



*50 YEARS OF
PRESERVATION*

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.





Region 1: Northwest Alberta

50 YEARS OF PRESERVATION

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 it's Permanent Collection.

The organization has had a rather wild journey during the past five decades. Their story starts in 1975 when a group of concerned citizens 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, thier 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 850 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.

ACKNOWLEDGEMENTS

TREX Northwest would like to credit the Alberta Foundation for the Arts for the Travelling Exhibition Program. We would like to thank the Art Gallery of Grande Prairie for supporting this region, as well as the following individuals who contributed to the preparation of this traveling exhibition:

Curator: Jamie-Lee Cormier

Preparation: Robert Swanston & Jordie Isaac

Art Projects: Alyssa van der Eerden & Madison Dewhurst

Catalogue Design: Jamie-Lee Cormier

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.

Funded By:



The Traveling Exhibition Program Region 1: Northwest Alberta is thankful for our generous sponsor this year:



Lawyers for the journey ahead

ABOUT THE ARTISTS

John Snow

John Harold Thomas Snow was raised between Vancouver, BC, England, UK, Olds, AB, and Innisfail, AB. At age 15, he told his father he wanted either to be a banker or a painter, and had successful careers as both. In 1928, he joined the Royal Bank of Canada, first in Bowden, AB, then in Calgary, from which he retired after 43 years at age 60. His time with RBC was interrupted only once, with his enlistment and overseas tour during World War II from 1940-1945.

Once back in Calgary, Snow began studying life drawing under Maxwell Bates and experimenting with woodblock printing techniques. In 1953, Snow and Bates rescued two decommissioned lithography printing presses and several old limestone blocks from the Western Printing and Lithography Company, and Snow quickly established himself both as a master lithographer and an instrumental mentor to colleagues and new artists. He exhibited nationally and internationally during his lifetime in print and graphics biennials, as well as in solo and group gallery shows. His landscapes, still lifes, florals, and portraits in lithography, watercolour, oil, mixed media, concrete sculpture, textiles, and intaglio relief helped usher Alberta into the modernist period.

Snow worked diligently and prolifically until 1992 and died peacefully in 2004. The awards bestowed upon him are numerous; notable among them are the Salon des Beaux Arts, Paris (1965), an honorary Doctorate from the University of Calgary (1984), the Alberta Achievement Award (1984), and the Alberta Order of Excellence (1996). His work is held in the collections of the Medicine Hat Museum and Art Gallery, the Glenbow Museum, the Art Gallery of Alberta, the Alberta Foundation for the Arts, Alberta Government House Foundation, and the National Gallery of Canada. In 2001, Snow's two-storey home in Lower Mount Royal (Calgary), where he lived and worked for nearly 50 years, was purchased by Calgary author Jackie Flanagan to accommodate writers who took part in the Markin-Flanagan Distinguished Writers Programme. As of 2010, the John Snow House is administered by The New Gallery. It holds their resource centre (a combined library and archive), hosts an artist-in-residence program, and is available for community events.

Illingworth Kerr

Illingworth Kerr studied at the Central Technical School, Toronto in 1924. From 1924 to 1927, Kerr studied under Arthur Lismer, J.E.H. MacDonald, Frederick Varley and J.W. Beatty at the Ontario College of Arts. Kerr also studied at the Westminster School of Art, London, in 1936, as well as with Hans Hoffman in Provincetown, Massachusetts in 1954. In 1955 and 1957, he attended Emma Lake Workshops.

Kerr traveled the Georgian Bay area, Ontario, in 1927, and England and France from 1960 to 1961. He taught at the Vancouver School of Art from 1945 to 1946, and was head of the Alberta College of Art from 1947 to 1967. He was a great influence and friend to many artists of that era. As well, from 1952 to 1953, he was president of the Alberta Society of Artists. Kerr was also a member of the Canadian Authors Association; he wrote many short stories and illustrated many publications, including his autobiography, *Gay Dogs and Dark Horses*, in 1946. He received a Canada Council Award in 1960.

He painted portraits, the life of Indigenous peoples, urban views, wildlife, and the Prairie and Ontario landscape. He used the media of oil, acrylic, watercolour, charcoal, and ink, as well as woodblock, linoblock, monotype and silkscreen prints.

Elizabeth Ginn

Elizabeth Ginn was born in Saint John, New Brunswick. She moved to Ontario in 1959 and then to Alberta in 1977. She studied at the Ontario College of Art, received a Bachelor of Fine Arts Degree from the University of Lethbridge, and also pursued graduate studies at the Emily Carr College of Art and Design in Vancouver. In addition to her art studies Ginn has taught art therapy to mentally handicapped clients and also served as gallery director at the Art Gallery of Grande Prairie.

Ginn is an expressionistic painter and has exhibited her own work in Alberta and British Columbia. Her work usually deals with subjects that are very close to her emotionally, such as birds, cats and flowers.

Ginn currently lives in Lethbridge, Alberta, and besides continuing her artistic pursuits manages a cat rescue society.

Euphemia McNaught

Euphemia or Betty from Beaverlodge, as she was known, was the youngest of six children and was always interested in art. In 1912 the family left Ontario and travelled west to Edson by train, then on to the Peace River country in an ox cart on the newly opened Edson Trail. They settled in a homestead near Beaverlodge where she attended Appleton School. She went on to high school at Lake Saskatoon and then studied to become a teacher at the Normal School in Calgary. Upon graduation, she returned to the Appleton School where she taught for two years. She would later buy the old school and have it moved to her farm where she used it as a studio.

After two years of teaching she decided that she would prefer to be an artist. She saved her money and on the advice of her brother John she enrolled at the Ontario College of Art where she studied under Arthur Lismer and J.E.H. MacDonald along with fellow Albertan classmate Annora Brown. She graduated in 1929 and moved to Calgary where she taught for two years at Mount Royal College. She exhibited with the Alberta Society of Artists in 1931 at the Calgary Exhibition and Stampede. She went back to Ontario in 1935 to teach art at the Ontario Ladies College in Whitby, Ontario but returned to Beaverlodge after only a year following the death of her father. She spent much of her spare time travelling around the Peace Country sketching and painting and established herself as the most prominent artist of the region. During the war, she and, her friend, Evy McBryan received permission from the Prime Minister of Canada, Mackenzie King, to document the construction of the Alaska Highway in paintings. From 1955 to 1958 she taught art classes for the University of Alberta Department of Extension in and around Grande Prairie. She frequently exhibited her works in both solo and group exhibitions as well as illustrating a local history book "Beaverlodge to the Rockies". She was a founder of the Grande Prairie Art Club the Beaverlodge Art Club, and an active member of the Peace Watercolour Society. In 1977 she was awarded the Alberta Achievement Award of Excellence in Art and later in 1982 the Sir Frederick Haultain Prize in recognition of a lifetime of service and exceptional accomplishment. In 1985 she became a lifetime member of the Alberta Society of Artists.

Working mainly in watercolour, oils, and pen and ink, her Peace Country landscapes and pioneer scenes which often depicted horses are found in many private collections in Alberta and around the world. Her work was exhibited at the National Gallery of Canada in Ottawa before her death at the age of 100 in 2002.

Thelma Manarey

Thelma Manarey was born and raised in Edmonton, Alberta. As a young girl, Manarey received tutelage from Florence Mortimer, a well-known painter and teacher located in Edmonton. From 1939-1943, Manarey studied at the Institute of Technology and Art (today the Alberta College of Art & Design). At the Institute, Manarey had the opportunity to study with famous landscape painter, H.G. Glyde. Although Manarey is generally known for her small etchings, she explored many different types of mediums and artistic styles. Manarey tried her hand at: impressionism, realism, cubism, and abstract impressionism. In the late 40's, she learned the art of the serigraph. Later, during the 1950's and 1960's, she studied etching with Harry Savage as well as stone lithography in Toronto, Ontario.

Manarey, like so many other notable Albertan artists, was a great admirer of the Alberta Landscape and the natural and man-made icons of the province. These objects, such as trees and elevators, often became the subject matter of her etchings and paintings. In 1973, Manarey received the Performing and Creative Arts Award, from the City of Edmonton. Additionally, The Alberta Society of Artists honoured Manarey with the gift of a Lifetime Membership. Today, Manarey's works reside primarily at the Alberta Foundation of the Arts, the Nickle Arts Museum in Calgary, and the University of Calgary.



Daniel Bagan

Wesley Daniel Bagan credits the strength of his work to his practice of working on-site outdoors, and observing a scene carefully in order to address the challenges of composition, texture, light and shade. He is a visual artist whose work is held in public and private collections around Alberta.

Bagan's paintings and drawings include series of works of northern Alberta's Peace River valley and region and the Lac St. Anne area, where he focuses on capturing the beauty of the natural world and creating a record of the disappearing landscape. Many of his works include sunsets or sunrises, and he has also returned regularly to a series of drawings he has been adding to over a twenty-year period that depict the urban nocturne. In this series, he draws the empty alleyways and backyards of the city, and often incorporates elements of the poetical or theatrical. He exhibits actively at galleries and festivals in Alberta as well as at community venues such as libraries, restaurants and cafes.

Bagan was born in Terrace, British Columbia and moved to Alberta as a child. In 1978, he received a BFA from the University of Alberta.



Evy McBryan

Evelyn Beatrice Hook was born in Somerset, England on April 25, 1911. She was the second child of Clifford Stanley Hook and Jessica Beatrice Williams. The Hook family emigrated to Canada in 1913. They stayed awhile with Jessica's brother in Regina before moving to Edmonton, where Clifford, a jeweller and watchmaker, was employed by G. F. Watcher. The Hook family moved to Grande Prairie when Clifford purchased the R. H. Watcher business in March 1918. Except for a brief time in Ontario ca. 1919-1920, when her father attended the College of Optometry, Evy spent the remainder of her life in Grande Prairie.

Evelyn McBryan was a tireless worker for Visual Arts in the Peace Country. She organized the Grande Prairie Art Club out of her own home, and became the director of the Arts and Crafts Guild in 1958. She also served as the Coordinator for Arts and Crafts for the City of Grande Prairie (1964-1974), on the provincial Board of Culture and the Visual Arts Board (ca. 1960), and on the Alberta Arts Foundation Board (ca. 1973), where she established a school exhibition program and organized the Peace Region Arts Council. She also assisted in establishing the Prairie Art Gallery. For all of these efforts, in 1976 she was awarded the Alberta Achievement Award.

After re-tiring from all her boards and committee work, Evy continued with her own artwork. Her last one-woman show was at the Prairie Art Gallery in October 1982; and her last exhibit was held in Beaverlodge, where she had studied with Euphemia McNaught, in the spring of 1983. Evelyn McBryan died in Grande Prairie at age 74 on October 19, 1985.



Dorothy Henzell Willis

Visual artist Dorothy Henzell Willis was born in Northumberland, England in 1899, and moved to Edmonton, Alberta in 1912. Dorothy studied drawing and painting at a variety of institutions, including the University of Alberta and Columbia University.

Her style is expressionistic and Dorothy's drawings and paintings were representations of what she saw and experienced in her daily life. Her pieces are honest and always colourful, and include a variety of subjects from man-made structures, to nature, to people. Dorothy was a member of the Edmonton Art Club, the Alberta Society of Artists, the Edmonton Sketch Club and the Alberta Women Sketch Hunters.

Dorothy's work has been shown in Edmonton, Vancouver, Winnipeg, Montreal and Toronto. Some of her works are held by the Alberta Foundation for the Arts and by a number of private collectors.

Dorothy passed away in 1988.

Garry Newton

Newton was born July 2, 1939 in the City of York. In 1948, at the age of 9, he immigrated to Medicine Hat, Alberta with his family. He studied science at the University of Alberta in Edmonton, Alberta and completed his science degree in Zoology at the University of Melbourne in Australia. After receiving his degree, Newton travelled, visiting a vast majority of North America, Europe, Central America, and Greece. After returning from his worldly travels, Newton settled in Calgary, Alberta and started to focus primarily on creating intaglio prints. In 1958, he received a Canada Council Grant to produce approximately 50 prints of the Amaryllidaceae plant family. Newton was also picked to display his work at the 6th International Invitational Exhibition of Botanical Art and Illustration. Later in his life, he taught drawing classes in Medicine Hat, Alberta. Newton also contributed significantly to the book, *Prairie River*, in which he created the illustrations and maps. Newton met his partner, Elwood Amundson in 1993. Together, they mastered the technique of marquetry. Newton's work resides in collections at the Medicine Hat College, the Calgary Library, the University of Alberta, the Medicine Hat Gallery, and the Carnegie-Mellon University at the National Library of Canada. Newton passed away on May 15, 2008 in Medicine Hat.

Vikki Hotte

Vikki Hotte is an established visual artist from the Peace River Region of Northern Alberta. Her interest, from childhood, in art-making became real when she completed a Visual Arts Diploma at Grande Prairie Regional College and went on to finish a Fine Arts Degree with honours at the University of Victoria. Since then, she's been creating art in her studio at the Beaverlodge Art and Culture Centre.

Her work has been shown regularly throughout the Peace River Region and beyond. She has work in the permanent collections of the Alberta Foundation for the Arts, the Art Gallery of Grande Prairie, the Dawson Creek Gallery, and was awarded Honourable Mention at the 2009 Lieutenant Governor's Gala. "Inspiration comes from nature and rural life, always flowing, shifting, and re-surfacing, and woven with threads of faith and humour."

Jim Stokes

In making and exhibiting my work since 1979, I have explored many approaches to making art. I continue to draw the figure with energy and enthusiasm. I have explored printmaking and for the last 6 years have done a great many experimental sculptures. The main constant of my work, has been the Alberta landscape. Almost all my exhibitions have presented paintings trying to extend this tradition of painting and interpreting the world around us. The wild places, the neat "tucked in" sections of agricultural land and the rolling folds of the prairie parkland. With this has been an obsession with the arch of sky and cloud above. Clouds the weather offer an endless subject with forms motifs that are simple, minimal and abstract to the wild and rococo! I find a lot of joy and pleasure in painting.

James Agrell-Smith

Born in Stettler, Alberta in 1913, James Agrell Smith began sketching by drawing samples of plants and other materials that he picked up on nature walks on the prairie north of town with his father, who had a keen interest in the natural world. His inclination to make art was stimulated by these experiences and, other than taking a brief summer art course at Mount Allison University in Sackville, New Brunswick in 1944, it was an occupation that he studied on his own. He enlisted in the Royal Canadian Navy as a boy seaman in 1931 (he was seventeen), and upon his discharge in 1947 worked as a freelance artist. In 1950, he took a full-time job with Canada Post in Red Deer, Alberta, where he worked until his retirement in 1970.

Although James Agrell Smith worked in a variety of media, his highest accomplishment was in the graphic media, working with sumi-ink drawing, wood engraving, woodcuts and woodblock prints. His prints and drawings were generally small-scale, detailed and full of expression, and his preferred subjects included portraiture, including self-portraits, figures, and rural scenes. Agrell Smith had a very important influence on the development of printmaking in Alberta. He became an associate member of the Canadian Society of Painters, Etchers, and Engravers (CPE) in 1952, assuming full membership in 1954. Smith was instrumental in setting up the Western Chapter, Edmonton Branch of the CPE and exhibited regularly with that organization during the 1950's and 60's. He participated in the influential Hart House show entitled Western Printmakers Exhibit in 1957, as well as at the Northwest Printmakers International Exhibitions in Seattle, Washington, USA in the 1960's. Agrell Smith's prints can be found in the public collections of the Alberta Foundation for the Arts, the Art Gallery of Alberta, and the Glenbow Museum as well as many private collections.



IMAGE INVENTORY



John Snow
Game
1984
Lithograph on paper
Collection of the Art Gallery
of Grande Prairie



Illingworth Kerr
The Big Horns
n.d
Block print on paper
Collection of the Art Gallery
of Grande Prairie



Euphemia McNaught
One Horse
n.d
Spray drawing on paper
Collection of the Art Gallery of
Grande Prairie



Jim Stokes
Grey Day
 1994
 Monotype on paper
 Collection of the Art Gallery
 of Grande Prairie



Thelma Manarey
Josephine
 1970
 Etching on paper
 Collection of the Art Gallery
 of Grande Prairie



Illingworth Kerr
Night Song
 n.d
 Block print on paper
 Collection of the Art Gallery
 of Grande Prairie



Daniel Bagan
Birds Eye Sturgeon
 1987
 Oil on board
 Collection of the Art Gallery
 of Grande Prairie



William Belcourt
Survival
1989
Silkscreen print on paper
Collection of the Art Gallery of
Grande Prairie



Gordon Perret
The Place
 n.d
 Mixed media on wood desk
 Collection of the Art Gallery of
 Grande Prairie

James Agrell-Smith
Young Crows
 1965
 Block print on paper
 Collection of the Art Gallery
 of Grande Prairie





Vikki Hotte
PAG Metamorphosis
 2001
 Acrylic and ink on paper
 Collection of the Art Gallery of
 Grande Prairie



Elizabeth Ginn
Gloxinia with Trout
 1993
 Mixed media on paper
 Collection of the Art Gallery of
 Grande Prairie



Marjorie Taylor
Untitled #44
1996
Acrylic on canvas
Collection of the Art Gallery of
Grande Prairie



Evy McBryan
Junction Bass Creek
 n.d
 Watercolor on paper
 Collection of the Art Gallery
 of Grande Prairie



Gail Daly
Threads
 1989
 Collograph on paper
 Collection of the Art Gallery of
 Grande Prairie



Elizabeth Ginn
Gloxinia with Lizards
 1993
 Mixed media on paper
 Collection of the Art Gallery
 of Grande Prairie



Anton Kohalyk
Mountain
 1983
 Wood
 Collection of the Art Gallery
 of Grande Prairie

Q & A WITH THE AGGP STAFF



Jessica Groome

Executive Director/Chief Curator for 2 Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

The outdoor screening and panel talk of David and Forrest McGregor's film *The Path of Ashes* about ceramicist Bibi Clement.

Also the panel discussion with the artists and curator Jaime Morse for the group show *Land Breaths: A Treaty 8 Exhibition* was incredibly powerful and important.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

The gallery has offered a connection to arts and culture to this northern and fairly remote region which was (50 years ago) and is (now) still rare in Canada. Having the gallery positioned here has offered a chance to exchange and learn, shaping minds and influencing lives to make us who we are.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

The collection is an important capsule of locally-made work, which is largely unknown elsewhere in Canada. Having documentation and records that speak to this region is priceless and is an important mirror of where we come from and where we are headed.

What pieces did you choose for the exhibition and why?

I chose *Survival* by William Belcourt and Thelma Manarey's *Josephine*.

Survival is one of the few works by an Indigenous artist in our collection, in an exhibition that shows 50 years of collecting, diversity, representation and showcasing numerous perspectives, especially from those who were historically marginalized, is of the highest importance. Without access to an artist statement or any information about the work, from a cold read, I would say the elements in this artwork depict key aspects and moments in a lifecycle which Indigenous peoples recognize for survival.

Josephine stood out to me as it is incredibly detailed, intimate and small in scale. I believe it is an etching but would need to consult the records to be sure. I found its miniature size and intricacies held within the work to be captivating. Typically, large-scale work is considered impactful in an obvious way, whereas this little artwork packs a different kind of punch through engaging the viewer to focus and look carefully. I believe the subject matter and the artist being female, in an unmonumental, quiet ordinary moment is one that is still important to prioritize. Despite shifts in cultural understanding and norms, women artists are still less collected and represent a far smaller fraction of permanent collections nationally.



Mohsen Ahi Andy
Associate Curator for 3^{1/2} Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

One of my favourite experiences was working closely with the community to bring an exhibition to life. It was amazing to see how people from all walks of life came together, sharing their stories and ideas. That experience really showed me how the gallery isn't just about art on the walls—it's a lively, welcoming space where creativity sparks connections.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

The Art Gallery of Grande Prairie plays a big role in the Peace Region's art scene. It's been a place where local artists can show their work and where the community can come together to enjoy and learn about art. What I love most is that the gallery offers free admission, making it easy for everyone to access and experience art without any barriers. It really feels like a welcoming space for people from all walks of life to connect, be inspired, and discover new creative voices.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

The permanent collection at the Art Gallery of Grande Prairie is really special because it helps keep the cultural story of our region alive. It reflects how our community's identity, history, and creativity have changed and grown over time. It's more than just art collection—it's like a shared memory book that helps us understand who we are as a community and where we might be headed together.

What pieces did you choose for the exhibition and why?

For the exhibition, I chose *Young Crows* by James Agrell-Smith and *Grey Day* by Jim Stokes because each brings something unique and special. *Young Crows* has a raw, lively energy in it and from a technical standpoint, I think Agrell-Smith did an amazing job. *Grey Day* offers a quieter, more peaceful feeling. It's the kind of artwork that invites you to pause, take a breath, and really notice the small details. That attention to detail is what I appreciate most about Jim Stocks' work.



Robert Swanston
Lead Preparator for 21 Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

My most treasured memory was in 2009 when the Montrose Cultural Centre and Art Gallery of Grande Prairie were newly opened to the public, this was after witnessing the collapse of the historical galleries roof in 2007. The commitment and effort put forth by the community of Grande Prairie to reach this milestone was heart warming.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

I think the influence has been significant and it has enriched so many lives who cherish the institution and what it provides as a regional resource for the visual arts.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

The permanent collection is a valuable resource because it allows curators to draw inspiration from a large collection of artworks to produce exhibitions. It adds value by providing a historical visual context of the area and its artists.

What pieces did you choose for the exhibition and why?

I chose Daniel Began, *Birds Eye Sturgeon* because it is a wonderful reminder of many summer days I spent as a child at Sturgeon Lake. I chose the Illingworth Kerr, *Big Horns* because it reminds me of an experience I will never forget seeing Big Horn sheep on a mountainside when tree planting in the interior mountains of British Columbia.





Jordie Isaac
Assistant Preparator for 1 Year

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

I love strolling through the space and the feeling of peaceful solitude, like entering another world. I have come many times over the years, and my kids and I have also enjoyed the Green Space and different events. It's just a lovely escape from the hectic daily grind.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

I think there has been a great influence over the years, as the gallery exhibits art from local artists and international artists, highlighting important local artists and introducing artists from all over the world. It brings greater awareness of other people's experiences and connects people in our mutual love of art. It inspires us all to slow down and remember the timeless importance of creating and viewing art.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

By repeatedly viewing and enjoying art from the permanent collection, it keeps our history alive and builds a sense of community and familiarity for the artists and artworks in the collection.

What pieces did you choose for the exhibition and why?

I chose Gail Days, *Threads* and Anton Kohalyk's *Mountain*. I was drawn to Day's piece because of the influence of fabric and fiber, and I think this print using fabric is particularly interesting and beautiful. Kohalyk's piece is unique as he created it all with wood and Mount Edith Cavill from Jasper, AB is a well-beloved and familiar sight.





Jamie-Lee Cormier

TREX Manager/Curator Northwestern Region for 8 Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

The experience of going out into the community for artist workshops has been an amazing experience for me in this role. We have brought TREX artists into schools, libraries and community centres to facilitate workshops influenced by their exhibitions. One that stood out this year was Aretha Laverne's Mixed Media Workshop in recognition of Black History Month at St. Catherine's School. She did a presentation about identity and expression in art and how her culture uses different Adika symbols and storytelling. The students got to create a mixed media piece influenced by these teachings.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

Since moving to Grande Prairie over 10 years ago, I am still amazed at the diversity and magnitude of exhibitions the Art Gallery brings to Grande Prairie. The gallery brings a large variety of exhibitions into its downtown space including local emerging artists, Canadian artists, and international artists. To have this space for the community to come in and enjoy art, interact with the artists and create in the craft room, in the classrooms during tours or workshops is such a valuable resource to enrich the art scene here.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

A Permanent Collection is such a valuable resource for the arts community and the institution to have. We have works in the collection from very well-known artists who have since passed and having them in a safe controlled space is so valuable for preserving this part of history. The gallery is also able to display exhibitions with their collection for the community to enjoy.

What pieces did you choose for the exhibition and why?

I choose one of Marjorie Taylors's works intitled *Untitled #44* because Marjorie has been a big contributor to making the Prairie Art Gallery a success many years ago. Her work gives a bright pop of colour in this show and I'm glad we can display it for all to see. The other piece I choose was Evy McBryan's *Junction Bass Creek*, the painting is a beautiful depiction of an area in the Rocky Mountains. Evy McBryan was tireless worker for Visual Arts in the Peace Country, and we were fortunate enough to have her family donate many of her sketches and paintings to our Permanent Collection. I was honored to have my first curated show, 'Undocumented Studies' at the Art Gallery in 2022 showcasing Evy's sketches from our collection.



Garry Bradley
Education and Public Programs Coordinator for 3 Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

One of my most cherished memories is watching students proudly enter the gallery and remind me that they were just here, or they were here last year, and they are happy to be back. It's always a moment of pure joy and pride.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

The gallery has been a cultural anchor in the region, providing a platform for both emerging and established artists and nurturing a vibrant, growing arts community.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

The permanent collection preserves the region's artistic legacy and offers ongoing inspiration and education for future generations. It's a shared cultural resource.

What pieces did you choose for the exhibition and why?

I chose Elizabeth Ginn's *Gloxinia with Trout* and John Snow's *Game*. Both works reflect my personal connection to the Peace Region and evoke memories and interests from my upbringing here. Their imagery speaks to the natural beauty and fierce perseverance that have shaped my experience of this place.





Melanie Jenner
Operations & Executive Coordinator for 18 Years

In your own experience, what is the value of the permanent collection and why is it so important for the community?

The permanent collection is a legacy of the artists who have lived and worked in the Peace region. The Gallery has the ability to hold a snapshot of the people, experiences and voices, and preserve them. Each work tells a story. From the nature-inspired works of Euphemia McNaught and Robert Guest to the work of art instructors from Northwestern Polytechnic like Edward Bader and Lionel Allingham. From the work of Alberta's legends John Snow and Peter von Tiesenhausen to the 2021 acquisitions of work by four local artists (Chris Beauchamp, Tim Heimdal, Sue Farrel Holler, and Zachary Kay) who each created work reflecting on experiencing the largest public health pandemic in generations. This collection of artwork holds our stories.

What pieces did you choose for the exhibition and why?

I chose two artworks by women artists who had leadership roles within the Prairie Gallery Society organization.

Elizabeth Ginn served as Executive Director from 1988-1995 and is one of the few women to hold that position in the Art Gallery's 50 year history. Elizabeth's four artworks in the permanent collection have always drawn me in and it's been a pleasure to see her work displayed in recent exhibitions at the Gallery.

Marjorie Taylor served as Chair of the board, she was a major champion for the fundraising efforts in the Gallery's expansion into the Montrose Cultural Centre, and was even interim Executive Director for a time.

I've had the pleasure of knowing Marjorie since my early days at the Gallery and I've always appreciated the artistic vision in her work, her enthusiasm for supporting artists, and her dedication to the Gallery. I felt including the one artwork of Marjorie's in the permanent collection was a great way to honour her because she's given so much of herself to the Gallery over the years.





Sarah Drydale
Receptionist & Permanent Collections for 3 Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

Some of my favourite memories were taking school trips to the gallery. Specifically being taught about indigenous art in our gym because the Art Gallery had its roof collapse. The artwork that some students made during this class was then on display at a fundraising lunch for the gallery. I remember attending this lunch and feeling so special, having my art framed and representing what the gallery can do in the community.

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

I think the Art Gallery of Grand Prairie and its founders were the first big push to make the art scene in the Peace Region. One of the artists in this exhibition, Euphemia McNaught, would travel around the area and host multiple art classes a week. teaching many of the other artists that are now in our permanent collection.

In your own experience, what is the value of the permanent collection and why is it so important for the community?

I am very lucky to be training and learning about the collection every week; it is my favourite thing to do at work. I think the permanent collection has immense value. The knowledge and history that is stored there is amazing. let alone the number of different works (over 850), we also have examples of almost every different type of art. Some of my favourite things to look at are the sketchbooks and the process pieces. These are things that you can spend hours on and learn from past masters of their craft. I think my story is an example of why the permanent collection is so important for the community. The experiences and encouragement I've had here have positively altered the path of my life.

What pieces did you choose for the exhibition and why?

The artwork I chose is *This Place* by Gordon Perrett. I chose this work both because of the mixed media style and because it is made on one of the desks from the Grande Prairie High School building, which has been the home of AGGP since 1985. The work also relates back to how I got introduced to the Gallery and how I've spent my time here.



Mason Telford
Receptionist for 2 Years

What is your most treasured memory or experience at the Art Gallery of Grande Prairie?

It is almost impossible to pick just one experience, my favourite thing is seeing the reactions of everyone who comes in during a new exhibition

How do you think the Art Gallery has influenced the Peace Regions art scene in the past 50 years?

I think the gallery does a wonderful job at making art more accessible, sharing the work of artists and the joy art can bring.

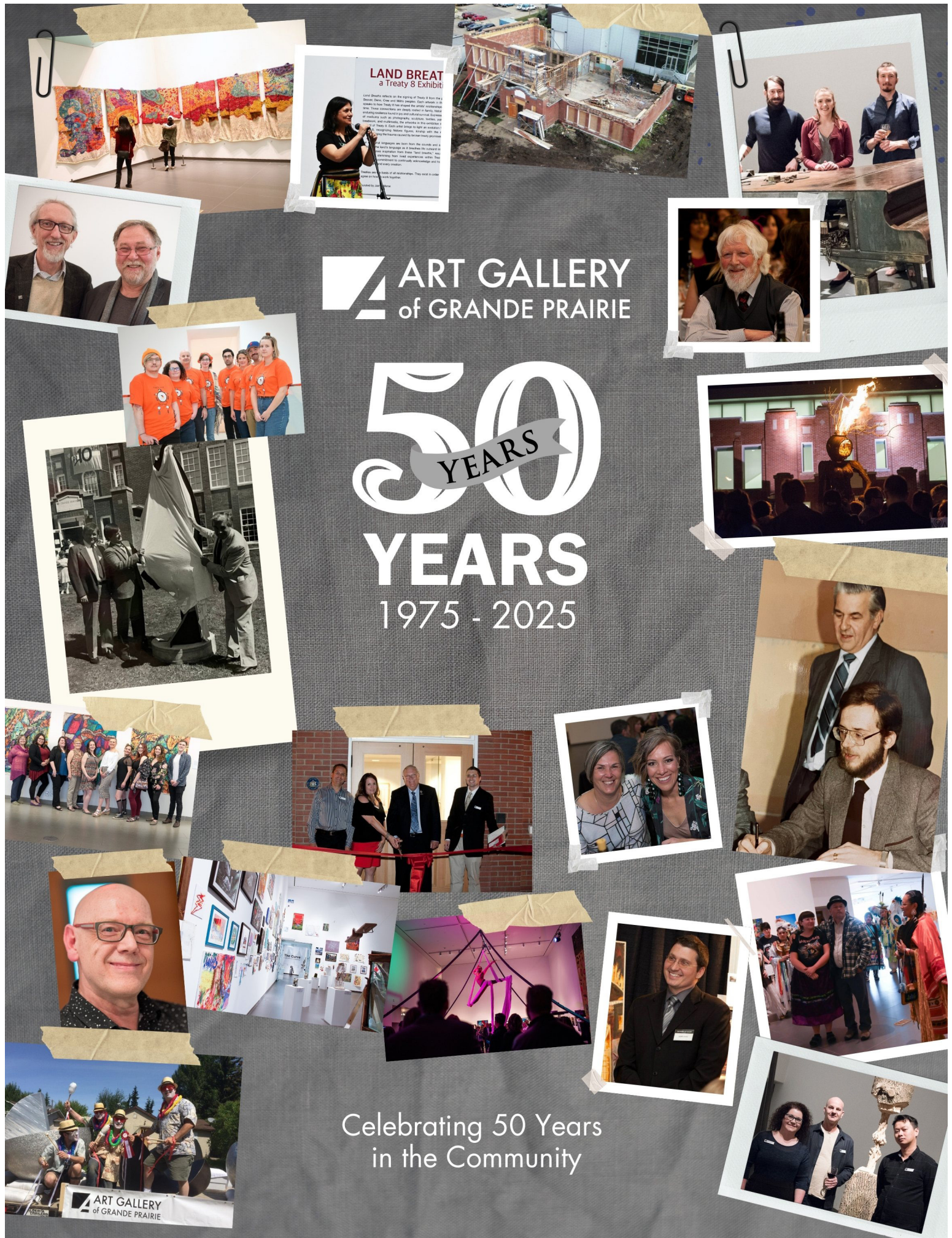
In your own experience, what is the value of the permanent collection and why is it so important for the community?

The permanent collection is a huge part of artistic history for our community. Being able to have the privilege to access the work of artists from the past is a huge honour.

What pieces did you choose for the exhibition and why?

I chose *Night Song* by Illingworth Keer, the image reminded me of the nights spent in my bedroom on my dad's acreage falling asleep to the sounds of the local wildlife, especially the coyotes. wildlife is such a huge part of the peace regions, so I felt it important for it to be included. The second piece i chose is *One Horse #6* by Euphemia McNaught, one summer as a kid i went to visit my grandparents farm and they had this beautiful white horse who only had one eye, i got to help take care of that horse while I was there. this painting reminded me of that horse and the feeling of spending time on the farm watching the horses run around, another amazing memory of growing up in the peace region.

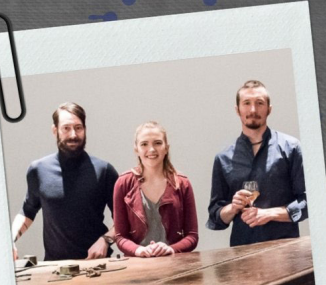




ART GALLERY
of GRANDE PRAIRIE

50
YEARS
1975 - 2025

Celebrating 50 Years
in the Community



HOW TO LOOK AT ARTWORK

Based on the Four Stages of Criticism

Age Levels:

K-Grade 3: Do stage 1 and possibly stage 2

Grades 4-6: Do stage 1, 2 and possibly 3

Grades 7-12: Do all four stages

Stage 1: Description

What do we see when we look at a work of art?

- List or describe all that you see. Hint: Start with what you know.
- Describe the subject. What is this a picture of? Landscape, nature, people, animals, flowers, still life, etc.
- Describe the materials used to make this art (medium/materials): Is it an acrylic or watercolor painting? Drawing? Photograph?
- Describe the type of lines. What kind of shapes are used? Natural or geometric? Is there any texture to the surface of the artwork (rough/smooth//dry/wet). Does the work have areas (values) of dark and light?

For Grades 10-12: Describe the style of work. Is it realistic or abstract? Does it have a theme or subject? Can you describe a style that it resembles? For example, Impressionism, Expressionism, Surrealist.

Stage 2: Analysis - Observing Relationships

How is this artwork (composition) arranged?

- List and describe the principles of design (movement, contrast, unity, balance, emphasis, rhythm, scale and space).
- Are there contrasts of light and dark colors?
- Are colors or shapes repeated to create unity or rhythm? Is there a sense of motion?
- Do the objects seem to be close up and in a shallow space or move far back to create deep space and distance?
- Is there one object that stands out and is more emphasized than other objects?

For Grades 10-12:

- Does the artist use complimentary colors against each other to create balance?
- What type of balance is it (symmetrical or asymmetrical)?

Stage 3: Interpretation

What meaning or reasons did the artist have in making this artwork?

This stage is a statement to help make sense of all the observations made in previous stages. It is the most difficult, yet most creative stage. It is the process that makes connections between the artwork and the viewer's personal experiences.

- What do you think this work is about?
- What mood or feeling do you get from this work?
- Why did the artist create this work?
- What do you think the artist thinks or feels about their world?
- Give an explanation of the work or describe the problem the artist is trying to solve. Remember there are no right or wrong answers in the interpretation. Each viewer will bring their own ideas and life experience into their explanations.

Stage 4: Final Conclusion About the Work

What do I think or feel about this work?

Decide what you like or dislike about the work. This is purely subjective, however the decision should be backed with valid explanations and possible ideas as to how the artist could have changed it to make it better.

- Do you like the work? Why or why not?
- What are the strengths about this work?
- What are the weaknesses and how would you change them?
- Has your impression of the work changed after observing and analyzing the piece?

Impressionist Print

Many pieces in this exhibition experiment with different textures, whether using wood blocks, paint, or printing techniques. Heavily inspired by Gail Day's *Threads*, this project focuses on playing with texture through print to create a visually interesting abstract image.

Objectives

- Experiment with different textures
- Practice printing techniques
- Practice composition

Materials

- Various textured items (ex, jute, burlap, cheesecloth, string/yarn, ribbon, cardboard, etc.)
- Watercolour paper
- Acrylic paint
- Flat plastic surface (ex, placemat, plate, plexiglass, etc.)
- Paintbrush

INSTRUCTIONS

Step 1

Begin by spreading a thin layer of the chosen colour of paint on the flat plastic surface with the paintbrush.

Step 2

Choose one of the textured items and press it down into the paint.

Step 3

Place the paint-covered item onto the watercolour paper and press down to transfer the paint to the paper.

Step 4

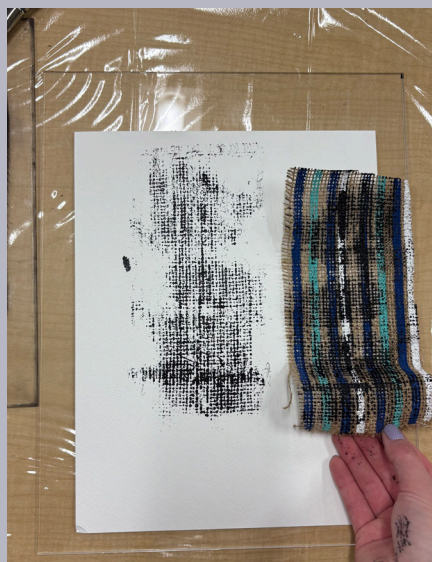
Carefully lift the item up from the paper and put it aside.

Step 5

Repeat steps 2 - 4 until satisfied with the amount of paint and texture on the paper.

Step 6

Admire your finished texture print, hang it up in the classroom or in the hallway.



Paper Art Memories

This project uses different shapes and colours of paper to create a piece that is inspired by the works of Anton Kohalyk's *Mountain*, and the many memories captured by other artists in this exhibition.

Objectives:

- Practice creating a composition from a memory
- Practice fine motor skills with the use of scissors and pencils
- Experiment with layers different colours and shapes of paper to create an artwork

Materials

- Different colours of paper
- Scissors
- Glue Sticks
- Pencil
- Eraser

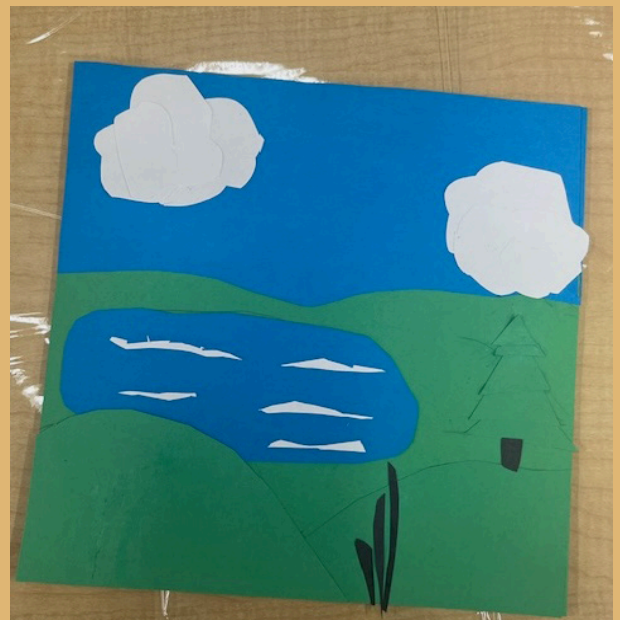
INSTRUCTIONS

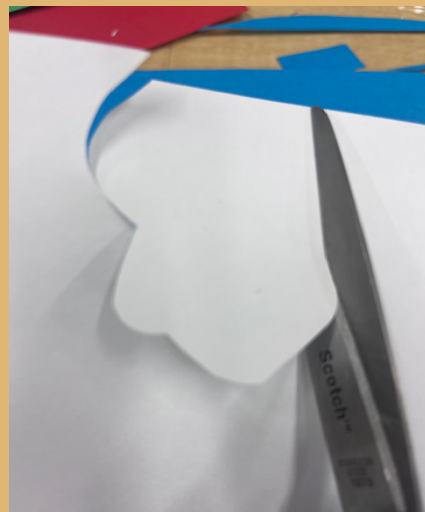
Step 1

Look at the works of the artists in the exhibition and become inspired by the artists' memories that are captured in their pieces for you to make your own from your memories.

Step 2

Pick any colour of paper as your background piece of paper and sketch out the different details from your memory, like trees, animals, note the weather, and the time of day. Then begin to cut different shapes and colours of paper to create your memory. Once you have cut all your pieces, begin to glue them down and work from the background to the foreground, working from that which is farthest away to what is closest to you in your memory.





Foam Block Print

The exhibition *50 Years of Preservation* has a number of printmaking styles for the viewer to enjoy including Collagraph, Lino Block, Etching, Monotype and Lithography. Printmaking is a very popular medium for artists in the Peace Region, so we have created this fun activity for you to enjoy with your class.

Learn About Printmaking:

Collagraph - Collagraph printmaking is a technique that creates textured printing plates by gluing various materials onto a rigid surface, forming a collage. The word "collagraph" combines "collage" and "graphic". The plate's textures determine the ink-holding capacity; rough surfaces print dark, while smooth or shiny areas print light. The plate is then inked and can be printed using either intaglio or relief methods, with the image transferred to paper.

Lino block - Linoleum block printing, or linocut, is a relief printmaking technique where a design is carved into a linoleum block, then the uncarved surfaces are inked and pressed onto another surface (like paper) to transfer the image. It is similar to woodblock printing, but uses softer, grain-less linoleum, making it easier to carve and allowing for intricate detail.

Etching - Etching is an intaglio printmaking technique where a design is created by incising into a metal plate using acid. The process involves coating a polished metal plate (like copper or zinc) with an acid-resistant "ground," then scratching lines into it to expose the metal. The plate is then submerged in an acid solution that "bites" into the exposed areas, creating recessed grooves that hold ink. After the ink is wiped, damp paper is pressed onto the plate, transferring the ink from the grooves to create the final print.

Monotype - Monotype printing is a printmaking technique where an artist creates a unique, one-of-a-kind image by applying ink or paint to a smooth, non-absorbent surface, such as glass or metal, and then transferring that image to paper, typically by hand or with a press. Unlike other printmaking methods, a monotype yields only a single original impression, making it essentially a painting on paper, though faint "ghost" impressions can sometimes be pulled from the remaining ink.

Lithograph - Lithography is a flat-surface (planographic) printing process based on the principle that grease and water don't mix, where an image is drawn with a greasy substance onto a stone or metal plate. Chemical treatment then fixes the greasy image, making it receptive to oil-based ink, while the non-image areas are treated to attract water and repel ink. In modern offset lithography, the image is transferred from the plate to an intermediate rubber blanket and then to the final printing surface, producing prints that are smooth to the touch.

Materials

- One piece of watercolour paper
- One piece foam sheet
- Acrylic paint
- Pencil
- Sponge
- Flat cylinder (ex, waterbottle)



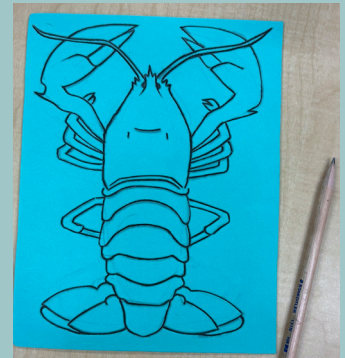
Objectives

- Learn the basics of printmaking
- Practice drawing from sight/memory
- Understand that art involves technical skills and sensory knowledge such as “listening” to the consistency of the ink before printing

INSTRUCTIONS

Step 1

Choose an animal that is important to you. Begin etching the animal into the foam sheet using the pencil. Focus less on drawing the outline, but more on pressing deep lines into the foam.



Step 2

Using the sponge, brush a very thin layer of paint onto the foam sheet. Try to avoid pushing paint into the etched lines and only keep it on the surface of the sheet.



Step 3

Place your piece of watercolour paper on top of the foam sheet and use your flat cylinder to press it down. This ensures all of the paint on the foam is transferred to the paper.



Step 4

Carefully pull the paper off of the foam sheet to reveal the finished print.



Natural Elements Watercolour

This project uses watercolour to express our surroundings in the environment, like many of the works in this collection. Inspired by Elizabeth Ginn's watercolour paintings *Gloxinia with Lizards* and *Gloxinia with Trout*, imagine different plant, animal, fruit, and flower combinations to produce unique and colourful watercolour pieces.

Materials

- Different colours of paper
- Scissors
- Glue Sticks
- Pencil
- Eraser

Objectives

- Practice creating a composition
- Practice blending colours
- Experiment with using watercolours
- Practicing the placement and use of shadows with watercolour

INSTRUCTIONS

Step 1

Look at the works of Elizabeth Ginn and her use of watercolours and imagine what combinations of different plants, fruits, and animals, and sketch out your ideas on a piece of watercolour paper.

Step 2

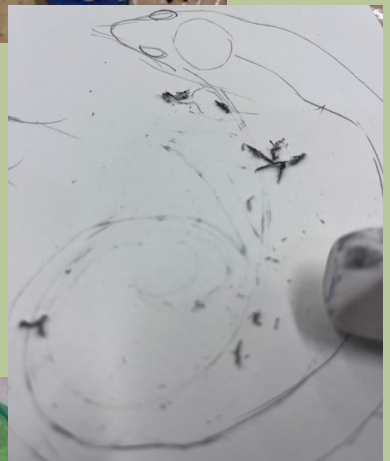
Once you have completed your sketch lightly erase the pencil to leave faint guidelines behind. Then begin to add in colour with the watercolours.

Step 3

Starting with adding watercolour to your sketched plants, fruits, and animals first then add some colour to your background. To further emulate Ginn's work try to do a split colour background.



Elizabeth Ginn, *Gloxinia with Lizards*, 1993, Mixed media on paper, Collection of the Art Gallery of Grande Prairie





Alberta Foundation for the Arts
Travelling Exhibition Program

