

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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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

Last year, when I joined the SAAG Board of Directors, I anticipated a robust and stimulating volunteer experience. I was one of six new board directors who convened to round out a compliment of eight directors. We immediately understood the rarity of our situation and set out to cement our resolve in supporting the staff and membership of one of Canada's leading contemporary visual arts institutions. In September when I assumed the Board Chair, my enhanced role was very much akin to diving into the deep end. Once in, it was about remembering three things: inhale, exhale and that one always floats. And, as a matter of fact, I am very happy to say that the waters are calm and the current strong. Our trajectory cast, we are moving forward as a very well-rounded and committed group of volunteers.

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.” (Wildred Peterson) The positivity that is flowing out of SAAG is equalled to the enthusiasm of the open commentary flowing into SAAG which leads me to our Executive Director and her astonishing staff.

At a recent exhibition opening I was the recipient of laudatory praise from various guests, each commenting on the sincere gusto that met them while planning with, working with and speaking with our staff. At that helm is Kristy Trinier who, not quite a full year as the new SAAG Executive Director, has shown a natural capacity for clear, relevant and constructive planning. Too, she has provided each staff member an unobstructed path to shine by encouraging their strengths. Kristy and her staff have instilled a collective confidence that their successes will be our success.

It's no wonder why I had those great conversations with our exhibition guests: SAAG staff enthusiasm is contagious. The heartening experiences being had by everyone associated with SAAG boil down to the commitment of these people at our core. And what's more, they are standing on the shoulders of those who went before them, some 40-plus years ago, who set the course for SAAG to emerge as one of Canada's most celebrated contemporary visual arts leaders.

Any consideration in planning for the future relies on knowing the construct of one's foundation. In our case, those that built SAAG did so with the fervent intention of bringing the contemporary visual arts to southern Alberta in a manner that was rarely achieved at that time for a city the size of Lethbridge. The mounting achievements that have followed have passed through various sets of hands but always with the same, driving principle of maintaining the highest standard of quality exhibition programming experiences.

As we continue to move through 2019 we do so with our eyes on our future. Our goals will see the advancement of exhibition planning, programming and events. We will realize the completion of the fundraising campaign that has received extraordinary support from our immediate community. We will refine the construction & expansion planning for the C.I.P Grant Project. We will recognize these accomplishments and more, all for the benefit of our current and growing membership. It is our ebb and flow.

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.

In 2018, the SAAG reaffirmed its position as a platform for contemporary art, creative experimentation, cultural discourse and conversation. For the gallery, this meant a year of transition and change: forces which serve to underline the importance of presence in contemporaneous programming, but where rigour and support for artists remained the same.

I visited SAAG early in 2018 for a talk on the ecology of an arts community, and it is apparent that the community supported the gallery through a change in leadership and in supporting the extremely dedicated staff (both current and former) that work at SAAG, to help in the varied and many contributions that are made each and every day, to realize compelling exhibitions and public engagement for people of all ages. Looking forward, the artists presence and active practices within this community continue to propel us, and the human-scaled warmth and long-standing support for SAAG welcomed and encouraged me, and the entire SAAG team.

Partnerships and the ways in which we relate to each other, and imagining futurity in the way we relate to the world and others, was a thread tying together the exhibitions of 2018.

The year began with 2167, an exhibition of virtual reality works positioned 150 years from the present day; echoing the need to consider a full seven generations of time. Postcommodity, Scott Benesiinaabandan, Danis Goulet and Kent Monkman contributed their visions for the future, in an important project created in a partnership between imagineNATIVE, TIFF, Pinnguaq and the Initiative for Indigenous Futures. Voices: artists on art, continued a conversation between 51 artists in an interview format.

Considering the impact of futurity on our own Southern Alberta region, on traditional Blackfoot territory, *Visualizing Agriculture* was curated by Christina Cuthbertson, Leanne Elias, and Denton Fredrickson as a partnership between the SAAG and the Data Physicalization Lab at the University of Lethbridge. Food security, biological and genetic modification, and an exchange between artists and scientists resulted in works which continue to generate discourse in the region.

Body Collective, curated by SAAG gallery attendant Courtney Faulkner, presented emergent practices considering physicality of bodies, collectivity, growth and experimentation. *Art's Alive and Well in the Schools*, organized by Emily Promise Allison, energized the gallery with the creativity of youth from the Lethbridge School District 51.

Koko'sinnooniksi Omaniiyaawais: Our Children Speak the Truth connected students through correspondence and resulted in many interdisciplinary works, presented by Gilbert Paterson Middle School (Kainai Board of Education) and Bob Edwards Junior High (Calgary Board of Education) in partnership with the SAAG.

The Closer Together Things Are curated by Shannon Anderson and Jay Wilson, invited careful consideration of conceptual approaches to the idea of proximity: relationships between and amongst artists and the important networks that sustain artistic communities.

Vivek Shraya's *I Learned I Had A Body*, opened an important conversation on artists living with ideations of suicide, and diptych images examining her relationship with her own body to that of her mother. Presented in conversation with two other solo exhibitions, Cindy Baker's *Things I've*

Forgotten, included cycling performances circumnavigating the relationships between trauma, memory and the body. As part of SAAG's Into the Streets transitory art program, it was curated by Tyler Stewart and Jane Edmundson supported by the City of Lethbridge Public Art Small Projects Program.

Our final exhibitions of 2018 extended the presence of the body by considering how voice and language are shared. Jennifer Rose Sciarrino's exhibition *Ruffled Follicles and a Tangled Tongue* featured monumental hand-carved plant spores and video installation of women speaking through hand-blown glass vessels, invited viewers to consider how information is coded and transmitted. Rosa Aiello's exhibition *The Coquette, The Prude* included a photography series of language sets used in learning word associations. In combination with a video and sound installation bisecting the gallery, the works referenced two stories of female stereotypes from Patricia Highsmith's *Little Tales of Misogyny*.

The SAAG's curatorial program is pluralistic, comprised of exhibitions curated in-house, invited exhibitions by guest curators and touring exhibitions from our partner institutions, bringing a wide range of captivating exhibitions to our region. Our exhibition program benefits from a rigorous offering of public engagement talks, lectures, event and special projects, as well as free weekend gallery tours each Saturday and Sunday afternoons, and a

Tea Circle event for casual conversation in our Art Book Library. We also have an ongoing series *Conversations in Blackfoot*, presented by local Kainaiwa-Blood artist Faye HeavyShield, sharing language learning, culture and food from this region.

I look forward to working with the SAAG team and board, to continue this incredible work, and in envisioning the upcoming revitalization of the galleries in the near future. As we move forward in this new direction, collaboration, partnerships and presenting contemporary art practices in the public realm will become more imperative as our structures of exhibition presentation undergo exciting changes. These movements are an integral part of what contemporary art is: the expression and adaptation of the present, forward-looking, and generative actions made with an awareness and within the context of where you have come from.

Kristy Trinier
Executive Director



February 17 to April 22, 2018

2167

imagineNATIVE, TIFF, Pinnguaq and the IIF

imagineNATIVE, in partnership with TIFF, Pinnguaq and the Initiative for Indigenous Futures (IIF), present *2167*, an innovative virtual reality and immersive media project. Four Indigenous filmmakers and artists have been commissioned to create four VR works in the context of 2017, Canada's sesquicentennial, with each artist asked to set their work an additional 150 years in the future.

This exhibition highlighted the works of Postcommodity, an interdisciplinary arts collective based in the Southwestern United States and comprised of Raven Chacon, Cristóbal Martínez and Kade L. Twist, Scott Benesiinaabandan, Danis Goulet and Kent Monkman.

The idea for this project was born out of a love of science fiction and alternate realities. Often Indigenous people are seen as stuck in the past; *2167* takes a very deliberate leap forward in time to experience artistic visions about Indigenous place in the future. In a year that in many ways commemorates a very complex history for Indigenous people, this project celebrates the decades to come and our role in shaping a new future for Canada.

Image: Blueberry Pie Under a Martian Sky by Scott Benesiinaabandan. (Courtesy of TIFF)



February 17 to April 22, 2018

Voices: artists on art

This project is comprised of two components: a rare opportunity to access the 51 video interviews and to present artists' multi-media installations that bridge the historical with the contemporary.

Artist interviewed: Lois Andison, David Armstrong Six, Janet Bellotto, Alex Beriault, Therese Bolliger, Dan Borins, Jennifer Marman, Eva Brandl, Adam David Brown, Eric Cameron, Ian Carr-Harris, Amanda Christie, Panya Clark Espinal, David Clarkson, Michel Daigneault, Alexandre David, Bonnie Devine, Cliff Eyland, Gary Evans, Robert Fones, Stéphane Gilot, Raphaëlle De Groot, Paul de Guzman, Seema

Goel, Mark Gomes, Lee Henderson, Kristan Horton, Robert Houle, Johanna Householder, Gunilla Josephson, Mary Kavanagh, Nestor Kruger, Kristiina Lahde, Yvonne Lammerich, Yam Lau, Lyse Lemieux, Ginette Legaré, Nina Leo, Sandra Meigs, Michael Merrill, Dax Morrison, Nick Ostoff, Luke Parnell, Paulette Phillips, Ana Rewakowicz, Milly Ristvedt, Susan Schelle, Stephen Schofield, Oli Sorenson, Nick Wade, Robert Wiens. Also participating: Michael Snow, Françoise Sullivan, Iain Baxter.

Image: Courtesy of the artist



February 17 to April 22, 2018

Visualizing Agriculture

The Southern Alberta Art Gallery and the Data Physicalization Lab at the University of Lethbridge invited six artists to participate in a residency, documentary film, and exhibition that asked them to respond to agricultural data developed by Dr. Jamie Larsen and Dr. André Laroche from the Lethbridge Research and Development Centre: Agriculture and Agri-food Canada. Two datasets were provided: The first is the result of an experiment on breeding cereal wheats and wheat grasses with the intention of developing a perennial wheat cultivar; the second relates to experimentation in genetic modification aimed at reducing wheat's susceptibility to the devastating pathogen known as stripe rust. The artists were invited to engage with the instruments, test subjects, contexts, methods, and people associated with the development of this data, which they would later consider while creating new work for this exhibition. The aim of this endeavour is to investigate the effect of

intensive collaboration – how artists can use scientific process to guide their art, and how scientists can use artistic ways of knowing to approach their data in new ways.

This exhibition is organized by the Southern Alberta Art Gallery and the Data Physicalization Lab at the University of Lethbridge, and curated by Christina Cuthbertson, Leanne Elias, and Denton Fredrickson. The documentary film, *Visualizing Agriculture*, is directed by Bryn Hewko of Output Media and scheduled for release in 2018.

These projects are made possible with funding assistance from the Canada Council for the Arts, Alberta Foundation for the Arts, The Community of Research Excellence Development Opportunities (CREDO) program of the University of Lethbridge, and the City of Lethbridge.



May 6 to June 9, 2018

Body Collective

The body is an intelligent site through which we can know things. Body Collective contemplates the physical connection of the artists in the exhibition, through conversation between artworks in the gallery and with the communal environment they were created in. The students work intimately in an open studio, influencing one other through support, critique and collaboration. This setting, focused on growth and exploration, is a crucial developmental stage of each artists' body of work. The exhibition centers on these relationships.

Artists featured: Daylen Chupik, Hana Falconer, Brady Gleeson, Elexandra Greaves, Alison Grigg, Danin Lawrence, Tara Lynn MacDougall, Angeline Simon, Grace Wirzba, Migueltzinta Solís, Laurel Scott, Meghan MacWhirter, Gary Uchikura, Kylie Fineday, Rachel Lee.

This exhibition is organized by the Southern Alberta Art Gallery and curated by Courtney Faulkner. Faulkner is currently undertaking her BFA in Studio Art at the University of Lethbridge. Funding assistance provided by Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

Images: Courtesy of the artists



May 6 to June 9, 2018

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 41st year, we estimate Art's Alive has exhibited nearly 16,000 pieces over the decades.

This exhibition continually reminds us that art is a fundamental aspect of learning and development. The artworks use a wide variety of media and techniques – from the humble cotton ball to charcoal and mixed media of all combinations. 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. Many use art as their voice, and through it they process their unique environment and create a dialogue about topics central to their lives. Over the years we have seen students tackle the pressures of social media, commercial culture, coming of age, and more.

In addition to the hard work and dedication of students, we commend the teachers and school administrators who work tirelessly to craft a learning environment for the contemporary world. Selected by teachers and run in collaboration with Lethbridge School District 51 and the Southern Alberta Art Gallery, the exhibition shows approximately 400 pieces of various media and style from K-12. Come to the gallery and see what the maturing artists of the future are creating.

Image: Courtesy of Jaime Vedres Photography



May 19 to June 9, 2018

Koko'sinnooniksi Omaniyaawa: Our Children Speak the Truth

In 2017 a unique connection was made whereby students and teachers began a correspondence between two cities as a creative initiative to better understand the indigenous culture of Southern Alberta. One year later, this thoughtful and artistically demanding collaborative concept returns to our gallery in the form of paintings, drawings, and mixed media art works. The event is a celebration of local indigenous perspectives on youth by youth. This year the spotlight is on a

group of students attending Lethbridge's Gilbert Paterson Middle School and Bob Edwards Junior High in Calgary.

Koko'sinnooniksi Omaniyaawa is a collaboration between Gilbert Paterson Middle School (Kainai Board of Education) and Bob Edwards Junior High (Calgary Board of Education) in partnership with the Southern Alberta Art Gallery.

Image: Courtesy of the artists



June 29 to September 9, 2018

Dave Dymont

Watching Night of the Living Dead

Watching Night of the Living Dead reanimates the 1968 George Romero classic entirely using footage of characters from other films and television series watching the movie on TV or at the cinema. Originally titled *Night of the Flesh Eaters*, the producers re-branded it as *Night of the Living Dead*, at the last minute, to avoid confusion with a similarly titled horror film. The title card was

hastily replaced and the copyright symbol was accidentally omitted. This minor clerical error caused the film to immediately fall into public domain, thus denying Romero any royalties from what may be the most lucrative low-budget independent feature ever made, but also ensuring his legacy.

Image: Dave Dymont, *Watching Night of the Living Dead* (still), courtesy of the artist



June 29 to September 9, 2018

The Closer Together Things Are

The Closer Together Things Are explores the space between difference and similarity that arises from intense observation and consideration. It focuses on proximity – that of time, heredity, frottage, palette, concept and presentation. The closer together things are, the more the differences appear.

The Closer Together Things Are is curated by Shannon Anderson and Jay Wilson in collaboration with the University of Waterloo Art Gallery, Ontario; Owens Art Gallery, New Brunswick; Saint Mary's University Art Gallery, Halifax, Nova Scotia; and Southern Alberta Art Gallery, Lethbridge.

Image: Courtesy of Jamie Vedres Photography



September 29, 2018 to November 24, 2018

Cindy Baker

Things I've Forgotten

Cindy Baker's *Things I've Forgotten* explores the relationship between trauma, memory, and the body. This multi-part project is based on a very specific, mostly-forgotten memory, where the artist is three years old, riding her Big Wheel tricycle, and abducted by two young boys. Though this event is indelibly marked in Baker's memory, she has no recollection of what followed after the boys' initial taunts. *Things I've Forgotten* examines the tension between the ability of our brains to block out traumatic events from conscious

memory, but their inability to prevent those events from impacting us into adulthood.

SAAG's 2018 *Into the Streets* series was guest-curated by Jane Edmundson and Tyler Stewart. Funding assistance was provided from the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge, and the City of Lethbridge Public Art Small Projects Program.

Image: Cindy Baker, *Things I've Forgotten*, courtesy of Jaime Vedres Photography



September 29, 2018 to November 24, 2018

Vivek Shraya

I Learned I Had A Body

Vivek Shraya's solo exhibition features two recent works documenting her relationship to her own body and connection to her family. The exhibition includes her photography essay *Trisha*, a series of diptychs with Shraya reconstructing images of her

mother from the 1970s. Shraya produced the series in a collaborative process with her peers, a photographer, makeup artist, and hairstylist who transformed Shraya in homage of her mother, a generation earlier.

Image: Vivek Shraya, Trisha, 2016, Courtesy of Karen Campos Castillo



September 29, 2018 to November 24, 2018

Althea Thauberger

Who Is It That Will Tell Me What I Am

Althea Thauberger's practice has evolved from documentary photography, where her recognizably striking portraiture belies the tension of a connection with the subjects of her images and her immersion as photographer within the environmental context of the image. Her methodology of image-making has consistently transitioned to large-scale international theatrical

and performance productions, in sites rife with historical and social complexity. Thauberger's position as co-director and co-producer is dependent on the relationships forged with fellow actors and audiences, creating an opening for complex community narratives to be performed and witnessed.

Image: Althea Thauberger, Mad Mad Mad Mad Film World, 2017, courtesy of Syed Danish Azam



December 8, 2018 to February 17, 2019

Rosa Aiello

The Coquette, The Prude

The Coquette, The Prude is Rosa Aiello's solo exhibition based on two of the seventeen stories from Patricia Highsmith's *Little Tales of Misogyny*. The exhibition consists of a video *The Coquette*, a series of photographic works *The Prude*, and a sound installation of a train that periodically runs through both the narrative of the video and the gallery space. She focuses on these two stereotypes of femininity and the interplay between them; they are narratives that describe behaviours and ascribe blunt labels, however tongue in cheek, however brutal. At play are

questions of language (naming, categorization) and the power dynamics of gender relations. *The Coquette and The Prude* are not about particular exemplary characters; rather, they belie the social forces, material conditions, and models of learning that produce the impulse to type. Aiello's treatment of formal and narrative relationships tests responses to interruption and repetition: what happens when she says "no," says "no" again, says nothing, leaves the juicy part out, and denies our desire to watch while the crime takes place?

Image: Rosa Aiello, *The Coquette, The Prude* (still), 2018, courtesy of the artist



December 8, 2018 to February 17, 2019

Jennifer Rose Sciarrino

Ruffled Follicles and a Tangled Tongue

Ruffled Follicles and a Tangled Tongue is a solo exhibition by Jennifer Rose Sciarrino, featuring new sculptural installation and video works, with the artist thinking through language and gesture to a microscopic level. The installation is comprised of blown glass and carved stone bearing the resemblance of microscopic cells of seeds, spores and bacteria on a magnified scale. The

sculptures are held in precarious positions by their steel armatures, a likeness to the gestures of taking and receiving of such cellular information. An alabaster dandelion seed resembling a tongue, reaches towards a split glass archaea that may remind us of a kidney. Aspects of life are enlarged and entangled, creating likely or uncommon relationships in the complex systems of worlding.

Image: Jennifer Rose Sciarrino, Ruffled Follicles and a Tangled Tongue (still), 2018, courtesy of the artist and Daniel Faria Gallery



PUBLICATIONS

Zin Taylor: Lavender Glass

Contributors: Dieter Roelstraete and Zin Taylor
Southern Alberta Art Gallery |
Mousse Publishing (2018) 208 pp.
Hardcover, 20.5 x 29.5 cm
ISBN: 978 88 6749 327 2

Lavender Glass explores how the subjects of growth and formation develop in Zin Taylor's work into a series of conceptual forms surfacing through investigative elements of inquiry, exchange, and abstraction. Co-published with the Southern Alberta Art Gallery in Lethbridge, the monograph gathers nearly a decade of the Canadian artist's multifaceted narrative work across sculpture, installation, artist's books, and writing. A text by Belgian curator and writer Dieter Roelstraete serves as a contextual introduction to a five-day conversation between Roelstraete and Taylor that took place while both were in Chicago. The meandering discussion explores the trail of influence between a work's concept, the language it develops, and the form it produces, as well as the individual pieces or concepts involved; associative links to cooking, music, botany, stones, and the city of Brussels arise along the way. The Belgian graphic designer Boy Vereecken, together with Antoine Begon, developed a sensitive design for the publication, integrating images of Taylor's work into the elongated conversation. The layout functions not only to illustrate the subjects as they are discussed, sometimes literally and other times editorially, but to reflect Taylor's interest in how ideas have a way of developing into visual form as they unfold over a duration—or a discussion.

The Closer Together Things Are

Contributors: Shannon Anderson, Jay Wilson, Chris Kline, and Rhonda Weppler & Trevor Mahovsky.
Designer: Jay Willson
Published by University of Waterloo Art Gallery, Owens Art Gallery, Saint Mary's University Art Gallery and Southern Alberta Art Gallery (2017).
Softcover.
ISBN: 978-0-9781543-4-9

This publication coincides with the exhibition *The Closer Together Things Are* held at the Owens Art Gallery from 29 June - 9 September 2018. The exhibition is co-curated by Shannon J. Anderson & Jay Wilson and includes the work of artists Kathleen Hearn, Laura Letinsky, Ève K. Tremblay, Micah Lexier, Dave Dymont, Luke Painter, Rhonda Weppler/Trevor Mahovsky, Chris Kline, and Roula Partheniou.

Ruffled Follicles and a Tangled Tongue

Contributors: Jennifer Rose Sciarrino and Julia Paoli
Designer: Alex Durlak
Printed by: Standard Form
Published by the Southern Alberta Art Gallery (2018). Softcover.

Exhibited as a part of *Ruffled Follicles and a Tangled Tongue* by Jennifer Rose Sciarrino December 8, 2018 – February 17, 2019 at the SAAG. The script for Vessels for Coalescence is the dialogue from the exhibition's video.



Maria Hupfield: The One Who Keeps on Giving

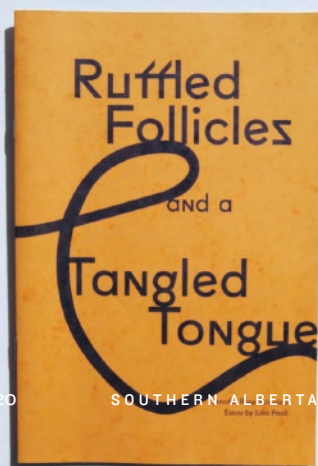
Contributors: Crystal Migwans, Richard William Hill, Maria Hupfield, and Andrea Geyer
Designer: Pata Macedo
Published by The Power Plant Contemporary Art Gallery, Southern Alberta Art Gallery, Galerie de l'UQAM, Montreal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris (2017). Hardcover.
ISBN: 978-1-894212-57-1

This publication was produced in conjunction with the touring exhibition *Maria Hupfield: The One Who Keeps on Giving* curated by Carolin Köchling. 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 as well as essays by Crystal Migwans and Richard William Hill as well as a conversation between Maria Hupfield and the artist Andrea Geyer.

Observer Data from Block 135 to 145 and 160 Rye Crescent

Contributors: Rosa Aiello
Book Design: Ellen Yeon Kim
Cover Design: Aislinn McNamara
Editor: Aislinn McNamara
Published by Publication Studio Guelph and the Southern Alberta Art Gallery (2018). Softcover.
ISBN: 978-1-989157-03-9

Produced on the occasion of *The Coquette/The Prude* by Rosa Aiello from December 8, 2018 – February 17, 2019. Produced on site in the SAAG publication studio by Steph Yates from Publication Studio Guelph.



EDUCATION REPORT

With a continued insistence on providing accessibility to the cultural diversity of Lethbridge, the Southern Alberta Art Gallery continues to pursue an ethos of inclusion and involvement. Public engagement has led us to develop deeper learning approaches, with the goal to provide appreciation of the quest for critical thinking, problem-solving, collaboration, and self-directed learning. To keep our young artists motivated, we create opportunities for them to make clear connections between programming and the real world, and how new knowledge and skills will impact the way they move throughout their daily lives.

Internally, our educational team continues to advance a caliber of professionalism essential for spurring creativity and entrepreneurial thinking. By cultivating an understanding for the relevance of contemporary art and its role in challenging new ideas, the programming developed for miniSAAG continually seeks to guide students into alternative understandings and new approaches to current affairs while embracing the Creativity Centre's role as a space of unrestricted thought.

miniSAAG continued this year, as one of SAAG's most popular engagement programs. In 2018 we exaggerated 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 the mediums of sculpture, drawing, painting, photography, storybook writing, and performance art to investigate these themes.

Other children's programming that continued as a cornerstone for community engagement was Gallery School, Camp Imaginarium, and kinderSAAG. The ambition of the SAAG in the future as it relates to community engagement is to promote an increased connection between programming, exhibitions, and the public.



PROGRAMMING REPORT

The cultivation of meaningful arts experiences is central to the goals of our Gallery. Our public outreach and programming helps to accomplish this goal through our deeply considered efforts to share the ideas, themes, issues, and mediums explored in contemporary art practice to our audience at large. Through artist-led initiatives, we explore different ways of experiencing and engaging with contemporary 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 partnered with Monograph Cinema to share an avenue for experimental cinema in Lethbridge. Our partnership allowed for the screening of avant-garde films, experimental documentaries, and animated short films. The four screenings Monograph collaborated on, including Amanda Dawn Christie's *Spectres of Short Wave* (2016), Bruce Baillie's *Quick Billy* (1970), the short films of Richard Raxlen (1982-2002), and Jeremy Moss' *These Ways I Transgress* (2018), collected films by both Canadian and American experimental directors. With a 16mm projector in tow, Kyle Whitehead of Monograph Cinema aided in the curation of the films, and provided food for thought for our screening participants after every film, helping to establish and share cinema literacy. In addition to our Monograph series of SAAG Cinema, our regular programming through the Toronto International Film Festival also continued, bringing in films like the animated masterpiece, *Loving Vincent*; the postmodern contemporary art dark comedy, *The Square*; the end-of-life drama, *Lucky*; and the satirical historical comedy, *The Death of Stalin*.

Broadening the Gallery's engagement with alternative methods of knowledge production and systems of discourse factors heavily in our mandate, and the activation of our new 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 has been one of our new programs to indigenize our Gallery space.

Occurring on Sunday afternoons in our Art Book Library, Heavyshield has hosted tea circles, drum building workshops, and conversation based dialogues as a platform for recognizing and appreciating the awareness of Blackfoot knowledge. Heavyshield, as both an artist and a member of the Blackfoot Confederacy from the Kainaiwa (Blood) Nation, has been generous with her time, and we look forward to continuing our ongoing relationship into 2019.

Another public program geared towards the production and proliferation of alternative knowledge is the addition of 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 prints and binds books one at a time on-demand, using any means possible to help writers and artists reach a public: Physical books, an online library, eBooks, and unique social events with writers and artists in many cities. These workshops are being hosted in our auxiliary gallery space and provided the foundation for our first Publication Studio artist book, Rosa Aiello's *Observer Data from Block 135 to 145 and 160 Rye Crescent*. 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.

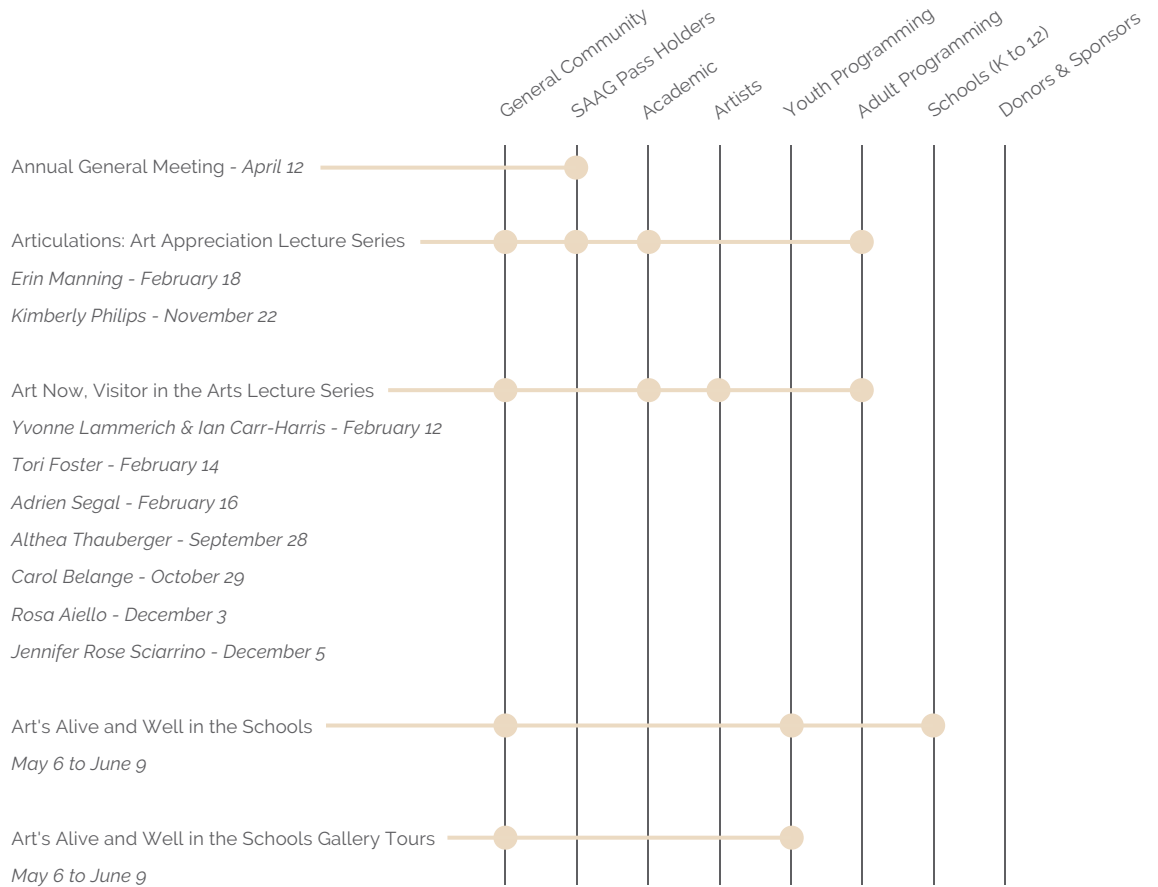
Home to two post-secondary institutions, Lethbridge has a large academic community. Through programs such as Articulations: Art Appreciation Lecture Series, Writing Workshops, and Writing Prize, we aim to provide a space for innovative thinking and critical writing. In 2018 we presented three lectures as part of our Articulations series featuring Micah Lexier, Kimberly Philips, and Vivek Shraya. Lexier took us on a journey into the processes he uses for discovering hidden design gems in peculiar and offbeat locations, discussed the ways he incorporates design elements into his own artwork, and explained the ways he enjoys incorporating his art projects into public media as a clandestine way to engage with a broader audience. Philips, curator at the Contemporary Art

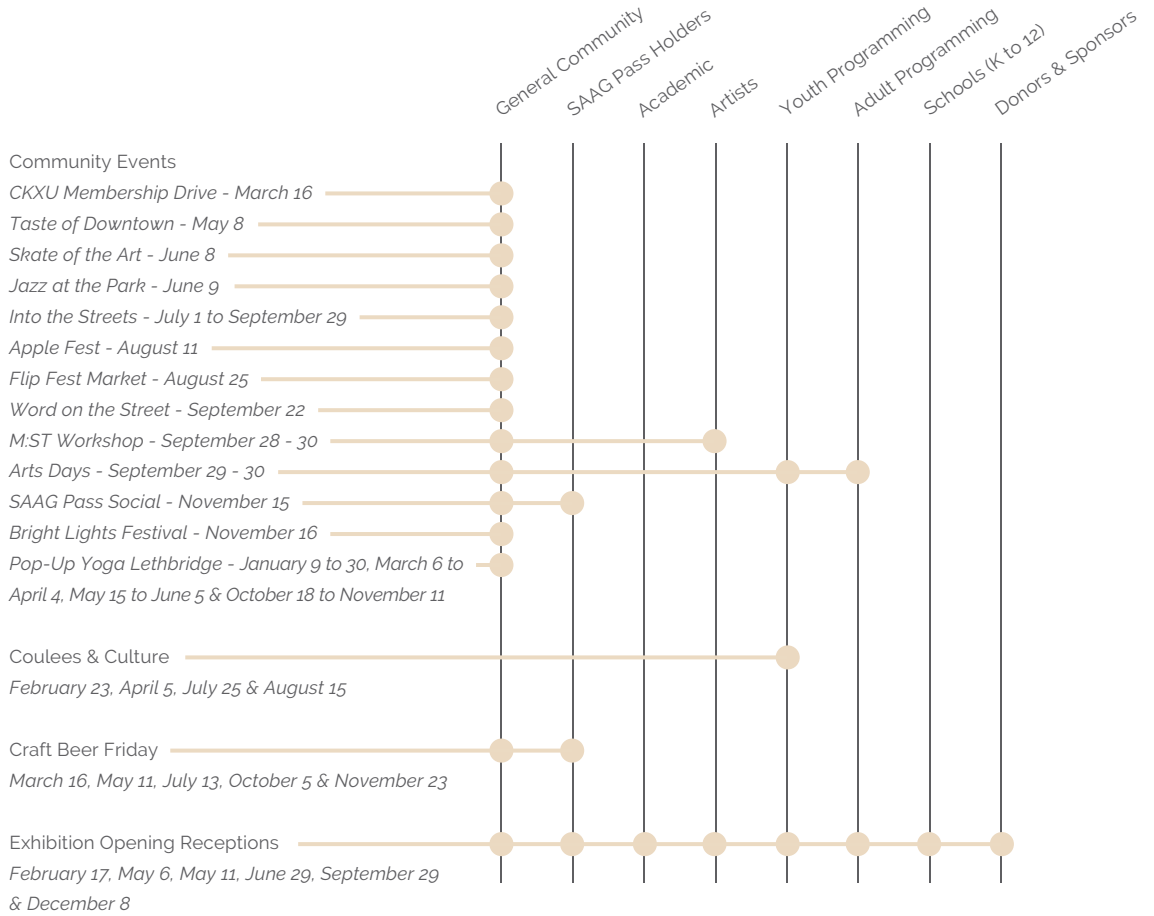
Gallery in Vancouver, spoke towards some of her more adventurous curatorial efforts, including *Twenty-Three Days at Sea*, a highly unconventional, and internationally renowned, residency that offered artists passage aboard cargo ships sailing across the Pacific from Vancouver to Shanghai. Shraya capped off our year with a riveting reading from her new book, *I'm Afraid of Men*. Doubling as a book-launch, Shraya explored how masculinity had been culturally imposed on her as a boy and continues to haunt her as a girl. Followed by a lengthy discussion, our packed-house audience reconsidered how we might reimagine gender for the twenty-first century.

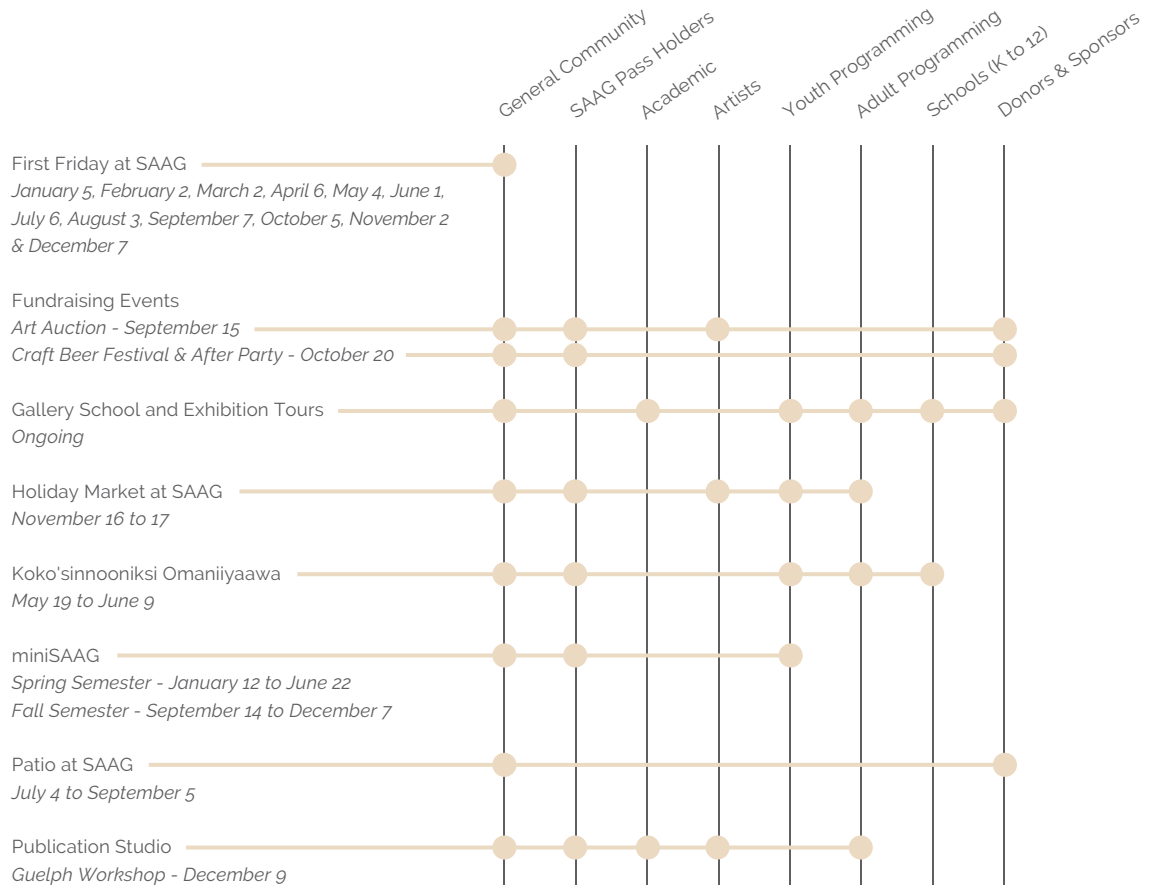
Providing a platform for artist to speak towards their research and their practice allows our artistic community to stay inspired, and one of the best ways the Gallery does that is through our partnership with the University of Lethbridge's Art NOW Artist Series. Open to the public, and broadcasted live at CASA, Art NOW is an innovative course built upon an extensive visiting speakers in the arts program, and one of the largest and longest running such programs in the country. Through our partnership, the SAAG is able to give their visiting artist and curators the opportunity to speak to the university of Lethbridge audience and the general public, and further increased 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 all aid in familiarizing our community with contemporary art, building a base of knowledge and confidence that will allow them to critically engage with contemporary art and the issues that it raises.

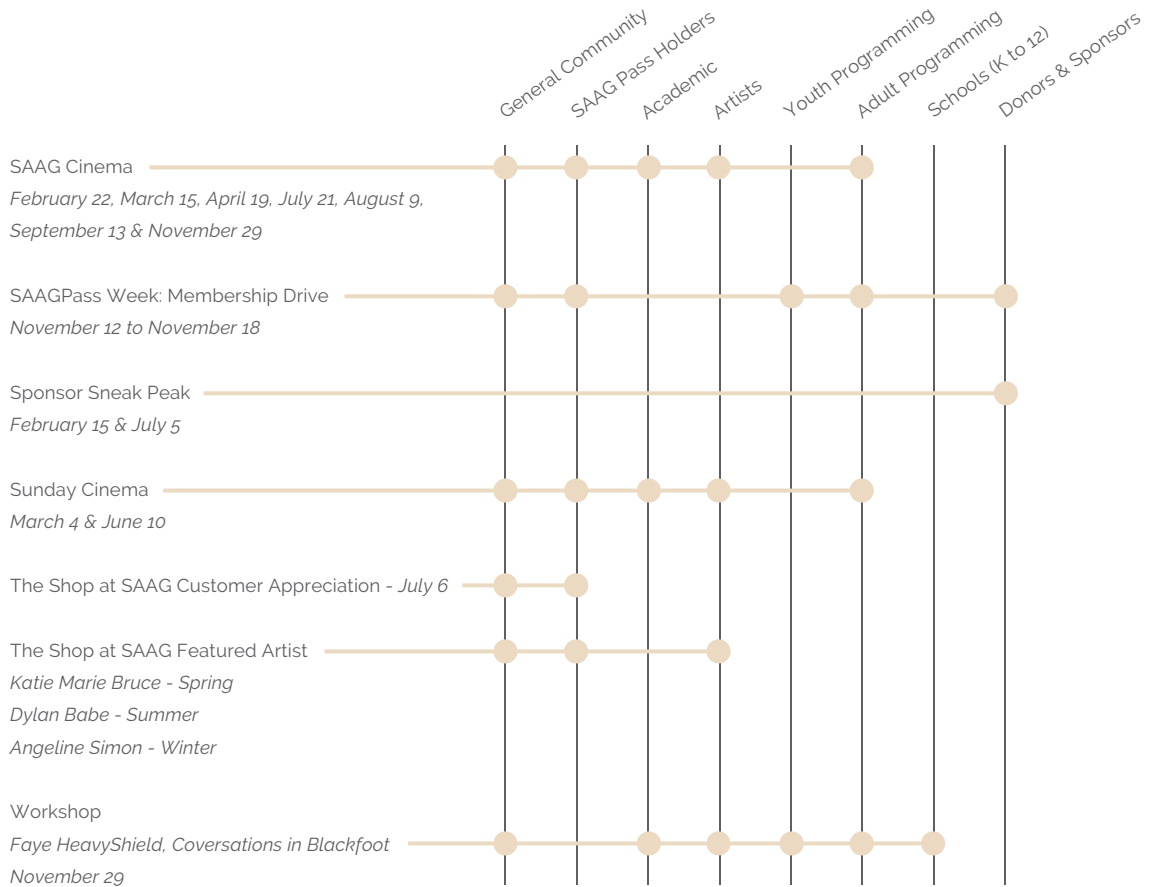
The SAAG has had a long-standing partnership with the Calgary based performance art oriented artist-run centre, Mountain Standard Time (M:ST), and we continued that partnership with a workshop during their 2018 Biennial. The three-day workshop, facilitated by artists Adriana Disman and Didier Morelli, asked participants to explore the concept of the search engine as a method for artistic creation, and all attendees left the workshop with a new set of tools to utilize in their own practices. This workshop also allowed us to partner with Trap\Door, another local artist-run centre that provided a bursary for artists who may not otherwise be able to afford the costs associated with the workshop. All of these efforts play into attempt at strengthening our communities' artist ties.

Last, but certainly not least, our guest-curated public program *Into the Streets: Festival 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 Tyler Stewart and Jane Edmudson, our 2018 rendition of *Into the Streets* featured artists Cindy Baker, Eric Dyck, and Carson Morton. Cindy Baker both installed work in Galt Gardens during Lethbridge Pride Fest and executed a performance in Galt Gardens during Lethbridge Arts Days. Baker's installation featured LED signs continuously playing back the fragments of forgotten dreams, and her performance had similar themes, recreating misplaced childhood trauma by immersing herself in a performance which re-narrated childhood memories. Part memory, part fiction, Baker road a custom made tricycle through Galt Gardens in order to embed herself in the physical actions that lead up to her traumatic childhood abduction; a three-year-old child out for a cruise on her plastic tricycle. Wide Skies Art & Music Festival played host to Dyck and Morton's *Into the Streets* project, a full day live chalk art happening that asked the music festival audience to participate in adding an artistic vibrancy to our downtown streets. You can look forward to Stewart and Edmudson bringing you more great *Into the Streets* programming in 2019!









2018 DEVELOPMENT REPORT

2016 saw the launch of our three-year *Live Art. Love SAAG.* campaign, and as we have embarked on our final year we are thrilled to share that we have achieved 80% of our \$1 million goal. The first capital campaign in SAAG's history, this initiative endeavours to transform the gallery in four key areas: Public Engagement, Outreach and Accessibility, Exhibition Programming, and Organizational Capacity. New programs have created opportunities to support this vision in diverse ways including increased Membership levels, corporate sponsorship, monthly donations, planned giving, major gifts and more.

With emphasis on two major funding streams open this year, we are confident that we will achieve our goal by the end of 2019. The *Live Art. Love SAAG.* Revitalization Fund will be dedicated to our new vision to make the SAAG more accessible than ever before through programming, public resources and education. Contributions to the *Live Art. Love SAAG.* Endowment Fund will also greatly benefit the campaign, as we will be able to apply for matching funds through the Canadian Heritage Endowment Incentive Program, in conjunction with the Community Foundation of Lethbridge and Southwestern Alberta.

Much of the campaign's success thus far is due to the support of the Live Art. Love SAAG. Campaign Cabinet – a group of dedicated and passionate individuals focused on SAAG's community fundraising initiatives. Kristin Ailsby, Scott Holtman, Matthew McHugh, Jennifer Spriddle, Ralph Thrall III and George Virtue have all played a critical role in the success of the campaign.

In 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 new space for programming, operational, and administrative improvements, as well as a welcoming café and event space. 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 breaking ground in 2021, and to seeing this project come to life over the next few years.

Individual donors remain 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 would like to thank those 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.

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. Another avenue for diversified revenues is *The Shop at SAAG.* Offering a unique mix of great books, accessories, art objects, and home décor 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 2018. *Art Auction* continues to be our most successful annual fundraiser bringing in \$97,054.75 in 2018. 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. All of the artists, donors, sponsors, volunteers, and attendees deserve extra recognition and thanks for their support.

Support from the corporate sector has always been important to the gallery, and 2018 garnered an extraordinary amount of financial and in-kind support from local and national partners. We are excited to welcome new partners while expanding on relationships with dedicated collaborators, with nearly 100 organizations supporting a variety of initiatives. Our partnerships with corporations, foundations, and community stakeholders play a key role in enhancing the SAAG's ability to present exhibitions of international calibre and enrich our public and educational programs for visitors of all ages.

Since the redesign and relaunch of our Membership program, SAAG Pass, we have also refreshed our list of Neighbourhood Supporters who offer benefits to SAAG Pass holders. We would like to thank those who encourage our SAAG Pass program in this way, as well as those who 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 to 2018. 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. 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. Thank you to our core operating funders, the Alberta Foundation for the Arts and the Canada Council for the Arts, for supporting our cutting-edge exhibitions and unique public programs.

Thank you to everyone who has supported the Southern Alberta Art Gallery throughout 2018 and beyond. The generosity and energy 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 outside of the gallery: more classes for students of all ages; more artists from broader geographic origins; and more opportunities for community collaboration.



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 2018:

Individuals

Friend's Circle: Up to \$99

Chris Rowley
Courtney Faulkner
Jean Sheppard
Karen Koenig
Katie Nakagawa
Mary Oordt
Rose Primachuk
Susan McDaniel
Vincent Hanlon

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

Andre Laroche
April Matisz
Barb Goodman
Dale Ketcheson
Don Gill
E.K. Richardson
Friederike Granzow
George & Carole Virtue
Ian Thompson
Jeremy Pavka
Joseph Anderson
Kasia Sosnowski
Kathryn Yoshida
Marianne Gerlinger
Mark Wilk
Meghan MacWhirter
Palmer Acheson
Robert Balog
Robert Murray
Roy Caussy
Shonna Lamb

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

Adrian Cooke
Angeline Simon

Annie Martin
Billy McCarroll
Brandon Hearty
David Pierce
Dell Pohlman
Glen MacKinnon
Herb Hicks
Mandy Espezel
Marilyn Hembroff
Mary Kavanagh
Nicholas Wade
Petra Mala Miller
Rosemarie DeClerck-Floate
Taylor Crozon & Dylan Babe
Victoria Baster

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

Allan Weinbaum
Carol Williams
Dagmar Dahle
David Miller
Eric Metcalfe
Hossein Valamanesh
Ian Carr-Harris
Jerry Brown
Kirby Maronda
Leanne Elias
Megan Morman
Micah Lexier
Olive Green
Richard Ibhgy & Marilou Lemmens

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

Tori Foster

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

Allan Harding McKay

Legacy Circle: \$10,000+

Cox Financial Group
Dale & Colleen Martin
Dan Sorochoan & Lisa Mitchell
Don & Dilene Sorochoan
Donna & Bruce Tait
Dr. Carol Williams
Dr. Troy & Karen Basarab
Elspeth Nickle & Ron Teather
George & Carole Virtue
Gordon & Elizabeth Jong
Ike & Diana Lanier
In the Memory of Dr. Leslie A. Dawn

Janice & Glenn Varzari and Cara Varzari, Quintin Pike, & Kya Varzari Pike
Johnna Kubik & Doug McCallum
Kristin Ailsby
Kurt Schlachter & Jason VandenHoek
Myra Sorochoan
Ralph & Rae-Ann Thrall
Ryan Kasko
Sharon Stevenson Ferrari
Tanya, Alexander, and Isaac Gill
Wendy & Bruce Thurston

Corporate

Friend's Circle Up to \$99

Art Gallery of Alberta
Classique Dancewear
Esplanade Arts & Heritage Centre
Galt Museum
Moxie's Grill & Bar
Nickle Arts Museum
Nikka Yuko Japanese Garden
Nutters Bulk & Natural Foods
Pita Pit
Purple Carrot Health Foods & Wellness
Silla Designs
Stoketown Café + Cure
Streetside Eatery
Street Legal Records
The Great Escape Lethbridge
The Owl Acoustic Lounge
The Penny Coffee House
The Populess Co.
The Slice Bar & Grill
Umami Shop
VRKade

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

Annex Ale Project
Bench Creek Brewing
Big Rock Brewery
Blindman Brewing
Casino Lethbridge
Catwalk Salon & Spa
Coulee Brew Co.
Empress Theatre
Fernie Brewing Co.
Gigantic Brewing
Harvest Yoga Studio
Jasper Brewing
Kananaskis Nordic Spa
Kapow Ltd.

Legend Seven Brewing
Lethbridge Bowbenders Archery Club
Lethbridge Jazz Society
Lethbridge Symphony Orchestra
Oldman River Brewing
Plum Restaurant
Posh Laser Hair Removal
Ribstone Creek Brewery
Sleeman Breweries
The Yellow Door
Theoretically Brewing
Tranquility Float
Unibroue
Urban Grocer
Village Brewery
Wild Rose Brewery
Wood Buffalo Brewing

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

Clear Sky Radio Inc. – CJOC

KPMG MSLP
Lethbridge Living Magazine
Levis Fine Art Auctions & Appraisals
Sign City
President's Circle
Andrew Hilton Wine & Spirits
Avail CPA
CKXU 88.3 FM
FWBA Architects
Fee Simple Law LLP
Flexahopper Plastics
Flowers on 9th
Galko Homes
Lakeview Bakery
Lethbridge Toyota
MNP LLP
Management Resource Services
National Salvage
Pratt & Whitney Canada
Sigma Rho Squared Engineering
Stringham LLP

Two Guys and a Pizza Place
University of Lethbridge Faculty of Fine Arts
University of Lethbridge Printing Services
Wawanesa Insurance

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

Foster & Sons Jewellers
LA Gallery 2.0
North & Company LLP
Royal Bank of Canada
Subaru of Lethbridge
Benefactor's Circle
Avison Young
LA Chefs

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 2018. As well, to thank those who donated their time in past years, we truly could not exist without our volunteers.

River Del Corro began volunteering early in 2018, and quickly became a staple behind the bar at a vast number of our events. We love his enthusiasm and his positive attitude is absolutely infectious! His eagerness to lend a hand, even sometimes last minute, has been so valuable, he has been a wonderful and competent addition to our volunteer team.

A student at the University of Lethbridge Alana Crookes is also brand new to our volunteer roster in 2018. Her cooperation and commitment were a huge asset to us at events such as SAAG Cinema and Craft Beer Friday.

Employed by the University of Lethbridge as a Library Technician, Brianna Turner came to us at the beginning of 2018. She is devoted to supporting arts, music and culture in all of the communities in which she has lived. She volunteered in all capacities over 2018, unfortunately she relocated to Quest University at the end of the year. We would like to extend our thanks for her unwavering support this year, our loss has been Squamish, BC's gain. Best of luck Brianna and thanks for all of your help.

Thank you to everyone who generously donated their time in 2018.

THANK YOU TO EVERYONE WHO GENEROUSLY DONATED THEIR TIME TO SAAG IN 2018

Francisca Badilla
Alana Crookes
Courtney Green
Sandra LaTrace
Darren Schmidt
Palmer Acheson
Morgan Bath
Jess Beck
Katie Bruce
Ross Bruinsma
River del Corro
Lauren Gallimore
Marianne Gerlinger
Brady Gleeson

Linda Hajash
Miranda Hlady
Max Hopkins
Laura Kenwood
Deanna Kerr
Sandra LaTrace
Darcy Logan
Winson Lui
Meghan MacWhirter
Jean-Pierre Marchant
AmyMcAllister
Jolayne Miller
Beth Norris
Jordan Row

Marilee Saturley
Kirstan Schamuhn
Rachelle Shearing
Angeline Simon
Danielle Smith
Paul Tessier
Urvil Thankor
Chandra Thiessen
Ian Thompson
Bailey Thorson
Brianna Turner
Nicole Wilkinson
Grace Wirzba

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. 2018 was an exciting year and opened with artist Katie Marie Bruce. A recent graduate from York University, her thesis work examined empathy, the affective/affected body and the intersection of emotional labour and the non-performative labour of objects. The collection of prints she exhibited in the shop gave visual vocabulary to her somatic experience of anxiety.

Coinciding with our summer exhibitions we invited Dylan Babe to be our feature artist. Dylan is an incredible tattoo artist and his illustrative style was reflected in the bold two colour prints he brought to the shop. His work is often accompanied by text or lyrics and captures the raw emotions of heartbreak. He and his partner Taylor Crozon have generously donated work to our art auction for the past several years, and are active participants in our SAAG community.

Angeline Simon was our final feature artist of the year. A recent graduate from the University of Lethbridge BFA program, her photographic prints were influenced by her personal family history. Integrating images of the Alberta landscape into old portraits of her relatives, her photomontages create a juxtaposition of time and place.

We collaborated again this year with local artist Meghan MacWhirter to bring together local artists and artisans for our markets. The first market coincided with FLIP fest to bring their maker market to the SAAG. The market featured accessories, wares, art, decor, plants and more from local women and non-binary artists, artisans, and makers. Our second market of the year was our annual Holiday Market. It has become a popular event that attracts makers and shoppers alike.

The Shop at SAAG is committed to supporting ethical artisans. 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 Feature Artist

Katie Marie Bruce
Dylan Babe
Angeline Simon

Markets at the SAAG

Flip Fest Market – August 26, 2018
Holiday Market – November 16 & November 17, 2018

Markets at the SAAG are a perfect opportunity to support local artists and makers. Our 2018 markets featured a diverse group of vendors and brought in the Lethbridge community to support designers and people who are passionate about creating. Our FLIP Fest Market was a part of Lethbridge's music festival, FLIP Fest celebrates women and non-binary artists and musicians. This market featured a wide arrange of women and non-binary artisans selling goods they created and collected including jewellery, accessories, bath products, vintage clothing and plants. This was the second year that the SAAG hosted FLIP Fest Market and was more successful and busier than the year previous. Our Holiday Market featured 19 fantastic local vendors selling a variety of wares including ceramics, jewellery, novels, vintage homewares, apothecary and much more. This market spanned over two days and coincided with Downtown Lethbridge's Bright Lights Festival. The Holiday Market had a record number of attendees and multiple vendors mentioned that it was their most successful market at SAAG. While attending the markets, attendees were also able to browse and buy from the Shop at SAAG and view current exhibitions. Our FLIP Fest and Holiday Markets are important to the SAAG and the community because they bring in guests that actively support local makers and also offer them an opportunity to explore the gallery.



COMMUNICATIONS REPORT

The SAAG is a nexus of cutting-edge exhibitions, programming, engaging events and learning, and in 2018 we brought our ambitions to the forefront of our work – from the launch of the new SAAG Pass to the seamless continuity of our work throughout the year.

Communicating the gallery lies in the ability to respond to the needs of today's audiences. The SAAG brings life and context to objects that tell stories about people, places and cultures. Whether it's through photos that highlight artworks, or videos that go behind the scenes with curators or our install team. The digital space opens up unprecedented access to SAAG exhibitions and programming, and also invites an entirely new, local and global audience to engage with us.

There is only the opportunity to grow with shared social experiences, communicating knowledge of the arts and culture and expanding perspectives. Offering opportunities for social interactions, enriching educational programming, compelling exhibitions and events, as well as a space for visitor to reflect on their experiences.

The SAAG continues to encourage a new generation of art lovers through our miniSAAG and kinderSAAG programs. We invited our neighbours at Downtown Lethbridge (BRZ) to

explore education programs in the Creativity Centre and the experience was captured in a video that showcases the thoughtful and exciting ways we engage young creative minds at the gallery.

Through strong media relations, SAAG maintains coverage in local and national media. *Jennifer Rose Sciarrino: Ruffled Follicles and a Tangled Tongue* and *Rosa Aiello: The Coquette, The Prude* were reviewed in the Lethbridge Herald and featured on Tourism Lethbridge's spotlight tour. On a national level, 2018 was a successful year of coverage in print and digital publications including Galleries West, Border Crossings, Canadian Art, Mousse Magazine and Contemporary Art Daily.

Looking back on the year, it is inspiring to see what the SAAG's staff and board have accomplished. Communicating the gallery happens with daily collaboration and sharing all areas of the gallery with our audiences. On the horizon is the continued growth of our visitor foot traffic, social media engagement, opportunities for the public to directly experience and be inspired by the works and ideas of artists. These extraordinary markers of our success are signs of the future. SAAG is on the path to empower artists and inspire individuals to seek out the visionary work of today's cultural producers.



INDEPENDENT AUDITOR'S REPORT

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

Opinion

The summary financial statements, which comprise the summary statement of financial position as at December 31, 2018, the summary statement of operations and summary statement of changes in net assets are derived from the audited financial statements of Southern Alberta Art Gallery Association for the year ended December 31, 2018. We expressed a qualified audit opinion on those financial statements in our report dated March 21, 2019.

In our opinion, the accompanying summary financial statements are a fair summary of the audited 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 Southern Alberta Art Gallery for the year ended December 31, 2018.

Summary Financial Statements

The summary financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles. Reading the summary financial statements and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statements and the auditor's report thereon.

The Audited Financial Statements and Our Report Thereon

We expressed a qualified audit opinion on the audited financial statements on our report dated March 21, 2019. 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.

Other Matter

The summary financial statements of Southern Alberta Art Gallery Association for the year ended December 31, 2017 were audited by another auditor who expressed a qualified opinion on those financial statements on March 27, 2018 for the reasons described above.

Management's Responsibility for the Summary Financial Statements

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

Auditor's Responsibility

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

Lethbridge, Alberta
March 21, 2019

Burton & Co. Chartered Professional
Accountants



FINANCIAL STATEMENTS

SOUTHERN ALBERTA ART GALLERY ASSOCIATION
Statement of Financial Position
December 31, 2018

	2018	2017
ASSETS		
CURRENT		
Cash	\$ 80,648	\$ 21,132
Restricted cash	30,417	527
Guaranteed investment certificate	-	102,273
Accounts receivable	31,614	137,715
Inventory	21,580	20,601
Prepaid expenses	12,299	34,495
	176,558	316,743
CAPITAL ASSETS	100,747	121,562
LETHBRIDGE COMMUNITY FOUNDATION INVESTMENTS	233,114	238,861
COLLECTIONS	113,133	113,133
	\$ 623,552	\$ 790,299
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 45,249	\$ 79,873
Deferred contributions	-	38,750
	45,249	118,623
NET ASSETS		
General Fund	159,964	222,113
Capital Assets	100,747	121,562
Art Fund	113,133	113,133
Endowment Fund	204,459	214,868
	578,303	671,676
	\$ 623,552	\$ 790,299

ON BEHALF OF THE BOARD


 _____ Director


 _____ Director

SOUTHERN ALBERTA ART GALLERY ASSOCIATION
Statement of Operations
Year Ended December 31, 2018

	Total 2018	Total 2017
REVENUES		
City of Lethbridge grants	\$ 219,800	\$ 252,000
Canada Council	193,750	155,000
Alberta Foundation of the Arts	163,882	157,528
Fundraising and Other	236,422	258,456
Imputed Rent and Utilities	206,422	224,396
Donations and sponsorships	83,476	141,521
Other grants	1,250	-
	1,105,002	1,188,901
EXPENSES		
Wages and benefits	436,597	464,373
Facility	232,059	244,811
Exhibition and public programming	209,974	168,838
Fundraising and related expenses	127,341	196,245
General and administrative expenses	90,266	107,238
Advertising and promotion	66,196	63,623
Amortization	24,543	23,406
Bad debts	5,024	-
	1,192,000	1,268,534
DEFICIENCY OF REVENUES OVER EXPENSES FROM OPERATIONS	(86,998)	(79,633)
OTHER INCOME		
Gains (losses) on disposal of assets	(2,980)	-
Investment income (loss)	(3,395)	21,103
	(6,375)	21,103
DEFICIENCY OF REVENUES OVER EXPENSES	\$ (93,373)	\$ (58,530)

SOUTHERN ALBERTA ART GALLERY ASSOCIATION
Changes in Net Assets
Year Ended December 31, 2018

	General Fund 2018	Capital Assets 2018	Art Fund 2018	Endowment Fund 2018	Total 2018	Total 2017
NET ASSETS - BEGINNING OF YEAR	\$ 222,113	\$ 121,562	\$ 113,133	\$ 214,868	\$ 671,676	\$ 730,206
Deficiency of revenues over expenses	(93,373)	-	-	-	(93,373)	(58,530)
Loss on Endowment fund	5,747	-	-	(5,747)	-	-
Internally restricted Endowment	4,662	-	-	(4,662)	-	-
Capital assets purchased	(6,708)	6,708	-	-	-	-
Reduction of assets disposed/impaired	8,587	(8,587)	-	-	-	-
Accumulated amortization on assets sold	(5,607)	5,607	-	-	-	-
Amortization expense	24,543	(24,543)	-	-	-	-
NET ASSETS - END OF YEAR	\$ 159,964	\$ 100,747	\$ 113,133	\$ 204,459	\$ 578,303	\$ 671,676

SAAG

Printed by the University of Lethbridge Printing Services

SOUTHERN ALBERTA ART GALLERY
601 THIRD AVENUE SOUTH | 403.327.8770 | SAAG.CA