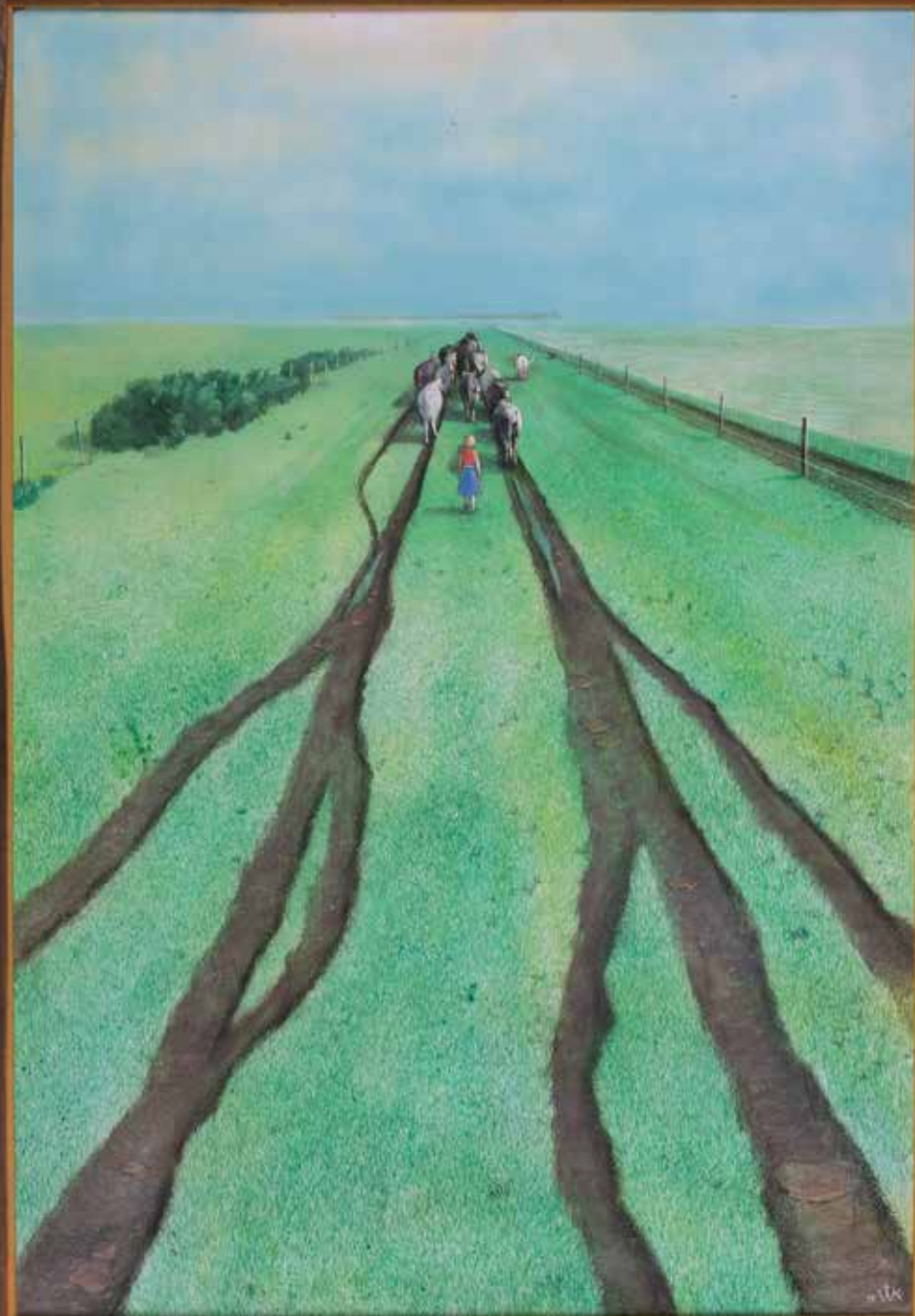




# MACKENZIE ART GALLERY

ANNUAL REPORT 2017/18



3	PRESIDENT'S MESSAGE
4	EXECUTIVE DIRECTOR AND CEO'S MESSAGE
5	YEAR IN REVIEW
7	EXHIBITIONS
21	COMMUNITY OUTREACH, EDUCATION & PUBLIC PROGRAMS
27	NEW PROGRAM SPACE AND CAFÉ
29	COMMUNITY SUPPORT
31	DONORS & SPONSORS
35	PERMANENT COLLECTION ACQUISITIONS
45	MEMBERS & VOLUNTEERS

#### CORE FUNDING PROVIDED BY:



Canada Council  
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Conseil des Arts  
du Canada



City of Regina



cultivating  
the arts





### Message from the President

In my first year as President of the MacKenzie Art Gallery's Board of Trustees, I am pleased to share the achievements of the past year. In 2017/18, the MacKenzie embodied its vision to become an immersive centre for art focusing on visitors and artists, Indigenous culture and diversity while remaining grounded in history, education, and sustainability. Over 84,000 visitors experienced the MacKenzie's public programs and exhibitions on topics ranging from national commemoration, public art,

inter-cultural relations, reconciliation, and much more. This report includes details on the many ways that the MacKenzie has been playful, creative and experimental in fostering transformative experiences.

As a **playful** examination of national identity, the MacKenzie enjoyed Jacqueline Hoàng Nguyen's *Space Fiction & the Archives*, which detailed the small town of St. Albert's construction of a spaceship landing pad as a welcome to extraterrestrials against the backdrop of Canada's 1967 Centennial and changes to immigration regulations. (See page 13 for details.)

The MacKenzie was a **creative** hub in 2017/18. The BMO Learning Centre bustled with parents and children creating art together on Family Sundays. Gallery visitors of all ages discovered major exhibitions during Thursday Lates. The *REALI* (Recreation, Life Skills, Story Telling and Art Activity) program, in partnership with the Regina Immigrant Women Centre, served immigrant and refugee women and their children on Saturdays.

Youth from several Regina schools took **experimental** approaches to learning, story-telling and creation through the *Enbridge Young Artists Program*. Workshops included translating an ancient tale of *How the Loon Got its Walk* from oral traditions into video games and machinima, led by artist Skawenatti Fragnito and her AbTec team. (See page 23 & 24 for details.)

The exhibition *Re: Celebrating the Body* investigated cultural stereotypes of the body with a special focus on questions of ability. Individuals who experience abilities-based challenges developed and led the public on tours of *Re: Celebrating the Body*, transforming expectations of an exhibition tour. (See page 11 for details.)

The MacKenzie continues to fulfill our mandate to build our permanent collection. This included collecting Saskatchewan and Prairie artwork and being a world leader in the recognition and presentation of Indigenous artworks. To this end, over 200 Indigenous works were promised to the Gallery this past year and the MacKenzie continues to place emphasis on the addition of new works to its permanent collection as we move into a new year.

Thank you to the many individuals and businesses who sustain the MacKenzie through donations and participation in fundraising events. Together, we raised over \$120,000 in support of the Gallery through fundraising events such as Bazaart, Holiday Bazaart, and the MacKenzie Gala. We also extend deep gratitude to our members, donors, and corporate sponsors for their ongoing support.

It is people who animate the Gallery as a vital community hub where encounters with art enrich the lives of countless visitors. I extend a personal thank you to staff and volunteers for their passionate and dedicated activation of the Gallery as an exciting space for new experiences.

While it is satisfying to reflect on treasured experiences over the past year, it is thrilling to look forward to new developments on the horizon, including the transformation of the Gallery's public spaces.

Welcome area improvements are underway, including the development of public gathering spaces, a café, and integrated artworks. At this critical juncture for construction projects and public monuments in the province, the MacKenzie has launched a public artwork that honours the treaty legacy of our area and brands the MacKenzie as a beacon of inclusive, challenging and beautiful experiences.

Johanna Salloum  
President, MacKenzie Art Gallery Board of Trustees



### Message from the Executive Director and CEO

The MacKenzie Art Gallery is working towards a new vision of what an art museum of the 21<sup>st</sup> century can be. I have written and spoken in the past about museums and galleries being uniquely positioned at this moment in Western societies. We have seen the proliferation of digital technologies in almost every aspect of our lives. While people adapt to new ways of gathering and sharing information and ideas, we have also seen a simultaneous revitalization and interest in analogue

technologies and hand-crafted art and objects. This includes a range of popular examples – from vinyl records, to knitting, to locally crafted beer. Even as we are catapulted into an increasingly digital – and image-based – world, we hold close those things that seem to involve “real” people, or suggest some form of authenticity.

We have also seen the rise of so-called “fake news.” Perhaps this is another indicator of why people are hungry for information, and seek it in a broad variety of forms and media. As well-established keepers of our culture through a collection of works – and all the ideas they contain – art museums are poised to assert a more crucial role in society. Through art galleries visitors come into contact with vital objects, information and experiences. To build upon the material content of our collection, the MacKenzie is re-articulating itself as a place where people and ideas meet, and where knowledge is created. The MacKenzie is becoming a place of more interactive, experiential and immersive experiences. It is becoming a place where one can not only see, but also feel, taste, listen, and interact with the world through art. Even as we expand our reach through virtual and online experiences, we are becoming more than ever a place for tangible experiences for all our senses.

A recently released survey of Canadian audiences indicated that the top three reasons we participate in culture are: community, connection and discovery.<sup>1</sup> These three reasons align with culture's greatest potential impact. They also align with the MacKenzie's Strategic Plan (2018-23) developed during the period of this report, and adopted by the Board of Trustees at the first meeting of 2018-19. The three core objectives outlined in the plan are:

1. Create Outstanding Visitor and Participant Experiences
2. Strengthen Organizational Resilience
3. Foster our Core Identity

I believe you will see these directions reflected in the program outlined in this report.

We continue to get closer to realizing our potential through the objectives outlined above. We have begun the construction of a new area for meeting and public programs at the gallery. Adjoining it will be a café and bar, centred on an art installation, the details of which will be announced in the near future. We are entering the new year by gaining momentum through planned artwork commissions, exhibitions and programs, facility and technological enhancements and organizational development.

The MacKenzie is full of potential in the coming year with further exciting announcements and developments. Don't miss a thing by purchasing or renewing your membership today. We look forward to sharing with you and hearing from you!

Anthony Kiendl  
Executive Director and CEO

1. Culture Track Canada at <http://www.businessandarts.org/culturetrack/assets/reports/CT%20Canada%20Summary.pdf>

Attendance

In-House	68,323
Out-of-House	16,142
<b>Total</b>	<b>84,465</b>

Attendance Highlights

Special Events	7,354
Facility Rentals	9,204

School and Youth Project

Tours	238
Attendance	4,625

Enbridge Young Artists Project

Tours	22
Workshops and Programs	186
Attendance	3,543

Provincial Touring Artists and Exhibition Program

Tours	216
Communities Visited	25
Attendance	6,395

REALI Program (Recreation, life skills, storytelling and art activities)

Workshops	49
Attendance	925

Community and Public Tours and Programs

Tours and Programs	342
Attendance	10,239

Exhibition Openings

Number of Openings	8
Attendance	1,557

Development Highlights

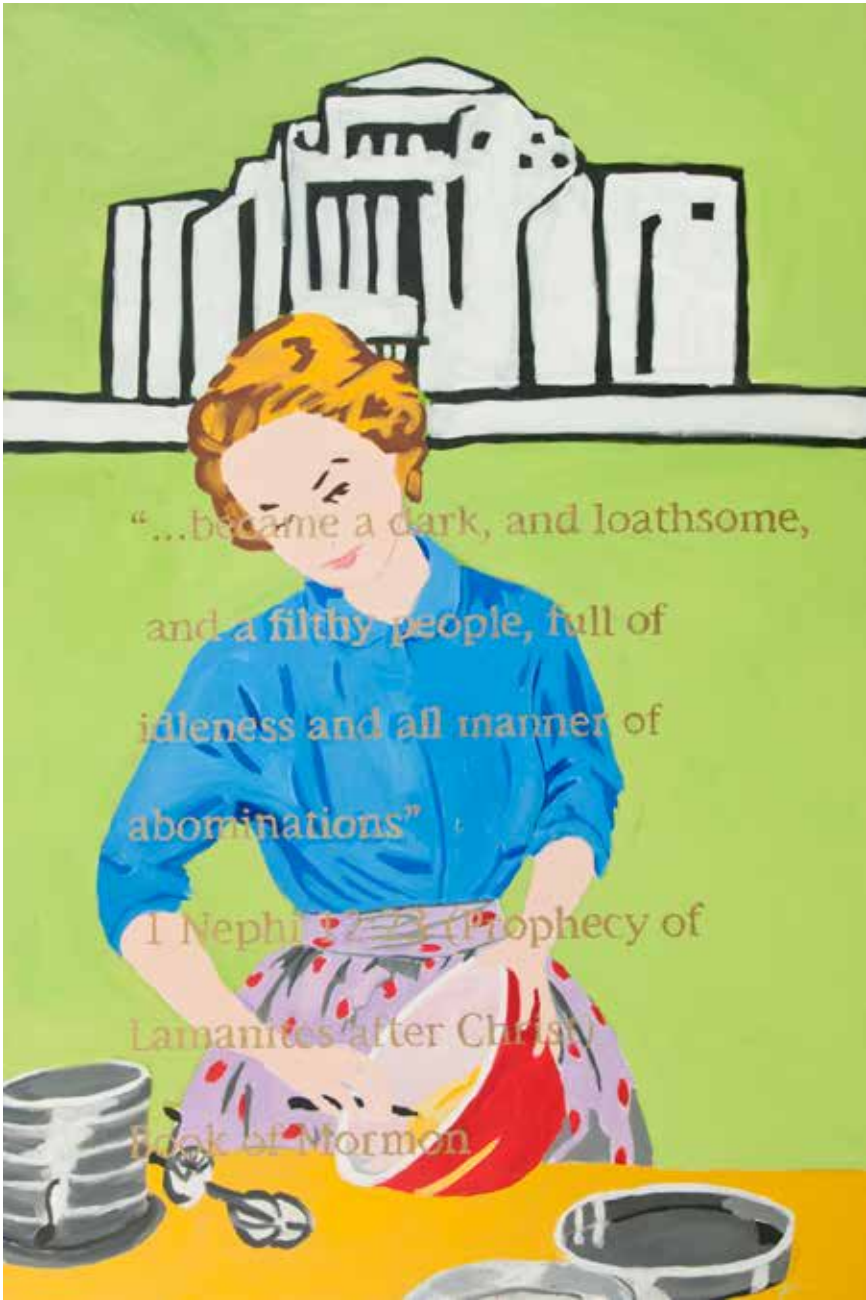
Cash and in-kind contributions from organizations	\$1,583,025
Cash and in-kind contributions from individuals	\$518,090
Net result of three fundraising events	\$122,684
Gallery Shop net proceeds	\$35,363
<b>Total</b>	<b>\$2,254,162</b>

Membership Program

Membership proceeds (minus donation portion)	\$18,687
Active Gallery Memberships	562

Volunteers

Volunteers	111
Hours donated by Volunteers	3,142



## Alex Janvier

May 20 to September 10, 2017

As the first stop on the exhibition's national tour, the MacKenzie was honoured to host *Alex Janvier*, a major retrospective of one of Canada's foremost Indigenous artists. Organized by the National Gallery of Canada, the exhibition highlighted Janvier's unique approach to representing a Dene geocultural landscape through a highly personalized abstracted modernist aesthetic and offered Regina audiences a rare opportunity to engage with more than 100 works spanning the artist's career from the 1960s to present day.

A long-time resident of Cold Lake First Nations in northern Alberta, Janvier's paintings are characterized by the artist's use of precise, expressive lines and vivid colours that combine references to Denesuline iconography, Indigenous culture and history, modern art influences, and his own personal worldview. Drawn from public and private collections across Canada, the exhibition included many of the artist's best-known pieces, as well as lesser known works that have rarely been seen before. The exhibition saw a total of 20,960 visitors, making it one of the most popular exhibitions of the year.

Audiences were given the opportunity to immerse themselves in Janvier's work through a variety of public programs. To coincide with the exhibition, the MacKenzie hosted two extraordinary conversations. The first was a discussion with MacKenzie Curator Michelle LaVallee and Greg Hill, Audain Senior Curator of Indigenous Art for the National Gallery of Canada, which focused on Janvier's achievements and his role within Indigenous and Canadian art history. On June 29, Alex Janvier, Mary Ann Barkhouse and Wally Dion joined Michelle LaVallee in a discussion about public art and monuments. The exhibition was also the focus of the Gallery's educational programming, and was booked to full capacity for school tours. The MacKenzie was thrilled to present this exhibition to so many audiences, and to celebrate the extraordinary achievements of one of the country's most acclaimed contemporary artists.







## Dana Claxton: The Sioux Project – Tatanka Oyate

September 30, 2017 to January 7, 2018

*Dana Claxton: The Sioux Project – Tatanka Oyate*, guest curated by Dr. Carmen Robertson, was the first art exhibition to explore contemporary Sioux aesthetics in Saskatchewan. In this new work, Hunkpapa Lakota artist Dana Claxton claims the term Sioux for Lakota, Dakota, and Nakota peoples as she dedicates herself to a careful analysis of contemporary Sioux relationships to the land.

At the centre of this exhibition was a glowing circular video installation that enveloped the viewer in a constantly moving pattern of artistic and cultural ideas. To create this work, Claxton and her collaborators held a series of workshops with Sioux youth from Standing Buffalo and White Cap First Nations. With the help of these students, Claxton gathered hours of digital video footage and still photography featuring interviews with artists, cultural practitioners, and elders. The artist then assembled this footage to create a dynamic dialogue on Sioux art

and culture today that thoughtfully considers beauty in relation to intergenerational knowledge and the dispersal of Tatanka Oyate – the Buffalo People – throughout Saskatchewan.

The MacKenzie played host to a variety of public events throughout its opening weekend, which welcomed 585 visitors. The weekend started with a community barbeque in the meadow behind the T.C. Douglas building that featured a compelling performance by InfoRed. A one-day symposium on Dakota, Lakota, and Nakota culture explored in-depth how knowledge has been preserved, taught, and celebrated within this dynamic community. A highlight was a keynote by distinguished American scholar Dr. Janet Berlo from the University of Rochester. The weekend came to a creative close with a Studio Sunday parfleche workshop led by Buffalo People Arts Institute for Studio Sunday.

Re: Celebrating the Body

January 27 to June 3, 2018

This winter, the MacKenzie Art Gallery was pleased to continue its commitment to interdisciplinary practices through the presentation of *Re: Celebrating the Body*, a platform that encompassed a diverse program of visual art, dance, athletics, and other body-based practices. This project revisited the groundbreaking exhibition *Celebration of the Body* (1976) by Canada’s leading conceptual artist collective N.E. Thing Company Ltd. (NETCO). *Re: Celebrating the Body* was the most recent in a series of projects initiated by French curator Fabien Pinaroli that probes the current relevance of NETCO’s deconstruction of cultural stereotypes of the body. For its latest iteration at the MacKenzie, Pinaroli teamed up with MacKenzie Head Curator Timothy Long, and Robin Poitras, Artistic Director of Regina’s acclaimed contemporary dance company New Dance Horizons.

A reactivation rather than a historical reconstruction, *Re: Celebrating the Body* channeled the original spirit of NETCO’s 1976 exhibition with a special focus on questions of ability and the development of a “soma-esthetic.” The exhibition featured new and historical works by NETCO co-presidents Iain Baxter& and Ingrid Baxter, as well as work by an international contingent of artists. Interactive installations by La Machine à performer,

Émilie Parendeau, KVM–Ju Hyun Lee & Ludovic Burel, Jes Sachse, and Erwin Wurm activated the space by inviting visitor participation, while video installations by Kader Attia, Hannah Dubois and Ingrid Baxter, Camille Llobet, and Jeannie Mah investigated a range of somatic practices and resilient bodies. This physical and psychological engagement was contextualized historically by selected casts of Greco-Roman sculpture from the *Museum of Antiquities* (University of Saskatchewan). The exhibition was the focal point for a program of educational tours, community-sensitive lectures, screenings and activities that critically engaged with themes of diversity, access, and ability. A new initiative saw facilitated tours co-led by participants from Sask Abilities.

Central to the exhibition was the installation of a portable dance floor in the MacKenzie’s main gallery space, which served as the site of a residency by New Dance Horizons. Using the gallery to create a dynamic space of convergence between visual art and contemporary dance, the residency extended the length of the exhibition under the shared title *Re: Celebrating the Body*, inviting visitors to reflect on multiple connections between art, dance, and life.



Top: Installation view of *Re: Celebrating the Body*, MacKenzie Art Gallery, 2018. Photos: Don Hall.  
Bottom (left to right): Ingrid Baxter and Hannah Dubois, *The Crane Revisited . . . Again*, 2015; Iain Baxter&, *Ego vs. Eco*, 2013 - 2017; KVM - Korean Vulnerability Movement (Ludovic Burel and Ju Hyun Lee), *Tofu-skin Care: A Fatigue Study*, 2017.



## Transformative Landscapes Engagement Space – Contemplating Space, Time, and Connection

June 1, 2017 to January 7, 2018

Now is a time of transformation in which we contemplate the past, examine the present, and visualize the future. In conjunction with the commission of a public artwork by an Indigenous artist on the grounds of the MacKenzie and on Treaty Four Territory, the MacKenzie Art Gallery launched *Transformative Landscapes: Contemplating Space, Time and Connection* in 2017.

Encompassing exhibitions, workshops, screenings, panel discussions, and artist talks, *Transformative Landscapes* situated the public artwork within a thoughtful discourse around issues of national commemoration, reconciliation and intercultural relations in Saskatchewan.

Regina-based filmmaker Janine Windolph, finalists in the competition to create the public artwork, and acclaimed Dene artist Alex Janvier thoughtfully addressed the issues of public art and monuments in a panel discussion moderated by Curator Michelle LaVallee in June 2017.

A summer film series supplemented the discussion, presenting a multitude of perspectives on the themes of *Transformative Landscapes*. Screenings included the titles *Little Caughnawaga: To Brooklyn and Back*, *Cree Inuit Reconciliation*, *In the Monument*, and *Through the Repellent Fence*. Raven Chacon of Post-Commodity, the interdisciplinary arts collective whose creation of the largest bi-national land art installation in history is the subject of *Through the Repellent Fence*, travelled to Regina to attend the screening and join the audience in conversation.

Interwoven with formal opportunities for discussion, an exhibition of small-scale maquettes of the works proposed by Mary Anne Barkhouse, Wally Dion, and Duane Linklater was mounted in the Transformative Landscapes Engagement Space. This exhibition provided the MacKenzie with the opportunity to integrate public feedback into the selection process prior to the installation of the chosen public artwork.

Other activities encompassed by *Transformative Landscapes* included *Animating the Grandfather Stones*, a four-day community workshop led by Janine Windolph, and associated exhibitions *Notes from the Inquest* by Winnipeg artist Jeff Funnel and *Pioneer* by New Zealand artist Brett Graham.



Top: Installation views of Transformative Landscapes Engagement Space, MacKenzie Art Gallery, 2017. Photos: Don Hall.

Bottom (left to right): Site walk-through with artist Duane Linklater; Duane Linklater, *Kâkikê / Forever* (proposal drawing for MacKenzie Art Gallery), 2017. Image courtesy of the artist and Catriona Jeffries Gallery. Technical support: Carvel Creative; Artist Talk responding to the screening of *Through the Repellent Fence* with artist Raven Chacon.



## Transformative Landscapes – Jeff Funnell: Notes from the Inquest

September 30, 2017 to February 4, 2018

*Jeff Funnell: Notes from the Inquest* highlighted one of the most important bodies of work by senior Winnipeg artist Jeff Funnell. Recently donated in its entirety to the MacKenzie, the installation featured 90 drawings based on the inquest into the death of John Joseph Harper, a Wasagamack Cree leader shot by Winnipeg police constable Robert Cross. The inquest and controversy surrounding the tragic fatal shooting of an innocent man prompted widespread allegations and denials of racist prejudice within the legal system, and corresponded with an internal corruption scandal that publicly exposed wrongdoings within the Winnipeg police force.

In April 1988, Funnell documented the two-week inquest as a concerned member of the general public. Funnell's courtroom drawings tell the story of the inquest through quickly executed sketches, personal notes and commentary. They bring the theatre of the courtroom vividly to life, capturing gestures and relationships

and visualizing the trial narrative for the public. For the installation, the drawings were presented unframed on a long table alongside a grainy video of the re-enactment of the shooting, and a copy of the Inquiry's Report by the Provincial Judge. Funnell's account is marked by an authenticity missing in court and media reports and raises questions about the so-called objectivity of the inquest which exonerated Cross. The presentation offers a stark testament to the role racial prejudice plays in everyday encounters, a reality which continues to play out in our headlines.

Curated by Michelle LaVallee for the MacKenzie's *Transformative Landscapes* series, the installation resonated with themes in *Brett Graham: Pioneer*, further enriching important dialogues on the historical impacts and present realities of colonialism in Canada. *Notes from the Inquest* serves as a reminder that justice can come, but it also reminds us that it can be selective and that indifference, worse than ignorance, is culpable.



## Transformative Landscapes – Brett Graham: Pioneer

September 2, 2017 to February 4, 2018

When internationally acclaimed artist Brett Graham first arrived in Regina from New Zealand, he was fascinated by descriptions of “prairie schooners,” those settler wagons which traversed the landscape like ships on a tide that overwhelmed and devastated the Plains First Nations. Upon reading James Daschuk's book *Clearing the Plains*, the artist was struck by the irony of the concept of the Canadian Prairies as “bread basket” in light of the deliberate starvation of Indigenous peoples that occurred in this territory during the settlement period. In response to this history, Graham created *Pioneer*, a major sculptural installation that gives form to the lingering racism and misunderstanding that permeates the national consciousness to this day. Donated by the artist to the MacKenzie in 2017, the sculpture was presented by curator Michelle LaVallee as a centrepiece of the series

*Transformative Landscapes: Contemplating Space, Time and Connection*.

Brett Graham is an artist from the sub-tribe Ngati Koroki Kahukura, Aotearoa (New Zealand) whose work explores his dual Maori and European heritage and the issues affecting Pacific and Indigenous peoples today through installations that distill complex histories into striking sculptural forms. He originally created *Pioneer* for the Neutral Ground exhibition *WANTED: An Exhibition of Objects of Dread and Desire* (2015), curated by Elizabeth Matheson, but returned to reconfigure and complete the sculpture for the MacKenzie in 2017. For his sculpture, Brett Graham considered the colonization of both Turtle Island and Aotearoa – the Maori term for his home country of New Zealand. As Graham explains, “*Pioneer* is a kind of hybrid block house fortress and grain wagon, that speaks of this history.” The name of the work also refers to the first warship to be purpose built for the New Zealand government, a gunboat that was used in action against the Maori in the 1860s. The sculpture was presented alongside other works from the Gallery's permanent collection that confront the history and impact of colonialism, including a selection of paintings, drawings, and photographs by K.C. Adams, Rebecca Belmore, Bob Boyer, Ruth Cuthand, and Wally Dion.



## Collection Insight Series – Jeanne Randolph: My Claustrophobic Happiness

October 21, 2017 to May 6, 2018

*My Claustrophobic Happiness* is an exhibition that extended art writer Dr. Jeanne Randolph's interpretation of North American consumer culture into a Freudian hallucinogenic realm. Randolph created an exhibition incorporating creative and critical writing – called “ficto-criticism” – inspired by, and alongside, works from the MacKenzie Art Gallery permanent collection. The exhibition disembarked from a text written by Randolph during a one-month residency at the MacKenzie Art Gallery in the summer of 2017: a 21<sup>st</sup> century version of *The Temptations of St. Anthony* (Athanasius, 4th c. CE).

In 1879 Gustave Flaubert had written his version of *The Temptations of St. Anthony*, illustrated by James Ensor. For hundreds of years artists have depicted scenes from Athanasius's *The Temptations of St. Anthony*, among them Hieronymus Bosch, Matthias Grünewald, Félicien Rops, Martin Schongauer and Salvador Dali. Their works are voluptuous, grand and complex. In Randolph's version, instead of a Christian desert hermit beset by the Devil in a myriad of hideous disguises, the central character will be the irredeemable consumer beset by artists, philosophers, activists, poets, musicians, Zen Buddhists, architects and others.

Sixteen artworks, selected by Randolph from the MacKenzie's permanent collection, were accompanied by written passages composed by Randolph telling the story of the central character – an inveterate consumer ensconced in a Vancouver condo tower. The exhibition featured the work of a range of artists including Andy Warhol, Jan Wyers, Wilf Perreault, 17<sup>th</sup> century Dutch painter Frans Van Mieris, Evergon, and the unattributed creator of a terracotta figurine from the ancient Near East.



## Collection Insight Series – Shary Boyle: Scarecrow

October 20, 2017 to January 1, 2018

In the fall of 2017, the exhibition *Shary Boyle: Scarecrow*, introduced us to an unlikely couple perched atop bales of golden straw. Frozen in a “sad but strangely sexy” embrace – as the artist described it – a homely life-size scarecrow sank limply into the outstretched arms of a woman encrusted in celadon ceramic tiles. Recently donated by Boyle to the MacKenzie Art Gallery, the work was the centerpiece of an installation designed by the artist as part of the *Collection Insight Series*. The result was a fresh reading of one of her most provocative sculptural installations of the past decade.

Like the sparkling white cave of her 2013 Venice Biennale installation, *Scarecrow's* golden pile of straw transported us to a secluded spot that is both out-of-place and out-of-time. Boyle's father was born and raised on a small farm near Melville, Saskatchewan. According to the artist, the sculpture was “influenced in part by the haylofts of the region,” spaces she imagined when thinking of the daily lives of her paternal grandparents. From this unlikely starting place, the installation invited a consideration of how we value art. In her talk at the exhibition opening, Boyle asked: “What is [art] worth to you? . . . What is it worth to the artist that made it? What is it worth to the person who might have had their portrait done, or to the family of the artist who saw that artist take these subjects so seriously?”

To explore these questions, the artist chose groupings of artworks from the MacKenzie's permanent collection to flank the sculpture on facing walls. On one side was a selection of academically sanctioned treasures and antiquities that spoke of Europe's multi-layered artistic inheritance. On the other side was a varied assortment of Saskatchewan “folk art” produced by self-taught artists W.C. McCargar, Fred Moulding, Dmytro Stryjek, Jan Wyers, and Jack Zepp. As in the recent exhibition *Earthlings* at the Esker Foundation, which featured Boyle's collaboration with several Inuit artists, the installation asked how artworks function without the layers of irony and sophistication in which they have been wrapped for centuries. What was revealed in the process was the secret of the bond between the mismatched couple at the centre of the installation – that our relationship to art is most profoundly based on an unnamed longing for connection.





### Exhibitions Organized by the MacKenzie

All exhibitions organized by the MacKenzie Art Gallery are supported by the South Saskatchewan Community Foundation, Canada Council for the Arts, SaskCulture, City of Regina, University of Regina, and Saskatchewan Arts Board.

**Jacqueline Hoang Nguyen:**  
*Space Fiction and the Archives*  
April 8 - October 1, 2017

**A Canadian Dream: 1965-1970**  
June 10 - August 13, 2017

**Pascal Grandmaison: Soleil différé**  
June 10 - August 20, 2017

**The Dream Space**  
June 10 - August 20, 2017

**Dana Claxton:**  
*The Sioux Project – Tatanka Oyate*  
September 30, 2017 - January 7, 2018

Organized by MacKenzie Art Gallery with support from Canada Council for the Arts, SaskCulture, Saskatchewan Arts Board, City of Regina, University of Regina, and South Saskatchewan Community Foundation. Additional support from Social Sciences and Humanities Research Council of Canada and University of British Columbia Department of Art History, Visual Art & Theory.

**Transformative Landscapes:**  
*Contemplating Space, Time and Connection*

**Brett Graham: Pioneer**  
September 2, 2017 - February 4, 2018

**Jeff Funnell: Notes from the Inquest**  
September 30, 2017 - February 4, 2018

**Transformative Landscapes**  
*Engagement Space*  
September 9, 2017 - January 7, 2018

### Collection Insight Series

**Jeanne Randolph:**  
*My Claustrophobic Happiness*  
October 20, 2017 - May 6, 2018

**Shary Boyle: Scarecrow**  
October 20, 2017 - January 1, 2018

**Re: Celebrating the Body**  
January 27 - June 3, 2018

*Re: Celebrating the Body* is a platform encompassing an exhibition, public and school programs, and dance residency organized by the MacKenzie Art Gallery and New Dance Horizons, presented with the support of Canada Council for the Arts, SaskCulture, Saskatchewan Arts Board, City of Regina, University of Regina, South Saskatchewan Community Foundation, Government of Canada, CanDance, Community Initiatives Fund, Dance Saskatchewan Inc., and Business for the Arts. Program partners include Le Conseil culturel fransaskois, Regina Musical Club, and Regina Symphony Orchestra. The MacKenzie and New Dance Horizons acknowledge and thank our members, donors, and volunteers.

**Mixing Stars and Sand:**  
*The Art & Legacy of Sarain Stump*  
March 3 - June 24, 2018

This project has been made possible in part by the Government of Canada. The MacKenzie Art Gallery acknowledges with appreciation the support of the Department of Canadian Heritage, the South Saskatchewan Community Foundation, the University of Regina, SaskCulture, the City of Regina, and the Saskatchewan Arts Board.

### Hosted Exhibitions

**Alex Janvier**  
May 20, 2017 - September 10, 2017

Organized by the National Gallery of Canada. Presented by the MacKenzie Art Gallery with the support of Canada Council for the Arts, SaskCulture, Saskatchewan Arts Board, City of Regina, and University of Regina.

### University of Regina Faculty and Student Exhibitions

Exhibitions produced in partnership between the MacKenzie Art Gallery and the Faculty of Fine Arts at the University of Regina.

**Monstrosities / Sarah Ferguson**  
MFA Graduating Exhibition  
April 21 - 30, 2017

**Brian Hoad: Handrails**  
MFA Graduating Exhibition  
September 9 - 17, 2017

**Garry Wasliw**  
MFA Graduating Exhibition  
November 4 -13, 2017

**TEN | X**  
BFA Graduating Exhibition  
March 17 - April 1, 2018

### MacKenzie Touring Exhibitions – Provincial Outreach

Each year, a MacKenzie Educator takes exhibitions from the Permanent Collection on tour to schools, community centres, and local galleries across the province.

**Rosalie Favell**  
May 3, 2016 - October 19, 2017

**Lesser-known Saskatchewan Landscapes**  
October 25, 2016 - June 30, 2018

**Across the Turtle's Back Series: The Kampelmacher Memorial Collection of Indigenous Art**  
September 26, 2017 - June 30, 2018



Ernest Luthi (Canadian, 1906-1983), *Kendal from the Southeast*, no date, oil on board, 28.4 x 36.5 cm., Collection of the MacKenzie Art Gallery, gift of Henry and Betty Trout. Photo: Don Hall.

## Provincial Touring Artists and Exhibition Program

*The Provincial Touring Artists and Exhibition Program* shared exhibitions of original art in 25 communities throughout Saskatchewan, providing exhibition-related programs for 6,395 students in 216 workshops and serving a broad cross-section of community members as viewers.

This year's *Provincial Touring Artists and Exhibition Program* featured the Kampelmacher Collection of Indigenous Art. We appreciate Thomas Druyen and Alice Ladiner for allowing us to share their incredible collection with people of all ages throughout the province.

Through the generous support of people like Thomas and Alice, this program has enjoyed a long and successful history of weaving art into the fabric of our province over the past 47 years. *The Provincial Touring Artists and Exhibition Program* arose from community requests to bring the MacKenzie's celebrated exhibitions to communities around Saskatchewan; the MacKenzie Art Gallery Volunteers (MGV) responded, loading their vehicles with works from the permanent collection to share in towns across Southern Saskatchewan.

In 1971, then-MacKenzie Art Gallery Director, Nancy Dillow, raised funds to create a one-year pilot project to serve communities throughout the province. Under the leadership of Paul Fudge, the *Community Programme*, as it was known then, secured stable funding, and Bob Boyer joined the team in 1973. Together Paul and Bob expanded the program and created landmark exhibitions like Boyer's, *100 Years of Saskatchewan Indian Art 1830-1930*. It is from these "grassroots" that the MacKenzie has brought transformative and intimate experiences of art to hundreds of thousands of people in our province.

"I have deep gratitude and respect for all of those who have contributed to this program over the years; it is a privilege to represent the Gallery in this role," says Ken Duczek, Coordinator of Learning Initiatives, MacKenzie Art Gallery.





## Enbridge Young Artists Project

Students in the Enbridge Young Artists Project explore issues of identity and culture through creating and experiencing artworks. MacKenzie Art Gallery instructors lead in-class workshops, after-school programs, and tours of MacKenzie Art Gallery exhibitions with our partner schools, Kitchener Community School, Mother Teresa Middle School, St. Michael's Community School, Seven Stones Community School, Albert Community School, Sacred Heart Community School and Scott Collegiate.



Through the Enbridge Young Artists Project inner-city youth learn about the influences and methods of professional artists, as well as the messages they convey with their works of art. For example, in May and June of 2017, students explored birch bark biting, automatic tendencies in art making and personalized abstraction in hands-on workshops relating to guided tours of Alex Janvier's body of work.

In fall of 2017, internationally-acclaimed Canadian (Inuk) musician and throat singer Tanya Tagaq visited student participants at Scott Collegiate in conjunction with a writing workshop, facilitated by MacKenzie Art Gallery art instructors, that asked students to reflect on the role of women in their lives.

The Enbridge Young Artists Project demonstrates the transformative power of art: students are empowered as creators within the workshops and find new role models in their art instructors, and the artists exhibited at the MacKenzie.

## Initiative for Indigenous Futures

The Initiative for Indigenous Futures (IIF) imagines, explores and actualizes Indigenous Peoples' futures through youth workshops and symposia delivered in partnership with universities and community organizations.

Over Spring Break 2018 local youth learned about *machinima*, a genre of film that uses graphics created by video game engines in place of live actors and real settings. In a week-long workshop led by artist Skawennati Fragnito and her AbTeC team, Maize Longboat and Nancy Townstead, youth participants retold the traditional tale *How the Loon Got It's Walk* in the digital medium.



Subsequent workshops led by selected artists from the local community establish a legacy of creative education built on the foundation of the *machinima* workshop. While working alongside leading professional artists, youth acquire the skills, access to production tools and knowledge of the film production workflow.

Artworks produced in IIF workshops provide entry points for discussing Indigenous Futures. Youth-created artworks provide direction and inspiration for invited artists, academics, youth and elders to collectively envision their future at the IIF Symposium scheduled for November 2019.

Community Programs and Interdisciplinary Presentations

Thursday, April 6, 2017: Sylvia Ziemann Workshop – Naughty Puppets, Part 2

Thursday, April 13, 2017: Interactive Gallery Tour – *Motion* and *John Akomfrah: The Last Angel of History*

Thursday, April 20, 2017: Vertigo Series – Saskatchewan Book Awards Presentation

Thursday, April 27, 2017: Sara Raza Presentation – *Site and Specificity: The Cross Circulation of Art & Ideas*

Thursday, May 4, 2017: Sketching in the Galleries

Thursday, May 11, 2017: Interactive Gallery Tour – *Space Fiction and the Archives*

Thursday, May 25, 2017: Anne Campbell Book Launch – *Fabric of Day*

Thursday, June 1 and June 8, 2017: Interactive Gallery Tour – *Alex Janvier*

Thursday, June 15, 2017: Interactive Gallery Tour – *Pascal Grandmaison* and *A Canadian Dream*

Thursday, June 22, 2017: Sketching in the Galleries

Saturday, June 24, 2017: Queer City Cinema Film Screening and Discussion – *Flushing Filth in Canada*

Thursday, June 29, 2017: Panel Discussion with Alex Janvier, Mary Anne Barkhouse and Wally Dion

Saturday, July 1, 2017: *Transformative Landscapes* Workshop at Canada Day celebrations in Wascana Park

Thursday, July 6, 2017: *Transformative Landscapes* Film Screening: *Little Caughnawaga: To Brooklyn and Back*

Thursday, July 13, 2017: *Transformative Landscapes* Film Screening: *Cree Inuit Reconciliation*

Thursday, July 20, 2017: *Transformative Landscapes* Film Screening: *In the Monument*

Thursday, July 27, 2017: Transformative Landscapes Film Screening: *Through the Repellent Fence*, with artist talk by Raven Chacon from Postcommodity.

Thursday, August 3, 2017: Sculpture Garden Sketching

Thursday, August 10 - 13, 2017: MacKenzie at the Regina Folk Festival. Community workshop featuring Janine Windolph for *Transformative Landscapes*

Thursday, August 17, 2017: *Transformative Landscapes* – Brett Graham, Artist Talk

Thursday, August 24, 2017: Sculpture Garden Sketching

Saturday, August 26, 2017: Artist Trading Cards at the MacKenzie

Sunday, August 27: *Transformative Landscapes* – Community Workshop in Harbour Landing

Thursday, August 31, 2017: Sculpture Garden Sketching

Thursday, September 7, 2017: Sketching in the Gallery

Thursday, September 14, 2017: Art Conversation Series: Emmanuel Eduma

Thursday, September 21, 2017: Artist Trading Cards Workshop, presented by Sharon Eisbrenner and Cindy Dorr.

Thursday, September 28, 2017: Sketching in the Galleries

Friday, September 29, 2017: *Dana Claxton, Transformative Landscapes*, and *Jeff Funnell* Opening Reception

Saturday, September 30, 2017: Dana Claxton Symposium

Saturday, September 30, 2017: *art{outside}* Launch at Government House, including a talk by Timothy Long and Gallery Facilitator-led drawing activity in the gardens.

Sunday, October 1, 2017: Studio Sunday – Parfleche Workshop, presented in collaboration with the Buffalo Peoples Arts Institute.

Thursday, October 5, 2017: Sketching in the Galleries

Thursday, October 12, 2017: Interactive Gallery Tour of *Dana Claxton: The Sioux Project* – *Tatanka Oyate*

Thursday, October 19, 2017: *Shary Boyle* and *Jeanne Randolph* Opening Reception

Saturday, October 21, 2017: Disability and the Arts Panel/Workshop, as part of the Disability and the Arts Festival

Thursday, October 26, 2017: Art as Consolation – Looking at the life and work of Emily Dickinson. Presented in partnership with Cindy McKenzie, with a performance by Barbara Dana.

Saturday, October 28, 2017: Artist Trading Cards Make and Trade Session

Thursday, November 2, 2017: Interactive Gallery Tour of *Dana Claxton: The Sioux Project* – *Tatanke Oyate*

Thursday, November 9, 2017: Studio Workshop – Buffalo Peoples Arts Institute

Thursday, November 16, 2017: Vertigo Series – Fred Wah and open stage

Thursday, November 23, 2017: Tanya Tagaq Artist Talk, in partnership with RSO and Sâkêwêwak

Thursday, November 30, 2017: Sketching in the Galleries

Sunday, December 3, 2017: Holiday Celebration

Thursday, December 7, 2017: Studio Workshop

Thursday, December 14, 2017: Sketching in the Galleries

Thursday, December 21, 2017: Interactive Gallery Tour of *Shary Boyle: Scarecrow*

Thursday, December 28, 2017: Sketching in the Galleries

Thursday, January 4, 2018: Interactive Gallery Tour of *Brett Graham: Pioneer*

Thursday, January 11, 2018: Studio Workshop Hands-on studio workshop for adults

Thursday, January 18, 2018: Interactive Gallery Tour of *Jeanne Randolph: My Claustrophobic Happiness*

Saturday, January 20, 2018: Artist Conversation – Artists jes sachse and Carmen Papalia discuss art, accessibility, and the institution

Thursday, January 25, 2018: Artist Talk and exhibition tour with Jeff Funnell

Friday, January 26, 2018: Iain Baxter& talk at Art For Lunch – University of Regina

Friday, January 26, 2018: Opening reception of *Re: Celebrating the Body*

Saturday, January 27, 2018: Iain Baxter& Walkthrough and Artist Talk

Saturday and Sunday, January 27 and 28, 2018: New Dance Horizons Performance – Frederic Gravel

Tuesday, January 30, 2018: Educator Workshop for *Re: Celebrating the Body*

Thursday, February 1, 2018: Black History Month Launch presented in partnership with Saskatchewan African Canadian Heritage Museum

Thursday, February 8, 2018: Living Performance Course Workshop

Thursday, February 15, 2018: Black History Month Performances presented in partnership with Saskatchewan African Canadian Heritage Museum

Thursday, February 22, 2018: Living Performance Course Workshop

Saturday, February 24, 2018: Artist Trading Cards Make and Trade Session

Sunday, February 25, 2018: Studio Sundays – Drop-in Métis Jigging workshop led by the Seven Stones Steppers

Thursday, March 1, 2018: Thursday Lates – Sketching in the Galleries

Friday - Sunday, March 2 - 4, 2018: Regina Symphony Orchestra Forward Currents Festival presentations by Gerald McMaster, Anthony Kiendl, Robin Poitras, and Edward Poitras

Thursday, March 8, 2018: Psyche Somatic Yoga Workshop with Jenelle Finch, Yoga Therapist

Friday, March 9 and Saturday, Mary 10, 2018: New Dance Horizons, Marie Chouinard Performance

Sunday, March 11, 2018: International Women's Day Program

Sunday, March 18, 2018: Studio Sundays – Drop-in gymnastics workshop led by Julie Lavasseur, presented in partnership with Sask Gymnastics Association.

Thursday, March 22, 2018: Somatic Workshop – led by Bill Coleman

Thursday, March 29, 2018: Psyche Somatic Yoga Workshop with Jenelle Finch, Yoga Therapist

**Carmen Papalia Open Access Project,** Winter 2018: In January 2017, Carmen Papalia visited Regina for a week of research and presentations with partner institutions. During his visit, Carmen met with MacKenzie program development staff and conducted a *See for Yourself* workshop at the gallery in the *Across the Turtle's Back* exhibition for invited colleagues. The meeting with program development staff began a vibrant dialogue, exploring concepts of relational accessibility, institutional privileging of the visual, and Carmen's Open Access model for engagement. The *See for Yourself* workshop offered an opportunity for those involved to practice creative and collaborative process-based systems of access from a non-visual vantage point. The project established a pedagogical space where workshop participants could re-establish their access to the museum platform through embodied movement, group problem solving and exploration guided by one's own subjectivity. The engagement culminated in an exercise in which participants took turns leading one-on-one eyes-closed gallery tours while describing art objects, architectural details and other gallery visitors in their own words.

This initial visit began a dialogue that both artist and institution wish to expand and build on. The MacKenzie invited Carmen to return to the gallery in January 2018, in the context of the exhibition *Re: Celebrating the Body*. *Re: Celebrating the Body* provided a dynamic framework for exploration of the body, movement, and access from a variety of perspectives and disciplines, including visual art, video, dance, athletics, somatics and other body-based practices. The artist explored strategies for access that go beyond physical consideration of public space and examine how organizations also expand social and conceptual space, demonstrating new practices and methodologies for engagement. During his three-day visit, Carmen continued his work at an institutional level through a half-day workshop on the tenants of *Open Access*, presented for MacKenzie staff and partners. Participants explored strategies for a more open and accessible institution, while embedding practice within the strategic framework of the organization. Carmen also presented a public artist talk exploring his social practice while encouraging community dialogue related to accessibility and engagement.

**Partnership with Saskatchewan Abilities Council (SAC)**  
The mission of the SAC is to build inclusive communities for people of all abilities. SAC offers support and services for individuals with intellectual and physical special needs in the areas of daily living and rehabilitation services, quality of life, and employment. The MacKenzie engaged and trained SAC volunteers as gallery hosts in the context of the *Re: Celebrating the Body* exhibition, with the goal to develop and sustain relationships that last beyond *Re: Celebrating the Body* and continue through future exhibition development and programming. Volunteers worked directly with Gallery Facilitators to greet and engage visitors with exhibition themes and artworks, offering a diversity of perspectives and interpretive strategies for visitors of all ages and abilities.



# NEW PROGRAM SPACE AND CAFÉ

The MacKenzie's modernized Welcome Area will incorporate a fully accessible Program Space and Café, reimagines the gallery as a social and creative hub, reconfiguring existing meeting rooms as flexible public engagement spaces programmed with activities.

Responding to requests from gallery patrons and the community at large, the MacKenzie is creating an accessible, family-friendly, culturally-engaged Café serving a full range of meals and specialty espresso beverages. Incorporating the ecologically-focused artwork of Regina-born artist Bill Burns, the Café emphasizes high-quality, nutritious, locally-sourced products at a reasonable price.

The 60-seat Café will accommodate up to 350 standing patrons for free public programs such as artist talks, readings, performances, and discussion forums. The meeting spaces utilize folding walls offering a range of configurations to accommodate everything from private meetings to large public events. These flexible, multi-use spaces will feature fully-integrated, wireless audio/visual systems

seamlessly connected to a variety of media platforms for projections, digital screens, zoned in-ceiling speakers, video conferencing, and more.

We are excited to share the development of this project, which aims to create a welcoming, accessible, multi-use place for everyone in our community. Jointly funded by The Government of Canada's Community Infrastructure Program and South Saskatchewan Community Foundation, the project is proceeding in cooperation with the Ministry of Central Services. PCL leads construction with assistance from 1080 Architecture Planning + Interiors (formerly Cite360 Studio), Alfa Engineering, MacPherson Engineering, and JC Kenyon Engineering.

We look forward to welcoming you this fall to experience this inviting space that will enhance your dining and meeting experiences at the Mackenzie.



Renderings of the Café and Program space, Cite 360 designs.

## Lyn Goldman makes Transformational Gift to the MacKenzie Art Gallery



Photo: Don Hall

Lyn Goldman first became involved with the MacKenzie Art Gallery when Izumi, Arnott and Sugiyama constructed modernist buildings to house the MacKenzie on the University of Regina's College Avenue Campus. "That was when my brother was a young artist in the city, and my mother was a devoted supporter of the arts." A responsibility to champion public arts institutions was instilled in Goldman then, but her involvement with visual art goes back much further. "When I was a little kid," she recalls, "I took art classes, and my big brother was going to be a poet. He went to Chicago for his Master's Degree and met an artist who encouraged him to paint. So, he came home and found my old oil paints, and," she adds, "I never painted again."

Instead, Goldman flourished in numerous communications roles including television producer, arts officer, and radio host, which took her from Hollywood to Toronto and finally back to Regina and a career at the University of Regina, first as public relations director and finally as an associate professor. After relinquishing her paint set to her brother, who became an internationally-recognized painter under the name of Anthony Thorn, Goldman redirected her passion to acting. She performed onstage and onscreen both as an amateur and a professional for 50 years.

This life-long devotion to the arts coupled with a desire to honour her brother's legacy motivated Goldman to make a transformational gift to the MacKenzie. "I'm involved in supporting the arts, but my brother's passion for art fed my passion for art. I chose to make a gift to the gallery because he was from Regina and I respect the work that the Gallery does."

The purpose of this transformational gift, which includes a bequest, is twofold. First, to contribute to the MacKenzie Art Gallery Acquisitions fund to make a purchase of art for the Gallery's permanent collection. Secondly, to contribute to the programming and organizational needs of the Gallery. In all, Goldman's gift enables the MacKenzie to tell Saskatchewan's story and to share our unique artistic voices with the world.



Anthony Thorn (Canadian, 1927-2014), *Jacob's Dream*, 1983, enamel and 24K gold leaf on canvas, Photo: Don Hall.



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Gala 2017

## Joe Fafard: Poundmaker

*Poundmaker* (1979) by Saskatchewan artist Joe Fafard offers a penetrating portrait of Pitikwahanapiwiyn, an important Cree leader and participant in the North-West Resistance of 1885. This work was recently received as part of a significant donation by Regina collectors Dr. Lyle and Eileen Moore and reflects Fafard's long interest in Canada's Indigenous peoples and history. Pitikwahanapiwiyn (Poundmaker) (1842-1886) was a negotiator of Treaty Six and chief of the Poundmaker Cree Nation located 70 km west of North Battleford. Pitwahanapiwiyn's participation in the North-West Resistance of 1885 ended with his voluntary surrender to Major-General Middleton. Despite his record of averting violence while pursuing just treatment for his people, he was convicted of treason and sentenced to three years at Stony Mountain Penitentiary in Manitoba. Fafard's remarkable portrait is based on a photograph taken during a visit by French journalists to the penitentiary in 1886. The photograph shows the leader in braids—these had not been shaved off as a mark of

respect – holding a stone and wearing pants with black and white legs. Fafard's sculpture depicts a farsighted leader who, though stripped of power, defiantly stands his ground. The sculpture was one of six First Nations portraits by Fafard that were included in the ground-breaking exhibition *Pluralities* at the National Gallery of Canada in 1980.

The addition of this important sculpture, along with three other works by Fafard and a major early painting by Wilf Perreault, will offer important insight into Saskatchewan art from the 1970s and 1980s, and strengthen the MacKenzie's extensive holdings of these nationally-celebrated artists.





New Acquisitions

**Joe Adlaka Aculiak**  
Canadian [Inuit, Inukjuak], born 1936  
*Untitled (Inuk holding a bird)*, no date  
stone  
19.5 x 14.5 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Asaina Adamee**  
Canadian [Inuit, Iqaluit]  
*Untitled (bird)*, no date  
stone  
15.5 x 14.5 x 8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Johnny Alashuak**  
Canadian [Inuit]  
*Untitled (Inuk building an igloo)*, no date  
stone  
12.5 x 8.5 x 6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Davidialuk Alasua Amittu**  
Canadian [Inuit, Puvirnituq], 1910-1976  
*Untitled (seal)*, no date  
stone  
6.5 x 24 x 9.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Augustin Anaittuq**  
Canadian [Inuit, Kugaaruk], 1935-1994  
*Untitled (seal-bear transformation)*, no date  
stone  
9 x 15.5 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Sam Anavilok**  
Canadian [Inuit, Kugluktuk], born 1936  
*Untitled (two birds)*, no date  
stone  
8 x 15 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Mary Apik**  
Canadian [Inuit]  
*Untitled (bird)*, no date  
stone  
13.5 x 14 x 7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Nellie Appaqaq**  
Canadian [Inuit, Sanikiluaq], born 1936  
*Untitled (bird)*, no date  
stone  
7.5 x 15.5 x 4.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Noah Arragutainaq**  
Canadian [Inuit, Sanikiluaq], 1914-1985  
*Untitled (seal)*, no date  
stone  
9.5 x 17.3 x 6.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Mary Cookie**  
Canadian [Inuit, Kuujuaaraapik], born 1934  
*Untitled (bird)*, no date  
stone  
6 x 17 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Reta Cowley**  
Canadian, 1910-2004  
*St. Mary's Church, Alvena, Saskatchewan, 1974*  
watercolour on Green's paper  
36.7 x 50.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1973  
watercolour on paper  
54.5 x 72.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Ruth Cuthand**  
Canadian, born 1954  
*Cardston, Alberta 1959-1967 #1*, 2005  
acrylic on canvas  
182.9 x 121.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Cardston, Alberta 1959-1967 #2*, 2005  
acrylic on canvas  
182.9 x 121.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Cardston, Alberta 1959-1967 #4*, 2005  
acrylic on canvas  
182.9 x 121.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Cardston, Alberta 1959-1967 #5*, 2005  
acrylic on canvas  
182.9 x 121.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Cardston, Alberta 1959-1967 #6*, 2005  
acrylic on canvas  
182.9 x 121.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*IP20 #1*, 1999  
photocopy and acrylic on mylar  
91.4 x 68.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*IP20 #2*, 1999  
photocopy and acrylic on mylar  
91.4 x 68.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*IP20 #3*, 1999  
photocopy and acrylic on mylar  
91.4 x 68.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*IP20 #4*, 1999  
photocopy and acrylic on mylar  
91.4 x 68.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*IP20 #5*, 1999  
photocopy and acrylic on mylar  
91.4 x 68.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Just Another Dead Indian*, 1986  
acrylic on canvas  
132.2 x 109.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Kokum Goes To Get Her Boy*, 1984  
acrylic on canvas  
134.8 x 116.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

*Remember Your Feminine Wiles*, 1986  
acrylic on canvas  
147 x 167 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

**A.W. Davey**  
Canadian [English], 1907-1986  
*Untitled*, no date  
ink on card  
27.5 x 35 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Wally Dion**  
Canadian, born 1976  
*Armour Set*, 2008  
computer circuit boards, enamel paint, wood,  
fabric, steel plates, composite riot helmet,  
various materials  
182.9 x 88.9 x 50.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of an anonymous donor

**D. Emilgona**  
Canadian [Inuit]  
*Untitled (bird)*, no date  
stone  
9 x 4 x 21.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Lazarusie Epoo**  
Canadian [Inuit, Inukjuak], born 1932  
*Untitled (Inuk cutting up a seal)*, no date  
stone, rope  
19 x 27.5 x 14 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Joe Fafard**  
Canadian, born 1942  
*Goya*, 1989  
bronze, edition 3/5  
32.5 x 38 x 12 cm  
Collection of the MacKenzie Art Gallery,  
gift of Dr. Lyall and Eileen Moore

*Poundmaker*, 1979  
ceramic  
61 x 17.8 x 19.1 cm  
Collection of the MacKenzie Art Gallery,  
gift of Dr. Lyall and Eileen Moore

*Untitled*, 1977  
ceramic  
23 x 56 x 35 cm  
Collection of the MacKenzie Art Gallery,  
gift of Dr. Lyall and Eileen Moore

*Untitled*, 1978  
ceramic  
28.5 x 50 x 13.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Dr. Lyall and Eileen Moore

*Untitled*, 1979  
ceramic, glaze, paint  
24.7 x 18.7 x 18 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Sanford Fisher**  
Canadian [Cree], 1927-1988  
*Untitled*, no date  
oil on canvas board  
22.8 x 30.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Brett Graham**  
New Zealand, born 1967  
*Pioneer*, 2015  
mixed media  
234 x 164.5 x 330.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of the artist

**Garnet Hazard**  
Canadian, 1903-1987  
*Valley Landscape*, no date  
etching on paper  
12.7 x 15.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Jimmy Hikok (attributed to)**  
Canadian [Inuit]  
*Untitled (kayaker with seals)*, no date  
stone, wood, sinew, copper  
11 x 54.5 x 29 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Huang Zhong-Yang**  
Canadian [Chinese], born 1949  
*Untitled*, no date  
watercolour on paper  
55.6 x 30.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Jayco Ikilik**  
Canadian [Inuit, Taloyoak]  
*Untitled (drum dancer)*, no date  
stone  
23 x 7.5 x 17 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Samwillie Iqalug**  
Canadian, [Inuit, Sanikiluaq], 1925-1993  
*Untitled (walrus)*, no date  
stone, ivory  
6 x 12 x 6.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Solomon Iqqiuyitug**  
Canadian [Inuit, Kugaaruk], born 1946  
*Untitled (dog sledding scene with bird flying overhead)*, no date  
walrus tusk ivory, caribou antler, sinew, bone  
14.5 x 44 x 14.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (dog sledding scene)*, no date  
antler, ivory, sinew, wood  
11.5 x 42 x 12 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Elisapee Ishulutak**  
Canadian [Inuit, Pannirtuq], born 1925  
*Untitled (Sedna)*, no date  
stone  
9 x 19.5 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**George Kayakok Kadyulik**  
Canadian [Inuit, Salluit], 1927-1990  
*Untitled (woman working on a kamik)*, no date  
stone  
12.5 x 9 x 15.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Yassie Kakee**  
Canadian [Inuit, Iqaluit], born 1947  
*Untitled (walrus head)*, no date  
stone, ivory  
3.5 x 6.3 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Pauloosie Karpik**  
Canadian [Inuit, Pangnirtung], 1911-1988  
*Untitled (Bust Depicting Mother and Child)*,  
no date  
stone  
5.5 x 7.5 x 7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Paul Kavik**  
Canadian [Inuit, Sanikiluaq], born 1948  
*Untitled (Bird)*, no date  
stone  
25 x 26 x 11 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Yvonne Kayotak**  
Canadian [Inuit, Igloodik], born 1952  
*Untitled (bird)*, no date  
stone, ivory  
6 x 11.5 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Illingworth Kerr**  
Canadian, 1905-1989  
*Qu'Appelle Valley Near Craven*, 1984  
oil or acrylic on board  
29 x 39.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Annie Kilaleuk**  
Canadian [Inuit, Pangnirtung]  
*Untitled (Sedna)*, no date  
stone  
17 x 26.5 x 10 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Alice Kilikavioyak**  
Canadian [Inuit, Kugluktuk], born 1911  
*Untitled (four seals)*, no date  
stone  
4 x 17.5 x 9.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Kavavak King**  
Canadian [Inuit]  
*Untitled (bird)*, no date  
stone  
6.5 x 5.5 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Dorothy Knowles**  
Canadian, born 1927  
*Untitled*, 1974  
mixed media on canvas  
44.8 x 60.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Wanda Koop**  
Canadian, born 1951  
*Untitled #2 from Sightlines*, 2000  
acrylic on canvas  
274.2 x 396.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Wanda Koop

**Madeleine Isserkut Kringayark**  
Canadian [Inuit, Naujaat], 1928-1986  
*Untitled (two bears with a seal)*, no date  
stone, ivory, resin (or wax)  
3.5 x 12.5 x 5.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**William Kurelek**  
Canadian, 1927-1977  
*No Grass Grows on the Beaten Path*, 1975  
mixed media on masonite  
101.6 x 71.1 cm  
Collection of the MacKenzie Art Gallery,  
gift of Av Isaacs and Donnalu Wigmore

**Laura A. Lamont**  
Canadian, 1880-1970  
*Regina Beach*, no date  
watercolour on paper  
12.8 x 17.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
watercolour on paper  
19 x 26.7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
watercolour on paper  
12.3 x 17.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
watercolour on paper  
12.2 x 17.7 cm

Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Ken Lonechild**  
Canadian, 1960-2017  
*Untitled*, 1984  
oil or acrylic on canvas  
25.5 x 30.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Ernest Luthi**  
Canadian, 1906-1983  
*At Semans after the Rain*, 1969  
graphite on paper  
20.4 x 25.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*C.O.S. Looking S.E.*, 1948  
watercolour on paper  
9.4 x 17 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*C.P.R. Dam and McLeod's Barn at Highway 47*,  
no date  
watercolour on paper  
22.7 x 28.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Edward Fox*, no date  
coloured pencil on paper  
22 x 16.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*For Use with J. Gardiner Picture*, 1956  
graphite on paper  
12.2 x 20.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Harvest at Tuffnell*, no date  
watercolour on paper  
36.8 x 52 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Kendal from the Southeast*, no date  
oil on board  
28.4 x 36.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Looking N.E. to Spalding*, 1971  
graphite and coloured pencil on paper  
12.7 x 17.9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Martins' Tourist Hotel, Manitou Beach*, no date  
watercolour on paper  
14.2 x 19.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Memory Sketch of 10 Mile Hill from Ellisboro*,  
1957  
coloured pencil on paper  
12.7 x 20.1 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Memory Sketches of Warfs [sic] at Waskesiu at  
Evening*, no date  
graphite and coloured pencil on paper  
6.9 x 13.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Pelican, Canada Goose, Condor*, no date  
graphite, ink on paper  
20.2 x 11.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Rain Dance Site*, no date  
watercolour and graphite on paper  
7.6 x 12.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Red Clover*, no date  
graphite, coloured pencil, and ink on paper  
10 x 10.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Scarth Street, Regina*, 1955  
graphite and pencil crayon on paper  
11.5 x 16.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Self-portrait*, 1963  
pastel on paper  
25.3 x 20.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Self-portrait*, no date  
graphite on paper  
25.9 x 16.1 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Sketchbook*, 1958  
graphite and coloured pencil on paper  
26 x 20 x 0.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Souris River South of Halbrite*, 1965  
watercolour on watercolor board  
24.2 x 33.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Sports Day, Golden Jubilee*, 1955  
graphite and coloured pencil on paper  
12.8 x 20.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1932  
watercolour on paper  
12.2 x 17.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
pastel on paper  
29.1 x 44.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
graphite, coloured ink, and ink on paper  
10.2 x 7.7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1978  
graphite on paper  
19 x 24 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1956  
watercolour on paper  
21.7 x 28 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
graphite and watercolour on paper  
20.2 x 25.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
acrylic on paper  
20.3 x 25.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1944  
graphite and ink on paper  
12.2 x 20.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
watercolour on paper mounted on card  
23.9 x 28.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
pastel on paper  
30.4 x 45.6 cm  
Collection of the MacKenzie Art Gallery, gift of  
Henry and Betty Trout

*Untitled*, no date  
watercolour on paper  
6.6 x 8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1967  
watercolour on paper  
19.2 x 23.3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, 1932  
ink and watercolour on paper  
10 x 15.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
watercolour on paper  
26.8 x 37 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
pencil on paper  
25.3 x 20 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
oil on canvas board  
26.7 x 34.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Wild Geese*, no date  
graphite and ink on paper  
11.2 x 17.6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Mina Mannuk**  
Canadian [Inuit, Sanikiluaq], born 1934  
*Untitled (woman with kudlik)*, no date  
stone, wood  
10 x 17.5 x 10.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Enook Manomie**  
Canadian [Inuit, Iqaluit], born 1941  
*Untitled (standing Inuk)*, no date  
stone  
15 x 12 x 5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**William Marshall**  
British, 1923-2007  
*Gourd Vase*, no date  
glazed ceramic  
13 x 13.5 x 13.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Claire Kramer

**Silatik Meeko**  
Canadian [Inuit, Sanikiluaq], born 1930  
*Untitled (loon)*, no date  
stone  
6 x 15.5 x 4.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Rudy Minilgak**  
Canadian [Inuit]  
*Untitled (owl/hawk)*, no date  
stone  
24 x 19 x 11 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Tomasita Montoya**  
American [Pueblo, San Juan], 1899-1978  
*Bowl*, no date  
ceramic  
17 x 22 x 22 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Simeonie Ohaituk**  
Canadian [Inuit, Inukjuak], born 1941  
*Untitled (Inuk putting a collar on a dog)*, no date  
stone  
23 x 18 x 12 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Sorosoluto Onalik**  
Canadian [Inuit, Iqaluit], born 1943  
*Untitled (fish)*, no date  
stone  
5 x 16.75 x 13 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (pair of beluga whales)*, no date  
ivory, stone  
6.5 x 14 x 4.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Isa Oomayoualook**  
Canadian [Inuit, Inukjuak], 1915-1976  
*Untitled (Inuk ice fishing)*, no date  
stone  
15 x 13.5 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout



**Joanassie Oomayoualook**  
Canadian [Inuit, Inukjuak], born 1934  
Untitled (Inuk with seal), no date  
stone  
25 x 22.5 x 9.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Daniel Oweetaluktuk**  
Canadian [Inuit, Inukjuak], born 1934  
*Untitled (Inuk fishing/sealing)*, no date  
stone  
22.5 x 21 x 25 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Wilf Perreault**  
Canadian, born 1947  
*Blue Morocco*, 1989  
acrylic on canvas  
152.4 x 152.4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Don and Claire Kramer

*Looking Towards Broad Street*, 1977  
acrylic on canvas  
203.8 x 144.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Dr. Lyall and Eileen Moore

**Walter J. Phillips**  
Canadian [British], 1884-1963  
*A Winnipeg Street, Snow Bound from Ten Canadian Colour Prints portfolio*, 1927  
woodcut on japanese paper, edition of 250  
12.5 x 17 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Taqialuk Qayaq**  
Canadian [Inuit], born 1923  
*Untitled (Inuk with a bear)*, no date  
stone  
21.5 x 14.5 x 8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Makusikalla Aliqu Qullialu**  
Canadian [Inuit], 1930-1989  
*Untitled (river otter)*, no date  
stone  
7.5 x 6 x 13.5  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Larry Rivers**  
American, 1923-2002  
*Swimmer B*, no date  
plexiglas, silver foil, edition 4/100  
30.9 x 31.9 x 5.8 cm  
Collection of the MacKenzie Art Gallery,  
gift in memory of Betty Beaglehole

*Swimmer C*, no date  
plexiglas, silver foil, edition 21/100  
31.9 x 33.4 x 5.6 cm (approx.)  
Collection of the MacKenzie Art Gallery, gift in  
memory of Betty Beaglehole

**Carmel Romero**  
American [Pueblo, Santa Clara], 1909-2004  
*Bowl*, no date  
ceramic  
5 x 11 x 9.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Rhoda Sala**  
Canadian [Inuit, Sanikiluaq], born 1943  
*Untitled (walrus)*, no date  
stone  
10 x 25 x 6.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Charlie Sappa**  
Canadian [Inuit, Kuujuarapik], born 1923  
*Untitled (kayaker with seal)*, no date  
stone, wood, leather  
8 x 25.5 x 10.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (kayaker hunting walrus)*, no date  
stone, bone, antler, sinew  
9.5 x 25 x 8.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Inglis Sheldon-Williams**  
Canadian [British], 1870-1940  
*Untitled (View of Moulins, France)*, 1926  
ink on paper  
7 x 16.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Davidee Sheromik**  
Canadian [Inuit, Kuujuarapik]  
*Untitled (river otter with fish)*, no date  
stone  
17 x 37 x 12 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Robert D. Symons**  
Canadian [British], 1898-1973  
*El Eden, Sierra Madre, Mexico*, 1962  
watercolour on paper  
21.5 x 28.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled*, no date  
watercolour on paper  
26.6 x 22.8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Old Anglican Church, Raymore, Saskatchewan)*, no date  
watercolour on paper  
29.6 x 22.1 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Roy Thomas**  
Canadian [Anishinaabe/Ojibway], 1949-2004  
*Brother seeing moose and wolves*, 1977  
screenprint on paper, edition 26/75  
49.2 x 63.7 cm (sight)  
Collection of the MacKenzie Art Gallery,  
gift of Diane and Denis Hanson

*Dog being welcomed into man's home*, 1977  
screenprint on paper, edition 26/75  
49.2 x 63.7 cm (sight)  
Collection of the MacKenzie Art Gallery,  
gift of Diane and Denis Hanson

*Leaving brother on island*, 1977  
screenprint on paper, edition 26/75  
49.2 x 63.7 cm (sight)  
Collection of the MacKenzie Art Gallery,  
gift of Diane and Denis Hanson

*Paddling away to the Hunting Grounds*, 1977  
screenprint on paper, edition 26/75  
49.2 x 63.7 cm (sight)  
Collection of the MacKenzie Art Gallery,  
gift of Diane and Denis Hanson

*Sibis turning into a wolf*, 1977  
screenprint on paper, edition 26/75  
49.2 x 63.7 cm (sight)  
Collection of the MacKenzie Art Gallery,  
gift of Diane and Denis Hanson

*Transport to mainland*, 1977  
screenprint on paper, edition 26/75  
49.2 x 63.7 cm (sight)  
Collection of the MacKenzie Art Gallery,  
gift of Diane and Denis Hanson

**Abraham Tigullaraq (attributed to)**  
Canadian [Inuit, Kangiqtuqaapik], born 1951  
*Untitled (Seal)*, no date  
stone  
5.25 x 16.5 x 6.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Pinnie Tuki**  
Canadian [Inuit, Inukjuak], deceased  
*Untitled (walrus)*, no date  
stone  
8 x 11 x 6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Markoosie Tunnillie**  
Canadian [Inuit]  
*Untitled (small bird)*, no date  
stone  
5 x 8 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Unidentified**  
American [Pueblo, San Juan]  
*Bowl*, no date  
ceramic  
6 x 15.5 x 15.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Unidentified**  
Canadian [Inuit]

*Untitled (basking seals)*, no date  
ivory, antler  
4 x 14.5 x 10 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird head)*, no date  
stone  
8.5 x 12.5 x 6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird with catch)*, no date  
stone  
11.5 x 20 x 5.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
18 x 18 x 20 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
12 x 12 x 5.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
10 x 11.5 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
4.5 x 10.5 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
2.5 x 13.5 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
bone  
6 x 6 x 2.75 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
6.5 x 11.5 x 4.25 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
6 x 13.5 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
4.5 x 7 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
15.5 x 15 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone, bone  
4.5 x 6 x 6.2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
9 x 13 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (bird)*, no date  
stone  
7.75 x 9.5 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (composition of birds flying over fish)*,  
no date  
stone inlay, antler  
14 x 24 x 5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (dog sledding scene)*, no date  
bone, sinew, leather  
8.5 x 44 x 7.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (face of an Inuk)*, no date  
stone  
2.5 x 4.75 x 7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (fat seal)*, no date  
ivory, stone  
3.5 x 10 x 4.25 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (fish)*, no date  
stone  
9.5 x 21 x 4.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (fish)*, no date  
stone  
6.5 x 10 x 2.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (fox/wolf with catch)*, no date  
stone  
4.5 x 10.5 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (goose)*, no date  
stone  
8 x 13.5 x 4.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (head of walrus)*, no date  
stone, ivory  
6.5 x 8 x 4.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (hunter carrying seal)*, no date  
stone, rope  
21 x 5 x 10 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (hunter with spear)*, no date  
stone, leather, wood  
16 x 11.5 x 11 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuit hunting scene)*, no date  
ivory  
1.5 x 15.5 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuit scene)*, no date  
horn  
2 x 15.7 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk blowing up a napartuk)*, no date  
stone  
16 x 9.5 x 15 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk carving)*, no date  
stone  
12 x 16.5 x 8 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk head with metamorphosis in process)*, no date  
whalebone vertebra  
13.5 x 7 x 6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk head)*, no date  
whalebone  
9.5 x 7 x 7.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk hunter with walrus)*, no date  
stone  
20 x 17.5 x 13 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk hunter)*, no date  
stone  
14 x 6.5 x 4 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk hunting seals)*, no date  
stone, ivory  
10 x 20.5 x 19 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk making a kudlik)*, no date  
stone  
31 x 25 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk sealing)*, no date  
stone, leather  
12.5 x 16 x 16 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk sealing)*, no date  
stone, leather  
11 x 12 x 12.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk with a seal)*, no date  
stone  
33 x 15 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (Inuk with seal)*, no date  
stone  
11 x 12 x 5.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (kneeling mother and child)*, no date  
stone  
14 x 11 x 11 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (loon)*, no date  
stone  
5.5 x 13.5 x 2 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (musk-ox)*, no date  
stone  
14.5 x 24 x 9 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (narwhal)*, no date  
stone  
10 x 10.5 x 24 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (owl)*, no date  
stone  
11 x 10 x 7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (owl)*, no date  
stone  
15 x 8 x 7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (owl)*, no date  
stone  
17 x 9 x 12 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (pair of river otters)*, no date  
stone  
5 x 10.5 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (river otter)*, no date  
stone  
14 x 7 x 6 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (scene with bird and arctic hares)*, no date  
stone  
stone, bone,  
5 x 14 x 8.25 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (scrimshaw cribbage board)*, no date  
ivory  
5.2 x 48 x 8.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (seal)*, no date  
stone  
2.5 x 11 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (seal)*, no date  
stone  
5 x 6.5 x 16 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (seal)*, no date  
stone, antler  
8 x 14 x 13 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (small bird)*, no date  
stone  
6 x 10 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (standing bear)*, no date  
stone  
29.5 x 10.5 x 11 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (standing Inuk)*, no date  
stone  
7.5 x 5 x 3 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (standing Inuk)*, no date  
stone  
11 x 4.5 x 3.25 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (standing Inuk)*, no date  
stone  
8.5 x 4.25 x 3.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

*Untitled (whale)*, no date  
ivory  
2 x 12.5 x 2.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Jackoposie Upaka**  
Canadian [Inuit]  
*Untitled (bird)*, no date  
stone, bone base  
9 x 13 x 7 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Robert Vincent**  
Canadian, 1908-1984  
*Co-op Feed Mill Saskatoon*, 1964  
watercolour on paper  
26 x 37.5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

**Lucy Weetaluktuk**  
Canadian [Inuit, Inukjuak], born 1923  
*Untitled (fish)*, no date  
stone  
6 x 13.5 x 5 cm  
Collection of the MacKenzie Art Gallery,  
gift of Henry and Betty Trout

### Purchases

**Zachari Logan**  
Canadian, born 1980  
*Moon Flowers (My Father's Skin)*, 2017  
chalk pastel and graphite on black paper  
243.8 x 152.4 cm  
Collection of the MacKenzie Art Gallery

### Works on Loan

### Musée des beaux-arts de Montréal

Metamorphosis: The Studio of Rodin  
Tour Schedule:  
Montreal Museum of Fine Arts (Montreal, QC),  
May 25 – October 25, 2015;  
Virginia Museum of Fine Arts (Richmond,  
Virginia), December 12, 2015 – April 3, 2016;  
Peabody Essex Museum (Salem,  
Massachusetts), May 14 – September 5, 2016  
(presented as *Rodin: Transforming Sculpture*);  
Groningen Museum (Netherlands), November  
19, 2016 – April 30, 2017 (presented as *Rodin –  
Genius at Work*).  
*Auguste Rodin (French, 1840-1917)*  
Eternal Spring, *pre 1917*  
The Kiss, *pre 1917*

### Beaverbrook Gallery

*Marlene Creates: Places, Paths, and Pauses*  
Tour Schedule:  
Beaverbrook Art Gallery (Fredericton, NB),  
September 23, 2017 – January 21, 2018;  
Dalhousie Art Gallery (Halifax, NS), February  
15 – May 9, 2018;  
Confederation Centre Art Gallery  
(Charlottetown, PE), June 9 – September 30,  
2018;  
The Rooms Provincial Art Gallery (St. Johns,  
NL), October 11, 2019 – January 19, 2020.

Marlene Creates (Canadian, born 1952)  
*Chesley Webb, Labrador, from the series The  
Distance Between Two Points is Measured in  
Memories*, 1988

*Rosie Webb, Labrador 1988, from the series  
The Distance Between Two Points is Measured  
in Memories*, 1988

### Esker Foundation

*Mary Anne Barkhouse: Le Rêve aux Loups*  
September 16 – December 22, 2017  
(Calgary, AB)

Mary Anne Barkhouse (Canadian, born 1961)  
*The Skins of Our Fathers II*, 2007

### McMichael Canadian Art Collection

*Passion Over Reason: Tom Thomson and Joyce  
Wieland*  
July 1 – November 19, 2017 (Kleinburg, ON)

Joyce Wieland (Canadian, 1931-1998)  
*O Canada*, 1971

### Winnipeg Art Gallery

*Picasso in Canada*  
May 13 – August 13, 2017 (Winnipeg, MB)

Pablo Picasso (Spanish, 1881-1973)  
*Nature morte, bouteille*, 1912

### Dulwich Picture Gallery

*Aftermath: War and Peace in the Art of David  
Milne*  
Tour Schedule:  
Dulwich Picture Gallery (London, UK),  
February 14 – May 7, 2018  
Vancouver Art Gallery (Vancouver, BC),  
June 16 – September 16, 2018;  
McMichael Canadian Art Collection (Kleinburg,  
ON), October 4, 2018 – January 13, 2019.

David Milne (Canadian, 1882-1953)  
*Lightning*, 1936

### Contemporary Calgary

*extratextual*  
September 1, 2017 – January 21, 2018  
(Calgary, AB)

Cheryl L'Hirondelle (Canadian [Metis/Cree  
and German/Polish])  
*uronndnland (wapahta ôma iskonikan askiy)*,  
2004

### Glenbow Museum

*One New Work: John Will: Photography R.I.P.*  
February 3 – May 21, 2018 (Calgary, AB)

John Will (Canadian [American], born 1939)  
*Untitled (Prayer - Hot Line)*, 1987

### National Gallery of Canada

*The Governor General's Awards in Visual and  
Media Arts 2018*  
March 29 – August 5, 2018 (Ottawa, ON)

Jack Sures (Canadian, born 1934)  
*Untitled*, 1985



Last year the MacKenzie welcomed over 7,400 supporters to its fundraising and friendraising events: Bazaar, Holiday Bazaar and the MacKenzie Gala.

Bazaar is Saskatchewan's most unique outdoor shopping experience featuring hand-made creations from over 140 local artisans, live musical performances presented in partnership with the Regina Folk Festival and family art activities. Celebrating 44 years in 2017, Bazaar attracts over 6,000 art-lovers annually.

On Saturday, November 25, 2017, more than 2,100 people made this the best-attended Holiday Bazaar yet. Sixty artisans from across Western Canada created an unparalleled shopping experience for those on the hunt for one-of-a-kind gifts just in time for the holidays.

Held on October 13th, the 2017 MacKenzie Gala gathered nearly 200 guests in the beautiful T.C. Douglas Atrium to support and celebrate Saskatchewan's oldest and

most compelling public art gallery. Those in attendance enjoyed complimentary bubbly, R&B grooves and soulful sounds provided by musicians Mackenzie Jackson - along with stunning art installations by Ontario's Fastwürms artist collective, and Regina's Faith B. Logan.

The Live Auction and Silent Auction were the highlights of the evening, featuring a spectacular line up of original artworks by artists from across Canada, and exciting prizes generously donated by many local individuals and businesses.

Together we raised over \$120,000 in support of the MacKenzie's innovative public programs and acclaimed exhibitions - all of which are free!

Thank you to everyone who attended these events! Your participation is an investment in the people of our community, supporting transformative experiences of the world through art and ensuring that art is a valued form of communication in our society.

## Why become a MacKenzie Member?

The MacKenzie is your gallery. Your membership is an investment in art education, award-winning public programming and landmark exhibitions for all citizens of Regina and beyond.

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Ronald Gates & Sherri Cybulski  
Ronna Mclvor  
Rose Marie Gilks  
Rose Wynnyk

Ross & Susan Keith  
Ruth & Bert Adema  
Ruth Blaser &  
Brenda MacLauchlan  
Ruth Taylor  
Sally Pasterfield Orr  
Samira McCarthy  
Sandee Moore  
Sandra Gunnlaugson  
Sandra Stretten  
Sandy Baumgartner  
Sarina & Sheldon Clarke  
Savaria Public Relations  
Scott Nicholson Fine Arts  
Sharon & Jim Klemke  
Sharon Bender  
Shaun Leach  
Shayleen Middelkoop  
Sheila & Joseph Roberts  
Sheila Fraser  
Shelley Hannah  
Sherry Klatt  
Sherry Wolf  
Shirley Bonic  
Shirley Higgs  
Shirley Sagan  
Sophia Raczynski  
Stephen & Francoise Kenny  
Stephen Powell & Pam Klein  
Stephen Trott & Jan Purnis  
Steve & Penny Wolfson  
Steve Karch & Gerri-Ann Siwek  
Sue Cherland  
Susan & Bryce Schurr  
Susan McKay  
Susan Moore & Mark Novak  
Susan Yee  
Susanne Arndt  
Suzanne Mitten

Sylvia Gendreau  
Tammie Ashton-Morrison  
Tanya Derksen  
Terence & Sheila McKague  
Terry & Louise Julé  
Terry Downie  
Terry Saen  
Thelfa Yee-Toi  
Theresa Bradel  
Theresa Girardin  
Thomas Bredohl &  
Elizabeth Toporowski  
Thomas Chase  
Tim Maw & Martin Noel-Maw  
Timothy Murphy &  
Robin Poitras  
Tom Bradley &  
Dawn Redmond-Bradley  
Trevor & Norma Quinn  
University of Regina Faculty of  
Media, Art, & Performance  
Val Johnson  
Val Morrissey  
Valerie Bayer  
Vera Wasiuta  
Vicky Gillies  
Vicky Kangles  
Victor Sawa  
Victoria R. Whitmore  
Violet Cooke  
Virginia Hendrickson  
Vonda Tessier  
W.F. & Fran Ready  
Wanda Gronhovd  
Wanda Schmöckel  
Ward Schell  
Warren Markwart  
Wayne Thrasher

Wayne Tunison & Julia Krueger  
Wendy Allard & Earl Bean  
Willem & Sharon De Lint

## LIFE MEMBERS

All living artists with a work  
of art in the Permanent  
Collection are Life Members of  
the MacKenzie Art Gallery.

## MacKenzie Volunteers

The energy, dedication, and talents of volunteers make  
the gallery the bustling hub of community and creativity that it is  
today. Volunteers give their time to everything from fundraising  
and running the Gallery Shop to presenting the MacKenzie's  
exceptional exhibitions, we thank you all!

## VOLUNTEERS

Adeline Ullrich  
Allie Folk  
Amanda Baker  
Amber MacLeod  
Andie Chernoff  
Anita Bhatia  
Anne Parker  
Antoinette Pelletier  
Ashlee Langlois  
Asma Gehlen  
Audrey Henderson  
Ava Ference  
Barbara Farr  
Ben Tingley  
Beryl Ledingham  
Beth Babcock  
Bette Sexton  
Beverly O'Shea  
Bill Bolstad  
Bob Brownridge  
Blair Fornwald  
Brenda Smith  
Brian Hoad  
Brittany Yang  
Bruce Russell  
Caitlin Mullan  
Capriann Ross  
Carol Tremblay  
Catherine Arthur-Macdonald  
Catherine Boyle  
Chris Yang  
Christy Ross  
Cindy Ogilvie  
Cicely Pritchard  
Dave Pettigrew

Denise Jenkins Folstad  
Dhara Duchêne  
Dhivya Rajumar  
Doug Johnson  
Dympna Gallet  
Edie Cubbon  
Ekta Timilshina  
Elaine Hopfner  
Elayne Bennett Fox  
Elizabeth Toporowski  
Fran Clarke  
Frances Olson  
Gayl Hipperson  
Gayle Keple  
Gerri Ann Siwek  
Gillian Robison  
Hani Rukh E Qamar  
Hargunjot Kaur Raja  
Heather Collins  
Heather McCaslin  
Ingeborg Schlichtmann  
Irene Boss  
Isabel Dolman  
Jackie Martin  
Jacquie Messer-Lepage  
Jacqueline Guinette  
Jaimie Fedorak  
Jane Chen  
Janine Windolph  
Jaya Mallu  
Jeannie Mah  
Jeremy Swystun  
Jessica Leeper  
Jigna Naik  
Jim Tomkins  
Joan Humphries

Johanna Salloum  
John Ackerly  
Joyce Stadnyk  
Kara Neuls  
Karen Cartmell  
Katherine Stedwill  
Ken Duczek  
Larissa Wahpooseyan  
Laura Schaan  
Leah Brodie  
Leevon Delorme  
Leona Burkhart  
Linda Alberts  
Linda Guest  
Lisa Mitchell  
Lise Lundlie  
Lois MacKenzie  
Lydia Miliokas  
Lynn Tomkins  
Maja Starovi  
Margaret Wakeling  
Marge Badham  
Maria Trebuss  
Marie Olinik  
Marilyn Hedlund  
Marilyn I. Lee  
Marjorie Badham  
Mark Stefan  
Mark Vajcner  
Mary Baylak  
Mary Ference  
Mary Hornung  
Mary Jane Potvin  
Mary Opseth  
Mary Saso  
Maureen Hawley  
Maureen Ottenbreit  
Maya Sharma  
Mel Folk  
Melva Towne  
Mia Ference

Michael Fahlman  
Nancy Hipperson  
Nathan Schissel  
Nicolle Nugent  
Norma Quinn  
Olivia Brennan  
Pat Sargent  
Peter Brass  
Preetma Manohar  
Priscila Couto  
Rachelle Grabarczyk  
Rae Staseson  
Rani Bilkhu  
Riley Munro  
Robert Perry  
Robert Stedwill  
Rose Ahuja  
Sally Orr  
Sam Bolianitz  
Samira McCarthy  
Sandee Moore  
Savannah Belitski  
Shane Grand  
Sherry Wolf  
Shirley Bonic  
Shirley Higgs  
Shirley Warden  
Stephanie Varsanyi  
Sue Olson  
Tessa Whyte  
Thelfa Yee-Toi  
Thomas Chase  
Timothy Long  
Uma Rawat  
Vera Wasiuta  
Vicky Gillies  
Virginia Hendrickson  
Vivian Norbraten  
Wanda Schmöckel  
Zachari Logan



# BOARD OF TRUSTEES AND STAFF

## BOARD OF TRUSTEES

### Members

Robert Byers  
Thomas Chase  
Robert Perry (Past President)  
Doug Johnson  
Johanna Salloum(President)  
Nathan Schissel (Vice President)  
Gerri Ann Siwek  
Rae Staseson  
Ben Tingley  
Lynn Tomkins  
Mary Ference  
Ashlee Langlois  
Cindy Ogilvie  
Gerri Ann Siwek  
Lisa Mitchell

### Audit & Finance Committee

Doug Johnson, Chair  
Robert Perry  
Jeremy Swystun  
Cindy Ogilvie  
Mary Ference

### Governance Committee

Nathan Schissel, Chair  
Jacquie Messer-Lepage  
Robert Perry  
Robert Byers  
Ashlee Langlois

### Nominating Committee

Johanna Salloum, Chair  
Nathan Schissel  
Robert Perry



Photo: Don Hall

### Administration

Anthony Kiendl, Executive Director & CEO  
Jackie Martin, Director of Finance & Operations  
Caitlin Mullan, Executive Administrator  
Jason Ziegler, Manager of Business and Visitor Experience  
Krysta Mitchell, Administrative Assistant  
Larissa Wahpooseyan, Administrative Assistant (to December 17)  
Shane Grand, Accountant

### Curatorial

Timothy Long, Head Curator  
Michelle LaVallee, Curator (to October 17)  
Marie Olinik, Collections Coordinator  
Brenda Smith, Conservator  
Leevon Delorme, Preparator  
Ralph Skanes, Installation Officer (to June 17)  
Peter Brass, Assistant Preparator (to March 18)  
Larissa Berschley MacLellan, Assistant Preparator  
Lydia Miliokas, Curatorial Assistant

### Education

Ken Duczek, Coordinator of Learning Initiatives  
Nicolle Nugent, Coordinator of Public Programs and Community Engagement  
Janine Windolph, Curator of Public Programs

### Development & Communications

Leah Brodie, Director of Development & Communications (to July 2017)  
Brittany Yang, Development Associate  
Sandee Moore, Development Associate  
Olivia Brennan, Communications Assistant (to July 2017)  
Kara Neuls, Graphic Designer  
Christy Ross, Events & Rentals Coordinator  
Wanda Schmöckel, Communications Coordinator (to March 2018)  
Maya Sharma, Development Assistant (to March 2018)

### Gallery Shop

Michael Fahlman, Gallery Shop Assistant Manager

### MacKenzie Gallery Volunteers

Lynn Carter, Volunteer Coordinator

### Gallery Shop Clerks, Gallery Facilitators, Term Employees and Summer Students

Rania Al-Harathi, Colton Bates, Stephanie Bobetsis, Laura Buchan, Lynn Carter, Shane Crerar, Jeremy Diewold-Brenner, Alya Dmytenko, Lorraine Gosselin, Josh Goff, Madeleine Greenway, Michael Hamann, Brian Hoad, Allyson Kew, Hally Levesque, Nicole Little, Jeremella MacPherson, Angela Marchtaler, Linda Marchtaler, Meensaskshi Manocha, Crystal Massier, Bolutife Ogunseye Sunday, Sarah Oneschuk, Rowan Pantel, Melanie Rose, Beata Rutkowska, Nicola Saunders, Laura Schaan, Brendan Schick, Kayla Schmaus, Erin Stankewich.

### Security

Ernie Boehnert, Marcia Dormuth, Debbie Duck, Mel Gramchuk, Lorraine Oleskiw, Rick Pockett, Susan Ackerman, Rita Schuck, Georgina Sobcsyshyn

Management Responsibility

Management of the MacKenzie Art Gallery is responsible for the integrity of the financial data reported by the Gallery. Copies of full audited financial statements are available by contacting Jackie Martin, Director of Finance & Operations at (306)584-4250 ext. 4275 or by visiting our website at mackenzieartgallery.ca.



Anthony Kiendl  
Executive Director & CEO  
June 25, 2018



Jackie Martin  
Director of Finance & Operations  
June 25, 2018

Report of the Independent Auditor on the Summary Financial Statements

To the Members of MacKenzie Art Gallery Incorporated

The accompanying summary financial statements, which comprise the summary balance sheet as at March 31, 2018 and the summary statement of revenue and expenses for the year then ended, and a summary of significant accounting policies and other explanatory information, are derived from the audited financial statements of MacKenzie Art Gallery Incorporated for the year ended March 31, 2018. We expressed an unmodified audit opinion on those financial statements in our report dated June 6, 2018. Those financial statements, and the summary financial statements, do not reflect the effects of events that occurred subsequent to the date of our report on those financial statements.

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of MacKenzie Art Gallery Incorporated.

Management’s Responsibility for the Summary Financial Statements

Management is responsible for the preparation of a summary of the audited financial statements on the basis described in Note 1.

Auditor’s Responsibility

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard 810, *Engagements to Report on Summary Financial Statements*.

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of MacKenzie Art Gallery Incorporated for the year ended March 31, 2018 are a fair summary of those financial statements on the basis described in Note 1.



Chartered Professional Accountants  
Licensed Professional Accountants

June 6, 2018  
Regina, Saskatchewan

MACKENZIE ART GALLERY SUMMARY STATEMENT OF REVENUES & EXPENSES  
FOR THE YEAR ENDED MARCH 31, 2018 | IN CDN DOLLARS

	March 31, 2018	March 31, 2018
<b>Revenue</b>		
Operating grants	\$ 1,549,946	\$ 1,443,475
Programming grants	446,419	157,432
Fund raising	1,996,238	2,004,692
Earned	215,342	343,272
Gallery shop	35,363	32,799
Other	-	41,085
	\$ 4,243,308	\$ 4,022,755
<b>Expenses</b>		
<b>Administration</b>		
Salaries and benefits	\$ 1,540,281	\$ 1,626,364
Administrative	280,842	233,995
Amortization	96,392	39,633
	1,917,515	1,899,992
<b>Marketing &amp; Development</b>		
Marketing and communications	56,506	60,539
Development	15,370	15,168
	71,876	75,707
<b>Programming</b>		
Education	107,439	79,686
Exhibitions	624,998	350,180
Outreach program	16,456	8,149
	748,893	438,015
<b>Collection Management</b>		
General	32,126	35,135
Acquisition shipping and appraisal	19,392	8,487
Permanent collection	286,646	93,423
	338,164	137,045
	\$ 3,076,448	\$ 2,550,759
<b>Excess of revenue over expenses before the following</b>	<b>1,166,860</b>	<b>1,471,996</b>
Donations of Art	228,845	382,200
Permanent Collection Donations	(228,845)	(382,200)
<b>Excess of revenue over expenses for the year</b>	<b>\$ 1,166,860</b>	<b>\$ 1,471,996</b>

MACKENZIE ART GALLERY SUMMARY BALANCE SHEET  
AS AT MARCH 31, 2018 | IN CDN DOLLARS

	March 31, 2018	March 31, 2017
<b>Assets</b>		
<b>Current assets</b>		
Cash	\$ 1,747,110	\$ 253,292
Short-term investments	1,598,107	2,606,968
Accounts receivable	143,403	35,889
Government remittances receivable	21,317	2,835
Grants receivable	417,616	50,000
Inventories	87,578	97,158
Prepaid expenses	6,642	21,318
	4,021,773	3,067,460
Objects of art	1	1
Capital assets tangible	549,762	99,564
Capital assets intangible	6,729	8,741
Long-term investments	284,554	263,181
	841,046	371,487
	\$ 4,862,819	\$ 3,438,947
<b>Liabilities</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities	\$ 588,318	\$ 329,777
Deferred revenue	367,443	368,972
	955,761	698,749
<b>Equity</b>		
Unrestricted	73,702	54,963
Externally restricted in long-term investments	50,000	50,000
Internally restricted	3,783,356	2,635,235
	3,907,058	2,740,198
	\$ 4,862,819	\$ 3,438,947

1. Basis of preparation  
The summary financial statements are derived from the audited financial statements for the year ended March 31, 2018 prepared in accordance with Canadian accounting standards for not-for-profits organizations.

The preparation of the summary financial statements requires management to determine the information that needs to be reflected in the summary financial statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

The summary financial statements have been prepared by management using the following criteria:  
i) Whether information in the summary financial statements is in agreement with the related information in the audited statements, and  
ii) Whether, in all material respects, the summary financial statements contain the information necessary to avoid obscuring matters disclosed in the related financial statements, including the notes thereto.





Illingworth Kerr (Canadian, 1905-1989), *Qu'Appelle Valley Near Craven*, 1984, oil or acrylic on board, Collection of the MacKenzie Art Gallery, gift of Henry and Betty Trout, Photo credit: Don Hall, courtesy of the MacKenzie Art Gallery.



Ernest Luthi (Canadian, 1906-1983), *Untitled*, no date, pastel on paper, Collection of the MacKenzie Art Gallery, gift of Henry and Betty Trout, Photo credit: Don Hall, courtesy of the MacKenzie Art Gallery



On The Cover: Installation view of Dana Claxton: The Sioux Project –  
Tatanka Oyate, Mackenzie Art Gallery, 2017. Photo: Don Hall

**Mackenzie Art Gallery**  
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