of moss on spruce bogs and fens, this exhibition shows sphagnum moss photosynthesizing under water, creating bubbles of oxygen.

Each photo in the exhibition captures the forest from a whimsical and mysterious angle. We are transported to a new level, a level at which an insect would see the forest life. The intimacy of the photos is a deliberate choice to see up close the delicacy and vulnerability as well as the beauty and resilience of nature. Krushel's photos broaden the viewer's awareness of what is created in nature and how we co-exist with it every day. The photos might even spark inspiration the next time you are out for a stroll to stop and take note of what you are walking on or around, and crouch down to take in the detailed beauty that is Mother Earth.



**Sharon Krushel**  
Fly Agaric, 2022  
Photography  
Collection of the artist



**Sharon Krushel**  
Red Tree Brain Lichen, 2022  
Photography  
Collection of the artist

# touching the sky



**Esther Hoflick**

Introception, 2022

Oil emulsion, graphite and coloured pencil  
on plaster on styrofoam

Collection of the artist

# ABOUT THE EXHIBITION

3 artists  
19 art works  
2 text panels  
2 crates  
70 running feet

AVAILABLE PERIODS:  
1 -10

Curated by Robin Lynch and organized by the Art Gallery of Grande Prairie (TREX Region 1)

How can an artwork capture the dynamic experience of space? What does the smell of rain look like in a painting? Or our dream experiences in relationship to our waking experiences? Even in a moment when the landscape appears still, there is tons of activity happening that cannot be captured in a single frame—from the intricate and complex patterns of weather and climate to the buzzing of cellular exchanges on a micro level. The landscape is alive, and fluctuating—and so is our own journey through it. As we move through the world, we experience a wonderful abundance of senses, thoughts, and feelings, as our bodies respond to, absorb, and contribute to our surroundings. For millennia, artists have imaginatively worked to translate these embodied experiences, including phenomena that extend beyond the visual senses like smell, touch, emotion, spirituality, sound, and time. Balancing between abstract marking and painterly realism, *Touching the Sky* features three artists based in the Peace Region—Angela Fehr, Esther Hoflick, and Elizabeth Hutchinson—whose work is rooted in exploring these embodied experiences and our ability to represent them through art.

Each of the artworks in *Touching the Sky* hover between our ability to represent space, and our environment's profound shaping of our daily experiences. As Elizabeth Hutchinson writes, "More than a collection of images, they are a gathering of memories that remind us of the poetic potential of our collective emotional relationship to the landscape."



**Elizabeth Hutchinson**  
Balance, 2023  
Mixed media watercolour on paper  
Collection of the artist



**Angela Fehr**  
Sun Streamers, 2023  
Watercolour on paper  
Collection of the artist

# what's held



**Kiona Callihoo Ligtoet**

It Only Punctured Foam, 2019

Ink and acrylic wash on rag paper

Collection of the artist

# ABOUT THE EXHIBITION

11 artists  
20 art works  
2 text panels  
2 crates  
50 running feet

AVAILABLE PERIODS:  
6 -10

Curated by Kiona Callihoo Ligtoet and Robin Lynch, Art Gallery of Grande Prairie (TREX Region 1)

Memory, land, and identity are all deeply interwoven, often coming together to form a sense of home or belonging; joy or grief. These gentle ties to place extend from stories across generations that overlap with our own, responsibilities to land and the histories it holds, a moment witnessed, a tracing of steps, or an urge to remember and care for a space from which we grew.

The artworks in What's Held explore ways of memorializing, mapping, and holding onto these significant sites, keeping our stories of them alive and present, even as the landscape shifts or carries us further away from home. Beyond settler borders and monuments, the works recognize the power and importance of place, from the desire paths left over from continually wandering the same treasured areas in meadows, fields, and forests, to the objects and scents that come to represent the ways that we've known these spots across landscapes.

Fifteen of the works are from the collection of the Alberta Foundation for the Arts. Separate from this collection, are five drawings and prints by Kiona Callihoo Ligtoet. Her works share snippets of memories growing up on the prairies, becoming a form of personal archiving. She draws from feelings of loss and the complexities of enfranchisement, but also from moments of closeness between her and her relatives as they've walked through the bush, visiting familiar spots on the land.



**Sarah Fuller**

Flipped Car, Klondike Highway, 2015  
Chromogenic print on paper  
Collection of the Alberta Foundation for the Arts



**Bruno Canadien**

Mini Sosa, 2008  
Acrylic, charcoal on canvas  
Collection of the Alberta Foundation for the Arts

# Woman Gone Wild!



**Cynthia Fuhrer**  
Delft Punk, 2023  
Acrylic on canvas  
Courtesy of the Artist

# ABOUT THE EXHIBITION

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

AVAILABLE PERIODS:  
6 - 10

Curated by Shane Golby and organized by the Art Gallery of Alberta (TREX Region 2)

Since the dawn of human history animal imagery has been an aspect of humankind's cultural repertoire. Whether created as expressions of 'sympathetic magic' to ensure successful hunting; for spiritual and symbolic purposes; as expressions of mankind's relationship to nature; or simply in appreciation and awe of the wild, visual representations of wild animals have featured in the records of all cultures on every continent throughout time.

The Alberta Foundation for the Arts Travelling Exhibition *Women Gone Wild!* explores the subject of wild creatures as this is expressed in the work of three contemporary women artists from Edmonton. While sharing a focus on nature and living creatures in their works, however, the artists featured in this exhibition differ in their methods of presentation and their reasons for choosing these subjects.

Featuring works by Cynthia Fuhrer, Jenny Keith and Samantha Walrod, the depictions of wild creatures presented range from realistic representations to more abstract and surrealistic impressions. These artists also demonstrate diverse reasons for choosing their subjects. While Samantha Walrod emphasizes materiality in her imagery, both Jenny Keith and Cynthia Fuhrer are more concept driven, addressing personal concerns and the relationship of humanity to the natural world in their paintings.



**Samantha Walrod**  
Alert (Evening) West, 2023  
Mixed media and acrylic on panel  
Courtesy of the Artist



**Jenny Keith**  
One Hundred Percent, 2023  
Acrylic on canvas  
Courtesy of the Artist

# ReconciliACTIONS



**Tracey Metallic**  
Truth, 2022  
20 x 15 in, stretched canvas print of the original acrylic on canvas

# ABOUT THE EXHIBITION

21 artists  
21 art works  
2 crates  
2 didactics  
80 running feet

AVAILABLE PERIODS:  
6 - 10

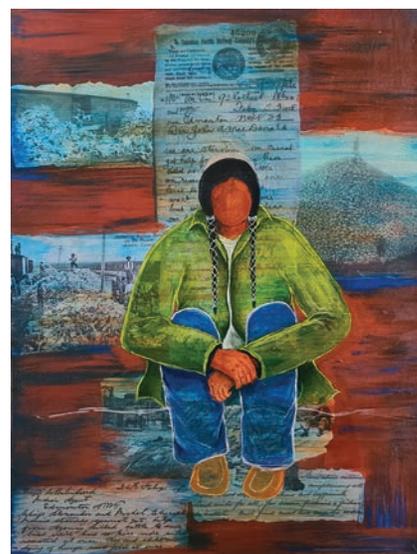
Curated by Ashley Slemming, and Diana Frost (Colouring it Forward) and organized by the Alberta Society of Artists (TREX Region 3)

The exhibition ReconciliACTIONS reminds us that reconciliation is an ongoing process, a chain of care and repair, not a one-and-done event. Decolonizing our relationships with one another and drawing new pathways of understanding based on mutual respect is empowering for all of us. Indigenous, settler, immigrant, and refugee alike all play an integral role in enacting reconciliation, and as Dominique (T8aminik) Rankin and Marie-Josée Tardif describe in the quote above, what matters most for everyone regardless of beliefs is that we free ourselves from suffering by learning to dance on the path that has not been burnt by the modern world. What is meant by this quote? Perhaps it encourages everyone to rebuild balance and harmony into our lives together – a dance free of the shame, self-importance, greed, and noise of modern life. These modern world attributes have clouded our ability to see each other, inhibiting the repair of our relationships both individually and societally. We cannot move forward in reconciliation if we do not listen and dance with patience and vulnerability.

ReconciliACTIONS invites viewers to contemplate how they can show up with care both individually and collectively in actively carrying reconciliation forward. All persons have the agency to create ripples of change, and the Indigenous artists who are included in this exhibition are contributing to this change by educating the public and sharing their knowledge and experiences through visual forms. As you look at each artwork, consider its story, consider the artist, and consider how your own actions can be instruments of change in the ongoing process of reconciliation.



**Tamara Shepherd**  
White Buffalo Goddess, 2022  
20 x 12.725 in, stretched canvas  
print of the original acrylic painting  
Courtesy of the artist



**Madeline Belanger**  
Tell me a story, 2023  
24 x 18 in, stretched canvas print of the  
original mixed media acrylic, paper and  
gel on canvas

# THE NATURE OF ORNAMENT



**Tom Hamilton**  
Untitled, 1984  
223 x 29 1/16 in, oil on paper  
Collection of the Alberta Foundation  
for the Arts

# ABOUT THE EXHIBITION

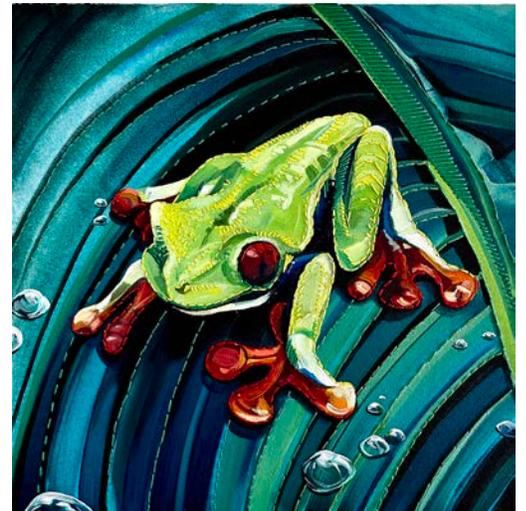
11 artists  
13 art works  
2 text panels  
2 crates  
30 running feet

AVAILABLE PERIODS:  
6 - 10

Curated by Ashley Slemming and organized by the Alberta Society of Artists (TREX Region 3)

The Nature of Ornament highlights parallels between patterns and visual motifs that exist naturally in the wild with humanity's timeless inclinations towards adornment. Patterns are everywhere, and humans are pattern-seeking creatures. As mathematician and philosopher Alfred North Whitehead (1861 – 1947) wrote, "Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern." The patterns, textures, and designs that adorn our garments, home interiors, and architectural structures reveal an innate mimicry of the natural world, and it is within this recognition that we can begin to ask important questions of humanity's connection to nature.

This exhibition features artworks from the Alberta Foundation for the Arts (AFA) collection as well as from artists' personal collections. The Nature of Ornament was curated by Ashley Slemming and includes eleven artists: Denys Cook, Maggie E.M. Dunbar, John Fukushima, Tom Hamilton, Illingworth Kerr, Irene Klar, William Laing, RFM McInnis, Gary Olson, Coral Poser, and McKenna Prather.



**McKenna Prather**  
Lush, 2023  
Acrylic and embroidery on canvas  
Courtesy of the Artist



**Coral Poser**  
E Kabo Oke Ila: Adiku's Egungun, 1985-1988  
Pencil crayons, ink, watercolour, and collage on paper  
Collection of the Alberta Foundation for the Arts

# CAT'S CRADLE



**Jane Ash Poitras**

Q is for Quaint, Blackboard Series, 2001  
etching, photograph and ink on paper

Collection of the Alberta Foundation for the Arts

# ABOUT THE EXHIBITION

3 artist

21 art works

2 didactics

3 crates

45 running feet

AVAILABLE PERIODS:  
6 - 10

Curated by Genevieve Farrell, TREX Southeast  
Organized by the Esplanade Arts & Heritage  
Centre (TREX Region 4)

In the child's game of "cat's cradle," a loop of string is placed around and between one's fingers, creating a complex pattern which transforms as the lines are maneuvered from one player's hands to the next. It is a term that has also come to denote something intricate, complicated or elaborate. Much like the artistic practice of collage, its origins are impossible to define or place. Still, its undertaking is deeply related to systems of order, meaning and knowledge production. As in the game of cat's cradle, new symbols, signs, and significances are discovered through the long process of collage.

The travelling exhibition Cat's Cradle features work by Alberta artists Sondra Meszaros, Jane Ash Poitras and Angeline Simon. Work by each artist employs photomontage, a collage technique involving the collecting, organizing, arranging, and fixing of photographs and other media into new arrangements. While each artist's collage practice is unique, the photomontage process has allowed each to luxuriate in the realm of questioning, play and experiment. Merging media, themes, and timelines into new arrangements, the resulting artwork can be understood as attempts to dissect and reveal hidden or peripheral histories of identity, emotion, social norms, and other cultural-political arenas of both personal and civilizational significance.

**ESPLANADE**  
Arts & Heritage Centre



**Sondra Meszaros**  
Cat's Cradles #9, 2022  
Collage mixed media  
Collection of the artist



**Angeline Simon**  
Penang II, 2021  
Archival inkjet print  
Collection of the artist

# Patch Portraits



**Raneece Buddan**

Ingrained in the Fabric IV, 2023

Stone lithography print, oil paint, synthetic  
hair, paper and textile on wood

Collection of the artist

# ABOUT THE EXHIBITION

2 artists  
18 artworks  
2 didactics  
3 crates  
40 running feet

AVAILABLE PERIODS:  
1 - 5

Curated by Genevieve Farrell, TREX Southeast  
Organized by the Esplanade Arts & Heritage Centre (TREX Region 4)

Patch Portraits showcases the work of Michelle Sound and Ranece Buddan, two artists who employ fabrics and materials of cultural heritage to explore the genre of portraiture and identity. Stitching, patching, and collaging together found and fabricated textiles, the resulting bodies of work by each artist showcase multiple ways in which threads and fabrics can be deployed in contemporary art practices.

Fabrics and clothing populate our everyday lives. We dress for the day, sleep wrapped in sheets and blankets, cover our furniture, and create decorative, playful, and cherished items: teddy bears, wall hangings, hair wraps and bags of all sorts. Common yet essential, textiles are integral to our well-being and sense of personal expression. They are intertwined with culture and tradition and connect us to our humanity and histories.



**Michelle Sound**  
Seventies Chick – Shearling, 2021 Wood drum frame, sinew, deer hide and textiles  
Collection of the artist



**Ranece Buddan**  
Hummingbird Kalamkari I, 2023  
Acrylic and oil paint on canvas  
Collection of the artist

# PARTY ON!



**Radford Blackrider**  
Fancy Dancer, 1991  
Acrylic on illustration board  
Collection of the Alberta Foundation for the Arts

# ABOUT THE EXHIBITION

14 artists  
15 artworks  
2 didactics  
2 crates  
32 running feet

AVAILABLE PERIODS:  
1 - 5

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The group exhibition Party On! Celebrating 50 years of the Alberta Foundation for the Arts (AFA) permanent collection presents a lively grouping of work by fourteen Albertan artists. Each artwork depicts a single moment of shared revelry and interconnectedness; scenes of musical performances, dancing, carnivals, community gatherings and shared food and drink help mark this special occasion. Since 1972, the AFA, a provincial corporation of the Government of Alberta, has been acquiring art by notable Albertan artists on behalf of the Albertan public - that's right, we Albertans are art collectors! This initiation was born out of the desire to support and encourage Albertan artists by investing in their work, while simultaneously preserving an important aspect of our shared cultural history. Today, the collection includes over 9,000 artworks in mediums ranging from painting and drawing, to sculpture, ceramics, fiber arts, prints, photography, and media art. The collection continues to grow with art acquisitions by application taking place each year. Step into our time machine to celebrate the ages of knees-up, shindigs, hoedowns, and classic ding-dongs!



**Doris Zaharichuk**  
The Card Party, 1984  
Oil on canvas  
Collection of the Alberta Foundation  
for the Arts



**Roy Kiyooka,**  
Untitled (Highlights, Dec 1951, Vol 5,  
No. 3), 1951  
Lithograph on paper  
Collection of the Alberta Foundation  
for the Arts

