



Fantastic Worlds

Exhibition Guide

Alberta Foundation for the Arts

TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Northwest Region:

The Art Gallery of Grande Prairie, Grande Prairie

Northeast and North Central Region:

The Art Gallery of Alberta, Edmonton

Southwest Region:

The Alberta Society of Artists, Calgary

Southeast Region:

The Esplanade Arts and Heritage Centre, Medicine Hat

Each year, more than 600,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 9,000 artworks showcasing the creative talents of more than 1700 artists. The AFA art collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.



The AFA and TREX partners respectfully acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8: lands of First Nations and Métis peoples.





TREX Region 1: Northwest Alberta

Fantastic Worlds

How do we imagine the future? What other kinds of realities are possible? What would happen if time and space could bend, stop, or fast-forward? From Science Fiction, to Magical Realism, to Surrealism, artists, filmmakers, and writers have long turned to the fantastic to ponder these questions, using vivid imaginative stories and imagery to open portals into other worlds. Sometimes these works provide routes to escape, offering transportation along a whimsical journey full of textures, shapes, and forms that defy everyday reality. Other works breathe magic into our daily life, animating and transforming household objects into exploratory creatures in an otherwise normal setting. While some artworks completely shift everyday experiences, imagining clouds and wind inside homes, and presenting buildings that defy gravity with impossibly curved walls and roofs.

Through exploring these different avenues of the fantastic, each of the works is a playful invitation to imagine and build worlds, new experiences, and ways of seeing. This generative and exploratory aspect of the fantastic is why historically, especially during challenging times such as economic crisis and war, these artistic strategies have often surged as a way to grapple with uncertainty, change, and the large complicated question of the future. For example, the playful and curious dream worlds of many Surrealist paintings provided a different avenue to explore human consciousness against the hard realities of both World War I and II. By offering an outlet of creative investigation that does not conform to the boundaries of our surroundings, the works in *Fantastic Worlds* express—sometimes with humour or sadness—both the desire and potential to construct new pathways forward and challenge existing assumptions or barriers.

Selected from the collection of the Alberta Foundation for the Arts, the artworks imaginatively investigate a wide variety of topics—from the relationship of humans to the natural environment to the whimsical lives of household objects. In a time full of many big questions, unknowns, and shifts, the art of the fantastic offers an outlet to explore possibilities, re-invent worlds, and inspire curiosity. Instead of obstacles or limitations, the works in *Fantastic Worlds* encourage us to ask what if? And why not? These small but impactful questions emphasize wonder and discovery, offering potential pathways to help us see the world anew.



ABOUT THE ARTISTS

GREG ARNOLD

Greg Arnold was born in the small lakeside village of Meota, Saskatchewan in 1916. After the Second World War, following discussions with Alberta artist and educator Ron Spickett about attending art school, he enrolled as a mature student in the art program at the Provincial Institute of Technology and Art (now the Alberta College of Art) in Calgary. He graduated in 1950 and worked for ten years as a commercial designer while he continued his art education. As part of his studies, he carried out visits to England (1956) and Florence, Italy (1957). Arnold returned to ACA in 1962 as an instructor, teaching advertising art, design, compositions and crafts, staying with the College until 1968. He was actively involved in the Calgary art scene and served as president of the Alberta Society of Artists from 1962 to 1963.

During his six month trip to Florence as a student, Arnold was impressed by the “old world” environment and how the sense of history and time contrasted with the newness of the prairies. He created a large group of watercolours and drawings inspired by the patterning of the ironwork and the architecture that he saw there and later used the ideas suggested by these to create large abstractions. Strongly interested in abstract geometric form, Arnold began creating large plywood constructions in 1965, alongside his other artworks made in a multitude of other media.

His art was exhibited widely, including notably in the First Biennial of Canadian Painting, organized by the National Gallery in 1955. A large retrospective exhibition of his paintings and constructions was shown in 1989 at the Triangle Gallery in Calgary.

Patricia Askren

Patricia Askren was born in Seattle, Washington and has lived in Canada since 1971. Askren's work often deals with the theme of childhood. Her work was featured in *Childhood: Eight Canadian Artists*, an exhibition mounted by the University of Alberta Ring House Gallery for the International Year of the Child. She also illustrated the children's book, *A Mountain Alphabet* (1980, Altitude Publishing), and her illustrations have been featured in other publications.

Askren's work is held in many gallery, public and corporate collections and has been exhibited across Canada, including at the National Library of Canada. Askren has taught workshops in textile design, printing, fibre arts and animation for the University of Alberta, Grant MacEwan Community College, Alberta Culture and the Banff Centre. She was the owner and operator of OBJECTS Gallery in Canmore, Alberta. Askren holds a diploma in visual arts / textiles from the Alberta College of Art and Design (1978) and has completed workshops in editing, in book illustration and in writing for children. She has also studied at both the John Herron School of Art, Indianapolis, Indiana and the Corcoran School of Art, Washington, DC.



ABOUT THE ARTISTS

DALE BEAVEN

Dale Beaven is a visual artist living in Medicine Hat, Alberta whose work has been exhibited since 1987. Born 1950 in Medicine Hat; raised in Ralston, Defence Research Establishment Suffield.

Beaven has a B.A. in Administration from the University of Alberta but no formal art education. Formally a printmaker (intaglio), Beaven now works with larger imagery as a painter. Exhibited nationally and internationally in print shows.

Beaven was accepted as a juried member of the Alberta Society of Artists in 2000, and also accepted to show in the ARTS 2000, Royal Canadian Academy of Arts Millennium Exhibition. Beaven continues to exhibit in local, regional and Alberta Society of Artists' shows. Beaven's work is included in many corporate, private and municipal collections, including the Alberta Foundation for the Arts.

Artist Statement

Manipulating imagery appeals to me more than reproducing the evident, putting the ordinary into an unconventional setting or the surreal into reality. My subject matter often flashes into my mind visually complete, triggered by casual phrases or events. I seldom do landscapes, being more drawn to social commentary, the environmental crisis, and the idiosyncrasies of the mindsets of people. The challenge is to convert these ideas to canvas; I envy those who have mastered digital expression.

After years of using largely monochrome oil-based inks and their solvents in printmaking, found that the water-based versatility of acrylics from fluidity to impasto gave me much more freedom of expression and the ability to indulge in my love of vibrant colour.

DEREK BESANT

Derek Besant is a Calgary-based artist who splits his time between Alberta and Mexico and whose art practice has taken him all over the world. Besant was born in Fort Macloed, Alberta. He holds a BFA Honours from the University of Calgary (1973) and has been a member of the Royal Canadian Academy of Arts since 1978. His works are held in collections in Poland, Yugoslavia, England, Belgium, Germany, Norway, China, Argentina, Canada, the US and Mexico. His work is part of the Crown Collection, Official Residences of Canada, Ottawa.

Derek Besant has served as a lecturer and guest artist for universities and galleries and was the Head of the Drawing Program at the Alberta College of Art and Design where he taught for more than thirty years. He worked for the Glenbow Museum as an Exhibit Designer and was the Alberta Editor for Art Magazine, published in Toronto from 1974 to 1984. Besant is an active community member, serving on numerous boards and committees throughout his career, including the Alberta College of Art Board of Governors, the Olympics Exhibitions Committee in Calgary from 1985 to 1988 and the Calgary Art Gallery Foundation Board. In 1999, the University of Calgary conferred upon him the status of Distinguished Alumni.

Besant is known for his unorthodox use of materials and technology in his public art projects and international museum exhibitions. His fifteen storey mural, "Waterfall," which was installed in the foyer of Scotia Plaza in the Bay & King Financial District in Toronto in 1989, is the largest indoor mural ever produced in Canada.



ABOUT THE ARTISTS

SEAN CAULFIELD

Born in Westerly, Rhode Island, USA, Sean Caulfield grew up in Sherwood Park, Alberta and received his Master of Fine Arts from the University of Alberta in 1995. Since 2011, Sean has served as a Centennial Professor in the Department of Art and Design at the University of Alberta. He has also worked as a Professor of Printmaking at the University of Alberta and an Assistant Professor of Printmaking at Illinois State University. Throughout his career, Sean has served as visiting artist at universities throughout the United States and Canada.

Sean is a multimedia artist who takes inspiration from literature, music, science and myth.

Through printmaking and drawing, Sean links past with present – dealing with contemporary thought, cutting edge science and abstract art. Sean's pieces are often a comment on current culture, the impact of technology and our relationship with the environment. Sean also enjoys working on collaborative projects with scientists, including his brother, Tim Caulfield, and other artists.

Sean's work has been shown in exhibitions throughout Canada and the United States, and in Portugal, Hungary, Germany, Taiwan, China, Poland and Japan. His work is held in public and private collections throughout the USA, Canada and Britain. Sean has received a variety of grants and awards, including: Special Award of the Rector of the Academy of Fine Arts in Warsaw, International Print Triennial-Krakow 2015, Poland (2015), Triennial Prize at the 2nd Bangkok Triennale International Print and Drawing Exhibition, Thailand (2009) and First Prize, Printmaking, Novosibirsk Biennial of Contemporary Graphic Arts, Russia (2009).

Sean also has three publications in print: *The Body in Question(s)*, *Perceptions of Promise: Biotechnology, Society and Art* and *Imagining Science: Art, Science and Social Change*.

JOHN K. ESLER

John (K) Esler was born in 1933 in Pilot Mound, Manitoba and attended the School of Art at the University of Manitoba, graduating in 1960. He continued studies there, receiving a Bachelor of Education degree in 1962, and in 1964, after a period of travel in Europe, took a teaching position at the Alberta College of Art and Design in Calgary. He joined the faculty of the University of Calgary in 1968 where he taught intaglio printmaking, staying there until his retirement in the 1980s. Esler was well-known in the Calgary arts community, and did much to raise the profile of printmaking in the province. He played a major role in the expansion of the printmaking department at the Alberta College of Art and Design and at the University of Calgary and in partnership with artist Ken Webb, established Trojan Press to provide a facility for local printmakers to develop their skills. Esler's works were exhibited widely throughout Canada and abroad and he is represented in many public and private collections. His awards included the C.W. Jefferys' Award from the Canadian Society of Graphic Arts and the G.A. Reid Memorial Award from the Canadian Painter-Etchers and Engravers.

John Esler had an irreverent, somewhat Dadaist sensibility which he expressed in his art and in his teaching methods. He encouraged his students to experiment, to make art with a mind open to unexpected possibilities. A series of artworks that offered a typical example of his approach were called "Relics of the Twentieth Century" and involved the use of cast-off garbage and refuse that he ran through the press to create relief prints. Objects that became fodder for the creative process for this series ranged from a squashed lunch box to the flattened chassis of a television set.



ABOUT THE ARTISTS

MARK FARAND

Mark Farand is a Calgary-based artist known for his whimsical portrayals of small-town Alberta. He studied illustration and design at the Art Academy of Cincinnati, Ohio, from 1984-85, and graduated from ACAD in Calgary with a Diploma in Visual Communications and Design in 1988.

He worked as a graphic designer and commercial illustrator, but left this field in 1990 to focus on fine art. He is known for his vibrant use of colour, his perceptive treatment of light, and particularly for his swooping, curving perspectives. His tongue-in-cheek renditions of rural scenes and small-town buildings bring the past back to life. Producing oils, watercolours and giclée prints, Farand twists and contorts familiar architectural forms. Grain elevators and gas station pumps bend towards one another or seem to embrace. He depicts small-town diners with neon signs, wooden barns and friendly hotels, lonely gas stations and farmyards that typify Alberta architecture, the prairie landscape, and old-time rural life. Alluding to the nature of the subject matter, hidden cobwebs are sometimes spun into each painting. A number appearing after Farand's signature indicates the number of cobwebs to look for.

Mark's paintings are held in numerous personal and corporate collections, which include Value Drug Mart Associates Ltd, Merrill Lynch, Matrix Real Estate Ltd, Renaissance Energy, Pinnacle Oil and Gas, Pan Canadian Petroleum and Impact Construction Services, amongst others. His work has been shown in solo and group shows in galleries across Canada and the US, including at the Calgary Stampede Western Art Show. He is represented at the Kimoto Gallery, Vancouver; Picture This! Framing and Gallery, Sherwood Park; and the Strathcona Community Centre, Calgary.

K GWEN FRANK

K. Gwen Frank graduated with honours from Alberta College of Art and Design (4 yr. diploma 1983, and BFA 2002) and continued independent fine art studies at the University of Calgary. She has participated in over a hundred juried national and international exhibitions, and has had a number of solo exhibitions. Gwen participated in three artist-in-residence periods at Centrum Frans Masereel in Kasterlee, Belgium, and l'Association de la Cardabelle in Cruejols, Aveyron, France, and was invited to participate in Slovakia's 1st International Printmaking Symposium and Exhibition in Bratislava. She has given intaglio workshops and lectures at Wake Forest University, North Carolina, Hollins University, Virginia, at University of Waterloo, Ontario, and throughout Alberta. She continues to work from her Calgary & East Coulee, Alberta studios, focusing on intaglio techniques, watercolour and drawing.

Artist Statement:

My images are hand drawn & etched with resists & acid into copperplate, then inked & printed on a hand operated intaglio/etching press in my home studio. Through my work I try to elicit the sublime residing within the mundane, speaking to my innate passion for the Canadian prairies & the Rocky Mountain foothills — a land in whose language I think and dream.

Drawing from events in my life, I juxtapose ordinary narrative elements to embrace mystery, and to reflect parallels, coincidence or happenstance that can illuminate an ordinary life, if there is such a thing.





ABOUT THE ARTISTS

ALICE MANSELL

Alice Mansell is a widely exhibited artist in Canada and internationally, practicing for more than two decades. Her studio practice including painting, multi media and digital installations derive from an ongoing engagement with the images and stories that define us as individuals and as communities.

Her practice as an artist has uniquely enabled her to develop learning models that take advantage of the multimodal universe now available in classrooms and online. In particular the design of new media, interdisciplinary, and integrated programs and learning designs have been used in universities and colleges across the country.

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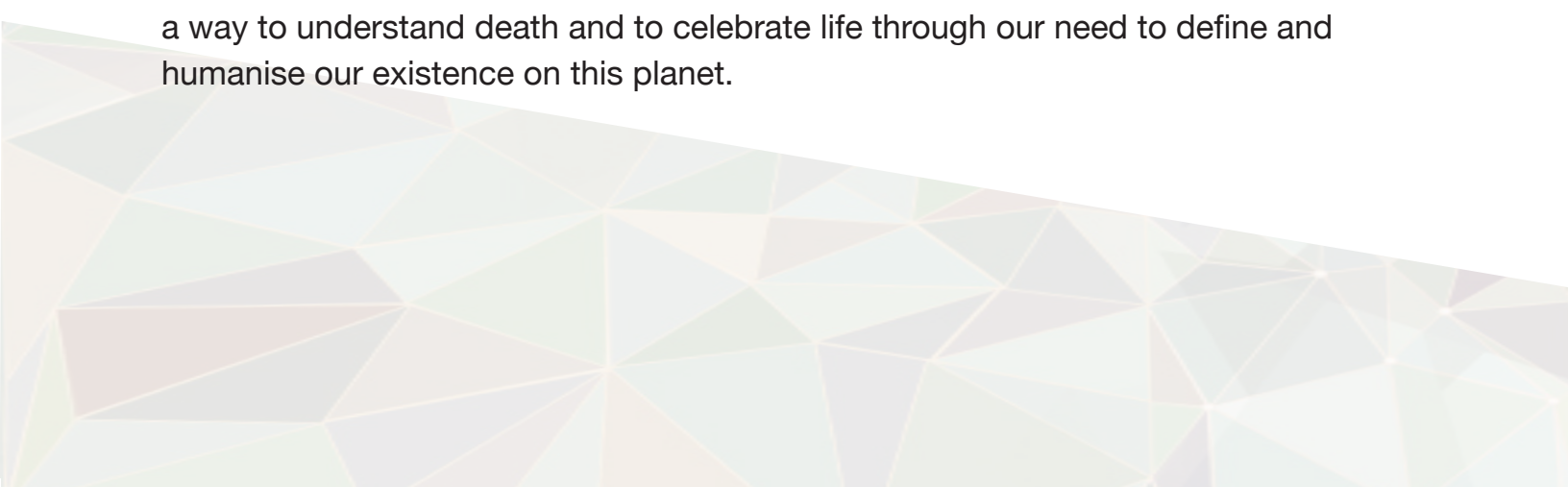
LYNDAL OSBORNE

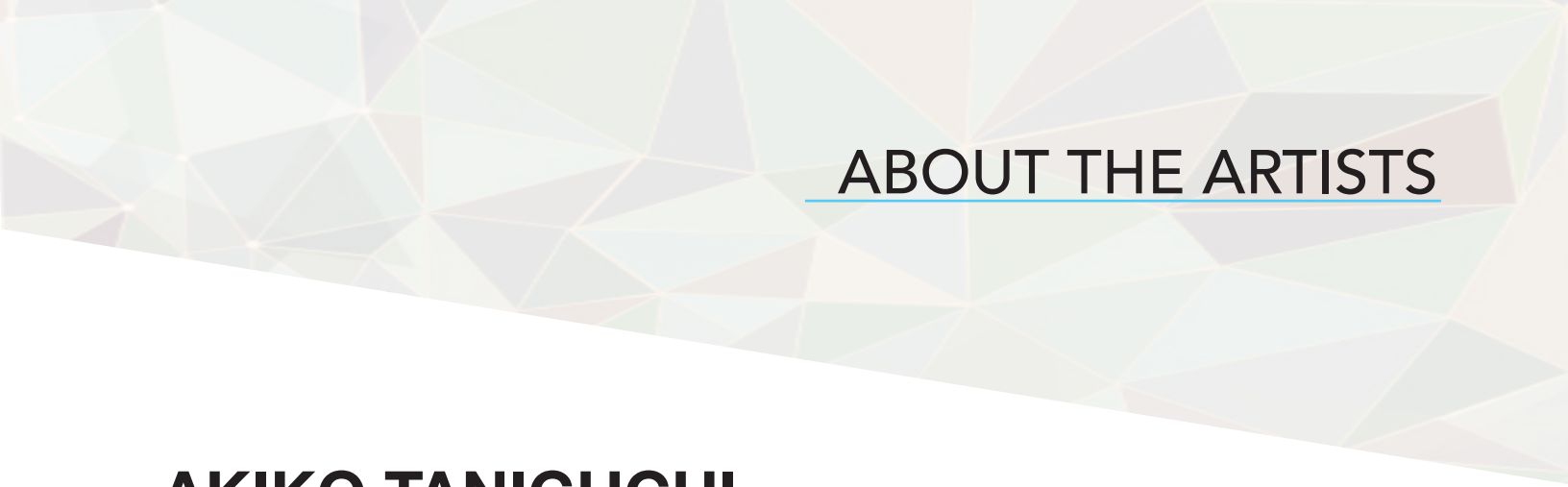
Lyndal Osborne was born in Newcastle, Australia. She studied at the National ArtSchool in Sydney and received her MFA from the University of Wisconsin, Madison, USA. Since 1971, Osborne has been based in Edmonton, and is Professor Emeritus in Department of Art and Design, University of Alberta. Osborne has been exhibiting in Canada and internationally since the early 1970s and has shown in over 360 exhibitions. She is represented in many private and public collections worldwide.

Osborne's sculptures and installations have developed an individual approach that utilizes found and recycled material that she alters through the application of color, manipulating their original shape, and/or by placing the objects in new contexts so they develop new metaphorical meaning. Her installation work speaks of the forces of transformation within nature, as well as commenting upon pressing issues relating to the environment. In her work Osborne has focused on an examination of the issues of genetically modified organisms and more recently on the crisis in the global oceans.

Artist Statement:

I feel like an archeologist seeking and retrieving discarded fragments of the urban environment and the dried out remains of natures' seasons. All have gone through their prime of life and now remain as relics of past glories. The objects are then recreated by me as a direct response to my encounters in nature in the role of observer and participant. I am expressing in my work images which are about timelessness and regeneration. In one sense it is a form of purification, but it is also a way to understand death and to celebrate life through our need to define and humanise our existence on this planet.





ABOUT THE ARTISTS

AKIKO TANIGUCHI

Born in Tokyo and holding an MFA from Musashino Art University, Akiko Taniguchi (b. 1967, Japan) now lives and works in Edmonton, Alberta. The artist exhibits widely and been awarded prizes in international printmaking exhibitions and competitions. Her work can be found in collections from Russia, to Thailand, to the United States and Canada.

Artist Statement:

I look to the forces and phenomenon of nature for motivation and inspiration. I work from intuition and emotions to generate abstract forms that reference natural phenomena such as wind, rain, clouds, and life forms. I try and make my images reflect my inner life as connected to the larger cycles of nature.

RICHARD YATES

Richard Yates was born in Edmonton, Canada, in 1949, grew up in Victoria B.C., attending the University of Victoria to earn a BFA. He then attended the Instituto Allende in Mexico, the Banff Centre and Manchester Polytechnic in England. Returning to Canada, he earned an MFA in Printmaking at the world renowned Printmaking program at the University of Alberta in Edmonton in 1984.

After the degree, a stint at the Royal College of Art in Stockholm followed and he returned to Edmonton to live and work for fifteen years. A move to rural Manitoba followed, where he now lives and works.

Yates has participated in over 130 group exhibitions and 27 solo exhibitions in Canada and abroad, showing woodcut prints, etchings, engravings, silkscreen prints, linocuts, drawings, paintings and installations. He has also produced handmade books on his own presses. His work is in all major public collections: Canada Council Art Bank, Alberta Art Foundation, and the National Museum in Stockholm, Sweden. The Art Gallery of Alberta is home to a large collection of his prints.



IMAGE INVENTORY

K. Gwen Frank

INNER WEATHER

1995

Aquatint, Etching Intaglio

Frame: 55.8 x 45.8 x 2cm



K. Gwen Frank

BODY AND SOUL

1994

etching aquatint

Frame: 55.8 x 70.8 x 2cm

Richard Yates
SWITCHES

1976

Silkscreen

Frame: 70.8 x 90.8 x 2 cm



IMAGE INVENTORY



Mark Farand

EAU CLAIRE

1993

Watercolour

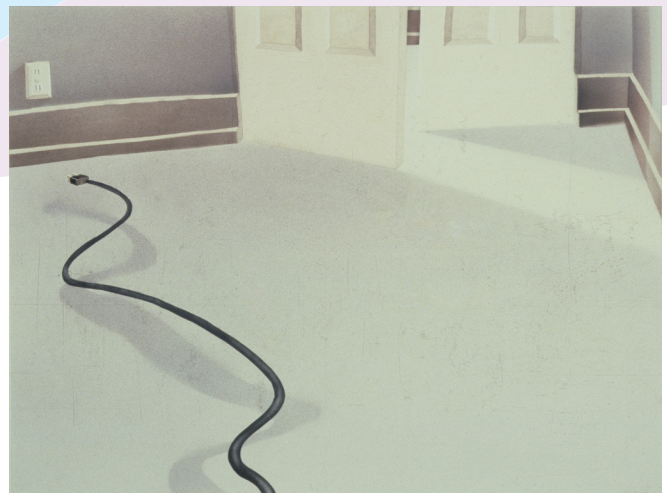
Frame: 35.8 x 55.8 x 2 cm

Derek Besant
NIGHT CRAWLER

1977

watercolour and ink

Frame: 70.8 x 90.8 x 2cm



John K. Esler

CONQUERED MOUNTAIN

1973

Etching

Frame: 90.7cm x 70.7cm x 2cm

IMAGE INVENTORY



Pat Riddell-Hamon

I'M A CHICKEN

1978

lithograph

Frame: 70.8 x 55.8 x 2cm

Sean Caulfield

LIFE RAFT

2003

Mezzotint, etching, intaglio, chine colle

Frame: 56.4 x 56.4 x 3.4cm



Dale Beaven

WATERSLIDE TO HELL

1990

Mezzotint

Frame: 56.5 x 75.5 x 2cm

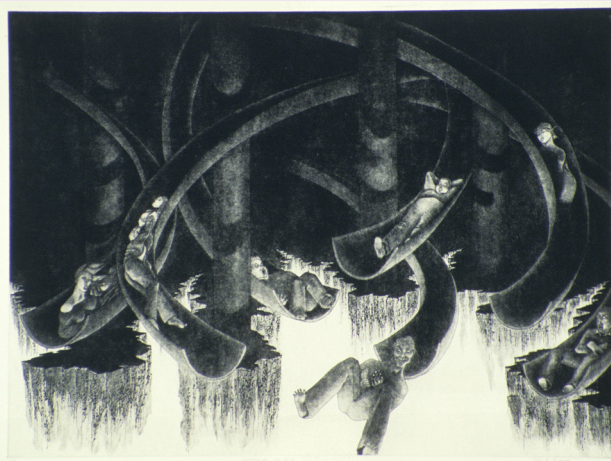


IMAGE INVENTORY

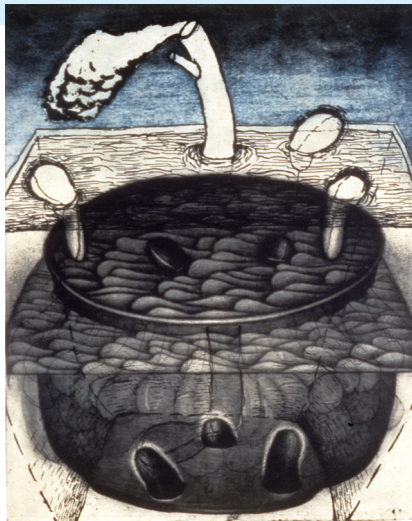
Bruce Wiltshire

THE SOLDIER AND HIS SWEETHEART

1973

Lithograph

Frame: 55.8 x 70.8 x 2cm



Sean Caulfield

RESERVOIR

2000

Etching, mezzotint, chine colle

Frame: 64 x 54 x 2.5cm

Noel Heard

THE PROMETHIAN GARDEN #3

2000

Wood Engraving

Frame: 28 x 30.5 x 2cm

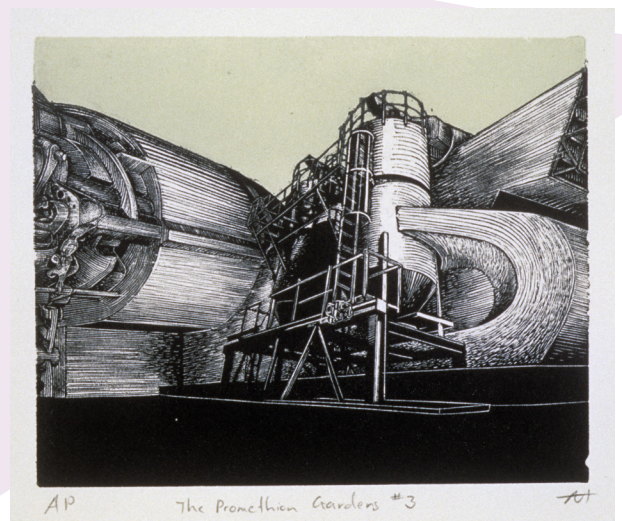


IMAGE INVENTORY

Noel Heard

THE PROMETHIAN GARDEN #1

1999

Wood Engraving

Frame: 31.5 x 27.1 x 2cm



Greg Arnold

UNTITLED

1957

watercolour

Frame: 55.8 x 40.5 x 2cm



Akiko Taniguchi

MIDNIGHT CREATION

2003

photo-intaglio, etching, drypoint, chine colle

Frame: 80 x 93.6 x 3cm



IMAGE INVENTORY



Akiko Taniguchi

OCCURRENCE OF THE SURFACE

2006

Etching, Chine Colle

Frame: 77.2 x 92 x 3cm

Ricardo Sanchez-Clague

YELLOW

1997

acrylic

Frame: 63 x 78.5 x 6cm



Patricia Askren

JUST BARELY KEEPING MY FEET
ABOVE WATER

1992

ink

Frame: 55.8cm x 45.8cm x 2cm



IMAGE INVENTORY

Alice Mansell

INFLOW

1978

Pencil

Frame: 45.8 x 35.8 x 2cm



Lyndal Osborne

PERSONA

1990

Lithograph

Frame: 57.2 x 49.5 x 2 cm

CRATE LISTINGS

CRATE # 1

1. Sean Caulfield, RESERVOIR
2. Sean Caulfield, LIFE RAFT
3. Alice Mansell, INFLOW
4. Noel Heard, THE PROMETHIAN GARDEN #1
5. Noel Heard, THE PROMETHIAN GARDEN #3
6. Mark Farand, EAU CLAIRE
7. Greg Arnold, UNTITLED
8. Patricia Askren, JUST BARELY KEEPING MY FEET ABOVE WATER
9. K. Gwen Frank, INNER WEATHER
10. Bruce Wiltshire, THE SOLDIER AND HIS SWEETHEART
11. K. Gwen Frank, BODY AND SOUL
12. Pat Riddell-Hamon, I'M A CHICKEN
13. Lyndal Osborne, PERSONA
14. Akiko Taniguchi, MIDNIGHT CREATION
15. Akiko Taniguchi, OCCURENCE OF THE SURFACE

16. Didactic 1
17. Didactic 2

NOTE: FRAGILE WORKS- Carefully review how the works are packed.

NOTE: Only remove foam packing that is marked remove/replace.
Keep all packing with the crate.
Repacking – Line up the numbers.

Concerns Contact: Art Gallery of Grande Prairie
Robin Lynch, TREX Curator/Manager, 780.357.7483
Region 1, AFA Travelling Exhibitions

CRATE # 2

18. Ricardo Sanchez-Clague, YELLOW
19. Derek Besant, NIGHT CRAWLER
20. Dale Beaven, WATERSLIDE
21. Richard Yates, SWITCHES
22. John K. Esler, CONQUERED MOUNTAIN

NOTE: FRAGILE WORKS- Carefully review how the works are packed.

NOTE: Only remove foam packing that is marked remove/replace.
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Repacking – Line up the numbers on the frames to the number
on the foam.

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