

ANNUAL
REPORT
TWENTY
SEVENTEEN

SAAG

2017 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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Images: A gallery goer enjoys a series of works by Sol LeWitt, part of *The Last Art College: Nova Scotia College of Art and Design, 1968-1978* | Visitors are all smiles talking with Allan Harding McKay, SAAG's founding Director, at the opening reception for *The Last Art College* | A crowd filled our upper gallery to experience *Singing the Sacred Space: Hildegard von Bingen's Chant* – a special on-site performance by the University of Lethbridge's *Sweet Breath Ensemble*. Images by Rod Leland Photo

SAAG

STAFF

Includes current staff and past staff members who were active in 2017

Director/Curator – **Ryan Doherty**
Associate Director – **Danielle Tait**
Assistant Curator – **Christina Cuthbertson**
Fund Development Coordinator – **Jess Fehr/Corlee Torok**
Communications Coordinator – **Nicole Hembroff/Jon Martin**
Administrative Coordinator – **Kate Galbraith/Jessica Humphries**
Public Engagement Coordinator – **Taylor Crozon/Emily Promise Allison**
Public Engagement Coordinator & Preparator – **Clayton Smith**
Visitor Services Coordinator – **Tess Mitchell/Kasia Sosnowski**
Visitor Services Assistant – **Kasia Sosnowski/Ildikó Barraclough**
Installation Assistants – **Lee Harris, Grace Wirzba, Jacqueline Addison, Megan MacWhirter, Courtney Faulkner, Ian Thompson (volunteer), Ron Teather (volunteer)**
Shop Attendants – **Jessica Beck, Courtney Faulkner, Meghan MacWhirter, Jiaxin Shi, Liam Monaghan**
Librarians – **Sharon Stevenson-Ferrari, Elspeth Nickle (volunteers)**
Curator Emerita – **Joan Stebbins**
Executive Director Emerita – **Marilyn Smith**

BOARD OF DIRECTORS

Includes current Board Members and past/outgoing Board Members who were active in 2017

Chair – **Carol Williams**
Chair Elect – **Urvil Thakor**
Treasurer – **Ryan Stevenson**
Past Chair – **David Cocks**
Carol Beatty
Jeremy Duchan
Carla Ferrari
Lauren Gallimore
Suzanne Hepburn
Robin Hepher
Ivka Kadezabek
Dawn King-Hunter
Kari Sackney
Devon Smither
Myra Sorochan
Cara Varzari



CHAIR'S REPORT

The past few years at the Southern Alberta Art Gallery have marked a time of great transition. In response to province-wide funding reductions from the Alberta Foundation of the Arts that originated in 2014, there has been an ongoing focus on board and fund development since early 2015. This work continued in 2017 and the gallery saw major successes alongside significant change.

One of the notable successes of the past year was the income generated by SAAG's 25th annual *Art Auction*. It was a record-breaking year, bringing in \$124,000 in revenue. We appreciate all those who donate to the *Auction*, including most significantly artists and art collectors. Since the reduction in AFA three years ago, alternative revenue streams have become ever more important. We cannot produce exhibits or any other programming at SAAG without the in-kind donations, partnerships, sponsorships, or individual donations from our communities. This year we were also fortunate to earn a modest increase from the Canada Council for the Arts, which will take effect in 2019.

A common reality of SAAG (and many other art institutions and small not-for-profit organizations) is that employees frequently move on to better paying positions with more growth opportunities. We acknowledge our professional staff who have assumed new positions at other organizations including Kate Galbraith and Nicole Hembroff who are now at Lethbridge College, and Jess Fehr who is at the University of Lethbridge. Taylor Crozon moved on to pursue Graduate Studies at the University of Calgary, and Tess Mitchell is programming independent and alternative cinema in our community. The Board extends appreciation to those staff who left the SAAG over the past year, but we also celebrate those who are committed to continuing their relationship with SAAG such as former Assistant Curator Christina Cuthbertson, who is now pursuing projects as an independent curator and is contracted to curate multiple shows for SAAG in the coming years. We wish all these former staff continued growth and success in their careers.

The major announcement of this year is that Director/Curator Ryan Doherty and Associate Director Danielle Tait will also be leaving the gallery. The Board acknowledges the remarkable success they, in close collaboration with all staff, have achieved in fundraising; in raising SAAG's reputation nationally and internationally; and in strengthening relationships with municipal government and the community of Lethbridge. In 2017, their efforts secured \$2.7 million from the City of Lethbridge through the Capital Improvement Program for SAAG Facility Enhancements. This much needed expansion will see improved storage; a proper loading dock; new office space for new staff; a dedicated Community Engagement space; and the addition of a leasable space which will generate an excellent stream of sustainable revenue. Ryan and Danielle have both been tirelessly dedicated to SAAG for more than ten years, and they've both committed to staying involved in their current positions and in consulting positions to foster a smooth and stable transition through 2018.

Some talented new staff have joined us and this group has generated a collaborative team environment: Emily Promise Allison, Ildikó Baraclough, Jessica Humphries, Jon Martin, and Corlee Torok join with two long standing staff, Clayton Smith and Kasia Sosnowski. I celebrate their innovative thinking, and the enthusiasm they bring to the SAAG. Their input into the search process for a new Executive Director has been indispensable.

The Board would like to acknowledge the volunteer and financial dedication made to SAAG by Bruce Thurston who has been mentoring the Board for more than three years and most recently, serves

as a non-voting advisor on our Search Committee for an Executive Director. The Search Committee, formed in December, includes two artists from the community - Mary Kavanagh and Dr. Jackson zBears, and three members of the Board Executive - Carol Williams, Ryan Stevenson and Urvil Thakor. Board member Carol Beatty has also contributed time to assist with the many tasks required for an efficient Search Process. We appreciate the time and effort that each of these volunteers put into the many meetings required to run a professional search. City representatives, gallery staff, and community volunteers are also involved in the search process, and the Board looks forward to hiring a new Executive Director in 2018.

In 2018 we will bid farewell to some longstanding board members who are at the end of their term - Ryan Stevenson, Myra SoroChan and Cara Varzari. We would like to acknowledge them, along with Suzanne Hepburn, Robin Hephher, Dawn King-Hunter, Kari Sackney, and Devon Smither who, as Board members, have contributed major sums of volunteer hours designing effective board governance tools for the SAAG. As I near the end of my term as Chair, Urvil Thakor, currently Chair Elect, will step in as incoming Chair and will welcome new members to be your representatives on the SAAG Board for 2018-2020.

Carol Williams
President

Images: SAAG staff Ryan Doherty, Corlee Torok, Emily Promise Allison, and former Communications Coordinator Nicole Hembroff, and Danielle Tait, pose in front of the Red Carpet Wall at the 25th annual *Art Auction*. Image by Tijana Martin Photography | Urvil Thakor has been a long-time SAAG supporter and will step in as Board Chair in 2018. Image by Rod Leland Photo



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 year opened with the intimate and transcendent exhibition *adoration* featuring the work of Lethbridge's own Annie Martin. Installed in SAAG's chapel-like upper gallery, her paintings and accompanying audio track responded to the life of Hildegard von Bingen while offering her reflections on the sacred. In the main floor gallery, we revisited the legacy of Canada's most influential art school, the Nova Scotia College of Art and Design, in the exhibition *The Last Art College*. Comprehensive in scope and scale, the exhibition featured seminal works by Garry Kennedy, Gerald Ferguson, Vito Acconci, Sol Lewitt, John Baldessari and others, and was accompanied by rare archival materials including the books of NSCAD Press.

In June, SAAG collaborated with the Art Gallery of York University (AGYU) to present Derek Liddington's *the tower will always break before it bends, the body will always bend before it breaks*. This exhibition grew from two historic "performance stills" of dancers in the Ballet Russes reimagined through clay and granite sculptures, paintings on silk, collaged movement studies, and a new video work. Further exploring a theme of Indigenous performance over the last several years, SAAG presented solo exhibitions by Maria Hupfield and Jeneen Frei Njootli. In partnership with Toronto's Power Plant Gallery Contemporary Art Gallery, Maria Hupfield's project *The One Who Keeps On Giving* included films, felt objects, and collaborative performances with local artists that reveal the way objects can trigger relationships between humans or environments. Jeneen Frei Njootli's exhibition *red rose ad lidii* launched in the fall and presented grease prints on steel that revealed glimpses of beadwork which the artist has pressed into her

skin. One of the grease prints had employed a microphone that was activated during the opening performance and throughout the duration of the exhibition. A host of sonic explorations reverberated through the gallery interacting with the bodily presence of the visitors.

In the fall, we were also delighted to present *where/between* featuring works in video, painting, sculpture, photography, and mixed media by artists of common Iranian heritage. While not all the works explicitly referenced Iran or Iranian culture, many of them explored what it meant to be outsiders of one culture living in another. One of the only instances of a group show of Iranian artists in Canada, the exhibition examined the conditions of global capitalism and cultural imperialism. Major themes included migration and hybrid spaces with a common motif of the "bridge" in that it connects and reconnects, bringing about the very breeding grounds of discontent necessary for counteraction.

Closing out 2017, SAAG presented two exhibitions by recent Gushul Studio residents - Tyler Los Jones and Richard Ibghy & Marilou Lemmens. SAAG's residency program at the Gushul Studio is long standing and invites artists to visit the mountain town of Blairmore where they encounter the splendor of the foothills, the spectacle of Frank Slide, the rich history of the Crow'snest Pass and much more. Banff-based artist Tyler Los Jones presented *a slow light*, a new body of work made in response to his stay at the Gushul and in particular to navigational markers used to orient people in relation to entities that once lived such as the Turtle Mountain monitoring station or the windswept Burmis tree. Through

a collection of photographs, sculpture and other forms, *a slow light* aimed to generate experiences for wayfinding, disorienting and reorienting our sense of time and space in a complicated present. Running concurrently, Ibhgy & Lemmens' Gushul residency enabled the duo to create new work for another iteration of their long running project *The Golden USB*. Contained within the "Golden USB" is the *Trade Catalog of Everything*; a digital file listing all existing and potential commodities our earth has to offer, making available the necessary conditions for interstellar commercial trade. With videos and a multiplicity of other commodifiable interests, the artists have examined how the Crownest region developed its cultural tourism by valorising the darker moments of its past, including mountain slides, mine explosions, murders, and suicides.

SAAG continued to explore additional pathways beyond exhibitions to meet its mandate of engaging communities with contemporary art and culture. Long running programs like the *Art Auction*, *Gallery School*, and *Art's Alive and Well in the Schools* continue to make SAAG an inviting, inclusive, and educational experience for young and old. Our art appreciation program *Articulations* presented lectures by academics and enthusiasts alike including SAAG's long time friend and supporter Peter Boyd, who sadly passed away early in 2018. Boyd shared his

passion for collecting with a rapt audience in advance of our 2017 *Art Auction* that generated record profits. Indeed, 2017 marked another year of growing support for SAAG and the arts as the *Live Art. Love SAAG.* campaign entered its second year. Thanks to the unwavering support of our community, we are thrilled to have reached 80% of our \$1 million target with more than a year still to go. Celebrations continued with the announcement that our Capital Improvement Program application was successful with the City of Lethbridge providing \$2.7 million to expand our facility by 2020 improving administrative, storage, and educational spaces as well as a leasable space to begin offering food services. With a total of almost \$4 million raised in the Lethbridge region in the last 18 months, it is abundantly clear that this is a community that believes deeply in the arts.

At SAAG we share this belief and work hard to realize a vision for southern Alberta with art and culture at its core; a community that advances public engagement with the ideas of our time and recognizes the value of the arts in shaping meaningful lives. With the largest revenues we have ever seen, including an exciting and innovating capital expansion, we are well on our way to advancing southern Alberta as an increasingly vibrant and visionary place to call home.

Images: Legacy Donor and former Campaign Cabinet Chair Kristin Ailsby, seen here with Director/Curator Ryan Doherty, hosted a wonderful Garden Party in support of SAAG's *Live Art. Love SAAG.* campaign. Image by Danielle Tait | It's a blast from the past at the opening reception for *The Last Art College*. Director/Curator Ryan Doherty is pictured with former SAAG Directors and Curators Allan Harding MacKay, Joan Stebbins, and Alf Bogusky. Image by Rod Leland Photo



February 18 to April 23, 2017

THE LAST ART COLLEGE: NOVA SCOTIA COLLEGE OF ART AND DESIGN, 1968-1978

Celebrating a revolution in radical arts pedagogy, *The Last Art College: Nova Scotia College of Art and Design, 1968-1978* was an exhibition paying homage to not only Garry Neil Kennedy's 2012 publication of the same title, but also to the activities of the college during an era that redefined the means and methods of pedagogy and the shape of artistic practice far beyond Halifax. Featuring more than 100 objects of various media produced by Lawrence Weiner, Sol LeWitt, Gerhard Richter, Yvonne Rainer, John Baldessari, and others who had direct involvement with the college, this

exhibition celebrated the confluence of individuals and ideas brought together during a monumental moment in Canadian Art History.

The Last Art College: Nova Scotia College of Art and Design, 1968-1978 was curated by David Diviney, and was presented by TD Canada Trust and organized by The Art Gallery of Nova Scotia, with the support of NSCAD University. Additional funding provided by the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

Image: Installation view of *The Last Art College: Nova Scotia College of Art and Design, 1968-1978*. Image by Rod Leland Photo



February 18 to April 23, 2017

ANNIE MARTIN

adoration

Annie Martin's *adoration* brought the threshold of materiality and perception into focus. Generating works that explored an array of immaterial influences, the marks, actions, and gestures displayed on the gallery walls materialized new forms of sacred apperception, channelling once insubstantial relations into explorations of creative eruptions. A multi-channel sound installation transmitted an abstract and fragmented composition by Hildegard von Bingen, while twelve human-sized paintings lined the gallery walls with abstract visuals corresponding to phrases and themes within Hildegard's oeuvre. Mirroring the body in scale and composition, the paintings showcased the material conduit necessary for

ritualistic performance. Through her act of creation, Martin drew analogies to Hildegard, honing in her sensory acuity in order to make tangible the underlying phenomena embedded in matter and site.

Vocal material in *adoration* was developed in collaboration with Janet Youngdahl, Soprano, translations of texts by Erin Moure, and generous support from the Canada Council for the Arts, OBORO, and the Banff Centre for the Arts. This exhibition was organized by the Southern Alberta Art Gallery and curated by Christina Cuthbertson. Additional funding provided by The Alberta Foundation for the Arts and the City of Lethbridge.

Image: Installation view of Annie Martin's *adoration* featuring five of the abstract, human-sized paintings that adorned the the upper gallery. Image by Rod Leland Photo



May 7 to June 11, 2017

MEET ME IN THE MIDDLE

Dylan Dobbie, Hana Falconer, Kylie Fineday, Brady Gleeson, Jon Martin, Tara Lynn MacDougall, Angeline Simon, Sarah Stringam, Michelle Sylvestre, Grace Wirzba

Meet Me in the Middle, our annual MFA/BFA show, highlighted the exercises and negotiations imbricated in the constitution of artistic labour. Featuring ten artists from the University of Lethbridge, the works demonstrated the contentious space between object of art and the process of their creation, the connection between the artist and the subject of their work, and the exchange between artwork and audience. Through process, signification, and gesture,

the show revealed traces of constructed histories, embedded meaning, and the emergence of thought in action.

This exhibition was organized by the Southern Alberta Art Gallery and curated by Ildikó Barraclough and Christina Cuthbertson. Funding assistance provided by Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

Image: A detail of Sarah Stringam's work *Meconium Accumulation* from *Meet Me in the Middle*, an exhibition featuring the work of MFA/BFA students from the University of Lethbridge. Image by Rod Leland Photo



May 7 to June 11, 2017

40TH ANNUAL ART'S ALIVE AND WELL IN THE SCHOOLS

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 40th year, we estimate *Art's Alive* has exhibited nearly 16,000 pieces over the decades. This exhibition, composed of 400+ works from grade school students, continually reminds us that art is a fundamental aspect of learning and development. The art works use a wide variety of media and techniques – from the humble cotton ball to charcoal, and to multi-media sources and vinyl records! Each year we are astounded by the way

students show their unique capacity for thought, expressing everything from political views to the inner workings of the natural world in their art.

The Southern Alberta Art Gallery would like acknowledge the partnership of Lethbridge School District 51 and the Holy Spirit Roman Catholic Separate Regional Division No. 4.

Artist totes for *Art's Alive & Well in the Schools* sponsored by Sigma Rho² Engineering.

Image: A viewer takes in some of the pieces from local students that were featured in the 40th anniversary of *Art's Alive and Well in the Schools*.
Image by Rod Leland Photo



May 7 to June 11, 2017

IIHTAOMOIPIYOTSIYO'PI

We Gather

Students from Tatsikiisaapo'p Middle School (Kainai Board of Education) worked collectively with students from Bob Edwards School (Calgary Board of Education) to explore, experience, and understand Truth and Reconciliation when expressed between two communities, two schools, and two diverse groups of students. Tatsikiisaapo'p Middle School students carefully guided students from Bob Edwards through this artistic and cultural journey to assist their respective peers with a deeper understanding of the true historical relationship between First Nations people and Canada, and how this relationship has affected First Nations people in Canada through the perspective of Blackfoot youth. The students from both schools worked together with Arts Specialist/Teacher, Andrea T.J. Fox (KBE) and Learning Leader/ Teacher Danielle Badeev (CBE) as well as Project

Consultants including Department of History graduate student Shaneen Fox and Human Rights Educator Brenda Johnston, to gain accurate and clear understandings of the historical issue they were enquiring about.

IIHTAOMOIPIYOTSIYO'PI is a collaboration between Tatsikiisaapo'p Middle School - Kainai Board of Education and Bob Edwards School - Calgary Board of Education in partnership with Alberta Civil Liberties Research Centre, University of Calgary (October 2016 to June 2017).

Funding assistance for these exhibitions from the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

Image: A close look at some of the works featured in *IIHTAOMOIPIYOTSIYO'PI: We Gather*. Image by Rod Leland Photo



June 23 to September 10, 2017

DEREK LIDDINGTON

the tower will always break before it bends, the body will always bend before it breaks

Liddington's exhibition grew from two historic "performance stills" of dancers in the Ballet Russes reimagined through clay and granite sculptures, paintings on silk, collaged movement studies, and a new video work co-commissioned by SAAG and The Art Gallery of York University (AGYU). In a similar spirit, Liddington explored these images through two spaces: AGYU and SAAG. At SAAG, Liddington navigates the weight of stillness; how can objects and bodies recoup what the photograph has left behind? What is this relationship of this new form to the original Ballet Russes production? There were

a number of conversations in effect, less guided by Liddington as they were corralled, revealing the actions of stillness and the materiality and form of the performative.

Derek Liddington, *the tower will always break before it bends, the body will always bend before it breaks* was produced in collaboration with The Art Gallery of York University. Funding assistance from the Canada Council for the Arts, Ontario Arts Council, Alberta Foundation for the Arts, and the City of Lethbridge.

Image: Installation view of Derek Liddington's *the tower will always break before it bends, the body will always bend before it breaks*. Image by Rod Leland Photo



June 23 to September 10, 2017

MARIA HUPFIELD

The One Who Keeps On Giving

The One Who Keeps On Giving is an English translation of Maria Hupfield's mother's Anishinaabe name. This gesture, a name, set the stage for the message of the exhibition - that the "giving" of an object, be it an article of clothing, a banal commodity, or something inherited from meaningful social connections, often enter into the playfulness of social existence through unconscious, systemic, and structured pre-existing networks. A name, even as beautiful as *The One Who Keeps on Giving*, is still historically situated, and along with that comes the overflow of excessive "baggage." They have the potential to be read collectively or personally. Maria Hupfield's

artistic practice reveals the way objects can trigger relationships between humans or social ecologies.

The One Who Keeps On Giving was a production of The Power Plant Contemporary Art Gallery, Toronto in partnership with SAAG, Lethbridge, Galerie de l'UQAM, Montréal, Mount Saint Vincent University Art Gallery, Halifax, and Canadian Cultural Centre, Paris. It was sponsored by TD Bank Group and supported by Julia & Robert Foster. Funding assistance from the Canada Council for the Arts, Alberta Foundation for the Arts, Ontario Arts Council, and the City of Lethbridge.

Image: Installation view of *Chandelier, 2017* from Maria Hupfield's *The One Who Keeps On Giving*. Image by Rod Leland Photo.



September 29 to November 26, 2017

JENEEN FREI NJOOTLI

red rose ad lidii

Red rose ad lidii presented the time-sensitive revelations of grease prints on 4' X 8' steel sheets, echoing the corrosion and transgenerational trauma ever present in Njootli's everyday Canadian existence. The grease revealed the traces of traditional beadwork which the artist had pressed into her skin. After one grease print had been turned into a microphone, Njootli activated the resonance of the space through an onslaught of oscillating feedback and agitating vibrations, understood as either a ceremonial cleansing, or the violent reminder of the undulating effects put into

action through years of cultural and systematic racism. As a member of the self-governing Vuntut Gwitchin First Nation, Njootli has been living as an uninvited guest in the unceded, ancestral lands and waters of the Musqueam, Squamish, Tsleil-Waututh and Stó:lō peoples for around a decade.

red rose ad lidii is organized by the Southern Alberta Art Gallery. Funding assistance provided by the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

Image: Two of Jeneen Frei Njootli's grease prints from *red rose ad lidii*. Image by Jaime Vedres Photography



September 29 to November 26, 2017

WHERE/BETWEEN

Hossein Amanat, Hossein Valamanesh, Soheila Esfahani, Mandana Moghaddam, Neda Razavipour, Hamidreza Jadid, Nazgol Ansarinia, Arash Hanaei

A powerful and stimulating group exhibition curated by Pantea Haghighi, *where/between* brought eight artists with common Iranian heritage together to comment on a shared history of migration, and the difficulties of navigating, or re-narrating, cultural displacement and belonging. Similar to the civil war, insurrection, and social resistance the artists all experienced at one time or another, their works reflected a state of imbalance; it is through disequilibrium that these artists were united.

where/between conceptualized the “bridge” as an underlying theme. At once a visual motif and a metaphoric analogue, it occupied a moment of disconnect as the artists unsettled notions of local and cultural belonging. *where/between* is organized by the Southern Alberta Art Gallery. Funding assistance provided by the Canada Council for the Arts, the Alberta Foundation for the Arts, the City of Lethbridge, and Equinox Gallery.

Image: Installation view of *where/between*, a group exhibition featuring work by Iranian artists. Image by Jaime Vedres Photography



December 9, 2017 to February 4, 2018

TYLER LOS JONES

a slow light

Los-Jones' exhibition utilized the stratification of physical and psychological space as its nodal point, weaving in and out of the complex economic, social, historical, and psychological oscillations that meld together, in a multitude of ways, in order to provide a sense of space and place in the Crowsnest Pass. During his time at the SAAG-invited Gushul Studio residency in Blairmore, Los-Jones immersed himself in the many ways that we navigate, or way-find, our understanding of the Crowsnest Pass,

demonstrating the fragility, yet powerfulness, of the everyday, enacted narratives we weave in relation to objects, commodities, histories, and place.

a slow light was organized by the Southern Alberta Art Gallery in collaboration with Confederation Centre of the Arts, Charlottetown, PEI, and funding assistance was provided by the Canada Council for the Arts, the Alberta Foundation for the Arts, and the City of Lethbridge.

Image: Installation view of *1978 - after the Burmis tree* from Tyler Los Jones' *a slow light*. Image by Jaime Vedres Photography



December 9, 2017 to February 4, 2018

RICHARD IBGHY & MARILOU LEMMENS

The Golden USB

Illustrating the ever revolving reaches of capitalism on our cultural imagination, Ibgby & Lemmens exhibition ceremonially celebrated and undercut the cultural assumptions underlying the logic of capital exchange. The viewer encountered numerous ways to interact with the work; by listening, watching, leafing through, and in one instance, contributing an object they happen to have on their person (perhaps destined for consumption in an extraterrestrial environment), the invitation was to step outside oneself and re-contextualize familiar

objects and activities as arcane and extraordinary. This valuation raised the question of whether certain things, like intellectual property, can ever be commodified and made plain the tenuous nature of the concept of ownership itself.

The Golden USB was organized by the Southern Alberta Art Gallery, and funding assistance was provided by the Canada Council for the Arts, the Alberta Foundation for the Arts, and the City of Lethbridge.

Image: Installation view of Richard Ibgby & Marilou Lemmens' *The Golden USB*. Image by Jaime Vedres Photography



PUBLICATIONS

MARIA HUPFIELD: THE ONE WHO KEEPS ON GIVING

Writers | Crystal Migwans, Richard William Hill, Andrea Geyer, Pata Macedo

This publication was produced in conjunction with the touring exhibition *Maria Hupfield: The One Who Keeps On Giving*. The exhibition and the publication are a production of The Power Plant Contemporary Art Gallery, Toronto, in partnership with Southern Alberta Art Gallery, Lethbridge; Galerie de l'UQAM, Montreal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris. The book includes extensive installation views, essays by Crystal Migwans and Richard William Hill, and a conversation between Maria Hupfield and the artist Andrea Geyer.

STILL MOVE: BRENDAN FERNANDES

Editor | Crystal Mowry

Writers | Christina Cuthbertson, Shaun Dacey, Anik Glaude, Hendrik Folkerts, Ryan Josey, Robin Metcalfe, Stuart Reid, Jess Wilcox

Partners | Blackdog Publishing, Contemporary Art Gallery (Vancouver), Kitchener-Waterloo Art Gallery, Rodman Hall Art Centre, Saint Mary's University Art Gallery, Southern Alberta Art Gallery, Varley Art Gallery of Markham

For the last five years, New York, Chicago, and Toronto-based artist Brendan Fernandes has explored how stillness and static movement can be powerful tools of resistance. Informed by his training in ballet and modern dance, Fernandes' practice routinely explores the role of the body within social and political spaces, questioning and breaking down the notion of hegemony. For Fernandes, choreography serves as a remarkable tool for decoding and unpacking this complex conversation. Inspired by ballet movement vocabularies relating to labour and endurance, the work demonstrates the artist's keen interest in responding to histories of avant-garde dance and its relationship to visual art. His work takes on numerous forms, building on an effort to negotiate a complex sense of both individual and cultural identities within performative acts.

Images: Maria Hupfield, *The One Who Keeps On Giving*, 2016. Image by Jon Martin | Brendan Fernandes, *Working Move I* (detail), 2012. Digital C Print, 38 x 48". Image courtesy of the artist.



ENGAGEMENT AND OUTREACH

The Southern Alberta Art Gallery strives to cultivate meaningful experiences with contemporary art and the networks of relations that surround it.

To accomplish this goal, we align our efforts closely with the ideas, themes, issues, and artistic mediums explored by contemporary artists. Through artist-led initiatives, we explore different ways of experiencing and engaging with contemporary art. For instance, in 2017, in collaboration with Janet Youngdahl, Annie Martin's examination of music as a conduit of immaterial forces had visitors piling into our upper gallery to experience *Singing the Sacred Space: Hildegard von Bingen's Chant* – a special on-site performance by the University of Lethbridge's *Sweet Breath Ensemble*.

Similarly, Maria Hupfield also presented an on-site performance prior to the opening of her exhibition. Along with local Lethbridge artists Cindy Baker, Tanya Doody, and Mandy Espezel, Hupfield granted us access to a wordless performance, to be experienced through tension, as the four enacted an authorial ceremony, both constructing the narrative and the necessary relations for their annunciation. Leading onlookers further into our upper gallery, the performance ended with each performer violently etching inherited phrases into the gallery wall, leaving the traces of social ghosts to watch over the space.

In 2017, our Artist-in-Residence programs played an important role in the development of new work and in connecting artists with southern Alberta. In June, SAAG hosted Richard Ibghy & Marilou Lemmens at the Gushul Studio as our *Intersection Artist in Residence*, allowing them the opportunity to explore the rich tourist history of the Blairmore/Frank Slide area. The couple explored the area's proclivity towards "Dark Tourism" – a form of commodity that creates value through the celebration tragic history. Pamphlets, samples, and photos collected in the Crowsnest Pass were later included on a "Golden USB" to be sent to space in hopes of enticing interstellar capitalist trade.

Through programs such as *Articulations: Art Appreciation Lecture Series*, *Writing Workshop* and *Writing Prize*, we provide a space for innovative

thinking and critical writing. In 2017, *Articulations* heard from Dr. Derek Sayer (who simultaneously celebrated the launch of a new book), Dr. Heather Anne Ladd, and Dr. Danielle Peers. The topics presented included the methodological importance of re-visiting early twentieth-century Surrealism, the historical ponderings of children and their animals in eighteenth-century art, and how performance based activism can aid in navigating between the social expectations of able-bodiedness and disability.

Partnering with F.L.I.P. Fest, Lethbridge's first femme-oriented music festival, SAAG was also happy to launch our first *Art (In)Forms* workshop in Fall 2017. This workshop was the first in a series, was collage oriented, and provided another opportunity for us to invite local artist, Mandy Espezel, to guide the night. These workshops were created to appeal to anyone and everyone. As much an opportunity to gather with friends as they are for exploring one's creative side, SAAG hopes these socials can bring our community closer together.

Focusing on critical thinking, problem solving, and self-directed learning, we approach our in-house engagement as a participatory act, where value and understanding are derived through conversation, exploration, personal experience, and exchange. *SAAG's Exhibition Guides* foster meaningful self-exploration of our exhibitions. Employing a Socratic method, these guides aim to elicit diverse conversations and opinions.

In the virtual and public spaces, SAAG's presence continues to grow beyond the walls of the gallery. Participation in *Jane's Walk*, *Word on the Street*, and *Bright Lights Festival* are just a few examples of SAAG's involvement in community events. SAAG's online presence creates a space for conversation and exchange. Through Facebook, YouTube, Twitter, Instagram, and E-news, we have the opportunity to engage wide audiences on broad issues that impact contemporary art and culture. Through educational videos, which showcase current exhibitions, or expanded content from online *Articulations* lectures,

SAAG invests in meaningful experiences taking place in virtual spaces.

Local curators Jane Edmundson and Tyler Stewart organized and executed, in collaboration with the SAAG, four separate public art displays as part of our *Into the Streets* initiative. *Into the Streets* moves our arts programming beyond the gallery walls and presents an opportunity to connect our public with artists who expand the field of contemporary art through performance, social practice, collaboration, and public art. Temporary art installations, performances, and participatory artworks were incorporated into events including Lethbridge Pride Fest, Love & Records, and Bright Lights Festival, to reach audiences beyond those who typically participate in Lethbridge's formalized arts programming. Through partnership and collaboration, *Into the Streets* aims to make downtown more inviting and inspiring by activating spaces and experiences with contemporary art.

Our ongoing public program, *SAAG Cinema*, showcases documentaries and feature-length films that thematically reflect concepts addressed in our exhibitions - providing a platform for investigating the multilayered ideas surrounding contemporary art. We have recently introduced *Sunday Cinema*, a new addition to our programming with a focus on youth and family education at SAAG. Designed especially for families who want to spend quality time on a weekend afternoon, the series welcomes parents and their children to visit the gallery for a meaningful motion picture experience.

Collaborating with schools has been a long-standing practice for SAAG, and in 2017 our initiatives grew. In addition to *Art's Alive and Well in the Schools* and *Gallery School Tours*, SAAG continues to build

a strong partnership with the Lethbridge School District No. 51 and represent a special group of First Nations, Métis, Inuit (FNMI) students to foster and host an art exhibition that will join Lethbridge's Gilbert Paterson Middle School and Calgary's Bob Edwards School. SAAG looks forward to deepening these relationships through annual exhibitions, and ongoing efforts in improving inclusivity and diversity in the local Lethbridge community.

A cornerstone of SAAG's community engagement is our well-developed slate of children's programming. Through art classes such as *miniSAAG*, *teenSAAG*, *Coulees and Culture*, and summer camps, we hope to cultivate an understanding of contemporary art from a young age. Engaging Lethbridge's youth in creative endeavours in a gallery setting offers new skills and ideas to artists at the earliest stages of their artistic development. Our semester-style programs, *miniSAAG: The Studio Sessions* (ages 6 to 10) and *teenSAAG: Culture Collective* (ages 13 to 15), provide an opportunity to invest in the artistic growth of the local youth population through ongoing connections with exhibitions and contemporary artists, weekly practice of various media and techniques, and the development of student-led gallery tours and art critiques.

As we continue to expand and grow our engagement and outreach initiatives, we consider the changing landscapes of communication, immigration, accessibility, and citizenship. Through initiatives such as complimentary Sunday admission, expanded gallery hours, gallery tours for diverse audiences, bursary programs, Budding Artist Spotlights, and new offerings for special needs populations, we strive to spark meaningful and enriching experiences for our varied audiences.

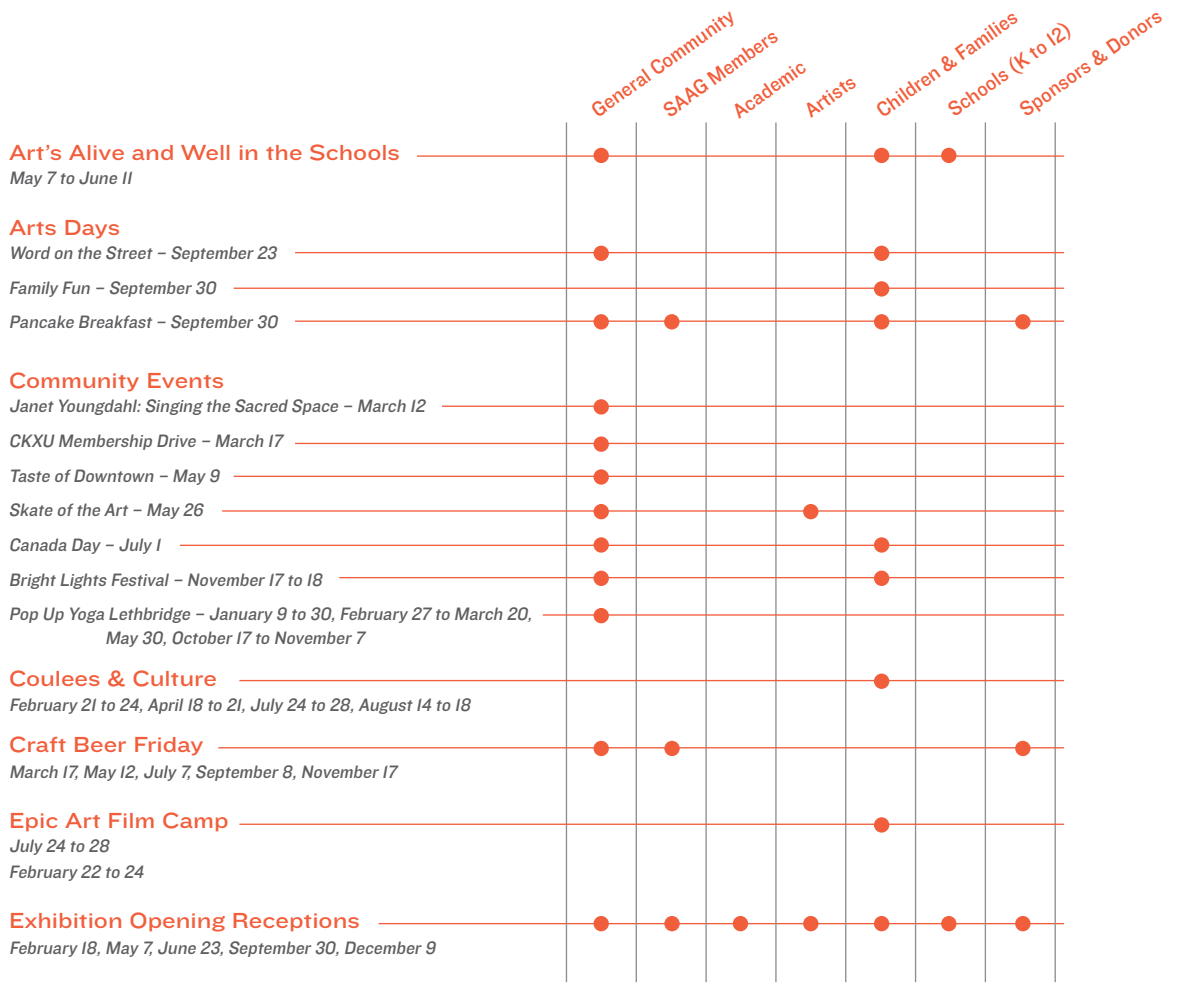
Images: Viewers take in some of the wonderful works included in the 40th anniversary of *Art's Alive and Well in the Schools*. Image by Rod Leland Photo | Anton De Groot's *A Light Shower* was featured as part of *Into The Streets: Festival Art Series* at the Bright Lights Festival in Galt Gardens. Image by Jaime Vedres Photography



	General Community	SAAG Members	Academic	Artists	Children & Families	Schools (K to 12)	Sponsors & Donors
Annual General Meeting April 13	●						
Art Club January 8 to June 24 September 9 to December 16					●		
Articulations: Art Appreciation Lecture Series							
Dr. Derek Sayer: <i>Making Trouble: Surrealism and the Human Sciences</i> – April 20	●	●	●				
Dr. Heather Ladd: <i>Children and their Animals in Eighteenth-Century Art</i> – June 6	●	●	●				
Dr. Danielle Peers: <i>Moving adapted physical activity: The possibilities of arts-based research</i> – November 9	●	●	●				
Art In Motion July 17 to 21					●		
Artist-Led Programming Maria Hupfield: <i>Performance Lab: Lethbridge</i> – June 23	●			●	●		
Artist Residency Richard Ibghy & Merilou Lemmens – June 1 to 30			●	●			
Art Now: Visitors in the Arts Lecture Series	●		●	●			
Annie Martin – March 1							
Jeneen Frei Njootli – September 27							
Soheila Esfahani – September 29							
Tyler Los-Jones – December 1							
Richard Ibghy & Marilou Lemmens – December 4							

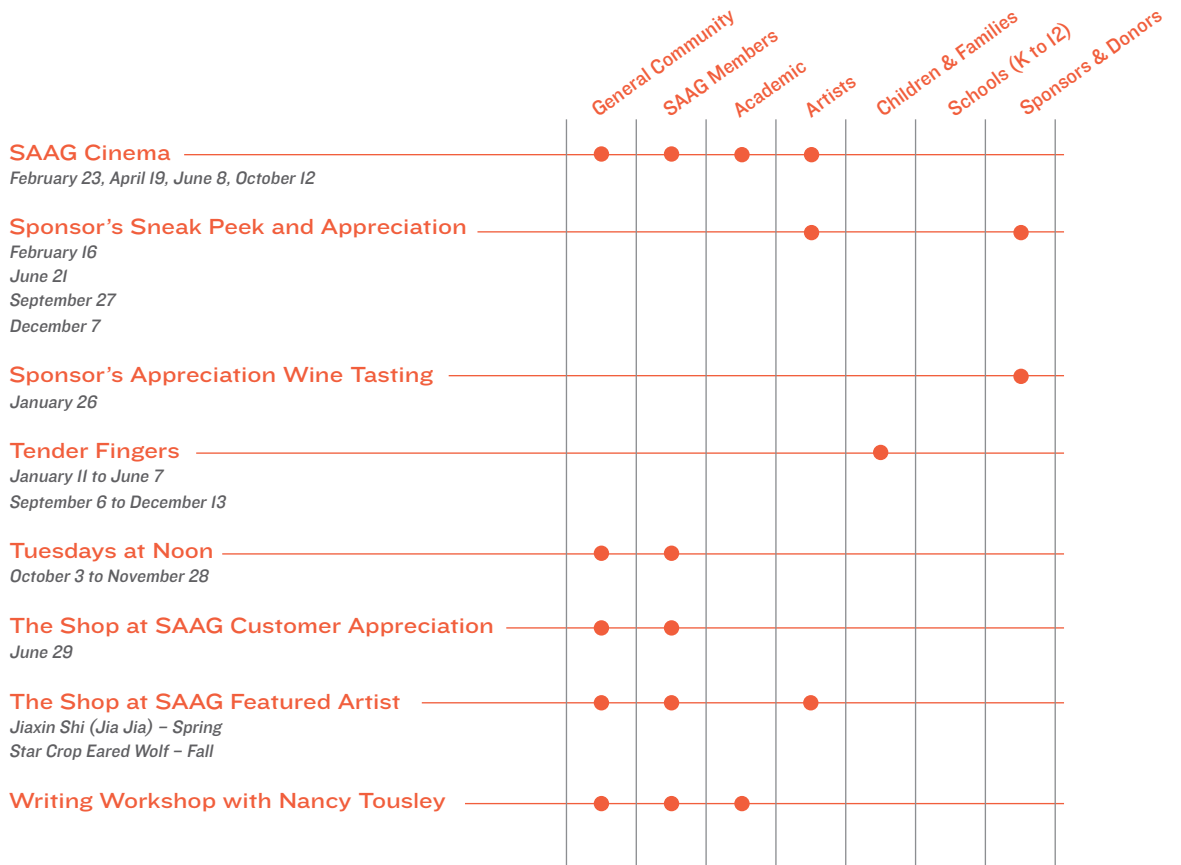
Images: Attendees at Kristin Ailsby's *Garden Party* listen intently as Director/Curator Ryan Doherty speaks about portraiture. Image by Danielle Tait | Shanell Papp's *Fuzzy Macro Focus* was featured as part of *Into The Streets: Festival Art Series* at Lethbridge Pride Fest in Galt Gardens. Image by Rod Leland Photo | Guests at the *Pumpkin Party* get creative and competitive as they work on their submissions for best pumpkin. Image by Danielle Tait | Public Engagement Coordinator Emily Promise Allison is full of energy working with students in *Art Club*. Image by Emily Promise Allison





	General Community	SAAG Members	Academic	Artists	Children & Families	Schools (K to 12)	Sponsors & Donors
Family Art Challenge/Exhibition Guides <i>Ongoing</i>	●	●	●	●	●	●	●
First Friday at SAAG <i>January 5, February 3, March 3, April, 7, May 5, June 2, July 7, August 4, September 1, October 6, November 3, December 1</i>	●						
Fundraising Events							
<i>Garden Party – August 19</i>							●
<i>Art Auction – September 16</i>	●	●		●			●
<i>Craft Beer Festival & After Party – October 21</i>	●	●					●
<i>Pumpkin Party – October 26</i>							●
<i>Christmas with Corb – December 19</i>							●
Gallery School and Exhibition Tours <i>Ongoing</i>	●		●	●	●	●	●
Holiday Market at SAAG <i>November 24 to 25</i>	●	●		●	●		
lihtaomoipiyotsiyo'pi <i>May 7 to June 11</i>	●	●			●	●	
Patio at SAAG <i>July 5 to September 6</i>	●						●
PD Days <i>March 17, May 19, October 20, November 10 & 24</i>					●	●	





Images: Mandy Espezel, Maria Hupfield, and Tanya Doody participate in a wordless performance in advance of the opening of Maria Hupfield's *The One Who Keeps On Giving*. Image by Rod Leland Photo | Jeneen Frei Njootli addresses the audience at the opening reception for *red rose ad lidii*. Image by Tijana Martin Photography | The University of Lethbridge's *Sweet Breath Ensemble* perform *Singing the Sacred Space: Hildegard von Bingen's Chant*. Image by Rod Leland Photo | Caitlind r.c. Brown & Wayne Garrett's *Solar Flare* was featured as part of *Into The Streets: Festival Art Series* at Love & Records in Galt Gardens. Image by Jane Edmundson



2017 DEVELOPMENT REPORT

In January of 2016, we were pleased to launch our *Live Art. Love SAAG.* campaign. This three-year, \$1 million fundraising initiative endeavours to build the foundation to transform the gallery in four key areas: Public Engagement, Outreach and Accessibility, Exhibition Programming, and Organizational Capacity. 2017 saw the continued success of this campaign, and we are pleased to report that we have now reached 80% of our \$1 million goal, with our community generously contributing \$800,000 to SAAG. A cornerstone of this success has been the development of a Legacy Giving program. Designed for gifts of \$10,000 or more, we are thrilled to have 23 donors pledging their support at this level, with \$254,000 being committed over five years.

The success of the campaign would not be possible without the support of the *Live Art. Love SAAG.* Campaign Cabinet – a group of dedicated and passionate individuals, external to our Board of Directors, focused on SAAG’s community fundraising initiatives. Kristin Ailsby, Scott Holtman, Matthew McHugh (Chair), Jennifer Spriddle, Ralph Thrall III, and George Virtue have all played a critical role in the success of the campaign to date.

Most notably, in May 2017, Lethbridge City Council approved the gallery’s application to the Capital Improvement Program for SAAG Facility Enhancements. This \$2.7 million expansion will see 350 square meters of new space for programming, operational and administrative improvements; and further, the addition of a park-oriented restaurant space to be leased by a third-party. The Learning Commons will see an expansion of our current Library transformed into a public engagement space combining our collections with creative and innovative workstations. New environmental

storage will allow us to consolidate the majority of our offsite storage bays and save the gallery upwards of \$6000 annually. The project also adds a proper loading dock for staff to safely accommodate shipping/receiving and prepare for exhibitions. SAAG anticipates needing three new staff members in the coming years to realize the goals put forward in our strategic plan, but we currently have nowhere to put them. The addition of new office spaces will also include a meeting space for staff, board, or community. Finally, the addition of a contemporary restaurant in the heart of our city will be an enormous draw for locals and tourists alike. At SAAG, the development of this restaurant as a leased space will generate an excellent stream of sustainable revenue.

We would like to thank everyone who had a hand in making this vision a reality, including the SAAG staff and board, City Administration, Lethbridge City Council, FWBA Architects, and the hundreds of individuals and organizations who provided letters of endorsement or signed their names in support of this project. We look forward to seeing this project come to life over the next few years.

Individual donors remain a critical component in our development initiatives, supporting the gallery through membership, donations, and volunteering. We would like to thank those individuals who support us through the donation of their time, treasure, and talent. From volunteers who give their time to help with a variety of initiatives, to artists who donate works of art to our annual *Art Auction*, to individuals who support us through annual donations and event attendance, we are fortunate to be part of a vibrant and generous art community. Our facility rental program continues to be a great way to foster relationships while diversifying our



revenue sources. Community groups are eager to book meetings and host receptions in our beautiful spaces, and in 2017 we were fortunate to host groups such as the Lethbridge Skateboard Association, Lethbridge Jazz Festival, F.L.I.P. Fest, and more. Another avenue for diversified revenues is *The Shop at SAAG*. Offering a unique mix of great books, accessories, art objects, and home décor items made by local, national, and international artists and designers, *The Shop at SAAG* serves as an entry point to the gallery for many new visitors.

Major fundraising events such as the *Art Auction* and *Craft Beer Festival* experienced continued success in 2017. The *Art Auction* continues to be our most successful annual fundraiser, and our 25th annual Auction broke records once again with revenues of \$124,000. During campaign years, it can be common for other fundraising initiatives to suffer due to the shift in focus. That this event continues to grow and has more than doubled its profit over the last nine years, is a testament to the philanthropic spirit of our community. 2017's event also featured a record-breaking purchase when a private Corb Lund house concert sold for \$7500. All of the artists, donors, sponsors, volunteers, and attendees deserve extra recognition and thanks for their support this year.

Support from the corporate sector has always been important to the gallery, and 2017 was a solid year, bringing in nearly \$140,000 of financial and in-kind support from local and national partners. Since 2014, SAAG has been taking a new approach to corporate sponsorship with the development of our Sponsorship Opportunities Package. With this we have been able to streamline our sponsorship process and sign many of our sponsors to multi-year agreements. We were thrilled to welcome new partners while also expanding on relationships with

current sponsors. Nearly 100 organizations support a variety of initiatives. We'd like to thank those that offer benefits to SAAG members, support our public programs, and sponsor special events, fundraisers, and exhibition opening receptions.

The Southern Alberta Art Gallery saw numerous successes when it came to funding applications and received support from a wide variety of organizations and initiatives. We would like to sincerely thank the City of Lethbridge for the bridge funding that was committed for 2015 - 2018. In addition to overcoming provincial funding reductions, this one-time allocation has allowed us to work with the appropriate consultants and restructure our organization to launch the *Live Art. Love SAAG* campaign with success. Of course, we would also like to thank the City of Lethbridge for the approval of our \$2.7 million Facility Enhancement project. We look forward to seeing how this expansion will transform our organization in the years to come. We would also like to recognize the support of the Canada Council for the Arts. Our 2017 funding application was successful and will see an extra \$20,000 in annual operating funds by 2019.

Thank you to everyone who has supported the Southern Alberta Art Gallery. The generosity of our community, the growth of our development program, and the success of the *Live Art. Love SAAG* campaign, is truly helping to shape the future of our organization. Because of you, we are better positioned to contribute to our city's advancement as an exciting, vital, and innovative place to call home. We are eager to share more experiences with art both in and out of the gallery: more classes for students of all ages; more artists from broader geographic origins; and more opportunities for community collaboration.

Images: Bill Spenceley enthusiastically bids on items in the Silent Auction at the 25th annual *Art Auction*. Image by Tijana Martin Photography | Fund Development Coordinator Corlee Torok, Associate Director Danielle Tait, and former Fund Development Coordinator Jess Fehr are colourfully coordinated at the *Garden Party*. Image by Ryan Doherty | Rick Harder celebrates his record-breaking *Art Auction* purchase of a private Corb Lund house concert. Image by Tijana Martin Photography | Patrons at the *Craft Beer Festival* listen intently as they learn about some of the beer they're about to taste. Image by Tijana Martin Photography



SAAG SUPPORTERS

Individuals

Friend's Circle: Up to \$100

Jess Fehr
Friederike Granzow
Vincent Hanlon
Linda Hopf
Karen Koenig
Susan McDaniel
Katie Nakagawa
Mary Oordt
John Savill
Anne Scott
Jean Sheppard
Clayton Smith
Sheila Torgunrud

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

Joan Ailsby
Darrell Alexander
Cindy Baker
Kari Barter
Victoria Baster
Jessica Beck
Dorothy Beckel
Peter Boyd
Jillian Bracken
Craig Braden
Bev Burke
Michael Campbell
Kristine Cassie
Roy Caussy
Danny & Lori Degenstein
Judi Dormaar
Patricia Epp
Mandy Espezel
Carolyn and Dan Ethier
Carla Ferrari
Lori Fromm
Lauren Gallimore
Marianne Gerlinger
Tanya Gill
Barb Goodman
Lori Harasem
Karen Harker
Nicole Hembroff
Lora Hirsche
Andrea Hogan
Tweela Houtekamer
John Jacobson
Jessica Joss
Dawn King-Hunter
Erik Kline
Tina Larson
Darcy Logan
Amber Mackenzie
Mia Majorahn
Kirby Maronda
Whitney Maronda
Trent Matson

Joe Mauro
Scott & Cathi McCann
Cecile McCleary
Mark McCord
Jean Miles
Magdalena Milojevic
James Moody
Jason Mosher
Peter Mueller
Shad Mulligan
David Mury
Richard Nagai
Mika Nakashima
Jon Oxley
Steve Paterson
Heather Petherick
Janice Rahn
E.K. Richardson
Whitney Rosborough
Kari Sackney
Chelsea Shaw
Kasia Sosnowski
Kevin Staley
Ryan Stevenson
Danielle Tait
Carol Thibert
Shawn Van Sluys
Colin Ward
Jessie Westers
Stacey Wichers
Kathryn Yoshida
Collin Zipp

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

Palmer Acheson & Lise Zimmerman
Joseph Anderson
Leila Armstrong
Blair Brennan
Barrie & Marion Broughton
David Cocks & Karla Mather-Cocks
Anne-Laure Djaballah
Julie Duschenes
Walter & Kelly Dyck
Taylor Crozon & Dylan Babe
Linda Hall
Isabelle Hamilton
Shari Hatt
Marilyn Hembroff
Gerda & Gudrun Hesse
Shonna Lamb
Derek Liddington
M.S. MacLean Livestock
Glen MacKinnon
Kimberly Mair
Petra Mala Miller
Jenn Marsh
April Matisz
Billy McCarroll

Matthew McHugh
Megan Morman
Tyler & Louisa Murray
Shanell Papp
Jeremy Pavka
Shannon Phillips
Jan Pittman-Hein
Jeff Stewart
Gord Tait
Kelleen Tait
Ian Thompson

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

Andrea Amelinckx & Rene Ives
Jerry Brown
Pauline Brunnen
Pam Clark
Adrian Cooke
Dagmar Dahle
Rosemarie DeClerck-Floate
& Kevin Floate
Jeff Dejong
Jon & Barb Doan
Leanne Elias
Jack Fleming
Gerald Sheff And Shanitha
Kachan Charitable Foundation
Don Gill
Anton Ginzburg
Olive Green
Kendal Hachkowski
Dana Inkster
Jody Johnson
Mary Kavanagh
Ike and Diana Lanier
Lisa Lipton
Tyler Los-Jones
Harry Malcolmsen
Annie Martin
Eric Metcalfe
Andrew Montgomery-Robb
Jessica Parker
Naomi Sato
Cam Slomp
Bill Spenceley
Doug Stroh
Erin Thrall & Peter Johnson
Nicholas Wade
Michael Whittaker
Dana Woodward
Carlos Yep

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

Christopher & Jennifer Babits
Dave & Anette Burton
Chris Cran
Allan Harding MacKay
Melanie Kjolrien

David Miller
Dean & Jennifer Spriddle
Frank Szafranski

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

Rick & Lynette Harder
Corb Lund
Lisa Mitchell
Joan & Luke Stebbins

Legacy Circle: \$10,000+

Kristin Ailsby
Wayne Baerwaldt
Dr. Troy & Karen Basarab
Cox Financial Group
In the Memory of Dr. Leslie A. Dawn
Tanya, Alexander, and Isaac Gill
Gordon & Elizabeth Jong
Ryan Kasko
Johnna Kubik & Doug McCallum
Blake Little
Dale & Colleen Martin
Kurt Schlachter & Jason VandenHoek
Dan Sorochan
Don & Dilene Sorochan
Myra Sorochan
Sheila Spence
Dean & Jennifer Spriddle
Sharon Stevenson Ferrari
Donna & Bruce Tait
Elspeth Nickle & Ron Teather
Ralph & Rae-Ann Thrall
Wendy & Bruce Thurston
Janice & Glenn Varzari and
Cara Varzari, Quintin Pike,
& Kya Varzari Pike
George & Carole Virtue
Dr. Carol Williams

Corporate

Friend's Circle: Up to \$100

Art Gallery of Alberta
Association of Fundraising
Professionals - Southern
Alberta Chapter
Blueprint Records
Boarderline
Canadian Art Magazine
Classique Dancewear
Edible Elegance Cake & Bake Shoppe
Esplanade Arts & Heritage Centre
Galt Museum
Intrigue Lingerie
Kapow Comics
Lethbridge Jazz Festival
Lethbridge Symphony Orchestra

Lethbridge Volkswagen
Moxie's
Nickle Arts Museum
Nikka Yuko Japanese Garden
Nutter's Bulk & Natural Foods
Pita Pit
Silla
Streetside Eatery
The Owl
The Slice Bar & Grill
Tranquility Float Centre

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

9Round Fitness Lethbridge
A.E. Cross
Blindman Brewing
Catwalk Salon and Spa
Chef Stella Diner & Catering
Copper & Theory
Coulee Brewing Co.
Craft Beer Importers
Empress Theatre
Hell's Basement Brewery
Horizon Beers
Hot Yoga Lethbridge
MacLachlan McNab Hembroff
Medicine Hat Brewing Co.
Northam Beverage
Oldman River Brewing
Plum
Proquest LLC
Radiance by Renata
Silverberg Group
Stanley Park Brewing
The Great Escape Lethbridge
The Keg Steakhouse + Bar
The Penny Coffee House
The Rotary Club Of Lethbridge
Theoretically Brewing
Troy's No Frills
University of Lethbridge Faculty
of Fine Arts
Urban Grocer
VRKade
YWCA Lethbridge & District

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

Ad Caddy
Allied Arts Council of Lethbridge
Browns Social House
Clear Sky Radio Inc - CJOC
Electric Skin Clinic
Gentlemen III Menswear
Lethbridge Living Magazine
Levis Fine Art Auctions & Appraisals
Nicholai Home Fashion
Sign City

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

ATB Financial
Avail CPA
BMO Wealth Management -
Doug McArthur
Fee Simple Law
Flexahopper Plastics
Flowers on 9th
FWBA Architects
Galko Homes
Lethbridge Toyota
Management Resource Services
MNP
National Salvage
Pratt & Whitney Canada
RBC
Rod Leland Photography
Sigma Rho Squared Inc.
Spriddle's Golf Shop
Two Guys & A Pizza Place
Umami Shop
University of Lethbridge
Printing Services
Wawanesa Insurance

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

Andrew Hilton Wine & Spirits
Foster and Sons Jewellers
KPMG MSLP
LA Gallery 2.0
McIntyre Ranching Co.
Subaru of Lethbridge

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

Avison Young
LA Chefs
Lethbridge College
North & Company LLP
Scotiabank Bright Futures Program

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 fortunate to have the support of a dedicated group of volunteers. The diverse roles filled by these volunteers are integral to the success of SAAG and we sincerely rely on their efforts to see us through successions of engaging exhibitions and lively events.

As we move forward into a new year of ambitious programming and community engagement, we would like to extend heartfelt thanks to those who have donated countless hours over the years, leading up to an incredibly successful 2017.

Craft beer aficionado and bartender extraordinaire Palmer Acheson has volunteered at SAAG for nearly three years. A fixture of helpfulness and cheer, Palmer's attention to detail, expanse of knowledge, and general enthusiasm has sustained us through numerous exhibition openings, festivals, and infamous *Craft Beer Fridays*.

Ian Thompson first volunteered at SAAG over six years ago and has become an indispensable member of our installation team. With effortless

technical prowess and a natural aptitude for problem solving, Ian has helped us navigate even the most challenging circumstances with ease.

A student of the Art History and Museum Studies Program at the University of Lethbridge, Nicole Wilkinson has volunteered in a variety of roles at SAAG for over two years. Her eagerness to help and energetic disposition have made her a key component for events such as SAAG Cinema, exhibition openings, Patio at SAAG, and educational programming.

We would like to wish a warm farewell to longstanding volunteers Ron Teather and Elspeth Nickle, who have worked for more than a decade each on our install team and in our library, respectively. Their unwavering support and commitment to the gallery has been invaluable and we wish them only the very best for their new endeavours in Ottawa.

A resounding thank you to all of our volunteers - your collective donation of over 1200 hours made 2017 a year of significance and inspiration.

THANK YOU TO EVERYONE WHO GENEROUSLY DONATED THEIR TIME TO SAAG IN 2017

Jackson 2Bears
Palmer Acheson
Kristin Ailsby
Hunter Ascroft
Carol Beatty
Jess Beaudin
Jessica Beck
Ross Bruinsma
Audrey Carter
David Cocks
Judi Dormaar
Jeremy Duchan
Hana Falconer
Courtney Faulkner
Jess Fehr
Carla Ferrari
Lauren Gallimore
Brady Gleeson
Courtney Green
Kyrrah Griffith
Alison Grigg
Duncan Hebenik

Suzanne Hepburn
Robin Hopher
Jessica Humphries
Scott Holtman
Jody Johnson
Ivka Kadezabek
Mary Kavanagh
Erin Kelly
Dawn King-Hunter
Taylor Lapierre-Campbell
Meghan MacWhirter
Amy McAllister
Matthew McHugh
Deb Million
Elspeth Nickle
Grant Pocza
Shelby Quinn-Ost
Taylor Reid-Allen
Dryden Roesch
Kari Sackney
Shelby Sawyers
Kirstan Schamuhn

Angeline Simon
Devon Smither
Myra Sorochan
Kathy Sosnowski
Mark Sosnowski
Rylan Spenrath
Jennifer Spriddle
Ryan Stevenson
Sharon Stevenson-Ferrari
Ron Teather
Urvil Thakor
Carol Thibert
Romeo Thibert
Ian Thompson
Ralph Thrall III
Cara Varzari
George Virtue
Stephanie Wierl
Nicole Wilkinson
Carol Williams
Dana Woodward

THE SHOP AT SAAG REPORT

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

A unique aspect of *The Shop at SAAG* is our Feature Artist program, which showcases local artists and their work. 2017 was an exciting year and opened with longtime volunteer and artist Jia Jia. Born in China, Jiaxin Shi's collection features a delicate and feminine line of ceramic jewelry that echoes her interest in architectural design and form. Treating each accessory as a wearable sculpture allows for her to explore bodily form and traditional materials. Jia Jia's practice is founded on traditional techniques while challenging new narratives regarding craft.

To coincide with our summer exhibitions, we featured *The Book Shop at SAAG* and the role it plays within the SAAG. Publications are a cornerstone of SAAG's legacy - they act as a record of an artist's career and help connect them with writers, curators, and critics on an international scale. In addition to showcasing new and historical publications, *The Book Shop at SAAG* also houses a collection of art historical, design, and playful texts that offer alternative entry points into art and creativity.

Star Crop Eared Wolf was the last artist of the year - she is a visual artist, curator, and a member of the Blood Tribe (Kainai), which is part of the Blackfoot Confederacy. She has been actively beading for twelve years. Her knowledge of beading and its traditions have been passed down over generations and she wants to pass down that knowledge to anyone interested in learning. For her Feature

Artist collection, Star created beautiful hand beaded bags, earrings, necklaces, and custom-order prints. Her intricate craftwork is a testament to her inherited knowledge and a clarity of personal perspective which focuses on the vibrancy of life.

The Shop at SAAG collaborated with local artist Meghan MacWhirter to coordinate several local artisan markets in 2017. The first event coincided with F.L.I.P. Fest (Femmes Love Intersectional Politics) a music festival that focuses on creating space for non-binary, WOC, and local femme groups. The market featured creative and political vendors selling their wares. Meghan MacWhirter carried forward a lot of vendors from F.L.I.P. Fest into our Holiday Market which ran for the weekend of November 24th and 25th.

The Shop at SAAG is committed to supporting artisans of ethical industry who create items of unique beauty. As our collection of products grow, we hope to provide a platform and welcoming space for the Lethbridge community of artists and patrons alike.

The Shop at SAAG Customer Appreciation

June 29, 2017

The Shop at SAAG Featured Artist

Jia Jia

The Book Shop at SAAG

Star Crop Eared Wolf

Markets

F.L.I.P. Fest Market - August 20, 2017

Holiday Market - November 24th and 25th, 2017

Images: A selection of Star Crop Eared Wolf's beautiful hand beaded earrings. Image by Star Crop Eared Wolf | An installation view of Jia Jia's Feature Artist display in *The Shop at SAAG*. Image by Rod Leland Photo



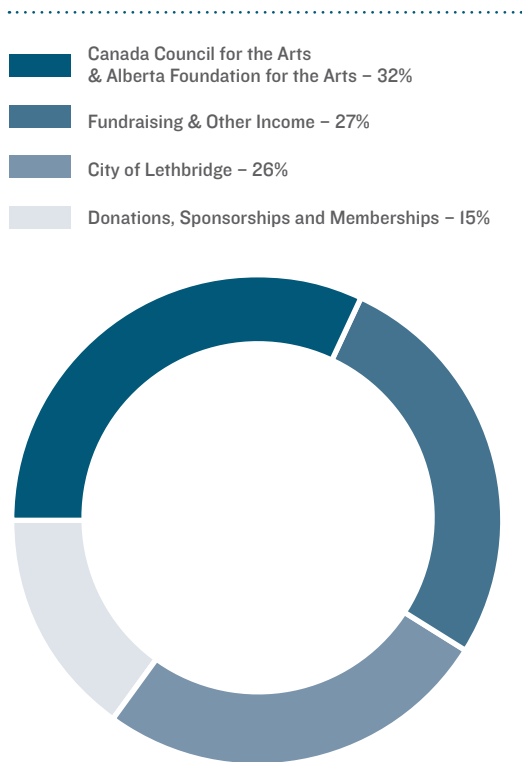
TREASURER'S REPORT

The Southern Alberta Art Gallery Association (“the Association”) 2017 financial results continue to display the challenges facing arts organizations in Alberta. Despite continued reductions in provincial government funding the Association continued to deliver exceptional programming in the community to meet its mandate.

The Association’s 2017 revenue sources were as follows:

SAAG 2017 GROSS REVENUES

Excluding City of Lethbridge Imputed Rent and Utilities



The Association had some success in the pursuit of grants during the year. In 2017, the total grants obtained were \$564,528. This was a decrease from the \$603,276 in total grants received in 2016. The difference was largely due to an expected decrease in bridge funding from the City of Lethbridge, and a continued decrease from the Alberta Foundation for the Arts (AFA). The AFA’s funding reductions

to the Association since 2014 have had a significant impact on the Association’s financial position. With continued funding restrictions from the AFA expected in the future the Association is focusing many resources on fund development and generating community-derived revenue in order to continue offering the southern Alberta community the exceptional programming and services it has become accustomed to.

The Association’s focus on the *Live Art. Love SAAG.* fundraising campaign in fiscal 2016 saw strong increases in donations and sponsorship. As a result of the prior year’s success the 2017 results were down significantly.

Referring to Note 7 of the 2017 Financial Statements, additional financial highlights from 2017 fundraising activities include:

- The *Art Auction* was another successful event with a net surplus of \$51,199. This figure excludes event related sponsorships and donations.
- The Association participates in other fundraising activities, which resulted in a net surplus of \$53,613

Some financial highlights that are not included in the 2017 Financial Statements, but were considered successes in 2017:

- The Association participated in another Casino event, and those revenues will be spread over 2018 - 2020
- The Association secured \$2.7 million from the City of Lethbridge Capital Improvement Program for SAAG Facility Enhancements
- The Association secured a modest funding increase from Canada Council for the Arts which will take effect in 2019

The 2017 fiscal year was challenging year for the Association. While the revenue from the Alberta Foundation for the Arts and City of Lethbridge have decreased, the Association continues to provide the community with exceptional programming and has a strong team of staff focused on creating and sustaining a community driven revenue stream.

Respectfully submitted,

Ryan Stevenson CPA, CA, CBV
Treasurer

INDEPENDENT AUDITOR'S REPORT

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

The accompanying summary financial statements, which comprise the summary statement of financial position as at December 31, 2017, and the summary statements of operations and changes in net assets are derived from the audited financial statements of the Southern Alberta Art Gallery Association for the year ended December 31, 2017. We expressed a qualified audit opinion on those financial statements in our report dated March 27, 2018. The summary financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of the Southern Alberta Art Gallery Association.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation of a summary of the audited statements in accordance with Canadian accounting standards for not-for-profit organizations.

Auditors' Responsibility

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, "Engagements to Report on Summary Financial Statements."

Opinion

In our opinion, the summary financial statements derived from the audited financial statement of the Southern Alberta Art Gallery Association as at December 31, 2017 are a fair summary of those financial statements, in accordance with Canadian accounting standards for not-for-profit organizations. However, the summary financial statements are misstated to the equivalent extent as the audited financial statements of the Southern Alberta Art Gallery Association for the year ended December 31, 2017.

The misstatement of the audited financial statements is described in our qualified audit opinion in our report dated March 27, 2018. Our qualified audit opinion is based on the fact that in common with many charitable organizations, the Organization derives revenue from donations and other fundraising activities, 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 expenditures, current assets and net assets.

Lethbridge, Alberta
March 27, 2018

MNP LLP

Chartered Accountants

MNP
LLP

FINANCIAL STATEMENTS

SOUTHERN ALBERTA ART GALLERY ASSOCIATION Statement of Financial Position

As at December 31, 2017

	General Fund	Capital Assets	Art Fund	Endowment Fund	2017	2016
Assets						
Current						
Cash	21,660	-	-	-	21,660	163,849
Guaranteed investment certificate	102,273	-	-	-	102,273	-
Accounts receivable	137,715	-	-	-	137,715	215,812
Prepaid expenses and deposits	34,495	-	-	-	34,495	25,083
Inventory	20,601	-	-	-	20,601	18,007
	316,744	-	-	-	316,744	422,751
Capital assets	-	121,562	-	-	121,562	127,201
Lethbridge Community Foundation Investments	23,993	-	-	214,868	238,861	220,726
Collections	-	-	113,133	-	113,133	113,133
	340,737	121,562	113,133	214,868	790,300	883,811
Liabilities						
Current						
Accounts payable and accruals	79,873	-	-	-	79,873	114,855
Deferred contributions	38,750	-	-	-	38,750	38,750
	118,623	-	-	-	118,623	153,605
Net Assets						
Unrestricted	222,114	-	-	-	222,114	260,448
Internally Restricted	-	-	-	71,229	71,229	85,785
Externally Restricted	-	-	-	143,639	143,639	143,639
Equity in assets	-	121,562	113,133	-	234,695	240,334
	222,114	121,562	113,133	214,868	671,677	730,206
	340,737	121,562	113,133	214,868	790,300	883,811

Approved on behalf of the Board



Director



Director

SOUTHERN ALBERTA ART GALLERY ASSOCIATION

Statement of Operations

For the year ended December 31, 2017

	General Fund	Capital Assets	Art Fund	Endowment Fund	2017	2016
Revenue						
Alberta Foundation for the Arts	157,528	-	-	-	157,528	168,858
Canada Council for the Arts	155,000	-	-	-	155,000	155,000
City of Lethbridge	252,000	-	-	-	252,000	257,300
Other grants	-	-	-	-	-	22,118
Fundraising and other	263,281	-	-	-	262,281	358,827
Imputed rent	186,490	-	-	-	186,490	153,015
Donations and sponsorship	137,458	-	-	-	137,458	241,448
Imputed utilities	37,905	-	-	-	37,905	33,110
Investment income	20,342	-	-	-	20,342	17,107
	1,210,004	-	-	-	1,210,004	1,406,783
Expenses						
Salaries and related expenses	461,328	-	-	-	461,328	477,336
Exhibition and public programming	206,918	-	-	-	206,918	260,930
Fundraising and related expenses	158,469	-	-	-	158,469	230,438
Facility	198,188	-	-	-	198,188	164,675
Administration	154,749	-	-	-	154,749	170,840
Marketing and communications	65,475	-	-	-	65,475	77,484
Amortization	-	23,406	-	-	23,406	25,930
	1,245,127	23,406	-	-	1,268,533	1,407,633
Deficiency of revenue over expenses	(35,123)	(23,406)	-	-	(58,529)	(850)

SOUTHERN ALBERTA ART GALLERY ASSOCIATION

Statement of Changes in Net Assets

For the year ended December 31, 2017

	General Fund	Capital Assets	Art Fund	Endowment Fund	2017	2016
Net assets, beginning of year , recast	284,196	127,201	113,133	205,676	730,206	731,056
Deficiency of revenue over expenses	(35,123)	(23,406)	-	-	(58,529)	(850)
Purchase of capital assets	(17,767)	17,767	-	-	-	-
Internally restricted Endowment income	(9,192)	-	-	9,192	-	-
Net assets, end of year	222,114	121,562	113,133	214,868	671,677	730,206

SAAG

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