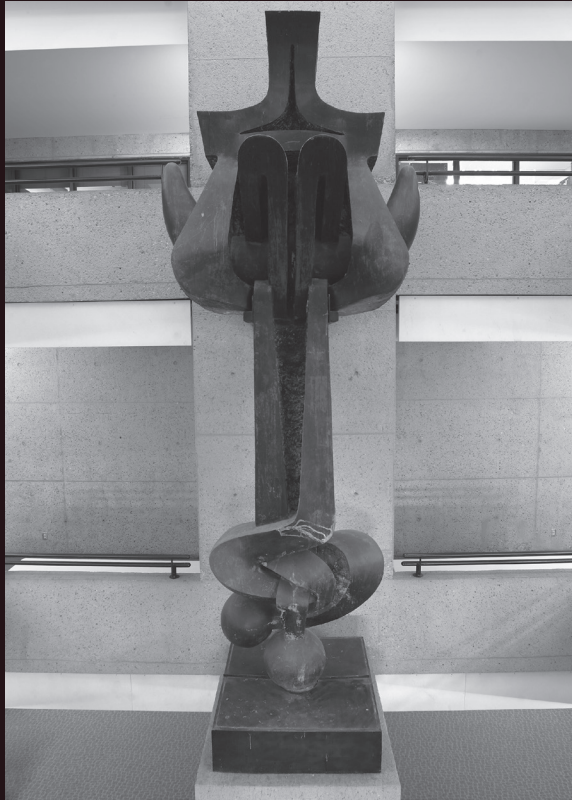




**ANNUAL
REPORT
2020-21**



SOREL ETROG: *MOSES*

VISION STATEMENT

Located on Treaty 7 territory, the traditional land of Niitsitapi (Blackfoot Confederacy), the University of Lethbridge Art Gallery is an accessible space that fosters visibility to the arts through diverse community engagement, supported by sustainable infrastructure, and founded on relationships, consultation, and education.

The University of Lethbridge Art Gallery wants to be the most accessible art gallery in Canada. We want to make a difference in people's lives by providing access for a diversity of people to the art that we house in our collection and that we display. We embrace the Blackfoot teaching that those with knowledge have a responsibility to care for and to share that knowledge.

ARTISTIC STATEMENT

The artistic vision driving the University of Lethbridge Art Gallery's exhibitions and programs is to generate deeply meaningful engagement with art in order to spark contemplation, learning, and dialogue amongst a diverse group of people.

The three pillars guiding this vision are: 1. Art is relevant – art sparks curiosity, invites learning, and crosses barriers; 2. Art is research – the Art Gallery partners with scholars to study what is involved with effective public engagement and works with artists as long-term research partners; 3. Art is foundation – we can only achieve our goal with a strong foundation of staff, resources, infrastructure, and a well-managed art collection.

MISSION STATEMENT

Our public programs, events, and exhibitions connect diverse communities, contemporary artists, and art collections. Let us give you a place to talk, think, create, and learn. For a meaningful experience, come through our door.



ULETHBRIDGE CENTRE FOR THE ARTS MAIN ENTRANCE

HIGHLIGHTS

It just doesn't seem right to have a section titled "highlights" for such a strange and awful year. When the COVID-19 pandemic hit Lethbridge in March, 2020, the University of Lethbridge went into lockdown. ULethbridge Art Gallery closed just before we installed an exhibition and we remained closed with an empty exhibition space for the rest of the year. Like people all over the world, our team was thrown into the unknown of working from home. We quickly implemented procedures for accessing campus so that a single staff person at a time could check on the art collection in our storage spaces.

As the year progressed and the University remained closed with online learning, we had to cancel all our exhibitions and in-person programs. Instead, the Art Gallery staff took advantage of online museum conferences and workshops to pursue professional development. Arising from this training, we improved our social media strategies, created online programs, and started blogging like it was the 1990s. Our collections team was able to work in person on caring for artworks and focus on major projects.

Student intern Kelsey Black was an amazing resource. Having recently graduated from a pre-pandemic, post-secondary online program gave her an exceptional understanding of the audience experience and helped us with our online programming and with building effective virtual connections.

Recognizing that artists were cut off from their exhibition plans, we focused on supporting artist research and commissioned artists to adapt existing projects as well as create new, online specific projects. Lisa Hirmer created *Tender Scores for the Here and the Not Yet Here*, a haunting online project that unfolded over time and spoke to the experience of lockdown. Katie Bruce expanded her superb social media content related to her exhibition in the Christou gallery for blogs on our website. For *Processes of Remediation: art, relationships, nature*, Alana Bartol drew on her range of skills to move her in-person residency to an online project. We were able to install her exhibition in January 2021, however, because the campus remained closed to the public, we hired a team to make videos of the project and provide access virtually.

The Art Gallery was supported by extraordinary funding from the Department of Canadian Heritage and the Canada Council for the Arts which gave us stability through the uncertainty of this first year of the pandemic.

6 ONLINE EXHIBITIONS: 3 ADAPTED & 3 CREATED SPECIFICALLY



LISA HIRMER: TENDER SCORES FOR THE HERE AND THE NOT YET HERE

EXHIBITIONS

FIELD NOTES: INHABITING THAT SKIN

Adapted Online Exhibition
Artist: Katie Marie Bruce
Curator: Josie Mills
March 6 - June 5, 2020

TENDER SCORES FOR THE HERE AND THE NOT YET HERE

Online Exhibition
Artist: Lisa Hirmer
Curator: Josie Mills
March 24, 2020

STORIES FOR BRITISH MUSEUMS

Online Exhibition
Indigenous Art Studio Students
Curator: Josie Mills
November 1, 2020

VIRTUAL STORIES THAT OBJECTS TELL

Online Exhibition
Indigenous Art Studio Students
Curator: Josie Mills
December 18, 2020

PROCESSES OF REMEDIATION: ART, RELATIONSHIPS, NATURE

Adapted Online Exhibition
Artist: Alana Bartol
Curator: Josie Mills
January 31 - September 25, 2021

KINSHIP COMMUNITIES

Adapted Online Exhibition
Works from the ULethbridge Art Collection
Curator: Ryley Gelinas
February 5 - October 1, 2021

10 ONLINE PROGRAMS CREATED WITH 681 PARTICIPANTS

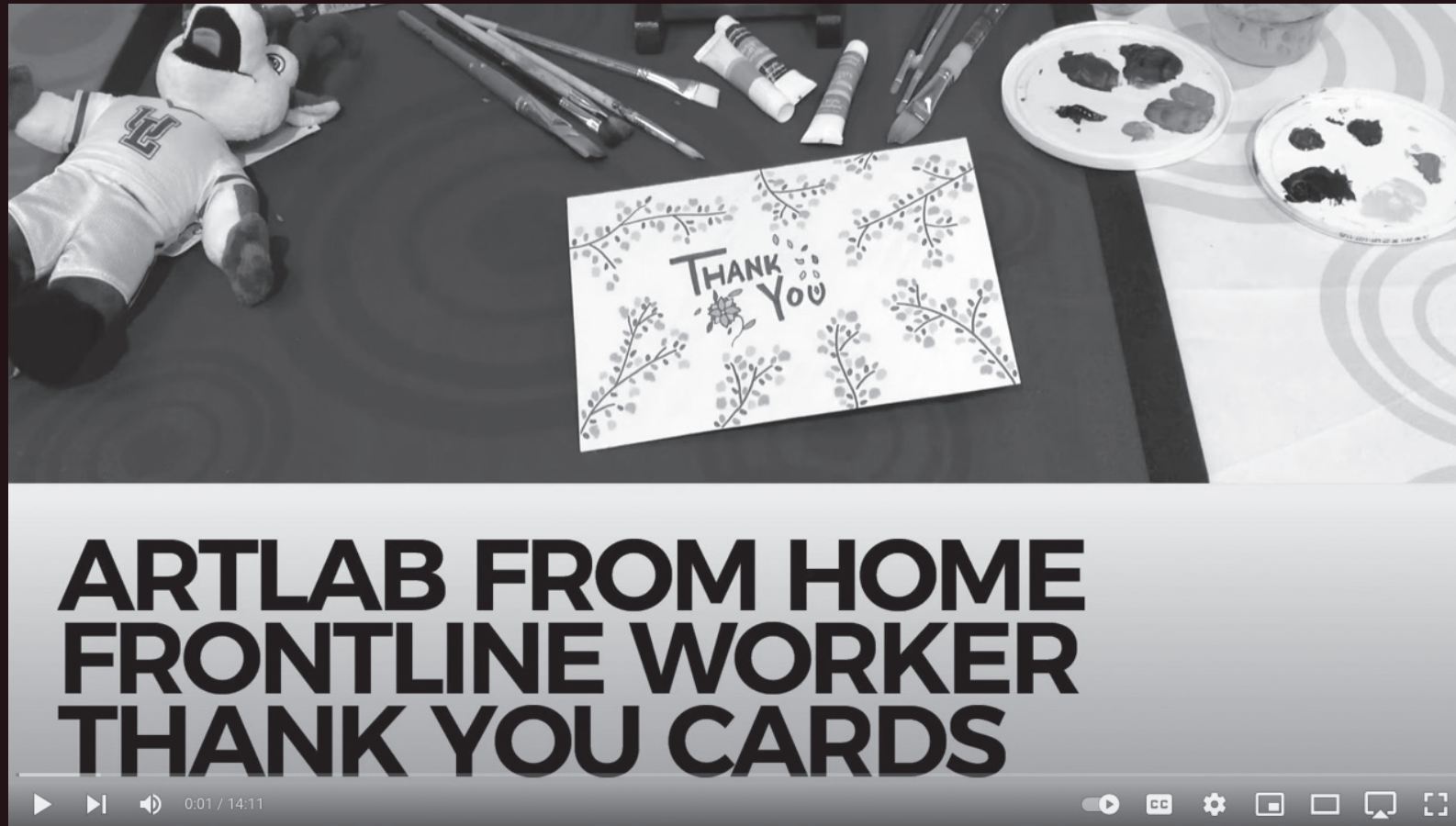


KIRSTEN MEISZINGER'S "STUDIO" FOR RECORDING CULTURE VULTURE FROM HOME FOR YOUTUBE.

PUBLIC PROGRAMS

This year was as strange for public programming as it was for everyone else. We shifted all of our programs to online platforms. With a combination of social media posts, zoom workshops, and art tutorials through our YouTube channel, we were able to engage the public during a time of mass isolation. Zoom knitting sessions and Culture Vulture DIY art videos were a hit. We were also able to hold online beading sessions, engaging a wide variety of participants through partnerships with the Galt Museum & Archives and Lethbridge Family Services Youth Groups, we distributed over 200 free beading kits.

“HOW-TO” YOUTUBE CHANNEL LAUNCHED



SCREEN SHOT TAKEN FROM *ARTLAB FROM HOME* YOUTUBE CHANNEL

ARTLAB FROM HOME

With the reality of lockdown setting in and realizing we wouldn't be able to do in-person programs for quite a while, we turned to other ways of reaching people. We have had a Youtube channel since 2013, where we posted gallery tours, artist talks and performance pieces. On September 16th, 2020 we launched our “ARTLab From Home” channel and starting making videos with accessible “how-to” arts and crafts projects that people could do from home.

2 EXHIBITIONS FEATURED 31 COLLECTION ARTWORKS



ULETHBRIDGE ART COLLECTION

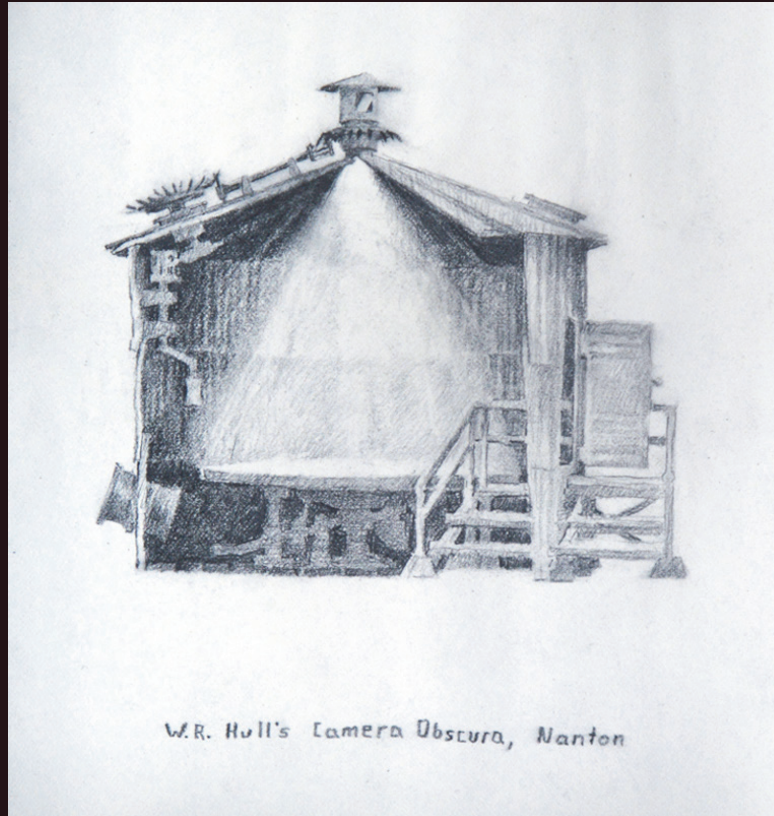
THE ART COLLECTION

This year two exhibitions included works from the permanent collection; they were Katie Bruce, *Field Notes: Inhabiting That Skin*, and *Kinship Communities* curated by Ryley Gelinas. In these two exhibitions, 31 collection artworks by 24 different artists were shown in our two gallery spaces. Of those 31 artworks, 14 were women artists, and 15 were Indigenous artists. 20 of the 24 artists were Canadian, with one of them being from Calgary, Alberta.

Field Notes: Inhabiting that Skin, March 6 - June 5, 2020 featured work by local Lethbridge artist Katie Marie Bruce and included 16 works on paper from the ULethbridge Art Collection by 6 Canadian artists, 2 American artists and 1 European artist.

Kinship Communities, February 5 - October 1, 2021 curated by ULethbridge alumnus and Young Canada Works Collections and Research Assistant, Ryley Gelinas, using 15 works on paper by 15 Canadian Inuit artists.

11 ARTWORKS LOANED TO TWO EXHIBITIONS



DONALD LAWRENCE: *WORKING SKETCH FOR THE NANTON GRAIN ELEVATOR CAMERA OBSCURA*

LOANS

Loans were made to two exhibitions from the ULeithbridge Art Collection. In total, 11 artworks were loaned during the year. The loaned works were by Mary Shannon Will from Calgary Alberta, and Donald Lawrence from Kamloops BC; both artists were celebrating retrospective exhibitions of their work.

October 15, 2020 - December 24, 2021 ULeithbridge Art Gallery loaned 23 works on paper, paintings, and ceramic sculptures, as well as a box of Will's glaze test tiles to the exhibition: *Mary Shannon Will - People, Places, Things* at Nickle Galleries at the University of Calgary, Curated by Diana Sherlock.

July 7 - December 31, 2020 the exhibition *Casting the Eye Adrift* at Kamloops Art Gallery borrowed *Working Sketch for the Nanton Grain Elevator Camera Obscura*, 2015, a pencil drawing on paper by Donald Lawrence.

10 WORKS ACQUIRED BY 3 CANADIAN ARTISTS



DIANNE BOS: *POND FARM (BOMB POOL)* WULVERGEM, BELGIUM

ACQUISITIONS

10 total artworks by 3 Canadian Artists were acquired during the year, 8 photographic works by Alberta artist, Dianne Bos, 1 print by Canadian FNMI artist, Eddy Cobiness, and 1 painting by Canadian artist, Gordon Smith.

1 Artwork: *Lynx*, silkscreen print, 1981 by Indigenous Group of Seven artist, Eddy Cobiness, gift of Richard and Janice Williams of Victoria, BC.

1 Artwork: *Untitled #8*, acrylic on canvas, 2017 by UK-born Canadian artist, Gordon Smith, gift of Ian Thom in honour of Gordon Applebe Smith

8 Artworks: C-Prints by Canadian artist, Dianne Bos, gift of the artist.

Trees Falling Stones, Vladslo German War Cemetery, Belgium, 2016

Trench, Beaumont-Hamel Newfoundland Memorial Park, France, 2014

Spanbroekmolen Crater/ Pool of Peace, Belgium, 2014

Vimy Constellations and Bearings, Vimy Memorial Park, France, 2016

Caterpillar Ridge with Constellations, Hill 60, Belgium, 2014

Pond Farm (Bomb Pool) Wulvergem, Belgium, 2014

Frezenberg Ridge, near the Princess Patricia's Light Infantry Memorial, Belgium, 2014

Plugstreet Poppies, Ploegstreet, Belgium, 2014

GRANT REVENUES: \$310,944.58



YOUNG CANADA WORKS FUNDED EXHIBITION *KINSHIP COMMUNITIES*

GRANTS

Young Canada Works, \$18,192.30 – 2 student positions: 1. Post-Graduate Student position in Career Building; 2. Undergraduate position in Arts Research and Programming
Alberta Foundation for the Arts, Project Grant: Processes of Remediation: \$25,000
Social Sciences and Humanities Research Council of Canada (SSHRC) – New Frontiers in Research Fund - \$93,641.28
Canada Council Core Grant - \$100,000.00
Canadian Heritage – Museums Assistance Program (MAP) Emergency Support Fund for Heritage Organisation - \$74,111.00

ARTWORK CONSERVATION, REPAIR & RESTORATION: \$37,029.56



CONSERVATION WORK COMPLETED BY FRASER SPAFFORD RICCI ART & ARCHIVAL CONSERVATION INC.

CONSERVATION

Total Artworks repaired/cleaned/restored: 15

Fraser Spafford Ricci, Art Conservation, Vancouver – restored, repaired, cleaned 9 artworks

Lisa Isley, Conservator, Calgary – restored, repaired, cleaned 3 artworks

Sophia Zweifel, Conservator, Calgary – repaired 3 small sculptures

The Gallery was able to use Museums Assistance Program (MAP) emergency funds to arrange for detailed examination and repair of 15 significant Canadian artworks requiring conservation. This included works that are much requested for loans and exhibitions. These conservation projects were labour and cost intensive. The Covid closure permitted staff to focus on these priority works and engage professional conservators from around western Canada as well as art-moving professionals.

PAID IN ARTIST-IN-RESIDENCE FEES: \$23,259.15



ALANA BARTOL'S *PROCESSES OF REMEDIATION*, JANUARY 21 - SEPTEMBER 25, 2021

ARTISTS-IN-RESIDENCE

Total Artist-in-Residence: 5

Lisa Hirmer: Summer 2020

Kylie Fineday: July 2020 & March 2021

Angeline Simon: July 2020 & March 2021

Katie Bruce: October 2020

Alana Bartol: Fall 2020 - Spring 2021

In the absence of physical space access, the Gallery invested much time and effort offering online programs through YouTube, web project development, youth art programs, and emerging artist mentoring. Artist Alana Bartol was able to proceed with her *Processes of Remediation* project, funded by the Alberta Foundation for the Arts – by developing major video components, website based interaction, and public programs staged outdoors at the Coutts Centre for Western Canadian Heritage, near Nanton, AB. Bartol also worked with emerging artists Kylie Fineday and Angeline Simon, who were also working on their own projects for alternative delivery. Artist Katie Bruce was able to extend her own exhibition in the Gallery, and to later develop an online version of the exhibition *Field Notes* featuring enhanced images and artist panels to supplement the exhibition. Guelph artist Lisa Hirmer developed her *Tender Scores* as an online exhibition, specifically exploring the “new reality” of life in a pandemic.

TOTAL ELDER HONORARIA PAID: \$6,600



MELISSA SHOUTING AND KIRSTEN MEISLINGER CREATE A HOW-TO-BEAD VIDEO FOR YOUTUBE.

MOOTOOKAKIO'SSIN

Total Elders consulted: 9

In support of Mootookakio'ssin research via Zoom and online programming.

With the pandemic lockdown, the Art Gallery's lead role in managing the Mootookakio'ssin project focused solely on research and we had to cancel all public outreach. The team met over Zoom to keep the momentum going from the visits in 2019 to museums in England and later in the year, Blackfoot team members were able to connect with Elders in person.

Mootookakio'ssin (distant awareness) is a research project that combines hands-on artmaking with digital imaging and web technologies to virtually reconnect Blackfoot items in museum collections in Europe with people living in Blackfoot territory. The project brings together an interdisciplinary team of Indigenous and non-Indigenous artists and researchers led by Elders from across the Blackfoot Confederacy (Kainai, Piikani, Siksika, Amskapi Piikani). The project is funded by the New Frontiers in Research Fund through the Social Sciences and Humanities Research Council of Canada (SSHRC).

7 DIFFERENT STUDENT STAFF EMPLOYED



YOUNG CANADA WORKS - STUDENT RESEARCHER & PROGRAMMER: UNDERGRADUATE STUDENT - KELSEY BLACK

Total Part-Time, Summer and/or Temporary Student Staff: 7

Young Canada Works - Building Careers - Recent Graduate: Ryley Gelinas
Young Canada Works - Student Researcher & Programmer - Undergraduate Student: Kelsey Black
Mootookakio'ssin - Web Designer: Calvin Lloyd (recent graduate)
Mootookakio'ssin - Blackfoot Cultural Consultant: Andrea Fox (recent graduate)
Mootookakio'ssin - Program Assistant: Chataya Holy Singer (student)
Mootookakio'ssin - Program Assistant: Deserae Yellow Horn (student)
Mootookakio'ssin - Program Assistant: Kale Fox-Zacharias (student)

STAFF

Art Gallery Staff

Josephine Mills: Director/Curator
Jon Oxley: Administrative Manager
David Smith: Preparator/Assistant Curator
Juliet Graham: Registrar
Chad Patterson: Graphic Designer
Andrea Kremenik: Curatorial Assistant
Kirsten Meiszinger: Public Programmer

The pandemic closure coincided with the Gallery's successful application for 2 Young Canada Works grants - one for an undergraduate summer staff position, and one for a recent graduate seeking experience within a career-building field. The summer undergraduate position assisted the Gallery with numerous projects adapted to the pandemic closure: lighting upgrades, collections research and photography, offering of online art-making projects for Lethbridge youth, and database art and artist research. The recent graduate position focussed on collections research, as well as the planning and staging of the exhibition *Kinship Communities*, exploring Inuit art-making communities. Mootookakio'ssin offered numerous online projects and art-making through Zoom sessions, offering hands-on skills instruction together with pre-packaged material.



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