

TREX

Northwestern Region

travelling
exhibition
program

BOOKING CATALOGUE 2026/27





above image:

Shauna-Lee Billwiller
Two-Faced, 2025
Mixed media on canvas
Courtesy of the artist
Exhibition: *Hopeful Fragments*

cover image:

Robert Guest
#10 Wildfire Series, 2011
Acrylic on canvas
Collection of the Art Gallery of Grande Prairie
Exhibition: *Fire | Recovery*

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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 |

**Thank you to our
Program Sponsor for
2026/27 Touring Year:**



Lawyers for the journey ahead





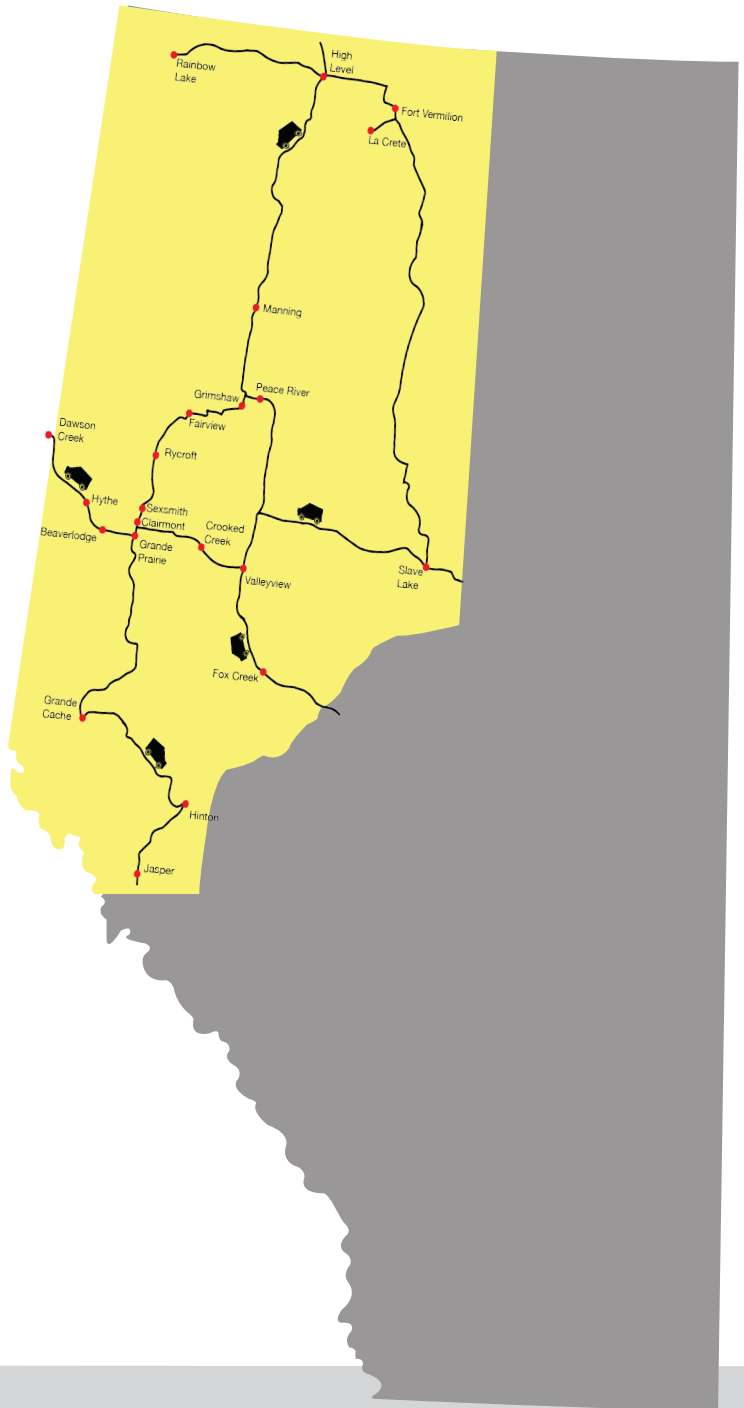
TREX NORTHWEST

region 1

The 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.

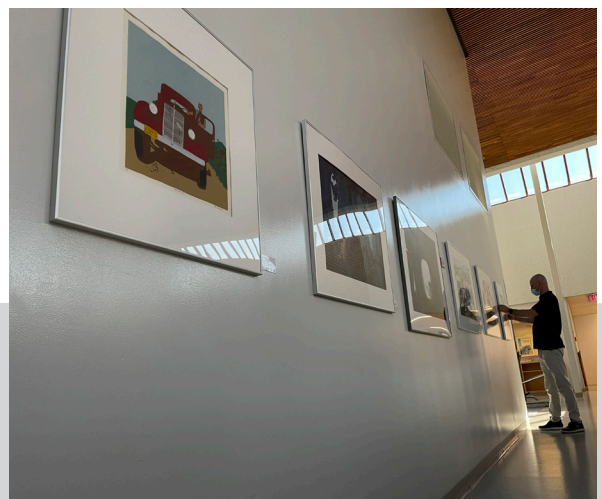
2 **PRE-EXHIBITION:** Approximately 1 week before the booking start date you will receive by mail the Exhibition Guide (copy to keep), condition report forms, attendance report form, shipping instructions, and a media release to go to local media or on your social media pages.

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 **PROTECTED 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 Aurel Tchoumo Tsafack
at St. Catherine Catholic School.
Artwork featured from *Self Reflection*



RFM McInnis

V is for Vulcan, 2000

Oil on linen

Collection of the Albert Foundation for the Arts

BOOKING PERIODS

| | |
|--|---|
| PERIOD 1 September 3 -September 30, 2026 | PERIOD 6* March 3 - April 7, 2027 |
| PERIOD 2 October 8 - November 4, 2026 | PERIOD 7 April 15 - May 12, 2027 |
| PERIOD 3 November 12 - December 9, 2026 | PERIOD 8 May 20 - June 16, 2027 |
| PERIOD 4* December 17, 2026 - January 20, 2027 | PERIOD 9 June 24 - July 21, 2027 |
| PERIOD 5 January 28 - February 24, 2027 | PERIOD 10 July 29 - August 25, 2027 |

* 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 780.357.7483

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.

EXHIBITION REQUEST FORM

TREX PROGRAM REGION 1

| | | | |
|-----------|---|------------|------------------------------------|
| Period 1: | September 3 to September 30, 2026 | Period 6: | March 3 to April 7, 2027 (5 weeks) |
| Period 2: | October 8 to November 4, 2026 | Period 7: | April 15 to May 12, 2027 |
| Period 3: | November 12 to December 9, 2026 | Period 8: | May 20 to June 16, 2027 |
| Period 4: | December 17 to January 20, 2027 (5 weeks) | Period 9: | June 24 to July 21, 2027 |
| Period 5: | January 28 to February 24, 2027 | Period 10: | July 29 to August 25, 2027 |

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 you interested in having an artist in for programming? (ie. Workshop or Artist Talk)

Yes: ___ No: ___ Date: _____

Signature: _____ Date: _____

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

AN ALBERTA ROAD TRIP WITH RFM MCINNIS



RFM McInnis

G is for Grande Prairie, 2000

Oil on linen

Collection of the Alberta Foundation
for the Arts

ABOUT THE EXHIBITION

1 artist
19 artworks
2 text panels
2 crates
38 running feet

AVAILABLE PERIODS:
1 - 10

Curated by Jamie-Lee Cormier and organized by the Art Gallery of Grande Prairie

Join us as we take a road trip across Alberta.

So many people enjoy road trips with family, friends or on their own every day. Road trips are enjoyable because they offer freedom, adventure, and an escape from daily routines through spontaneity. They transform the journey itself into an experience, allowing for deeper bonding with travel companions, unique sightseeing and a sense of calm from observing new landscapes, wildlife and culture.

The works in *An Alberta Road Trip with RFM McInnis* were carefully selected from over one hundred of McInnis's works in the Alberta Foundation for the Arts Permanent Collection. McInnis has lived and painted in many regions of the country and has a special affection for the Southern Alberta prairie with its tonal ochres. In this show you will be taken on a journey from Peace River in the Province's Northwest all the way down to Milk River in the South.

As you travel through the show, enjoy the gestural brushstrokes of McInnis's paintings that showcase the wide-open prairies we all know, alongside the whimsical painting from his series, *A is for Alberta*. In these works, we learn about different destinations in Alberta. For example, there is a small town Southeast of Calgary called Vulcan: in 1990 Vulcan embraced the coincidence of sharing its name with Mr. Spock's home planet, branding itself as the 'Official Star Trek Capital of Canada' to boost tourism.

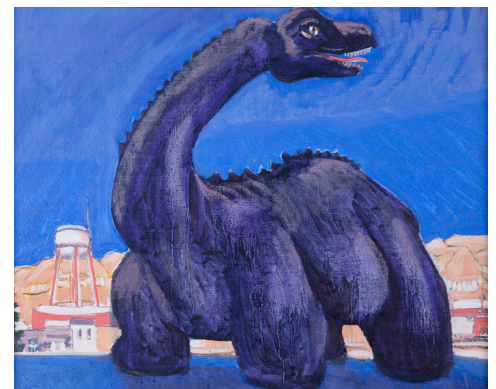


RFM McInnis

Ryley, Alt., 1987

Oil on masonite

Collection of the Alberta Foundation for the Arts



RFM McInnis

D is for Drumheller, 2003

Oil on linen

Collection of the Alberta Foundation for the Arts

HOPEFUL FRAGMENTS



Brenda Schenk
Hidden Protection, 2026
Acrylic on canvas
Collection of the artist

ABOUT THE EXHIBITION

5 artists
18 artworks
2 text panels
2 crates
30 running feet

AVAILABLE PERIODS:
1 - 10

Curated by Jamie-Lee Cormier and organized by the Art Gallery of Grande Prairie

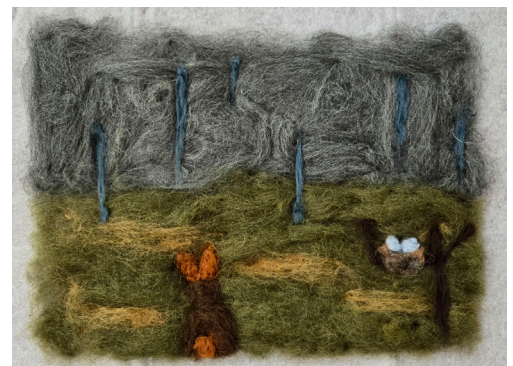
In this exhibition, the artists drew on life experiences to reveal what brings hope, joy, love and peace into their world. It is their hope that viewers feel and embrace what these works hold. In today's world we sometimes need a bit of hope to help us get by. For some, hope is an active mindset and emotional anchor that lets us envision a better tomorrow, fostering resilience during adversity.

Hopeful Fragments features five Peace Region artists who had not met until this show came to fruition. Together, they created a show of tiny works meant to provide comfort, strength, along with the belief that positive change is possible. When experiencing Brenda Schenk's intuitive energy paintings, take a minute to see the hidden images that appear in the free-flowing paint. Fabric works by Michelle Forrester and Desirée Desrochers-Pequeno offer the viewer hope, joy, love and peace with fragments of space and feeling.

Hope arrives entwined with the reality of emotions that challenge us. Viktoriia Polishchuk created her work at a time when her homeland, Ukraine, has been enduring profound challenges—war, displacement and threats to its cultural identity. She embraced the *Petrykivka* style, bringing bright floral and natural motifs to the fore—even in dark times. In Shauna-Lee Billwiller's *Soulmate*, a magpie takes centre stage and shows the beauty of how life and death are intertwined. Hope is not just optimism: it is the active pursuit of goals despite difficult circumstances. It lifts us up and motivates us to move forward when we want to give up.



Viktoriia Polishchuk
Nature's Embrace, 2026
Acrylic on canvas
Collection of the artist



Desiree Desrochers-Pequeno
Spring, 2026
Felting on cotton
Collection of the artist

Fire | Recovery



Greg Deagle
Verdure Abstraction - Part 1, 2026
Mixed media on paper
Collection of the artist

ABOUT THE EXHIBITION

5 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

Fire | Recovery showcases six artists who have experienced forest fires firsthand in Alberta, including the Fort McMurray Wildfire of 2016, the Jasper Wildfire of 2024 and the Kiskatinaw River Wildfire of 2025. Over the past decade, there have been several devastating wildfires across the province, a growing issue that has attracted national and international attention. The artists in this show have been affected personally by the tragedy of wildfires: these artworks document their experiences, stories and ways of healing with viewers. An educational module accompanies the exhibition, created by the Resilience Institute, a national charitable organization based in Canada who work to minimize suffering caused by climate impacts through participatory informed education, applied research, and action towards resilience.

The late Robert Guest spent many summers working in fire lookout towers, drawing and painting the fires he witnessed, three of which are showcased in this exhibition. Megan Green's work responds to the devastating Fort McMurray Wildfire with the motif of found, melted plastic: strange, unearthly artifacts from after the fire. Greg Deagle, Katie Potter and Sandra Coombe all lived through the Jasper Wildfire: they offer their shared memories of displacement and separation to viewers. David McGregor's sculptural pieces display the perimeters of the Kiskatinaw River Wildfire, captured by GPS-equipped helicopters that surveilled. The resulting shapes remind us of the new, strange awareness Albertans are developing around forest fires: how we are collectively coming to terms with these fires as a force and reality whose boundaries are creeping ever closer.



Sandra Coombe
Aftermath, 2026
Mixed media on board
Collection of the artist



David McGregor
Kiskatinaw River Wildfire
Series : Black, 2025
Acrylic sheets
Collection of the artist

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:
6 - 10

Curated by Jamie-Lee Cormier and organized by the Art Gallery of Grande Prairie

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

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

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

Between the Lines



Eunju Park
I Believe in Myself, 2024
Hanji
24" x 24"
Collection of the artist

ABOUT THE EXHIBITION

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

AVAILABLE PERIODS:
6 - 10

Curated by Steven Teeuwsen and organized by the Art Gallery of Alberta

Writing can be both uniquely personal and deeply cultural. *Between the Lines* brings together three artists who transform the written word into unique visual forms that reflect who they are and where they are from.

Maomeii Be blends the traditions of Arabic and Chinese calligraphy with abstract expressionism, creating a fluid visual language where marks flow with energy and spontaneity. His choice of words and bold brushstrokes evoke the spiritual, suggesting that writing and art can be a kind of prayer.

Eunju Park works with hanji, traditional Korean paper, to reimagine Korean characters through a tactile, emotional process. Tearing, shaping, and layering, she creates textured compositions that speak of resilience and self-affirmation. With phrases like “You Matter” and “Radical Acceptance,” her works become quiet declarations that resonate even with viewers who cannot read the words.

Michael Kíre’s practice centers on asemic writing—marks that resemble language but hold no fixed meaning. Influenced by Chinese calligraphy and guided by intuition, his compositions of automatic drawing balance structure and release. Each gesture is placed with care, building a rhythm that feels both deliberate and instinctive, oscillating between clarity and ambiguity.

Together, these three artists reveal how writing—made up of simple lines and curves—carries vast emotional and cultural weight.



Maomeii Be
There will always be love, 2017
Ink on Arches paper
22” x 30”
Courtesy of the artist



Michael Kíre
Dissonance, 2024
Mixed media on canvas paper
11” x 14”
Courtesy of the artist

Room to Reflect



Gillian Willans
Midnight Light, 2022
Oil on Canvas
20" x 16"
Courtesy of the artist

ABOUT THE EXHIBITION

3 artists
20 art works
2 crates
2 didactics
60 running feet

AVAILABLE PERIODS:
6 - 10

Curated by Steven Teeuwsen and organized by the Art Gallery of Alberta

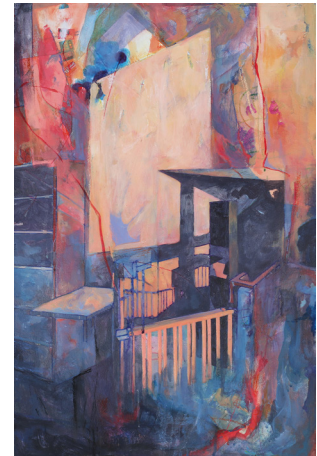
At first glance, our homes may seem ordinary—living rooms, bedrooms, hallways—but they are landscapes of our lives. They tell stories of memory, comfort, tension, and change. The rooms in this exhibition are never just physical containers; they reflect how someone lives and what they value.

Gillian Willans portrays domestic scenes that are both familiar and unsettling. Painting from found images, her work depicts the homes of others yet is rooted in personal reflection. These paintings communicate the contradictions of home life. Each canvas becomes a study in social roles, interior chaos, and the tension between expectation and reality.

Brianna Tosswill conducted interviews about comfort as inspiration for her series of linocut prints. She playfully blends real-life accounts with elements of magical realism to create fictional rooms filled with mementos and intimacy. Each room is conceived for a specific individual, yet when viewed together the works form a patchwork of emotional connections.

Melissa Baron shares the textures of daily life by painting her own home and incorporating pieces of it onto the canvas—her son's drawings, glitter glue, and bits of textiles. Open and closed doors, shifting light, and layered scenes communicate longing, belonging, and the passage of time. These works transform the rooms of her family home into intimate portraits of motherhood and change.

Together, these works remind us that domestic spaces are not just backdrops to our lives—they are active characters in our stories.



Melissa Baron
Evening Light, 2024
Mixed Media
20" x 30"
Courtesy of the artist



Brianna Tosswill
I can always come back home, 2023
Linocut
16" x 12"
Courtesy of the artist

This is NOT a Photograph



John Hall
Wham!, 2010
Acrylic on canvas
18" x 23"
Collection of the Alberta Foundation
for the Arts

ABOUT THE EXHIBITION

9 artists
15 artworks
2 text panels
2 crates
60 running feet

AVAILABLE PERIODS:
1 - 5

Curated by Steven Teeuwsen and organized by the Art Gallery of Alberta

Have you ever stared at a painting and wondered, “Is that a photograph?”

This Is Not a Photograph features nine artists from the Alberta Foundation for the Arts Collection who challenge our perceptions of reality. Each pours obsessive attention into every brushstroke and pencil mark, revealing a love of their craft and a delight in their subject matter. Their precision does more than mirror the world—it uncovers something new about both the subject and the artist.

Rooted in realism yet pushing beyond it, many of these works embrace hyperrealism’s “more real than real” ethos. They present details our eyes might otherwise miss, simultaneously capturing the glint of reflection and the texture of shadow. The results are uncanny images that hover between reality and illusion.

The longer you look, the more the artist’s hand emerges—the deliberate compositions, heightened contrasts, and carefully measured choices. These crafted visions ask us to pause, to look again, and to find meaning beneath the surface.



Glen Semple

Lawn Ornaments, 2010

Acrylic on canvas

24" x 30"

Collection of the Alberta Foundation for the Arts



Keith Harder

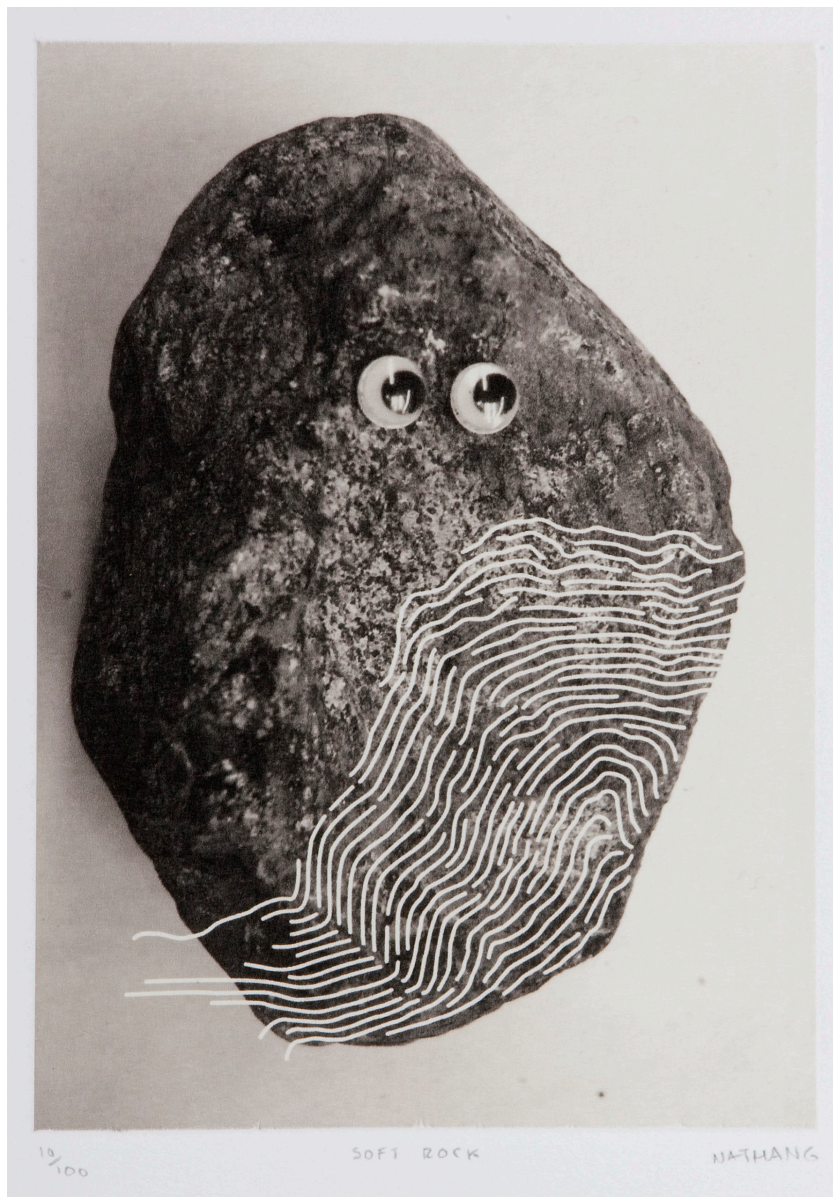
Tackle Box, 1990

Oil on canvas

24" x 30"

Collection of the Alberta Foundation for the Arts

SPECULATIVE FICTIONS



Nathan Grimson

Soft Rock, 2009

digital print, chine collé on paper

Collection of the Alberta Foundation
for the Arts



ABOUT THE EXHIBITION

14 artist

19 artworks

2 didactics

3 crates

40 running feet

AVAILABLE

PERIODS:

1 - 5

Curated by Ashley Slemming, TRES Southwest
Organized by the Alberta Society of Artists

In today's contemporary society where divisions often seem to overshadow community connections and differences are commonly perceived as threats rather than opportunities for compassionate growth, the power of imaginative storytelling emerges as a beacon of hope. The exhibition *Speculative Fictions* draws upon themes present in the literary genre of the same name, where artworks prompt viewers to consider the transformative potential of wonder, awe, and mystery as we envision our collective futures. Viewers are invited to embark on a journey into the realm of imagination where limitations on what is possible dissolve, and multiple portals open into the speculative edges of our shared consciousness. If we approach each visual composition with curiosity we are offered glimpses into alternate realities, technological abstractions, and primordial possibilities – prompting us to ask ourselves, “*Where have we begun?*” and, “*Where are we going?*”

Speculative Fictions features a curated selection of nineteen artworks from the Alberta Foundation for the Arts provincial collection, each encouraging the kind of regenerative curiosity needed in today's uncertain times. Audiences are invited to imagine each artist's vision and the possible stories behind mysterious landscapes, abstract forms, and playful compositions – many of which carry aesthetic qualities prevalent in visual representations of popular science fiction and fantasy worlds. Artists include Ernesto Bonato, Janet Cardiff, Wendy Ehlers, Nathan Grimson, Liz Ingram, David Janzen, Rodney Konopaki, Calvin Kruk, Amy Loewan, James McDougall, Leanne Olson, Jacques Rioux, Leonard Simpson, and Jim Westergard.



Jacques Rioux

Witness, Red Rock Coulee, Alberta,
1993

Silver gelatin, selenium toned on paper
Collection of the Alberta Foundation for
the Arts



Jim Westergard

Foil Helmet II, 1984

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

MARY WHITE : BETWEEN THE LINES



Mary Whale

Lois, 2022

Print on Palboard of original watercolour

Collection of the artist

ABOUT THE EXHIBITION

1 artist
22 artworks
2 didactics
3 crates
36 running feet

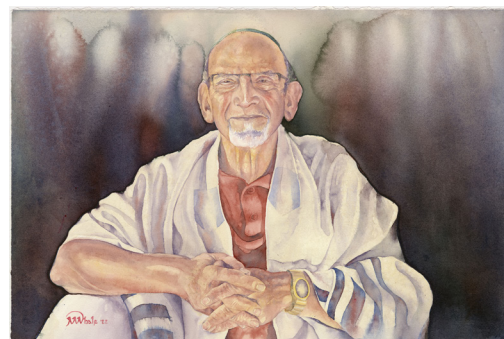
AVAILABLE PERIODS:
1 - 5

Curated by Ashley Slemming, TREX Southwest
Organized by the Alberta Society of Artists

Mary Whale: Between the Lines is a solo exhibition that showcases expressive portraits of older adults and celebrates the beauty of ageing through Mary Whale's compelling and elegantly executed watercolours.

Mary Whale has been engaging older adults for portrait sittings for over twenty years as both a visual artist and a gerontologic nurse. What began as an extension of her interest in watercolour portraits evolved into an exploration of a unique interviewing and portrait sitting process that evokes reminiscence and reflection. Many of the sitters were encouraged to contemplate a quote from Kierkegaard: "*Life can only be understood backwards but must be lived forwards,*" in which some sitters engaged while others simply reflected freely and shared their life experiences. With permission, Mary recorded the dialogue of each sitting and worked with a writer (Laurel Sproule) who transcribed the recordings into individual stories and autobiographies that are included alongside the artworks in this exhibition.

Mary has researched elder psychology, narrative therapy, different ways of knowing, ageism and guided autobiography - and as her work reveals, aging is much more than just a physical change that occurs through time. This series of watercolours seeks to highlight what's 'between the lines' in an understanding of aging as an ongoing social, cultural and biological phenomenon.



Mary Whale
Michael, 2022
Print on Palboard of original watercolour
Collection of the artist



Mary Whale
Mary, 2022
Print on Palboard of original watercolour
Collection of the artist

Odd Objects: Things We Believe In



Pamela Vickerson,
Portrait of Emma Contained, 2025
Oil on Canvas
Collection of the Artist

ABOUT THE EXHIBITION

3 artists
18 artworks
2 didactics
2 crates
40 running feet

AVAILABLE PERIODS:
6 - 10

Curated by Levin Ifko, TREX Southwest
Organized by the Alberta Society of Artists

Odd Objects: Things We Believe In, is a travelling exhibition that invites us to contemplate our human relationships with objects. Spanning painting, photography, and textiles, the artwork in this exhibition depicts an array of odd objects, from those that hold particular personal, familial, and cultural significance, to everyday objects such as tupperware lids and electric fans.

Featuring whimsical and introspective work from artists Mantis Mei, Teresa Tam, and Pamela Vickerson, this exhibition suggests that our “things” mean more to us than what meets the eye. Sometimes, our fascination with certain objects has to do with the memories attached to them. Maybe these objects remind us of a part of our lives and can be comforting through change and loss. Other times, we can feel magnetically drawn to an object for no apparent reason, perhaps because of its shape and colour, or even a comforting texture we observe by touching and feeling it.

Each artist in this exhibition makes work that is both sentimental and playful, and that encourages us to connect with others by sharing our own stories and memories. Take a closer look at the things that surround you, and consider how and why we collect, use, and care for these objects. Can our relationships with objects tell us anything about the ways we express love in our broader world? *Odd Objects: Things We Believe In*, highlights the objects we find meaning in as vessels of comfort, humour, and connection.



Mantis Mei

Underwear for fruits #4, 2025
Photograph
Collection of the Artist



Mantis Mei

Portrait of an Electric Fan, 2024
Acrylic Yarn
Collection of the Artist

REIMAGINING FIRE : FUTURE OF ENERGY



Jared Tailfeathers

Community / aaka'itapissko, 2023

Digital print on Crane's Lettra paper

Courtesy of Eveline Kolijn

ABOUT THE EXHIBITION

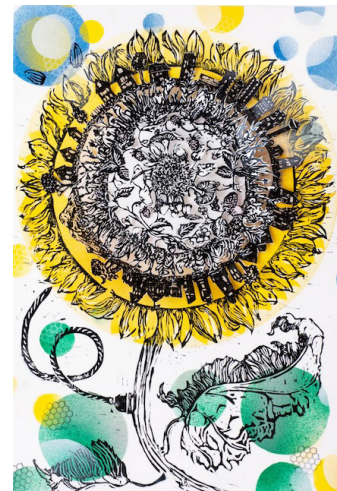
20 artists
20 Authors
20 artworks
2 didactics
2 crates
36 running feet

AVAILABLE PERIODS:
1 - 5

Curated by Eveline Koliijn, lead Energy Futures artist
Organized by the Alberta Society of Artists

Reimagining Fire, The Future of Energy is a book publication and exhibition featuring a fine art print portfolio (Energy Futures) by a collective of twenty Albertan artists and twenty Albertan writers. These creatives were thoughtfully paired to share a collaborative vision of sustainable energy in Alberta, exploring pressing questions that arise as we imagine solutions to climate change and global energy transitions. The project was led by Eveline Koliijn – whose practice operates in the transdisciplinary space of art, science, and social activism. Eveline participated in a 2018 Fellowship with the Energy Futures Lab (EFL), a non-profit lab based in Alberta that brings together a diverse ecosystem of innovators and influencers from government, the energy sector, First Nations, non-profits, academia, and the arts. Connecting the dots, Eveline brought the Energy Futures artist collective together with the EFL's network of experts, thinkers, and influencers to develop the ensuing book, print portfolio, and now touring exhibition.

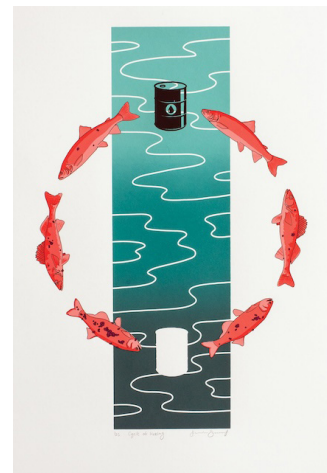
Reimagining Fire, The Future of Energy is intended to be visionary. Many people struggle with forming an idea of our future, but providing a vision through an artistic lens can inspire, empower, and feed action. Bringing together authors, poets, scientists, and visual artists – all from diverse geographical, cultural, and professional backgrounds – acknowledges varied and valuable cultural relationships to the earth, climate, and future-building.



Heather Urness

Through Tempered, Rose-Coloured Glasses, 2022

5-layered woodcut on synthetic and pulp-based papers
Courtesy of Eveline Koliijn



Jessica Semenoff

Cycle of Healing, 2022

Screenprint on paper
Courtesy of the artist



Howl in the Grass



Tom Willock

Bull, Buffalo Paddock, Waterton Lakes

National Park 1971, 2009

Silver Gelatin on paper, mat board

Collection of the Alberta Foundation for
the Arts

ABOUT THE EXHIBITION

17 artists
18 artworks
2 text panels
2 crates
36 running feet

AVAILABLE PERIODS:
6 - 10

Curated by Ashley Slemming, TREX Southwest
Organized by the Alberta Society of Artists

Howl in the Grass is a group exhibition alluding to the mystery and aliveness of land and sky in the prairies. As any howl is a method of attracting attention, connecting with others, and announcing a presence – this exhibition invites viewers to listen, to feel, and to connect with the diverse calls of the land along the Great Plains in Alberta and beyond.

What is now commonly described as “the prairies” is far from a monolithic landscape. Just as we cannot blanket the Great Plains under one category of ecology (the region is host to a dynamic relationship of grasslands, boreal forests, foothills, and badlands—each shaped by distinct histories, ecosystems, and ways of life), the artworks in the exhibition are similarly varied, sharing a depth of emotive qualities and stories with us.

Howl in the Grass beckons viewers to imagine standing at the edge of an expansive rural landscape, taking account of each visceral call and feeling; perhaps listening to prairie winds howling across the horizon, watching the roll and tumble of a disembarked tangle of weeds, or searching for a coyote whose calls echo slyly through the land’s tall, soft, and swaying grasses.

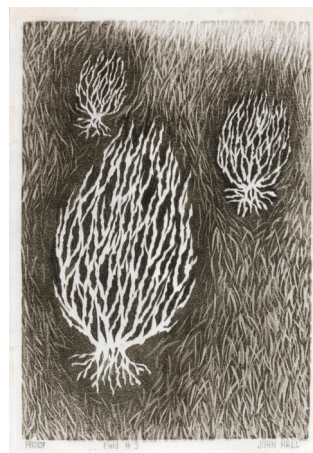


Matthew Spidell

Grasses #4, 2005

Archival pigment ink on paper

Collection of the Alberta Foundation for the Arts



John Hall

Field No. 3, n.d.

Woodcut on paper

Collection of the Alberta Foundation for the Arts



