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

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
Sean Garrity 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.

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.

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.

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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.
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 amiskwacîwâskahikan | Edmonton Art Map.

Simone Halliday-Shaw is an aspiring writer, critic, researcher, and art historian living in Edmonton (amiskwacîwâskahikan). 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 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 intersection 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 Ligtvoet 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.
Emmanuel Osahor: The Caged Bird Sings. Noor Bhangu, even the birds are walking (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 interspecial 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’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.

**Karen Kraven: Lull**

**April 4 – May 9, 2020**

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

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

Walter Scott: Tolerance of Ambiguity

MAY 22 – JULY 25, 2020

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.
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.
Everyone feared more quakes would come and we’d be crushed by our homes. That night we set up hammocks and mattresses outside to sleep.

I don’t remember if the piles of rubble and piles of people were something I lived through or just saw on tv. I grew up seeing my country fall and crack and break over and over again. I don’t remember seeing a miracle发生的。No recuerdo si los escombros y los cadáveres fueron algo que viví o algo que vi en la tele.

Todos temíamos más terremotos y que las casas nos cayeran encima. Esa noche nos quedamos afuera durmiendo en hamacas y colchones.
Lauren Crazybull’s exhibition, TSIMA KOHTOTSITAPIIIHPA: Where are you from?, culminated in her work as the 2019 Alberta Artist-in-Residence. Over the course of her journey across Alberta, Crazybull documented their experiences by visiting sites significant to Indigenous history and community. This culminated in a project that combined painting, mapmaking, sound, and bookmaking. Language played a key role in the exhibition, where Crazybull used primarily Blackfoot terminology to trace the importance of memory and place.

Language was central to the exhibition, where Crazybull used primarily Blackfoot terminology to trace the importance of memory and place. Throughout their travels, Crazybull engaged with Indigenous communities and sites, capturing their experiences and integrating them into a broader narrative of Indigenous existence in Alberta. This project highlighted the generational effects of social care systems and residential schools on Indigenous children. The exhibition included a 20-minute, 4-track audio piece created by Crazybull during their travels, alongside a painted map of Alberta. The audio work was complemented by a score by musician Matthew Cardinal.

Lauren Crazybull and Faye HeavyShield engaged in 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.

TSIMA KOHTOTSITAPIIIHPA: Where are you from? culminated with a live-streamed musical performance by 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:

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

Riaz Mehmoood, Scenes from my village and surrounding region, courtesy of the artist.
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: A Dongzhi Celebration in early 2020.

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

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 Ligtvoet, Hilary Hex, Conor McNally, Shaihiem Small, Simone A. Medina Polo, Rebecca John and Paxsi.
**Art From Here (artfromhere.ca)**

**APRIL 28, 2020 – ONGOING**

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 Mehmoond and Emmanuel Osahor.

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**Book Club with Sanaa Humayun & Kiona Ligtvoet**

**JUNE 24 – JULY 22, 2020**

Local artist, Kiona Ligtvoet 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.
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.

**IIKAAKIIMAAT FILM SCREENING**

**November 9, 2019**

Latitude 53 hosted a film screening of Conor McNally’s short documentary film IIKAAKIIMAAT 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 SESSIONS**

**April 23 – May 2, 2020**

Edmonton-based organizations aiya! 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.
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 ‘BERTABOYS’ 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.
**even the birds are walking**

Noor Bhangu

With texts by Noor Bhangu & aiya 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 Collective, and photography by Adam Waldron-Blain.

**Lull**

Karen Kraven

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.
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

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
Chloé 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:
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
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Zachary Mrazek
Roseanna Joy Nay
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Ran Newby
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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

Volunteers

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

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Max Amerongen
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Volunteers
thank you
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.

Jury:
Ashna Jacob (Artist)
Zachary Ayotte (Artist)
Halie Finney (Artist)
Brittany Gergel (Practicum Student)
Adam Waldron-Blain (Program Manager)

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