A vintage-style topographic map serves as the background. It features a grid of dashed lines, contour lines indicating elevation, and various geographical labels such as 'Kootenai River', 'Lake', 'Crested Butte', and 'Hornet'. The map is rendered in a muted, aged color palette.

All the Time in the World

*An imaginary summer road trip chronicled
through artwork from the Alberta Foundation
for the Arts permanent collection.*

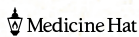
All the Time in the World

*Travelling Exhibition
Interpretive Guide*

*Alberta Foundation for the Arts
Trex Southeast*

Curated by Genevieve Farrell

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Alberta Summer

Bucket List:

- ☒ Road trip to Lethbridge with visits to the
SAAG, Helen Schuler Nature Centre and Alberta
Birds of Prey Foundation in Coaldale
- ☐ Visit Royal Tyrrell Museum then picnic at
Midland Provincial Park
- ☒ Beach day and swimming at Elkwater Lake
- ☒ Day trip to Red Rock Coulee
- ☐ Fishing at Lake Newell and camping at
Kinbrook Island
- ☒ Stargazing at Cypress Hills Dark Sky Preserve
- ☐ Crypt Lake hike in Waterton
- ☐ Kayaking on the Milk River to Writing-on-Stone

Itinerary

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All the Time in the World

Part
One

Research, Planning & Packing

Image Courtesy of the Esplanade, 1098.0235

About the Alberta Foundation for the Arts

The Alberta Foundation for the Arts (AFA) has supported a provincial Travelling Exhibition program (Trex) since 1980. The mandate of the AFA Trex 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:

Trex Northwest - Art Gallery of Grande Prairie, Grande Prairie

Trex Northeast / North Central - Art Gallery of Alberta, Edmonton

Trex Southwest - Alberta Society of Artists, Calgary

Trex Southeast - Esplanade Arts & Heritage Centre, Medicine Hat

Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. Trex also offers educational materials to 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. 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 2,000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.

About the Esplanade Arts & Heritage Centre

The Esplanade Arts & Heritage Centre is located in Medicine Hat, Alberta. This building facilitates the sharing of our great collective culture through musical and dance performances, contemporary and historic exhibitions, plays and concerts, research and city archives, education programs and private events. The Esplanade opened in celebration of Alberta's centennial in 2005 and ever since, Medicine Hat has welcomed a steady procession of artists and audiences, storytellers and story-lovers from around the region and around the globe. To discover more about the Esplanade and its many offerings throughout the year, visit esplanade.ca.

Exhibition Statement

All the Time in the World
presents a collection of
artworks that chronicle the
story of an imaginary
summer road trip.

Borrowed from
the Alberta



Foundation for the Art's
permanent collection,
audiences are sure to
encounter familiar sites
and scenes in this broad
array of artworks: a 1980's

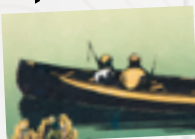


photograph of
RVs parked in the
picturesque Tunnel
Mountain campsite;
a woodcut image of bathers
enjoying the upper hot



springs in Banff. Journeying on and on, we encounter the Bow River, an icon of our province's landscape which begins deep within the Rocky Mountains and winds its way into the foothills and onto the prairies.

A painting of man and his two children fishing on the Bow, a photograph of a cowboy



posed in front of glacial Lake Minnewanka, this exhibition longs for the easy days of summer spent driving endless

roadways, sleeping in pop-up
tents and marvelling at
a diversity of flora
and fauna.



This imaginary
road trip offers a
respite from the busy modern
life and hopes to act as a
reminder that there is more
than enough time to breathe
in all the goodness of the world.

*Curatorial text by Genevieve
Farrell, TREX Southeast*

*image credits, in order of appearance (all details)
see pages 14-25 for full image credits*

1. David Hoffos, Tunnel Tree, 2002
2. Douglas Curran, Campground at Tunnel Mountain, 1985
3. Margaret Shelton, Upper Hot Springs, Banff, 1979
4. Margaret Shelton, Fishing on the Bow, 1979
5. Douglas Curran, Cowboy Tourist at Lake Minnewanka, 1958
6. John K. Esler, Tents, 1977
7. Harry Savage, One for Science, 1972

About the Artists

Carole Bondaroff was born and raised in Montreal, QC. She attended Sir George Williams University in Montreal and the Nova Scotia College of Art and Design in Halifax where she received her BFA in Printmaking and Art Education. Bondaroff now lives in Calgary where she works as an artist and art educator. She has taught at the University of Calgary, the College of Art and Design, the Museum, and with both Calgary Boards. Since 1978, Carole has co-proprietor of The Heart Calgary, a multi-disciplined art featuring art exhibitions and art programs including classes for adults and children. Carole is an active member of the Alberta Printmaker's Society and the Alberta Society of Artists.



Douglas Curran's photographic career has revolved around multi-year documentary projects shaped by the beliefs and perceptions of his subjects. These have ranged from messianic flying saucer cults across North America ("In Advance of the Landing"), to recording the mixed-race culture of the Metis in



Northern Alberta, to the sacred rituals of the guiding ancestor spirits of the Chewa of Malawi ("The Elephant Has Four Hearts - Nyau Masks and Ritual"). This work was primarily maintained by shooting publicity stills for Hollywood's film studios. Each project – whether

shooting the futuristic 3D, sci-fi vision of "TRON", or engaging with the aboriginal culture of the Metis – has offered opportunities to be immersed in unique cultural environments. For the photographer, those investigations can present paradoxes and surprises that shake one's accustomed ordering of not only one's personal culture but of one's orientation in the world.

John K. Esler was born in 1933 in Pilot Mound, MB.

He attended the School of Art at the University of Manitoba, graduating in 1960. He continued his studies there, receiving a Bachelor of Education in 1962. In 1964 he took a teaching position at the Alberta College of Art and Design in Calgary. He

joined the faculty of the of Calgary in 1968, where intaglio printmaking, staying his retirement in the 1980s.

known in the Calgary arts and did much to raise the printmaking profile. In with artist Ken Webb, Esler Trojan Press to provide a



University he taught there until Esler was well-known in the community province's partnership established facility for

local printmakers to develop their skills. Esler had an irreverent, somewhat Dadaist sensibility expressed in his art and teaching methods. He encouraged his students to experiment and make art with a mind open to unexpected possibilities.

David Hoffos borrows inspiration from a range of cultural phenomena including stage magic, theme parks, genre movies and self-help books. From a mixed bag of found, invented and out-moded technologies, Hoffos conjures an eerie world of illusion while simultaneously exposing its artifice. Much of Hoffos's installation work presents a blend of sculptural dioramas and do-it-yourself cinema. From set-building and scenography, lighting and cinematography, costuming and performance to miniature models, primitive holograms, stagecraft and sleight-of-hand, Hoffos toys with the tools and tropes of cinema, plunging the viewer into the darkness of an illusionistic and interactive playground and enticing them to pull back the curtain and glimpse behind the fourth wall. Since 1992 Hoffos has maintained a professional practice, with over 40 solo exhibitions, including a survey at the National Gallery of Canada. In 2010 their touring six year installation series, *Scenes from the House Dream*, was showcased at the Art Gallery of Nova Scotia, Halifax and the Museum of Contemporary Canadian Art, Toronto. In 2014 Hoffos completed permanent public sculpture projects in Grande Prairie and Lethbridge. They have received awards including the Images Grand Prize, 2007, and a Sobey Art Award (2nd place), 2002.

Amanda McKenzie is a visual artist in Treaty 6 territory (Edmonton, AB) whose work utilizes printmaking, photography and collage. She earned her Bachelor of Fine Arts (2012) from the University of Alberta. She has been an artist in residence with



Shoals Marine Laboratory (2022), Ayatana Artist Research Program (2020) and SNAP's Emerging Artist in Residence (2012). In 2022 her work was in the *Craft & Science* group exhibition curated by the Alberta Craft Council. McKenzie has had solo exhibits at SNAP Gallery (2013), Naess Gallery (2013) and a feature staircase show at the Art Gallery of St. Albert (2021). Amanda's work is in public and private collections, represented in the Art Gallery of St. Albert's Rental & Sales Gallery and ShopW.A.R.E.S. and has been purchased by the Alberta Foundation for the Arts. Her work has been exhibited in numerous group exhibitions in Canadian cities such as Edmonton and surrounding communities, Calgary, Kelowna, Ottawa, Vancouver and internationally in Mysłakowice, Poland. In 2020 and 2022 she was awarded an Edmonton Arts Council Artist Project Grant to continue her current body of work, *Enticement*. She is a member of the St. Albert Paper Arts Guild and a renting artist at SNAP Gallery & Printshop.

Marion Ordon n/a

Harry Savage (1938-present) is a landscape painter who produces delicate works of prairie scenes and seascapes, using watercolours, acrylics and printmaking. Savage's work focuses on impression, light and strength of colour, reacting directly to the mood of the land, without putting too much detail into the landforms. He often challenges the notion that the prairie is a subtle terrain by using strong light and colour in his work. Savage received his BFA from the Alberta College of Art and Design in 1961. He was an active member of Edmonton's cultural community, teaching for many years at the University of Alberta Faculty of Extension and co-founding the artist-run gallery Latitude 53 in 1973. He now lives and paints in British Columbia.

Margaret Shelton (1915-1984) was born near Bruce, AB, the daughter of British immigrants. Margaret and her family lived in various small-town Albertan communities before eventually moving to Calgary where she studied at the Alberta Provincial Institute of Technology and Art (now Alberta University of the Arts). During her studies, she spent her summers painting and drawing, usually depicting old barns and mountain scenes. After graduating, Shelton worked various jobs for a few years before committing full-time to art making. Shelton became well-known for her delicately rendered watercolour depictions of the Alberta landscape and her finely crafted lino and woodblock prints. She was an important influence on the development of printmaking in Canada and she exhibited her work widely, including with the Society of Canadian Painter-Etchers and Engravers (CPE), the Canadian Society of Graphic Art (CSGA) and the Calgary Sketch Club.

Robert Sinclair is a painter who works primarily with watercolour and acrylic stain. His barely-there landscapes and representations of botanical themes are deceptively informal and lyrically sparse. Sinclair paints from a modernist perspective, paring the landscape to its essential elements. His works are comfortable within the language of abstraction. His style incorporates a watercolour wash sparingly applied across the paper's surface to show a place's essence rather than its descriptive or aesthetic elements. Sinclair received his MFA from the University of Manitoba and an MA and MFA from the University of Iowa. He taught in the Department of Art and Design at the University of Alberta from 1965 until his retirement in 1997. Sinclair continues to teach watercolour workshops and is a member of the Royal Canadian Academy of Arts and the Canadian Society of Painters in Watercolour. He has exhibited regularly since 1972.

Theresa Towers-Rickard is a multi-disciplinary artist living and working in central Alberta. She is a graduate of the Art and Design program at Red Deer College and is a certified New Media designer. Towers-Rickard teaches design workshops and creative seminars throughout Western Canada. She has also won several fine art, photography and illustration awards and is represented in private and public collections, both nationally and internationally. Clay has been her focus in recent years and remains a challenging and evolving journey. Towers-Rickard is currently focused on a new way of capturing imagery on clay and is fully engaged in creating work that is her response to the landscape around her.

George Weber

was born in Munich, young man, he studied draughtsman before Canada in the late at the Ontario College He worked as a and it was here that commercial technique technique became an



(1907-2002)

Germany. As a to become a immigrating to 1920s. He studied of Art in Toronto. wallpaper designer he learned the of silkscreen. This integral part of

his career as he pioneered and introduced serigraphy (silkscreen printing) when he settled in Edmonton, AB in 1934. Weber met his wife Doris Evelyn Manton in Edmonton and they had three daughters. He continued to study art at the University of Alberta and the Banff School of Fine Arts over the following years. From 1942, he worked as a commercial artist with The Hamly Press and Reliable Printing companies in Edmonton until he decided to work entirely in fine art. In 1948 he taught a course at the University of Alberta and throughout his career he lectured and led many workshops encouraging the use of serigraphy. His original watercolour paintings provided inspiration for his serigraph prints. In both mediums, he recorded the landscapes of the countryside, preserved historical events and made a record of many of the architectural buildings in Edmonton that would disappear during his lifetime. In 1985, *Moraine Lake and Valley of the Ten Peaks, Banff National Park, Alberta*, was selected and issued as the \$2.00 limited edition postage stamp, commemorating the centennial of Banff National Park. His original watercolour paintings are known for the atmospheres created by a sophisticated use of washes and distinctive trees that guide the viewer through the composition. His serigraphs replicate the atmospheres but with a nod to minimalism and simplification of the subject. Weber was a founding member and president of the Edmonton branch of the Society of Canadian Painter-Etchers and Engravers (CPE). He took great pleasure from the many interesting and artistic people who passed through his life. He summed his life simply: "I'm so lucky, because I know when I wake up, I will do something that I love, every day."

All the Time in the World

*Part
Two*

On the Road

Image Courtesy of the Esplanade, 0658.0001.0053

List of Travelling Artwork

*All artwork collection of the
Alberta Foundation for the Arts.*



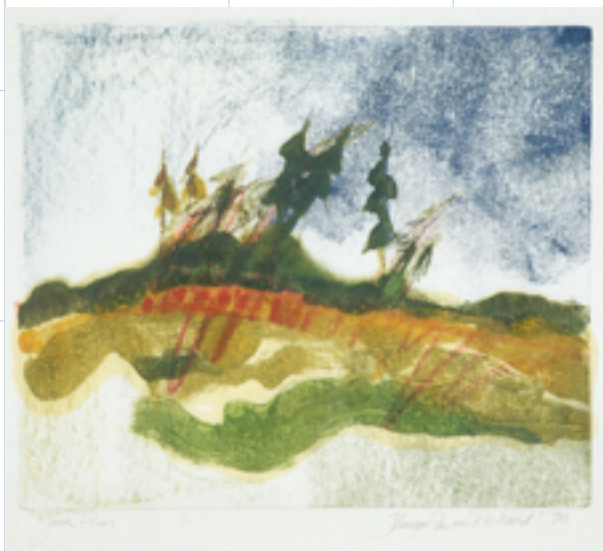
Robert Sinclair, Folded Rolled, 1988, watercolour on paper



Robert Sinclair, *Dusk Run*, 1979, watercolour on paper



George Weber, C.N.R. Solomon Station, 1993, watercolour on paper



Theresa Towers-Rickard, Jack Pines, 1990, monoprint, oil and oil pastel on paper

*Harry Savage, One for a Pet, 1972,
silkscreen on paper*



Marion Ordan, Panorama, 1985, oil on canvas





Margaret Shelton, *Fishing on the Bow*, 1978,
colour woodcut on paper



Douglas Curran, *Campground at Turner
Mountain*, 1985, ekta-colour on paper



John K. Esler, *Tents (from the Tents Series IV)*, 1977,
etching on paper



George Weber, Tarpaper Shack, Solomon, AB, 1933, watercolour, watercolour pencil and ink on paper



Carole Bondaroff, A Country Suite-British Columbia, 1982, etching and gold thread on paper

Douglas Curran, Cowboy Tourist at Lake Minnewanka,
1885, colour photograph (type 'C') on paper



Amanda McKenzie, Cardinal Tetra Fly (from
the Enticement Series), 2018, screen print
and digital collage on paper





Harry Savage, One for Science, 1972,
photo-silkscreen on paper



Margaret Shelton, Upper Hot Springs, Banff,
1979, colour woodcut on paper

George Weber, Jackson's Stable, Mameo,
1850, ink on paper



David Hoffos, Tunnel Tree, 2002,
paper and plastic on shadow box





Davis Hoffos, Steak Barbeque, 2002, paper and plastic on shadow box

Carole Bondaroff, Highway 103, 1979,
etching on paper



Carole Bondaroff, Canadian Landscape, 1979,
etching on paper



*Part
Three*

Activities!



Image Courtesy of the Esplanade, 0786.0088

Solar Print Cyanotypes

*solar print
cyanotype
examples*



Introduction

The artists in *All the Time in the World* employ various mediums to create pieces that celebrate the beauty, tranquility and recreational potential of the natural world. The artist Douglas Curran uses photography to capture an exact likeness of the outdoors, while the artist Margaret Shelton depicts her interpretation of place through the process of colour woodcut printing. Borrowing ideas from each of these disciplines, in this activity, participants will create cyanotype prints with and about nature.

Cyanotypes are a type of photographic print made with solar print paper. This material uses the sun's UV rays to preserve the impression of objects placed upon it as unique works of art. Here, cyanotypes can be an exciting activity within a larger discussion about the value and beauty of nature and the adventure that can be had in the art making process.

Objectives

Participants will:

- Create a unique cyanotype print while utilizing skills required for composition, planning and craftsmanship.
- Learn through hands-on experience about photosensitive paper, shadows, silhouettes and traditional photography processes.
- Discover the beauty and creative potential in nature.

Materials

- Solar print paper
- Acetate, glass or transparent folder
- Found natural materials (plant cuttings, leaves, flowers, twigs, pinecones etc.)
- Scrap paper the same size as the solar print paper
- Heavy card stock (roughly 2mm thick) around the same size as the solar print paper
- Shallow tub of water the paper can fit in
- Small binder clip
- Scissors and/or clippers
- Cloth
- Sunshine!



materials

Instructions

**** NOTE** Be sure to keep the solar print paper in its protective bag until it is used as it will start to expose as soon as any UV light is present.

STEP ONE Collect small plant cuttings and natural materials. Sticks, leaves, flowers, grasses, pinecones or anything else participants find can be used. Be adventurous when sourcing materials, paying close attention to items in nature that might often be overlooked.

STEP TWO On the piece of 2mm card stock, draw a small vase silhouette and cut it out with scissors.

STEP THREE On the piece of scrap paper that is the same size as the solar print paper, make a practice layout of how your piece will look. This will allow your design to be transferred quickly without exposing the solar print paper. Experiment with different compositions before deciding on the final version.

STEP FOUR In an area away from direct light, place the vase silhouette and plant material on top of the blue side of the solar print paper, arranged in the desired composition. Slip everything inside the transparent folder or weigh down with a piece of glass on top. Work quickly so the paper doesn't start to expose early.

STEP FIVE Place the work in direct sunlight, facing the sun, and don't move it after it's in place. It should take one to two minutes to expose the image depending on the type of paper. When the blue paper turns white it's ready to bring inside.

STEP SIX Immediately remove the natural materials and transparent cover and submerge the solar print paper in the water bath for one minute.

STEP SEVEN Allow the print to dry on a cloth. If the paper curls slightly when dry it can be pressed between the pages of a heavy book to flatten.

Variations

This process could also be used to create a landscape or other nature scene, with participants cutting out shapes and arranging found materials to create the desired image.



step two



step three

Follow Up Discussion

How did the final cyanotype differ from the actual objects you collected and composed? In what ways was it similar? Were you surprised by the results? Did you enjoy foraging for materials in nature? Did this collection process have any effect on your final piece?



step five



step six

Nature Journaling



Introduction

Nature journaling is one of the simplest and most effective methods for connecting people to nature. It is the regular recording of observations, perceptions and feelings about the natural world. Where a diary records feelings about oneself and others, a nature journal primarily records responses to and reflections of the natural world. By focusing on one natural element, such as a tree in the community, participants are given a simplified entry point to the vast world of natural observation.


Objectives

What is the purpose of nature journaling? Experts praise this activity for helping to foster lasting creative connection with the environment. Artist and educator John Muir Laws states it simply: "Nature journaling will enrich your experiences and develop observation, curiosity, gratitude, reverence, memory and the skills of a naturalist."

Materials

- Unlined sketchbook or large roll of brown kraft paper
- Scissors
- Pencils for sketching
- Crayons or pencil crayons
- Graphite sticks
- Vine charcoal
- Watercolour pencil crayons

*charcoal
sketching
pencils*



Instructions

STEP ONE (optional) For some participants, a blank, white sketchbook can be intimidating. Creating a brown paper accordion book can help overcome this initial fear. The quality of the paper is not precious or expensive and the book can be expanded so the ideas never have to stop flowing. To create an accordion book, roll out a length of brown kraft paper and cut it into thirds lengthwise. Fold each third as an accordion. Each accordion becomes a book. Add more pages by taping a second accordion book on to the end, or extend pages vertically by taping additional brown paper to the top or bottom.

STEP TWO Find yourself a tree that you can visit often.

STEP THREE Give your tree a name, sketch it and write why you chose it. What do you see? Estimate the height, number of branches and age of your tree. Record your estimate.

STEP FOUR There are many exercises that can be done to help better understand your tree. The more you visit it with your journal, the better you will understand it. Try these activities:

- Press a leaf from each season and glue it in the journal.
- Do a bark rubbing.
- Note any evidence of animal and insect visitors. Use a magnifying glass to search for claw marks, holes, gnawing etc.
- Sit with your back against your tree buddy and write a poem about it.
- Write a letter to your tree buddy. Write a letter to you from your tree buddy!
- Sketch close-up, individual parts of your tree. Sketch your tree from far away, in the context of its environment.
- Interview your tree buddy and ask it what it has seen lately, how it likes being where it is etc.

Thinking Further

Some famous nature journalists are Leonardo da Vinci, John Muir, Charles Darwin and Rachel Carson. They were naturalists who valued the process of sketching as essential to their scientific work. In what other ways might naturalists keep records today? Research some of these famous naturalists to find inspiration in their recorded observations!

Name: Frankie

Height: 37ft.

Age: 23

Branches: 45.



tree sketch
and example
exercises from
step four

Pressed Flower Collage



*pressed flower
collage in progress*

Introduction

In this activity, participants will begin their process by going on a nature walk. They will collect a variety of natural materials along the way and then transform those materials into a bright and colourful collage. During this activity, participants are encouraged to explore self-expression through creative thought, experiment with pattern, colour, line, shape and texture and transform familiar materials into exciting works of art.

Objectives

Participants will:

- Create a collage using natural materials.
- Experiment with different arrangements and patterns.
- Create unity and intrigue by balancing colour, texture and shape.

Materials

- White or black card stock (8.5 x 11 inches)
- Transparent contact paper (cut slightly smaller than the card stock)
- Scissors
- Natural materials (flowers, grass, leaves, moss etc.)

Preparation

1. Conduct a nature walk to collect natural materials right before doing the collage. Results are best when materials are fresh!
2. Discuss how to achieve balance in the collage through placement of colour, texture and shape.

TIPS:

- Use natural materials that can be flattened easily.
- Use individual petals from larger flowers.
- Use dry materials.

Instructions

STEP ONE Experiment with arranging the natural materials in different patterns and arrangements before settling on a final composition. Each material should have space around it so that the contact paper can adhere to the card stock. Use scissors to cut materials into smaller pieces when necessary.

STEP TWO Peel off the back of the contact paper and lay it on the table with the sticky side facing up.

STEP THREE Place the natural materials one by one on the contact paper. Press down on each object so that it lies flat and adheres.

STEP FOUR Press a sheet of white or black card stock over the contact paper. This will serve as the background for the collage.

STEP FIVE Flip the collage over and smooth out any air pockets.

Variations

Create a sun catcher collage – for step four, stick another sheet of contact paper over top of the collage instead of card stock. The result will look like a stained-glass window and can be hung in front of a window to catch the sun.

For older participants – arrange the materials to create a figurative composition. This could be a person, object or landscape. For example, blades of grass could be arranged to create the shape of a building or flower petals arranged to create the shape of a butterfly.



materials

Follow Up Discussion

Have a discussion around what will happen to the natural materials in the collages over time. Will the colours fade? Will the materials dry up? Why or why not?

Line up the collages on a table or hang them on the wall. Ask participants to find similarities and/or differences in each arrangement.



example flower collage pattern

All the Time in the World

*Part
Four*



Returning Home

Image Courtesy of the Esplanade, 1070.0047

Acknowledgments

The Alberta Foundation for the Arts and the Travelling Exhibition program (TREX) acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8. We acknowledge the many First Nations, Métis and Inuit who have lived on and cared for these lands for generations, and we are grateful for the traditional Knowledge Keepers, Elders and those who have gone before us. We make this acknowledgment as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

This publication was produced in conjunction with the TREX Southeast exhibition *All the Time in the World*. It will tour throughout Alberta to non-traditional gallery spaces from September 2023 to August 2026. Visit trexsoutheast.ca to find out more about the program and locations of each exhibition.

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