



MONTAGERIES

A Travelling Exhibition from the
Alberta Foundation for the Arts
Permanent Collection

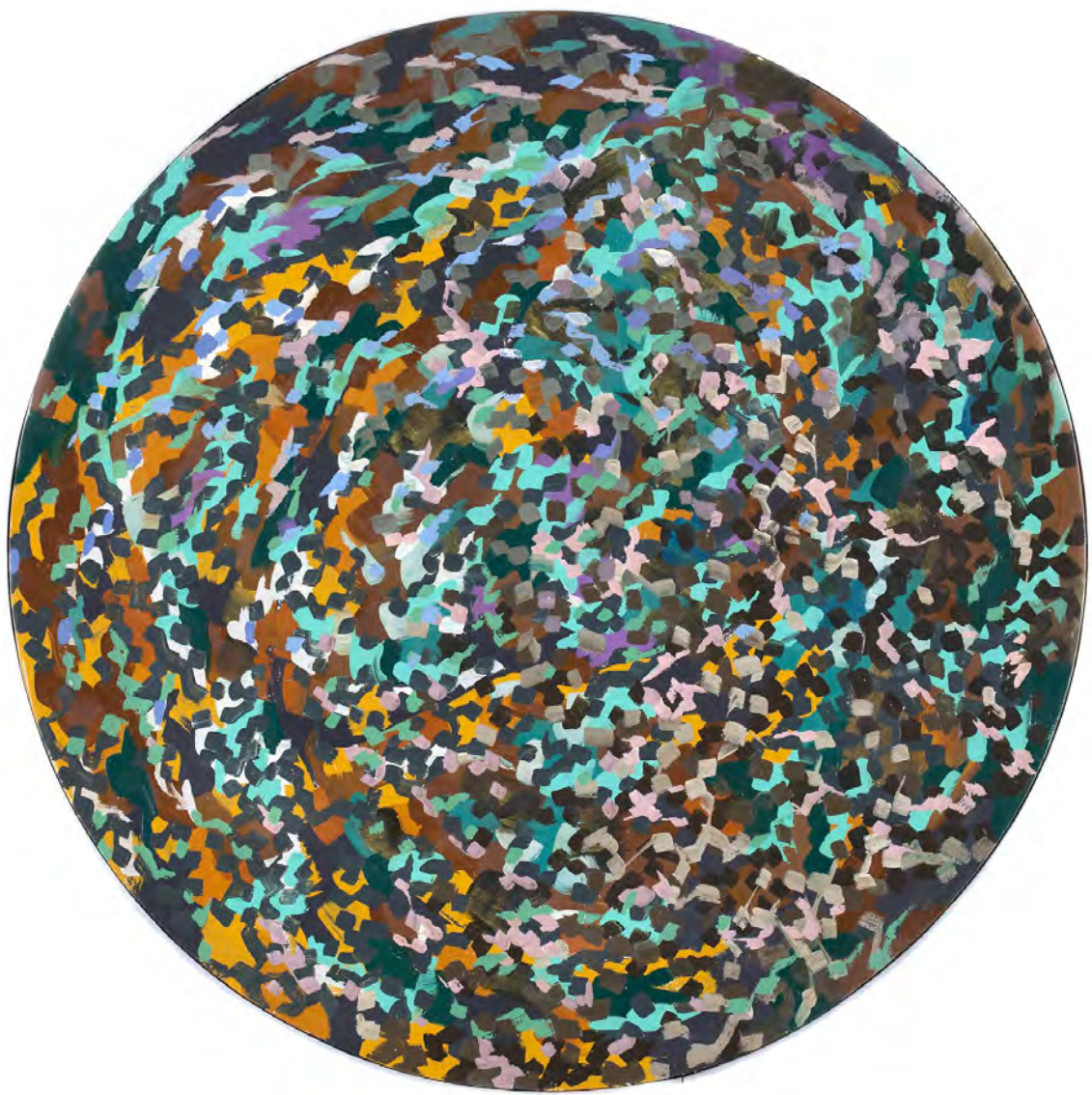
MONTAGERIES

The Alberta Foundation for the Arts Travelling Exhibition program
Curated by Ashley Slemming

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The Alberta Foundation for the Arts and the Travelling Exhibition program acknowledges that the artistic activity we support takes place on the territories of Treaties 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 acknowledgement 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.



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Image left

Kenneth Sturdy
Autumn Nocturn, 1959
oil on plywood
Image: 45 × 45
Collection of the Alberta Foundation for the Arts

ABOUT

Travelling Exhibition Program (TREX)

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TREX program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare centres, and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the artwork of contemporary Alberta artists available to Albertans. Four regional organizations coordinate the program for the AFA:

REGION ONE — Northwest: The Art Gallery of Grande Prairie

REGION TWO — Northeast / North Central: The Art Gallery of Alberta

REGION THREE — Southwest: The Alberta Society of Artists

REGION FOUR — Southeast: The Esplanade Arts & Heritage Centre

The Alberta Society of Artists (ASA)

The Alberta Society of Artists is a large part of Alberta's visual arts history, through its members, its exhibitions, and other initiatives. The ASA was founded in 1931, making it the oldest society of juried professional artists in the province.

The ASA is an active membership of professional visual artists who strive for quality and distinction. Through exhibition, education, and communication the society increases public awareness of the visual arts.

The ASA is contracted by the AFA to develop and circulate TREX exhibitions to communities throughout southwestern Alberta.

The Alberta Foundation for the Arts (AFA)

Beginning in 1972, the Alberta Art Collection was proposed as an opportunity to support and encourage Alberta artists by purchasing original works, as well as creating a legacy collection for the people of Alberta.

As a crown agency of the Government of Alberta, the Alberta Foundation for the Arts Act was later established in 1991 with a mandate to support the arts in Alberta. This mandate is accomplished by providing persons and organizations with the opportunity to participate in the arts in Alberta; fostering and promoting the enjoyment of works of art by Alberta artists; collecting, preserving, and displaying works of art by Alberta artists; and encouraging artists resident in Alberta to continue their work.



EXHIBITION STATEMENT

Montageries is not a term you will find in a dictionary. Rather, it is a combination of 'montage' and 'memories' with the meanings of the two packed up into one word. One online dictionary describes a montage as being "any combination of disparate elements that forms or is felt to form a unified whole, single image, etc." And, according to the same dictionary source, the word memories is a plural form of 'memory' – recalling impressions and facts, embodying remembrance, and recollections of times past.

This exhibition features a concise selection of nineteen artworks from over 8,000 objects of visual art held in the extensive permanent collection of the Alberta Foundation for the Arts (AFA). Compositionally, each of the artworks selected were created by uniting many varied components – montages of sorts – metaphorically highlighting that every artwork stands as a small part of a much larger whole (the AFA collection). Multi-layered and complex, the works included in *Montageries* are flashes of memory and times past that we can now take a moment to reflect on and remember as we commemorate the fiftieth anniversary of the Alberta Foundation for the Arts' permanent collection in the year 2022.

On September 29, 1972 the collection was officially legislated. From that date on, the AFA Art Collection has annually acquired artworks from Alberta's visual artists and is a continually evolving exemplification of the history, development, and achievements of our provincial visual arts community. In the very first annual report from the Alberta Art Foundation (now renamed the Alberta Foundation for the Arts), Chairman W.B. McMullen wrote, "I trust that the nucleus has now been established for a collection which will continue to grow in every way." There is certainly evidence of growth within the foundation as we look back on the past fifty years, and there is much to look forward to as we look ahead to the next fifty years.

Some key visual metaphors present themselves throughout the exhibition which hint broadly toward expansions, multiplicities, and fragmentations. Whether intentional or not, John Hall's woodcut *Untitled* (n.d.) and Robert Dmytruk's mixed media painting *Touch S. B. W. S. D. W. C* (2003) visually nod towards the idea of an ever growing nucleus. Meanwhile Brenda Jones-Smith's monoprint *Place to Gather* (2001) and Chris Cran's *Cleveland Portrait #1* (2013) use pixels or dots of paint to montage formal elements together into meaningful compositions.

Close contemplation while viewing the artworks in *Montageries* reveal glimpses of Alberta's art history but more importantly will encourage viewers to consider the 'bigger picture' of what each artwork might represent within the context of a fifty-years-young permanent art collection.

– Ashley Slemming, Curator

ARTIST BIOGRAPHIES

Kay Angliss was born on a farm in British Columbia. She studied art at the Vancouver School of Art, graduating with honours in 1946. She continued her art studies at the Emma Lake Art School, at the University of Calgary, and the Alberta College of Art. She taught at the ACA from 1965 to 1980 and also taught art to children as an instructor at the Allied Art Centre in Calgary from 1960-1974. Due to financial constraints during the fifties, she often used cast-off materials, including house paint and off cuts from printing houses. Over her career as an artist, she worked with fabric construction, printmaking and painting, and received high praise for her accomplishments in all those media. Kay Angliss's work has been exhibited extensively across Canada, including in a 1972 solo exhibition of fabric constructions that travelled to thirteen Canadian public galleries. In 1987, she was appointed a Life Member of the Alberta Society of Artists (she first became a member in 1976), and in 1994, was a recipient of the Royal Canadian Academies Trust Fund. She is represented in many public and private collections, including those of the Alberta Foundation for the Arts, Alberta House, London, England, The Kelowna Art Gallery, and the Confederation Art Centre and Museum, Charlottetown, PEI.¹

Carol Breen was born in Calgary and grew up in Canmore, Alberta. She earned a diploma in textiles and painting from the Alberta College of Art in 1967 and studied printmaking at Keyano College in Fort McMurray in 1991. She attended the Boreal Forest Institute, also through Keyano College, in 1995 and 1996. Breen has completed diplomas from the Toronto Conservatory and the Mount Royal College Conservatory in speech arts and drama.

Breen's fibre arts, jewellery, prints and paintings use colour and humour to reflect transformation, communication and travel. They have been described as complex, witty and playful. She draws inspiration for her work from history and global cultures combined with experiences she has had in her life. The themes she explores often have personal significance; for example, she sees and represents duality in the world through her experience as a twin sister, she often reflects teapots and rugs out of nostalgia for her childhood neighbour's home or paints cats because of a friend who is a cat lover.

Breen has been included in solo and group exhibitions across Canada, and in 1991 she was part of the Alberta Visions show at the Canadian Embassy in Japan. Her works are part of public and private collections in Canada, New York and Japan. Breen was a member of the Alberta College of Art and Design faculty where she taught textiles, design, drawing, art fundamentals, colour and watercolour. In 1989, she moved to Fort McMurray, where she was an instructor at Keyano College.²

¹ "Kay Angliss," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/53/kay-angliss>.

² "Carol Breen," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/265/carol-breen>.

Chris Cran graduated from the Kootenay School of Art in Nelson (1976), and later from the Alberta College of Art + Design with his M.F.A. (1979). A 1978 Edmonton lecture by US art critic Clement Greenberg stirred Cran's resentment against modernist hegemony in art criticism, and provoked Cran to mock the values of the art establishment, including its value of money. Most famous among such satirical works is "Self Portrait Accepting a Cheque for the Commission of this Painting," whose title leaves out only the presence of the man granting the cheque and the actual dollar amount on it. Comic filmmaker Bruce McCulloch wrote in his National Gallery of Canada essay on the piece, "That is a perfect comedy idea.... It celebrates and skewers the very nature of art and commerce at the same time."

In addition to the five years of self-portraiture he began in 1984, Cran has experimented widely while continually deploying illusions and visual tricks to challenge viewer perceptions. The body of his work—ranging from landscapes and pop art to abstraction and video installations—is so varied it appears to be the work of an entire school of accomplished artists instead of only one man. Cran has won numerous grants and awards, and served as senior artist-in-residence at the Banff Centre. The 2013 Alberta Biennial of Contemporary Art exhibited Cran's work and the National Gallery of Canada also purchased three items for its permanent collection during its Second Canadian Biennial (2012-13).³

Mark Dicey graduated from the Alberta College of Art in 1983, and a year later he opened Sure Art Installations which he continued to run for decades. He also taught as a sessional instructor at his alma mater (2003 – 2007) while pursuing his vocation: the creation of vibrant, colour-saturated paintings. Describing some of his abstract art as arising from "an on-going journey for many years" and numerous influences, Dicey says, "the basic drive is my personal response to colour, form, shape, line, marks and texture (surface) that are taking place. Instinctively I build and respond to a piece that is being developed—a give and take; an on-going evaluation and assessment of what I am seeing and experiencing on the chosen format (paper or canvas)." Dicey has mounted dozens of solo exhibitions in Calgary at such places as Jarvis Hall, Paul Kuhn Gallery and STRIDE gallery. The City of Calgary commissioned him to produce a banner for its 16th Avenue Urban Upgrade Project (2010) and *Alberta Views* Magazine and *Moleskin* have each reproduced his work; *Feedback Zine* featured one of Dicey's pieces for its cover. In addition to having received grants from the Alberta Foundation for the Arts and the Canada Council, Dicey won an Alberta College of Art + Design Alumni Award of Excellence in 2002.⁴

3 "Chris Cran," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/511/chris-cran>.

4 "Mark Dicey," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/611/mark-dicey>.

Robert Dmytruk undertook three decades of teaching Alberta teens the values and techniques of painting, drawing, and mixed media after earning his B.Ed. in Secondary Art Instruction (1980) at the University of Alberta. Using those same modes for his own artistic practice, Dmytruk began painting plein air landscapes, but then began obliquely depicting environmental themes in his exploration of rural and urban landscapes. In *Robert Dmytruk – Transitions* (Rich Fog Micro Publishing, 2013), Julie Oakes remarks that Dmytruk “speaks volumes with his lines, textures, patches of colour and undulating toned-down atmospheres. His paintings are in fact playful, lilting, and without a didactic hidden agenda, accepting the great opposites of our modern dilemma.” Dmytruk has mounted numerous solo exhibitions, including at Edmonton’s The Works Festival, St. Albert’s Profiles Gallery, and Stony Plain’s Offenhauser Art Museum.

In addition to receiving the Prime Minister’s Award for Teaching Excellence in the Fine Arts, Dmytruk also won the Award for Teaching Visual Arts from the Emily Carr School of Art and Design—both in 2006. After teaching and serving as an administrator in art schools, universities, and conferences in Canada and the U.S., Dmytruk retired to Summerland, British Columbia to create art full-time in his private studio.⁵

John (K) Esler was born in 1933 in Pilot Mound, Manitoba and attended the School of Art at the University of Manitoba, graduating in 1960. He continued studies there, receiving a Bachelor of Education degree in 1962, and in 1964, after a period of travel in Europe, took a teaching position at the Alberta College of Art and Design in Calgary (now Alberta University of the Arts or, AUArts). He joined the faculty of the University of Calgary in 1968 where he taught intaglio printmaking, staying there until his retirement in the 1980s. Esler was well-known in the Calgary arts community, and did much to raise the profile of printmaking in the province. He played a major role in the expansion of the printmaking department at the Alberta College of Art and Design (AUArts) and at the University of Calgary and in partnership with artist Ken Webb, established Trojan Press to provide a facility for local printmakers to develop their skills. Esler’s works were exhibited widely throughout Canada and abroad and he is represented in many public and private collections. His awards included the C.W. Jefferys’ Award from the Canadian Society of Graphic Arts and the G.A. Reid Memorial Award from the Canadian Painter-Etchers and Engravers. John Esler had an irreverent, somewhat Dadaist sensibility which he expressed in his art and in his teaching methods. He encouraged his students to experiment, to make art with a mind open to unexpected possibilities.⁶

⁵ “Robert Dmytruk,” The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/625/robert-dmytruk>.

⁶ “John (K) Esler,” The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/716/john-k-esler>.

Les Graff attended the Provincial Institute of Technology and Art (now the Alberta University of the Arts) and graduated in 1959 at age twenty-three after preliminary studies at the Banff School of Fine Arts. He completed postgraduate studies at the Cranbrook Academy of Art, Michigan in 1960. He had his first solo exhibit at the Edmonton Art Gallery (now the Art Gallery of Alberta), two years later. However, it took twenty-nine years before he was able to fulfill his dream of painting full time. During that time, Graff made a major contribution to the visual arts in Alberta, beginning as Director of Arts and Crafts for the Province of Alberta in 1967 and retiring in 1991 as Director of Visual Arts for Alberta Culture. He built numerous programs to support the province's artists and arts organizations. Graff's work begins with simple, plein air line drawings of the landscape which serve as the departure point for larger charcoal drawings and small studies done in the studio. These form the basis for his large abstract oil on canvas works. He has had numerous solo exhibitions at galleries including: Canadian Art Galleries Ltd., Calgary, AB (1978), the Mendel Art Gallery, Saskatoon, SK (1984) the Edmonton Art Gallery (now the Art Gallery of Alberta), Edmonton, AB (1962 and 1994), and at the Whyte Museum of the Canadian Rockies, Banff, AB (2008). His work is included in the collections of the Glenbow Museum, the Art Gallery of Alberta, the Whyte Museum of the Canadian Rockies, and in numerous corporate and private collections.⁷

John Hall is one of Canada's most established contemporary painters with a virtuoso reputation in hyperrealism and a contemporary approach to still life in particular. His practice also involves photography to aid in the realization of his compositions. Hall has been compared to an urban archaeologist whose radiant and dramatic acrylics comment on contemporary life and the material stuff of consumerism. His subject matter for still life is broad in scope. It includes images of friends' personal possessions to create a novel idea of portraiture and the more mundane matters of existence. Mexican-themed works are also an important subject because he has resided in the country with painter Joice Hall, half of each year, annually from 1988 to 1999. The artist graduated from the Alberta College of Art (now Alberta University of the Arts) in 1965, followed by postgraduate study in 1966 at the Instituto Allende (San Miguel de Allende, Mexico). He cites the mentorship of Calgary artists, Ron Spickett and Marion Nicoll, as well as the Pop Art of the 1960s, as having a particular influence on his work. From 1971 to 1998, Hall taught painting and drawing at University of Calgary, having a major impact on the development of contemporary realism in the province. Widely reviewed and acclaimed, John Hall has been featured in several exhibitions including a one-person show at the National Gallery of Canada (Ottawa, ON, 1979), a travelling exhibition arranged by the Museo de Arte Moderno (Mexico City, 1992-94), and a 45-year survey organized by the Kelowna Art Gallery, BC (2015).⁸

⁷ "Les Graff," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/950/les-graff>.

⁸ "John Hall," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1023/john-hall>.

Alex Janvier was born on the Le Goff Reserve, Cold Lake First Nations, Alberta, in 1935. He was raised in the Chipewyan tradition until he attended the Blue Quill Residential Indian School at the age of eight. Janvier graduated with Honours from the Alberta College of Art (now Alberta University of the Arts) in 1960 and since then has built an international reputation as a painter, muralist and printmaker. He has influenced a younger generation of native artists through his paintings and advocacy work with arts organizations and land claim committees. Janvier's imagery is a combination of traditional native decorative motifs such as medicine wheels, floral designs and symbolic colour combinations. In the late 1980's and early 1990's, his work became more representational and concerned with specific social and political issues. Janvier has been the recipient of many accolades throughout his career. Since 2007, he has received honorary doctorates from both the University of Calgary and the University of Alberta, was appointed to the Order of Canada, received a Governor General's Award in Visual and Media Arts and was the first ever recipient of the Marion Nicoll Visual Arts Award from the Alberta Foundation for the Arts. Alex Janvier continues to live and work in Cold Lake.⁹

Brenda Jones-Smith is Ojibway whose family comes from the Serpent River First Nation in Ontario. Brenda held a Master of Fine Art degree and was a doctoral student in First Nations Education at the University of Alberta. She was also the First Nations program Coordinator for the University. As an artist, Brenda used her work to recoup the lost history of native North Americans in the form of what she refers to as "contemporary artifacts."¹⁰

George Littlechild's mother, Rachel Littlechild, was a Plains Cree member of the Erminskin Reserve in Hobbema, and his father, James E. Price was of Scottish/Micmac extraction from New Brunswick. He received his diploma in Art and Design from Red Deer College in 1984 and a Bachelor of Fine Arts at the Nova Scotia College of Art and Design in Halifax, in 1988. That same year he pursued independent studies at The Banff Centre in Alberta. Raised in a foster home and separated from his Cree community, his mixed media paintings record his personal and family history as well as his reclamation and reconnection with ancestral culture. Littlechild believes colours possess spiritual cleansing and purifying powers, and is known for his finesse as a colourist as well as his collaging of haunting vintage photographs. His artwork has been exhibited throughout Canada, the United States, Europe and Asia. He is well represented in several private and public collections. He is also the author/illustrator of three children's books, including the award winning publication *This Land is My Land*. George Littlechild now lives in British Columbia.¹¹

9 "Alex Janvier," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1257/alex-janvier>.

10 "Brenda Jones-Smith," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1288/brenda-jones-smith>

11 "George Littlechild," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1562/george-littlechild>

Harry Kiyooka dedicated his life to the art community of Canada. He was active not only as an artist but as an educator, curator, collector, mentor, activist, administrator and philanthropist. Born in Calgary in 1928, Harry Kiyooka overcame prejudice and poverty to become an artist. He eventually received four degrees, including a Bachelor of Education, a Bachelor of Fine Arts, a Masters of Art, and a Masters of Fine Arts all before turning 30 years old. In 1958, Harry left Canada to study art in Italy. Upon his return to Calgary in 1961, he began a teaching position at the new University of Alberta, Calgary campus. In 1988, Harry retired from the University of Calgary after 27 years with the rank of Professor Emeritus of Art.

Over the course of his long career, Harry served on local, provincial, and national boards such as the Canadian Conference of the Arts, the Royal Canadian Academy, the Alberta Society of Artists, the Alberta Art Foundation, Calgary Allied Arts Centre, the Calgary Allied Arts Foundation and the Calgary Contemporary Arts Society. Harry was a founding member of the Calgary Contemporary Arts Society (1982), Life Member of the Alberta Society of Artists and member of the Royal Canadian Academy. In 1988, Harry was awarded a 125th Anniversary Medal of Confederation for his contribution to the community in establishing the Triangle Gallery of Visual Arts (now Contemporary Calgary), and in 1996, Harry was the recipient of the Award of Excellence from the Alberta College of Art and Design for his contributions to the visual arts and in 2018, he was bestowed an Honourary MFA from the Alberta University for the Arts. In 2007, Harry and his wife, sculptor, Katie Ohe, founded the Kiyooka Ohe Arts Centre, a year-round, sustainable, art-in-nature destination dedicated to the research, exhibition, education, and documentation of contemporary visual arts.¹²

Luke Lindoe decided to try his hand at homesteading at the age of 20; however, he and his animals barely made it through the winter of 1933. In the spring of 1934, Lindoe sold everything he owned and jumped on a freight train. Lindoe located his father in Coleman, Alberta and spent a period of time mining. He eventually left mining and decided to study Art at the Department of the Provincial Institute of Art and Technology (today the Alberta University of the Arts), where he met his first wife. Lindoe stayed in Calgary and became the first ceramic instructor at the Art Institute from 1947-1957. During this time he also opened a business called Lindoe Studios, which later became Ceramic Arts. In his career, Lindoe completed 13 large-scale architectural commissions; one such work featuring replications of Southern Alberta Petroglyphs can be viewed at the Alberta Provincial Museum and Archives in Edmonton. Although Lindoe is noted for his exceptional skills as a ceramic artist, Lindoe also painted scenes of the Alberta prairies with oils, as well as watercolour paints. Lindoe eventually moved to Medicine Hat, and in 1964, he opened up his own company, called Plainsman Clays. This entrepreneurial endeavor was highly successful, and today Plainsman Clays continues to sell clay to potters and ceramic artists in Canada, as well as the United States.¹³

¹² "Harry Kiyooka," Herrerger Kiss Gallery - Artists, accessed August 21, 2022. <https://www.herrergerkissgallery.com/harry-kiyooka>

¹³ "Luke Lindoe," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022. <http://alberta.emuseum.com/people/1550/luke-lindoe>

Janet Mitchell - “*The paintbrush works overtime, but so far the results are tame and too controlled,*” wrote Medicine Hat-born impressionist landscape painter Janet Mitchell. Reflecting on the sensitivity of her art in the precision of her prose, she described a tableau she was attempting to render in pigments: “*At night, when the moon is out, the hills and the island provide a dark border for its brilliant reflected light.*” Mitchell’s passion for art began in her mid-twenties, following her achievement of a scholarship to the Banff School of Fine Arts and a seminar at the University of Saskatchewan. Nevertheless, Mitchell’s skill arose largely out of her own personal determination to master acrylics, oils, and watercolours. Mitchell staged numerous solo exhibitions, including at the Broithaupt Gallery in Toronto, the John Robertson Gallery in Ottawa, the Artlenders Gallery in Montreal, and the Fleet Gallery in Winnipeg. She also participated in group shows at the Jacox Gallery in Edmonton, and the Canadian exhibition of paintings in Ottawa for the visit of the Queen Mother. *Readers Digest Canada* and the Montreal Rotary Club commissioned Mitchell to paint a picture of the John F. Kennedy rose for the Rose Festival at Expo ’67 in Montreal. Mitchell’s works abide in numerous corporate and public collections across Canada. Mitchell was a member of the Calgary Region Art Foundation, the Alberta Society of Artists, the Canadian Society of Watercolour Artists, and the Royal Canadian Academy. She died in Calgary in 1998.¹⁴

Marion Nicoll was born in Calgary, Alberta, on April 11, 1909. Nicoll initially studied at the Ontario College of Art; however, she returned to Calgary after two years of studies and graduated from the Provincial Institute of Technology and Art (today the Alberta University of the Arts). At the Institute, Nicoll flourished under the tutelage of A. C. Leighton, who taught her to trust her intuition about tone and colour. In 1931, A. C. Leighton insisted Nicoll should become an instructor at the Alberta College of Art. Nicoll taught at the College, from 1931 to 1965, with occasional sabbaticals. Nicoll was also involved in teaching summer classes in Seebe, Alberta, which was the catalyst for the Banff School of Fine Arts (today The Banff Centre). Nicoll married engineer and artist Jim Nicoll in 1940. During World War II, as an engineer for the Royal Canadian Air Force, Jim travelled around Western Canada to supervise the building of air bases, and Marion moved around with him. From the 1930’s through the 1950’s, she produced a plethora of watercolour and oil paintings. In 1946, Jock MacDonald encouraged her to start producing automatic drawings, which ultimately led her to start creating abstract work. Later in her career, Nicoll also experimented with many different printmaking techniques, such as woodblock and clay prints. A Canadian Council grant allowed Marion, and her husband, to study at the Art Students League, in New York, under the coaching of Will Barnet. Nicoll was highly influential in the creation of the art scene in Alberta, and the Alberta College of Art named a gallery, the Marion Nicoll Gallery, in her honour. Nicoll was a member of the Alberta Society of Artists, the Canadian Society of Drawing and Printmaking, and the Royal Canadian Academy of the Arts.¹⁵

¹⁴ “Janet Mitchell,” The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1823/janet-mitchell>

¹⁵ “Marion Nicoll,” The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1944/marion-nicoll>

Katie Ohe is a renowned sculptor and educator, best known for her abstract and kinetic sculptures. She was one of the first artists to make abstract sculpture in the province, and has spent over six decades experimenting with ways to rise above familiar heavy and static forms to achieve a sense of weightlessness, dynamism, fluidity, and optical confusion. Her innovative approaches to material, form, and movement have influenced a generation of artists in Canada, and she has single handedly made a significant contribution to the development of contemporary art in Alberta. Ohe is a well respected teacher and mentor in the arts. She has taught sculpture at the Alberta College of Art and Design (now the Alberta University of the Arts) since 1970, and her students include many successful and high-profile artists with International careers. Ohe studied at the Alberta College of Art and Design, the Montreal School of Art and Design, the Sculpture Centre in New York, and Fonderia Fabris in Verona, Italy. Her work has been exhibited across Canada and internationally, and she has had numerous commissioned works installed throughout Alberta. Her sculptures are in the permanent collections of the Canada Council Art Bank, the Alberta Foundation for the Arts, the Shell Collection, The University of Calgary, and the Glenbow Museum. In 2001, Ohe was the recipient of an honorary doctorate from the University of Calgary in recognition of her influence on art in Alberta. She is an elected member of Royal Canadian Academy of Arts, and in 2019, Ohe was awarded both the Lieutenant Governor of Alberta Distinguished Artist Award and the Alberta Order of Excellence, the highest honour to be bestowed upon a citizen in this province.¹⁶

John Snow was born in Vancouver, British Columbia, in 1911. As a young boy, he lived in England with his family until their return to Canada in 1919, after the First World War. In 1921, his family settled on a farm west of Innisfail, Alberta, and five years later (at age fifteen) he told his father he wanted “to be a painter or a banker,” and later had successful careers as both.¹² In 1928, he joined the Royal Bank of Canada (RBC), beginning his career as a banker, which lasted forty-three years. He retired at age sixty. His time with RBC was interrupted only once, with his enlistment and overseas tour during the Second World War. This time spent overseas provided opportunities for him to visit some of the world’s great museums, profoundly influencing his art and life.

During Snow’s time back in Calgary after the war, he began studying life drawing under Maxwell Bates and experimenting with woodblock printing techniques. In 1953, Snow and Bates rescued two decommissioned lithography printing presses and several old limestone blocks from the Western Printing and Lithography Company, and Snow quickly established himself as both a master lithographer and an instrumental mentor to colleagues and new artists.

¹⁶ "Katie Ohe," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.
<http://alberta.emuseum.com/people/1978/katie-oh>

Dr. Snow exhibited nationally and internationally during his lifetime in print and graphics biennials, as well as in solo and group gallery shows. His landscapes, still lifes, florals, and portraits in lithography, watercolour, oil, mixed media, concrete sculpture, textiles, and intaglio relief helped usher Alberta into the modernist period. Dr. Snow worked diligently and prolifically until 1992 and died peacefully in 2004. The awards bestowed upon him are numerous; notable among them are an honorary doctorate from the University of Calgary (1984), the Alberta Achievement Award from the provincial government (1984), and the Alberta Order of Excellence (1996). His work is held in many collections, including the Glenbow Museum, the Art Gallery of Alberta, the Alberta Foundation for the Arts, the National Gallery of Canada, and the Victoria and Albert Museum in London, England.¹⁷

Kenneth Sturdy was born in 1920, and saw action in World War II as a Royal Marine nearly losing his life to a landmine when he was only 25. Post war, Sturdy graduated (first class honours) from Loughborough University's College of Art and then took his diploma in painting at Chelsea School of Art. He emigrated to Canada in 1953, taught painting and art history and became a respected figurative painter. His connection with the Alberta College of Art (now the Alberta University of the Arts) spanned three decades, latterly as College head, advancing the institution towards degree granting status. Relocating to Devon, England in 2004 Ken joined the Normandy Veterans Association, a move that brought his life full circle as he attended commemorations in England, Normandy, Holland and Belgium, honoring those who had fought against Nazi domination of Europe. In 2015 Ken was awarded the Legion d'Honneur, France's highest honour, for his wartime services. Ken returned to Canada in August of 2016 to be with members of his family for the last two years of his life.¹⁸

Wendy Toogood is a textile artist and educator known for her vibrant and distinct cloth constructions. Her fabric collages often revolve around her daily experiences and recording the events of her life. Within narrow restrictions of scale and format, Toogood displays a range of textile effects, and their overall graphic style is bold and recalls elements found in comic strips. Her collages map the world of everyday, and every stitch explores ideas of integrity, memory, and self-reflection. Toogood graduated from the Alberta College of Art + Design in 1969, and did post graduate work at the Instituto Allende, San Miguel de Allende, Mexico in 1970. After time in Toronto and touring Europe, she returned to Calgary in 1974 and worked primarily in the fibre department at the Alberta College of Art + Design (ACAD) until her retirement in 2006. Toogood was awarded the designation of Lecturer Emeritus by ACAD in 2009, and received an alumni award of excellence. She has completed a number of public commissions, has had frequent solo and group exhibitions, and is represented in numerous private and public collections throughout Canada, the USA, and Europe.¹⁹

¹⁷ "John Snow," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.

<http://alberta.emuseum.com/people/2441/john-snow>

¹⁸ "Kenneth Gordon Sturdy," Arbor Memorial, accessed August 21, 2022. <https://www.arbormemorial.ca/edenbrook/obituaries/kenneth-gordon-sturdy/23235>

¹⁹ "Wendy Toogood," The Alberta Foundation for the Arts (AFA) Art Collection, accessed August 21, 2022.

<http://alberta.emuseum.com/people/2641/wendy-toogood>

ARTWORKS



Les Graff
Prairie Garden, 1995
Oil on masonite
40.6 x 40.6 cm
Collection of the
Alberta Foundation for the Arts



Harry Kiyooka
Sky Scape, n.d.
Serigraph on paper
48 x 61 cm
Collection of the
Alberta Foundation for the Arts

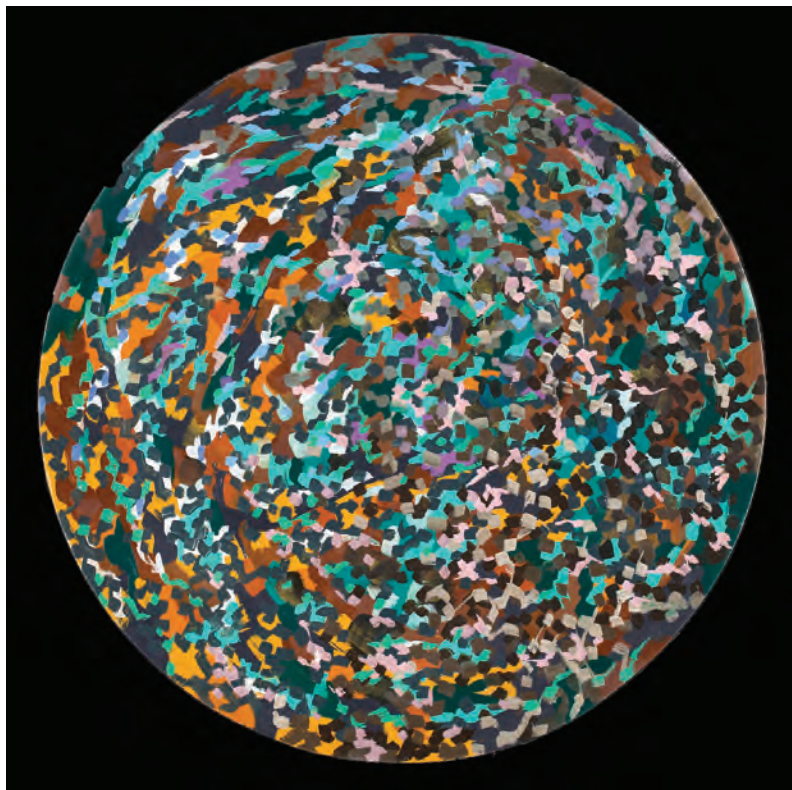


Alex Janvier
Dene (People), 2014
 Watercolour on paper
 55 × 55 cm
 Collection of the
 Alberta Foundation for the Arts

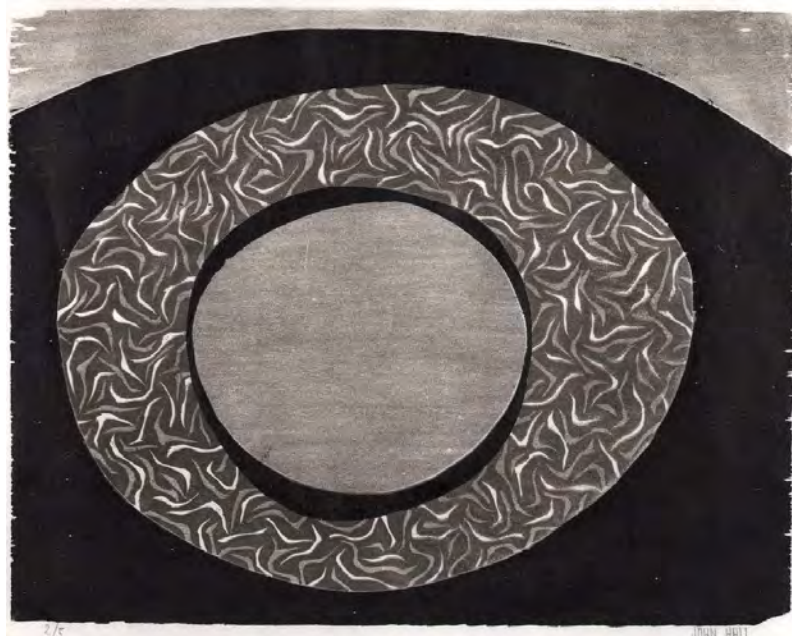


Katie Ohe
Muse, 2004
 Silkscreen on paper
 11.5 × 14 cm
 Collection of the
 Alberta Foundation for the Arts

Kenneth Sturdy
Autumn Nocturn, 1959
 Oil on plywood
 45 × 45 × 2 cm
 Collection of the
 Alberta Foundation for the Arts



John Hall
Untitled, n.d.
 Woodcut on paper
 25.8 × 31.8 cm
 Collection of the
 Alberta Foundation for the Arts





Images left to right

Carol Breen
Moon People, 1967
 Woodcut on paper
 40 × 35 cm
 Collection of the Alberta
 Foundation for the Arts

John K. Esler
Prairie Spirit, 1964
 Collograph, imprint from
 leather on paper
 50.8 × 26.8 cm
 Collection of the Alberta
 Foundation for the Arts



Marion Nicoll
Expanding White, 1960
 Clay print on J-cloth
 19.1 × 25.4 cm
 Collection of the Alberta
 Foundation for the Arts



Kay Angliss
Alhambra Clock, 1968
 silkscreen on paper
 54.6 × 38.7 cm
 Collection of the
 Alberta Foundation for the Arts



Chris Cran
Cleveland Portrait #1, 2013
 Oil and acrylic on canvas
 76.3 × 55.9 × 4 cm
 Collection of the Alberta
 Foundation for the Arts



John Snow
Patterns, 1980
 Lithograph on paper
 30.5 × 40.5 cm
 Collection of the
 Alberta Foundation for the Arts

Images top, then bottom left to right

Robert Dmytruk
TOUCH S. B. W. S. D. W. C., 2003
Oil, acrylic, wood on gessoed paper
71 × 51.2 cm
Collection of the
Alberta Foundation for the Arts

Luke Lindoe
Untitled (Design with Faces and Figures), 1951
From *Highlights*, June 1951, VOL 4, NO 3, 1951
Linocut on paper
28 × 21.5 cm
Collection of the
Alberta Foundation for the Arts

Mark Dicey
Construction, 2009
watercolour, acrylic, ink on paper
31 × 40.6 cm
Collection of the
Alberta Foundation for the Arts





Images top then bottom

Janet Mitchell
Proportional Representation, 1973
 Watercolour on paper
 55.9 × 76.2 cm
 Collection of the Alberta
 Foundation for the Arts

Brenda Jones-Smith
Place to Gather, 2001
 Digital monoprint on paper
 16.8 x 17.8 cm
 Collection of the Alberta
 Foundation for the Arts



Images top then bottom

George Littlechild
Red Willow, 2005
 Serigraph on paper
 56 × 57 cm
 Collection of the Alberta
 Foundation for the Arts

Wendy Toogood
Untitled, n.d.
 Applique, cotton, felt, wool, silk
 25 × 25 cm
 Collection of the Alberta
 Foundation for the Arts



EDUCATION GUIDE

This education guide is comprised of activities to move the audience through the various themes presented in *Montageries*. The content of the exhibition and the following lesson plans have been carefully developed and designed to enhance the curriculum set by Alberta Education. The guide includes a short summary of key themes in the exhibition, questions for discussion, vocabulary, and activities designed for the level of ability, understanding, and complexity of the participants:

Beginner – participants who are just beginning their exploration of art.

Intermediate – participants who have some experience looking at and creating art.

Advanced – participants who have much experience looking at and creating art.

Throughout the Education Guide, you will find key concepts, words, and terms emphasized that can be found in the Vocabulary section.



KEY EXHIBITION THEMES

Collections, Montages, Memories

The exhibition *Montageries* celebrates the 50th anniversary of the Alberta Foundation for the Arts' permanent collection, which is a publicly owned provincial art collection that was officially legislated in September of 1972 and continues to grow annually through intentional and sustainable acquisitions procedures.

You might be wondering, what exactly is an *art collection*? What is a *montage*? Why are art collections important in today's age? And why are the overarching themes in the exhibition *Montageries* centred around *montage* and *memory*? This section provides a short summary answering some of these questions.

What is an Art Collection?

Encyclopedia Britannica defines an art collection as an accumulation of artworks selected or acquired over time by a private individual or a public institution. The encyclopedia entry also outlines that such art collecting "has a long history, and most of the world's art museums grew out of great private collections formed by royalty, the aristocracy, or the wealthy."²⁰

Art and business blogger Alan Bamberger explains that a good art collector (whether as an individual or as a public organization) should have the discernment required to "...separate out specific works of art from the scillions of pieces already in existence and assemble them in such a way as to increase or advance our understanding of that art in particular or of the history and evolution of art in general."²¹ An art collection is therefore an important amassment of artworks acquired over time, with selections being made in very specific and intentional ways reflecting continuously shifting historical contexts.

In established public art collections, the collector often comes to be accepted as a kind of authority that sets certain standards in the industry. Collections such as these will often inevitably influence tastes and trends, and the growth of these collections each year continue to reflect the evolution of culture and knowledge.

²⁰ Britannica, T. Editors of Encyclopaedia. "art collection." *Encyclopedia Britannica*, August 11, 2014. <https://www.britannica.com/art/art-collection>.

²¹ Alan Bamberger, "How to Collect Art Like a Pro - Building a Collection," ArtBusiness.com (blog). Accessed August 22, 2022, <https://www.artbusiness.com/collectpro.html>.

Why are art collections important in today's age?

When art collections are held in the public interest, they become an essential resource to assist in reflecting on culture and history. In a short essay on collecting, Art curator Josephine Mills writes,

*"...objects are imbued with their own meaning, but this shifts when they enter a collection because collections produce knowledge in particular ways. Upon acquisition an object takes on the role of being representative and exemplary outside that collection (an art movement, a point in history, an advance in technology). The object also gains the status of being worthy of collection and it enters into relationships with other items in that collection."*²²

Artists and art objects often prompt us to see ourselves in new ways and through new or different perspectives. Artworks can mirror important cultural and historical moments – an artwork might attempt to represent a contemporary topic or happening, or it may seek to challenge or subvert certain cultural norms through artistic experimentations – either way, any artwork that enters a public collection takes on a representative role and becomes a relational and educational object.

Why are the overarching themes in *Montageries* centred around montages and memories?

As a public art collection can only be understood as a sum of its many parts, so too a montage artwork is visually made whole through assemblages of related elements. The nineteen artworks in the exhibition *Montageries* are each made complete by use of varied compositional elements that come together to create a unified whole. And just like any personal collection of stamps, souvenirs, or sentimental objects imbued with memory – the public collection of the Alberta Foundation for the Arts is essentially a time capsule, with each artwork in this exhibition providing a tiny glimpse into the province's many cultural memories.

²² Josephine Mills, "Modus Operandi," in *On Collecting*, (Lethbridge: University of Lethbridge Art Gallery, 2005), 11.



DISCUSSION QUESTIONS

Below are questions that are intended to prompt meaningful discussion about the content presented in *Montageries*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

- Many of the artworks in this exhibition are *geometric* and combine multiple shapes to form a unified whole. Others are more *organic* in their compositions. Can you identify which artworks appear more rigid and geometric? Which artworks use more organic visual elements?
- What kinds of cultural stories might you be able to infer from artworks like Brenda Jones-Smith's *Place to Gather* (2001) or Janet Mitchell's *Proportional Representation* (1973)?
- How does making artwork help us tell stories about ourselves individually and/or about our society?
- If you were to collect some objects to make a time capsule about you and your life, what would you put in it?
- Discuss a favourite object you own. Why is it a favourite? Explain what you like about it, or a story about it.
- Do you collect anything? (rocks, wrappers, toy elephants...anything!). What do you collect? Can you describe your collection? Do you keep it tucked away in a box, or is it on display? Describe how it looks. What does your collection say about you?
- Have you ever been to a museum or seen any artworks in a public collection? Which museum? Name one object or experience you remember most about your visit.
- What does an art collection of the future look like? How do you think public art collections might be different (or the same) in 100 years?



Engagement Activities

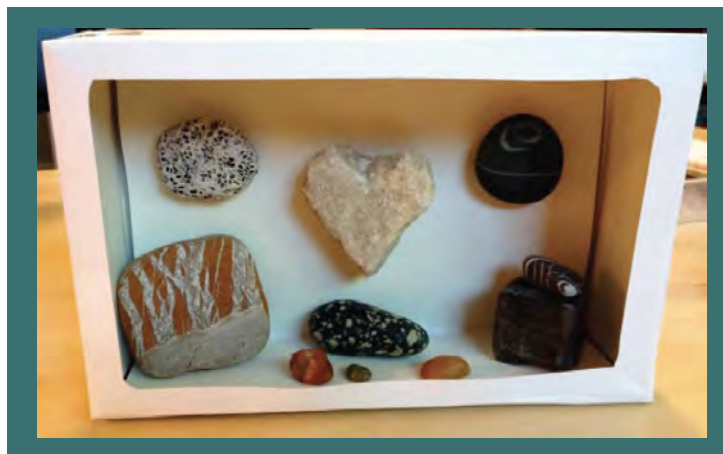
Mosaic Sidewalk Chalk

Participants will use painters' tape to map out geometric shapes on a designated sidewalk area that they will then fill in with different coloured chalks to create a unified *mosaic* artwork together. Start with choosing a flat open area as the background – a sidewalk, a paved schoolyard or an empty parking lot are good options. Mark off a large area of the background surface with painters' tape in a large geometric shape like a square, rectangle, or triangle (at least six feet wide on the smallest side). Have each participant lay down additional lines of tape within this background geometric "frame", each line connecting to a previously placed line or border. The lines can be long, short, angled, parallel or intersecting other lines. As they build up these lines and create their mosaic, have participants think about the composition and balance of their line placements and how these interact with the space as a whole.

Once the tape lines are firmly placed, have each participant colour in one or more of the sections created by the tape lines using sidewalk chalk. As they are colouring, have participants coordinate and consider colour schemes, colour placement, and the techniques in which they will shade each section. Have them periodically stand up and gaze at the composition as a whole while they consider their colour placements to create a unified art piece. Once all spaces have been coloured, remove the tape to reveal the border lines of the mosaic composition.

Collection Activity

This activity introduces participants to the process of communicating an idea or a story using objects found or brought in from home, and arranging them in a space to enhance our understanding of the objects. Participants can do a "show and tell" of a collection they already have (such as a collection of rocks, or a collection of magnets, for example) or they can develop a new collection for the purpose of this activity. A collection can be anything that shares a similar element - colour, size, function, or a similar story (whether real or imagined). Organizers of this activity can choose whether this project is completed individually (ie: each participant responsible for their own collection); or in small groups working together using a larger space (a file box or bigger); or even an entire class working together to develop a more permanent collection display within a school or community centre. (Perhaps there is an empty display cabinet in a hallway that can be used, or a window ledge that is suitable).



BEGINNER LESSON:

COLOUR BLOT PAINTING

In this lesson participants will experience the sensations of manipulating varied blobs of paint with their hands and explore colour schemes while taking individual colours and making them into a blended composition.

Materials

Canvas or mixed media paper, acrylic or tempera paint, saran wrap, protective tablecloth or newspaper

Preparation

Protect the surface you are working on with a tablecloth or newsprint as some paint may be squished beyond the edge of the canvas. For each participant lay out a canvas, and four to six colours of paint, and a piece of saran wrap.

Instructions

Step 1 Lay your canvas or mixed media paper flat on the protected surface and cover it with spontaneous spaced out blobs of acrylic paint squeezed directly from the container. Ideally you will want to use four to six colours, and varying sizes and shapes of blobs.

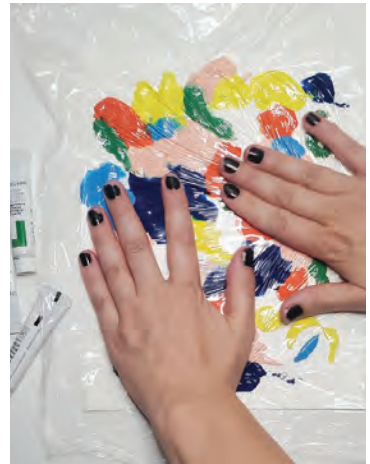
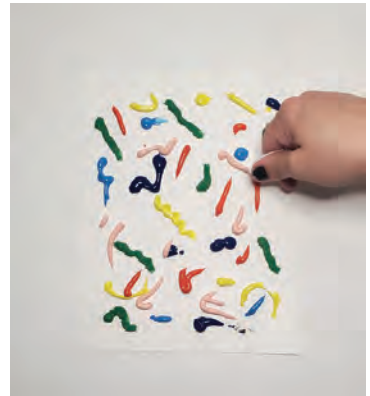
Tip: Experiment with layering some of the colour splotches on top of one another, and/or placing some directly beside a contrasting colour.

Step 2 Carefully place a piece of saran wrap larger than the canvas or mixed media paper over top of all the paint blobs.

Step 3 Using your hands, gently squish down the paint blobs underneath the saran wrap so that the paint blends together and fills the compositional surface with expanded shapes.

Tip: Experiment with moving the paint around, smearing, pressing and other movements to get the paint to adhere and interact with other colour blobs.

Step 4 Once participants have filled out their composition with the paint, carefully peel off and discard the saran wrap. Place the canvas aside to dry.



Discussion Questions

What colours blend well together? Was it easy or difficult to control the spread of paint? Which colours stand out the most? Which technique of squishing or smearing the paint was most successful?







INTERMEDIATE LESSON: TISSUE PAPER NUCLEUS

In the very first annual report from the Alberta Art Foundation (now renamed the Alberta Foundation for the Arts), Chairman W.B. McMullen wrote, “I trust that the nucleus has now been established for a collection which will continue to grow in every way.” There has certainly been evidence of growth within the foundation as we look back on the past fifty years, and there is much to look forward to as we look ahead to the next fifty years.

In this lesson, participants will use coloured shapes of tissue paper and consider the elements of line, composition, and colour to create a “nucleus” artwork.

Materials

Cardstock paper, black markers, a minimum of four to six colours of tissue paper, scissors, glue sticks.

Instructions

- Step 1 Draw a thick black border with marker, taking up most of the page. This will be where you will paste your tissue paper shapes, and can be an oval or circle.
- Step 2 Cut out a minimum of ten shapes from different colours of tissue paper. Vary the sizes and colours of each shape. These shapes can be basic shapes like squares, triangles, rectangles, and circles or they can be abstract shapes, organic shapes or other more complicated shapes.
- Step 3 Experiment with placements of the tissue paper shapes within the black marker border to make a successful composition, prior to gluing any shapes down. Have the shapes touch the edges, overlap, and intersect each other. Discuss design elements. Decide on the number of shapes to include in the composition.
- Step 4 Once you have arranged your shapes and decided on a final composition, glue down the bottom, middle, and top layers in succession.
- Step 5 Using the black marker, draw lines of varying size and thickness to unify the composition of shapes. Have lines ‘float’, overlap and intersect the design. Experiment with zig zags and squiggly lines.



Variations

This activity can be completed as a mixed media collage by using various materials like string, magazine cutouts, ribbon, patterned fabrics, or any other materials you can think of to combine together into a textured, tactile and even sculptural nucleus collage!



Discussion Questions

Which compositions were the most successful and why?
 How does negative space play a part in the composition?
 Which shapes or layers complimented each other?
 What types of lines were used?
 What colour combinations looked the best?



ADVANCED LESSON: MEMORY MOBILE

Memories shape and impact one's life and we take joy in collecting memories. We collect them in a variety of ways such as photo albums, scrap books, journals, stories, family trees, home videos etc. When you look back upon a group of memories you are likely to see flashes of highlighted moments, this is a type of montage. Using photographs or drawn images that represent important memories, this activity will create a compilation of shapes that will serve as your memory montage mobile. How will yours take shape?

Participants will choose a keyword, for example: friendship, family, pets, camping, sports etc. and create a memory mobile with images that are relevant to core memories associated with that word. This metaphorically and physically weaves together separate memories that have shaped you as a whole, making a mobile of separate shapes and memories into a unified installation.

Materials

Photographs, coloured construction paper, scissors, ribbon, double sided sticky tape or glue sticks

Preparation

Cut out at least ten strips of construction paper with varied lengths (minimum of four inches), all approximately two centimetres in width.

Each participant should then select and print out three to five photographs related to their chosen keyword from the lesson introduction, and ensure the main subject within each printed photo is no wider than two or three centimeters: Alternatively, participants can draw or create three to five images on some of the strips of paper already prepared.

Instructions **See photo examples next page for clarification of steps**

Step 1 Glue each of the individual photos onto separate prepared strips of construction paper, centering the main subject of the photo with the center of the center of the strip.

Step 2 Cut off excess edges of the photos if they extend past the edge of the strips of construction paper.

Step 3 Using glue or double sided tape, create loops with all of the strips of construction paper so that you have at least ten loops, including the loops that have your photos on them.

Tip: When creating the loops with photos on them, make sure the photo shows up on the INSIDE of the loop, not on the outside. If they are on the outside they will not be visible after constructing the rest of the memory mobile.

Step 4 Using glue or double sided tape, connect all the loops together by adhering each loop to the outside surface of another loop. Be conscious of the colours of the loops and how they will look beside one another, and consider the placements of the photo loops. Do you want them clustered together? Randomized amongst the other plain construction paper loops?

Step 5 Join two or three pieces of construction paper together to create one long strip of construction paper. The resulting strip should be two centimetres in width and long enough to encompass the entirety of your loop paper mobile sculpture.

Step 6 Attach the long strip of construction paper to encompass the outside edges of your connected loops mobile using glue or tape.

Step 7 Decide which part of the mobile structure is the top and tie a ribbon around it so it can be hung and viewed from multiple angles.







VOCABULARY

Definitions simplified and/or paraphrased; spelling Canadianized for print purposes.

Art Collection – An accumulation of works of art by a private individual or a public institution. Art collecting has a long history, and most of the world's art museums grew out of great private collections formed by royalty, the aristocracy, or the wealthy.

Balance (in art) – Refers to the use of artistic elements such as line, texture, color, and form in the creation of artworks in a way that renders visual stability.

Collage – Both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface.

Colour Scheme – An arrangement or combination of colors. In color theory, a color scheme is the choice of colors used in design.

Composition – The arrangement or placement of visual elements in a piece of artwork.

Contrast – The juxtaposition of difference, used to intensify the properties within the work. Exploring the arrangement of contrasting parts, such as light and dark, opposite hues of the colour wheel, texture, and size, contrast is employed to create the rhythm, or to strengthen the focus of the artwork.

Geometric – Of or relating to art based on simple geometric shapes (such as straight lines, circles, or squares).

Memory – The act or fact of retaining and recalling impressions, facts, etc.; remembrance; recollection.

Montage – An assembly of images that relate to each other in some way to create a single work or part of a work of art. A montage is more formal than a collage and is usually based on a theme. It is also used to describe experimentation in photography and film.

Mosaic – A pattern or picture made using many small pieces of coloured stone or glass, or the activity or method of making these; ALSO something that forms a pattern consisting of many small coloured areas.

Negative Space – The area around the subjects, or areas of interest in a work of art.

Nucleus – A central part about which other parts are grouped or gathered; core.

VOCABULARY SOURCES

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RESOURCES

The Alberta Foundation for the Arts (AFA) Art Collection, "Kay Angliss," "Carol Breen," "Chris Cran," "Mark Dicey," "Robert Dmytriuk," "John (K.) Esler," "Les Graff", "John Hall," "Alex Janvier," "Brenda Jones-Smith," "George Littlechild," "Luke Lindoe," "Janet Mitchell," "Marion Nicoll," "Katie Ohe," "John Snow," "Wendy Toogood," Accessed August 22, 2022. <http://alberta.emuseum.com/people/53/kay-angliss>.

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