

ART GALLERY of GRANDE PRAIRIE

Annual 2024/2025 Report

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.

Image: Brenda Draney, *Visit*, 2021

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Front cover: Nam Duc Nguyen, *Works on paper* installation image in *A Second Horizon*, 2025
Current page: Jenine Marsh, *Enclosure (2)*, 2021 (detail)

ANNUAL 2024/2025 REPORT



Message from the Chair of the Board

MURRAY QUINN

It has been a privilege to serve as Board Chair for the Prairie Gallery Society. Throughout the past year, the Gallery has consistently upheld its commitment to excellence across exhibitions, education, inclusivity, accessibility, and community engagement.

Throughout 2024, the Board has focused its efforts on advancing essential initiatives, including the updating and formalization of policies and processes. Strategic planning continues to be a central focus, with the intention of formalizing the Gallery's progressive long-term vision that will guide the organization's future.

Looking ahead, our priorities for the coming months include strengthening the organization's foundations, reconnecting with current members, expanding our membership base, and identifying innovative approaches to delivering engaging programming. The Gallery's adaptability and resilience have been a defining trait, especially as we continue to navigate and rebuild amidst the realities of the post-Covid era. We will work collaboratively with our partners to ensure that our progress is properly supported and sustained, recognizing that adaptability and equitable partnerships are vital to our future.

Securing reliable financial support is critical to ensuring that the Art Gallery of Grande Prairie can fulfill its mandate. Stable funding is essential not only for delivering high-quality exhibitions and programming, but also for ensuring our commitment to inclusivity and barrier free access. The Gallery's influence reaches beyond the arts, acting as a driving force for community well-being and cohesion. In this way, the Gallery plays a vital role in supporting both the cultural and economic strength of Grande Prairie.

We extend our sincere gratitude to Executive Director and Chief Curator Jessica Groome, who has displayed exemplary leadership and unwavering dedication to the Gallery. Their guidance has been central in steering the organization through a period of post pandemic renewal. With Jessica at the helm, and thanks to the tireless efforts of the staff and volunteers she leads, the Gallery has renewed its commitment to delivering robust programming while making the most of our limited resources.

Current page: Dion Smith-Dokkie, *Each blue infinity* (detail), 2024
Opposite page: Lauren Chipeur, *S (Port of Vancouver III)* (detail), 2023

Message from Executive Director and Chief Curator

JESSICA GROOME



The Art Gallery of Grande Prairie is pleased to report excellent progress throughout the 2024/25 fiscal year. Through impactful exhibitions, the AFA Travelling Exhibition Program and educational programming, the Gallery continues to offer meaningful cultural experiences, not only for Grande Prairie residents, but for many communities we serve throughout Treaty 8 territory.

Our visitorship continues to recover following the impacts of COVID-19 related shutdowns, reaching over a total of 17,000 visitors, which is an increase of approximately 2000 guests from the previous year. Participation in our educational programs has also expanded, and we look forward to continuing to grow youth-oriented and weekend programming, with the goal of enhancing community engagement into the future.

Across a dynamic exhibition program (7 AGGP, 23 TREX) the Gallery presented the work of over 100 artists (AGGP + TREX combined) through projects deeply connected to our region and its stories. Our curatorial vision continues to emphasize art that resonates with place, community, and shared experience, connecting the story of Northern Alberta to national and international perspectives. Building on our recognition as a Category A Cultural Institution, we were proud to host renowned travelling exhibitions, such as Brenda Draney's *Drink from the River*, organized by the Power Plant Contemporary Gallery (Toronto, ON), curated by Jacqueline Kok. Such partnerships showcase Grande Prairie as an important northern cultural centre and the Gallery as a strong and vibrant institution, raising the profile of our community and of Alberta's arts and cultural scene.

Other highlights from 2024/2025 underscore the power of collaboration and community, including working with guest curator Jaime Morse towards *Land Breaths: A Treaty 8 Exhibition* and partnering with guest curator Erica Mendritzki and assistant curator Melanie Zurba to bring *Worried Earth: Eco-Anxiety and Entangled Grief* to the Gallery. Working with external collaborators yields fresh ideas and diverse perspectives, increasing the Gallery's scope and reach. We look forward to many exciting collaborations and partnerships this year.

Currently, we are facing a forthcoming temporary closure of our space in the Montrose Cultural Centre as it undergoes structural and mechanical upgrades for a significant portion of 2026. During this time, we will emphasize external community and educational programming, while internally focusing on revitalizing our membership system and redocumenting our permanent collection for greater public access. We will look to this closure period as an opportunity to harness creativity and foster innovative approaches to continue the work we do.

As in past moments of change, such as the roof collapse of 2007, the Gallery relies on the steadfast support of our community and the City of Grande Prairie. We are confident this period of transition will strengthen our ability to serve our region, and we look forward to welcoming everyone back with renewed energy in Fall 2026.

STATISTICS, VISION AND MISSION

TOTAL REACH

218,444

EDUCATION PROGRAMS REACH

17,420

NUMBER OF GALLERY VISITORS

17,878

TRAVELLING EXHIBITIONS REACH

183,146



EXHIBITIONS
7

TOTAL ARTISTS SHOWN
33

COMMUNITIES SERVED BY TREX
18



LOCAL ARTISTS FEATURED
10

The **Art Gallery of Grande Prairie** is one of the largest Free Admission galleries in Western Canada. It is one of a number of programmed spaces within the Montrose Cultural Centre and shares communal spaces with the Grande Prairie Public Library and Teresa Sargent Hall. Strict adherence to climate and security controls has earned the Gallery a “Category A” designation by the Movable Cultural Properties Directorate of Canadian Heritage. This designation permits the Gallery to preserve and exhibit artworks to the highest of national standards.

In 2024/2025, Gallery staff and Board of Directors brought back the old tagline, *Building and Sharing the Art Experience*, which honours 50 years in the community and remains relevant to this day.

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.

Above image: Installation view of *Worried Earth: Eco-Anxiety and Entangled Grief, August 2024 - January 2025*

PARTNERSHIPS

Paint a Puck
AGGP x City of Grande Prairie x Grant Berg Gallery x National Aboriginal Hockey Championships

A community art project and fundraiser in support of the Grande Prairie Friendship Centre.

The community art making event was held on April 13 & 14, 2024, artwork was on display during the National Aboriginal Hockey Championships from May 5 - 11, 2024 where the pucks were raffled off to raise funds for the GPFC.

Pucks generously donated by Canadian Tire.

KMSC Law Annual Charity
KMSC Law x Grande Prairie Golf and Country Club

June 20, 2024

Northern Alberta Print Residency
AGGP x TREX x Society of Northern Alberta Print-Artists (SNAP)

A printmaking residency hosted by SNAP, juried and organized by TREX and AGGP.

June - July 2024

International Day of Persons with Disabilities
AGGP x Employ Abilities Grande Prairie x City of Grande Prairie x The Premier's Council of the Status of Persons with Disabilities x Grande Prairie Public Library x Kickstand Grande Prairie x Care Human Services x Accessibility Advisory Committee Grande Prairie

Community Showcase

December 3, 2024

Nam Duc Nguyen and Lionel Allingham Lecture
AGGP x Northwestern Polytechnic

AGGP and NWP presented a joint artist talk with artists Lionel Allingham and Nam Duc Nguyen, moderated by curator Jessica Groome for the opening of *A Second Horizon* at the NWP campus.

January 29, 2025

Make a Faceless Doll
AGGP x Grande Prairie Friendship Centre

Community event

January 23, 2025

Faceless Doll Project
AGGP x Grande Prairie Friendship Centre

An exhibition displaying the results of the *Make a Faceless Doll* workshop.

January 16, 2025 - February 15, 2025

Alberta Culture Days 2024
AGGP x Centre for Creative Arts

September 2024



Inset image: Detail from Paint-A-Puck community art event
Background: Exhibition opening of *Resonance: Independent Student Exhibition*

EXHIBITIONS



Image: Hazel Robinson stands with her work, *A Union of Land*, in *Land Breaths: A Treaty 8 Exhibition, 2024*

LAND BREATHS: A TREATY 8 EXHIBITION



Adrienne Greyeyes
Dion Smith-Dokkie
Fran Rogers-Chowace
Haley Bassett
Hazel Robinson
Jake Kimble
Jaylenn Tourangeau
Kisakaw Pisim Burnham
Kristy Auger
Michelle Sound
Natesa Medlicott-Kappo
Rhonda Johnson
Shane Soto

April 4, 2024 - August 4, 2024

Curated by Jaime Morse

Exhibition Sponsor

CANFOR

About the Exhibition

Land Breaths reflects on the signing of Treaty 8 from the perspectives of the Beaver, Dene, Cree and Métis peoples. Each artwork in this group exhibition speaks to how Treaty 8 has shaped the artists' relationships with the land over time. These connections are deeply rooted in family, history, identity, and the enduring resilience found in joy and cultural survival. Expressed through a variety of mediums such as photography, sculpture, textiles, painting, printmaking, beadwork, and multimedia, the artworks in this exhibition reveal the profound impact of Treaty 8. Each artist brings to light an evolution from the signing of Treaty 8, recognizing historic figures, kinship with the natural world, and acknowledging the trauma caused by broken treaty promises.

Our ancestral languages are born from the sounds and songs of the earth, reflecting the land's language as it breathes life outward into the world. Each artwork draws inspiration from these "land breaths," resulting in a creative

earth, reflecting the land's language as it breathes life outward into the world. Each artwork draws inspiration from these "land breaths," resulting in a creative outpouring stemming from lived experiences within Treaty 8. There is an unwavering commitment to continually acknowledge and honour the land with each breath and every creation.

Treaties are the basis of all relationships. They exist in order to understand and agree on how to work together.

Banner: Detail of Haley Bassett, *Tall Grass*, 2023
Background: Students assist Jaylenn Tourangeau with painting for *Land Breaths, 2024*

RESONANCE: INDEPENDENT STUDENT EXHIBITION



About the Exhibition

Resonance encapsulates the collective research of five Special Studio Projects Students from Northwestern Polytechnic's Visual Arts Program. Under faculty mentorship, the Special Projects course emphasizes independent creative exploration and critical inquiry within a supportive community of peers.

These students spent the year cultivating their unique artistic voices, pushing boundaries, challenging conventions and navigating the intricate tapestry of human experience in their work. Each artist brings a unique voice to the conversation, yet together, they create a narrative that transcends individuality, inviting viewers to contemplate shared experiences that unite humanity. Through the convergence of diverse voices, the exhibition becomes a testament to the beauty of human resilience and the profound interconnectedness that binds us all.

Through diverse mediums and perspectives, the exhibition sheds light on the universal themes of identity, memory, and interconnectedness that bind us all.

Crystal Hansen
Kelsey Holzi
Raine O'Connor
Matthew Stewart
Aurel Tchoumo Tsafack

April 25, 2024 - June 30, 2024

Curated by Esther Hoflick

Exhibition Sponsor

BEAR CREEK
FUNERAL HOME

NORTHWESTERN POLYTECHNIC

Banner: Matthew Steward, *Sketchbook 1*, 2024
Background: Attendees at the opening of *Resonance, 2024*

BRENDA DRANEY: DRINK FROM THE RIVER



Brenda Draney

July 25, 2024 - January 5, 2025

Curated by Jacqueline Kok

Exhibition Sponsor

Christine and Murray Quinn

This exhibition was organized and toured by

THE POWER PLANT

POMEROY HOTEL AND CONFERENCE CENTRE

About the Exhibition

Brenda Draney's *Drink from the River* explores the notion of flux suggested by the unceasing flow of a river. Inspired by the classical saying stating that no person can step in the same river twice, Draney's work embraces the futility of recapturing past experience. Draney reconciles this impossibility by inviting silence.

In her exhibition, Brenda Draney (member of Sawridge First Nation, Treaty 8) shares narrative paintings made since 2009, along with newly commissioned works, offering glimpses into her personal and communal experience. The basements, backyards, furniture and faces depicted draw on collective memory to portray a world that is at once particular and available. She leaves expanses of white space that require the collaboration of the viewer, while her sketchy, assured brushstrokes convey moments of intimacy, trauma, and gathering.

Born in Edmonton and raised in Slave Lake, Alberta, Draney and her community have encountered both flood (1988) and fire (2011). Through the titles of her work and clues revealed in her imagery, the impact of these devastating forces leaves haunting, slowly emerging traces.

Banner: Brenda Draney, *Rest*, 2021
Background: Brenda Draney, *Basement Party*, 2022

WORRIED EARTH: ECO-ANXIETY AND ENTANGLED GRIEF



About the Exhibition

Worried Earth: Eco-Anxiety and Entangled Grief explores how worry about climate change and ecological collapse is seeping into our lives and dreams, mixing with other fears and anxieties, and entangling with personal experiences of loss. In this ecosystem of grief, art is a place for picturing and shaping bad feelings, including bad feelings about the very act of making art. Each gesture of making is weighed against the desire to do no harm—and the impossibility of a harmless human life within the context of our extractive capitalist system. We grieve our own existence, as well as our eventual demise.

The works in this exhibition sit with and in this grief. They also sing of the ways that grief can open us up. We become capacious, raw, and changeable. We can follow our grief towards wilder and deeper feelings, towards greater empathy for the other beings with whom we share the planet, and towards and into the rhythms of life and death.

Breanna Barrington
Connie Chappel
Lauren Chipeur
Luke Fair
Laura Findlay
Natalie Goulet
Maureen Gruben
Tsēmā Igharas
Jenine Marsh
Kuh Del Rosario
Xiaojing Yan

August 22, 2024 - January 5, 2025

Curated by Erica Mendritzki

Assistant Curator Melanie Zurba

Exhibition Sponsor

AQUATERA
WATER EARTH INNOVATION

New Frontiers in Research Fund
Fonds Nouvelles frontières en recherche

Banner: Breanna Barrington, *Worm Wishes: an Exercise in Decomposition*, 2024
Background: Attendees at the opening of *Worried Earth*

THE FACELESS DOLL PROJECT



A collaborative, community art project

January 16, 2025 - February 16, 2025

About the Exhibition

The Faceless Doll Project began in June 2021 as a collaboration between the Grande Prairie Friendship Centre Pikiskwetan Mental Health program and Wahkotowin Seniors program, initiated in response to the discovery of 215 unmarked graves at the Kamloops Indian Residential School in May 2021. This project aimed to foster understanding and healing in the wake of that revelation. Inspired by the initial project that was led by and based on the story of residential school survivor Elder Loretta Parenteau-English, the Pitone Youth Program took on the project in the summer of 2024. Pitone staff members first received teachings from Elder Loretta, including stories of her experiences in residential school and her connection to the Faceless Dolls. Next, a presentation was developed and shared in local high schools. There, students heard the story of Elder Loretta and her connection to the faceless dolls and learned to sew their own dolls. The dolls you now see in this exhibition are a combination of those created during the initial project in 2021, and those created by students and participants throughout the fall and winter of 2024-2025. The eventual next step for the Faceless Doll collection will be to rest in their permanent home in the Grande Prairie Friendship Centre Traditional Healing Garden.

Exhibition Sponsor

In some Indigenous ways of knowing, including the Blackfoot traditions of Elder Loretta and her family, it is believed that giving a doll a face also gives it a spirit. Creating a face on a doll may unintentionally cause the doll to resemble someone who has passed, potentially disturbing their spirit. By leaving the dolls faceless, we honour and remember both the children who survived residential schools and those who did not make it home, ensuring their spirits are respected and undisturbed. Moreover, children who attended the residential schools were typically stripped of their belongings, and would not have been permitted toys, even dolls. Each of these dolls reminds us not only of the lives lost to the residential school era, but of the childhoods stolen as well: the children deprived of the love and protection of their families, who missed and mourned their absence deeply.

Banner: detail of the *Faceless Doll Project*, 2025
Background: Visitors look at the installation of the *Faceless Doll Project*

RECONNECT



About the Exhibition

This exhibition presents an installation of soft sculptures, speaking to the theme of reconnecting and returning to the *self*. The work invites the viewer to arrive at their full potential, returning to the knowingness within. Crocheted loops and chains curve together as metaphors for connection internally and externally again and again– changing, moving and flowing through time and life experience. Regardless of religious beliefs or spiritual practices, the concept of the true self exists as an inherently human condition.

Using the language of feminist methodology, Elsa Robinson references the work of women's hands to convey positive messages and energy from her heart to yours. One of the predominant materials featured in the exhibition is jute: a natural fibre that carries the colour and scent of the Earth. Paired with jute, another recurring material in the work is brass. Like gold, brass is a symbol for truth, value, purity and divinity. The simplicity of materials and monochromatic palette repeated throughout the exhibition reveal the voices of embodied processes within the work.

Elsa Robinson

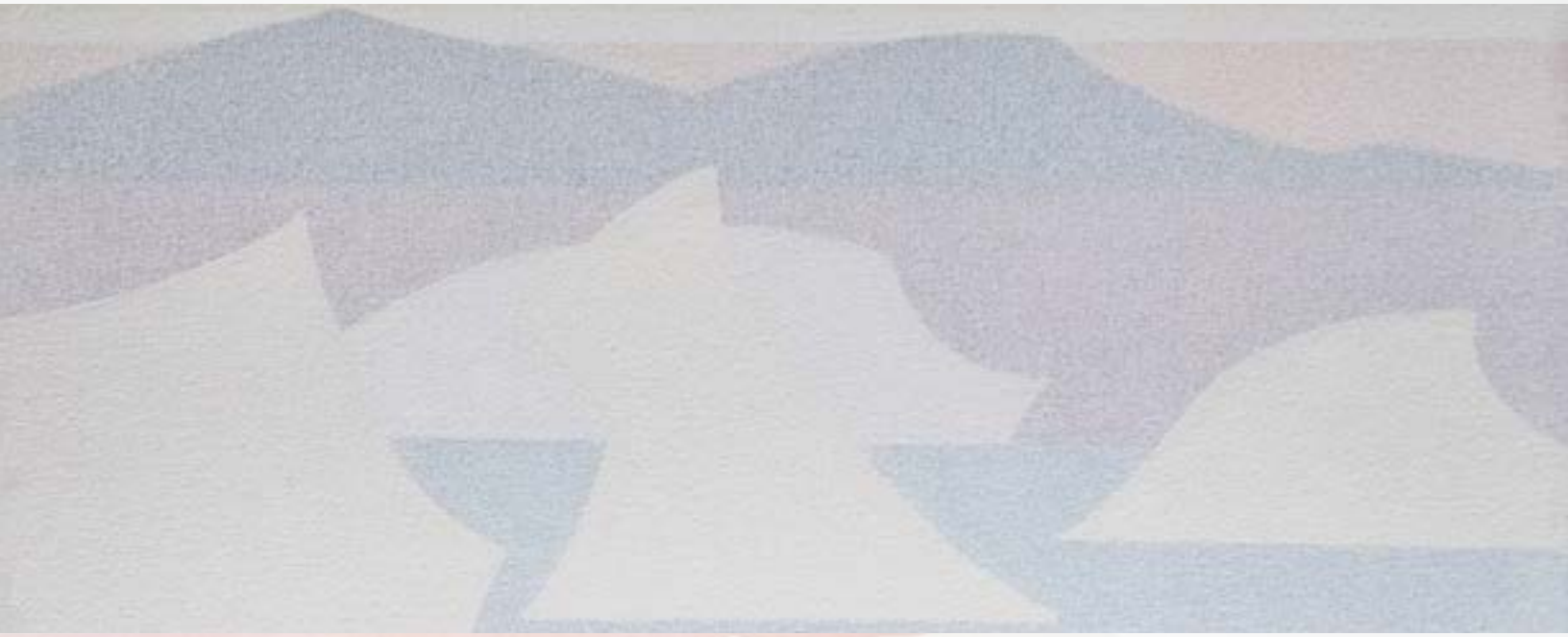
March 20, 2025 - June 1, 2025

Curated by Jessica Groome

Exhibition Sponsor

Banner: Elsa Robinson, *Possibilities*, 2022
Background: Visitors at the opening of *Reconnect*

A SECOND HORIZON



Lionel Allingham and Nam Duc Nguyen

January 30, 2025 - July 13, 2025

Curated by Jessica Groome

About the Exhibition

A Second Horizon: Lionel Allingham and Nam Duc Nguyen is the first exhibition in a series of artist pairings with the Art Gallery of Grande Prairie's permanent collection as a starting point. In June 2023, curator Jessica Groome began exploring the Gallery's vault, which consists of approximately 850 local artworks. Through getting to know the collection, Groome was immediately struck by the work of Lionel Allingham, and its uncanny connection to the work of Edmonton-born artist Nam Duc Nguyen. *A Second Horizon* showcases the surprising dialogue between Allingham and Nguyen's practices.

For both artists, the factor that brings their work together is the landscape of Northwestern Alberta: the geometric complexities of snowflakes, the unearthly strangeness of the chinook arch, the intensity of the sun, the vastness of the sky. Despite the differences in their life experiences, there is an elemental essence in their paintings that connects them strongly to place. Embedded within

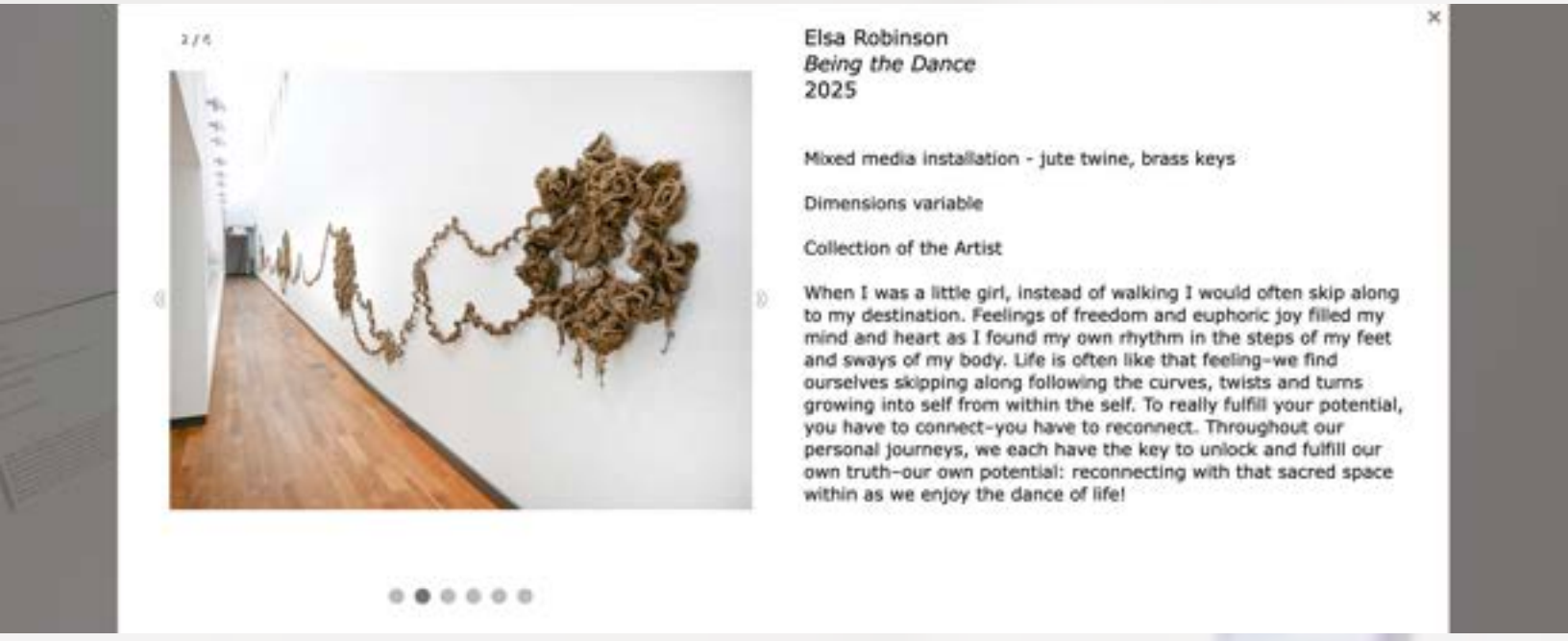
Exhibition Sponsor

enframe CONSTRUCTION LTD.

life experiences, there is an elemental essence in their paintings that connects them strongly to place. Embedded within the sometimes simple, sometimes minimal, sometimes vibrant abstractions of Allingham and Nguyen lie deep-rooted and soulful responses to their unique yet overlapping experiences of this particular region.

Banner: Lionel Allingham, No 4 Yellow Flower, 1983
Background: Visitors look at Lionel Allingham's Untitled, 1982

3-D VIRTUAL EXHIBITIONS



Interactive Self-Guided Tours

Beginning in 2023, the Art Gallery of Grande Prairie has been utilizing Ortelia Curator to design, curate, and mock up virtual exhibitions. To date, we have published virtual interactive walkthroughs for seven exhibitions.

Most recently, the Gallery released virtual versions of *A Second Horizon: Lionel Allingham and Nam Duc Nguyen* and *Reconnect: Elsa Robinson*.

Together, these two exhibitions feature:

- 117 two-dimensional artworks
- 1 three-dimensional spirit model
- 11 additional images associated with the artworks
- 1 video interview
- 82 interactive labels
- 2 wall panels and 2 display tables

Each artwork in the exhibition is interactive, providing access to images, didactic texts, and additional information at the click of a mouse.

These virtual exhibitions serves as a portal to expand artwork and artist information through photography, video, and text, providing not only accurate archival documentation but also enhancing accessibility for audiences who are unable to experience exhibitions in Grande Prairie firsthand.

ARTIST TALKS, WORKSHOPS, AND SCREENINGS

Panel Discussion: Land Breaths

Exhibition: *Land Breaths: A Treaty 8 Exhibition*
Location: Art Gallery of Grande Prairie
Date: April 2024
Facilitators: Adrienne Greyeyes, Fran Rogers-Chowace, Hazel Robinson, Jaylenn Tourangeau, Kisikaw Pisim Burnham, Michelle Sound, Natesa Medlicott-Kappo
Attendance: 55

Virtual Artist Talk with Brenda Draney

Exhibition: *Drink from the River*
Location: Virtual + Community Rotary Room
Date: July 2025
Facilitator: Brenda Draney
Attendance: 25

The Path of Ashes Film Screening

Exhibition: N/A
Location: Art Gallery of Grande Prairie
Date: September 2024
Facilitators: Bibi Clement, David McGregor, Forrest McGregor
Attendance: 66

Worm Wishes: Compost Workshop

Exhibition: *Worried Earth: Eco-Anxiety and Entangled Grief*
Location: Art Gallery of Grande Prairie
Date: September 2024
Facilitator: Breanna Barrington
Attendance: 14

What is it like to be an onion?: Dye workshop

Exhibition: *Worried Earth: Eco-Anxiety and Entangled Grief*
Location: Art Gallery of Grande Prairie
Date: September 2024
Facilitator: Lauren Chipeur
Attendance: 16

Make a Faceless Doll: Community Event

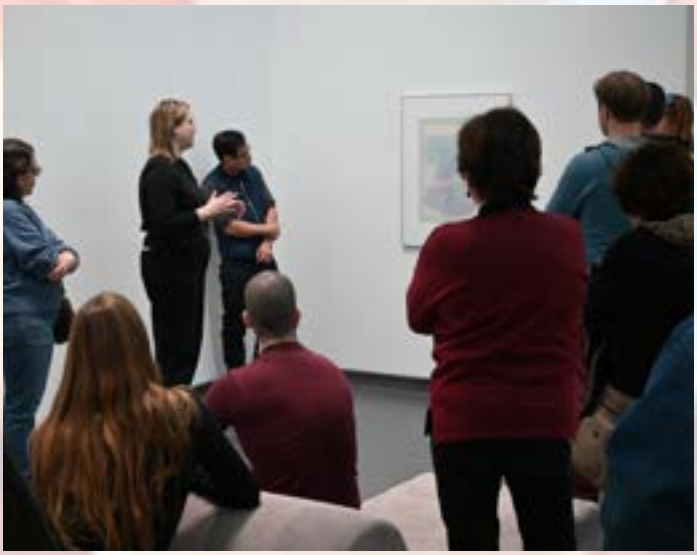
Exhibition: *The Faceless Doll Project*
Location: Teresa Sargeant Hall
Date: January 2025
Facilitators: AGGP + Grande Prairie Frienship Centre
Attendance: 40

NUMBER OF ENGAGEMENT OPPORTUNITIES

9

NUMBER OF PARTICIPANTS

293



Artist Talk: Lionel Allingham and Nam Duc Nguyen

Exhibition: *A Second Horizon*
Location: Northwestern Polytechnic
Date: January 2025
Facilitators: Lionel Allingham and Nam Duc Nguyen
Attendance: 45

Artist and Curator Tour

Exhibition: *A Second Horizon*
Location: Art Gallery of Grande Prairie
Date: February 2025
Facilitators: Jessica Groome and Nam Duc Nguyen
Attendance: 12

Weaving My Thoughts Workshop

Exhibition: *Reconnect*
Location: Art Gallery of Grande Prairie
Date: March 2025
Facilitators: Elsa Robinson
Attendance: 20

Inset image: Jessica Groome and Nam Duc Nguyen give a tour of *A Second Horizon*, 2025
Background: Audience members at the screening of *The Path of Ashes*, 2024



Euphemia McNaught, *Sharmee*, 1973

PERMANENT COLLECTION



A NOTE ON THE PERMANENT COLLECTION

In 2024/2025, the Gallery made the decision to focus on collections management and care in place of making new acquisitions. This means we have been organizing and cleaning up our vaults in order to ensure the preservation of the cultural heritage we have been stewarding since 1975.

We want to make sure the Permanent Collection is accessible and in excellent condition for our next five decades: Sarah Drydale has, to this end, been taking collections management courses at the University of Victoria to provide the highest level of attention and apply industry-standard practices to our collections management processes. This involves behind-the-scenes work to modernize our systems, both physical and digital. For this reason, the Art Gallery of Grande Prairie has put a pause on new acquisitions for the foreseeable future.

Over the course of the coming fiscal year, we expect to launch a new website that will have a searchable catalogue of our collection. This will expand access and engagement digitally, also opening the possibility to loan and tour works from the collection. This process will be iterative and population of the database will take place over the course of our closure.

Opposite page: a view of the Art Gallery of Grande Prairie's glass vault
Current page: Tiziana La Melia, Corduroy Road, 2020

EDUCATION



Image: The Carlstrom Family Green Space

LEARNING

In 2024–25, the Education Department at the Art Gallery of Grande Prairie continued to champion accessible, inclusive, and community-rooted arts programming for guests of all ages. Through a wide range of innovative and responsive experiences delivered both within the Gallery and throughout the city of Grande Prairie the department deepened its impact and strengthened connections across diverse communities.

To better support this growth and meet the evolving needs of our audience, the department underwent a strategic structural shift with the introduction of a new Education and Public Programs Coordinator role. This change enhanced our capacity to lead, develop, and deliver expanded programming with greater focus and flexibility.

Looking ahead, the Education Department remains dedicated to supporting curiosity, creativity, and critical thinking through the arts, while fostering meaningful connections between people, place, and contemporary visual arts.

Learning Programs Sponsored by

ATB

CARLSTROM FAMILY GREEN SPACE

The Carlstrom Family Green Space remains an accessible way for the public to engage and react to art during their visit to the Gallery. This year the space was revitalized with new easels, a magnetic gallery wall, new art-making supplies and a fresh coat of paint enhancing hands-on creativity and learning for our guests.

The Carlstrom Family Green Space

NUMBER OF VISITORS

3,138

CREATIVITY KITS

Our popular Creativity Kits continued to be a cornerstone of our outreach efforts, with more than 10,000 distributed throughout the region, providing families, classrooms, and community groups with hands-on art-making inspired by current exhibitions and Canadian artists.

CREATIVITY KITS

11,239







Inset image: From inspiration to creation: the Art At Home Creativity Kit life-cycle
Background: A workshop in the AGGP classroom space

GUIDED TOURS + SUMMER ART CAMPS

Our Interpretive Programming and Summer Art Camps continued to offer engaging, hands-on opportunities for visitors of all ages to connect with art in meaningful ways. Through guided tours, classroom visits and new youth engagement projects, AGGP programming encourages dialogue around contemporary art and ideas. Meanwhile, our immersive Summer Art Camps provided children with 4 weeks of creative experiences, blending artistic skill-building with playful exploration.



TOUR PARTICIPANTS

1,831

COMMUNITY PROGRAMS

In 2024–25, AGGP's community events brought people together through inclusive, arts-based experiences that celebrated creativity and connection. Collaborative events, openings and cultural celebrations, these events fostered a sense of belonging while extending the Gallery's reach and relevance across the area.

TOTAL NUMBER OF PARTICIPANTS IN COMMUNITY EVENTS

519

INDIGENOUS CURATORIAL MENTORSHIP

For the first in a two-year program where emerging Indigenous practitioners participate in the operations of a major regional gallery, the Art Gallery of Grande Prairie invited five Northwestern Polytechnic students—-Emma LaFontaine, Phoebe Paul, Alleia Lyah, Megan Morrison and Jordie Isaac--to work on a large-scale, site-specific mural installation led by artist Jaylenn Tourangeau. For Tourangeau, the process of creating the work wasn't just about the technical components. During their time at the Gallery, they held many important conversations with the participating students, staff and community members about the past, present and future of Treaty 8 and the impacts of colonialism. This project was generously supported by the RBC Foundation, the Province of Alberta through the Alberta Foundation for the Arts and the Northern and Regional Development Program.

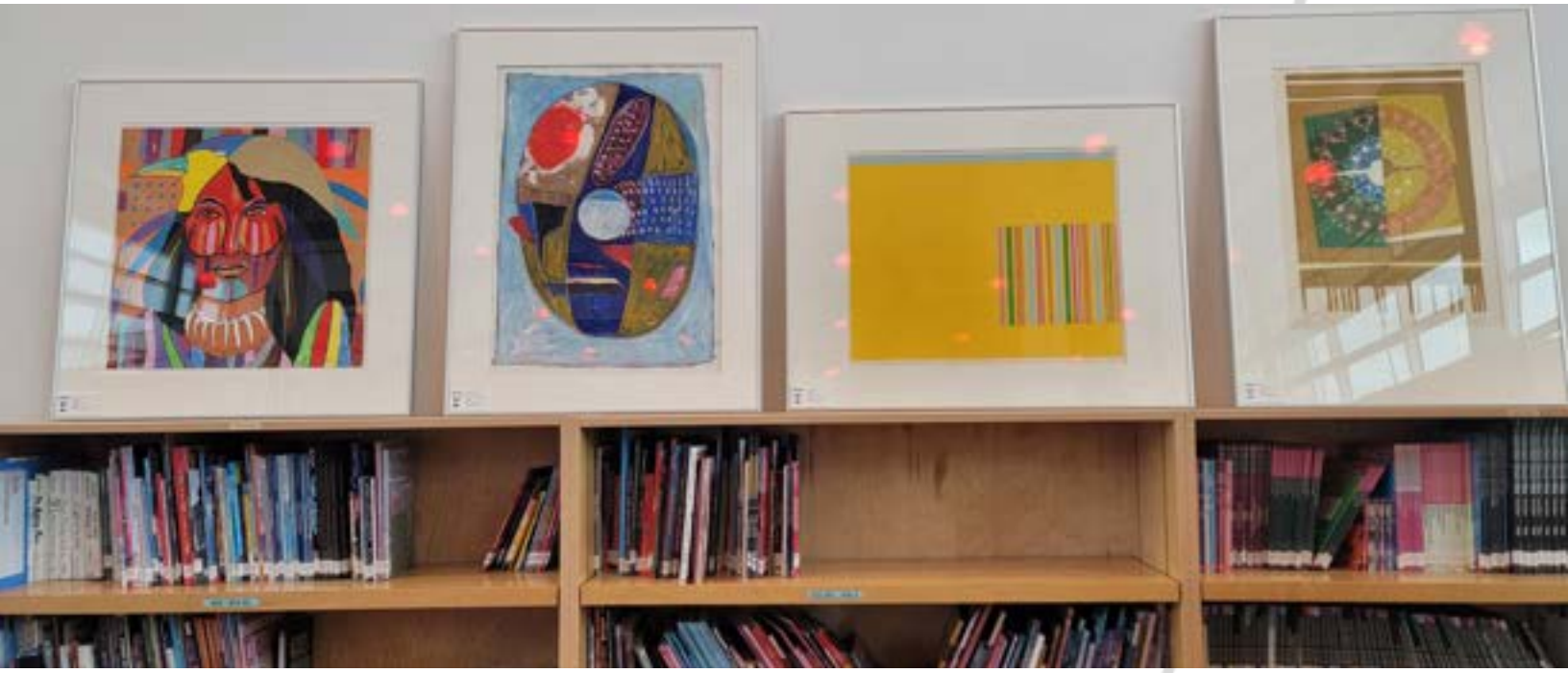


Top image: A hockey puck from our Paint-A-Puck community art event
Bottom image: Tourangeau's in-progress mural
Background: Offcuts from the Gallery's cricut machine

TRAVELLING EXHIBITIONS (TREX)



Image: 2025 SNAP Northern Artist Print Residency recipient Marie Cyambaluk in the studio



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, Northwestern 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.

TREX

Proudly Funded by

Alberta Foundation for the Arts

TREX Northwest Program Sponsor

KMSC LAW LLP
Lawyers for the journey ahead

TOTAL NUMBER OF VIEWERS

183,146

NUMBER OF INDIVIDUAL EXHIBITIONS MOUNTED

94

NUMBER OF EXHIBITIONS CIRCULATED

23

Banner: *Montageries* on display at Mother Teresa Catholic School (Grande Prairie).



Message from TREX Curator/Manager

Jamie-Lee Cormier

The TREX program has been operating out of the Gallery for over forty years, striving to share a variety of artwork styles, providing opportunities to emerging artists and educating viewers on cultural traditions across Northwestern Alberta. As the Travelling Exhibition Program grows, we were able to welcome new venues along with hosting a number of visiting artists programs in our region.

It was an exceptional year with a great variety of exhibitions to choose from and new partnerships with community groups. We collaborated with the Grande Prairie Public School District to create an Indigenous based exhibition for their schools, along with hosting the Queer Youth Art Show from the Composite High School at the TREX Wall in the Library. 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.

NUMBER OF ARTISTS REPRESENTED

115

ARTISTS FROM GRANDE PRAIRIE AND AREA

12

TOTAL REGIONAL ALBERTAN ARTISTS SHOWN

103

TOTAL NUMBER OF COMMUNITIES SERVED

18

NUMBER OF COMMUNITY VOLUNTEERS INVOLVED

40

Folk Memoirs

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier
Number of Artists: 4
Number of Artworks: 18
Source of Art Works: Collection of the Alberta Foundation for the Arts

Image: Hazel Litzgus, *Canning Peaches*, 1970



Self Reflection

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier
Number of Artists: 4
Number of Artworks: 17
Source of Art Works: Artists' collections

Image: Detail of Aurel Tchoumo-Tsafack, *Negro et beau*, 2024



Mysterious Forest Life

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier
Number of Artists: 1
Number of Artworks: 19
Source of Art Works: Artists' collections

Image: Detail of Sharon E. Krushel, *Little Brown Mushrooms (LBM)*, N.D.



Rooted Connections

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier & Lorraine Gangic
Number of Artists: 5
Number of Artworks: 22
Source of Art Works: Artists' collections

Image: Detail of Rosella Sewi, *Beaded Flower Moccasins*, N.D.



Touching the Sky

Developed by: Art Gallery of Grande Prairie
Curator: Robyn Lynch
Number of Artists: 3
Number of Artworks: 19
Source of Art Works: Collection of the artists

Image: Elizabeth Hutchinshon, *Balance*, N.D.



Come What May

Developed by: Art Gallery of Alberta
Curator: Shane Golby
Number of Artists: 3
Number of Artworks: 18
Source of Art Works: Collection of the artists

Image: Detail of Gary McMillan, *Shimish*, 2021





40 is the New 20!

Developed by: Art Gallery of Alberta
Curator: Shane Golby
Number of Artists: 19
Number of Artworks: 20
Source of Art Works: Art Gallery of Alberta collection

Image: Detail of Rakhel Biller Klinger, *The Hen House*, 1980



Ahkameyimo - Never Give Up

Developed by: Art Gallery of Alberta
Curator: Shane Golby
Number of Artists: 2
Number of Artworks: 19
Source of Art Works: Collection of the artists

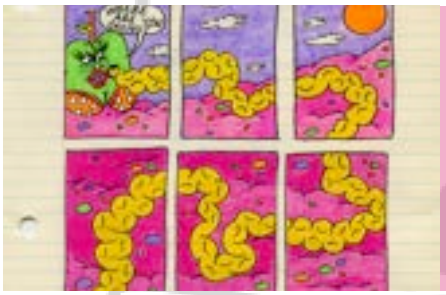
Image: Lonigan Gilbert, *Post National*, 2019



Pretend Foraging in Sleeved Baskets

Developed by: Esplanade Arts and Heritage Centre
Curator: Genevieve Farrell
Number of Artists: 1
Number of Artworks: 23
Source of Art Works: Collection of the Artist

Image: Grace Wirzba, *Tableware*, 2022



Strange & Known Places

Developed by: Esplanade Arts and Heritage Centre
Curator: Genevieve Farrell
Number of Artists: 10
Number of Artworks: 30
Source of Art Works: Collection of the Artist
Image:



Patch Portraits

Developed by: Esplanade Arts and Heritage Centre
Curator: Genevieve Farrell
Number of Artists: 2
Number of Artworks: 18
Source of Art Works: Collection of the Artist
Image:



Party On!

Developed by: Esplanade Arts and Heritage Centre
Curator: Genevieve Farrell
Number of Artists: 2
Number of Artworks: 18
Source of Art Works: Collection of the Alberta Foundation for the Arts
Image:

TREX WALL

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.

April-June 2024
Janet Enfield: *Birds, Birds, and More Birds!*

July-August 2024
Carolyn Gerk: *Otherhood*

September-November 2024
Amber Azcorra: *looking inside/adentro*

December 2024 - January 2025
Teresa Durand: *In the Forest*

February-March 2025
Stephen Ferris: *The Illustrated Man*



Fly Agaric (detail) by Sharon E. Krushel (Grimshaw, AB), 2024

TREX Wall Program Sponsor

KMSC LAW LLP
Lawyers for the journey ahead

NUMBER OF TREX WALL VISITORS

55,000

NORTHERN ARTIST PRINT RESIDENCY

MARIE CYAMBALUK

2024 Recipient

This was the third 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 in Grande Prairie. This visiting artist program is open to artists based in Northern Alberta who live outside of major centres such as Edmonton.



Above: Northern Print Artist Recipient Marie Cyambaluk
Background: Installation view of Amber Azcorra's *looking inside/adentro*

ARTIST TALKS AND WORKSHOPS

Lino Print Workshop with Carolyn Gerk

Location: Peace River Library
Exhibition: *Otherhood*
Date: May 8, 2024
Attendance : 20

Lino Print Workshop with Carolyn Gerk

Location: Art Gallery of Grande Prairie
Exhibition: *Otherhood*
Date: August 22, 2024
Attendance: 17

Queer Youth Art Club at the Composite High

Location: Grande Prairie Public Library
Exhibition: *Queer Youth Art Show*
Date: November 28, 2024
Attendance: 8000

Mixed Media Workshop with Teresa Derand

Location: Art Gallery of Grande Prairie
Exhibition: *In the Forest*
Date: January 16, 2025
Attendance: 17

Artist Talk with Aurel Tschoumo Tsafack

Location: Art Gallery of Grande Prairie
Exhibition: *Self Reflection*
Date: February 20, 2025
Attendance: 25

Artist Workshop with Aurel Tschoumo Tsafack

Location: St. Catherine School, Grande Prairie
Exhibition: *Self Reflection*
Date: February 21, 2025
Attendance: 120

Artist Workshop with Aretha Laverne

Location: St. Catherine School, Grande Prairie
Exhibition: *Self Reflection*
Date: February 21, 2025
Attendance: 120

Artist Presentation with Sharon Krushel

Location: St. Catherine School, Grande Prairie
Exhibition: *Mysterious Forest Life*
Date: March 26, 2025
Attendance: 150

NUMBER OF PUBLIC PROGRAMS

8

NUMBER OF PARTICIPANTS

8,469





Top image: Aurel Tschoumo Tsafack gives a workshop at St. Catherine School in Grande Prairie.
Bottom image: Carolyn Gerk gives a linocut workshop at the Art Gallery of Grande Prairie.
Background: Aretha Laverne gives an artist workshop at St. Catherine School in Grande Prairie.

MAJOR FUNDERS AND VOLUNTEERS

As a public institution and charitable non-profit, all of the Gallery's exhibitions and programming remain free and accessible for everyone. We achieve this inclusiveness and accessibility with the support of all levels of government, local businesses and donors, members and volunteers.

Media partners

Our Volunteers

Aileen Bahmanipour
Alysoun Wells
Amelia Lambert
Amy McCracken
Aretha Johnson
Bailey Randolph
Betty Salacki
Colleen Band
Christine Quinn
Colten Drydale
Debbie McCallum
Grace Larson
Hala Ezzeddine
Huan Phan Trong
Jani Talman
Josh Barrett
Ken Sawdon
Leah Paslawski
Mario Paradis
Marsha Neudorf
Megan Morrison
Monica Paslawski
Murray Quinn
Navi Safri
Pete Bellamy
Piper Magyar
Sarah Drydale

FINANCIAL STATEMENTS

Prairie Gallery Society

Financial Statements Year
ended March 31, 2025

PRAIRIE GALLERY SOCIETY

Financial Statements

Year Ended March 31, 2025

PRAIRIE GALLERY SOCIETY
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Year Ended March 31, 2025

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MYRIAD GROUP
CHARTERED PROFESSIONAL ACCOUNTANTS

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, 2025, 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, 2025, 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, 2025, current assets as at March 31, 2025 and net assets as at March 31, 2025. Our audit opinion on the financial statements for the year ended March 31, 2024 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, 2025 and net assets as at April 1, 2025 and March 31, 2025. Our audit opinion on the financial statements for the year ended March 31, 2024 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)

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.

Myriad Group

Grande Prairie, Alberta
September 25, 2025

Myriad Group Chartered Professional Accountants

PRAIRIE GALLERY SOCIETY

Statement of Financial Position

March 31, 2025

	2025	2024
ASSETS		
CURRENT		
Cash	$ 311,092	$ 343,349
Accounts receivable *(Note 4)*	21,697	24,687
Goods and services tax recoverable	5,314	6,287
Prepaid expenses *(Note 5)*	15,411	29,018
	353,514	403,341
TANGIBLE CAPITAL ASSETS *(Note 6)*	162,302	227,856
LONG TERM INVESTMENTS (Book value $ 1,163,302) *(Note 7)*	1,481,714	1,360,243
PERMANENT COLLECTION *(Note 8)*	1,396,007	1,396,007
	$ 3,393,537	$ 3,387,447
LIABILITIES		
CURRENT		
Accounts payable	$ 37,587	$ 17,232
Accrued wages payable *(Note 10)*	41,994	2,685
Deferred income *(Note 11)*	310,151	385,490
	389,732	405,407
DEFERRED CAPITAL CONTRIBUTIONS *(Note 12)*	104,769	134,727
	494,501	540,134
NET ASSETS		
UNRESTICTED NET ASSETS	(36,216)	(2,064)
RESTRICTED NET ASSETS	1,481,712	1,360,241
TANGIBLE CAPITAL ASSETS AND PERMANENT COLLECTION	1,453,540	1,489,136
	2,899,036	2,847,313
	$ 3,393,537	$ 3,387,447

LEASE COMMITMENTS *(Note 13)*

ON BEHALF OF THE BOARD

Director

Director

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Statement of Operations

Year Ended March 31, 2025

	2025	2024
REVENUES		
Public sector revenue *(Schedule 1)*	$ 820,579	$ 733,538
Private sector revenue *(Schedule 2)*	53,229	122,495
Earned revenue *(Schedule 3)*	27,311	10,841
	901,119	866,874
EXPENSES		
Administrative	83,936	97,425
Administrative contract personnel	48,474	34,794
Artistic contract personnel	16,143	6,025
Collections management	465	-
Education and audience development	6,469	11,543
Exhibition and programming expenses	102,288	75,427
Fundraising	2,590	61,105
Marketing and communication	11,590	5,249
Professional development	1,246	1,929
Salaries and related benefits *(Schedule 4)*	577,007	545,888
Touring and circulation expenses	82,912	76,507
	933,120	915,892
DEFICIENCY OF REVENUES OVER EXPENSES FROM OPERATIONS	(32,001)	(49,018)
OTHER INCOME (EXPENSES)		
Amortization	(67,860)	(77,657)
Gain on sale of marketable securities	3,486	2,469
Unrealized gain on marketable securities	92,763	40,321
Investment income	44,399	105,666
Investment management fees	(19,022)	(17,154)
Deferred capital contributions recognized	29,958	42,051
	83,724	95,696
EXCESS OF REVENUES OVER EXPENSES	$ 51,723	$ 46,678

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Statement of Changes in Net Assets

Year Ended March 31, 2025

	Unresticted Net Assets	Restricted Net Assets	Tangible Capital Assets and Permanent Collection	2025	2024
NET ASSETS - BEGINNING OF YEAR	$ (2,064)	$ 1,360,241	$ 1,489,136	$ 2,847,313	$ 2,800,635
EXCESS OF REVENUES OVER EXPENSES	51,723	-	-	51,723	46,678
Acquisitions of capital assets	(2,306)	-	2,306	-	-
Amortization	67,860	-	(67,860)	-	-
Amortization of deferred capital contributions	(29,958)	-	29,958	-	-
Investment income net of expenses	(25,222)	25,222	-	-	-
Realized gain on investment	(3,486)	3,486	-	-	-
Unrealized gain on investments	(92,763)	92,763	-	-	-
NET ASSETS - END OF YEAR	$ (36,216)	$ 1,481,712	$ 1,453,540	$ 2,899,036	$ 2,847,313

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Statement of Cash Flows

Year Ended March 31, 2025

	2025	2024
OPERATING ACTIVITIES		
Excess of revenues over expenses	$ 51,723	$ 46,678
Items not affecting cash:		
Amortization of deferred contributions	(29,958)	(42,051)
Amortization	67,860	77,657
Gain on disposal of investments	(3,486)	(2,469)
Unrealized gains (losses) on marketable securities	(92,763)	(40,321)
	(6,624)	39,494
Changes in non-cash working capital:		
Accounts receivable	2,990	2,188
Accounts payable	20,354	(131,561)
Deferred income	(75,339)	86,465
Prepaid expenses	13,607	2,329
Goods and services tax payable	973	16,574
Accrued wages payable	39,309	6
Employee deductions payable	-	(10,256)
	1,894	(34,255)
Cash flow from (used by) operating activities	(4,730)	5,239
INVESTING ACTIVITIES		
Purchase of tangible capital assets	(2,306)	(15,096)
Purchase of permanent collection	-	(5,400)
Purchase of investments	(44,588)	(105,507)
Proceeds from sale of marketable securities	19,367	18,005
Cash flow used by investing activities	(27,527)	(107,998)
DECREASE IN CASH FLOW	(32,257)	(102,759)
Cash - beginning of year	343,349	446,108
CASH - END OF YEAR	$ 311,092	$ 343,349

See notes to financial statements

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)

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, net 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.

(continues)

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

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.

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, 2025.

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 (2024 - $NIL). Amounts receivable consists of grants and earned revenues from the lending of art works.

5. PREPAID EXPENSES

Prepaid expenses in 2025 consists of amounts paid in advance for insurance and in 2024 also includes amounts paid in advance for art exhibits to be held in the next fiscal period.

6. TANGIBLE CAPITAL ASSETS

	Cost	Accumulated amortization	2025 Net book value	2024 Net book value
Gallery furniture and equipment	$ 329,225	$ 312,136	$ 17,089	$ 21,362
Computer equipment	73,959	64,512	9,447	17,278
Office furniture and fixtures	6,887	4,358	2,529	3,161
Leasehold improvements	262,500	130,534	131,966	184,466
Website costs	6,735	5,464	1,271	1,589
	$ 679,306	$ 517,004	$ 162,302	$ 227,856

7. LONG TERM INVESTMENTS

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

	2025	2024
Balance, beginning of the year	$ 1,360,243	$ 1,229,956
Investment income earned	44,588	105,507
Management fees paid	(19,366)	(17,981)
Market changes	92,763	40,292
Realized gain	3,486	2,469
Balance, end of year	$ 1,481,714	$ 1,360,243

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 at the time of the initial investment. 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.

The cash is unencumbered and can only be accessed upon a resolution with majority vote of the Society's Board of Directors to be used as outlined in the Society's investment policy.

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, $ NIL (2024 - $5,400) 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 (2024: $NIL).

10. WAGES PAYABLE

Wages payable includes an accrual for severance on an employee termination during the fiscal period. The accrual of $38,000 is an estimate based on preliminary agreed upon amounts between the Society and the employee and could differ from the amount accrued. The payout date of the liability is not yet known but estimated to be within the next twelve months.

11. 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.

	2025	2024
Balance - beginning of year	$ 385,490	$ 299,025
Revenue recognized during the year	(465,378)	(337,497)
Deferred revenue received	390,039	423,962
Balance- end of year	$ 310,151	$ 385,490

12. 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.

	2025	2024
Balance - beginning of year	$ 134,727	$ 176,778
Amortization of contributions	(29,958)	(42,051)
Balance - end of year	$ 104,769	$ 134,727

13. 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 15, 2025 and commenced retro active to January 1, 2025. There are fifty seven months remaining as of March 31, 2025.

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 five months remaining as of March 31, 2025.

14. 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.

15. 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, 2025

	2025	2024
City of Grande Prairie - operating grant	$ 315,367	$ 309,242
Alberta Foundation for the Arts - travelling exhibition grant	216,222	196,532
Alberta Foundation for the Arts - operating grant	70,800	70,760
County of Grande Prairie grant	86,000	86,000
Municipal District of Greenview grant	35,000	35,000
Department of Canadian Heritage- operating grant	-	15,000
Other federal and provincial grants	58,900	21,798
Alberta Gaming and Liquor	38,290	(794)
	$ 820,579	$ 733,538

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Private Sector Revenue **(Schedule 2)**

Year Ended March 31, 2025

	2025	2024
Donations and sponsorships	$ 53,229	$ 29,250
Fundraising	-	93,245
	$ 53,229	$ 122,495

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Earned Revenue **(Schedule 3)**

Year Ended March 31, 2025

	2025	2024
TRADE SALES		
Fees for service	$ 14,525	$ 9,271
Memberships	995	771
Sales of books, catalogues and miscellaneous	11,791	800
	$ 27,311	$ 10,842

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Salaries and Related Benefits **(Schedule 4)**

Year Ended March 31, 2025

	2025	2024
Artistic and programming	$ 341,722	$ 359,743
Administrative	235,285	186,146
	$ 577,007	$ 545,889

See notes to financial statements



Ed Bader, *100 Street (Looking 00.04 South)*, 2000

BOARD AND STAFF

2024/25 BOARD OF DIRECTORS

March 2023 - September 2024

OFFICERS

Chair / Terry Gorgichuk
Vice Chair / Andrea Rosenberger-Deleeuw
Treasurer / Dawn Sauvé
Secretary / Leah Paslawski

DIRECTORS

Dave McRae
Josh Barrett
Ken Sawdon
Murray Quinn
Vaughn Bend
Wendy Bosch

September 2024 - March 2025

OFFICERS

Chair / Murray Quinn
Vice Chair / Leah Paslawski
Treasurer / Dawn Sauvé
Secretary / Nichole Staffen

DIRECTORS

Josh Barrett
Ken Sawdon
Aretha Laverne
Candace Sanderson

Outgoing chair / Terry Gorgichuk

Annual General Meeting held
September 19, 2024

GALLERY STAFF

Executive Director and Chief Curator l Jessica Groome
Bookkeeper l Jesi Tibbles
TREX Manager/Curator, Travelling Exhibitions l Jamie-Lee Cormier
Associate Curator l Mohsen Ahi Andy
Art Preparator l Rob Swanston
Curator, Learning (until June 2024) **l** Sabine Schneider
Education and Public Program Coordinator l Garry Bradley
Gallery Administrator l Melanie Jenner
Gallery Receptionist l Sarah Drydale
Gallery Attendant l Mason Telford

Lionel Allingham, *Waterfall Landforms*, 1981

ART GALLERY of GRANDE PRAIRIE

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



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Image: Installation view of Nam Duc Nguyen's work in *A Second Horizon*, 2025