



ANNUAL  
2018 / 2019  
REPORT



ART GALLERY  
of GRANDE PRAIRIE



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## MESSAGE FROM THE CHAIR OF THE BOARD

*Terry Gorgichuk*

On behalf of the Board of Directors of the Art Gallery of Grande Prairie (AGGP), I am very pleased to share our Annual Report for 2018–19. As one of the largest free public art galleries in Western Canada, the AGGP has had yet another very successful year with much to celebrate and be proud of. Among many highlights, our attendance continues to grow through our exceptional exhibitions and programs. Over the past year, the Gallery sustained its reputation for excellence with a vibrant series of exhibitions, education programs, and public events and activities, highlighted by the presentation of the textile artistry of Itchiku Kubota.

The success of the AGGP is made possible with the passion and support of our many members, donors, and corporate sponsors over the past year. As well, our government partners and collaborators: The City of Grande Prairie, The County of Grande Prairie, the Municipal District of Greenview and the Alberta Foundation for the Arts are invaluable to our operations and accomplishments.

I wish to thank the members of the Board for their time, devotion and expertise. A special thank you to those Board members that are completing their terms. Thank you also to the Gallery's exceptional staff for their dedication, professionalism and commitment to serving artists, learners and our Peace area citizens. The Board is most appreciative to the Gallery's Executive Director, Jeff Erbach, who advises us and supports our work as a Board.

Building on the accomplishments of 2018, and with the continued support of the community, the Art Gallery of Grande Prairie has a bright future ahead.



## MESSAGE FROM THE EXECUTIVE DIRECTOR

*Jeff Erbach*

The strength of the Gallery rests with the support that it has in our community.

Through this past year, we've been humbled by the incredible, ongoing support of our artists, donors, members, sponsors, government funders, volunteers and the public. While the statistics speak for themselves, they also build a narrative of the deep, meaningful social and cultural impacts of art in our community. When you triple the average increase in museum attendance in 2018 (statistics provided by Travel Alberta), you know that art is considered an integral part of growth and health in your community.

And with all of this support we've started to spread our wings. We held a major international exhibition in Itchiku Kubota's *What Do the Mountain Spirits Ponder?*. We prioritized our partnerships with other social and cultural organizations for supporting local art, resulting in the media art exhibition, *On Beat, Off Beat* with Peace Region Independent Media Arts Association, the Grande Prairie Regional College's Special Project exhibition *Independent Redux*, with the *Walking with Our Sisters* Committee to host the memorial for missing and murdered Indigenous women, to name a few. We curated or exhibited 4 exhibitions around Indigenous culture and art as one of our main curatorial priorities is to showcase work from all of our community. Our support for local art remained strong and for the third year in a row we exhibited a large number of local artists. We focused on developing new programs for youth, and so launched our Gallery Ambassador and Youth Arts Laboratory programs. We wanted to collect the perspectives of people from our community and so contracted 2 guest curators to organize exhibitions.

As our community continues to grow, diversify, and to face many challenges, we are exemplifying that art is a vital contributor to our quality of life. Going forward we will continually strive to challenge and inspire people and to enrich our community through art.

I would be remiss if I didn't thank all of the Board of Directors, who have been incredibly supportive, creative and committed to the Gallery's Mission. Their passion, volunteerism and collective drive has positioned us to be a major cultural institution in this Province.

Armed with new statements for both Vision and Mission, alongside 4 key Goals driving Business Planning and developed in the previous 2017/18 year, the Board turned its attention to strengthening its governance of the organization. Through the year the Board rewrote 7 of its Governance Policies to improve alignment with its function as a Policy Board. They further focused the role of their Committees, with ad hoc Committee meetings for Financial Affairs, Policy, Nominations and participating with the Art Auction Committee.

## VISION

The Art Gallery of Grande Prairie will be a centre of excellence, inspiration, creativity and innovation for the Arts. We will be a valued cultural partner and vital resource for the public, artists, curators and writers.

## MISSION

Enriching the community through the creation, conservation and sharing of art.

## GOALS (2017 – 2021)

Expand on our partnerships  
Develop extraordinary opportunities to experience the Arts  
Build on our donors, members and sponsors  
Build organizational leadership and capacity

23% ▲

### ANNUAL VISITATION

24,600

\*Not counting the 4,000 to the public art piece *On Beat, Off Beat*

20% ▲

### VISITORS TO TRAVELLING EXHIBITIONS (Trex Program)

173,277

13% ▲

### PARTICIPANTS IN GALLERY LEARNING ACTIVITIES

13,337

21% ▲

### VOLUNTEERISM | 39 volunteers

Contributing at least 800 hours

39% ▲

### NUMBER OF MEMBERS

131

63% ▲

### NUMBER OR UNIQUE VISITORS TO THE WEBSITE

26,918

4% ▼

### NUMBER OF WEBSITE PAGE VIEWS

31,720

NEW

NUMBER OF FOLLOW  
AND LIKES THROUGH  
SOCIAL MEDIA; TWITTER,  
INSTAGRAM, FACEBOOK

4,898



## PARTNERSHIP



Weekly pop-up beading groups held at the Art Gallery.



Grande Prairie Regional College Fine Arts instructor Tina Martel with students in the Special Projects class and *Independent Redux* exhibition.

The Gallery is committed to its role as a positive actor in the cultural sector and for generating social, cultural and economic benefits for the community. Stemming from the Board's stated Goal to 'Expand on our Partnerships', we continued on a path of strengthening our existing partnerships and looked to build new, strategic ones.

As a partner in the City's Montrose Cultural Centre, we always seek to work collaboratively with the **Grande Prairie Public Library** and the **City of Grande Prairie** in activating our spaces. We delivered several travelling exhibitions in Library spaces, participated in the annual *LibriCon* event, co-marketed International Museum's Day, participated in the City's 2022 Arctic Winter Games bid, contributed to a dynamic set of Montrose Cultural Centre activities during Culture Days, as just a few examples of our dedication to collaboration.

More broadly in the community, our ongoing formal partnership with **Grande Prairie Regional College** once again saw an exhibition of Fine Arts students' work. We proudly host students who do syllabus related course work in gallery spaces and our Curator, Exhibitions and Collections, Derrick Chang participated in the Visiting Artist speaker series. We collaborated with the **Centre for Creative Arts** on the *Wearable Art* exhibition in support of their annual Culture Days event, an important and innovative partnership between the two arts organizations. We worked closely with the **Grande Prairie Aboriginal Circle of Services** and the Walking with our Sisters Committee in hosting this special memorial exhibition. And in the interest of health, held some yoga sessions at the Gallery with **theRADlife**. These are just some examples of how the Gallery reinvests its time and resources with others.

From the perspective of deepening economic diversification, the Gallery focused attention to our burgeoning partnering opportunities with **Grande Prairie Regional Tourism Association** and their **Destination Marketing Fund**. We can be a strong player in local tourism and are excited at our future prospects. We also began participating in a more formal way with the **Downtown Association**, contributing via Committees to building on a strong, vibrant downtown experience.

## SUPPORT FOR THE COMMUNITY



Gallery Ambassador Campbell Davis with Executive Director Jeff Erbach. The Gallery Ambassador program is sponsored by the Prairie Mall and Fulcrum Group Chartered Accountants.

As a major cultural organization in the region, the Gallery continued to be invested in the work of others. Notably, this year we launched our Gallery Ambassador program, and we were proud to have **Campbell Davis** work with us on raising awareness of our work in the community.

For emerging artists, we continued to provide annual funding for the Evy Newton McBryan Scholarship Award for a promising Fine Art student enrolled in the **Grande Prairie Regional College** program. We're also invested in our '**Featured Member**' wall, which showcases an emerging artist in our reception area for all of our visitors.

We're a proud member and/or participant in supporting the mandates of the **Grande Prairie Aboriginal Circle of Services, Volunteer Service Bureau, Chamber of Commerce, Rotary Club of Grande Prairie, Spirit of the Peace Museums, Grande Prairie Regional Tourism Association**, and the **Downtown Association**.

We invested back into the social and economic fabric of our community by contracting a number of local artists, curators, designers and suppliers to assist us in developing, installing and launching new programs and exhibitions.



Work by Amanda McAvour and Eileen Murray  
from the exhibition *The Rich Interior Life*



Karilynn Ming Ho  
*For the Left Hand*

“One of  
the best  
galleries I’ve  
been to!!!”

## EXHIBITIONS AND COLLECTIONS

*Message from Derrick Chang*  
Curator, Exhibitions & Collections



The past year has been an exciting time for bold and innovative programs at the Art Gallery of Grande Prairie.

Our year began with a strong focus on Indigenous voices from our community. We hosted *Walking With Our Sisters* (WWOS), a memorial installation honouring missing and murdered Indigenous women, girls and two spirited individuals. In addition, we welcomed the voices of two Indigenous guest curators Tanya Harnett and Leena Minifie. Book ending the national presentation of WWOS were the exhibitions *The Aunties Are Listening* and *When Raven Became Spider* which highlighted the strength and resilience of women who stand at the frontlines of Indigenous civil rights, as well as the representation of Indigenous heroes in popular culture through the imagination of comic books.

For the first time, we presented an international exhibition of textile kimonos by Itchiku Kubota that celebrated the strength of beauty of the hardships that this visionary artist endured during his incarceration after World War II. The exhibition *What Do The Mountain Spirits Ponder?* was largely inspired by a visit to the Canadian Rockies that the artist made in 1980. On the heels of this enthusiasm we were excited to launch something new and different at the gallery with the first solo-exhibition of immersive multimedia and sound works from Beaverlodge native Parker Thiessen.

In between these highlights for the Gallery were presentations by over 16 local artists with representation from almost 70% of our programming being Albertan artists. We also were fortunate to see the diversity and inclusion of artists from Japan, British Columbia, Saskatchewan and Ontario in our programs.

All the programs and exhibitions by the Gallery were supported by the excellence and commitment of the members of the community. Interest in the Gallery’s programs has been informed by the ongoing involvement of the Gallery’s supporters.



# GALLERY EXHIBITIONS

## **Robert Guest 2017: His Art/His Legacy**

Artist: Robert Guest

November 9, 2017 – May 30, 2018

## **Immovable Objects, Unstoppable Forces**

Artist: Maskull Lasserre

January 12, 2018 – April 8, 2018

## **GPRC: Independent Redux**

Artists: Carol Bromley-Meeres, Bailey Merkley, Jennifer Ferris, Celeste Walsh, Danielle Ribar, Christina Wallwork, Alejandra Gomez, Katherine Moe, Tahniah Greene-Getson

April 3, 2018 – May 6, 2018

## **The Aunties are Listening**

Guest Curator: Tanya Harnett

Artists: Rebecca Belmore, Joane Cardinal-Schubert, Rosalie Favell, Faye HeavyShield, Jane Ash Poitras, Lauren I. Wuttunee, George Littlechild, Kimowan Metchewais, Christi Belcourt, and Isaac Murdoch

April 20, 2018 – May 30, 2018

Exhibition Sponsor

INTERNATIONAL  PAPER

“Amazing exhibits, very diverse and original. Fantastic, keep up the great work.”



*When Raven Became Spider*

## **Walking With Our Sisters**

June 8, 2018 – June 14, 2018

## **When Raven Became Spider**

Curated by Leena Minifie

Organized by the Dunlop Art Gallery, Regina Public Library

Artists: Joi T. Arcand, Sonny Assu, Julianne Beaudin-Herney, Shaun Beyale, Jeffrey Veregge, Elle-Máijá Tailfeathers

May 18, 2018 – August 19, 2018

## **Memory Landscape**

Artists: Kelsey Stephenson, Monique Martin, Bettina Matzkuhn, and Jeroen Witvliet

June 22, 2018 – September 9, 2018

# GALLERY EXHIBITIONS

## Wearable Art

Guest Curator: Marty Johnson

Artists: Felicia Nazon, Joanne Cousins, Mandy Kozie, Rebecca Johnstone, Tammy Baduk, Cristy Ellen

July 26, 2018 – November 23, 2018

Exhibition Sponsor



Exhibition Partner



## The Rich Interior Life

Artists: Amanda McCavour, Eileen Murray, Linda Craddock

September 7, 2018 – December 2, 2018

Exhibition Sponsor



## On Beat, Off Beat

In Association with Peace Region Independent Media Arts Association

Artists: Parker Thiessen, Jordy Wiens, Dan Brisbin, Roberta Linfield

October 1, 2018 – November 1, 2018

Exhibition Partner



## SELECTED EXHIBITIONS 2018/2019



Jeroen Witvilet

Archives from the exhibition *Memory Landscape*

Parker  
Theissen  
*Mercury*



Itchiku Kubota  
Kimono from the  
exhibition *What  
Do The Mountain  
Spirits Ponder?*



## What Do The Mountain Spirits Ponder?

Artist: Itchiku Kubota

November 22, 2018 – February 20, 2019

Exhibition Sponsor



Exhibition Partners



Media Partners



## Kiskayetum

Artist: Allen Sapp

December 7, 2018 – June 30, 2019

Exhibition Sponsor



## Mercury

Artist: Parker Thiessen

March 7, 2019 – June 20, 2019

## Glamour & Vapours

Artists: Lorna Mills & Karilynn Ming Ho

March 7, 2019 – June 20, 2019



One of the community tapestries featured in the memorial installation, *Walking With Our Sisters*.

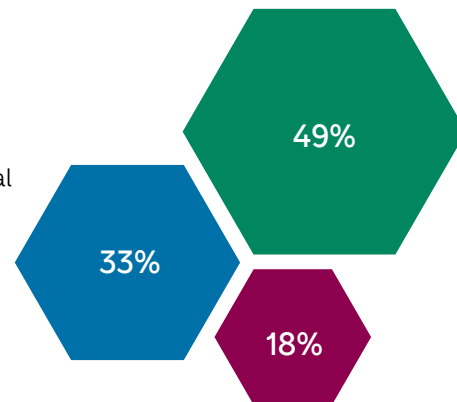


### Wearable Art

Cristy Ellen's work (L) inspired by *Prism* by Jim Trevelyan (R) from the Art Gallery of Grande Prairie's Permanent Collection.

### EXHIBITED ARTISTS

- National/International
- Peace Region
- Regional





# PERMANENT COLLECTION

The Art Gallery of Grande Prairie's Permanent Collection currently stands at approximately 850 works of art, almost exclusively created in Alberta in the mid to late 20th Century. Designated as a 'Category A' Institution by the Movable Cultural Properties Directorate of Canadian Heritage, the Gallery is permitted to receive art donations of outstanding significance and national importance due to our strict climate, safety and security controls. In this year, we were fortunate enough to acquire two pieces by local artist and Fine Arts instructor, Ken Housego.

## 2018/2019 ACQUISITIONS

DONOR / Ken Housego  
ARTIST / Ken Housego  
TITLE / *Bee Field, Falher*  
YEAR / 2001  
MEDIA / Found wood, hardwoods  
on canvas  
DIMENSIONS / 49cm x 130cm x 34cm



DONOR / Ken Housego  
ARTIST / Ken Housego  
TITLE / *Settlement*  
YEAR / 2016  
MEDIA / Media: cabin log, table leg, found wood/metal, pulley, railway spikes, chain, ladle, knife  
DIMENSIONS / 152cm x 36cm x 70cm



## SPECIAL PROJECTS

This past year also saw an extraordinary special project dedicated to the conservation of a major piece in our Collection. The painting at the center of the project is titled *Consummation* (1985), created by celebrated Canadian painter William Perehudoff (1919-2013). In 1999, Perehudoff was made a member of the Order of Canada for his contributions to Canadian painting. The work was donated to the Gallery in 2015 and belonged in the private collection of art critic Karen Wilkin. The artwork was created and presented as a wedding gift to Wilkin in 1985, but has not been seen by the public since that time.

The project, a collaboration between Curator of Exhibitions and Collections, Derrick Chang and invited artist Benny Nemerofsky Ramsay, involved a discussion around the painting's restoration, its history, and the complex notion of the work of art as a gift, not only as a wedding gift, but also as a gift to the Gallery for the enjoyment of future generations.

The full restoration project will be completed in the summer of 2019, culminating in a special exhibition of the work.

## PROGRAM SUPPORTERS



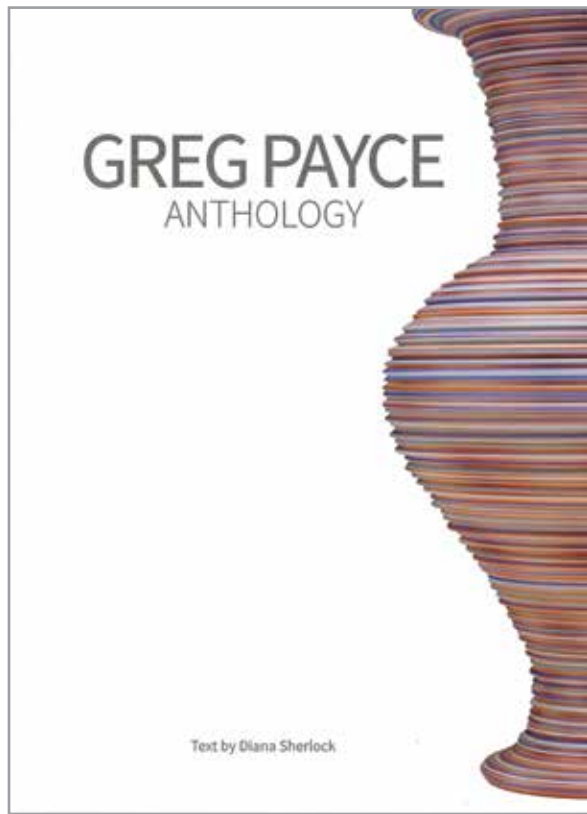
BRITISH COLUMBIA  
ARTS COUNCIL  
An agency of the Province of British Columbia



BRITISH COLUMBIA  
Supported by the Province of British Columbia

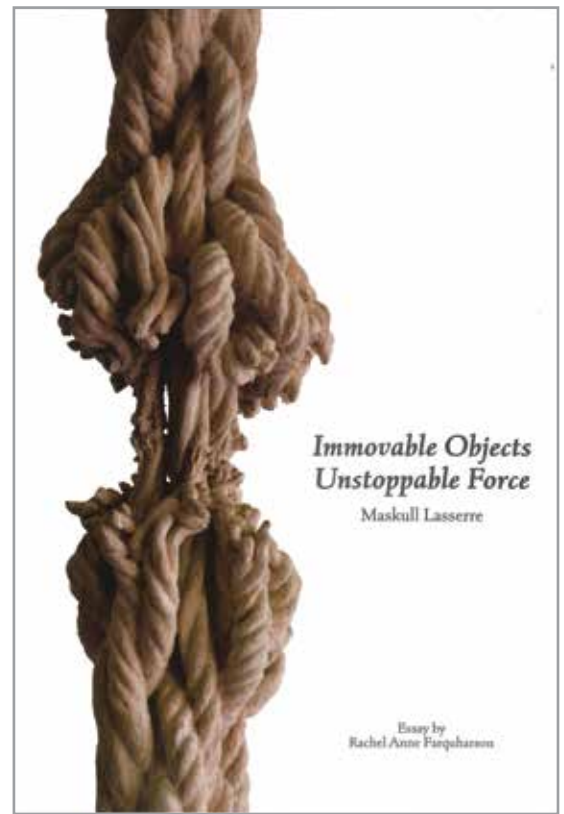


# PUBLICATIONS



## ***Maskull Lasserre: Immovable Objects, Unstoppable Force***

Text/ Culling a truth. Forging a fib. by Rachel Anne Farquaharson, Foreword Jeff Erbach  
Publisher/ Art Gallery of Grande Prairie  
Catalogue Design/ Define Design  
ISBN/ 978-0-9947269-4-0  
Printed by/ Kallen Printing Inc.



## ***Greg Payce: Anthology***

Text/ Greg Payce: Double  
Vision by Diana Sherlock  
Publisher/ Art Gallery of Grande Prairie  
Catalogue Design/ Define Design  
ISBN/ 978-0-9947269-3-3

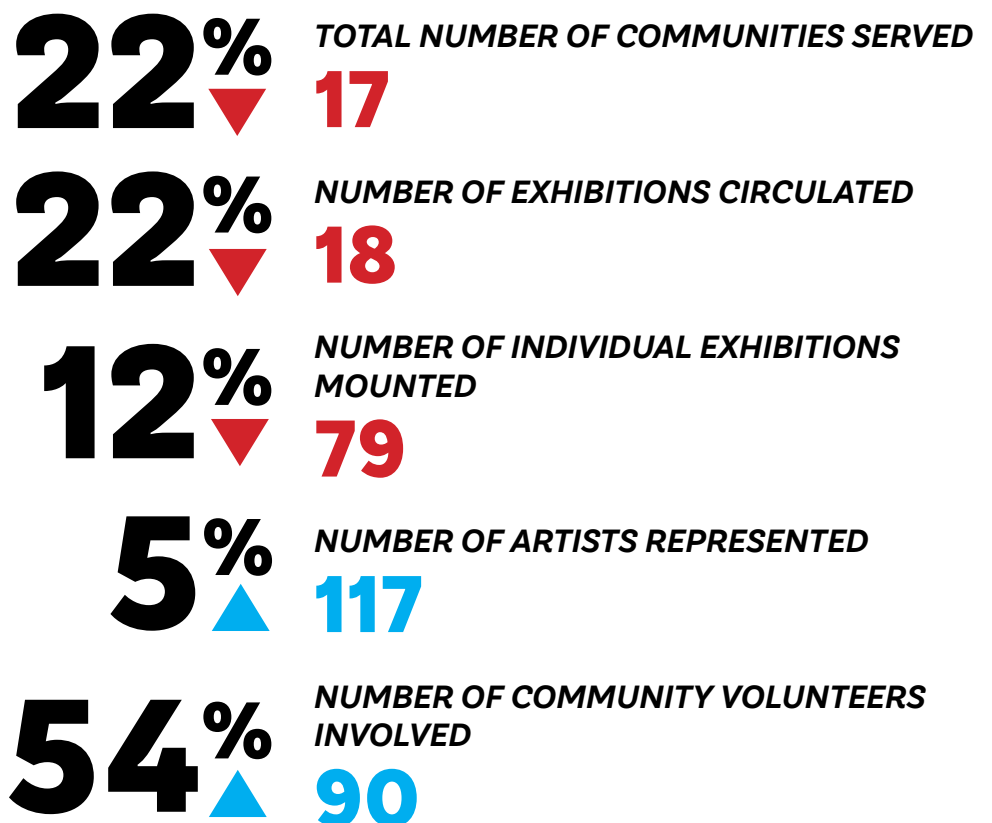




## TRAVELLING EXHIBITIONS (TREX)

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA in the province of Alberta.

The Art Gallery of Grande Prairie is contracted by the Alberta Foundation for the Arts to manage and facilitate the program in Region 1, North Western Alberta, and has been involved with the program since the beginning. We strive to maintain the high standards the program has become known for and continue to support Alberta's talented artists.





*Message from Danielle Ribar*  
*Associate Curator*

This last year I was delighted to join the Art Gallery of Grande Prairie team and began by sharing art even further across North West Alberta by booking more venues into our Travelling Exhibitions (Trex) Program. We had approximately 173, 277 individuals viewing the exhibitions throughout 17 communities within the region we serve.

The Trex program strives to share a fine caliber of art from local Albertan artists and from the Alberta Foundation for the Arts Collection into our communities and hopes to enrich the lives of its residents. With the majority of our venues being schools hosting young minds, it is of great importance that we encourage engagement, analysis, and reinterpretation of the art that we see around us.

Trex facilitates this learning through the production of Interpretive and Educational Guides which contain information pertaining to each exhibition's art and artists, guided tours, relevant thematic and historical information, curriculum connections, as well as a number of guided art projects.

This year saw the release of three new exhibitions into our region; *Heather Buchanan: Eating, Storylines: Comic Art in Alberta*, and *Arthur Nishimura: Mystical Landscapes* (from the AFA collection) that were developed by the Gallery. This year Trex Region 1 also circulated three AGGP developed shows from 2017, three retiring AGGP shows, including one from the Peace Region's renowned artist Robert Guest, and eleven traded shows from the other Trex regions within Alberta.

In October of 2018 I attended my first trade meeting with the other coordinators of the program and am happy to announce that we have a very exciting and powerful line up of seven traded exhibitions that will travel alongside three of our new curations for the next touring year.





## LEARNING

*Message from Sabine Schneider  
Curator, Learning*

The Art Gallery of Grande Prairie's learning area saw another fantastic year, filled with a range of extraordinary programs that engaged and inspired visitors and, at the same time, was sensitive to the needs of our community. We enjoyed an increase in attendance for almost every existing program, including the Carlstrom Family Green Space, our Art Programs for School and Community Groups, Summer Art Camps, Community Events, Artist Presentations and our Elder in Residence program. Sponsored by ATB, Prairie Mall and Grande Prairie Rotary Club, we launched a new program, the **Youth Arts Laboratory**, which saw 3 young participants ages 13 – 17 engaged in art activities in a professional gallery setting. By creating this opportunity for young people to receive mentorship, the gallery is developing future leaders through the Arts.

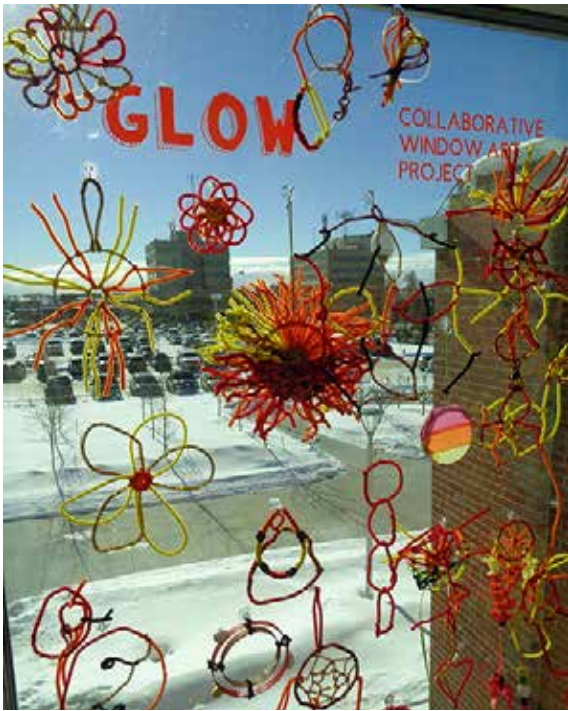
**With a total of 13,337 participants who joined us for 144 programs, participation was up 15%.** Not only did our flagship program, the Carlstrom Family Green Space, cross the 10,000-visit benchmark, we were also incredibly impressed by the level of participation our three exceptional **Youth Arts Laboratory** participants, Grace Larson, Mia Cook, and Sophia Picard brought to their learning experience. For example, one of the arts projects for youth involved the unpacking and installation of a professional art exhibition.



“There are 7 kids  
and our life is  
crazy but when  
we come here it is  
so peaceful and  
happy.”







## THE CARLSTROM FAMILY GREEN SPACE

The Carlstrom Family Green Space in the Art Gallery of Grande Prairie is a dedicated space to the interactive exploration of and response to art. Providing hands-on art activities inspired by the artistic practices of exhibitions on display, the Carlstrom Family Green Space promotes collaborative learning styles to make art by yourself or with others. Highlighting its importance as a vital community space, we are excited that the Carlstrom Family Green Space received over 10,000 visitors this year translating into a significant increase in visitation of 15.6%. With our changing community art installations flourishing, we are always amazed by this community's creativity and the generosity with which it is shared through Art.

**15%** NUMBER OF VISITORS  
**10,013**

“My kids always ask to come here. They love how the ideas change with what they see downstairs and that they can display what they make...You are doing great work here.”



Leena Minifie leading a curator talk through the exhibition, *When Raven Became Spider*.

## ARTIST PRESENTATIONS

Artist Presentations were popular and saw some new and exciting approaches this year. On May 19, 2018 Leena Minifie lead a curator talk through the exhibition *When Raven Became Spider*, while the Art Gallery's Exhibitions and Collections Curator, Derrick Chang, contextualized the exhibitions *Memory Landscape* and *The Rich Interior Life* during well attended Curatorial Tours. In addition, *Gifts and Gestures*, a special event lead by Curator Derrick Chang and Edinburgh based artist, Benny Nemerofsky Ramsay, offered an exclusive look at *Consummation* (1985), a special piece in the Art Gallery's Permanent Collection created by celebrated Canadian painter William Pehudoff (1919-2013). Also, new this year, was Executive Director Jeff Erbach's invitation to the Members to join him for a guided tour of the exhibition, *What Do The Mountain Spirits Ponder?* by Itchiku Kubota (1917-2003). Finally, over 100 visitors enjoyed Parker Thiessen's sound art performance during the opening reception of his exhibition entitled *Mercury* on March 7, 2019.

**191%** TOTAL NUMBER OF PARTICIPANTS ATTENDING ARTIST PRESENTATIONS  
**213**



“Thank you for encouraging us to look at art in a new way.”



“Thank you for introducing us to a great resource to bring our students to!”



## ART PROGRAMS AND CAMPS

With a total attendance of 2,464 students participating in 129 art programs and camps, in comparison to 1894 students participating in 100 art programs and camps last year, **this category increased participation by a staggering 30% this year.**

92 school groups with a total of 1,965 students and 37 community groups with a total of 463 participants explored current exhibitions through a tour and interactive activities in comparison to a total of 1790 students who visited within 80 school and community groups the previous year. All students practiced careful observation skills and learnt about interpreting art. Interactive activities in response to the exhibitions were part of their Art Gallery visit. Hands-on take-home projects provided a great way to ground and enhance student's own art experience. Principles and elements of design were emphasized and integrated in the Art Gallery's educational programs.

Through our partnership with the **Grande Prairie Children's Festival**, we welcomed 7 groups with 165 students alone who chose to visit the Art Gallery during their fantastic time at Grande Prairie's second Children's Festival on May 23 and May 24. We were also very happy to contribute to the **Heritage Fair** held on May 3 by facilitating art programs which 60 students participated in. 167 participants took part in 9 tours offered to Highschool, Youth and other community groups during the *Walking with our Sisters* ceremonial memorial held at the Art Gallery from June 8 – 14, 2018.

From July 16 to August 3rd, 2018 we ran our week-long, half day camps for which we welcomed 36 students ranging in ages from 6 – 12 years old. Inspired by our the exhibitions *Memory Landscape* and *When Raven Became Spider*, curated by Leena Minifie, all young artists were introduced to various art forms and techniques including Mixed Media: Nature & Things, Sculpture: Pattern & Fabric, Drawing: Storyline & Superheroes. Every Thursday students went on a fieldtrip to visit the **Grande Prairie Museum & Heritage Village** where an art activity was facilitated and a guided tour of the Village enjoyed. This activity represented a new collaboration between the Art Gallery and the Grande Prairie Museum & Heritage Village and was very well received by all.

**30%**

**TOTAL NUMBER OF PARTICIPANTS  
ATTENDING ART PROGRAMS AND CAMPS**

**2,464**

**Programs Sponsored by**





“Loved how the exhibit offered so many avenues to research back at school (Japan, Kimonos, Impressionists). Loved how open ended the project was.”

## COMMUNITY EVENTS

Reaching out to all community members and groups, special events and projects provide an opportunity to collaborate with other organizations while celebrating our community's creativity and honoring its diversity. In 2018/2019 the Art Gallery took part in 8 community events with a total of 652 participants. This represents a 20% reduction compared to last year.

During the month of April, weekly Pop-Up Beading Groups were still held on a weekly basis at the Art Gallery of Grande Prairie and bi-weekly at the **Grande Prairie Regional College** on Campus Friendship Centre while in May of 2018, numerous beaded fabric squares created by caring community members were sewn together into beautiful community tapestries which were then displayed during the *Walking with our Sisters* memorial held at the Art Gallery of Grande Prairie from June 8 – 14, 2018.

Celebrating the annual **Alberta Culture Days**, on September 29, 2018 we reached a record high of 260 people joining us for our Sketch Party where everyone was invited to draw from the artworks of *The Rich Interior Life* exhibition on display at the time. Also, our community window mural activity during the **Grande Prairie Public Library's LibriCon** event on October 13, 2018 was well attended with 303 participants.

Our new initiative this year was our collaboration with the local Yoga Studio the **theRADlife** in Grande Prairie. On December 5, 2018 and on February 19, 2019, surrounded by the irreplaceable kimonos of Itchiku Kubota, 45 yogis enjoyed the stunning *What do the Mountain Spirits Ponder?* exhibition by practicing their yoga inside the Art Gallery.



**20%**

**TOTAL NUMBER  
OF PARTICIPANTS  
IN COMMUNITY  
EVENTS**

**652**

**Image /** Liza Curtiss Photography, theRADlife yoga at the Art Gallery

## ARTISTS

Bernadine Schroyer  
Bryan Chubb  
Candace Sanderson  
Candice Johnson  
Carmen Haakstad  
Cheryl Brown  
Dan Arberry  
Ed Bader  
Elizabeth Hutchinson

Emily Lozeron  
Francisco-Fernando  
Granado  
Grant Berg  
Janice Kretzer-Prysunka  
Jeremy Hof  
John Montieth  
Jon Sasaki  
Karl Mattson

Katherine Moe  
Katrina Shirley  
Ken Housego  
Ken Lumbis  
Marc Courtemanche  
Mark Clintberg  
Micah Lexier  
Natalie Wong  
Nicole Kelly Westman

Peter von Tiesenhausen  
Robert Guest  
Sab Meynert  
Suzanne Sandboe  
Tina Martel  
Vicki Hotte  
Wendy Johnsen

## ONE LOUDER GOES THE 38TH ANNUAL ART AUCTION



**GOES  
THE  
ART 38  
AUCTION**  
CHRENEK & DION  
ASSOCIATES  
of RBC Dominion Securities Inc.



The 38th Annual Art Auction continued a strong annual tradition of celebrating the Arts while generating important operating revenue in support of the Gallery's exhibitions and programs. For the first time, the Gallery, as many do, expanded the reach of artist donations to include those from outside our region and further expanded donation opportunities to be experienced-based activities. Matched by strong work by local artists, the event was considered a great success. A big thank-you to the Committee, sponsors, volunteers, and all of the artists who generously gave of their time, talent and money, resulting in a net contribution of approximately \$42,000 to the Gallery this year.

#### TITLE SPONSOR



#### GOLD SPONSORS



#### SILVER SPONSOR



#### PROVIDERS OF EXPERIENCE

**Celeste Walsh**  
Ink Spot Tattoo



#### GIFT IN KIND



**Olin Rosvold**  
Auctioneer



#### COMMITTEE

Chair - Korreena Tucker  
Murray Quinn

Pamela Balderston  
Danielle Ribar  
Marley Davis

Christina Wallwork  
Alejandra Gomez Rios

## **FINANCIAL STATEMENTS**

**Prairie Gallery Society**  
**Financial Statements**  
For the year ended March 31, 2019



**Prairie Gallery Society**  
**Financial Statements**  
For the year ended March 31, 2019

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Edmonton AB T6E 5X9 Canada

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## Independent Auditor's Report

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To the Board of Directors of  
Prairie Gallery Society

### *Qualified Opinion*

We have audited the accompanying financial statements of Prairie Gallery Society (the "Society"), which comprise the statement of financial position as at March 31, 2019, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

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

### *Basis for Qualified Opinion*

In common with many not-for-profit organizations, the Society derives revenue from fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the Society. Therefore, we were not able to determine whether any adjustments might be necessary to fundraising revenue, excess (deficiency) of revenue over expenses, and cash flows from operations for the years ended March 31, 2019 and 2018, current assets as at March 31, 2019 and 2018, and net assets as at April 1 and March 31 for both the 2019 and 2018 years. Our audit opinion on the financial statements for the year ended March 31, 2018 was modified accordingly because of the possible effects of this limitation in scope.

The Society maintains a permanent collection made up of donated items which are recorded at their appraised values and purchased items are recorded at cost. The Society does not maintain a complete catalogue of the items which comprise the permanent collection with values. Therefore, we were not able to determine whether any adjustments might be necessary to the permanent collection as at March 31, 2019 and 2018, and net assets as at April 1 and March 31 for both the 2019 and 2018 years.

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

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

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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



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## Independent Auditor's Report (continued)

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### *Auditor's Responsibilities for the Audit of the Financial Statements*

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Society's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Society's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Society to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

BDO Canada LLP

Chartered Professional Accountants

Edmonton, Alberta  
June 11, 2019

## Prairie Gallery Society Statement of Financial Position

March 31	2019	2018
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### Assets

#### Current

Cash	\$ 291,298	\$ 103,103
Accounts receivable	10,876	27,129
Prepaid expenses	18,268	24,978

	320,442	155,210
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Gallery investment fund (Note 2)

	1,151,772	1,121,631
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Capital assets (Note 3)

	50,401	64,636
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Permanent collection (Note 4)

	539,957	531,357
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	\$ 2,062,572	\$ 1,872,834
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### Liabilities and Net Assets

#### Current

Accounts payable and accrued liabilities	\$ 17,163	\$ 25,154
Deferred revenue (Note 5)	407,625	314,750

	424,788	339,904
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Lease commitment (Note 6)

#### Net assets

Unrestricted net deficit	(104,346)	(184,694)
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Gallery investment fund (Note 2)	1,151,772	1,121,631
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Equity in capital assets and permanent collection	590,358	595,993
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	1,637,784	1,532,930
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	\$ 2,062,572	\$ 1,872,834
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Approved on behalf of the board:

 \_\_\_\_\_, Member

 \_\_\_\_\_, Member

The accompanying notes and schedules are an integral part of these financial statements.



**Prairie Gallery Society**  
**Statement of Changes in Net Assets**

For the year ended March 31

	Unrestricted net deficit	Gallery investment fund	Equity in capital assets and permanent collection	Total 2019	Total 2018
<b>Balance, beginning of year</b>	\$ (184,694)	\$ 1,121,631	\$ 595,993	\$ 1,532,930	\$ 1,489,514
Excess (deficiency) of revenue over expenditures for the year	96,254	-	-	96,254	(14,444)
Interfund transfer- capital asset purchases and disposals	(612)	-	612	-	-
Donations to the permanent collection	-	-	8,600	8,600	57,860
Interfund transfer - amortization	14,847	-	(14,847)	-	-
Interfund transfer - realized gain on investment	(1,276)	1,276	-	-	-
Interfund transfer - unrealized loss on investment	1,695	(1,695)	-	-	-
Interfund transfer - interest income on investment	(59,064)	59,064	-	-	-
Interfund transfer - investment management fees	17,004	(17,004)	-	-	-
Interfund transfer - cash transfer	11,500	(11,500)	-	-	-
<b>Balance, end of year</b>	\$ (104,346)	\$ 1,151,772	\$ 590,358	\$ 1,637,784	\$ 1,532,930

## Prairie Gallery Society Statement of Operations

For the year ended March 31	2019	2018
<b>Revenue</b>		
Public sector revenue (Schedule 1)	\$ 694,538	\$ 654,791
Private sector revenue (Schedule 2)	199,466	113,966
Earned revenue (Schedule 3)	20,402	32,677
	<u>914,406</u>	<u>801,434</u>
<b>Expenditures</b>		
Administrative	122,337	85,169
Administrative contract personnel	33,771	16,309
Artistic contract personnel	22,701	35,124
Collections management	2,767	-
Education and audience development	13,625	8,289
Exhibition and programming	95,750	66,538
Fundraising	67,056	55,959
Marketing and communications	11,521	15,117
Professional development	1,828	3,060
Salaries and related benefits (Schedule 4)	416,412	471,242
Touring and circulation	46,088	58,951
	<u>833,856</u>	<u>815,758</u>
<b>Excess (deficiency) of revenue over expenditures before undernoted items</b>	<u>80,550</u>	<u>(14,324)</u>
<b>Other income (expenditures)</b>		
Amortization	(14,847)	(15,520)
Interest income on investment	59,069	43,815
Realized gain on sale of investments	1,276	-
Loss on disposal of capital assets	-	(365)
Investment management fees	(16,599)	(16,318)
Other expenditures	(11,500)	(35,958)
Unrealized gain (loss) on investment	(1,695)	24,226
	<u>15,704</u>	<u>(120)</u>
<b>Excess (deficiency) of revenue over expenditures for the year</b>	<u>\$ 96,254</u>	<u>\$ (14,444)</u>

## Prairie Gallery Society Statement of Cash Flows

For the year ended March 31	2019	2018
<b>Cash flows from operating activities</b>		
Cash receipts from funding sources	\$ 954,884	\$ 920,233
Cash paid to suppliers and employees	(808,542)	(945,786)
	<u>146,342</u>	<u>(25,553)</u>
<b>Cash flows from investing activities</b>		
Purchase of capital assets	(612)	(10,698)
Interest income received	59,064	43,815
Investment management fees paid	(16,599)	(16,318)
	<u>41,853</u>	<u>16,799</u>
<b>Increase (decrease) in cash during the year</b>	<b>188,195</b>	<b>(8,754)</b>
<b>Cash, beginning of year</b>	<u><b>103,103</b></u>	<u><b>111,857</b></u>
<b>Cash, end of year</b>	<u><b>\$ 291,298</b></u>	<u><b>\$ 103,103</b></u>

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# Prairie Gallery Society

## Notes to the Financial Statements

March 31, 2019

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### Nature of operations

Prairie Gallery Society (the "Society") is a registered charity operating a public art gallery aimed at promoting visual arts in Grande Prairie. The Society is exempt from tax under Section 149 of the Income Tax Act.

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### 1. Summary of significant accounting policies

The financial statements are prepared by management in accordance with Canadian accounting standards for not-for-profit organizations.

The significant accounting policies used are as follows:

#### Accounting estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenue and expenditures during the reported period. These estimates are reviewed periodically and are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

#### Capital assets

Capital assets are recorded at cost. The Society provides for amortization using the declining balance method at rates designed to amortize the cost of the capital assets over their estimated useful lives. No amortization is recorded in the year of disposal. The annual amortization rates are as follows:

Asset	Rate
Furniture and fixtures	20%
Computer equipment	55%

One-half the normal rate of amortization is recorded in the year of acquisition.

#### Financial instruments

The Society initially measures its financial assets and liabilities at fair value adjusted by, in the case of a financial instrument that will not be measured subsequently at fair value, the amount of transaction costs directly attributable to the instrument. Amounts due to and from related parties are measured at the exchange amount, being the amount agreed to by the related parties.

The Society subsequently measures its financial assets and financial liabilities at amortized cost, except for derivatives and equity securities quoted in an active market, which are subsequently measured at fair value. Changes in fair value are recognized in operations.

Financial assets measured at amortized cost are tested for impairment when there are indicators of possible impairment. When a significant adverse change has occurred during the period in the expected timing or amount of future cash flows from the financial asset or group of assets, a write-down is recognized in operations.



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## Prairie Gallery Society Notes to the Financial Statements

March 31, 2019

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1. Summary of significant accounting policies (continued)

Permanent collection	The permanent collection consists largely of donated items which are recorded at their appraised values as determined or approved by the Society's curator at the time of acquisition. Purchased items are recorded at cost.
Revenue recognition	<p>The Society follows the deferral method of accounting for contributions.</p> <p>Restricted contributions are recognized as revenue in the year in which the related expenditures are incurred. Unrestricted contributions are recognized as revenue when received or receivable when the amount to be received can be reasonably estimated and collection is reasonably assured. In-kind donations to the permanent collection are reported as direct increases in net assets. All other donations are reported as revenue of the current period.</p>
Leases	Leases are classified as either capital or operating leases. Leases that transfer substantially all of the benefits and inherent risks of ownership of property to the Society are accounted for as capital leases. At the time a capital lease is entered into, an asset is recorded together with its related long-term obligation to reflect the acquisition and financing. Assets recorded under capital leases are amortized on the same basis as described above. Payments under operating leases are expensed as incurred.
Contributed services	Volunteers contributed time to assist the Society in carrying out its activities. Because of the difficulty of determining their fair value, contributed services are not recognized in the financial statements.

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# Prairie Gallery Society

## Notes to the Financial Statements

March 31, 2019

### 2. Gallery investment fund

The Gallery investment fund consists of the following, measured at fair market value:

	2019	2018
Balance, beginning of year	\$ 1,121,631	\$ 1,176,509
Interest earned	59,064	43,245
Management fees paid	(17,004)	(17,134)
Withdrawals	(11,500)	(105,215)
Market changes	(1,695)	24,226
Realized gain	1,276	-
Balance, end of year	<u>\$ 1,151,772</u>	<u>\$ 1,121,631</u>

The Board of Directors has internally restricted \$200,000 of the investment funds, as required by the guidelines of the Alberta Foundation for the Arts. The cash is unencumbered and can only be accessed upon a resolution with a majority vote of the Society's Board of Directors and may only be used to temporarily fund unforeseen operating deficits. Funds removed from the cash reserve must be replenished within three fiscal years from the end of the fiscal year in which the funds were utilized.

This year \$11,500 of the unrestricted portion of the Gallery investment fund was made available for operational use. The expenditures are reflected on the statement of operations as other expenditures and are broken down as follows:

	2019
Administrative	\$ 1,500
Publications	<u>10,000</u>
	<u>\$ 11,500</u>

Price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The Society is exposed to this price risk in the marketable securities it holds in the Gallery investment fund.

### 3. Capital assets

	2019			2018
	Cost	Accumulated Amortization	Net	Net
Furniture and fixtures	\$ 332,694	\$ 291,701	\$ 40,993	\$ 53,842
Computer equipment	69,990	60,582	9,408	10,794
	\$ 402,684	\$ 352,283	\$ 50,401	\$ 64,636

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## Prairie Gallery Society

### Notes to the Financial Statements

March 31, 2019

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#### 4. Permanent collection

The permanent collection contains artworks created primarily by Albertan artists and have been acquired through purchase or donation. The collection currently stands at 850 works of art comprised of two distinct components: Historic and Contemporary Canadian Art. Over the years, the gallery has amassed individual pieces and bodies of work in many mediums including ceramic, painting, photography, woodworking, sculpture, tapestry, fibre arts, multimedia works and video.

During the year, \$8,600 (2018 - \$57,860) worth of artworks were donated in kind to the permanent collection.

The Permanent Collection is not an asset that can be used to meet the financial obligations of the organization by conversion into currency or as security to raise monetary loans.

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#### 5. Deferred revenue

Deferred grant revenue relates to government grants and funds which were unearned at the end of the year, and fundraising and membership revenue for the next year already received.

	2019	2018
Balance, beginning of year	\$ 314,750	\$ 319,425
Revenue recognized during the year	(444,250)	(410,675)
Deferred revenue received	537,125	406,000
Balance, end of year	<u>\$ 407,625</u>	<u>\$ 314,750</u>

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#### 6. Lease commitment

There is a sixty month lease agreement in place for a printer and a fax machine for \$8,400 per year. The agreement was signed on December 18, 2015. There are thirty-two months remaining as of March 31, 2019. This operating lease may be canceled at any time with one month's notice after the sixty month period has been completed.

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#### 7. Operating loan

The Society has an operating loan available by way of account overdraft with a maximum of \$125,000. The balance of the operating loan at year-end was \$nil.

The operating loan is secured by a general security agreement covering all assets of the Society. Interest is at RBC prime plus 2.85%, with an effective rate of 6.8% at year-end.

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## Prairie Gallery Society Notes to the Financial Statements

March 31, 2019

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**8. Related party transactions**

During the year, the Society earned the following revenue from board members and their related companies:

	2019	2018
Donations and memberships	\$ 16,181	\$ 6,423
Donations-in-kind	3,050	2,350
	<u>\$ 19,231</u>	<u>\$ 8,773</u>

These transactions are in the normal course of operations and have been valued in these financial statements at the exchange amount which is the amount of consideration established and agreed to by the related parties.

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**9. Economic dependence**

The Society is dependent on grants from various government agencies and foundations and the City of Grande Prairie for a major portion of its revenue.

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**Prairie Gallery Society**  
**Schedule 1 - Public Sector Revenue**

<b>For the year ended March 31</b>	<b>2019</b>	<b>2018</b>
City of Grande Prairie, operating grant	\$ 301,750	\$ 300,000
Alberta Foundation for the Arts, travelling exhibition grant	177,480	149,455
Alberta Foundation for the Arts, operating grant	72,253	67,090
County of Grande Prairie grant	67,500	65,000
Municipal District of Greenview grant	35,000	35,000
Alberta Foundation for the Arts, assistant curator	-	25,000
Canadian Museums Association/Young Canada Works grant	-	12,346
Other provincial grants	40,555	900
	<b>\$ 694,538</b>	<b>\$ 654,791</b>

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**Prairie Gallery Society**  
**Schedule 2 - Private Sector Revenue**

<b>For the year ended March 31</b>	<b>2019</b>	<b>2018</b>
Donations and sponsorships	\$ 101,562	\$ 10,014
Fundraising	<u>97,904</u>	<u>103,952</u>
	<b>\$ 199,466</b>	<b>\$ 113,966</b>

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**Prairie Gallery Society**  
**Schedule 3 - Earned Revenue**

<b>For the year ended March 31</b>	<b>2019</b>	<b>2018</b>
Fees for service	\$ 7,980	\$ 17,780
Memberships	1,600	968
Sales of books, catalogues and miscellaneous	10,822	11,729
Rental	-	2,200
	<hr/>	<hr/>
	\$ 20,402	\$ 32,677

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## Prairie Gallery Society

### Schedule 4 - Salaries and Related Benefits

For the year ended March 31	2019	2018
Artistic and programming	\$ 283,245	\$ 314,516
Administrative	133,167	113,490
Marketing and communication	-	43,236
	<hr/>	<hr/>
	\$ 416,412	\$ 471,242

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## GIFTS AND SERVICES IN KIND

Throughout the year, many local businesses provided services and support to the Gallery's programs, exhibitions and operations. Their support is a valuable contribution to the Gallery's mission and signals the Gallery's intention to collaborate with the private sector in delivering high value opportunities in the Arts.



## VOLUNTEERS

Volunteers contributed greatly to the Gallery's ability to launch exhibitions, deliver programs and remain a vibrant and accessible facility for everyone. They assisted in installing and deinstalling art exhibitions, with the Annual Art Auction, with serving as a friendly face at the front desk and in preparing materials for tours, camps and the Carlstrom Family Green Space. A huge thank you to them for their ongoing support.

Albert Zatenly  
Alejandra Gomez Rios  
Brittany Kelsey  
Candace Hook  
Cara Jones  
Carley Friesen  
Christina Wallwork  
Christine Quinn  
Dara Campbell  
Dave McRae

Edward Bader  
Emily Beaulieu  
Erin Wright  
Frederique Viot  
Grace Larson  
Grant Berg  
Huan Zhang  
Josephine Sallis  
Karen Frimrite  
Ken Housego

Ken Lumbis  
Korreena Tucker  
Krysia Morin  
Len Morrisette  
Lorrie Trudeau  
Manelle McInroy  
Marcia Walker  
Mario Paradis  
Michael Morgan  
Moira Cooke

Nick Radujko  
Pam McInroy  
Pamela Balderston  
Rocky Grasso  
Schuyler Dawson  
Scott Sanford  
Tanis Halladay  
Terry Gorgichuk  
Wendy Zhao

## MAJOR FUNDERS

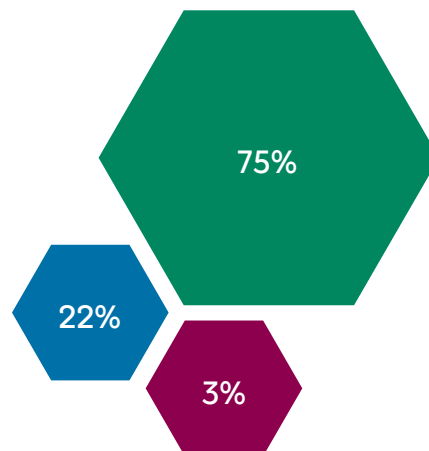
As a public institution and charitable non-profit, all of the Gallery's exhibitions and programming remain free and accessible for everyone. This amounts to more than 2,500 hours of viewing and program opportunities for the year. This level of inclusiveness and accessibility is achieved through the dedication and commitment of all levels of government, local businesses, donors, members and volunteers who come together to support the Gallery and its mandate.

Notably through this past year, the Gallery increased its Private Sector support to now roughly 22% of total annual operating revenue, an increase of roughly 40% in this area from the previous year. This is a tangible outcome of our persistence and efforts to meet one of our four main Goals, to 'Build on our donors, members and sponsors'.



### ANNUAL OPERATING FUNDING

- Public Sector Revenue
- Private Sector Revenue
- Earned Revenue



## MEDIA PARTNERS





## 2018/19 BOARD OF DIRECTORS

### April 2018 – June 2018

#### OFFICERS

Chair / Nick Radujko

Vice Chair / Terry Gorgichuk

Treasurer / Ken Lumbis

Secretary / Ken Housego

#### DIRECTORS

Kendra Davis (Past Chair)

Pam Balderston

Alejandra Gomez Rios

Michael Morgan

Danielle Ribar

Korreena Tucker

Christina Wallwork

### June 2018 – April 2019

#### OFFICERS

Chair / Terry Gorgichuk

Vice Chair / Pam Balderston

Treasurer / Ken Lumbis

Secretary / Lorrie Trudeau

#### DIRECTORS

Nick Radujko (Past Chair)

Edward Bader

Pam McInroy

Michael Morgan

Len Morrisette

Christine Quinn

Christina Wallwork

### GALLERY STAFF

Executive Director / Jeff Erbach

Gallery Administrator / Melanie Jenner

Curator, Learning / Sabine Schneider

Curator, Exhibitions & Collections / Derrick Chang

Associate Curator (Managine Travelling Exhibitions / Danielle Ribar

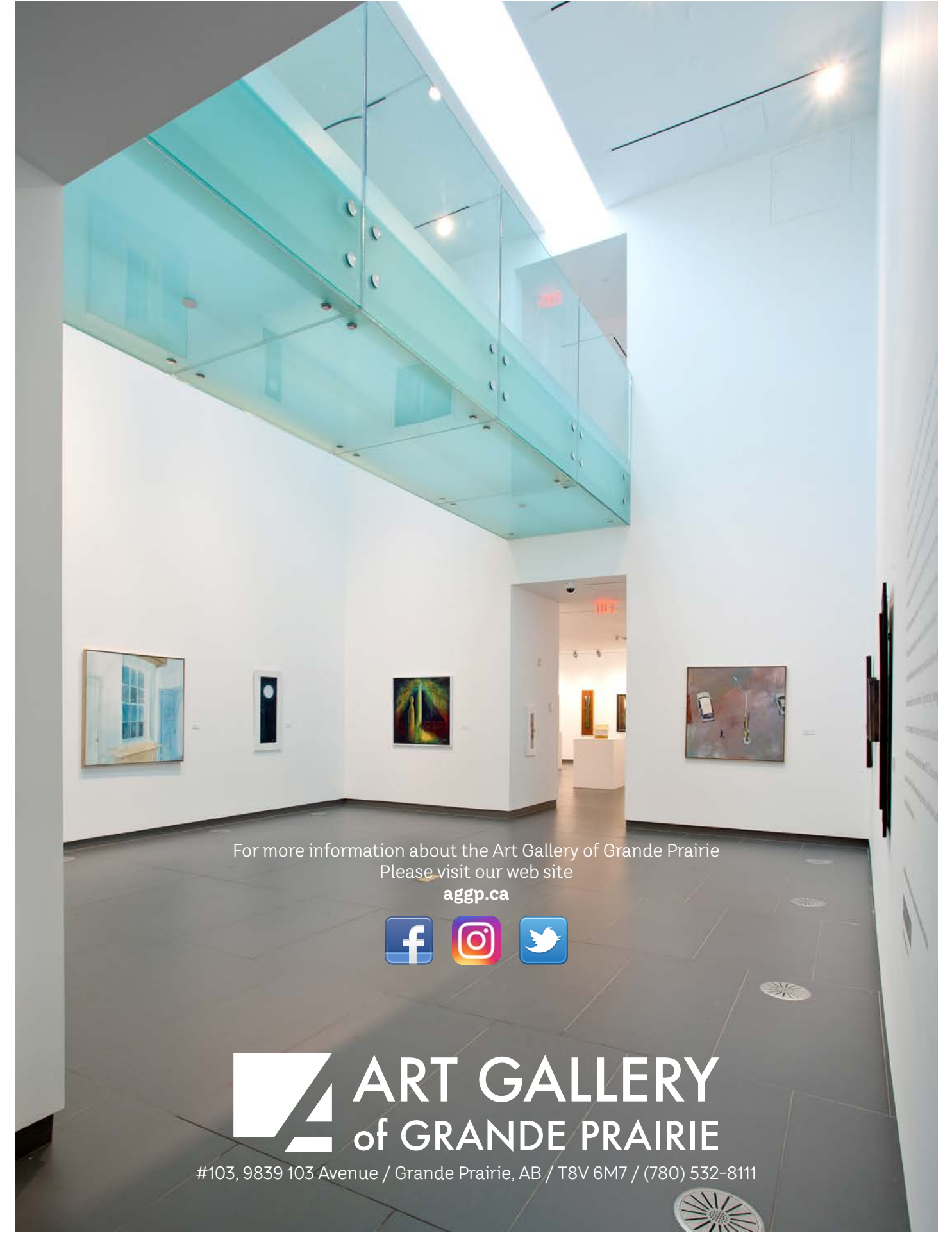
Coordinator, Programs & Exhibitions / Jamie-Lee Cormier (April – November 2018)

Acting Coordinator, Programs & Exhibitions / Jim Merrithew  
(November 2018 – April 2019)

Programs & Exhibitions Assistant / Katrina Shirley

Art Preparator / Rob Swanston

Bookkeeper / Jesi Tibbles



For more information about the Art Gallery of Grande Prairie  
Please visit our web site  
[aggp.ca](http://aggp.ca)



**ART GALLERY**  
**of GRANDE PRAIRIE**

#103, 9839 103 Avenue / Grande Prairie, AB / T8V 6M7 / (780) 532-8111