



*This is Home*

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

# *This is Home*

We make many different connections to objects, people and places as we grow up and these experiences mold us into the person we become. When visualizing the feeling of 'home' someone may produce in their mind an image of the area they were born, a house they were raised in, or a memory of their childhood. Featuring artworks from the Alberta Foundation for the Arts Permanent Collection, *This is Home* presents a variety of visual narrations of what the artist experienced in their home life.

As you view the collection of works, embrace the feelings and connections that come to you. How do you feel when you stand in front of Garry Newton's *Ideal Room: Manic*, or Edward Bader's *McCarroll's Living Room*? As you engage with the images you might be taken back to a memory from growing up or even from this year. Looking at Rohnda Galper or Caroline Adrian-Clark's work, they have depicted siblings bonding over chatter, which would be a common memory of home life for many.

*This is Home* portrays meaningful scenarios that each artist experienced in life. For some home extends beyond a physical structure and encompasses feelings of safety, comfort, belonging and love. It's a place where individuals feel they belong, are protected, accepted, and could easily generate an image in their mind when asked, what is home to you?



# 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 & Art Projects: Jamie-Lee Cormier  
Preparation: Robert Swanston & Jordie Isaac  
Catalogue Design: Jamie-Lee Cormier  
Published 2025

*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

## **Percy Henson**

Born in Three Bridges, Sussex, England in 1890, Percy Henson came to Canada in 1913, settling in Calgary where he operated a barber shop and became active with the Young Men's Christian Association. He moved to St. Catharines, Ontario and then to Windsor, Ontario as general secretary of the YMCA there. In 1939, he moved to Sidney, Nova Scotia to open a YMCA and then to Lethbridge, Alberta where he retired from the YMCA as general secretary.

Percy Henson came to art late in life. He began painting at the age of fifty while he lived in Sidney, where he was involved in the Sydney Art Club, and later received art education at summer schools at the Ontario College of Art (studying under J.W. Beatty) and at the Banff School of Fine Arts. A Director of the Edmonton Art Gallery from 1951 to 1964, he was a member of many arts associations, including the Edmonton Art Club, the Alberta Society of Artists and the Society of Canadian Painter-Etchers and Engravers. Upon his retirement from the Edmonton Art Gallery, he became an instructor in landscape painting with the Department of Extension, University of Alberta.

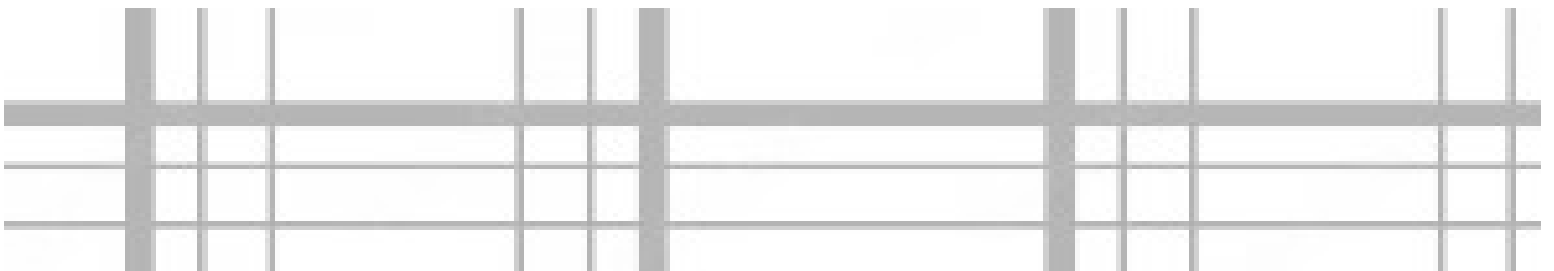
A representational painter of landscapes and city scenes, Henson's work was very much influenced by modern abstract design. His paintings and sketches of landmarks in Edmonton and vicinity were highly regarded, and earned him the Performing and Creative Arts Award of Distinction from the Alberta Historical Society.

## Frederick McDonald

Frederick R. McDonald's early years were spent living along the Athabasca River following the traditional way of life of his Woodland Cree heritage. Hunting and trapping was an important part of his life until he finished high school. He then worked in the oil industry and after many years left his home to travel and to pursue a Bachelor of Fine Arts degree at the University of Calgary. In 2015, Frederick was appointed as Director to the Board of the Alberta Foundation for the Arts.

Frederick's work is concerned about the written and visual history of his people in Canada; and he strongly believes it is time the Aboriginal people tell their own story.

Frederick's culture recognizes honours and respects Creation and its wonders of colour. His work is a mixture of styles and expressions; this allows him greater opportunities to have a discourse within many segments of our Canadian mosaic. He uses colours and symbols to capture the experiences, the characteristics and the spirituality of his people and he paints in a style he refers to as "The Colour of My People".

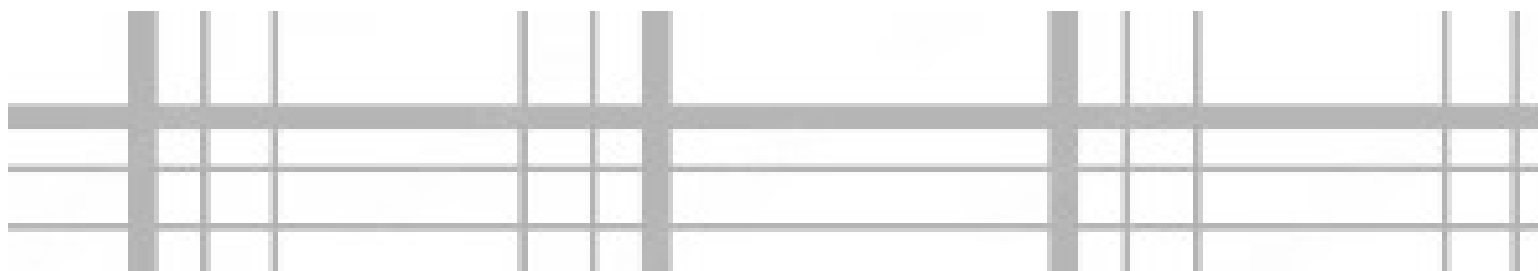


## Helen Flaig

Helen Flaig was a self-described naïve painter who used acrylics and oils to paint everyday scenes of her life growing up on a farm in Saskatchewan. Her paintings are spontaneous and whimsical, full of colour and warmth, and reflect the games, play, and the work she shared with her siblings on their farm in the 1930's. Flaig painted detailed scenes of everyday life; milking cows, shelling peas, and the careful production of washing dishes. She also captured her happy existence during that time, including kite-making, water fights, and riding to school in a horse-drawn cutter.

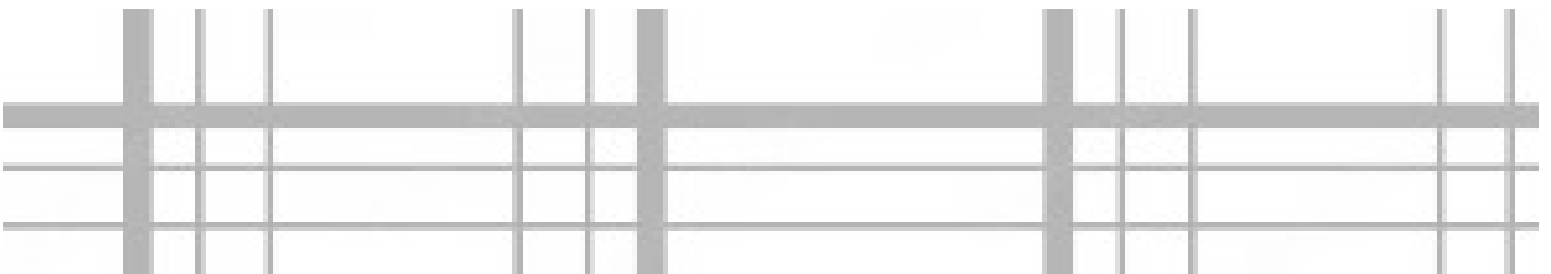
Flaig trained as a teacher, and moved to Lethbridge with her husband and children in 1955. It was in Lethbridge that Flaig's passion for art flourished. She joined the Lethbridge Sketch Club and learned the art of watercolour. She continually developed her skills with art courses and workshops from the Lethbridge Community College and the University of Lethbridge; summer courses from Red Deer College; and figure drawing sessions at the Bowman Arts Centre.

Flaig was also a potter and a member of the Oldman River Potter's Guild, and experimented with clay sculptures and primitive firings. Flaig was active in her arts community and frequently exhibited her art and pottery throughout Lethbridge and Medicine Hat.



## James Nicoll

James (Jim) Nicoll was born in Fort Macleod, Alberta in 1892, and he primarily grew up in Nelson and Fernie, British Columbia. He served in WWI, and after the war studied civil engineering at the University of Alberta. Jim started painting in 1930, while he was working as an engineer for the Canadian Pacific Railway (CPR). Nicoll met his wife, well known Calgary artist Marion Mackay [Nicoll], at the Calgary Sketch Club in 1931. They married in 1940. In the years that followed, the two travelled around Western Canada because of Jim's engineering job with the Royal Canadian Air Force. In 1945, they settled in Bowness, a village just west of Calgary, Alberta. Jim was a realist painter, who worked primarily with oils. He was a self-taught artist who believed in representing the correct anatomy of objects, architecture, and people. He also disliked the pretentiousness that can sometimes be equated with the creation of art. In 1958, Jim and his wife travelled to New York to study with Will Barnet at the Art Students' League in New York City. Like his wife, Nicoll was important to the creation of the art scene in Alberta and Calgary. He was the editor of Highlights, the bulletin created by the Alberta Society of Artists, and he eventually became the chairman of the Visual Arts Committee in Calgary. Nicoll primarily exhibited his work in the 1960's and 1970's. He also expanded his artistic tendencies into writing and poetry, and in 1980 his book entitled, *The Poetry and Prose of Jim Nicoll* was released. Nicoll passed away in 1986, approximately a year after his wife.

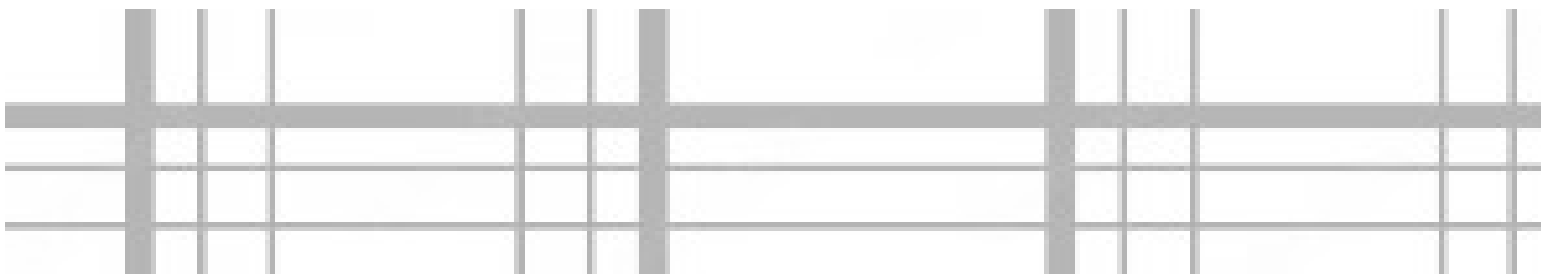




## Pat Nokomis

Born Ojibwa in the bush two hundred miles north of Lake Superior, ON, Nokomis (nicknamed “Pat”), paints memories of a traditional culture where many people were still living by hunting, fishing and trapping. Each painting is a narrative, a brief moment in time that captures real people going about their lives. Nokomis says she has always been a storyteller but she hasn't always been an artist. In her sixties she began to use art to illustrate her stories. Although she has no formal art training, Nokomis began her artistic career by first learning the traditional crafts - smoking hides to make moccasins, jackets, mukluks and small beaded jewelry items. In 1993-1994, she did pursue professional development in her art in Calgary, AB.

Her acrylic paintings are a naïve, colourful and charming remembrance of her life as a child. About ten years ago, Nokomis began teaching herself to make mille fiore glass canes from man-made polymer clays in the manner of the Venetian bead makers. She used the canes to make art objects and jewellery. These objects are contemporary beaded necklaces, quaint little "lady pins" or keychains that sometimes follow native themes. Nokomis uses her art and storytelling to teach Ojibwa traditions and spirituality. Her stories and art are reproduced extensively in books, prints and cards.



## Ken Swan

Edmonton-born artist Ken Swan began drawing at the age of four, and his artistic career blossomed, thanks to the early encouragement of teachers who recognized his talent and potential. His works were initially mostly pen and ink sketches, but he also branched into creating wood sculptures and watercolour paintings. His work often featured characters he observed or envisioned.

He lived for 13 years at Enoch Cree Nation, west of Edmonton, then moved to St Paul, Alberta. There he freelanced as a graphic artist and cartoonist for the St Paul Journal. He studied life drawing at Vermillion College, and later enrolled as a student in the drawing program at the then-Alberta College of Art, Calgary.

In 1988, he won First Prize at the Native Art Collection Award, a juried competition sponsored by Peace Hills Trust, Edmonton. He also participated for several years in the Asum Mena (the Cree expression for “once again”) Native Arts Festival held annually in the late 1980s and early 90s at the Front Gallery, Edmonton. Ken Swan was named as first or second runner-up several times. In particular, he received praise for “The Casket” (1987), a detailed pen and ink drawing with colour wash, showing mourners at a funeral that suggests the link between mortality and immortality, and generational lineage.

In 1990, he was part of a group show, *Catch the Rising Spirit*, sponsored by NOVA Corporation and held in Edmonton and Calgary. Again, his pen and ink drawings of Indigenous life received accolades. In 2014, his work was displayed in a group show at Enterprise Square Galleries, part of *kiyas aspin* (Cree for “it’s been a long time since....”), in conjunction with the seventh and final national event for the Truth and Reconciliation commission, held in Edmonton. This exhibition was presented by Aboriginal Affairs and Northern Development Canada and featured works from the Alberta Art Collection (formerly known as the Alberta Indian Arts and Crafts Association Collection).

## **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.

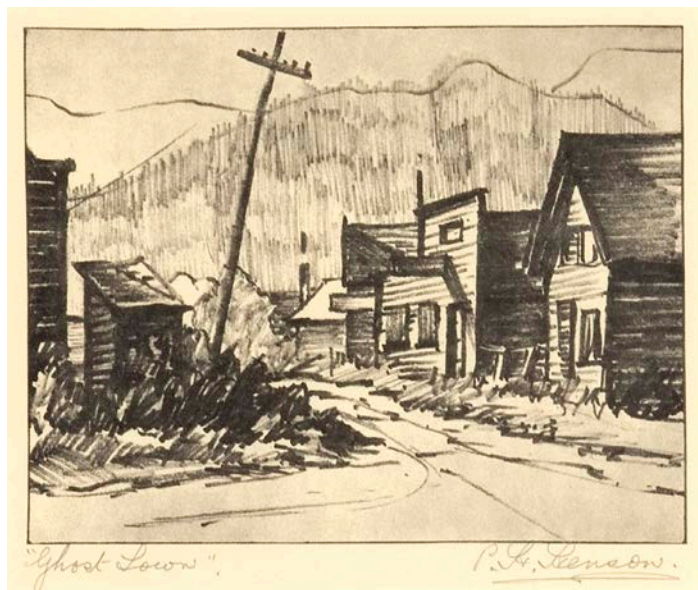
Dorothy's work has been shown in Edmonton, Vancouver, Winnipeg, Montreal and Toronto. Some of her works are held by the Alberta Foundation for the Arts and by a number of private collectors.

Dorothy passed away in 1988.

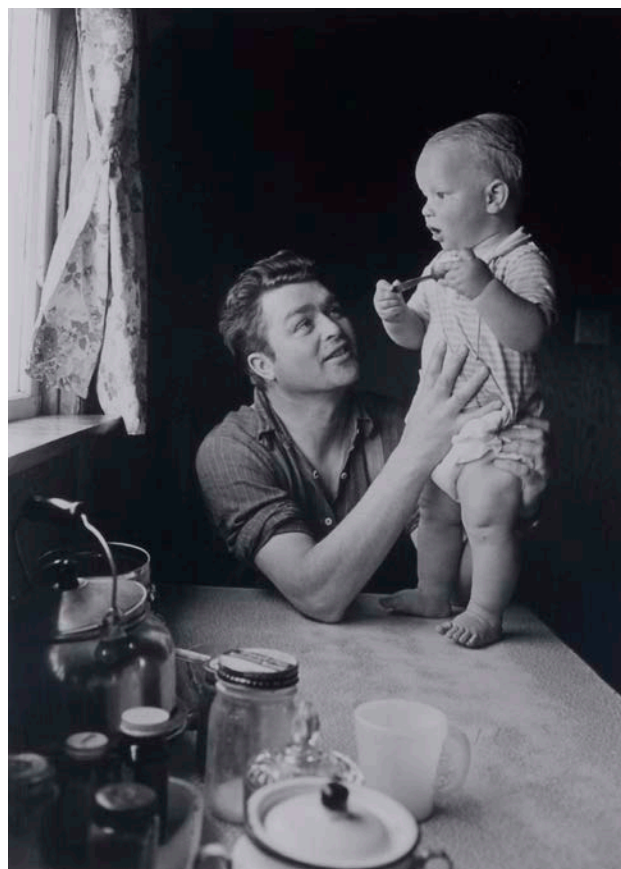
## **Garry Newton**

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.

# Image Inventory

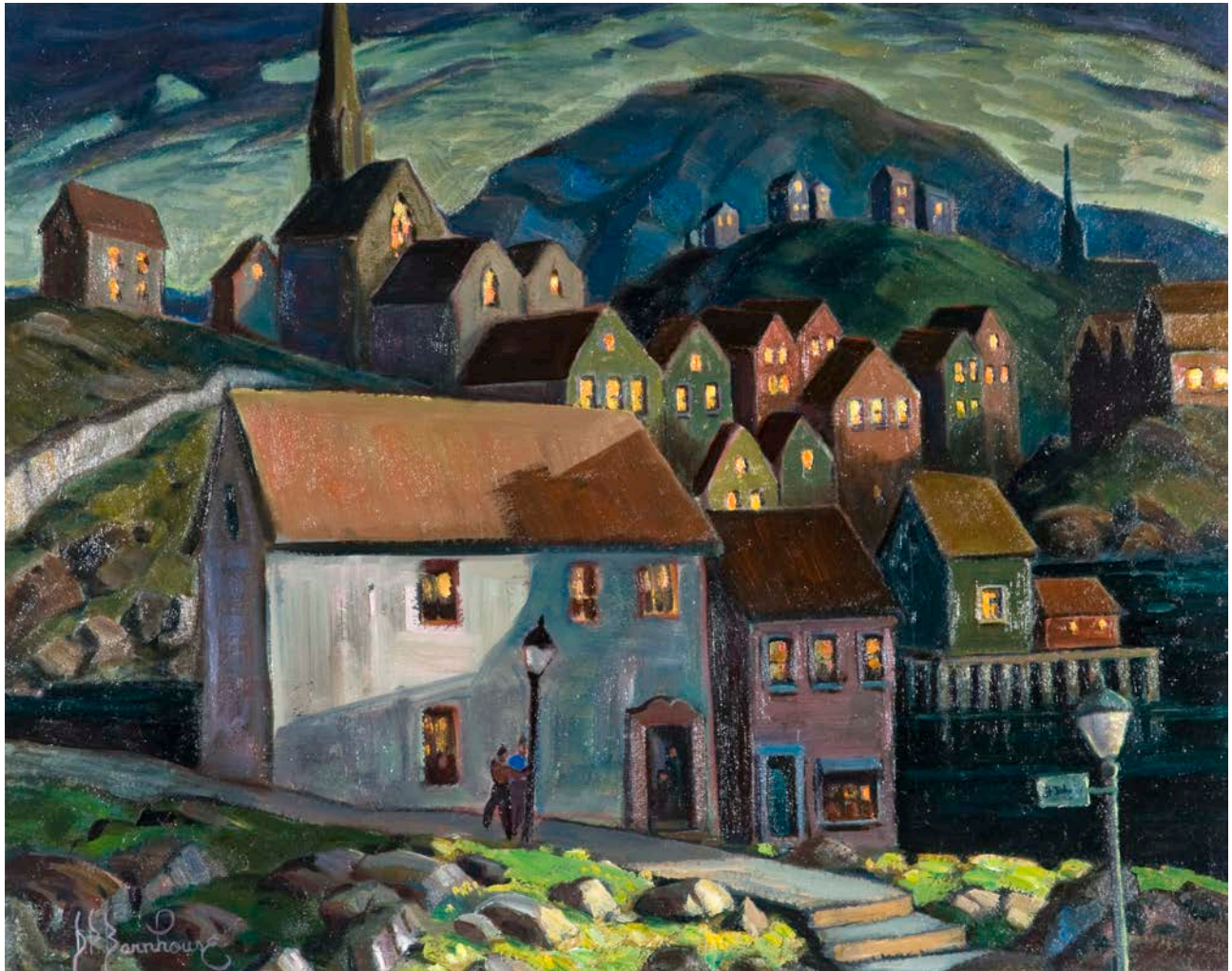


Percy Henson  
GHOST TOWN  
n.d.  
Lithograph on paper  
Collection of the Alberta Foundation  
for the Arts



Edward J. Spiteri  
MAN AND BABY  
1974  
Silver gelatin on paper  
Collection of the Alberta Foundation  
for the Arts





Dorothy Barnhouse  
GOLDEN WINDOWS (NEWFOUND-  
LAND VILLAGE)  
1940  
Oil on paper  
Collection of the Alberta Foundation for  
the Arts





James Nicoll  
 HOME OF PAINT  
 n.d.  
 Oil, ink on canvas board  
 Collection of the Alberta Foundation  
 for the Arts



Garry Newton  
 IDEAL ROOM: MANIC  
 1984  
 Etching, aquatint on paper  
 Collection of the Alberta  
 Foundation for the Arts

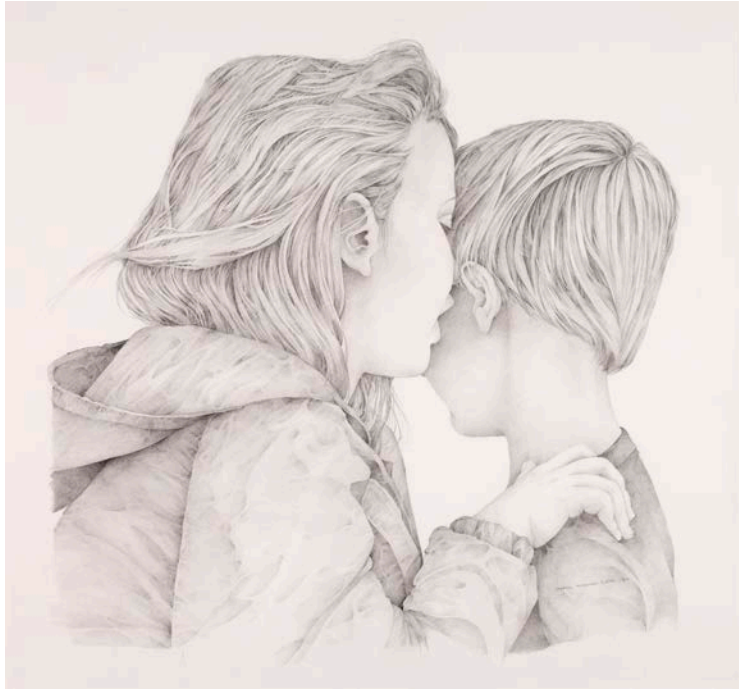


Edward Bader  
 MCCARROLL'S LIVING  
 ROOM  
 1984  
 Pencil on paper  
 Collection of the Alberta  
 Foundation for the Arts



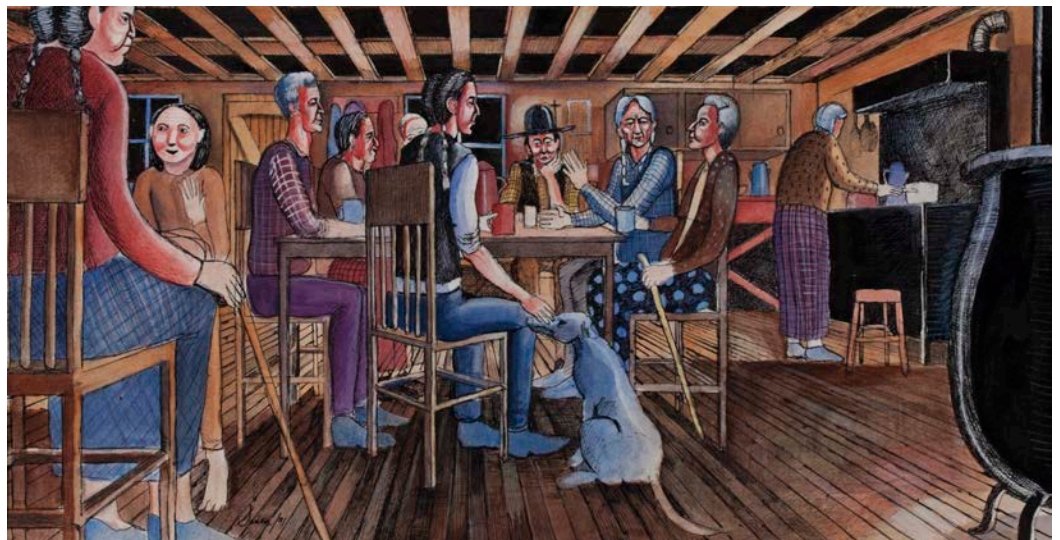
Rhonda Galper  
 THE DOWNSTAIRS LANDING  
 1983  
 Watercolour on watercolour board  
 Collection of the Alberta  
 Foundation for the Arts

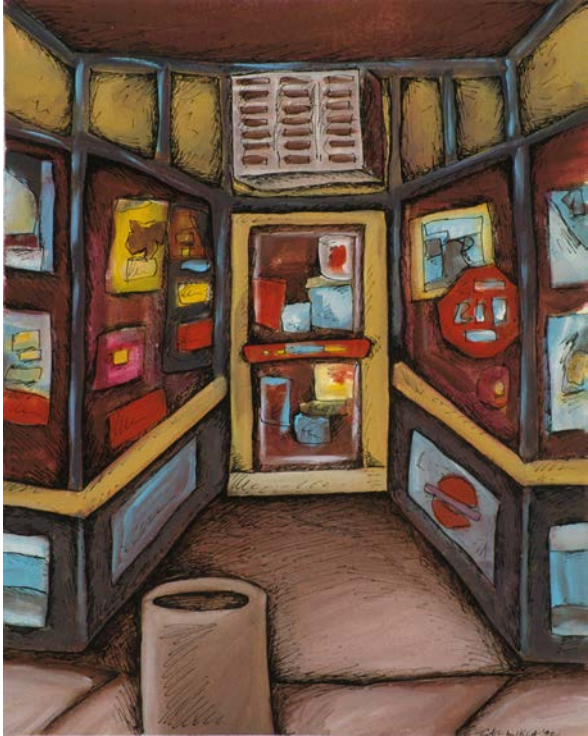




Caroline Adrian-Clark  
 A SISTER'S ADVICE  
 1984  
 Pencil on paper  
 Collection of the Alberta Foundation  
 for the Arts

Ken Swan  
 LATE IN THE EVENING  
 1991  
 Watercolour and ink on  
 paper  
 Collection of the Alberta  
 Foundation for the Arts





Gail Mikla  
STORE FRONT  
1992  
Acrylic, ink on paper  
Collection of the Alberta Foundation  
for the Arts



Chris Saruk Reid  
BABY IN CHAIR  
1989  
Acrylic and collage on canvas  
Collection of the Alberta  
Foundation for the Arts

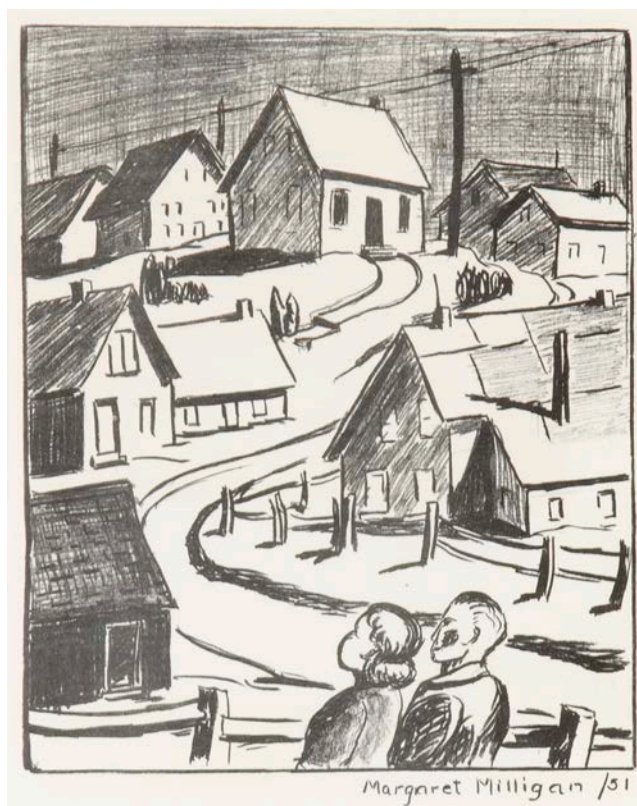


J. Thomas Hinton  
OLD TOWN/YELLOWKNIFE  
1993  
Silkscreen on paper  
Collection of the Alberta Foundation  
for the Arts





Pat Nokomis  
BEFORE THE CONCERT  
1997  
Acrylic on canvas  
Collection of the Alberta Foundation  
for the Arts

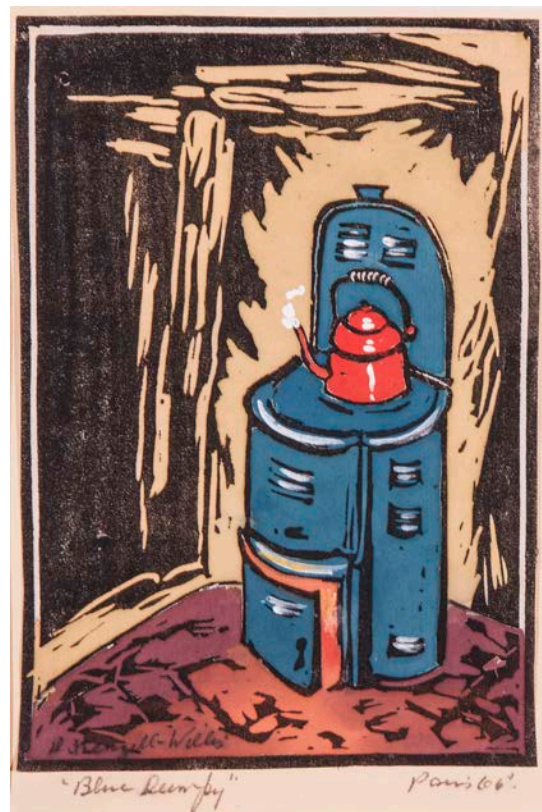


Margaret Milligan  
UNTITLED (RURAL HOUSES)  
1951  
Lithograph on paper  
Collection of the Alberta  
Foundation for the Arts



Helen Flaig  
 DISHES  
 1996  
 Oil on masonite  
 Collection of the Alberta  
 Foundation for the Arts

Dorothy Henzell Willis  
 BLUE DUMPY  
 1966  
 Ink and acrylic lino or woodcut on  
 paper  
 Collection of the Alberta Foundation  
 for the Arts



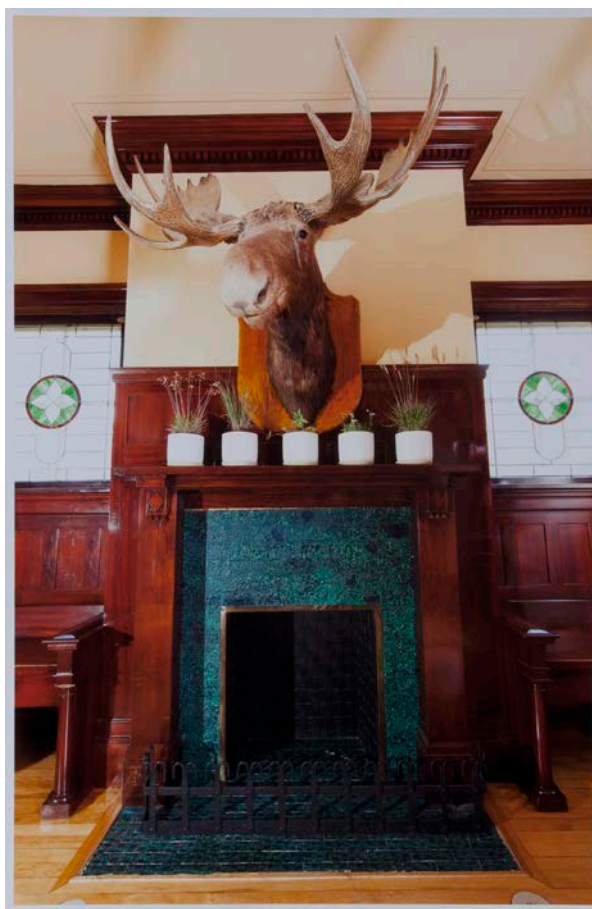




Margaret Arnett  
SISTER ISABEL'S LAUNDRY  
2000  
Oil on canvas  
Collection of the Alberta Foundation  
for the Arts



Frederick McDonald  
HOME SWEET HOME  
2002  
Acrylic on canvas board  
Collection of the Alberta Foundation  
for the Arts



Bryce Krynski  
GONE TODAY, HERE TOMORROW  
(DINING ROOM)  
2018  
Digital photograph on paper  
Collection of the Alberta Foundation  
for the Arts





Jeanne Thiessen  
LOFTY HOME  
2002  
Pastel on paper  
Collection of the Alberta Foundation  
for the Arts



# 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?



# Story of Home

Inspired by the many pieces in this show that have imagery of inside people's homes, we want you to create a collage that shows what you know/remember from your home. The exhibition *This is Home* depicts meaningful scenarios that artists either witnessed or remembered from their personal experience.

## INSTRUCTIONS

### Step 1

Take your piece of cardstock and draw the lines at the top to create whatever kind of roof line you would like. You can use a ruler if you wish. Use the scissors to cut the roof.

### Step 2

Think about what things were in your home as a child. What memories or feelings do you have of what Home means to you? It could be your favorite object, memories of your grandparent's or a symbol of where you come from. Take your pencil and start sketching these ideas of what represents your idea of Home.

### Step 3

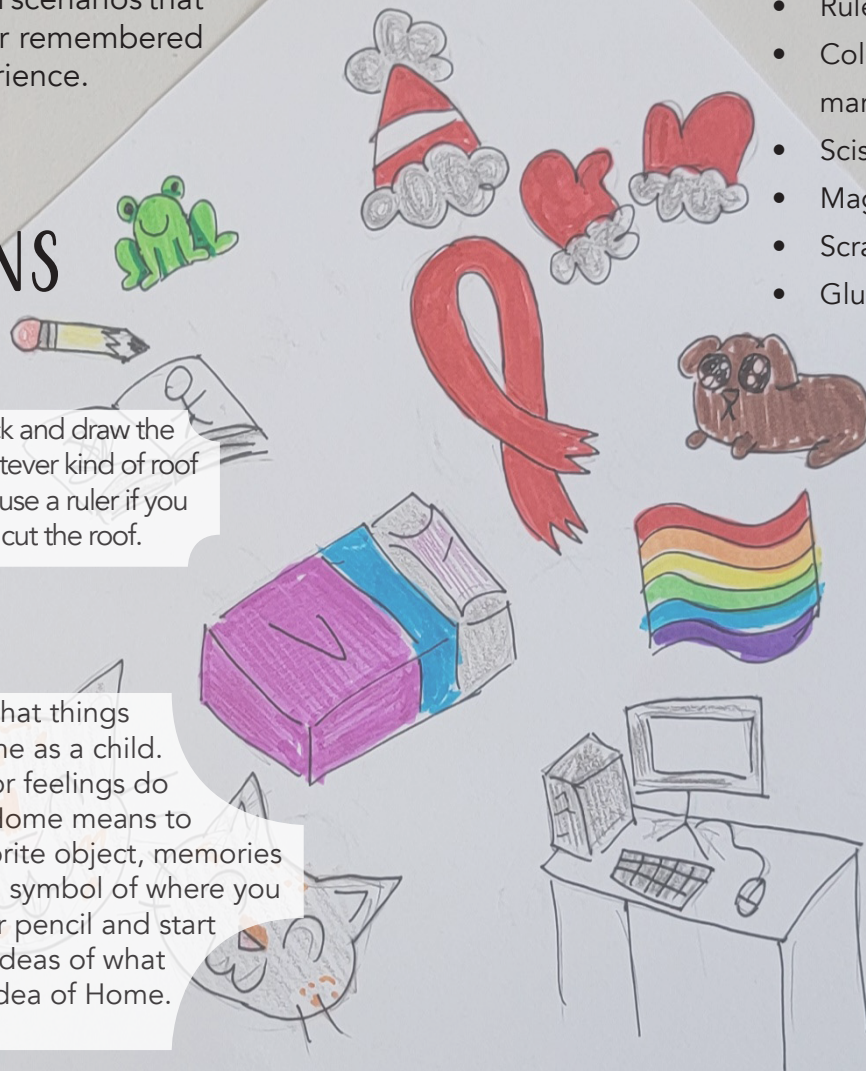
Using the magazines and scrapbook paper cut out things that relate to you and your idea of Home. You can use the scrapbook paper to give the house a door or window.

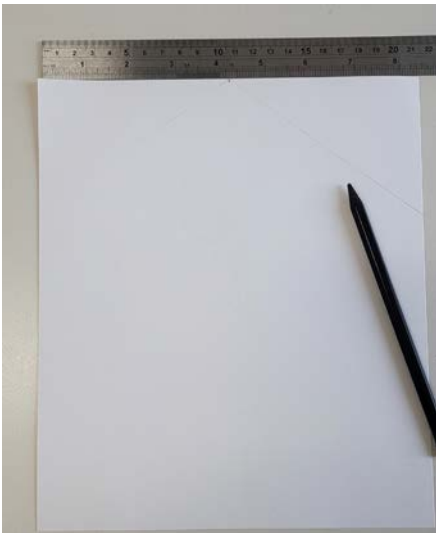
### Step 4

Glue down the cut-out material. Then using your coloured pencils or markers add colour to your drawing.

### Materials

- 8.5 x 11 cardstock
- Pencils
- Ruler
- Coloured pencils or markers
- Scissors
- Magazines
- Scrapbook paper
- Glue







# Painting With Emotions

## Overview

Students will gain an understanding of how much of a role emotion can play in successful creative play, and learn the basic skills to paint a building/scene of their choice.

Objectives:

- Learn about emotions and how to identify which they feel
- Learn and apply their understanding of how color can express emotion
- Bring their emotions to life by expressing them in their project

## Materials

- Containers
- Mixing trays
- Paper towels
- Magazines
- Music (various styles)
- Pencils
- Paint & brushes

## INSTRUCTIONS

### Step 1

Talk about emotion. What does the word emotion mean? What kinds of emotions do we experience on a day-to-day basis?

List of Emotions to share with Students:

Fear - feeling afraid.

Anger - feeling angry, threatened, offended, wronged, or denied something we really want or need. A stronger word for anger is rage. (give examples)

Sadness - feeling sad. Other words are sorrow, grief (a stronger feeling, for example when someone has died) or depression (feeling sad for a long time). Some people think depression is a different emotion. (give examples)

Joy - feeling happy. Other words are happiness, gladness (give examples)

Disgust - feeling something is wrong or nasty.

Surprise - being unprepared for something.

Trust - a positive emotion; admiration is stronger; acceptance is weaker.



## Step 2

Visit the Exhibition Paintings. How do certain images of home make them feel? Why?

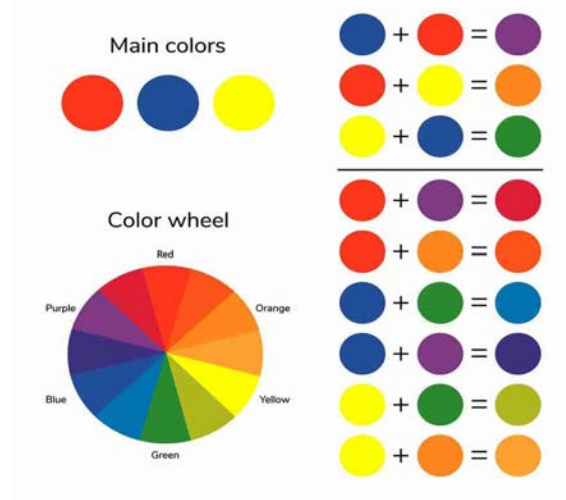
## Step 3

Do a *Warm up Drawing* by having students draw lines (using pencil on newsprint) based upon certain feelings ( Eg: draw happy lines, draw angry lines, etc). You can also put on music and encourage your students to draw lines based on the music they are hearing (Eg: jazz, classical, pop etc.)

## Step 4

Begin working with the paint. Make sure each student has a paintbrush, water and access to at least the three primary colors (red, yellow and blue).

They can also mix colours using the chart to the right.



## Step 5

The students can then decide on an emotion or feeling which they will express using various paint colors, lines, textures and shapes. They will use this emotion to paint home/scene of their choice.

## Step 6

Allow your students to take as long as they need to create the final work, encouraging them to stand back from time to time to have a good look at what they are doing. Is it moving in the direction they want it to? Are the desired feelings starting to emerge?

Remember too that this is a very intuitive and subjective exercise and as such the works should not be analyzed by the instructor, but rather by the students themselves.



## Step 7

When the paintings are complete, hang them up and see how others interpret the work. Does everyone see similar emotions in the same works? Yes? No? Why?

# How were you raised?

An engaging activity for kids to explore how people are brought up is to have them interview their parents or grandparents about their childhoods and create a story board. This can be done through a structured conversation with prepared questions or through a more free-flowing discussion. The goal is to help kids learn about different experiences and perspectives on growing up and how those experiences made the person the way they are today.

## Example questions:

- What was your favorite thing to do as a child?
- What was your favorite game or toy?
- Did you have any chores around the house?
- What was your school like?
- What were your favorite subjects?
- Did you have any pets?
- What were your parents like?
- What did you want to be when you grew up?
- What were some of your favorite memories?
- What are some things you would do differently if you could go back?

## Materials:

- 8.5 x 11 storyboard
- Pencil
- Colored pencils

## INSTRUCTIONS

### Step 1

Print off the Storyboard sheet. You can either edit the PDF and add in the 6 questions on there for your class to use, or let them choose their own question from the list above.

### Step 2

Take the sheet home and ask their parent, guardian, or grandparent the questions. Then using their pencil draw out a descriptive picture of what they gave as their answer. For younger grades you as the teacher can be the one getting interviewed or pair up students and they can interview each other

### Step 3


Students can bring the sheet back to school and using their coloured pencils or markers, add colour to their drawing.

### Step 4


Discussion and reflection with students.

- Compare and contrast: Have the child compare their own upbringing with the experiences shared by their parents or grandparents.
- Identify similarities and differences: Discuss what was similar or different about their childhoods.
- Draw conclusions: Help the child understand that there are many ways to grow up and that each experience is unique.


# How were you raised?



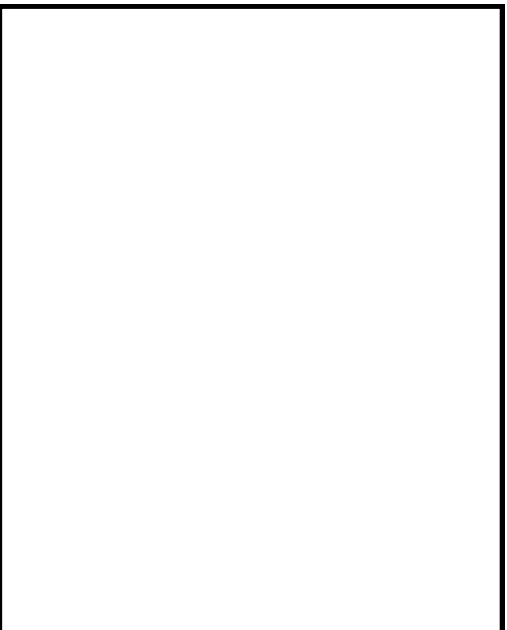
Question:



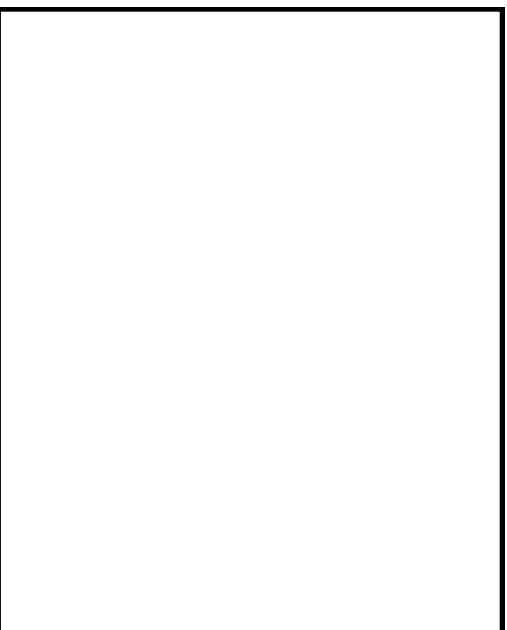
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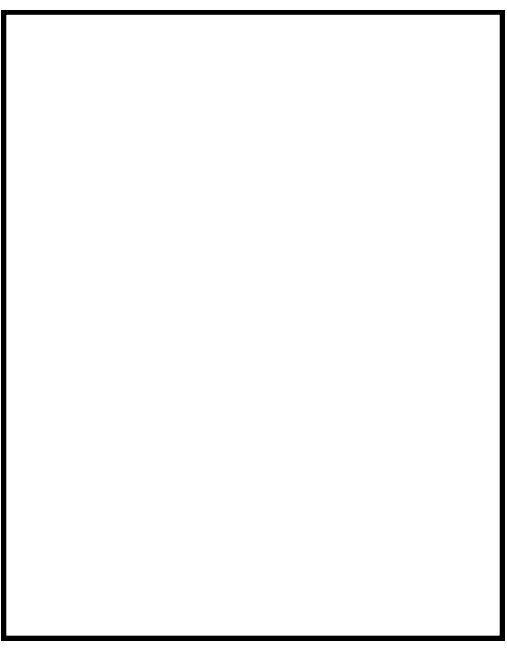
Question:



Question:



Question:



Question:



Alberta Foundation for the Arts  
Travelling Exhibition Program

