



MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

ANNUAL REPORT
2022 / 2023





Image: David Garneau (Métis, Canadian, born 1962), *Métis Bundle II*, 2022, acrylic on canvas. Collection of the MacKenzie Art Gallery

- 4 PRESIDENT'S MESSAGE
- 6 EXECUTIVE DIRECTOR & CEO'S MESSAGE
- 8 YEAR IN REVIEW
- 10 EXHIBITIONS & PUBLIC PROGRAMS
- 20 COMMUNITY SUPPORT
- 22 DONORS & SPONSORS
- 26 ACQUISITION HIGHLIGHTS
- 30 MEMBERS & VOLUNTEERS
- 40 BOARD OF TRUSTEES & STAFF
- 42 SUMMARY FINANCIAL STATEMENTS

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 for another year as Board President, and I am delighted to present the 2022-2023 Annual Report.

What a tremendous moment for the MacKenzie Art Gallery! This year marks the MacKenzie's 70th anniversary and 33 years at the iconic T.C. Douglas Building. While we celebrate this milestone, it's important to reflect on the Gallery's rich history and the deep art history of this land, as we imagine new and exciting ways forward.

For seven incredible decades the MacKenzie Art Gallery has played a vital role in the cultural landscape of our city, our province, and beyond. This past year was no exception. In 2022-23, the MacKenzie Art Gallery truly shone and continued to fulfill its mission to engage people in transformative experiences of the world through art. With world-class exhibitions, inspiring events, and innovative public programming for people of all ages, the Gallery impacted the lives of over 285,000 people from our community and across the continent. As the Gallery enters a new era, we continue to push the boundaries of what's possible, and we can't wait to see what the future holds.

As we look ahead, we are evaluating the Gallery's current infrastructure and identifying changes necessary to best serve our community for the next 30 years. In 2023, the Gallery continued its work

with Lord Cultural Resources and Brook McIlroy, undertaking a Facility Master Plan Feasibility Study, a project made possible in part by the Government of Canada. Following thoughtful and extensive consultations with a diverse range of stakeholders, including members of the Indigenous community market research, and robust data analysis, the Lord and McIlroy team presented their findings this spring, a critical step in the planning process and anticipating the needs of our community now and for years to come. We are now entering our next step in reviewing their findings as we renew our strategic plan and are excited about the opportunities and challenges that lie ahead. We look forward to sharing updates as we reach our next major milestones.

Over this past year, the Gallery has continued our focus on advancing equity, diversity, and inclusion (EDI) by implementing several impactful changes. This includes but is not limited to, undertaking disability and accessibility audits, updating Gallery HR policies and procedures such as our exit interview process, conducting an audit to ensure the website adheres to the Website Content Accessibility Guidelines (WCAG), and creating a new Board led Equity Action Plan (among other activities). Despite these accomplishments, we acknowledge that EDI work is an ongoing process and will continue to require dedicated resources. The Gallery is committed to fostering an equitable, inclusive, and vibrant arts community, ensuring that everyone who visits feels welcome and represented.

A personal highlight from this past year was our continued successful partnership with the Saskatchewan African Canadian Heritage Museum (SACHM) for the launch of African Canadian Black History Month at the Gallery. The launch event, which included greetings from community representatives, was an inspiring celebration of culture and history. The film screening of Cheryl Foggo's "John Ware Reclaimed" provided a valuable opportunity to re-examine the legacy of this iconic figure through a Black perspective, reclaiming important Black stories and histories. As Board President, I was personally excited to be a part of this event, and we

are grateful to SACHM for their collaboration and look forward to continuing our partnership in the future.

This year, the MacKenzie Art Gallery significantly expanded its complimentary Community Partner Membership Program by over 150% compared to the previous year. This expansion is a testament to our commitment to community care, to address barriers that may impede access to the arts. By providing complimentary access to the Gallery and our programs, we aim to ensure that everyone can have the opportunity to enjoy and engage with the arts. Doing this through membership and community partnership ensures that this is not simply waived admission but gives an opportunity for deeper engagement and relations.

I am pleased to share that the MacKenzie Gala made a triumphant return this year after a two-year hiatus due to the COVID-19 pandemic. The event was an overwhelming success, with attendees enjoying an evening of music, food, spectacular décor, and the thrill of the live art auction. The generosity of our patrons helped us raise over \$85,000 in support of the MacKenzie's world renowned exhibitions and public programs. I would like to extend a warm thank you to the Gala organizing committee, volunteers, and staff for their hard work and attention to detail, which was evident in every aspect of the event. The success of the MacKenzie's fundraising events is vital to our ability to uphold our commitment to community care and continue our mission of creating transformative art experiences.

On behalf of the Board of Trustees I would like to extend my heartfelt thank you 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.

Last but certainly not least, I would like to express my deepest gratitude to our staff both past and present for their hard work and unwavering dedication to the MacKenzie. Your contributions have been essential

to the Gallery's success, and we could not have reached this important milestone without you.

With a dedicated and passionate team like ours, I know the future of the MacKenzie is bright and filled with endless possibilities. Here's to another 70 years of inspiring, engaging, and creating transformative experiences for all who visit this amazing institution!

Mary Ference
President, MacKenzie Art Gallery
Board of Trustees

EXECUTIVE DIRECTOR & CEO'S MESSAGE



Tansi, umba wasté, aaniin, tawnshi, chokma, kamusta, bonjour, hello! As Executive Director & CEO, I am pleased to share our 2022-2023 Annual Report on behalf of the MacKenzie Art Gallery. The team at the MacKenzie has had an incredible year, and I want to start by thanking each one of them, who—along with our artists and community members, are responsible for every accomplishment in this report. I am humbled and proud to work at an institution that has been helping to set a path forward for museums and galleries to reconsider their role through a human-oriented lens. I have just returned from two gatherings of museum and cultural leaders, one national and one international, and our colleagues were vocal in praising the work that the MacKenzie does to help shape the future of cultural institutions, and in turn, for the culture we all will be living in.

As museums enter a new era, where we must confront our colonial pasts and underpinnings, while celebrating the voices of artists and imagining new futures, we have been seeking input from all of you on how we can rise to these challenges in our own unique way. This has been enacted through changes both internally and externally; it has come with challenges and successes.

One area I want to highlight from this year is the unprecedented touring exhibition program we have undertaken. While the MacKenzie has always toured the exhibitions we produce, we typically have only one on the road at any given time. Last year we had four, and this year it will be six. This is an objective and resounding testament to the value of the work being undertaken here; our curators and artists are doing work that other communities need. We are currently touring: *Human Capital*, an exhibition that looks at artists' perspectives on immigration policy and labour; *Conceptions of White*, an exhibition that examines the complex formations of White racial identity; *Ithin-eh-wuk—we place ourselves at the center*, a survey of the loving intercultural Cree/Ukrainian photography of James Nicholas and Sandra Semchuk; *Radical Stitch*, the largest survey of contemporary Indigenous beadwork ever assembled; *Prairie Interlace*, a major exhibition of innovation in textile art on the Prairies; and *The Art of Faye HeavyShield*, a retrospective of this Indigenous art matriarch and major figure in contemporary art on the Prairies.

In addition to these touring exhibitions, the project we supported and debuted by Stephanie Comilang and Simon Speiser, *Piña, Why is the Sky Blue?* has since gone on to be exhibited in Banff, Toronto, and the Tate Modern in London; the work that Divya Mehra did at the MacKenzie became an integral component of her National Gallery exhibition when she won this year's prestigious Sobey Art Award; we co-published three significant books on *Superscreen*, *Anthony Thorn*, and *Dawit L. Petros*; and we have been collaborating with institutions across the country to develop a new toolkit and standards for the creation of digital art exhibitions through our DETAIL project which will be launching projects over the coming years.

I would also like to highlight the incredible work being done by our Education Team. They have been innovating the field of art education through Plain Language implementation; the Story Keeper program implemented with select exhibitions; community collaboration; Virtual Tours supported by SaskTel and presented in partnership with the Remai Modern; and the brand-new Regina Arts Youth Network, a collaboration with the Dunlop Art Gallery, that empowers youth to help co-create their own program, working with leaders in the arts community from across multiple institutions.

Over this past year, it has become increasingly clear to me that what we do here matters. We not only help build a better future and present for all our communities here in Regina, but we also have an impact on the world stage, helping to inspire our cultural future. I am proud to be a part of this vibrant and forward-looking community and I hope you are too. Thank you, merci, salamat, chokma'shki, marsee, mikwec, pinawmiya, kinanâskomitin!

John G. Hampton
Executive Director & CEO
MacKenzie Art Gallery



Images: Installation view of *Radical Stitch*, 2022, MacKenzie Art Gallery. Photo: Don Hall.

YEAR IN REVIEW

OVER 285,000 CHILDREN AND ADULTS PARTICIPATED IN A DIVERSE RANGE OF OVER 592 PROGRAMS, ACTIVITIES AND EVENTS ORGANIZED THROUGHOUT THE YEAR.

TOTAL PEOPLE IMPACTED

285,074
Impacted

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

IN-PERSON VISITS

69,056
Attendees

ADULT PROGRAMS

425
Attendees

FAMILY & YOUTH PROGRAMS

22,609
Total Attendees



14,299
Family Program Attendees

3,654
Rawlco Radio & MacKenzie Art Gallery Free Admission Day Attendees

4,299
School Tours Attendees

357
Youth Programming Attendees

AUDIENCE FEEDBACK

Most Impactful Exhibition

Radical Stitch

One of the most significant exhibitions of contemporary Indigenous beading across Turtle Island/North America ever presented.

4.7 ★ out of 5

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

\$1,000,759
Cash & In-kind Contributions from Individuals

\$292,238
Cash & In-kind Contributions from Organizations

161
Permanent Collection Works Displayed
Includes works on loan

1,454
Gallery Memberships

EXHIBITIONS & PUBLIC PROGRAMS

BEYOND DESCRIPTION

Writing from Art Through Heart and Eye with Bruce Rice

THURSDAY, 7 APRIL 2022
IN PARTNERSHIP WITH SASK WRITER'S GUILD & SASK CULTURE



Participants joined former Saskatchewan Poet Laureate, Bruce Rice for a session on writing from Art, a process called ekphrasis. The workshop included a presentation on writing from art, a special tour of selected works from the MacKenzie collection, and generous time to write and share the work created.

RADICAL STITCH

30 APRIL 2022 – 25 SEPTEMBER 2022
CURATED BY SHERRY FARRELL RACETTE, MICHELLE LAVALLEE, & CATHY MATTES
ORGANIZED BY THE MACKENZIE ART GALLERY



Radical Stitch was one of the most significant exhibitions of contemporary Indigenous beading across Turtle Island/North America ever presented. Beading is one of the defining mediums of contemporary Indigenous art on this continent, and this landmark exhibition brought much needed critical attention to the breadth and impact of this practice.

BEADING TOGETHER

Radical Stitch Symposium

SATURDAY, 25 JUNE 2022
HOSTED IN PARTNERSHIP WITH SHUSHKITEW COLLECTIVE



The MacKenzie Art Gallery and Shushkew Collective hosted this event in celebration of the exhibition *Radical Stitch*, curated by Michelle LaVallee, Cathy Mattes, and Sherry Farrell Racette, hosted in-person and onsite at the Gallery with some events streamed online. This weekend included artist-led hands-on beading circles and workshops, panel discussions, conversation, and plenty of creative inspiration.

COLLECTION CONNECTION WORKSHOPS

MONDAY, 4 JULY – THURSDAY, 7 JULY 2022
OFFERED FOR BOTH 7-9 YEARS AND 10-12 YEARS



These workshops offered a fun and immersive workshop experience sharing the joy of drawing and creating while viewing and discussing works of art. During each session we viewed original works of art from our permanent collection and our current exhibitions. Through these artworks we explored a variety of drawing and digital artistic techniques to diversify the range of possibilities.

RADICAL STITCH

Curator Talk & Opening Reception

SATURDAY, APRIL 30 2022
WITH CURATORS MICHELLE LAVALLEE, SHERRY FARRELL RACETTE & CATHY MATTES



In celebration of the opening of the exhibition *Radical Stitch* we welcomed guests with a behind the scenes in-person glimpse into the stories woven into this groundbreaking collection of beading innovation with curators Michelle LaVallee, Sherry Farrell Racette, and Cathy Mattes.

THE PERMANENT COLLECTION

What the Bat Knows

4 JUNE 2022 – 28 MAY 2023
CURATED BY CRYSTAL MOWRY
ORGANIZED BY THE MACKENZIE ART GALLERY



The third in a series of yearlong permanent collection exhibitions, *What the Bat Knows* is an experimental exhibition that reflects on how other voices—perhaps nonhuman voices—can function as subversive narrators within a museum. This exhibition unfolded in three phases, each finding a unique narrator in a trio of porcelain bat sculptures by multi-disciplinary artist Shary Boyle.

CONCEPTIONS OF WHITE

6 AUGUST 2022 – 13 NOVEMBER 2022
CURATED BY JOHN G. HAMPTON WITH LILLIAN O'BRIEN DAVIS
ORGANIZED BY THE MACKENZIE ART GALLERY



Conceptions of White was an exhibition offering context and nuanced perspectives that help viewers grapple with contemporary configurations of White identity. The exhibition examined the origins, travel, and present reality of "Whiteness" as a concept and a racial invention that classifies degrees of civility/humanity.

REGINA FOLK FESTIVAL WORKSHOPS

SATURDAY, AUGUST 6 – SUNDAY, AUGUST 7 2022
HOSTED BY BEADWORK ARTIST LARISSA KITCHEMONIA



This drop-in community workshop was designed and facilitated by beadwork artist Larissa Kitchemonia. We created tiny, beaded vinyl records inspired by the exhibition *Radical Stitch*.

EXHIBITIONS & PUBLIC PROGRAMS

THE DRAG EXPLOSION

New York City's Drag Scene of the 1980s and 90s

THURSDAY, 25 AUGUST 2022

PRESENTED IN PARTNERSHIP WITH QUEER CITY CINEMA



This Thursday Lates program was presented in partnership with Queer City Cinema as a part of their annual Queer City Performance Festival. The Drag Explosion is multi-talented Linda Simpson's photographic tribute to NYC's drag scene of the 1980s and the 90s and has been presented internationally at art spaces, theatres and colleges since 2012.

THE ART HISTORY OF WHITE PEOPLE

Nell Irvine Painter in Conversation with John G. Hampton

THURSDAY, 8 SEPTEMBER 2022

PRESENTED AS PART OF THE *CONCEPTIONS OF WHITE* EXHIBITION



In this conversation, Nell Painter and John G. Hampton discussed themes in the exhibition *Conceptions of White*, including White identity and its relationship to Art History.

INDIGENOUS CURATORIAL COLLECTIVE COMMUNITY GATHERING

SUNDAY, 16 OCTOBER 2022

PRESENTED IN PARTNERSHIP WITH THE INDIGENOUS CURATORIAL COLLECTIVE



We celebrated the Indigenous Curatorial Collective's annual gathering with an afternoon of engaging programming, including a panel conversation titled *Community & the Self: A Panel on Accountability in the Arts*, live conversation and performance, and a screening of *Indigiqueer* and *Two-Spirit Cinema* presented in partnership with Toronto Queer Film Festival. This program featured artists Jessie Short, Audie Murray, and Janelle Pewapsonias.

THE ART OF FAYE HEAVYSHIELD

28 OCTOBER 2022 – 19 FEBRUARY 2023

CURATED BY FELICIA GAY ORGANIZED BY THE MACKENZIE ART GALLERY



The Art of Faye HeavyShield presented work that spans forty years of her practice. The exhibition situated HeavyShield as a major contributor to contemporary Indigenous art through her creation of a new aesthetic vocabulary. While bearing a resemblance to conceptual installation, her work is rooted in the deep art history of the Canadian prairies and in personal/communal experience.

YOUTH ENGAGEMENT WORKSHOPS

Faye HeavyShield

SEPTEMBER/OCTOBER 2022

IN PARTNERSHIP WITH THE COMEBACK SOCIETY



The Comeback Society and the MacKenzie Art Gallery in partnership, invited 15 local Indigenous youth to a 3-day workshop and engagement with leading Blackfoot contemporary artist, Faye Heavyshield and Swampy Cree Curatorial Fellow Felicia Gay. Students gathered at the Gallery to learn about Felicia's curatorial practice and about HeavyShield's work as well as a behind-the-scenes exploration of the MacKenzie.

REGINA ARTS YOUTH NETWORK (RAYN)

SEPTEMBER 2022 – APRIL 2023

IN PARTNERSHIP WITH THE DUNLOP ART GALLERY



RAYN is a youth-led initiative that invites a small team of highschool and post-secondary students to engage with the MacKenzie Art Gallery and Dunlop Art Gallery. Students participated in biweekly workshops where they learned about both galleries, while discussing and making art. This year's program culminated in the exhibition *Reflections in the RAYN* which opened 6 April 2023.

OPENING CONVERSATION AND RECEPTION

The Art of Faye HeavyShield

FRIDAY, 28 OCTOBER 2022

WITH GUESTS FAYE HEAVYSHIELD, KRISTY TRINIER, AND FELICIA GAY



In celebration of the exhibition, *The Art of Faye HeavyShield*, Blackfoot artist Faye HeavyShield, and Kristy Trinier joined Curatorial Fellow Felicia Gay for a conversation about Faye's contributions to Indigenous art.

DRAWN FROM THE VAULT WORKSHOPS

NOVEMBER 2022

INCLUDED VARIOUS WORKSHOPS FOR DIFFERENT AGES



Drawn from the Vault is an immersive workshop experience centered on art from our permanent collection. This three-part workshop examined original works of art and used it to inspire participants to create their own works of art.

EXHIBITIONS & PUBLIC PROGRAMS

BUFFALO PEOPLES ARTS INSTITUTE Residential School Survivors Gatherings

THURSDAY, 3 NOVEMBER AND TUESDAY, 21 MARCH
PRESENTED BY BUFFALO PEOPLES ARTS INSTITUTE &
RECONCILIATION REGINA



Two days of ceremony, performance, and sharing, presented by Buffalo Peoples Arts Institute and Reconciliation Regina.

CURATING THROUGH STORY A Curatorial Talk with Felicia Gay

THURSDAY, 10 NOVEMBER 2022
PRESENTED AS PART OF THE EXHIBITION THE ART OF
FAYE HEAVYSHIELD



The Art of Faye HeavyShield is a collaborative reflection between HeavyShield and Curatorial Fellow Felicia Gay on HeavyShield's practice as an artist, as well as her indelible contributions to North American and Indigenous art history. Felicia discussed some of the ways she worked to centre Swampy Cree curatorial methodologies in order to understand and process Faye HeavyShield's work into a retrospective highlighting the artist's nearly forty years of practice.

RAWLCO RADIO FREE ADMISSION EVENING

THURSDAY, 19 JANUARY 2023
CURATOR WALKTHROUGH WITH TIMOTHY LONG



Thanks to the support of Rawlco Radio, visitors enjoyed free access to our second-level exhibitions while having the opportunity to engage on a curator-led tour of *Ten Artists of Saskatchewan: 1955 Revisited* and *Anthony Thorn: A Portrait, 1927 – 2014* with Head Curator Timothy Long.

AFRICAN CANADIAN BLACK HISTORY MONTH LAUNCH

WEDNESDAY, 1 FEBRUARY 2023
IN PARTNERSHIP WITH SASKATCHEWAN AFRICAN
CANADIAN HERITAGE MUSEUM



Held in the Shumiatcher Theatre, we celebrated the launch of African Canadian Black History Month with partners Saskatchewan African Canadian Heritage Museum Inc., including greetings from community representatives and a film screening of *John Ware Reclaimed* by Cheryl Foggo.

TEN ARTISTS OF SASKATCHEWAN 1955 Revisited

8 DECEMBER 2022 – 23 APRIL 2023
CURATED BY TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY



In 1955, the newly established MacKenzie Art Gallery presented *Ten Artists of Saskatchewan*, its first major survey of contemporary art. *Ten Artists of Saskatchewan: 1955 Revisited* looked back through the lens of this groundbreaking survey to reveal a fertile but under-examined period. The exhibition drew on the collections of the MacKenzie Art Gallery, SK Arts, the President's Art Collection of the University of Regina, and the University of Saskatchewan Art Collection.

ANTHONY THORN A Portrait, 1927–2014

8 DECEMBER 2022 – 23 APRIL 2023
CURATED BY TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY



Thorn was among the first generation of artists to experiment with abstraction in Regina during the 1950s. This exhibition celebrated a recent acquisition of forty-eight works from the collection of Tony Colella, Thorn's most important collector for nearly three decades. The exhibition afforded a broad understanding of the major developments in Thorn's career, and recognized a generous financial gift from Lyn Goldman, Thorn's sister, that accompanied the acquisition.

KATIE MICAK THERE IS NO CENTRE

23 FEBRUARY – 24 MAY 2023
CURATED BY KATIE MICAK
ORGANIZED BY THE MACKENZIE ART GALLERY



This online-only exhibition explored the potential of virtual space beyond the Gallery. Visitors could fly their avatar through several interactive levels, featuring artworks by Canadian artists and curated by Katie Micak. This multimedia exhibition was the first in a series of exhibits that are developed with the MacKenzie Art Gallery's Digital Exhibitions Toolkit.

ONLINE OPENING AND CONVERSATION For THERE IS NO CENTRE

17 FEBRUARY 2022 – 5 MARCH 2023
THE OPENING WAS LIVESTREAMED ON MACKENZIE.ART



Curator Katie Micak gave a virtual tour of the exhibition, *THERE IS NO CENTRE*, over livestream, discussing the potential of digital media as it intersects with traditional modes of viewing.

EXHIBITIONS & PUBLIC PROGRAMS

CONVERSATION WITH ARTIST SHARY BOYLE With Director of Programs Crystal Mowry

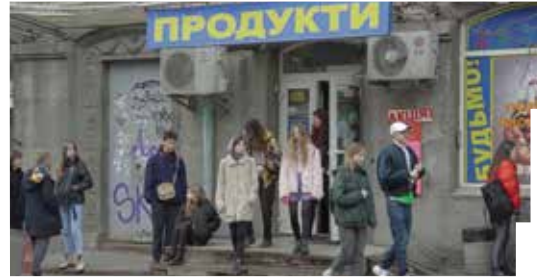
SUNDAY, 5 MARCH 2023
HELD IN CONJUNCTION WITH THE EXHIBITION *THE PERMANENT COLLECTION: WHAT THE BAT KNOWS*



Held in the Shumiatcher Theatre during a Rawlco Radio Free Day, *What the Bat Knows* artist Shary Boyle, and Director of Programs Crystal Mowry were together for a conversation where they explored Boyle's work and the themes in *The Permanent Collection: What the Bat Knows*.

ROMAN KHIMEI AND YAREMA MALASHCHUK *Youth of the World*

9 MARCH 2023 – 11 JUNE 2023
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY



On view in the Shumiatcher Theatre as part of our theatre programming, *Youth of the World* featured four video works by the duo from 2017 to 2021, and is conceived as a multipart movie that offers glimpses into Ukraine's unique but relatable youth culture.

RAWLCO RADIO FREE ADMISSION EVENING Celebrating the Opening of Paul Seesequasis and Deanna Bowen

THURSDAY, 23 MARCH 2023
FEATURING A CONVERSATION WITH DEANNA BOWEN, PAUL SEESEQUASIS & CRYSTAL MOWRY



This free admission evening included access to our exhibitions *Paul Seesequasis: Turning the Lens: Indigenous Archive Project* and *Deanna Bowen: Black Drones in the Hive* and an exciting artist conversation with artists Deanna Bowen and Paul Seesequasis, hosted by Director of Programs Crystal Mowry.

ARTIST AND CURATOR WALKTHROUGH Featuring Deanna Bowen and Crystal Mowry

SATURDAY, 25 MARCH 2023
CURATOR CRYSTAL MOWRY & ARTIST DEANNA BOWEN TOURED GUESTS THROUGH *BLACK DRONES IN THE HIVE*



Artist Deanna Bowen and exhibition Curator Crystal Mowry hosted visitors in the exhibition *Deanna Bowen: Black Drones in the Hive* through conversation and dialogue.

DEANNA BOWEN *Black Drones in the Hive*

23 MARCH – 6 AUGUST 2023
CURATED BY CRYSTAL MOWRY
ORGANIZED BY THE KITCHENER-WATERLOO ART GALLERY.
CIRCULATED IN PARTNERSHIP WITH THE MACKENZIE 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. *Black Drones in the Hive* unfolded 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.

PAUL SEESEQUASIS *Turning the Lens: Indigenous Archive Project*

23 MARCH – 27 AUGUST 2023
CURATED BY ARIN FAY WITH FELICIA GAY
ORGANIZED BY THE NELSON MUSEUM, ARCHIVES & GALLERY



Turning the Lens: Indigenous Archive Project allowed visitors to think about the many ways we record shared histories as public memory. The exhibition featured images of Indigenous peoples from the 1950s-1960s taken by photojournalist Rosemary Gilliat Eaton. At each location that this exhibition is shown, Paul added local images and stories to the project.

RECREATION, ART AND LIFE SKILLS PROGRAM REALI

HELD EVERY SATURDAY AFTERNOON
GUESTS ARE JOINED WITH FACILITATORS FOR WORKSHOPS



Recreation, Art and Life Skills program (REALI) provided engaging art workshops and life skills lessons specific to the needs and concerns of immigrant and refugee women and children. The program was hosted in the MacKenzie's BMO Learning Centre and studio spaces, providing a creative environment for separate mother/child workshops twice/month.

**MACKENZIE ART GALLERY
PERMANENT COLLECTION
EXHIBITIONS**

**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.

**THE PERMANENT COLLECTION:
WHAT THE BAT KNOWS**
4 June 2022 – 28 May 2023

Organized by the MacKenzie Art Gallery
Curated by Crystal Mowry.

**EXHIBITIONS ORGANIZED BY
THE MACKENZIE**

**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.

**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.

RADICAL STITCH
30 April – 25 September 2022

Organized by the MacKenzie Art Gallery.
Curated by Sherry Farrell Racette,
Michelle LaVallee, and Cathy Mattes.

CONCEPTIONS OF WHITE
6 August – 13 November 2022

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

THE ART OF FAYE HEAVYSHIELD
28 October 2022 – 19 February 2023

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

**TEN ARTISTS OF SASKATCHEWAN:
1955 REVISITED**
8 December 2022 – 23 April 2023

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

ANTHONY THORN: A PORTRAIT 1927-2014
08 December 2022 – 23 April 2023

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

HOSTED EXHIBITIONS

**DEANNA BOWEN: BLACK DRONES IN
THE HIVE**
23 March – 6 August 2023

Organized by the Kitchener-Waterloo
Art Gallery. Circulated in partnership with
the Mackenzie Art Gallery. Curated by
Crystal Mowry.

**PAUL SEESEQUASIS – TURNING THE LENS:
INDIGENOUS ARCHIVE PROJECT**
23 March – 27 August 2023

Organized by the Nelson Museum,
Archives & Gallery. Curated by Arin Fay
with Felicia Gay.

CO-PRODUCED EXHIBITIONS

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.

FILM PROGRAMS

CHYRONS FOR THE FUTURE
17 February – 1 May 2022

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

**ROMAN KHIMEI AND YAREMA
MALASHCHUK: YOUTH OF THE WORLD**
9 March – 11 June 2023

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

DIGITAL ART PROJECTS

THERE IS NO CENTRE
23 February – 24 May 2023

Organized by the MacKenzie Art Gallery.
Curated by Katie Micak.

* 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.

PUBLICATIONS

**ANTHONY THORN: FOR THE HONOUR
OF THE ART**

Editor: Lyndon Grove, Co-editors: Ihor
Holubizky and Brent Raycroft,
Co-published with the Art Gallery of
Greater Victoria.

**SUPERSCREEN: THE MAKING OF
AN ARTIST-RUN COUNTERCULTURE
AND THE GRAND WESTERN CANADIAN
SCREEN SHOP**

Editors: Alex King and Timothy Long
Authors: Amber-Dawn Bear Robe,
Patricia Bovey, AA Bronson, Philip Fry,
Randy Gledhill, Anthony Kiendl, Sholem
Krishtalka, Bill Lobchuk
Co-published with the School of Art
Gallery, University of Manitoba

DAWIT L. PETROS: SPAZIO DISPONIBILE
Authors: Sean Anderson, Irene Campolmi,
Teresa Fiore, Fabrizio Gallanti, Elizabeth
Harney, Ghirmai Negash, Liz Park, Tak
Pham, Gaëtane Verna
Published by Mousse Publishing with
The Power Plant, Galerie l'UQAM, and
MacKenzie Art Gallery

TOURING EXHIBITIONS

**PRAIRIE INTERLACE: WEAVING,
MODERNISMS AND THE EXPANDED
FRAME, 1960-2000**

Nickle Galleries (Calgary, AB)
9 September – 17 December 2022

Organized and circulated by the Nickle
Galleries and the MacKenzie Art
Gallery. Curated by Michele Hardy, PhD
(Nickle Galleries, University of Calgary),
Timothy Long (Head Curator, MacKenzie
Art Gallery) and Julia Krueger, PhD
(Independent Curator and Scholar).

HUMAN CAPITAL
Contemporary Calgary (Calgary, AB)
13 October 2022 – 16 April 2023

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

CONCEPTIONS OF WHITE
Art Museum at the University of Toronto
(Toronto, ON)
11 January – 25 March 2023

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

RADICAL STITCH
Art Gallery of Hamilton (Hamilton, ON)
11 February – 27 August 2023

Organized and circulated by the
MacKenzie Art Gallery. Curated by Sherry
Farrell Racette, Michelle LaVallee, and
Cathy Mattes.



Image: Installation view of *The Permanent Collection: What the Bat Knows*, 2022, MacKenzie Art Gallery. Photo: Don Hall.

COMMUNITY SUPPORT

The MacKenzie Art Gallery strives to be a welcoming and safe space for all. We are committed to building relationships with our community and recognize that Gallery admission may be a barrier for some. The Community Membership program was born out of a desire for financial access for equity-seeking community members through the implementation of our entrance fees in 2018. Our Community Membership program reflects our commitment to community care by offering complimentary access to organizations and their members. Individuals from our community who might not otherwise be able to visit, now have an opportunity through this program to come and explore with free admission.

This program was designed in collaboration with consultants TRG Arts and offers free access and memberships to individuals and organizations. The program has also grown to include additional programming access for communities (tours, workshops, additional resource support). By removing this economic barrier, we hope to expand access and open opportunities for knowledge sharing, discovery, increase sense of self, sparks of curiosity, imagination, and more. A visit to an art gallery can be a powerful experience, and we are committed to fostering the most inclusive space possible.

Over the past year, the Community Membership program has grown by over 150%, with over 300 members from almost 20 local organizations. Through partner-centered relationships and programs rooted in the spirit of reciprocity, we can explore, be creative, share, and learn directly from one another.



RIWC Regina Immigrant Women Centre is grateful for the opportunity to participate in the MacKenzie Art Gallery Community Membership program. This program has enabled many of our clients to access the Gallery's resources and engage with the community. It has also been a valuable tool for promoting cultural awareness and diversity. We appreciate the support and partnership of the MacKenzie Art Gallery in this important initiative."

— STAFF AT REGINA IMMIGRANT WOMEN'S CENTRE



Images (Top, Left to Right): Visitors engage during a vault tour at the MacKenzie Art Gallery, 2023. Visitors engage during an exhibition tour of *Ten Artists of Saskatchewan: 1955 Revisited*, 2022, MacKenzie Art Gallery. Visitors engage during a member event at the MacKenzie Art Gallery.

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ACQUISITION HIGHLIGHTS

Stephanie Comilang (Canadian [Filipino], born 1980)
Simon Speiser (German [Ecuadorian], born 1988)

Nipis, 2022

digital drawings 3D printed on piña fabric
185.3 x 282.9 cm (framed)

Nipis was produced for the MacKenzie exhibition *Piña, Why is the Sky Blue?*, by Berlin-based artists, Stephanie Comilang and Simon Speiser. It is the largest piece in its series and the first to be acquired by a Canadian institution.

Produced with support from the MacKenzie over three years and exhibited internationally, *Piña, Why is the Sky Blue?* explored the many ways people share knowledge across generations. The installation version consisted of a video projection, a virtual reality (VR) video, and a series of 3D prints on piña (pineapple) fabric. The video featured the gathering and transmission of Indigenous worldviews from Ecuador and the Philippines that were later uploaded to an artificially intelligent entity named Piña. Drawing from themes of sentience and speculative fiction that surface in their solo and collaborative practices, Comilang and Speiser consider how both technology and nature play a role in preserving knowledge from matriarchal communities in their respective ancestral homes, the Philippines and Ecuador. The body of work which includes *Nipis* focuses on the potential for a future to be shaped by the legacy and power of pre-colonial traditions

During the production of this body of work, Comilang and Speiser made a series of trips, visiting locations and communities connected with Comilang's family in the Philippines and Speiser's ancestral community in Ecuador, interviewing family and broader community members.

The panels that comprise *Nipis* are hand-sewn in a patchwork design of different patterns that form irregular combinations and shapes. Rendered as 3D prints in polymer, the patterns combine three distinct sources of knowledge production: traditional textiles from the Philippines and Ecuador, patterns of the artists' own creation, and visualizations of the neural networks used in machine learning. Much like a woven network of communication, these drawings represent the messages, information, and shared history that have been uploaded to Piña for future transmission.

As with the other works that comprised the broader *Piña* project, *Nipis* embraces many traits that are inspired by the Babaylan—a matriarchal figure in the Philippines who is recognized as a knowledge holder possessing shaman-like capabilities and access to ancestral knowledge. Like that of the Babaylan, the knowledge held by Piña is typically carried by women but ultimately transcends gender. Information such as spiritual practices, the healing properties of local plants, and the history of forced migration of Africans to Ecuador are uploaded for generations to come. Comilang and Speiser encourage us to treat futures and traditions not as oppositional forces, but as essential to the creation of collections and community trusts alike.



Images (Top to Bottom): Installation view of *Piña, Why is the Sky Blue?*, 2021, MacKenzie Art Gallery. Stephanie Comilang and Simon Speiser (born 1980/1988), *Nipis*, 2022, digital drawings 3-D printed on pina fabric. Collection of the MacKenzie Art Gallery Photos: Don Hall.

ACQUISITIONS & WORKS ON LOAN

PURCHASES

Stephanie Comilang

Canadian [Filippina], born 1980

Simon Speiser

German [Ecuadorian], born 1988
Nipis, 2022

digital drawings 3-D printed on pina fabric
185.3 x 282.9 cm (framed)
Collection of the MacKenzie Art Gallery

David Garneau

Métis, Canadian, born 1962

Healing Alone, 2021

acrylic on panel
36 x 46 cm (framed)

Collection of the MacKenzie Art Gallery

Prayers, 2021

acrylic on panel

51 x 40.5 cm (framed)

Collection of the MacKenzie Art Gallery

Hammered (Trade Item), 2022

acrylic on canvas

92 x 122.5 cm

Collection of the MacKenzie Art Gallery

Métis Bundle II, 2022

acrylic on canvas

92 x 72 cm

Collection of the MacKenzie Art Gallery

Protected Grandfather, 2022

acrylic on canvas

92 x 72 cm (framed)

Collection of the MacKenzie Art Gallery

Suffocating Grandfather, 2022

acrylic on panel

61 x 50.5 cm (framed)

Collection of the MacKenzie Art Gallery

Spring Hurlbut

Canadian, born 1952

Dyadic Circles: Eleanor and James,
2019-2020

archival pigment print on paper,
edition 1/4 (1 A/P)

65.4 x 65.4 cm (framed)

Collection of the MacKenzie Art Gallery

Dawit L. Petros

Canadian [Eritrean], born 1972

*Untitled (Overlapping and intertwined
territories that fall from view I & II)*,
Catania, Italy, 2019

archival color pigment print on paper,
unique edition

78.8 x 97.8 x 5 cm (framed. each)

Collection of the MacKenzie Art Gallery

DONATIONS

Laura Barrón

Canadian [Mexican], born 1966

Landscape #2, from the series Palimpsest,
2012

c-type digital print on aluminum panel,
edition 5/10

101.6 x 152.4 cm

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 – 18 April 2022

Winnipeg Art Gallery (Winnipeg, MB)

8 October 2022 – 02 April 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

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

Edward Poitras (Métis/Cree/Saulteaux,
Canadian, born 1953)

Hopi Bread Tablets (part of Sirius takes a
bite), circa 2008–2009

Moose Jaw Museum & Art Gallery

(Moose Jaw, SK)

30 September – 31 December 2022

Edward Poitras (Métis/Cree/Saulteaux,
Canadian, born 1953)

Blanket, circa 1998–99

Day Break Sentinel, 1983

Dusty Stars, 1982

Rock Heart, 1994

Sirius takes a bite, 2012

Wrapped in Thunder, 1986

National Gallery of Canada

2022 Sobey Art Award Exhibition

National Gallery of Canada (Ottawa, ON)

28 October 2022 – 12 March 2023

Divya Mehra (Canadian, born 1981)

*There is nothing you can possess which I
cannot take away (Not Vishnu: New Ways
of Darsána)*, 2020

Remai Modern / Art Gallery of Ontario

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

Remai Modern

Adrian Stimson: Maanipokaa'iini

Remai Modern (Saskatoon, SK)

2 April – 4 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 (four separate
photos displayed)

Walter Phillips Gallery

Piña, Why is the Sky Blue?

Walter Phillips Gallery (Banff, AB)

2 March – 30 July 2023

Stephanie Comilang

Canadian [Filippina], born 1980

Simon Speiser

German [Ecuadorian], born 1988

Nipis, 2022

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The energy, dedication, and talents of our volunteers make the Gallery a bustling hub of community and creativity. Their selfless commitment expands our reach and creates an inclusive environment for visitors to connect with art, shaping the success of the Gallery and enriching our community. To our valued volunteers, we thank you all!

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Images (Top, Left to Right): Installation view of *The Art of Faye HeavyShield*, 2022, MacKenzie Art Gallery. Installation view of *Ten Artsits of Saskatchewan: 1955 Revisited*, 2023, MacKenzie Art Gallery. Photos: Don Hall. (Bottom) Installation view of *Conceptions of White*, 2022, MacKenzie Art Gallery. Photo: Carey Shaw.

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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.



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Executive Director & CEO
June 19, 2023



Sok Kim
Director of Operations
June 19, 2023

REPORT OF THE INDEPENDENT AUDITOR ON THE SUMMARY FINANCIAL STATEMENTS

To the Board of Trustees of MacKenzie Art Gallery Incorporated

OPINION

The summary financial statements, which comprise the balance sheet as at March 31, 2023, and the statements 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, 2023.

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 19, 2023, we expressed an unmodified audit opinion on the audited financial statements.

MANAGEMENT'S RESPONSIBILITY FOR THE SUMMARY FINANCIAL STATEMENTS

Management is responsible for the preparation of the summary financial statements on the basis described in Note 1.

AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, *Engagements to Report on Summary Financial Statements*.



Chartered Professional Accountants
June 19, 2023

**MACKENZIE ART GALLERY SUMMARY BALANCE SHEET
AS AT MARCH 31, 2023**

	March 31, 2023	March 31, 2022
Assets		
Current assets		
Cash	\$ 1,956,419	\$ 1,898,591
Short-term Investments	2,316,696	2,587,723
Accounts Receivable	35,550	485,541
Government Remittances Receivable	8,091	10,509
Grants Receivable	–	429,000
Inventories	78,032	72,228
Prepaid Expenses	24,590	45,270
	\$ 4,419,378	5,528,862
Objects of Art	1	1
Capital Assets Tangible	\$ 874,003	1,060,206
Capital Assets Intangible	29,243	27,067
Long-term Investments	260,337	259,294
	1,163,584	1,346,568
	\$ 5,582,962	\$ 6,875,430
Liabilities		
Current liabilities		
Accounts Payable and Accrued Liabilities	\$ 394,455	\$ 265,401
Deferred Revenue	502,307	473,698
	\$ 896,762	739,099
Deferred Revenue	\$ 61,637	88,195
	\$ 61,637	88,195
Net Assets		
Unrestricted	\$ 80,242	86,225
Internally Restricted	4,544,321	5,961,911
	\$ 4,624,563	6,048,136
	\$ 5,582,962	\$ 6,875,430

**MACKENZIE ART GALLERY SUMMARY STATEMENT OF REVENUES & EXPENSES
FOR THE YEAR ENDED MARCH 31, 2023**

	March 31, 2023	March 31, 2022
Revenue		
Operating Grants	\$ 1,275,000	\$ 1,264,620
Programming Grants	352,704	408,445
Fundraising Income	1,347,239	1,315,124
Earned Income	380,735	741,701
Gallery Shop	–	5,874
MacKenzie Trust Fund	–	73,500
Other Income	61,592	1,002,164
	\$ 3,417,270	\$ 4,811,428
Expenses		
Exhibitions and Programs	\$ 2,654,586	1,857,667
Administrative	1,274,465	1,008,704
Collection Management	53,751	338,652
Marketing and Communications	334,855	292,222
Membership and Development	405,680	222,386
Permanent Collection	67,130	176,193
Gallery Shop	13,626	–
MacKenzie Trust Fund	36,750	–
	\$ 4,840,843	\$ 3,895,824
(Deficiency) excess of revenue over expenses before the following	\$ (1,423,573)	915,604
Donations of Art	63,300	41,500
Permanent Collection Donations	(63,300)	(41,500)
(Deficiency) excess of revenue over expenses for the year	\$ (1,423,573)	\$ 915,604

The accompanying notes and schedules are an integral part of these financial statements.

The accompanying notes and schedules are 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, 2023 prepared in accordance with Canadian accounting standards for not-for-profits organizations.

The preparation of the summary of financial statements requires management to determine the information that needs to be reflected in the summary of financial statements so that they are consistent, in all material respects, with or represent a fair summary of 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 financial statements, and
- ii) Whether, in all material respects, the summary financial statements contain the information necessary to avoid obscuring matters disclosed in the related financial statements, including the notes thereto.

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

IMAGE CREDITS

On the Cover: Installation view of *Radical Stitch*, 2022, MacKenzie Art Gallery. Foreground: Katherine Boyer, *The Sky Vest*, 2021. Photo: Don Hall.

Page 10, Top to Bottom, Left to Right: Image of poet laureate Bruce Rice from the event, *Beyond Description: Writing from Art Through Heart and Eye*. Installation view of *Radical Stitch*, 2022, MacKenzie Art Gallery. Visitors engage during the curator talk and opening reception for *Radical Stitch*, 2022, MacKenzie Art Gallery. Installation view of *The Permanent Collection: What the Bat Knows*, 2022, MacKenzie Art Gallery. Photo: Don Hall.

Page 11, Top to Bottom, Left to Right: Visitors engage during the *Beading Together: Radical Stitch Symposium*, 2022, MacKenzie Art Gallery. A student engages during the *Collection Connection Workshops*, 2022, MacKenzie Art Gallery. Installation view of *Conceptions of White*, 2022, MacKenzie Art Gallery. Photo: Carey Shaw. Visitors engage during the Folk Festival Workshops, 2022, MacKenzie Art Gallery.

Page 12, Top to Bottom, Left to Right: Visitors engage during the event for *The Drag Explosion*, hosted in partnership with Queer City Cinema, 2022, MacKenzie Art Gallery. John G. Hampton and Nell Irvine Painter discussed with guests on the *Art History of White People*, 2022, MacKenzie Art Gallery. Indigenous youth from the Comeback Society engaged with the exhibition *The Art of Faye HeavyShield*, 2022, MacKenzie Art Gallery. The Regina Arts Youth Network students engaged with the MacKenzie Art Gallery preparator Larissa Berschley MacLellan, 2022, MacKenzie Art Gallery.

Page 13, Top to Bottom, Left to Right: A panel of guests engaged visitors during the Indigenous Curatorial Collective Community Gathering, 2022, MacKenzie Art Gallery. Installation view of *The Art of Faye HeavyShield*, 2022, MacKenzie Art Gallery. Photo: Don Hall. Image from the Opening Conversation for *The Art of Faye HeavyShield* featuring Felicia Gay, Faye HeavyShield and Kristy Trinier 2022, MacKenzie Art Gallery. Children participate in the Drawn from the Vault workshops, 2022, MacKenzie Art Gallery.

Page 14, Top to Bottom, Left to Right: Visitors engaged during the 21 March Buffalo Peoples Arts Institute Residential School Survivors Gatherings, 2023, MacKenzie Art Gallery. Curator Felicia Gay speaks in *The Art of Faye HeavyShield* exhibiton, 2022, MacKenzie Art Gallery. Installation view of *Ten Artists of Saskatchewan: 1955 Revisited*, 2023, MacKenzie Art Gallery. Photo: Don Hall. Installation view of *Anthony Thorn: A Portrait*, 2023, MacKenzie Art Gallery. Photo: Don Hall.

Page 15, Top to Bottom, Left to Right: Head Curator Timothy Long gives a tour of the exhibitions *Ten Artists of Saskatchewan: 1955 Revisited*, 2023, MacKenzie Art Gallery. Image from the launch of *African Canadian Black History*, 2023, MacKenzie Art Gallery. Screen capture from the online exhibition *Katie Micak: There is No Centre*, 2023, MacKenzie Art Gallery. Screen capture from the online opening of *Katie Micak: There is No Centre*, 2023, MacKenzie Art Gallery.

Page 16, Top to Bottom, Left to Right: Image from the conversation with Shary Boyle and Crystal Mowry, 2023, MacKenzie Art Gallery. Image still from *Yarema Malashchuk and Roman Himey, Kyiv's Youth Leaving a Grocery Store*, 2017, HD video, sound, 3 min. Artist Deanna Bowen engages visitors during her artist talk for *Deanna Bowen: Black Drones in the Hive*, 2023, MacKenzie Art Gallery. Installation view of *Paul Seesequasis: Turning the Lens—Indigenous Archive Project*, 2023, MacKenzie Art Gallery. Photo: Don Hall.

Page 17, Top to Bottom, Left to Right: Image from the Opening Reception panel discussion featuring Paul Seesequasis, Deanna Bowen and Crystal Mowry for the exhibitions *Paul Seesequasis: Turning the Lens—Indigenous Archive Project* and *Deanna Bowen: Black Drones in the Hive*, 2023, MacKenzie Art Gallery. Visitors engage during the artist and curator walkthrough of *Deanna Bowen: Black Drones in the Hive*, 2023, MacKenzie Art Gallery. Visitors engage during REILL, MacKenzie Art Gallery.

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Funded by the Government of Canada
Financé par le gouvernement du Canada



306 584 4250
info@mackenzie.art

3575 Albert Street
Regina, SK Canada S4S 6X6

mackenzie.art