

TREX

travelling
exhibition
program

region 1 | northwest alberta



BOOKING CATALOGUE 2025-2026



TREX



**ART GALLERY
of GRANDE PRAIRIE**



above image:

Zeph Mitchell

Yellow Bride, 2023

Collage, mixed media

Courtesy of the artist

Exhibition: *Collision Course*

cover image:

Heide Enzmann

Urban Acquiescence, 2024

Watercolor, acrylic, ink, pen on watercolor paper

Collection of the artist

Exhibition: *We work with what we've been given...*

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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

We acknowledge that we are located on Treaty 8 territory—the ancestral Land of the sovereign Dane-zaa, Nehiyawak, Dene, and Otipemisiwak Nations. We acknowledge the many Indigenous Peoples who have lived and cared for these lands for generations. We are grateful for the traditional Knowledge Keepers and Elders who are still with us today and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude.

The Art Gallery of Grande Prairie also recognizes that Land Acknowledgments are not enough. Through our actions we commit to truth, reconciliation, decolonization, and allyship in support of Indigenous lifeways and wellbeing.

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

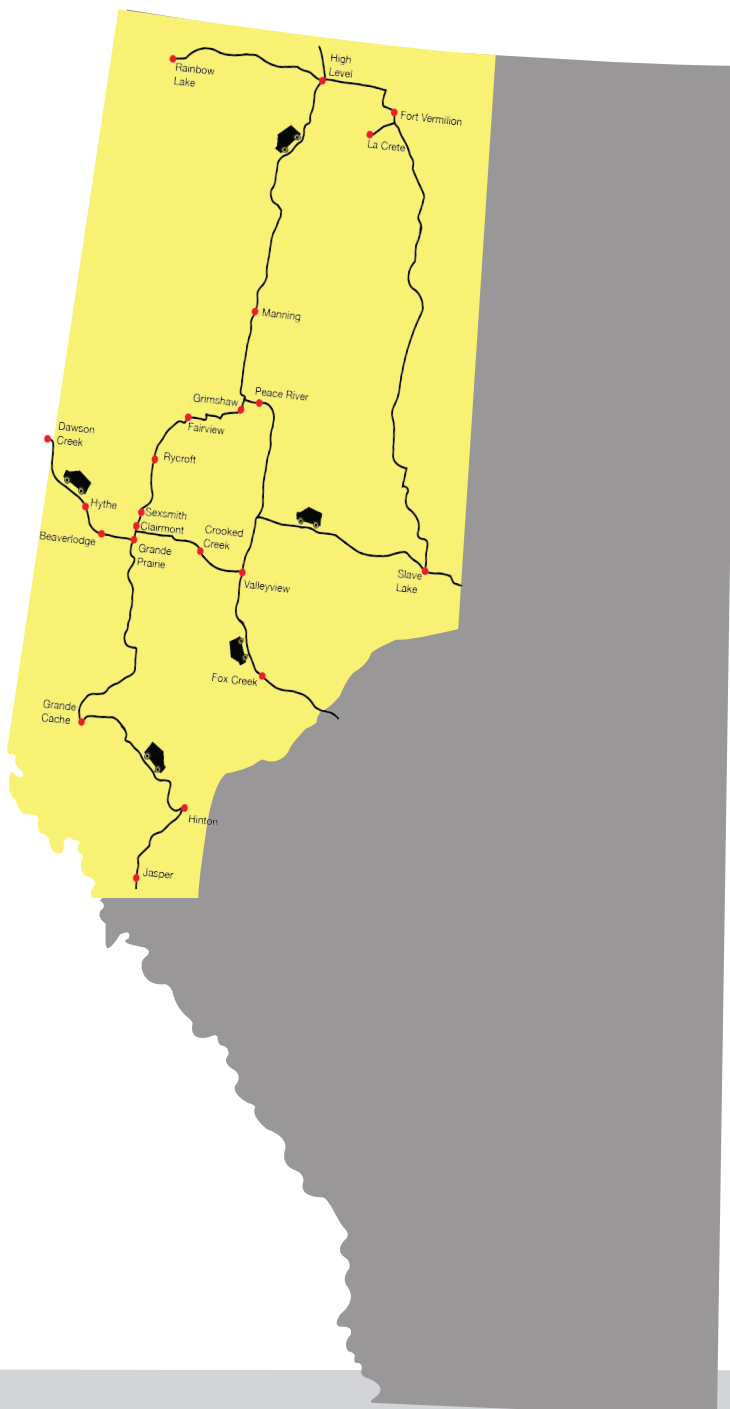
ART GALLERY OF GRANDE

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...



Jordie Issac
Rooted, 2025
Fabric and string on pine wood
Collection of the Artist

BOOKING PERIODS

PERIOD 1

September 4 - October 1, 2025

PERIOD 2

October 19 - November 5, 2025

PERIOD 3

November 13 - December 10, 2025

PERIOD 4*

December 18, 2025 - January 21, 2026

PERIOD 5

January 29 - February 25, 2026

PERIOD 6*

March 5 - April 8, 2026

PERIOD 7

April 16 - May 13, 2026

PERIOD 8

May 21 - June 17, 2026

PERIOD 9

June 25 - July 22, 2026

PERIOD 10

July 30 - August 26, 2026

* Periods 4 & 6 are five-week periods.

New Booking Approach: Supporting Equitable Access

The TREX program is committed to ensuring that exhibitions are accessible to a wide range of communities, with particular attention to those who may face barriers to accessing professional art experiences. This includes rural and remote schools, Indigenous communities, small-town libraries, and organizations that serve youth, seniors, newcomers, and other equity-deserving groups.

We also recognize that many urban schools and community centres—particularly in larger cities—serve diverse populations who face systemic barriers due to race, income, ability, or other factors. These venues are equally considered in our efforts to prioritize equitable access.

Rather than using a strict “first come, first served” model, we review all booking requests with the intention of balancing geographic distribution, community need, and programming capacity. If we are unable to fulfill a booking request in a given year, we do our best to prioritize that venue in the following cycle.

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 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

Jamie-Lee Cormier, Manager/Curator 780.357.7483

jamie-lee@aggp.ca

Complete this form and email to jamie-lee@aggp.ca or fax to 1.780.539.9522

This is Home



Margaret Arnett

SISTER ISABEL'S LAUNDRY, 2000

Oil on canvas

Collection of the Alberta Foundation
for the Arts

ABOUT THE EXHIBITION

19 artists
20 artworks
2 text panels
2 crates
70 running feet

AVAILABLE
PERIODS:
1 - 10

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

We make many different connections to objects or places when travelling through life. 'Home' could be a place where a person was born, it could be a house they were raised in, it could be a memory that comes to them when they hear the kettle whistle, or it could be an object that is meaningful and they cherished.

This exhibition depicts meaningful scenarios that the artists either saw or remembered from their life. A lot of people have an idea if asked, what is home to you? These memories or feelings could be happy, sad, frustrating, or magical. They could relate to a town they spent most of their life in, or a special bond between them and their sibling.

A home is where you grow physically, mentally, socially and emotionally. Home is where you are loved and where you learn from your mistakes. Home is where you make memories, some good and some bad. Home is where you can be yourself, not feel judged and be accepted.



Edward Bader

MCCARROLL'S LIVING ROOM, 1984

Pencil on paper

Collection of the Alberta Foundation
for the Arts



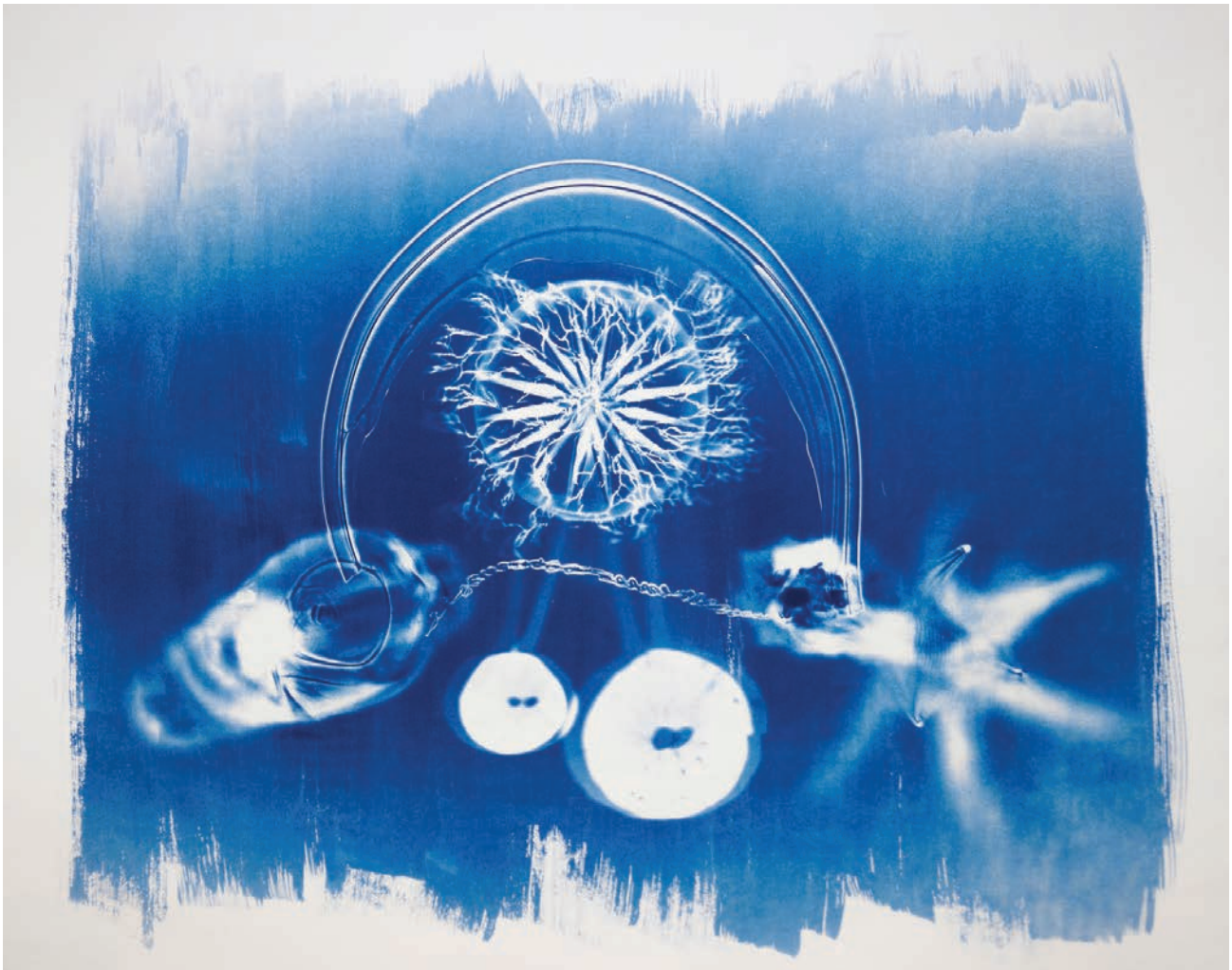
Pat Nokomis

BEFORE THE CONCERT, 1997

Acrylic on canvas

Collection of the Alberta Foundation
for the Arts

we work with what we've
been given...



Leia Shijie Guo
Scrappy Glass, 2024
Cyanotype on paper
Collection of the artist

ABOUT THE EXHIBITION

4 artists
20 artworks
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)

The phrase "we work with what we've been given" means that individuals or a group of people adapt and work with the resources and opportunities they have, rather than waiting for more or better resources. It highlights resilience and the ability to make the most of available tools, skills, and situations.¹

Artists are influenced by many things when creating work, their influences can come from family heritage, life experiences good or bad, an object on the side of the road, a walk in the woods. The list is endless. In this exhibition you will get a glimpse into the inner workings of artistic creation. For Jordi Issac, themes of self-identity, family history, trauma and grief are at the core of their practice. Their idea is based on the dichotomy of the severance of culture and community and the preservation of the deep-running ties that bind them to their heritage. Heide Enzmann works draw inspiration from the beauty of nature and its adaptability and resilience in changing environments.

The viewer is invited to step back and imagine the influences that have created the piece they are viewing. We realize that everything that happens in life affects us all in different ways, and the ability to adapt to these experiences makes us who we are.

¹ Recalling Past Wisdom: Proverbs from Around the World. (n.d.)

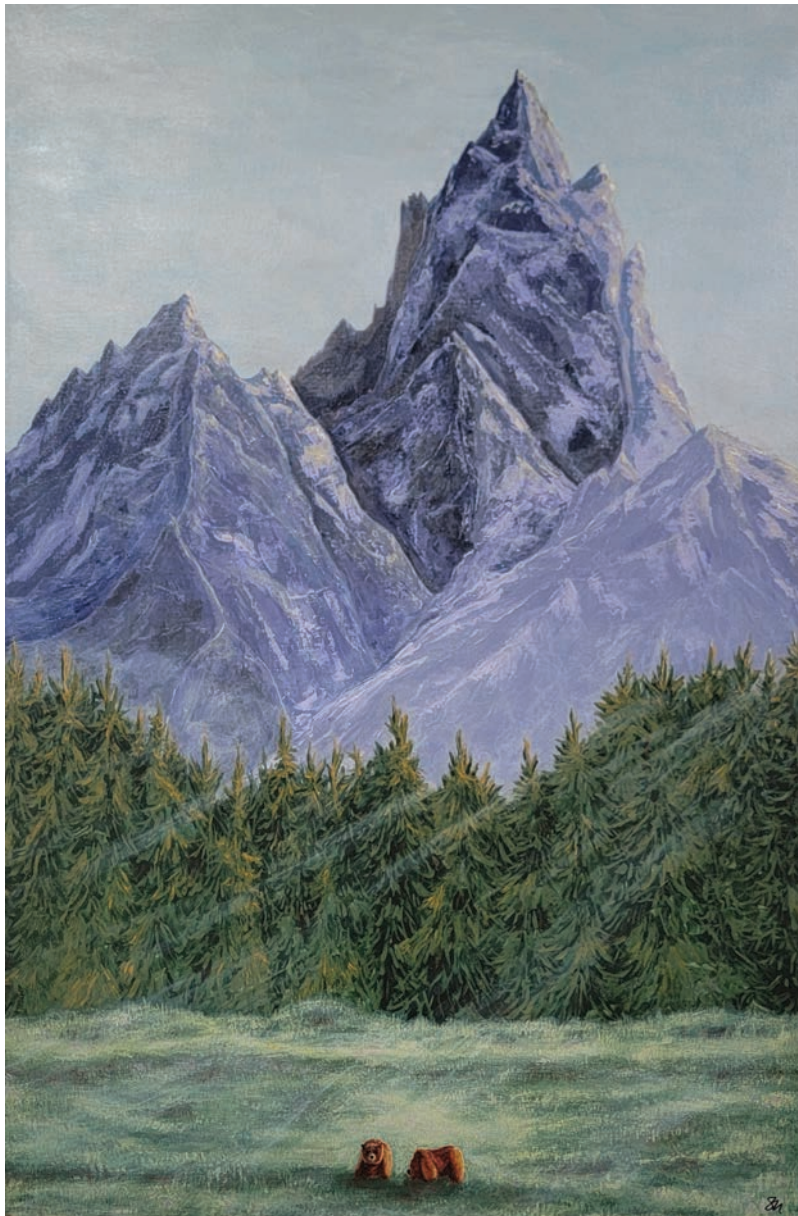


Connie Nooy
Carabou Pass, 2024
Watercolor on paper
Collection of the artist



Heide Enzmann
En dessous de tout, 2024
Watercolour paint pen, and ink
on watercolor paper
Collection of the artist

IN THE WILD



Shelli Nixon
Bears in the Mountains, 2025
Acrylic on canvas
Collection of the artist

ABOUT THE EXHIBITION

4 artists
20 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)

Animals and humans have always shared a strong bond, rooted in biology, psychology, history and emotional response. People are attracted to the un-conditional love offered to them by animals, and even though we don't speak the same language, animals communicate with us through body language, energy and sound. When we share emotions with animals, it strengthens this connection.

When strolling past the works, you connect with the animals and are drawn in to their calm and quiet space of living. In Shelli Nixon's paintings you are taken into the wild, to the Rocky Mountains, where eagles soars overhead and bear graze. Her pieces connect us to nature, bringing us back to our roots, settling the soul. In Shelli's statement she writes, 'I was once told to create what was inside me. As I explored, I realized the soft and quiet things that lived there, that through the curtain of my chaotic, anxious thoughts there rested calm. Where mist and stars cradle mountain peaks, a golden field glows un-der lazy prairie clouds, or animals cast glances in whorls of acrylic from my brushes.'

Then there are Alex Friesen and Mimi Zhang-Mackie's delicate watercolour paintings of familiar household and farm animals we can all relate to. A splash of vibrancy and pattern from Katherine Moes folk-art style of paintings give a whimsical addition to the exhibition. As humans we know that animals give off shared emotions whether it is fear, joy, pain or affection. When we witness these emotions, or when they comfort us in ours, it creates a sense of empa-thy and shared experience with us and the animal.



Alex Friesen

Not Peter Yabbit, 2025

Black tea, ink, watercolor and gouache
Collection of the artist



Katherine Moe

Pink, Yellow Fish & Orange, Blue Fish, 2024

Acrylic paint pen on canvas
Collection of the artist

50 Years of Preservation



William Belcourt

Survival, nd

Silkscreen on paper

Collection of the Art Gallery of Grande
Prairie

ABOUT THE EXHIBITION

14 artists
15 art works
2 text panels
2 crates
40 running feet

AVAILABLE
PERIODS:
1 - 10

Curated and organized by staff at the Art Gallery of Grande Prairie (TREX Region 1)

The Art Gallery of Grande Prairie is celebrating their 50th anniversary in 2025 and in recognition of that major millstone the staff have curated an exhibition to showcase its Permanent Collection.

The organization has had a rather wild journey during the past five decades. Their story starts in 1974 when a group of local artists began the process of establishing an art gallery in Grande Prairie and the following year the Prairie Gallery Society was established under the Societies Act of the Province of Alberta. The Art Gallery has had many homes, their first home was an old chemistry laboratory provided by the Grande Prairie Regional College. Then in 1981 they moved to a former church called Speke Hall, the building was transformed from a dull church hall to a well-lit and spacious gallery, this move was a major stepping stone. From there, the Gallery moved in 1985 to the Grande Prairie High School, a historic building built in 1929. The Gallery remained there for 22 years, when on March 19, 2007, almost half of the Gallery unexpectedly collapsed under the heavy snow load on the roof. After the full restoration was complete in 2012, the Art Gallery of Grande Prairie opened in its current and final location in the Montrose Cultural Centre.

The Art Gallery of Grande Prairie's Permanent Collection currently stands at approximately 750 works of art, almost exclusively created in Alberta in the mid to late 20th Century. This exhibition showcases a variety of works by iconic Peace Region artists, along with a painted sculptural piece which was a desk from the historic High School building.



Euphemia McNaught

One Horse #6, nd
Mixed media watercolour on paper
Collection of the Art Gallery of Grande Prairie



Jim Stokes

Grey Day, 1994
Acrylic on paper
Collection of the Art Gallery of Grande Prairie

RIOT ON THE WALL!



Zachary Reid

#2, 2024

Acrylic

24" x 24"

Courtesy of the artist

ABOUT THE EXHIBITION

3 artists
18 artworks
2 text panels
3 crates
60 running

AVAILABLE
PERIODS:
1 - 5

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

For most, the world is a riot of colour. One of the principal elements of art and design, colours describe everything around us; direct our attention and actions; and affect and symbolize our emotions.

The Alberta Foundation for the Arts travelling exhibition *Riot on the Walls!* explores colour as it is used by three contemporary artists. Featuring works by Gibril Bangura, Clay Ellis and Zachery Reid, the paintings and mixed media works in this exhibition are united in their use of vibrant, bold colours. The reasoning behind the choices these artists make, however, is very different. Both Gibril Bangura and Zachery Reid are storytellers and use colour to create a mood and accentuate the story related. Clay Ellis, on the other hand, is an actual part of the 'story' he creates. Seeing himself as an explorer, Ellis utilizes abstraction to investigate materials and processes. In this exploration, colour allows him to introduce a spatial quality to a piece and create a sense of animation in his works.

Whether creating 'representational' works or investigating abstraction, the artists in this exhibition use colour to express their aims and extend the moment of looking. In the process, they create a conversation with viewers, enabling them to learn about themselves and the world around them.



Clay Ellis

Holdings - Bantry Splash, 2024

Mixed Media

Collection of the artist



Gibril Bangura

Connection, 2024

Mixed Media

36" x 24"

Courtesy of the artist

Collision Course



Jennifer Rae Forsyth
Yellow Crash, Beautiful Disaster series, 2023
Collage, mixed media
11" x 16"
Courtesy of the artist

ABOUT THE EXHIBITION

3 artists
18 artworks
2 text panels
3 crates
60 running feet

AVAILABLE
PERIODS:
1 - 5

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

The noun 'collision' implies the forceful coming together of two or more things. All artmaking involves a collision of materials and whether putting things together or tearing them apart, the act of creation transforms the materials used. Prior to the 20th century, most two-dimensional artmaking in western Europe and America involved applying paint (or other media) to a surface. In the early 1900s, however, these traditions were dramatically challenged by Pablo Picasso and Georges Braque who focused on a new kind of pictorial construction. Central to this was collage.

This collision between external signifiers, real life and painting – the acts of collage and mixed media – was revolutionary. In playing with the difference between art and illusion, collage and mixed media work expand the definition of painting and question existing notions of surface and dimensionality. These techniques also introduce external meaning to an art piece.

The exhibition Collision Course investigates the use of collage and mixed media in artmaking as expressed in the work of three contemporary Edmonton artists. Exploring various approaches to collage and mixed media, this exhibition invites reflection concerning the materials used and the possible meanings of the images created.



Zeph Mitchell
Magpie Delivery, 2023
Digital Collage
19" x 13"
Collection of the artist



Jennifer Rae Forsyth
Niagara, Beautiful Disaster series, 2023
Collage, mixed media
11" x 16"
Courtesy of the artist

...no end to our looking



Marcia Perkins

Untitled, 1988

Oil

Collection of the Alberta Foundation
for the Arts

ABOUT THE EXHIBITION

19 artists
20 art works
3 crates
2 didactics
75 running feet

AVAILABLE
PERIODS:
1 - 5

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

'Still-life' describes works of art that show inanimate objects that are natural or man-made such as fruit, flowers, dead animals and/or vessels like baskets or bowls. Still-life paintings had their origins in ancient times and though the importance and artistic behind its treatment as a subject have changed over the centuries, the still life has remained a consistent subject of artistic exploration.

The Alberta Foundation for the Arts Travelling Exhibition *...no end to our looking*, featuring works from the collection of the Alberta Foundation for the Arts, explores the enduring legacy of the still-life as this subject has been expressed by artists in Alberta over the past forty years. Presenting an eclectic mix of styles and media, the works in this exhibition invite reflection concerning the objects represented. They also, however, ask viewers to look long and hard at the objects around them: to put themselves in the place of the artist and experience the shapes, textures, colours and meanings of the material items that surround them and help define their lives.



E.J. Ferguson

Cocktail Shaker, 1973

Serigraph on paper

Collection of the Alberta Foundation
for the Arts



Glen Sample

Janet, 1991

Acrylic

Collection of the Alberta Foundation
for the Arts

OH, BUT THEY ARE WEIRD AND THEY'RE WONDERFUL



Julian Forrest

Ignore for the Time Being, 2010

Oil on canvas

Collection of the Alberta Foundation
for the Arts

AVAILABLE
PERIODS:
6 - 10

This exhibition focuses on the fantastical, mysterious and surreal as they have been expressed in the works of Albertan artists over the past fifty years. Presenting works from the collection of the Alberta Foundation for the Arts, this exhibition invites viewers to go beyond ordinary existence, shifting perceptions of reality and encouraging us to question the 'truths' of everyday life.

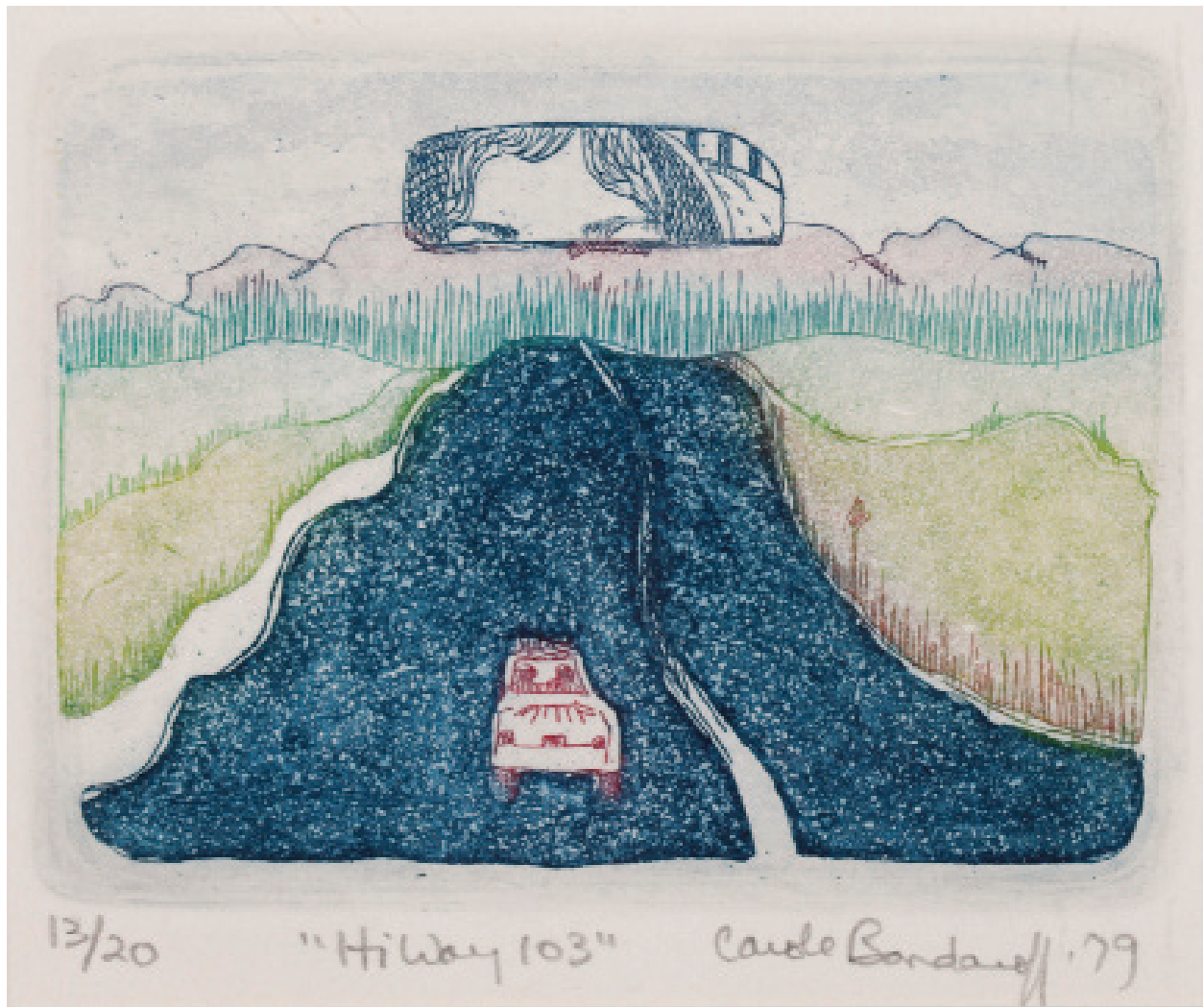


Collection of the Alberta Foundation
for the Arts



Collection of the Alberta Foundation
for the Arts

ALL THE TIME IN THE WORLD



Carole Bondaroff

Highway 103, 1979

etching on paper

14 x 18 inches

Collection of the Alberta Foundation
for the Arts

ABOUT THE EXHIBITION

11 artist
20 artworks
2 didactics
3 crates
48 running feet

AVAILABLE
PERIODS:
1 - 5

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

All the Time in the World presents a collection of artworks that chronicle the story of an imaginary summer road trip. Borrowed from the Alberta Foundation for the Art's permanent collection, audiences are sure to encounter familiar sites and scenes in this broad array of artworks: a 1980's photograph of RVs parked in the picturesque Tunnel Mountain campsite; a woodcut image of bathers enjoying the upper hot springs in Banff. Journeying on and on, we encounter the Bow River, an icon of our province's landscape which begins deep within the Rocky Mountains and winds its way into the foothills and onto the prairies. A painting of man and his two children fishing on the Bow, a photograph of a cowboy posed in front of glacial Lake Minnewanka, this exhibition longs for the easy days of summer spent driving endless roadways, sleeping in pop-up tents and marvelling at a diversity of flora and fauna. This imaginary road trip offers a respite from the busy modern life and hopes to act as a reminder that there is more than enough time to breathe in all the goodness of the world.

ESPLANADE
Arts & Heritage Centre



Douglas Curran

Campground at Tunnel Mountain, 1985

Ekta colour on paper

21 x 27 inches

Collection of the Alberta Foundation for
the Arts



John K. Esler

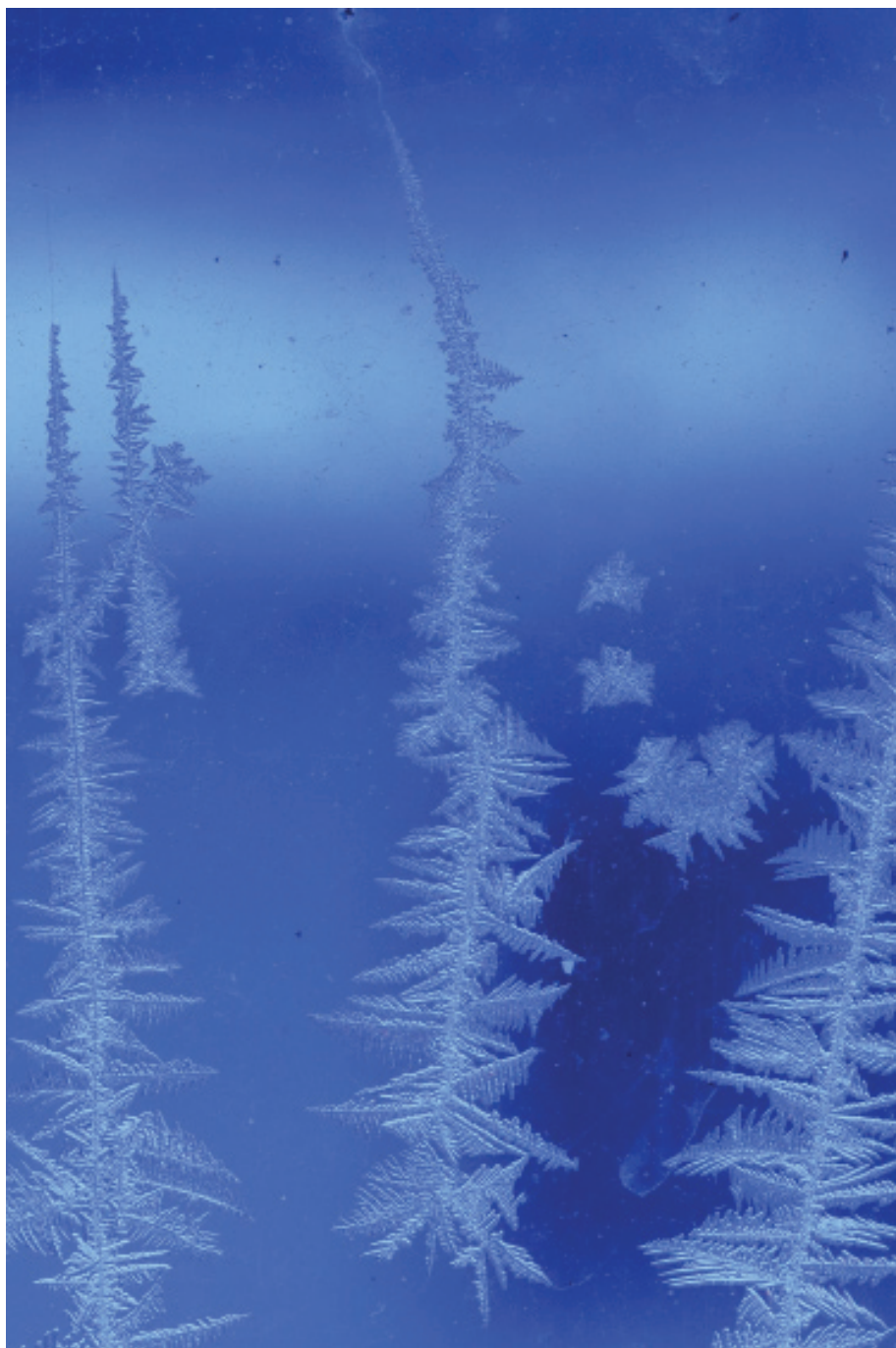
Tents (from the Tents Series IV), 1977

etching on paper

29 x 22 inches

Collection of the Alberta Foundation for
the Arts

SCOURING HEAVEN AND EARTH



Gabriel Esteban Molina

Criología XVIII (LoRISE_3654)

digital print, direct to media print on dibond

Collection of the artist

ABOUT THE EXHIBITION

1 artist
20 artworks
2 didactics
3 crates
45 running feet

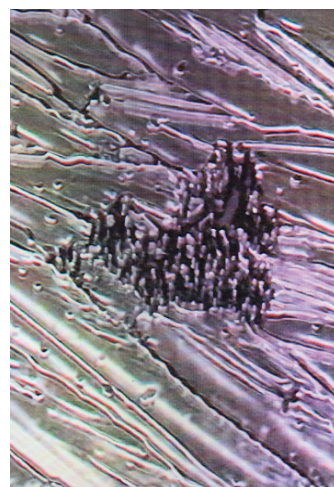
AVAILABLE
PERIODS:
6 - 10

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

Scouring Heaven and Earth presents a selection from Gabriel Esteban Molina's larger Criología series, showcasing the artist's experimental photography practice. The collection began with numerous photographs of ice crystals frozen on the windows of Molina's home in the winter of 2021, with the name deriving from the word cryology — the study of snow and ice.

As part of his artistic process, after photographing, Molina uploads the images to his computer and employs his camera much like a scientific instrument: zooming in and searching for compositions which he rephotographs from the screen, playing with blur, focus and scale to create different textures, lighting and effects. Rephotographing allows Molina to experiment with abstraction and explore patterns and possibilities within the images.

Ultimately, Molina aims to draw connections between artistic pursuit, science and religion as methods for discerning meaning from existence. *Scouring Heaven and Earth* invites viewers to zoom way out and to dive in deep. To ask questions and be imaginative and to pay attention to the little and big things happening all around them.



Gabriel Esteban Molina
Criología II (LoRISE_3654)
digital print, direct to media print
on dibond
Collection of the artist



Gabriel Esteban Molina
NGC_2417
digital print, direct to media print
on dibond
Collection of the artist

ESPLANADE
Arts & Heritage Centre

Soft Stories



Esther Neufeld

Train in the Sky – High Level Bridge, Lethbridge,
2023

Felted wool and silk

Collection of the Artist

ABOUT THE EXHIBITION

6 artists
18 artworks
2 didactics
3 crates
50 running feet

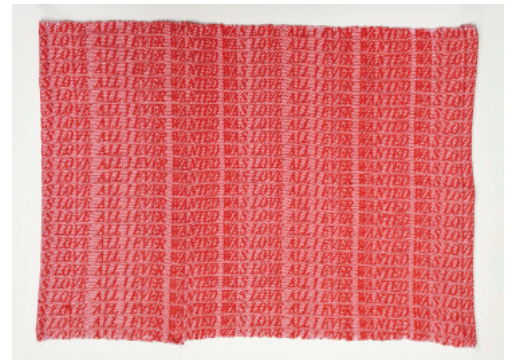
AVAILABLE
PERIODS:
1 - 5

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

The travelling exhibition *Soft Stories* brings together work by six Albertan contemporary female artists working in the vein of fiber arts. Each individual artist's practice is varied, resulting in an array of techniques on display. Esther Neufeld crafts elaborate felted landscapes of her surroundings; Molly Caldwell presents weavings that reimagine representations of femininity; Danielle Piper shares soft sculptures made from traditional and upcycled materials, embellished with beadwork; Shanell Papp urges viewers to reconsider macabre themes through embroidery and rug tufting.

In works by Wendy Tokaryk and Nicole Riedmueller, fibre is not the primary medium. Tokaryk utilizes textiles in the printmaking process, drawing attention to the treatment of lacemakers in 18th century France, while Riedmueller adds quilted elements as backdrops to ceramics exploring domestic labour.

A common thread running between the works is storytelling. In some of the pieces, the stories are autobiographical — expressions of personal lived experience. Others share accounts of ancestors or people who were treated unfairly throughout history — voices that can no longer advocate for themselves.



Molly Caldwell

ALL I EVER WANTED WAS LOVE,
2022

100% mercerized cotton
Collection of the Artist

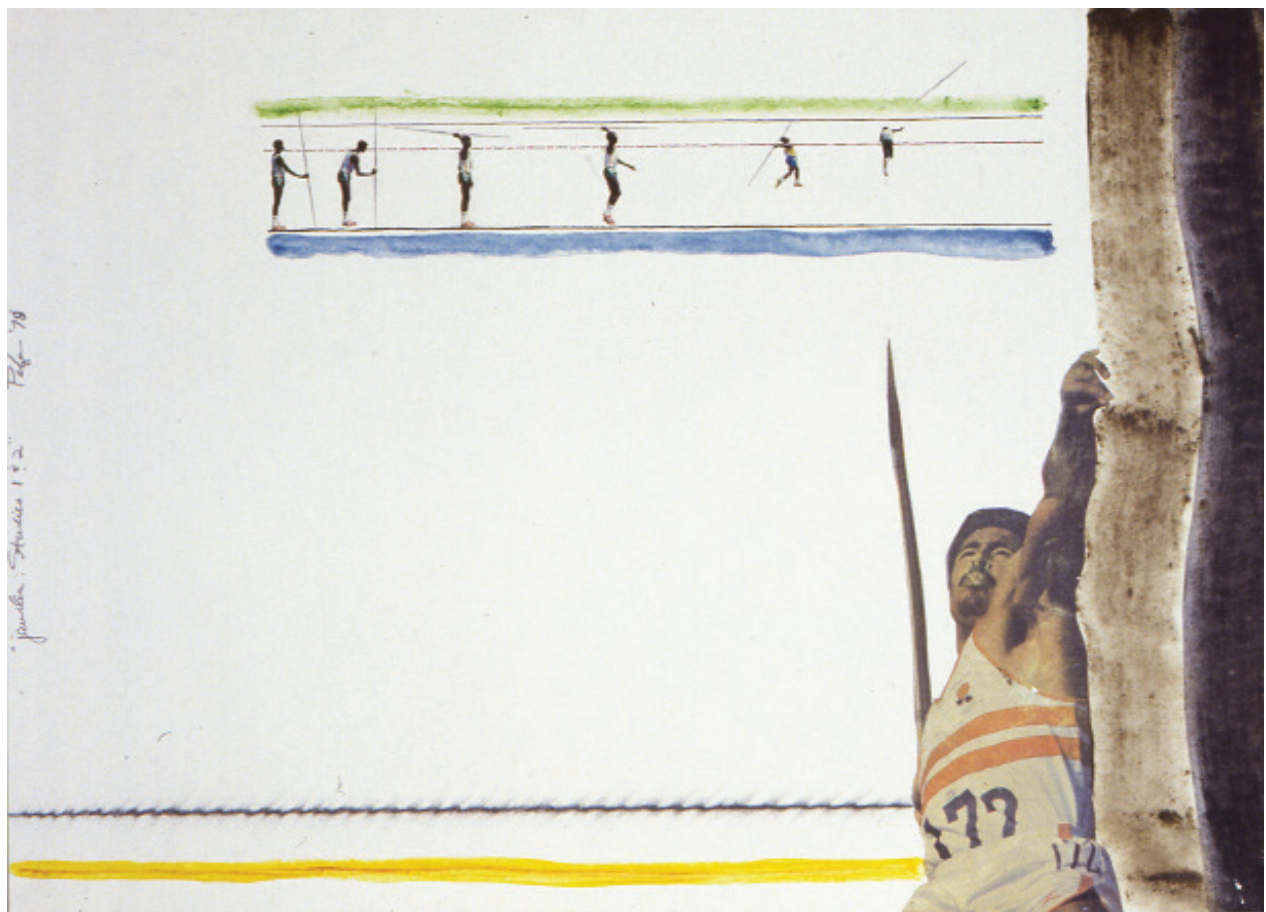


Shanell Papp

Left Eye, 2022-2023

Textile (rug tufting)
Collection of the artist

ATHLETIC AESTHETICS



Esther Neufeld

Train in the Sky – High Level Bridge, Lethbridge, 2023

Felted wool and silk

Collection of the Artist

ABOUT THE EXHIBITION

18 artists
20 artworks
2 didactics
3 crates
50 running feet

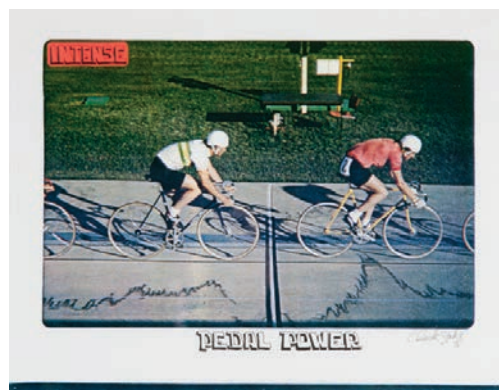
AVAILABLE
PERIODS:
6 - 10

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

The exhibition *Athletic Aesthetics*, curated from the Alberta Foundation for the Arts permanent collection, attempts to draw parallels between the pursuits of athletics and visual arts. Each of the 20 pieces depicts a moment relating to sport, play or practice. Some highlights include photographs by Don Mabie and Sylvian Voyer of the 1978 Commonwealth games in Edmonton; screen-printed golf lessons by Bill McCarroll; and an experimental video by Lindsay McIntyre of a youth playing an Inuit game.

The exhibition content is varied in both artistic medium and athletic activity. Techniques include photography, video, multiple types of print making, drawing and painting. Imagery includes sports such as football, cycling, badminton, skiing and golf, in addition to activities one might not immediately think of when recalling “sport,” but that are impressive feats of athleticism nonetheless – ballet, bull riding and gymnastics.

Ultimately, *Athletic Aesthetics* urges viewers to find pleasure in the joys of movement and activity and to delight in the aesthetics of human ability, no matter what form it might take.

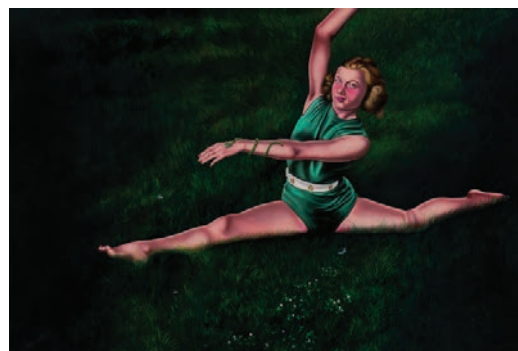


Don Mabie

Pedal Power, 1978

Colour xerox on paper

Collection of the Alberta Foundation
for the Arts



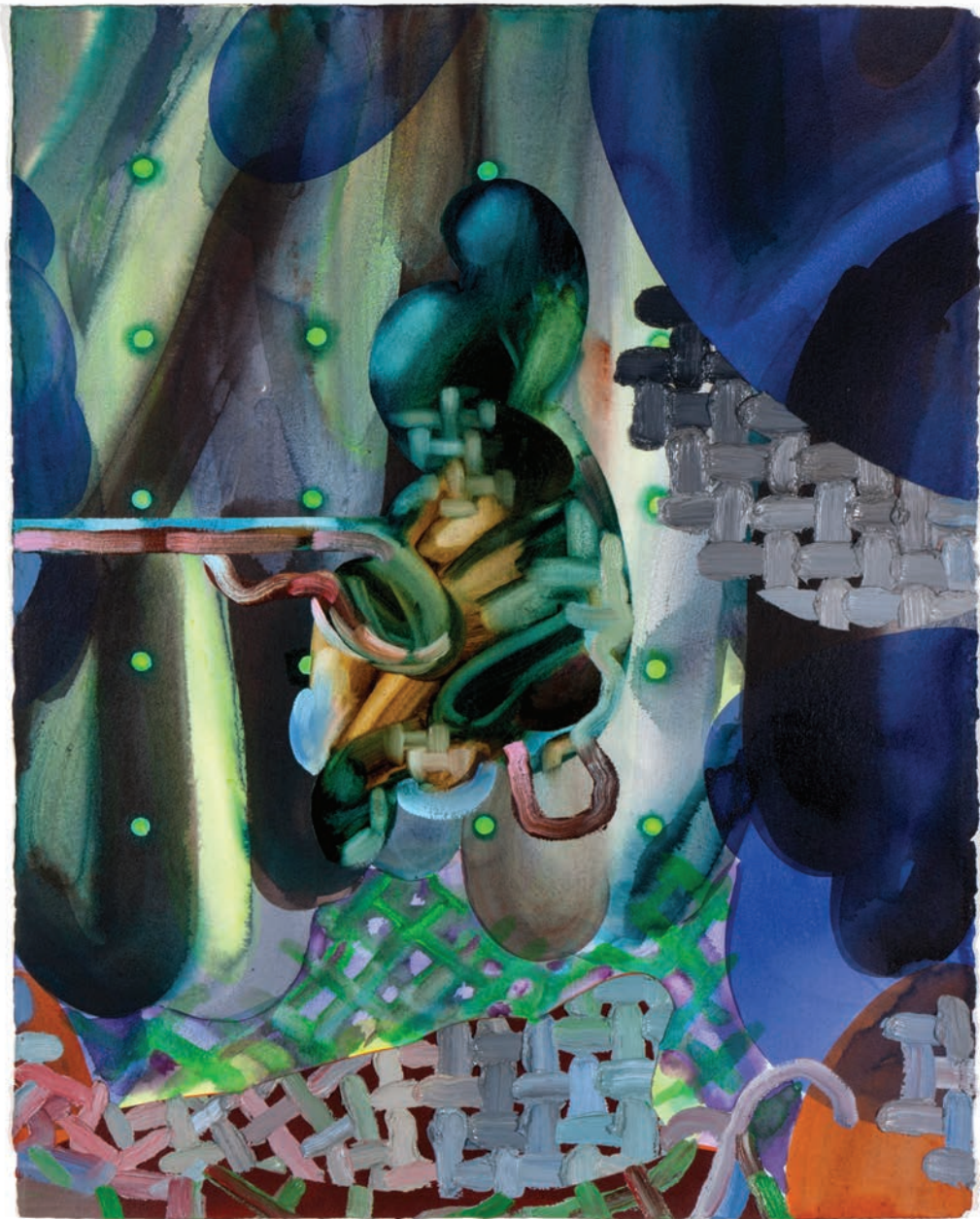
Dana Holst

Slither, 2018

Oil on board

Collection of the Alberta Foundation
for the Arts

At First Glance



Mark Mullin
Polymorph, 2019
Oil and acrylic on paper
Collection of the Alberta Foundation
for the Arts

ABOUT THE EXHIBITION

16 artists
18 artworks
2 text panels
2 crates
40 running feet

AVAILABLE
PERIODS:
6 - 10

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

This group exhibition from the Alberta Foundation for the Arts' Permanent Collection features a selection of expressionist works which together raise the question, what do you see at first glance? As studies show, when a viewer looks at a piece of art for the first time, the eye is drawn to an initial focal point, but if one looks away and then back again at the piece, the eye is often drawn to a different point.

The paintings in this exhibition use minimal gestural brushstrokes, vibrant colours and line work to draw the viewer in for a momentary presence into the scene the artist has created. As a viewer, you generate a global impression, or a gist, of a painting with the first glance at it. Everyone's eye may be drawn to a different focal point, and we may all see something the next viewer doesn't see right away. That is what is so fascinating about art, we all interpret it differently. Some paintings in this exhibition may look like abstract landscapes at first glance, but when you spend more time studying the work, you may see an animal, a boat, a bus or a tree.

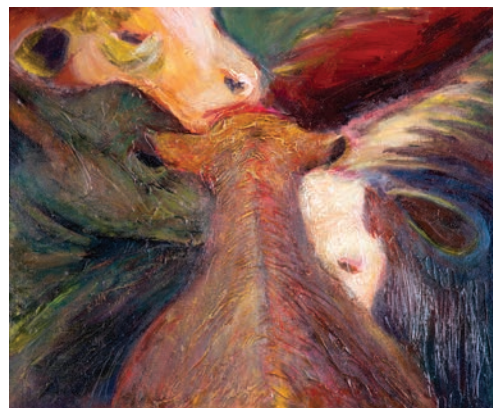
At First Glance features the works by sixteen Canadian artists, Bradley R. Struble, Tom Hamilton, Ron Gust, Art Whitehead, Mary Joyce, Pattie Truth, Audrey Watson, Leslie Pinter, Susana Espinoza, Niina Chebry, Maureen Harvey, Robin Smith-Peck, Les Graff, Kristen Keegan, Mark Mullin, and Daniel May.



Ron Gust

Landscape #3, 1995

Coloured pencil and acrylic on paper
Collection of the Alberta Foundation for the Arts



Niina Chebry

The Gathering, 1996

Acrylic on canvas
Collection of the Alberta Foundation for the Arts



TREX

