As President of the MacKenzie Art Gallery’s Board of Trustees, I am pleased to share with you the achievements of the past year. 2019/20 was a year like no other, as the MacKenzie advanced its mission of creating transformative experiences of the world through art, welcoming the community to the Gallery and sharing our passion for the arts through the creativity and innovation of our exhibitions, public programs, school tours, and special events. We were thrilled to be able to share the work we do with over 99,519 in total attendance for this past year.

2019/20 started with the launch of our new membership program, but that was just the beginning. We introduced a new look and feel to the MacKenzie through both our new brand and logo, as well as through new improvements to our physical space, designed to enhance the experience of our visitors to the Gallery, including the opening of Craft Services café, and construction of the new welcome centre, which will be completed in the spring of 2020.

As an institution, the MacKenzie is grounded in history, education, and sustainability, and 2019/20 saw us increase our ability to educate and inspire creativity in the next generation with the launch of our new Digital Lab. We were able to successfully run several pilot classes on digital art for youth over the course of the year and will continue to develop this program in the years to come.

In 2019/20, we ran concurrent school tours of multiple exhibitions throughout the year, serving approximately 8,000 youth from Regina and area. The BMO Learning Centre bustled with parents and children creating art together on Studio Sundays, thanks to the generous sponsorship of Canada Life Co.

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, has welcomed immigrant and refugee women and their children to the Gallery for drop-in-art workshops on Saturday mornings.

Thank you to the many individuals and businesses who sustain the MacKenzie through donations and participation in fundraising events. Together, we have 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.

Despite the impact that the COVID-19 pandemic has had on all of us, it is rewarding to look back on all that we have accomplished this past year. At the time of writing, the Gallery is temporarily closed to the public however we remain dedicated to pursuing our mission and our vision, including through new online experiences and platforms. It is in times like this that we continue to look forward to what is to come, and remain inspired by the dedication and tenacity with which our entire community – staff, volunteers, donors, supporters, and visitors – continues to adapt and thrive, creating innovative ways to connect and to deliver our award-winning programming for everyone to enjoy virtually.

Nathan Schissel  
President, MacKenzie Art Gallery  
Board of Trustees
EXECUTIVE DIRECTOR & CEO’S MESSAGE

2019 and 2020 have been years like no other, both for the MacKenzie Art Gallery and the world. The onset of the coronavirus pandemic has had a profound impact on our institution and our lives. The circumstances of the pandemic have seemingly altered our collective vision in other ways. Whether it is due to our increased isolation, a shared sense of common purpose, or a heightened consideration of our health, public safety and mortality, the virus has not merely caused our current condition, but has revealed our current condition. The virus has made plainly clear what has been with us all along, namely the great inequities in our society including the epidemics of economic inequality, racism, social injustice, and inadequate senior’s care. We can see this, for example, in how the virus disproportionately affects seniors and people of colour in infections and mortality. The virus reveals the systemic and structural obstacles to equity and justice, and these injustices have more than tripled in size. Our earned revenue has grown by 247% during this same time. These facts reveal aspects of our larger story— which features increasing relevance, access and engagement by wider segments of our communities. It merely hints at the countless transformative experiences enjoyed by our visitors, whether they are quiet but deeply profound moments of personal reflection, or joyous instances of collective well-being and celebration. These statistics can also only hint at the countless hours of dedication demonstrated by our Board, volunteers and staff who strive to create a meaningful environment and provide the context for the Gallery to be an agent of change. Much has changed during my six years as Executive Director and CEO. In reviewing this years audited financial statements, I am pleased to see that revenue in all funds has more than doubled during my time at the Gallery. Our staff has grown and diversified, most notably with some key new positions such as Director of Programs and Curator of Community Engagement. Our collection has also grown substantially. Additions include the promised gift of the Kampelmacher Collection of Indigenous Art, thanks to the generosity of Thomas Druyan and Alice Ladner. We have also acquired select major works, including Anthony McCall’s Line Describing a Cone 2.0, which was a crowd favourite, and the first acquisition of this significant English artist’s work by a Canadian art museum. Duane Linklater’s Kâkikê / Forever, which graces the façade of our building, perhaps our largest acquisition, and represents a major turning point in the MacKenzie’s efforts to be an authentic, public-facing institution in Treaty Four Territory. Artist Wanda Koop donated several significant paintings in memory of previous Director Kate Davis. Theo Sims’s Candahar, embodies the Gallery’s ongoing commitment to being a place of social convening, conversation, and exchange.

The installation of the Craft Services Café last year, designed around the work of Regina artist Bill Burns, allowed us to increase ongoing opportunities for public and private conversations and events. And thanks to the work of 1080 Architecture, it was recognized with the Premier’s award for excellence in interior design. Excellence in design is also a feature of our new brand and identity and website which was launched this past year. Our improvement of capital infrastructure has further continued with a renovation to our welcome area through which members will be greeted when the the Gallery re-opens on 7 August 2020.

The context of all of this change was the visionary gift of an anonymous donor of $25 million and the creation of an endowment for the Gallery. The principal of this gift will never be spent, but the earned income from that investment will continue to fuel our development as the economy grows.

In summary, it has been a great ride, and I have no doubt that the MacKenzie is well-positioned to continue our pre-COVID-19 trajectories of growth, engagement and diversity. Many of you know that I will be leaving the MacKenzie at the end of this month to take up the position of Director and CEO at the Vancouver Art Gallery. I am extremely grateful for the past six years at the MacKenzie. I have learned so much. This opportunity and the faith that has been placed in my leadership has been invaluable.

Finally, I want to underscore a special thank you to all the staff of the MacKenzie Art Gallery. We have been through so much together. I am so pleased to make space in my departure for the development of our next generation of arts leaders. The MacKenzie could not be in better hands than under the leadership of John G. Hampton, who has proven his capacities as a generous, visionary and fair leader during his almost two years as Director of Programs. I am grateful for his collaboration during this time, and look forward to continued conversations and partnerships.

Au revoir, et à la prochaine

Anthony Kiendl
Executive Director & CEO
July 2020

Duane Linklater, Kâkikê / Forever, acrylic, aluminum and LEDs, MacKenzie Art Gallery, 2018. Photo: Don Hall.
Over 22,000 children and adults participated in a diverse range of over 480 programs, activities and events organized throughout the year.

<table>
<thead>
<tr>
<th></th>
<th>Total Attendance</th>
<th>Family Programs</th>
<th>Youth Programs</th>
<th>Evening Programs</th>
<th>Rawlco &amp; Mag Free Days</th>
<th>School Tours</th>
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$2,801,295 Cash and in-kind contributions from organizations

$336,767 Cash and in-kind contributions from individuals

$80,359 Raised from the Gala

$54,358 Raised from Bazaart

$28,416 Gallery Shop Net Proceeds

$22,772 Funds raised from Holiday Bazaart

$29,862 Membership Proceeds

13,769 Facility Rental Attendance

12,792 Special Event Attendance

1,834 Active Gallery Memberships

545 Volunteers
EXHIBITIONS & PUBLIC PROGRAMS

MOREHSHIN ALLAHYARI
She Who Sees The Unknown
24 MAY – 25 AUGUST 2019
CURATED BY JOHN G. HAMPTON
ORGANIZED BY THE MACKENZIE ART GALLERY

The most comprehensive exhibition to date of the New York-based Iranian artist’s ongoing research project into female and gender non-binary monsters and jinn of Middle Eastern origin. She Who Sees The Unknown was the first exhibition to bring together the three figures known as Huma, Aisha Qandisha, and The Laughing Snake.

ALLAHYARI discussed her three installations on view at the MacKenzie: Huma, Aisha Qandisha, and The Laughing Snake. She also discussed the first stages of her growing archive of dark goddesses and jinn figures in a research-oriented “reading room.”

MELISSA GENERAL
Kehyára’s & ‘Cause I Work so Hard to Make it Everyday
24 MAY – 23 OCTOBER 2019
CURATED BY JOHN G. HAMPTON & TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY

On view in the Shumiatcher Theatre as part of the MacKenzie’s theatre program, the video work of Toronto-based Mohawk artist Melissa General layers sound and image to create complex portraits of land, water, and culture, that are intimately connected to her homel territory, the Six Nations of the Grand River in southern Ontario. General creates resonant soundscapes that add layers of meaning and memory to long tracking shots of her movement in the land.

VICTOR CICANSKY
The Gardener’s Universe
8 JUNE – 23 OCTOBER 2019
CURATED BY TIMOTHY LONG & JULIA KRUEGER
ORGANIZED & CIRCULATED BY THE MACKENZIE ART GALLERY
MADE POSSIBLE IN PART BY THE GOVERNMENT OF CANADA

The MacKenzie Art Gallery presented the first comprehensive retrospective of the influential Saskatchewan sculptor Victor Cicansky. As one of the main instigators of the Regina Clay movement in the 1970s, he is known nationally for a stance that asserts history and locality as a vital source for creative expression. The exhibition celebrated a “garden universe” and marked Cicansky’s lasting contributions to Canadian art and craft history.

THE PERMANENT COLLECTION
Walking with Saskatchewan
8 JUNE 2019 – 19 APRIL 2020
CURATED BY BRUCE HUGH RUSSELL
ORGANIZED BY THE MACKENZIE ART GALLERY

Walking with Saskatchewan is our inaugural exhibition from the Permanent Collection, a series of year-long exhibitions that explore the depths of our collection and the roles it plays in our society. Drawing on the permanent collection and welcoming some distinguished visitors through promised gifts and temporary loans that help fill gaps in our collection or point towards areas of future development, this exhibition presented images of the land, its peoples, and its dreams.

ARTIST TALK
Victor Cicansky: The Gardener’s Universe
SATURDAY, 8 JUNE 2019
LOCATED IN THE SHUMIATCHER THEATRE

The MacKenzie held a panel discussion to explore the Victor Cicansky: The Gardener’s Universe exhibition. Artist Victor Cicansky was joined on stage by catalogue essayists Alison Calder, Trevor Herriot, Julia Krugger, Timothy Long, and Susan Surette.

LAKOTA STORYTELLING
The Return of Sitting Bull’s Robe
THURSDAY, 20 JUNE 2019
IN HONOUR OF INDIGENOUS PEOPLE’S DAY

Lakota artist and Knowledge Keeper Wayne Goodwill welcomed Sitting Bull’s robe back to Saskatchewan after 74 years away. In honour of Indigenous People’s Day, Goodwill, a member of Standing Buffalo First Nation, shared stories in relation to his and Sitting Bull’s art that was on display in The Permanent Collection: Walking with Saskatchewan.

ANNUAL REPORT
2019/2020

MELISSA GENERAL
Kehyára’s & ‘Cause I Work so Hard to Make it Everyday
24 MAY – 23 OCTOBER 2019
CURATED BY JOHN G. HAMPTON & TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY

On view in the Shumiatcher Theatre as part of the MacKenzie’s theatre program, the video work of Toronto-based Mohawk artist Melissa General layers sound and image to create complex portraits of land, water, and culture, that are intimately connected to her home territory, the Six Nations of the Grand River in southern Ontario. General creates resonant soundscapes that add layers of meaning and memory to long tracking shots of her movement in the land.
Guests Lauren Fournier and Jayne Wilkinson (Canadian Art), Zoe Schneider (Regina artist), and Jaye Kovach and Leo Keiser (of Homo Monstrous) were invited to participate in an evening of conversation and performance to celebrate the launch of the Canadian Art summer issue, Femme.

Regina International Film Festival and Awards showcased three films at the MacKenzie, including Manufactured Landscapes, Watermark, and Anthropocene: The Human Epoch, from the multiple-award winning team of Jennifer Baichwal, Nicholas de Pencier, and Edward Burtynsky. The event included a panel discussion with filmmaker Jennifer Baichwal.

Families visited the BMO Learning Centre to listen to ceramic artist Nicole Little focus on the themes of food, the environment, and ceramic production. In conjunction with Victor Cicansky: The Gardener’s Universe.

The annual Buffalo People’s Fashion Show, held at the MacKenzie, celebrated indigenous identity and buffalo ancestors through fashion and art.

VampSites is the latest exhibition from artist Mitchell Wiebe. Raised in Regina, Wiebe combined making and showing, employing a surreal personal lexicon and mythology of colours and textures, motifs and narratives. Wiebe imports the chaos and theatre of his studio into the well-ill, rational architecture of the art gallery.

Families were invited to participate in an evening of conversation and performance to celebrate the launch of the Canadian Art summer issue, Femme.

The event included a panel discussion with filmmaker Jennifer Baichwal.

On view in the Shumiatcher Theatre as part of the MacKenzie’s theatre program, this 2018 experimental documentary by Brazilian artists Bárbara Wagner and Benjamin De Burca explores how rhythm, spoken word, and dance are implemented by performers to creatively express their personal relationships to identity and self-representation.
EXHIBITIONS & PUBLIC PROGRAMS

CHRISTI BELCOURT & ISAAC MURDOCH

Uprising: The Power of Mother Earth

16 NOVEMBER 2019 – 22 MARCH 2020
CURATED BY NADIA KURD
ORGANIZED & CIRCULATED BY THE THUNDER BAY ART GALLERY & CARLETON UNIVERSITY ART GALLERY

Over the last two decades, the renowned Michif (Métis) artist Christi Belcourt has developed a holistic social practice combining art and activism. The exhibition was the first retrospective of Belcourt’s work. Tracing her practice from its beginnings, in the early 1990s, to the present, it concluded with recent works made collaboratively with Isaac Murdoch, an Anishinaabe knowledge keeper and emerging visual artist.

RAJNI PERERA & NEP SIDHU

Banners for New Empires

16 NOVEMBER 2019 – 23 FEBRUARY 2020
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY & Patel Gallery

The exhibition Banners for New Empires presented a different way to re-imagine past, present, and future. Based in the Greater Toronto Area, artists Rajni Perera and Nep Sidhu combined languages of ancestral technology and science fiction to create a parallel visual universe inside the MacKenzie’s gallery space. Inside this world, visitors learned and healed through stories from the artists’ new empires.

VIRTUAL REALITY AND VIDEO GAME NIGHT

ArtCADE

THURSDAY, 5 DECEMBER 2019
HOSTED BY DIGITAL COORDINATORS CAT BLIEMKE & JONATHAN CARROLL

The MacKenzie Art Gallery became an ART-CADE, featuring new Virtual Reality and video game work by Cat Bliemke and Jonathan Carroll, the MacKenzie’s brand new digital coordinators. Attendees became their own unpaid intern in “Intern Purgatory,” an immersive virtual reality experience, and battled against labour automation in GIGCO: Escape from the Gig Economy.

RAWLCO RADIO FREE ADMISSION DAY

Holiday Celebration

SUNDAY, 8 DECEMBER 2019
THE MACKENZIE’S ANNUAL FAMILY HOLIDAY PARTY

With the gracious support of Rawlco Radio, our second floor galleries were open at no charge for families to explore and enjoy all day. The event featured our annual Holiday Celebration, which included interactive tours of the galleries, hands-on activities, and performances.

RAWLCO RADIO FREE ADMISSION DAY

Fall Opening Reception

SATURDAY, 16 NOVEMBER 2019
OPENING RECEPTION FOR UPRISING: THE POWER OF MOTHER EARTH AND BANNERS FOR NEW EMPIRES

With the gracious support of Rawlco Radio, our second floor galleries were open at no charge for families to explore and enjoy all day. The event included an artist conversation featuring Christi Belcourt, Rajni Perera, and Nep Sidhu, moderated by Rhonda Rosenburg, Director of the Multicultural Council of Saskatchewan.

ARTIST PANEL & DISCUSSION

Carmen Papalia Workshop

THURSDAY, 21 NOVEMBER 2019
PRESENTED AS PART OF THURSDAY NIGHTS AT THE MACKENZIE

As a part of Carmen Papalia’s long-term relationship with the MacKenzie, he presented a workshop exploring his advocacy platform based on the principles of Open Access (2015), working towards an upcoming exhibition exploring access, agency, and community, premiering at the MacKenzie in Spring 2021.

LIBRARY & DIGITAL LAB DROP-IN

Featuring Student Final Projects

THURSDAY, 12 DECEMBER 2019
HOSTED AS PART OF THE YOUTH DIGITAL ART CLASSES

The first in an ongoing series of drop-in sessions in the new Library and Digital Lab. The evening featured the work of Grade 8 students from Sacred Heart Community School, Mother Teresa Middle School, St. Michael Community School, and Kitchener Community School, who participated in a 12-week pilot program on the art and concepts of game design.

CURATOR TALK

With Curatorial Fellow Felicia Gay

THURSDAY, 16 JANUARY 2020
PRESENTED AS PART OF THURSDAY NIGHTS AT THE MACKENZIE

The MacKenzie’s new Curatorial Fellow, Felicia Gay, discussed her work, which focuses on multiple exhibitions and projects, and collaborating with exhibiting artists. Gay’s position is a cross-appointment with the University of Regina through a Mitacs funded fellowship.
EXHIBITIONS & PUBLIC PROGRAMS

ERIN GEE
To the Sooe
24 JANUARY - 15 APRIL 2020
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY

Regina-born and Montreal-based, media artist Erin Gee sought to understand the relationship between machines and human body in the exhibition To the Sooe by creating emotionally stimulating environments using sonic electronics and computational algorithms. Experiencing algorithmic distortion, transformation, and enhancement, our bodies responses to Gee’s technology encouraged a healing potential in a technologically augmented setting.

PARADISE (TO ALL THOSE WHO DID & DID NOT MAKE IT ACROSS)
8 JUNE - 23 OCTOBER 2019
CURATED BY LILIAN O’BRIEN DAVIS
ORGANIZED BY THE MACKENZIE ART GALLERY

On view in the Shumiatcher Theatre as part of the MacKenzie’s theatre program, this series of films by multiple artists examined the concept of Paradise through the lenses of global blackness, sovereignty, environmentalism, economics, and belonging; asking what does Paradise look like, and who is it made for.

RAWCO RADIO FREE ADMISION DAY
African-Canadian Black History Month Launch
SATURDAY, 1 FEBRUARY 2020
PRESENTED IN PARTNERSHIP WITH SASKATCHEWAN AFRICAN CANADIAN HERITAGE MUSEUM

With the gracious support of Rawco Radio, our second floor galleries were open at no charge for families to explore and enjoy all day. As part of the launch of African Canadian Black History Month, visitors enjoyed interactive tours, an introduction to our next film series, and art activities all afternoon, as well as special performances by the Ugandan Community Association of Saskatchewan and the Caribbean Association.

INTERNATIONAL WOMEN’S DAY CELEBRATION
Theme of Drum Representing the Heartbeat
THURSDAY, 8 MARCH 2020
IN CONJUNCTION WITH INTERNATIONAL WOMEN’S DAY CELEBRATIONS WORLDWIDE

Participants enjoyed an afternoon of workshops and presentations in conjunction with the International Women’s Day movement. Presented in partnership with Multicultural Council of Sask, Regina Immigrant Women’s Centre, Saskatchewan Council for International Cooperation and University of Regina Lifelong Learning Centre, the day ended with a collaborative gathering on the Albert Street bridge.

SCREENING: REMEMBERING THE PAST, LOOKING TO THE FUTURE
Celebrating Saskatchewan Female Filmmakers
THURSDAY, 3 MARCH 2020

Remembering the Past, Looking to the Future is a collection of eight short films gathered to screen in honour of the memory of Trudy Stewart, a well-loved Saskatchewan filmmaker who passed away October 2019. The lineup included films made in various styles including animation, experimental, and documentary. Filmmakers included Elaine Pain, Amal Ali, Trudy Stewart, Tasha Hubbard, Candy Fox, Dianne Ouellette, Margaret Orr, Tessa Cook, and Janine Windolph.

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.

MOREHSHIN ALLAHYARI: SHE WHO SEES THE UNKNOWN
24 May – 25 August 2019
Curated by John G. Hampton

MELISSA GENERAL: KEHYÁ’Á’S AND ‘CAUSE I WORK SO HARD TO MAKE IT EVERY DAY
24 May – 23 October 2019
Curated by John G. Hampton and Timothy Long

VICTOR CICANSKY: THE GARDENER’S UNIVERSE
8 June – 27 October 2019
Curated by Timothy Long and Julia Krueger

THE PERMANENT COLLECTION: WALKING WITH SASKATCHEWAN
8 June 2019 – 14 March 2020
Curated by Bruce Hugh Russell

BÁRBARA WAGNER AND BENJAMIN DE BURCA: RISE
24 October 2019 – 31 January 2020
Curated by Lillian O’Brien Davis

RAJNI PERERA & NEP SIDHU: BANNERS FOR NEW EMPIRES
16 November 2019 – 23 February 2020
Curated by Tak Pham

PARADISE (TO ALL THOSE WHO DID AND DID NOT MAKE IT ACROSS)
1 February – 14 March 2020
Curated by Lillian O’Brien Davis

SASKIJÂJUK: ART AND CRAFT FROM NUNATSIAVUT
16 February – 20 May 2019
Organized by The Rooms Provincial Art Gallery Division
Curated by Heather Igloliorte

MITCHELL WIEBE: VAMPSITES
20 September 2019 – 1 January 2020
Organized and circulated by Confederation Centre for the Arts, with the support of the Canada Council for the Arts.
Curated by Pan Wendt

UPRISING: THE POWER OF MOTHER EARTH CHRISTI BLOCQUET: A RETROSPECTIVE WITH ISAAC MURDOCH
16 November 2019 – 14 March 2020
Co-produced by the Thunder Bay Art Gallery and Carleton University Art Gallery with the financial assistance of the Canada Council for the Arts and the Ontario Arts Council.
Curated by Nadia Kunt

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.

ACROSS THE TURTLE’S BACK 2: WORLDVIEW AND STORY TELLING
2 October 2018 – 14 March 2020

INSCRIPTIONS
5 February 2019 – 14 March 2020

CO-PRODUCED EXHIBITIONS

AGNES MARTIN: THE MIND KNOWS WHAT THE EYE HAS NOT SEEN
26 January – 28 April 2019
Co-produced by Eakin Foundation and MacKenzie Art Gallery
Curated by Bruce Hugh Russell and Naomi Potter, with Elizabeth Ogilvie

SUPERSCREEN: THE MAKING OF AN ARTIST-RUN COUNTERCULTURE AND THE GRAND WESTERN CANADIAN SCREEN SHOP
9 March – 20 May 2019
Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba
Curated by Alex King and Timothy Long

BÁRBARA WAGNER AND BENJAMIN DE BURCA: RISE
24 October 2019 – 31 January 2020
Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba
Curated by Lillian O’Brien Davis

NICKLE GALLERIES, UNIVERSITY OF CALGARY
WORKS FROM THE COLLECTIONS OF NICKLE GALLERIES AND THE MACKENZIE ART GALLERY
Co-produced by Nickle Galleries, University of Calgary and MacKenzie Art Gallery
Curated by Timothy Long and Christine Sowiak

NICKLE GALLERIES, UNIVERSITY OF CALGARY
9 October 2019 – 17 January 2020

SUPERSCREEN: THE MAKING OF AN ARTIST-RUN COUNTERCULTURE AND THE GRAND WESTERN CANADIAN SCREEN SHOP
Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba
Curated by Alex King and Timothy Long

NICKLE GALLERIES, UNIVERSITY OF CALGARY
31 January – 3 May 2019

UPRISING: THE POWER OF MOTHER EARTH CHRISTI BLOCQUET: A RETROSPECTIVE WITH ISAAC MURDOCH
16 November 2019 – 14 March 2020
Co-produced by the Thunder Bay Art Gallery and Carleton University Art Gallery with the financial assistance of the Canada Council for the Arts and the Ontario Arts Council.
Curated by Nadia Kunt

MACKENZIE TOURING EXHIBITIONS – NATIONAL OUTREACH

REVOLUTIONARIES AND GHOSTS: MEMORY, WITNESS, AND JUSTICE IN A GLOBAL CANADIAN CONTEXT
Works from the Collections of Nickle Galleries and the MacKenzie Art Gallery
Co-produced by Nickle Galleries, University of Calgary and MacKenzie Art Gallery
Curated by Timothy Long and Christine Sowiak
Nickle Galleries, University of Calgary, Calgary, AB
31 January – 3 May 2019

SUPERSCREEN: THE MAKING OF AN ARTIST-RUN COUNTERCULTURE AND THE GRAND WESTERN CANADIAN SCREEN SHOP
Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba
Curated by Alex King and Timothy Long

NICKLE GALLERIES, UNIVERSITY OF CALGARY
9 October 2019 – 17 January 2020

VICTOR CICANSKY: THE GARDENER’S UNIVERSE
Organized and circulated by the MacKenzie Art Gallery. The project has been made possible in part by the Government of Canada.
Curated by Julia Krueger and Timothy Long
Confederation Centre for the Arts, Charlottetown, PEI
25 January – 16 March 2020
COMMUNITY SUPPORT & SPECIAL EVENTS

COMMUNITY SUPPORT

South Saskatchewan Community Foundation

The MacKenzie received a truly transformational gift from an anonymous donor of $25 million. This incredible donation has been endowed through the South Saskatchewan Community Foundation (SSCF), which will manage the funds and disburse the earned income to the MacKenzie Art Gallery annually. The donor, while wishing to remain anonymous, is committed to ensuring future growth opportunities for the Gallery. Recognizing that raising funds for operating endowments is often an institution’s most difficult challenge, this gift helps to address the museum’s core needs.

Rawlco Radio

In October 2019, the MacKenzie Art Gallery received the incredible gift of $1 million from Gordon and Jill Rawlinson, which supported the launch of Rawlco Radio and the MacKenzie Art Gallery Free Admission Days, offered twelve times a year for the next five years. The gift aids in the museum’s capacity to present creative exhibitions and programs, and to better engage 21st century audiences.

In November 2019, we hosted our first Rawlco Radio and MacKenzie Art Gallery Free Admission Day, which saw over 1,200 people in attendance for a full day of activities! We hosted five other free days with great success over the course of the 2019/20 year, featuring a variety of performers, artists, and newly launched exhibitions. With the continued support of Rawlco Radio, we are thrilled to be able to continue offering these events in the coming months.

SPECIAL EVENTS

Last year, the fundraising events at the MacKenzie continued to inform our mission of creating transformative experiences of the world through art. In total, our three major events: Bazaart, Holiday Bazaart, and the MacKenzie Gala, raised 156,500 in support of our award-winning exhibitions and public programming!

For the first time this year, we were thrilled to be able to host the MacKenzie Gala inside of an exhibition! With the incredible support of artist Mitchell Wiebe, guests of this year’s Gala were able to enjoy his latest exhibition VampSites after hours, before moving to the Kenderdine Gallery for this year’s live auction and entertainment. Thank you to Mitchell, as well as the other fantastic artists who donated artwork this year, including Anne Brochu Lamberto, Bill Lobchuk, Brenda Francis Pelkey, David Garneau, David Thauberger, Gabriela Garcia-Luna, and Jan Corcoran.

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.

Christi Belcourt and Isaac Murdoch, (detail) New Beginnings, 2014. Acrylic on Canvas, 122 x 183 cm. On loan from the Wabano Centre for Aboriginal Health, Ottawa, ON.
DONATIONS

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!

DONATIONS CORPORATE SPONSORS

Through the important support of our corporate sponsors, we would not be able to do the public programs and exhibitions.

CORPORATE SPONSORS

$10,000-$24,999
Great-West Life, London Life and Canada Life

$5,000-$9,999
MLT Aikins LLP

$1,400-$4,999
MAACO Collision Repair and Auto-Painting

$500 - $1,399
Link Developments

IN-KIND SUPPORT

A1 rentals
Assiniboia Gallery
Avenue Restaurant and Bar
Chariton Hobbs
Craft Services
Crave Kitchen and Wine Bar
Deloitte
Don Hall Photography
Impact Printers
Olsen Goldsmiths
Pro AV
Slate Fine Art Gallery
Sleek Signs
Special Event Rentals
Strategy Lab
Susan Whitney Art Appraisals
Wascana Flower Shoppe
WestJet
Hillberg and Berk
RG Exotic Group
Advantage Sign & Display
Media Partners
Rawlco Radio
Leader-post

DONATIONS OF ART – PERMANENT COLLECTION

Brenda Francis Pelkey
David and Veronica Thauberger
Don Thauberger
Eileen and Lyil Moore
Gerald McMaster
James E. Lanigan
John Makris
The Estate of Betty Blight

GIFTS $500,000+
Lily Street Foundation
Lyn Goldman

GIFTS $5,000+
Betty Trout
David Garneau
Leslie B. Lasby and Helen Timm
MacKenzie Gallery Volunteers
The Estate of Betty Blight

GIFTS $2,000-$4,999
Ann & Roger Phillips Foundation
Brenda Francis Pelkey
David Thauberger
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Among the highlights of the MacKenzie Art Gallery’s acquisitions for 2019–2020 are two outstanding purchases that underline the Gallery’s commitment to sustaining Saskatchewan’s art histories.

From 1967 to 1994, the Canadian artists’ collective General Idea established an international reputation for their conceptual and media-based art, through which they unleashed an irreverent, queer critique of mass culture and the artworld. The collective’s members, AA Bronson, Felix Partz, and Jorge Zontal, contributed enormously to the growth of artist-run networks, performance art, and LGBTQ2 practices in Canada. From 1986 onwards, the group created numerous works that raised consciousness around the AIDS epidemic, which claimed the lives of Partz and Zontal in 1994.

The purchase of Humpty Dumpty, for Example (1972) (see illus. p. 38) brings into focus Regina’s participation in conceptual art networks of the early 1970s. Ten framed silver photographs present a sequence of stills from video documentation of a 1972 performance held on the original College Avenue site of the MacKenzie Art Gallery at the invitation of university art historian Roger Lee. Announced by three press releases, the performance involved the creation of a giant hollow plaster egg, which was then pushed off the roof of the Gallery. Humpty’s suicidal attempt to “break” into the art scene offered a satirical critique of the imbalanced power relationships between artists, galleries, and the media. The work was included in the 2018 MacKenzie exhibition Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screenshop, where it was shown alongside two related screenprints from General Idea’s Borderline Cases series.

Edward Poitras is a painter, sculptor, photographer, and performance artist who has been at the forefront of contemporary Indigenous art in Canada since the 1980s. Born in Regina in 1953 and a member of the Gordon First Nation, he was the first Indigenous artist—and the first Saskatchewan artist—to represent Canada at the prestigious Venice Biennale in 1995. Often assuming the persona of the trickster Coyote, Poitras is known for a wry artistic voice that speaks with uncanny precision to colonial histories and current realities.

The photograph Rock Heart (1994) was created by Poitras for his Venice installation as a tribute to his mentor and teacher Sarain Stump—a charismatic poet, artist, and performer who was born and raised in Venice, but was later adopted into a Cree family in Saskatchewan. Working alongside Gerald McMaster from 1972 to 1974, Stump inspired a generation of artists in the nascent Indart program at the Saskatchewan Indian Cultural College, including Edward Poitras, Raymond McCallum, and Calvin Sand among others. After Stump's tragic drowning off the coast of Mexico in December 1974, a large stone was unearthed on the Sweet Grass First Nation and used to mark his resting place. Included in the 2018 MacKenzie exhibition Mixing Stars and Sand: The Art & Legacy of Sarain Stump, the photograph joins four large bronze sculptures from Poitras’ Venice installation already in the permanent collection.
ACQUISITIONS

Rock Heart
Edward Poitras
The Crane Revisited ... Again, 2018
Ingrid (Baxter) Ovesen
Collection of the MacKenzie Art Gallery
16.7 x 17.8 cm
lenticular photograph, edition 3/4
Canadian, born 1964
Mary Aski-Piyesiwiskwew Longman
Collection of the MacKenzie Art Gallery
51.5 x 68 cm
screenprint on paper, edition of 10
Canadian, born 1935
Collection of the MacKenzie Art Gallery
one 28 x 21.5 cm; two 17.8 x 21.6 cm
paper (one with rubber stamp), edition
c. "Historical Notes"
a. "Humpty Dumpty (For Example)
20.3 x 25.4 cm (each)
1972
Humpty Dumpty, for Example
Collection of the MacKenzie Art Gallery
Canadian, 1967–1994
PURCHASES
ANNUAL REPORT
57.8 x 73 cm
Series 78
portfolio The Grand Western Canadian
gift of Veronica and David Thauberger
Collection of the MacKenzie Art Gallery,
1973
Canadian, 1942–2019
Joe Fafard
gift of Kevin Baer and Kim Spink
Collection of the MacKenzie Art Gallery,
aluminum, steel
matte acrylic urethane lacquer on
Zootrope Painting Quantum Site #2701
Collection of the MacKenzie Art Gallery,
38.1 x 38.1 x 19.1 cm
1997
#2609
Collection of the MacKenzie Art Gallery,
on aluminum panels
printed with epoxy ink on paper mounted
epoxy paint and silkscreen offset prints
Christian Eckart
gift of Veronica and David Thauberger
Collection of the MacKenzie Art Gallery,
etching on paper, edition 2/75
Paint Brush
American, born 1935
Jim Dine
gift of James E. Lanigan
Collection of the MacKenzie Art Gallery,
50.8 x 61 cm (approx.)
Canadian, 1873–1966
DONATIONS
Collection of the MacKenzie Art Gallery,
25 x 35.5 cm
oil on board
Untitled (Mountain Landscape with Big
Moon)
Canadian, 1918–1974
Levine Flashaup
collection of the MacKenzie Art Gallery,
gift of David and Veronica Thauberger
Untitled (Mountain Lake with Deer and
Blue Flowers), no date
oil on board
34.7 x 60.6 cm
Collection of the MacKenzie Art Gallery,
gift of Don Thauberger
Untitled (Mountain Lake with Deer and
Moon), no date
oil on board
24.5 x 34.8 cm
Collection of the MacKenzie Art Gallery,
gift of Don Thauberger
Untitled (Mountain Lake with Deer and
Waterfall), no date
oil on board
25.1 x 35.6 cm
Collection of the MacKenzie Art Gallery,
gift of David and Veronica Thauberger
Untitled (Mountain Lake with Deer), 1941
oil on board
20.4 x 28 cm
Collection of the MacKenzie Art Gallery,
91 x 146 cm
1911
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
A Storm on the Prairie ("Allgro Massoet"),
91 x 146 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Untitled
Gift for a Storm on the Prairie,
no date
oil on canvas
47 x 67.7 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
On the Harvesters’ Excursion Train,
circa 1911
pen and ink on paper
32 x 29 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
The Brothers La Verendrye in Sight of the
Western Mountains, circa 1915
watercolour on paper
26 x 37 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Gleichen Elevators July 14.24
2012
coloured pencil and graphite on paper
20.4 x 28 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Hills of Batte River near Fabyan’s,
circa 1904
pencil on paper
20.5 x 35.5 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Mission Church, Blackfoot Reserve,
1912–1913
coloured pencil and graphite on paper
22.9 x 29.2 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Untitled
Sketch of Four Bison from Notebook,
1924
coloured pencil on graph paper on paper
mounted on illustration board
15.8 x 17.7 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Untitled
Before the Storm on the Prairie, 1924
26 x 36 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
Charles William Jefferys
1914
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard
23
In the Mountains, no data
oil on board
21.5 x 24.5 cm
Collection of the Mackenzie Art Gallery, gift of Calle Stacey and Jean-Guy Richard

Untitled (Study of Four Bison), no data
graphite on paper, mounted on cardboard
22.5 x 14 cm (paper)
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Untitled (Study of Seven Bison), no data
graphite on paper, mounted on cardboard
22.5 x 14 cm (paper)
Collection of the Mackenzie Art Gallery, gift of Calle Stacey and Jean-Guy Richard

Garry Neil Kennedy
Canadian, born 1935
Yu Lumi, Yu Lumi, 2017
luteon paint on canvas
274.3 x 213.4 cm (each)
13 units, 274.3 x 213.4 cm (each)
Collection of the Mackenzie Art Gallery, gift of the artist

Roy Kiyoka
Canadian, 1926–1994
Untitled (still life), 1957
oil on canvas
49.5 x 39.6 cm (eight)
Collection of the Mackenzie Art Gallery, gift in memory of Betty Blyth

Marlyn Levine
Canadian, 1935–2005
Bowl, 1966
stoneware
16.8 x 28.7 x 28.7 cm
Collection of the Mackenzie Art Gallery, gift in memory of Betty Blyth

Su LeWitt
American, 1929–2007
Untitled (Puple), 2004
aquaint and lithograph on paper, edition 30/30
91.4 x 91.4 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Roy Lichtenstein
Canadian, born 1923
The River, Fort Qu’Appelle, no date
oil on canvas
17.8 x 22.9 cm
Collection of the Mackenzie Art Gallery, gift of James E. Lanigan

Mor Rong Menett
Canadian, British, born 1945
Riotlix/2012, 2012
oil and alkyd on panel with beard string
182.9 x 412.5 cm (installed, approx.)
Collection of the Mackenzie Art Gallery, gift of the artist

Graham Peacock
Canadian, born 1945
Diamonds are Golden, 1994
acrylic on canvas
80 x 106 cm
Collection of the Mackenzie Art Gallery, anonymous gift

Don Proch
Canadian, born 1952
The Clock, 2009
oil on red salin
53.3 x 45.7 cm (framed)
Collection of the Mackenzie Art Gallery, gift of Robert Schwartzwald

Deren Waterston
American, born 1965
Three Ways, 1996
watercolour on paper
64.3 x 38.2 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Russell Yuristy
Canadian, born 1936
Sunflowers, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
57.8 x 73 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Wayne Thiebaud
American, born 1920
Eight Donuts, 1959
etching on paper, edition 29/35
30 x 32 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Robert Schwartzwald
Canadian, born 1920
Horse and Open Cutter, 1974
oil on canvas
136 x 170 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Evelyn Reekie Smith
American, born 1911
Moose Jaw, 1967
oil on canvas
155 x 200 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Russell Yuristy
Indian, born 1936
Buffalo Bone Child, 1997
oil on canvas
73 x 94 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Faye Heavyshield
Canadian, born 1964
Aapaskaiyaawa (They are Dancing), 1997
oil on canvas
152 x 183 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Wayne Thiebaud
American, born 1920
Eight Donuts, 1959
etching on paper, edition 29/35
30 x 32 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Unidentified (Chinese)
Bowl, Qing Dynasty (1662 – 1911)
porcelain with enamel glaze
9.9 x 22.9 x 22.9 cm
Collection of the Mackenzie Art Gallery, gift of Dr. Lyal and Eileen Moore

Bowl, Qing Dynasty (1662 – 1911)
porcelain with enamel glaze
9.8 x 22.7 x 22.7 cm
Collection of the Mackenzie Art Gallery, gift of Dr. Lyal and Eileen Moore

Platter, Qing Dynasty, Qianlong period (1736 – 1795)
porcelain with enamel glaze
7.7 x 37.5 x 37.5 cm
Collection of the Mackenzie Art Gallery, gift of Dr. Lyal and Eileen Moore

Unidentified (Chinese)
Portrait of Liu Bolin, c. 1880
paint on red salin
53.3 x 45.7 cm (framed)
Collection of the Mackenzie Art Gallery, gift of Robert Schwartzwald

Arland Stump
Canadian, Italian, 1945–1974
Untitled (Mother and Child), 1972
acrylic on canvas board
35.5 x 45.7 cm (image)
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Ernest Lindner
Canadian, 1887–1988
Unitled, 1940
watercolour on paper
38.4 x 26.4 cm
Collection of the Mackenzie Art Gallery, gift of John Makris

William Lebchuk
Canadian, born 1980
Ideal Portrait, 2017
oil on linen, edition 25/35
77.5 x 73.9 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Zachari Logan
Canadian, born 1980
Night and Day, 2017
acrylic with embedded found objects on canvas
110.2 x 137.2 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Tony Tascona
Canadian, born 1926–2006
Wave After Wave, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
73 x 73 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

David Thauberger
Canadian, born 1948
Hawk, Lone and Sinker, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
73 x 73 cm
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

Canadian, born 1932–2015
Black Diamond (I), from the portfolio Suite of Twenty-Seven Colour Lithographs, 1964–65
lithograph on paper
274.3 x 213.4 cm (each)
13 units, 274.3 x 213.4 cm (each)
Collection of the Mackenzie Art Gallery, gift of Veronica and David Thauberger

I AM MY FATHER, Reflections on Aiding the Indian in the Child
Gallery@501 (Sherwood Park, AB), 6 September – 20 October 2019

A Prairie Vernacular: Folk & Contemporary Art Narratives of Life on the Canadian Prairies
Moose Jaw Museum & Art Gallery

The Grand Western Canadian Series 78
Moose Jaw Museum & Art Gallery

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Anne Parker
Ashlee Langlois
Balfour Art’s Collective
Students
Beryl Ledingham
Beth Babcock
Belle Sexton
Bob Perry
Brittany Gogel
Brynn Cullen
Carol Tremblay
Carol-Odile Irakoze
Catherine Arthur-MacDonald
Céline Magnon
Cicely Pritchard
Cindy Johnson
Claire Laprade
Cynthia Bates
Dave DeLaForest
Denis Desgagné
Denise Jenkins Folstad
Dorriane Mota
Dymphna Gallet
Edie Cubbon
Elaine Bennett Fox
Elizabeth Toporowski
Elma Bos
Fiona Hwang
Fran Clarke
Frances Olson
Gayl Hipperson
Gayle Kople
Geri Ann Siwek
Haley Bolen
Hannah Jennings
Heather McCastlin
Inga Schlachtman
Irene Ross
Isabel Dolman
Jacques Haack
Jan Gray
Jessica McIlellan
Joan Humphries
Jody Cote
Josh McFadden
Justine Eden-Balfour
Justyn Rockthuder
Kael Wood
Katherine Stodwell
Khaled Kassam
Laurence Summers
Loana Burkhard
Leslie Garrido-Diaz
Linda Alberts
Lindsay Schmalenberg
Lise Lunde
Lois MacKenzie
Loraine Lysak
Lynn Tomkins
Manjula Nanjappa
Marc Berthelot
Maria Trobuss
Marilyn Heidkamp
Marilyn Lee
Marjorie Badham
Mary Baylak
Mary Florence
Mary Jane Purvis
Mary Ouseth
Maureen Hawky
Maureen Ottenbreit
Meryn Haque
Melva Towne
Mya Garnarczyk
Nancy Hipperson
Nathan Schissel
Norma Quinn
Pat Sargent
Pamela Chopinnet
Rani Bikhru
Riky Muno
Robert Perry
Robert Stodwell
Safia Pandya
Sally Orr
Samira McCarthy
Sherry Wolf
Shirley Higgs
Shirley Warden
Sophia Easton
Svetlana Sowen
Su Olson
Sybil Fletcher
Tulsi Bryan
Tessa Whyte
Thelma Yee-Toi
Trena Krafft
Vera Waisuta
Vicky Gillies
Virginia Hendrickson
Wesam Nizar
Wanda Kooop
Zoe Seaman

BOARD OF TRUSTEES

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Mary Ference (Vice President)
Munir Haque
Doug Johnson
Anne Brochu Lambert
Ashlee Langlois
Riley Munro
COURTESY JOHANNA SALLOURM (Past President)
Nathan Schissel (President)
Jeremy Wyssung
Ben Tingley

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Munir Haque
Ashlee Langlois
Riley Munro
COURTESY COURTSEY PHILIPPS
Nathan Schissel (President)
Jeremy Wyssung
Ben Tingley

Audit & Finance Committee
Doug Johnson
Cindy Ogilvie
Nathan Schissel
Jeremy Wyssung

Programs
John Hampton, Director of Programs
Timothy Long, Head Curator
John Reichert, Head of
Program Operations
Tak Pham, Assistant Curator
Lillian O’Brien Davis, Curatorial Assistant
Marie O’Dine, Collections Coordinator
Brenda Smith, Conservator
Levon Delorne, Senior Preparator
Larissa Bercich MacLellan, Preparator
Corey Bryson, Preparator
Mike Bird, Assistant Preparator Facilities
John Cody, Preparator (to June 28, 2019)
Rob Bos, Assistant Preparator
Facilities (to December 17, 2019)
Ken Duczek, Coordinator of
Learning Initiatives
Nicole Nugent, Curator of Education
Janine Windolph, Curator of Public Programs (to October 11, 2019)
Cat Bluemeke, Digital
Operations Coordinator
Jonathan Carroll, Digital
Program Coordinator

MacKenzie Art Gallery Volunteers
Lynn Carter (to April 30, 2019)

Casual Staff

Security
Marcia Dormuth
Lorraine Oleskew
Marlene Phillips
Susan Ackerman
Rita Schuck
Georgia Sobchystyn
JAMES OHTSU
Rick Pockett
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 mackenzie.art.

Anthony Kiendl
Executive Director & CEO
July 13, 2020

Jackie Martin
Director of Finance & Operations
July 13, 2020

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, 2020, and the summary statement 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, 2020.

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 10, 2020, 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.

Debelle, LTP
Chartered Professional Accountants

10 June 2020
Regina, Saskatchewan
### Mackenzie Art Gallery Summary Balance Sheet

**As at March 31, 2020**

<table>
<thead>
<tr>
<th>Assets</th>
<th>March 31, 2020</th>
<th>March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$ 3,327,442</td>
<td>$ 1,878,924</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>1,329,759</td>
<td>1,076,475</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>25,005</td>
<td>35,915</td>
</tr>
<tr>
<td>Government remittances receivable</td>
<td>11,574</td>
<td>25,439</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>-</td>
<td>135,959</td>
</tr>
<tr>
<td>Inventories</td>
<td>91,670</td>
<td>92,638</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>27,647</td>
<td>20,750</td>
</tr>
<tr>
<td><strong>Total Current assets</strong></td>
<td>4,813,097</td>
<td>3,266,100</td>
</tr>
<tr>
<td><strong>Fixed assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects of art</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Capital assets tangible</td>
<td>1,333,555</td>
<td>1,318,964</td>
</tr>
<tr>
<td>Capital assets intangible</td>
<td>40,863</td>
<td>2,682</td>
</tr>
<tr>
<td>Long-term investments</td>
<td>223,777</td>
<td>294,544</td>
</tr>
<tr>
<td><strong>Total Fixed assets</strong></td>
<td>1,598,196</td>
<td>1,616,191</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$ 6,411,293</td>
<td>$ 4,882,291</td>
</tr>
</tbody>
</table>

| Liabilities             |                |                |
|-------------------------|                |                |
| **Current liabilities** |                |                |
| Accounts payable and accrued liabilities | $ 506,680 | $ 676,823 |
| Deferred revenue        | 735,669        | 299,926        |
| **Total Current liabilities** | 1,242,349   | 976,749        |
| **Long-term liabilities** |            |                |
| Deferred Revenue        | 141,312        | 196,479        |
| **Total Long-term liabilities** | 141,312 | 196,479 |
| **Total liabilities**   | $ 6,411,293    | $ 4,882,291    |

| Equity                  |                |                |
|-------------------------|                |                |
| Unrestricted            | 59,862         | 58,187         |
| Externally restricted funds held for endowment purposes | 50,000       | 50,000         |
| Internally restricted   | 4,917,770      | 3,600,876      |
| **Total equity**        | 5,027,632      | 3,709,063      |
| **Total**               | $ 6,411,293    | $ 4,882,291    |

### Mackenzie Art Gallery Summary Statement of Revenues & Expenses

**For the Year Ended March 31, 2020**

<table>
<thead>
<tr>
<th>Revenue</th>
<th>March 31, 2020</th>
<th>March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grants</td>
<td>$ 1,291,620</td>
<td>$ 1,499,949</td>
</tr>
<tr>
<td>Programming grants</td>
<td>240,549</td>
<td>284,219</td>
</tr>
<tr>
<td>Fundraising</td>
<td>3,026,759</td>
<td>1,588,867</td>
</tr>
<tr>
<td>Earned</td>
<td>469,951</td>
<td>170,837</td>
</tr>
<tr>
<td>Gallery Shop</td>
<td>28,416</td>
<td>18,178</td>
</tr>
<tr>
<td>MacKenzie Trust Fund income</td>
<td>31,816</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$ 5,089,111</td>
<td>$ 3,652,050</td>
</tr>
</tbody>
</table>

| Expenses                    |                |                |
|-----------------------------|                |                |
| Exhibitions and programs    | 1,674,830      | 1,704,575      |
| Administrative              | 981,477        | 1,013,635      |
| Collection management       | 362,879        | 331,870        |
| Marketing and communications| 375,683        | 312,065        |
| Membership and development  | 271,761        | 160,881        |
| Permanent collection        | 103,912        | 237,019        |
| **Total expenses**          | $ 3,770,542    | $ 3,760,045    |

<table>
<thead>
<tr>
<th>Excess (deficiency) of revenue over expenses before the following</th>
<th>March 31, 2020</th>
<th>March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations of art</td>
<td>1,318,569</td>
<td>(197,995)</td>
</tr>
<tr>
<td>Permanent collection donations</td>
<td>128,135</td>
<td>884,925</td>
</tr>
<tr>
<td><strong>Excess (deficiency) of revenue over expenses for the year</strong></td>
<td>$ 1,318,569</td>
<td>$ (197,995)</td>
</tr>
</tbody>
</table>
NOTES

1. Basis of Preparation
The summary financial statements are derived from the audited financial statements for the year ended March 31, 2020 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:
1) Whether information in the summary financial statements in agreement with the related information in the audited statements, and
2) 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.