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 Bazaart 2022 this June, and we look forward to sharing more information on Holiday Bazaart 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  
President, MacKenzie Art Gallery  
Board of Trustees
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. It’s a new work in our permanent collection by Arcand, adorning the windows on the ground floor of the Gallery with iridescent film spelling its titular phrase across both the interior and exterior of the windows. The phrase roughly translates to “looking out her window she watches a moving mirage of dazzling light.” The phrase references Arcand’s personal experience growing up on the maskêkö-sâkahikanik reserve (west of Prince Albert, SK) while also referencing the origin story of syllabics (as shared in an accompanying story by language-keeper Darryl Chamekese). Among the many interpretations and meanings held within the work, is a reminder of the MacKenzie’s relationship to this territory and our communities. The origin story of Plains Cree syllabics, speaks to a spirit of ingenuity, adapting our ways of knowing to survive into the future. It nods towards the importance of history and tradition while 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 Pasapkedjînav Wong 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 Cimiang 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.

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 cultural 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 and continue to cultivate transformative experiences 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

<table>
<thead>
<tr>
<th>In-Person Visits</th>
<th>Adult Programs</th>
<th>Family &amp; Youth Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>248,926 Impacted</td>
<td>42,158 Attendees</td>
<td>13,575 Total Attendees</td>
</tr>
<tr>
<td>This includes attendance in-house, off-site, and online via virtual programs</td>
<td>3,629 Attendees</td>
<td>4,111 Family Program Attendees</td>
</tr>
</tbody>
</table>

**AUDIENCE FEEDBACK**

- **Most Impactful Exhibition**
  - Pasapkedjinaowong: 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

### Cash & In-kind Contributions

- **$1,088,556** Cash & In-kind Contributions from Individuals
- **$379,535** Cash & In-Kind Contributions from Organizations

### Gallery Memberships

- **1,281** Gallery Memberships

### Permanent Collection Works Displayed

- **60** Permanent Collection Works Displayed

### Percentage of Free Visits

- **41%**
EXHIBITIONS & PUBLIC PROGRAMS

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.

KISKISIYÂPIYWIN
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 wove 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.

TOUCHING EARTH AND SKY

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.

PROVISIONAL STRUCTURES
Carmen Papalia with Vo Vo and jes sachse

7 JUNE – 7 JUNE 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, MADIN PROCTOR & TAK KHAM

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.

TOUCHING EARTH AND SKY
A Virtual Conversation
THURSDAY, 19 AUGUST 2021
FEATURING GUEST ARTISTS JUDY ANDERSON, BRADLEY LABROQUE, JULIA ROSE SUTHERLAND, SHELLEY NIRO, CASEY KOYECAN & 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.

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-Harthi with storyteller and Knowledge Keeper Joseph Naytowhow. The presentation was held in partnership with the MacKenzie Art Gallery and funded in part by SaskCulture.

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.

STUDIO SUNDAY: JAHAN MAKAYA
Art Challenge with Art Now
THURSDAY, 19 AUGUST 2021
FEATURING GUEST ARTISTS JUDY ANDERSON, BRADLEY LAROCQUE, JULIA ROSE SUTHERLAND, SHELLEY NIRO, CASEY KOYECAN & FELICIA GAY

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.

SEPARATE JOURNEYS, SHARED PATHS
Filmmakers Reflect on the Deaths of Their Parents and Grandparents
SATURDAY, 2 OCTOBER 2021
PRESENTED BY ON CUE PERFORMANCE HUB

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 Potracs, Zachari Logan, Spring Hurbut, Gabriela Garcia-Luna, Laura Barrón, Sherry Farrell Racette, Deborah Carruthers, Lyla Rye, Bev Pike, Erica DeFreitas and Gabriela Ines Agüero.

RAWLCO RADIO FREE ADMISSION EVENING
An Evening of Collective Remembrance
THURSDAY, 28 OCTOBER 2021

EXHIBITIONS & PUBLIC PROGRAMS

STUDIO SUNDAY WITH JILLIAN ROSS
Screenprinting Workshop

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.

MISKWAABIK ANIMIIKI POWER LINES
The Work of Norval Morrisseau

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.

RAWLCO RADIO FREE ADMISSION DAY
Celebrating the Opening of Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau

SATURDAY, 13 NOVEMBER 2021
FEATURING A VIRTUAL PRESENTATION OF POETRY WITH FELICIA GAY AND JANELLE ‘ECOABOJANELLE’ 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’ Pewapsconias, livestreamed to the MacKenzie’s Facebook, YouTube, and in the Shumiatcher Theatre.

DAY WITH(OUT) ART 2021
Enduring Care

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.

DAWIT L. PETROS
Spazio Disponibile

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.

CHYRONS FOR THE FUTURE
On view in the Shumiatcher Theatre

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.

ANNUAL REPORT
2021/2022

KindOfClass

Joi T. Arcand: Looking out her window she watches a moving mirage of dazzling light

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.

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The Work of Norval Morrisseau

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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.
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

BORROWED ARTWORK EXHIBITIONS
PASAPKEJIKWOKWONG: LA RIVIÈRE QUI PASSE ENTRE LES ROCHERS—THE RIVER THAT PASSES THROUGH THE ROCKS
12 June – 19 September 2021

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

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

MISKWAABIK ANIKWIH 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.

DAMIET 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.

PIRA: WHY IS THE SKY BLUE? STEPHANIE COMILANG AND SIMON SPEISER
10 March – 10 July 2022

KARA UZELMAN: FINITE DIMENSIONS
10 March – 10 July 2022
Organized by the MacKenzie Art Gallery. Curated by Tak Pham.

FILM PROGRAMS
KISKISHYAPAYWIN “THREADS OF MEMORY”
12 June – 13 October 2021

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

CHYRONS FOR THE FUTURE
17 February – 1 May 2022
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.
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!

GIFTS UP TO $499
Anonymous (49)
Bob Williams
Anne Campbell
Ted Quade
Delee Cameron and Lizabeth Brydon
Tammy Bryant
Donovan and Devon Brooks
Calvin Brook
Cheryl Barber
Cristian Barreno
Lorne Beug
Erin Black
Bo and Irene Black
Eileen Bledsoe
Sean Bliss
Richard Bonokoski
Lois Borden
Devon Brooks
Donovan and Lee Ann Brown
Tammy Bryant
Elizabeth Brydon
Leona Burkhart
Delée Cameron and Ted Quade
Anne Campbell
Robert Carnahan
Roger Carriere and Bob Williams
Jonathan Chan
22
23
GIFTS $500+
Anonymous (1)
Lyall and Eileen Moore
Ken Tencer

CORPORATE SPONSORS
Without the generous support of our corporate sponsors, we would not be able to deliver our public programs and exhibitions.
Canada Life (The Canada Life Assurance Company)
Deloitte LLP
Rawlco Radio
SaskTel

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Allison Graham in memory of Jill Whitmore
Ruby Maitland in memory of Mary Gibson
Barber Motors in memory of Arlene Ferguson
Karen Whitmore in memory of Mary Gibson

DONATIONS OF ART – PERMANENT COLLECTION
Kevin Baer and Kim Spink
William Way Carney
Sheila Flasko
Dr Lyall and Eileen Moore

DONATIONS OF ART – MEMORY DONATIONS
Helen Yum
Richard Yoshida
Celeste York
Elaine Yoemans

PLANNED GIVING
Mark and Janice Stefan
Helen Timm

GIFTS $1,000+
Shauna Behar
Drs. Lewis and Elizabeth Brandt
Jan M. Campbell
Neil G. Devitt and Lynn Crook
MacKenzie Gallery Volunteers
John and Linda Nilson
Robert Perry
Elise Touph
Andrea Wagner and Don Hall

GIFTS $200,000+
Lily Street Foundation

GIFTS $500+
Anonymous (1)

GIFTS $1000+
Taylor Meed-sim
Donald Melkie
Janet Miller
Cayley Milne
Elian Morgan
Robyn Morin
Vincent Murphy
Manlson Nelson
Laurie Nenson and Deryl Dangstorp
Benjamin Nickerson
Erik Norbraten
Cindy and Don Ogilvie
Audrey Olson
Art and Mary Opseth
Beverly O’Shea
Ali Molano and Deb Pacholska
Donald Parker
Justin Pelletier
Yvonne Petry
Finn Pauwesconia
Lisa Philippson
Celeste Pinder
Jim Putz
Mike Reiss and Barb Quinnery
Demic Reddick-Shannon
Kayla Reeve
Charlotte and Gerry Rich
Joseph K and Charlotte and Gerry Rich

GIFTS UP TO $499
Anonymous (49)
Bob Williams
Anne Campbell
Ted Quade
Delee Cameron and Lizabeth Brydon
Tammy Bryant
Donovan and Devon Brooks
Calvin Brook
Cheryl Barber
Cristian Barreno
Lorne Beug
Erin Black
Bo and Irene Black
Eileen Bledsoe
Sean Bliss
Richard Bonokoski
Lois Borden
Devon Brooks
Donovan and Lee Ann Brown
Tammy Bryant
Elizabeth Brydon
Leona Burkhart
Delée Cameron and Ted Quade
Anne Campbell
Robert Carnahan
Roger Carriere and Bob Williams
Jonathan Chan
22
23
GIFTS $500+
Anonymous (1)
Lyall and Eileen Moore
Ken Tencer

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Barber Motors in memory of Arlene Ferguson
Karen Whitmore in memory of Mary Gibson

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Richard Yoshida
Celeste York
Elaine Yoemans

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Robert Perry
Elise Touph
Andrea Wagner and Don Hall

GIFTS $200,000+
Lily Street Foundation

GIFTS $500+
Anonymous (1)

GIFTS UP TO $499
Anonymous (49)
Bob Williams
Anne Campbell
Ted Quade
Delee Cameron and Lizabeth Brydon
Tammy Bryant
Donovan and Devon Brooks
Calvin Brook
Cheryl Barber
Cristian Barreno
Lorne Beug
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Robert Perry
Elise Touph
Andrea Wagner and Don Hall

GIFTS $200,000+
Lily Street Foundation

GIFTS $500+
Anonymous (1)
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.

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.
**ACQUISITIONS & WORKS ON LOAN**

**PURCHASES**
- Judy Anderson
  - Nihiaw/Piais Cree from Gordon First Nation, born 1967
  - Every time I think of you. 1994, 17.8 x 22.9 x 15.2 cm

**DONATIONS**
- Bill Burns
  - Canadian, born 1956
  - Prothosdomary Warbler from Bird Radio, 2002
  - watercolour on paper
  - 26.6 x 19.9 cm

**ACQUISITIONS & WORKS ON LOAN**

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

- Black Cup with Rhyton, 1997
  - porcelain with underglazes and photocopy transfers, MDF shelf (by Brian Gladwell)
  - Collection of the MacKenzie Art Gallery, gift of the artist

- Watercolour on paper, 2006–2007
  - 26.7 x 19.9 cm
  - Collection of the MacKenzie Art Gallery, gift of the artist

- Black Cup
  - porcelain with underglazes
  - Collection of the MacKenzie Art Gallery, gift of the artist

- Sunglasses #1
  - porcelain and glaze
  - Collection of the MacKenzie Art Gallery, gift of the artist

- Sunglasses #3
  - porcelain and glaze
  - Collection of the MacKenzie Art Gallery, gift of the artist

**WORKS ON LOAN**

- Art Gallery of Ontario
  - Robert Houle: Red is Beautiful
  - Art Gallery of Ontario (Toronto, ON)
  - 3 December 2021 – 3 April 2022

- Remai Modern (Saskatoon, SK)
  - Ken Lum: Death and Furniture
  - Remai Modern (Saskatoon, SK)
  - 5 February – 15 May 2022

- Art Gallery of Ontario (Toronto, ON)
  - Ruth Cuthand (Plains Cree/Scottish/Inuk, Canadian, born 1954)
  - She Went to Town, 1985

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

- Dunlop Art Gallery (Regina, SK)
  - Dunlop Art Gallery
  - 30 January – 9 April 2021

- Remai Modern (Saskatoon, SK)
  - Trading: Measles
  - Remai Modern (Saskatoon, SK)
  - 26 March – 5 September 2022

- Art Gallery of Ontario (Toronto, ON)
  - Ruth Cuthand (Plains Cree/Scottish/Inuk, Canadian, born 1954)
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  - Trading: Measles
  - Remai Modern (Saskatoon, SK)
  - 26 March – 5 September 2022
The MacKenzie is your gallery. Your membership is an investment in art education, award-winning public programming and landmark exhibitions for all citizens of Regina and beyond.
Ulrike Veith
Mackenzy Vida
Fiorella Vilagray
Fiorella Vilagray Pacheco
Brooklynn Vindevoghel
Hannah Volke
Wendy Vorrieter
Krzysztof Voss
Andrea Wagner
Monika Wala
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
Kaylo Watson-McNab
Marilyn Webb
Kloie Webber
Allison Weed
Lorraine Weidner
Julie Weimer
Glen Weiner
Jeremy Weiner
Hayleigh Weir
Stephen Weiss
Kimberly Weiss
Maria Weiss
Dennis Weist
Dean Wennman
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 Wilber
Horst Will
Vaughn Williams
Morgan Williams
Laverne Williams
Bob Williams
Phyllis Williamson
Greg Wilner
Tyler Wilcox
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
Alyssa Woodrow
Alyssa Woolheather
Darlene Wowoada
Joyce Wright
George Wright
Nancy Wright
Lorrie Wright
Wendy Wright
Tracy Wright
Florence Wuttunee
Rose Wymynk
Zhang Xiaojun
Brand Yannton
Theifa Yee-Toi
Celeste York
Richard Yoshida
Lorraine Young
Daryle Young
Gerald Youzwa
Helen Yum

Hagere Selam “Shimby”
Zegeye-Gebrhiwot
Norman Zepp
Joanne Zepp
Frances Zerr
Wenwan Zhou
Emma Zhu
Sylvia Ziemann
Vincent Ziffle
Joel Zimmerly
Susan Zmetana
Katherine Zmetana
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Doug Johnson  
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Cindy Ogilvie  
Courtenay Phillips  
Johanna Sallourm  
Nathan Schissel (Past President)

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Mary Ference  
Asma Gehlen  
Doug Johnson (Chair)  
Ashlee Langlois  
Cindy Ogilvie

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Mary Ference  
Murir Haque  
Ashlee Langlois (Chair)  
Riley Munro  
Courtenay Phillips

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Ashlee Langlois  
Nathan Schissel (Chair)

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

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Elder Betty McHannah, 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)  
Vladian Vulovic, HR & Equity Manager

COMMUNICATIONS
Kara Neuls, Graphic Designer  
Allison Wood, Communications Manager

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

PROGRAMS
Larissa Barcheski MacLean, Preparator  
Mike Bird, Assistant Preparator  
Cat Blumke, Digital Exhibition Consultant  
Corey Bryson, Preparator

Jonathan Carroll, Digital Exhibition Consultant  
Levon Delorme, Senior Preparator  
Ken Durcek, 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, Conservation  
Stephanie Bobesits, Registrar

SECURITY
Mancia Dormuth  
Rahemima Niha  
Lorraine Ogilvie  
James Otitoju  
MD Rana  
Rita Schuck  
Dennis Smith  
Alex Winters

boards of trustees staff
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 visiting our website at mackenzie.art under About>Board and Reports.

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

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.

Deloitte LLP
Chartered Professional Accountants
June 6, 2022
Regina, Saskatchewan
### Mackenzie Art Gallery Summary Balance Sheet

**As at March 31, 2022**

<table>
<thead>
<tr>
<th>Assets</th>
<th>March 31, 2022</th>
<th>March 31, 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$1,898,591</td>
<td>$2,782,898</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td>2,587,723</td>
<td>1,242,542</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>485,541</td>
<td>62,091</td>
</tr>
<tr>
<td>Government Remittances Receivable</td>
<td>10,509</td>
<td>6,514</td>
</tr>
<tr>
<td>Grants Receivable</td>
<td>429,000</td>
<td>88,999</td>
</tr>
<tr>
<td>Inventories</td>
<td>72,228</td>
<td>87,239</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>45,270</td>
<td>11,744</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td><strong>5,528,862</strong></td>
<td><strong>4,282,027</strong></td>
</tr>
<tr>
<td>Objects of Art</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Capital Assets Tangible</td>
<td>1,060,206</td>
<td>1,266,962</td>
</tr>
<tr>
<td>Capital Assets Intangible</td>
<td>27,067</td>
<td>65,121</td>
</tr>
<tr>
<td>Long-term Investments</td>
<td>259,294</td>
<td>245,436</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>1,346,568</strong></td>
<td><strong>1,577,520</strong></td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>6,875,430</strong></td>
<td><strong>5,859,547</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts Payable and Accrued Liabilities</td>
<td>$265,401</td>
<td>$241,474</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>473,698</td>
<td>370,787</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td><strong>739,099</strong></td>
<td><strong>612,261</strong></td>
</tr>
<tr>
<td>Long-term liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>88,195</td>
<td>114,754</td>
</tr>
<tr>
<td><strong>Total Long-term Liabilities</strong></td>
<td><strong>88,195</strong></td>
<td><strong>114,754</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Equity</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>86,225</td>
<td>69,927</td>
</tr>
<tr>
<td>Other Internally Restricted</td>
<td>5,961,911</td>
<td>5,062,605</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td><strong>6,048,136</strong></td>
<td><strong>5,132,532</strong></td>
</tr>
</tbody>
</table>

**Total Equity** $6,875,430  
**Total Liabilities** $6,875,430  

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**

<table>
<thead>
<tr>
<th>Revenue</th>
<th>March 31, 2022</th>
<th>March 31, 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Grants</td>
<td>$1,264,620</td>
<td>$1,279,120</td>
</tr>
<tr>
<td>Programming Grants</td>
<td>408,445</td>
<td>228,610</td>
</tr>
<tr>
<td>Fundraising</td>
<td>1,315,124</td>
<td>209,866</td>
</tr>
<tr>
<td>Earned</td>
<td>741,701</td>
<td>622,005</td>
</tr>
<tr>
<td>Gallery Shop</td>
<td>5,874</td>
<td>19,404</td>
</tr>
<tr>
<td>Mackenzie Trust Income Fund</td>
<td>73,500</td>
<td>15,900</td>
</tr>
<tr>
<td>Other Income</td>
<td>1,002,164</td>
<td>1,157,285</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>$4,811,428</td>
<td>$3,532,190</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions and Programs</td>
<td>1,857,667</td>
<td>1,465,956</td>
</tr>
<tr>
<td>Administrative</td>
<td>1,008,704</td>
<td>850,331</td>
</tr>
<tr>
<td>Collection Management</td>
<td>338,652</td>
<td>324,749</td>
</tr>
<tr>
<td>Marketing and Communications</td>
<td>292,222</td>
<td>281,313</td>
</tr>
<tr>
<td>Membership and Development</td>
<td>222,386</td>
<td>360,629</td>
</tr>
<tr>
<td>Permanent Collection</td>
<td>176,193</td>
<td>144,312</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$3,895,824</td>
<td>$3,427,290</td>
</tr>
</tbody>
</table>

**Excess of revenue over expenses before the following** $915,604  
915,604  

| Donations of Art                              | 41,500         | 994,877        |
| Permanent Collection Donations                | (41,500)       | (994,877)      |

**Excess of revenue over expenses for the year** $915,604  

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

1. Basis of preparation
The summary financial statements are derived from the audited financial statements for the year ended March 31, 2022 prepared in accordance with Canadian accounting standards for not-for-profits organizations. The preparation of the summary financial statements requires management to determine the information that needs to be reflected in the summary financial statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

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

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

IMAGE CREDITS


