Divya Mehra, There is nothing you can possess which I cannot take away. (Not Vishnu: New Ways of Darsána), 2020, coffee, sand, chamois leather, leather cord, metal grommets, 2.4 lbs. Photo by Sarah Fuller. Image courtesy the artist and Georgia Scherman Projects. Collection of the MacKenzie Art Gallery.
PRESIDENT’S MESSAGE

Out of an abundance of caution we cancelled several key fundraising events in 2020 including Holiday Baazart, the Gala Art Auction, and a new in-Gallery dinner series slated to launch in early December. Although this had a significant financial impact, the Gallery continued to receive support from our community. We extend our deepest appreciation to our members, donors, and corporate sponsors for their ongoing generosity.

A growing awareness of social injustice and racism sparked global conversations about systemic barriers and the harm caused by discrimination. In June, the MacKenzie struck an Emergency Equity Task Force and later released an Equity Statement along with a list of current and future actions we are undertaking to combat systemic racism within our institution. On behalf of the Board of Trustees, I want to express our sincere gratitude to the many groups and individuals who graciously shared their knowledge and guidance. Equity and accessibility work is an ongoing process, and we look forward to providing updates to our community as we continue to invest in this work and move toward positive change.

The MacKenzie Art Gallery, in partnership with the University of Regina, participated in its first-ever repatriation ceremony alongside Mr. Ajay Bisaria, High Commissioner of India and representatives of Global Affairs Canada and Canada Border Services Agency in the winter of 2020—as the stolen statue of Annapoorna housed in the MacKenzie vault found its way back home to India. The repatriation thrust the MacKenzie onto an international stage, putting a spotlight on our ethical collection practices and strengthening India-Canada relations. We are grateful for the work of Divya Mehra—from her initial discovery and research to her creation of There is nothing you can possess which I cannot take away (Not Vishnu: New ways of Darsana) now acquired to the MacKenzie’s Permanent Collection.

In July, the Gallery bid farewell to Executive Director & CEO Anthony Keindl. I want to acknowledge his many achievements during his six-year tenure at the Gallery. He was instrumental in the realization of a number of strategic goals including the commissioning a major public artwork, DiANE LInklater’s KAKIKE / Forever, stewarding the donation of over 1,000 Indigenous artworks through the generous donation of Thomas Druyen and Alice Ladré, the addition of the cafe and program space, a renewed membership program, development of our new website and rebrand, and the establishment of the Equity Task Force. Anthony has left behind a solid foundation, paving the way for a new generation of leadership.

The Board of Trustees welcomed then Director of Programs John G. Hampton in an Interim Executive Director & CEO capacity in August. John worked to ensure a smooth transition following Anthony’s departure, providing continuity and stability to the Gallery’s operations. In January, following an extensive executive search, the Board was delighted to announce John’s appointment as permanent Executive Director & CEO, making history by hiring the first Indigenous Executive Director & CEO of a public art gallery in Canada. We are excited by John’s forward-thinking vision, and we are confident that his dynamic range of curatorial experience, sound leadership, and community mindedness will help us continue to grow and inspire as we enter a new phase of understanding our role as cultural caretakers in this territory. I’d like to thank our volunteer search committee, Searchlight Recruiters, and members of the Board for their time, effort, and thoughtfulness in this process.

At the time of writing this, the Gallery has once again temporarily closed our doors to the public in response to a provincial government mandate. While it is impossible to predict what new challenges may come to be, I know the Gallery has a bright future ahead of it.

While nothing could have prepared us for the remarkable challenges we faced throughout 2020/21, I could not be prouder of the work of our management team, staff, board of trustees, and volunteers. Their creativity, commitment, and resiliency propelled the MacKenzie Art Gallery forward during one of the toughest times in its history.

Despite the challenges presented by COVID-19, the MacKenzie remained deeply focused on our mission to create transformative experiences of the world through art. Over the past year, we successfully overcame several operational hurdles and developed new safety protocols guided by the recommendations of public health officials. Prior to re-opening in August, we implemented a comprehensive safety plan which included increased cleaning protocols, a mandatory mask policy, and timed ticketing with an hourly maximum capacity. In addition to this, our approach to exhibition design was modified to space artworks further apart to encourage physical distancing. We were thrilled to welcome visitors back to the Gallery, while ensuring safety was top priority.

We fast-tracked the Gallery’s virtual programming offerings allowing us to expand our geographic reach and significantly increase our online audiences. We launched several new online initiatives including our Digital Artist in Residence Program, Thursday Night Live Programs, Virtual Members Events, Online Studio Sundays, and Virtual School Tours. I am thrilled to share that through our online and in-person programming we have impacted 94,691 people in our community and beyond.

Nathan Schissel
President, MacKenzie Art Gallery
Board of Trustees
This past year was one of the most significant in MacKenzie history. We closed our doors in an unprecedented way, but opened our minds and our hearts. Our staff rose to this moment and offered space for contemplation, processing, grief, joy, and for re-examining our own history and the role we want to play in our broader community. In a remarkable feat, they turned around years of planning in a matter of weeks, launching new digital initiatives, artist residencies, commissions, and a slate of exhibitions and public programs that responded to the demands of these times. This was one of the most difficult and unpredictable years that many of us have faced in our lifetime, and I offer my deepest gratitude to the healthcare workers who kept us well, the frontline workers who kept us fed and thriving, and the artists and cultural workers who nurtured our souls.

Culture is the space where we can process concepts that are too complex for words, where we share new perspectives and our capacities for understanding and imagination. Art and culture have been instrumental in seeing us through this time, and it will be essential in guiding us into the next chapter of living in relation to each other and this world. In the essay for Reflecting Dis-Ease: Eh AtehPahinihk—Rethinking pandemics through an Indigenous lens, Timothy Long and Felicia Gay remind us that “disease does more than just attack a person’s health; it represents a challenge to the way we live together as a society.” When we re-opened our doors in the Fall of 2020, this moving exhibition placed our current events in the context of the longer history of pandemics and colonialism on this continent. We have faced similar challenges before and we are learning both new and old ways of persevering, healing, and thriving.

Throughout the year, we looked to the history of the land, to our permanent collection, and to artists to help us navigate our response to parallel crises of racial injustice, disease, and climate change. Jon Sasaki’s Hang in There, presented on digital billboards across Regina and online advertisement spaces across Saskatchewan, explored the platitudes that can feel so futile and meaningless, but can also bring much needed comfort. As it unfolds, provided space to process shifting relationships with the environments we occupy, The Blood Records presented haunting histories of disease and loss on the prairies. Speculating Art History presented alternative forms for interpreting histories of art and culture, and Multiple Lives of Drawings: European Graphic Art 1500 – 1800 unveiled new research and attributions to many works in the Norman MacKenzie collection, pointing to the shifting narratives and understandings of drawings across time.

We examined Norman Mackenzie’s legacy and what we have inherited as stewards. We explored our accountability towards those who came before us, and as future ancestors building the cultural future we want to see. The exhibition Travelling Memory featured the only remaining robe known to have been painted by Sitting Bull, produced during his time spent in Saskatchewan while hunted by the US government. After returning to Saskatchewan in 2019 for the first time in approximately 100 years, the loan was extended for an additional year due to border closures, prolonging its stay in its home territory. Divya Mehra: From India to Canada and Back to India (There is nothing I can possess which you cannot take away) drew attention to Norman MacKenzie’s theft of an idol from an active shrine in Varanasi, India. Mehra upended the traditional relationship between artist and institution, by making a direct intervention into our vault, calling for the repatriation of this sculpture from the University of Regina’s permanent collection (stewarded by the MacKenzie in our vault), replacing it with a symbolic placeholder (the goddess of nourishment), even while India was in the midst of one of the largest protests in its history by the nation’s rural farmers.

These cultural investigations expanded into how we connect as humans, how we value each other and who we welcome as neighbours. Christina Battle: connecting thru grasses used prairie grasses as a frame for exploring models for complex relationships between diverse populations. Human Capital took a critical look at Canadian immigration policies and their relationship with economics and labour practices, and particularly the racialization of labour. And our final exhibition of the year, Ihthin-eh-wuk— we place ourselves at the center: James Nicholas and Sandra Semchuk was a poetic exploration of navigating Cree and Ukrainian histories on this land through dialogue, respect, and love.

The zoom reception for Ihthin-eh-wuk had over 140 live attendees, and hundreds more viewed the recording afterwards. Throughout the year we explored new ways to connect, through virtual Studio Sundays and School Tours, online panel discussions, and digital exhibitions and publications. We opened the year in the middle of our second pilot semester for a new art school exploring the language and concepts of video games. In March, we quickly moved our digital training efforts online, hosting workshops, talks, classes, and artist residencies through digital platforms. Our digital coordinators ran a weekly live-stream that took a critical look at its own medium, at the history of digital, online, and virtual art. In a co-presentation with Rhizome, we memorialized the retirement of Flash and the artistic community that flourished within that ecosystem, and asked what relationship do artist have to the corporations who make the tools their art is bound to. In the late summer, we launched our first ever digital artist in residence program, hosting five artists and assisting them in the development of video games as art.

In the midst of all this, our CEO, who guided us through five years of growth, innovation, and excitement, took on a new chapter as the leader of the Vancouver Art Gallery, one of Canada’s largest public art galleries. I am humbled and honoured to be trusted with the responsibility of stewarding this incredible cultural institution which has meant so much to me throughout my life, and that has helped shape our culture, our sense of identity, and our understanding of other cultures and the broader world.

Our team has come together in these difficult times, navigating a changing relationship to each other, to work, and to the community, with open minds and hearts, finding new ways to support one another. We have grown as a team and as an institution, finding the work we need to do internally so that we are prepared for the work we need to do externally. It is this external work—the work of connecting artists and communities—that gives us purpose, guidance, and drives what we do every day. Despite the challenges faced across the board, we saw an incredible outpouring of support from all corners of our membership and the broader community. Thank you, from the bottom of our hearts. We will honour this trust you have placed in us, and look forward to the culture we are all building together.

John G. Hampton
Executive Director & CEO
MacKenzie Art Gallery
## Year in Review

Over 94,691 children and adults participated in a diverse range of over 230 programs, activities and events organized throughout the year.

<table>
<thead>
<tr>
<th>Total People Impacted</th>
<th>Online Exhibitions</th>
<th>Online Programs</th>
<th>Adult Programs</th>
<th>Family &amp; Youth Programs</th>
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<tr>
<td>94,691 Impacted</td>
<td>46,886 Online Attendees</td>
<td>20,462 Attendees</td>
<td>7,177 Attendees</td>
<td>10,287 Total Attendees → 7,540 Family Program Attendees</td>
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<tr>
<td></td>
<td>9 Virtual Exhibitions</td>
<td></td>
<td></td>
<td>361 School Tours Attendees</td>
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### Audience Feedback

<table>
<thead>
<tr>
<th>Most Impactful Exhibition</th>
<th>Average Audience Score for How Well the Gallery is Serving the Community through Exhibitions and Programs</th>
<th>Average Score for How Safe Visitors Feel When at the Gallery</th>
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</thead>
<tbody>
<tr>
<td>Reflecting Dis-ease: eh ateh pahinlh ahkosiwin — Rethinking Pandemics through an Indigenous Lens</td>
<td>4.2 ★ out of 5</td>
<td>4.9 ★ out of 5</td>
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<table>
<thead>
<tr>
<th>Cash &amp; In-kind Contributions from Individuals</th>
<th>Cash &amp; In-kind Contributions from Organizations</th>
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<td>$1,067,624</td>
<td>$348,853</td>
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<table>
<thead>
<tr>
<th>Permanent Collection Works Displayed</th>
<th>Gallery Memberships</th>
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<tbody>
<tr>
<td>122</td>
<td>1,434</td>
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<table>
<thead>
<tr>
<th>Percentage of Free Visits</th>
<th>57%</th>
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</thead>
</table>
EXHIBITIONS & PUBLIC PROGRAMS

PARADISE (TO ALL THOSE WHO DID & DID NOT MAKE IT ACROSS)

15 MARCH – 15 JUNE 2020 (ONLINE ONLY)
CURATED BY LILLIAN O’BRIEN DAVIS
ORGANIZED BY THE MACKENZIE ART GALLERY

Presented online, 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 it is made for.

ONLINE SCREENING AND ARTIST TALK
The Blood Records: Written and Annotated

THURSDAY, 11 JUNE 2020
FEATURING AN ARTIST TALK WITH LISA STEELE & KIM TOMCZAK, MODERATED BY LAUREN FOURNIER

The Gallery was joined virtually by guest artists Lisa Steele and Kim Tomczak for a livestream screening of their film, The Blood Records: Written and Annotated. An online artist talk, moderated by Dr. Lauren Fournier was presented after the screening.

THE BLOOD RECORDS
Written and Annotated

11 JUNE – 10 SEPTEMBER 2020 (ONLINE ONLY)
CURATED BY ANTHONY KIENDL
ORGANIZED BY THE MACKENZIE ART GALLERY

Curated in the context of COVID-19, this film by artists Lisa Steele and Kim Tomczak takes a look back at a tuberculosis sanatorium in 1944, in the heart of the Canadian prairies (Fort San, Saskatchewan). The film was on view on the Gallery’s website at mackenze.art as an online exhibition.

DIVYA MEHRA
From India to Canada and Back to India (There is nothing I can possess which you cannot take away)

7 AUGUST 2020 – 2 JANUARY 2021
CURATED BY JOHN G. HAMPTON
ORGANIZED BY THE MACKENZIE ART GALLERY

Divya Mehra presented pieces that unravel the West’s obsession with simultaneously defining and consuming the histories and identities of other cultures. In this collection of reproduced, misclassified, staged, and stolen cultural property, Mehra deftly and playfully navigated complex networks of colonial entitlement, popular culture, art history, sacred objects, and exotic adventurism.

AS IT UNFOLDS
Recent Acquisitions

7 AUGUST – 8 NOVEMBER 2020
CURATED BY TAY PHAN
ORGANIZED BY THE MACKENZIE ART GALLERY

As It Unfolds featured a rich selection of recent acquisitions to the MacKenzie Art Gallery’s Permanent Collection from the past five years. A diverse multi-media exhibition showcased approaches, formats, and innovations in depictions of nature, landscapes, and the built environment.

REFLECTING DIS-EASE
eh ateh pahinihk ahkosiwin: Rethinking Pandemics through an Indigenous Lens

7 AUGUST – 8 NOVEMBER 2020
CURATED BY FELICIA GAY & TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY

This Permanent Collection exhibition featured four Indigenous artists, Ruth Cuthand, Robert Houle, Norval Morrisseau, and Edward Poitras, and displayed how pandemics that followed European contact decimated the peoples of North and South America and permanently changed the shape of life on Turtle Island.

THURSDAY NIGHT LIVESTREAM
Video Games as an Art Medium With Pipen Barr

THURSDAY, 20 AUGUST 2020
HOSTED BY THE MACKENZIE’S DIGITAL COORDINATORS CAT BLUEMKE AND JONATHAN CARROLL

This special presentation of Thursday Night Livestream was joined by Dr. Pippin Barr, a video game maker, educator, and critic who lives and works in Montreal. The event explored the use of video games as an art medium and looked at common forms and themes that this medium explores.

Jon Sasaki
Hang in There

15 JUNE – 9 AUGUST 2020
CURATED BY JOHN G. HAMPTON
ORGANIZED BY THE MACKENZIE ART GALLERY

The MacKenzie Art Gallery exhibited Jon Sasaki’s video installation of Hang in There in various public spaces outside of the gallery walls. Presented on a digital billboard in Regina and through advertisements on various social media platforms, this special presentation referenced the pause in regularly scheduled programs, or the space between planned destinations.

Presented online, 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 it is made for.
EXHIBITIONS & PUBLIC PROGRAMS

SPECULATING ART HISTORY
On view in the Shumiatcher Theatre & Online

9 SEPTEMBER – 16 DECEMBER 2020
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY

Speculating Art History showcased how artists and we—the audience—speculate about a variety of objects and bestow on them the status of art. Featured films included The Fortune Teller by Annie MacDonnell, Auxiliary Mirrors by Sanaz Sohrabi, and A Brief History of Princess X by Gabriel Abrantes.

ONLINE SCREENING & ARTIST TALK
Speculating Art History

THURSDAY, 10 SEPTEMBER 2020
FEATURING GUEST ARTISTS ANNIE MACDONELL & SANAZ SOHRABI, MODERATED BY TAK PHAM

Visitors were invited to a virtual launch of the theatre program Speculating Art History. The livestream included a film screening of Auxiliary Mirrors, and The Fortune Teller accompanied by a conversation with filmmakers Annie MacDonell and Sanaz Sohrabi, moderated by our Assistant Curator Tak Pham.

MEMBER’S ONLINE EVENT
Brendan Copeslake Presentation

THURSDAY, 15 OCTOBER 2020
MACKENZIE WAS EXCITED TO BRING BRENDAN’S EXPERTISE AND FRESH PERSPECTIVE TO OUR MEMBER COMMUNITY

MacKenzie members were invited to a virtual event with special guest Brendan Copeslake from Johannesburg, South Africa. Brendan is the founder of Parts & Labour, a multidisciplinary studio that specializes in art project management.

VIRTUAL ARTIST PANEL
Yield Your Time: A Group Reaction on Zoom

THURSDAY, 29 OCTOBER 2020
FEATURING ASIAN BRAIN TRUST: AMY FUNG, DIVYA MEHRA, & KIM NGUYEN

Asian Brain Trust was founded in 2014 by Amy Fung, Divya Mehra, and Kim Nguyen as an arts-research collective. The event was hosted in conjunction with the exhibition, Divya Mehra: From India to Canada and Back to India (There is nothing I can possess which you cannot take away). Visitors were invited to watch live reactions to the forgotten Avenger, Indiana Jones, (and byosnax).

VIRTUAL ARTIST-LED WORKSHOP
With Artist Zoé Fortier

SUNDAY, 15 NOVEMBER 2020
PRESENTED BY CANADA LIFE AS PART OF STUDIO SUNDAYS

As part of Studio Sundays, the MacKenzie Art Gallery, in partnership with the Conseil culturel francasinois, had the pleasure of offering its first French-language livestream workshop. Hosted by artist Zoé Fortier, who put together a special project as an homage to Joe Fafard for the guests to create a collage-inspired work of their own.

VIRTUAL ARTIST TALK
Gone in a Flash with Natalie Lawhead

THURSDAY, 3 DECEMBER 2020
IN PARTNERSHIP WITH NEUTRAL GROUND ARTIST RUN CENTRE

In partnership with Neutral Ground Artist Run Centre, the MacKenzie Art Gallery presented an artist talk with Nathalie Lawhead (alienmelon) as part of the Gone in a Flash Livestream Series about Adobe Flash and digital art archiving. Nathalie Lawhead is a net-artist and award-winning game designer that has been creating experimental digital art since the late ‘90s.

TRAVELLING MEMORY
Sitting Bull’s Robe, The MacKenzie’s Art School & The Art & Concept of Game Design for Youth

5 DECEMBER 2020 – 5 APRIL 2021
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY

The exhibition showcased the return of Sitting Bull’s Robe, the MacKenzie’s Art School and the Art and Concept of Game Design for Youth. Sitting Bull’s robe, on loan to the MacKenzie Art Gallery courtesy of the State Historical Society of North Dakota, is the only buffalo robe known to have been painted by legendary Hunkpapa chief and artist, Sitting Bull.

CHRISTINA BATTLE
connecting thru grasses

5 DECEMBER 2020 – 16 MAY 2021
ORIGIONATING CURATOR ALYSSA FEARON
HOST CURATOR LILLIAN O’BRIEN DAVIS

Works by artist Christina Battle were on view at the gallery for the exhibition connecting thru grasses that had recently been on view at the Art Gallery of Southwestern Manitoba in Brandon, Manitoba. The exhibition looked at how we might both map and define prairie boundaries anew.
EXHIBITIONS & PUBLIC PROGRAMS

THE MULTIPLE LIVES OF DRAWINGS
European Graphic Art 1500–1800 at the MacKenzie Art Gallery
5 DECEMBER 2020 – 5 APRIL 2021
CURATED BY FRANCESCO FREDDOLINI & TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY

The Multiple Lives of Drawings. European Graphic Art 1500–1800 at the MacKenzie Art Gallery looked back at the MacKenzie’s small but exquisite collection of European drawings from 1500 to 1800 from the Norman MacKenzie Collection. Drawing primarily from Italian examples, the exhibition showcased how drawing was a shared medium and practice both north and south of the Alps throughout the Renaissance and Baroque periods.

THE 13TH FLOOR VIRTUAL EXHIBITION
Enter the Candahar
DECEMBER 2020 – ONGOING (ONLINE ONLY)
CURATED BY ANTHONY KIENDL
ORGANIZED BY THE MACKENZIE ART GALLERY

In this online publication, featuring a new essay by Daniel Jewesbury, the MacKenzie Art Gallery looks back at The Candahar, a sculpture by Winnipeg-based artist Theo Sims, that was exhibited over the summer of 2016, and subsequently acquired for the MacKenzie’s Permanent Collection. On view on the MacKenzie Art Gallery’s website as part of the 13th Floor virtual exhibition space.

THE 13TH FLOOR VIRTUAL EXHIBITION
The Multiple Lives of Drawing: European Graphic Art 1500–1800 at the MacKenzie Art Gallery
DECEMBER 2020 – ONGOING (ONLINE ONLY)
CURATED BY FRANCESCO FREDDOLINI & TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY

Innovative interactives and new research brings life to the form and function of early modern drawings from the MacKenzie Art Gallery, Norman MacKenzie Collection. On view on the MacKenzie Art Gallery’s website as part of the 13th Floor virtual exhibition space.

RAWLCO RADIO & MACKENZIE ART GALLERY
FREE ADMISSION DAY
Winter Opening Reception
SATURDAY, 5 DECEMBER 2020
FEATURING THE OPENING OF TRAVELLING MEMORY, THE MULTIPLE LIVES OF DRAWINGS & CHRISTINA BATTLE

Our December Rawlco Radio and MacKenzie Art Gallery Free Admission Day celebrated the opening of Christina Battle: connecting thru grasses, Travelling Memory and The Multiple Lives of Drawings: European Graphic Art 1500–1800 at the MacKenzie Art Gallery. Thanks to the support of Rawlco Radio, visitors enjoyed free access to the second-floor galleries.

PROVINCIAL ARTCADE PUBLIC WORKSHOPS
Connecting Digital Artists with Communities
R, 9, 10 DECEMBER 2020
ART & COMMUNITY ACCESS TO DIGITAL EDUCATION, HOSTED BY OUR COORDINATOR OF LEARNING INITIATIVES KEN DUCEK

Building on the success of the Gallery’s original Provincial Outreach Program, we were able to connect digital artists with communities. Participants had the opportunity to see a digital work of art produced right before their eyes and were able to engage directly with the digital artist throughout the presentation.

HUMAN CAPITAL
17 DECEMBER 2020 – 18 APRIL 2021
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY

Human Capital presented work that offered insight into the impact of Canada’s immigration policies and history: how it treats humans as capital, and the role it plays in shaping the complex and contested formation of a “Canadian identity.” The exhibition asked: What else is lost when human potential is measured as units of capital?

MIGRANT DREAMS
On view in the Shumiatcher Theatre & Online
17 DECEMBER 2020 – 18 APRIL 2021
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY

Migrant Dreams presents a powerful feature documentary by multiple award-winning director Min Sook Lee and Emmy award-winning producer Lisa Valencia-Svensson. The documentary highlighted the untold story of migrant agricultural workers struggling against Canada’s Temporary Foreign Worker Program (TFWP) and was presented in conjunction with Human Capital.

VIRTUAL ZOOM EVENT
Annapoorna Repatriation Farewell
SATURDAY, 12 DECEMBER 2020
IN PARTNERSHIP WITH THE UNIVERSITY OF REGINA & PART OF THE UNIVERSITY OF REGINA COLLECTION

The MacKenzie Art Gallery and the University of Regina participated in the Gallery’s first-ever repatriation ceremony, as the Annapoorna statue found its way back home to India. We are grateful for Divya Mehra’s research and the creation of There is nothing you can possess which I cannot take away (Not Vishnu: New ways of Darsána).
EXHIBITIONS & PUBLIC PROGRAMS

VIRTUAL OPENING RECEPTION

Human Capital

Thursday, 17 December 2020
Featuring Guest Artist Jeanne Mah
Moderated by Curator Tak Pham

Curator Tak Pham was joined by artist Jeanne Mah for a virtual opening of the exhibition Human Capital. The livestream discussed the impact of Canada’s immigration policies and history: how it treats humans as capital, and the role it plays in shaping the complex and contested formation of a “Canadian identity.”

VIRTUAL ARTIST CONVERSATION

Locating John A. MacDonald

Thursday, 7 January 2021
Featuring Syrus Marcus Ware, Laka Salama & Christina Battle, Moderated by Lillian O’Brien Davis

Presented in conjunction with the MacKenzie’s current exhibitions, Christina Battle: connecting thru grasses, Lillian O’Brien Davis was joined in conversation with artist, activist and teacher Syrus Marcus Ware, architect Dana Salama, and artist Christina Battle.

THE 13TH FLOOR VIRTUAL EXHIBITION

Jeanne Randolph: My Claustrophobic Happiness

January 2021 – Ongoing (Online Only)
Curated by Anthony Kiendl
Organized by The Mackenzie Art Gallery

During her 2017 residency responding to works from the MacKenzie’s Permanent Collection, Jeanne Randolph created a series of “ficto-criticism” texts. In addition to highlighting the Permanent Collection, the writing in this online publication is particularly relevant as it was written from the perspective of an “inveterate consumer ensconced in a Vancouver condo tower.”

DIGITAL PUBLICATION LAUNCH

Briarpatch Magazine

Thursday, 14 January 2021
Presented in conjunction with Briarpatch Magazine & Created for the Human Capital Exhibition.

The digital publication expanded conversations around Canada’s immigration policy, and issues of migrant’s justice. The launch featured a panel discussion with participation from Gabriel Allahdua – a former migrant farm worker and now an organizer with the collective, Justice for Migrant Workers and was featured online.

ITHIN-EH-WUK—WE PLACE OURSELVES AT THE CENTER

James Nicholas & Sandra Semchuk

26 January 2021 – 16 May 2021
Curated by Timothy Long
Organized by The Mackenzie Art Gallery

This exhibition brought together for the first time a comprehensive selection of the collaborative works of James Nicholas and Sandra Semchuk. The photo-installations and videos they created between 1993 and Nicholas’ accidental death in 2007 unveil the mindset and effects of colonialism through the lens of their remarkable intercultural marriage.

VIRTUAL OPENING RECEPTION

Ithin-eh-wuk—We Place Ourselves at the Center: James Nicholas & Sandra Semchuk

Thursday, 4 February 2021
Featuring a Conversation between Sandra Semchuk & Timothy Long

The official opening of Ithin-eh-wuk—we place ourselves at the center: James Nicholas and Sandra Semchuk took place virtually. Head Curator Timothy Long shared in conversation with artist Sandra Semchuk and viewers as they virtually explored the exhibition. Featuring remarks by our Elder-in-Residence Betty McKenna and Elder Rodney Spence.

RAWLCO RADIO & MACKENZIE ART GALLERY FREE ADMISSION DAY

African Canadian Black History Month Launch

Saturday, 30 January 2020
In partnership with Saskatchewan African Canadian Heritage Museum

The event featured a livestream of the official launch of African Canadian/Black History Month and was led by Sharon-Ann Brown, Saskatchewan African Canadian Heritage Museum chair. This event was in conjunction with Rawlco Radio and the MacKenzie Art Gallery Free Admission Day where visitors enjoyed free access to the second-floor galleries as well as facilitated gallery tours.

INSTAGRAM LIVE TAKEOVER

With Artist and Poet Randell Adjei

Thursday, 25 February 2021
Presented in Partnership with Vertigo Series

Artist and poet Randell Adjei took over the MacKenzie’s Instagram and shared special performances with Brad Bellegarde (InfoRed), ecoborijanelle, and guest artists from Scott Collegiate.
EXHIBITIONS & PUBLIC PROGRAMS

THE 13TH FLOOR VIRTUAL EXHIBITION
DAiR v1: Video Games by Artists

4 MARCH – 26 MAY 2021
CURATED BY JONATHAN CARROLL AND CAT BLUEMKE
ORGANIZED BY THE MACKENZIE ART GALLERY

DAiR v1: Video Games by Artists delves into the conceptual, creative, and narrative boundaries of video game design, to explore its potential as an artistic medium. This online exhibition features work from the participants of the Gallery’s first Digital Artist in Residency program. On view on the MacKenzie Art Gallery’s website as part of the 13th Floor virtual exhibition space.

VIRTUAL OPENING RECEPTION
DAiR v1: Video Games by Artists

THURSDAY, 4 MARCH 2021
FEATURING ARTISTS THIRZA CUTHAND, HILAREY COWAN & SIMON FUH MODERATED BY JONATHAN CARROLL AND CAT BLUEMKE

Visitors joined us for a virtual opening of the online exhibition, DAiR v1: Video Games by Artists. Exhibiting artists Thirza Cuthand, Hilarey Cowan, and Simon Fuh discussed their work during a live demonstration in the form of a Let’s Play.

VIRTUAL ARTIST-LED WORKSHOP
With Artist Diana Ntibandetse

SUNDAY, 21 MARCH 2021
PRESENTED BY CANADA LIFE AS PART OF STUDIO SUNDAYS

As part of Studio Sundays, the MacKenzie Art Gallery, in partnership with the Conseil culturel fransaskois, had the pleasure of offering a French-language livestream workshop. Hosted by artist Diana Ntibandetse, it featured a painting workshop employing painting techniques to depict a modern-day structure.

MINECRAFT DIGITAL ARTIST IN RESIDENCY LAUNCH
With Digital Artist in Residence Cat Haines

TUESDAY, 30 MARCH 2021
CURATED BY SARAH FRIEND, CAT BLUEMKE & JONATHAN CARROLL
IN PARTNERSHIP WITH ENDER GALLERY

The MacKenzie Art Gallery hosted its first Minecraft Digital Artist in Residency (DAiR), in partnership with Ender Gallery, a studio and exhibition space within the video game Minecraft, curated by Sarah Friend, Cat Blueemke, and Jonathan Carroll. On International Trans Day of Visibility, artist Cat Haines joined the curators of the exhibition for a livestreamed open studio event where she discussed her work in the Minecraft platform.
MACKENZIE ART GALLERY
PERMANENT COLLECTION
EXHIBITIONS

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 SK Arts.

AS IT UNFOLDS: RECENT ACQUISITIONS
7 August – 8 November 2020
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

REFLECTING DIS-EASE: EH ATEH MAHIHIKA
AHOSISHWIN – RETHINKING PANDEMICS
THROUGH AN INDIGENOUS LENS
7 August – 8 November 2020
Organized by the MacKenzie Art Gallery
Curated by Felicia Gay and Timothy Long

THE MULTIPLE LIVES OF DRAWINGS: EUROPEAN GRAPHIC ART FROM 1500–1800
AT THE MACKENZIE ART GALLERY
5 December 2020 – 24 March 2021
Organized by the MacKenzie Art Gallery
Curated by Francesco Freddolini and Timothy Long

OTHER IN-HOUSE EXHIBITIONS
DIVYA MEHRA: FROM INDIA TO CANADA AND BACK TO INDIA (THERE IS NOTHING I CAN POSSESS WHICH YOU CANNOT TAKE AWAY)
7 August 2020 – 2 January 2021
Organized by the MacKenzie Art Gallery
with assistance from The National Gallery of Canada and the Art Gallery of Alberta
Curated by John G. Hampton

SPECLUGATING ART HISTORY
9 September – 16 December 2020
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

CHRISTINA BATTLE: CONNECTING THRU GRASSES
5 December 2020 – 24 March 2021
Organized by the Art Gallery of Southwestern Manitoba
Originating Curator: Alyssa Fearon
Host Curator: Lillian O’Brien Davis

VIRTUAL EXHIBITIONS

TRAVELLING MEMORY: SETTING BULL’S ROBE, THE MACKENZIE’S ART SCHOOL, AND THE ART AND CONCEPTS OF GAME DESIGN FOR YOUTH
5 December 2020 – 24 March 2021
Organized by the MacKenzie Art Gallery
Curated by Pam

HUMAN CAPITAL
5 December 2020 – 24 March 2021
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

MIGRANT DREAMS
27 December 2020 – 24 March 2021
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

ITHIN-EH-WUK – WE PLACE OURSELVES AT THE CENTER: JAMES NICHOLAS AND SANDRA SEMCHUK
26 January – 24 March 2021
Organized by the MacKenzie Art Gallery
Curated by Timothy Long

OFF-SITE AND TOURING EXHIBITIONS

VICTOR CICANSKY: THE GARDENER’S UNIVERSE
25 January – 6 September 2020
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 Art Gallery, Charlottetown, PE

VILLAGE IN THE CANDAHAR
The 13TH Floor, December 2020 – ongoing
Organized by the MacKenzie Art Gallery
Curated by Anthony Kiendl

THE MULTIPLE LIVES OF DRAWINGS: EUROPEAN GRAPHIC ART 1500–1800 FROM THE MACKENZIE ART GALLERY
The 13TH Floor, December 2020 – ongoing
Organized by the MacKenzie Art Gallery
Curated by Francesco Freddolini and Timothy Long

MIGRANT DREAMS
17 December 2020 – 18 April 2021
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

JEANNE RANDOLPH: MY CLAUSTROPHOBIC HAPPINESS
The 13TH Floor, January 2021 – ongoing
Organized by the MacKenzie Art Gallery
Curated by Anthony Kiendl

AS IT UNFOLDS: RECENT ACQUISITIONS
7 August – 8 November 2020
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

SPECLUGATING ART HISTORY
9 September – 16 December 2020
Organized by the MacKenzie Art Gallery
Curated by Tak Pham

DAIR V1: VIDEO GAMES BY ARTISTS
The 13TH Floor, 4 March – 26 May 2021
Organized by the MacKenzie Art Gallery
Curated by Cat Bluemke and Jonathan Carroll

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

THE BLOOD RECORDS: WRITTEN AND ANNOTATED
11 June – 10 September 2020
Organized by the MacKenzie Art Gallery
Curated by Anthony Kiendl

ENTER THE CANDAHAR
The 13TH Floor, December 2020 – ongoing
Organized by the MacKenzie Art Gallery
Curated by Anthony Kiendl, with essay by Daniel Jewesbury

COMMUNITY SUPPORT

South Saskatchewan Community Foundation

The MacKenzie continues to have a close relationship with the South Saskatchewan Community Foundation (SSCF), which manages the Gallery’s endowments and disperses the earned income annually. We would like to thank all donors who have committed transformational gifts to the Gallery through the SSCF. Raising funds for operating endowments is often an institution’s most difficult challenge, these gifts and the work of the SSCF help to address the Gallery’s core needs and ensure future growth opportunities for the MacKenzie.

Rawlco Radio

Rawlco Radio and MacKenzie Art Gallery are delighted to continue our partnership through offering Rawlco Radio and MacKenzie Art Gallery Free Admission Days to the people of Regina. Although mandated shutdowns of the Gallery on 15 March 2020, and again on 23 March 2021, meant we were unable to host many of our anticipated events, we were grateful for the opportunity to host four spectacular Rawlco Radio and MacKenzie Art Gallery Free Admission Days between October 2020-February 2020, in accordance with the Saskatchewan government and health authority’s mandated guidelines.

Implementing advanced tickets and reduced visitor capacities meant that we could safely welcome art-loving audiences to the Gallery to immerse themselves in a total of 10 art exhibitions over the four successful free admission days, as well as a special presentation from the Saskatchewan African Canadian Heritage Museum on 30 January 2021. Rawlco Radio and MacKenzie Art Gallery Free Admission Days became a must-be-at event in the city, with every hourly group having the opportunity to receive an interactive gallery tour provided by a trained Gallery Facilitator. With the continued support of Rawlco Radio, we are thrilled to be able to continue offering these events and creating engaging art experiences for everyone in the future.

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.

Leesa Streifler (Canadian, born 1957), Regina Bus Shelter Project: Cleo Ventures Forth, Part 2, 1988, ink and acrylic on plexiglas, 85.2 x 58.5 cm. Collection of the MacKenzie Art Gallery, gift of the artist. Photo: Don Hall.
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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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BUFFALO BOY knew that he had to break free and come out of the shadows of fringe and feathers. He began
his mantra, “If I could turn back time and beat the crap out of Custer again and again, I would.” As he
clicked his heels and repeated “If I could turn back
time, if I could turn back time…” a rainbow appeared
and there stood Belle Sauvage. The powers of the
universe brought them together and they knew instantly
that they would put the WILD back into the west.

Adrian Stimson and Lori Blondeau—a.k.a. Buffalo
Boy & Belle Sauvage—are two of the most important
and influential figures in Canadian post-colonial
performance art. One of the major collecting
highlights for 2020–2021 is the purchase of their
irreverent and satirical photographic series, Buffalo
Boy & Belle Sauvage: Putting the WILD Back in the
West (Western Front Series) (2006–10).

In popular culture, the myth of the West has been built
on images that have prescribed a limited number of
stereotypical roles for Indigenous people. Through their
alter egos, Stimson and Blondeau subversively play
with those stereotypes in order to dismantle them from
within. Stimson’s Buffalo Boy, loosely based on Buffalo
Bill, flashes fishnet stockings and a string of pearls to
present a cross-dressing, queer critique of the man
who sold the Wild West to the world. Blondeau’s Belle
Sauvage, with a gun-toting, gender-bending nod to Doris
Day’s Calamity Jane, provides Indigenous women with a
cowgirl alternative to playing Indian princess or squaw.

Stimson and Blondeau’s collaborative rethinking of
cowboy iconography first appeared in an exhibition of
photographs, artefacts, and performances at the Mendel
Art Gallery in 2004. A “Wild West” diorama, complete
with mountain backdrop, whiskey bottle, and bison
skull, provided the artists with a stage set for interactive
photo sessions with invited audience members. The
impromptu exchanges caught on camera saw Indigenous
and non-Indigenous participants paradoxically enacting
nineteenth-century colonial tropes, thereby emptying
their power and meaning. As Ryan Rice and Carla Taunt
note, the work supports “the continued examination of how photographs have been used to
document, record, produce and construct Aboriginal
peoples through the Western lens. In effect, Buffalo Boy
and Belle Sauvage are creating a new photographic
record that exposes the absurdity and constructedness
of stereotypes.”

Shot in Vancouver, the ten black and
white photographs in this acquisition were included an
exhibition curated by Anthony Kiendl to coincide with
the grand opening of Winnipeg’s Plug In ICA in 2010.

Both Stimson and Blondeau have been recently honoured
with Governor General’s Awards in Visual and Media Arts in
recognition of their performative interventions into colonial
narratives and the settler imaginary. Both have strong ties
to Saskatchewan: Blondeau is a Cree/Saulteaux/Métis
artist from Saskatchewan, now on faculty at the School of
Art, University of Manitoba; Stimson is an Alberta-based
artist from the Blackfoot Siksika Nation who received his
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**ACQUISITIONS**

**PURCHASES**

- Lori Blondeau (Canadian, Cree/Saulteaux/Métis), born 1964
- Adrian Stimson (Canadian, Siksika, Blackfoot Nation), born 1964
- Bev Savige & Buffalo Boy: Putting the Wild Back into the West (The Western Frontier Series), 2006–2010

**ACQUISITIONS**

- James Nicholas (Canadian, Cree/Cree), 1947–2007
- Sandra Semchuk (Canadian, born 1948)

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- Sam Ash (Canadian, Anishinaabe/Ojibway), born 1951
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**GALLERY COLLECTIONS**

- Daphne Odjig (Canadian, Potawatomi/Ojibway), 1928–2016
- Leesa Stielear (Canadian, born 1957)
- Cleo Montros Forth, born 1945
- Ruth Cuthand (Canadian, Plains Cree/Scottish/Irish), born 1954
- Daphne Odjig (Canadian, Potawatomi/Ojibway), 1928–2016
- Leesa Stielear (Canadian, born 1957)

** WORKS ON LOAN**

- Orange Chiffon Cake: responsibility from Her Domain: a recipe card project, 2006
- Life and Death Matters
- Horse and Open Cutter
- Bearded Lady

**ACQUISITIONS & WORKS ON LOAN**

- Ottawa Art Gallery
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Louise Tessier
Kimberly Third
C Elaine Thompson
Kate Thompson
Sarah Timewell
Helen Timm
Ben Tingley
Dieter Toews
Charlie Toman
Aydin Torkabadi
Maria Trebuss
Carol Tremblay
Mavis Tremblay
Sybile Tremblay
Angela Tremka
Valerie Triggs
Robert Troff
Wayne Tunion
Morgan Tunzelmann
Iryn Tushabe
Rob Tyler
Laura Ursu
Brianne Urzada
Keith Ustupski
Jackie van Schie
Hope Van Vliet
William Vancise
Judy Vanderleeest
Elizabeth Verral
Mackenzie Vida
Hannah Volke
Juliana Wahula
Kendra Walker
Louise Walker
Sharon Wal
Shirley Warden
Vera Wasuuta

Vivian Wasuuta
Rod Watson
Brenda Watt
Brett Waytuck
Sabine Wecker
Lorraine Weidner
Jeremy Weimer
Dennis Weist
Dean Wennman
Olivia Wensel
Constance M Wernikowski
Steven Wernikowski
Vanessa West
Victoria R Whitmore
Kristina Wiebe
Susan Wiebe
Cameron Wiest
Margaret Wigram
Mark Whak
Diane Wil
Gilbert Wil
Edward Willett
Elias Williams
Greg Wilner
Barbara Willows
Greg Willows
Janet Wilson
Jelani Wilson
Red Wood
Shirley Wood
Alyssa Woolhether
Darlene Woywoda
Rose Wynn
Brittany Yang
Chris Yang
Marlene Yaqui
Brand Yamton
Celeste York
Richard Yoshida
Waddah Younes
Daryle Young
Lorraine Young
Hagere Salam ‘shimby’
Zegaye-Gebrehiwet
Frances Zerr
Sylvia Ziemann
Joel Zimmerly

Susan Zmetana
Elizabeth Zmetana Mahony
Liubov Zonova
Myra Zubot Mitchell

VOLUNTEERS
Sanaz Dehghani
Mary Ference
Brittany Gogel
Leanne Sumners
Brianne Urzada
Chantel MacConquodale

BOARD OF TRUSTEES

Members
Linda Allen-Hardisty
Anne Brochu Lambert
Sanaz Dehghani
Mary Ference (Vice President)
Asma Gehlen
Munir Haque
Doug Johnson
Ashlee Langlois
Riley Munro
Cindy Ogilvie
Courtenay Phillips
Johanna Salloum (Past President)
Nathan Schissel (President)
Jeremy Swystun

Audit & Finance Committee
Doug Johnson
Cindy Ogilvie
Nathan Schissel
Jeremy Swystun (Chair)

Governance Committee
Linda Allen-Hardisty
Sanaz Dehghani
Mary Ference
Munir Haque
Ashlee Langlois (Chair)
Riley Munro
Courtenay Phillips
Nathan Schissel

Nominating Committee
Linda Allen-Hardisty
Mary Ference
Johanna Salloum (Chair)
Nathan Schissel

OFFICE OF THE CEO

John G. Hampton, Executive Director & CEO
Anthony Kundi, Executive Director & CEO (to July 2020)
Elder Betty McHanna, Elder in Residence
Caitlin Wallman, Head of Strategic Initiatives
Oluwakemi Oluwasaye, Executive Assistant (to May 2020)
Jackie van Schie, Executive Assistant

ADMINISTRATION & FINANCE

Cat Bluemke, Digital Operations Coordinator
Michael Fastman, Gallery Shop Assistant Manager
Shane Grand, Senior Accountant
& Analyst (to July 2020)
Joan Guinapen, Accountant
Jackie Martin, Director of Finance & Operations
Krysta Mitchell, Administrative Assistant

COMMUNICATIONS

MacKenzie Hamon, Communications Coordinator
Kara Nicks, Graphic Designer
Deborah Rush, Director of Communications (to May 2020)
Allison Wood, Communications Manager

DEVELOPMENT

Ridyn Barclay, Development Associate
Jea MacPherson, Member & Volunteer Coordinator
Marilyn Nagurney, Visitor Services Representative
Brittany Yang, Director of Development

PROGRAMS

Larissa Burschley MacLellan, Preparator
Mike Bird, Assistant Preparator
Cory Bryan, Preparator
Jonathan Carroll, Digital Program Coordinator
Leanne Delorme, Senior Preparator
Ken Duzech, Coordinator of Learning Initiatives
Felicia Gay, Curatorial Fellow
Nicole Little, Programs Assistant
Timothy Long, Head Curator
Nicole Nagurney, Curator of Education
Lillian O’Brien Davis, Assistant Curator (to February 2021)
Maria Onkilo, Collections Coordinator
Tak Pham, Assistant Curator
John Reichert, Head of Program Operations
Christy Ross, Events & Rentals Coordinator
Jessie Short, Curatorial Assistant
Brenda Smith, Conservator

SECURITY

Susan Ackerman
Marcia Dormuth
Lorraine Oleskow
James Ostojic
Richard Pocknett
Rita Schuck
Denis Smidt
Georgia Sobczyshyn

CASUAL STAFF


2020-2021
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.

John G. Hampton
Executive Director & CEO
June 2, 2021

Jackie Martin
Director of Finance & Operations
June 2, 2021

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, 2021, and the summary statement of revenue and expenses for the year ended, and related notes, are derived from the audited financial statements of MacKenzie Art Gallery Incorporated (the “Gallery”) for the year ended March 31, 2021.

In our opinion, the accompanying summary financial statements are in 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 the auditor’s report thereon.

AUDITED FINANCIAL STATEMENTS AND OUR REPORT THEREON

In our report dated June 2, 2021:

- we expressed an unmodified audit opinion on the audited financial statements,
- we included an Emphasis of Matter paragraph drawing attention to the note in the financial statements that described a prior period adjustment.

MANAGEMENT’S RESPONSIBILITY FOR THE SUMMARY FINANCIAL STATEMENTS

Management is responsible for the preparation of the summary of 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 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
June 2, 2021
Regina, Saskatchewan
**Mackenzie Art Gallery Summary Balance Sheet**

**As at March 31, 2021**

<table>
<thead>
<tr>
<th>Assets</th>
<th>March 31, 2021</th>
<th>March 31, 2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$2,782,898</td>
<td>$3,647,922</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td>1,242,542</td>
<td>1,009,279</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>62,091</td>
<td>25,005</td>
</tr>
<tr>
<td>Government Remittances Receivable</td>
<td>5,514</td>
<td>11,574</td>
</tr>
<tr>
<td>Grants Receivable</td>
<td>88,999</td>
<td>-</td>
</tr>
<tr>
<td>Inventories</td>
<td>87,239</td>
<td>91,670</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>11,744</td>
<td>27,647</td>
</tr>
<tr>
<td><strong>Total Current assets</strong></td>
<td>4,282,027</td>
<td>4,813,097</td>
</tr>
<tr>
<td><strong>Objects of Art</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Capital assets Tangible</strong></td>
<td>1,266,962</td>
<td>1,333,555</td>
</tr>
<tr>
<td>Capital Assets Intangible</td>
<td>65,121</td>
<td>40,863</td>
</tr>
<tr>
<td>Long-term Investments</td>
<td>245,436</td>
<td>223,777</td>
</tr>
<tr>
<td><strong>Total Capital assets</strong></td>
<td>1,577,520</td>
<td>1,598,196</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts Payable and Accrued Liabilities</td>
<td>241,474</td>
<td>506,680</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>370,787</td>
<td>735,669</td>
</tr>
<tr>
<td><strong>Total Current liabilities</strong></td>
<td>612,261</td>
<td>1,242,349</td>
</tr>
<tr>
<td><strong>Long-term liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>114,754</td>
<td>141,312</td>
</tr>
<tr>
<td><strong>Total Long-term liabilities</strong></td>
<td>727,015</td>
<td>1,383,661</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>69,927</td>
<td>109,862</td>
</tr>
<tr>
<td>Other Internally Restricted</td>
<td>5,062,605</td>
<td>4,917,770</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>5,132,532</td>
<td>5,027,632</td>
</tr>
<tr>
<td><strong>Total Liabilities, Assets, and Equity</strong></td>
<td>$5,859,547</td>
<td>$6,411,293</td>
</tr>
</tbody>
</table>

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

**For the Year Ended March 31, 2021**

<table>
<thead>
<tr>
<th>Revenue</th>
<th>March 31, 2021</th>
<th>March 31, 2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Grants</td>
<td>$1,279,120</td>
<td>$1,291,620</td>
</tr>
<tr>
<td>Programming Grants</td>
<td>228,610</td>
<td>233,971</td>
</tr>
<tr>
<td>Fundraising</td>
<td>209,866</td>
<td>3,026,759</td>
</tr>
<tr>
<td>Earned</td>
<td>622,005</td>
<td>469,951</td>
</tr>
<tr>
<td>Gallery Shop</td>
<td>19,404</td>
<td>28,416</td>
</tr>
<tr>
<td>Mackenzie Trust Income Fund</td>
<td>15,900</td>
<td>31,816</td>
</tr>
<tr>
<td>Other Income</td>
<td>1,157,285</td>
<td>6,578</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>$3,532,190</td>
<td>$5,089,111</td>
</tr>
<tr>
<td>Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitions and Programs</td>
<td>1,465,956</td>
<td>1,674,830</td>
</tr>
<tr>
<td>Administrative</td>
<td>850,331</td>
<td>981,477</td>
</tr>
<tr>
<td>Collection Management</td>
<td>324,749</td>
<td>362,879</td>
</tr>
<tr>
<td>Marketing and Communications</td>
<td>281,313</td>
<td>375,683</td>
</tr>
<tr>
<td>Membership and Development</td>
<td>360,629</td>
<td>271,761</td>
</tr>
<tr>
<td>Permanent Collection</td>
<td>144,312</td>
<td>103,912</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$3,427,290</td>
<td>$3,770,542</td>
</tr>
<tr>
<td><strong>Excess (deficiency) of revenue over expenses</strong></td>
<td>$104,900</td>
<td>$1,318,569</td>
</tr>
</tbody>
</table>

**Excess (deficiency) of revenue over expenses before the following**

| Donations of Art | 994,877 | 128,135 |
| Permanent Collection Donations | (994,187) | (128,135) |
| **Excess (deficiency) of revenue over expenses for the year** | $104,900 | $1,318,569 |

The accompanying note is an integral part of these financial statements.
FINANCIAL STATEMENTS

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

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 summary financial statements have been prepared by management using the following criteria:

1. Basis of Preparation

The basis of preparation is to provide a fair summary of the audited financial statements.

The summary financial statements are derived from the audited financial statements for the year ended March 31, 2021.

Notes

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 in agreement with the related financial 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.