



MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

ANNUAL REPORT
2021 / 2022





Image: **Nikau Hindin**, *Te Tiriti o Waitangi* 6.2.1840, 2021, kōkōwhai (red ochre) and ngārahu (soot pigment) on aute (paper mulberry) barkcloth. Collection of the MacKenzie Art Gallery. Photo: Don Hall.

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CORE FUNDING PROVIDED BY



ADDITIONAL SUPPORT PROVIDED BY



PRESIDENT'S MESSAGE



It has been a great honour to serve on the MacKenzie Art Gallery Board of Trustees in my first year as Board President, and I am delighted to present the 2021-22 Annual report. As my colleagues and I take time to reflect on the Gallery's many endeavors and accomplishments this past fiscal year, we continue to marvel at the incredible community engagement, connection, and learning that takes place at the MacKenzie.

Although the COVID-19 pandemic has continued to challenge organizations, the MacKenzie remained focused on fulfilling its mission to create transformative experiences of the world through art. Through the creativity, perseverance, and an outstanding display of teamwork at the MacKenzie, the Gallery continued to deliver accessible world-class exhibitions, events, and programs, while expanding its digital footprint locally, nationally, and internationally. I am thrilled to share that in 2021-22 the Gallery impacted 248,926 people within our walls and far beyond.

While the fiscal year was challenged with a second mandated closure due to the pandemic, it ended with some of our strongest months ever. In March 2022, we welcomed 183 new households into our membership and returned to in-person openings with a reception for artists Kara Uzelman, Stephanie Comilang, and Simon Speiser as part of our Rawlco Radio and the MacKenzie Art Gallery Free Admission Evening. It was awe-inspiring to see the Gallery return to life in such a powerful way, celebrating rural Saskatchewan artists

alongside international dialogues from Ecuador and the Philippines. I was overjoyed to attend this event with my family—to see my mother's heart brighten at the opportunity to meet the artists and see a Filipino language on the walls and in the artwork proudly representing our cultural roots within our home community.

This year also marked the beginning of the Gallery's Facility Master Plan Feasibility Study, a project made possible through support from the Cultural Spaces Grant from the Department of Canadian Heritage. The Gallery has engaged Lord Cultural Resources to undertake this project, which will engage Gallery stakeholders in a visioning process regarding the role of the MacKenzie for the next 30-40 years. The project, which is scheduled for completion in spring 2023, will have a particular focus on identifying infrastructure changes necessary for us to best serve our community now and well into the future.

Taking on the role of Chair during this time has been challenging but incredibly fulfilling. I can't wait to continue to build on this energy as we look forward to 2022-23. We are beyond excited to welcome the community back with Bazaar 2022 this June, and we look forward to sharing more information on Holiday Bazaar and the Gala in the coming months.

On behalf of the Board of Trustees, I would like to extend my deepest gratitude to our volunteers, members, donors, and corporate sponsors for their ongoing support. Without you, none of what we do at the MacKenzie would be possible. I would like to commend and acknowledge the outstanding work done by our dedicated team of staff members. Your generous contributions continue to surpass expectations and ensure amazing experiences for all visitors.

Mary Ference

Mary Ference
President, MacKenzie Art Gallery
Board of Trustees



Images: (Top, Left to Right): Installation view of *Piña, Why is the Sky Blue?* Stephanie Comilang and Simon Speiser, 2022, MacKenzie Art Gallery. Photo: Don Hall. Visitors engage during a Rawlco Radio Free Admission Day, 2022, MacKenzie Art Gallery. (Bottom) Artists Simon Speiser and Stephanie Comilang with local professor Dr. Fritz Pino and Mary Ference's mother Josie Howard during the the opening for *Piña, Why is the Sky Blue?* Stephanie Comilang and Simon Speiser, 2022, MacKenzie Art Gallery.

EXECUTIVE DIRECTOR & CEO'S MESSAGE



This past year has been one of reflection, amplification, and rebirth. It has often felt like our society is transitioning to a new era—one that we are just starting to attempt to make sense of—and there is no more lively time for arts and culture than one of change. I'm so happy to be here with you as the MacKenzie whole-heartedly dives into the unknown with a sense of experimentation, playfulness, thoughtfulness, and open-mindedness. We are excited to have re-opened our doors for events and programs, and as you walk into the Gallery you will likely see a dazzling new shimmer of light and language coming from our newly commissioned work by Joi T. Arcand.

[illegible]

making space for the contributions and inspiration of future generations. The evocation of the young girl watching a moving mirage of dazzling light addresses those new generations, and the sparks of creativity and inspiration that they will bring with them. Joi's decision to mirror the phrase in its entirety—legible both from the inside looking out, as well as from the outside looking in—reminds me of the role we play in helping spark the imagination of our visitors, while also acknowledging the inspiration and life we are given by all that lives outside our walls.

Looking back at this past year, we strove to live up to the responsibilities we have towards our community, and the gifts they give us. We examined our role in larger, global dialogues through exhibitions such as *Pasapkedjinawong* which looked at global languages that have survived systemic repression; or Dawit Petros' exhibition which explored histories of Italian colonization in Eritrea to help us better understand the motives and functions of global movements. We saw an Annapurna statue, recently repatriated from the Norman MacKenzie Collection, receive a hero's welcome from thousands of Indians when she was reinstalled in a newly renovated temple on the shores from which she was stolen over one hundred years ago. And we debuted a new project by artists Stephanie Comilang and Simon Speiser that transferred pre-colonial matriarchal knowledge from the Philippines and Ecuador to future generations through a speculative artificial intelligence.

We investigated how we define “community,” what our role is and how it is evolving, through exhibitions like *Community Watch. Beyond the Stone Angel* created a space for collective grief while so many of us had been grieving amidst social isolation. *Provisional Structures* challenged us to think of accessibility initiatives as opportunities for artistic expansion rather than simple accommodation; and as part of this exhibition, we created an accessibility position statement to act as a guiding light for the way we hope to relate to each other and to our visitors. Beyond this lasting institutional impact, we were also happy to share the thinking surrounding Carmen Papalia’s exhibition by co-publishing a special issue of *BlackFlash* magazine guest-edited by Papalia.

We continued to push understandings of digital spaces with initiatives like the Ender Gallery which hosted four Minecraft residencies and exhibitions. Cat Haines used the medium to reconsider constructions of gender, and hosted a “Pack the Pussy” dance party in conjunction with Queen City Pride. Simon M. Benedict created a digital resource pack for Indigenous Adenaki medicines within a virtual recreation of the village of Odenak. Huidi Xiang used her Minecraft avatar to document artistic labour, automation, and simulation within digital spaces. And Travess Smiley used generative programming to create concrete poetry across a digital landscape. These projects brought new lenses to digital art while we continued to carry out many other online events such as the moving artistic eulogies provided in the *Beyond the Stone Angel* program.

Alongside these new directions, we also continued to re-investigate the legacies of art history through exhibitions such as *Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau*, and through the lending of works such as our Andrea del Sarto drawing, which the Georgia Museum of Art exhibited within the context of works by Pier Francesco Foschi, presenting a new and interesting narrative for the work. Lorna Mills' *Ways of Something* offered a refiguration of John Berger's influential BBC program "Ways of Seeing," inviting thirty digital artists to each recreate one minute of the premiere thirty-minute episode that helped define the way a new generation looked at art and art history.

We were also happy to see the revival of our program of hosting Story Keepers within exhibitions for *Touching Earth and Sky*, a moving exhibition curated by Felicia Gay which explored the tension between Indigenous and Western understandings of “adoption,” with powerful works that resonated with active and difficult legacies due to Residential Schools and the Sixties Scoop.

Throughout all of this we were honoured to learn alongside you, sharing exciting dialogues and conversations. Several of these programs were presented in French in partnership with the Conseil culturel fransaskois, and one in Tagalog through a partnership with the Philippine Association of Saskatchewan. We know the work being done by the artists and cultural carriers in our community and beyond will help us instill considered thought and intention into the future we are collectively constructing, and help us find meaning, when so much of our futures and histories feel out of our hands. By gathering together, in culture, we can be active participants in our society and continue to cultivate transformative experiences of the world through art.



John G. Hampton
Executive Director & CEO
MacKenzie Art Gallery

YEAR IN REVIEW

OVER 248,900 CHILDREN AND ADULTS PARTICIPATED IN A DIVERSE RANGE OF OVER 285 PROGRAMS, ACTIVITIES AND EVENTS ORGANIZED THROUGHOUT THE YEAR.

TOTAL PEOPLE IMPACTED

248,926
Impacted

This includes attendance in-house, off-site, and online via virtual programs

IN-PERSON VISITS

42,158
Attendees

ADULT PROGRAMS

3,629
Attendees

FAMILY & YOUTH PROGRAMS

13,575
Total Attendees



4,111
Family Program Attendees

1,101
School Tours Attendees

2,299
Rawlco & MacKenzie Art Gallery Free Admission Day Attendees

2,435
Youth Programming Attendees

AUDIENCE FEEDBACK

Most Impactful Exhibition

*Pasapedjinawong: La rivière qui passe entre les rochers—
The river that passes through the rocks*

4.4 ★ out of 5

Average audience score for how well the Gallery is serving the community through exhibitions and programs

4.9 ★ out of 5

Average score for how safe visitors feel when at the Gallery

\$1,088,556
Cash & In-kind Contributions from Individuals

\$379,535
Cash & In-Kind Contributions from Organizations

41%
Percentage of Free Visits

60
Permanent Collection Works Displayed

1,281
Gallery Memberships

EXHIBITIONS & PUBLIC PROGRAMS

(g)ENDER GALLERY x QUEEN CITY PRIDE MINECRAFT DANCE PARTY

THURSDAY, 10 JUNE 2021
THE MACKENZIE ART GALLERY AND QUEEN CITY PRIDE
CO-PRESENT A VIRTUAL DANCE PARTY



Cat Haines' *(g)Ender Gallery* was an exhibit on the Minecraft platform that used text and digital sculpture to explore queer and trans intimacies in a digital space. At the centre of the exhibit was a monumental representation of the artist's vagina, within which the artist used poetry and photography to reflect upon her transition. The artist invited the audience inside the exhibit for the *Pack the Pussy* virtual dance party for a night of celebrating trans identities.

KISKISIYÂPIYAWIN *Threads of Memory*

12 JUNE – 13 OCTOBER 2021
CURATED BY JANINE WINDOLPH
ORGANIZED BY THE MACKENZIE ART GALLERY



On view in the Shumiatcher Theatre, *kiskisiyâpiyawin* was a curation of short films that weaved together stories reflecting experiences before and during the COVID-19 pandemic from the lens(es) of Indigenous and Canadian filmmakers. Each short film offered by the filmmaker is a story bundle that can be appreciated on its own, each approach ranging from a personal perspective to that of a witness.

PASAPKEDJINAWONG: LA RIVIÈRE QUI PASSE ENTRE LES ROCHERS—THE RIVER THAT PASSES THROUGH THE ROCKS

12 JUNE – 19 SEPTEMBER 2021
CURATED BY JOHN G. HAMPTON & LÉULI ESHRĀGHİ
ORGANIZED BY THE MACKENZIE ART GALLERY



Pasapedjina Wong presented artists from across Turtle Island and the Great Ocean who examine how languages survive, adapt, exceed, or resist frameworks of colonial violence and repression. Considering languages and cultures as living systems in the manner of rivers and other bodies of water, this exhibition looked closely at what happens when the customary flow of a language is interrupted, diverted, or impeded by an outside force.

TOUCHING EARTH AND SKY

12 JUNE – 14 NOVEMBER 2021
CURATED BY FELICIA GAY
ORGANIZED BY THE MACKENZIE ART GALLERY



We walk this world touching both earth and sky all at once. As living beings, we intuitively understand our engagement with many spheres simultaneously; our worldview is to understand and contemplate our connection to all things. There are a multiplicity of perspectives that involve how Indigenous people currently see themselves—the concept of belonging and not belonging is a condition of the heart for Indigenous people.

THE PERMANENT COLLECTION *Community Watch*

12 JUNE 2021 – 8 MAY 2022
CURATED BY TIMOTHY LONG, NICOLLE NUGENT & TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY



Community Watch was second in a series of year-long exhibitions which explored the depths of our Permanent Collection and the roles it plays in society. Visitors to the exhibition were encouraged to join the artists featured in watching community—to celebrate its beauty, acknowledge its darker corners, and consider what positive contributions they can make.

ArtCADE MINECRAFT WORKSHOP *The Great Saskatchewan Landscape Build*

3, 10 & 17 OF JULY 2021
FEATURING GUEST ARTIST BERNY HI



Participants helped build a geo-map of Saskatchewan in this three-part Minecraft workshop. Participants collaboratively built miniature digital dioramas in Minecraft blocks representing the diverse regions of a pre-human prairie landscape, such as the lodgepole pines in Cypress Hills to the Athabasca Sand Dunes.

STORY KEEPER FOR TOUCHING EARTH AND SKY

VARIOUS DATES BETWEEN 19 JUNE – 13 NOVEMBER 2021
FEATURING GUEST ARTIST AND ARTS EDUCATOR
MELANIE MONIQUE ROSE



Artist and arts educator Melanie Monique Rose engaged visitors in the exhibition *Touching Earth and Sky* as a story keeper, hosting conversations related to the exhibition and providing access to complex themes within the artworks.

PROVISIONAL STRUCTURES *Carmen Papalia with Vo Vo and jes sachse*

7 JULY – 17 OCTOBER 2021
CURATED BY NICOLLE NUGENT
ORGANIZED BY THE MACKENZIE ART GALLERY



Building on Carmen Papalia's *Open Access* research and development, *Provisional Structures* used the framing of a temporary architectural structure to explore ideas of access and interdependence. Visitors were guided by a red string along an ascending ramp that spiraled towards the ceiling and overlooked a central circular gathering space.

EXHIBITIONS & PUBLIC PROGRAMS

VIRTUAL BLACKFLASH ISSUE LAUNCH A Temporary, Collectively-Held Space

THURSDAY, 15 JULY 2021

WITH GUESTS CARMEN PAPALIA, AMANDA CACHIA, MAXINE PROCTOR & TAK PHAM



Artist Carmen Papalia and Independent Curator Amanda Cachia celebrated the launch of *BlackFlash* Issue *A Temporary, Collectively-Held Space*. Carmen Papalia and Amanda Cachia explored themes in the editorial essay for the issue, of which Carmen is a guest editor. This event was streamed online through the MacKenzie Art Gallery's website, Facebook, and YouTube accounts, and was presented with closed captioning and ASL interpretation.

THURSDAY LATES: QUEER CITY CINEMA Performatorium of Queer Performance

THURSDAY, 16 SEPTEMBER 2021

FEATURING ARTISTS DAYNA MACLEOD, CHARITY MARSH & GIRLS ROCK REGINA



The MacKenzie Art Gallery and Queer City Cinema presented Thursday Lates: Performatorium of Queer Performance, featuring a screening of the documentary *I'm Gonna Play Loud: Girls Rock Regina and the Ripple Effect*, followed by performances from Girls Rock Regina and Sunset Embassy, and intimate karaoke live in Craft Service Café with Dayna McLeod.

TOUCHING EARTH AND SKY A Virtual Conversation

THURSDAY, 19 AUGUST 2021

FEATURING GUEST ARTISTS JUDY ANDERSON, BRADLEY LAROCQUE, JULIA ROSE SUTHERLAND, SHELLEY NIRO, CASEY KOYZCAN & FELICIA GAY



Participating artists held a conversation about their work featured in *Touching Earth and Sky*, curated by Felicia Gay. Each artist beautifully interpreted a poignant understanding of oneself and their understanding of agency and connection as Indigenous people from Turtle Island.

STUDIO SUNDAY: JAHAN MAKI Art Challenge with Art Now

SUNDAY, 16 & 26 SEPTEMBER 2021

STUDIO SUNDAYS ARE GENEROUSLY PRESENTED BY CANADA LIFE



Offered online, this Studio Sunday activity invited guests to create a drawing that used as many techniques inspired by Jahan Maka as possible. This activity was also featured on the Art Now website during their hybrid art fair in September 16 – 26, 2021.

ON CUE PERFORMANCE: MAKING IT RIGHT In the Future, We Walk With Goodness

SATURDAY, 2 OCTOBER 2021

PRESENTED BY ON CUE PERFORMANCE HUB



Held in the Kenderdine Gallery, this special presentation hosted by On Cue Performance Hub was a dynamic public interaction between Indigenous and newcomer artists drawn from On Cue's season organized by Rania Al-Harhi with storyteller and Knowledge Keeper Joseph Naytowhow. The presentation was held in partnership with the MacKenzie Art Gallery and funded in part by SaskCulture.

SEPARATE JOURNEYS, SHARED PATHS Filmmakers Reflect on the Deaths of Their Parents and Grandparents

14 OCTOBER 2021 – 13 FEBRUARY 2022

CURATED BY TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY



On view in the Shumiatcher Theatre, this film program looked at the death of a parent or grandparent as the start of a search: for answers, for lost connections, for origins. Whether physical or through memory, the journeys are like reflections in water: ripples created by distance, disease, and dislocation fading away to reveal the depths of what is shared.

BEYOND THE STONE ANGEL Artists Reflect on the Deaths of Their Parents

14 OCTOBER 2021 – 13 FEBRUARY 2022

CURATED BY TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY



This exhibition was of deep personal significance to the curator as it grew out of the loss of Long's parents, within a short span in 2015-2016. As he was processing that loss, he became aware of a surprising range of artworks addressing this subject. The resulting exhibition of twelve artists is a poetic exploration that provides an entrance point to the grief that has affected so many of us, especially during the pandemic.

RAWLCO RADIO FREE ADMISSION EVENING An Evening of Collective Remembrance

THURSDAY, 28 OCTOBER 2021

CELEBRATING THE OPENING OF THE EXHIBITION *BEYOND THE STONE ANGEL* WITH A VIRTUAL ARTIST PANEL



To celebrate the opening of *Beyond the Stone Angel* we presented An Evening of Collective Remembrance with artists from *Beyond the Stone Angel*. This online presentation was livestreamed to YouTube, Facebook, and our website. Featured artists included Robin Poitras, Zachari Logan, Spring Hurlbut, Gabriela García-Luna, Laura Barrón, Sherry Farrell Racette, Deborah Carruthers, Lyla Rye, Bev Pike, Erika DeFreitas and Gabriela Ines Agüero.

EXHIBITIONS & PUBLIC PROGRAMS

SUNDAY, 7 NOVEMBER 2021
STUDIO SUNDAYS ARE GENEROUSLY PRESENTED BY
CANADA LIFE



Artist Jillian Ross presented an inspiring silkscreening workshop for family members of all ages. Visitors created artworks that explored ideas of community, inspired by images in the exhibition *The Permanent Collection: Community Watch*.

13 NOVEMBER 2021 – 3 APRIL 2022
CURATED BY FELICIA GAY
ORGANIZED BY THE MACKENZIE ART GALLERY



Norval Morrisseau (1931–2007) continues to be a leading figure in Canadian contemporary art discourse. *Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau*, centred Anishinaabe concepts of relationality, family, and kinship ties, through the iconography of Anishinaabe storytelling and the Woodland style of painting that Morrisseau initiated.

THURSDAY, 1 DECEMBER 2021
IN PARTNERSHIP WITH VISUAL AIDS



The MacKenzie Art Gallery was proud to partner with Visual AIDS for Day With(out) Art 2021 by presenting **ENDURING CARE**, a video program highlighting strategies of community care within the ongoing HIV epidemic.

9 DECEMBER 2021 – 3 APRIL 2022
GUEST CURATED BY IRENE CAMPOLMI
ORGANIZED AND CIRCULATED BY THE POWER PLANT
CONTEMPORARY ART GALLERY



Artist Dawit L. Petros presented a new body of work underlining the unexplored links between colonization, migrations, and modernism. *Spazio Disponibile*—Italian for ‘Available Space’—scrutinizes historical gaps in European memory, particularly that of modern Italy. Petros’s art reflects his research into the complex layers of colonial and postcolonial histories connecting East Africa and Europe.

NOVEMBER 2021 – ONGOING
CURATED BY JOHN G. HAMPTON
ORGANIZED BY THE MACKENZIE ART GALLERY



This fall we launched a newly commissioned artwork by Joi T. Arcand installed across the windows on the ground level of the MacKenzie. This work consists of Plains Cree Syllabics abstracted and reproduced on an iridescent window film. The phrase is installed both on the interior and exterior of the window to create overlapping readings from the perspective of those on the inside looking out, as well as those outside looking in.

SATURDAY, 13 NOVEMBER 2021
FEATURING A VIRTUAL PRESENTATION OF POETRY WITH FELICIA GAY AND JANELLE 'ECOABORIJANELLE' PEWAPSCONIAS



Our November Rawlco Free Admission Day featured the opening of *Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau* where guests were given free access to the second floor galleries. We hosted a virtual curator presentation and performance, featuring curator Felicia Gay and artist Janelle 'ecoaborijanelle' Pewapsoncias, livestreamed to the MacKenzie's Facebook, YouTube, and in the Shumiatcher Theatre.

SATURDAY, 30 JANUARY 2022
IN PARTNERSHIP WITH SASKATCHEWAN AFRICAN
CANADIAN HERITAGE MUSEUM



We celebrated the launch of African Canadian Black History Month with the Saskatchewan African Canadian Heritage Museum Inc., including greetings from community representatives. This was followed by a presentation from our Associate Curator Tak Pham, featuring the exhibition *Spazio Disponibile*.

17 FEBRUARY 2022 – 5 MARCH 2023
CURATED BY CRYSTAL MOWRY
ORGANIZED BY THE MACKENZIE ART GALLERY



In concert with the forthcoming exhibition *The Permanent Collection: What the Bat Knows*, the Shumiatcher Theatre programming featured experimental approaches to documentary filmmaking that examine themes such as hidden knowledge and lateral networks.

EXHIBITIONS & PUBLIC PROGRAMS

KARA UZELMAN *Finite Dimensions*

10 MARCH – 7 JULY 2022
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY



Finite Dimensions introduced visitors to the terrestrial measurement of time—a system contrary to our own standards of tracking time, such as clocks and the Gregorian calendar, which have been used as cultural and social means to describe, monitor, and regulate industry and human productivity.

PIÑA, WHY IS THE SKY BLUE? *Stephanie Comilang & Simon Speiser*

10 MARCH – 7 JULY 2022
CURATED BY JOHN G. HAMPTON WITH LILLIAN O'BRIEN DAVIS
ORGANIZED BY THE MACKENZIE ART GALLERY



In this video/virtual reality installation, Stephanie Comilang and Simon Speiser explored an artificial intelligence assistant that has gained consciousness through an upload of customary Filipina and Ecuadorian world views.

RAWLCO RADIO FREE ADMISSION EVENING Featuring the Opening of *Piña, Why is the Sky Blue?* & *Kara Uzelman: Finite Dimensions*

THURSDAY, 10 MARCH 2022
FEATURING IN-PERSON ARTIST SHORT TALKS WITH ARTISTS
STEPHANIE COMILANG, SIMON SPEISER AND KARA UZELMAN



We celebrated the opening of two exhibitions *Stephanie Comilang & Simon Speiser: Piña, Why is the Sky Blue?* and *Kara Uzelman: Finite Dimensions* with a brief introduction to each of the artists. Comilang, Speiser, and Uzelman each gave short presentations about their work and practice, followed by an exhibition viewing.



Images (Top, Left to Right): Installation view of *Dawit L. Petros: Spazio Disponibile*, 2021, MacKenzie Art Gallery. Installation view of *Beyond the Stone Angel: Artists Reflect on the Deaths of Their Parents*, 2021, MacKenzie Art Gallery. (Bottom): Installation view of *Looking out her window she watches a moving mirage of dazzling light*, 2021, MacKenzie Art Gallery. Photos: Don Hall.

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.

*THE PERMANENT COLLECTION:
COMMUNITY WATCH*
12 June 2021 – 8 May 2022

Organized by the MacKenzie Art Gallery.
Curated by Timothy Long, Nicolle Nugent,
and Tak Pham.

BORROWED ARTWORK EXHIBITIONS

*PASAPKEDJINAWONG: LA RIVIÈRE QUI
PASSE ENTRE LES ROCHERS—THE RIVER
THAT PASSES THROUGH THE ROCKS*
12 June – 19 September 2021

Organized by the MacKenzie Art Gallery.
Curated by John G. Hampton &
Léuli Eshrághi.

*PROVISIONAL STRUCTURES: CARMEN
PAPALIA WITH VO VO AND JES SACHSE*
7 July – 17 October 2021

Organized by the MacKenzie Art Gallery.
Curated by Nicolle Nugent. Funding
support for *Provisional Structures:
Carmen Papalia with VoVo and jes sachse*
is provided by the Canada Council for
the Arts. *Provisional Structures: Carmen
Papalia with VoVo and jes sachse* was
realized in collaboration with Architectural
Designer Michael Lis (Vancouver).

TOUCHING EARTH AND SKY
12 June – 14 November 2021

Organized by the MacKenzie Art Gallery.
Curated by Felicia Gay.

*BEYOND THE STONE ANGEL:
ARTISTS REFLECT ON THE DEATHS
OF THEIR PARENTS*
14 October 2021 – 13 February 2022

Organized by the MacKenzie Art Gallery.
Curated by Timothy Long.

*MISKWAABIK ANIMIKI POWER LINES:
THE WORK OF NORVAL MORRISSEAU*
13 November 2021 – 3 April 2022

Organized by the MacKenzie Art Gallery.
Curated by Felicia Gay. The works of
Norval Morrisseau presented are made
available to the public through Westerkirk
Works of Art.

DAWIT L. PETROS: SPAZIO DISPONIBILE
9 December 2021 – 3 April 2022

The exhibition is initiated, organized,
and circulated by The Power Plant
Contemporary Art Gallery, Toronto, in
collaboration with the MacKenzie Art
Gallery and with exhibition coordination
from Tak Pham, Associate Curator. It was
sponsored by the TD Ready Commitment,
and generously supported by Lead Donor
Lonti Ebers. Additional support for the tour
was provided by The Gilder, Toronto.

*PIÑA, WHY IS THE SKY BLUE? STEPHANIE
COMILANG AND SIMON SPEISER*
10 March – 10 July 2022

Organized by the MacKenzie Art Gallery.
Curated by John G. Hampton with Lillian
O'Brien Davis.

KARA UZELMAN: FINITE DIMENSIONS
10 March – 10 July 2022

Organized by the MacKenzie Art Gallery.
Curated by Tak Pham.

FILM PROGRAMS

KISKISIYÂPIYAWIN 'THREADS OF MEMORY'
12 June – 13 October 2021

Organized by the MacKenzie Art Gallery.
Curated by Janine Windolph.

*SEPARATE JOURNEYS, SHARED PATHS:
FILMMAKERS REFLECT ON THE DEATHS OF
THEIR PARENTS AND GRANDPARENTS*
14 October 2021 – 13 February 2022

Organized by the MacKenzie Art Gallery.
Curated by Timothy Long.

CHYRONS FOR THE FUTURE
17 February – 1 May 2022

Organized by the MacKenzie Art Gallery.
Curated by Crystal Mowry.



Images (Top, Left to Right): Installation view of Kara Uzelman: *Finite Dimensions*, 2022, MacKenzie Art Gallery. Installation view of Pasapedjina Wong: *La Rivière Qui Passe Entre Les Rochers—The River That Passes Through the Rocks*, 2021, MacKenzie Art Gallery. (Bottom): Installation view of *Provisional Structures: Carmen Papalia with Vo Vo and jes sachse*, 2021, MacKenzie Art Gallery. Photos: Don Hall.

COMMUNITY SUPPORT

Canada Life Presents Studio Sundays

The MacKenzie is proud of our long and fruitful relationship with Canada Life. Their generosity has enabled the Gallery to continue providing services essential for connecting our audiences and delivering culturally relevant programs to the people of Saskatchewan. We are inspired by Canada Life’s approach to community investment and are grateful not only for their support of our work, but their belief in our shared mission to transform the wellbeing and strength of our communities through art.

Their funding over the years has enabled the Gallery to offer Studio Sundays, an innovative and interactive art program for all ages that emphasizes deep connection to each other and the world around us through art exploration. These drop-in art activities for families and youth are hosted in the Gallery every first and third Sunday of every month with a virtual component of the same activity hosted online, complete with educational resources on the work, the artist, instructions, and a materials list. Thanks to Canada Life, we served 4,169 participants between our online and in-person offerings.

This past year, the content of Studio Sundays has been focused on providing opportunities for our participants to explore and learn from our Permanent Collection as well as the work on view in our galleries in a hands-on setting. Inspired by the resiliency of our communities, we took this year as an invitation to focus on our history—both in Treaty 4 and as an institution.

With the support of Canada Life, in 2021 we enriched the virtual component of the program that provides an opportunity for participants to experience art in an interactive, playful environment, right from the comfort of their own homes. This has resulted in a treasure trove of digital resources for families and educators, that live online and allow people of all abilities and geographic locations to connect to the MacKenzie Art Gallery—using their imaginations, taking creative risks, and having fun through art at their own pace.

Canada Life’s sponsorship of the Studio Sundays program has offered us the capacity to create content that encourages intergenerational conversations and participation on a diverse range of complex social and cultural topics. Easily adaptable to a variety of abilities, this programming lowers traditional boundaries to art experiences and empowers children and their caregivers to ask questions and explore big ideas through art—together.

We are grateful for the opportunity to continue this work, and with the support of Canada Life, to strengthen our efforts to provide meaningful connection, transformative learning, and impactful art experiences through our digital and onsite programming. The Studio Sundays program positively impacts the lives of thousands of children and families in Saskatchewan, and thanks to the investment of Canada Life, continues to empower future artists to explore and learn through art while enriching the lives of our community members.

We would like to acknowledge and express our deepest gratitude to all of our donors, sponsors, members, volunteers, and visitors. Your support is an investment in the people of our community, ensuring that art remains a valued form of communication and connection in our society.



Images: Visitors engage during our Studio Sunday activities, 2021-22, MacKenzie Art Gallery.

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!

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ACQUISITION HIGHLIGHTS

New artworks that immerse viewers in diverse histories and spark deeper understandings of the stories attached to place and community are highlighted among recent acquisitions to the MacKenzie Art Gallery permanent collection in 2021–2022.

Since fall 2021, whenever visitors walk down the hallway to Craft Services by Crave for an afternoon coffee, they are bathed in the iridescent glow of sunlight passing through Joi T. Arcand’s specially commissioned window installation. Twenty-four Plains Cree syllabics in brightly hued dichroic film spell out the phrase, “Looking out her window she watches a moving mirage of dazzling light.” The work draws on Arcand’s memories as a young girl looking out the window of her home on Muskeg Lake Cree Nation; it also speaks to the “power of imagination, longing, and presence on ancestral lands,” notes MacKenzie Executive Director & CEO John G. Hampton.

According to Darryl Chamakese, who worked with Arcand on the creation of the phrase, ē-kihkāsawiyēk kīkway kīsikōh (a bright light in the sky) accompanied the gift of syllabics, an event recounted in the story of Calling Badger. This gift was intended to ensure the survival of Nēhiyawēwin (the Plains Cree language), a major concern of Arcand who is known for her insertion of Cree syllabics into public spaces. By placing the syllabics on both the exterior and interior of the windows, Arcand points to the potential of public institutions, such as the MacKenzie, to be a source of beauty and inspiration for those who enter, while at the same time recognizing that institutions can never contain all the wonder and knowledge that exists with ancestors and the land.

A more solemn inscription honouring Indigenous people and memory meets viewers in Judy Anderson’s *Every time I think of you, I cry* (2021). Composed of thousands of iridescent white beads, the work spells out with haunting beauty “Eugene,” the name of Anderson’s brother. The work serves as a memorial to him and to the trauma of the Sixties Scoop, which saw the forceable removal of Indigenous children from their families of origin and their

subsequent adoption into primarily non-Indigenous, middle-class families. A beaded fringe at the base of the work represents the tears shed for a lost son and brother, while a narrow line of porcupine quills on the floor below speaks to the double loss of traditional methodologies (such as quillwork) and family structures. A single red spirit bead completes the composition and serves as a metaphor for the artist’s heart. As a Nēhiyaw (Plains Cree) artist from Gordon First Nation, now an Associate Professor of Canadian Indigenous Studio Art at the University of Calgary, Anderson believed it was important for this piece to find a home in Regina, the city where she was born and raised. The work has been shown twice at the MacKenzie: in Felicia Gay’s 2021 exhibition *Touching Earth and Sky*, and in the 2022 survey of contemporary Indigenous beading, *Radical Stitch*.

Creating markers of memory is equally important for artists concerned with the interlocking themes of colonization, migration, and modernism. *Borderscape (Halifax)* by Dawit L. Petros features two large photographs of the rocky coastline near Pier 21 in Halifax, Nova Scotia, the arrival point for thousands of immigrants in the late-nineteenth and early twentieth centuries. Petros, an Eritrean-born artist whose family arrived in Saskatchewan as refugees in the 1980s, carries a transnational outlook that has led him to question the colonial project and the subject positions it creates. This questioning is reflected in the display of two images of the same island, implying a fictitious inlet between them. As MacKenzie’s Associate Curator Tak Pham notes, “By fragmenting the unity of the island Petros reveals how photography can be used to construct a new truth operating within the frame of the image. . . This mirroring of images [implies] that concepts like reality, truth, or history are often constructed imperceptibly.” *Borderscape (Halifax)* was included in the touring solo exhibition *Dawit L. Petros: Spazio Disponibile*, organized by the Power Plant in Toronto in collaboration with the MacKenzie, in which the artist explores the legacies of Italy’s colonial presence in Africa and its implications for current waves of transnational migration.



Images (Top, Left to Right): Judy Anderson, *Every time I think of you, I cry* (details and installation view), 2021, size 8 Miyuki seed beads, porcupine quills, white deer hide. MacKenzie Art Gallery, University of Regina Collection, 2022. Photos: Don Hall.

PERMANENT COLLECTION ACQUISITIONS

ACQUISITIONS & WORKS ON LOAN

PURCHASES

Judy Anderson
Nêhiyaw/Plains Cree from Gordon First Nation, born 1967
Every time I think of you, I cry, 2021
size 8 Miyuki seed beads, porcupine quills, white deer hide
195.6 x 279.4 cm
MacKenzie Art Gallery, University of Regina Collection, 2022

Joi Arcand
Nêhiyaw from Muskeg Lake Cree Nation, born 1982
ᐃᓕᓕᓐᓂᓐ ᐃᓕᓕᓐᓂᓐ ᐃᓕᓕᓐᓂᓐ ᐃᓕᓕᓐᓂᓐ ᐃᓕᓕᓐᓂᓐ ᐃᓕᓕᓐᓂᓐ
ē-paspāpīt wāsīnamānihk wāpahtam
ē-nānāhtēyik
Looking out her window she watches a moving mirage of dazzling light, 2021
dichroic film on window
24 panels, 1.61 x 36.43 m (overall)
Collection of the MacKenzie Art Gallery, commissioned with support from the City of Regina

Gabriela García-Luna
Canadian [Mexican], born 1963
on the skin of my father, 2006–2007
negative photographic print on polyester fabric
9 panels, 340.4 x 457.2 cm (overall)
Collection of the MacKenzie Art Gallery

Nikau Hindin
Māori from Ngāpuhi and Te Rarawa nations, born 1991
Te Tiriti ō Waitangi 6.2.1840, 2021
kōkōwhai (red ochre) and ngārahu (soot pigment) on aute (paper mulberry) barkcloth, 103 x 45 cm
Collection of the MacKenzie Art Gallery

Dawit L. Petros
Canadian [Eritrean], born 1972
Borderscapes (Halifax), 2020
archival pigment print on paper, edition 1/3
two panels, 101.6 x 127 cm (each)
Collection of the MacKenzie Art Gallery

DONATIONS

Bill Burns
Canadian, born 1956
Prothonotary Warbler from *Bird Radio*, 2002
watercolour on paper
26.6 x 19.9 cm
Collection of the MacKenzie Art Gallery, gift of the artist

English Sparrow (Wings Open Version) from *Bird Radio*, 2002
watercolour on paper
26.6 x 19.9 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Red-winged Blackbird from *Bird Radio*, 2002
watercolour on paper
26.7 x 19.9 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Ruby-crowned Kinglet (Made in Hong Kong Version – Perching) from *Bird Radio*, 2002
watercolour on paper
26.8 x 19.9 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Ruby-crowned Kinglet (Made in Taiwan Version – In Flight) from *Bird Radio*, 2002
watercolour on paper
26.5 x 19.9 cm
Collection of the MacKenzie Art Gallery, gift of the artist

English Sparrow (Perching Version) from *Bird Radio*, 2002
watercolour on paper
26.7 x 19.9 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Three Pictures of Bird Radio: Berlin Transmitter Station, circa 2007
chromogenic print on paper
16.4 x 11.3 cm (image)
Collection of the MacKenzie Art Gallery, gift of the artist

Three Pictures of Bird Radio: Boosting Station, circa 2007
chromogenic print on paper
16.4 x 11.3 cm (image)
Collection of the MacKenzie Art Gallery, gift of the artist

Three Pictures of Bird Radio: Buenos Aires Receiving Station, circa 2007
chromogenic print on paper
16.4 x 11.3 cm (image)
Collection of the MacKenzie Art Gallery, gift of the artist

Bird Radio Bookstack, circa 2007
paper, wood, photographs, watercolour, wood glue, acrylic dome
50.8 x 50.8 x 21 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Jeannie Mah
Canadian, born 1952
Sunglasses #1, 1980
porcelain and glaze
7.2 x 22 x 3 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Sunglasses #2, 1979
porcelain and glaze
6.7 x 25.4 x 3.2 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Sunglasses #3, 1979
porcelain and glaze
7.3 x 23.8 x 3.5 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Black Cup, 1985
porcelain and glaze
17.8 x 22.9 x 15.2 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Black Cup, 1985
porcelain and glaze
17.8 x 22.9 x 15.2 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Black Cup with Rhyton, 1997
porcelain with commercial underglazes
48.8 x 14.8 x 10.5 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Cup with Sèvres Cup I, 2000
clay cut out, underglaze colour, high-fired porcelain, oxidation
29.3 x 18.2 x 11 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Hommage à Wascana Pool (The Water Cups): je nage; donc, je suis... (cinema + art + travel + swimming = comment (sur)vivre à Régina), 2003
porcelain with underglazes and photocopy transfers, MDF shelf (by Brian Gladwell) with gesso and acrylic, mirror and clips
36 x 183 x 23 cm
Collection of the MacKenzie Art Gallery, gift of the artist

Father Heinrich Metzger
German [Canadian], 1876–1949
Portrait of Anton Schmidt, 1924
oil on canvas
54.6 x 43.8 cm
Collection of the MacKenzie, anonymous gift

WORKS ON LOAN

Art Gallery of Ontario
Robert Houle: Red is Beautiful
Art Gallery of Ontario (Toronto, ON)
3 December 2021 – 3 April 2022
Winnipeg Art Gallery (Winnipeg, MB)
8 October 2022 – 27 March 2023
National Museum of the American Indian (Washington, DC)
25 May 2023 – 2 June 2024

Robert Houle (Anishinaabe/Ojibway, Canadian, born 1947)
Palisade I, 1999
Postscript, 1999
Postscript (study), 1999
Study for Smallpox, 1999
Vermine Virus, 1999
Postscript, 1999

Dunlop Art Gallery
States of Collapse
Dunlop Art Gallery (Regina, SK)
30 January – 9 April 2021

Ruth Cuthand (Plains Cree/Scottish/Irish, Canadian, born 1954)
She Went to Town, 1985

Georgia Museum of Art, University of Georgia
Wealth and Beauty: Pier Francesco Foschi and Painting in Renaissance Florence
Georgia Museum of Art, University of Georgia (Athens, GA, USA)
29 January – 24 April 2022

Andrea del Sarto (Italian, 1486–1530)
Saint Joseph, circa 1526–1527

Moose Jaw Museum & Art Gallery
Edward Poitras: Revolution in the Rock Garden
Art Gallery of Swift Current (Swift Current, SK)
26 March – 24 May 2022
30 September - 31 December 2021

Edward Poitras (Canadian, born 1953)
Hopi Bread Tablets (part of Sirius takes a bite), circa 2008–2009

Remai Modern
Ken Lum: Death and Furniture
Remai Modern (Saskatoon, SK)
5 February – 15 May 2022
Art Gallery of Ontario (Toronto, ON)
25 June 2022 – 2 January 2023

Ken Lum (Canadian, born 1956)
Photo-Mirror: French maid, 1997
Photo-Mirror: sunset, 1997
Photo-Mirror: dog in the eye, 1997
Photo-Mirror: soccer kids, 1997
Photo-Mirror: Japanese lovers, 1997
Photo-Mirror: graduate, 1997
Photo-Mirror: boy in blue vest, 1997
Photo-Mirror: summer bloom, 1997
Photo-Mirror: reunion party, 1997
Photo-Mirror: Memorial, 1997
Adrian Stimson: Maanipokaa'iini
Remai Modern (Saskatoon, SK)
26 March – 5 September 2022

Adrian Stimson (Siksika [Blackfoot], Canadian, born 1964)
Sick and Tired, 2006

Lori Blondeau (Cree/Saulteaux/Métis, Canadian, born 1964)
Adrian Stimson (Siksika [Blackfoot], Canadian, born 1964)
Belle Sauvage & Buffalo Boy: Putting the Wild Back into the West (The Western Front Series), 2006–2010 (10 separate photos)

University of Saskatchewan Art Galleries and Collection
Beads in the blood: Ruth Cuthand, a Survey
University of Saskatchewan Art Galleries and Collection, College Art Gallery 1 and 2 (Saskatoon, SK)
22 January – 10 April 2021

Ruth Cuthand (Plains Cree/Scottish/Irish, Canadian, born 1954)
Kokum Goes To Get Her Boy, 1984
Trading: Measles, 2008
Trading: Small Pox, 2008
Trading: Whooping Cough, 2008

ACQUISITIONS & WORKS ON LOAN

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Ryan Gartner	Brent Hancock	Shannon Holmes	Deb Jones	Richard Kotowich	Theodore Litowski	Tyler Maurice	Andrew Michalski
Pat Gartner	Louise Handford	Jim Holmes	Darren Jones	Carmen Kotowich	Nicole Little	Torsten Mauss	Elise Miclisse
Girlynn Gascon	Elaine Hannah	Donna Holmes	Darlene Jordison	Nick Kowalchuk	Lyle Little	Amber Maxie	Wesley Mierke
Janrei Gascon	Madeline Hantelmann	Shirley Holt-Edmondson	Trina Joseph	Mahdi Kowsari	Bonnie Little	Jennifer May	Kelsey Mierke
Kjeld Gattinger	Munir Haque	Erik Hood	Peyton Juhnke	Charlene Kramer	Diane Livingston	Chris Mazenc	Natasa Mijacevic
Elizabeth Gavin	Michelle Harazny	Gordon Hooge	Schelina Jule	Paula Krasiun-Winsel	Will Loewen	Brandon Mazenc	Erna Mike
Sean Gawley	Chris Harbron	Darcy Hooge	Richard Jule	Gerald Kraus	Timothy Long	Ken Mazur	Diana Milenkovic
Felicia Gay	Lillian Hardabura-Dar	Michael Horacki	David Juravle	Terri Kreklewich	Chief Long Lodge	Daria McArthur	David Millar
Mary Gebhardt	Greg Harder	Mary Hornung	Gerda K. Milne	Dale Kryzanowski	Sarah Longman	Nancy McBean	Anne Millar
Awetash Gebreamlak	Tamara Harder	Vincent Houghtaling	Syanne Kaiswatum	Cathie Kryzanowski	Willow Lovstad	Marie McBride	Natalie Millar
David Gehl	Shauna Eveliegh Harris	Josie Howard	Denise Kaiswatum	Wendee Kubik	Apolline Lucyk	Laurianne McCarville	James Millar
Monique George	Lenore Harris	Luc Huard	Barbra Kaiswatum	Nikhil Kumar	Brianna Ludwig	Donald McCarville	Darcy Miller
Donna Gerlach	Carla Harris	Jack Huber	Marissa Kakakaway	Don Kuntz	Margaret Luhnning	Michelle McCaw	Linda Miller-Wenman
Mary Gibson	Derek Harrison	Alice Huber	Sage Kakakaway-Goforth	Arlene Kuntz	Anne Luke	Ken McCaw	Russ Mirasty
John Gibson	Belinda Harrow	Laureen Hudyma	Elizabeth Kalmakoff	Gary Kuster	Thi Klm Ahh Luu	Gillian McCreary	Donna Mirasty
Andrew Gilbert	Marvin Hastings	Ervin Hudyma	Nicholas Kaminski	Bernadette Kutarna	Kerry Macdonald	Breigh McDavid	Tamara Missens
Grant Gilchrist	Dawn Hastings	Laura Hunter	Donna Kane	Carlie Kuz	Lynn Macdonald	Lisa McDonald	Amelia Mitchell
Raeanne Gladue	Robert Hawkins	Michelle Hunter	Vicky C. Kangles	Chaum Kwon	Ann Mackenzie	Linda McDowell	Roger Mitchell
Brian Gladwell	Rebecca Hay	Brad Hunter	Bert Kaponyas	Larry Kyle	Brenda MacLauchlan	Dustin McDowell	Jean Mitchell
Marnie Gladwell	Julie Haywood	Catherine Husband	Sam Karikas	Elva Kyle	Aura Lee MacPherson	Jeff McEwen	Suzanne Mitten
Mary Globisch	Marilyn Hedlund	Gary Hutchings	Malvika Kathpal	Sharron Labatt	Daya Madhur	Bob McFadden	Russell Mode
Lyn Goldman	David Hedlund	William Ingenthron	Yuko Kawamata	Colin Ladyka	Elizabeth Magee	Marlene McGillivray	Keith Moen

Ali Molaro	Jolan Nisbet	Shirley Perras	Evan Quick	Sierra Runns	John Shaw	Katherine Stedwill	Larry Tessier
Daniel Molder	Brenda Niskala	Wilf Perreault	Barb Quinney	Helen Rupchan	Jinhong Shi	Kim Steele	Vonda Tessier
Helen Molloy	Mary Ann Noname	Tom Perron	Brett Quiring	Lore Ruschiensky	Jessie Short	David Steele	Jon Tewksbury
Bailey Monsebroten	Vivian Norbraten	Robert Perry	Christine Ramsay	Judy Russell Doan	Trina Sich	Mark Stefan	Richard Thatcher
Dallas Montpetit	Erik Norbraten	Cara Petersmeyer	Md.Shafiquel Islam Rana	Cassandra Rydzik	Jaspal Sidhu	Janice Stefan	David Thauberger
Joan Moore	Linda North	Joan Petrie	Kimberley Rathwell	Raymond Sager	Alla Sidorenko	Monica Steffl	Veronica Thauberger
Terra Moore	Valeria Novak	Verda Petry	Autumn Ratt	Samra Sahlu	Julia Siemer	Chris Stephens	Jose Therrien
Lyall Moore	Nicolle Nugent	Christopher Petry	Aarbhajan Raur	Johanna Salloum	Donna Sigmeth	Patricia Sterzuk	Kimberly Third
Linda Moore	Angela Nunweiler	Yvonne Petry	Bev Ray	Ben Salloum	Jonathan Simard	Albert Stettner	Larissa Tiggelers
Eileen Moore	Zita Nweke	Nathan Pettigrew	Jill Reddysh	Heather Salloum	Anne Simon	Shawn Stevenson	Donald Tingle
Sandee Moore	Sylvie O'Callaghan	Briana Pettigrew	Dawn Redmond-Bradley	Vera Saltzman	Patricia Simonson	Barb Stevenson	Deanna Tobac
Wayne Morgan	Stephanie O'Connor	Elsa Peyson	Angie Reeder	Sara Samad	Joyce Simpson	Laura Stewart	Lynn Tomkins
Marianne Morgan	Don Ogilvie	Jayden Pfeifer	Rhea Reenebohm	Laurie Sampson	Evanna Simpson	Miranda Stewart	Andrie Torrens
Jeremy Morgan	Cindy Ogilvie	Amber Phelps Bondaroff	Arthur Reil	Tanner Samwald	Jake Sinclair	Rebecca Stilborn	Elsie Toupich
Soda Moun	Patience Okao	Courtenay Phillips	Mike Reiss	Esperanza Sanchez	Patricia Sinclair	Heather Stirling	Melva Towne
John Mowbray	Irene Olah	Jonathan Philpott	Janell Ranae Rempel	Hugh Sanders	Joanne Skidmore	Brian Stockton	Kendra Townsend
Teresa Moxley	Lorrane Oleskiw-Goodwin	Heather Phipps	Peter Resch	Cynthia Sanders	Karl Skierszkan	Sheila Stoffel	Patricia Trail
Sheila Moxley	Carol Olson	Robert Piercey	Carol Reyda	Sarah Sangster	Kateryna Skoropad	Micah Stonechild	Mavis Tremblay
Anna Mudde	Audrey Olson	Tomika Pinay	Jean-Marc Reynolds	Penny Sanson	George Smallshaw	Myriam Strachan	Sybile Tremblay
Kathleen Mueller	Art Opseth	Fatima Pirbhai-Illich	Bruce Rice	Suneil Sarai	Dennis Smidt	Kerrie Strathy	Carol Tremblay
Christopher Mueller	Mary Opseth	Scott M Pittendrigh	Gerry Rich	Pat Sargent	Ruth Smillie	Florence Stratton	Angela Tremka
Ruth Mueller	Katherine Oshanek	Shaun Poisson-Fast	Charlotte Rich	Jana Sasakamoose	Ken Smith	Sandra Stretten	Robin Tresco
Andrea Mulholland	Beverly O'Shea	Chantel Poisson-Fast	Katlyn Richardson	Matthew Sauder	John Smith	Jessica Stroeder	Robert Troff
Amanda Mullan	James Otitoju	Edward Poitras	Roxanne Riffel	Gerald Saul	Mae Smith	Colleen Stueck	Stephen Trott
Diane Mullan	Maureen Ottenbreit	Robin Poitras	Samantha Ring	Theresa Savaria	Jessica Smith	Lenora Sturge	Kyle Tumack
Diane Mullenix	Jean-Marc Ouattara	Annette Polasek	Lorence Ritco	Don Savaria	Diane Secoy Smith	Rod Stutt	Kaylee Tumack
Mackenzie Mullie	Valerie Overend	Martha Poon	Sue Rizak	Johnathan Sawa	Carrie Smith	Elaine Stutt	Wayne Tunison
Riley Munro	Celia Overend	Amanda Popkin	Kenn Robb	Neil Sawatzky	Linda Smith	Mark Suggitt	James Turner
Tim Murphy	Tim Owens	Carol Popp	Collette Robertson	Merissa Scarlett	Janis Smith	Shehnika Sultan	Helen Tyrer
Colleen Murphy	Lisa Owens	Natosha Potts	Vivian Robillard	Ben Schenstead	Lillian Smoke	Gregory Swanson	Graham Tyson
Daphne Murphy	Patti Pacholek	Jonathan Potts	Gary Robins	Curtis Scheschuk	Stephen Smulan	Dianne Swanson	Saviour Ubak
Derek Murray	Deb Pacholka	Mary Jane Potvin	Shawn Robinson	Cheryl Scheske	Amy Snider	Lane Swift	Courtney Ulrich
Tania Nault	Debra Pady	James Potvin	Bonnie Rockthunder	William Schiffner	Jodi Sobool	Joseph Sylvester	Bill Ursel
Lucille Nawrocki	Karen Page	Robyn Powers	Ed Rodger	Nathan Schissel	Desmond Sobool	Heather Symenuk	Brianne Urzada
Marilyn Nelson	Stephanie Pain	Susana Prado	Jill Rodgers	Alice Schmalenberg	Michael Solomon	Doug Symenuk	Keith Ustupski
Laurie Nenson	Ky Pangracs	Wendy Pratt	Roxanne Rogowski	William Schmidt	Kim Soo Goodtrack	Bree Tabin	May V. Ngui
Kara Neuls	Donalda Parker	Billy Pratt	Michele Roland	Bettina Schneider	Jay Sotkoway	Russell Tagle	Deepa V. Nair
Nicole New	Marilyn Parkinson	Shylan Preston	Semenchuck	Rita Schuck	Tyrone Southwind	Nancy Talsness Hordern	Jeff Vall
Jeff New	Blair Parkinson	Jean Price	Michael Rollo	Christie Schultz	David Spark	Shelley Tamaki	Sarah Van Houten
Katelyn New	Helen Parks	Ian Pritchard	Jackie Rorquist	Brenda Schuster	Adam Sperling	Patricia Tang	Joanna Van Oostdan
Jane Newton	Joan Patterson	Gord Pritchard	Melanie Monique Rose	Elysia Schuurmans	Hillary Sean St. George	Jocelyn Tanner	Jackie Van Schie
Tim Nicholl	Linda Paul	Jan Purnis	Jaclyn Ross	Ron Scott	Erin St. Onge	Andrew Tate	Hope Van Vliet
Shelly Nicolle-Phillips	Val Paulson	Margaret Purves	Alicia Ross-Litowski	Randy Sebelius	Cheryl Stadnichuk	William Taylor	William Vancise
Lon Niedermayer	Margaret Paun	Jim Putz	Robert T Roy	Deepike Sethidi	Deron Staffen	Gaye Taylor	Judy Vanderleest
Rehanuma Sharmin Niha	Heather Peat Hamm	Thy Thy Quach	Jacqueline Roy	Jack Severson	David Stanchuk	Gerald Tegart	Joy Vanstone
Linda Nilson	Kama Pechey	Ted Quade	Megan Ruf	Susan Shantz	Sam Stawarz	Kam Teo	Judith Varga
John Nilson	Cynthia Penner	Czarina Querijero	Noreen Ruhr		Robert Stedwill	Louise Tessier	Claire Vayalumkal

- Ulrike Veith

Mackenzy Vida

Fiorella Villagaray

Fiorela Villagray Pacheco

Brooklynn Vindevoghel

Hannah Volke

Wendy Vorrieter

Krzysztof Voss

Andrea Wagner

Monika Waila

Shirley Walker

Margot Walker

Louise Walker

Kathleen Wall

Sharon Wall

Mary Wallace

Keira Wallace

Sylvia Walter

Andrea Ward

Shirley Warden

Dianne Warren

Patricia Warsaba

Rod Watson

Kayla Watson-McNab

Marilyn Webb

Kloie Webber

Allison Weed

Lorraine Weidner

Julie Weimer

Glen Weimer

Jeremy Weimer

Hayleigh Weir

Stephen Weiss

Kimberly Weiss

Marj Weiss

Dennis Weist

Dean Wenman

Judy Wensel

Denise Werker

Vanessa West

Janelle White

Kathy White

Jill Whiting

Susan Whittick

John Whittick

Tessa Whyte

John Whyte
- Susan Wiebe

Margaret Wigmore

Lori Wilberg

Horst Will

Vaughn Williams

Morgan Williams

Laverne Williams

Bob Williams

Phyllis Williamson

Greg Willner

Tyler Willox

Ken Wilson

Nic Wilson

Janet Wilson

Katie Wilson

Sarah Wilson-George

Caitlyn Winand

Janine Windolph

Clay Winslow

Wendolyn Winter

David Wirth

Steve Wolfson

Penny Wolfson

Jason Wong

Kaeli Wood

Shirley Wood

Rod Wood

Allysa Woodrow

Alyssa Woolhether

Darlene Woywoda

Joyce Wright

George Wright

Nanci Wright

Lorrie Wright

Wendy Wright

Tracy Wright

Florence Wuttunee

Rose Wynnyk

Zhang Xiaojun

Brand Yarnton

Thelfa Yee-Toi

Celeste York

Richard Yoshida

Loranne Young

Daryle Young

Gerald Youzwa

Helen Yum
- Hagere Selam “Shimby”

Zegeye-Gebrehiwot

Norman Zepp

Joanne Zepp

Frances Zerr

Wenwan Zhou

Emma Zhu

Sylvia Ziemann

Vincent Ziffle

Joel Zimmerly

Susan Zmetana

Katherine Zmetana



Image: Installation view of *Touching Earth and Sky*, 2021, MacKenzie Art Gallery. Photo: Don Hall.

BOARD OF TRUSTEES

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AUDIT & FINANCE COMMITTEE

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Mary Ference
Asma Gehlen
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Ashlee Langlois
Cindy Ogilvie

GOVERNANCE COMMITTEE

Linda Allen-Hardisty
Mary Ference
Munir Haque
Ashlee Langlois (Chair)
Riley Munro
Courtenay Phillips

NOMINATING COMMITTEE

Linda Allen-Hardisty
Mary Ference
Ashlee Langlois
Nathan Schissel (Chair)

2021-22 INVESTMENT COMMITTEE

Asma Gehlen (Chair)
Doug Johnson (Interim Chair)
Johanna Salloum
Nathan Schissel

MACKENZIE ART GALLERY STAFF



Images (Top Row, Left to Right): John G. Hampton, Elder Betty McKenna, Caitlin Mullan, Jackie van Schie, Michael Fahlman, Joan Gunayon, James Lague, Jackie Martin, Krysta Mitchell, Vladan Vukovic, Kara Neuls, Allison Weed, Katie Wison (Middle Row, Left to Right): Robyn Barclay, Jera MacPherson, May Ngui, Shehnila Sultan, Carrie Smith, Brittany Yang, Larissa Berschley MacLellan, Mike Bird, Cat Bluemke, Corey Bryson, Jonathan Carroll, Leevon Delorme (Bottom Row, Left to Right): Ken Duczek, Anastasia Ferguson, Felicia Gay, Nicole Little, Timothy Long, Nicolle Nugent, Crystal Mowry, Marie Olinik, Tak Pham, John Reichert, Christy Ross, Brenda Smith

OFFICE OF THE CEO

John G. Hampton,
Executive Director & CEO
Elder Betty McKenna,
Elder in Residence
Caitlin Mullan,
Head of Strategic Initiatives
Jackie Van Schie,
Executive Assistant

ADMINISTRATION
& FINANCE

Michael Fahlman,
Gallery Shop
Assistant Manager
Joan Gunayon,
Accountant (to October 2021)
James Lague,
Administrative Assistant
Jackie Martin,
Director of Finance
& Operations (On Leave)
Krysta Mitchell,
Administrative Assistant
(to September 2021)
Vladan Vukovic,
HR & Equity Manager

COMMUNICATIONS

Kara Neuls,
Graphic Designer
Allison Weed,
Communications Manager

Katie Wilson,
Communications
Coordinator

DEVELOPMENT

Robyn Barclay,
Development Associate
(to August 2021)
Jera MacPherson,
Member & Volunteer
Coordinator (to October 2021)
May Ngui,
Visitor Services
Representative
Shehnila Sultan,
Development Associate
Carrie Smith,
Member & Volunteer
Coordinator
Brittany Yang,
Director of Development

PROGRAMS

Larissa Berschley MacLellan,
Preparator
Mike Bird,
Assistant Preparator
Cat Bluemke,
Digital Exhibition Consultant
Corey Bryson,
Preparator

Jonathan Carroll,
Digital Exhibition
Consultant
Leevon Delorme,
Senior Preparator
Ken Duczek,
Coordinator of
Learning Initiatives
Anastasia Ferguson,
Curatorial Assistant
Felicia Gay,
Curatorial Fellow

Nicole Little,
Programs Assistant
Timothy Long,
Head Curator
Crystal Mowry,
Director of Programs
Nicolle Nugent,
Curator of Education
Marie Olinik,
Registrar
Tak Pham, Associate Curator
John Reichert, Head of
Program Operations
Christy Ross, Partnership &
Events Coordinator
Brenda Smith, Conservator

STAFF

Tamara Bartley
Colton Bates
Stefanie Bobetsis

Katrinia Bray
John Cody
Hilarey Cowan
Dave DeLaforest
Hannah Doell
Justine Eden-Balfour
Jensen Graham
Madeleine Greenway
Michael Hamann
Jan Hetherington
Allyson Kew
Angela Marchtaler
Linda Marchtaler
Ayesha Mohsin
Jeff Morton
William Nadurak
Erin Stankewich
Kimberly Third
Fiorella Villagaray
Hannah Volke
Eve Whiteman-Desjarlais
Shane Crerar
Michelle Chang

SECURITY

Marcia Dormuth
Rahemnima Niha
Lorraine Oleskiw
James Otitoju
MD Rana
Rita Schuck
Dennis Smidt
Alex Winters

SUMMARY FINANCIAL STATEMENTS

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 available by visiting our website at mackenzie.art under About>Board and Reports.



John G. Hampton
Executive Director & CEO
June 6, 2022

FINANCIAL STATEMENTS

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, 2022, 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, 2022.

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 the auditor’s report thereon.

AUDITED FINANCIAL STATEMENTS AND OUR REPORT THEREON

In our report dated June 6, 2022 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 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 6, 2022
Regina, Saskatchewan

FINANCIAL STATEMENTS

MACKENZIE ART GALLERY SUMMARY BALANCE SHEET
AS AT MARCH 31, 2022

	March 31, 2022	March 31, 2021
Assets		
Current assets		
Cash	\$ 1,898,591	\$ 2,782,898
Short-term Investments	2,587,723	1,242,542
Accounts Receivable	485,541	62,091
Government Remittances Receivable	10,509	6,514
Grants Receivable	429,000	88,999
Inventories	72,228	87,239
Prepaid Expenses	45,270	11,744
	5,528,862	4,282,027
Non-current assets		
Objects of Art	1	1
Capital Assets Tangible	1,060,206	1,266,962
Capital Assets Intangible	27,067	65,121
Long-term Investments	259,294	245,436
	1,346,568	1,577,520
	\$ 6,875,430	\$ 5,859,547
Liabilities		
Current liabilities		
Accounts Payable and Accrued Liabilities	\$ 265,401	\$ 241,474
Deferred Revenue	473,698	370,787
	739,099	612,261
Long-term liabilities		
Deferred Revenue	88,195	114,754
	88,195	114,754
Equity		
Unrestricted	86,225	69,927
Other Internally Restricted	5,961,911	5,062,605
	6,048,136	5,132,532
	\$ 6,875,430	\$ 5,859,547

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

MACKENZIE ART GALLERY SUMMARY STATEMENT OF REVENUES & EXPENSES
FOR THE YEAR ENDED MARCH 31, 2022

	March 31, 2022	March 31, 2021
Revenue		
Operating Grants	\$ 1,264,620	\$ 1,279,120
Programming Grants	408,445	228,610
Fundraising	1,315,124	209,866
Earned	741,701	622,005
Gallery Shop	5,874	19,404
MacKenzie Trust Income Fund	73,500	15,900
Other Income	1,002,164	1,157,285
	\$ 4,811,428	\$ 3,532,190
Expenses		
Exhibitions and Programs	1,857,667	1,465,956
Administrative	1,008,704	850,331
Collection Management	338,652	324,749
Marketing and Communications	292,222	281,313
Membership and Development	222,386	360,629
Permanent Collection	176,193	144,312
	\$ 3,895,824	\$ 3,427,290
Excess of revenue over expenses before the following	915,604	104,900
Donations		
Donations of Art	41,500	994,877
Permanent Collection Donations	(41,500)	(994,877)
Excess of revenue over expenses for the year	\$ 915,604	\$ 104,900

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

1. Basis of preparation

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

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

On the Cover: Installation view of *Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau*, 2021, MacKenzie Art Gallery. Photo: Don Hall.

Page 11, Top to Bottom, Left to Right: Visitors engage with the exhibition *The Permanent Collection: Community Watch*, 2021, MacKenzie Art Gallery. Visitors engage with the exhibition *Touching Earth and Sky*, 2021, MacKenzie Art Gallery. Screen capture from Berny Hi, *The Great Saskatchewan Landscape Build*, artCADE Minecraft Workshop. Installation view of *Provisional Structures: Carmen Papalia with Vo Vo and jes sache*, 2021, MacKenzie Art Gallery. Photo: Don Hall.

Page 13, Top to Bottom, Left to Right: Visitors engage during the performance for *On cue Performance: Making it right, In the Future, We Walk With Goodness*, 2021, MacKenzie Art Gallery. Installation view of *Beyond the Stone Angel: Artists Reflect on the Deaths of Their Parents*, 2021, MacKenzie Art Gallery. Photo: Don Hall. Syafiq Jaafar, still from *Journeys, Dear Dad*, digital video, 3 mins, 2017. Courtesy of VIVO Media Arts Centre. Image still from the livestream of *An Evening of Collective Remembrance with artists from Beyond the Stone Angel*, 2021, MacKenzie Art Gallery.

Page 15, Top to Bottom, Left to Right: Image still from *Day With(out) Art* 2021, 2021. Installation view of *Dawit L. Petros: Spazio Disponibile*, 2021, MacKenzie Art Gallery. Photo: Trevor Hopkin. Image still from the livestream of *African Canadian Black History Month Launch*, 2022, MacKenzie Art Gallery. Daniel Temkin, still from *Ways of Something, Episode 1*, Minute 1, 2014. Compiled by Lorna Mills and commissioned by arts organization The One Minutes for the Sandberg Instituut, Amsterdam. © Lorna Mills.

Page 16, Top to Bottom, Left to Right: Installation view of *Kara Uzelman: Finite Dimensions*, 2022, MacKenzie Art Gallery. Photo: Don Hall. Installation view of *Piñā, Why is the Sky Blue?* Stephanie Comilang & Simon Speiser, 2022, MacKenzie Art Gallery. Photo: Don Hall. Visitors engage during the opening of *Piñā, Why is the Sky Blue?* & Kara Uzelman: *Finite Dimensions*, 2022, MacKenzie Art Gallery.

GENEROUSLY SUPPORTED BY



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MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

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