

ANNUAL 2023-2024 REPORT



Art Gallery
of Guelph

Cover: Brian Scott, *Stray Plow* (detail), 1993, aluminum and stainless steel, dimensions variable

Purchased with funds donated by du Maurier Arts Ltd., 1992, Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph

ANNUAL 2023-2024 REPORT



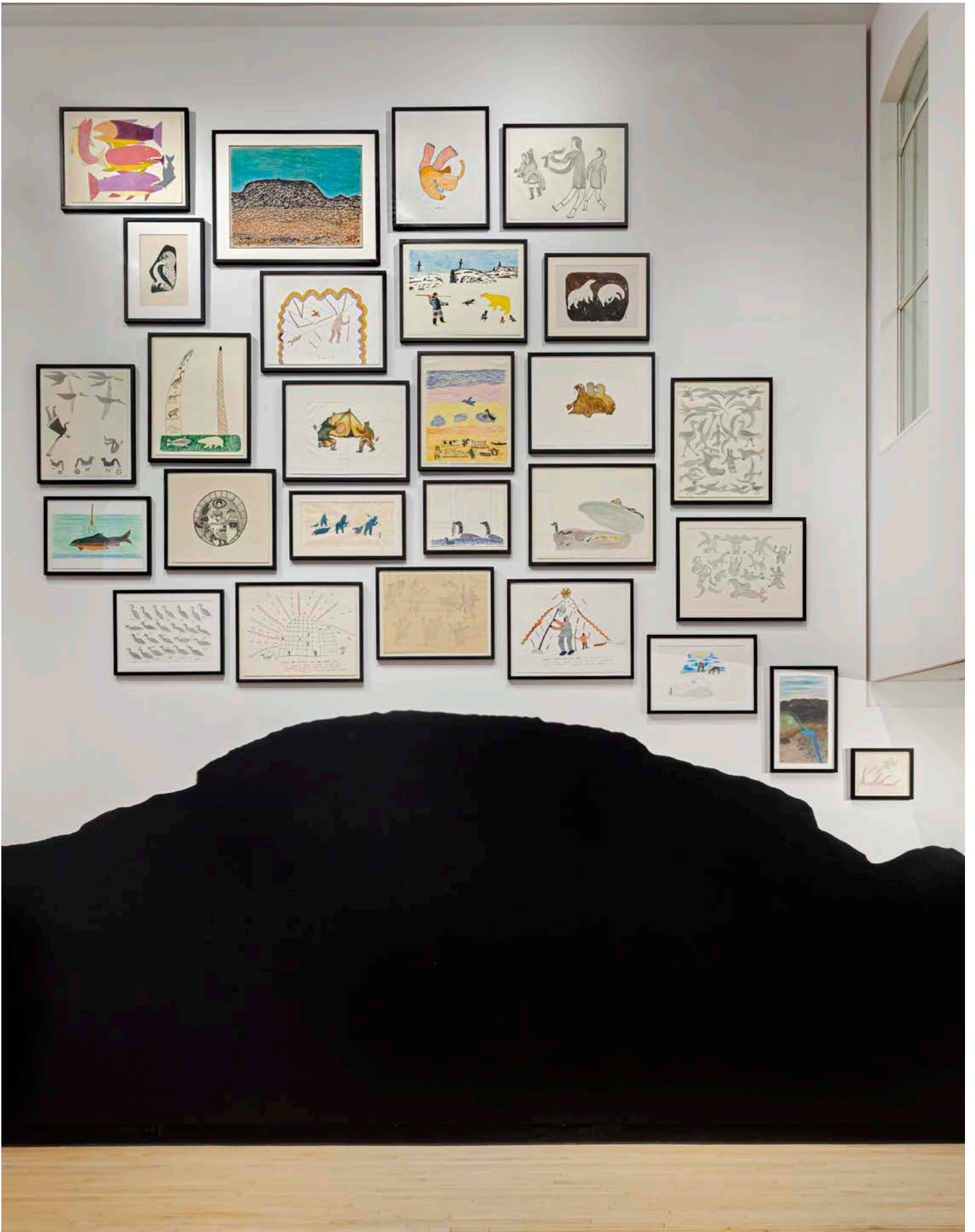
CONTENTS

LAND ACKNOWLEDGEMENT	2
MANDATE, MISSION, VISION	4
OUR VALUES	6
AT A GLANCE	8
CHAIR'S MESSAGE	9
EXECUTIVE DIRECTOR'S MESSAGE	10
VISION IN ACTION	13
ADVANCE ARTISTIC DEVELOPMENT	14
Exhibitions	15
Acquisitions	24
DEEPEN COMMUNITY ENGAGEMENT	28
ADVANCE SOCIAL IMPACT	36
TRANSFORM THROUGH INNOVATION	40
STRENGTHEN ORGANIZATIONAL CAPACITY	44
Financial Overview	47
WHO WE ARE	51
BOARD OF TRUSTEES	52
STAFF	53
VOLUNTEERS	54
PARTNERS & SPONSORS	55

Gord Peteran, *Artifact of Invention* (detail), 2013-14, brass, John Cabot roses. Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph

LAND ACKNOWLEDGEMENT

Guelph is situated on treaty land that is steeped in rich Indigenous history and home to many First Nations, Inuit, and Métis people today. We acknowledge that the Art Gallery of Guelph resides on the traditional territory of the Mississaugas of the Credit First Nation of the Anishinaabek Peoples, who are the ancestral holders—and today the treaty holders—of this land. We recognize the significance of the Dish with One Spoon Covenant to this land and offer our respect to our Anishinaabe, Haudenosaunee, and Métis neighbours as we strive to strengthen our relationships with them. We express our gratitude and recognize our responsibility for the stewardship of the land on which we live, work, and create.



Installation view of *Tautuppaa* | Long Looking

OUR MANDATE

The Art Gallery of Guelph is a platform for artistic practices and participation in the arts for the city of Guelph and the wider region. The AGG sets the highest possible standards for excellence, relevance, and sustainability, fostering the visual arts locally, regionally, and internationally by means of a rigorous exhibition, publication, education, and collection program that advances the artistic field.

OUR MISSION

To stimulate, provoke, and inspire through artistic experiences that nurture creative excellence, strengthen community, and inform public discourse, contributing to positive social change.

OUR VISION

To advance the arts globally as a leader in exceptional, impactful, and inclusive programming, cultivating and interpreting artistic practices that ignite engagement with important issues of our time.



Camp Create, 2023

OUR VALUES

COLLABORATION

Developing mutually beneficial relationships with leading local, national, and international artists and arts organizations, exemplary community partners, as well as funders and financial supporters through meaningful experiences and dialogue.

SUSTAINABILITY

Embracing transparent practices and relationships with stakeholders in order to build creative, organizational, and financial capacity.

CREATIVITY AND INNOVATION

Fostering interdisciplinary and interactive practices that stimulate creativity and fuel innovation and new knowledge, transforming our relationship with audiences as well as our ways of working.

EXCELLENCE

Setting the highest standards of best practices in our artistic programs, audience engagement, partnerships, and governance.

INCLUSIVITY

Striving for diversity in programming, exhibitions, staffing, and governance in ways that engage and reflect our increasingly global communities and deepen empathy and cross-cultural understanding, taking measures to eliminate all barriers to accessibility in the arts.

RELEVANCE

Facilitating opportunities for dialogue and exchange that effect positive social change through artistic practices that are engaged, inspiring, and bold.



Installation view of José Luis Torres: *Temporary Territories*

8

Exhibitions

26,710

Visitors

29

Acquisitions

2023-2024
AT A GLANCE

20,389

Website
Users

85

Programs

19

Student
Assistants

51

Volunteers

12,761

Engagements
on Facebook &
Instagram

CHAIR'S MESSAGE | Dr. Samantha Brennan

On behalf of the Board of Trustees, I am pleased to offer this message as part of the gallery's annual report for the fiscal year 2023–2024. The past year has been a transformative period for the Art Gallery of Guelph as we continue to evolve in response to changing circumstances and new opportunities. In 2023–2024, we made significant strides in governance, laying the groundwork for the gallery's long-term vision with the development of a new strategic plan. This plan will guide the organization's work over the next five years, ensuring that we remain adaptive, innovative, and committed to our mission, with a primary focus on sustainability and growth.

A key achievement this year was our progress toward the implementation of new bylaws, an essential step in ensuring our governance framework aligns with current best practices and positions the gallery to respond effectively to future challenges. These efforts underscore our commitment to excellence in governance as well as the modernization of our policies and practices. I am deeply grateful to my fellow Trustees and gallery leadership for their dedication to this critical work.

The gallery had another remarkable year of dynamic exhibitions, strong participation, and capacity-building, all of which are anchored in our strategic objectives. Managing change and fostering a culture of learning has been a priority for the gallery's Executive Director and the wider organization, and we have consistently been impressed by their ability to reimagine the role of an art museum within our community and beyond.

I would like to extend my gratitude to the gallery staff for their leadership and commitment to innovation and responsiveness. The gallery has continued to exemplify adaptability and flexibility, prioritizing new approaches to broaden access to artistic practices and the ideas they embody. The Art Gallery of Guelph remains dedicated to its mission of social engagement, forging meaningful

connections with local and global communities, and amplifying the voices of diverse artists and partners.

This report highlights the full scope of the gallery's activities, from artistic programming and educational initiatives to longer-term processes of collection and exhibition research and development. Our work is enriched by partnerships with institutions, community groups, and other cultural organizations, and we are proud to see how these collaborations enhance the impact of our programs and the value they bring to public discourse.

I would also like to extend our heartfelt appreciation to our generous sponsors—the University of Guelph, the City of Guelph, and the Upper Grand District School Board—along with our donors, supporters, and the funders who make our work possible, including Musagetes, the Guelph Community Foundation, Ontario Arts Council, Canada Council for the Arts, and Canadian Heritage.

Finally, I would like to recognize the AGG Volunteer Association, whose continued involvement in the gallery's retail activities offers critical support for the gallery's sustainability. Thank you to all who have supported our mission to create exceptional artistic experiences and foster a space for community dialogue and creativity.



Arthur F. McKay, *Odyssey to a Mallard Drake* (detail), 1983, acrylic on paper, 52.5 x 72 cm. Gift of Joan and W. Ross Murray, Whitby Ontario, 1983. From the exhibition *...An Experience of Nature*

EXECUTIVE DIRECTOR'S MESSAGE | Dr. Shauna McCabe

The dynamic nature of socially responsive creative practices drives ongoing evolution within cultural institutions, each year presents shifts in social issues and cultural discourse that demand a responsive approach. This commitment to sustainable and impactful change situates art museums as active participants in social transformation—far more than merely functioning as exhibition spaces or repositories of art. The Art Gallery of Guelph's 2023–2024 exhibition program embodies this vision, embracing a rich spectrum of discourses and disciplines to explore the interconnections of place, identity, and imagination. By advancing the gallery's mission to foster impactful public dialogue and social engagement, this program has sparked a remarkable response from audiences who have connected profoundly with artists addressing pressing social and cultural issues across both local and global landscapes.

We opened 2023–2024 with two strong exhibitions that highlighted the inextricability of these realms in powerful statements about what art can do. *Alison Norlen: Armatures and Imaginaries* captivated viewers with its exploration of architecture, imagination, and memory. Norlen's large-scale drawings and sculptures invited audiences into a world of complex visual expressions of the local landscape, where both real and imagined spaces intersect. Through her work, Norlen challenges us to consider the ways in which the built environment embodies both the past and future, while also reflecting on the role of the imaginary in constructing our understanding of place.

Equally compelling was *José Luis Torres: Temporary Territories*, an exhibition that examined the fluidity of borders and the transient nature of human settlements. Torres' work draws attention to the ways in which geopolitical landscapes are in constant flux, shaped by migration, conflict, and environmental change. His ephemeral installations provided an immersive experience, encouraging

visitors to reflect on the impermanence of territorial boundaries and the complex interplay between place and identity.

Our commitment to showcasing Indigenous voices was highlighted by *Tautuppaa | Long Looking*, an exhibition curated by Taqralik Partridge that explored themes of land, environment, and climate change through the work of the late Inuk artist Tim Pitsiulak. This exhibition underscored AGG's dedication to advancing conversations about Indigenous knowledge and ways of knowing, providing a platform to integrate further work from AGG's Inuit collection in order to engage with issues of colonialism, environmental stewardship, and cultural survival.

The natural environment was also a focus of *Kept Alive Within Us*, curated by Sally Frater, a powerful exhibition that explored rituals related to the everyday and the natural environment through art by artists who hold cultural ties to the Caribbean. Collectively, the works underscored the ways in which West African cultural knowledge and customs are embedded within the practice of daily life in this southern geography and throughout the diaspora.



Deborah Jack, *When the evidence of our wounds was reborn as petals: Evidence #20 (detail)*, 2009, 91.4 x 91.4 cm, digital print on Dibond. Courtesy of the artist. From the exhibition *Kept Alive Within Us*

AGG's work with artists who engage with urgent issues through interdisciplinary approaches was extended throughout our 2023–2024 programming, a testament to the gallery's ability to connect deeply through creative practices that have critical societal concerns at their core. From AGG's Walking as Remapping program to the Cross-Border Dialogues series, AGG's role as a space for community, dialogue, learning, and collaboration has only strengthened, thanks in large part to our partnerships with sponsors, community organizations, and fellow cultural institutions. These collaborations have enriched our programming and extended our reach, ensuring that AGG remains a hub for the exchange of art and ideas.

As we look ahead, we are committed to the goals outlined in our new strategic plan established this year, and to expanding our role as a leader in the visual arts, both within Guelph and beyond. Our focus on fostering sustainability, social justice, innovation, and access by addressing the pressing issues of our time continues to guide us. I would like to extend my gratitude to the artists, curators, collaborators, funders, and staff who have contributed to this extraordinary year, as well as to the many visitors who have supported our programs and exhibitions. You all advance AGG's mission of promoting artistic excellence and fostering a vibrant, engaged community.



Installation view of *Alison Norlen: Armatures and Imaginaries*



Recent acquisition: Tim Pitsiulak, *Spirits Alive*, 2016, coloured pencil on paper, 66 x 50.8 cm. Purchase, 2023. Art Gallery of Guelph Collection

VISION IN ACTION

The Art Gallery of Guelph has five key strategic priorities focused on artistic development, community engagement, social impact, innovation, and capacity-building. These priorities will guide the organization forward throughout the next five years and are further subdivided into objectives and goals to form the basis for annual, measurable work plans.

STRATEGIC PRIORITIES

ADVANCE ARTISTIC DEVELOPMENT	14
DEEPEN COMMUNITY ENGAGEMENT	28
ADVANCE SOCIAL IMPACT	36
TRANSFORM THROUGH INNOVATION	40
STRENGTHEN ORGANIZATIONAL CAPACITY	44

Priority | ADVANCE ARTISTIC DEVELOPMENT

Artistic development has been a core priority of the Art Gallery of Guelph for many years, evolving into an essential tenet of its strategic plan. The gallery is deeply committed to fostering an environment where artists can push creative boundaries and develop their practices within a supportive and dynamic institution. Recognizing that artistic growth is both individual and collective, AGG actively supports artists at various stages in their careers, from emerging to established, providing platforms that amplify their work and facilitate meaningful engagement with diverse audiences. This commitment is reflected in the gallery's approach to exhibition programming, residencies, and mentorship opportunities, as well as in its dedication to interdisciplinary collaboration.

Through its exhibitions, AGG connects artists with critical dialogues that challenge and expand their work, engaging with pressing contemporary issues and facilitating exploration across a wide range of media. This commitment to artistic growth is also mirrored in the gallery's acquisition strategy. By building a collection that represents diverse perspectives and practices, AGG ensures that its acquisitions enrich not only the gallery's holdings but also the community's cultural landscape. As the gallery moves forward with its strategic plan, it continues to prioritize the development of impactful programming, partnerships, and resources that reflect the evolving needs of the artistic community, sustaining AGG's longstanding role as a catalyst for artistic innovation and a place where creativity thrives.



The Third Scenario curator Holly Chang addresses attendees during the launch of AGG's 2023 fall season

EXHIBITIONS

ALISON NORLEN: ARMATURES AND IMAGINARIES

May 25–September 1, 2023

The armatures and imaginaries of architectural landscapes have long been a source of inspiration for artist Alison Norlen—key to finding one’s bearings within her distinct visual world. From faded amusement park rides and roadside attractions to Vegas casinos and world’s fairs, to obsolete feats of engineering like bridges and industrial forms, Norlen explores the surfaces of both familiar and forgotten sites that once represented spectacle and unsurpassed promise. Melding historical details and autobiographical references throughout this architectural terrain, her meticulous large-scale drawings document how utopia and invention inform everyday landscapes ensuring they are both, and at once, real and imagined, mundane and spectacular, functional and fantastic.

The visual world-building that Norlen undertakes in this exhibition develops through an amalgam of eclectic sources and visual references to shift how we see those closer to home. Featured are intricate immersive vignettes of monumental Guelph—once active limestone quarries, the installation of a 19th-century covered bridge, the crown made of wire with holiday lights that once hung over St. George’s Square, the construction of wooden footbridges, and vessels that once travelled the rivers that converge at the city’s centre. Always interrogating the historical and geographical dimensions of place, the accumulating traces of real sites and their temporal coordinates are compressed in her work to create a fleeting space Norlen describes as “plausible, but not necessarily tangible.” Capturing both local lore and the transformation of the local terrain, she highlights the effects of time and the inevitable play of memory and imagination that results.

Every change to the urban terrain today transforms urban and civic life with the same intensity as those elements introduced over a hundred years ago. Focusing on early moments in the process of city-building, the exhibition foregrounds the unceasing construction and reconstruction that is captured in the palimpsest landscape that surrounds us today. Equally full of futurity and facets of architectural ruins, Alison Norlen’s world represents a microcosm of illusory promise—a reminder that everything is malleable and temporal.

Curated by Shauna McCabe and organized by the Art Gallery of Guelph with the support of the Ontario Arts Council and the Canada Council for the Arts.



Alison Norlen, *Crown*, 2023, acrylic, ink, charcoal, and chalk on Stonehenge paper. Courtesy of the artist

JOSÉ LUIS TORRES: TEMPORARY TERRITORIES

May 19–September 3, 2023



Installation view of *José Luis Torres: Temporary Territories*

The constructions of José Luis Torres evoke the prolonged ambiguity and estrangement inherent in experiences of immigration and exile. Repurposing found materials, the Quebec-based Argentinian artist transforms spaces with large-scale installations that offer possibilities to both see and engage familiar objects in new ways. Collecting and recontextualizing objects of daily life, his DIY architectures point less to home than to informal settlements, where sedentary spaces of stability associated with belonging give way to nomadic spaces of risk and vulnerability. For Torres, this geography of temporary territories offers insight into deterritorialization—the deep transformation of everyday cultural experiences compelled by the dislocation and relocation associated with cross-border movement and migration at both local and global scales.

Integrating aged and discarded furniture—doors, windows, mirrors, and chairs—sourced within the community to preserve their association with local ways of life, Torres uses strategies of reconstruction and assimilation deeply familiar to im/migrants as they shape and are reshaped by new territories. The very simple gesture of “making do” that informs the construction of this built environment belies the profound precariousness of relationships to home, to identity, and to bearings produced by immigration, as well as the essentially ephemeral intersections of object and human biographies through time and change.

Curated by Shauna McCabe and organized by the Art Gallery of Guelph with the support of the Canada Council for the Arts and the Ontario Arts Council. Partnership support from Circle Home Furniture Bank, an initiative of Danby Appliances, and ReStore, an initiative of Habitat for Humanity.

CHELSEA RYAN: BE(HOLD)-ING

May 23–September 10, 2023

Chelsea Ryan combines diaristic practices with digital technologies to record the still, transient, and enduring moments she notices inside and around her home.

Focusing on the background noise of everyday life, she looks for and amplifies the tensions between the quotidian and the profound, collapsing the distance between what is overlooked and what is considered monumental. Incorporating single-shot video, projection, diary entries and radio static, her work explores the relationship between attention and distraction and how these cognitive activities can be captured and represented. The exhibition's title speaks to the simultaneity of the experiences involved in such observation—of “being,” “holding,” and “beholding.” Pairing moving images



Installation view of *Chelsea Ryan: be(hold)-ing*

with ambient sound, the artist creates a space that asks viewers to consider their awareness of time and distraction in a society in which their attention is a valuable currency.

SAMUELLE GRANDE

OUT OF THE BLUE

July 14–September 3, 2023



Samuelle Grande, *Shelter*, 2023, oil on canvas, 152.4 x 152.4 cm. Courtesy of the artist

The work of Montreal-born artist Samuelle Grande weaves experiences and observations drawn from her daily life with images sourced from anonymous scrapbooks, cinema and Western art history, creating free-wheeling, rhizomatic visual compositions. Her exhibition *Out of the blue* features paintings that hybridize these references, producing Grande's personal visual lexicon. Each piece emerges through a visceral process of addition and erasure, evoking dream sequences and memories that overlap in surreal, painterly scenarios. What we do not see, in the everyday, informs her inclusive way of capturing memory, experience, and daily interactions. Born of Grande's fascination with human relationships and the ways in which they empower us, the artist asserts that painting and drawing can be vehicles to reclaim the agency of our bodies.

These exhibitions represent the culmination of two years of focused work in the University of Guelph's Master of Fine Arts program. The Art Gallery of Guelph's exhibitions of graduating MFA students are presented in conjunction with the School of Fine Art and Music at the University of Guelph.

MIDDLEBROOK PRIZE 2023
THE THIRD SCENARIO
May 19–September 3, 2023

Curated by Holly Chang, 2023 Middlebrook Prize for Young Canadian Curators recipient, *The Third Scenario* examines the act of art making through hyphenated conditions—states and environments in flux that challenge the idea of art and identity as fixed entities. Featuring Alexa Kumiko Hatanaka, Joy Wong, Lan “Florence” Yee, and Justin Ming Yong, this exhibition highlights critical approaches to making and investigations of personal narratives, while moving into larger discourses on what it means to create while living in Canada. Disrupting the expectations of both art making and representation, the artists push beyond medium specificity, investigating materialist impulses through painting, text-based and mixed media works, as well as installation.



Justin Ming Yong, *Watering the Stones, Diptych 2*, 2023, cotton, silk, batting, and thread. Courtesy of the artist



Takao Tanabe, *Prairie Storm (5/30)*, 1970-2003, lithograph and acrylic on paper, 58.1 x 43.2 cm. Gift of the artist

SEEING THE LAND, FEELING THE SEA

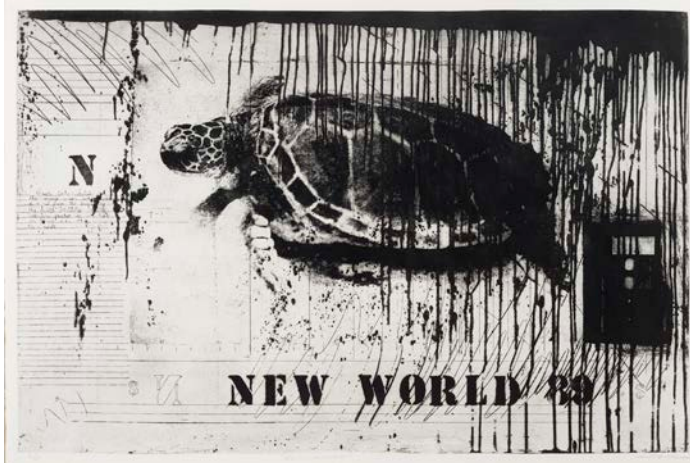
September 14, 2023–April 21, 2024

Seeing the Land, Feeling the Sea presents landscapes by Canadian artist Takao Tanabe from the Art Gallery of Guelph’s permanent collection. The installation chronicles over 20 years of Tanabe’s practice in printmaking, encompassing processes including lithography, photogravure, woodblock printing, and etching. Evoking a strong sense of place with a simplicity that borders on abstraction, the works are almost topographical. The compelling compositions suggest a solitary point of view—that of a single viewer standing on the edge of the sublime—and that, across these images, there is only land, sea, and you.

Curated by Holly Chang, 2023 Middlebrook Prize for Young Canadian Curators recipient, both exhibitions were organized and presented by the Art Gallery of Guelph with the support of the Centre Wellington Community Foundation Middlebrook Social Innovation Fund and the Guelph Community Foundation Musagetes Fund.

CARL BEAM: PIECES OF A PUZZLE

September 14–December 17, 2023



Carl Beam, *New World*, 1990, photo-etching, 121.9 x 78.7 cm. Gift of Marion Oxley, 2006. Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph

...AN EXPERIENCE OF NATURE: LANDSCAPES FROM THE PERMANENT COLLECTION December 23, 2023–April 21, 2024

Drawing from the Art Gallery of Guelph's permanent collection, this exhibition explores the use of abstraction by artists in their depictions of the natural world. While the decision to create art inspired by nature often begins with an impulse to replicate and document the environment, the works within this installation veer into experimental explorations of colour, form, and composition. Illustrating the ways in which landscape in art frequently speaks to the idea of nature as a sublime force to be reckoned with, the works included here underscore that renderings of nature say more about our perceptions and collective remove from nature than accurately conveying how it actually exists.

The exhibition takes its title from art critic Barry Schwabsky's book *Landscape Painting Now: From Abstraction to New Romanticism* in which he observes that "A landscape painting is not necessarily a representation of a landscape, but rather something that, in being constructed out

Moving across genres including sculpture, painting, ceramics, printmaking, installation, and assemblage, Manitoulin Island-based multimedia artist Carl Beam created an extremely potent and influential body of work. Formally and conceptually proficient, he produced works that probed the interstices of world history, politics, science, and materiality, as well as Indigeneity. This exhibition, which draws on holdings from the Art Gallery of Guelph's permanent collection, focuses on prints and paintings by Beam that illustrate not only his skill in both, but how his capacity for composition was able to confound and elucidate our ability to make meaning.

Curated by Sally Frater and organized by the Art Gallery of Guelph with the support of the Canada Council for the Arts and Ontario Arts Council.



Lucy Qinnuayuak, *Untitled (Landscape with hills and tents)* (detail), undated, watercolour. Gift of K. M. Graham, Toronto, 1985. Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph

of pieces of representation...kindles an experience of its own—one that, as those fragments of resemblance suggest, is somehow like an experience of nature."

Curated by Sally Frater and organized by the Art Gallery of Guelph with the support of the Ontario Arts Council and Canada Council for the Arts.

KEPT ALIVE WITHIN US

September 21–December 30, 2023

Kept Alive Within Us is a group exhibition that explores various rituals related to the everyday and the natural environment through art by those who hold cultural ties to the Caribbean. Collectively the works underscore the ways in which West African cultural knowledge and customs are embedded within the practice of daily life within this southern geography and throughout the diaspora. Highlighting how ancestral ontological ways of knowing emerge throughout daily domestic actions and encounters with the natural world, *Kept Alive Within Us* attests to forms of cultural resilience and survival that disrupt and resituate

how the Caribbean is encountered and perceived within the West. At a moment when the Caribbean is under threat as a result of climate change and global warming, the installation illustrates how encounters in domestic, gastronomical, ecological, and spatial realms constitute ongoing acts of remembrance and resistance.

Curated by Sally Frater and organized by the Art Gallery of Guelph with the support of the Canada Council for the Arts, the Ontario Arts Council, the Guelph Community Foundation Musagetes Fund, and the Equity, Diversity, and Inclusion Enhancement Fund of the Office of Diversity and Human Rights at the University of Guelph.



Fariyah Aliyah Shah, *Along the Demerara, Young Coconut*, 2017, archival inkjet print 55.9 x 83.8 cm. Courtesy of the artist

TAUTUPPAA | LONG LOOKING

TIM PITSIULAK

January 18–May 19, 2024



Tim Pitsiulak, *Kinngait Point*, 2016, coloured pencil on paper, 76.2 x 55.9 cm. Private collection

It is the exceptional level of detail that immediately captures one's attention in Tim Pitsiulak's artwork, and this deliberate attention to detail was a fundamental aspect of his artistic philosophy. As he put it, "That's the best thing about being an artist and a hunter. What more can I ask for than that people are noticing what we have up here?" His artistic and hunting pursuits were intricately intertwined, both stemming from his practice of "long looking," reflected in the precise balance of detail and distance in his work. He believed in the significance of prolonged observation and reflection, which allowed him to capture intricate details and the essence of his subjects in meticulous representations of the northern landscape, wildlife, and way of life. Through this patient and thoughtful approach, he brought a profound sense of connection and depth to his practice.

For Pitsiulak, art and hunting represented parallel ways of perceiving and comprehending the world around him, encompassing the vast expanse of the land and its diverse ecosystems, including its wildlife, fish, trees, and water, while encapsulating both traditional and modern aspects of life in northern regions. Born in Kimmirut and later residing in Kinngait, he balanced his time between

Kinngait Studios and the wilderness. His artwork was deeply rooted in his intimate knowledge of his homeland, expressed in a wide range of subjects that blend details drawn from traditional stories and the natural world with elements of contemporary technologies—often executed in vibrant coloured pencil, ink, and chalk pastel on large black paper sheets.

Throughout, his artistic practice brings into sharp relief the ever-evolving impacts of colonization in the North, particularly the effects of climate change and environmental exploitation. While Indigenous communities globally have faced heightened risk due to their close relationships and interdependence with wider ecosystems, the Inuit, in particular, are uniquely vulnerable due to the increasing precarity of northern environments as climate stability gives way to the planet-scale impact of human actions associated with the Anthropocene. Tim Pitsiulak's work serves as a critical entry point into understanding not just life in the Arctic but also the profound and deep-rooted connections between individuals and their surroundings in an environment defined by its extreme climatic conditions.

This exhibition draws from two private collections, as well as that of the Art Gallery of Guelph, providing a comprehensive view of Pitsiulak's distinctive artistic practice and imagination. His work is complemented by pieces from other Inuit artists who similarly focus on the intersection of lived and natural worlds.

Curated by Taqralik Partridge and organized by the Art Gallery of Guelph with the generous support of lenders and the Department of Canadian Heritage.



Installation view of *The Unsettlements: Moms*

THE UNSETTLEMENTS: MOMS January 18–April 21, 2024

The Unsettlements is a series of projects initiated by JD Pluecker in 2018 that delve into sites of memory, silence, and ancestry, particularly in Houston and across what is now called Texas—locations where seven generations of the artist’s mainly German settler-colonial family have lived since the early nineteenth century. The project explores geography, family, and historical narratives, embracing their unreliability and surprises as a means to imagine ways of unsettling genealogical claims, of grounding beyond white nationalism, and of challenging white supremacy and heterosexism. The project also considers the idea of lineage through the lens of queer family, exploring how queer/trans organizing, benevolence, and embodiment are also legacies passed down across generations. As a body of ongoing activities, rituals, investigations, creations, and writings, *The Unsettlements* continues to evolve over time.

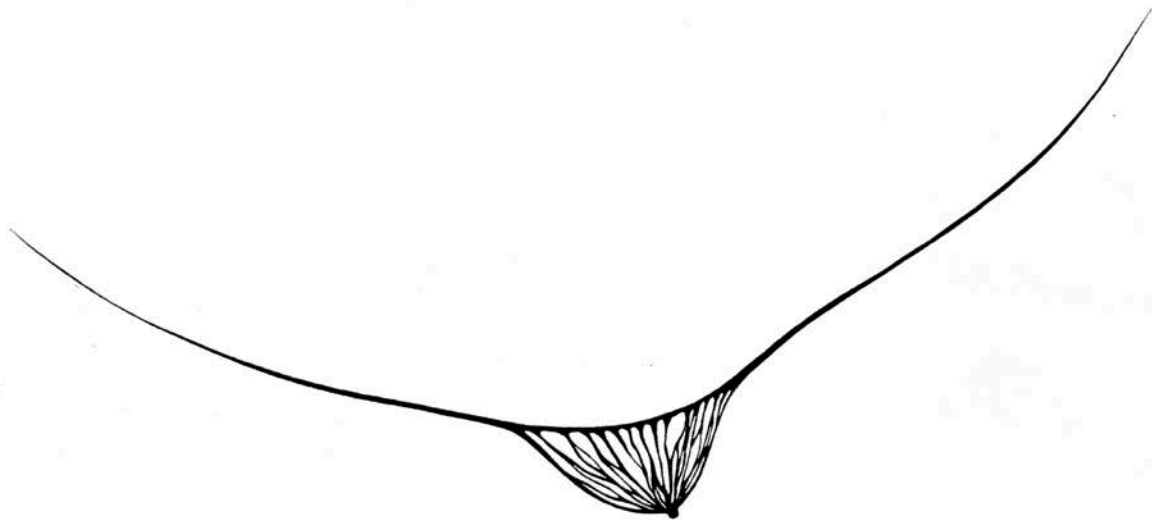
This installation for the Art Gallery of Guelph was developed first in 2022 for Artpace in San Antonio, Texas. The installation offers an opportunity to physically engage with an array of materials found and produced through the artist’s investigation into the lives and legacies of Claire D. Pluecker, their birth mom, and Linda L. Anderson, their adoptive dyke mom. Revisiting and revealing the complicated lives of these two women, the project reckons with the ideology of white supremacy that has informed the settlement of lands across North America as well as values of queerness and femininity in the same space and time.

Organized by the Art Gallery of Guelph and presented with the support of the Canada Council for the Arts and Ontario Arts Council.



A. D. Runions, *Paysage No. 1* (detail), 1975, acrylic on canvas, 94.5 x 31.3 cm. Gift of the Guelph Creative Arts Association, 1980. Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph. From the exhibition ...*An Experience of Nature*

ACQUISITIONS



4/6

Bird

Insoon Ha

Insoon Ha, *Bird*, 2011, screenprint, 45.7 x 30.5 cm. Art Gallery of Guelph purchase

EFFIE SMITH

Untitled, undated

Watercolour and gouache

65 x 80 cm

Gift of Carole and Ronald Atkinson

Canoe (Fast Boat 1901), 1901

Animal skin, fabric, thread, glass beads in varied sizes

Dimensions variable

Art Gallery of Guelph purchase

Canoe (Our Hero Schiev 1898)

Animal skin, fabric, thread, glass beads in varied sizes

Dimensions variable

Art Gallery of Guelph purchase

TAKAO TANABE

Window (15/25), 1967

Silkscreen on paper

50.8 x 33 cm

Gift of the artist

TAKAO TANABE

Boxed (24/25), 1967

Silkscreen on paper

49.5 x 33 cm

Gift of the artist

TAKAO TANABE

Strip (24/25), 1967

Silkscreen on paper

50.8 x 33 cm

Gift of the artist

TAKAO TANABE

G&O, Cut Corners (11/20), 1968

Silkscreen on paper

45.7 x 45.7 cm

Gift of the artist

TAKAO TANABE

Marble Island, QCI (TP 2/4), 1995

Lithograph on paper

46.4 x 89.5 cm

Gift of the artist

TAKAO TANABE

Cook Channel, Nootka Sound (47/50), 1996

Lithograph on paper

48.9 x 57.2 cm

Gift of the artist

TAKAO TANABE
Prairie Storm (5/30), 1970-2003
Lithograph and acrylic on paper
58.1 x 43.2 cm
Gift of the artist

TAKAO TANABE
Barkley Sound (47/50), 2007
Woodblock print on paper
71.1 x 40.6 cm
Gift of the artist

TAKAO TANABE
Inside Passage, Stephen Island (32/50), 2007
Woodblock print on paper
57.8 x 83.8 cm
Gift of the artist

TAKAO TANABE
QC Is., Pacific Ocean (6/50), 2008
Woodblock print on paper
59.1 x 83.8 cm
Gift of the artist

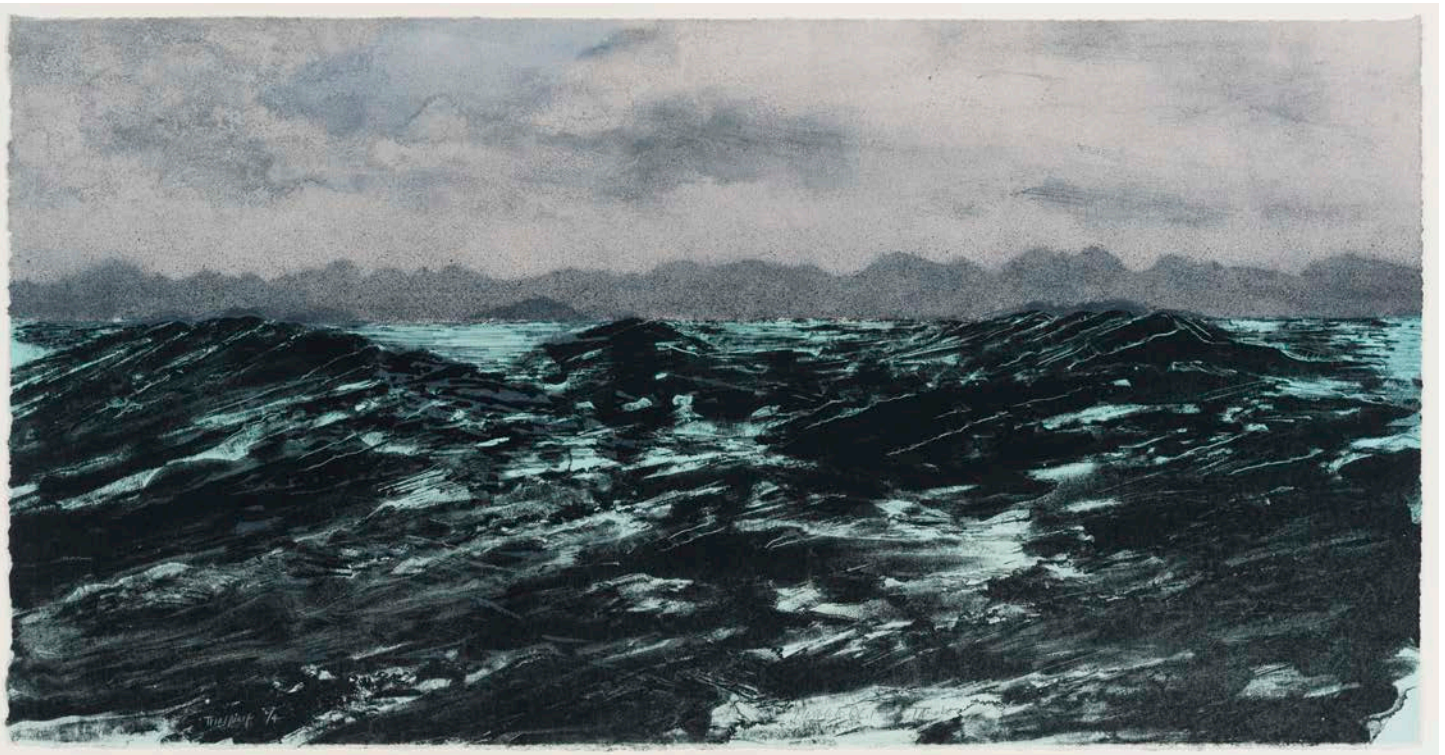
TAKAO TANABE
Dark Prairie II (22/30), 1984
Lithograph on paper
53.3 x 73 cm
Gift of Anona Thorne

TAKAO TANABE
Gogit Pass (14/50), 1988
Woodblock print on paper
59.7 x 89.5 cm
Gift of Anona Thorne

TAKAO TANABE
Reflections (33/40), 1990
Etching on paper
34.4 x 52.1 cm
Gift of Anona Thorne

TAKAO TANABE
Narrow Passage (16/25), 1990
Lithograph on paper
56.5 x 75.9 cm
Gift of Anona Thorne

TAKAO TANABE
Low Tide (24/50), 1990
Lithograph on paper
38.1 x 55.9 cm
Gift of Anona Thorne



Takao Tanabe, *Marble Island, QCI, (TP 2/4)* 1995, lithograph on paper, 46.4 x 89.5 cm. Collection of the Art Gallery of Guelph



Seth, *Light Station*, 2023, gouache and ink on board, 22.9 x 30.5 cm. Art Gallery of Guelph purchase

TAKAO TANABE
Early Evening, Narrow
Passage (AP 2/15), 1991
 Lithograph on paper
 56.2 x 75.9 cm
 Gift of Anona Thorne

TAKAO TANABE
Inside Passage (46/50),
1994
 Photogravure
 47.3 x 34.3 cm
 Gift of Anona Thorne

SETH
Light Station, 2023
 Gouache and ink on
 board
 22.9 x 30.5 cm
 Art Gallery of Guelph
 purchase

INSOON HA
Girl (1), 2011
 Screenprint
 45.7 x 61 cm
 Art Gallery of Guelph
 purchase

TAKAO TANABE
Skincuttle Channel
(48/50), 1994
 Photogravure
 38.6 x 50.5 cm
 Gift of Anona Thorne

JASON LUJAN
The Night Chanter,
2022
 Spray paint on canvas
 81.3 x 76.2 cm
 Art Gallery of Guelph
 purchase

SETH
Riverbank, 2023
 Gouache and ink on
 board
 22.9 x 30.5 cm
 Art Gallery of Guelph
 purchase

INSOON HA
Bird, 2011
 Screenprint
 45.7 x 30.5 cm
 Art Gallery of Guelph
 purchase

SHUVINAI ASHOONA
Untitled (landscape and river),
2006
Coloured pencil on paper
50.8 x 27.9 cm
Art Gallery of Guelph purchase

JUTAI TOONOO
Shitty Summer, 2011
Oil stick on paper
58.4 x 76.2 cm
Art Gallery of Guelph purchase

SHUVINAI ASHOONA
Inside the Mountain, 2020-2021
Hand-coloured lithograph
58.4 x 76.2 cm
Art Gallery of Guelph purchase



Shuvinai Ashoona, *Inside the Mountain*, 2020-2021, hand-coloured lithograph, 58.4 x 76.2 cm. Art Gallery of Guelph purchase

Priority | DEEPEN COMMUNITY ENGAGEMENT

With the objective of engaging audiences in diverse ways with a wide range of interests, as well as supporting colleague organizations in Guelph, AGG is committed to nurturing community partnerships with organizations and stakeholders, while providing expanded programming and service to Guelph audiences. In the 2023–2024 fiscal year, for example, AGG hosted events in partnership with the Guelph Symphony Orchestra (Pop-Up Concert), the School of Fine Art and Music at the University of Guelph (MFA Thesis exhibitions, Visiting Artist Speaker Series), the Guelph Film Festival (co-presentations), International Institute for Critical Studies in Improvisation (Improvisation Festival), Musagetes (Big Ideas in Art + Culture lectures and events, Rock Paper Scissors print fair), Guelph Creative Arts Association (host venue for AGM), Guelph Arts Council (Youth Summer Studio partner), Upper Grand District School Board (curriculum programs), and the Career Education Council (SHSM Program delivery partner).

EXPERIENTIAL LEARNING

AGG continued to expand community-engaged opportunities to explore creativity and making through accessible, intergenerationally collaborative programs.

In May 2023, artists and educators Pearl Van Geest and Tammy Ratcliff offered a community banner-making workshop, teaching participants about the history and cultural significance of the banners within the exhibition *Creative Dissent*, and creating space for participants to share their own community story, memory, statement or idea by creating a textile banner ready to hang or to march with. Focusing on art and social change, the workshop highlighted a range of simple, hands-on techniques like painting, printmaking, and heat appliqué.

In June 2023, the gallery invited participants of all ages and stages to explore the simple yet profound practice of drawing during an afternoon of creative cartooning, inventive illustrations, and silly sketches. The Draw-a-thon was a drop-in program inviting participants to contribute to collective community drawings and individual masterpieces to take home. Inspired by Alison Norlen’s spectacular drawings of local sites and symbols in *Armatures and Imaginaries* and the playful architectural sketches of José Luis Torres, the AGG team invited participants to explore everything from collaborative murals and participatory maps, to abstract patterns and experimental drawing tools.



Draw-a-thon, 2023

In August 2023, AGG piloted the Youth Summer Studio: A Week Exploring Art in the Community in partnership with Guelph Arts Council. This week-long, half-day program guided participants through a number of artmaking projects, building practical knowledge, while encouraging professional development skills and awareness of resources in the Guelph arts community.

In October 2023, Middlebrook Prize for Young Canadian Curators recipient Holly Chang and artists Alexa Kumiko Hatanaka, Joy Wong, Lan “Florence” Yee, and Justin Ming Yong hosted a free community meal. Chang and the artists each brought and shared a dish that spoke to their own personal narratives and negotiations of belonging, collectively exploring ideas at the heart of Chang’s exhibition. *The Third Scenario* is inspired by theorists such as Homi Bhabha and his concept of the Third Space that represents the interstices of colliding cultures, and John and Ruth Useem’s work investigating Third Culture Kids—those raised in a culture and nation separate from their parents’ culture and country of nationality for a significant part of their development. With a focus on the expression of hybridity, the exhibition refuses to settle in one world or another, crossing boundaries of identity and geography while transcending binary dichotomies of cultural heritage.

In October 2023 through spring 2024, AGG offered the Sunday Studio program, with sessions for participants ages 6 through 15. This extracurricular art program provided young artists with the opportunity to develop their skills and create amazing artwork in the gallery studio. This class was for youth looking for new art projects and to expand their ability outside of the classroom. Participants explored new techniques and themes each week, such as painting, printmaking, sculpture, textiles, advanced drawing, and mixed media.

In February 2024, young artists and their caregivers explored our current exhibitions with activities on Family Day that incorporated bright colour pastels to create unique DIY scratch art and



The Third Scenario Artist Community Meal, 2023

a collaborative community banner. Inspired by the exhibition *Tautuppaa | Long Looking* featuring the distinctive work of Inuit artist Tim Pitsiulak, this drop-in program explored how to make artwork with black paint that is scraped away to reveal colourful images. Children and caregivers also contributed to a community banner that was displayed at the gallery, incorporating participants’ vibrant drawings on black paper that celebrate gratitude, family, and relationships to land and nature.

SCHOOL PROGRAMS

In response to interest from educators and administration from the Upper Grand District School Board, AGG expanded its school programs to include a hands-on art making workshop to complement existing exhibition tour offerings. Supporting the delivery of First Nations, Métis, and Inuit curriculum, these workshops align with both exhibition content and First Nations, Métis, and Inuit education curriculum objectives. Furthermore, the studio workshops support diverse learning approaches, enhancing visual literacy skills and understanding of contemporary culture by incorporating kinaesthetic learning.

School programs are designed to build a deeper understanding and appreciation of diverse cultures and languages through art, expand global awareness, knowledge, and perspectives, examine global issues from the perspectives of those who identify as Black, Indigenous and persons of colour, develop visual acuity while highlighting the interdisciplinary connections between art and other forms of knowledge and communication, and encourage creative expression and critical thinking.

New in April 2024, AGG Education staff worked closely with Guelph Arts Council and the Careers Education Council to deliver a full day of programs, highlighting the range of professional and career opportunities in the field of museum studies and contemporary cultural practice, expanding on potential opportunities students might pursue in creative industries.

CAMP CREATE

The Art Gallery of Guelph's Camp Create program continues to be a cornerstone program supporting public outreach and youth education at the gallery. Based on the successes of previous years, the gallery increased the offering of camps to seven weeks throughout the summer, which sold out quickly in 2023. Continuing to introduce a variety of materials and concepts to evoke curiosity and honing critical thinking while supporting social

interaction and collaboration, Camp Create invited campers into the gallery spaces, making connections between art-making activities and the artwork on view by professional artists. Camp staff taught kids how to look at, talk about, and create art inspired by contemporary ideas. Each day offered campers different and unique hands-on art activities in response to six weekly themes that were carefully designed to touch on key art-making techniques and explore specific themes in contemporary art.

INTERGENERATIONAL MENTORSHIP

The Art Gallery of Guelph remains steadfast in its commitment to cultivating the next generation of cultural professionals through a comprehensive mentorship program designed for emerging arts enthusiasts. In 2023–2024, AGG created impactful opportunities for students through the Ontario Work Study program, alongside full-time contract positions supported by the Young Canada Works and Canada Summer Jobs initiatives. These roles provided a breadth of hands-on experience, encompassing visitor engagement, collections and archives management, art installation, exhibition coordination, community outreach, program delivery, marketing and online communications, development, event coordination, and more.



Workshop activity following school tour in conjunction with the exhibition *Carl Beam: Pieces of a Puzzle*, 2023



Campers painting the cannon during Camp Create, 2023

Mentorship is also central to the Middlebrook Prize for Young Canadian Curators program. Founded in 2012, this award is presented annually to an emerging curator under 30 years of age and positions curation as a tool for inspiring positive social change in an era marked by ongoing economic, environmental, cultural, and political challenges. The winner is selected by a jury of arts professionals and receives curatorial mentorship in the development of an exhibition at the Art Gallery of Guelph. In 2023–2024, recipient Holly Chang curated *The Third Scenario* as well as the collection-focused exhibition *Seeing the Land, Feeling the Sea*, highlighting the work of Takao Tanabe.

POST-SECONDARY EDUCATION

AGG continued its longstanding partnership with the University of Guelph's School of Fine Art and Music (SOFAM) MFA program, presenting exhibitions by graduating students Samuelle Grande and Chelsea Ryan, while also hosting the SOFAM Visiting Artist series in 2023–2024. The gallery's commitment to academic

engagement extended across disciplines, bringing undergraduate and graduate students into active dialogue with professional artists through tours, talks, studio visits, and workshops tied to AGG exhibitions. These collaborative experiences reinforce AGG's educational mission, complemented by course delivery from gallery staff that immerses students in the gallery's rich resources. In fall 2023, for example, Landscape Architecture graduate students explored the gallery's sculpture park and collections as part of their coursework on landscape history, taught by AGG's Director. Beyond this, AGG worked closely with faculty from diverse fields such as Sexuality and Gender Studies, History, and Black Canadian Studies to develop programs that integrate the gallery's exhibitions and collections into interdisciplinary learning. Such collaborations ensure that AGG serves as a dynamic academic resource locally and beyond, continually enriching student learning and fostering critical engagement with the arts across varied educational contexts.



Ms. Meri Mak Fashion Show, 2023

COMMUNITY EVENTS

APPRAISAL EVENT

June 3, 2023

The AGG Volunteer Association presented an Antique Roadshow-style appraisal event, drawing collectors, art enthusiasts, and community members together. Organized by Bert Dorpmans and Lauren Ogilvie of McMaster Fine Art, the event brought eight expert appraisers to evaluate items such as jewellery, art, Inuit objects, textile art, and small furniture. Participants brought prized possessions and heirlooms for on-the-spot verbal appraisals, connecting historical knowledge with personal stories. This event strengthened ties between the gallery and the local community, offering an engaging and educational experience.

FASHION SHOW

October 14, 2023

In partnership with Kween and Ms. Merimak, the Art Gallery of Guelph hosted a vibrant fashion show that blended fashion, music, and poetry with a celebration of community. The event featured performances by the Samuel Soga Band, Natalie Ann Poetry, and The Kween Company, while DJ Takeyse provided music throughout the evening. Guests also had the unique opportunity to explore the AGG's exhibition, *Kept Alive Within Us*, which focused on Caribbean cultural ties to the natural environment. The fashion show highlighted AGG's commitment to fostering creative collaborations that resonate with the local community while connecting to broader artistic conversations.

FILM SCREENING AND TALKBACK: AITAMAAKO'TAMISSKAPI NATOSI: BEFORE THE SUN

November 4, 2023

This screening featured a powerful film exploring Indigenous culture, followed by a talkback session to foster deeper conversations about the themes presented. The event provided an opportunity for audiences to reflect on issues of cultural resilience, history, and land, aligning with AGG's mission to present meaningful artistic and educational experiences.

BLACK HISTORY MONTH MOVIE NIGHT: PARIS IS BURNING

February 16, 2024

In honor of Black History Month, AGG hosted a screening of the iconic documentary *Paris is Burning*, which chronicles the drag ball culture of 1980s New York City. The event was designed to create space for dialogue around race, gender, and queer identity, fostering a sense of inclusivity within the gallery's programming.

SPRING EQUINOX KUNDALINI YOGA

March 19, 2024

AGG invited community members to celebrate the Spring Equinox with a Kundalini Yoga session, blending wellness with art. This program focused on mindfulness and self-awareness, offering a reflective experience in the gallery environment.

VOLUNTEER ASSOCIATION TALKS

A War Story—Lyn Westfall

Art and Wellness: Stories as a Nurse and a Nomad—Renata Mares

Fair Trade & Handmade: A Talk with Asutosh Upadhyay of Hamro Village

These events collectively showcase AGG's dedication to deepening community engagement by offering diverse, culturally relevant programs that invite participation, reflection, and connection. Through partnerships with local and global artists, performers, and speakers, AGG continues to serve as a vital space for dialogue and community-driven initiatives.



Camp Create, 2023



Family Day Crafternoon, 2024

“The groups that I drive to the art gallery come away more enriched, happy, [and] cheerful for the experience.”

– Henri D. *via Google review*

“You’ve gotta go check out @agguelph and their new exhibits! All things #Guelph! It’s amazing!”

– Mayor Cam Guthrie *via Instagram*

“Screaming THANK YOU!! The support from this community is unmatched [...] To @agguelph a big thank you for providing such a beautiful space [for the fashion show].

– @msmerimak *via Instagram*

“Since I was a kid, I have had so many great memories in the building attending art classes and exhibits. Thanks to facilities like this, I had opportunities to connect with many talented artists.”

– @brandonmarshphoto *via Instagram*

“THANK YOU. We were so grateful for the opportunity to come explore the museum, learn from your plethora of knowledge, and be able to create our own art. Students continued to talk about how rich the experience was throughout the rest of the week.

– Teacher

Priority | ADVANCE SOCIAL IMPACT

At the Art Gallery of Guelph, exhibitions serve as our primary interface with the public, providing a platform for meaningful discussions and reflections on pressing social issues. Each curated exhibition illuminates themes of social relevance and impact, fostering a deeper connection between art and the community. This year, the Art Gallery of Guelph showcased a series of impactful exhibitions that addressed critical social issues. *José Luis Torres: Temporary Territories* examined migration and geopolitical landscapes, inviting viewers to reflect on the fluidity of borders and identities while prompting vital conversations about displacement and belonging amid current global challenges. *Tautuppaa | Long Looking* emphasized Indigenous knowledge and climate change, showcasing how traditional ecological wisdom informs contemporary environmental discussions and encouraging inclusive dialogue about sustainability and stewardship. In *The Unsettlements: Moms*, the focus on trans identity and queer lineage explored family dynamics and narratives that shape our understanding of belonging, celebrating queer histories and fostering a sense of community and solidarity. Lastly, *Kept Alive Within Us* delved into Caribbean connections to land through memory

and ritual, inviting visitors to reflect on their own relationships with the land and the importance of preserving cultural traditions. Together, these exhibitions create a rich tapestry of dialogue and understanding, using art as a catalyst to enhance social impact and community engagement.

Many of the Art Gallery of Guelph's activities aim to extend the ideas and concepts introduced in the exhibitions that are conceived with a focus on social relevance and social impact. Generative in process, programs are developed in conversation with curators and artists working within the gallery's spaces to enhance audience engagement, learning through experience and participation, doing so with and alongside community within the context of exhibition spaces. Programs also aim to extend the context of exhibition programs beyond the walls of the gallery, engaging with critical conversations taking place in the community—within the geographical landscape and area surrounding Guelph, as well as within the pressing conversations taking place within the cultural landscape of contemporary curatorial and artistic practice.



Curator Sally Frater introduces the exhibition *Kept Alive Within Us* at the launch of AGG's 2023 fall exhibitions



Activism, Art & Community Storytelling: Banner-Making Workshop, 2023

CROSS-BORDER DIALOGUES

From October 2023 to June 2024, Cross-Border Dialogues comprised a series of online conversations between arts programmers based in Canada and the United States, addressing a range of topics including the philosophies that inform their work, their methods for engagement, and the role of pedagogy, and community outreach in their respective practices. With the goal of enriching and expanding conversation relevant to artists and cultural producers, especially but not limited to the visual arts, speakers touched on issues ranging from decolonizing institutions and acts of reconciliation in the arts to formative experiences in arts and culture and propositions for relationality and community in professional spheres. This extensive series of conversations was organized and moderated by former Art Gallery of Guelph curator of contemporary art, Sally Frater, with the support of the Canada Council for the Arts and the Guelph Community Foundation. All conversations were recorded and uploaded online for both real-time and reflective engagement.

The series launched with a focus on forms of public engagement and the relationship to programming within and beyond the space of the gallery with a dialogue between Crystal Mowry (Director of Programs at the MacKenzie Art Gallery, Regina) and Daniel Atkinson (Manager of Learning and

Adult Interpretive Programs at the Museum of Contemporary Art Chicago), moderated by Nicole Neufeld (Community Engagement Coordinator at AGG). Julie Crooks (head curator of the department of the Arts of Global Africa and the Diaspora at the Art Gallery of Ontario) and Dr. Kelli Morgan (senior curator at the Charles H. Wright Museum of African American History, Detroit) discussed the critical role of mentorship in their work, and approaches to representation and programming in response to and beyond the histories of the institution. Further, Heather Ahtone, (PhD Choctaw/Chickasaw Nation, Director, Curatorial Affairs, First Americans Museum, Oklahoma City) and Ryan Rice (Executive Director and Curator of Indigenous Art, Onsite Gallery at OCAD, Toronto) touched on the considerations and intersections of programming, mentorship, and community and how they inform their approaches to curatorial practice.

Michelle Jacques (Director of Exhibitions and Collections/Chief Curator, Remai Modern, Saskatoon) and Kimberli Gant (Curator of Modern & Contemporary Art, Brooklyn Museum of Art, Brooklyn) discussed their experience working in different types of arts spaces and how they have implemented curatorial programs and public engagement across differing institutional spaces. Tamara Toledo (Director/Curator, Sur Gallery,

Toronto) and Marcela Guerrero (DeMartini Family Curator, Whitney Museum of American Art, New York) attended to a range of issues including representation in gallery spaces, decolonial practices, and pedagogy in community outreach. The conversation between Bana Kattan (Pamela Alper Associate Curator at the Museum of Contemporary Art, Chicago) and Vicky Moufawad-Paul (Curator and Programming Director of A SPACE, Toronto), moderated by Palestinian curator and writer Nasrin Himada brought in discussions that explored the ways in which their shared and separate interests in diaspora, place, memory, and text informs their curatorial practices. The session with Tarah Hogue (Adjunct Curator, Indigenous Art, Remai Modern) and Pablo Barrera (Oklahoma Contemporary, Oklahoma City) saw conversations reflecting on the specificity and expansiveness of the role of stewardship in their respective practices.

ART TALKS

Art Talk programs continued to invite artists to talk about exhibitions presented and organized by the Art Gallery of Guelph. Recognizing the significance of a nuanced dialogue and discussion that can take place between multiple speakers, the gallery continues to pair artists and curators with another speaker to foster conversation where possible, encouraging the complexities and contextualization that comes from an exchange of ideas.

While artist José Luis Torres was in residence during the installation of *Temporary Territories*, he recorded a French language discussion about the exhibition with Community Engagement Coordinator Nicole Neufeld, that lives online, exploring his interest in the possibilities inherent when seeing familiar objects in new ways. To complement the exhibition *Out of the blue*, Samuelle Grande discussed her approach to visual storytelling, exploring the development of her distinct symbolic lexicon that synthesizes and transposes memory, experience, and collected materials to investigate human relationships with fellow artist and educator Monica Tap.

Amplifying the ideas presented in the group exhibition *Kept Alive Within Us* that was on view in the fall of 2023, artists Sandra Brewster, Ésery Mondésir, and Farihah Aliyah Shah were in dialogue with moderator Starasea Camara, to explore themes and issues raised in the exhibition. Drawing its title from Edouard Glissant's *Poetics of Relation*, the exhibition title points to an exploration of how ancestral ways of knowing emerge throughout daily domestic actions and encounters with the natural world, and constitute ongoing acts of remembrance and resistance.

Considering the stories and legacies of the Manitoulin Island-based M'Chigeeng artist, Carl Beam, AGG welcomed artist Anong Beam, Carl Beam's daughter, in conversation with curator Rhéanne Chartrand, who has long been engaged with Beam's oeuvre. Their dialogue centred on *The Columbus Suite*, a compelling series of prints featured in the exhibition *Pieces of a Puzzle*, and created by Beam in response to the discourses surrounding the quincentenary of European arrival on Turtle Island. This conversation was recorded and is available online for audiences to learn and connect with beyond the timeframe of the exhibition.



Andrea Chung, *Untitled*, 2016, cyanotype on 140 lb. watercolour paper. Courtesy of the artist and Tyler Park Presents. From the exhibition *Kept Alive Within Us*

WALKING AS REMAPPING

To complement the proliferation of arts and cultural programming online, the gallery continued its commitment to hyper-local, outdoor programs. Since its launch in the spring of 2022, Walking as Remapping comprises walks led by artists and community members that offer new insight into everyday landscapes throughout Guelph. With the intention of collectively remapping the city's public history with everyday experiences, these walks not only support local knowledge, but highlight how walking can be a means of resisting how place is perceived in conventional maps—as well as the colonialism, racism, and ableism that has informed them. Walks held to date have included local artists Annie Dunning, Jenny Mitchell, Pearl Van Geest, Don Russell, Lisa Hirmer, Christina Kingsbury, Danielle Gehl Hagel, Anita Cazzola, Alexa Collette, Addi Lemmon, Danielle Steed, and Emilie McNamara.



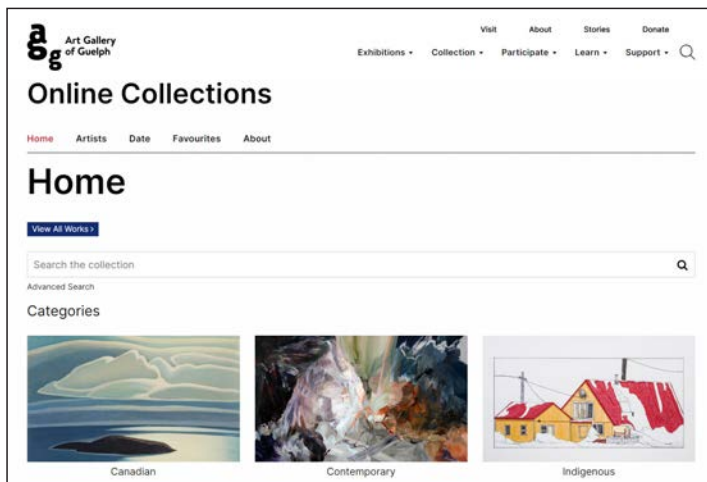
Walking as Remapping Family Edition, 2023



Youth Art Club, 2023

EDUCATION YOUTH PROGRAMS

In response to a gap in arts programs for youth in Guelph, in March 2023, AGG established the Youth Art Club. This drop-in program runs every other week and is a free and welcoming space for teens to meet like-minded peers, get creative, and learn with and from artists. This is an open and diverse space for gently guided creativity and gathering with friends, where all levels of artistic experience are welcome. The AGG programming team leads participants through projects to experiment with materials provided or bring their own projects to work on, with staff available for support during all sessions. Participants also had the chance to brainstorm art projects that the group explored together.



AGG Online Collections Site

In alignment with the gallery’s commitment to innovation, the Art Gallery of Guelph (AGG) made significant progress on the integration of its digital strategy over the past year. A key element of this strategy was the implementation of a new Collection Management System (TMS), which enhances the gallery’s ability to catalog, manage, and share its collection. This system not only streamlines internal processes but also lays the groundwork for increased accessibility and engagement with AGG’s artworks.

ONLINE ACCESS

In 2023-2024, the Art Gallery of Guelph completed and launched its new website (artgalleryofguelph.ca), significantly enhancing public access to both visual and informational content. The site serves as a central hub for a variety of resources, including an archive of multimedia and online programs produced by the gallery during the pandemic and beyond. This includes online workshops, educational programs, and virtual tours of exhibitions that have been essential for engaging with local and global audiences.

Key features include:

AGG DIGITAL

AGG Digital comprises multimedia content that deepens engagement, offering dynamic resources that extend the gallery experience beyond its physical space. Through video tours, artist interviews, behind-the-scenes content, and interactive digital exhibits, AGG provides audiences with rich, accessible insights into the creative processes and cultural narratives central to its programming. These digital offerings enable audiences both locally and globally to connect with AGG’s exhibitions, fostering an inclusive platform for learning and engagement that enhances the gallery’s reach and impact.

#MUSEUMATHOME EDUCATIONAL CONTENT

Offering an array of online learning opportunities, AGG’s educational content brings art education into homes and classrooms, making it accessible to all. These programs, which include art-making tutorials, curriculum-connected lesson plans, and behind-the-scenes looks at exhibitions, have been instrumental in maintaining community engagement.

VIRTUAL TOURS

Initially funded through pandemic emergency funding from the City of Guelph, AGG now offers virtual tours of its exhibitions, ensuring that the gallery’s diverse range of contemporary and historical works can be experienced remotely. These virtual tours enable a wider audience to explore the gallery’s collections and exhibitions, providing a dynamic and inclusive way for visitors to engage with art.

ARCHIVAL ACCESS

The website includes an evolving digital archive of past programs and events, creating a permanent record of the gallery’s community outreach efforts. This feature allows visitors to revisit significant talks, performances, and discussions, further promoting ongoing learning and reflection.

ONLINE COLLECTION

AGG relaunched the platform that provides access to our extensive collection, ensuring that visitors can explore a wide range of artworks online. By making the collection accessible through its digital platform, the gallery is expanding its reach beyond its physical space, promoting cultural heritage and knowledge-sharing in innovative ways.

Key achievements include:

EXPANDED DIGITAL CATALOGUE

A growing portion of AGG's permanent collection is now accessible online, with detailed information about each artwork, artist biographies, and historical context provided for viewers. The digital collection provides a valuable resource for students, researchers, and art enthusiasts, enabling deeper engagement with the gallery's holdings.

INTERACTIVE FEATURES

The online collection also includes interactive tools that allow users to explore works in greater detail, zooming in on high-resolution images and creating their own collections. This innovative approach enriches the experience for online visitors and helps foster a deeper connection to the artworks.

THEMATIC PROJECTS

Aligned with AGG's mission of social impact, several thematic online projects have been developed, focusing on subjects such as Indigenous knowledge systems and environmental sustainability. These projects use digital storytelling to draw connections between historical narratives and contemporary issues, making the gallery's collection more relevant to today's audiences.

Through the expansion of its online offerings, AGG continues to transform the way audiences engage with art. These innovations provide broader access, support community learning, and position the gallery as a leader in the use of digital tools to enhance cultural experiences.

ART AND TECHNOLOGY PROGRAMS

AGG has embraced the intersection of art and technology, fostering innovative programming that engages audiences with digital and new media art and showcasing works that utilize technology as a primary medium. These exhibitions not only highlight the creative potential of technology in art-making but also invite audiences to explore new narratives and experiences facilitated by digital formats.

SOCIAL MEDIA

AGG recognizes the pivotal role social media plays in engaging audiences and promoting its programs, exhibitions, and initiatives. By leveraging various social media platforms and content creation, the gallery aims to foster a vibrant online community, increase accessibility, and amplify diverse voices in the arts.

AGG has developed a dynamic content strategy that includes a mix of images, videos, artist interviews, behind-the-scenes glimpses, and educational resources. This variety caters to different audience preferences, encouraging greater interaction and engagement with the gallery's offerings.

Highlighting exhibitions and events, social media is utilized to promote and build awareness, sharing sneak peeks and thematic insights to build excitement. Regular updates and countdowns help keep the community informed and engaged, ensuring higher attendance and participation.

COMMUNITY INTERACTION

AGG encourages audience participation through interactive posts, polls, and Q&A sessions. This approach not only fosters a sense of community but also invites feedback and suggestions from visitors, creating a more inclusive dialogue around the gallery's programming.



Cross-Border Dialogues Panelists

USER-GENERATED CONTENT

The gallery actively encourages visitors to share their experiences on social media by using specific hashtags. User-generated content showcases audience connections to the artwork, creating a sense of shared ownership and pride in the gallery’s community.

INFORMATIVE CAMPAIGNS

Educational campaigns on social media aim to deepen audience understanding of contemporary art and artists. Posts may include fact sheets, artist spotlights, and thematic explorations related to current exhibitions, fostering a culture of learning and curiosity.

LIVE STREAMING AND VIRTUAL EVENTS

AGG utilizes platforms like YouTube to host virtual events, such as artist talks, panel discussions, and workshops. This interaction allows audiences unable to attend in person to engage with gallery programs from anywhere in the world.

INNOVATION AND SUSTAINABILITY

In recognition of the urgent need for environmental stewardship, AGG has integrated several sustainability initiatives across its operations and programming, reflecting a commitment to responsible and forward-thinking practices in the arts.

ENVIRONMENTAL PRACTICES IN OPERATIONS

The gallery has implemented a range of environmentally friendly measures within its daily operations, including energy-efficient LED lighting systems, the use of sustainable materials in exhibition design and construction, and comprehensive waste reduction programs. AGG also prioritizes sustainability in procurement and facility management, in every stage of its processes.

SUSTAINABLE PROGRAMMING

Beyond its operations, AGG emphasizes environmental awareness through its programming. Exhibitions often engage with themes of ecology, climate change, and conservation, prompting visitors to reflect on the relationship between art, nature, and sustainability. Collaborations with artists and community organizations highlight eco-conscious practices, from the materials used in artworks to

the messages they convey, fostering dialogue on pressing environmental issues.

Through these comprehensive initiatives, the Art Gallery of Guelph continues to position itself at the forefront of innovation in the arts, enhancing accessibility, fostering community engagement, and championing sustainability as an essential value in both its operations and exhibitions.



Installation view of *Tautupaa | Long Looking*

Priority | STRENGTHEN ORGANIZATIONAL CAPACITY

GOVERNANCE ACHIEVEMENTS

In the past year, the Art Gallery of Guelph (AGG) has undertaken a comprehensive review and revision of its governance bylaws, marking a significant step toward aligning its practices with contemporary standards and regulatory requirements. This process was not just a formality; it was a collaborative effort that involved extensive consultations with legal experts and stakeholders, ensuring that the voices of various community members were heard. This transparency and inclusivity reflect AGG's commitment to effective governance, fostering trust and engagement with its constituents.

The Board has crafted a comprehensive timeline and implementation plan, recently finalizing the new bylaws to reflect current governance best practices and support the Art Gallery of Guelph's strategic goals. This update enhances transparency, strengthens governance structures, and ensures alignment with AGG's mission and values. The implementation plan includes scheduled reviews, stakeholder consultations, and communication efforts to ensure smooth adoption across all levels of the organization. By instituting these updates, AGG reaffirms its commitment to accountability, organizational integrity, and responsive governance, paving the way for continued growth and positive impact within the community.

In tandem with this governance overhaul, AGG has established a new strategic plan that serves as a guiding framework for the gallery's future. This plan articulates essential goals aimed at enhancing AGG's work, fostering revenue generation and capacity-building to support the gallery in meeting its mandate and mission. Key program objectives continue to focus on public access to art, social impact through robust community partnerships, and advancing innovative programming that resonates with diverse audiences.

The strategic plan features a phased timeline for implementation over the next five years, with quarterly assessments to track progress. This structured approach ensures accountability and facilitates necessary adjustments, keeping the gallery aligned with its vision and responsive to the needs of the community it serves.



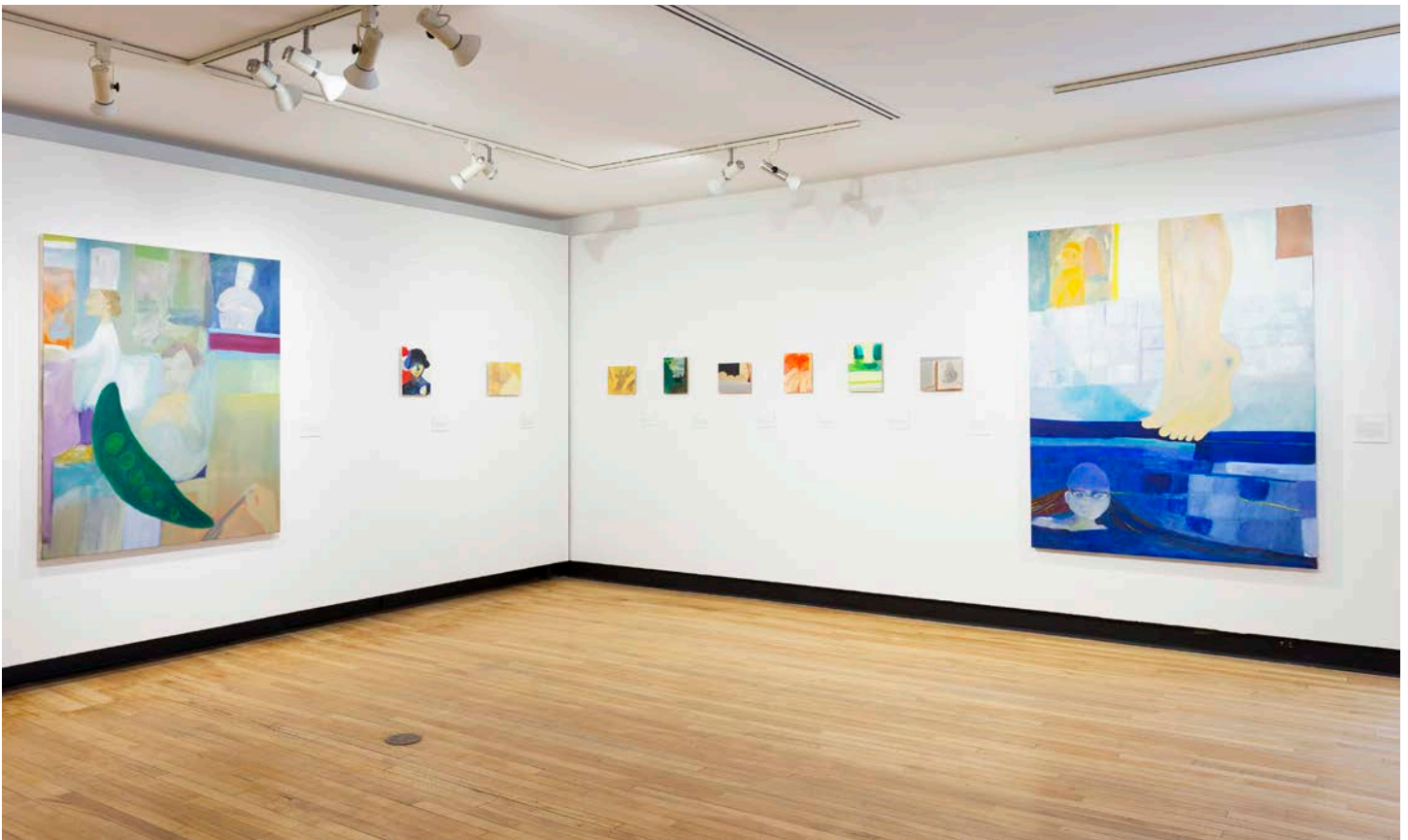
Youth Art Club, 2023

OPERATIONAL IMPROVEMENTS

Aligned with AGG's goals for sustainable development and strategic growth, the gallery has made strides this year toward increased efficiency through the implementation of new operational priorities that promote responsible resource management. As in the case of governance renewal, these emphasize modernized and streamlined processes across departments, covering essential areas such as administrative operations, resource optimization, security and emergency planning, and Human Resources management. By fostering shared objectives, the gallery works more effectively toward collective goals outlined in the strategic plan. This operational focus on sustainability and capacity-building is essential for the stewardship of the gallery's physical plant and the vital collection it holds in public trust. By prioritizing these areas, AGG can allocate more resources toward facilitating and delivering impactful artistic experiences, not only strengthening the gallery's

immediate impact but also establishing a resilient foundation for long-term growth.

A crucial aspect of these operational improvements has been the successful upgrade of The Museum System (TMS) to a cloud-based platform, an essential step forward for AGG's collection management practices. This initiative enhances the tracking of artworks, facilitates seamless data sharing, and improves accessibility for staff, researchers, and the public. With the new system, the gallery can more effectively manage, research, and present its collections, enriching the visitor experience, supporting academic partnerships, and expanding educational outreach. This upgrade not only elevates AGG's capacity for efficient collection stewardship but also positions the gallery to better serve its mission of accessibility and engagement in the digital age.



Installation view of *Samuelle Grande: Out of the blue*



Guelph Symphony Orchestra pop-up performance in *Alison Norlen: Armatures and Imaginaries*, 2023

FINANCIAL STABILITY

The Art Gallery of Guelph's financial health speaks to both strong management practices and the valuable support of its community. In 2023-2024, AGG maintained a stable financial position with a balanced budget and a modest surplus, underscoring its commitment to prudent fiscal management. AGG prioritizes transparency and accountability in its financial practices, as is captured in the organization's audited financial statements.

AGG continued to cultivate strong partnerships with its key sponsors, the University of Guelph, City of Guelph, and Upper Grand District School Board, as well as funders such as the Ontario Arts Council, Canada Council for the Arts, and the Department of Canadian Heritage. These collaborative relationships are critical in ensuring the gallery's financial stability and supporting the gallery's programming and operational needs.

As well as providing core funding, investment through the Canada Council for the Arts' Sector Innovation program underpinned the launch of Cross-Border Dialogues, for example. The Ontario Arts Council's operating funding was also supplemented through their support for Indigenous curatorial projects, facilitating the development of the 2024-2025 exhibition *Do You Remember Love*. AGG also saw Canadian Heritage's continued investment through the Museum Assistance Program, which made possible *Tautuppaa | Long Looking*, featuring the work of Tim Pitsiulak.

The gallery's financial resources were diversified through the generous contributions of individuals, foundations, and corporations. The Guelph-based foundation Musagetes was also a vital project partner, supporting the development of two 2024-2025 exhibitions—*What Remains* and *Entrelazados: Justin Favela*. Other key benefactors included the Guelph Community Foundation and the Volunteer Association of the Art Gallery of Guelph, through their oversight of retail operations within the

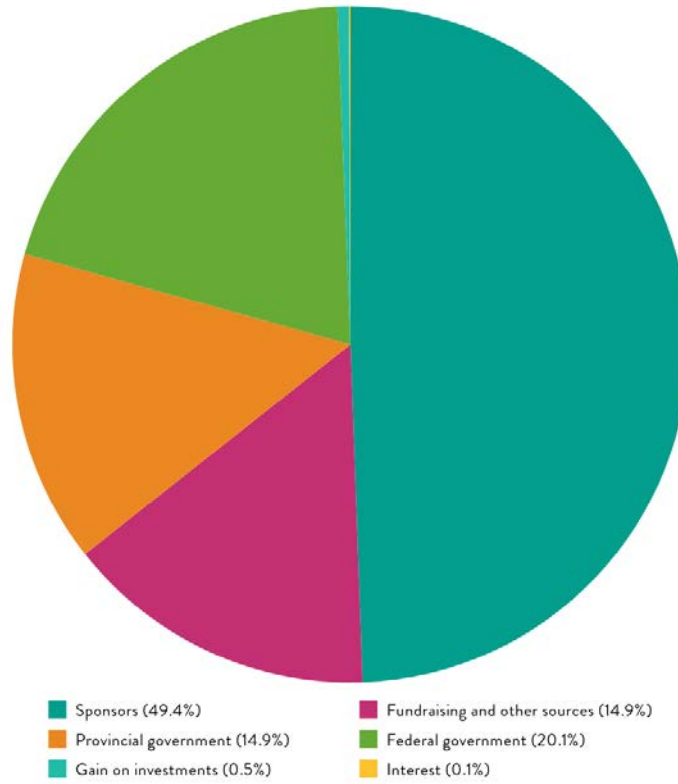
Gallery Shop and Art Sales & Rental program, contributing \$11,000 in 2023-2024.

Funding also played an instrumental role in advancing the AGG's mission as a mentor institution within the region. Projects like the Middlebrook Prize for Young Canadian Curators, supported by the Middlebrook Social Innovation Fund and Musagetes Fund, as well as training programs such as Young Canada Works, Canada Summer Jobs, and the Ontario Work Study program, provided significant contributions to the gallery's daily operations, supporting the involvement of students and emerging professionals in areas spanning the development and delivery of education programs, the support of collections and curatorial initiatives, installation assistance, and front-of-house roles at gallery reception.

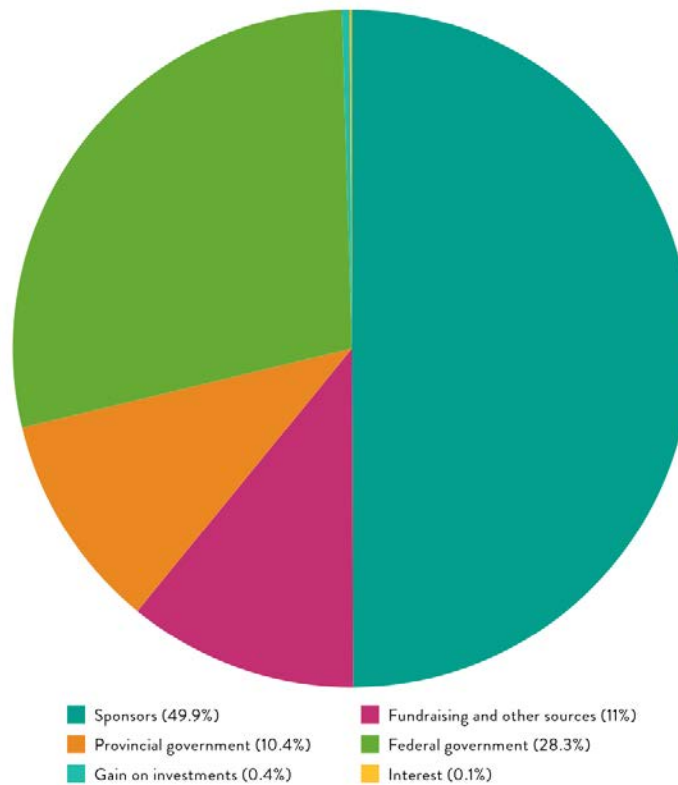
All of these have not only strengthened AGG's financial resilience but also reinforced the value placed on the gallery by the community it serves. The contributions from donors and funders have directly enabled AGG to enhance its exhibitions, educational programs, and community outreach efforts. In recognition of this invaluable support, AGG is committed to acknowledging and celebrating these partnerships through various initiatives, ensuring that sponsors and funders feel valued and connected to the gallery's mission.

By focusing on strengthening organizational capacity, the Art Gallery of Guelph aims to build a robust framework that supports its mission and enhances its ability to serve the community effectively. These achievements not only demonstrate the gallery's commitment to excellence but also lay a solid foundation for future growth and success.

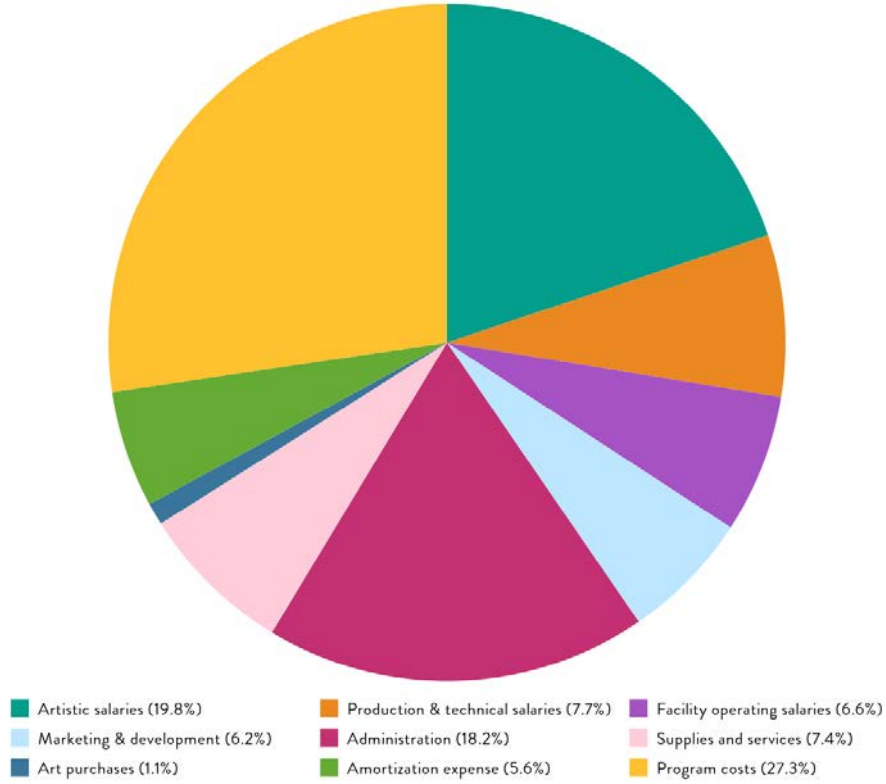
Revenues by Source May 2023 – April 2024



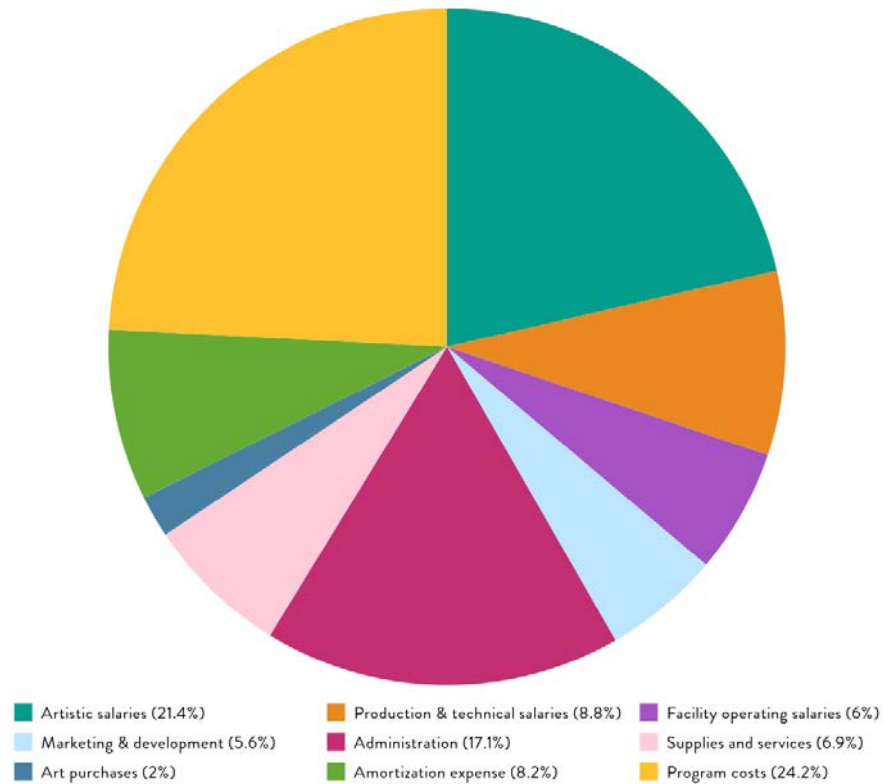
Revenues by Source May 2022 – April 2023



Expenditures May 2023 – April 2024



Expenditures May 2022 – April 2023





Evan Penny, *Monad*, 1989–1990, concrete and steel. Gift of the artist, 1999, Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph. Photo by Corinna Shelley

WHO WE ARE

BOARD OF TRUSTEES	52
STAFF	53
VOLUNTEERS	54
PARTNERS & SPONSORS	55

BOARD OF TRUSTEES 2023-2024

SAMANTHA BRENNAN, CHAIR

University of Guelph

AMY ATKINSON

University of Guelph

JADE FERGUSON

University of Guelph

LEANNE CARON

City of Guelph

JORDAN JOCIUS

City of Guelph (Community Representative)

TIMOTHY DEWHIRST, VICE-CHAIR

City of Guelph (Community Representative)

JENNIFER EDWARDS

Upper Grand District School Board

KATHERINE HAUSER

Upper Grand District School Board

MARTHA MACNEIL, SECRETARY

Upper Grand District School Board

COLINDA CLYNE

General Membership

ARPIT JAIN, TREASURER

Finance Committee Chair

General Membership

JOHN PHILLIPS

General Membership

DANNA EVANS, EX-OFFICIO

General Manager, Culture and Recreation

City of Guelph

COMMITTEES OF THE BOARD

EXECUTIVE COMMITTEE

Samantha Brennan

Martha MacNeil

Arpit Jain

Colinda Clyne

FINANCE AND AUDIT COMMITTEE

Samantha Brennan

Arpit Jain

Martha MacNeil

Timothy Dewhirst

HOUSE COMMITTEE

Samantha Brennan

Glen Regier

Jill Vigers

Danna Evans

DEVELOPMENT COMMITTEE

Samantha Brennan

Timothy Dewhirst

Jordan Jocius



Project Serve, 2023

STAFF 2023–2024

SHAUNA MCCABE

Executive Director

PATTI BROUGHTON

Finance and Operations Manager

SALLY FRATER*

Curator of Contemporary Art

SHANNON MUEGGE

Gallery Coordinator

NICOLE NEUFELD

Community Engagement Coordinator

CORINNA SHELLEY

Digital Content and Collections Associate

DIGITAL CONTENT ASSISTANTS

Ethan Krebs*

Tristan Parfect*

INSTALLATION TECHNICIANS

Greg Denton

Barbara Hobot*

Linda Perez

CURATORIAL/COLLECTIONS ASSISTANT

Amia Khosla*

PROGRAM ASSISTANTS

Jude Akrey

Alexa Collette

Addison Lemmon

Emilie McNamara

Zoen Snyder

Danielle Steed

STUDENT ASSISTANTS

Samana Ali

Hassan Anees

Katayoun Asadi Jamnani

Skyler Barclay

Miguel Bautista

Simone Blain

Alexandra Giacchetta

Marjan Kaviani Arani

Shannon Lam

Christopher Lim

Gouri Menon

Hailey Moore

Leah Orellana-Banning

Amira Radwan

Alana Schlachter

Theo Schmidt

Sydney Schoonderwoerd

Simran Singh

Sanem Yaylacam

*Indicates position held for portion of the fiscal year



Chelsea Ryan, *the sun blinds me as I sit here* (video still) (detail), 2023, looped digital video, 2:09 mins. Courtesy of the artist. From the exhibition *Chelsea Ryan: be(hold)-ing*, 2023



Installation view of *Kept Alive Within Us*; Giana De Dier, *Digital Collages*, 2020, digital collage on cold pressed paper. Courtesy of the artist

ART GALLERY OF GUELPH VOLUNTEERS 2023-2024

Victoria Abballe
 Abby De Brouwer
 Julia Baker
 Dorothy Ames
 Lynne Barker
 Kismat Bedi
 Heather Beecroft
 Susan Blair
 John & Aileen Campbell
 Yvette Cramer
 Rhonda Davies
 Jen De Alwis
 Celine DeBruin
 Jill Dick
 Sandra Doucette
 Carolann Douglas
 Sarah Dube

Gina Duesling
 Monica Emery
 Archana Fawcett
 Eleanor Ferreira
 Susannah Ferreira
 Brent Garbett
 Dale Gerrard
 Tricia Halley
 Julia Kenalty
 Theresa Lammer
 Pat Laurin
 Pat Lawrie
 Dimitra Lupoi
 Renata Mares
 David McConnell
 Hayley McStay
 Leah Olsen-Kent

Hannah Pacan
 Swara Patel
 Lois Payne
 Camryn Pereira
 Carol Pietka
 Joanne Poluch
 Yamin Rahmin
 Jarka Rasper
 Richard Reader
 Jane Ross
 Susan Snelgrove
 Shayam Steckie
 Annette Twist
 Cisca Vandercamp
 Lyn Westfall
 Judy Yarmey

PARTNERS & SPONSORS



Canada Council
for the Arts

Conseil des arts
du Canada



Government
of Canada

Gouvernement
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



ARTGALLERYOFGUELPH.CA

T 519.837.0010

E info@artgalleryofguelph.ca

358 Gordon Street

Guelph, ON N1G 1Y1

GALLERY HOURS

Tuesday to Sunday 12–5 pm;
closed on Monday

OFFICE HOURS

Monday to Friday 9 am–5 pm



[/agguelph](https://www.facebook.com/agguelph)



[@agguelph](https://www.instagram.com/agguelph)



[@agguelph](https://www.x.com/agguelph)

