

# The Year in Review at Glenbow

Report to Community 2021-2022

April 1, 2021 – March 31, 2022

Glenbow's new main entrance at the JR Shaw Centre for Arts & Culture.  
Architectural concept rendering by Dialog Design.

# The Glenbow Team

April 1, 2021 - March 31, 2022

## President's Office

Nicholas R. Bell  
*President & CEO*

Stephanie Pahl  
*Director, Administration & Culture*

Jamie Wareham  
*Assistant to the President*

## Advancement

Kim Kadatz  
*VP, Advancement*

Jeni Piepgrass  
*VP, Advancement*

Elizabeth Reade  
*Director, Development*

Wendy Fallon  
*Manager, Stewardship & Engagement*

Lachlan Mackintosh  
*Membership & Giving Officer*

Ryan Frischke  
*Development Coordinator*

Nadia Singleton  
*Development Coordinator/Collections Technician*

Lucinda Ye  
*Database and Prospect Management Coordinator*

## Finance

Vincent Mak  
*CFO & VP, Strategy*

Glenn McMurray  
*CFO & VP, Corporate*

Stella Penner  
*Interim CFO*

Todd Shannon  
*Controller*

Louise Arthurs  
*Accounting & Payroll Administrator*

Grace Chan  
*Accounts Payable/Accounting Assistant*

## People & Culture

Cindy Harder  
*Director, People & Culture*

Stephanie Petruic  
*People & Culture Business Partner*

Lani Stevenson  
*Manager, Labour Relations*

Naomi Kyle  
*HR Advisor*

Jocelyn Zorzit  
*Museum Shop Associate*

## Engagement

Melanie Kjorlien  
*COO & VP, Engagement*

Dr. Amber Shilling  
*Director, Indigenous Engagement & Reconciliation*

## Curatorial

Haema Sivanesan  
*Chief Curator*

Joanne Schmidt  
*Curator, Indigenous Studies & World Cultures*

## Collections

Daryl Betenia  
*Director, Collections*

Calista Burnett  
*Collections Technician, Indigenous Studies*

Elizabeth Edels  
*Collections Technician*

Jackie Eliasson  
*Collections Technician*

Cathy Herr  
*Collections Specialist*

Priyanka Vaid  
*Conservator, Paintings & Sculpture*

## Programming & Education

Danielle Booroff  
*Manager, Programming*

Amanda Foote  
*Museum School Coordinator*

Jennie Vallis  
*Museum School Coordinator*

Penny Szmata  
*Adult Education Coordinator*

Sheldon First Rider  
*Museum Educator*

Margery McBride Elliott  
*Museum Educator*

Tyler Thornhill  
*Museum Educator*

Adrian Wolfleg  
*Museum Educator*

## Production & Design

Ray Jense  
*Director, Production*

Peig Abbott  
*Production Technician*

Rod Bennett  
*Production Technician*

Jimena Guerra Rendon  
*Production Assistant*

Bryce Krynski  
*Production Assistant*

Allison Musial  
*Exhibition Coordinator*

Caitlin Thompson  
*Production Assistant*

## Marketing & Communications

Jenny Conway Fisher  
*Director, Marketing & Communications*

## Board of Governors

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*Governor*

Nicholas Bell  
*Governor & President & CEO*

Daniel Brant  
*Governor*

Chris Chan  
*Governor*

Paul Desmarais III  
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Ken Fetherstonhaugh  
*Governor & Chair, Audit Investment*

Ryan Green  
*Governor & Chair, Collections & Access*

Martha Hall Findlay  
*Governor*

Tim Hamilton  
*Governor*

Paul Hardy  
*Governor & Chair, Collections & Access*

Kathryn Heath  
*Governor & Chair, Governance*

Todd Hirsch  
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Dr. Catherine Hoppers  
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Dr. Leroy Little Bear  
*Governor*

Zai Mamdani  
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Ross Middleton  
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Kent Monkman  
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Charles Officer  
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Stephanie Pankratz  
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Patricia Phillips  
*Vice Chair & Chair, Development*

Irfhan Rawji  
*Chair & Campaign Co-Chair*

Lori Van Rooijen  
*Chair*

Su Ying Strang  
*Governor & Chair, Governance*

Jean Teillet  
*Governor*

Noella Wells  
*Governor*

John Whelan  
*Vice Chair & Chair, Project Oversight Committee*

## Ambassadors

Jim McLeod  
*Collections & Access Committee, Development Committee, Project Oversight Committee*

Eileen Stan  
*Project Oversight Committee*

Holly Wennerstrom  
*Development Committee*

## Glenbow Reimagined Campaign Co-Chairs

Kent Monkman

Gail O'Brien

Irfhan Rawji



# Message from the Chair and President & CEO

Dear friend of Glenbow,

Looking back upon the last year, it is exhilarating to reflect on the achievements of a community-oriented institution planning for its future while navigating the uncertainties of the continuing COVID-19 pandemic. From the perspective of the latter, Glenbow's galleries were open to the public a mere 71 days of the year – but what important days! We consistently heard from visitors and members how meaningful it was for them to return to the museum, to see the astonishing talents of artists like Shuvinai Ashoona and Maud Lewis in person, after so many months in isolation. At the same time, we reached over 3,000 students across Alberta and beyond with both virtual and in-person educational programs, ensuring a grounding in appreciation of our arts and culture during a time of upheaval and increased stress for many. Such feedback is a reminder that museums, and the opportunities to experience the perspectives of others, provide a wellspring to nurture our empathy in an increasingly complex world.

While we were greeting people back into Glenbow's building, we were also strategically closing it floor by floor in preparation for the full capital revitalization now underway. The last public galleries were closed in August, and in November we hosted a closing ceremony for Niitsapiisani: Our Way of Life, fittingly on the twentieth anniversary of its opening. I was humbled at that event to meet so many Blackfoot community leaders who created this landmark exhibition a generation ago; their impact on our comprehension of and respect for traditional ways of knowing is immeasurable.

While the familiar museum came to a close, Glenbow's next chapter was brought into clearer focus. Throughout the year we continued to hone the building's design, transitioning a space that once challenged visitors into a welcoming environment with intuitive wayfinding, natural light, new and dramatic galleries, and access to outdoors never before thought possible. The reimagining of our existing infrastructure will help Glenbow serve as a significant model of adaptive reuse at a time when much of Canada's late twentieth century architecture is aging beyond its useful life.

We want every city in the country to recognize the financial and environmental benefits of working with what you have, as we are in Calgary. In June we formally launched our campaign, Glenbow Reimagined, with government commitments of \$105 million. A visionary donation of \$35 million from the Shaw Family Foundation announced in February allowed us to raise our sights and set the campaign target to \$175 million. This landmark donation in honour of the legacy of JR Shaw (1934 – 2020) enables Glenbow to be the first major museum in Canada to provide free general admission to everyone in perpetuity. This is a game changer for the museum, and for Calgary. Equal access to our arts and culture will help ensure every member of our community is provided the same opportunities to grow, to learn, and to become engaged in society via our program. The Shaw Family Foundation's donation will instill in generations of Calgarians to come that access to arts and

culture is not a privilege, it is a right; it's a value we hope they will carry with them to communities far and wide. In honour of this unprecedented support, we are renaming Glenbow's building the JR Shaw Centre for Arts & Culture. The museum's name will remain the same.

September marked a transition in our governance as Irfhan Rawji completed three years as Chair of our Board of Governors. Irfhan's leadership over the last several years has been transformational in its impact on Glenbow. Our campaign and capital project would not be where they are today without his vision, passion and determination. It is our privilege to thank Irfhan for his exceptional service. Irfhan continues to closely support Glenbow as co-chair of our capital campaign alongside Kent Monkman, Gail O'Brien and Patricia Phillips. Lori Van Rooijen, Pii'Takii stepped into the Chair role in September after serving as Glenbow's Vice Chair and Chair of the Project Oversight Committee. Lori brings a wealth of experience to the museum's current transformation, having managed nearly one billion dollars in non-profit capital projects across Western Canada.

At the very end of this year we were engaged in a different capital project – this one to open a satellite gallery downtown, allowing the museum to continue its public program through the main building renovation. Thanks to support from The City of Calgary's downtown revitalization plan, we were able to transform 10,000 square feet of vacant office space in The Edison Building on 9<sup>th</sup> Avenue into a Class A exhibition gallery that will serve our community until the JR Shaw Centre for Arts & Culture opens its doors. We are thrilled to welcome you to Glenbow at The Edison.

Finally, it is our pleasure to thank the team at Glenbow, which has worked so hard over the past year to bring the future museum to the fore during one of the most unpredictable moments in our history. It is a joy to serve alongside such committed professionals. Their values are the museum's values, are the community's values, and we are lucky to learn from them each day.

Come see us soon!



Lori Van Rooijen, Pii'Takii  
Chair




Nicholas R. Bell  
President & CEO



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Glenbow is located on Treaty 7 territory and respects the history, languages, traditions and cultures of the nations on whose traditional land we reside: the Niitsitapi from the Blackfoot Confederacy, which includes Siksika, Piikani and Kainaiwa; the Îyârhe Nakoda of the Chiniki, Bearspaw, and Wesley Nations; and the Dene of the Tsuut'ina Nation; as well as the Métis Nation of Alberta Region III. Their contributions to the museum and continued support are integral to our success in educating our visitors and sharing the rich heritage of this land. We further acknowledge the vital connections we have to other Indigenous people (including other First Nations, Inuit and Métis), whose visual and intangible culture is represented in our collections and exhibitions.

Access to arts and culture helps people grow and contributes to building strong communities. With the long overdue need to renovate the museum's aging building, we seized the opportunity to reinvent what Glenbow could be for our community. Through Glenbow Reimagined – our capital campaign – access to Glenbow will become a right for all and will enable us to achieve these five goals.

- **Rethink:** Explore what it means for a museum to be radically accessible, including addressing the barrier of affordability, as well as redesigning our building to be universally accessible and inclusive.
- **Rebuild:** Leverage our building's inherent value to deliver a new space that is green, people-centred and contributes to our community's vibrancy.
- **Refresh:** Expand access to the museum's collections to spark discovery, connection, curiosity, dialogue and reconciliation.
- **Renew:** Collaborate with community members and partners to bolster civic, social and therapeutic benefits of museum experiences.
- **Rebalance:** Develop a sustainable model that enables progressive approaches to support the museum's finances and reduces our impact on the environment by decreasing the building's energy consumption and carbon footprint.

Glenbow will be a place of inclusion, connection and innovation for generations to come.

## Campaign Progress

Glenbow's vision for its newly reimagined home will require an investment of \$175 million. Building on government funding secured by early 2021 – \$40 million from the Government of Alberta and \$25 million from The City of Calgary – we publicly launched Glenbow Reimagined in June 2021. Several gift announcements throughout the year followed, with \$40 million from the Government of Canada received in January 2022.

In February 2022, we announced a transformational donation from the Shaw Family Foundation – a \$35 million endowment with \$10 million funding the JR Shaw Institute for Canadian Art, a nation-leading program within Glenbow, and \$25 million funding the JR Shaw Free Admission Endowment which will enable the museum to provide free general admission to everyone in perpetuity. This gift is pivotal in our journey to reinvent the museum to become a place for all. With this announcement, we also shared the new name of our building – the JR Shaw Centre for Arts & Culture.

People from across Canada see Glenbow as an immeasurable asset. As of March 31, 2022, \$13 million has been committed by Glenbow supporters nationally. With combined funds committed to date, \$153 million has been raised. We now seek the final \$22 million which will enhance our facility, programming, exhibitions, activities and events for years to come.

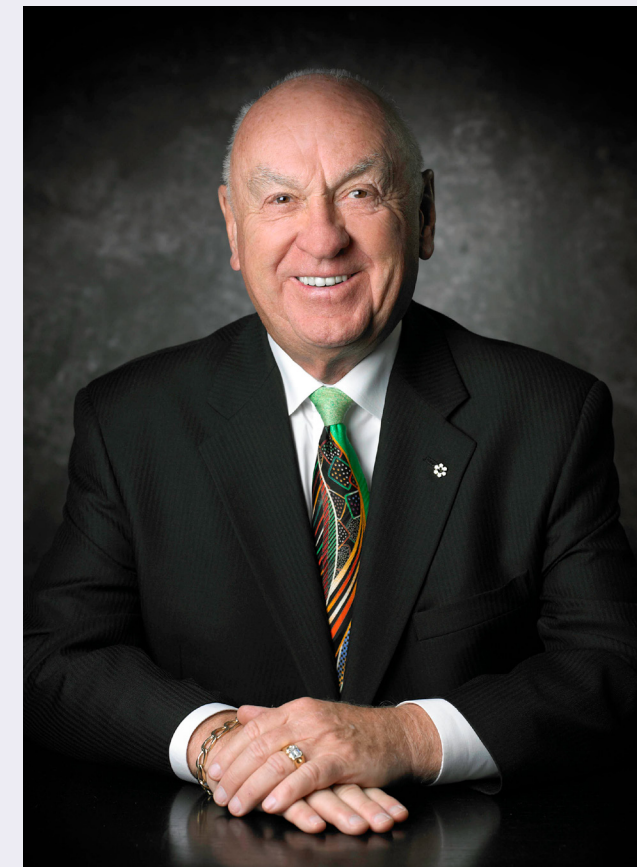
The ongoing commitment of our donors, funders and corporate partners enables Glenbow to continue to be a leader in arts and culture in Calgary, and beyond. Community philanthropy has helped us stay focused and connected throughout a year of change, and we are genuinely grateful. To read about some of our generous campaign donors, please visit the "Stories" section at [www.glenbow.org/reimagined](http://www.glenbow.org/reimagined).

## JR Shaw Centre for Arts & Culture

The growth, success, and leadership of Shaw Communications and Corus Entertainment was driven by JR Shaw's commitment to delivering choice and excellence, his unlimited curiosity about technology, and his unwavering passion for innovation to better the lives of Canadians. JR drew inspiration from his father, Francis E. Shaw, who was himself an accomplished and respected businessman and community leader.

In turn, JR inspired his children to deliver excellence both in business and in supporting their communities. His wife, Carol, his children, Jim, Brad, Heather, and Julie Shaw, and his grandchildren have all been, and continue to be, active entrepreneurs and philanthropists who wanted to honour JR's legacy by making it possible for current and future generations to enjoy the museum with a gift of free general admission for every visitor, FOREVER.

JR's passion for Canadian art led him over a period of more than five decades to collect and share the joy of works created by almost every iconic Canadian artist. JR's commitment and love for art inspired his family to also endow funds that will establish Glenbow's Institute for Canadian Art and make it THE place to see, experience, and study Canadian art in all its forms.



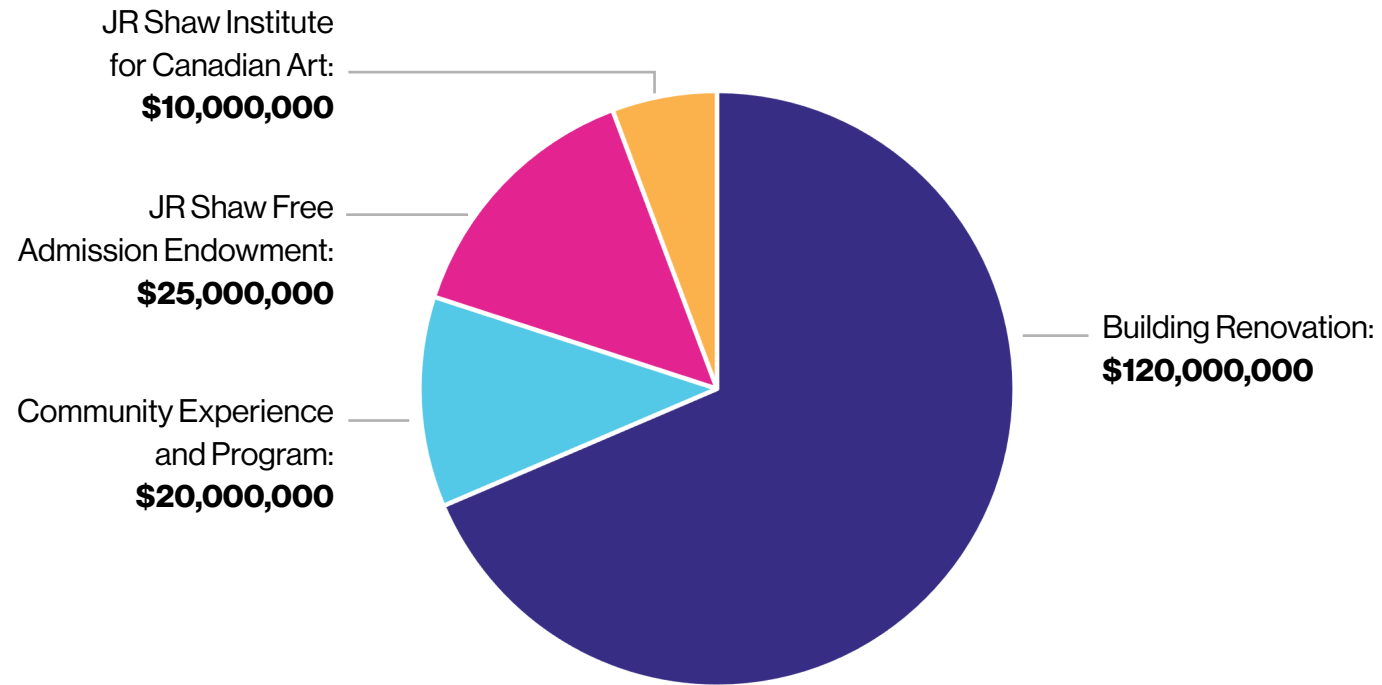
JR Shaw  
(1934-2020)

When making JR's Legacy Gift announcement, Julie Shaw shared: "We know Dad would have loved this and so do we."

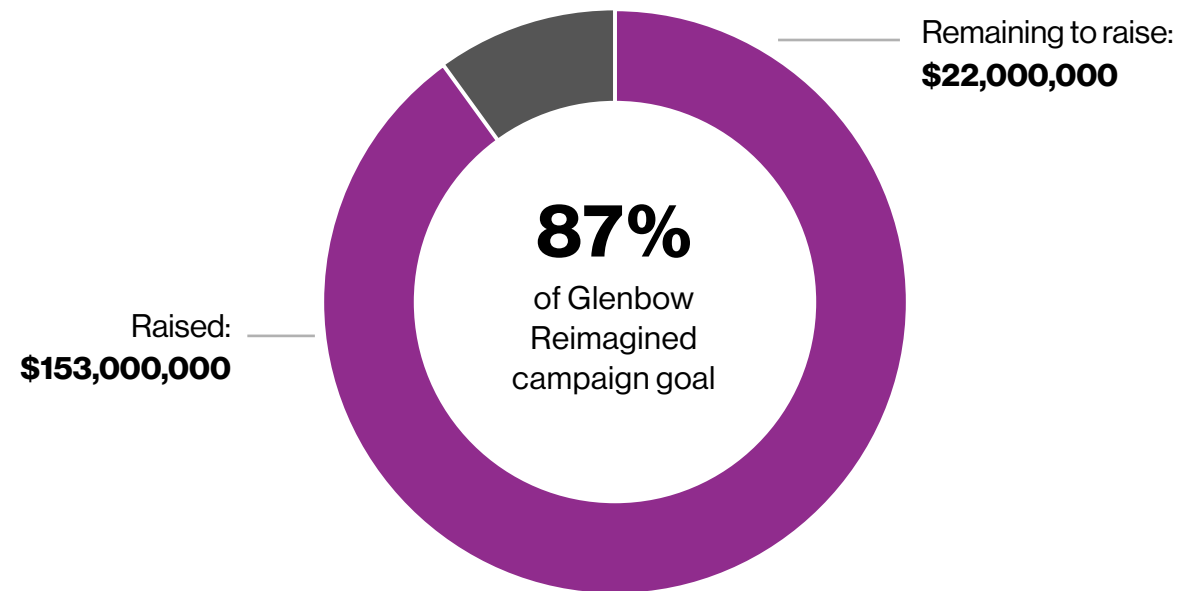
***"If you want to see the future – look around you. It's in the hopes and dreams of the people who are here right now. Together we have made it all happen, together we will make the future."***

A stylized, handwritten signature of JR Shaw in white ink, positioned below the quote.

**Campaign Funding Allocation: \$175 Million**



**Progress Towards \$175 Million Target**



**Building Renovation Update**

Key project milestones were met this fiscal year – a significant one being the design, construction and installation of high-density storage systems to house the museum’s collections, as well as the completion of design development drawings for the renovation. Work begun in 2020 continued into this fiscal year, including exhibition removal, decommissioning of administrative spaces, as well as interior abatement and demolition. To date, the renovation is on track for completion by end of 2024.

**April 2021**



**Building renovation preparation and upgrades**

Abatement and preparation for demolition of the building interior continues. Design and construction of mechanical and electrical equipment upgrades supporting floors 6, 7 and 8 are completed.

**July 2021**



**Public engagement**

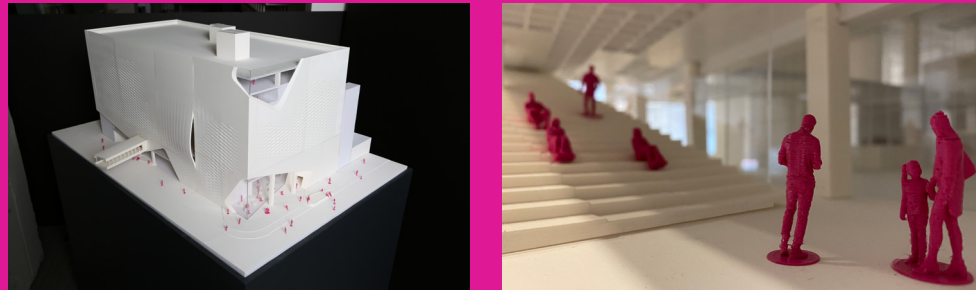
Beginning in April 2021, museum staff began discussions with community stakeholders about future building design, programming and operations, and gathering feedback on renovation plans. This first phase of engagement was completed in July. Future engagement is planned to support the remainder of the renovation project.

August 2021



Glenbow closes to the public August 29, 2021

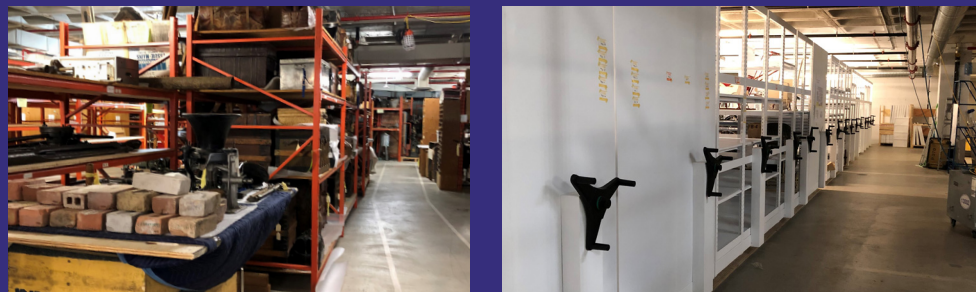
January 2022



### Design development process

A major milestone in the project's development, the team further defined and developed plans for the renovation; this included the building's exterior design, the interior layouts, as well as the HVAC, plumbing and electrical systems. This, combined with the selection of most materials, allowed for thorough understanding of project cost and the submission of the development permit in January 2022.

March 2022



### Moving museum collections

Moving the museum's extensive collections began in April 2021. By March 2022 nearly half of Glenbow's collection – approximately 110,000 objects – was successfully transferred into high-density steel storage units, providing appropriate storage for artifacts and belongings, and enabling greater access to the collections.

# Indigenous Engagement & Reconciliation

Museums serve a critical role in the education of society through cultural engagement and programming. As Glenbow moves forward on its journey to decolonize, it is critical that Indigenous voices and lived experiences are incorporated in a new way – this ensures the museum respectfully and meaningfully meets the needs of Indigenous communities now and in the future.

## Glenbow Reimagined: Indigenous Engagement

From July 2021 to November 2021, Glenbow engaged with Indigenous Elders and Knowledge Keepers, leaders and community members from Siksika Nation, Piikani Nation, Kainai Nation, as well as the Blackfoot Nation, the Tsuut'ina Nation and the Stoney Nakoda Nations of Bearspaw, Chiniki, and Wesley. Engagement sessions were also held with the Métis community, the Métis Nation of Alberta Region 3 and the Calgary urban Indigenous community.

The overarching goal of Glenbow's Indigenous engagement strategy aimed to embed reconciliation into museum practices. Engagement objectives included:

- Providing balanced and objective information about Glenbow's renovation project;
- Gathering feedback on the renovation project;
- Working directly with Indigenous communities to ensure concerns are consistently understood and considered throughout the engagement process; and
- Partnering with community members on developing alternatives and solutions regarding key areas of the renovation.

The resulting conversations with communities informed short and long-term planning as well as the strategic vision of Glenbow, ensuring the incorporation of Indigenous knowledge and perspectives throughout the museum's interior building design, programming and operations.

## A Farewell to Niitsitapiisini: Our Way of Life Exhibition

At two gatherings opened by Blackfoot Elders and closed with honour songs, Glenbow bid a final farewell to the Blackfoot gallery on November 3, 2021. For 20 years, this exhibition shared the history and culture of the Blackfoot people through a unique storytelling experience, infusing traditional knowledge and contemporary lived experiences.

The Blackfoot gallery was first closed to the general public in November 2020 as preparations got underway for building renovations. However, recognizing that the exhibition was an important cultural resource for Indigenous communities, access to the gallery was retained for Indigenous visitors until we were no longer able to safely do so. To help ensure that the gallery could continue to act as a resource after closure, support from community led to video and photo

documentation of the exhibition. Additionally, students from the University of Calgary, under the guidance of Dr. Peter Dawson, developed a [3D virtual model of the gallery](#).

At the closing ceremony, 17 Blackfoot Gallery Committee members who originally helped lead the design of the exhibition were inducted as Glenbow Fellows, except for Frank Weasel Head who was previously inducted in 2015. For those who had passed, family members accepted the honour posthumously. Blackfoot Gallery Committee members and Elders and leaders from other Indigenous communities continue to work with the museum's senior leadership and the architectural design team to co-create a new vision for Indigenous cultural spaces and programming at Glenbow.

Blackfoot Gallery Committee members were inducted as Glenbow Fellows at the closing ceremony of the *Niitsitapiisini: Our Way of Life* on November 3, 2021.



Charlie Crow Chief



Elder Miiksika'am – Clarence Agar Wolfleg Sr.



Jenny Bruised Head

## A New Way Forward

In November 2021, the Indigenous Engagement & Reconciliation (IER) department was established with hiring Glenbow's inaugural Director of Indigenous Engagement & Reconciliation. Under their leadership, the museum will continue to work with Indigenous communities to guide Glenbow's Indigenous engagement and reconciliation work.

Consultation with communities and Glenbow leadership informed the following **six strategic activity areas to guide the work of the IER department.**

1. Diversify the workforce by hiring permanent, fulltime staff to lead Indigenous work, including a Director of Indigenous Engagement & Reconciliation.
2. Expand anti-racism and Indigenous cultural understanding training for Glenbow leadership and staff.
3. Advocate for and implement a repatriation process that applies to all Indigenous nations and respects the principles of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).
4. Deliver ongoing community engagement sessions for the museum's renovation.
5. Develop Indigenous-focused educational programming that will be made available to the wider public.
6. Implement Truth and Reconciliation Commission (TRC) Call to Action 67 and UNDRIP principles throughout Glenbow policies and procedures; particularly as it applies to the curatorial process and collections management within the museum.

Through the demonstration of innovative forms of engagement and ongoing consultation as well as co-creation of policies and procedures, the IER department aims to continue to positively impact Indigenous communities through respectful and responsible exhibition development, co-created programming design and responsive training and hiring practices.



Photo from [Glenbow Library and Archives](#)

# Exhibitions

Due to COVID-19 pandemic-related restrictions, in-person visits to the Glenbow were paused from December 6, 2020 through to June 19, 2021. Despite the physical closure, exhibitions were shared virtually and the *Shuvinai Ashoona: Mapping Worlds* exhibition was extended so visitors could see the exhibition in-person when Glenbow re-opened in June. All exhibitions wrapped up on August 29, 2021 when Glenbow closed for renovations.

## 2021-22 Exhibitions

- [Shuvinai Ashoona: Mapping Worlds](#) (February 1 - August 29, 2021)
- [Highlights from the Art Collection](#) (February 6 - August 29, 2021)
- [Dynamic Connections: Threads of Living Memory](#) (February 22 - August 29, 2021)
- [Recent Acquisitions 2019](#) (February 22 - August 29, 2021)
- [Maud Lewis](#) (May 29 - August 29, 2021)

### Shuvinai Ashoona: Mapping Worlds

February 1, 2021 – August 29, 2021

Shuvinai Ashoona lives in Kinngait on the southern tip of Baffin Island. Through her artwork she imagines the past and present fused into a prophetic future such as human-animal hybrid creatures, women birthing worlds and mystical or other-worldly landscapes inspired by the terrain of her northern home. Mapping Worlds featured pencil crayons and ink drawings produced by Ashoona over the last two decades.

Organized by The Power Plant Contemporary Art Gallery;  
Curated by Nancy Campbell and Assistant Curator  
Justine Kohleal



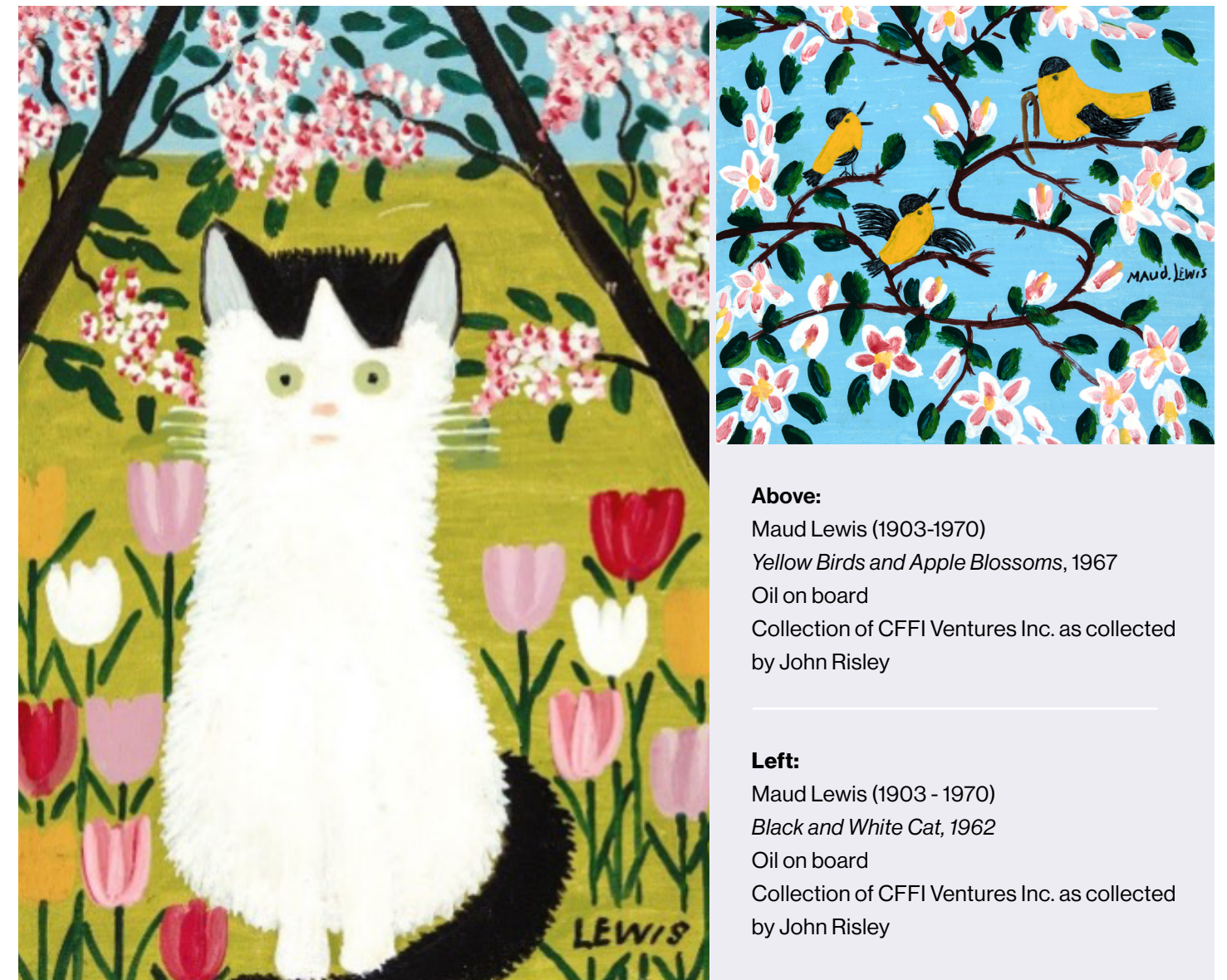
Shuvinai Ashoona  
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*Composition (Attack of the Tentacle Monsters)*, 2015  
Fineliner and coloured pencil on paper  
Courtesy Paul and Mary-Dailey Desmarais III

### Maud Lewis

May 29, 2021 – August 29, 2021

Maud Lewis (1903-1970) is one of Canada's most beloved folk artists. She was famous in her lifetime for her brightly coloured and endearing paintings of rural Nova Scotia. This retrospective of 140 paintings featured many works never seen before in public museums and showcased Lewis' mastery of colour, endless compositional variety and exuberant vernacular style.

Developed and toured by The McMichael Canadian Art Collection; Curated by Sarah Milroy



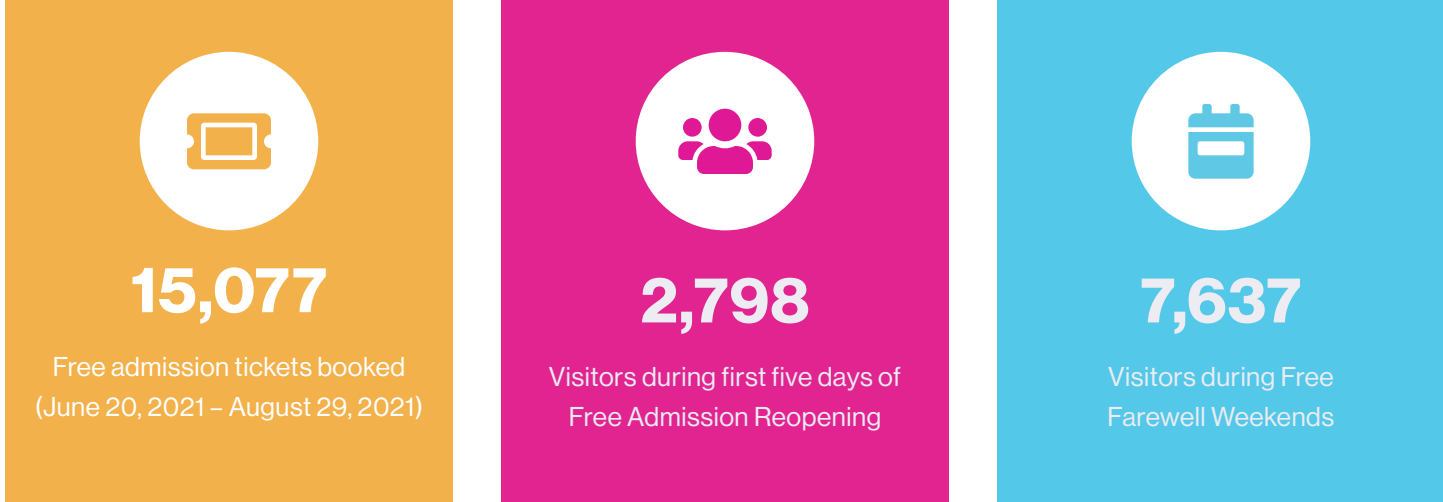
**Above:**  
Maud Lewis (1903-1970)  
*Yellow Birds and Apple Blossoms*, 1967  
Oil on board  
Collection of CFFI Ventures Inc. as collected  
by John Risley

**Left:**  
Maud Lewis (1903 - 1970)  
*Black and White Cat*, 1962  
Oil on board  
Collection of CFFI Ventures Inc. as collected  
by John Risley



# Community Access & Engagement

Before Glenbow closed its doors to the public for renovations on August 29, 2021, visitors were eager to bid a final farewell to the museum's old spaces. During the short duration Glenbow was open this fiscal year, over 15,000 admission tickets were booked – more than 50% were booked during the last two weeks the museum was open.



**Social media followers:**

 **Twitter** 29,727  
  **Facebook** 17,656  
  **Instagram** 16,777  
  **LinkedIn** 3,519  
  **YouTube** 1,115



## Glenbow at The Edison

In May 2021, work began to develop Glenbow at The Edison, our satellite gallery space which will host feature exhibitions until Glenbow's building renovation is complete. By repurposing underused office space in one of downtown Calgary's iconic office towers, Glenbow continues to share art and cultural experiences while attracting visitors to downtown Calgary.

The empty office suite on the public +15 level of The Edison has been converted into a Class A museum space, which includes specialized HVAC systems and climate controls to protect artworks and artifacts. The goal is for the gallery space to continue to be a cultural or creative facility after Glenbow re-opens at the JR Shaw Centre for Arts & Culture.

To develop the gallery space, The City of Calgary contributed \$2 million through Downtown Strategy funding in fall of 2021. Through the support of the Calgary Downtown Association, Glenbow is offering free admission throughout 2022. We would also like to thank Mobsquad as the presenting sponsor.

Glenbow at The Edison opened in April 2022 with its first exhibition *Uninvited: Canadian Women Artists in the Modern Moment*.



Glenbow at The Edison: Transforming an empty office suite in downtown Calgary into a Class A museum space.

# Collections

Glenbow received several gifts in the past year, most notably for the art collection.

Two anonymous donors generously gifted a significant collection of Canadian/Quebécois modern and contemporary paintings to Glenbow. Several of these artworks are by artists not previously represented in the collection.

Through other generous donations, we were able to further expand our representation of Canadian artistic practice, including recent portraits by Kent Monkman, an early Ted Godwin work, a Peter Hide sculpture, several works by sculptor An Te Liu, and works by Ryan Sluggett, Christian Eckhart, Sandra Semchuk, Takao Tanabe, Janet Mitchell and Indigenous artist Ganutha Īge/Sitting Wind (Frank Kaquitts).

An additional highlight in 2021-22 was the donation of a collection of traditional tamarack decoys, delicate wood sculptures created by binding twigs of a tamarack tree into the likeness of a Canada goose.

## Total Acquisitions Report: April 1, 2021 – March 31, 2022

Gifts	# of Donations	# of Items	Approximate Value
Art	11	83	\$2,195,210
Indigenous Studies	1	5	\$600
Cultural History	0	0	0
Multi-disciplinary	0	0	0
Library & Archives	0	0	0
<b>Total Donors/Value</b>	<b>12</b>	<b>88</b>	<b>\$2,195,810</b>

Purchases	# of Purchases	# of Items	Value
	0	0	\$0

## Shining Stars Portraits by Kent Monkman

Kent Monkman is one of Canada's most important contemporary and First Nations artists. A member of Fisher River Cree Nation in Treaty 5 Territory (Manitoba), he lives and works in Dish With One Spoon Territory (Toronto, Canada). Through the use of humour, art historical references and a variety of media, Monkman explores complex ideas and situations, including Indigenous-settler relationships and the construction of national identities. Glenbow has several works by Monkman in the collection; we are so pleased to add five striking portraits – *ᐸᐸ ᐸᐸ ᐸᐸ ᐸᐸ ᐸᐸ* *wāshē-acāhkosak (Shining Stars)* – to the collection this year.

In these portraits Monkman commemorates five of his personal heroes, depicting Indigenous friends and collaborators – individuals long respected for their leadership and resistance toward colonial systems. He considers these portraits to be a collection of Indigenous monuments. Visually, they reflect a European style of academic portraiture; however, drawing on this language, Monkman refutes the colonial narrative of Indigenous peoples as disappearing. His portraits depict the individuality of each of his sitters, “honouring their life, leadership and legacy in the modern age.”



Kent Monkman  
Liz Osawamick, 2020  
Acrylic on canvas



Kent Monkman  
Thomas King, 2021  
Acrylic on canvas



Kent Monkman  
Brianna Olsen-Pitawanakwat, 2021  
Acrylic on canvas

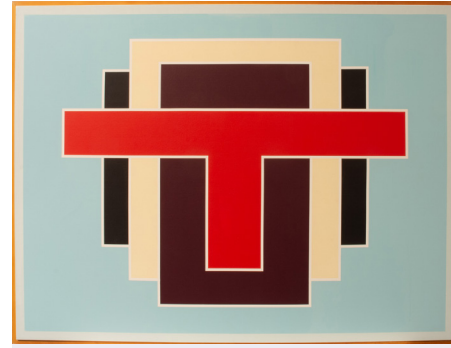
## Expanding Glenbow's Canadian Modern & Contemporary Art Collection

Glenbow was fortunate to receive two anonymous donations of Canadian and Quebecois modern and contemporary art, adding over 40 artworks to the collection. The donors' collecting interests focused on abstraction, in particular its impact on Quebec and on Quebecois artists and art.

Paintings by Tom Hodgson, known for his association with the Painters Eleven group, included three of his late poured-paint works. (Many of Hodgson's later works were lost in a studio fire, making this donation to a public collection particularly significant.) William Ronald, an important Canadian abstract expressionist in the 1950s and 1960s, is represented through the donation of six paintings. Works by Robert Burns Hedrick reflect his focus on a contemplative and disciplined approach to geometric abstraction. And, finally, the four paintings by David Urban, highly regarded for his innovative approach to painting, are characterized by a unique use of kinetic line, primary colour and rhythmic geometries.

Additional artists represented in the donation demonstrate the long impact of abstraction on Quebec art. Included are nine major works by Marcel Barbeau, demonstrating the artist's versatility and prolific talent over a long period (1966-1990); six works by Louis Belzile, a founding member of the Plasticien movement, a group that focused on the formal "plastic" elements of painting; and a painting by Ulysse Comtois who, along with Barbeau, was associated with the Automatistes.

These gifts provide a compelling survey of twentieth century painting in Quebec; they further enhance our existing collections and provide future opportunities to exhibit these works in the greater context of Canadian abstraction and twentieth century art.



Robert Burns Hedrick  
*Oracle II*, 2001  
Acrylic on canvas



Marcel Barbeau  
*Signaux Familiers*, 1988  
Acrylic on canvas



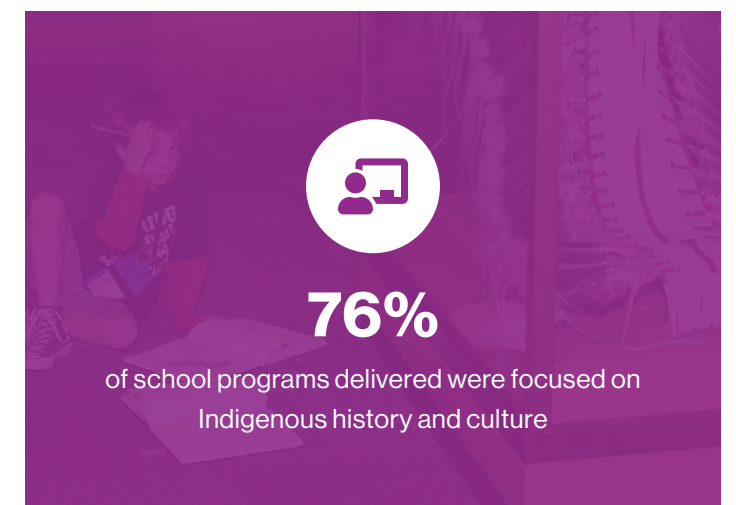
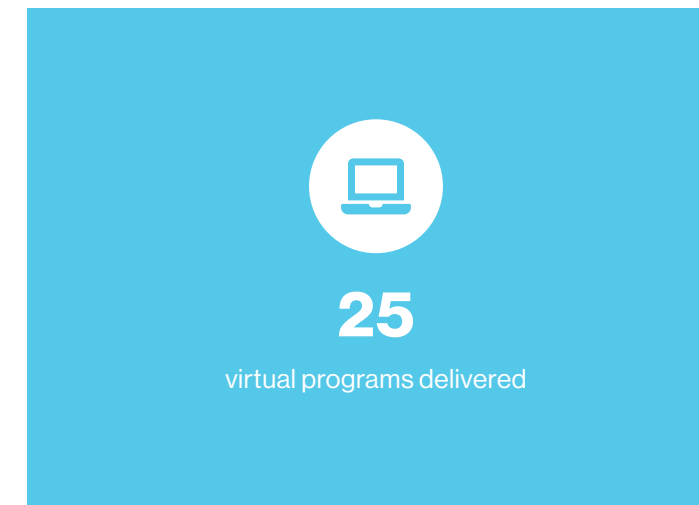
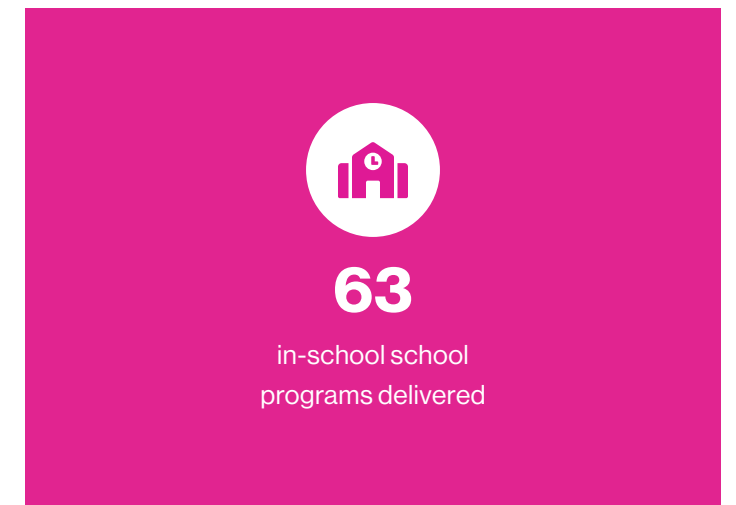
Ulysse Comtois  
*Scène d'atelier Ombres*, 1989-90  
Acrylic on board

## Education

Glenbow's education programs welcome thousands of students each year, reaching students across Calgary and Alberta as well as British Columbia, Saskatchewan and Ontario. Our programs deliver educational and engaging content for K-12, focusing on art, history and Indigenous cultures while fostering critical thinking.

At the start of the 2021-22 school year, pandemic-related restrictions and regulations kept students and teachers confined within schools; however, they were still able to access Glenbow's programming through a variety of virtual platforms. By early 2022, restrictions began to lift, and our education team began connecting in-person with teachers and students through outreach programs delivered in classrooms.

**April 1, 2021 – March 31, 2022**



## Looking Ahead

The Glenbow education team will continue to deliver virtual and in-school education programs throughout the 2022-23 school year. Several additions to Glenbow's suite of programs will support robust engagement with the public while the museum's doors are closed for renovations.



Blackfoot Elder and Museum Educator Sheldon First Rider preparing for a virtual program.



Glenbow Museum Educator Margery McBride Elliott delivering in-school outreach programming.



On November 8, 2021, Glenbow's education team partnered with The Military Museums of Calgary to celebrate Indigenous Veteran's Day.

Glenbow was invited to display Indigenous belongings at the ceremony and celebration. Blackfoot Elders Adrian Wolfleg from Siksika Nation and Sheldon First Rider from Kainai Nation shared their culture and stories with veterans, soldiers and visitors.

# Donors & Supporters

As an independent non-profit, member-based organization, Glenbow is grateful for the support from our donors and members for our continued operations. We rely on the financial support we receive from community to ensure Glenbow continues to be an accessible and inspiring community resource for unparalleled arts experiences.

Glenbow's community of supporters and donors are a group of people who believe in the importance of arts and culture and the role that Glenbow plays in building a vibrant, thriving and resilient community.

**We gratefully acknowledge the significant contributions made to the Glenbow Reimagined campaign by the following donors, sponsors and supporters from April 1, 2021 – March 31, 2022:**

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Rendering of Glenbow rooftop terrace.  
Architectural concept rendering by Dialog Design.



# Glenbow