



Exhibition Booking Catalogue  
August 2011 to July 2012

ALBERTA FOUNDATION FOR THE ARTS  
Travelling Exhibition Program  
Southwest Region





## Mandate of the Alberta Foundation for the Arts

The Alberta Foundation for the Arts (AFA) was established under the Alberta Foundation for the Arts Act, September 1, 1991. Since 1972, the AFA and its predecessor foundation, the Alberta Art Foundation, have been collecting art work and funding a wide range of cultural programs.

The purposes of the Foundation are:

- To support, promote and contribute to the development of literary, performing, visual and media arts in Alberta
- To provide people and organizations with the opportunity to participate in the arts in Alberta
- To foster and promote the appreciation of art works by Alberta artists
- To collect, preserve and display art works by Alberta artists
- To encourage Alberta artists in their work

## Acknowledgements

### Sincere Thanks To

The Artists  
 Participating Venues  
 Venue Representatives  
 Volunteers



The AFA has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition (TREX) Program is to provide all Albertans with the opportunity to enjoy visual art exhibitions in their communities.

Three regional galleries and one arts organization manage the travelling exhibition program for the AFA:

Region 1 - Northwest  
The Prairie Art Gallery, Grande Prairie / [www.prairiegallery.com](http://www.prairiegallery.com)

Region 2 - Northeast / North Central  
The Art Gallery of Alberta, Edmonton / [www.youraga.ca](http://www.youraga.ca)

Region 3 - Southwest  
Alberta Society of Artists, Calgary / [www.artists-society.ab.ca](http://www.artists-society.ab.ca)

Region 4 - Southeast  
Esplanade Arts & Heritage Centre, Medicine Hat / [www.trexprogramsoutheast.ca](http://www.trexprogramsoutheast.ca)

The TREX partners offer a wide range of exhibitions to communities from High Level in the north to Milk River in the south and virtually everywhere in-between. Annually, more than 300,000 visitors enjoy nearly 100 exhibitions in over 107 communities.

The TREX Program offers educational support material to help educators integrate the visual arts into the school curriculum.

A major part of the TREX program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8,000 art works showcasing the creative talents of more than 1,700 artists.

The AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for Albertans.

For more information visit the AFA website at [www.affta.ab.ca](http://www.affta.ab.ca)

Cover Image  
 Participant print; *Untitled*, 2008  
 paper lithograph & letterpress text on  
 rag paper  
 Courtesy of the Imagined Texts Project  
 Exhibition: Imagined Texts: Exploring  
 Community

# BOOKING EXHIBITIONS

Travelling exhibitions are lent to venues for a period of four weeks. The cost is \$75.00 per exhibition. The booking periods for the southwest region are listed below. Please note that periods 5 & 7 offer extended loan periods due to holidays arising from Christmas and Easter. Venues may book a maximum of two exhibitions during the school year. Additional shows may be booked pending availability after September 15, 2011.

In the margins of each exhibition description there is an indication of when the exhibition is circulating within the southwest region. This will enable you to target the appropriate booking period for your venue. A booking form has been included with this catalogue to request exhibitions by fax or mail.

## BOOKING PERIODS

Period 1 - August 3 to August 24, 2011

Period 2 - August 31 to September 28, 2011

Period 3 - October 5 to November 2, 2011

Period 4 - November 9 to December 7, 2011

Period 5 - December 14 / 2011 to January 24 / 2012

Period 6 - January 31 to February 27, 2012

Period 7 - March 5 to April 16, 2012

Period 8 - April 23 to May 23, 2012

Period 9 - May 30 to June 27, 2012

Period 10 - July 4 to July 31, 2012

## PLEASE DIRECT YOUR INQUIRIES & BOOKING REQUESTS TO

Les Pinter, Manager / Curator  
ALBERTA SOCIETY OF ARTISTS

Suite 305, Crossroads Market  
1235 26<sup>th</sup> Avenue SE, Calgary AB T2G 1R7

Tel: 403.262.4669; Fax: 403.263.4610  
Email: [asatrex@artists-society.ab.ca](mailto:asatrex@artists-society.ab.ca)

## The Alberta Society of Artists (ASA)

The ASA was established in 1931. As an organization of professional artists, its mandate is to promote the visual arts throughout Alberta. The ASA has a long history of producing local, regional and interprovincial exhibitions.

The ASA has been contracted by the Alberta Foundation for the Arts to develop and circulate art exhibitions to venues in southwestern Alberta. It is pleased to present a new roster of travelling exhibitions for the 2011-2012 season.

Last year the ASA provided exhibitions to over sixty-three venues in twenty-seven communities. These exhibitions are intended to adapt to smaller spaces found in schools, libraries, museums and other public facilities. Each exhibition is designed to easily unpack, install and commercially transport.

Educational interpretive materials are provided that enable teachers to use the exhibitions in many different ways within the school curriculum.

Each year we welcome new communities and venues to experience eye-opening and enriching art through the TREX Program. This is your opportunity!

Your organization can display a pre-packaged exhibition in your community. Most art is fragile and so the following considerations must be made in choosing a location.

### Light, Humidity and Temperature

The greatest threats to works of art are bright light and rapid changes in humidity and temperature. Therefore, art works should not be exposed to direct sunlight. In order to avoid speedy contraction and expansion of materials that damage art, crates must be left unopened for 24 hours after their arrival. No exhibition should be left outdoors under any circumstances.

### Security

All exhibitions must be displayed in areas easily supervised and should be checked regularly when open to the public. Damaged and stolen art works are irreplaceable.

### Fire Protection

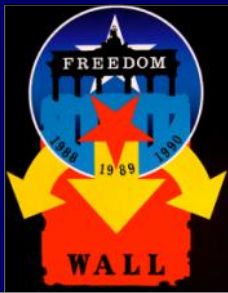
The location you have selected must fulfill local fire regulation standards.

### Cost

There is an administration fee of **\$75.00 per exhibition booking**. There are no extra expenses to your venue, as shipping and insurance costs are fully covered by the Foundation and Alberta Society of Artists.

**Photocopy the booking form on page 19** of this catalogue to request exhibitions by fax or mail. Bookings are also received by telephone or email to the ASA's Calgary office.

For more information visit the ASA website at [www.artists-society.ab.ca](http://www.artists-society.ab.ca)



# DESTINATION RED DEER

## Red Deer College Permanent Collection

Over the last five centuries there has been a concerted effort by teaching institutions around the world to preserve cultural artifacts that measure individual and societal progress.



Kenojuak Ashevak; *Bird Humans*; 1960; linocut on paper (8/60)



right  
Jack Radetsky; *Texas Ranch*; 1980; photo based screen print

top left  
Robert Indiana; *Freedom Wall*; 1990; aquatint on paper (A/P)

Art works from the Permanent Collection of Red Deer College

14 Artists  
2 Crates  
14 Framed Units  
70 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 10

SEPTEMBER 2011  
to JULY 2012

Often our shared understanding of time or place is reconstructed through institutional art collections. In Alberta highly regarded art collections are maintained by the Alberta Foundation for the Arts, Art Gallery of Alberta, University of Lethbridge and Glenbow Museum to name a few. Since 1975 the Visual Art Department on behalf of Red Deer College (RDC) has quietly assembled a laudable collection of over five hundred art objects that are rarely seen or discussed beyond the college campus.

Red Deer may strike you as an unusual destination for art works by international art stars. A common goal exists among administrators and art teachers at RDC to collect art works that project a broad perspective on modern and contemporary art. **Destination Red Deer** examines possible connections among artists separated by time and geography. It features historical and contemporary Alberta based artists beside well recognized North American and international artists. A series of subthemes are advanced through an eclectic mix of still life, landscape, storytelling and aesthetic appetites that evolved over the latter part of the twentieth century.

The featured artists are Kenojuak Ashevak, Anthony Benjamin, Bruno Bobak, John K. Esler, H.G. Glyde, David Hockney, Robert Indiana, Dennis Kardon, Marion Nicoll, Linda Ohama, Jack Radetsky, Margaret Shelton, Antoni Tapies and William T. Wiley. **Destination Red Deer** illustrates a cosmopolitan outlook shared by numerous people associated with RDC and its resourceful teaching collection.



Curators: Les Pinter and Robin Lambert, Developed by the Alberta Society of Artists in partnership with Red Deer College

when you get here you understand



The  
Alberta  
Society  
of  
Artists

# PRETTY MUCH BLACK & WHITE

Would you be surprised to learn that in North America the complexion of communication for over a century was a monochromatic system commonly referred to as black and white?



Garry Newton; *La Selva*; 1991; intaglio, aquatint on paper  
Collection of the Alberta Foundation for the Arts

top left  
Joel Feldman; *How We Get T. Storms*; 2002; woodcut on paper  
Collection of the Alberta Foundation for the Arts

15 Artists  
2 Crates  
15 Framed Units  
75 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 10

SEPTEMBER 2011  
to JULY 2012

For many young people today the thought of being immersed in a world of predominately black and white images is unfathomable. Our environment is saturated with vivid colour images presented in many formats that can be delivered at a rapid pace. However, colour technology struggled to be recognized from 1900 to 1950 – a golden age for black and white. For many reasons a black to white spectrum was accepted as the standard in print, photography and television until the late 1960s.

**Pretty Much Black & White** presents historical and contemporary artists that use a black to white approach to convey content and form. The photographs and prints from the collection of the Alberta Foundation for the Arts demonstrate that infinite gradations of gray can be viewed as nostalgic or timeless in character. People, places and common objects are boldly defined by theatrical light and incomparable visual texture. Colour is not absent; rather it is muted, simplified and open to subjective interpretation.

The featured artists are Maxwell Bates, Dale Beaven, Larry Corsiatto, April Dean, Steven Dixon, Karen Dugas, Joel Feldman, Jeremy Mayne, Garry Newton, Stanford Perrott, David Reece, Clifford Robinson, Dana Shukster, John Snow and Richard Yates.

Curator: Les Pinter, Developed by the Alberta Society of Artists



# THE FOREST

## Honouring the International Year of Forests

“The canopy, where tree crowns meet above the forest floor, forms an interactive web of life and is a major site of carbon capture and oxygen production in the biosphere. In boreal forests, the sheltering canopy allows for the growth of many plant and animal species that would otherwise be unable to survive a colder northern climate.”

Deborah Lougheed Sinclair



Deborah Lougheed Sinclair; *Looking Up*; 2010; acrylic on canvas  
Courtesy of the Artist

top left

Jean Pilch; *Ancient Warrior*; 2010; acrylic on canvas  
Courtesy of the Artist



Diane Langlois; *Daryl Saving The Planet One Tree At A Time*; 2010; oil on canvas  
Courtesy of the Artist

13 Artists  
2 Crates  
13 Framed Units  
65 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 10

SEPTEMBER 2011  
to JULY 2012

In an ongoing exploration of natural phenomena the Alberta Society of Artists (ASA) invited Alberta based artists to submit art works to a juried exhibition entitled **The Forest**. Over one hundred and forty artists submitted digital images for consideration. The jury selected fifty artists and art works to be exhibited at various locations during the first half of 2011. From the larger exhibition the ASA chose thirteen art works and artists to participate in the TREX Program.

**The Forest** reflects the grandeur of regional forests and expresses legitimate concern over their sustainability in an era of industrial and urban encroachment. This exhibition also acknowledges that 2011 is designated by the United Nations as the International Year of Forests, which is intended to raise awareness of forest management and conservation worldwide. The featured artists are Asma Butt, David Harrison, Eveline Koliijn, Diane Langlois, Andrea Lau, Lynn LeCorre, Deborah Lougheed Sinclair, Jonathan Martin-DeMoor, Joanna Moore, Jean Pilch, Arlene Wasylynchuk, Andie Wicherts and Simon Wong.

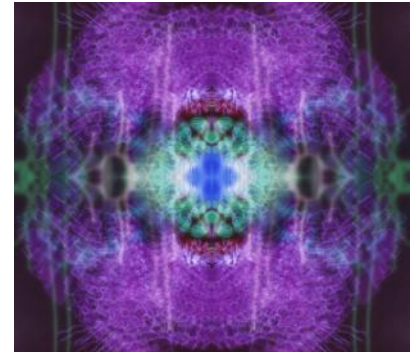
Curator: Les Pinter, Developed by the Alberta Society of Artists



# ANIMATED DELIGHT



Quickdraw Animation Society (QAS) located in Calgary is an established leader of independent animated film production in Canada.



Leslie Bell; *Kaleido #16 & Kaleido #3*; 2010

stop motion animation with water-based paint over backlit glass & hand drawn cell animation  
Courtesy of the Artist

top left; Brian 'Bunny' Batista; *Untitled* (work in progress); 2011; oil on canvas; Courtesy of the Artist

top right; Chris Melnychuk; *Zap Girl Makes Toast* (detail); 2007; graphite on paper; Courtesy of Kari McQueen on behalf of the Artist

lower left; Stefanie Wong; *What Remains* (puppet, detail); 2010; mixed media; Courtesy of the Artist

4 Artists  
3 Crates  
12 Framed /  
Presentation Units  
1 DVD of short films  
65 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 3 through 10

OCTOBER 2011  
to SEPTEMBER 2012



In 1984, QAS started as a society with an appreciation of animated film and a strong desire to support young talent eager to make images move. In fact its mandate encourages and assists anyone who wants to learn and train in animation techniques. To this end, QAS provides state of the art production facilities for professionals, as well as courses, workshops and programs for youth. QAS maintains a unique library with over three thousand animations, books, manuals and other resources. It also proudly presents an annual festival of independent and experimental animated film entitled GIRAF (Giant Incandescent Resonating Animation Festival). In 2011, QAS will celebrate twenty-seven years as a non-profit organization making important contributions to southern Alberta's cultural growth.

The Alberta Society of Artists, in partnership with QAS, is pleased to present a collection of short animated films and art works by four accomplished artists connected to QAS. The featured artists exploit diverse techniques that focus on traditional and experimental processes. Leslie Bell explores an "organic abstract universe" through stop motion animation which captures the eloquent ebb and flow of water based pigment on backlit glass. Stefanie Wong uses her expertise in textiles to create theatrically staged puppet animation. Chris Melnychuk was a well-rounded artist and animator who died of cancer in the summer of 2010. His process drawings for *Zap Girl Makes Toast* form an important part of **Animated Delight**. His friend and colleague, Brian 'Bunny' Batista is an extraordinary advocate for the media arts. Batista's paintings and animations reveal a passion for Eastern mysticism, pop culture and a deep knowledge of historical character animation.



Curator: Les Pinter, Developed by the Alberta Society of Artists with the assistance of Quickdraw Animation Society

[www.quickdrawanimation.ca](http://www.quickdrawanimation.ca)

# IMAGINED TEXTS

## Exploring Community



During several weekends in September 2008 the Alberta Printmakers' studio in Calgary was bursting at the seams with energy, chatter, creativity and hard work.



Participant print; *Untitled*; 2008  
linocut on rice paper

right  
Participant print; *Untitled*; 2008  
paper lithograph & letterpress text on rag paper

top left  
Participant print; *Untitled*; 2008  
linocut on rice paper

Art works courtesy of the Imagined Texts Project



Over three hundred people of diverse backgrounds passed through the facility to witness and collaborate with printmakers, bookbinders and writers in developing images and text related to community. This effort led to the creation of almost 150 unique art works. The participants responded to some or all of the following questions: *What does community mean to you? What issues or concerns exist in your community? With which community(ies) do you identify?* Many themes emerged, with the strongest revolving around relationships with friends, family and animals in our lives. The Internet, a sense of place, whether home or neighborhood, and connections to a place within nature were other notable themes. Several works abstractly dealt with concepts of unity and togetherness or alluded to homelessness and poverty.

**Imagined Texts: Exploring Community** features 71 small prints created by artists and non artists during open house sessions at the Alberta Printmakers' studio. The participants used a variety of techniques such as linocut, dry point etching (plexiglas plates scratched by needles), screen printing with cut paper stencils and an innovative process called paper lithography. The exhibition also includes examples of prints bound into book forms by members of CBBAG and essays on "image and text", "collaboration" and one on "the importance of community" by a member of the AWCS.

**Imagined Texts: Exploring Community** is a special project designed and implemented by the Alberta Printmakers' Society (AP), the Alexandra Writers' Centre Society (AWCS) and the Calgary Chapter of the Canadian Bookbinders and Book Artists Guild (CBBAG). Through collaborative artistic expression these organizations have enticed citizens into a meaningful dialogue about the communities they live in.

Curator: Les Pinter, Developed by the Alberta Society of Artists in partnership with the Alberta Printmakers' Society, the Alexandra Writers' Centre Society and the Calgary Chapter of the Canadian Bookbinders and Book Artists Guild.

76 Artists  
3 Crates  
15 Framed /  
Presentation Units  
80 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 9

SEPTEMBER 2011  
to JUNE 2012

# HORSE POWER



The enduring bond between horses and people is explored through archival photographs from the Glenbow Museum and contemporary art works from the collection of the Alberta Foundation for the Arts.



Helen Mackie  
*Watering Horses* (detail); 1997; woodcut on paper  
Collection of the Alberta Foundation for the Arts

right  
W.J. Oliver  
*Sonora Carver with the West's First Diving Horse*  
ca 1925-1930; digital reproduction of archival photographic  
Glenbow Photographic Archive, NB-16-417

top left  
Unknown Photographer; *Flores la Due*  
no date; digital reproduction of archival photographic  
Glenbow Photographic Archive, NA-628-4



13 Known Artists  
2 Crates  
15 Framed Units  
75 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 9

SEPTEMBER 2011  
to JUNE 2012

For three centuries the evolution of prairie culture in North America relied greatly on horse power. This travelling exhibition promotes discussion about the role of horses in law enforcement, ranching, transportation and sport.

**Horse Power** reflects the strength, speed, agility and grace of the horse in motion. It also reveals memorable stories of unique relationships between rider and horse. This is achieved through wonderful examples of documentary photographs (reprints from digital negatives) by historically significant photographers like W.J. Oliver, L.A Huffman and O.B. Buell. In many cases their photographs are witness to a time before or shortly after the mechanization of travel and industry. Horses were still an important source of labor and contributed greatly to the economy of western Canada.

Learn about Sonora Webster Carver and her extraordinary high diving act with Red Lips in Buffalo Bill's Wild West Show. Barra Lad and young Lewis Welsh of the renowned Welsh family would achieve a world jumping record in 1925 but with very unfortunate consequences. Bronc rider Tom Three Persons of the Kainai First Nation would achieve immortality on a summer day in 1912 when he was the first to ride the notorious Cyclone to a standstill during the Calgary Stampede. These stories and more elaborate on the close connections we have with horses.

The contemporary artists featured are Vera Greenwood, Bill Laing, Helen Mackie, Werner Plang and Jane Ash Poitras.

Curator: Les Pinter, Developed by the Alberta Society of Artists



# TRANSFORMERS

## Works from the AFA Collection

Seventeen mixed media art works reference transformative acts and mysterious interventions that defy easy explanation.



**Jacques Rioux; *San Juan River and the Goosenecks, Utah***  
1992; silver gelatin, selenium toned print on paper  
Collection of the Alberta Foundation for the Arts



**Cindy Baker; *Pill Deer with Finger Legs***  
1999; embroidered crest on felt  
Collection of the Alberta Foundation for the Arts



**Wade Stout; *Mother and Son***  
1992; oil on canvas  
Collection of the Alberta Foundation for the Arts

top left  
**Nelson Henricks; *Death #29***  
1987; gouache on paper  
Collection of the Alberta Foundation for the Arts

**17 Artists  
3 Crates  
17 Framed /  
Presentation Units  
70 Running Feet  
& 1 Table Required**

**Interpretive Materials  
Included**

**AVAILABLE  
Periods 2 through 9**

**SEPTEMBER 2011  
to JUNE 2012**

The ASA has developed a travelling exhibition entitled **Transformers** from the collection of the Alberta Foundation for the Arts. Seventeen mixed media art works reference transformative acts and mysterious interventions that defy easy explanation. Shape shifting, magical inferences, humorous metaphors and dreamy episodes populate the chosen art works – occasionally twisting familiar subjects into the unfamiliar and back again. This exhibition provides insightful, playful and occasionally provocative perspectives on nature, civilization, biology and other topical issues of our time.

The featured artists are Cindy Baker, Sean Caulfield, Chris Cran, Steven Dixon, Karen Dugas, Bart Habermiller, Nelson Henricks, William Laing, Luanne Martineau, Tomoyo Ihaya, Jacques Rioux, Wade Stout, John Swindler, Ray Van Nes, Tadeusz Warszynski, John Will and Richard Yates.

Curator: Les Pinter, Developed by the Alberta Society of Artists

# 25

## Celebrating Twenty-Five Years of TREX Exhibitions



ESPLANADE  
ARTS & HERITAGE CENTRE

The Esplanade Arts & Heritage Centre wishes to recognize the contributions of individuals and the many organizations that have played important roles in developing each region of the TREX Program.



**Robin Armour; Cadillac Cowboy, Ponoka**  
1980; silver gelatin print on paper  
Collection of the Alberta Foundation for the Arts

top left  
**Euphemia McNaught; Peace River**  
1950; oil on canvas  
Collection of the Alberta Foundation for the Arts

below  
**Wendy Toogood; Untitled**  
no date; appliqué, cotton, felt, wool, silk  
Collection of the Alberta Foundation for the Arts



As the TREX Program enters its 25<sup>th</sup> year, we celebrate this achievement with **25**, an exhibition of art works representing some of the four hundred and more TREX exhibitions produced for the Alberta Foundation for the Arts Travelling Exhibition Program since 1986. The exhibition features twenty art works chosen from the collection of the Alberta Foundation for the Arts. Each selection reflects the collection's high quality, a treasure of more than 7,500 works of art that present the talents of more than 1,700 Alberta artists, many of whom are historically important individuals in the growth of the visual arts in Alberta.

A constant administrative feature of TREX has been the four region format. Over this time, many different regional partners have contributed to the growth and success of the TREX Program. In **25**, we wish to recognize the contributions of all the individuals and organizations that have played important roles in the development of each region of TREX.

The past exhibitions represented in **25** include among others: **Issei: Portraits of Canadians, Alberta Black & White, Marion Nicoll, AFA Collects: The Western Connection, Highlights, The Art of Acquisition, Alberta Still Life, Garments & Get-Ups, River Journey, and Other Spaces, Other Places.**

Curator: Dean Tatam Reeves, Developed by the Esplanade Arts & Heritage Centre

20 Artists  
2 Crates  
20 Framed Units  
70 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 6

SEPTEMBER 2011  
to FEBRUARY 2012



**asa**  
art gallery of alberta

# ALONG THE RIVER ROAD

Katherine Braid and Mark Freeman

The history of Canada, like that of many other nations, is largely bound up with the story of its waterways.



**Katherine Braid**  
*York Boats on the North Saskatchewan River*  
2006; acrylic on masonite  
Courtesy of the Artist

top left  
**Katherine Braid**  
*Whipsawing Lumber*  
2007; acrylic on masonite  
Courtesy of the Artist



**Mark Freeman**  
*Everyone Gets Their Hands Dirty In This Town*  
2010; photograph  
Courtesy of the Artist

**2 Artists**  
**2 Crates**  
**20 Framed Units**  
**75 Running Feet**

**Interpretive Materials**  
**Included**

**AVAILABLE**  
**Periods 2 through 6**

**SEPTEMBER 2011**  
**to FEBRUARY 2012**

In western Canada the most important of the waterways is the Saskatchewan River System. The Cree called the North Saskatchewan River *kisisaskatchewan*, meaning 'swift flowing river', and just like the river's current, time has passed very quickly and brought tremendous changes to the territories adjacent to the river.

Throughout history rivers have been of central importance to humankind. Access to and use of these waterways has unlocked the secrets of continents and determined both the rise and fall of civilizations. The exhibition **Along The River Road**, featuring historically-based paintings by Katherine Braid juxtaposed with contemporary photographs by Mark Freeman, explores the swift flow of time along the banks of the North Saskatchewan River. Through their works the artists reveal a past and present view of central Alberta.

Curator: Shane Golby, Developed by the Art Gallery of Alberta



# 100 DRESSES FOR ALBERTA

## Encaustic Paintings by Nicole Bauberger

One hundred little paintings and their names tell a story of three Alberta locations. Drawn from familiar details, these paintings speak to our experience of place and season.



Nicole Bauberger  
*Dresses Heading Downtown Facing Backwards on The C-Train*  
2009; beeswax encaustic on panel  
Courtesy of the Artist

top left  
Nicole Bauberger  
*Dress and Reflection, Waiting For The C-Train on 7th Avenue*  
2009; beeswax encaustic on panel  
Courtesy of the Artist



Nicole Bauberger  
*Decorative Spring Dress Hanging in Front of The Sloping Windows*  
2009; beeswax encaustic on panel  
Courtesy of the Artist

1 Artist  
2 Crates  
18 Framed Units  
60 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 6

SEPTEMBER 2011  
to FEBRUARY 2012

Nicole Bauberger sets up on site to paint in encaustic which is a form of painting in beeswax. She then paints one hundred small encaustic paintings of dresses in about ten days, each inspired by some small thing she notices about being in that particular time and place. She welcomes stories and suggestions from the general public as she paints, so that she can try to capture the worries, dreams, flavors and materials of that particular human landscape. This show is selected from her three **100 Dresses** projects: Grande Prairie in November of 2008, Calgary in March of 2009 and St. Albert in October of 2009.

Nicole is asked, "why dresses?" Her response is "dresses are fun, lots of dresses in one place, it's got to be a party". She uses the dress as an actor to play a role in the paintings or the material of the dress to present a way of looking at the world. It's a way of painting the landscape and capturing the vernacular of the area including the human element.

This exhibition consists of eighteen panels, six panels for each of the three communities. Each panel consists of small beeswax encaustic paintings representing the uniqueness of each of the communities.

Curator: Todd Schaber, Developed by The Prairie Art Gallery



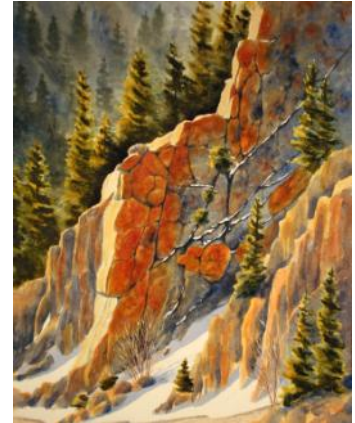
# DAVID THOMPSON HIGHWAY

## Seen Through the Eyes of Six Alberta Artists

Named in honor of one of the North America's great explorers and map makers, the David Thompson Highway (Highway 11) stretches from just east of Red Deer, Alberta to the Icefields Parkway (Highway 93).



Cindy Brown; *Beyond Abraham*; 2010; acrylic on canvas  
Courtesy of the Artist



Sandra Bingeman  
*Allstones Creek in March*  
2010; watercolour on paper  
Courtesy of the Artist



Dee Poisson; *Flooded Plains*; 2009; acrylic on canvas  
Courtesy of the Artist

top left  
Sandra Bingeman; *Shunda Creek Bank*; 2010  
watercolour on paper; Courtesy of the Artist

6 Artists  
2 Crates  
29 Framed Units  
85 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 2 through 6

SEPTEMBER 2011  
to FEBRUARY 2012

In November 1810, David Thompson set out from Rocky Mountain House with his family and a small group of adventurers to cross the Rocky Mountains and explore the Columbia Valley. Today the historic route is a scenic highway through a timeless landscape that has inspired six Alberta artists to record their impressions in paint. The exhibition lends a regional cultural component to continent-wide David Thompson bicentennial celebrations that have taken place since 2008. Many public events relating to the bicentennial are planned across Alberta in 2011.

The artists who contributed to the **David Thompson Highway** exhibition are Margreet Beekman of Rimbey, Sandra Bingeman of Ponoka, Cindy Brown of Cochrane, Colleen McGinnis of Wetaskiwin, Dee Poisson of Didsbury and Sonja Zacharias of Clive. Five years earlier the artists also collaborated to produce **Highway 53**, a show of work that focused on life along another scenic central Alberta route.

Curator: Dean Tatam Reeves, Developed by the Esplanade Arts & Heritage Centre



asa  
art gallery of alberta

# A BIRD IN THE HAND

Since early man first saw birds take flight, these winged creatures have captured the imagination.



Dorothy Henzell Willis; *Acceptance*  
no date; oil on mounted paper  
Collection of the Alberta Foundation for the Arts

Thelma Manarey; *Chickens*  
no date; silkscreen on paper  
Collection of the Alberta Foundation for the Arts

George Littlechild; *A Feeling Came Over The Forest*  
2008; acrylic, watercolour and crayon on paper  
Collection of the Alberta Foundation for the Arts



16 Artists  
2 Crates  
20 Framed /  
Presentation Units  
75 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 5 through 9

DECEMBER 2011  
to JUNE 2012

Birds are featured in the religious symbolism of many world cultures; they have inspired the musings of philosophers, poets and other writers; motivated the investigations of scientists, architects and engineers; and have been a constant subject in the history of visual art.

Why has there been such fascination with these creatures? What characteristics do birds possess to warrant the creative attention of men and women?

The art works in **A Bird In The Hand**, selected from the collection of the Alberta Foundation for the Arts, examine the many ways birds have been approached by visual artists. Featuring art work produced by some of Alberta's most important artists and art educators, this exhibition examines not only how birds have been portrayed, but also explores some of the reasons and possible meanings behind these investigations. Viewers are invited to consider our relationship to the 'fine feathered friends' who share our homes, backyards and the air we breathe.

Curator: Shane Golby, Developed by the Art Gallery of Alberta

# CREATOR PAINTS THE WORLD

## The Colour Of Our Voice

What we create becomes who we are. We are learning about our spiritual self, together, we are art and ceremony. Art brings a humbleness. Art is spiritual practice.



**asa**  
art gallery of alberta



Mary Jane Houle; *Strong Native Women In The Spirit World*  
2010; acrylic on canvas board; Courtesy of the Artist

top left  
Ivan Whiskeyjack; *Chicken Dance*  
2010; acrylic on canvas; Courtesy of the Artist

a spiritual place  
is around us,  
is inside us,  
is time immemorial

we stand in spaces of our ancestors  
we walk the trail & pick up what they have left for us  
we interpret the world, and  
we share what we have been asked to carry

We must speak our truth in words and pictures and songs and movement, or it will be forgotten, it will be lost in the forest of the world that has come to share our lands.

We come from ceremony, we learn in ceremony, and ceremony teaches us how to be, how to be in ceremony, to be in the moment, to create that moment. We learn, we experiment, we seek meaning, we teach ourselves and each other, we laugh and we heal, we build relationships, we build community. We express our life in art. What we create becomes who we are. We are learning about our spiritual self, together, we are art and ceremony. Art brings a humbleness. Art is spiritual practice.

This is our offering.

Curators: Sherri Chisan and Lana Whiskeyjack, Developed by the Art Gallery of Alberta in partnership with the faculty and students of the Indigenous Artists Program Blue Quills First Nations College

**Syn**crude

**Creator Paints The World: The Colour Of Our Voice**  
is generously sponsored by Syncrude Canada

**8 Artists**  
**2 Crates**  
**22 Framed Units**  
**75 Running Feet**

**Interpretive Materials**  
**Included**

**AVAILABLE**  
**Periods 6 through 9**

**JANUARY 2012**  
**to JUNE 2012**

# STEWART CAMERON

Cartoonist



This exhibition offers a rare glimpse into the career of a master cartoonist, illustrator and humorist.



Stewart Cameron; *Making Rapid Strides*  
April 9, 1937 - Published in the Calgary Herald  
Topic: Premier William Aberhart  
Courtesy of the Provincial Archives of Alberta

top left  
Stewart Cameron; *Bareback Riding*; 1950  
*Cartoon From "What I Saw At The Calgary Stampede"*  
Courtesy of the Provincial Archives of Alberta



Stewart Cameron; *Peace ... It's Wonderful*  
October 18, 1945 - Published in the Calgary Herald  
Topic: Returned Soldier  
Courtesy of the Provincial Archives of Alberta

1 Artist  
2 Crates  
21 Framed Units  
75 Running Feet

Interpretive Materials  
Included

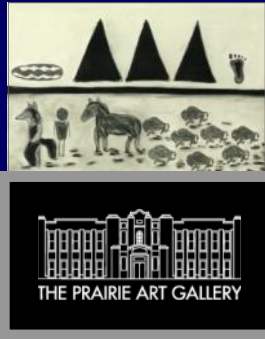
AVAILABLE  
Periods 7 through 10

MARCH 2012  
to JULY 2012

Calgary-born cartoonist Henry Stewart (Stew) Cameron (1912-1970) became the first staff cartoonist at the Calgary Herald in 1935. In a career spanning over twenty years, Cameron produced cartoons depicting politics and life in Alberta from the Great Depression until well after the Second World War. The work in this exhibition is selected from the cartooning records of Stewart Cameron in the collection of the Provincial Archives of Alberta. The records were purchased from Thelma Cameron, Stew Cameron's wife, in 1978.

This exhibition offers a rare glimpse into the career of a master cartoonist, illustrator and humorist. Included are reproductions of rough sketches, ink drawings and copies of press prints of cartoons created during Cameron's time as a student, as an employee of the Calgary Herald, as well as a freelance cartoonist with the military and the Vancouver Province.

Curator: Dean Tatam Reeves, Developed by the Esplanade Arts & Heritage Centre



# 75 MILLION

## Bison Drawings of Adrian Stimson

Shortly before he died, Plenty Coups, the last great chief of the Crow Nation, told his story - up to a certain point. "When the buffalo went away the hearts of my people fell to the ground," he said, "and they could not lift them up again. After this nothing happened."<sup>1</sup>



Adrian Stimson; *Bison #10: Running Into The Future*  
2010; conté and charcoal on paper  
Courtesy of the Artist



Adrian Stimson; *Bison #5: Railway*  
2010; conté and charcoal on paper  
Courtesy of the Artist

top left  
Adrian Stimson; *Bison #9: Walking Coyote Story - 8 Orphans*  
2010; conté and charcoal on paper  
Courtesy of the Artist

1 Artist  
3 Crates  
25 Framed Units  
60 Running Feet

Interpretive Materials  
Included

AVAILABLE  
Periods 7 through 10

MARCH 2012  
to JUNE 2012

The twenty-five drawings in **75 Million** are realistic and stylized representations of petroglyph stories related to the great bison saga of North America. The realistic representations come from photos of bison that Stimson has taken over the years. The stylized drawings come from his research into historical petroglyphs and contemporary mythologies that have been re-imagined.

This series of drawings seeks to demonstrate both the discipline of drawing and the layered meanings in drawn stories. The historical slaughter of the bison was a part of the decimation of First Nations in the Americas, a deliberate and brutal attempt to destroy not only the bison but also the people who relied on the bison for sustenance. Yet both have survived and live to relate their ongoing story.

Stimson's desire in creating **75 Million** is to honor the memory of the bison and its resilience, as well as to study and promote its return to the territories it once dominated. The history of the bison is analogous to his Blackfoot being and for Stimson the bison remains a source of inspiration, imagination and life.

Curator: Todd Schaber, Developed by the Prairie Art Gallery

1. Radical Hope: Ethics in the Face of Cultural Devastation, Jonathan Lear internet - <http://www.powells.com/biblio/0-9780674023291-0>

Please photocopy, complete and fax, mail or email to:



**Alberta Society of Artists (Southwest Region)**

Crossroads Market, Suite 305, 1235 26th Avenue S.E., Calgary AB T2G 1R7

Tel: 403.262.4669; Fax: 403.263.4610; Email: [asatrex@artists-society.ab.ca](mailto:asatrex@artists-society.ab.ca)

Organization Requesting Exhibition: \_\_\_\_\_

Mailing Address & Postal Code: \_\_\_\_\_

Name of Exhibiting Centre: \_\_\_\_\_

Shipping Address: \_\_\_\_\_

Contact Person: \_\_\_\_\_ Tel: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Check possible exhibition space(s) for your venue:

Board Room  Library  Reception Area  Classrooms  Hallways  Gallery  Other

Exhibition Dates	Exhibition Title
<b>Period 1</b> August 3 to August 24, 2011	
<b>Period 2</b> August 31 to September 28, 2011	
<b>Period 3</b> October 5 to November 2, 2011	
<b>Period 4</b> November 9 to December 7, 2011	
<b>Period 5</b> December 14, 2011 to January 24, 2012	
<b>Period 6</b> January 31 to February 27, 2012	
<b>Period 7</b> March 5 to April 16, 2012	
<b>Period 8</b> April 23 to May 23, 2012	
<b>Period 9</b> May 30 to June 27, 2012	
<b>Period 10</b> July 4 to July 31, 2012	
List <b>alternative exhibition choices</b> in case your requested exhibitions are unavailable at the preferred time.	<ol style="list-style-type: none"> <li>1.</li> <li>2.</li> <li>3.</li> </ol>



The ASA is an active membership of professional visual artists who strive for excellence, and shall through exhibition, education and communication, increase public awareness of the visual arts.

The Southwest Region of the TREX Program is managed through the Calgary office of the ASA located in the Crossroads Market (Suite 305) at 1235 26 Avenue SE.

**Contact:**

Tel: 403.262.4669; Fax: 403.263.4610; Email: [asatrex@artists-society.ab.ca](mailto:asatrex@artists-society.ab.ca)  
[www.artists-society.ab.ca](http://www.artists-society.ab.ca)



**TREX**