

ANNUAL
REPORT
TWENTY
NINETEEN

SAAG

2019 ANNUAL REPORT

SOUTHERN ALBERTA **ART GALLERY**

OUR MISSION

The Southern Alberta Art Gallery fosters the work of contemporary artists who challenge boundaries. We encourage broad public engagement, and promote awareness and exploration of artistic expression. Our work extends to local, national, and international communities.

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SAAG

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Kylie Fineday, Visitor Services & Volunteer Coordinator (Maternity Cover)
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CHAIR'S REPORT

Caught in the thralls of a freshened environment, we see SAAG as “...walking with the dreamers, the believers, the courageous, the cheerful, the planners, the doers, the successful people with their heads in the clouds and their feet on the ground.”

-Wilfred Peterson

Through hard work and community support for one of Canada's leading contemporary visual arts institutions, 2019 was once more a successful year. It has been an honour to serve my second year as Board Chair not only stewarding one of the cultural destinations our city has to offer but also working with a remarkable group of committed, creative, passionate, and like-minded colleagues.

I am tremendously grateful to all of the SAAG Board Members, who go above and beyond to support the gallery's growth, and I commend Executive Director Kristy Trinier; her inspired and focused leadership over the past two years has wholly continued to align the institution with clear, relevant and forward-thinking planning.

Numerous events were integral to the SAAG's success this year in both gallery programming and fundraising events. The 27th Annual Art Auction, rebranded to Art Frenzy in 2019, was held in November and funds generated from events such as these, truly, bring the gallery's mission to life.

While working toward achieving our forward-thinking goals of 2019 and beyond, the quality of our public-facing work soared—a testament to the direction of Kristy, the dedication of the board, and the drive of SAAG staff. We also launched Art's Birthday, a social event that celebrates the existence

of art that has received an overwhelmingly positive response in the community. At the same time our exhibitions receive interest from our gallery visitors, community organizations and peer institutions.

We were thrilled to welcome two new members to the SAAG Board: Chandra Deaust, Treasurer, and Mark McMurray, Board Director. Their dedication to and passion for arts and culture are augmented by the unique perspectives they bring to our leadership team. The diversity of our board's strengths are cause for celebration as we oversee the economic well-being of the gallery and strategically shape its growth and influence in the field of contemporary art.

As we move onto 2020, we continue to do so with our eyes on our future. Our goals will continue to see the advancement of exhibition planning, programming and special events. We will recognize these accomplishments and more, all for the benefit of our current and growing membership. Moving forward, I have full confidence in the SAAG's board, leadership and staff to continue pushing the gallery to even greater heights.

Laura Kenwood
Chair, SAAG Board of Directors

DIRECTOR'S REPORT

The Southern Alberta Art Gallery has proudly served a wide variety of communities for more than four decades and counting. From experienced arts enthusiasts to first timers, from across the globe to our own backyard, we strive to engage artists and audiences alike with superlative exhibitions, classes, publications, workshops, lectures, films, and a host of other public programs.

The continued dedication and vision of each and every staff and board member helped activate the SAAG this year. Together, we offered a broad spectrum of contemporary art and a space for visitors to share experiences and think critically about the world and our role within it.

In 2019, the SAAG continued to affirm its position as a platform for contemporary art, cultural discourse and conversation. It was a remarkable year, one that saw the SAAG building strong foundations in which our artists and audiences will be able to experience, contribute to, and expand upon contemporary art and culture.

We started the new year off with exhibitions featuring Mary Kavanagh and Robin Peck. Kavanagh's new work in *Daughters of Uranium* emerged from a longstanding interest in the body as a site of memory, erasure, violence, and inscription. This exhibition was co-curated by Christina Cuthbertson and Lindsey Sharman and co-organized with the Founders' Gallery. In the upper gallery, we presented Robin Peck's *Crania*, an exhibition of twelve, mixed-media sculptures, curated by David MacWilliam and Doug Kirton.

In the springtime, Zin Taylor and Dieter Roelstraete joined us at SAAG for a generative program of workshops, talks and a tape-producing, gong-ringing afternoon gathering, in conjunction with the launch of their book *Lavender Glass*. To complete their visit to Lethbridge, Roelstraete and Taylor hosted *Black Stool: Crystal Vibrations*, where the workshop evolved into a dance party with refreshments and a performance by weirdo-synthpop band Physical Copies.

Local artists also shone in *Of Surroundings*, co-curated by Kylie Fineday, which featured a selection of artists working within the current landscapes and traditional territory of Southern Alberta: Treaty 7 Territory of the Blackfoot, Stoney Nakoda, and Tsuut'ina, a meeting place and home for many Indigenous peoples. The works in this

exhibition focused on the ways in which we relate to place and the artists' varying experiences within the region. The works were produced by artists Bryce Singer, Hali Heavy Shield, seth cardinal dodginghorse, Roy Caussy and Tyler Muzzin. The exhibition was complemented with a beautiful publication of poetry by Hali Heavy Shield.

This was the 42nd year that SAAG was able to celebrate youthful creativity by exhibiting work from Lethbridge students, from kindergarten to grade 12, in a leading contemporary art gallery. *Art's Alive and Well In the Schools* continued with the commitment of providing formative opportunities for Lethbridge youth. Also opening at this time was an exhibition, *Koko'sinnooniksi Omaniyaawa: Our Children Speak the Truth*, led by art educator Andrea Fox in collaboration with various Blackfoot and non-Indigenous youth. This exhibition provided youth with an opportunity to explore and experience Truth and Reconciliation through creative pathways using visual art.

Into the Streets continued with AJA Loudon leading a Student Mural Program Partnership with Helen Schuler Nature Centre and L'École La Vérendrye. Organized by the Southern Alberta Art Gallery and guest-curated by Jane Edmundson and Tyler Stewart. Funding assistance for *Into the Streets* was provided by the Canada Council for the Arts, Alberta Foundation for the Arts, the City of Lethbridge, and the City of Lethbridge Public Art Small Projects Program. The results of this project were accompanied by enthusiasm from students, parents, local media and the community.

Summer was launched with Kapwani Kiwanga's *Sunlight by Fireside: The Ash Annals*. As part of *Sunlight by Fireside: The Ash Annals*, Kiwanga created opportunities for dialogue and sharing by inviting viewers to engage with her installation by handling the works in the gallery. A hole was dug on the grounds of the SAAG and the displaced soil was moved into the upper gallery. Kiwanga asked visitors to repatriate the dirt, one bucket at a time.

This exhibition was initiated and circulated by the Musée d'art de Joliette and co-curated by Anne-Marie St-Jean Aubre, with production assistance by Tanya Doody.

Adad Hannah's *Glints and Reflections* also launched in the summer. Hannah's work is punctuated by notions of duplication, reflection and visual citation. This exhibition was initiated and circulated by the Musée d'art de Joliette and curated by Lynn Bannon and Anne-Marie St-Jean Aubre.

The next exhibition block featured Alicia Henry and Sandra Meigs. In *Witnessing*, Henry's compelling compositions were drawn from a multitude of references: the artist's own memories, her collection of West African masks, events on the street and on television, to name a few. Imbued with her perspective as an African American woman, the figures assert themselves as timeless witnesses embodying the impact of personal and social histories. This exhibition was curated by Daina Augaitis, and organized by The Power Plant Contemporary Art Gallery in Toronto.

In the upper gallery, the paintings in Sandra Meigs' *TERRE VERTE* reflected upon the ecology and spirit of the vast grasslands of Southern Alberta. Meigs painted and studied these landscapes en plein air, over a period of twenty-eight years. I would like to acknowledge a special thank you to the University of Victoria Legacy Art Galleries, Susan Hobbs Gallery in Toronto, Vivianeart in Calgary, and the Thrall family for lending works to the exhibition.

The 2019 exhibition program ended with Laurie Kang's *Eidetic Tides* and Delcy Morelos' *Mother's Surface*. Laurie Kang's entropic, deconstructed photography installations provide an embodied experience of how eidetic imagery can be carried within us. As afterimages are stored within our memories, Kang's process-driven practice merges the inner forms of architectural structures with

unfixed photographic images that are continually responsive to light and surrounding site conditions.

In *Mother's Surface*, Morelos exposed us to an expanse of colour, a scented architectural body of soil, cocoa and cloves, a landscape painfully exposed to remind us of the primordial need to connect every living thing with a place of origin, to link with cycle of living where life and death succeed each other. This exhibition was curated by Mariangela Méndez Prencke and produced in partnership with Röda Sten Konsthall, Göteborg.

Alongside our engaging exhibition schedule, SAAG held a series of artist talks, workshops and special events, including impactful programs such as Conversations in Blackfoot with Faye HeavyShield, and the critical theory reading group, the Bletcher Hour. Audiences had the opportunity to gain additional insight into each exhibition and take part in critical discourse, as well as engage with the SAAG at the social art parties we threw, such as Art's Birthday and Craft Beer Festival. In bringing together this stellar roster of programming, our SAAG team strengthened the gallery's ties throughout the community.

The SAAG's curatorial program continues to be pluralistic, comprising exhibitions curated in-house, invited exhibitions by guest curators and touring exhibitions. This helps bring a wide range of captivating exhibitions to Southern Alberta.

I am filled with pride for the SAAG's role as a leader in the local, national and international world of contemporary art. Our mission, to foster the work of contemporary artists who challenge boundaries and encourage broad public engagement and promote awareness and exploration of artistic expression, has grown more purposeful than ever. With the community's continued support at every level, the SAAG has a bright future ahead.

Kristy Trinier
Executive Director



March 2, 2019 to April 28, 2019

Mary Kavanah

Daughters of Uranium

Mary Kavanah: Daughters of Uranium explores the legacy of the atomic age from the perspective of the sentient body and intergenerational trauma. While considering the ideological apparatus that has surrounded nuclearism since its inception, Mary Kavanah's new work has emerged from a longstanding interest in the body as a site of memory, erasure, violence, and inscription. *Daughters of Uranium* is a title redolent of both archaic chemical science and of generations born into an uncertain future. Citing the radioactive decay chain of Uranium 235, widely known for its use in the first atomic bomb, the elements in Uranium's family tree are referred to as "daughters." Kavanah's solo exhibition considers Promethean technologies in relation to accelerated

environmental degradation and renewed global interest in nuclear armament. Cinematic projection, works on paper, artifacts, and a provocative series of structures using light, glass, sound, and lead are conceptualized as chapters that combine personal and political narratives organized around central themes and historic periods.

Co-curated by Christina Cuthbertson and Lindsey Sharman. Co-organized with the Founders' Gallery. An exhibition publication with essays by Peter Van Wyck and Jayne Wilkinson will be launched in 2020.

Image: Mary Kavanah, *Daughters of Uranium*, installation view, 2019. Photo: Jaime Vedres



March 2, 2019 to April 28, 2019

Robin Peck

Crania

Crania is an exhibition of twelve, mixed-media sculptures, selected from more than one hundred made since 2012 by Canadian artist, writer and educator Robin Peck, currently living in Fredericton, NB.

Each artwork in the series are titled with name, year, size, and the materials that constitute their forms:

Sculpture (Crania 112), Materials from the center: Hydrocal, Styrofoam, lead, pottery plaster (signed: Robin Peck, 2009), gold paint, Hydrocal, ceramic, Hydrocal and burlap, gravel, Hydrocal, shellac, carnauba wax. Size: 12 × 16 × 15 in. Weight 33 lb. 2009-2018

Referencing both figurative and minimalist sculptural practices, Peck uses materials that are often associated with the detritus of the factory floor, the stuff of the studio, the garage, or the shed out back. The materials

speak to the forms he is shaping (some resemble a mound, a dome, perhaps a head). Through an organic, open-ended system of inclusion, Peck moulds, pats and rasps these materials into forms that are determined both by the limits of the hand and the matter that makes up their mass. The mark of the hand is clearly evident in the shaping, attention to surface and final patina. These are sculptures that invite contemplation and reinforce the body as a primal way of knowing.

Seen together these sculptures rely on comparison to foreground acts of collection, selection and arrangement, with Peck's pre-industrial methods harkening back to an earlier material past and intimates a foreboding in anticipation of the uncertainty of a dystopian post-industrial future.

Curated by David MacWilliam and Doug Kirton.

Image: Robin Peck, *Crania*, installation view, 2019. Photo: Jaime Vedres



March 14, 2019 - March 16, 2019

Zin Taylor and Dieter Roelstraete

Black Stool: Crystal Vibrations

Zin Taylor and Dieter Roelstraete produced a generative program of workshops, talks and a tape-producing, gong-ringing, DJ dance party in conjunction with the launch of their book *Lavender Glass*.

Evolving from the premise of conversation generating form, Roelstraete and Taylor were special guests at Bletcher Hour where Roelstrate's texts on the history of gongs and bells in art and music were shared for discussion. Roelstraete and Taylor then participated in a collaborative Art Now lecture in partnership with the University of Lethbridge.

To cap off their visit, Roelstraete and Taylor hosted *Black Stool: Crystal Vibrations*. Assimilating 1960's hippie and experimental musical culture with the artwork of Zin Taylor, Black Stool featured a book-making workshop, musical and spoken-word performances by the artists, and specially-made recordings distributed on lavender cassette tapes. The workshop evolved into a dance party with food, drink, and a performance by Edmonton-based, weirdo-synthpop band Physical Copies.

Image: Zin Taylor and Dieter Roelstraete, Courtesy of Kristy Trinier.



May 11, 2019 - June 23, 2019

Koko'sinnooniksi Omaniyaawa: Our Children Speak the Truth

In 2016 art educator Andrea Fox began an important collaboration with various Blackfoot and non-Indigenous children and youth to provide them with an opportunity to explore and experience Truth and Reconciliation through creative pathways using visual art. Our 4th annual collaboration features literary and visual art works created by the Blackfoot and Lethbridge youth

communities of Gilbert Paterson Middle School (Lethbridge District 51), Ecole St. Mary Elementary School, and St. Francis Junior High School (Holy Spirit Division). This special group of young students will exhibit their work in the Concourse Hallway Gallery at the SAAG in tandem with Art's Alive and Well in the Schools.

Image: *Koko'sinnooniksi Omaniyaawa: Our Children Speak the Truth*, installation view, 2019.



Thalia Livingstone



Thalia Livingstone



Thalia Livingstone



Thalia Livingstone



Thalia Livingstone



Thalia Livingstone

May 11, 2019 - June 16, 2019

Art's Alive and Well in The Schools

In 1976 the Southern Alberta Art Gallery opened its doors. The following year we made a commitment to providing formative opportunities for Lethbridge students from kindergarten to grade 12. Through Art's Alive and Well in the Schools, we have been able to honour youthful creativity by

exhibiting their work in a leading contemporary art gallery. Now in its 42nd year, we estimate Art's Alive has exhibited nearly 17,000 pieces over the decades. This exhibition continually reminds us that art is a fundamental aspect of learning and development.

Image: *Art's Alive and Well in the Schools*, Opening Reception at SAAG, 2019. Photo: Jaime Vedres



May 17, 2019 - June 23, 2019

Of Surroundings

Of Surroundings features a selection of artists working within the current landscapes and traditional territory of Southern Alberta: Treaty 7 Territory of the Blackfoot, Stoney Nakoda, and Tsut'ina, a meeting place and home for many Indigenous peoples.

These selected works focused on the ways in which we relate to place and the artists' varying experiences within the region. Attention was given to observations of interiority, relationships to

proximity, personal experiences, and awareness of surroundings. The works in the gallery were produced by artists Tyler Muzzin, Bryce Singer, Roy Caussy, seth cardinal dodginghorse, and Hali Heavy Shield. The exhibition is complemented with a publication of poetry by Hali Heavy Shield. Co-curated by Kylie Fineday and Kristy Triner.

Image: *Of Surroundings*, Bryce Singer, installation view, 2019, Photo: Jaime Vedres



June 10, 2019 - July 30, 2019

Into the Streets: Public Art Series

The mission of the SAAG's Into the Streets Public Art Series is to embed art, creativity, livability, and social responsibility within public space, and to facilitate possibilities for creative, engaging experiences for residents of Lethbridge. We believe this series also aligns with the City of Lethbridge's Downtown Vision Statement, by contributing to the vibrancy, openness, accessibility, and diversity of downtown. By pairing this series with free, public events and festivals that are open to all, we are able to reach audiences who may not typically participate in the arts programming of our city's formalized galleries.

Co-curated by Jane Edmundson and Tyler Stewart

Project #1 - AJA Louden, Student Mural Program Partnership with Helen Schuler Nature Centre and L'École La Vérendrye

Project #2 - The PRGM, The DUELLING DOORS, Wide Skies Music & Arts Festival
July 30, 2019

Project #3 - Caitlind r.c. Brown & Wayne Garrett, The Deep Dark, Winter Light Festival, Nikku Yuko Japanese Garden, December 5-7,12-14, 2019

Image: AJA Louden and students with mural.



July 13, 2019 - September 15, 2019

Kapwani Kiwanga

Sunlight by Fireside: The Ash Annals

The complex issues of current and historical colonization processes are at the core of Kapwani Kiwanga's artistic practice. Kiwanga, who studied anthropology and comparative religion at McGill University, continues this querying of decolonial gestures with her exhibition *Sunlight by Fireside: The Ash Annals*.

As part of *Sunlight by Fireside: The Ash Annals*, Kiwanga chose to create opportunities for dialogue and sharing, inviting viewers to engage with her installation by handling the works in the gallery. By digging a hole on the grounds of the SAAG and moving the displaced soil into the gallery, Kiwanga asks visitors to repatriate the dirt, one bucket at a time.

This action aims to exercise gestures of giving and returning in relation to the land and counters the dominant learned gestures of taking and seizing. Through the use of materials such as soil, ceramics, cloth, and light and shade, the artist addresses economic and social issues in relation to colonial acts of extraction and the exploitation of natural resources.

This exhibition was initiated and circulated by the Musée d'art de Joliette.

Co-curated by Anne-Marie St-Jean Aubre and Kristy Trinier.

Production assistance by Tanya Doody.

Image: Kapwani Kiwanga, *Sunlight by Fireside: The Ash Annals*, installation view, 2019. Photo: Jaime Vedres



July 13, 2019 - September 15, 2019

Adad Hannah

Glints and Reflections

Adad Hannah has become known nationally and internationally through his creative work that combines photography, video, installation, and performance. These intertwined modes of expression have generated the still: a video showing a scene skillfully orchestrated by the artist in which the participant's gestures are fixed without being totally immobile.

Time occupies a prominent place in Hannah's work, forged by a lasting interest in temporality and its complex relationship with photography and video. This is supplemented by a constant desire to diversify the means of animating the fixed image, usually beginning with a filmed pose that is held momentarily by the protagonists' vacillating bodies.

Hannah's work is punctuated by notions of seriality, repetition, recovery, duplication, reflection, and visual citation. Although these ideas are recurrent in his work, Hannah avoids redundancy by creating images that are distinct in their content, though related formally and conceptually. This is why the order of the works presented in the gallery does not follow the chronological order of their production. Instead, it runs back and forth among the themes of his artistic practice: *Mirroring the Museum*, *Reflections of Artworks*, and *Lives Captured*.

Initiated and circulated by the Musée d'art de Joliette. Curated by Lynn Bannon and Anne-Marie St-Jean Aubre.

Image: Adad Hannah, *Two Mirrors*, HD Video, 2008, courtesy of Musée d'art de Joliette



September 28, 2019 - November 17, 2019

Sandra Meigs

TERRE VERTE

The paintings in *TERRE VERTE* reflect upon the ecology and spirit of the vast grasslands of Southern Alberta. Sandra Meigs painted and studied these landscapes en plein air, over a period of twenty-eight years. Each of these works portrays an encounter with the synergist system of life in this diverse habitat.

Returning to visit the same terrain, Meigs' gouache studies and paintings refer to McIntyre Ranch: a 55,000 acre ranch established in 1898 and in operation today. Meigs was included in two iterations of the McIntyre Ranch Project in 1991 and 2004, wherein the Thrall family hosted a research project between the artists, curators and biologists at the ranch and each residency resulted in an exhibition of new works at the SAAG in 1992 and 2005 respectively. Meigs has continued with recent research there, 2017 through 2019, creating representations of the distinctive rough fescue, flora, wildlife and fowl of the region are rendered in her enigmatic and vivid style.

Sandra Meigs describes her experience in residencies in Southern Alberta and its impact upon her work as follows:

One day I was observing a far-off eagle nest with my binoculars. The nest was on the side of the cliff, built into the clinging remnant of a tree that had tried to grow there. During this drawing session the sky darkened and it became very windy. A rainstorm began. Under my rain jacket I watched the eagle and her chicks, the mother gliding high in the dark sky, swooping low and hunting prey for her babies, then dropping the food in the nest. It was one of the most profound experiences I remember ever having in nature.

Curated by Kristy Trinier

Image: Sandra Meigs, *Study for Terre Verte. Buffalo Jump, McIntyre Ranch*, acrylic on paper, 2018. Courtesy of VivianeArt.



September 28, 2019 - November 17, 2019

Alicia Henry

Witnessing

For the last two decades, Alicia Henry has been exploring unconventional approaches to portraiture, using the face to represent something that is hidden, revealed and performed. Selecting her media carefully, she works with felt, canvas and other textiles, as well as leather and paperboard, all of which absorb her drawn and stitched gestures that register a spectrum of human contexts and emotions.

In *Witnessing*, Henry's compelling compositions are drawn from a multitude of references: the artist's own memories, her collection of West African masks, events on the street and on television, to name a few. Imbued with her perspective as an African American woman, the figures assert themselves as timeless witnesses embodying the impact of personal and social

histories. Notions of gender and family are significant in her works, as are physical layers that suggest multiple and unfixed identities.

Henry does not view her art as political but acknowledges that "at this time in the United States, the brown body has become politicized." In her graceful and expressive installations, a lingering melancholy evokes racial traumas suffered by innumerable groups and individuals, today and over the centuries. But simultaneously—through their direct gaze and attentive composure—Henry's multigenerational survivors exude a powerful strength and confidence. Perhaps they stand in anticipation of an egalitarian future—a utopian goal that underpins much of Henry's practice.

Curated by Daina Augaitis

Image: Alicia Henry, *Untitled (13 female figures)*, installation view, 2019. Photo: Blaine Campbell



December 7, 2019 - February 16, 2020

Delcy Morelos

Mother's Surface

Delcy Morelos grew up in Córdoba, one of the areas most impacted by armed confrontations over land and resources in the late twentieth century in Colombia. This exposure to strife and violence has been channeled into her work in a variety of ways, including an exigent exploration of different hues of red, ranging from the palest blush to the darkest brown.

In recent installations, Morelos has worked with soil, soliciting its material properties, blended colours, richness and potency as fertile matter. The use of soil also signifies a return to the roots, to understand soil as one extensive organism that we are part of, with which we become one:

"I am living earth, creative, fertile, vital. Soil is the origin, the base, the common ground; ancestral and revered since it is a fundamental principle of our exchange with life. In fact, the soil is the skin of the earth; when stripped of its vegetative layer, the landscape looks naked, bare, it shows its colour."

Thus, for Delcy Morelos, colour is both a property of painting and a cultural construction. It is the colour of the skin that we embrace or reject, the colour of the fertile ground and the colour of the wasteland. Just as it is also the colour of the soil from where violence originates and spreads.

In *Mother's Surface*, Morelos exposes us to an expanse

of colour, a scented body of soil, cocoa and cloves, a landscape painfully exposed to remind us of the primordial need to connect every living thing with a place of origin, to link with cycle of living where life and death succeed each other.

For Morelos, working with soil requires humility and respect. It entails accepting that soil is a living organism that responds autonomously to the conditions imposed upon her. A large part of humanity has constructed a relationship of domination over nature based on an erroneous premise separating humans from the world. Delcy Morelos' soil installations make manifest humans as extensions of and belonging to the earth upon which we walk.

The separation between matter and thought turns the soil into dirt, and thought into a disjointed and fractured practice. Delcy Morelos' work is an invitation to recover our ancestral ability to communicate with the earth, keeping us close to the ground with ears open. Even if we have stopped listening, the earth still speaks to us, testifying that, despite all the violence, we have not yet reached the end of our species.

Curated by Mariangela Méndez Prencke.

Exhibition produced in partnership with Röda Sten Konsthall, Göteborg.

Image: Delcy Morelos, *Mother's Surface*, installation view at SAAG, 2019. Photo: Blaine Campbell



December 7, 2019 - February 16, 2020

Laurie Kang

Eidetic Tides

Laurie Kang's entropic, deconstructed photography installations provide an embodied experience of how eidetic imagery can be carried within us. As afterimages are stored within our memories, Kang's process-driven practice merges the inner forms of architectural structures with unfixed photographic images that are continually responsive to light and surrounding site conditions.

Kang's experimental use of the core elements of photography: exposure to light, alchemical reactions and reflection as a replication of a reality, become a technical ground for her work to comment on her own personal and cultural history, interests in genetics, feminist theory and future fictions. Paired with natural and synthetic sculptural objects, such as silicone and rubber vessels embedded and punctuated with material

markers, Kang's installations create a spatial constellation in flux, intended to evolve over time.

The curvilinear and organic flexible wall track forms forged by Kang become a permeable structure for light to respond to the exposed images. Applied as metaphor and a malleable and responsive surface, the images change over time and in response to their environment, much as a skin stretching and accommodating an endoskeletal sculptural framework. Kang states, *"My work exists in literal and metaphoric states of becoming and unfixity, and this deconstructive strategy aims to continually build, break down and rebuild."*

Curated by Kristy Trinier

Image: Laurie Kang, *Eidetic Tides*, installation view, 2019. Photo: Blaine Campbell



PUBLICATIONS

Robin Peck: Journey to the Circumference of the Earth or Travels with a Sculptor

This book is published as part of the Or Gallery exhibition: Robin Peck Crania, June 16 to July 28, 2018 and is co-published by Publication Studio, Vancouver and CANADA NYC.

Earlier versions of several of these essays have previously appeared in: C Magazine, Parachute, Boo Magazine and Canadian Art and the book: Sculpture, A Journey to the Circumference of the Earth, Robin Peck. Broken Jaw Press, Fredericton, NB. 2004.

Contributors: Robin Peck
Cover Art: James Carl
Editor: David MacWilliam
Design: Stephan Garneau
Copy Editing and Proofreading:
Kate Noble and Jaclyn Arndt

Publication Studio Vancouver | Publication Studio Edmonton @ SAAG | CANADA NYC (2018)
132 pp 4.5 x 7 in softcover.

Black Stool: The Crystal Vibrations Variations Zin Taylor & Dieter Roelstraete

On March 16, Dieter Roelstraete and Zin Taylor hosted a book-making workshop, Black Stool: Crystal Vibrations. This Publication Studio book was printed onsite at the Southern Alberta Art Gallery.

Contributors & Design: Zin Taylor,
Dieter Roelstraete
Printing: Publication Studio Edmonton @ SAAG

Publication Studio Edmonton @ SAAG (2019) 6.5 x 7 in softcover with crystal.

Hali Heavy Shield: Nitawahsin

Book of poetry and drawings created by Hali Heavy Shield for the exhibition Of Surroundings, May 17 to June 23, 2019 at the Southern Alberta Art Gallery.

Contributors: Hali Heavy Shield
Design and layout: Brandon Wynnychuk
Publication coordination and copy editing:
Adam Whitford

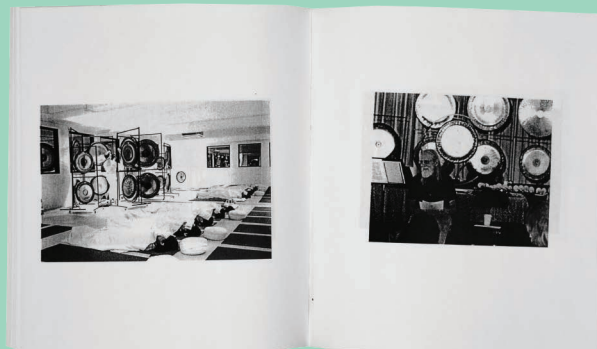
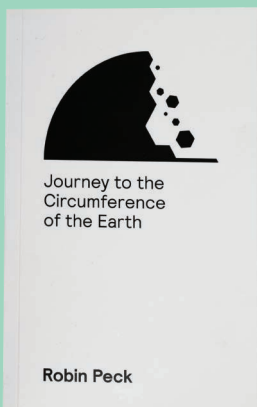
Publication Studio Edmonton @ SAAG (2019) 34 pp
6 x 8 in softcover. ISBN: 978 1 989523 00 1

Adad Hannah

Published in 2019 in the margins of the exhibitions *Glints and Reflections*, initiated by the Musée d'art de Joliette (fall 2017) and toured nationally (Kamloops Art Gallery, Southern Alberta Art Gallery, Kitchener-Waterloo Art Gallery, The Rooms), and Gassed Redux at The Founders' Gallery, University of Calgary (summer 2018). The book is co-published by these six institutions.

121 pages
28 x 21 cm, paperback
Texts by Lynn Bannon and Lindsay Sharman
In English and French
Legal deposit: 2019

ISBN 978-2-921801-69-0



Derek Liddington: the body will always bend before it breaks, the tower will always break before it bends; the tower will always break before it bends, the body will always bend before it breaks

This book documents two 2017 exhibitions of the work of Derek Liddington staged back-to-back across two sites: the Art Gallery of York University and the Southern Alberta Art Gallery. These exhibitions were, in turn, a performance of two photographic stills taken from two 1928 Ballet Russes productions—Ode and Apollon Musagète. Pivoting across time and space, Liddington animates the space in-between performance and image as a point of departure for his ongoing investigation into the relations between narrative and abstraction. Like the revolutionary practice of the Ballet Russes itself, these exhibitions operate at the intersection of dance, theatre, and the visual arts.

Contributors: Emelie Chhangur, Fabien Maltais-Bayda, Ryan Doherty
Editor: Michael Maranda
Design: Zab Design & Typography

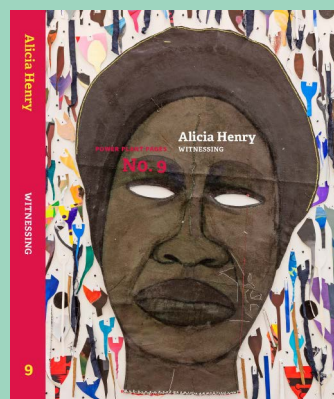
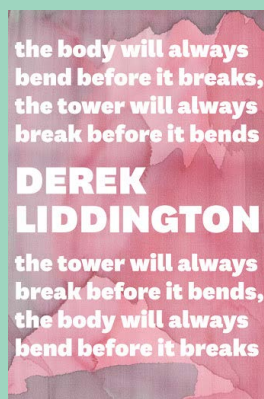
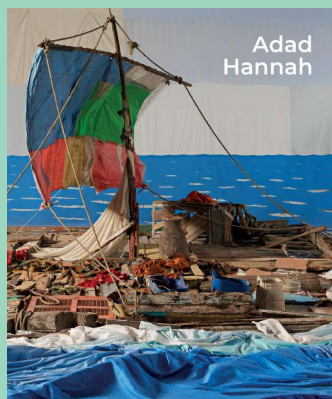
Art Gallery of York University | Southern Alberta Art Gallery (2019) 111 pp 6 x 9 in softcover. ISBN: 978 0 921972 77 8

Alicia Henry: Witnessing

This publication in the Power Plant Pages series was produced in collaboration with the Southern Alberta Art Gallery and the Art Gallery of Nova Scotia. It has been published to accompany the exhibition Alicia Henry: Witnessing, curated by guest curator Daina Augaitis. Organized and circulated by The Power Plant Contemporary Art Gallery, it was presented at The Power Plant from 26 January – 12 May 2019, the Southern Alberta Art Gallery 28 September – 17 November 2019, the Art Gallery of Nova Scotia from 25 April – 27 September 2020 and the Dallas Museum of Art from 15 November 2020 – 28 February 2021.

This publication features essays by Karen Alexander, Dr. Kimberly Wallace-Sanders, as well as an interview between Alicia Henry and guest curator, Daina Augaitis, with a forward by The Power Plant's Director, Gaëtane Verna.

Year: 2019
Illustrations: Colour
Dimensions: 19.5 x 15 cm
Design by Pata Macedo



EDUCATION REPORT

With continued insistence and focus on providing accessibility to the cultural diversity of Lethbridge, The Southern Alberta Art Gallery promotes an environment of inclusion and involvement. Public engagement has led up to develop deeper learning approaches with our goals being that the participants develop a deeper appreciation for critical thinking, collaboration with others, creativity and self directed learning. To keep young minds engaged and motivated a variety of materials and skills are taught that allow students to connect their learning to real world situations. Knowledge and skills that youth learn can be applied to their everyday living potentially impacting the way they move throughout their everyday lives.

Our educational team continues to maintain a caliber of professionalism essential for spurring creativity and entrepreneurial thinking. When developing and planning new programs maintaining a diversity of activities and materials used is essential in keeping the programs fresh and engaging. Keeping an understanding of the relevance of contemporary art and its role in challenging new ideas are kept in the forefront of

planning. SAAG programs guide students to new approaches to current affairs, alternative understandings and views while embracing the Creativity Center's role as a space of unrestricted thought.

miniSaag continued this year as one of SAAG's most popular engagement programs. In 2019 we expanded the focus on contemporary themes that challenge boundaries of what art can be. Artists consistently worked at the boundary between art and life, creating extremely thoughtful and independent projects using mediums of sculpture, drawing, painting, photography, storybook writing and performance art to investigate these themes.

Other children's programs that continue for community engagement are Gallery School - providing art access to school groups, Camp Imaginarium series of summer art programs and kinderSAAG, innovative youth art programs for small children. The ambition of SAAG in the future is to further promote community engagement through increased program connections between programming, exhibitions and the public.



PROGRAMMING REPORT

The cultivation of meaningful arts experiences is central to the goals of our gallery. Through deeply considered artist-led initiatives our public programming works to share the ideas, themes, issues, and mediums explored in contemporary art in a variety of exciting ways.

We opened the year with Art's Birthday, a Bauhaus inspired costume party, featuring live music from local post-punk darlings Body Lens and the experimental soundscapes of Edmonton's Rhythm of Cruelty. It was a night to remember, with everyone dressed to impress, dancing the night away and eating birthday cake for our dear friend, the reason the gallery exists, Art.

SAAG Cinema has been a long-running source of silver-screen inspiration at the gallery. As part of our mandate to support and promote the expression and expansion of artistic sensibilities within our community, SAAG Cinema opened our series by partnering with KoKo Japanese Restaurant for a Valentine's Day dinner and screening of *Kusama: Infinity*, decorating the gallery with her signature polka-dots. This American biographical documentary film portrays the life and art of Japan's painter Yayoi Kusama, now one of the best-selling painters in the world, who earned her recognition despite sexism, racism, and a stigma of mental illness. We also built a partnership with Reconciliation Lethbridge, and with their support screened Alanis Obomsawin's *Our People Will Be Healed*, as a part of the closing ceremony for Kapwani Kiwanga's exhibition *Sunlight by Fireside: The Ash Annals*. We were honoured to have Elder Georgina Fox lead a prayer alongside Amanda Scout and other members of the Reconciliation Committee, as we returned earth to its originating place in Galt Gardens. We look forward to our continued partnership with Reconciliation Lethbridge, to offer a strong representation of local and international Indigenous filmmakers and stories for our community.

Broadening the Gallery's engagement with alternative methods of knowledge production and systems of discourse factors heavily in our mandate, and the continuation of our program *Conversations in Blackfoot*, aids in the strengthening of the political wellbeing of the community at a local, provincial, and national level. *Conversations in Blackfoot*, facilitated and created by Faye HeavyShield, continues to indigenize our gallery space. Participants have built relationships with each other while gaining a deeper understanding of their connection to the land they inhabit through the Blackfoot language. HeavyShield hosted tea circles and a shawl-making workshop, as platforms for recognizing and appreciating Blackfoot

knowledge. A highlight of this year's programming was our summer field trip with HeavyShield to Kainai Pow Wow Celebration in Stand Off, which gave participants the opportunity to experience this important annual tradition of the Blackfoot community. As both an artist and a member of the Blackfoot Confederacy from the Kainaiwa (Blood) Nation, HeavyShield has been generous in sharing her knowledge with the community at SAAG and we look forward to continuing these important programs.

Another public engagement program geared towards the production and proliferation of alternative knowledge is our Publication Studio. Publication Studio prints, binds, and distributes books by hand, creating original work with artists and writers they admire. Founded in 2009 in Portland, Oregon, Publication Studio makes books one at a time on-demand, using any means possible to help writers and artists reach a public. During the production of these books, participants are introduced to the concept of self-publishing, techniques of production and distribution, printing and binding, and methods for connecting to an array of audiences. This past year we hosted a special workshop partnered with Publication Studio Vancouver led by Kay Higgins, Head of Gallery Publishing from Emily Carr University of Art and Design.

Home to two post-secondary institutions, Lethbridge has a large academic community. Through programs such as *Articulations: Art Appreciation Lecture Series*, *Writing Workshops*, and *Writing Prize*, we aim to provide a space for innovative thinking and critical writing. In 2019 we presented three lectures as part of our Articulations series featuring Mary Kavanagh & Christina Cuthbertson, Kapwani Kiwanga, and Delcy Morelos & Mariangela Mendez Prencke. Local artist Mary Kavanagh guided us through her exhibition, *Daughters of Uranium*, with curator Chistina Cuthbertson, offering insight into how she masterfully wove her intensive research on the detonation of the first atomic bomb at the Trinity testing site and the subsequent global initiation into the atomic era, with personal narrative, through drawings, video, sculpture and collected objects. We shared food and intimate conversation during a community bonfire with Sobey Art Award winner Kapwani Kiwanga as she answered questions in our Art Library about her participatory installation, *Sunlight by Fireside: The Ash Annals*, connecting this locally made work to colonization globally. Columbian artist Delcy Morelos, who also used earth in her installation, accompanied by curator Mariangela Mendez Prencke continued this conversation with us, speaking to the reverence that is needed to honour the earth that supports us, as demonstrated in her exhibition *Mother's Surface*.

We again hosted our annual *Writing Prize*, offering the new categories of poetry and prose, which expanded our submissions greatly. The winner of our exhibition review category had their work published in Galleries West, and all participants had their writing made into a SAAG Writing Prize Reader produced in our Publication Studio. We held a reception for the writers with spoken word poet Zach Polis offering a celebratory performance. Polis graced us with his charm, and even wrote in response to Sandra Meigs exhibition *TERRE VERTE*. We were happy to host David Balzer again for our *Writing Workshop*, where he offered his insight and expertise into the process of writing critically about art.

Providing a platform for artists to share their research allows our artistic community to stay inspired, and one of the ways the gallery does this is through our partnership with the University of Lethbridge's *Art NOW* Artist Series. Open to the public, *Art NOW* is an innovative course built upon an extensive visiting speakers series, and is one of the largest and longest running programs of its kind in the country. Through our partnership, the SAAG is able to offer their visiting artist and curators the opportunity to speak to the University of Lethbridge audience and the general public, and further increase the reach of our gallery into the community. In turn, students gain a broad exposure to a range of work including painting, sculpture, photography, performance, drawing, installation, video, sound art, public art, social practice, and collaborative practice. These efforts familiarize our community with contemporary art, building a base of knowledge and confidence that welcomes them to critically engage with contemporary art and the issues it raises.

Bletcher Hour, the SAAG's critical reading group, has grown to a dedicated collection of community members gathering in our Art Library every few weeks to discuss writings related to our current exhibitions. Often selected from books added to our library by the artists themselves, or writings that have informed their practice (essays, poetry, research, news articles, etc), these meetings deepen our understanding of the concepts the artists are engaging with. We produce a physical collection of these writings in our Publication Studio each exhibition block for participants to keep, and we had a fun shop collaboration with local artist Cindy Baker to design *Bletcher Hour* tote bags, which are for purchase in the Shop at SAAG. In 2019, *Bletcher Hour* also began an exciting collaboration with ASTeRIX, the University of Lethbridge's research centre that explores the creation of objects, narratives, and experiences, while investigating the intersections of art, sound, and technology. They hosted a special edition of *Bletcher Hour*, bringing their readings to life through sound performance, and we're thrilled to see this collaboration continue.

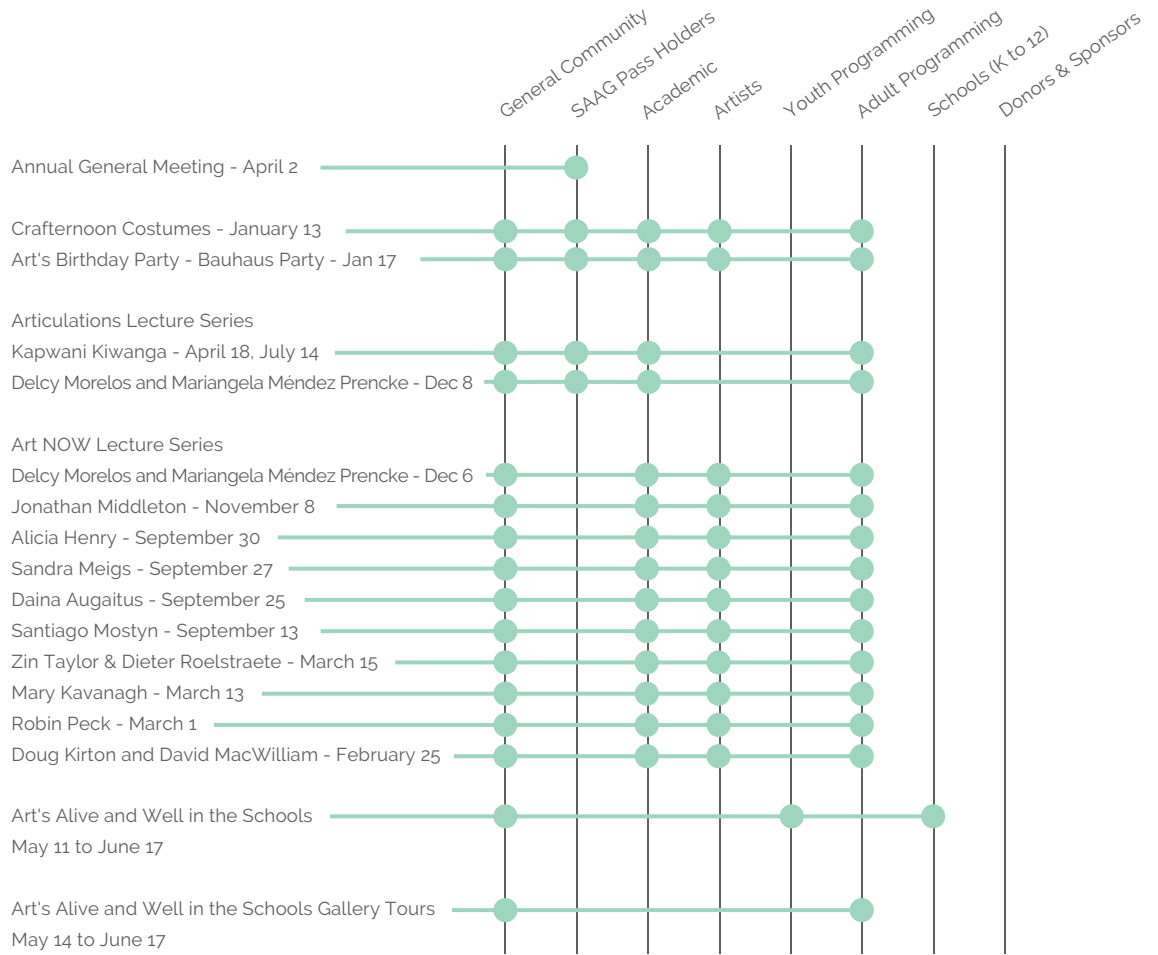
In a further effort to connect our community and contribute an active dialogue to the broader public, we hosted our first *Art + Feminism Wikipedia Edit-a-Thon*. Participants were invited to bring their

laptops and enjoy snacks in a friendly atmosphere, while adding to and creating new information pages on Wikipedia for the important non-binary, cis and transgender women artists, scholars, curators, writers, musicians, poets, philosophers - anyone that participants care for and feel the world should know more about - in an effort to protect and improve our digital commons.

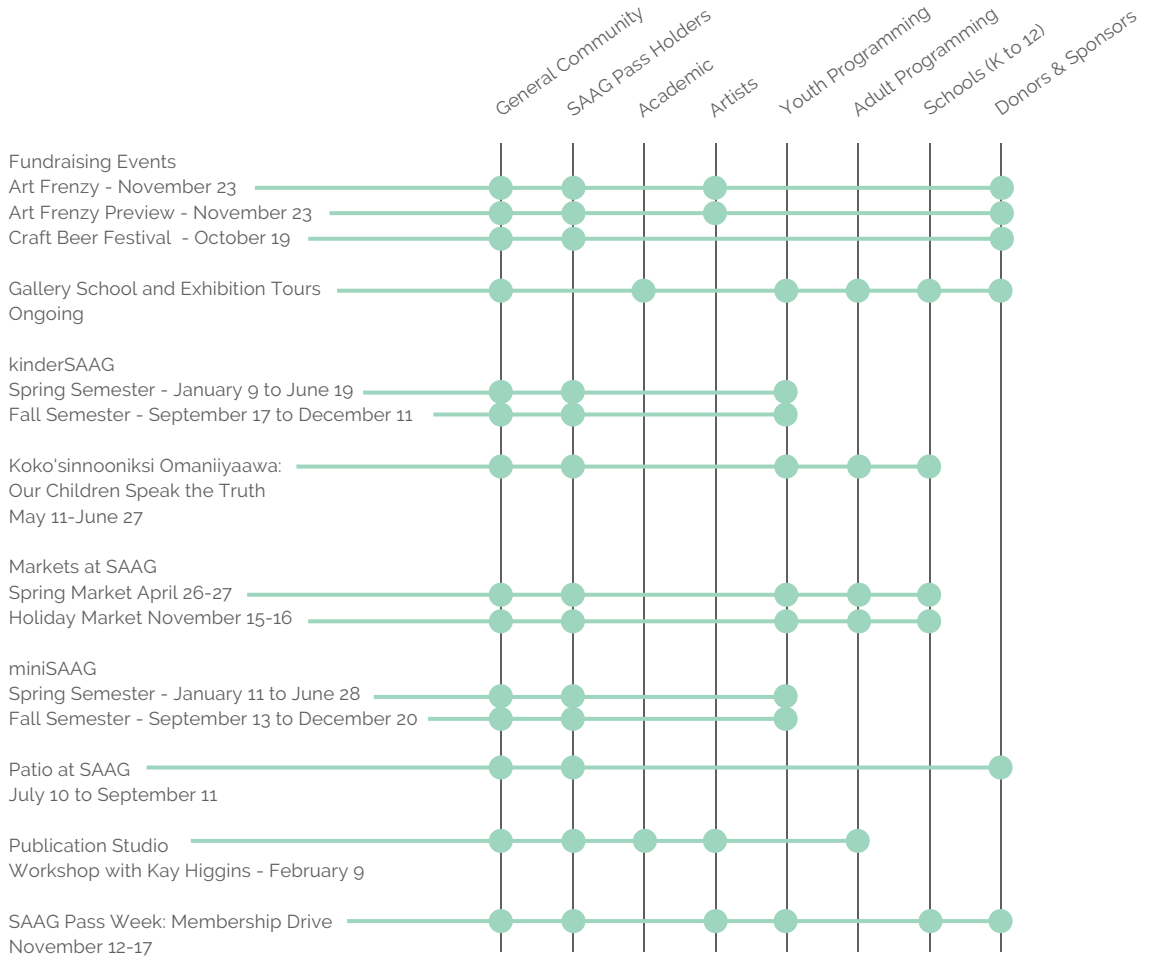
Last, but certainly not least, our guest-curated public program *Into the Streets: Public Art Series* affords the opportunity for the SAAG to embed art, creativity, livability, and social responsibility into public space; and to facilitate possibilities for creative, engaging experiences that are open to all. For the Southern Alberta Art Gallery, *Into the Streets* presents an opportunity to engage artists who expand the field of contemporary art through performance, social practice, collaboration, and public art. They move beyond the physical boundaries of the gallery, bringing a sense of wonder, joy, and amazement to downtown Lethbridge. Co-curated by local curators Jane Edmudson and Tyler Stewart, our 2019 rendition of *Into the Streets* featured artists AJA Loudon, The PRGM, Caitlind r.c. Brown & Wayne Garrett.

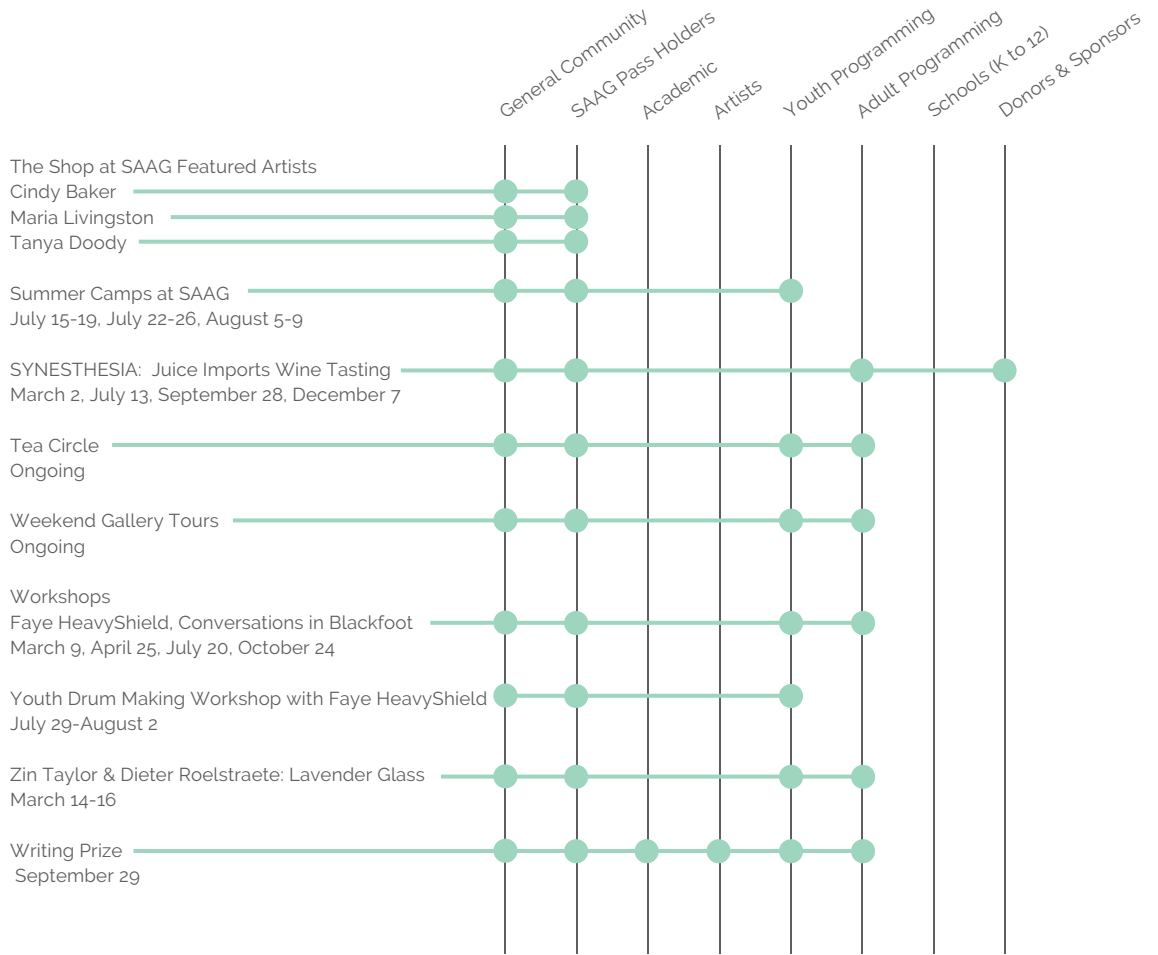
During a four-day workshop in June, AJA Loudon helped students of École La Vérendrye creatively express what they had learned throughout the year while working through the curriculum of the Helen Schuler Nature Centre's Natural Leaders Project, which addressed issues of water ecosystems and security. Loudon and the students worked together to design and spray-paint a public mural that was temporarily displayed on the perimeter fence outside of the school for Neighbourhood Day, inspired by the flow of a piece of wildstyle graffiti and the natural power of water, specifically the importance of the Oldman Watershed to Lethbridge. The PRGM's project *The DOOR* was a custom, prototype gateway to the unknown; an augmented, known reality. In his adaption for Wide Skies Music & Arts Festival, two doors were placed near each other, connected by animations between the devices in a hot and cold/inside and outside/Winter and Summer/dark and light motif. The technology allowed users to interact with the experience in real-time, individually, or in groups, in an unexpected setting for a doorway, that was different each time it was opened. Caitlind r.c. Brown & Wayne Garrett's participatory installation *The Deep Dark* was designed to illuminate the interspaces between our sacred (and natural) environments, and cultural constructs of darkness. *The Deep Dark* was presented during the Winter Light Festival at Nikku Yuko Japanese Garden.

Every Wednesday of the summer downtown market season, *Patio at SAAG* invited market-goers to enjoy coffee and lemonade provided by our friends at the Penny Coffeehouse, crafts and a space for community art discourse.









2019 DEVELOPMENT REPORT

2019 saw many successful special events, fundraising events and programs at the SAAG. With Synesthesia wine tastings by Juice Wine Imports before exhibition openings like Sandra Meigs' *TERRE VERTE* and Alicia Henry's profound *Witnessing*; the Alberta Culture Days events included a cozy and snowy pancake breakfast in partnership with Servus Credit Union and an amazing team of volunteers preparing a pancake meal for our guests. SAAG's signature Craft Beer Fridays, a series of fun events hosted by Subaru Lethbridge, continues to provide patrons a way to unwind after a long work week and to connect with the community.

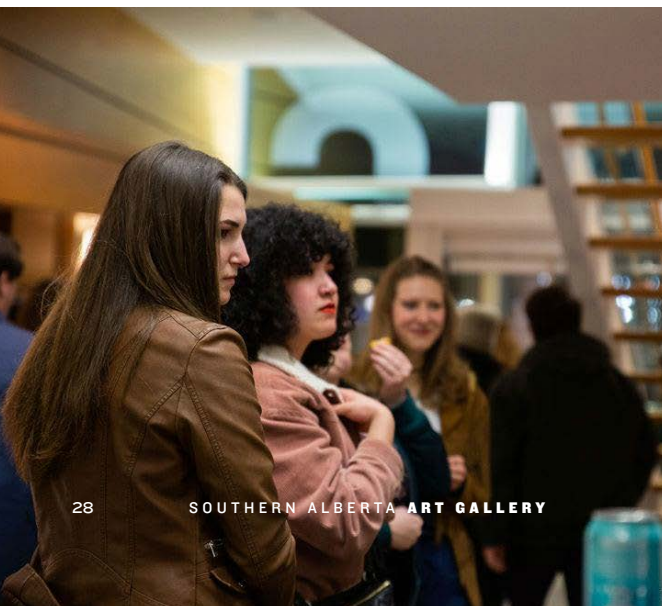
With an emphasis on major fundraising events, including *Art Frenzy: The Auction That Supports Art*, the organization met many of its goals. *Art Frenzy*, the Annual Art Auction, was branded and reimaged by the creative team at DDB Canada. Not only is *Art Frenzy* our annual fundraising auction event, it is by far our largest sponsorship endeavour. Art Frenzy includes many dedicated sponsors which support the SAAG throughout the year. With limited available tickets and a vibrant new energy to the event, tickets sold at a fast and frenzied pace for this profitable and exciting community event.

October's annual *Craft Beer Festival* in partnership with CKXU, Two Guys & A Pizza and Andrew

Hilton was a great success. In 2019 we had the return of fan favourites like Medicine Hat Brewery and Fernie Brewing, hometown champs Theoretically Brewing and newcomer Spectrum, and in a slight departure, this year we hosted Section 35 Farm Distillery. We were also excited to launch the festival as a round-style tasting where every stamp on your beer passport led towards a slice of Two Guys Pizza! This was a popular event with our audience.

The latter part of 2019 focused on sharing community support for SAAG's exhibitions, programs and exciting revitalization plans and achieving our goals for the SAAG's *Live Art. Love SAAG* campaign. We would like to thank all of the artists, community members, sponsors and donors for your generosity in sustaining all that we do at SAAG.

Individual donors continue to be a critical component in our development initiatives, from volunteers who give their time to help with a variety of events, to artists who donate their work to our annual Art Auction, to individuals who support us through donations and event attendance. We are grateful to individuals who support us through the donation of funds, time, and talent - we are fortunate to be part of a vibrant and generous art community in Lethbridge.



SAAG SUPPORTERS

With this community support, we will engage the gallery in four key areas:

**Public Engagement,
Outreach & Accessibility,
Exhibition Programming, and
Organizational Capacity.**

We would like to thank the following individuals and organizations for their generous and transformative contributions in 2019:

Individuals

Friend's Circle: Up to \$99

Chandra Thiessen
Mitchel Dibben
Karen Koenig
Deanna Kerr
Katie Nakagawa

Curator's Circle: \$100 to \$499

Leila Armstrong
Jay Mosher
Heather MacDonald-Sorochan
Marianne Gerlinger
Aingeal O'Mahony-Guyn
Arianna Richardson
April Matisz
Courtney Faulkner
Brandon Wynnychuk
Adam Whitford
Jake Klein-Waller
Barb Goodman
Lori Harasem
George Virtue
Kathryn Yoshida
Shonna Lamb
Carla Ferrari
Kari Sackney
Jon Oxley
Peter Mueller
Debbie Triner

Director's Circle: \$500 to \$999

Joseph Anderson
Herb Hicks
Angeline Simon
Collin Zipp
Shanell Papp

Jeremy Pavka
Cristian Iacob
Mandy Espezel
Tyler Muzzin
Brandon Hearty
Hali Heavy Shield
Stephen Hutchings
Elspeth Nickle
Don Gill

President's Circle: \$1000 to \$2499

Bryce Singer
Doug Maclean
Nicholas Wade
Jeneen Frei Njootli
Annie Martin
Mark McMurray and Jessica Joss
Zin Taylor
Glen MacKinnon
Mary Kavanagh
Harley Morman
Julie Duschenes
Olive Green
Micah Lexier
Alicia Henry
Leanne Elias
Richard Ibhgy & Marilou Lemmens
Sandra Meigs
Jennifer Rose Sciarrino
Chrissy Nickerson
Mary Kavanaugh
Jeanne Kollee
Laura Kenwood
Rick Gillis
Julie Duschenes
Yvonne Lammerich
Greg & Linda Wigle
Jerry Brown
Lisa Mitchell
Ike Lanier
Dale Martin
Suzanne Lint

Patron's Circle: \$2500 to \$4999

Tori Foster
Billy McCarroll
Rosa Aiello
Kristy Triner

Benefactor's Circle: \$5000 to \$9999

Allan Harding McKay

Legacy Circle: \$10,000+

Dale & Colleen Martin
Dan Sorochan & Lisa Mitchell
Donna & Bruce Tait
Dr. Carol Williams
Dr. Troy & Karen Basarab
Elspeth Nickle & Ron Teather
George & Carol Virtue
Gordon & Elizabeth Jong
Ike & Diana Lanier
In The Memory of Dr. Leslie A. Dawn
Janice & Glenn Varzari & Cara Varzari
Quitin Pike, & Kya Varzari Pike
Johnna Kubik & Doug McCallum
Kristin Ailsby
Kurt Schlachter & Jason VandenHoek
Myra Sorochan
Ralph & Rae-Ann Thrall
Ryan Kasko
Sharon Stevenson Ferrari
Tanya, Alexander, and Isaac Gill
Wendy & Bruce Thurston
Peter Johnson & Erin Thrall
Don & Dilene Sorochan

Corporate

Friend's Circle: Up to \$99

Slice Bar & Grill
Boarderline
Union Barbershop
Bloom Diggety
Radiance by Renata
Street Legal Records
Bridges Consulting

Curator's Circle: \$100 to \$499

Catwalk
Pure Casino Lethbridge
CASA
Harvest Yoga
Popules
Silla Design
Lethbridge Bowbenders
University of Lethbridge
EJ Gallo
Theoretically Brewing Company
Coulee Brewing Company Section
35 Farm Distillery
Stronghold Brewing

Fernie Brewing Company
O.T. Brewing Company
Spectrum Aleworks
Oldman Brewing Company
Horizon Beers
Inner City Brewing
Hell's Basement Brewery
CASA

Director's Circle: \$500 to \$999

Juice Imports
Medalta
Lethbridge School District #51

President's Circle: \$1000 to \$2499

Mortar & Brick
Lethbridge Toyota
Allied Arts Council
FWBA Architects
Two Guys & A Pizza Place
Subaru of Lethbridge
University of Lethbridge Printing
Services
University of Lethbridge Faculty of
Fine Arts
Sigma Rho
CKXU
Pratt & Whitney
Wawanessa Insurance
Lakeview Bakery
Reconciliation Lethbridge Advisory
Committee

Patron's Circle: \$2500 to \$4999

Flowers on 9th
L.A. Gallery 2.0
Andrew Hilton Wine & Spirits
Servus Credit Union
Vista Radio

Benefactor's Circle: \$5000 to \$9999

Elevate Hospitality Group

Legacy Circle: \$10,000+

DDB Canada
Cox Financial Group

Public Funders

Alberta Foundation for the Arts
Canada Council for the Arts
City of Lethbridge

THANK YOU!

VOLUNTEER REPORT

The Southern Alberta Art Gallery is very lucky to have the support of a team of dedicated volunteers. Our success is dependent on the various roles our volunteers take on in order to support our efforts in delivering programming that pushes boundaries, moreover our volunteers are key components to supplying events that enliven and explore artistic expression.

We would like to take this opportunity to extend a fervent thank you to all those who have donated their time towards an extremely successful 2019. As well, to thank those who donated their time in past years, we truly could not exist without our volunteers.

THANK YOU TO EVERYONE WHO GENEROUSLY DONATED THEIR TIME TO SAAG IN 2019

Palmer Acheson
Melissa Arseniuk
Morgan Bath
Zach Baldwin
Jana Boschee
Jess Beck
Aurora
Cardenas-Topete
Robin Charlebois
River del Corro
Alana Crookes
Chandra Deaust
Lauren Gallimore
Marianne Gerlinger
Brayden Gill

Brady Gleeson
Linda Hajash
Miranda Hlady
Kyler Kanegawa
Ji Soo Kang
Laura Kenwood
Deanna Kerr
Ashley Larson
Sandra LaTrace
Darcy Logan
Winson Lui
Meghan MacWhirter
Amy McAllister
Mark McMurray
Jolayne Miller

Amber Morrison-Fox
Ewurabena
Odei-Wontumi
Shelby Quinn-Ost
Jordan Row
Kevin Samson
Marilee Saturley
Kirstan Schamuhn
Darren Schmidt
Jessica Semmelrock
Rachelle Shearing
Angeline Simon
Danielle Smith
Paul Tessier
Chandra Thiessen

Ian Thompson
Bailey Thorson
Danica Tolhuysen
Brianna Turner
Sally Turner
Jade Vas
Stephanie Vehnon
Dawn Vigh
Nicole Wilkinson
Grace Wirzba
Liping Wu
Paul Yerbury

THE SHOP AT SAAG REPORT

The Shop at SAAG extends the mission and programming upheld by the Southern Alberta Art Gallery by fostering accomplished, ethical, and unique artists.

A distinct facet of *The Shop at SAAG* is our Feature Artist program which showcases local artists and their work. 2019 was an exciting year and opened with artist Cindy Baker. Cindy Baker's practice focuses on gender, fat activism, and art theory. As a continuation of her recent transitory art installation and performances titled *Things I've Forgotten* in collaboration with the Into the Streets program, we're going to be featuring items primarily from her project *Crash Pad* and *Things I've Forgotten*. The Shop at SAAG offered wallpaper, pillow cases and prints from her *Crash Pad* series which depicts queer, disabled, semi-nude individuals in domestic settings. The imagery is simultaneously playful and intimate and a great alternative to the conventional romantic gift. Baker has also been included in a multitude of artist books and queer publications.

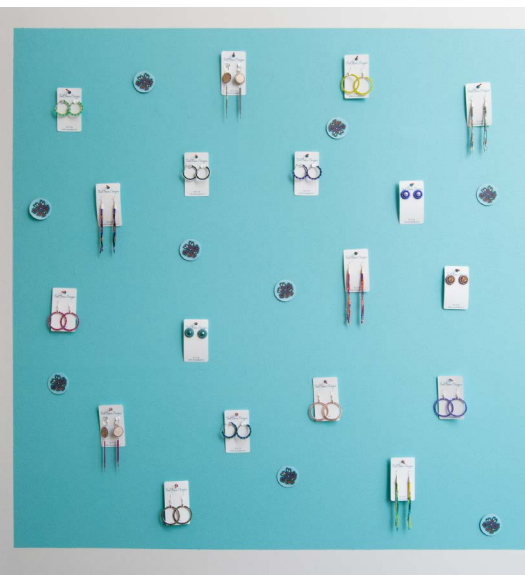
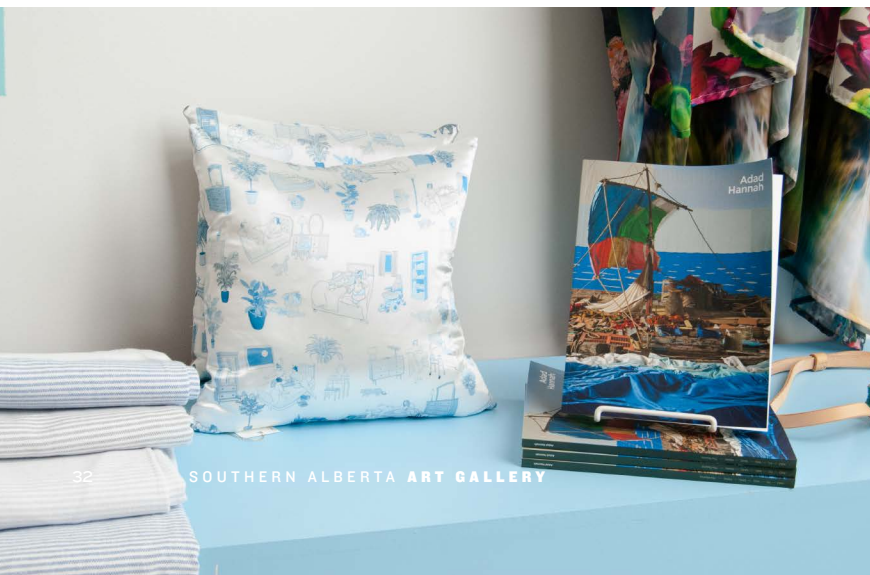
Next up, we invited Tanya Doody of Tanya Doody Ceramics to be our SAAG Feature Artist. Tanya Doody's practice does not fit neatly into categories. With a strong background in Craft and Design she learned and practiced the ways of clay, ceramic design, form and function, and developed a sensitivity to how objects come into contact with everyday lived experience. With a strong background in Visual Arts she developed and practiced an understanding of materials, processes, and how to best express ideas, convey meaning, how to translate concept to form, and the ways in which

this, too, comes into contact with lived experience. Tanya Doody is both the sole proprietor of Tanya Doody Ceramics, and a professional artist with a practice in sculpture and performance art. We were pleased to showcase her unique pieces and fabulous ceramics.

We were thrilled to collaborate with local artist Meghan MacWhirter to bring together local artists and artisans for the Holiday Market and Spring Market. The markets drew in many visitors who support shopping locally! The markets featured accessories, wares, art, decor, plants and more from local women and non-binary artists, artisans, and makers.

The Shop at SAAG also highlighted work from Maria Livingston, the owner and operator of Teal Fawn Designs, and a member of the Bigstone Cree First Nation in Northern Alberta. She was taught to bead by her mother Margaret and enjoys how beading keeps her connected to her culture; Gudrun Dahle, the owner and operator of Knitty Kids, who makes small handmade dolls created for the child in all of us; and, Tesh Kosowan, of SNOOTSIE, whose designs are strongly influenced by vintage fashion, and she continues to experiment with personalizing the common handbag silhouette, playing with angles and curves, masculine and feminine design elements.

The Shop at SAAG also celebrates our visitors and artisans with First Friday events, offering great features and deals to the community. We look forward to bringing you more in the upcoming year!



COMMUNICATIONS REPORT

Telling a range of stories about contemporary art to our community—from social media posts, e-newsletters and artist Q & A's—SAAG communications capture it all. We tell dynamic stories about what is happening at SAAG with our cutting-edge exhibitions, programming, engaging events and youth art classes. Our list of 2019 exhibitions, performances, programs, donors, volunteers was outstanding.

Published once a month, SAAG's Book of the Month feature showcases the gallery's Library holdings which include an extensive collection of Canadian and international print material spanning from the late 1960s to the present. To give our social media followers and e-news subscribers a sense of the breadth of our collection, we continue to highlight the unique, rare and intriguing holdings at the SAAG's library.

Launched in SAAG newsletters, Conversation with the Artists Q & A series invites artists to respond to questions, tell stories, express the inspiration behind their work. We've expanded to share these responses on social media to continue to give insight to the core of contemporary art.

SAAG takeaways assume various forms—newsletters, exhibition one-sheets, programming and special event postcards, education pamphlets—to list a few. Visitors constantly engage with this material and use the print information for further critical engagement and staying up-to-date with happenings at the gallery.

We started highlighting our current exhibitions on an outdoor poster board space, right outside the front doors of the gallery, to draw in the downtown Lethbridge foot traffic to take notice and step inside and engage with contemporary art.

SAAG Pass holders share a commitment to the arts and Lethbridge's vibrant cultural landscape. By becoming a member, SAAG Pass holders also gain special access and benefits to businesses in the community. We thank everyone who became a SAAG Pass holder in 2019 and continues to share your excitement about contemporary art with us, in person and online.

Through strong media relations, SAAG maintains coverage in local and national media. Mary Kavanagh's *Daughters of Uranium*, Kapwani Kiwanga's *The Ash Annals* and Alicia Henry's *Witnessing* was featured in the Lethbridge Herald. On a national level, 2019 was a successful year of coverage in print and digital publications including Galleries West, Border Crossings and Canadian Art.

The SAAG tells stories about the gallery's exhibitions, programs, and history in many ways and through various media, both print and digital. We thank you for continuing to explore all that the organization offers the community—locally, nationally and internationally.



TREASURER'S REPORT

The Southern Alberta Art Gallery Association's ("the SAAG") 2019 financial results, highlight the ongoing challenge of declining revenue, a challenge the SAAG shares with arts organizations throughout Alberta. The following is a 5-year summary of gross revenue: (Fig 1)

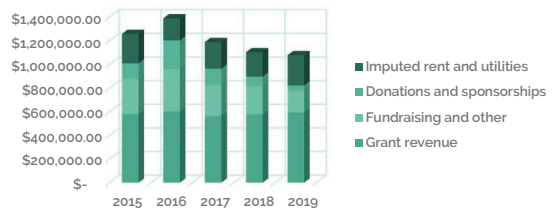


Fig 1

The SAAG's 2019 gross revenue sources (excluding imputed rent and utilities) were as follows: (Fig 2)

The SAAG had some success in the pursuit of grants during the year. In 2019, the total grants obtained were \$593,559. This was an increase from the \$577,093 in total grants received in 2018. I would like to sincerely thank the City of Lethbridge for this increase, the Canada Council for the Arts and the Alberta Foundation for the Arts (AFA) for their continued support.

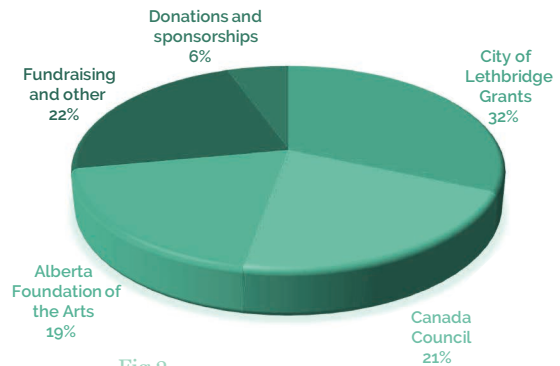


Fig 2

I also wanted to say a big thank you to our SAAG supporters. Because of your generosity through donations, sponsorships, and attendance at our fundraising activities, we raised \$113,438 (net of fundraising expenses). This revenue goes a long way to ensure that we can continue offering extraordinary exhibitions and programming.

The 2019 fiscal year was a challenging year for the SAAG, but I am proud of the team we have in place, and the work they have accomplished this year. The SAAG continues to meet its mission of fostering the work of contemporary artists, encouraging public engagement, and promoting awareness of artistic expression.

Respectfully submitted,
 Chandra Deaust CPA, CA,
 Treasurer

INDEPENDENT AUDITOR'S REPORT

To the Members and Board of Directors of Southern Alberta Art Gallery Association:

Qualified Opinion

We have audited the financial statements of Southern Alberta Art Gallery Association (the Organization), which comprise the statement of financial position as at December 31, 2019, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at December 31, 2019, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO).

Basis for Qualified Opinion

In common with many charitable organizations, the Organization derives revenue from donations and in-kind contributions, the completeness of which is not susceptible of satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the Organization and we were not able to determine whether any adjustments might be necessary to contributions, excess of revenues over expenses, current assets and net assets. Our audit opinion on the financial statements for the year ended December 31, 2018 was modified accordingly because of the possible effects of this limitation of scope.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Organization in accordance with ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with ASNPO, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that

includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Lethbridge, Alberta
March 21, 2020


Insight Chartered Professional Accountants

FINANCIAL STATEMENTS

SOUTHERN ALBERTA ART GALLERY ASSOCIATION
Statement of Financial Position
December 31, 2019

	2019	2018
ASSETS		
CURRENT		
Cash	\$ -	\$ 80,648
Restricted cash (Note 3)	132	30,417
Accounts receivable (Note 8)	17,387	23,784
Inventory	9,763	21,580
Prepaid expenses	49,874	12,299
	77,156	168,728
CAPITAL ASSETS (Note 4)	76,763	100,747
LETHBRIDGE COMMUNITY FOUNDATION INVESTMENTS	243,440	233,114
COLLECTIONS (Note 6)	113,133	113,133
	\$ 510,492	\$ 615,722
LIABILITIES AND NET ASSETS		
CURRENT		
Bank indebtedness	\$ 5,240	\$ -
Accounts payable and accrued liabilities	\$ 71,460	\$ 45,250
Deferred contributions (Note 7)	-	33,140
	76,700	78,390
NET ASSETS		
General Fund (Note 8)	15,118	118,993
Capital Assets	76,763	100,747
Art Fund	113,133	113,133
Endowment Fund	228,777	204,459
	433,791	537,332
	\$ 510,491	\$ 615,722

ON BEHALF OF THE BOARD


 _____ Director

 _____ Director

SOUTHERN ALBERTA ART GALLERY ASSOCIATION
Statement of Operations
Year Ended December 31, 2019

	Total 2019	Total 2018
REVENUES		
City of Lethbridge grants	\$ 259,800	\$ 219,800
Canada Council	175,000	193,750
Alberta Foundation of the Arts (Note 8)	158,009	162,293
Fundraising and Other (Schedule 1)	183,718	236,422
Imputed Rent and Utilities	255,602	206,422
Donations and sponsorships	45,304	83,476
Other grants	750	1,250
	1,078,183	1,103,413
EXPENSES		
Wages and benefits	467,667	436,597
Facility	284,097	232,059
Exhibition and public programming	210,635	209,974
Fundraising and related expenses	115,862	127,341
General and administrative expenses	68,302	90,265
Advertising and promotion	42,737	66,196
Bad debts	-	5,024
Amortization	23,984	24,543
	\$ 1,213,284	\$ 1,191,999
DEFICIENCY OF REVENUES OVER EXPENSES FROM OPERATIONS	(135,101)	(88,586)
OTHER INCOME		
Investment income (loss)	31,559	(3,395)
Loss on disposal of capital assets	-	(2,980)
	31,559	(6,375)
DEFICIENCY OF REVENUES OVER EXPENSES	\$ (103,542)	\$ (94,961)

SOUTHERN ALBERTA ART GALLERY ASSOCIATION
Changes in Net Assets
Year Ended December 31, 2019

	General Fund 2019	Capital Assets 2019	Art Fund 2019	Endowment Fund 2019	Total 2019	Total 2018
NET ASSETS - BEGINNING OF YEAR						
Beginning balance as previously reported	\$ 159,964	\$ 100,747	\$ 113,133	\$ 204,459	\$ 578,303	\$ 671,676
Prior period adjustment (Note 8)	(40,970)	-	-	-	(40,970)	(39,382)
Beginning balance, as restated	118,994	100,747	113,133	204,459	537,333	632,294
Deficiency of revenues over expenses	(103,542)	-	-	-	(103,542)	(94,961)
Gain on endowment fund	(29,187)	-	-	29,187	-	-
Internally restricted endowment	4,869	-	-	(4,869)	-	-
Amortization expense	23,984	(23,984)	-	-	-	-
NET ASSETS - END OF YEAR	\$ 15,118	\$ 76,763	\$ 113,133	\$ 228,777	\$ 433,791	\$ 537,333

SAAG

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