

A close-up photograph of a wooden surface featuring intricate beaded embroidery. The central focus is a large, stylized flower with five petals. The petals are primarily orange and blue, with a yellow center. The flower is surrounded by green leaves and stems, also made of beads. The background is a light-colored wood grain. The text 'ANNUAL 2023 / 2024 REPORT' is overlaid in white at the top, and the 'ART GALLERY of GRANDE PRAIRIE' logo and name are overlaid in white on the right side.

ANNUAL
2023 / 2024
REPORT



ART GALLERY
of GRANDE PRAIRIE

LAND ACKNOWLEDGEMENT

We acknowledge that we are located on Treaty 8 territory - the ancestral Land of the sovereign Dane-zaa, Nehiyawak, Dene, and Otipemisiwak Nations. We acknowledge the many Indigenous Peoples who have lived and cared for these lands for generations. We are grateful for the traditional Knowledge Keepers and Elders who are still with us today and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude.

The Art Gallery of Grande Prairie also recognizes that Land Acknowledgments are not enough. Through our actions we commit to truth, reconciliation, decolonization, and allyship in support of Indigenous lifeways and wellbeing.



This is my first visit to the new Art Gallery of Grande Prairie since it completed it's restoration in 2012. I worked at the Gallery from approx. 1986-1991 with a brief break in that time. I have since moved to Edmonton, but my ties to Grande Prairie remain close and I am absolutely delighted to see the Gallery in its new home – It's stunning!

Congratulations to the hardworking staff (because I know you have to be!) for their dedication to the cause, and to the board for the support they bring to the operations and advancement of the institution, and of course to the patrons of the Gallery who support the Arts community in the Peace in many ways – kudos to you all! Well done!*



– Annabelle Wright

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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 2023–2024. 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.

This past year has been filled with captivating exhibitions, thought provoking events and engaging educational programs designed to enrich and inspire. Our commitment to showcasing diverse artistic voices remains steadfast, ensuring that everyone who walks through our doors experiences the power of art in its many forms.

Your continued support and enthusiasm are invaluable as we strive to foster creativity, bring about dialogue, and build bridges within our community and beyond. 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 vital to our operations and accomplishments. The Board would like to extend our sincerest appreciation to our Executive Director and Chief Curator, Jessica Groome, whose exceptional leadership and artistic vision have shaped the AGGP into a vibrant cultural hub. Their dedication to fostering creativity and inclusivity has strengthened our community engagement and enriched the cultural landscape of the Peace Country.

I wish to thank the members of the Board for their steadfast support, strategic insights and unwavering belief in the transformative power of art. We are truly fortunate to have such a dedicated Board guiding us on this extraordinary journey. Thank you for being part of the AGGP. Together, let us create moments of beauty, reflection, and connection through the wonderful world of art.

Kindest regards,

Terry Gorgichuk
Chair, Art Gallery of Grande Prairie



MESSAGE FROM THE EXECUTIVE DIRECTOR & CHIEF CURATOR

Jessica Groome

It's hard to believe it's been almost a year since stepping into the position of Interim Executive Director at the Art Gallery of Grande Prairie. As I've been officially in the role of Executive Director / Chief Curator for 8 months, momentum is gathering and a new vision for the Gallery is materializing, however, we have also arrived at a crucial turning point.

The Gallery is feeling the pressures of inflation, plateaued funding (both public and private), urgent political dynamics and a rapidly growing local community. Running with a relatively unchanged annual operating budget for the past 10 years, we can no longer comfortably keep up the status quo, and it will take innovative thinking to align the financial realities of the Gallery with the current needs of the community. Looking back a decade, the shiny days of the then brand new Montrose Cultural Centre have worn off, and though upon first glance it may appear we are working with the prestige that such a building boasts, that is not the reality behind the scenes.

I am incredibly proud of what we achieved in 2023–2024, but it is important to point out that we also faced a lot of turbulence including the unexpected changeover of Executive Directors once again. You will see in our audited financial statements that

although we have made cutbacks and are running with the smallest number of staff in years, we are still reporting a deficit.

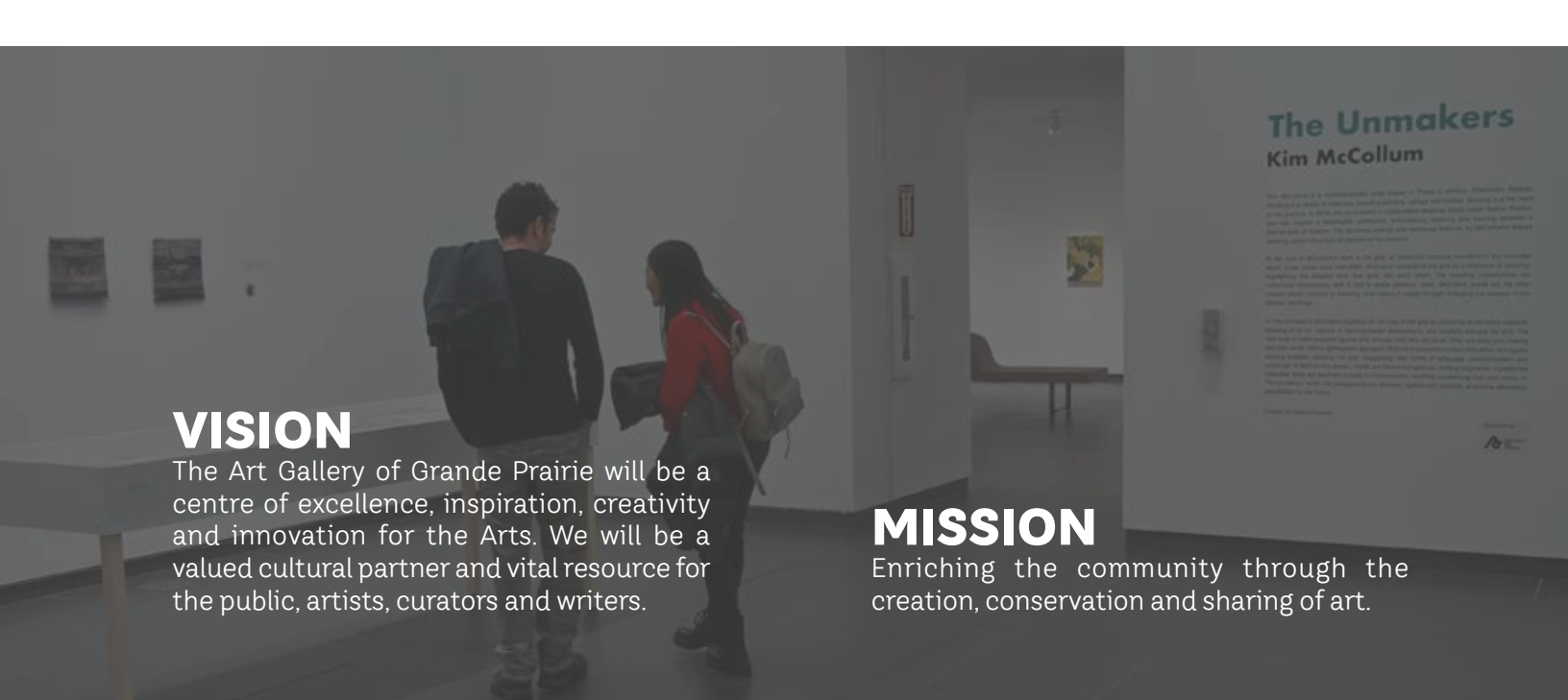
Those of us who have dedicated our lives to the cultural sector know it takes creativity, resourcefulness, tenacity and the ability to work with a shoestring budget to succeed. As you turn the pages of this Annual Report, I hope you are truly amazed by the level of programming we have managed to accomplish given the circumstances.

My wish for the coming years is for our municipal funders and local residents at large to properly recognize the value of this organization. Understand that without additional support, including volunteers, increased membership and funding, the Gallery will not be able to continue as-is. We need expanded engagement and more funding in order to succeed for the future, and to be there for the ever-changing needs of this community going forward.

Sincerely,

Jessica Groome

Executive Director/Chief Curator, Art Gallery of Grande Prairie



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.

ANNUAL VISITATION

15,202

PARTICIPANTS IN GALLERY LEARNING ACTIVITIES

11,582

VISITORS TO TRAVELLING EXHIBITIONS (Trex Program)

139,317

NUMBER OF MEMBERS

69

“I’ve been volunteering at the art gallery for over a year and I never say no to the chance at volunteering there! I’m always welcomed with open arms, everyone is so kind, and every volunteer opportunity I get to meet new people! I love it! - Hala E.



VOLUNTEERS

Volunteers contributed greatly to the Gallery’s ability to deliver programs and remain a vibrant and accessible facility for everyone. This past year, volunteers primarily assisted with assembling our incredibly popular Creativity Kits and serving as a friendly face at the reception desk to welcome visitors.

Volunteers also supported special events like opening receptions and our Art Auction fundraiser in April 2023. A huge thank you to all of our amazing volunteers for their ongoing support!

- | | |
|------------------|----------------|
| Colleen Band | Jessica Gagnon |
| Debbie McCallum | Julie Schwindt |
| Forouzan Afrouzi | Kaylon Mathias |
| Grace Larson | Kryisia Morin |
| Hala Ezzeddine | Morgan Rees |

VOLUNTEERISM | 10 volunteers

Contributing at least 386 hours



Northwestern Polytechnic art students (L-R) Matthew Stewart, Aurel Tchoumo Tsafack, and Marcia Tofer with instructor/guest curator, Esther Hoflick, during the exhibition opening of *Material Memories*. (April 2023)



Through the Peace Region Music Series, a performance at the Gallery of the High Level Trio, all members of the Edmonton Symphony Orchestra. (June 2023)



Fran Rogers-Chowace (R) with Kisakaw Burnham and Shane Soto at the opening of *Powwow! Ohcîwin the Origins* and *Sakawiyiniwak: People of the Forest (The Woodland Cree)*.

PARTNERSHIP

The Gallery is at its strongest when collaborating with local partners and this year was no exception. In the spring/summer, the Gallery hosted the 7th annual exhibition of student work from the Independent Studies course at Northwestern Polytechnic (NWP). “Material Memories” was curated by Instructor Esther Hoflick and the exhibition served as an important bridge between classroom and community.

Through TREX, we partnered with SNAP in Edmonton for the Northern Print Artist Residency, a 6-week residency program that provides artists living in northern areas of Alberta the opportunity to develop a new body of work in a professional printmaking studio.

This year, we collaborated with the Peace Region Music Series to host two musical performances in Gallery spaces, and once again hosted the Bear Creek Folk Festival appreciation event for their supporters. In the Fall, we hosted members of the Saskatoon Lake Weavers group for an all-ages Weaving Party held during Alberta Culture Days, as well as launched ARTWORM, a special section of books available at the Grande Prairie Public Library that complement the current exhibitions at the Gallery.

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, provided art-making sessions in the Teresa Sargent Hall for the Mountain Plains Community Services Society of the North.

SUPPORT FOR THE COMMUNITY

As a major cultural organization in the region, the Gallery continued to be invested in supporting the work of others.

One of the most powerful moments of 2023 was the opening of *Powwow! Ohcîwin the Origins* and *Sakawiyiniwak: People of the Forest (The Woodland Cree)*. It was without a doubt the highlight of the year, as we saw the community come together with drummers, dancers from the Traditional Paths Society in full Regalia, and the Gallery packed with artists and visitors.

Marjorie Belcourt continued as our Elder Advisor and the Gallery is humbled and honoured to be able to receive her guidance. This falls more into the category of support FROM the community, but exemplifies our dedication to addressing historical, cultural inequities in public institutions. The Board also finalized the Gallery’s new Land Acknowledgement.

For emerging artists, we continued to provide annual funding for the Evy Newton McBryan Scholarship Award for a promising Fine Art student enrolled in Northwestern Polytechnic Fine Arts program. We also held our fifth year of open calls for our Featured Member wall showcasing local artists in our reception area.



**I absolutely love this Gallery! Being an artist myself, every time I come to Grande Prairie, I must visit this gallery. The building, the selection of artists and even the craft room, - the Gallery never disappoints! Thank you for this wonderful place.
- Yulia Bodrug**



**My four-year-old daughter is enchanted with the regalia and very interested in Jingle Dance. Beautiful display.
- Kristin and Camila**





EXHIBITIONS AND COLLECTIONS

For 2023–2024, our focus was ensuring relevant content for this region, representing local artists, showcasing highlights from our Permanent Collection, and continued development of our relationships with other cultural institutions. This helped to ensure a variety of art-making approaches were represented from a diverse body of artists and guest curators.

One of the major themes was having related exhibitions shown alongside each other as an opportunity for cross collaboration. The NWP student exhibition, *Material Memories*, opened the same night as *Drawing Conclusions*, the solo retrospective exhibition from Edward Bader in the year he celebrated his retirement from a decades long career as a Fine Arts instructor at NWP.

One of the best examples of this approach for cross collaboration is exemplified through the simultaneous showing of four weaving exhibitions: two touring exhibitions from the Vancouver Biennale: *Threads Through Time* and *Weaving Cultural Identities*, Kim McCollum's *The Unmakers*, and *Weave and Intertwine: Interactive Community Art Exhibition* featuring the work of local weavers.

The Gallery's Curatorial team fostered connections with artists and held seven studio visits this year with local artists in the Peace Region, as well as artists in Calgary and Vancouver.



**It felt like
walking among
the ancestors.
- Haiet**



2023/2024 EXHIBITIONS

MATERIAL MEMORIES

Natesa Medicott-Kappo
Connie Potter
Matthew Stewart
Aurel Tchoumo Tsafack
Marcia Tofer

April 20, 2023 - August 6, 2023

Curated by Esther Hoflick

**NORTHWESTERN
POLYTECHNIC** 

Exhibition Sponsor



Material Memories was the seventh installment of the Gallery's partnership with Northwestern Polytechnic's Fine Arts Department in exhibiting student work from the Special Projects course.

It showcased the work of students in the beginning stages of developing their practice and finding out what it means to be an artist today. The exhibition served as an important bridge between the guidance, support and community provided by the classroom, and the often difficult transition into the professional world that follows. Through providing this opportunity for students to exhibit their work, it gives them a chance to picture themselves in galleries like this one in years to come, to build experience, knowledge, relationships, and to inform a direction for future possibilities.



About the Exhibition

The artwork featured in *Material Memories* is a showcase of the senior-level students in the Special Projects Courses offered by the Department of Fine Arts at Northwestern Polytechnic. These courses provide students with the unique opportunity to create their own art with guidance from an instructor and access to a private studio space within a shared building. The studio serves as a hub for students to connect with peers, share artistic techniques, and engage in discussions about art and art theory.

The exhibition brings together a diverse range of perspectives as the students in the Special Projects cohort explore various themes and concepts in their work. These include raising awareness about missing and murdered Indigenous Women, body

“
**Beautiful work!
Inspiring! Thank you
for sharing.**
– Mike and Laura from
Peterborough, ON

positivity, memories and relationships to place, cultural histories and identities in a contemporary world, and found material investigations. Despite being in close proximity, each student has found their own voice and style, resulting in a true display of diversity. *Material Memories* serves as a meeting point for these artists as they share what holds significance in their artistic practices.

DRAWING CONCLUSIONS

Edward Bader

April 20, 2023 - August 6, 2023

Curated by Mohsen Ahi Andy

In April 2023, the Gallery proudly presented *Drawing Conclusions*, a retrospective exhibition featuring over 40 ink drawings by Edward Bader. This body of works, showcasing works created since 2015, offered an intimate glimpse into Bader's artistic journey over the past 30 years. The exhibition coincided with Bader's retirement from Northwestern Polytechnic (formerly Grande Prairie Regional College), where he had a distinguished 30-year career as a Fine Arts instructor. It was an honor to celebrate his legacy at the Gallery, a space he has long supported. Bader has contributed to the annual Art Auction fundraiser and the Permanent Collection, served as a board member, and partnered with NWP by bringing his art students to the Gallery.

About the Exhibition

"For the past four decades, my drawing practice investigates the interrelationship between the local and the global: in particular how history, society, and culture determine our experience of place. I believe that an artist should be intellectually curious and aware and cognizant of the philosophical, social, and scientific concerns of their age. The following areas inform my artistic practice: the first is technology and how it mediates our perception and cognitive understanding of the world. The second concern present in my work is a direct response to an environment or location where I may reside at a specific time. The third point of investigation is an interest in the imagery and narrative forms found in popular culture. As a gay male, I am interested in the performative aspects of homosexual and queer identity, gender roles and how sexuality impacts upon our relationship to place. The final point of inquiry is of a metaphysical nature where I contemplate and mediate on the purpose and meaning of my existence. The directness of traditional media such as drawing allows for a more personal investigation and unique articulation of concepts unmediated by technology."

Edward Bader



The ink exhibition was my favourite part. Well done! Will be back! – Jaiden Hopkins



2023/2024 EXHIBITIONS

POWWOW! OHCÎWIN THE ORIGINS

June 15, 2023 - October 8, 2023

Powwow! Ohcîwin The Origins

Curated by Patrick Mitsuing and MARRISA MITSUING

Powwow! Ochiwin: The Origins was one of the most well-received exhibitions in recent years. This multimedia display was both visually stunning and educational, leaving a deep impact on visitors. Many guests praised the educational materials from the Red Deer Museum and Gallery, which offered valuable insights into dances, garments, ceremonies, and history.

Alongside this exhibition, local guest curator Fran Rogers-Chowace (Sturgeon Lake Cree Nation) curated an exhibition of work from local artists titled *Sakawiyiwak: People of the Forest (The Woodland Cree)*.

The opening ceremony of the exhibition was truly one-of-a-kind, with dancers and drummers performing at the Gallery and celebrating the event alongside other art enthusiasts. The exhibition really connected with the community through its engaging stories about the origin of the dances and local relevance.

About the Exhibition

Powwow! Ohcîwin The Origins features 7 Powwow dance styles, with full Regalia and craft work. Curators and creators, Patrick Mitsuing and MARRISA MITSUING, have gathered the stories, worked with the Artisans, and carefully built the Regalia for this exhibition organized by the Red Deer Museum + Art Gallery. The dances on display are: Men's Traditional, Men's Fancy, Men's Chicken, Men's Grass, Women's Traditional, Women's Fancy and Women's Jingle.

Exhibition Organized and toured by:



Exhibition Supported by:



The MAG acknowledges the generous funding support provided by Waskasoo Museum Foundation and Marguerite Lerouge Watson.



Sakawiyiwak: People of the Forest

Kisakaw Pisim Burnham (Sturgeon Lake Cree Nation)
Shane Soto (Sturgeon Lake Cree Nation)
Fran Rogers-Chowace (Sturgeon Lake Cree Nation)
Tara Kappo (Sturgeon Lake Cree Nation)
Stacey Rogers (Sturgeon Lake Cree Nation)
Marilyn Grubb (Photographer)

Guest curator: Fran Rogers-Chowace

Guest curator of the exhibition, Fran Rogers-Chowace's focus creates visual space for local dancers and Woodland Cree people of this region to shine. This body of work features the Traditional Paths Society dancers, local Elders and Knowledge Keepers.

Top / Detailed view of the Men's Chicken Dance Regalia.
Above / Exhibition view.

WEAVE AND INTERTWINE

Interactive Community Art Exhibition

An estimated 1,600 visitors participated

September 7, 2023 - March 30, 2024

Curated by Sabine Schneider

Special
Thank You To



Laurie Barry
Carrie Moore
Della Nitschke
Lorraine Trepanier
Marion Walker

It was fantastic to host the community at the Gallery and create this collaborative exhibition together. Over a seven-month period, *Weave and Intertwine* provided all the materials and tools and welcomed visitors to collaborate in artmaking. Over time, the community created a group mural with woven yarn and ribbon.

Having a space that is open to all skill levels and emphasizes the process of making art truly created a unique space of belonging and connecting with other artists. Working with the Saskatoon Lake Weavers and exhibiting their incredible works introduced many to the Guild and shared their skillfully woven pieces.

About the Exhibition

Weave and Intertwine explores the intricate nuances of weaving as an artform as well as a community practice. Integrating hands-on studio-based learning, exhibition and interpretive gallery space, *Weave and Intertwine* encourages the interactive exploration of the multi-faceted ancient craft of weaving in a vibrant artistic atmosphere.

At its simplest, weaving involves two sets of threads: the warp and weft. These threads are intertwined with each other to form a fabric or cloth. The weft runs horizontally and is interwoven with the stationary, often vertical, warp. Generally, a device called a loom holds the warp under tension so that the weft can go easily over or under them. Its moving parts separate the warp threads so that the weft threads can be sent across the warp in one movement.

Weave and Intertwine invites all community members to share their creativity by adding colours, textures, and patterns to collaborative tapestries for display in an evolving community art exhibition. Enveloped by the exquisitely handwoven cloths from the Saskatoon Lake Weavers, *Weave and Intertwine* shares a refreshing blend of traditional textiles woven by experienced Weavers and contemporary tapestries co-created by new Weavers.



“ Thank you for the beautiful Interactive Exhibition. We had fun weaving some thoughts into your show. Keep up the great work. ~ Sue ”

“ This was fabulous! Cannot wait to create my own school-wide community weaving project! ~ Alexandra Pike ”

2023/2024 EXHIBITIONS

DOUBLE-SIDED Artworks from the Permanent Collection

*Euphemia McNaught,
Jim Stokes, Ruth Syme
and artist unknown
(McNaught / McBryan)*

December 7, 2023 - June 30, 2024

Curated by Jessica Groome

The *Double-Sided* exhibition took a relatively different yet creative approach to presenting works from our Permanent Collection. This time, not only the front of the artwork but also the back was shown revealing the trial-and-error processes of the artist for the first time. To enable this creative display method, a series of special armatures were designed and installed, allowing both sides of the artwork to be shown. This creative method of showcasing the works received very positive feedback from the visitors and generated many questions in their minds about the stories behind each artwork.



Above / Unknown Artist (Euphemia McNaught/Evy McBryan), *Untitled*, pencil on paper, no date, 10.25"x8.25".

“ This is a great idea to delve into the heart and work of an artist. Often the process to get to the final piece for the world to see is only visible to the artist who has faced frustration, exhilaration, tears of disappointment/joy, the energy and excitement.* - Julie S. ”

About the Exhibition

When artwork is presented in a gallery, choices about how to view the work are made. Decisions such as framing, lighting and the many ways in which artwork can be displayed deeply affect how it is interpreted and what it means. When it comes to paintings and works on paper, one dimension of the work is chosen to present, but that is not the whole story.

In this *Double-Sided* exhibition, we challenge conventions by looking at works from our permanent collection in the round. This simple gesture reveals multitudes. By studying both sides, clues are revealed. We are confronted with the creative process,

navigating decisions of success and failure on the front and the back of the paper. Euphemia McNaught's spray / mixed media pieces have been historically shown as flat, framed works, however, upon closer inspection, they are greeting cards, with not only a front and a back, but also an intimate interior with a personal message.

A number of works in this exhibition are notebook pages by an unknown artist, most likely Euphemia McNaught or Evy McBryan. These unsigned, unprecious works on paper are a collection of sketches, plans, ideas and notes from everyday life, including a recipe for making lotion. These pages reveal a lack of hierarchy in collecting

and documenting, shedding light on another aspect of the double-sided works: conservation and recycling of materials. This practical aspect could be due to scarcity and financial restrictions. During the time McNaught (1902-2002) and McBryan (1911-1985) were working in the rural country of the Peace Region, availability and affordability of materials would have been a constant consideration.

Allowing ourselves to navigate this artwork in a less familiar way, we have the opportunity to deepen our understanding and learn something new, and perhaps unexpected, about the works in our permanent collection.

VANCOUVER BIENNALE NATIONAL TOUR

Threads Through Time and Weaving Cultural Identities

Angela George, Ajlan Gharem, Doaa Jamal, Chief Janice George and Buddy Joseph, Damian John, Dawn Livera and Adrienne Neufeld, Sholeh Mahlouji, Michelle Nahanee, Krista Point, Nadia Sajjad, Ruth Scheuing and Mary Lou Trinkwon, Shamina Senaratne, Michelle Sirois Silver, Debra Sparrow, Robyn Sparrow.

October 26, 2023 - March 17, 2024

Curated by Zarina Laalo



Exhibition
Sponsor

Hosting a touring exhibition from an nationally recognized arts organization was a wonderful opportunity for Grande Prairie. Through collective creation and dialogue, both exhibitions have offered a platform and a space for discussions on land, identity, and displacement. It also provided an opportunity for cross-cultural learning.

About the Exhibition

Threads Through Time is a manifestation inspired by the monumental Vancouver Biennale public art installation *Paradise Has Many Gates*: a life-size chain-link mosque created by the Saudi Arabian artist Ajlan Gharem installed at Senákw– Vanier Park, Vancouver. During its installation for the 2018–2020 Vancouver Biennale exhibition, the artwork inspired a historic collaboration amongst Musqueam, Squamish, Tsleil-Waututh and Islamic

weavers and designers. For *Threads Through Time* the Muslim community and Jacquard weavers responded to the mosque, creating a 15' x 32' prayer rug covering the floor.

Weaving Cultural Identities features 10 woven artworks as part of the dialogue inspired by Gharem's mosque. For this exhibition, textile artists and graphic artists from diverse cultural backgrounds were asked to collaborate based on their own experience and histories, creating a series of works that celebrate the rich significance of textile arts, with a focus on the prayer rug and weaving traditions. Together, participating artists developed a platform and process for community dialogue through arts-based discussions around often complex issues of belonging, diaspora, assimilation and honouring the land.

The Vancouver Biennale is a non-profit charitable organization that exhibits great art in public space, creating a catalyst for learning, community engagement, dialogue, and social action.



I was dumbfounded at first to see the chain link mosques in Middle East used as a prayer place for thoughts that didn't quite approach their religion as there others, and then to see my heritage using the same structure for their prayer practices as a Native person. We can co-exist and use the same ideas without hating one another which I found quite cool and amazing. We could have a harmony-like world if we just put our negativity and hatred beliefs aside and try.
– Tim Duke



THE UNMAKERS

Kim McCollum

February 29, 2024 - June 30, 2024

Curated by Jessica Groome

Kim McCollum's exhibition, *The Unmakers*, showcased a body of charmingly odd figures, the exhibition featured over 40 pieces, including paintings, collages, and textile works of various sizes. Kim's work and her figures captivated audiences of all ages, engaging everyone from curious younger visitors to sophisticated connoisseurs.

About the Exhibition

Kim McCollum is a multidisciplinary artist based in Treaty 6 territory (Edmonton, Alberta). Working in a variety of mediums, including painting, collage and textiles, weaving is at the heart of her practice. In 2019, she co-founded a collaborative weaving studio called Gather Textiles, and has created a remarkable community, emphasising teaching and learning between a diverse pool of makers. The generous energy and exchange fostered by McCollum's shared weaving studio influences all aspects of her practice.

At the core of McCollum's work is the grid: an essential structure prevalent in our everyday world. In her earlier work from 2021, McCollum represents the grid as a reference to weaving, highlighting the detailed work that goes into each stitch. The resulting compositions are meticulous abstractions, with a nod to textile patterns. Here, McCollum points out the often unseen labour involved in weaving, and makes it visible through

enlarging the process in her abstract paintings.

In *The Unmakers*, McCollum expands on her use of the grid by exploring its narrative capacity. Building off of her interest in weaving-based abstractions, she playfully disrupts the grid. The new body of work presents figures who emerge from this structure. They are busy (un) making their own world. With a lighthearted approach, McCollum presents curious scenarios, like figures blowing bubbles, warping the grid, suggesting new forms of language, communication and exchange. In McCollum's pieces, hands are frozen mid-gesture, holding fragments of patterned swatches. Eyes are squinted sharply in concentration, carefully considering their next move. In *The Unmakers'* world, the protagonists are feminine, joyfully and carefully, proposing alternative possibilities for the future.



This exhibition is supported by the Edmonton Arts Council.



Thank you for making me walk through a forest of ideas. Beautiful.



Top / Kim McCollum, *Watcher* (detail), Roll of handwoven fabric, 2024. Above / Exhibition view during the opening reception.

COLLECTIVE

Miranda Bellamy
Amanda Fauteux

October 5, 2023 - February 11, 2024

Curated by Jessica Groome

The *Collective* exhibition featured a body of large-scale printed photographs of trees, displayed for the first time at the Gallery by partners and collaborators Miranda Bellamy and Amanda Fauteux. The photographs were captured by the artists during their visits to various locations between 2022 and 2023. During their visit to the Peace Region near Sturgeon Lake in the summer of 2023, they captured images of aspen trees. These stunning photographs of tree trunks tell the story of loss, trauma, healing, renewal, cooperation, and guardianship. We were fortunate to have Miranda and Amanda as visiting artists, who presented an artist talk at the Gallery in conjunction with their exhibition.

About the Exhibition

Over the course of many years and locations, artists Miranda Bellamy and Amanda Fauteux have noticed and documented curious markings on trees. Their exhibition *Collective* presents large-scale portraits where we question our relationship to the trees, the meaning of the marks and how we interpret them. Entering the space, we are met with a vertical, floor-to-ceiling stack of photographs, each illustrating a continuous section of tree trunk. The scale is not unfamiliar, but taking the tree out of the forest, we are struck with the monumental details in relation to ourselves. Moving through the exhibition, we are surrounded by a series of photographs,



all the same size and format. The photographs are displayed in handmade wooden frames, correlating individually with the type of tree shown in each portrait. Oscillating between the photograph and the frame, there is an inherent disconnect between the material called 'wood' and the figures in the photographs called 'trees,' just as 'beef' is analogous to 'cow.' In both cases, the difference in the terminology is living or dead. Depending on the use of words, particularly pronouns, in the English language, we divide human and non-human beings as more or less kin.

Within the exhibition's overarching ecological context, it continually directs attention back to humans and a number of philosophical comparisons such as wood / tree, living / dead, value / worthlessness, language / interpretation. Whether trees symbolize our own bodies or reveal the consequences of our impact on nature, the implications of human influence remain unresolved within this ecological framework.

Exhibition Supported by:



Always a welcoming atmosphere where creativity flows like water – so important that society continues to have spaces like this, where your bank account doesn't dictate your ability to enjoy. ~ Carla, Annaliese + Cianna



Above / Exhibition view of *Collective* during the opening reception.

TOTAL NUMBER OF ARTIST TALKS & WORKSHOPS

8

ARTIST TALKS & WORKSHOPS

We were happy to welcome so many wonderful artists to speak with Gallery visitors and share insights into their work. We were happy to welcome so many wonderful artists to speak with Gallery visitors and share insights into their work.



WORKSHOPS

Heffel Auction House Arts and Culture Workshop with Jared Tiller. Canadian art market, explore artists' tasks, investor points for collectors, and a general overview of appraising artwork.

ARTIST TALKS

Aeris Osborne (Edmonton, AB), *YEG Old Houses* April 23, 2023. TREX Wall featured artist.

Edward Bader (Grande Prairie, AB), *Drawing Conclusions* April 27, 2023

Michael Flisak (Jasper, AB), *Approaching the Speed of Light* July 25, 2023. TREX Wall featured artist.

Miranda Bellamy and Amanda Fauteux (Halifax and New Zealand), *Collective*. October 5, 2023

Kenzie Housego (Edmonton, AB), ❤️❤️❤️: *Digital Courtship* December 7, 2023. TREX Wall featured artist.

Aretha Laverne (Grande Prairie, AB), Artist Talk February 22, 2024. TREX Wall featured artist.

Kim McCollum (Edmonton, AB), *The Unmakers* February 29, 2024



TOTAL NUMBER OF EXHIBITIONS

24

AGGP | 8 Exhibitions

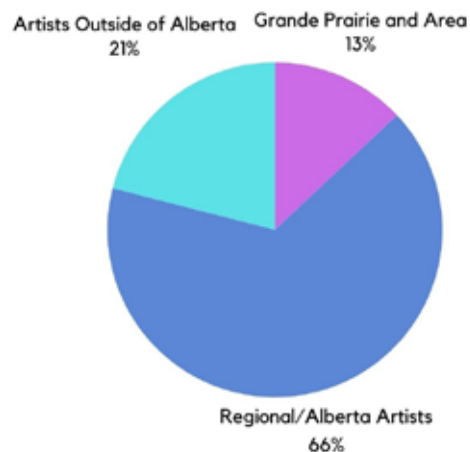
TREX | 16 Touring Exhibitions

TOTAL NUMBER OF ARTISTS

191

AGGP | 68 Artists

TREX | 123 Touring Artists



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 a diverse range of pieces through our donations policy and are incredibly grateful to all the artists, collectors and donors who contributed to the Collection.

Art Collection Committee

Terry Gorgichuk / Board Representative
 Esther Hofflick / Community Representative

Gallery Representatives /
 Daniel Becker (Executive Director)
 Mohsen Ahi Andy (Assistant Curator,
 Exhibitions and Collections)

2023/2024 ACQUISITIONS



DONOR / Edward Bader
 ARTIST / Edward Bader
 TITLE / Genesis
 YEAR / 2019
 MEDIA / Ink on Paper
 DIMENSIONS / 22 inches x 30 inches



DONOR / Ella and William Simpson, Wendy Derrheim
 ARTIST / Peter von Tiesenhausen
 TITLE / Alex's Field (A)
 YEAR / 1991
 MEDIA / Painting
 DIMENSIONS / 24 inches x 18 inches

DONOR / Colleen Band
 ARTIST / Euphemia McNaught
 TITLE / Unknown
 YEAR / No Date
 MEDIA / Painting on Panel
 DIMENSIONS / 14 inches x 10 inches

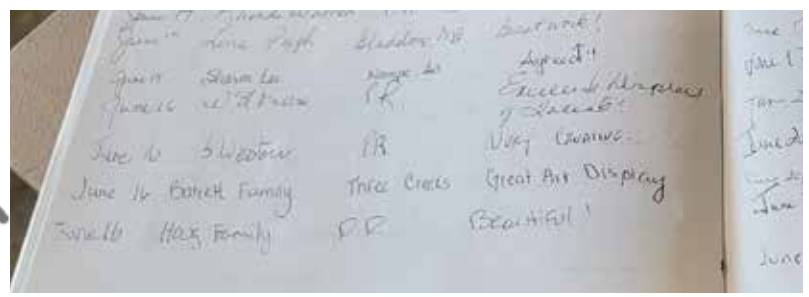


DONOR / Colleen Band
 ARTIST / Anton Kohalyk
 TITLE / The Swamp
 YEAR / 1988
 MEDIA / Watercolour
 DIMENSIONS / 11 inches x 8.25 inches



DONOR / Lynn Holroyd
 ARTIST / Euphemia McNaught
 TITLE / Two Lakes Road at Pinto Creek
 YEAR / No Date
 MEDIA / Painting on panel
 DIMENSIONS / 36 inches x 24 inches

Disclaimer: The four (4) artworks centre and right on this page were in error placed in the 2022/2023 report but were in fact acquired in 2023/2024 fiscal year.



Top Image / Guest book from Peace River Library
Second Row / Long-time TREX venue Grimshaw Municipal Library.
Third Row Images / (L) *What Lies Beyond* installed at Grande Prairie Public Library, (C) Exhibition packed in shipping crates, (R) Artist Haley Bassett with her artwork.

Bottom Row Images / (L) *Carbon* by Heather Magusin returned to the Gallery in September as it retired from travelling the province for the past two years. (R) Venue Peace River Art Hub.



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.

Proudly Funded by



Trex Northwest Program Sponsor





TRAVELLING EXHIBITIONS

Message from Jamie-Lee Cormier
Curator/Manager

Another great year for the Travelling Exhibition program as the AFA celebrated their 50th Anniversary! The TREX program has been running for over forty years, striving to share a variety of artwork styles, providing opportunities to emerging artists and educating viewers on cultural traditions across Alberta. Thank you to all my current and new venue coordinators who volunteer their time to install the artwork at their schools, libraries, museums, or cultural centres.

This position has been incredibly rewarding and it's so wonderful to work with the artists and organizations to enrich communities through the sharing of art. I'd like to thank the Alberta Foundation for the Arts, Government of Alberta, Art Gallery of Grande Prairie and KMSC Law for funding and supporting the TREX Program.

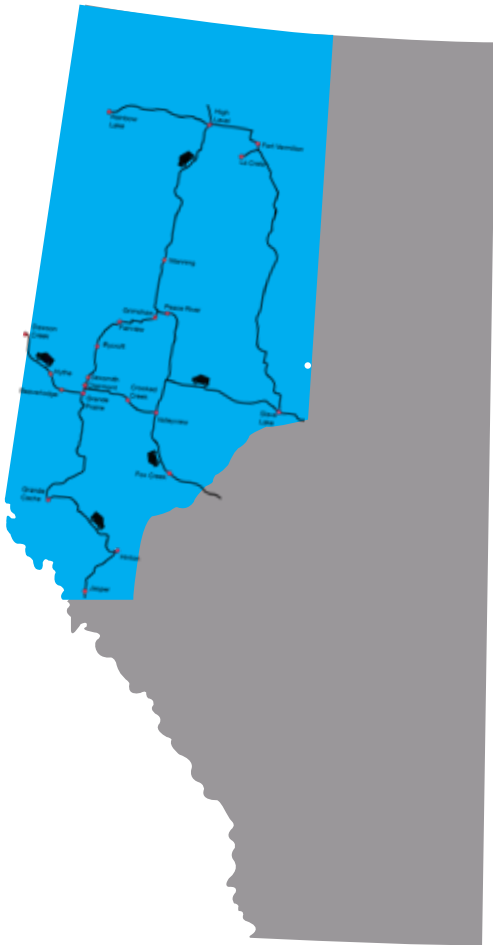


Image / TREX Exhibition *At First Glance* on display at Ste. Marie School in Spirit River, AB.

NUMBER OF ARTISTS REPRESENTED

123

NUMBER OF EXHIBITIONS CIRCULATED

16

NUMBER OF INDIVIDUAL EXHIBITIONS MOUNTED

80





Above / Artist Talk with Carolyn Gerke at the Grimshaw Municipal Library for her exhibition, *Otherhood*. (October 2023)

NORTHERN ARTIST PRINT RESIDENCY

Amber Azcorra
2023 Recipient

This was the second year that SNAP (The Society of Northern Alberta-Print-Artists) and Travelling Exhibitions Northwest (Trex NW) invited applications from artists with a printmaking practice who wished to work in the SNAP Printshop for a 4-week period to develop a new body of work.

The body of work created will go towards an exhibition at SNAP Gallery and the Trex Wall. This visiting artist program is open to artists based in Northern Alberta who live outside of major centers such as Edmonton.

The 2023 recipient of the residency was Amber Azcorra, shown here in her studio at SNAP. Her exhibition will be featured on the Trex Wall September – November 2024.



“This project is an ode to what we feel, and how that could look like within us; it is an ode to the ever so loud experience that is to be alive.”

- Amber Azcorra



Images (Right and Centre) / Amber Azcorra and her work during her residency at SNAP - Society of Northern Alberta Print-Artists in summer 2023.



Above / *Storytelling* on view at Fairview High School.



Everyone LOVED this exhibition and commented on how beautiful all of the art work is. One piece that stood out in particular was “another empty dress” by Laurie McCallum.



Educator’s response to TREN exhibit, *Storytelling*, on view at Fairview High School.

TOTAL NUMBER OF VIEWERS

139,707

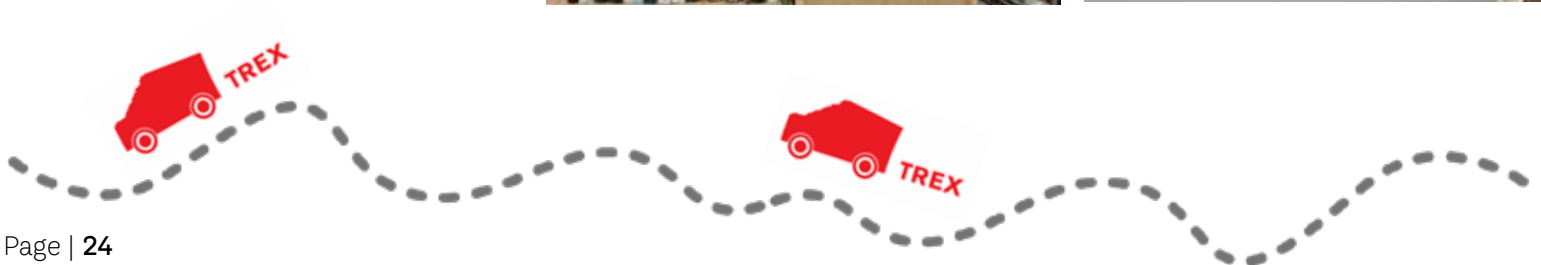
TOTAL NUMBER OF COMMUNITIES SERVED

21

NUMBER OF COMMUNITY VOLUNTEERS INVOLVED

30

Right / *Otherhood* by Carolyn Gerck on view at the Peace River Library and Art Gallery.



We launched a new initiative in December 2022 to help artists in the area display their work by creating the TREX WALL, located just outside the Art Gallery of Grande Prairie doors. Thank you to our Program Sponsor, KMSC Law for the support to make the TREX WALL a reality for the next 4 years!! KMSC Law has deep roots in this community, over 100 years, and are pleased to continue their relationship with the Art Gallery of Grande Prairie and support the arts in Grande Prairie and surrounding area through the TREX program.

TREX WALL



Memory of Media by Andrew Thorne and Devin Chambers (Edmonton, AB)



❤️❤️❤️: **Digital Courtship** by Kenzie Housego (Calgary, AB)



Approaching the Speed of Light by Michael Flisak (Jasper, AB)



Birds, Birds and More Birds by Janet Enfield (Wembley, AB)



Petites Sagas by Collective Devenir (group exhibit, Peace Region Artists)





Image / Weave Party held during Alberta Culture Days, September 2023.



LEARNING



The 2023-24 year in Learning was extremely successful. We saw increases in tours and art programming requests, another great year for the Carlstrom Family Green Space, a record year for Creativity Kits provided to the community, and several successful community events. We hope to evolve and expand our programming to the community in the next year and continue the success we have seen in 2023-24 into the coming year.

“**Great Gallery. Very welcoming and thought-provoking. Love the hands-on art making for us. Thank you Art Gallery of Grande Prairie. ~ Mona, JJ + Judy**



**Learning Programs
Sponsored by**





THE CARLSTROM FAMILY GREEN SPACE

Celebrating its 15th year, the Art Gallery of Grande Prairie has had a space dedicated to the interactive exploration of and response to art called the Carlstrom Family Green Space.

The Green Space is an interactive gallery and self-directed studio space where visitors of all ages are invited to enjoy responding to the Gallery's current exhibitions and themes through free art activities that are designed to encourage reflection, creativity and inspiration.

Last year, the everchanging space featured many different projects, including the very popular "Retreat" that was inspired by the exhibition, *Collective*. Thank you for another creative year sharing ideas and exploring art supplies.

NUMBER OF VISITORS

4,496

“This is one of the best spaces in town. Thanks for letting an 18 and 21 year old have some fun.”



“Thanks for the greatest quiet space to be creative and spend time together.”



“ I have been struggling with my mental health recently. This place calms me a lot. Thank you. ~ H ”



CREATIVITY KITS

As a program that was launched in 2020 as a way to bring the Carlstrom Family Green Space to homes and schools, Creativity Kits saw another amazing year in 2023-24.

Inspired by the exhibitions on display, the Learning department developed seven Creativity Kits like “Balance” inspired by the exhibition *Pow Wow! Ochiwin The Origins*. And the portrait collage kit called “Reinvent,” inspired by Kim McCollum’s exhibition, *The Unmakers*. We always enjoy providing Creativity Kits to families, schools, and community groups in Grande Prairie.

CREATIVITY KITS
12,703



Learning Programs
Sponsored by



“ Very inclusive and an amazing, safe space! Love coming here. ~ Lee, Nicholas & Riley ”



GUIDED TOURS + SUMMER ART CAMPS

2023-24 was a great year for tour and art programming at the Gallery. Schools and community groups have started to reach out more frequently and we have seen requests start to reflect pre-covid volume. During the 2023-24 year, we provided 112 art programs to 2,530 guests.

We would like to thank the Grande Prairie Public School Division, the Peace Wapiti Public School Division, and the Grande Prairie Catholic School Division. With a special thank you to St. Mary's Catholic School in Grande Prairie who visited the Gallery with their students 19 times in 2023-24.



TOUR PARTICIPANTS
2,530

We absolutely loved the enthusiasm, interactive nature and joyful quality of instructors Garry + Sabine.

Loved the Powwow Regalia and hands-on experiences.
~ D. Beaupre



COMMUNITY PROGRAMS



Sundays in the Park

It was a beautiful, sunny day in August 2023 for the City of Grande Prairie’s Sundays in the Park program. Gallery staff were happy to host that week’s event and provide painting and weaving materials for visitors to the Ernie Radbourne Pavilion in Muskoseepi Park.



GrandeCon

In July 2023, we were thrilled to participate in GrandeCon and support the fundraising efforts of Odyssey House. They hosted an incredible weekend long event with all things superhero, fantasy, pop culture, and gaming. The Gallery was there with our popular Creativity Kits and families were able to pop in to create a character of their own during the event or grab a take-home kit to go!



Alberta Culture Days - Weave Party

We celebrated Alberta Culture Days with a Weave Party in the *Weave and Intertwine: Interactive Community Art* exhibition. We would like to express our gratitude to the Saskatoon Lake Weavers for the spinning and weaving demonstrations they provided at the event. Your time and efforts are greatly appreciated.



TOTAL NUMBER OF PARTICIPANTS IN COMMUNITY EVENTS

263

42ND ANNUAL ART AUCTION

DONATING ARTISTS

Aeris Osborne
Agnes McDonald
Alicia Doerksen
Andrea Dillingham-
Lacoursiere
Aretha Laverne
Ashley Alexandra
Carmen Haakstad
Carolyn Gerk
Cathy Stafford
Charlie Parslow
Christina Wallwork
Crystal Hansen
Edward Bader
Erin Stelmaschuk Biegel
Esther Hoflick
Grant Berg
Hannah Nott
Heather Gillespie
Helen Teichroeb
Helena Mulligan
Jim White
Joseph Flasko
Julie Schwindt
Julius Miraflor
Katherine Moe
Katia Arcarese
Kay-Ann Tollefson
KisaKaw Burnham
Laurie McCallum
Lena Gilje
Lynn Holroyd
(donated Euphemia McNaught)
Marjorie Taylor
Mary Parslow
Mirim Koh
Kiren Niki Sangra
Noreen Vavrek
Noura Daou
Peter von Tiesenhausen
Rachel Gismondi
Sandy Troudt
Shanda Fuller
Sheri Brewster
Shirley A. Wiess
Suzanne Sandboe
Thomas Anfield
Vicki Hotte
Wade Webb
(donated Robert Guest)





TITLE SPONSOR



Art Auction 42 was the Art Gallery of Grande Prairie’s annual fundraiser, and we were happy to welcome all our special guests and celebrate the arts and community.

Recent Art Auction events were held online, so this year was our first in-person gala since 2019’s Spectaculart! and the first off-site Art Auction event since 2011. Hosting our biggest event of the year and in a new-to-us venue had it’s bumps and surprises along the road. The Pomeroy Hotel and Conference Centre welcomed us as we all gathered on April 22, 2023 to raise funds in support of Gallery exhibitions and programs.

A most sincere thank you to each of our guests, sponsors, donating artists, special partners, volunteers, staff, committee, and board of directors!

PLATINUM SPONSORS



GOLD SPONSORS



TABLE SPONSORS



Rob and Cecile Neil

DESSERT SPONSORS



GIFT IN KIND



SPECIAL THANKS





SECRET CANVAS

A Mini Painting with a Surprise!

Event guests had a great time with our Secret Canvas Gallery! Each mini 3"x3" canvas was sold for \$20 and had a number written on the back. This number matched an envelope and the buyer received the secret prize item inside! It was great to see our guests receive a amazing gift and enjoy their beautiful new, mini painting of their choice to take home!

Thank you to our Secret Canvas Gallery Supporters!

Arcadium	Grande Prairie Downtown Association
Bear Creek Folk Festival	HiTech Business Solutions
Boston Pizza	Home Hardware
Bowling Stones	Inspire Art Café
Browns Socialhouse	London Drugs
Bullets And Broadheads	Montana's Moxies
Calista's Career & Bridal	Obi-Wan Perogie
Card's Board Game Café	Prairie Mall
Cineplex	Rocky Mountain Chocolate Factory
Earls	Safeway
Edmonton International Raceway	Sam K Tattoos
Edward's Factory Outlet	Sheshu's Sizzling Tandoor
Fore Seasons Indoor Golf	Tyler (Electric Arts Tattoo)
Fourteen Food Company	Wapiti Bean Co.
Frontier Eatery	Watson's Foto Source
Glitter Thrill Tattoo	

SPECIAL THANKS

Jared Tiller with Heffel Fine Art Auction House
 Erica Fisher, our Event MC
 Freshly Squeezed Entertainment
 Prairie Ranger Photography
 West Grande Prairie Dental
 Cherry Tree Finery
 Lava Flow Studio Custom Picture Framer

COMMITTEE

Candace Tattrie
 Cecile Neil
 Cheryl Bozarth Soll
 Cheryl Schindel
 Marla Nelson
 Tina Nelson

MAJOR FUNDERS

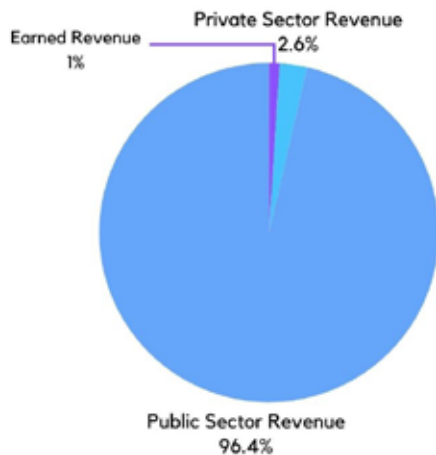
As a public institution and charitable non-profit, all of the Gallery’s exhibitions and programming remain free and accessible for everyone. This level of inclusiveness and accessibility is achieved through the dedication and commitment of all levels of government, local businesses, donors, members and volunteers who come together to support the Gallery and its mandate.



Canadian Heritage

Patrimoine canadien

ANNUAL OPERATING FUNDING



MEDIA PARTNER



August 2022 - August 2023



Love this place. First place we stop whenever we visit Grande Prairie. – Stephanie, Kamloops, BC



Neat space, visiting from Edmonton and good way to spend family time. ~ Jasmine + Oakley



FINANCIAL STATEMENTS

Prairie Gallery Society

Financial Statements
Year ended March 31, 2024

PRAIRIE GALLERY SOCIETY
Index to Financial Statements
Year Ended March 31, 2024

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INDEPENDENT AUDITOR'S REPORT

To the Board of Directors of Prairie Gallery Society

Qualified Opinion

We have audited the financial statements of Prairie Gallery Society (the organization), which comprise the statement of financial position as at March 31, 2024, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the organization as at March 31, 2024, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO)

Basis for Qualified Opinion

In common with many 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 are not able to determine whether any adjustments might be necessary to fundraising revenue, excess (deficiency) of revenue over expenses and cash flow from operations for the year ended March 31, 2024, current assets as at March 31, 2024 and net assets as at March 31, 2024. Our audit opinion on the financial statements for the year ended March 31, 2023 was modified accordingly because of the possible effects of this limitation of scope.

The Society maintains a permanent collection made up of donated items which are recorded at their appraised values and purchased items that 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, 2024 and net assets as at April 1, 2024 and March 31, 2024. Our audit opinion on the financial statements for the year ended March 31, 2023 was modified accordingly because of the possible effects of this limitation of scope.

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

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

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

(continues)



Independent Auditor's Report to the Board of Directors of Prairie Gallery Society (*continued*)

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

Grande Prairie, Alberta
September 19, 2024

Myriad Group

Myriad Group Chartered Professional Accountants




PRAIRIE GALLERY SOCIETY
Statement of Financial Position
March 31, 2024

	2024	2023
ASSETS		
CURRENT		
Cash	\$ 343,349	\$ 446,108
Accounts receivable <i>(Note 4)</i>	24,687	26,875
Goods and services tax recoverable	6,287	22,861
Prepaid expenses <i>(Note 5)</i>	29,018	31,347
	403,341	527,191
TANGIBLE CAPITAL ASSETS <i>(Note 6)</i>	227,856	290,417
LONG TERM INVESTMENTS (Book value \$ 1,134,594) <i>(Note 7)</i>	1,360,243	1,229,956
PERMANENT COLLECTION <i>(Note 8)</i>	1,396,007	1,390,607
	\$ 3,387,447	\$ 3,438,171
LIABILITIES		
CURRENT		
Accounts payable	\$ 17,232	\$ 148,798
Employee deductions payable	-	10,256
Accrued wages payable	2,685	2,679
Deferred income <i>(Note 10)</i>	385,490	299,025
	405,407	460,758
DEFERRED CAPITAL CONTRIBUTIONS <i>(Note 11)</i>	134,727	176,778
	540,134	637,536
NET ASSETS		
UNRESTRICTED NET ASSETS	(2,064)	66,435
RESTRICTED NET ASSETS	1,360,241	1,229,954
TANGIBLE CAPITAL ASSETS AND PERMANENT COLLECTION	1,489,136	1,504,246
	2,847,313	2,800,635
	\$ 3,387,447	\$ 3,438,171

LEASE COMMITMENTS *(Note 12)*

ON BEHALF OF THE BOARD


 _____ Director


 _____ Director

See notes to financial statements

PRAIRIE GALLERY SOCIETY

**Statement of Operations
Year Ended March 31, 2024**

	2024	2023
REVENUES		
Public sector revenue (<i>Schedule 1</i>)	\$ 733,538	\$ 842,239
Private sector revenue (<i>Schedule 2</i>)	122,495	28,357
Earned revenue (<i>Schedule 3</i>)	10,841	10,378
	866,874	880,974
EXPENSES		
Administrative	97,425	85,970
Administrative contract personnel	34,794	49,945
Artistic contract personnel	6,025	13,554
Collections management	-	490
Education and audience development	11,543	13,545
Exhibition and programming expenses	75,427	93,537
Fundraising (<i>expense recovery</i>)	61,105	(1,519)
Marketing and communication	5,249	12,363
Professional development	1,929	4,275
Salaries and related benefits (<i>Schedule 4</i>)	545,888	549,334
Touring and circulation expenses	76,507	83,042
	915,892	904,536
DEFICIENCY OF REVENUES OVER EXPENSES FROM OPERATIONS	(49,018)	(23,562)
OTHER INCOME (EXPENSES)		
Amortization	(77,657)	(45,422)
Gain on sale of marketable securities	2,469	17,122
Unrealized gain (loss) on marketable securities	40,321	(83,248)
Investment income	105,666	40,906
Investment management fees	(17,154)	(18,124)
Deferred capital contributions recognized	42,051	24,772
	95,696	(63,994)
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	\$ 46,678	\$ (87,556)

See notes to financial statements

PRAIRIE GALLERY SOCIETY
Statement of Changes in Net Assets
Year Ended March 31, 2024

	Unrestricted Net Assets	Restricted Net Assets	Tangible Capital Assets and Permanent Collection	2024	2023
NET ASSETS - BEGINNING OF YEAR	\$ 66,435	\$ 1,229,954	\$ 1,504,246	\$ 2,800,635	\$ 2,888,191
EXCESS OF REVENUES OVER EXPENSES	46,678	-	-	46,678	(87,556)
Permanent Collection					
Donations	(5,400)	-	5,400	-	-
Acquisitions of capital assets	(15,096)	-	15,096	-	-
Amortization	77,657	-	(77,657)	-	-
Amortization of deferred capital contributions	(42,051)	-	42,051	-	-
Investment income net of expenses	(87,497)	87,497	-	-	-
Realized gain on investment	(2,469)	2,469	-	-	-
Unrealized gain on investments	(40,321)	40,321	-	-	-
NET ASSETS - END OF YEAR	\$ (2,064)	\$ 1,360,241	\$ 1,489,136	\$ 2,847,313	\$ 2,800,635

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Statement of Cash Flows

Year Ended March 31, 2024

	2024	2023
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ 46,678	\$ (87,556)
Items not affecting cash:		
Amortization of deferred contributions	(42,051)	(24,772)
Amortization	77,657	45,422
Gain on disposal of investments	(2,469)	(17,122)
Unrealized gains (losses) on marketable securities	(40,321)	83,248
	39,494	(780)
Changes in non-cash working capital:		
Accounts receivable	2,188	(21,574)
Accounts payable	(131,561)	136,670
Deferred income	86,465	(17,599)
Prepaid expenses	2,329	(14,486)
Goods and services tax payable	16,574	(14,267)
Accrued wages payable	6	2,679
Employee deductions payable	(10,256)	(1,208)
	-	-
	(34,255)	70,215
Cash flow from operating activities	5,239	69,435
INVESTING ACTIVITIES		
Purchase of tangible capital assets	(15,096)	(307,876)
Deferred capital contributions	-	201,550
Purchase of permanent collection	(5,400)	-
Purchase of investments	(105,507)	(40,365)
Proceeds from sale of marketable securities	18,005	197,030
	-	-
Cash flow from (used by) investing activities	(107,998)	50,339
INCREASE (DECREASE) IN CASH FLOW	(102,759)	119,774
Cash - beginning of year	446,108	326,334
CASH - END OF YEAR	\$ 343,349	\$ 446,108
CASH CONSISTS OF:		
Cash	\$ 343,349	\$ 446,108

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2024

1. DESCRIPTION OF OPERATIONS

Prairie Gallery Society (the "Society") is a registered charity that operating a public art gallery aimed at promoting visual arts in Grande Prairie, Alberta. The Society maintains a "Category A" designation by the Movable Cultural Properties Directorate of Canadian Heritage. This designation permits the Society to preserve and exhibit artworks to the highest of national standards.

The Society is exempt from tax under Section 149 of the Income Tax Act.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFPO).

Measurement uncertainty

The preparation of financial statements in conformity 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 amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates. Accounts that are subject to measurement uncertainty include the useful life of tangible capital assets and related amortization and the value of permanent art works.

Financial instruments

Measurement of Financial Instruments

Financial instruments are financial assets or financial liabilities of the Charity where, in general, the Centre has the right to receive cash or another financial asset from another party or the Centre has the obligation to pay another party cash or other financial assets. The Organization recognizes a financial instrument when it becomes party to the contractual provisions of the financial instrument. The company initially records financial instruments at their fair value except for related party transactions which are recorded at the exchange amount. In subsequent periods, financial instruments are measured at amortized cost.

Impairment

Financial assets measured at cost or amortized cost are tested for impairment, at the end of each year, to determine whether there are indicators that the asset may be impaired. The amount of the write-down, if any, is recognized in operations. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account. the reversal may be recorded provided it is no greater than the amount that had been previously reported as a reduction in the asset and it does not exceed original cost. The amount of the reversal is recognized in operations.

Tangible capital assets

Tangible capital assets are stated at cost or deemed cost less accumulated amortization and are amortized over their estimated useful lives at the following rates and methods:

Computer equipment	55%	declining balance method
Office furniture and fixtures	20%	declining balance method
Websites	20%	declining balance method
Leasehold improvements	20%	straight-line method

The organization regularly reviews its tangible capital assets to eliminate obsolete items. Government grants are deferred and recognized into income at the same rates and methods as the assets to which they apply.

(continues)

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2024

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Tangible capital assets acquired during the year but not placed into use are not amortized until they are placed into use.

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.

Impairment of long lived assets

The organization tests for impairment whenever events or changes in circumstances indicate that the carrying amount of the assets may not be recoverable. Recoverability is assessed by comparing the carrying amount to the projected future net cash flows the long-lived assets are expected to generate through their direct use and eventual disposition. When a test for impairment indicates that the carrying amount of an asset is not recoverable, an impairment loss is recognized to the extent the carrying value exceeds its fair value.

Net assets

- a) Net assets invested in property and equipment represents the organization's net investment in property and equipment which is comprised of the unamortized amount of property and equipment purchased with restricted funds.
- b) Internally restricted net assets (gallery investment fund) are funds which have been designated for a specific purpose by the organization's Board of Directors.
- c) Unrestricted net assets comprise the excess of revenue over expenses accumulated by the organization each year, not of transfers, and are available for general purposes.

Revenue recognition

Prairie Gallery Society follows the deferral method of accounting for contributions.

Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is recognized as revenue in the year in which the related expenses are incurred. Unrestricted investment income is recognized as revenue when earned.

In-kind donations to the permanent collection are recognized as direct increases in net assets. All other donations are recognized as revenue of the current period.

Contributed services

The operations of the organization depend on both the contribution of time by volunteers and donated materials from various sources. The fair value of donated materials and services cannot be reasonably determined and are therefore not reflected in these financial statements.

Government funding

Government assistance for acquiring fixed assets and related to expenses is recorded as deferred government contributions and is amortized on the same basis and according to the same rates as the related fixed assets or to income as eligible expenditures as incurred. Government assistance for current expenses is recorded as income in the current period.

Leases

Leases are classified as either capital or operating leases. At the time the organization enters into a capital lease, an asset is recorded with its related long-term obligation to reflect the acquisition and financing. Rental payments under operating leases are expensed as incurred.

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2024

3. FINANCIAL INSTRUMENTS

The organization is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the organization's risk exposure and concentration as of March 31, 2024.

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The organization's main credit risks relate to its cash balances and accounts receivable. The credit risk for cash is mitigated by holding the financial instruments with a financial institution.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The organization is exposed to this risk mainly in respect of its accounts payable and accrued liabilities, and its ability to provide the activities related to its deferred contributions.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency rate risk, interest rate risk and other price risk. The organization is exposed to this risk in marketable securities.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. The organization is exposed to interest rate risk primarily through its floating interest rate bank indebtedness and credit facilities. The organization has not drawn on financial instruments that may be exposed to interest rate risk.

Other price risk

Other 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 (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The organization is exposed to other price risk through its investment in mutual funds.

Unless otherwise noted, it is management's opinion that the organization is not exposed to significant other price risks arising from these financial instruments.

4. ACCOUNTS RECEIVABLE

Accounts receivable consists of amounts less an allowance for doubtful accounts. Allowance for doubtful accounts is \$NIL (2023 - \$NIL). Amounts receivable consists of grants and earned revenues from the lending of art works.

5. PREPAID EXPENSES

Prepaid expenses consists of amounts paid in advance for insurance, art exhibits and fundraising activities that will be held in the next fiscal period.

6. TANGIBLE CAPITAL ASSETS

		2024	2023
	Accumulated	Net book	Net book
Cost	amortization	value	value

(continues)

PRAIRIE GALLERY SOCIETY
Notes to Financial Statements
Year Ended March 31, 2024

6. TANGIBLE CAPITAL ASSETS (continued)

	Cost	Accumulated amortization	2024 Net book value	2023 Net book value
Gallery furniture and equipment	\$ 329,225	\$ 307,863	\$ 21,362	\$ 16,955
Computer equipment	71,653	54,375	17,278	36,103
Office furniture and fixtures	6,887	3,726	3,161	2,345
Leasehold improvements	262,500	78,034	184,466	233,028
Website costs	6,735	5,146	1,589	1,986
	<u>\$ 677,000</u>	<u>\$ 449,144</u>	<u>\$ 227,856</u>	<u>\$ 290,417</u>

7. LONG TERM INVESTMENTS

The Gallery investment funds are an endowment that is held in a mutual fund with ATB Wealth, measured at fair market value:

	2024	2023
Balance, beginning of the year	\$ 1,229,956	\$ 1,452,746
Investment income earned	105,507	40,366
Management fees paid	(17,981)	(19,030)
Withdrawals	-	(178,000)
Market changes	40,292	(83,248)
Realized gain	2,469	17,122
	<u>-</u>	<u>-</u>
Balance, end of year	<u>\$ 1,360,243</u>	<u>\$ 1,229,956</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 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 replaced within three fiscal years from the end of the fiscal year in which the funds were utilized.

8. PERMANENT COLLECTION

The permanent collection contains artworks created by Canadian artists and have been acquired through purchase or donation. The collection currently stands at approximately 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 (but not limited to) ceramics, paintings, photography, woodworking, sculpture, tapestry, fibre art, multimedia works and video.

During the year, \$5,400 (2023 - \$NIL) worth of artwork was 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 Society by conversion into currency or as security to raise monetary loans.

9. CREDIT FACILITY

The organization has a credit facility with Servus Credit Union, which includes an approved operating line that can be drawn upon to a maximum of \$125,000, which bears interest at prime plus 1.5%. At the statement of financial position date, the amount owing, which is due on demand, was \$NIL (2023: \$NIL).

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2024

10. DEFERRED REVENUE

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

	<u>2024</u>	<u>2023</u>
Balance - beginning of year	\$ 299,025	\$ 316,624
Revenue recognized during the year	(337,497)	(402,885)
Deferred revenue received	<u>423,962</u>	<u>385,286</u>
Balance- end of year	<u>\$ 385,490</u>	<u>\$ 299,025</u>

11. DEFERRED CAPITAL CONTRIBUTIONS

Deferred capital contributions relates to government funding which were received for capital acquisitions. These revenues are recognized into income at the same rate as the specific assets are amortized.

	2024	2023
Balance - beginning of year	\$ 176,778	\$ -
Deferred contributions received	-	201,550
Amortization of contributions	<u>(42,051)</u>	<u>(24,772)</u>
Balance - end of year	<u>\$ 134,727</u>	<u>\$ 176,778</u>

12. LEASE COMMITMENTS

There is a sixty month lease agreement in place for real estate with the City of Grande Prairie for base rent of \$10 per year. The agreement was signed on January 1, 2020. There are twenty-one months remaining as of March 31, 2024.

There is a sixty month lease agreement in place with Hi-Tech Business Systems for a printer for \$5,868 per year. The agreement was signed July 31, 2020 and commenced on September 1, 2020. There are seventeen months remaining as of March 31, 2024.

13. RELATED PARTY TRANSACTIONS

During the year, the Society earned revenue from Board Members and other entities related to memberships. These transactions are in the normal course of operations and are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties. Memberships in the current year with related parties was \$300.

14. ECONOMIC DEPENDENCE

The Society is dependent on grants from local municipal governments, provincial government agencies and private foundations for a significant portion of its revenue.

PRAIRIE GALLERY SOCIETY

Public Sector Revenue

(Schedule 1)

Year Ended March 31, 2024

	2024	2023
City of Grande Prairie - operating grant	\$ 309,242	\$ 332,361
Alberta Foundation for the Arts - travelling exhibition grant	196,532	196,532
Alberta Foundation for the Arts - operating grant	70,760	70,760
County of Grande Prairie grant	86,000	75,000
Municipal District of Greenview grant	35,000	35,000
Department of Canadian Heritage- operating grant	15,000	84,177
Other federal and provincial grants	21,798	48,409
Alberta Gaming and Liquor	(794)	-
	<u>\$ 733,538</u>	<u>\$ 842,239</u>

PRAIRIE GALLERY SOCIETY

Private Sector Revenue

(Schedule 2)

Year Ended March 31, 2024

	2024	2023
Donations and sponsorships	\$ 29,250	\$ 28,357
Fundraising	93,245	-
	<u>\$ 122,495</u>	<u>\$ 28,357</u>

PRAIRIE GALLERY SOCIETY

Earned Revenue

(Schedule 3)

Year Ended March 31, 2024

	2024	2023
TRADE SALES		
Fees for service	\$ 9,270	\$ 8,395
Memberships	771	825
Sales of books, catalogues and miscellaneous	<u>800</u>	<u>1,158</u>
	<u>\$ 10,841</u>	<u>\$ 10,378</u>

PRAIRIE GALLERY SOCIETY
Salaries and Related Benefits
Year Ended March 31, 2024

(Schedule 4)

	2024	2023
Artistic and programming	\$ 359,742	\$ 351,004
Administrative	186,146	198,330
	<u>\$ 545,888</u>	<u>\$ 549,334</u>



Above / Collectors, 2022. Kim McCollum. Acrylic, oil and graphite on canvas. 72" x 80"
From the exhibition, *The Unmakers*.



**We so appreciated
this wonderful
opportunity that's
provided for free!**





2022/23 BOARD OF DIRECTORS

March 2023 - September 2023

OFFICERS

Chair / Vaughn Bend

Vice Chair / Dave McRae

Treasurer / Melanie Kimble

Secretary / Vacant

DIRECTORS

Andrea Rosenberger-Deleeuw

Candice MacPhee

Leah Paslawski

Terry Gorgichuk

Wendy Bosch

Christine Quinn, Past Chair

September 2023 - March 2024

OFFICERS

Chair / Terry Gorgichuk

Vice Chair / Andrea Rosenberger-Deleeuw

Treasurer / Dawn Sauve

Secretary / Leah Paslawski

DIRECTORS

Dave McRae

Josh Barrett

Ken Sawdon

Murray Quinn

Vaughn Bend

Wendy Bosch

Annual General Meeting held
September 21, 2023

GALLERY STAFF

Executive Director and Chief Curator | Jessica Groome

Bookkeeper | Jesi Tibbles

TREX Manager/Curator, Travelling Exhibitions | Jamie-Lee Cormier

Associate Curator, Exhibitions & Collections | Mohsen Ahi Andy

Art Preparator | Rob Swanston

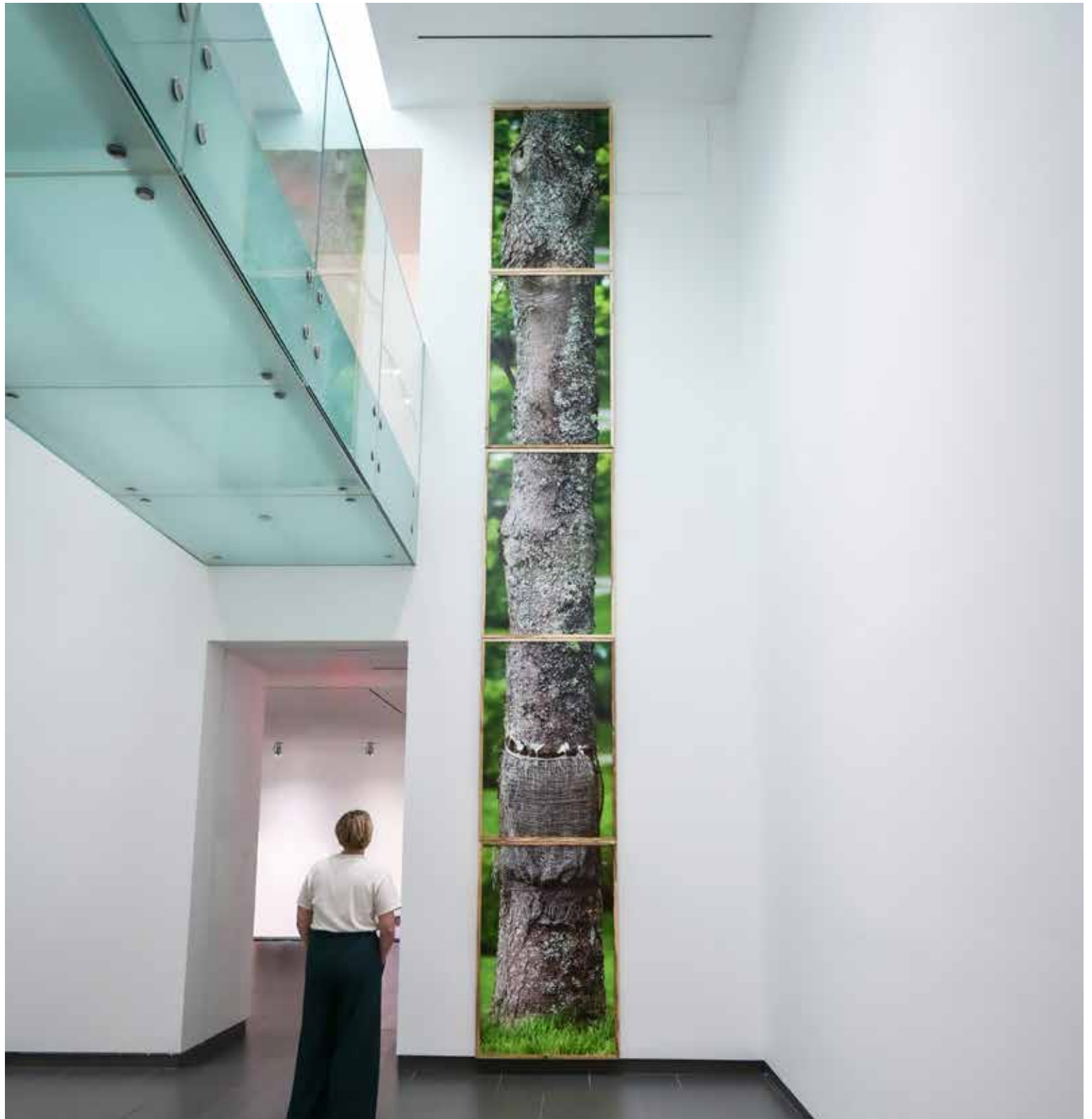
Curator, Learning | Sabine Schneider

Curatorial Assistant, Learning | Garry Bradley

Gallery Administrator | Melanie Jenner

Gallery Receptionist | Sarah Drydale

Gallery Attendant | Mason Telford



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

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

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