



MACKENZIE ART GALLERY

ANNUAL REPORT 2018/19



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Message from the President

As President of the MacKenzie Art Gallery's Board of Trustees, I am pleased to share with you the achievements of the past year. In 2018/19, the MacKenzie advanced 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 88,000 visitors experienced the MacKenzie's innovative public programs and exhibitions in 2018/19. This year, we were thrilled to reveal new projects that had been in the works for a few years: notably, the public artwork on the outside of the building by Duane Linklater, *Kakike/Forever*, that was installed in May 2018, and our new café and programming space, Craft Services, which opened in November 2018. This report details how these projects, in addition to our new and distinctive exhibitions and programming, help foster transformative experiences of the world through art.

The MacKenzie acted as a creative hub for youth in 2018/19 both inside and outside the Gallery. We serve 8,000 youth per year through gallery tours and hands-on workshops, and we reached an additional 6,000 youth across the province through our Provincial Touring program. The BMO Learning Centre bustled with parents and children creating art together on Studio Sundays, thanks to the generous sponsorship of Great West Life, Canada Life, and London Life.

Gallery visitors of all ages discovered major exhibitions during Thursday Night Lates, and the REALI (Recreation, Life Skills, Story Telling and Art Activity) program, which was presented in partnership with the Regina Immigrant Women Centre, served immigrant and refugee women and their children Saturday morning.

The MacKenzie was thrilled to be the recipient of the Kampelmacher Memorial Collection of Indigenous Artwork this year, donated by Thomas Druyan and Alice Ladner. This donation of more than 1,000 artworks not only fills in gaps in our permanent collection, but also allows the Gallery to offer educational resources for researchers, scholars and students.

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.

Lastly, I extend a personal thanks to staff and volunteers for their passion and dedication to the Gallery, making it an exciting space for new experiences.

It is all of these people - staff, volunteers, donors, supporters, and visitors - who animate the Gallery as a vital community hub where encounters with art enrich the lives of everyone.

It is rewarding to look back on all that we have accomplished this past year, and equally as exciting to look forward to what is to come. We continue to develop what will become a robust welcome centre that you will soon see, and have launched a new membership program and admissions model with the aim of continuing to build strong visitor engagement and experience, while also strengthening the MacKenzie Art Gallery's sustainability for generations to come.

Johanna Salloum
President, MacKenzie Art Gallery Board of Trustees



Message from the Executive Director and CEO

Recently the MacKenzie has been talking about re-imagining what an art museum in the 21st century can be. We have accomplished many things in the past year that move us towards this ambitious and timely transformation.

I believe that the Gallery is a meeting place, to explore new ideas, and to foster creativity through visitor

interactions. An art gallery or museum is not exclusively a place to passively observe objects hanging on a wall. More and more we are inviting visitors to explore their own creativity through hands on making opportunities and other interactive activities. We want the Gallery to be an immersive experience where you can stimulate all your senses, and go away re-invigorated, inspired, challenged, informed and hopefully transformed.

To prepare ourselves to offer these new and expanded opportunities, we set a number of short-term goals. These included launching a new brand and visual identity to communicate what is changing, the installation of a new café and program space to facilitate new and more community interactions and opportunities, and to mount a new major public artwork on the façade of our building by artist Duane Linklater. I am gratified we have achieved all these goals and more, and we have received enthusiastic responses. At the time of writing, we have just launched our new membership program, and are about to embark on a new admissions model for the Gallery. These changes will allow us to expand our programming, including new and diverse exhibitions, and to invest in a better visitor experience, with expanded front-line staff and volunteers and information sharing, and allowing us to implement a more customized experience delivered in part through an enhanced level of visitor services.

These changes, as well as the incredible exhibitions and programming we have developed over the past year, have helped us get even closer to realizing the goals of our Strategic Plan for 2018-23, which were threefold: to Create Outstanding Visitor and Participant Experiences, Strengthen Organizational Resilience, and Foster our Core Identity. A vital art museum is at the core of democratic societies and most business leaders agree that a vibrant arts and culture sector creates a healthier, more productive, and more innovative economy and higher quality of life. We are committed to ensuring we are able to deliver this for generations to come.

We are entering the new year by gaining momentum through planned artwork commissions, exhibitions and programs, facility and technological enhancements and organizational development. Come visit and you will soon see a further renovation of the front of the gallery and welcome area. We will also soon launch a completely re-designed website—an information portal directly linked to the above strategic objectives.

I want to take this opportunity to thank our Board, staff and volunteers for their dedication and passion for the MacKenzie! 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

Attendance

In-House	73,915
Out-of-House	14,731
Total	88,646

Attendance Highlights

Special Events	7,868
Facility Rentals	14,218

School and Youth Project

Tours	230
Attendance	3,607

Provincial Touring Artists and Exhibition Program

Tours	233
Communities Visited	20
Attendance	6,788

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

Workshops	47
Attendance	843

Community and Public Tours and Programs

Tours and Programs	263
Attendance	9,424

Exhibition Openings

Number of Openings	8
Attendance	913

Development Highlights

Cash and in-kind contributions from organizations	\$1,318,392
Cash and in-kind contributions from individuals	\$1,001,660
Net result of three fundraising events	\$168,409
Gallery Shop net proceeds	\$18,178
Total	\$2,506,639

Membership Program

Membership proceeds (minus donation portion)	\$21,563
Active Gallery Memberships	571

Volunteers

Volunteers	147
Hours donated by Volunteers	2,591



Image: Germaine Arnaktauyok (Canadian [Inuit, Igloodik], born 1946), *The Sun and the Moon*, 2003, etching on paper, edition a/p 4/6. Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art.

Mixing Stars and Sand: The Art & Legacy of Sarain Stump

March 3 to June 24, 2018

Mixing Stars and Sand: The Art & Legacy of Sarain Stump was a multi-faceted project that made a major contribution to the art history of the Canadian prairies. It focused on the art and legacy of Sarain Stump (1945–1974), Italian-born Plains Cree autodidact and polymath artist, writer, musician, actor and educator. He was hugely influential in Saskatchewan and internationally, particularly from 1970 to 1974, but has been largely overlooked by the mainstream art world. Stump worked with curator Gerald McMaster and later led the Saskatchewan Indian Cultural College's nascent Indart program, with notable students such as Edward Poitras, Harry Lafond, and Raymond McCallum, among others.

Propelled by the spirit of the times, including the activism of the American Indian Movement, Red Power, and the influence of late-sixties youth culture, in a few short years Stump was instrumental in a renaissance of Indigenous art and artists in the region. His life was cut short when he drowned off the coast of Oaxaca, Mexico at the age of twenty-nine. His death left many unanswered questions including his transition from childhood in Venice, Italy, to his work as a

ranch hand in southern Alberta. His rapid acquisition of languages – including English and Cree – and extensive knowledge of Indigenous art, as well as his unmistakable charisma – all led to a celebrated volume of “image-poems” *There is my people sleeping* (1970); a role in the Hollywood movie *Alien Thunder* (1974) alongside Donald Sutherland, Chief Dan George, and Gordon Tootoosis; and ultimately his assimilation into Plains Cree culture.

Co-curated by Gerald McMaster and Anthony Kiendl, the exhibition featured a new, commissioned video installation by Edward Poitras; over two hundred works by Stump in a variety of media, documentation, and ephemera, including the un-edited manuscript for a new book of image-poems never before seen in public. A bilingual, hardcover publication will feature essays by numerous contributors who delve into Stump's life and work for the first time, discovering clues the artist left about his past, as well as intimations of his future influence among subsequent generations.

This project was made possible in part by the Government of Canada.

Funded by the Government of Canada
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Canada



Top: *Mixing Stars and Sand: The Art & Legacy of Sarain Stump* opening reception, MacKenzie Art Gallery, 2018. Bottom, left to right: Installation view of *Mixing Stars and Sand: The Art & Legacy of Sarain Stump*, MacKenzie Art Gallery, 2018. Photo: Don Hall. **Sarain Stump**, *Untitled, no date, Marking pen on paper*. Collection of Linda Jaine © Linda Jaine. **Edward Poitras** (Canadian, born 1953) *Chinvat Bridge*, 2018, installation detail, MacKenzie Art Gallery, 2018.

Revolutionaries and Ghosts: Memory, Witness and Justice in a Global Canadian Context

May 26 to September 9, 2018

Works from the Collections of the MacKenzie Art Gallery and University of Regina

In her award winning novel *Do Not Say We Have Nothing*, Canadian author Madeleine Thien uses the figure of a book within a book to gently assert the power of stories to preserve memories even as changing political tides threaten to sweep them away. By hiding the true names of lost loved ones amid the fictional *Book of Records*, her protagonists keep alive the dream of art, beauty, and freedom amidst China’s repressive political regimes. Thien’s novel demonstrates the important role that Canadian authors have played in recent years in attesting to violence on the world stage while exploring its impacts at home. The presence created by the names of lost loved ones are, in the words of one of her characters, “as dangerous as revolutionaries but as intangible as ghosts.” Similarly, the twelve Canadian artists in this exhibition – Ed Burtynsky, Ruth Cuthand, Wally Dion, Sherry Farrell-Racette, Huang Zhong-Yang, Marie Lannoo, Grant McConnell, Gerald McMaster, Ann Newdigate, Ed Pien, William J. Rodgers, and Jeff Wall – embed memories that connect the present to the past, and trouble the narratives of erasure and injustice which have marked the histories that tie Canada to the wider world.

The exhibition toured to the Nickle Gallery, in Calgary, stories were added from the collection of Nickle Galleries, through works by Bill Rodgers, William MacDonnell, Dominique Blain, John Will, Garry Neill Kennedy and Faye Heavyshield.

From May 26 to June 1, Regina welcomed scholars from across Canada and abroad to Congress 2018 at the University of Regina. The theme of this multi-disciplinary conference was “Gathering



Diversities,” a topic which honours the history of the area as a traditional place of gathering, evoked in Regina’s original name, Wascana, or *oskana kâ-asastêki* – where the bones are gathered. Diversity in local and global contexts requires a willingness to share histories, acknowledge inequities, and work toward justice and reconciliation. The selections for this permanent collection exhibition grew out of this desire and addressed a broad range of topics, from the Cultural Revolution to the Holocaust, from 9/11 to the mistreatment of Canada’s Indigenous peoples. Together, the works point to the important role of Canadian artists in asking hard questions of ourselves, our histories, and the global power structures in which we are all enmeshed.

The exhibition was organized by the MacKenzie Art Gallery, curated by Timothy Long.



Duane Linklater: Kâkikê / Forever

Installed on the façade of the MacKenzie Art Gallery, May 2018

The MacKenzie Art Gallery presented a newly commissioned artwork, *Kâkikê / Forever* by Omaskêko Ininiwak (Cree) artist Duane Linklater. The artwork was installed on the façade of the T.C. Douglas building in May 2018. *Kâkikê / Forever* is a text-based, site-specific work that responds to various aspects of its location. Drawing from unattributed Indigenous words spoken during the making of treaties: “As long as the sun shines, the river flows, and the grass grows,” *Kâkikê / Forever* poetically reflects Canada’s conflicted past, charged present, and future (post) colonial imaginary.

“What is suggested in this phrase is the passage of time, or the duration of how long these treaty agreements and relationships will last,” says the artist. “These words act as an entrance into the conceptual frameworks Indigenous people were, and are, using when articulating a new and potentially mutually beneficial relationship with settlers.” Linklater continues, “I hope this work can speak this way, and more to the audiences of the MacKenzie Art Gallery.”

The artwork was one of three shortlisted works in a selection process for the MacKenzie’s *Transformative Landscapes* project – a series of programs presented over the summer of 2017 on the occasion of Canada’s 150th anniversary of Confederation. The series included panel discussions, artist talks, film screenings, an in-gallery engagement space, and workshops focused on the themes of public art, reconciliation, inter-cultural relations, and national commemoration. The public was invited throughout these events to reflect and comment upon the proposed works of art. This artwork is a welcome addition to the MacKenzie’s permanent collection which includes over 5,000 works of art,



spanning 5,000 years. *Kâkikê / Forever* complements other outdoor artworks on the grounds of the Gallery, and has transformed the skyline of Regina.

Duane Linklater is Omaskêko Cree, from the Moose Cree First Nation and was born in Moose Factory, Ontario. Winner of Canada’s highly prestigious Sobey Art Award (2013), Linklater is an internationally renowned multidisciplinary artist working across film and video, sculpture, installation, and performance. He recently participated in documenta 13 and 14, and the Liverpool Biennale. His work speaks to problems of cultural loss and revitalization as well as issues of legitimacy, authorship and appropriation. His collaborative projects bring critical awareness to issues of cultural exchange, ownership, and language, which extend far beyond the artworks themselves, making this artist a key figure in contemporary art both at home, and abroad.



Brenda Francis Pelkey: A Retrospective

June 23 to September 29, 2018

Brenda Francis Pelkey: A Retrospective opened on June 23 at the MacKenzie. This career-review exhibition, organized by the Art Gallery of Windsor, is the first since Pelkey moved from Saskatoon to take up the position of Director of the School of Visual Arts at the University of Windsor (2003-2012). The exhibition addressed her ongoing contributions to an innovative kind of social geography, one which moves beyond documentation to ask deeper questions about our connection to private and public spaces. The works invite viewers to imagine outcomes of events past, present, and future which may have happened, be happening, and could happen in those spaces.

Over the past three decades, Pelkey’s works have been the subject of many solo and group-artist exhibitions in Canada and northwestern Europe, including: Museum of Photography, Helsinki, Finland; London Guildhall University, UK; Remai Modern (Mendel Art Gallery), Saskatoon; MacKenzie Art Gallery, Regina; Thames Art Gallery, Chatham; and the Dunlop Art Gallery, Regina, among others. Her works are held in major public

collections including the MacKenzie Art Gallery and several of those listed above, as well as: Canada Council Art Bank, Ottawa; Winnipeg Art Gallery; Confederation Centre for the Arts, Charlottetown; University of Saskatchewan; and the National Gallery of Canada, Ottawa. Today, she continues an active role as professor and an established artist working in Canadian contemporary art.

The exhibition was organized by the Art Gallery of Windsor. Curated by Catharine M. Mastin, PhD, Director and Exhibition Curator, Art Gallery of Windsor.



Road Construction: Perspectives on Driving Through Saskatchewan

June 30 to September 9, 2018

Works from the Collections of the MacKenzie Art Gallery and University of Regina

Saskatchewan is rich in roads. With 228,200 kilometres of paved and unpaved public roads, this province has a larger network than any other in Canada. It is small wonder that roads feature prominently in the work of so many Saskatchewan artists.

A wide range of perspectives opened up with this exhibition. The development of an early network of roads allowed Saskatchewan's first professional artists to visit the Qu'Appelle Valley and other sites of scenic beauty and cultural significance. Fred Moulding's sculpture *Road Building Outfit* recalls the horse teams which were used to build many of these vital arteries. A post-war vision of progress is found in the photographs of George Hunter and in the designs for modern roadside shelters by Regina architect Clifford Wiens.

In more recent years, artists have looked at those same roads through a critical lens. David Garneau and Cheryl L'Hirondelle uncover colonial narratives of erasure and displacement in their exploration of the impact of roads on Métis and First Nations peoples. Other works demonstrate how the highways of this province are embedded in memory, personal narrative, and imagination. Whether in the visions of self-taught painters such as Ann Harbuz, Eva Dennis and W.C. McCargar, or in the contemporary work of Richard Gorenko, Richard Holden, and Rachelle Viader Knowles, this exhibition showed us that roads define much of life in this expansive province.

The exhibition was organized by the MacKenzie Art Gallery, curated by Timothy Long.



Boarder X

July 7 to October 21, 2018

Boarder X was a new initiative for the MacKenzie, and a good example of the new direction the Gallery embarked on in 2018/19, allowing visitors to truly interact with the artwork and the exhibition. *Boarder X* brought together new work by Indigenous artists who use snowboarding, skateboarding and surfing to exhibit knowledge and relationship to the land and to celebrate the intersection of culture, art and boarding practices.

Through painting, mixed media, carving, weaving, photography, performance, and video, the artists reflect cultural, political, environmental, and social perspectives, as well as critiques about the territories we occupy. This interdisciplinary contemporary art form acts as a vehicle to challenge conformity and status quo, as well as presenting narratives and observations of traditions, movement, balance, and entanglements of space, place, and belonging.

As part of the opening on July 6, an eight-foot quarter pipe was constructed in the Gallery with a free skate and demos scheduled from local businesses, including Tiki Room and Colonialism Skateboard, along with the supporting sponsor, Vans. Over the summer, the MacKenzie offered a series of screenings that enhanced the exhibition and boarding experience with ground-breaking films such as *Afterglow*, *Riding Giants*, and *Northern Grease*.

As curator Jaimie Issaac notes, *Boarder X* presented cultural thrivence of active presence – creating a space for active engagement through art, culture and boarding at the MacKenzie. It was an affirmation and transmission of cultural resilience and acknowledgement of ongoing respect and reverence for the land.

Boarder X was organized and circulated by the Winnipeg Art Gallery, curated by Jaimie Isaac, the WAG’s recently appointed Curator of Indigenous and Contemporary Art.



Home Economics: 150 Years of Canadian Hooked Rugs

September 29, 2018 to January 6, 2019

Home Economics: 150 Years of Canadian Hooked Rugs explored the evolution of hooked rugs, a uniquely Canadian folk art. For over 150 years, as long as Canada is old, the craft and commerce of rug hooking has been an intimate part of the lives of many Canadians. A form of personal artistic expression, reuse and recycling, as well as a means of earning a livelihood, hooked rugs are widely recognizable expressions of community and regional identity in Canada.

Home Economics spotlighted 86 hooked rugs from the Textile Museum of Canada's rich archive of material culture as well as from public and private collections, exploring the creative and social dimensions of this unique Canadian expression and its evolution. For two centuries, the craft and commerce of rug hooking have been deeply entwined. It is a personal artistic form integrating practical techniques of reuse and recycling, while also offering a reliable means of earning a livelihood as highly recognizable form of community and regional material expression. Presented in conjunction with the Textile Museum of Canada's 40th anniversary and offered for circulation through 2016-2018, this exhibition highlighted a core dimension of the Museum's unique collections, focusing on the stories and communities reflected in rug hooking traditions and the iconic images that pervade this folk expression.

The hooked rugs that comprised *Home Economics* represented generations of social entrepreneurship, women's domestic and collective work, as well as community and rural development in Canada. Then, as now, craft consistently combined the ethic and philosophy of the handmade to support sustainable and inclusive growth. Spotlighting the tremendous variation in this Canadian folk art from coast to coast, *Home Economics* examined how memory, imagination and place infused this creative expression as well as the rugs' relationship to domestic production and cottage industries and insights relevant to women's organizations, social enterprise and community development in Canada today.

Documenting 150 years of creative experimentation and the evolution of historical tradition, *Home Economics* was emblematic of the Museum's approach to the thought leadership required of cultural institutions for 21st century impact and relevance.¹

The exhibition was organized and circulated by the Textile Museum of Canada. Curated by Shauna McCabe, Natalia Nekrassova, Sarah Quinton and Roxane Shaughnessy.



Garry Neill Kennedy: Ya Ummi, Ya Ummi ...

October 20, 2018 to January 27, 2019

For over three decades acclaimed Canadian artist Garry Neill Kennedy has targeted institutional structures of power through his large-scale wall texts. Using fonts such as “Superstar Shadow” and “Chisel,” Kennedy transforms simple phrases into monumental statements that bring into question the ethics of government, business, and society at large.

Curated by Timothy Long, this exhibition featured three works that grow out of Kennedy’s longstanding concerns about the violation of human rights during the global war on terrorism. Introducing the exhibition were a screenprint version of *Quid Pro Quo* (2012) and a recent iteration of *An Eye for an Eye* (2014), works based on the illegal detention of Syrian-Canadian Maher Arar in 2002-2003. Kennedy alludes in these works to the exchange of information between the RCMP and the CIA that led to Maher Arar’s mistaken identification as a terrorist, and his subsequent rendition to Syria by the CIA where he was tortured at the hands of the Syrian government. The colours of the works are based on Arar’s description of his ordeal as posted on his website: fluorescent orange (recalling the jump-suit which the CIA forced Arar to wear); black (referring to the electrical cable which his Syrian captors used to beat him); and red, blue, and yellow (the colours of the bruises produced by the beatings).

On display for the first time, his most recent work, *Ya Ummi, Ya Ummi...* (2017), considers the extra-judicial detainment and interrogation of another Canadian citizen, Omar Khadr. Accused as a fifteen year old of killing a U.S. soldier and wounding another in Afghanistan, he was held from 2002 to 2012 in the Guantanamo Bay detention camp. In a video of an interrogation conducted by CSIS agents at the camp, Khadr is heard exclaiming, “ya ummi, ya ummi,” meaning “oh mother, oh mother” in Arabic. Khadr’s heart wrenching cry, rendered by Kennedy in solemn greys and black, echoes throughout the gallery, demanding a response from those who would put the interests of national security before basic human rights. In 2017 the Canadian government issued an official apology to Khadr and provided him with a financial settlement in compensation for the violation of his rights as a detained youth suspect.

The exhibition was organized by the MacKenzie Art Gallery and curated by Timothy Long.





Punk Orientalism

November 10, 2018 to February 17, 2019

Punk Orientalism brought together diverse artistic voices that actively embrace non-conformity and resistance. Curated by Sara Raza for the MacKenzie Art Gallery, this exhibition focused on the spaces and places associated with the former Soviet Union, which officially dissolved in 1991. It presented 15 artists hailing from Central Asia, the Caucasus, and the Middle East long seen either as societies subsumed by the former Soviet Union, or serving as its “client” states. The exhibition used the theme of non-conformity – the “punk” rejection of state authority – to investigate and explore a changing society and its evolving norms in the post-Soviet period.

The idea of “punk” is coupled with a critical study of “orientalism” and its historical association with imperialist assumptions of knowledge concerning the “East.” Revisiting ideas that were meticulously put forward by the late writer and intellectual Edward Said within his literary masterpiece *Orientalism* (1978), *Punk Orientalism* expanded the territory of the Near East, upon which Said’s thesis was based, to explore the regions of former Soviet possessions in Central Asia and the Caucasus, as well as the USSR’s complex relationship with the Arab world, Iran and Turkey.

The exhibition was organized as intersecting ideas that converge to create alternative pathways for accessing social and political history and knowledge from a post-Soviet standpoint. Within the works on view, artists challenged history and the resonant impact

of imperialism, which was explored through architecture and monumentality, language and text, fiction and reality, recreation and sport and overt and covert forms of protest against the status quo. Reflecting on a number of important historical events from the 20th century such as the Cold War, the invasion of Afghanistan, the establishment of a proxy war in the region, coups and revolutions and an ongoing competition to establish dominance in space exploration, *Punk Orientalism* examined history as both a conduit for revisionist thinking and revolt. By doing so, *Punk Orientalism* shed light on recent political events in the region and beyond, providing resonance and insight to life in the early 21st century.

Sara Raza is an independent curator and writer on global art, and was the winner of the ArtTable New Leadership Award for Women in the Arts (2016). Sara was the Guggenheim UBS MAP curator for the Middle East and North Africa and curated *But a Storm Is Blowing from Paradise* at the Solomon R. Guggenheim Museum in New York, (2016), which travelled to the Galleria d’Arte Moderna, Milan in 2018. Sara is the West and Central Asia editor for *ArtAsiaPacific*.

The exhibition was organized by the MacKenzie Art Gallery and curated by Sara Raza.

Bill Burns: Bird Radio and the Eames Chair Lounge

Installed in MacKenzie Café, Craft Services, January 2019

Bird Radio, which began in 2007, continues the artist's investigation of cultural codes of knowledge, preservation and protection which mediate our connection to nature. *Bird Radio and the Eames Chair Lounge* is a multi-dimensional artwork by Bill Burns which is installed in the MacKenzie's new café, Craft Services.

Central to this multimedia installation is a chandelier-like device with jerry-rigged birdcalls surrounded by a selection of modern Eames chairs. The birdcalls are two-fold reproductions: not only are the devices designed to mimic the sounds of birds that have been exiled from most of our urban environments, but they are also rebuilt versions of pre-existing devices.

The work includes a radio transmitter, a set of bespoke hand manipulated birdcall apparatuses and a radio receiver, and a set of chairs designed by Ray and Charles Eames in the middle of the 20th century. *Bird Radio and the Eames Chair Lounge* serves as a meeting place for artists, scholars, educators, young people and viewers to share ideas, hopes and concerns about ecology, children, birds and art, and more.



Born in Regina, Saskatchewan, Bill Burns lives in Toronto. His work concerning animals and safety has been published and exhibited widely in North America and Europe. His drawings, books, multiples and photographs are included in numerous collections, including the Tate Britain in London, the MoMA in New York, the Getty Center in Los Angeles, and the Remai Modern.

Agnes Martin: The mind knows what the eye has not seen

January 26 to April 28, 2019

The MacKenzie Art Gallery was pleased to bring the work of internationally recognized artist Agnes Martin to her home province of Saskatchewan with the opening of *Agnes Martin: The mind knows what the eye has not seen*.

Agnes Martin is one of the most revered abstract artists of the 20th century, celebrated for her serene, reductive paintings that reveal her ongoing meditation on line, stripes, and the grid; for her poetic, spiritual, and sometimes obtuse writing; and for her ascetically solitary approach to artmaking. This exhibition was conceived as an opportunity to bring together all 46 of Martin's print works, and to bring renewed emphasis to this comparatively under-examined facet of her practice. Shown alongside the prints are three of Martin's paintings, two of which have never been shown publicly in Canada, to provide a more complete picture of her corpus of work and to establish a dialogue between the prints and the medium for which Martin is best known.

Curated by Bruce Hugh Russell and Naomi Potter, with Elizabeth Diggon, *Agnes Martin: The mind knows what the eye has not seen* opened on January 26 at the MacKenzie. This exhibition offered an unprecedented focus on Martin's print works, in addition to selected paintings that exist in dialogue with the prints. A parallel collection of ephemera and source material introduced Martin's life and work, focused on her on-going relationship to Canada – her childhood in Saskatchewan, Alberta, and British Columbia, as well as her later travels in Canada.



The exhibition featured the entire portfolio of *On a Clear Day*, a selection of screenprints created in 1973 at the invitation of print publisher Robert Feldman of Parasol Press, a project that marked Martin's return to artistic practice. It represents an idealized exploration of the potential vocabulary of the grid, Martin's chosen subject for much of her painting career.

Co-produced by the MacKenzie with the Esker Foundation in Calgary, the exhibition included complementary screenings in the Gallery's Shumiatcher Theatre of two films: *Gabriel* (Agnes Martin, 1976) and *With My Back to the World* (Mary Lance, 2007).



SakKijâjuk: Art and Craft from Nunatsiavut

February 16 to May 20, 2019

The MacKenzie Art Gallery was pleased to be part of a cross-Canada exhibition exploring the art of the Labrador Inuit: *SakKijâjuk: Art and Craft from Nunatsiavut*. The opening reception, presented in collaboration with the Sâkêwêwak Storytellers Festival, included a walkthrough of the exhibition alongside guest curator Heather Igloliorte and visiting artists Chantelle Andersen and Sophie Pamak.

SakKijâjuk – meaning “to be visible” in the Nunatsiavut dialect of Inuktitut – is the first major exhibition of its kind. It presented a critical opportunity to introduce Nunatsiavummiut artists and craftspeople to the world. Through the work of four generations of artists – Elders, Trailblazers, Fire Keepers, and the Next Generation – this exhibition reveals the vital yet long-hidden art history of Nunatsiavut, highlighting the enduring resilience of its artists. Organized by The Rooms Provincial Art Gallery Division in St. John’s, NL, the exhibition included a diverse range of work by 47 artists across four generations, including works on paper, painting, photography, sculpture, textile works, and video. In recent decades, artists from the territory have produced work in a variety of contemporary art media while also working with traditional materials in new and unexpected ways.

Nunatsiavut, the Inuit region of Canada that achieved self-government in 2005, produces art that is distinct within the world of Canadian and circumpolar Inuit art. In 1949, when modern Inuit art exploded onto the international art scene

following a famously sold-out show at the Canadian Handicrafts Guild in Montreal, and Newfoundland and Labrador joined Canada, the new province’s “Terms of Union” omitted any mention of federal jurisdiction over the province’s Aboriginal peoples. This decision made Labrador Inuit artists ineligible for any of the federally funded Inuit arts initiatives that developed during the following decades. Carving studios, print shops, and the cooperative movement soon took form throughout what is now Nunavut and Nunavik. There was no similar activity in Labrador.

As time passed, Canadian Inuit art grew into a rich and varied practice, a respected field of study and a multimillion-dollar industry. Meanwhile Labrador Inuit artists remained nearly invisible. A handful of artists did find critical and commercial success on their own. But understanding and recognition of Labrador Inuit art as a whole remained unseen.

The exhibition was accompanied by a series of circumpolar film screenings. It featured stories from across the Arctic polar region, with an emphasis on Labrador, and was accompanied by periodic artist talks. These films ran every Thursday evening in March in the MacKenzie’s Shumiatcher Theatre.

This project has been made possible in part by the Government of Canada and by the Nunatsiavut Government.

Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screen Shop

March 9 to May 20, 2019

Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screen Shop looked at the activities and legacy of the Screen Shop, the Prairies’ first artist-run centre. Returning to the Canada of the sixties and seventies, *Superscreen* contextualized the Screen Shop within a time characterized by personal and political consciousness-raising and dynamic change within the arts.

True to its long history as a site of convergence, Winnipeg was a city of both conservative attitudes and liberal activism. It was here that the Screen Shop operated for twenty years under the direction of artist and provocateur William (Bill) Lobchuk (b. 1942). In 1968, Lobchuk opened the doors of what was to become a colourful hub of artistic engagement, education, experimentation, and production. At its core was a youthful group of artists critical of modernism, Eurocentrism, and American imperialism. More specifically, there was a desire to create space for a contemporary art dialogue that had not been reflected in either the local art establishment or the national arts media.

In addition to the establishment of artist-run centres, artist culture experienced a dramatic shift during this period. Highly-mobilized artists, many associated with the Screen Shop, campaigned for the formal establishment of artist's rights. The isolation felt by Prairie artists also gave rise to an appetite for greater connection through arts networks.

What resulted was artwork that captures a sense of Canadian cultural production from the 1960s to 1980s, from playful psychedelia and the influence of Pop Art, to a serious engagement with conceptual questioning, political reflection, regional discourses, Indigenous pride, and feminist practices. Bringing together prints, sculpture, posters, and ephemera from in and around the Screen Shop, this exhibition celebrates the spirit of a rebellious, fertile, and overlooked chapter in Canadian art history.

Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba. Curated by Alex King and Timothy Long.



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.

Mixing Stars and Sand: The Art & Legacy of Sarain Stump
March 3 to June 24, 2018
Co-curated by Gerald McMaster and Anthony Kiendl. 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.

Revolutionaries and Ghosts: Memory, Witness and Justice in a Global Canadian Context
May 26 to September 9, 2018
Curated by Timothy Long

Road Construction: Perspectives on Driving Through Saskatchewan
June 30 to September 9, 2018
Curated by Timothy Long

Garry Neill Kennedy: Ya Ummi, Ya Ummi ...
October 20, 2018 to January 27, 2019
Curated by Timothy Long

Punk Orientalism
November 10, 2018 to February 17, 2019
Organized by the MacKenzie Art Gallery and curated by Sara Raza.

Agnes Martin: The mind knows what the eye has not seen
January 26 to April 28, 2019
Co-produced by Esker Foundation and MacKenzie Art Gallery. Curated by Bruce Hugh Russell and Naomi Potter, with Elizabeth Diggon.

Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screen Shop
March 9 to May 20, 2019
Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba. Curated by Alex King and Timothy Long.

Hosted Exhibitions
Brenda Francis Pelkey: A Retrospective
June 23 to September 29, 2018
Organized and circulated by the Art Gallery of Windsor. This project has been made possible in part by the Government of Canada. Curated by Catherine H. Mastin, PhD, Director and Exhibition Curator, Art Gallery of Windsor.

Boarder X
July 7, 2018 to October 21, 2018
Boarder X has been organized and circulated by the Winnipeg Art Gallery, curated by Jaimie Isaac.

Home Economics: 150 Years of Canadian Hooked Rugs
September 29, 2018 to January 6, 2019
Organized and circulated by the Textile Museum of Canada. Curated by Shauna McCabe, Natalia Nekrassova, Sarah Quinton and Roxane Shaughnessy. *Home Economics* is made possible through the lead support of the William R. and Shirley Beatty Charitable Foundation. The exhibition tour is supported by the Museum Assistance Program of the Department of Canadian Heritage. The full colour exhibition catalogue is made possible through the support of Carole and Howard Tanenbaum.

SakKijâjuk: Art and Craft from Nunatsiavut
February 16 to May 20, 2019
Organized by The Rooms Provincial Art Gallery Division, St. John's, NL. This project has been made possible in part by the Government of Canada and by the Nunatsiavut Government. Curated by Heather Igloliorte.

University of Regina Faculty and Student Exhibitions
Exhibitions produced in partnership between the MacKenzie Art Gallery and the Faculty of Media, Art, and Performance at the University of Regina.

Brenda Danbrook: A Way of Knowing
MFA Graduating Exhibition
December 1 to December 9, 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.

Lesser-known Saskatchewan Landscapes
October 25, 2016 to May 31, 2018

Across the Turtle's Back Series: The Kampelmacher Memorial Collection of Indigenous Art
September 26, 2017 to June 14, 2018

Across the Turtle's Back 2: Worldview and Story Telling
October 2, 2018 to August 31, 2020
A Canadian Dream
October 30, 2018 to February 15, 2019

Inscriptions
February 5, 2019 to June 30, 2020

MacKenzie Touring Exhibitions
Mixing Stars and Sand: The Art & Legacy of Sarain Stump
Organized and circulated by the MacKenzie Art Gallery. 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, Sask Culture, the City of Regina, and the Saskatchewan Arts Board.

Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, SK
October 19 to December 15, 2019

Revolutionaries and Ghosts: Memory, Witness, and Justice in a Global Canadian Context
Works from the Collections of Nickle Galleries and the MacKenzie Art Gallery, curated by Timothy Long and Christine Sowiak. Co-produced by Nickle Galleries, University of Calgary and MacKenzie Art Gallery. The MacKenzie Art Gallery acknowledges with appreciation the support of the Department of Canadian Heritage, the South Saskatchewan Community Foundation, the University of Regina, Sask Culture, the City of Regina, and the Saskatchewan Arts Board.

Nickle Galleries, University of Calgary, Calgary, AB
January 31 to May 3, 2019



Partnership with Saskatchewan Abilities Council

The MacKenzie in partnership with Saskatchewan Abilities Council engaged SAC volunteers as gallery hosts in the context of the *Re: Celebrating the Body* exhibition in January 2018. 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. Both organizations worked towards the goal of developing and sustaining relationships that would last beyond *Re: Celebrating the Body* and continue through future exhibition development and programming.

Initially, 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 viewers of all ages and abilities. Through taking time to build relationships with our Gallery Hosts to understand their interests and unique strengths, we have expanded public engagement with general visitors to include our Studio Sunday family program, public program, and school tour program.

Working closely with the Saskatchewan Abilities Council to guide this work and in consideration of the strengths of each volunteer, the gallery has continued to offer a series of tailored training sessions for volunteers both as an independent group, as well as a part of the gallery education team. Training sessions have included an overview of gallery interpretation strategies, exhibition descriptions, artist and artwork information, and a focus on relationship building with the gallery education team. SAC also plays a key role in providing professional development to Gallery Facilitators through presentations on engagement with audiences with varying abilities.

Thanks to this partnership and the generosity of dedicated volunteers, the Gallery is furthering our vision of providing transformative experiences of the world through art. We are grateful for rich and meaningful relationships that inform our path and help us continue to learn and grow in the fields of community engagement and education.



Community Programs and Interdisciplinary Presentations

April 5, 2018: Curator in Conversation featuring Anthony Kiendl for *Mixing Stars and Sand: The Art & Legacy of Sarain Stump*

April 12 and May 10, 2018: Living Performance Course Workshop in conjunction with *Re: Celebrating the Body* exhibition

April 14, 2018: Sask Gymnastics Showcase in conjunction with *Re: Celebrating the Body* exhibition through an afternoon of gymnastics performances and audience participation

April 19, 2018: Artist Ingrid Baxter presented an artist talk in the University of Regina pool in conjunction with *Re: Celebrating the Body* exhibition.

April 19 to June 1, 2018: New Dance Horizons Stream of Dance Festival in conjunction with *Re: Celebrating the Body* exhibition

April 28, 2018: Artist Trading Cards Anniversary Reception

May 24, 2018: Listen to Dis Community Arts Organization performance of *Neither Heroes Nor Ordinary People*

June 7, 2018: Interactive Gallery Tour of *Mixing Stars and Sand: The Art & Legacy of Sarain Stump*

June 9, 2018: Artist Trading Cards Make and Trade Session

June 21, 2018: National Indigenous Day Screening of *Skateboarder Pants*, *Skateboarding In Pine Ridge*, and *Afterglow*

July 12, 2018: *Boarder X* Summer Screening Program film screening of *Riding Giants* directed by Stacy Peralta

July 19, 2018: *Boarder X* Summer Screening Program film screening of *Northern Grease*

July 26, 2018: *Boarder X* Summer Screening Program film screening of *180 South*, directed by Chris Malloy

June 22, 2018: Opening Reception for *Brenda Francis Pelkey: A Retrospective*, including an artist talk with Brenda Pelkey

July 1, 2018: Interactive Community Workshop located at Wascana Park for Canada Day Celebrations

July 6, 2018: *Boarder X* Open Skate and Opening Reception. Open skates included youth, women's open skates as well as demos from Tiki Room and Colonialism Skateboards

July 7, 2018: *Boarder X* artist talk featuring a walkthrough with Jaimie Isaac, Micheal Langan and Mark Iglooliorte

July 20, 2018: Buffalo Festival Celebration and Fashion Show, in collaboration with the Buffalo Peoples Arts Institute

August 11-12, 2018: Interactive Community Workshop at the Regina Folk Festival, featuring artist Michael Langan

September 13, 2018: Interactive Gallery tour of *Boarder X*

September 20, 2018: Educator Workshop with Artist Michael Langan who shared his knowledge and pedagogy for teaching history through skateboards in the *Boarder X* exhibition

September 30, 2018: Artist Workshop for hooked rugs, featuring *Hooked on the Prairies* artist Shelly Nicolle-Philips

October 18, 2018: *Boarder X* artist talk by Meghan O'Brien and film screening of *The Radicals*

October 28, 2018: Artist Workshop for hooked rugs, featuring *Hooked on the Prairies* artist Shelly Nicolle-Philips

November 1, 2018: Artist Workshop for hooked rugs, featuring *Hooked on the Prairies* artist Shelly Nicolle-Philips

November 8, 2018: Educator Workshop for teachers led by *Punk Orientalism* curator Sara Raza

November 9, 2018: Fall Premiere & Reception featuring *Punk Orientalism*, *Garry Neill Kennedy*, and Café Launch. Included artist walkthrough with Garry Neill Kennedy, *Home Economics*, *art{outside}*, and celebration of *Punk Orientalism*

November 10, 2018: *Punk Orientalism* walkthrough with curator Sara Raza and guest artists Shahpour Pouyan, and Babi Badalov

November 15, 2018: Interactive Gallery Tour of *Home Economics: 150 Years of Canadian Hooked Rugs* and *Garry Neill Kennedy: Ya Ummi, Ya Ummi . . .*

November 17, 2018: Drop-in gallery tours and conversation of *Punk Orientalism* presented with Russian translation

November 22, 2018: Interactive gallery tour of *Punk Orientalism*

November 29, 2108: Vertigo Series

December 1, 2018: Drop-in gallery tours and conversation of *Punk Orientalism* presented with French translation

December 1, 2018: Artist Trading Cards Holiday Make and Trade-In partnership with the Regina Trading Card Collective

December 9, 2018: Holiday Celebration

December 21, 2018: Winter Solstice Celebration to launch the public artwork by Duane Linklater entitled *Kâkikê / Forever*

January 10, 2019: Bill Burns artist talk of *Bird Radio and the Eames Chair Lounge* and official opening of the Craft Services Café

January 25, 2019: Art For Lunch at University of Regina featuring curator Bruce Hugh Russell who introduced the exhibition *Agnes Martin: The mind knows what the eye has not seen*

January 25, 2019: Opening Reception of *Agnes Martin: The mind knows what the eye has not seen*, featuring curator Bruce Hugh Russell with a brief exhibition introduction in the theatre

January 26, 2019: Curator Talk featuring Bruce Hugh Russell who conducted a walkthrough of the exhibition *Agnes Martin: The mind knows what the eye has not seen*

January 27, 2019: Silkscreen workshop for families

February 1, 2019: Launch for Black History Month featuring performances and presentations, presented in partnership with the Saskatchewan African Canadian Heritage Museum and Regina Civic Museum

February 7, 2019: Curator Talk featuring Bruce Hugh Russell who conducted a walkthrough of the exhibition *Agnes Martin: The mind knows what the eye has not seen*

February 15, 2019: Opening Reception for *SakKijâjuk: Art and Craft from Nunatsiavut* and walkthrough with curator Heather Iglooliorte

February 23, 2019: Artist Trading Cards Make and Trade Session

March 3, 2019: Storytelling Sunday Family Film Screening of *Shaman*, directed by Echo Henoche

March 8, 2019,: Opening Reception for *Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screen Shop*

March 9, 2019: *Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screen Shop* panel discussion featuring Bill Lobchuk and guests, moderated by Patricia Bovey

March 10, 2019: International Women's Day Program

March 14, 2019: Circumpolar Film Screening of *Shaman*, Directed by Echo Henoche, and *Lament for the Land*, directed by Ashelee Consolo Willox

March 21, 2019: Circumpolar Film Screening of *Angry Inuk*, directed by Alethea Arnaquq-Baril

March 28, 2019: Circumpolar Film Screening of *The Last Walk*, directors: Anna Hoover, Pipaluk K. Jørgensen, Mikisoq Lynge, Jerri Thrasher

NEW PROGRAM SPACE AND CAFÉ

In November 2018, the MacKenzie's new program space and café opened. The space can host groups of over 150 people, with two new meeting rooms that can be configured to accommodate a variety of different Gallery programs and receptions. The new area has been a welcome addition to the main floor of the MacKenzie.

Led by the successful team behind 33 1/3 Coffee Roasters, Craft Services offers breakfast, lunch, and, on Thursday evenings, creative dinner specials. Taking it's name from the center of a film set's social scene, where the area is the great equalizer, the space has become a meeting hub for staff and visitors, new programming, and receptions.

This is how we see our café; and we celebrate this tradition with the name Craft Services – a place where people meet, where all are equal, the food is nourishing, sustaining and flavourful. It is the creative engine for the creative industries, where visual art, food, music, poetry, film, movement and more will intermingle and create transformative experiences.



The new space prominently features artwork by local artist Bill Burns. *Bird Radio and the Eames Chair Lounge* is a multi-dimensional artwork, which continues the artist's investigation of cultural codes of knowledge, preservation and protection which mediate our connection to nature.

View page 21 for more information on *Bill Burns: Bird Radio and the Eames Chair Lounge*.



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Through their vital support of the MacKenzie's renowned exhibitions and innovative public programs, donors impact the lives of countless individuals throughout our province. Thank you to our donors!

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Gala 2019

The Kampelmacher Memorial Collection of Indigenous Art

The MacKenzie Art Gallery announced that it received a pledged gift of more than 1,000 works of art by contemporary Indigenous and Inuit artists from Edmonton-based collectors, Thomas Druyan and Alice Ladner. The Kampelmacher Memorial Collection of Indigenous Art, named in honour of Druyan's grandparents Wolf and Sala Kampelmacher, began in 1992 and is the product of the couple's commitment to engaging with artists and galleries that reflect the myriad of artistic expressions of Indigenous art from across North America. For the MacKenzie, Indigenous art has long been a core area of activity. With this gift, the Gallery can strengthen this capacity, developing an expanded array of exhibitions and programs for current and future audiences and, especially, students, scholars, and members of the community.

As a whole, the Kampelmacher Memorial Collection is reflective of artistic experimentation, with many artists whose work combines Indigenous customs as well as art-making traditions with present-day innovations in materials or form.

A key objective for Thomas Druyan and Alice Ladner in entrusting this collection to the MacKenzie is to create an educational resource for current and future generations of students and scholars – many of whom are also members of Canada's Indigenous communities. In addition to future exhibitions and programs at its location in Regina, the Gallery also expects to become an important resource for loans of art to institutions across Canada and internationally.

The Kampelmacher Memorial Collection fills gaps in the Gallery's existing holdings of Indigenous art, with the addition of previously unrepresented artists, including: Joane Cardinal-Schubert, Blake Debassige, Eddy Cobiness, Allen Angeconeb, Pitalousie Saila, and Germaine Arnaktauyok, among others. Furthermore, the MacKenzie will supplement the collection with important early works already in its possession, by a number of leading contemporary artists, including: Robert Houle, Carl Beam, and Helen Kalvak.



Image: Allen (Ahmoo) Angeconeb (Canadian [Anishinaabe/Ojibway], born 1955), *Wolves Looking Out of Den*, 1984, screenprint on paper, edition 57/93. Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art.

Purchases

Bill Burns
Canadian, born 1956
Barcode of Life Wallpaper, 2006
digital file for custom-printed wallpaper
Collection of the MacKenzie Art Gallery

Duane Linklater
Canadian [Omaskêko Cree], born 1976
Kâkikê / Forever, 2018
aluminum, acrylic, LED lights
Collection of the MacKenzie Art Gallery

Allen Sapp
Canadian, 1928-2015
Recess at Onion Lake School, 1988
acrylic on canvas
61 x 76.2 cm
Collection of the MacKenzie Art Gallery

Anthony Thorn
Canadian, 1927-2014
Sketch of Kathy, 1961
crayon or oil pastel on paper
50.8 x 43.2 cm (framed)
Collection of the MacKenzie Art Gallery

Harbour on Lesbos, 1963
enamel on linen
63.5 x 43.2 cm
Collection of the MacKenzie Art Gallery

Portrait of Miss Q, 1963
enamel on masonite
35.6 x 27.9 cm (framed)
Collection of the MacKenzie Art Gallery

Witches' Meeting, 1964
enamel on masonite
30.5 x 43.2 cm (framed)
Collection of the MacKenzie Art Gallery

Fishing Boats at Sunset, Cape Cod, 1966
oil and enamel on canvas
61 x 91.4 cm (framed)
Collection of the MacKenzie Art Gallery

Seated Nude, 1969
enamel on canvas
76.2 x 50.8 cm (framed)
Collection of the MacKenzie Art Gallery

Four Part Invention, 1972
enamel on linen
76.2 x 91.4 cm (framed)
Collection of the MacKenzie Art Gallery

Charles Street Incident / The Green Room, 1974
oil and enamel on canvas
106.7 x 106.7 cm
Collection of the MacKenzie Art Gallery

Hidden Rose, 1974
oil and enamel on linen
76.2 x 76.2 cm
Collection of the MacKenzie Art Gallery

Netsuke, 1981
carved polychrome, modeling paste, gesso, acrylic, and oil on masonite
7.6 x 5.1 cm (framed)
Collection of the MacKenzie Art Gallery

Parade II, 1981
oil on masonite
30.5 x 40.6 cm
Collection of the MacKenzie Art Gallery

Urban Focus, 1982
gesso, modeling paste, acrylic, and oil on masonite
25.4 x 28 cm (framed)
Collection of the MacKenzie Art Gallery

Mandala, 1983
carved bone and modeling paste, gesso, acrylic, 22K gold leaf, eggshell mosaic, wood (walnut and mahogany) on masonite
11.4 x 11.4 cm (framed)
Collection of the MacKenzie Art Gallery

Shrine for Astarte, 1984
carved gesso, ivory, jade, bone, glass, lead/tin, wood (walnut and cedar), 23K gold leaf, acrylic, oil on masonite
40.6 x 17.8 cm (framed)
Collection of the MacKenzie Art Gallery

Three Great Fragments, 1984
carved modeling paste, gesso, acrylic, gold leaf, agate, oil on masonite
38.1 x 45.7 cm (framed)
Collection of the MacKenzie Art Gallery

Dallas Road in Greys, 1985
oil and enamel on linen
76.2 x 76.2 cm
Collection of the MacKenzie Art Gallery

Homage to Icarus, 1985
gilded glass and lead, ivory, modeling paste, wood (mahogany, walnut, and cedar), gesso, acrylic, 23K gold leaf, bone, jade, eggshell, silver on masonite
43.2 x 20.3 cm (framed)
Collection of the MacKenzie Art Gallery

Jacob's Dream, 1985
enamel and 24K gold leaf on canvas
86.4 x 71.1 cm
Collection of the MacKenzie Art Gallery

Labrys (Cretan Double Axe), 1985
carved modeling paste, gesso, acrylic, 22K gold leaf, bone, ivory, epoxy with gold dust, silver, eggshell mosaic, jade, gold inlay, aromatic cedarwood with black stain, walnut wood on masonite
50.8 x 17.8 cm (framed)
Collection of the MacKenzie Art Gallery

Shamans' Ride, 1985
oil and enamel on mounted linen
35.6 x 45.7 cm (framed)
Collection of the MacKenzie Art Gallery

Vertical View – Dallas Road, 1985
oil and enamel on linen
86.4 x 40.6 cm (framed)
Collection of the MacKenzie Art Gallery

An Irish Saint, 1986
mastadon and elephant ivory, bone, carved gesso, acrylic, 23K gold leaf, walnut and yew wood
40.6 x 17.8 cm (framed)
Collection of the MacKenzie Art Gallery

Design for Gilded Bronze, 1986
carved gesso, acrylic, 23K gold leaf
25.4 x 20.3 cm (framed)
Collection of the MacKenzie Art Gallery

Garden in Paradise Triptych, 1986
oil on mounted linen
40.6 x 66 cm (framed)
Collection of the MacKenzie Art Gallery

Imaginary Artifact, 1986
carved modeling paste, gesso, acrylic, bone, gold leaf and gold foil on walnut wood
25.4 x 20.3 cm (framed)
Collection of the MacKenzie Art Gallery

Fern in Oval Mirror II, 1987
oil on canvas
76.2 x 71.1 cm (framed)
Collection of the MacKenzie Art Gallery

Golden Figures on Red Ground, 1987
carved gesso, acrylic, fabric, and 23K gold leaf on masonite
25.4 x 20.3 cm (framed)
Collection of the MacKenzie Art Gallery

Ronin, 1987
carved gesso, eggshell, ivory, bone, hardwood, acrylic, 23K gold leaf, tiger iron electroplated with gold, linen and velour matboard on masonite
45.7 x 29.2 cm (framed)
Collection of the MacKenzie Art Gallery

Structure, 1987
sumi ink on rag matboard
31.8 x 35.6 cm (framed)
Collection of the MacKenzie Art Gallery

Winged Guardian, 1987
oil on linen
101.6 x 61 cm (framed)
Collection of the MacKenzie Art Gallery

Birth of a Dragon, 1988
oil on canvas
76.2 x 91.4 cm
Collection of the MacKenzie Art Gallery

Double Geranium, 1988
oil on linen on board
35.6 x 45.7 cm
Collection of the MacKenzie Art Gallery

Geraniums / Red Ground, 1988
oil on canvas
61 x 91.4 cm (framed)
Collection of the MacKenzie Art Gallery

Golden Door / Carnelian Door, 1988
carved gesso, acrylic, oil, 23K gold leaf on wood
28 x 35.6 cm (framed)
Collection of the MacKenzie Art Gallery

Memory of Corfu, 1988
oil and enamel on linen
86.4 x 86.4 cm (framed)
Collection of the MacKenzie Art Gallery

Red Geraniums / Window, 1988
oil, acrylic, wood, gold leaf, metal leaf on canvas and linen
50.8 x 61 cm
Collection of the MacKenzie Art Gallery

Rhododendron / White Gold Ground, 1988
oil, enamel, and 16K and 24K gold leaf on canvas
50.8 x 50.8 cm (framed)
Collection of the MacKenzie Art Gallery

A Chinese Ghost, 1989
carved gesso, acrylic, gold leaf (23K and lemon gold)
17.8 x 17.8 cm (framed)
Collection of the MacKenzie Art Gallery

A Mighty Fortress, 1989
jade, ivory, mastodon bone, mahogany, cedar, linen, 24K gold pigment
10.2 x 19 cm (framed)
Collection of the MacKenzie Art Gallery

A Sword for Arthur, 1989
carved gesso, acrylic, white and gold leaf, mahogany
55.9 x 20.3 cm (framed)
Collection of the MacKenzie Art Gallery

Angel with Shrine, 1989
ink on paper
30.5 x 30.5 cm (framed)
Collection of the MacKenzie Art Gallery

Composition with Lapis, 1989
carved gesso, acrylic, carved bone, epoxy, 23K gold leaf, lapis lazuli, textile
35.6 x 27.9 cm (framed)
Collection of the MacKenzie Art Gallery

Fantasia, 1989
oil, 24K gold leaf on board
17.8 x 15.2 cm (framed)
Collection of the MacKenzie Art Gallery

Head Ornament for Buddha, 1989
ivory, antique Chinese silk, nails, gold inlay on wood base
25.4 x 20.3 cm (framed)
Collection of the MacKenzie Art Gallery

Magic Room, 1989
acrylic, gold leaf, modelling paste, Chinese silk on board
35.6 x 35.6 cm (framed)
Collection of the MacKenzie Art Gallery

Mechanical Men, 1989
Chinese ink and watercolor on paper
27.9 x 35.6 cm (framed)
Collection of the MacKenzie Art Gallery

The World Above, The World Below, 1989
carved gesso, jade, ivory, 10K gold, 23K gold leaf on masonite
20.3 x 15.2 cm (framed)
Collection of the MacKenzie Art Gallery

West Coast, 1989
oil on mounted linen
33 x 50.8 cm (framed)
Collection of the MacKenzie Art Gallery

Donations

Kalai Adla
Canadian [Inuit, Cape Dorset], born 1927
Untitled, 1970
stone
12.7 x 5.1 x 5.1 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Malaya Akulukjuk
Canadian [Inuit, Pangnirtung], 1915-1995
Killer Whale, 1978
wool and cotton
96.5 x 124.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Monster with Four Birds, 1979
wool and cotton, edition 2/60
77.6 x 83 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Teetalie, 1983
stencil on paper, edition 50/50
40.6 x 55.9 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Olassie Akulukjuk
Canadian [Inuit, Pangnirtung], born 1951
Wolf and Man, 1975
wool and cotton
92.5 x 106.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Adamie Alariaq
Canadian [Inuit, Cape Dorset], 1930-1990
Untitled, no date
stone (serpentine)
38.1 x 22.9 x 19.1 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Adam Alaruk
Canadian [Inuit]
Untitled, no date
antler
26.7 x 5.1 x 2.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Thomasie Alikatuktuk
Canadian [Inuit, Pangnirtung], 1953-2009
Joyful Morning, 1992
stonecut on paper, edition 28/50
37.5 x 37 cm (sight)
Collection of the MacKenzie Art Gallery, gift of
Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, 1993
stone
15.2 x 8.9 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Alurd
Canadian [Inuit, Rankin Inlet]
Untitled, no date
applique on felt
84 x 131 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Joe Andoe
American, born 1955
Four Horses – 1, 1994
screenprint on paper, edition 41/75
61 x 48.2 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Allen (Ahmoo) Angeconeb
Canadian [Anishinaabe/Ojibway], born 1955
Ahneesheehahpay Myth of Creation, 1986
etching on paper, edition 21/30
27 x 63 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Three Worlds of the Ahneesheehahpay, 1986
etching on paper, edition 22/30
50.8 x 86.4 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Wiwikop, 1982
lithograph on paper, edition 10/50
56 x 30 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Wolves Looking Out of Den, 1984
screenprint on paper, edition 57/93
29 x 41 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Johnny Angnatuk
Canadian [Inuit, Killinik], 1940-2001
Untitled, 1978
stone (soapstone), ivory inserts
30.5 x 16.5 x 17.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Simeona Arnakretuar Angutingornerk
Canadian [Inuit, Kugaaruk (Pelly Bay)],
1924-1997
Woman Breastfeeding, 1970
wool, hair, yarn, fleece
56 x 47.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Perpetua Anitug
Canadian [Inuit, Kugaaruk (Pelly Bay)]
Untitled, 1970
yarn, fleece, musk ox
51 x 44.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Germaine Arnaktauyok
Canadian [Inuit, Igloodik], born 1946
The Sun and the Moon, 2003
etching on paper, edition A/P 4/6
60 x 75 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Uluiit, 1997
etching on paper, edition 32/100
20.5 x 21.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of
Indigenous Art

When Houses Were Alive, 1996
lithograph on paper, edition 101/300
38 x 42 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

When There was No Light, 2005
etching on paper, edition A/P 5/6
65 x 73 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Arnaqu Ashevak
Canadian [Inuit, Cape Dorset], 1956-2009
In the Wake of the Whale, 2002
stonecut on paper, edition 37/50
61 x 55.9 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Delmer Ashkewe
Canadian [Potawatomi], born 1947
Kineu (war eagle), 1977
screenprint on paper, edition 14/77
53.25 x 35.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Kumwartok Ashoona
Canadian [Inuit, Cape Dorset], born 1975
Angels Beckon, 2002
etching on paper, edition 19/50
89.6 x 67.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Qaqak (Kaka) Ashoona
Canadian [Inuit, Cape Dorset], 1928-1996
Untitled (Avataq), no date
stone
15.2 x 27.9 x 12.7 cm

Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Avataq), no date
stone
10.2 x 27.9 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Shuvinai Ashoona
Canadian [Inuit, Cape Dorset], born 1961
In the Tent, 2007
ink and coloured pencil on paper
50.8 x 66 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Scary Dreams, 2006
stonecut on paper, edition 48/50
73.7 x 71.1 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Iola Audlakiak
Canadian [Inuit, Clyde River], born 1967
Untitled (Qilupilak), no date
antler
1.3 x 10.2 x 12.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Dale Auger
Canadian [Cree], 1958-2008
Untitled, no date
acrylic on canvas
92 x 40.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

George Auqsaq
Canadian [Inuit, Igloodik], born 1963
Untitled, no date

stone (soapstone)
25.4 x 12.7 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Rick Bartow
American [Yurok/Wiyot], born 1946
Untitled (pendant), no date
ivory (scrimshaw), silver
6.5 x 2.8 x 0.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Carl Beam
Canadian [Anishinaabe/Ojibway], 1943-2005
Co-orp, no date
mixed media on rag paper
27 x 18 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Messenger, 1980
etching on paper, edition A/P
35 x 26.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Safe Removal, no date
mixed media on rag paper
46 x 38 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

West Coast Transformation, #2, 1983
lithograph on paper, edition 8/114
52.5 x 76 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Jackson Beardy
Canadian [Cree], 1944-1984
Untitled, 1970
gouache on paper
37 x 48.3 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Leland Bell
Canadian [Anishinaabe/Ojibway], born 1953
Thoughts in the Void, 1975
acrylic on canvas
59 x 49 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, 1975
acrylic on canvas
45.5 x 51 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Frederick Marlett Bell-Smith
Canadian, 1846-1923
Untitled, no date
watercolour on paper
36.7 x 26.6 cm
Collection of the MacKenzie Art Gallery, gift of
Mr. and Mrs. Donald Kramer

Lorne Beug
Canadian, born 1948
Antico Regina, 1992
hand-coloured photograph on paper, edition
1/25
92 x 44.45 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Earl Biss
American [Crow], 1947-1998
Round Dance, 1974
oil on canvas
98 x 76 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of
Indigenous Art

Bob Boyer
Canadian [Métis], 1948-2004
The Great Pass and the Black Hill, 2000
oil and fresco on canvas
39 x 49 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Roger Brown
American, 1941-1997
Fear No Evil, 1991
lithograph on paper, edition 50/50
91.4 x 91.4 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

John Buck
American, born 1946
Fireweed, 1992
woodcut and etching on paper, edition JBP 4/4
170 x 101.6 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Joane Cardinal-Schubert
Canadian [Káínawa], 1942-2009
Chronicle of the Crocus, 1983
acrylic, oil pastel, and conte on paper
87 x 106 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

*My Mother's Vision: The Warshirt Series – I
am Yelling for All Things on Earth – I am
Screaming!*, 1986
acrylic, oil pastel, and conte on paper
102 x 66.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Patrick Caulfield
British, 1936-2005
Occasional Table, 1972

screenprint on paper, edition 201/500
71.1 x 83.8 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Don Chase
Canadian [Anishinaabe/Ojibway], born 1938
Mother and Child, no date
mixed media on paper
71 x 52 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Louisa Chase
American, 1951-2016
Dawn, 1982
woodcut on paper, edition A/P
73.6 x 132 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Eddy Cobiness
Canadian [Anishinaabe/Ojibway], 1933-2001
Beaver Spirits, 1975
acrylic on paper
40 x 54 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Robert Cottingham
American, born 1935
C & O, 1989
lithograph on paper, edition 28/50
75 x 96 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Troy Coulterman
Canadian, born 1983
Attuned to Madness, 2015
resin sculpture, edition 2/15
13.5 x 8.8 x 8.7 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Feel It in Your Veins to the Brain, 2015
resin sculpture, edition 1/15
11.9 x 5.6 x 9.7 cm

Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

It Ain't Done Yet, 2015
resin sculpture, edition 1/15
16.4 x 13 x 10.5 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Tony Cragg
British, born 1949
Suburbs I, 1990
spit bite and aquatint etching on paper, edition
24/35
71.1 x 66 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Suburbs II, 1990
spit bite and aquatint etching on paper, edition
15/35
71.1 x 66 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Allan D'Arcangelo
American, 1930-1998
Untitled, 1966
lithograph on paper, edition 7/60
66 x 66 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Blake Debassige
Canadian [Anishinaabe/Ojibway], born 1956
Bear Walker, 2000
acrylic on canvas
55.5 x 66.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Israel Neebeesh, 1980
acrylic on canvas
83 x 62 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Little People, 1978
acrylic on canvas

40.6 x 50.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Preparing to Leave, 1996
acrylic on canvas
76 x 61 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

The Path of Life (Study for), 1981
acrylic on paper
82 x 59 cm (each)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Roy DeForest
American, 1930-2007
Untitled (Mt. Rushmore), 1985
lithograph on paper, edition 7/20
66.7 x 95 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Eva A. Dennis
Canadian, 1904-1995
Teacher's Mishap, 1970
oil on canvasboard
40.6 x 50.8 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Lesley Dill
American, born 1950
Arid Pleasure, 2007
etching and lithograph on paper, edition 7/10
44.5 x 44.5 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Clyde Drew
Canadian [Mi'kmaw], born 1953
Untitled, no date
antler (moose) on wood base
39.4 x 12.7 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of
Indigenous Art

Norman Ekoomiak
Canadian [Inuit], 1948-2009
Untitled (Sednas, geese and sun), no date
applique on duffel
87 x 134 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Joe Emiquitailaq
Canadian [Inuit, Sanikiluaq (Belcher Islands)],
1918-1991
Untitled, 1970
stone (soapstone)
40.6 x 15.2 x 7.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Isaacie Etidlui
Canadian [Inuit, Cape Dorset], 1972-2014
Untitled (High Kick), 1995
stone (soapstone), antler, sinew
20.3 x 10.2 x 7.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Tivi Etok
Canadian [Inuit, Kangiqsualujjuaq], born 1928
Defending the Boat, 1974
stonecut on paper, edition 44/50
42 x 61 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, 1974
stonecut on paper, edition 42/45
44 x 61 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Jerry Evans
Canadian [Mi'kmaw], born 1961
Migration Cycle, 2002
etching on paper, edition 1/20
76 x 77 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Sanford Fisher
Canadian [Cree], 1927-1988
Bow River Vista, 1958
oil on board
44 x 59.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Maria Gakovic
Canadian [Yugoslavia], 1913-1999
Untitled, no date
ceramic, glaze
70 x 30.1 x 30.1 cm
Collection of the MacKenzie Art Gallery,
gift of Gesa and Bob Arscott in memory of
Bessie Midmore

Jody Greenman-Barber
Canadian
In the Presence of Absence, 2012
soda fired ceramic
88.9 x 31.8 x 28 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Reg Hamilton
Canadian, born 1963
Executable, 1998
oil on canvas
121.9 x 121.9 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Julia Healy
American, born 1947
Major Surgery No. 10, 1980
wax crayon on paper
30.5 x 15.2 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Kyle Herranen
Canadian, born 1977
Untitled (Yellow), 2015
acrylic, bird's eye maple and resin
101.6 x 101.6 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Jeff Hill
Canadian [Kanyen'kehaka (Mohawk)]
Forest Dancer, 1995
photo on paper, edition 1/25
43.3 x 28 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Forest Walker, 1995
photo on paper, edition 1/25
42.3 x 28.8 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Robert Houle
Canadian [Anishinaabe/Ojibway], born 1947
Ojibway Purple Leaves, #1, 1972
acrylic on canvas
130.5 x 56 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Robert Indiana
American, 1928-2018
Eternal Hexagon, 1964
screenprint on paper, edition of 500
60.9 x 50.8 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Number (2), 1968
screenprint on paper, edition of 2500
25.4 x 20.3 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Jimmy Iqalug
Canadian [Inuit, Sanikiluaq], born 1947
Untitled (Sedna Holding Fish), no date

stone (soapstone)
22.9 x 12.7 x 7.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Samwillie Iqalug
Canadian [Inuit, Sanikiluaq], 1925-1993
Untitled (Bear Attacking Shaman), no date
stone (soapstone), ivory inserts
38.1 x 20.3 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Agnes Iqqugaqtug
Canadian [Inuit, Kugaaruk (Pelly Bay)], 1930-
2006
Inuk in Kayak Hunting Swimming Caribou, 1970
qiviut (muskox wool) embroidery on felt backing
61.4 cm (diameter)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Jaco Ishulutaq
Canadian [Inuit, Pangnirtung], born 1951
Untitled (Camel), no date
stone (soapstone)
25.4 x 35.6 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Davidee Itulu
Canadian [Inuit, Kimmirut], 1929-2006
Hunting by Kayak from Floe Edge, 1982
etching/aquatint on paper, edition 26/50
59 x 75.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Arnold Jacobs
Canadian [Onondaga], born 1942
Eagle Dancer, 1979
acrylic on paper
32.5 x 50 cm (sight)

Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Ann James
Canadian [British], 1928-2009
Naughty, Naughty Black Sheep, 1974
ceramic
30 x 23.5 x 23.5 cm
Collection of the MacKenzie Art Gallery,
gift of the Estate of Delia Johnston

Luis Jiménez
American, 1940-2006
Sodbuster, 1983
lithograph on paper, edition HC
81 x 114 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Allen Jones
British, born 1937
On the Spot (from the portfolio Para Adultos),
1985
lithograph on paper, edition 13/75
108 x 87.6 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Party Time (from the portfolio Para Adultos),
1985
lithograph on paper, edition 13/75
108 x 87.6 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Itualuk Naluiyuk Kadyulik
Canadian [Inuit, Salluit], born 1938
Untitled (Avataq), no date
stone and ivory on stone base
17.8 x 25.4 x 12.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Joshim Kakegamic
Canadian [Cree], 1953-1994
Early Bird, 1977
screenprint on paper, edition 8/65
61 x 76.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of
Indigenous Art

Skunk, 1977
screenprint on paper, edition 8/75
35 x 49 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Helen Kalvak
Canadian [Inuit, Ulukhaktok], 1901-1984
Short of Food, 1975
stonecut on paper, edition 36/50
34 x 49 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

The Sea Dwellers, 1968
stonecut on paper, edition 7/50
39 x 57 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Kangaamiut School
Untitled (Tupilak), no date
stone (soapstone), ivory
15.2 x 30.5 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Pauloosie Karpik
Canadian [Inuit, Pangnirtung], 1911-1988
Untitled (Sedna), no date
stone
35.6 x 34.3 x 33 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Silas Kayakjuak
Canadian [Inuit, Qikiqtarjuak], born 1956
Untitled (necklace), no date
ivory or antler and sinew
28.2 x 5 x 1.2 cm (overall)
Collection of the MacKenzie Art Gallery,

gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art
Untitled (Trap), no date
antler, stone (baleen)
7 x 4.3 x 3.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Ross Kayotak
Canadian [Inuit, Igloodik], born 1969
Untitled, no date
ivory
0.8 x 8.4 x 2.3 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Roland Keevil
Canadian [British], 1884-1963
Ranch Scene, Foothills, 1957
oil on canvasboard
55.9 x 76.2 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Andrew Kilabuk
Canadian [Inuit, Pangnirtung], born 1972
Untitled, no date
antler on base
15.2 x 30.2 x 2.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Annie Kilabuk
Canadian [Inuit, Pangnirtung], 1932-2005
Captured, 2009
wool and cotton, edition 3/10
98 x 113.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Frightened Owl, 1979
wool and cotton, edition 4/10
142.2 x 139.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of Indigenous Art

Qalupalik, 1997
stencil on paper, edition 4/40
61 x 45.7 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Qalupalik, 1999
wool and cotton, edition 3/10 (commissioned)
64.5 x 87.7 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Abraham Kingmiaqtuq
Canadian [Inuit, Taloyoak], 1933-1990
Untitled, no date
soapstone and ivory
22.9 x 15.2 x 10.2 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Iyola Kingwatsiuk
Canadian [Inuit, Cape Dorset], 1922-2000
Untitled (Sedna), no date
soapstone
50.8 x 38.1 x 20.3 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Ronald B. Kitaj
American, 1932-2007
Edward Weston (from the suite of prints In Our Time: Covers for a Small Library after Life for the Most Part), 1969
screenprint on paper, edition 31/150
78.7 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Industrial Camouflage Material (from the suite of prints In Our Time: Covers for a Small Library

after Life for the Most Part),
screenprint on paper, edition 31/150
78.7 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Intelligence Bulletin (from the suite of prints In Our Time: Covers for a Small Library after Life for the Most Part),
screenprint on paper, edition 31/150
78.7 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Maxim Gorky (from the suite of prints In Our Time: Covers for a Small Library after Life for the Most Part), 1969
screenprint on paper, edition 31/150
78.7 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

The Tower (from the suite of prints In Our Time: Covers for a Small Library after Life for the Most Part), 1969
screenprint on paper, edition 31/150
78.7 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

The Wording of Police Charges (from the suite of prints In Our Time: Covers for a Small Library after Life for the Most Part), 1969
screenprint on paper, edition 31/150
78.7 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Bob Konana
Canadian [Inuit, Gjoa Haven], 1938-2013
Untitled, no date
soapstone on acrylic base
30.5 x 17.8 x 5.1 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Noah Koughajuke
Canadian [Inuit, Kimmirut], 1899-1976
Untitled (Mother and Child), 1969

soapstone
17.8 x 15.2 x 10.2 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Karl Egeae Kristensen (attributed to)
Untitled, no date
stone on pink stone base
15 x 3.5 x 3.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Untitled, no date
soapstone on black stone base
15.2 x 2.9 x 3.6 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Billy Kuksuk
Canadian [Inuit, Arviat], born 1962
Untitled, no date
antler and whalebone
17.8 x 12.7 x 5.1 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Ashevak Kullualik
Canadian [Inuit, Pangnirtung], deceased
Untitled (Sedna), no date
soapstone
7.6 x 30.5 x 7.6 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Floyd Kuptana
Canadian [Inuit, Paulatuk], born 1964
Untitled, no date
soapstone
20.3 x 15.2 x 7.6 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of Indigenous Art

Molly Lenhardt
Canadian, 1920-1995
A Vision at Camelot, 1976
oil on canvasboard
61 x 45.7 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberge
The Ordered Mind, 1976
oil on canvasboard
40.6 x 50.8 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Jefferson Little
Canadian, born 1972
Burn For You, 1996
oil and acrylic on canvas
58.4 x 35.6 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Charles Lovato
American [Pueblo], 1937-1987
Silhouettes in Harmony, 1980
lithograph on paper, edition 31/100
38.5 x 57 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Dennis Manernaluk
Canadian [Inuit, Rankin Inlet], born 1964
Untitled, 2007
ceramic and terrasigillato
35.6 x 22.9 x 17.8 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Qavavau Manumie
Canadian [Inuit, Cape Dorset], born 1958
Dark Fantasy, 2008
etching/aquatint on paper, edition 36/50
81.3 x 96.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Morning Melody, 2009
etching/aquatint on paper, edition 18/50
76.2 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Untitled (Sedna), 2010
coloured pencil and ink on paper
30.5 x 45.7 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Clifford Maracle
Canadian [Kanyen'kehaka (Mohawk)], 1944-1996
House Coat Indian, no date
acrylic on canvas
118 x 87.6 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

W. C. McCargar
Canadian, 1906-1980
Not. Now!, 1962
oil and graphite pencil on masonite
30.1 x 40.6 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Sunrise Express, 1963
mixed media on paper
19.4 x 25.3 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

The Morn After Nite B4, 1963
oil and enamel on masonite
45.7 x 61 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

This Work is 9th Dimensional, 1963
mixed media on paper
25.6 x 20.3 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Untitled, 1965
mixed media on paper
20.6 x 25.9 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Harvey A. McInnes
Canadian, 1904-2002
Summer Camp, 1977
coloured pencil on paper
22.2 x 47.5 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

R. Gary Miller
Canadian [Kanyen'kehaka (Mohawk)], born 1950
Portrait of Young Girl, 1980
oil on canvas
75 x 59 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Sioux Warrior, 1980
watercolour on paper
76.3 x 58.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Roy Morris
Canadian [Anishinaabe/Ojibway], born 1948
Untitled, 1978
acrylic on paper
45.7 x 61 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

David Morrisseau
Canadian [Anishinaabe/Ojibway], born 1961
Native Madonna and Child, 1998
acrylic on canvas
61 x 50.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Norval Morrisseau
Canadian [Anishinaabe/Ojibway], 1932-2007
Moose and Wolves, 1976
screenprint on paper, edition 81/98
47 x 57 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Serpent Must Be Tamed, 1980
pencil on paper
35.6 x 58.4 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Fred Moulding
Canadian, 1897-1993
Untitled (harvest scene), no date
paint on wood
24.1 x 49.5 cm
Collection of the MacKenzie Art Gallery,
gift of Luanne and Evan Quick

Wynona Mulcaster
Canadian, 1915-2016
Reflections, 1980
acrylic on paper
72.2 x 52 cm
Collection of the MacKenzie Art Gallery,
gift of Gesa and Bob Arscott

Dan Namingha
American [Hopi], born 1950
Abstract Cityscape, 1978
acrylic on canvas
122 x 97 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Abraham Nastapoka
Canadian [Inuit], 1900-1981
Untitled, 1960
stone (soapstone)
15.2 x 10.2 x 15.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Samson Nastapoka
Canadian [Inuit, Inukjuak], born 1931
Untitled, 1979
stone
15.2 x 17.8 x 15.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

David Neel
Canadian [Kwakiutl], born 1960
A Strong Law Bids Us Dance, 1992
photo-engraving on paper, edition 15/30
28 x 33 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Just Say No, 1991
ink on paper, edition 60/135
66 x 54 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Peter Ningeoseak
Canadian [Inuit, Cape Dorset], born 1937
Untitled, 1974
stone (soapstone)
38.1 x 40.6 x 15.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

William Noah
Canadian [Inuit, Iqaluit], born 1943
Untitled (Angel), 2001
ivory
11.7 x 5.7 x 3.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Josiah Nuilaalik
Canadian [Inuit, Baker Lake], 1928-2005
Untitled (Shaman), no date
soapstone and antler
26.7 x 20.3 x 8.9 cm
Collection of the MacKenzie Art Gallery,

gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Guy Nutarak
Canadian [Inuit, Igloodik]
Untitled, no date
antler
12.7 x 10.2 x 5.1 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Daphne Odjig
Canadian [Potawatomi/Odawa], 1928-2016
Bath Time (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Donald's Outing (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53.5 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Fetching Water (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Hide n' Seek (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 46.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Husking Corn (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,

gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art
Little Mothers (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Old Swimming Hole (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Piggy Back (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53 x 47 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Playing School (Childhood Memories Series), 1981
screenprint on paper, edition 98/125
53.5 x 46.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Tree Climbing (Childhood Memories Series), 1981
ink on paper, edition 98/125
53 x 46.5 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

The Rhythm of the Drum (Pow Wow Series), 1977
screenprint on paper, edition 47/75
64 x 53 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of

Indigenous Art
David Chethlahe Paladin
American [Navajo], 1926-1984
Bird of Life (Symbol of the Creative Force), no date
sand painting on board
38 x 42 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Mimmo Paladino
Italian, born 1948
Tra gli ulivi (Among the Olive Trees), 1984
etching on paper, edition 22/35
132.7 x 97 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Joseph Palluq
Canadian [Inuit, Igloodik], born 1943
Untitled, 2000
ivory
5 x 3.3 x 3.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Romeo Palluq
Canadian [Inuit, Clyde River]
Wererabbit, no date
stone and ivory
7.6 x 2.5 x 2.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Flossie Pappidluk
Canadian [Inuit, Ulukhaktok (Holman Island)], 1904-1994
Exhausted Bear, 1968
stonecut on paper, edition 25/48
51 x 76 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Edward F. Paschke
American, 1939-2004
Kontata, 1984
lithograph on paper, edition 8/45
76.2 x 50.8 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Kontato, 1984
lithograph on paper, edition 1/45
76.2 x 50.8 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Brenda Francis Pelkey
Canadian, born 1950
Bush (from the series Oblivion), 1997-99
lifochrome on aluminum, edition of 3
101.6 x 127 cm
Collection of the MacKenzie Art Gallery, gift of
the artist

Forest III (from the series Haunts), 2001
lifochrome on aluminum with audio
101.6 x 610 cm
Collection of the MacKenzie Art Gallery, gift of
the artist

Tree (from the series dreams of life and death), 1994
lifochrome on Sintra/Lustex laminate, text
panel, shelf
91.4 x 245.1 cm
Collection of the MacKenzie Art Gallery, gift of
the artist

Soren Pippes
Greenlandic, born 1945
Untitled (Tupilak), 2005
antler
13.5 x 2.8 x 9.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Aggeok Pitseolak
Canadian [Inuit, Cape Dorset], 1906-1977
Man with Three Fishes, 1965
stonecut on paper, edition 13/50
50 x 63 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of Indigenous Art

Josie Pitseolak
Canadian [Inuit, Pond Inlet], born 1964
Untitled, 2008
ivory, stone (baleen)
3 x 3.8 x 4.2 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Lypa Pitsiulak
Canadian [Inuit, Pangnirtung], 1943-2010
Tikeraq, 1984
stonecut on paper, edition 29/50
45.7 x 76.2 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Jane Ash Poitras
Canadian [Cree], born 1951
Constitutional Rights, 1986
etching on paper, edition A/P
62.3 x 47 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Spirits in the Forest, early 1980s
acrylic on board
36.5 x 35.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Aoudla Kananginak Pootoogook
Canadian [Inuit, Cape Dorset], 1935-2010
Talilajuq/Sedna posing, 1995
coloured pencil, ink on paper
50.8 x 61 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Kananginak Pootoogook
Canadian [Inuit, Cape Dorset], 1935-2010
Skinned Caribou, 1973
stonecut on paper, edition 11/50
62.5 x 86 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Ralph Porter Sr.
Canadian [Inuit, Gjoa Haven], born 1942
Untitled (Drum Dancer), no date
soapstone, ivory, and bone(?)
34 x 34 x 16 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Bill Powless
Canadian [Kanyen'kehaka (Mohawk)], born 1952
Culture Clash, 1983
watercolour on paper
39 x 49.5 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Aoudla Pudlat
Canadian [Inuit, Cape Dorset], 1951-2006
Mother with Child in Amautiq, 1989
coloured pencil on paper
49.3 x 31.3 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Untitled, no date
coloured pencil on paper
81.3 x 61 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Mary Pudlat
Canadian [Inuit, Cape Dorset], 1923-2001
Sedna (with helper), 1992
coloured pencil on paper

51 x 66 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Pudlo Pudlat
Canadian [Inuit, Cape Dorset], 1916-1992
Hunter with Heavy Load, 1984
stonecut on paper, edition 36/50
63.5 x 81.3 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Paniluk Qamanirq
Canadian [Inuit, Arctic Bay], born 1935
Untitled, no date
stone
17.8 x 7.6 x 5.1 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Isapie Qanguk
Canadian [Inuit, Pond Inlet], deceased
Untitled, no date
soapstone
15.2 x 10.2 x 7.6 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Andrew Qappik
Canadian [Inuit, Pangnirtung], born 1964
Andrew and Annie, 2010
etching and aquatint on Arches Natural paper, edition 15/35
40.6 x 50.8 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Caribou Chase, 1988
etching on paper, edition 2/35
34 x 56 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of Indigenous Art
Hunter's Dream, 1992
etching on paper, edition 18/50
46 x 38 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Magic Caribou, 1985
burnt sienna etching on paper, edition 32/50
59 x 40 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Davidée Qaqasilq
Canadian [Inuit, Pangnirtung], born 1954
Untitled, 1989
stone, ivory (narwhal tooth)
22.9 x 20.3 x 2.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Eli Sallualu Qinuajua
Canadian [Inuit, Puvirnituq], 1937-2004
Untitled, no date
stone
5.1 x 28 x 17.8 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Ragee Quppapik (Kopapik)
Canadian [Inuit, Cape Dorset], 1931-1995
Untitled (Transformation), 1970
soapstone
12.7 x 7.6 x 15.2 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Eegyvudluk Ragee
Canadian [Inuit, Cape Dorset], 1920-1983
Town Scene, no date
watercolour on paper
56.5 x 76 cm

Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art
Robert Rauschenburg
American, 1925-2008
Untitled (Quarry), 1968
lithograph on paper, edition 28/300
87.6 x 66 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Carl Ray
Canadian [Cree], 1943-1978
Medicine Man, 1972
gouache on paper
48 x 62.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Michael Robinson
Canadian [Métis], 1948-2010
Last Camp, First Song, 1982
etching on paper, edition 94/100
61 x 45.7 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Sky People and Stone Builders, no date
intaglio on paper, edition 13/99
76.2 x 55.9 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Survival's Misuse of Fear (fish), no date
etching on paper, edition 47/95
43.3 x 63.5 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

The Apprentice and the Stranger, no date
etching on paper, edition 7/99
43 x 27.5 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner,

the Kampelmacher Memorial Collection of Indigenous Art

The Fourth Hunter, no date
etching on paper, edition 84/99
45.7 x 30.5 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art
Barbara Rossi
American, born 1940
Z-Zone, 1975
lithograph on paper, edition 38/50
25.4 x 33 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Abraham (Apakark) Anghik Ruben
Canadian [Inuit, Paulatuk], born 1951
Medicine Owl, 1980
screenprint on paper, edition 67/100
55 x 59.5 cm (sight)
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Pitalousie Saila
Canadian [Inuit, Cape Dorset], born 1942
Empress of the Sea, 1991
stonecut on paper, edition 12/50
61 x 91.4 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Shaman's Dogs, 1985
stonecut on paper, edition 19/50
66 x 71.1 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

Spring Morning, 2000
lithograph on paper, edition 14/50
39 x 57 cm
Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art

<p><i>Tallelayo</i>, 1974 stonecut on paper, edition 43/50 62 x 85 cm (sight) Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>30.5 x 30.5 x 27.9 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>20.3 x 22.9 x 12.7 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Indigenous Art Mildred Valley Thornton Canadian, 1890-1967 <i>The Bunkhouse</i>, no date oil on panel 26.7 x 21.6 cm Collection of the MacKenzie Art Gallery, in memory of Gary Thomas Ardelan, 1948-2012</p>	<p>Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>
<p>Pudlo Samayualie Canadian [Inuit, Cape Dorset], born 1977 <i>Sedna (with kelp)</i>, 2015 coloured pencil on paper 48 x 63.5 cm (sight) Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p><i>Untitled (Abductor of Children)</i>, no date soapstone with ivory inserts 25.4 x 17.8 x 12.7 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Isah Qumalu Sivuarapik Canadian [Inuit, Puvirnituk], deceased <i>Untitled (Bear)</i>, no date stone 43.2 x 20.3 x 29.2 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Imaruituq Taqtu Canadian [Inuit, Arctic Bay], born 1934 <i>Untitled</i>, no date soapstone 7.6 x 5.1 x 2.5 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p><i>Untitled – Valley Hills in Winter</i>, no date oil on panel 21.6 x 26.7 cm Collection of the MacKenzie Art Gallery, in memory of William Roy Penny, 1946-1967</p>	<p>Oviloo Tunnillie Canadian [Inuit, Cape Dorset], 1949-2014 <i>Untitled</i>, 1990 marble 22.9 x 12.7 x 10.2 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>
<p>Jim Schoppert American [Tlingit], 1947-1992 <i>Untitled</i>, no date ivory (scrimshaw on whale tooth) 8.5 x 4 x 2 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Suzie Silook American [Yupik], born 1960 <i>Untitled (Devil)</i>, no date ivory 6.4 x 6.4 x 2.5 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Jack Sures Canadian, 1934-2018 <i>Plate</i>, 2007 ceramic 39.9 x 39.9 x 5.2 cm Collection of the MacKenzie Art Gallery, gift of Veronica and David Thaubерger</p>	<p><i>Untitled (Family)</i>, 1960 soapstone and sinew on stone base 20.3 x 10.2 x 7.6 cm 20.3 x 10.2 x 7.6 cm 15.2 x 10.2 x 7.6 cm 12.7 x 7.6 x 5.1 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p><i>Wheatfield (valley meadow with stooks)</i>, no date oil on panel 20.3 x 25.4 cm Collection of the MacKenzie Art Gallery, in memory of Phyllis Mary I. Schmidt, 1938-2016</p>	<p>Jane Turnbull Evans Canadian, 1947-1998 <i>Isabelline Gazelle</i>, 1989 spackle and dyes on panel 91.5 x 106.7 cm Collection of the MacKenzie Art Gallery, gift of Veronica and David Thaubерger</p>
<p>Aqjangajuk Shaa Canadian [Inuit, Cape Dorset], born 1937 <i>Untitled</i>, no date soapstone 12.7 x 7.6 x 15.2 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p><i>Untitled (Family)</i>, 1987 ivory 25.4 x 25.4 x 5.1 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Rev. Armand Tagoona Canadian [Inuit, Baker Lake], 1926-1991 <i>Inuk and His Sister Who Went to the Moon</i>, 1975 coloured pencil on paper 56 x 86 cm (sight) Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Ningeokuluk Teevee Canadian [Inuit, Cape Dorset], born 1963 <i>Legend of Qalupalik</i>, 2011 lithograph on paper, edition 21/50 50.8 x 61 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Solomonie Tigullaraq Canadian [Inuit, Clyde River], 1924-2000 <i>Untitled</i>, no date stone 25.4 x 12.7 x 25.4 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Judas Ullulaq Canadian [Inuit, Gjoa Haven], 1937-1999 <i>Untitled (Drum Dancer)</i>, 1997 soapstone and baleen with ivory insets 25.4 x 27.9 x 17.8 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>
<p>Toonoo Sharky Canadian [Inuit, Cape Dorset], born 1970 <i>Untitled (Shamanic Bird)</i>, no date soapstone 21.6 x 7.6 x 15.2 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Roger Simon Canadian [Mi'kmaw], 1954-2000 <i>Grandma</i>, 1990 gouache on paper 50.5 x 40 cm (sight) Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Nelson Takkiruk Canadian [Inuit, Gjoa Haven], 1930-1999 <i>Unip Kari</i>, 1992 soapstone and baleen with ivory insets 33 x 28 x 17.8 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Roy Thomas Canadian [Anishinaabe/Ojibway], 1949-2004 <i>Cherishing Relatives</i>, 1990 acrylic on paper 39 x 15 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Brian D. Tripp American [Kurok], born 1945 <i>Dancing Together...for the Strength that it Brings</i>, no date mixed media on board 28 x 31.5 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p>Unidentified (Inuit) <i>Untitled</i>, no date antler with inset 8 x 3.5 x 2.5 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>
<p>Joseph Shuqslak Canadian [Inuit, Gjoa Haven], born 1958 <i>Untitled</i>, 2000 soapstone, ivory inserts, and sinew</p>	<p><i>Grandpa</i>, 1990 gouache on paper 50.5 x 40 cm (sight) Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p><i>Untitled (Drum Dancer)</i>, no date soapstone and antler 17.8 x 15.2 x 10.2 cm Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of Indigenous Art</p>	<p><i>Turtle Island: Anishnabee People</i>, 1995 etching on paper, edition 12/16 20 x 25.3 cm (sight) Collection of the MacKenzie Art Gallery, gift of Thomas Druyan and Alice Ladner, the Kampelmacher Memorial Collection of</p>	<p>Therese Paolak Tugumiar Canadian [Inuit, Repulse Bay], born 1944 <i>Untitled</i>, 1979 stone, ivory, and antler on stone base 22.9 x 25.4 x 11.4 cm</p>	<p><i>Untitled</i>, no date ivory 9.3 x 2.2 x 6.8 cm</p>

Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory
10.2 x 3.7 x 3.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory
9.6 x 4.5 x 3.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory
13 x 3.9 x 3.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory
8.5 x 3.2 x 4 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory (whale tooth/molar)
6 x 3.2 x 3.7 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Kikituk), 1970
whalebone, ivory
2.5 x 7.6 x 2.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Tupalik with Seal in Mouth), no date
antler
16.3 x 6.3 x 3.8 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Tupilak), no date
ivory
12.7 x 4.2 x 3.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Tupilak), no date
ivory (narwhal)
11 x 3.4 x 2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Tupilak), no date
ivory
14 x 3.7 x 2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, 1970
stone (soapstone)
28 x 10.2 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, 20th century
ivory
6.9 x 10.2 x 7.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory
13.4 x 6.6 x 3.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
antler
25.4 x 22.9 x 5.1 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
ivory on stone base
4 x 4.9 x 3.9 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
stone (soapstone)
12.7 x 5.1 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
stone
5.1 x 10.2 x 6.4 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
applique on felt
54 x 63.5 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
bone (walrus jawbone)
17.8 x 12.7 x 15.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled, no date
antler
4 x 4.8 x 2.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (Avataq and Seal), no date
stone (soapstone), bone, and sinew
15.2 x 10.2 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Untitled (necklace), no date
sinew, antler (?)
32.2 x 6 x 1.5 cm (overall)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Simeonie Uppik
Canadian [Inuit, Sanikiluaq], deceased
Untitled (Hunter), no date
stone (soapstone)
27.9 x 20.3 x 15.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Tom Uttech
American, born 1942
Kasakogawog, 1990
lithograph on paper, edition 17/25
91.4 x 103.5 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Utye
Canadian [Inuit], born 1924
Untitled (Breastfeeding Mother), 1960
stone (soapstone)
11.4 x 10.2 x 7.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Renée van Halm
Canadian, born 1949
Residence/Hawaii, 2004
gouache on paper
20.3 x 29.2 cm
Collection of the MacKenzie Art Gallery, gift of
Veronica and David Thauberger

Margreet van Walsem
Canadian [Dutch], 1923-1979
Untitled, 1974
wool, warp and weft carded, handspun dyed
with natural dyes, Navaho loom
114.3 x 76.2 cm
Collection of the MacKenzie Art Gallery, gift of
Albert and Shirley Sefton

Robert Vincent
Canadian, 1908-1984
Flooded Out, High River, Alberta #23, 1975
watercolour on paper
22.8 x 30.5 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

William T. Wiley
American, born 1937
Coast Reverse - Super Hide, 1975
chamois and lithograph on paper, edition 19/35
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Saul Williams
Canadian [Anishinaabe/Ojibway], born 1954
Bear with Cubs, no date
acrylic on paper
67 x 46 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Duffy Wilson
American [Tuscorora], 1925-2002
Assimilation, 1974
stone
22.9 x 10.2 x 7.6 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Linus Woods
Canadian [Dakota/Ojibway], born 1967
Untitled (Geronimo's Altar), 1999
mixed media on board
109.6 x 62.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Wayne Yerxa
Canadian [Anishinaabe/Ojibway], born 1945
Untitled, 1979
acrylic on paper
72 x 53 cm (sight)
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Yougayougaosee
Canadian [Inuit], deceased
Untitled (Mother and Child), 1960
stone
25.4 x 17.8 x 10.2 cm
Collection of the MacKenzie Art Gallery,
gift of Thomas Druyan and Alice Ladner,
the Kampelmacher Memorial Collection of
Indigenous Art

Works on Loan

Beaverbrook Art Gallery
Fredericton, New Brunswick

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

Buhler Gallery
Winnipeg, Manitoba

*Screening the 70s: Celebrating the 50th
Anniversary of The Grand Western Canadian
Screen Shop*
Buhler Gallery (Winnipeg, MB),
May 3 – August 26, 2018

Jack Butler (Canadian [American], born 1937)
Eskimo, 1973

Dulwich Picture Gallery
Dulwich, London

*David Milne: Modern Painting (formerly titled
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 9, 2018;
McMichael Canadian Art Collection (Kleinburg,
ON), October 5, 2018 – January 13, 2019.

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

Esker Foundation
Calgary, Alberta

*Agnes Martin: The mind knows what the eye
has not seen*
Tour Schedule: Esker Foundation (Calgary, AB),
September 22 – December 21, 2018;
MacKenzie Art Gallery (Regina, SK),
January 26 – April 28, 2019.

Agnes Martin (American [Canadian], 1912-
2004)
Untitled, 1998
Untitled, 1998
Untitled, 1998
Untitled, 1998

Glenbow
Calgary, Alberta

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

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

Kenderdine Art Gallery | College Art
Galleries
Saskatoon, Saskatchewan

*The Shadow of the Sun: Zachari Logan
and Ross Bleckner*
College Art Galleries (Saskatoon, SK),
October 5 – December 15, 2018

Zachari Logan (Canadian, born 1980)
Moon Flowers (My Father's Skin), 2017

La Biennale d'art Contemporain
autochtone (BACA)

níchiwamiskwém | nimidet | my sister | ma soeur
Art Mûr (Montreal, QC), May 3 – June 16, 2018

Skeena Reece (Canadian)
Touch Me, 2013

National Gallery of Canada
Ottawa, Ontario

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

Jack Sures (Canadian, born 1934)
Untitled, 1985

Ottawa Art Gallery
Ottawa, Ontario

*We'll all become stories: A Survey of Art of the
Ottawa-Gatineau Region*
Ottawa Art Gallery (Ottawa, ON),
April 28 – September 16, 2018

Ron Noganosh (Canadian, born 1949)
Anon Among Us, 1999

Remai Modern
Saskatoon, Saskatchewan

III: HeavyShield, Knowles, Cameron-Weir
Remai Modern (Saskatoon, SK),
August 31, 2018 – January 20, 2019

Dorothy Knowles (Canadian, born 1927)
The Island, 1963

Vancouver Art Gallery
Vancouver, British Columbia

Dana Claxton: Fringing the Cube
Vancouver Art Gallery (Vancouver, BC),
October 27, 2018 – February 3, 2019

Dana Claxton (Canadian, born 1959)
Buffalo Bone China, 1997



Last year, the MacKenzie organized with new fundraising events, and created compelling updates to our current fundraisers, all with great success!

This past MacKenzie Gala was elevated, as we welcomed guests into the second floor Kenderdine Gallery for a one-night-only unique experience in the heart of the MacKenzie. From artwork installations by Heather Benning, and dance performances from VIBESYQR x FAMILY BUSINESS, the MacKenzie Gala allowed guests to experience art of all kinds, creating a distinctive and unparalleled experience that allowed our guests to revel in and celebrate innovation and creativity.

One of the high points to come out of the Gala, was the auctioning not just of artwork during the evening's Live Auction, but of Priceless Experiences, one of which was a private dinner inside of Wilf Perreault's studio. The fabulous event, which took place over the winter, was catered by Crave Kitchen + Wine Bar.



The MacKenzie is grateful for the ongoing support of our lead funder, the South Saskatchewan Community Foundation. The MacKenzie was bestowed a significant \$25 million endowed gift from an anonymous donor in 2017, the largest in the history of the Gallery. The donation will be preserved in perpetuity by the South Saskatchewan Community Foundation, who disburses the earned income from the fund to the Gallery annually.

The MacKenzie is grateful for the ongoing support from our other core funders: the Canada Council for the Arts, SaskCulture, City of Regina, University of Regina and the Saskatchewan Arts Board.

Thank you to our donors, volunteers and members! Your support and presence is an investment in the people of our community, creating transformative experiences of the world through art and ensuring that art is a valued form of communication in our society.



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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Allan and Shelley McDougall
Allan East
Amber MacLeod
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Angela Fornelli
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Anne Brochu Lambert
Anne Campbell
Anne Parker
Anthony Kiendl and Joanne Bristol
Anthony Soar
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Ashlee Audrey Marion Langlois

Ashley Johnson and Tom Perron
Audrey Henderson
Barb Quinney
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Barbara Barootes
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Cicely Pritchard
Cindy and Don Ogilvie
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Cloudesley Rook-Hobbs and Leah Cojocar
Colleen Murphy and Henri Chabanole
Collette Robertson
Cynthia Bates
Dale and Cathie Kryzanowski
Dale and Johanne Beck

Dale Folstad and Denise Jenkins Folstad
Dan and Barbara de Vlieger
Daphne Murphy
Darlene Armstrong
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Dawn Butz
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Dawn Redmond-Bradley and Tom Bradley
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Deborah Jordan and David Stewart
Deborah Kupchanko
Deborah Lee
Deborah Rush
Debra Bean
Delee Cameron and Ted Quade
Della Howe
Denise Babcock
Denise Werker
Dennis Garreck
Derek Anderson
Derek Charles Maher
Deryl Dangstorp
Diana Adams
Diane Dickson
Dianne Stann
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Don and Bonnie Johnston
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Donalda Parker
and David Anderson
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Donna Braun
Doreen Gallagher
Dorian Kristmanson
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Doug Faller
Douglas and Cindy Johnson
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Drs. Jim and Lynn Tomkins
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Duane Lavoy
Dympna Gallet
Edward Willett and
Margaret Anne Hodges
Eileen and Lyall Moore
Elaine Britton
Elaine Hannah
Elaine Hilsden
Elayne Bennett Fox
Elizabeth Kazymyra
Elizabeth Magee
Elizabeth Toporowski
Elizabeth Verrall
Ella Denzin
Ella Mikkola
Elsie Toupich
Emmaline Hill and
Allen Warren
Erika Folnovic
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Ervin and Laureen Hudyma
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and Norm Pantel
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Gail Murton
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Georgene McLeod
Georgina Sobchyslyn
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Steve Karch
Gerry and Charlotte Rich
Gertrud Bessai
Gillian Bailey
Gillian McCreary and Rick Ast
Glendene Gray
Glenn Ollenberger
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Gordon and Diane Neill
Gordon and Marlene Pullar
Gordon and Rhonda Hipperson
Gordon Wicijowski
Graeme G. Mitchell and
William Sgrazzutti
Grant and Donna Welke
Greg and Penny Plosz
Greg Carr
Greg Willner and
Laurie Sampson
Gregory and Dianne Swanson
Gursh and David Barnard
Hally Levesque
Hans and Merle Gaastra
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Hart Godden
Harvey Linnen
Hawker Jonsson
Heather Collins and
Hugh Gabruch
Heather Phipps
Heather Quale and
Wayne Goranson

Heather Salloum
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Irene McDonald
Irene Olah
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Bryant Dennis
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Ross MacNab
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Jason Ziegler
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Joan Gottselig
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Amber Christensen
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Juliet Charko
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and Dean Wenman
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Lisa Rainville
Lise Lundlie
Livia Castellanos
Liz Dusyk
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Loranne Young and Don Laing
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Lorraine Weidner
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Louise Kelly
Louise Tessier
Louise Walker
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Lucille Sirois-Donnelly
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Sandra Bassendowski
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Pamela Olson
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Patricia Middleton
Patricia Sinclair
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Paul Coulson
Paulete Poitras
Paulette Brooks
Pearl Yuzicappi
Peggy Wakeling
Penny and Ted Malone
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Lynne Murphy
Phillippa Sutherland Richards
Phyllis McGinn
Preschool Fine Arts
Cooperative
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Ralph Goodale and Pamela Kendel-Goodale
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Rani Bilkhu
Rashmi Bhargava
Rebecca Gibbons
Rebekah Chang
Renee and Garry Stephan
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Rhonda Farley
Richard and Bernadette McIntyre
Richard and Schelina Julé
Richard Bowokosky
Richard Spafford
Riley Munro
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Robert Byers
Robert Grain
Robert Hawkins and Marie-France Menc
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Rod Tyler and Mary Ann Czekanski
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Roger Carriere
Roger Lepage and Sylvie Bergeron
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Ron W. Styles
Ronald Gates and Sherri Cybulski
Ronald Holgerson
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Sally Pasterfield Orr
Samira McCarthy
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Sandra Clarke
Sandra Gunnlaugson
Sandra Hertes
Sandra Stretten
Sandy Baumgartner
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Shawn Milligan and Whitney Schaefer Milligan
Shayleen Middelkoop
Sheila and Joseph Roberts
Sheila Leurer
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Sherry Wolf
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Shirley Higgs
Shirley Holt-Edmondson
Shirley Martin
Shirley Sagan
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Stephen Powell and Pam Klein
Stephen Trott and Jan Purnis
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Sue Cherland
Susan Dishaw

Susan McKay
Susan Moore and Mark Novak
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Tammie Ashton-Morrison
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Tanya Harnett
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Theresa Girardin
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Timothy Long and Brenda Beckman-Long
Tom and Joyce Ray
Tom Irvine and Sharon Pratchler
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Tracy Fahlman
Tracy Jacqueline Hamon
Trevor and Norma Quinn
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Trish Auser
University of Regina Faculty of Media, Art, and Performance
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Valerie Paulson
Vera Wasiuta
Vicky Gillies
Vicky Kangles
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Violet Cooke
Virginia Hendrickson
Vivian Norbraten
Vonda Tessier
W. F. and Fran Ready
Wanda Posehn
Ward Schell and Jennifer McRorie Curatorial Director,
Moose Jaw Museum & Art Gallery
Warren Markwart

Wayne Tunison and Julia Krueger
Wendee Kubik
Wendy Allard and Earl Bean
Willem and Sharon De Lint
William and Ellen Chapco
William and Gaye Taylor
Winnifred Barber
Yuleeann Procyk

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
Adam Martin
Aiden Lumbard
Alex MacNeil
Amber MacLeod
Ann Brochu Lambert
Anne Parker
Ashlee Langlois
Ava Ference
Beryl Ledingham
Beth Babcock
Bette Sexton
Bob Perry
Brenda Smith
Bruce Russell
Carol Tremblay
Catherine Arthur-Macdonald
Cicely Pritchard
Cindy Johnson
Cynthia Bates
Damon Badger Heit
Dave DeLaForest
Denise Jenkins Folstad
Doug Johnson
Dympna Gallet
Edie Cubbon

Elaine Bennett Fox
Elaine Hopfner
Elder Betty McKenna
Elizabeth Toporowski
Fran Clarke
Frances Olson
Gavin Dargin
Gayl Hipperson
Gayle Keple
Gerri Ann Siwek
Haley Bolen
Hannah Jennings
Heather Collins
Heather McCaslin
Inga Schlichtmann
Ingeborg Schlichtmann
Irene Boss
Isabel Dolman
Jacee Kaczmar
Jeannie Mah
Jera MacPherson
Joan Humphries
Jody Coles
John Cody
John Reichert
Josh McFadden
Justine Eden-Balfour

Justyn Rockthunder
Katherine Stedwill
Leona Burkhart
Linda Alberts
Lise Lundlie
Lois MacKenzie
Loraine Lysak
Lynn Tomkins
Maria Trebuss
Marilyn Hedlund
Marilyn I. Lee
Marjorie Badham
Mark Vacjner
Mary Baylak
Mary Hipperson
Mary Hornung
Mary Jane Potvin
Mary Opseth
Maureen Hawley
Maureen Ottenbreit
Melva Towne
Ms.Wanda Koop
Nancy Hipperson
Nathan Schissel
Nic Wilson
Nicolle Nugent
Norma Quinn

Pat Sargent
Rae Staseson
Rani Bilkhu
Riley Munro
Riley Munro
Robert Perry
Robert Steadwill
Sally Orr
Samira McCarthy
Sherry Farrell- Racette
Sherry Wolf
Shirley Bonic
Shirley Higgs
Shirley Warden
Shirly Bonic
Sophia Easton
Stefanie Bobetis
Su Olson
Tessa Whyte
Thelfa Yee-Toi
Vera Wasiuta
Vicky Gillies
Virginia Hendrickson
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Zachari Logan

BOARD OF TRUSTEES AND STAFF

BOARD OF TRUSTEES

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Johanna Salloum
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Bob Perry
Johanna Salloum
Jacquie Messer-Lepage
Ashlee Langlois
Robert Byers
Nathan Schissel

Nominating Committee

Nathan Schissel
Johanna Salloum
Bob 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 (to January 2019)
Krysta Mitchell, Administrative Assistant
Shane Grand, Accountant
Christy Ross, Events & Rentals Coordinator
Jera MacPherson, Visitor Services Representative

Programs

John Hampton, Director of Programs
Timothy Long, Head Curator
Marie Olinik, Collections Coordinator
Brenda Smith, Conservator
Leevon Delorme, Senior Preparator
Larissa Berschley MacLellan, Preparator
John Cody, Preparator
Ishaq Sholi, Assistant Preparator Facilities (to March 2019)
Lydia Miliokas, Curatorial Assistant (to January 2019)

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

Communications

Deborah Rush, Director of Communications
Kara Neuls, Graphic Designer
MacKenzie Hamon, Communications Coordinator

Development

Brittany Yang, Development Associate
Sandee Moore, Development Associate (to October 31, 2018)

Gallery Shop

Michael Fahlman, Gallery Shop Assistant Manager

MacKenzie Gallery Volunteers

Lynn Carter, Volunteer Coordinator

Casual Staff

Rania Al-Harathi, Holly Aubichon, Colton Bates, Michael Bird, Stephanie Bobetsis, Katrina Bray, Laura Buchan, Shane Crerar, Alya Dmytenko, Lorraine Gosselin, Josh Goff, Madeleine Greenway, Michael Hamann, Jan Hetherington, fiona Hwang, Jacee Kaczmar, Allyson Kew, Hally Levesque, Nicole Little, Mackenzie Gracie, Angela Marchtaler, Linda Marchtaler, Inga Nodelstein, Arul Ross, Beata Rutkowska, Nicola Saunders, Kayla Schmaus, Kennedy Semaliuk, Erin Stankewich, Devon Stolz, Evan Tyler, Larissa Wahpooseyen, Nick Wilson

Security

Marcia Dormuth
Debbie Duck
Mel Gramchuk
Lorraine Oleskiw
Marianne Phillips
Ken Russel
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 27, 2019



Jackie Martin
Director of Finance & Operations
June 27, 2019

Report of the Independent Auditor on the Summary Financial Statements

To the Members of MacKenzie Art Gallery Incorporated

Opinion

The summary financial statements, which comprise the summary balance sheet as at March 31, 2019, and the summary statements of revenue and expenses for the year then ended, and related notes, are derived from the audited financial statements of MacKenzie Art Gallery Incorporated (the "Gallery") for the year ended March 31, 2019.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, in accordance with the criteria disclosed in Note 1 to the summary financial statements.

Summary 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 and the auditor's report thereon, therefore, is not a substitute for reading the Gallery's audited financial statements and auditor's report thereon.

Audited Financial Statements and Our Report Thereon

In our report dated June 5, 2019, we expressed an unmodified audit opinion on the audited financial statements.

Management's Responsibility for the Summary Financial Statements

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

Auditor's Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited financial statements based on our procedures, which were conducted in accordance with the Canadian Auditing Standard (CAS) 810, *Engagements to Report on Summary Financial Statements*.



Chartered Professional Accountants
Licensed Professional Accountants

June 5, 2019
Regina, Saskatchewan

MACKENZIE ART GALLERY SUMMARY STATEMENT OF REVENUES & EXPENSES
FOR THE YEAR ENDED MARCH 31, 2019 | IN CDN DOLLARS

	March 31, 2019	March 31, 2018
Revenue		
Operating grants	\$ 1,499,949	\$ 1,549,946
Programming grants	284,219	466,419
Fundraising	1,588,867	1,996,238
Earned	170,837	215,342
Gallery shop	18,178	35,363
	\$ 3,562,050	\$ 4,243,308
Expenses		
Administration		
Salaries and benefits	\$ 1,927,274	\$ 1,540,281
Administrative	453,856	280,842
Amortization	197,795	96,392
	2,578,925	1,917,515
Marketing & Development		
Marketing and communications	94,070	56,506
Development	20,078	15,370
	114,148	71,876
Programming		
Education	75,228	107,439
Exhibitions	683,309	624,998
Outreach program	19,294	16,456
	777,831	748,893
Collection Management		
General	38,898	32,126
Acquisition shipping and appraisal	13,224	19,392
Permanent collection	237,019	286,646
	289,141	338,164
	\$ 3,760,045	\$ 3,076,448
(Deficiency) Excess of revenue over expenses before the following	(197,995)	1,166,860
Donations of Art	884,925	228,845
Permanent Collection Donations	(884,925)	(228,845)
(Deficiency) Excess of revenue over expenses for the year	\$ (197,995)	\$ 1,166,860

MACKENZIE ART GALLERY SUMMARY BALANCE SHEET
AS AT MARCH 31, 2019 | IN CDN DOLLARS

	March 31, 2019	March 31, 2018
Assets		
Current assets		
Cash	\$ 1,878,924	\$ 1,747,110
Short-term investments	1,076,475	1,598,107
Accounts receivable	35,915	143,403
Government remittances receivable	25,439	21,317
Grants receivable	135,959	417,616
Inventories	92,638	87,578
Prepaid expenses	20,750	6,642
	3,266,100	4,021,773
Objects of art	1	1
Capital assets tangible	1,318,964	549,762
Capital assets intangible	2,682	6,729
Long-term investments	294,544	284,554
	1,616,191	841,046
	\$ 4,882,291	\$ 4,862,819
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	\$ 676,823	\$ 588,318
Deferred revenue	496,405	367,443
	1,173,228	955,761
Equity		
Unrestricted	58,187	73,702
Externally restricted in long-term investments	50,000	50,000
Internally restricted	3,600,876	3,783,356
	3,709,063	3,907,058
	\$ 4,882,291	\$ 4,862,819

1. Basis of preparation
The summary financial statements are derived from the audited financial statements for the year ended March 31, 2019 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.

The audited financial statements of MacKenzie Art Gallery Incorporated are available at mackenzie.art



MacKenzie Art Gallery

3475 Albert Street | S4S 6X6

Regina, SK

T: (306) 584-4250

F: (306) 569-8191

mackenzie.art

On The Cover: **Edward Poitras** (Canadian, born 1953) Chinvat Bridge, 2018, installation detail, MacKenzie Art Gallery, 2018.