



2019–2020
Annual Report

LATITUDE 53



Karen Kraven: *Lull* (2020), photo courtesy of Blaine Campbell.

Contents

<i>President's Report</i>	4
<i>Executive Director's Report</i>	5
<i>Vision, Mission, Values</i>	6
<i>Board of Directors</i>	7
<i>Staff</i>	10
<i>Exhibitions</i>	14
<i>The Garage</i>	24
<i>Residencies</i>	32
<i>Collaborative Programming</i>	34
<i>Events</i>	40
<i>Bookshop</i>	42
<i>Publications</i>	44
<i>Schmoozy</i>	46
<i>Volunteers</i>	48
<i>Supporters</i>	49
<i>Jury for Garage Projects</i>	51

Cover: Christina Battle, *BAD STARS*, (2018), courtesy of the artist. Noor Bhangu, *even the birds are walking*, (2020).

President's Report

Needless to say, it's been an unusual year for Latitude 53. And while the COVID pandemic has caused so much heartache, chaos and disruption around the world, my general feeling is one of gratitude. I'm thankful that our organization was able to adapt and adjust to our new reality, finding new ways to work and engage with artists and our audience. I'm thankful our organization has remained financially resilient and that we weren't forced to reduce our staff. In fact, thanks to federal programs, we were able to expand our team to larger than usual, providing employment to some wonderfully talented young people at a time when job opportunities are few and far between. And I'm especially thankful for our long term staff, who have handled this difficult time with so much strength and character.

So much has changed since I joined the board six years ago. It's been challenging, but also incredibly rewarding to see Latitude 53's board and staff initiate so much positive, much needed change. I can only claim a very small portion of the credit, but I can't deny it's comforting to wrap up my final year as President knowing that Latitude 53 is as strong, sustainable and relevant as it has ever been. I'm excited to see where the future takes Latitude 53, and I know that there are more good things to come.

Sean Garrity
President



Executive Director's Report

At this time last year, Latitude 53 was focused on a vision for a new direction as an arts institution. Rather than racing to be the biggest or the best, we would strive to be the most generous to artists. The latter half of 2019 and beginning of 2020 included arguably the most important work we have done as an institution this decade - we collectively dug into our vision, mission and values to really think about what it means to be an arts institution at this time.

As we prepared to share this, I started writing a letter detailing how we were thinking about the future - the future of Latitude 53, the artists we work with and the community that supports them. Our primary concerns revolved around what it meant to be an arts institution in a challenging political, social and economic time, and building a vision for the future of contemporary art in this province in the face of uncertain funding.

Then, in March, the world changed immensely. Our vision - *to empower artists engaged with contemporary culture* - has been the driving force behind every decision we had to make. Crisis only strengthened our priorities.

We immediately began working with artists to imagine what programming could look like online, and thinking with them about how to make art, or not make art, in a

time of crisis. We worked to move as much money as we could into the hands of artists by commissioning new projects, many in partnership with our friends and colleagues at arts organizations throughout the city, including The Mitchell Art Gallery, Ociciwan Contemporary Art Collective & SNAP Gallery. We have remained committed to paying responsible wages for arts workers and with the help of federal programs were able to create a number of jobs that supported our priorities.

Over the summer, we also took some time to think about how we interact with the community and who we are responsible to. We laid groundwork in areas of accessibility, anti-racism, safer spaces and building relationships with Indigenous artists and community members - work that is necessary, ongoing and that we are committed to pursuing as an organization. We are committed to living in our values of *inclusivity, responsiveness, connectivity, transparency and boldness*.

This will certainly be a momentous year as we welcome 8 new members to our board of directors. I am excited for the enthusiasm, expertise, and new energy each one of them brings as we all imagine what a future that reflects the community we work in looks like.

I want to say a special thank you to Sean Garrity, our outgoing Board President, who has dedicated the last 6 years to the organization, for holding the institution steady during a particularly tumultuous and transformative time.

Institutions are really a reflection of the people within them, and I feel truly lucky to work with an amazing team of staff, volunteers, artists and supporters who have worked hard to keep Latitude 53 running and thriving through a challenging time, and are working to build an even better future for artists and the community that supports them here in this city.

Michelle Schultz
Executive Director



Vision, Mission, Values

Vision

Latitude 53 empowers artists engaged with contemporary culture.

Mission

Latitude 53 is an artist-centred organization that supports artists, writers and curators who question, inform and inspire.

Latitude 53 is a site for risk-taking, experimentation and curiosity.

Latitude 53 works to sustain artists and the community that supports them in an ethical, responsible and resilient way.

Latitude 53 is an advocate for the local art community and for creating connections nationally and internationally.

Values

Inclusivity - to create a place of belonging

Responsiveness - to respond and adapt to the needs of artists and the arts community, as well as social, cultural and political concerns.

Connectivity - to build and sustain collective energy, knowledge and resources within and amongst communities.

Transparency - to be clear and accountable in all activities

Boldness - to be courageous, to be inspiring, to elevate future possibilities

Board of Directors

Max Amerongen, VP Advocacy & Fundraising

Kyle Beal, Director*

Elisabeth Belliveau, Director

Chelsea Boos, Director*

Andrew Dizon, Secretary

Brenda Draney, Director

Sean Garrity, President

Eric Newby, Director

Robert Sleight, VP Human Resources

* departed prior to AGM

Proposed Board Slate

Max Amerongen, President

Lauren Crazybull, Director

Brenda Draney, Director

Sean Garrity, Past President

Isabelle Hebert, Treasurer

Ferdinand Langit, Director

Eric Newby, Director

Jason Purcell, Director

Emily Riddle, Director

Ana Ruiz, Director

Robert Sleight, VP Human Resources

Matt Ward, Director



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.



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.



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.



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.



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.



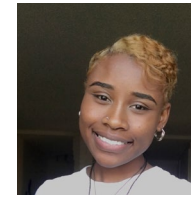
Eric Newby is an associate at Punchcard Systems, a boutique software developer and business consultant firm based in downtown Edmonton. In Vancouver he started up a successful photography business focusing on advertising pairing closely with Vancouver based advertising agency, Dead Famous. Podcasting 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.



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.

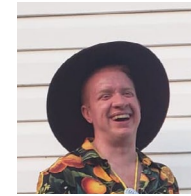
Staff

- Raneece Buddan, Gallery Intern (From Sep 2020)
- Max Elwood, Residency Assistant (Jun–Aug 2020)
- Brittany Gergel, Practicum Student (Jan–Apr 2020)
- Simone Halliday-Shaw, Publications Assistant (Jun–Aug 2020)
- Sanaa Humayun, Digital Program Coordinator (From Apr 2020)
- Cheyenne Rain LeGrande ᑭᑦᑲᑦᑲᑦ, Curatorial Assistant (From Jun 2020)
- Kiona Ligtoet, Peer Mentorship Coordinator (From Sep 2020)
- Roseanna Joy Nay, Development Intern (Until Mar 2020)
- Sonal Panwar, Fundraising & Advocacy Intern (May–Jul 2020)
- Preston Pavlis, Communications Manager
- Michelle Schultz, Executive Director
- Adam Waldron-Blain, Program Manager



Raneece Buddan is a Jamaican Artist currently residing in Edmonton, Alberta. She completed her Bachelor of Fine Arts in Art and Design at the University of Alberta in 2020. Her work focuses on her cultural identity as a Jamaican of East Indian and African descent. Addressing the complexity of trying to be a part of two different cultures, she expresses the struggles but, also the cultural pride she feels.

As the Gallery Intern, she works with the gallery team to learn the fundamental skills needed to facilitate a career in arts and culture. She assists in areas of gallery administration, fundraising and events, membership and volunteers, communications and marketing, grants and finance, and programming.



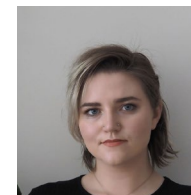
Max Elwood is a non-binary creator, educator, and activist who primarily works within the context of their 2SLGBTQ+ and disabled communities in Edmonton, Alberta. In all of their work – artistic or otherwise – they seek to follow an anti-oppressive and trauma-informed practice in the hopes of building safe, strong, and accessible communities. Their work as an artist and activist tends to intertwine, with their activism informing their art (and vice versa).

As Residency Assistant, Max worked to support and facilitate upcoming artist and curator residencies. They also oversaw the implementation of various accessibility measures both online and in the gallery.



Brittany Gergel is an art historian and curator researching, writing and creating in Amiskwaciwâskahikan/Edmonton. They are currently completing a BA in the History of Art, Design and Visual Culture at the University of Alberta. Brittany is interested in the uses of sensory engagement with bodies, both historically contingent and presently attuned.

Brittany oversaw submissions for the current Garage nomination project and worked alongside Michelle Campos Castillo to create the new amiskwaciwâskahikan | Edmonton Art Map.



Simone Halliday-Shaw is an aspiring writer, critic, researcher, and art historian living in Edmonton (amiskwaciwâskahikan). She began a Master of Arts in History of Art, Design, and Visual Culture in September 2020. Her writing accompanied the recent exhibition *How to Press Flowers*, held at Parallel Space in March 2020. Simone enjoys reading, spirited debate, and very loud music in her spare time.

As Publications Assistant, Simone played an essential role in developing Latitude 53's Publications programs, including the physical and virtual bookshop, artist editions and the launch of exhibition catalogues.



Sanaa Humayun is the Digital Program Coordinator at Latitude 53, and an emerging visual artist residing in so-called Edmonton, Alberta, trying to make art and make space for BIPOC. She is currently doing her BFA at the Alberta University of the Arts. She is involved in socially aware projects, such as Latitude 53 & the Mitchell Art Gallery's project Writing From Here. Her art explores themes surrounding her identity as a queer, fat, woman of colour, and her right to take up space without facing violence.

As the Digital Program Coordinator, Sanaa works directly with artists and staff to facilitate a number of digital programs and events. She has organized and co-led virtual book clubs and continues to oversee the Art From Here project.



Cheyenne Rain LeGrande ᑭᑦᑲᑦᑲᑦ is a Nehiyaw Isko artist, from Bigstone Cree Nation. She resides in amiskwacîwâskahikan also known as Edmonton, Alberta. Cheyenne graduated from Emily Carr University with her BFA in 2019. Her work often explores the interconnection between history and the body and is interdisciplinary; moving through installation, photography, video, sound, and performance art.

As the Curatorial Assistant, Cheyenne is developing research towards an upcoming curatorial project involving Indigenous languages across Treaty Six territory and beyond. Working directly with artists and organizations across the city, she will oversee programming related to these projects.



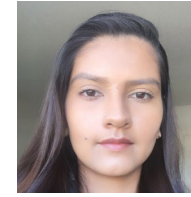
Kiona Ligtoet is a Cree/Métis artist from Michel First Nation, currently practicing in amiskwacîwâskahikan. Kiona received her BFA at the University of Alberta. She is interested in exploring a non-linear telling of memories through narrative work and personal archiving. Kiona draws from feelings of displacement and enfranchisement within her own Indigenous identity, but also from moments of deep belly laughter.

As Peer Mentorship Coordinator, Kiona works closely with Latitude 53's Digital Program Coordinator, and alongside core staff. Kiona will be developing, coordinating and building community through the peer mentorship program Making Space, at arms-length from Latitude 53.



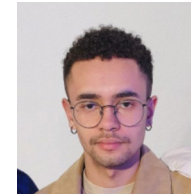
Roseanna Joy Nay is an early career artist based in amiskwacîwâskahikan 'Edmonton' on Treaty 6 territory. They hold a Bachelor of Fine Arts from the University of Alberta. They are a multidisciplinary artist, with a focus on embodied research conducted through performance. Nay has performed at dc3 Art Projects as a part of the Zero Gravity International Performance Art Festival, as well as in the exhibition How to Press Flowers at the Parallel Space Gallery.

Roseanna worked directly with the Executive Director, as well as core staff and committees, focusing on two projects: (1) to build capacity through corporate sponsorships and partnerships, and (2) develop a program of individual donations through a philanthropic memberships program.



Sonal Panwar was Latitude 53's Fundraising and Advocacy Intern. She came to Canada after finishing her BFA (painting) from India. She graduated in 2018 and enrolled in the Arts and Cultural Management program at MacEwan University in the same year. She is interested in working in a gallery and wishes to learn the finer points of managing different art forms.

Sonal worked on developing a plan for a series of artist editions paired with events in partnership with artists and local businesses. During her time as Fundraising & Advocacy Intern, Sonal also worked on projects and communications related to membership, and advocacy, including the membership pin project by Halie Finney.



Preston Pavlis is an artist based in Edmonton, Alberta. Pavlis completed his Diploma of Fine Arts at MacEwan University in 2019. Currently, he is interested in the fusion of painting and textiles as a way to explore narrative and form. His work is an attempt at traversing liminal bridges through poetic association and metaphor. The resulting works are charts for memory, material and history.

As the Communications Manager, Preston oversees Latitude 53's communications across various platforms including social media, the member's newsletter and the gallery website. He contributes written material for exhibitions and events and does a bit of design work as well.



Michelle Schultz is a curator and arts administrator who has worked in public and private institutions in Canada, the US and the UK for the past 10 years. She studied History of Art, Design & Visual Culture at the University of Alberta before moving to London, UK to complete an MA in Contemporary Art from the Sotheby's Institute of Art. She is a founding member of GALERIE8 an East London project & exhibition space.

As Executive Director, Michelle works directly with the Board of Directors and staff to oversee Latitude 53's programming, operations, finances and development. She has guided the organization through a period of change in coordination with the newly-established Vision, Mission and Values and 2020-25 Strategic Plan.



Adam Waldron-Blain has worked with local, national and international artists to mount Latitude 53's exhibition programming, and in the past year, he oversaw the relaunch of the gallery's publication program. As an artist, Adam has worked in various performance and video practices, games, writing and conversation, and other objects.

As Program Manager, Adam works directly with local, national and international artists to develop Latitude 53's programming. He brings vital and extensive experience in mounting exhibitions and engaging in conversations with artists, and he has recently overseen the relaunch of the gallery's Publications program.

Exhibitions



Emmanuel Osahor: *The Caged Bird Sings*. Noor Bhangu, *even the birds are walking* (2020).

Noor Bhangu: even the birds are walking

JANUARY 24 – MARCH 14, 2020



even the birds are walking was a curatorial project that sought to smooth out the wrinkles of historical and contemporary utopias through inquiry, dialogue, and process. The project centered artists that stretch inherited social visions by accommodating cross-cultural, cross-temporal, and interspecies encounters.

It is no coincidence that utopia and desire are hard to define, let alone materialize in the present. In these exhibitions, this theoretical failure emerges in and through the work of artists that question our search for utopia in dialogue with other species. Together, we ask: When the birds take to the pavement, how can we justify our own flight? In its exhibitionary arrest of utopia, *even the birds are walking* built an urgency around social movements and attempted to map out a critical groundwork for our future flights.

The project occupied the Main Galleries and the Garage and featured artists: **Areez Katki, Christina Battle, Durrah Alsaif, Elisabeth Belliveau, Emmanuel Osahor and Lauren Crazybull.**



ARTIST TALK WITH DURRAH ALSAIF | JANUARY 24

Noor Bhangu held a conversation with artist Durrah Alsaif about Alsaif's work in the exhibition before the opening reception on Friday, January 24.

CURATORIAL TOUR | JANUARY 25

Noor Bhangu led a group of visitors on a talk and tour of the exhibition on Saturday, January 25, which culminated in a shared meal for visitors prepared by Bhangu.

RIVER VALLEY WALK WITH DR. DWAYNE DONALD | FEBRUARY 15

Dr. Dwayne Donald hosted a River Valley walk on Saturday, February 15. On the walk, Dr. Donald sparked a place-based ethical imagination regarding the interrelatedness of the past, present, and future.

Karen Kraven: *Lull*

APRIL 4 – MAY 9, 2020



Karen Kraven's exhibition *Lull* arrived at Latitude 53 in the midst of an unprecedented moment in our recent history, where issues of labour, production and visibility are immensely vital topics to consider. Through her research, Kraven questioned what it means to interrupt production, and how to start working again, for the better.

The work in *Lull* evoked both the presence and absence of the body, through her specific use of denim as a rugged utilitarian fabric worn by workers. At this moment in time, it is the role of the often overlooked and under-appreciated workers whose essential labour is finally being recognized and understood.

Latitude 53 was closed to the public when this exhibition opened; much of the experience was relegated through online and written means. *Lull* created an environment of interrupted labour made visible, and asked us to reconsider the value of our labour and to seek out the faces and voices of those whose hands have woven the material of our world, often for no recognition at all.



VIRTUAL BOOK CLUB WITH KIM MCCOLLUM | APRIL – MAY

Karen Kraven and Kim McCollum hosted a three-session virtual book club on Anne Boyer's *Garments Against Women* over Zoom and Slack, during April and May.

KAREN KRAVEN & JACLYN BRUNEAU IN CONVERSATION | MAY 9

Karen Kraven and Jaclyn Bruneau held a live conversation over Zoom on Saturday, May 9.

JACLYN BRUNEAU EXHIBITION ESSAY

Jaclyn Bruneau's exhibition essay was included in the exhibition catalogue and released online on October 9.

Walter Scott: Tolerance of Ambiguity

MAY 22 – JULY 25, 2020



The works in *Tolerance of Ambiguity* were situated between the reality of their presence and the documentation of them. This is partially because of a global pandemic, where nobody but the installer saw them in person for the majority of the exhibition. The auto-biographical qualities of the works also suspended them between fact and fiction.

“In the board game Operation—the failure of extracting the “Writer’s Block” is jarringly confirmed by the buzzing protestations of the two-dimensional patient. In real life, it’s harder to know if we’re getting anywhere. It takes a lifetime to extract from our bodies the stories we tell ourselves from the stories we’ve been told about who we are. Until we can look closely (usually in hindsight), we can only ever arrive halfway—like a digital image of a printout of a drawing—and maybe we just have to tolerate that for now.”

– Walter Scott



VIRTUAL OPENING ON DISCORD | MAY 23

Latitude 53 hosted a virtual opening reception for the exhibition on Discord, which included a virtual viewing room for *The Pathos of Mandy* and separate rooms to chat with the artist.

WALTER SCOTT & BRENDA DRANEY IN CONVERSATION | JUNE 20

Walter Scott and Brenda Draney held a virtual conversation on Saturday, June 20. Both Scott and Draney attended a residency at the Banff Centre in 2013, titled *What Color is the Present?*

EXHIBITION ESSAY BY ROSE BOUTHILLIER

Rose Bouthillier’s exhibition essay will be included in the upcoming catalogue for *Tolerance of Ambiguity*, and will be released online thereafter.

Elise Rasmussen: *The Year Without A Summer*

SEPTEMBER 24 – OCTOBER 17, 2020



The Year Without a Summer takes its title from a phenomenon that occurred in the summer of 1816 wherein many parts of the world experienced extreme weather conditions. Dramatic storms and colorful skies gave inspiration to Romantic art, as witnessed in works by J.M.W. Turner and Casper Friedrich; while poor harvests, economic decline and civil unrest influenced Mary Shelley's writing of *Frankenstein* during her summer sojourn to Lake Geneva. A century and a half later it was discovered that the eruption of Mount Tambora on the island of Sumbawa in Indonesia was the cause of this erratic shift in the world's weather patterns, causing a famine in Switzerland and speculation that the world was ending.

Using this historical framework as a provocation, *The Year Without a Summer* re-examines the effects of this environmental anomaly, finding parallels with our current climate crises, while intertwining diaristic accounts of Mary Shelley and her circle, Sumbawan folklore, and Rasmussen's own reflections traveling to the same volcano and lake during the hottest summer on record.



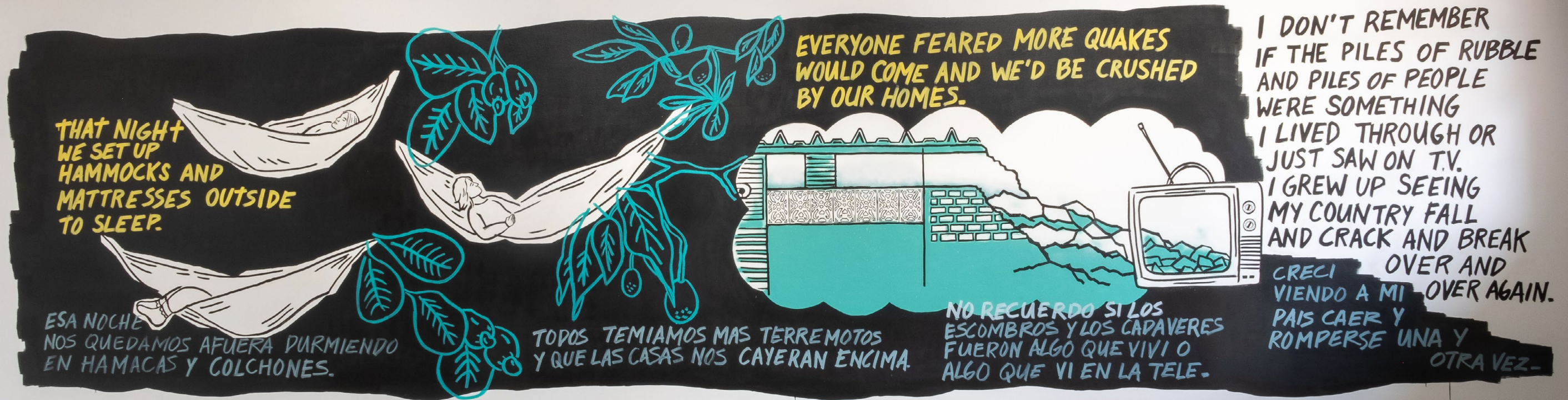
VIRTUAL FILM SCREENING + Q&A | OCTOBER 17

Latitude 53 hosted a virtual film screening of Elise Rasmussen's *The Year Without A Summer* on the final day of the exhibition, Saturday, October 17 at 1pm. The 20-minute film screening was streamed on Facebook/YouTube and was followed by a Q+A session with the artist.

EXHIBITION ESSAY BY BRITTANY GERGEL

Brittany Gergel's exhibition essay will be included in the upcoming exhibition catalogue for *The Year Without A Summer* and will be released online thereafter.

The Garage



Lauren Crazybull: TSIMA KOHTOTSITAPIIHPA: Where are you from?

JANUARY 24 – APRIL 18, 2020



Lauren Crazybull's solo exhibition in the Garage, *TSIMA KOHTOTSITAPIIHPA Where are you from?* represented the culmination of their research and work as the 2019 Alberta Artist-in-Residence. In 2019, Crazybull travelled across the province, documenting their experiences as they visited sites of Indigenous history and community. Crazybull assembled the extent of their research into a project, which explored painting, mapmaking, sound and bookmaking.

Language played a major role in the exhibition and Crazybull traced the importance of memory and place through their deliberate use of primarily Blackfoot terminology. Moreover, they carefully intertwined aspects from their own experience into the larger narrative of Indigenous existence in Alberta, pondering the generational effects of social care systems and residential schools on Indigenous children. Alongside the painted map of Alberta, the exhibition featured a 20 minute, 4 track audio piece comprised of audio recordings made by Crazybull during their travels. This audio work also featured a score by musician Matthew Cardinal. The exhibition also showcased a book cataloging Crazybull's time as Alberta's first Artist-in-Residence.



LAUREN CRAZYBULL & FAYE HEAVYSHIELD IN CONVERSATION | MARCH 14

Lauren Crazybull and Faye HeavyShield engaged in a conversation about Crazybull's time as the 2019 Alberta Artist-in-Residence, as well as their solo exhibition in the Garage space, on Saturday, March 14.

MATTHEW CARDINAL LIVE PERFORMANCE | APRIL 18

TSIMA KOHTOTSITAPIIHPA Where are you from? culminated with a live-streamed musical performance by musician Matthew Cardinal.

Michelle Campos Castillo: Terremoto

JULY 24 – SEPTEMBER 12, 2020



Terremoto was a comic arts project by Michelle Campos Castillo based on the Campos-Castillo family's shared memory of the catastrophe and trauma of the earthquake that hit San Salvador (El Salvador) in 1986. Campos Castillo drew out her recollections of the events on the gallery walls and collected recorded interviews from her family to explore the impact of surviving a major natural disaster together and how memory differs and overlaps.

Campos Castillo also interviewed several members of her family about their recollections of the earthquake, and shared some of those interviews over the exhibition, beginning with an interview with her mother Cecilia.

Artist Zachary Ayotte contributed the exhibition text for *Terremoto*, which served as a preface to exhibition and reflected on the geological and historical conditions that contextualized the earthquake.



DOWNTOWN LIVE: DJ LA MALA & DJ CAMPOS | AUGUST 22

Latitude 53 teamed up with the Downtown Business Association to host a pop-up performance from DJ La Mala & DJ Campos on Saturday, August 22.

ARTISTS IN CONVERSATION: MICHELLE CAMPOS CASTILLO, CHRISTINA BATTLE & ZACHARY AYOTTE | AUGUST 29

Artists Michelle Campos Castillo, Zachary Ayotte and Christina Battle held a live-streamed conversation in conjunction with Campos Castillo's exhibition on Saturday, August 29.

Mitchell Chalifoux: Pairs

SEPTEMBER 25 – DECEMBER 19, 2020



Pairs is an exploration of new collaborative partnerships, between Mitchell Chalifoux and other performance-based artists.

While exhibiting during a global pandemic, Chalifoux will hold space, and devote time, and labour to experimentation with artists whose capacities for live performance have been upended. Each partnership will negotiate its own working parameters, goals, and artistic exchanges, while Chalifoux seeks how to manifest one another's dreams and fantasies. Using textiles, performance, and other forms to uplift, the artists will explore worldbuilding, future gazing, and garment creation, with and without performance personas. Over the duration, the space will evolve, wandering between studio, exhibition, performance, and stage. *Pairs* will culminate in a series of overlapping performance duets.



List of Collaborators:

- Aastha Khajuria
- Brandon Wint
- Heath Birkholz
- niuboi
- Sapphoria
- Toña

Residencies



Megan Gnanasihamany, photo courtesy of Lawrence Philomene.

Megan Gnanasihamany: Curator-in-Residence

AUGUST 16 – OCTOBER 7, 2020



Over the course of the residency, Megan Gnanasihamany researched the possibility of a curatorial practice that is built on the theoretical frameworks of degrowth and abolition. The membership of artistic communities and collaborative networks is limited by pervasive structures of power and progress; these same structures maintain exclusionary access to academic programs, galleries, residencies, museums, and studios, further entrenching the boundaries around who can participate in art and collective labour or action. Gnanasihamany is interested in how the words community and collaboration are used both in curation and in the formation of bonds of solidarity. During the residency, Gnanasihamany sought out artists who are exploring concepts of looting and theft, state violence, artistic labour, abolition, and capitalism in their work, as well as non-artists who want to work together on the project.

INTRODUCTORY CURATORIAL TALK | SEPTEMBER 3

Megan Gnanasihamany hosted an introductory curatorial talk on Zoom on Thursday, September 3.

Collaborative Programming



Noor Bhangu: Has the Community Been Fed?

DECEMBER 5 – DECEMBER 19, 2019



aiya 啊呀! collective, Making Tong Yun and Birdwatching in Chinatown: A Dongzhi 冬節 Celebration.

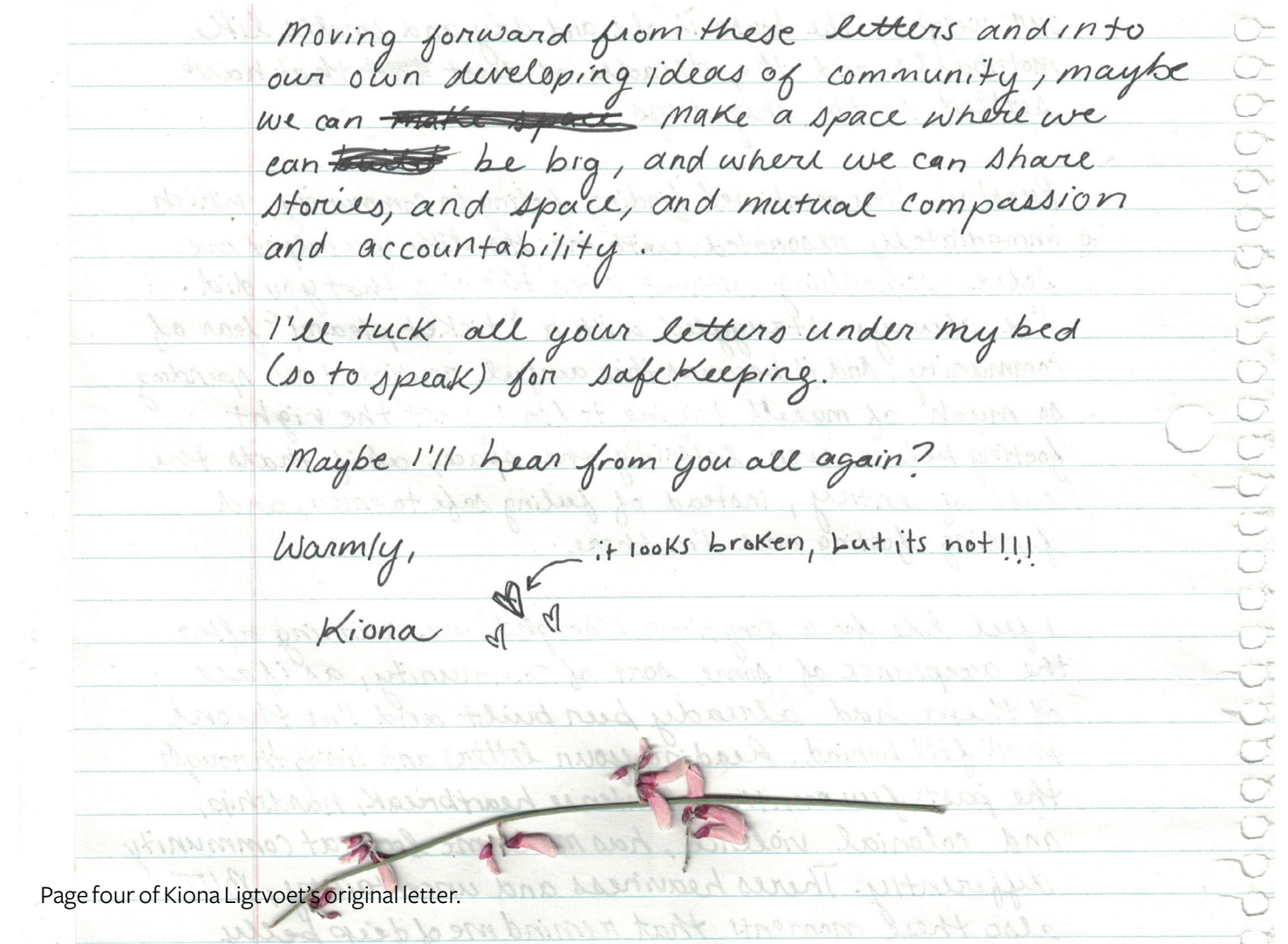
Has the Community Been Fed? was a workshop series centered on hospitality as a mode of public engagement between artists and their communities. Throughout the month of December, artists hosted film screenings, workshops, and artist talks that traversed diverse points of research and interest, which culminated with food and conversation. The aim of this workshop series was to engage the public through events while opening channels for exchange through food, outside the mediated boundaries of artist and public.

Has the Community Been Fed? was presented by Noor Bhangu, an emerging curator and scholar 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. Bhangu was the curator-in-residence at Latitude 53 from July-September 2019, and returned to curate the exhibition *even the birds are walking* in early 2020.

Participating artist & collectives: Lauren Lavery, Christina Battle, Riaz Mehmood and aiya 啊呀! collective.

Writing From Here (writingfromhere.ca)

FEBRUARY 15 – MAY 18, 2020



Page four of Kiona Ligtoet's original letter.

Latitude 53 and the Mitchell Art Gallery partnered to commission a series of personal letters by and for emergent artists in Edmonton. The purpose of these letters was to explore the critical issues of community, connection, and artists' relationships to both from local, personal and interpersonal viewpoints. Letters were released as they were written and responded to in real time.

With the outbreak of COVID-19 and the need for social distancing, community and connection are more needed than ever and the project has continued to expand. In *Writing From Here II* each artist extended an invitation to a community member to write a letter to help expand the sharing of ideas, as we all process ways to nurture connection at a physical distance.

Participating artists included: Sanaa Humayun, Michelle Campos Castillo, Preston Pavlis, Max Elwood, Ashna Jacob, Kiona Ligtoet, Hilary Hex, Conor McNally, Shaihiem Small, Simone A. Medina Polo, Rebecca John and Paxsi.

Art From Here (artfromhere.ca)

APRIL 28, 2020 – ONGOING



Laura Grier: *K'enetlé Ft. Cheezies & Chocolate* (2019).

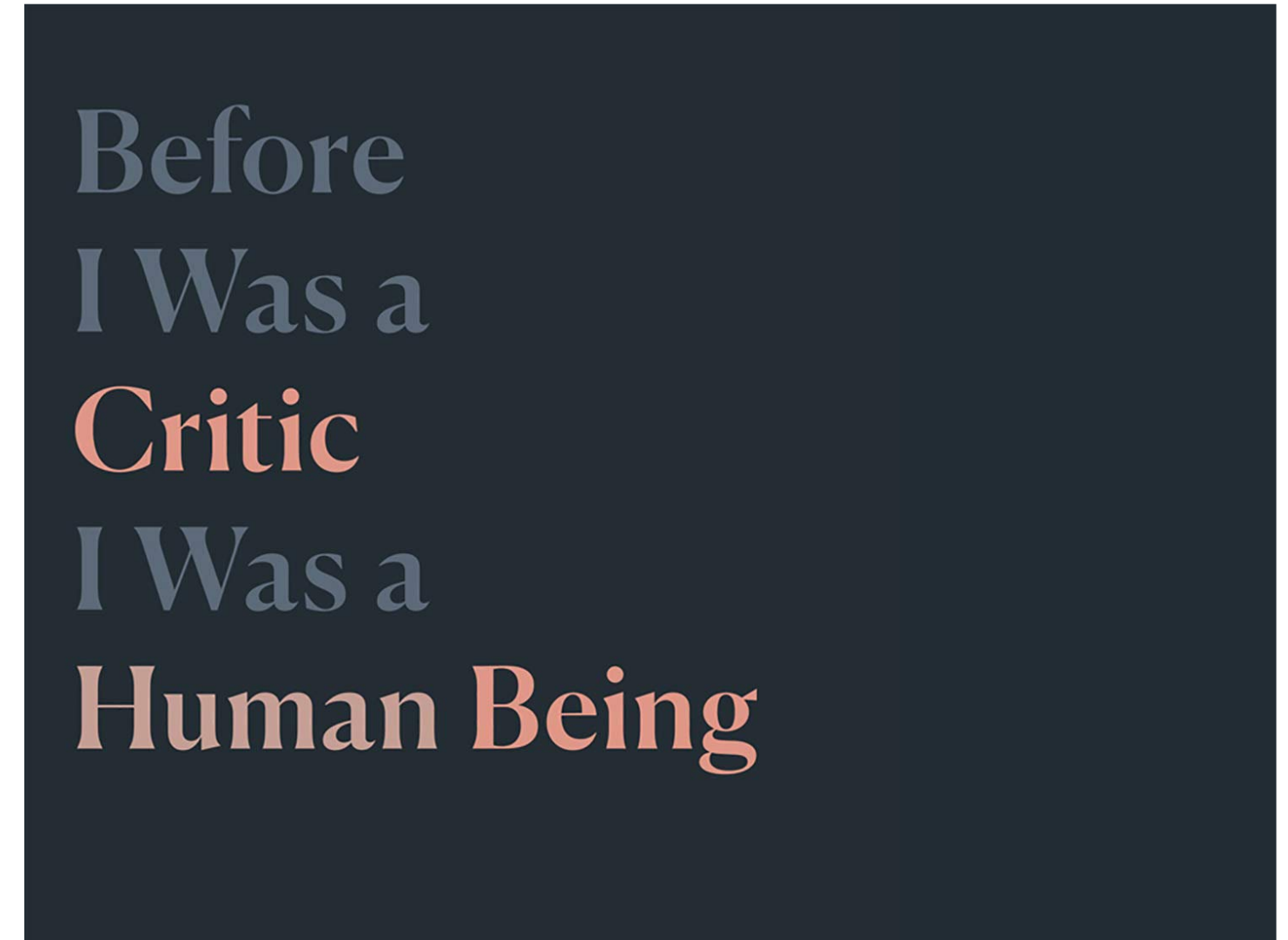
Art From Here is a collaborative project involving Latitude 53, The Mitchell Art Gallery, Ociciwan Contemporary Art Collective & SNAP Gallery that recognizes the importance of nurturing ongoing relationships with artists and within the arts community.

Art From Here brings focus to artists who are making work, or thinking about how to make, or not make, work, for and in this unprecedented environment, addressing community, collaboration, isolation, anxiety, technology, pressures of productivity, illness and care. Art From Here was initially supported by the Edmonton Arts Council and Edmonton Community Foundation's Digital Arts Fund.

Participating artists include: Kasie Campbell, Gabriel Esteban Molina, Laura Grier, Halie Finney, Mitchell Chalifoux, Cheyenne Rain LeGrande, Christina Battle, Morgan Wedderspoon, Marilyn Olson & Richard Boulet, Riaz Mehmood and Emmanuel Osahor.

Book Club with Sanaa Humayun & Kiona Ligtoet

JUNE 24 – JULY 22, 2020



Local artist, Kiona Ligtoet and Latitude 53's Digital Program Coordinator, Sanaa Humayun held a virtual book club on Amy Fung's *Before I was a Critic I Was a Human Being*.

Before I Was a Critic I Was a Human Being is a series of essays through which Fung takes a closer look at Canada's mythologies of multiculturalism, settler colonialism, and identity through the lens of a national art critic. Following the tangents of a foreign-born perspective and the complexities inherent in participating in ongoing acts of colonial violence, the book as a whole takes the form of a very long land acknowledgement. Taken individually, each piece roots itself in the learning and unlearning process of a first generation settler immigrant as she unfurls each region's sense of place and identity.

Events

Over the past year Latitude 53 has presented film screenings, book launches, livestreams and other in-person and virtual events to foster a sense of community in the midst of the COVID-19 pandemic.

IKAAKIIMAAT FILM SCREENING

November 9, 2019

Latitude 53 hosted a film screening of Conor McNally's short documentary film IKAAKIIMAAT on November 9, 2019. The film focused on the life and work of Blackfoot and Dene artist Lauren Crazybull and provided a personal story of resiliency in the face of colonial violence, all while celebrating the brilliance of a young artist. The screening was followed by a live musical performance of the film's score by Ella M. Coyes and Aladean Kheroufi, as well as a conversation between Lauren Crazybull and Conor McNally.

CREATIVE TIME SUMMIT LIVESTREAM

November 15, 2019

Latitude 53 streamed the 2019 Creative Time Summit on Friday, November 15. The Creative Time Summit returned to New York City in celebration of its tenth anniversary and featured a number of guest speakers and related programming. The summit tackled topics of media, technology, gender, class and economic inequality in relation to the end of the decade.

ZACHARY AYOTTE: BOOK LAUNCH

February 8, 2020

Latitude 53 joined Glass Bookshop for the launch of Zachary Ayotte's new book, *I Wish U Were Here* on Saturday, February 8. Ayotte was in conversation with April Dean on the afternoon of the book launch.

PRINT YOUR HEART OUT AFTER DARK

February 14, 2020

Best friends forever, Latitude 53 and SNAP got lovey-dovey and partnered to invite members and guests to Print Your Heart Out After Dark at Latitude 53. Guests enjoyed a spectacular evening of Valentine's themed printmaking, delicious drinks, sweet and savoury snacks, and the warm company of art enthusiasts of all kinds.

COMMON FIELD DEBRIEF SESSSIONS

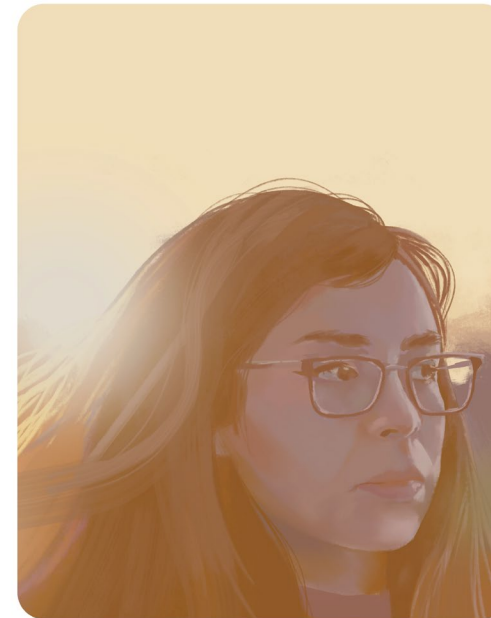
April 23 - May 2, 2020

Edmonton-based organizations aiya 啊呀! collective, Latitude 53, the Mitchell Art Gallery, Ociciwan Contemporary Art Collective and SNAP gallery recognized the importance of the Common Field Debrief sessions within our own community, and hosted drop-in debrief sessions at the end of each programming day.

CONTEMPORARY ART MAP

October 3 - 17, 2020

Latitude 53 launched Edmonton's Contemporary Art Map designed by Michelle Campos Castillo and organized by Brittany Gergel with a sticker card event, inviting folks to visit five art organizations in the city for a chance to win a bag of prizes. Participating organizations included: The Mitchell Art Gallery, SNAP, Ociciwan Contemporary Art Collective and Harcourt House.



IKAAKIIMAAT

IKAAKIIMAAT presented and directed by Conor McNally. Produced by Ruth Scalplock & Lauren Crazybull. Screenplay by Conor McNally. Music by Ella M. Coyes & Aladean Kheroufi. Edited by Dmitri Barndt. Produced by Riley McNally. Executive Producer Jonathan Balazs. Executive Producer Trevor Phillips. Screenplay by Ella M. Coyes & Aladean Kheroufi. Produced by Aladean Kheroufi. Production in support of The Edmonton Arts Council.



SPEAKING TRUTH SUMMIT
 NOVEMBER 14 - 16, 2019
 THE COOPER UNION + SATELLITE VENUES THROUGHOUT NYC
 CELEBRATING 10 YEARS OF THE SUMMIT ONE JAM-PACKED WEEKEND FOCUSED ON RADICAL TRUTH TELLING

LARA BALADI
JOSH BEGLEY
ARUNA D'SOUZA
STEPHANIE DINKINS
ABIGAIL ECHO-HAWK
YOUSRA ELBAGIR
LÉULI ESHRAGHI
CHARLES GAINES
ERIC GOTTESMAN & HANK WILLIS THOMAS (FOR FREEDOMS)

JEREMY O. HARRIS
MARISA MORÁN
JAHN
CHRIS KRAUS
KIA LABELJA
VICTORIA LOMASKO
LARISSA SANSOUR
TSIGIE TAFESSE
ANTON VIDOKLE
LAUREN WOODS

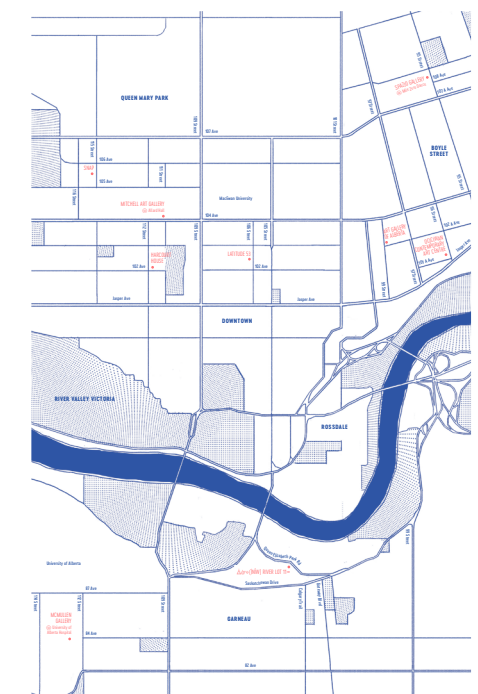
COMMON FIELD

CONVENING ONLINE
 2020

APRIL 23 - MAY 3
 FREE @ COMMONFIELD.ORG

wish U WERE HERE

ZACHARY AYOTTE



Bookshop

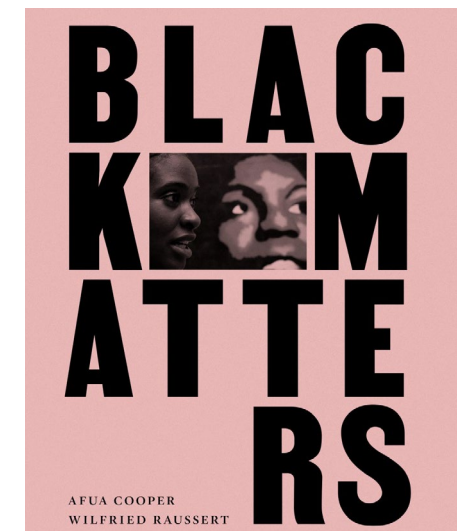
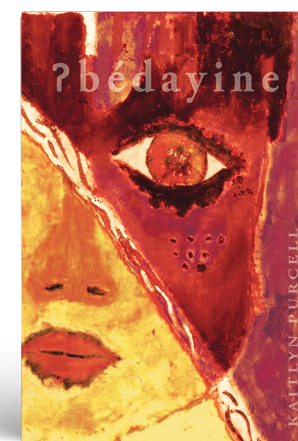
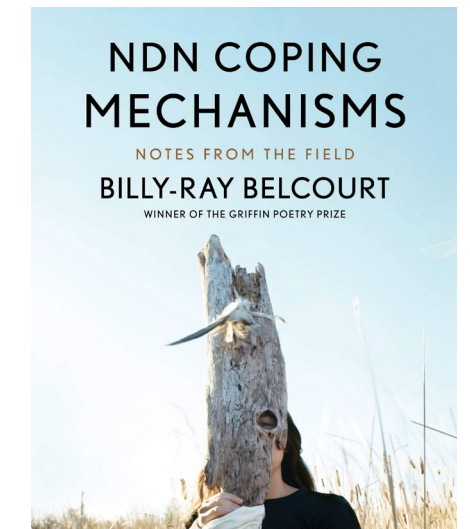


This year, we expanded our bookshop to add books and international art magazines including Frieze, Artforum, Art in America, ArtReview and Elephant, as well as books from Brooklyn publisher Paper Monument.



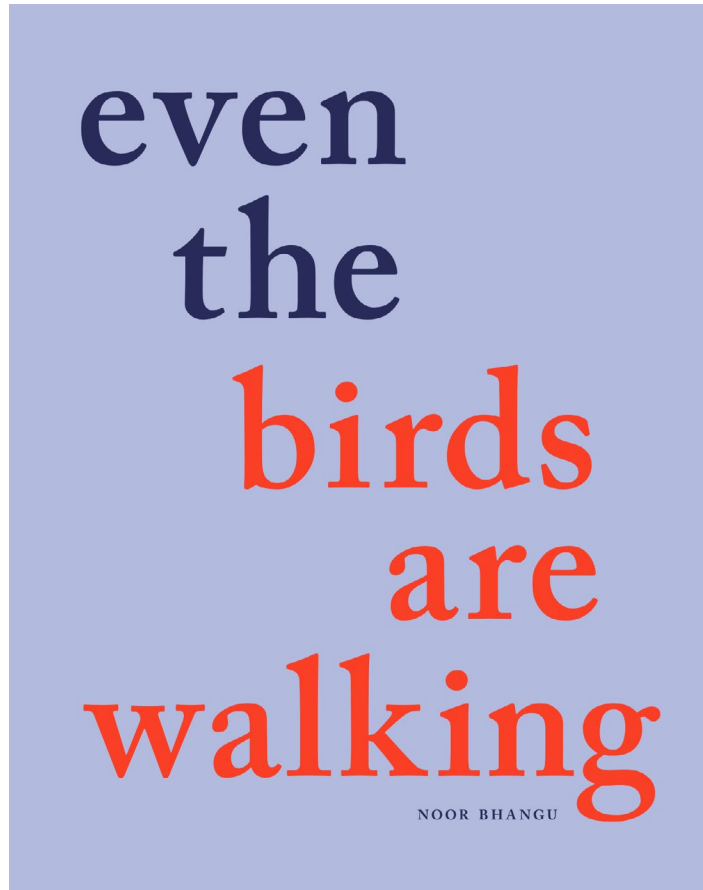
We also launched a special limited-edition run of Kyle Terrence's 'Berta Boys license plate, featured in his 2019 exhibition at Latitude 53 which contemplated the teetering instability of Alberta's hyper masculine identity.

The edition of 50 is available for \$50 each, and they are signed by the artist.



As always, a special thank you to Jason Purcell and Matthew Stepanic from Glass Bookshop for stocking our shelves with the latest and greatest works by LGBTQ2SIA and BIPOC writers.



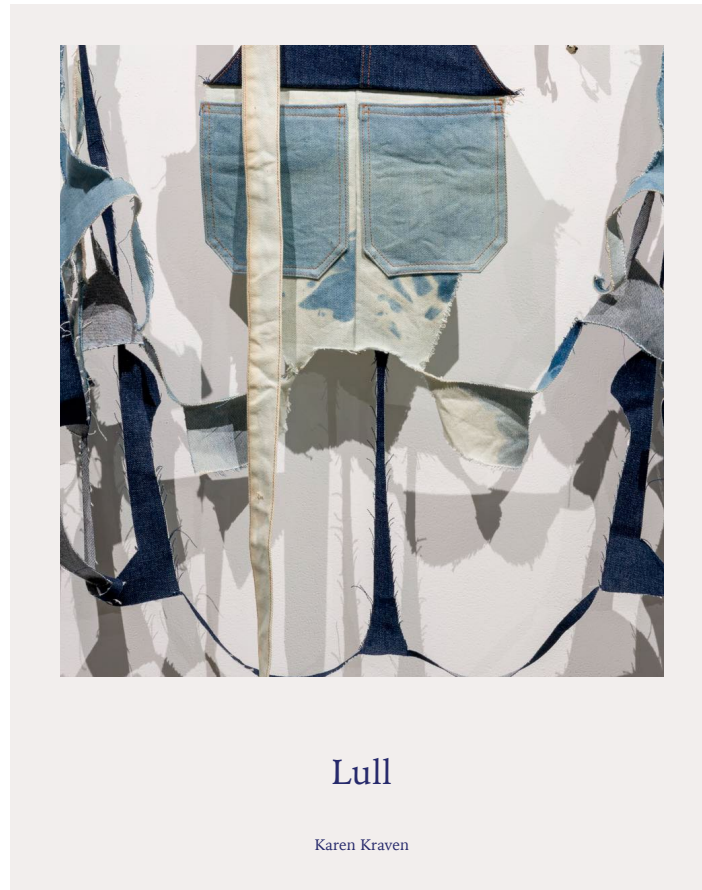


Noor Bhangu | *even the birds are walking*

With texts by Noor Bhangu & aiya 啊呀! Collective
Design: Jessica Tang
55 pgs, 6.5" x 9.5", soft cover

even the birds are walking by Noor Bhangu, with texts by Noor Bhangu and aiya 啊呀! Collective, and photography by Adam Waldron-Blain.

even the birds are walking was a curatorial project that sought to smooth out the wrinkles of historical and contemporary utopias through inquiry, dialogue, and process. The project centered artists that stretch inherited social visions by accommodating cross-cultural, cross-temporal, and interspecies encounters.



Karen Kraven | *Lull*

With texts by Jaclyn Bruneau and Preston Pavlis
Design: Alicja Warszynski
52 pgs, 7.5" x 9.5", soft cover

Lull by Karen Kraven, with texts by Preston Pavlis and Jaclyn Bruneau, and photography by Blaine Campbell.

Kraven has been concerned with issues of production and the body's refusal to work throughout her practice, pulling back the curtain on the garment workers (the vast majority of which are women) who work at the very margin of visibility, and whose revolutionary actions in the 1930's broke the spell of production cycles.



Walter Scott | *Tolerance of Ambiguity*

Forthcoming Fall 2020



Elise Rasmussen | *The Year Without A Summer*

Forthcoming Fall 2020

Schmoozy



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

Giuseppe Albi
Richard Boulet
Amanda Chwelos
Mark Clintberg
Lauren Crazybull
Alyson Davies
April Dean
Chloë Lum & Yannick
Desranleau
Brenda Draney
Gabriel Estaban Molina
Brad Fehr
Halie Finney
Braxton Garneau
Megan Gnanasihamany
Carly Greene
Riisa Gundesen
Micah Haykowsky
Kaylyn Hardstaff
Ashna Jacob

Roseanna Joy Nay
Kablusiak
Wei Li
Kiona Ligtvoet
Alex Linfield
Zachari Logan
Chloe Lum
Morgan Melenka
Gabrielle Pare
Preston Pavlis
Stephanie Patsula
Deltra Powney
Chantel Schultz
Vicky Sabourin
Heather Shillinglaw
Emily Storvold
Jai Tanninen
Becky Thera

And thank you to our sponsors & partners:



In 2019, Schmoozy took inspiration from the infamous Surrealist Ball, thrown by Marie-Hélène de Rothschild in 1972, and was an evening of art, costumes and performance where unexpected encounters occurred.

Last year, Schmoozy featured a costume contest with themed prizes courtesy of Glass Bookshop, several performances from artist Eeden Out, mask + accessory making with board member Elisabeth Belliveau, a special limited-edition Bridget Moser *Why* straw and a silent auction featuring works by 38 artists.

Thank you to the Schmoozy committee members for all of their work on the event:

Max Amerongen
Daria Nordell
Jeff Klassen
Danny Ross

Volunteers

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

Rateb Ahmed
Eric Almberg
Max Amerongen
Breanna Barrington
Kyle Beal
Maddie Beaulieu
Nicolas Brown
Mitchell Chalifoux
Andrew Dizon
Sandra Der
Ryan Edgar
Jeffrey Fafard
Brad Fehr
Sean Garritty
Simone Halliday-Shaw
Sanaa Humayan

Allison Lilly
Natalya Lynch
Walter Kehl
Theresa Krukoff
Sam Mason
Riaz Mehmood
Hayley Mitchell
Zachary Mrazek
Roseanna Joy Nay
Eric Newby
Ran Newby
Daria Nordell
Angela Ostafichuk
Sonal Panwar
Preston Pavlis
Alicia Proudfoot

Talwinder Puni
Penny Seilyon Chun
Danielle Siemens
Eric Stein
Tyler Stockdale
Alex Su
Nadeem Sunderji
Catherine Vosin
Stephanie Wilson
Daniel Walker

thank you

Supporters

We would like to thank the following individuals for their dedicated support of Latitude 53 over the course of the last year...

Patrons

Max Amerongen
Valerie Henitiuk

Dave & Karen Cantine
Serena & Shafraaz Kaba

Lorie & Peggy Garritty
Catherine Roy

Members

Zachary Ayotte
Christina Battle
Kyle Beal
Maddie Beaulieu
Elisabeth Belliveau
Chelsea Boida
M. Elizabeth Boone
Michelle Campos
Eda Chan
Catherine Crowston
Kendra Davis
Jill Davies Shaw
Debbie Ebanks Schlums
Melody El Khazen
Kirill Evdokimov
Javier Fuentes
Sean Garrity
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Pauline Mercado
Evan Mckinnon
Nichol Marsch
Scott McKeen
Riaz Mehmood
Pauline Mercado
Ahlia Moussa
Gou Noborio
Carole Nordell
Aysha OBrien
Anthony Ou
Morgan Pinnock
Jason Purcell
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Paul Twa
Catherine Voisin
John Watson
Colin Waugh
Morgan Wedderspoon
Wiz Wensel
Lorelle Whittingham
Clare Grehan

Donations

Karen Cantine
Dan Smith

Heath Birkholz
Danny Ross

Amanda Chwelos
Jaime Clanachan

Core Funders



Jury for Garage Projects

The Garage is a site at Latitude 53 for experimental new work by early career artists. In 2020-21, Latitude 53 has been, and will continue to be interested in the creation of new work by Edmonton or Northern Alberta artists through a process of peer nomination and vision.

In recognition of the practices and ideas of artists, curators, writers and recent arts graduates, the Garage sought proposals by these peers. Selected artists have and will continue to work with Latitude 53 to collaboratively envision and execute new work for and within the Garage. Nominators have the opportunity to present ideas or engage with the artist in the form of talks, writing or adjacent programming.

Past projects in the Garage have included residencies, performances, site-specific work and social engagement. Latitude 53 provides direction and installation assistance, promotion, documentation and professional compensation for the selected artists with the full solo exhibition fee as set by CARFAC. Nominators of these artists receive CARFAC compensation for their talks, writing or adjacent programming.

Garage submissions were reviewed by a peer committee of previous Garage artists and Latitude 53's programming staff. Four projects were selected for the 2020-21 season, considered in relation to the Main Space exhibitions.

Programming & Projects



The Garage



Jury:

Ashna Jacob (Artist)

Zachary Ayotte (Artist)

Halie Finney (Artist)

Brittany Gergel (Practicum Student)

Adam Waldron-Blain (Program Manager)

Sponsors and Partners



Selected Artists & Nominators:

Michelle Campos Castillo nominated by Zachary Ayotte

Mitchell Chalifoux nominated by Katelin Karbonik

Kiona Ligtvoet nominated by Paxsi Parrado

Micah Haykowsky nominated by Brad Necyk & Liam Mackenzie

**THE YEAR
WITHOUT A SUMMER**

elise rasmussen

This exhibition was produced with the support of



Canada Council
for the Arts

Conseil des Arts
du Canada



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amiskwaciwâskahikan
Edmonton, AB, Canada
T5J 1H7
info@latitude53.org
780.423.5353

Elise Rasmussen: *The Year Without A Summer* (2020).

LATITUDE53