

ANNUAL REPORT 2012-13



UNIVERSITY OF LETHBRIDGE
ART GALLERY

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University of Lethbridge Art Gallery

Board of Management
President: Markin
Advisors:
Alyssa Duck
Dana Doolley
Leanne Elias
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Canada Council
for the Arts
Conseil des Arts
du Canada

A JOINT PROJECT BETWEEN
THE UNIVERSITY OF LETHBRIDGE ART GALLERY
and THE DEPARTMENT OF NEW MEDIA

MISSION STATEMENT

The University of Lethbridge Art Gallery has a dual responsibility to serve the general public and the campus community. The Art Gallery is a key component of the university's public face and reaches audiences from Lethbridge, within Alberta, and across the country while also playing a central role for learning and community engagement at the university. By making art works and the activities of the Art Gallery highly visible, we attract members of the public to campus, giving them access to contemporary and historical exhibitions, to professional visual arts programming, and to research produced at the Art Gallery.

STRATEGIC PLAN

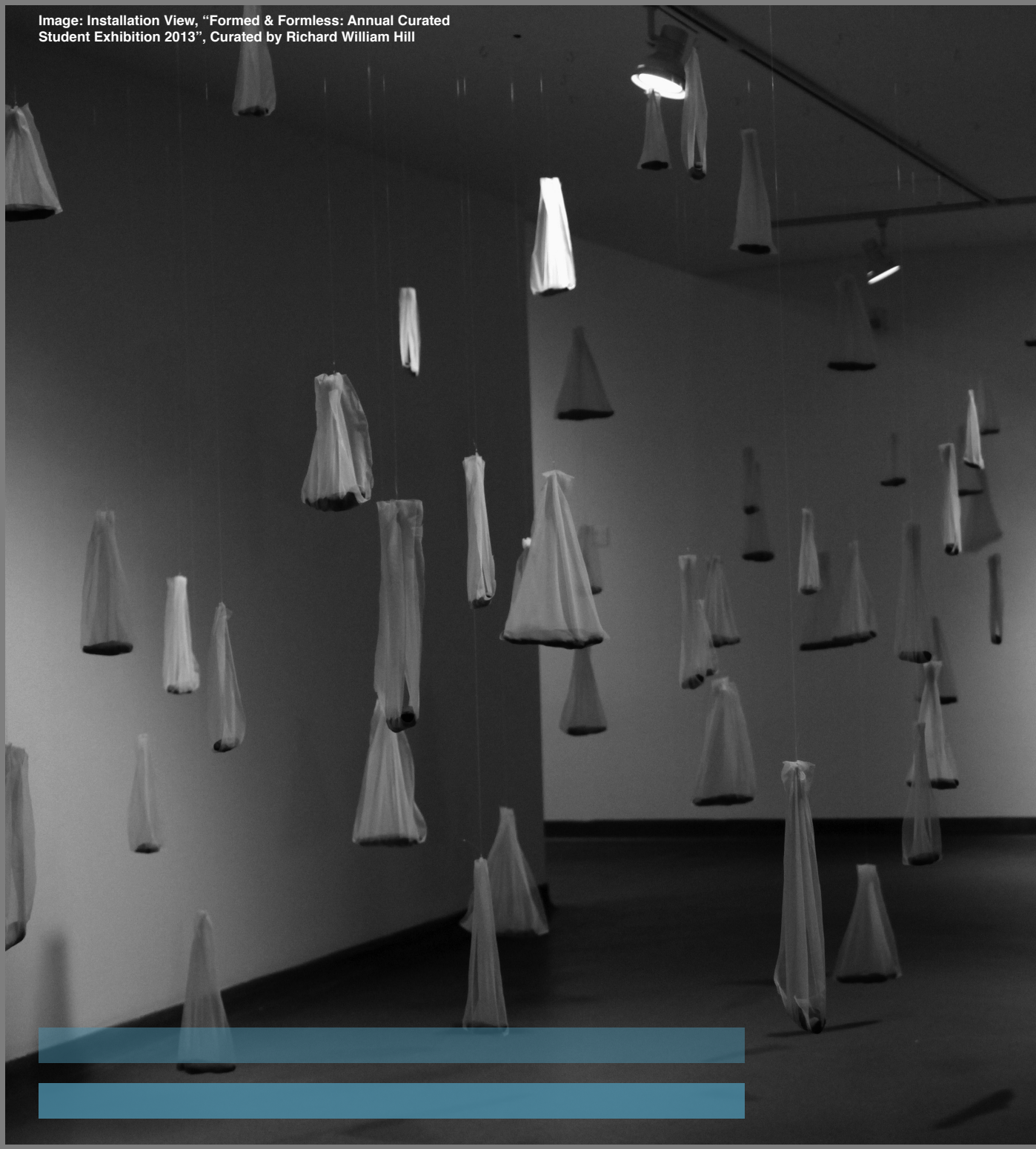
The Art Gallery supports the University's strategic direction to "build internal community and enhance relationships with external communities" through our exhibitions, events, public programs, publications and web site. These activities also "enhance the student experience" as do the projects aimed specifically at supporting the professional development of students in the Faculty of Fine Arts.

VISION

The University of Lethbridge Art Gallery is a forum for the exchange of ideas:

- a site that supports and invites interdisciplinary discussion
- a place for contemplation
- a meeting point for students, faculty and staff
- a connection point between people on and off campus
- a partner in or producer of interdisciplinary projects

The ideas and issues addressed in the art works we display, manage, reproduce, and interpret are a source for this kind of exchange and build on existing interdisciplinary discussions.



FAST FACTS

The Art Gallery increased the visibility of the main gallery with the renovation of the main wall flanking the entrance. This Project Wall will be used for artist and design projects that draw attention to the Art Gallery and relate to the exhibitions. The inaugural project, created by a team from the Department of New Media, is an interactive projection.

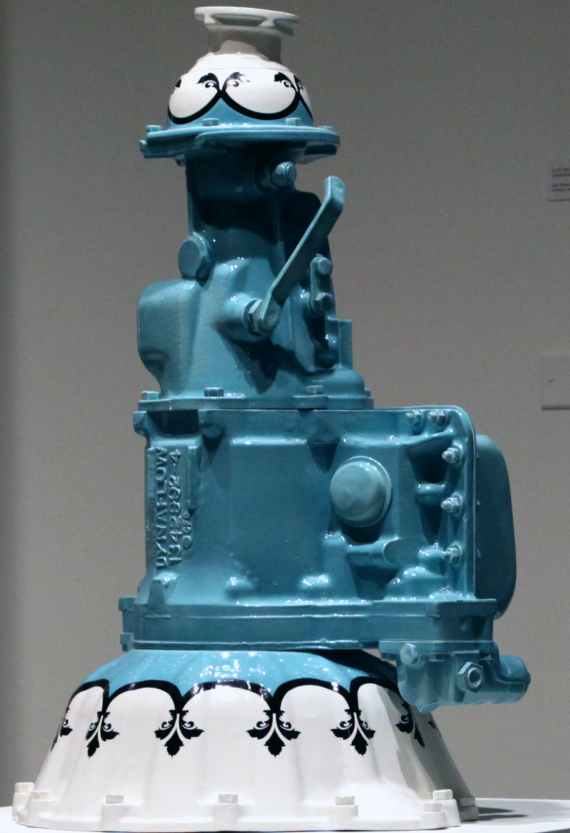
Rita McKeough's exhibition *The Lion's Share* began a national tour at the Doris McCarthy Art Gallery, University of Toronto, Scarborough (September 4 - October 27, 2012). Generous funding from the Alberta Foundation for the Arts made the tour possible and allowed the Art Gallery to partner with the three venues for the tour to produce a hard cover publication for the exhibition. The tour will continue in 2013/2014 to Dalhousie Art Gallery and the Kenderdine Art Gallery/College Art Galleries, the University of Saskatchewan.

The Art Gallery was busy throughout the year leading the *Complex Social Change* project. The first year of this two year public engagement project began with 4 panel discussions along with the first phase of a public survey project by DodoLab. Much of the work happened behind the scenes with research and meetings to set up the innovative exhibitions and events that will occur in 2013/2014.

The Art Gallery explored expanding public programs into the community with a partnership with the *GirlSpace* program at the YWCA Lethbridge & District to offer hands-on art activities in their facility. This and the *Complex Social Change* events contributed to the significant expansion of public programming. In combination with the continuation of the existing successful programs, the U of L Art Gallery achieved an all time high with the production of 57 events with a total of 9,644 people in attendance.

The University undertook a major renovation to the entire air system for the Centre for the Arts, the building that houses the main gallery and one of the major areas for art storage. As a result, the collection and main gallery have a new air handling system and improved climate control while the staff are happy to have much improved air quality in their offices.

The year ended on an exceptionally high note with the announcement of BMO Financial Group's donation of 67 portraits of First Nations' people by Nicholas de Grandmaison. This outstanding gift included substantial financial support to care for the works and commission projects to research and increase access to the pastels and stories connected with the subjects.



PROJECT CHANNEL

Prairie Tales 14

Produced by Metro Cinema and AMAAS

Complex Social Change

Video courtesy of Vtape

Curated by Josephine Mills

PROJECT WALL

The Anatomy and Etiquette of Social Change

Curator: Josephine Mills

Artist: Dodolab

HELEN CHRISTOU GALLERY

The 1960s

Curators: David Smith and Allison Spencer
(Museum Studies Interns)

Recent Acquisitions

Curator: Jane Edmundson

Dreams & Nightmares

Curator: Jane Edmundson

Rural Readymade

Curator: Shauna McCabe, circulated by the
Confederation Centre. P.E.I.

Complex Social Change Presents:

*Hourglass: A Public Performance by Chun
Hua Catherine Dong*

Presented as part of the

M:ST 6 Performative Art Festival

Caring for the Collection

Curators: Juliet Graham, Miranda Grol and
Kirsten Christopherson

Tracing the Elusive Past of the Chinarians

Curator: Josephine Mills

Glorious and Free

Curator: David Smith

(Museum Studies Intern)

EXHIBITIONS

In 2012/13, the U of L Art Gallery presented a dynamic combination of exhibitions that included a touring exhibition from the Confederation Centre for the Arts, PEI; a guest curated project by Andrew Hunter featuring new work by Lisa Hirmer and historical Canadian paintings from the U of L Art Collection; a series of thematic permanent collection exhibitions curated by Jane Edmundson; a feature on the results of collections care work curated by Art Gallery Registrar Juliet Graham, her former student assistant Miranda Grol, and Museum Studies student intern Kirsten Christopherson; and a performance/ installation project by emerging artist Lana Ing Gabor.

MAIN GALLERY

The 1960s

Curators: David Smith and Allison Spencer
(Museum Studies Interns)

Rural Readymade

Curator: Shauna McCabe, circulated by the
Confederation Centre. P.E.I.

And yet we still remain

Curator: Andrew Hunter

The Uncanny Valley

Curator: Jane Edmundson

*Formed & Formless: Annual Curated
Student Exhibition 2013*

Guest Curator: Richard William Hill

PUBLIC PROGRAMS

Culture Vulture Saturdays continued as the anchor for the U of L Art Gallery's public programs and maintained strong attendance with a total of 557 people participating in the nine events. The U of L Art Gallery also participated in the insanely popular second annual *Family Day Play Day* on campus and *Word on the Street* festival at the downtown public library, which saw 700 participants at each of these. *Coffee's On* became well-established as a regular mid-morning reception and alternative for those U of L staff and gallery goers that miss the opening wine and cheese of the exhibitions. The combination of these now regular features with the expanded public talks for *Complex Social Change*, the increased demand for exhibition tours for classes, and the new community programs, produced a significant increase in the number and type of public programming and subsequent attendance.

CULTURE VULTURE SCHEDULE

April - Portrait Pillow

May - Psychedelic Paper Lava Lamps

June - Unique Yarnbombing

September - Portrait Pillow

November - Button Making

January - Into a New Photo Realm

February - Print Making

March - Zentangle



FINANCIAL HIGHLIGHTS

**Canada Council for the Arts,
Assistance to Art Museums and Public Galleries**
\$45,000/ year for April 1, 2010 – March 31, 2013
The operating funds awarded for a three-year period continued.

Alberta Foundation for the Arts, Post Secondary Program
\$29,720 for June 1, 2012 – March 31, 2013
The Art Gallery received an increase of \$1,220 from the \$28,500 awarded last year. Given many other programs across the province had budget cuts from the AFA, this increase was a strong response.

Alberta Foundation for the Arts, Cultural Relations Project Grant
\$28,200 for the national tour and publication for *The Lion's Share*
Only the second time the U of L Art Gallery has received this grant, and much higher than the first grant, this funding was a significant achievement for the Art Gallery.

STAFF

The Art Gallery team were happy to welcome new interns and recent graduates to assist with a range of projects from public programs to collections work.

Permanent:

Josephine Mills, Director/Curator
Fred Greene, Administrative Manager
Jane Edmundson, Preparator/Assistant Curator
Juliet Graham, Registrar
Chad Patterson, Technician/Designer

Temporary:

Rosalind Jeffrey, Public Programmer
Nicole Lalonde, Public Programmer

Student and Gallery Assistants:

Kirsten Christopherson
Beany Dootjes
Graham Ruttan
David Smith

Student Interns:

Kirsten Christopherson
Bianca Elke
Andrea Kremenik

Members of the Art Gallery Advisory Committee:

Standing members:

Chris Horbachewski, Vice-President Advancement
(Chair of the committee)
Desmond Rochfort, Dean, Faculty of Fine Arts

Term members:

James Coutts
Bruce McKay
Ted Stilson

Image: Juliet Graham (right) working with Student Intern Kirsten Christopherson





COLLECTIONS

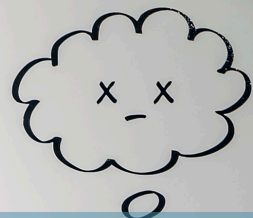
Collections Projects included an inventory of framed works and small sculpture, done to prepare co-op student Graham Ruttan for doing an inventory of the property of U of L donor, Jim Coutts.

A further inventory of unframed works on paper was completed, in part, with student interns following many artwork moves to ensure excellence in record-keeping.

Former Collections student/staff, Miranda Grol, and Museum Studies student intern, Kirsten Christopherson worked with the gallery registrar to curate an exhibition about collections care and conservation. Examining the Code of Ethics and Guidance for Practice of the CAC (Canadian Association for the Conservation of Cultural Property) as well as ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property), and ICOM (the International Council on Museums) to summarize the goals of collections care and communicate them as art gallery panels, was an excellent introduction for these two young women starting in their museum careers.

In anticipation of the donation from BMO of 67 works by Nicholas de Grandmaison, the art gallery vault storage space was increased by building new shelving and by clearing some items that had been stored long-term for the University. These objects were distributed to other areas on campus, some objects and garments went to the Drama department, photographs and ephemera went to the University Archives and some smaller objects to various interested departments. New shelving was built and installed to house these works before they arrived.

OPEN



LOANS

In 2012/13, the U of L Art Gallery loaned a total of 22 works to galleries locally and across Canada.

Vancouver Art Gallery, Vancouver
October, 2011 - April, 2012
"Ian Wallace"
The Erectheion, 1988
Ian Wallace

Morris and Helen Belkin Art Gallery, University of B.C.
January - April, 2012
"Michael Morris and Concrete Poetry"
Paris Letter, 1967
Michael Morris

Presentation House Gallery, Vancouver
March - May, 2012
"Camera Art in Vancouver"
Imperial City, 1986
Ian Wallace

Ukrainian Cultural Heritage Village, NEED CITY
April - November, 2012
"Kurelek from the Community"
Faith of my Fathers, 1964
Dust Storm, Big Lonely Series, 1977
William Kurelek



THE LION'S SHARE



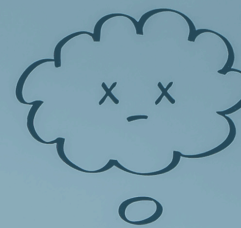
Esplanade Arts and Heritage Centre Art Gallery, Medicine Hat
June - August, 2012

"Landwash: Contemporary Newfoundland Art"
Cape Spear, Newfoundland, 1983
Captain Edward Bishop on the Bridge of the S.S. Eagle, 1968
David Blackwood

Nickle Arts Museum, Calgary
January - April, 2013
"Marion Nicoll: Silence and Alchemy"
East from the Mountains, 1961
Marion Nicoll

Southern Alberta Art Gallery, Lethbridge
April - June, 2013

"Bloom: Works from the ULAG and the Buchanan Collection"
Don Jarvis, *Red Expanding Forms*, 1965
William Ronald, *Untitled*, undated
Jock MacDonald, *Flowerland*, 1947
Henri Matisse, *Untitled*, undated
Marion Nicoll, *Automatic Watercolour*, 1948
Jules Olitski, *Blue Mauve Part I*, 1970
Patutsky Paradise Composition in Red, 1965
Alan Saret, *Varian Wood Investiture Ensoulement*, 1970
Into the Enshrinement of the Variax Enslavement, 1970
Helen Frankenthaler, *La Sardana*, 1987
Jean Arp, *Presque Vase et Fleur*, 1954
Joan Miro, *Le Marteau sans Maitre*, 1976
Rita Letendre, *Untitled*, 1957
Alexandra Luke, *Automatic*, undated



TOURING EXHIBITION:

Doris McCarthy Gallery, Toronto
September - October, 2012
"The Lion's Share"
Rita McKeough



ACQUISITIONS

Acquired by Gift:

67 pastel portraits by Nicholas de Grandmaison from BMO Financial Group
Dana Claxton, *To Mark on Surface*, 2009, video
Julie Duschenes, *University #7*, 2012, oil on canvas
Rita McKeough, *Is this Ball OK?*, undated, ink on paper, series of 9 prints
I'll Flip Out if I Flip Off, undated, ink on paper
Thump, Thump, undated, ink on paper
It Seems I'm Broken, 1979, ink on paper

Acquired by purchase:

General Idea, 4 copies of FILE magazine (Volume 4, #2 Fall, 1979; Volume 5, #1 March, 1981; Volume 5 #3, Spring, 1981; Volume 6, #1 & #2, 1984)

Professional Activities

Josephine Mills continued to serve as the President of the Canadian Art Museum Directors Organization (CAMDO).

Fred Greene spent his summer in Italy working with CCA (Centro di Conservazione Archeologica) on the restoration of frescoes, mosaics, and stone materials. In addition to documenting, studying, consolidating, and cleaning, the team also focused on the consolidation and stabilization of the mosaic fragments.

Jane Edmundson continued further education, research, and planning related to her MA Thesis and Fall 2013 exhibition "Dr. Soanes' Odditorium of Wonders".

Juliet Graham continued to serve as Alberta Regional Representative for the Canadian Association for the Conservation of Cultural Property and continued as member of the Canadian Association of Professional Conservators. She also helped host the Canadian Conservation Institute's 2-day workshop, "Preservation of Photographs and Modern Information Carriers", at the Sir Alexander Galt Museum and Archives in November, 2012. Additionally, she provided paper conservation treatment for a work in the collection of the Sir Alexander Galt Museum and Archives, *Untitled - Watercolour Landscape*, by Edith Kirk, a member of the "Lethbridge Sketch Club".

Chad Patterson submitted a new painting for an open submission group show organized by Lethbridge's Potemkin Collective called, "The End Is Near!".