

2018–2019
Annual Report

LATITUDE 53



Alana Bartol: *Orphan Well Adoption Agency* (2018)

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Cover Image: Bridget Moser: *You Opened That Can Now Let's Eat the Whole Thing*

President's Report

It has been a year of incredible change for Latitude 53, and I don't expect things to slow down. We've seen some of Latitude 53's core values—collaboration, experimentation and risk taking—reasserted, and even applied to the day to day mundanities of running a non-profit. It has filled the gallery with fresh air. And within that space we have seen strong, challenging work and a growing audience. New initiatives like the Garage and the Curator-in-Residence program, as well as a recommitment to critical writing and our collaboration with Glass Bookshop, have reinforced Latitude 53's position as one of Canada's most important visual arts organizations.

Congratulations to Michelle, Adam, Preston and Roseanna (as well as some of our temporary staff over the year) for undertaking such a vital transformation. Your resourcefulness and energy, and a lot of sweat equity, have not gone unnoticed.



I'd like to extend heartfelt thanks to my fellow board members, who donate so much of their time, passion and expertise. I'm happy to see that even as we settle back into a traditional governance structure, the board remains engaged and committed. And a huge thanks also goes towards our many volunteers. Your impact on Latitude is difficult to express but easy to quantify, as we look to how vital fundraising and gaming revenue is to our programming.

I enter my final year as Board President knowing that Latitude 53's vitality and sustainability are strong. My hope is that Latitude 53 continues to evolve and morph, staying true to its mandate and values and never again resting on its laurels.

Sean Garrity
President

Executive Director's Report

As Interim Executive Director for the past year, it has been an honour to lead Latitude 53 through a period of significant transition. Over the last 12 months, we did the challenging work of self-critically looking at every aspect of the organization to re-align operations and resources to best support Latitude 53's mandate and values.

As an organization dedicated to contemporary art, it is vital to ensure that art and artists are at the core of all of our activities. This meant leaving certain things behind to make room—both literally and figuratively—to meaningfully support artists, writers and curators whose work resonates at this particular place and time.

Dedicated to experimentation, collaboration and reaching beyond the gallery walls, we focused resources on key areas of programming. We reinvigorated the gallery publishing program, producing the first two of many more catalogues to come. We welcomed our first Curator-in-Residence, Noor Bhangu, this past summer, who spent a generous and thoughtful 10 weeks considering utopia, desire, and hope in and around the community. We inaugurated a new space for local artists, the Garage, with a project by Zachary Ayotte that paid

homage to the history of this building as one of the longest running queer spaces in Edmonton.

Throughout our programming, we moved from regional concerns of extraction, hyper-masculinity and remediation to global concerns of wellness, competition, anxiety, illness and memory. Thank you to all the generous artists, writers and curators who entrusted us with their work this year as we expanded into the possibilities of our programming spaces. And thank you to all of the hardworking and dedicated staff, in particular our Program Manager Adam Waldron-Blain, who continue to make this all possible.

As I now move into a three-year term as Executive Director, I look forward to working with the Board of Directors and staff to think about what it means to be an artist-run institution at this time, and consider the future of contemporary art in this region and beyond. In the coming months, we will be working with great ambition on a new Strategic Plan for 2020-25 envisioning the next phase for Latitude 53.

In the face of ongoing social, political and environmental challenges, it feels more important than ever to consider the roles and responsibilities of institutions to art, to artists and to community. There is a book I have been returning to again and again over this past year, and one quote in particular, that continues to resonate:

“Drop the race for the biggest building, biggest collection, biggest opening, biggest spectacle, biggest ad, biggest font size... all the symptoms of ego-driven patriarchal systems that have a choke hold on us. Race instead toward being the most generous to artists and to the causes that affect an open society.”¹

Michelle Schultz
Executive Director



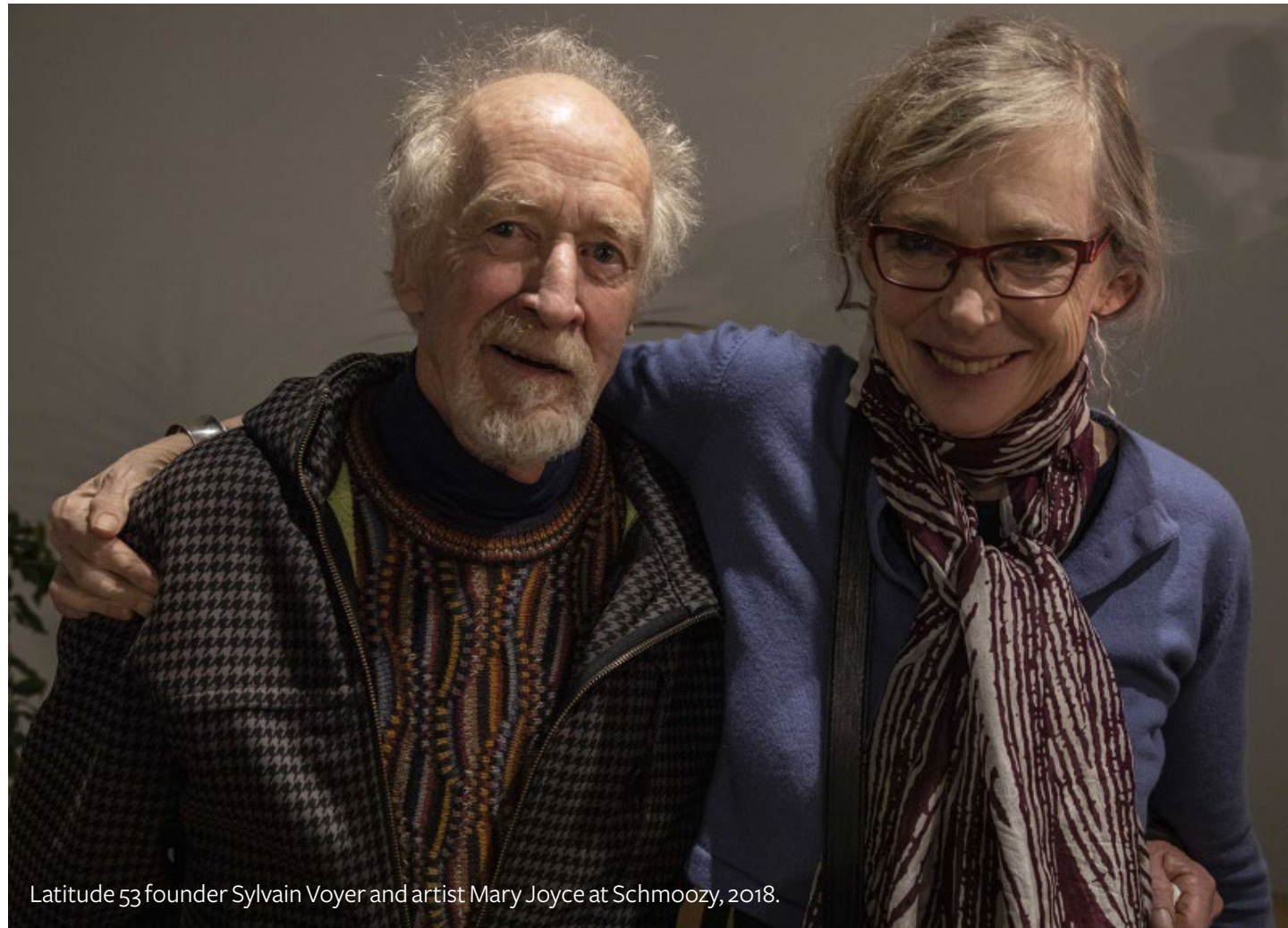
¹ Regine Basha in *As Radical, as mother, as salad, as shelter: What should art institutions do now?*. Edited by Dushko Petrovich and Roger White. Paper Monument, 2018, p.6.

About

Founded in 1973 by a collective of Edmonton artists, Latitude 53 is one of Canada's oldest artist-run centres dedicated to providing a non-coercive environment to assure the freedom of the artist, and give the public access to new art forms. Latitude 53 supports the research and development of new artistic practices and concepts, and encourages experimentation by artists through diverse programming.

Over the past 45 years Latitude 53 has presented significant exhibitions by notable Canadian artists in the formative stages of their careers, including Lyndal Osborne (1974), Rita McKeough (1980), Janet Cardiff (1989), George Bures Miller (1989), Micah Lexier (1989), Diana Thorneycroft (1991), Kent Monkman (1994), Luis Jacob (2002), Jon Sasaki (2009), Brenda Draney (2010) and Jason de Haan (2011).

Today, Latitude 53 is one of the largest and oldest centres in the Canadian Prairies. It is one of only four public galleries, and the largest of three artist-run centres in Edmonton. It serves as the major centre for contemporary art in Northern Alberta.



Latitude 53 founder Sylvain Voyer and artist Mary Joyce at Schmoozy, 2018.

Board of Directors

Sean Garrity, President

Robert Sleight, VP Human Resources

Max Amerongen, VP Advocacy & Fundraising

Eda Chan, Treasurer

Andrew Dizon, Secretary

Kyle Beal, Director

Elisabeth Belliveau, Director

Chelsea Boos, Director

Brenda Draney, Director

Eric Newby, Director

Staff

Michelle Schultz, Executive Director

Adam Waldron-Blain, Program Manager

Preston Pavlis, Communications Assistant

Roseanna Joy Nay, Development Intern

Michael McInnis, Engagement Coordinator (until August 2019)

Liuba Gonzáles de Armas, Engagement Assistant (June–August 2019)

Amanda Chwelos, Program Assistant (June–July 2019)



Sean Garritty is a writer living in Edmonton. He studied English and Creative Writing at the University of Alberta before completing his MFA in Poetry at Brooklyn College. Sean works with ATB Financial, primarily managing arts sponsorships. Sean was previously a member of Latitude 53 Special Events Committee from 2009–2013. He has a keen though amateurish interest in the visual arts, and enjoys travelling as often as scheduling and finances allow.

Robert Sleight earned his doctorate in industrial-organizational psychology (quantitative track) at the University of Georgia. He also has a doctorate in law (JD) and master's degrees in taxation (M.Acc), and psychology (M.S. en passant). He has “Big-4” accounting experience, has served as a Chief Operating Officer of a multi-national corporation, and most recently has worked with North America’s premier executive assessment firm as a subject matter expert and external consultant. Robert’s scholarly work is focused on diversity & inclusion.



Max Amerongen is a designer from Edmonton. He graduated from industrial design at the University of Alberta in 2014. He was the director of the Student Design association, and was previously a board member at Paths for People. Max is currently a designer at Sticks & Stones, a content-focused marketing firm. He is interested in using art and design as tools for social and political change. He is also a board member at MADE.



Eda Chan is a Chartered Accountant and part of the Finance group at Canadian Western Bank. She previously spent a number of years at EY, specializing in retail and oil and gas. Born and raised in Edmonton, Eda has also volunteered her time for WISEST and Junior Achievement. Eda loves reading, cooking and going on adventures abroad.

Andrew Dizon is an independent graphic designer, recently assisting in developing brand identities and company processes for Edmontonian businesses. Andrew received a Bachelor of Fine Arts from the University of Alberta, and enjoys training at local and international dance studios. He founded and directs Kinesis, a dance showcase which promotes local talent in an exploratory, uncensored and sustainable fashion. At the heart of his widely varied interests are a passion for narrative exploration, community-building and QPOC-centered social activism.



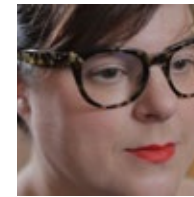
Kyle Beal holds a diploma from the Alberta College of Art and Design (2001) and MFA in visual art from the University of Victoria (2004). Kyle has exhibited throughout Canada in solo and group shows, and his works can be found in a number of collections. He has participated in residencies at the Vermont Studio Centre as well as the Banff Centre. Union Residency (BC). In 2015, his work was featured in the Alberta Biennial Future Station. Upcoming activities in 2020 include a Series exhibition at the Nickel Gallery in Calgary and a solo presentation at the Art Gallery of St Albert.



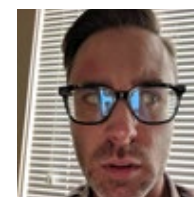
Elisabeth Belliveau Born in Antigonish NS, Elisabeth is an artist and published author of four graphic novels. She completed a BFA at Alberta University of the Arts and an MFA at Concordia University in Montreal, currently she teaches Fine Art at MacEwan University in Edmonton AB. Her current work explores contemporary still life primarily through stop-motion animation and sculpture. Recent exhibitions include Processor at Art Gallery of Alberta and the Momenta Biennale de Montréal. Upcoming she has an exhibition at the Canadian Embassy in Tokyo, a solo exhibition at Gallery 44 in Toronto and with Capture Photography Festival in Vancouver.



Chelsea Boos (she/her) is an arts worker, artist, designer, and researcher working with community through creative public engagement and critical discourse. She is presently an exhibiting performance artist and volunteer for Nina Haggerty Centre for the Arts. She graduated with a Bachelor of Design from the University of Alberta in 2006. As a white settler, she is grateful to hail from amiskwaciwâskahikan (Beaver Hills House) “Edmonton” on Treaty 6 territory, and respects the First Nations, Métis, and Inuit peoples who lived on this land since time immemorial.



Brenda Draney is Cree from Sawridge First Nation, Treaty 8, with a strong connection to Slave Lake. Draney’s work is collected and shown across Canada including the National Gallery of Canada, the Embassy of Canada Art Gallery, the Art Gallery of Alberta, the Sobey Collection, and the Shorefast Foundation. She shows in Banff, Montreal, Toronto, Vancouver, and Ottawa. She won both the 2009 RBC Painting Competition and 2014’s Eldon and Anne Foote Visual Arts Prize in Edmonton and was short listed for the 2016 Sobey Art Award at the National Gallery of Canada.



Eric Newby is an associate at Punchcard Systems, a boutique software developer and business consultant firm based in downtown Edmonton. In Vancouver he started up a successful photography business focusing on advertising pairing closely with Vancouver based advertising agency, Dead Famous. Podcasting became a passion at this time as he started up NewbsRadio with Canadian singer-songwriter David Newberry. Now, Eric and his wife, Angie, find the time to run Edmonton Pet Photography and are kept busy with snapping photos of pets around the city.

Exhibitions



Kyle Terrence: *'Berta Boys*



Xuan Ye performing *Becoming Unreal* (2018)

Alana Bartol: Orphan Well Adoption Agency

DECEMBER 7, 2018 – JANUARY 26, 2019



Calgary-based artist Alana Bartol creates relationships between the personal sphere and the landscape, particular to our moment of environmental precarity. Her 2018–2019 exhibition at Latitude 53, *Orphan Well Adoption Agency*, re-imagines industrial remediation as a non-profit organization that finds caretakers for orphaned oil and gas wells in Alberta.

Orphan Well Adoption Agency explores dowsing as a technology for discovering alternative relationships to natural resources; Bartol herself descends from a long line of water witches, and this history informs her practice. Bartol currently lives in Treaty 7 territory in Calgary, AB, where she teaches at the Alberta University of the Arts. Bartol's work has been screened and presented across Canada and internationally.

The OWAA off-site office was open for adoption each Saturday during the run of the exhibition.



Water-Witching Workshop | December 15

Alana Bartol led a water-witching workshop on Saturday, December 15, 2018. The workshop was an exploration into the practice of dowsing, a form of divination used to find the location of ground water, oil and ores.

Publication Launch: Orphan Well Adoption Agency with texts by Lindsey V. Sharman and Lou Sheppard | January 26

Latitude 53 celebrated the launch of the publication surrounding Alana Bartol's *Orphan Well Adoption Agency*.

Publication Launch with TRUCK Contemporary Art, Calgary | March 28

Latitude 53 partnered with TRUCK Contemporary Art in Calgary for an exhibition catalogue launch and conversation between Alana Bartol and Lindsey V. Sharman.

Vicky Sabourin: *Becoming Invisible I-III*

FEBRUARY 8 – MARCH 30, 2019



Spring was a Man in New York was the third chapter of Vicky Sabourin's ongoing project, *Becoming Invisible*. Taking over the gallery as her studio for two weeks, the first leg of Sabourin's exhibition resembled a residency. Sabourin conducted a casting call to find the perfect double of a fleeting glimpse of a stranger she encountered in New York years ago—a man who threw pinecones over fences, in a gesture that seemed intentional and performative, but the purpose of which was ultimately unknown—a double for the artist.

From this on-site work, *Spring was a Man in New York* ultimately resulted in an installation including 8x10 headshots, records of her interactions with the actors and larger photographic works. During her time at Latitude 53, Sabourin also presented the first two installments of her *Becoming Invisible* series. The first part was a video installation of the artist attempting to connect with a felted falcon, in an absurd and futile gesture towards an artificially constructed "nature".



Artist Talk | February 9

During her transformation of the gallery into a studio space, Vicky Sabourin hosted an artist talk on February 9.

Off-Site Opening: *The Absent Mountain is My Aching Phantom Limb* | February 22

Sabourin unveiled her text-based public installation, *The Absent Mountain is My Aching Phantom Limb* at the Enbridge Center in downtown Edmonton. The large public sculpture was created as a response to the artist seeing the flat landscape of Saskatchewan for the first time.

Being Nowhere | Kalie Stieda

Latitude 53 commissioned local writer Kalie Stieda to respond to Vicky Sabourin's exhibition. Stieda's resulting essay reflects on humanity's relationship to nature, and the role of absence in Sabourin's work.

Kyle Terrence: 'Berta Boys

APRIL 19 – JUNE 8, 2019



'Berta Boys is a short film and exhibition that contemplates the teetering instability of Alberta's hyper masculine identity. For artist Kyle Terrence, this exaggerated posturing has fused Alberta's aesthetic and economic identities into a petrolphilic culture that is put on display via hyper-masculine regionalisms; roof-racks, lift-kits, oil-slogans and truck nuts are the accessories of the twenty-first century petrol cowboy. Driving forward with a self-assured camp, 'Berta Boys looks to open up this imagery by creating an isolated world where men turn their violent gaze on each other.

In 'Berta Boys, Terrence worked with collaborators Aaron Brown and Gabriel Esteban Molina, as co-writers and co-performers to develop characters and actions based in and critical of the cowboy mythology of Alberta, and its icons. In the gallery, the work takes the form of a short film as well as several sculptural installations that connect to scenes and images within it. In an effort to explore the masculine archetypes found within themselves, the trio meditate on the oscillation between the inherent absurdity and tragedy that coexists in their unrestricted behaviours.



Artist Talk: Kyle Terrence & the 'Berta Boys | May 11

Kyle Terrence engaged in a discussion with his collaborators Gabriel Esteban Molina and Aaron Brown about the process of writing and filming 'Berta Boys.

Manifesto: How to Become a 'Berta Boy

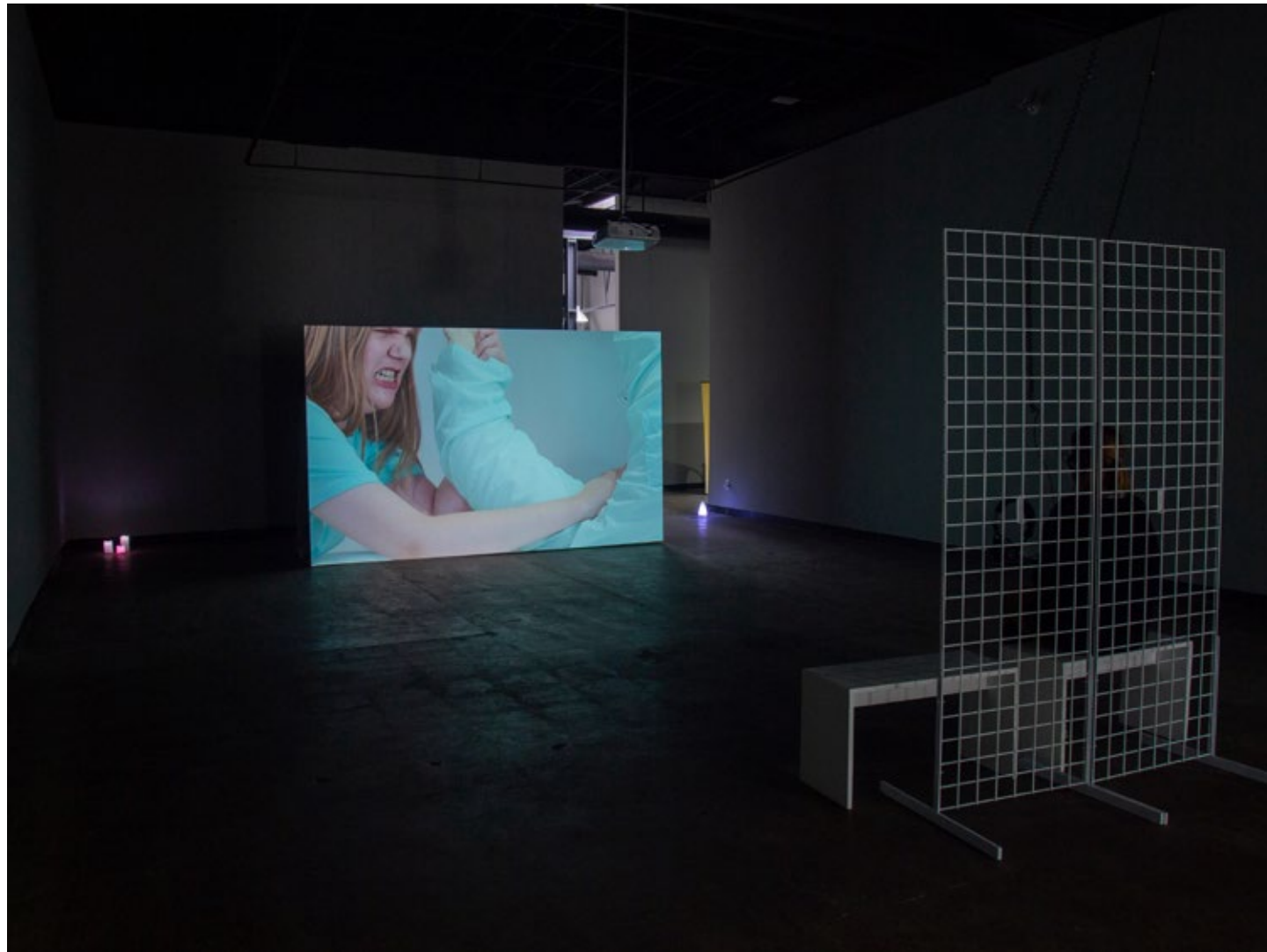
Accompanying the film and exhibition was a manifesto titled *How to Become a 'Berta Boy*. The manifesto was displayed in the gallery and included such points as: violence is intimacy, fortify against alterity and find purpose in sacrifice. The manifesto was penned by 'Berta Boys collaborator Aaron Brown.

'Berta Boys Exhibition Essay | Michael Woolley

Latitude 53 commissioned PhD student Michael Woolley to write a critical essay on 'Berta Boys and its themes.

Bridget Moser: You Opened That Can Now Let's Eat the Whole Thing

JUNE 20 – AUGUST 17, 2019



You Opened That Can Now Let's Eat the Whole Thing is a project by interdisciplinary artist Bridget Moser that considers the limitations of self-soothing, the potential deficiencies of wellness, and the implications of finishing what you started. Conceived during her two-month residency at SPACES in Cleveland, Ohio, the exhibition featured an installation with video works, various retail and commercial objects and a 26-minute performance. *You Opened That Can Now Let's Eat the Whole Thing* marked the first time Moser's work has been shown in Edmonton.

Through her absurd and morph-able material choices, many of which are sourced from Amazon, Moser raises the question of the validity of physical retail spaces and the implications of her own work within this. In a city heavily defined by its mall, Moser considers the psychological implications of living in the shadow of a slowly-fading entity. However, at the centre of her investigation lies an absurdist humour, in which a pink inflatable coffin provides her a suitable resting place from the complexities of contemporary life.



Opening Night Performance: What Will Stay You Alive | June 20

Bridget Moser performed her haunting and hilarious, 26-minute long piece, *What Will Stay You Alive* on the opening night of the exhibition.

Artist Talk with Maeve Hanna | June 22

Moser engaged in conversation with MFA Creative Writing candidate Maeve Hanna on the Saturday following the exhibition's opening. The two spoke about the themes and inspirations behind Moser's latest body of work.

Publication Launch: You Opened That Can Now Let's Eat the Whole Thing with texts by Preston Pavlis and Maeve Hanna | August 17

Latitude 53 presented a new catalogue of Moser's work coinciding with the end of the exhibition.

Chloë Lum & Yannick Desranleau: *What Do Stones Smell Like in the Forest?*

SEPTEMBER 6 – OCTOBER 26, 2019



What Do Stones Smell Like in the Forest?, is a project by multidisciplinary artists Chloë Lum and Yannick Desranleau that challenges ideas of perception and mobility as they relate to invisible disability. In light of Chloë Lum's recently-diagnosed chronic illness, *What Do Stones Smell Like* focuses on the inability of others to understand the immobilizing effects of an illness that cannot be seen. Featuring a two-channel video installation with quadraphonic sound, the exhibition investigates the material nature of the body and the transformative power that objects have on the senses.

Fashioned as an opera, *What Do Stones Smell Like in the Forest?* tells the story of Golem, a character whose diminishing mobility results in a misunderstanding between her and her able-bodied social circle; the Choir. As Golem's disability becomes worse, her perceptive abilities begin to relocate to her other senses including her sense of touch and smell. Golem learns to find solace in the objects that are nearest to her and her sensory connection with them grows.



Artist Talk | September 7

Chloë Lum & Yannick Desranleau hosted an artist talk on the opening weekend of the exhibition. The two artists spoke about their history of collaboration and the ever-expanding material language that surrounds their practice.

Xuan Ye: Performance of Becoming Unreal | October 12

Toronto-based artist and performer Xuan Ye performed Lum and Desranleau's gestural and vocal score *Becoming Unreal* on October 12. The performance investigated the uncanny act of representing the natural world with unnatural materials, in context of the global environmental collapse.

Residencies



Emerging curator and scholar, Noor Bhangu.

Noor Bhangu: Curator-in-Residence

JULY 22 – SEPTEMBER 28, 2019



Noor Bhangu's curatorial residency was a continued effort in her pursuit of the decolonization of Canadian art collections and institutions. In her academic work, Bhangu has analyzed the histories surrounding collection practices in Canadian institutions and the traces of orientalist and colonial methods of curating that mark patterns of exclusion within these collections. Through careful research and curation, Bhangu has exposed gaps within Canadian art collections that dissolve the semblance of an objective history of art making and collecting as displayed by Canadian art institutions. Bhangu's work has highlighted the failures of Canadian art collections to display any tangible records of inclusion and representation of marginalized people.

Noor Bhangu is an emerging curator and scholar of South Asian descent based between Winnipeg, Treaty 1 and Toronto/Tkaronto, whose practice employs cross-cultural encounters to interrogate issues of diaspora and indigeneity in post- and settler-colonial contexts. In 2018, she began her PhD in Communication and Culture at Ryerson and York University in Toronto.



Christina Hajjar: Installation view of *Not the Camera, But the Filing Cabinet: Performative Body Archives in Contemporary Art*, 2018, Gallery 1Co3 in Winnipeg, Canada.

Curator-in-Residence: Lecture | July 27

Noor Bhangu's residency began with a lecture in the Garage space where she spoke about her previous curatorial and academic projects. During the lecture, Bhangu emphasized her desire to use Latitude 53 as a space for community.

Utopia: Reading Circle | August 15

Bhangu hosted a reading circle and discussion group on August 15. The reading circle was centered on four texts exploring utopia, and participants split off into groups to form ideas around the value of utopia and the use of hope.

Future (Concrete) Workshop | September 20

The final program of Bhangu's residency was a workshop that involved discussion and activities centered around the legacy of history and the value of the land acknowledgement. The event ended in a group dinner prepared by Bhangu.

The Garage



Ashna Jacob playing *Settlers of Catan* with Noor Bhangu and Shivangi Ladha.

Zachary Ayotte: BAMF

FEBRUARY 1 – APRIL 27, 2019



BAMF is a series of human-scale images of bodies slipping into the aether, shot by artist Zachary Ayotte on a medium format camera with black-and-white film. As they vanish, they leave behind trails of dust, the black air closing in and swallowing the spaces they leave behind. Ayotte is interested in the relationship of the physical—bodies and the spaces they inhabit—to our conceptual and political landscapes. When these places don't stay open, how do they live on, and how do they inform our other approaches to community?

BAMF takes its name from an onomatopoeia first used in X-MEN comics in the 1970s. The word, which describes the sound of air rushing in to fill the space of an absent body, speaks to a sense of disappearance and to the pressures that shift imperceptibly in the spaces around and within us.

BAMF was the first in a new series of artist projects, inviting local artists to create new work specifically for the Garage space.



Artist Talk with Ted Kerr | April 18

Zachary Ayotte held an artist talk on April 18 with Brooklyn-based writer, curator and artist Theodore Kerr. The two spoke about the history of the Garage space, Ayotte's newest body of work and the disappearance of queer spaces in Edmonton and beyond.

Theodore Kerr is a Brooklyn-based writer, organizer and artist whose work focuses on HIV/AIDS, community and culture. As a writer, his work has appeared in the Village Voice, Poz Magazine, The Body, Lambda Literary, 18 Stories and other publications. Currently Kerr is teacher at The New School's Eugene Lang College of Liberal Arts in New York City. He is a founding member of What Would an HIV Doula Do?.

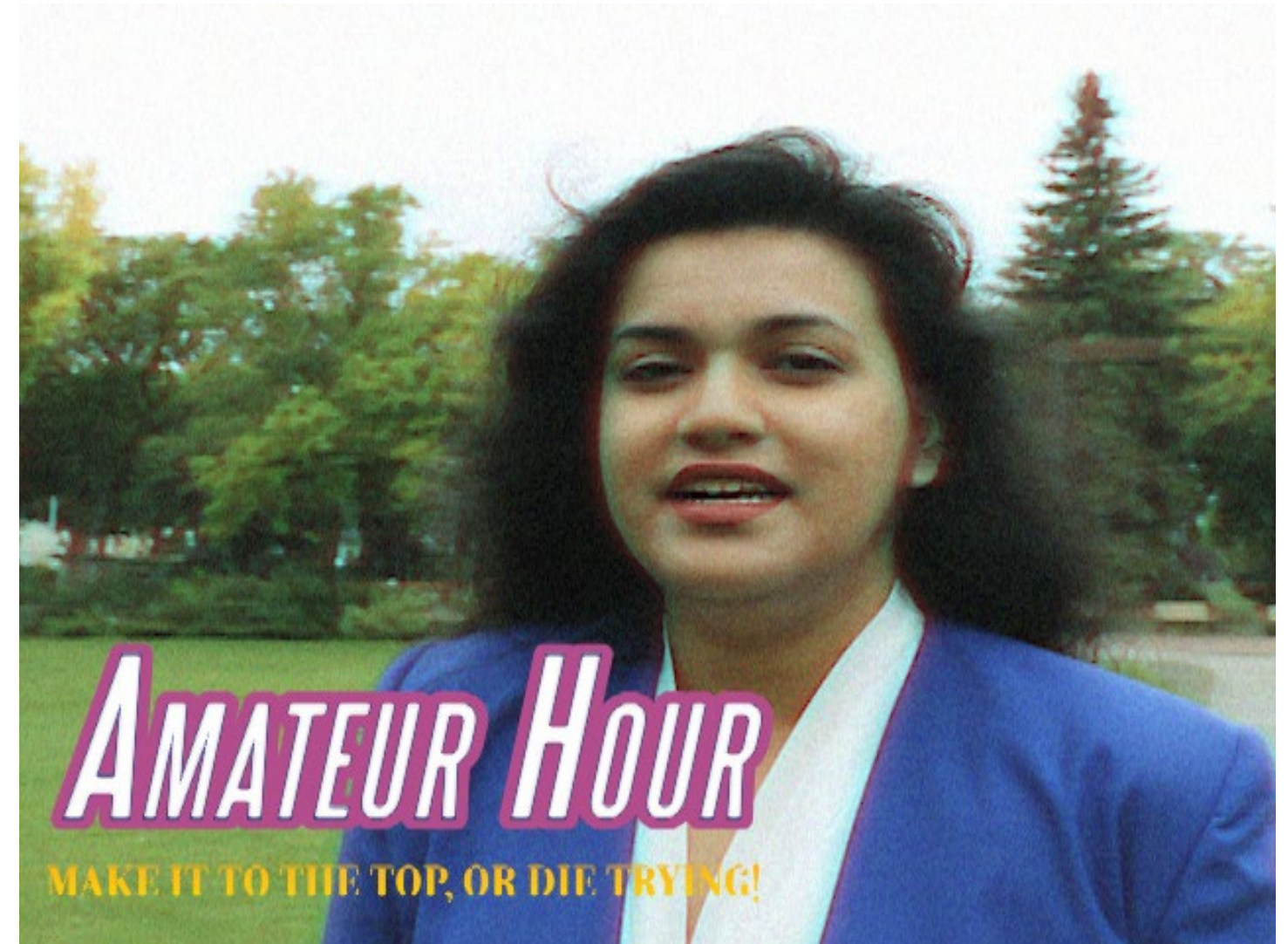
Ashna Jacob: Garage Residency

JUNE 12 – SEPTEMBER 14, 2019



Ashna Jacob wants to play games. Throughout the summer, the artist used the Garage as a studio and a performance space to conduct experiments with tabletop games. Realizing her lifelong dream of just spending all summer playing games, the artist explored the possibility of using games as a tool for artistic research and performance. Performance often indicates entertainment (for whom?), and the artist experimented with the link between interactive performance and entertainment through these games. Jacob embarked on a number of performances and research experiments during her residency.

Jacob is a designer and visual artist based in Edmonton. A recent Bachelor of Design graduate from the University of Alberta, she primarily focuses on printmaking with a touch of intermedia and performance. Her practice broadly deals with interpersonal relationships, with performances focusing on dependency, trust, and kindness. Her past performances have also spoken about identity politics and the influence of media and mass marketing. She is interested in making the concept of privilege visible and tangible through her work.



Tic-Tac-Toe Performance | July 6

Ashna Jacob engaged in a performative game of tic-tac-toe with lipstick with artist Mitchell Chalifoux. The performance revealed dynamics of winning, losing and uncertainty as they related to gameplay.

Settlers of Catan Performance | August 14

Jacob played the board game *Settlers of Catan* with Noor Bhangu and Shivangi Ladha. The three women reflected on their experience as women from the Indian diaspora living in Canada in a private conversation under a white shroud.

Amateur Hour: 24 Hour Edition | September 13 – 14

Jacob engaged in a 24-hour performance that parodied social and economic pressures to succeed in a world of capitalist expectation. The installation-based performance culminated in a closing reception for her residency.

Halie Finney: *Up in Smoke and Out to Dry*

OCTOBER 4 – DECEMBER 28, 2019



Up in Smoke and Out to Dry is an interactive installation by Halie Finney that explores the relationships between family, shared history and the surrounding environment. Using the clothesline as a metaphor for a physical connection to a place, Finney considers the importance of shared experience in maintaining a legacy of memory and community. In this presentation of new work, Finney extends her drawing practice onto transparent plastic sheets, playfully allowing light to factor into the experience of the work with the help of flashlights.

In the darkened space, drawings are projected into forms on the wall, animated by the light's movement in a medley of text, silhouette and luminosity. By placing the role of animator in the viewer's hands, Finney offers a glimpse into the landscape of her memory, shaped by the presence of lived experience and loss. These two ideas, symbolically linked to fresh air and smoke, carry their aromas throughout the space, with the low-glow of fire bleeding into wherever the light is directed. The exhibition examines the artifacts of memory and by "resurrecting the clothesline", Finney asserts the value of fresh air, when fire and smoke loom in the distance.



Artist Talk with Becca Taylor | November 21

Halie Finney will participate in an artist talk with Becca Taylor on Thursday, November 21 at 7pm. The two will engage in conversation about Finney's practice and her newest body of work.

Becca Taylor is a curator and writer of Cree, Scottish and Irish descent based in Edmonton, AB. Her curatorial practice involves investigations of Indigenous community building, food sovereignty and Indigenous feminisms. Taylor is the Director of Ociciwan Contemporary Art Centre, scheduled to open in early 2020.

Programming

Over the past year Latitude 53 has presented a number of book launches, readings, film screenings, fundraisers and other events to create points of access, engage the community and continue to expand the audience for contemporary art in Edmonton.

And a Baby | December 7, 2018

This exhibition showcased a diverse collection of work from the University of Alberta's senior Intermedia students. The exhibition explored themes of performativity, objecthood, mind/body relationships, ritual, identity, memory, storytelling, and isolation through mediums like sculpture, installation, video, sound and print.

Queer City Cinema | February 1 & 2

Latitude 53 hosted Queer City Cinema's *Qaleidoscope: Refraction, Abstraction and Play* screening event on the night of February 1 & 2. The screening was of 21 films by Canadian QTBIPOC artists and the films explore, question and play with identity to propose and investigate diverse ways of looking at sexuality, gender and race.

David Balzer Talk | May 16

David Balzer hosted a talk on May 16 in which he revisited his 2014/2015 book, *Curationsim: How Curating Took Over the Art World and Everything Else* in an effort to update the the book's ideas for the year of 2019. The talk looked at how the expression of value in the art-world establishment is as anxious (and as tied to late-capitalism) as ever.

David Balzer Writing Workshop | May 17

David Balzer hosted a writing workshop on how to write about art in 2019 the day following his talk. Titled *How Do I Know It's Good?*, the workshop focused on the many facets that good writing about art including analysis, observation, testimony, dialogue and discourse.

Amy Fung & Janet Rogers | May 23

Partnering with Glass Bookshop, Latitude 53 hosted the book launch of Amy Fung's *Before I Was A Critic I Was A Human Being*. Janet Rogers, writer-in-residence at the University of Alberta engaged in conversation with Fung and the two read excerpts from their latest collections of work.

Billy-Ray Belcourt Launch | September 4

Latitude 53 hosted the launch of Billy-Ray Belcourt's newest book *NDN Coping Mechanisms* in conjunction with Glass Bookshop and House of Anansi Press. Belcourt participated in a conversation with fellow Griffin-prize winner Jordan Abel.

Natalie Loveless / Nathan Snaza | October 10

Glass Bookshop and Latitude 53 presented the launch of Natalie Loveless' *How to Make Art at the End of the World* and Nathan Snaza's *Animate Literacies* at Latitude 53 on October 10 with the author's responding to each others' books.



Thank you to our partners and friends at Glass Bookshop for helping to organize so many of these events. Founded by Jason Purcell and Matthew Stepanic, Glass Bookshop focuses on Canadian writing with special attention paid to LGBTQ2SIA and IBPOC writers, as well as the independent publishers who help to produce their work.



Thirza Cuthand, *2 Spirit Introductory Special* \$19.99, 2015. From Queer City Cinema Screening.



David Balzer: Curationism Talk



Billy-Ray Belcourt reading from his latest book *NDN Coping Mechanisms*.

Publications



Alana Bartol | Orphan Well Adoption Agency

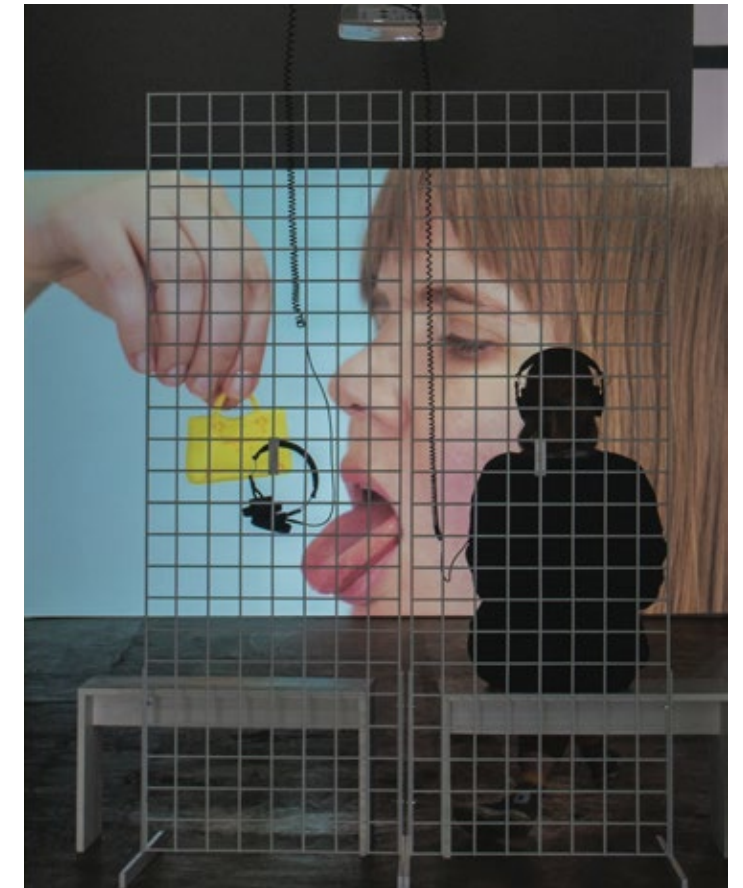
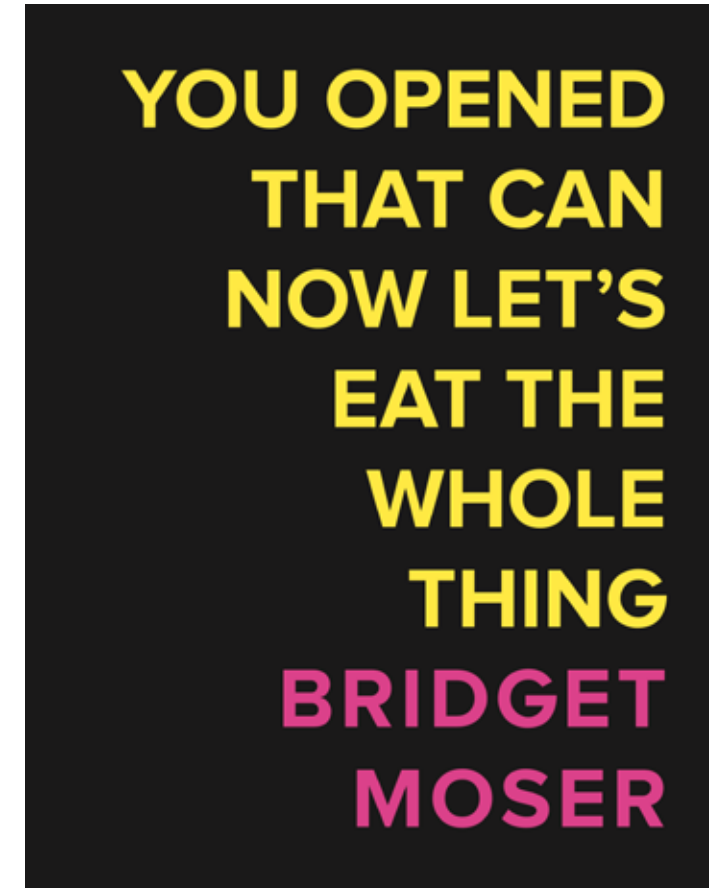
With texts by Lindsey V. Sharman and Lou Sheppard

Design: Alicja Warszynski

40 pgs, 6.5" x 9.5", soft cover

Orphan Well Adoption Agency is Latitude 53's first catalogue in over ten years and coincides with the 2018-19 exhibition by Calgary-based artist Alana Bartol. *Orphan Well Adoption Agency* explored dowsing as a means to reimagine industrial remediation as a non-profit that finds caretakers for orphaned oil and gas wells in Alberta.

This publication provides documentation of the exhibition as well as an exhibition essay written by Lindsey V. Sharman. Lou Sheppard is featured in this publication with a series of letters to their adopted orphan well, in which they attempt to reconcile the absurdity and strangeness of their position in the petro-capitalist province of Alberta.



Bridget Moser | You Opened That Can Now Let's Eat the Whole Thing

With texts by Preston Pavlis and Maeve Hanna

Design: Alicja Warszynski

36 pgs, 5.75" x 7", spiral-bound

You Opened That Can Now Let's Eat the Whole Thing is a new publication highlighting Bridget Moser's 2019 exhibition at Latitude 53. Conceived during her two-month residency at SPACES in Cleveland OH, the exhibition featured video works, various retail and commercial objects and an accompanying 26-minute performance.

The new catalogue features a review of Moser's opening night performance of *What Will Stay You Alive* by Preston Pavlis, and a response/tarot reading of Moser and her work by MFA creative writing candidate, Maeve Hanna. Bound with a yellow spiral, this publication captures the aesthetics and humor that have become synonymous with Moser's work.

Bookshop



Latitude 53 is now the home for a little corner bookshop at the front of the gallery featuring Canadian art magazines, publications produced in-house and books from Glass Bookshop. Working with the non-profit organization Magazines Canada, the bookshop is home to a selection of magazines and publications including Espace, Canadian Art, Esse and Inuit Art Quarterly. Glass Bookshop regularly updates the space with the latest in LGBTQ2SIA + writing and poetry, including works by authors Billy-Ray Belcourt, Vivek Shraya, Dionne Brand and David Balzer.

Volunteers

To the following individuals for your generous and invaluable contributions to Latitude 53 over the course of the year:

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thank you

Schmoozy



On November 24, 2018, Latitude 53 invited members and guests to celebrate its vibrant history of supporting artists while raising funds to support future programming at the annual fundraising gala and silent art auction, Schmoozy.

This year, the silent auction was comprised of artists who exhibited at Latitude 53 over the past 45 years, showcasing the artists that Latitude 53 is proud to have supported and the organization's rich history of supporting contemporary art practices since 1973.

We were honoured to feature work by Diana Thorneycroft, Jon Sasaki, Micah Lexier, Luis Jacob, Yvonne Mullock, Chun Hua Catherine Dong, Peter von Tiesenhausen, Kent Monkman, Brenda Draney and many more. As well, we were thrilled to welcome one of Latitude 53's Founders Sylvain Voyer, our first President Giuseppe Albi, alongside early exhibiting artists Mary Joyce and Dan Bagan, to celebrate both Latitude 53's past and future.

Thank you to all of the generous artists, galleries and supporters who donated work to Schmoozy:

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Patrons of Latitude 53 receive 2 tickets to the Schmoozy gala, and complementary copies of our in-house produced exhibition catalogues for the year.

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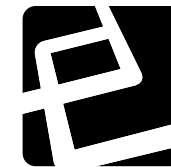
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