

AT THE MACKENZIE



MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

SPRING/SUMMER
2023



MESSAGE FROM THE EXECUTIVE DIRECTOR & CEO

Celebrating our 70TH Anniversary



The MacKenzie Art Gallery team is excited to celebrate, alongside all of you, 70 years of transformative experiences of the world through art!

The MacKenzie first opened to the public in 1953 as the Norman MacKenzie Art Gallery, housed at the University of Saskatchewan, Regina Campus. Since then, our humble Regina Campus has become the storied University of Regina, and the MacKenzie has also struck out on its own, becoming independent in 1990, when we moved to our current location in the TC Douglas Building, within Wascana Park.

Wascana Park was first envisioned in 1913 through the Mawson Plan and took its name from the Cree name for this territory, *oskana ka-asastēki*—which roughly translates into “pile of bones,” named for the piles of bison bones found in the region from the over-hunting of bison during a period when colonial forces aimed to starve local Indigenous nations into treaty relations.

The exterior of our building speaks to this history with Duane Linklater’s work *Kâkikē/Forever*, which illuminates the sky with words that speak to the spirit of treaty, “as long as the sun shines, the river flows, and the grass grows.”

This phrase expresses a sentiment that connects us to each other and to the land we live on, and which gives us life. It reminds us of the path we want to walk, while also alluding to where we have gone wrong.

On this 70th anniversary, we want to reflect back on our history as an organization, the incredible work and vision that has gotten us here, all the hands that have helped shape our cultural community, as well as the voices that have been left out. When Norman MacKenzie passed in 1936, he bequeathed his incredible collection to the University with the mandate to make

a public institution that could make art and culture accessible to everyone in this region. We at the MacKenzie recognize that this vision has been a gift to us all, but we are also now taking a critical look at what is in this collection and at the value system it was built upon.

The University of Regina has struck a collections review committee supported by the MacKenzie to review these works through new ethical lenses. The committee aims to identify if any of these works should never have been in the collection to begin with. For example, our audiences may remember the landmark repatriation of the goddess Annapurna back to India, spurred by artist Divya Mehra (who was recognized for this work and the full breadth of her practice when she won the 2022 Sobey Art Award). This story was an example of how the MacKenzie placed greater value on sharing the world’s culture with Regina than on the rights of the communities whose culture was being represented.

This tension is part of a wider history of museums—institutions that were designed through colonial ideals of gathering (often through looting) treasures from the outskirts of empire, with the aim of sharing this wealth with all citizens. Some of the first museums were created through popular uprisings, where museums were envisioned as a

tool for collective ownership, in which culture was something that should be respected, cared for, and provided to all instead of hoarded by a select few. As museums, the MacKenzie included, evolve, we can reflect on this aim, on where we’ve succeeded, where we have fallen short, and on how we can better embody our ideals. In this year’s program, you will see work that looks back at archives, at stories that have not been told, and at ones that are still changing and evolving.

I’m excited for a potential future for galleries and museums that are able to engage with these complex legacies and become better cultural stewards and actors as a result. The staff, board, artists, and stakeholders who make up the MacKenzie are always striving to push our field forward, and I feel that we have a role to play in this transformation. As we look forward to the next chapter of the MacKenzie, I will be excited to hear and learn more about the important contributions made by many community members, building one of the country’s most forward-looking cultural institutions, and engaging all of you as we chart a path for our next steps forward.

John G. Hampton
Executive Director & CEO

THEATRE EXHIBITIONS

ROMAN KHIMEI AND YAREMA MALASHCHUK *Youth of the World*

9 MARCH – 11 JUNE 2023
Shumiatcher Theatre

CURATED BY
TAK PHAM

ORGANIZED BY
THE MACKENZIE ART GALLERY

Youth are often looked to as the future. The image of a group of young individuals can be simultaneously promising and startling. Youth can work together to propose innovative solutions to our contemporary challenges, or they can come together to change obsolete institutions. Fascinated by the complexity of this ever-changing demographic, Ukrainian filmmaker duo Roman Khimei and Yarema Malashchuk have been casting youth groups across Ukraine in their video works. Through the actors'

points of view, Khimei and Malashchuk acutely portray the anxiety within young people of Ukraine and the world as they navigate the past and reconcile with historical traumas in search of a future. Featuring four video works by the duo from 2017 to 2021, *Youth of the World* is conceived as a multipart movie that offers glimpses into Ukraine's unique but relatable youth culture.

FOR A FULL LIST OF SCREENINGS, PLEASE VISIT
OUR WEBSITE AT MACKENZIE.ART

Still from Yarema Malashchuk and Roman Himey, *Kyiv's Youth Leaving a Grocery Store*, 2017, HD video, sound, 3 min. Courtesy of the artists.



THOSE THAT CAME BEFORE US

15 JUNE – 10 DECEMBER 2023
Shumiatcher Theatre

CURATED BY
ANASTASIA FERGUSON

ORGANIZED BY
THE MACKENZIE ART GALLERY

The displacement and migration of people is an experience thoroughly rooted within human history. These experiences often reshape our lives, identities, communities, notions of belonging, and broader understanding of the world. With displacement and migration comes the loss of knowledge—of the stories, histories, lives, and places—of those that came before us. This erasure of the past, of parts of our own family histories, creates a sense of loss and grief within many of us. How can we look toward the future without an understanding of the past—of the stories of our ancestors, our culture, our origins?

In this program artists retrace their family histories through fragmented memories, letters, artifacts, archives, and imagination. Using technology such as 3D video, chroma keying, and experimental film processes, these artists place themselves and the viewer within the stories—within the images. Drawing on the haptic quality of film and video, these artists create felt and embodied experiences in an attempt to unearth that which was lost and to connect to those that came before us.

LIST OF ARTISTS
YANYU DONG, ELIAN MIKKOLA, AMANDA STRONG AND
BRACKEN HANUSE CORLETT, LEILA SUJIR, AYAM YALDO

Still from Ayam Yaldo's, *Impossible Sites*, 2021, HD video, sound, 13:03 min. Courtesy of the artist



EXHIBITIONS

PAUL SEESEQUASIS

Turning the Lens: Indigenous Archive Project

23 MARCH – 27 AUGUST 2023
Sim Gallery

CURATED BY
ARIN FAYE WITH
FELICIA GAY

ORGANIZED & CIRCULATED BY
NELSON MUSEUM, ARCHIVES
& GALLERY

Archival documentation of Indigenous people on Turtle Island reflects the dominant gaze of settler colonialism. Photography, traditionally a tool of empire, has successfully produced colonial narratives that have benefited from expansion, extraction, and assimilation. Mediums such as painting, photography, literature, and film have all created and reinforced a multitude of damaging tropes, such as the “vanishing Indian” or static, imaginary Indians that have no place in real memory. Perhaps most difficult to understand is the work of well-meaning photographers. However well meaning, the colonial archive was meant to document the colonies.

Through research on and re-appropriation of the colonial archive, Paul Seesequasis has skillfully returned the dominant gaze and decentred the colonial archive as the central narrative. Paul describes seeing Indigenous people in the archive as three dimensional, resilient, and alive. Beginning with touring photographs by Rosemary Gilliat, we see a return of the gaze, or, as Paul says, a turning of the lens through infectious

smiles, intimate moments between mother and child, the comradery between friends, or the love between a child and their dog. In addition to working on the Gilliat collection, Paul completed a research residency for the MacKenzie Art Gallery portion of the tour. Through his research he discovered the work of local Regina photographer Edgar Rossie. Included in the Rossie Collection are a series of photographs of various regional leaders or chiefs taken circa 1919. An important aspect of Paul’s work is his invitation to Indigenous communities to engage with the archive as an important post-colonial project of reclaiming and naming the archive. Over many years, Paul Seesequasis has built a pedagogy of turning the lens, welcoming Indigenous communities name the previously nameless faces in these archives. The central aspect of Paul’s work is built on the tenets of the Cree worldview, in which community and collaboration are key to dismantling colonial projects existing within the historical archive.



Images (top to bottom): Photo: Two daughters of fishermen, Ungava. The girl on the right has been identified as Susie Sarah Eve Etok in Kangiqsualujuaq, George River, Quebec, between July 13–August 9, 1960. © Library and Archives Canada. Reproduced with the permission of Library and Archives Canada. Photo: Young girl and boy standing on grass, between a teepee and a dirt road, Ghost River, Alberta, c. 1962 © Library and Archives Canada. Reproduced with the permission of Library and Archives Canada.

DEANNA BOWEN

Black Drones in the Hive

23 MARCH – 6 AUGUST 2023
Kenderdine Gallery

CURATED BY
CRYSTAL MOWRY

ORGANIZED BY
THE KITCHENER-WATERLOO
ART GALLERY

With roots in experimental approaches to documentary film and installation, Deanna Bowen's career has been dedicated to positioning her family history within a broader national narrative of omission and occlusion. Whether through strategies of re-enactment or dense constellations of archival material, Bowen's work traces her familial history within a broader narrative of Black survival in Canada and the United States.

Originally produced by the Kitchener-Waterloo Art Gallery, *Black Drones in the Hive* unfolds in a series of visual chapters to reveal the strategic erasures which have enabled Canadian canons (such as the Group of Seven) to exist without question or complication. The exhibition draws its title from a racist assessment of William Robinson, a Black journeyman, as written by a city official in Berlin, Ontario (now Kitchener), in the records of the Waterloo County House of Industry and Refuge (1869–1950).

This sentiment echoes the centuries-long project of devaluing Black labour and the promise of autonomy. Combing historical texts, petitions, and archives ranging from local to international, Bowen weaves together narrative threads of migration, power networks, and hierarchies of remembrance.

Deanna Bowen (b. 1969, Oakland, CA, USA; lives in Montreal) is a descendant of two Alabama and Kentucky-born Black Prairie pioneer families from Amber Valley and Campsie, Alberta. Bowen's family history has been central to her work since the early 1990s. She is the recipient of a Guggenheim Fellowship (2016), a Governor General's Award in Visual and Media Arts (2020), and the Scotiabank Photography Award (2021). Bowen is editor of the 2019 publication *Other Places: Reflections on Media Arts in Canada*.

CIRCULATED IN PARTNERSHIP WITH THE
MACKENZIE ART GALLERY



Images (top to bottom): Deanna Bowen, installation view of *Black Drones in the Hive*, 2020. Courtesy of the artist and the Kitchener-Waterloo Art Gallery. Deanna Bowen, installation view of *Double Consciousness* in *Black Drones in the Hive*, 2020. Inkjet prints on archival paper. Courtesy of the artist and the Kitchener-Waterloo Art Gallery. Photos: Toni Hafkensheid.

ANNIE MACDONELL

The Beyond Within

25 MAY –
1 OCTOBER 2023
RHW, Hill &
Rawlinson Galleries

CURATED BY
CRYSTAL MOWRY &
LEILA TIMMINS

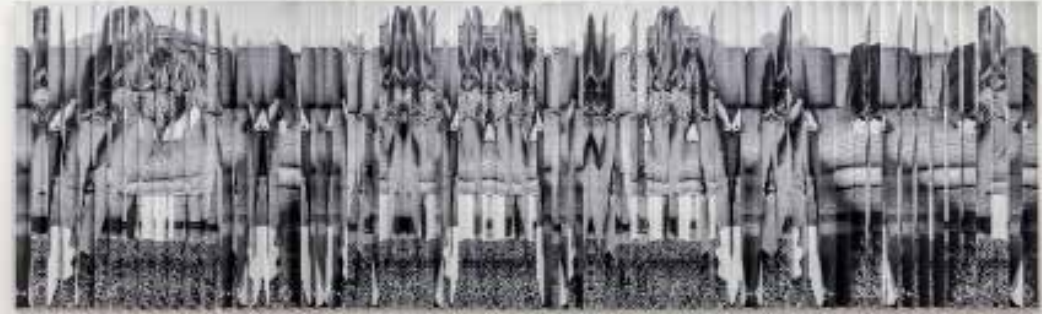
ORGANIZED BY & CIRCULATED BY
THE THE ROBERT MCLAUGHLIN
GALLERY, IN COLLABORATION WITH THE
KITCHENER-WATERLOO ART GALLERY

As a surface with only one side, the Mobius strip resists orientation. To trace its surface is to experience left becoming right, outside flipping in, and time assuming the shape of an infinite loop. While the loop's perimeter is defined, it is the twist in the loop that prevents predictability. Within static institutions and other familiar containers, is it possible to experience a similar twist—a radical detour—that encourages us to build our worlds anew?

Underpinned by feminist conceptions of the everyday as a basis for political engagement with the world, Annie MacDonell's predominantly lens-based practice questions how images are constituted and circulated. Beginning from the photographic impulse to capture and frame, MacDonell frequently uses found images to propose strategies for our personal and political reorientations. MacDonell's recent work looks to under-recognized sites of experimentation as full of artistic and political possibility: psychedelic experience as a means to dissolve the ego and generate new models of collectivity is central to the works in *The Beyond Within*.

Juxtaposing text, drawings, and photographs sourced from early psychedelic trials with architectural sets that recall the institutional examination rooms in which these trials took place, MacDonell's works propose a boundary between the subject and viewer that is not only marginal, but also porous and continuously shifting. By making use of radical and lateral modes of thinking and storytelling, MacDonell affirms how art can be a necessary clarifier and serve as an essential tool in world building.

Annie MacDonell is a visual artist and filmmaker. She was short-listed for the AGO IAMIA Photography Prize in 2012 and long-listed for the Sobey Art Award in 2012, 2015, and 2016. MacDonell was short-listed for the 2021 Scotiabank Photography Award. In 2020, she and Maïder Fortuné won the Tiger Award for Best Short Film at the Rotterdam International Film Festival, for their film *Communicating Vessels*.



Images (top to bottom): Installation of *Annie MacDonell: The Beyond Within* at the Robert McLaughlin Gallery, 2022. Images by Toni Hafkenscheid. *Annie MacDonell and Maïder Fortuné, still from OUTHERE (for Lee Lozano), 2021, HD video, 32:00.* Courtesy of the artist.

THE PERMANENT COLLECTION

The Multiple Lives of Paintings: European Painting 1500–1800 from the MacKenzie Art Gallery

24 JUNE 2023 –
23 JUNE 2024

Wakeling & University of
Regina Galleries

CURATED BY
TIMOTHY LONG &
DR. FRANCESCO FREDDOLINI

ORGANIZED BY
THE MACKENZIE ART GALLERY

The Multiple Lives of Paintings explores various moments in the lives of paintings—complex objects with lifespans that can extend over five hundred years. Building on the success of *The Multiple Lives of Drawings*, the exhibition highlights twenty-two early modern paintings (1500–1800) in the MacKenzie Art Gallery, University of Regina Collection. Original research by the curators, Sapienza University of Rome art historian Francesco Freddolini and Head Curator Timothy Long, has resulted in fresh attributions for a number of the paintings and discoveries that deepen our understanding of the long and varied lives of works on canvas and panel.

The exhibition will be organized around four themes corresponding to four moments in the existence of a painting: production, copying, collecting, and research. Case studies, illustrated with video animations, will help bring to life these themes, clarifying the identities and motivations of producers, the reasons behind copy production, the essential role of collectors, and the current possibilities opened by digital research. An accompanying online exhibition will also be produced for launch this fall.



MAGDANCE 5

art + dance + archive

26 AUGUST –
1 OCTOBER 2023
Kenderdine Gallery

CURATED BY
GINELLE CHAGNON, PAUL-ANDRÉ
FORTIER, TIMOTHY LONG,
EDWARD POITRAS & ROBIN POITRAS

ORGANIZED BY
MACKENZIE ART GALLERY &
NEW DANCE HORIZONS

Since 2011, the MacKenzie Art Gallery and New Dance Horizons have collaborated on a groundbreaking series of dance residencies/exhibitions called *MAGDANCE*. These projects have broken barriers by bringing the black box of contemporary dance into the white cube of the art gallery. *MAGDANCE 5: art + dance + archive* continues that dialogue by exploring the role of the art gallery in archiving contemporary dance.

MAGDANCE 5 will look at the generative possibilities of the archive through a series of responses to one of the most compelling traces in recent Canadian contemporary dance: the set for Paul-André Fortier's extraordinary choreography *Bras de plomb* (1993). The set was collaboratively designed by

Fortier in dialogue with the renowned Montreal artist Betty Goodwin and was recently donated by Fortier to the MacKenzie Art Gallery. A select group of choreographers and dancers from across Canada have been invited to explore new possibilities for this set in conversation with Fortier and dance archivist Ginelle Chagnon, and to create responses during residencies at the gallery. Invited artists include: Brian Webb (Edmonton), Naishi Wang (Toronto), James Viveiros (Montreal), Rouge-gorge (Regina), Johanna Bundon and Jayden Pfeifer (Regina) and Lee Henderson (Montreal).

TWO PERFORMANCE PROGRAMS WILL BE PRESENTED, THE FIRST ON SEPTEMBER 8, 9, AND 10 AND THE SECOND ON SEPTEMBER 28 AND 29 AND OCTOBER 1

Paul-André Fortier, publicity image for *Bras de plomb*, 1993. Photo: Michael Slobodian.



DIGITAL ART

ECHOES FROM THE FUTURE

Speculative Creatures & Post-Human Botanicals

29 JUNE – 27 SEPTEMBER 2023
Online at mackenzie.art

CURATED BY
TINA SAUERLAENDER

ORGANIZED BY
THE MACKENZIE ART GALLERY

Disruptive human activity continues to threaten the Earth's ecological balances, eradicating biodiversity and our planet's shared resources. This digital exhibition highlights artists working across diverse media to preserve nature, reveal environmental devastation, and speculate on future life forms.

Curator Tina Sauerlaender (peer to space) presents artists Aviv Benn (ISR/UK), Laura Colmenares Guerra (COL/BE), Reiner Maria Matysik (DE), Sarah Oh-Mock (DE), Bianca Shonee Arroyo-Kreimes (CAN), Sabrina Ratté (CAN), Tamiko Thiel (US/DE) in an immersive online exhibition. *Echoes from the Future* renders current environmental issues visible in virtual reality, inviting audiences into an immersive alternative future for hybrid lifeforms.

LIST OF ARTISTS

AVIV BENN, LAURA COLMENARES GUERRA, REINER MARIA MATYSIK, SARAH OH-MOCK, BIANCA SHONEE ARROYO-KREIMES, SABRINA RATTÉ & TAMIKO THIEL

Screen capture from *Echoes from the Future: Speculative Creatures & Post-Human Botanicals*





AT THE MACKENZIE

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- Free parking

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BOOKING & INQUIRIES

To book your next event at the MacKenzie or to inquire about our non-profit rates, contact:

E events@mackenzie.art **T** 306-526-3070

CRAFT SERVICES BY CRAVE CAFÉ HOURS

Monday, Tuesday, Wednesday, Friday
8 AM – 4 PM

Thursday
8 AM – 9 PM

Saturday
11 AM – 4 PM

Sunday
Closed

BOUTIQUE MACKENZIE SHOP

ONE-OF-A-KIND GIFTS



Image: Andrew Freedom Parry Photography

DISCOVER UNIQUE GIFTS

Shop from a variety of artisanal creations, ceramics, jewellery, toys, gifts, local interest and art books, housewares, corporate gifts, art magazines, and much more!

AVAILABLE ONLINE

Browse from our curated collection of uniquely Canadian handmade products, publications, designer giftware, clothing, and accessories—all from the comfort of your home!

Visit mackenzie.art to shop!

RAWLCO RADIO & THE MACKENZIE ART GALLERY FREE ADMISSION DAYS

SUPPORTED BY



With the generous support of Rawlco Radio, the MacKenzie Art Gallery is pleased to offer Rawlco Radio & the MacKenzie Art Gallery Free Admission Days—enjoy and explore our second-floor galleries at no charge!

For details on our upcoming Rawlco Free Days, visit mackenzie.art.



SUPPORT THE GALLERY

DONATE NOW

By becoming a MacKenzie supporter, you make the strong statement that creative innovation is vital, and you allow the MacKenzie to continue to offer award-winning programs and educational opportunities by showcasing the fresh, innovative art of today and tomorrow.

FOR MORE INFORMATION OR TO DONATE, CONTACT
Kezia-Grace Macbruce, Development Associate
E kmacbruce@mackenzie.art T 306-584-4250 ext. 4273

BAZAART

JOIN US!
SATURDAY
17 JUNE
10 AM – 5 PM

The MacKenzie Art Gallery is excited to present our 50th annual Bazaar on Saturday, 17 June! Bazaar is Saskatchewan's largest outdoor art and craft show & sale, showcasing handmade creations by Canadian artists and artisans who excel in their chosen medium.

Shop locally for one-of-a-kind creations from a multitude of artisans. Enjoy delicious food prepared by locally owned businesses, art activities in the BMO Learning Centre, and access to the Gallery.

Admission \$5 for members & \$7 for non-members

MACKENZIE GALA

SAVE THE DATE!
FRIDAY
20 OCTOBER
7 PM

For more than twenty years, the MacKenzie Gala has been a high point of Regina's busy social season—and the MacKenzie Art Gallery's signature annual fundraiser. Every fall, more than 300 of the Gallery's most ardent supporters come together to celebrate one of Canada's most beloved art galleries. More information regarding the Gala will be available closer to the date.

BECOME A MACKENZIE MEMBER

Now is the perfect time to purchase or renew your membership!

Being a MacKenzie member will ensure you are getting the most out of your Gallery, deepening your connection to our community and enjoying a number of exclusive perks:

M Complimentary access to the second-floor galleries for the duration of your membership.

M Exclusive member communications, invitations to members-only events, and annual general meeting voting rights.

M Exclusive offers in the MacKenzie Shop! M1 & M2 members enjoy 10% off all year, M3 & M4 members enjoy 15% off all year, and all members receive invitations to exclusive "members-only" sales and events.

M M1 and M2 members receive two one-time guest passes (\$24 value). M3 & M4 members receive two unlimited guest passes.

M Be treated like a member at more than 1,000 galleries and museums across North America, with free enrollment in the NARM and ROAM programs. (M2 and up).

M A choice of VIP experiences (M4 only): a private vault tour for 6, with refreshments; dinner with the Executive Director & CEO; or an enhanced exhibition experience that includes a meet-and-greet with an artist or curator.

IT'S EASY TO JOIN!

Learn more about our membership levels and ways to participate. We would be pleased to discuss the best level for you!

Visit the MacKenzie Shop or stop by the Welcome Centre desk to enrol.

FOR MORE INFORMATION, PLEASE CONTACT
Emma Holt, Membership & Events Coordinator
E eholt@mackenzie.art T 306-584-4250 ext. 4294

LEARN

We offer interactive and hands-on experiences for visitors to build on their creativity and their understanding of the world through art.

THURSDAY NIGHTS AT THE GALLERY

Enjoy an interactive and dynamic program of performances, conversations, screenings, workshops, and happenings, both online and in-person.

Thursdays at 7 PM

ART ENGAGEMENT

Join a Gallery Facilitator for drop-in tours and conversations about our current exhibitions.

Every Saturday afternoon from 1 to 4 PM

INTERACTIVE ART CLASSES

We are excited to introduce interactive art classes for anyone to experience and share the joy of drawing while viewing and discussing works of art from our collection. Perfect for anyone who is motivated by creativity and would love to explore and develop their personal visual language.

Visit mackenzie.art for the latest offerings

FOR MORE INFORMATION ABOUT OUR CLASSES, CONTACT
Ken Duczek, Coordinator of Learning Initiatives
E kduczek@mackenzie.art T 306-584-4250 ext. 4290

IN-PERSON SCHOOL TOURS

The MacKenzie is excited to welcome students and educators into the Gallery for interactive, hands-on tours of our exhibitions *Paul Seesequasis: Turning the Lens: Indigenous Archive Project* and *Deanna Bowen: Black Drones in the Hive*. Our two-hour gallery tours include curriculum-based activities and discussions, as well as a studio art activity.

VIRTUAL ART SASKATCHEWAN

The MacKenzie Art Gallery and Remai Modern have teamed up to offer guided, interactive virtual lessons for classrooms. The online tour, which draws on the public collections of both institutions, will highlight Indigenous artists from the region and beyond.

Using materials informed by provincial curricula and current interpretive, cultural, and pedagogical strategies, students will learn to think critically, make creative connections, and express themselves. The same opportunity to encounter transformative experiences of the world through art— now online.

FOR MORE INFORMATION OR TO BOOK A TOUR, CONTACT
Nikki Little, Program Assistant
E nlittle@mackenzie.art T 306-584-4250 ext. 4292

CONNECTED BY



FAMILY ACTIVITIES

STUDIO SUNDAYS ONLINE AND IN-PERSON

Studio Sundays, presented by Canada Life, are an opportunity for families to connect with artists and artworks in the MacKenzie's permanent collection and feature exhibitions, with weekly hands-on workshops that are suitable for all ages. On the first and third Sunday of each month, enjoy the activities in the Gallery, with programming led by a trained Gallery Facilitator.

For more information, visit mackenzie.art/studio-sundays.

PRESENTED BY  **canada life**

SELF-GUIDED FAMILY ACTIVITIES

NEW THIS SEASON! We are excited to offer family-friendly activity guides for exploring our exhibitions, featuring discussion ideas and art activities that can be done in the galleries. Just ask a Welcome Centre staff member for a guide, clipboard, and pencil—for all ages!



WE WANT YOUR FEEDBACK

Take our **Visitor Feedback Survey** and win a **\$30 gift card to the MacKenzie Shop!**

SCAN THE VISITOR EXIT SURVEY QR CODE and complete a brief survey to let us know how we are doing. You will be entered to win a \$30 gift card to the MacKenzie Shop—**WINNERS ARE DRAWN EVERY MONTH!**



CONTACT

MacKenzie Art Gallery

3475 Albert Street
Regina, Saskatchewan
S4S 6X6 Canada

E info@mackenzie.art

T 306 584 4250

Wheelchair accessible

ADMISSION

Adults \$12
Youth 17 and under Free

MacKenzie members receive complimentary access to the galleries. Stop by to discuss membership today!

mackenzie.art

GALLERY HOURS

Monday
Closed

Tuesday, Wednesday, Friday
10 AM – 5:30 PM

Thursday
10 AM – 9 PM

Saturday & Sunday
11 AM – 5:30 PM

CRAFT SERVICES BY CRAVE HOURS

Monday, Tuesday,
Wednesday, Friday
8 AM – 4 PM

Thursday
8 AM – 9 PM

Saturday
11 AM – 4 PM

Sunday
Closed

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