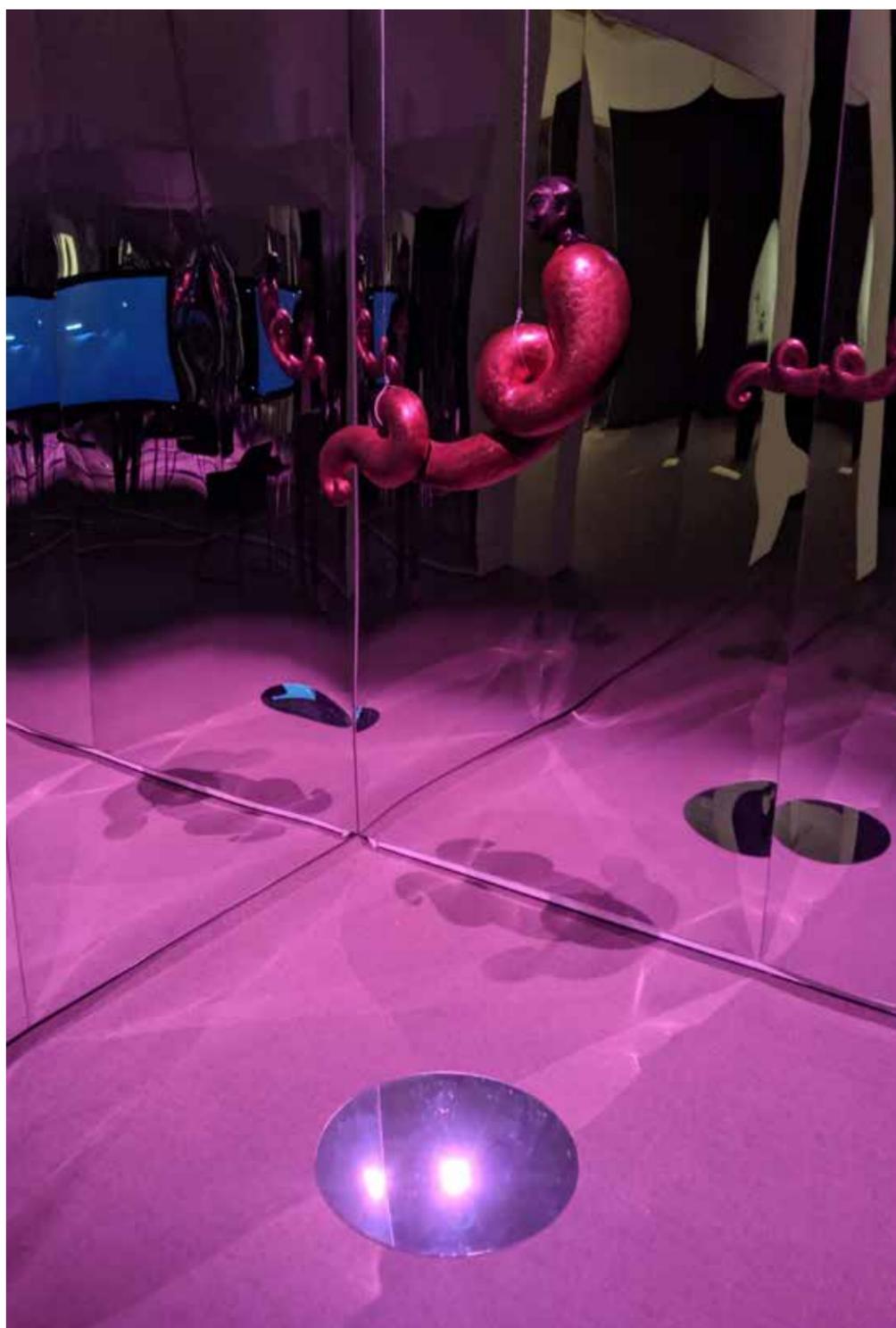




MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

ANNUAL REPORT
2019 / 2020





Installation view, *Morehshin Allahyari: She Who Sees the Unknown*, MacKenzie Art Gallery, 2019. Photo: Don Hall.

- 3 PRESIDENT'S MESSAGE
- 4 EXECUTIVE DIRECTOR AND CEO'S MESSAGE
- 5 YEAR IN REVIEW
- 9 EXHIBITIONS & PUBLIC PROGRAMS
- 19 DONORS & SPONSORS
- 21 ACQUISITION HIGHLIGHTS
- 27 COMMUNITY SUPPORT
- 29 MEMBERS & VOLUNTEERS
- 39 BOARD OF TRUSTEES & STAFF
- 41 SUMMARY FINANCIAL STATEMENTS

CORE FUNDING PROVIDED BY



ADDITIONAL SUPPORT PROVIDED BY



PRESIDENT'S MESSAGE



As President of the MacKenzie Art Gallery's Board of Trustees, I am pleased to share with you the achievements of the past year. 2019/20 was a year like no other, as the MacKenzie advanced its mission of creating transformative experiences of the world through art, welcoming the community to the Gallery and sharing our passion for the arts through the creativity and innovation of our exhibitions, public programs, school tours, and special events. We were thrilled to be able to share the work we do with over 99,519 in total attendance for this past year.

2019/20 started with the launch of our new membership program, but that was just the beginning. We introduced a new look and feel to the MacKenzie through both our new brand and logo, as well as through new improvements to our physical space, designed to enhance the experience of our visitors to the Gallery, including the opening of Craft Services café, and construction of the new welcome centre, which will be completed in the spring of 2020.

As an institution, the MacKenzie is grounded in history, education, and sustainability, and 2019/20 saw us increase our ability to educate and inspire creativity in the next generation with the launch of our new Digital Lab. We were able to successfully run several pilot classes on digital art for youth over the course of the year and will continue to develop this program in the years to come.

In 2019/20, we ran concurrent school tours of multiple exhibitions throughout the year, serving approximately 8,000 youth from Regina and area. The BMO Learning Centre bustled with parents and children creating art together on Studio Sundays, thanks to the generous sponsorship of Canada Life Co.

Gallery visitors of all ages discovered major exhibitions during Thursday Night Lates, and the REALI (Recreation, Life Skills, Story Telling and Art Activity) program, which was presented in partnership with the Regina Immigrant Women Centre, has welcomed immigrant and refugee women and their children to the Gallery for drop-in-art workshops on Saturday mornings.

Thank you to the many individuals and businesses who sustain the MacKenzie through donations and participation in fundraising events. Together, we have raised over \$120,000 in support of the Gallery through fundraising events such as Bazaar, Holiday Bazaar, and the MacKenzie Gala. We also extend deep gratitude to our members, donors, and corporate sponsors for their ongoing support.

Lastly, I extend a personal thanks to staff and volunteers for their passion and dedication to the Gallery, making it an exciting space for new experiences.

Despite the impact that the COVID-19 pandemic has had on all of us, it is rewarding to look back on all that we have accomplished this past year. At the time of writing, the Gallery is temporarily closed to the public however we remain dedicated to pursuing our mission and our vision, including through new online experiences and platforms. It is in times like this that we continue to look forward to what is to come, and remain inspired by the dedication and tenacity with which our entire community – staff, volunteers, donors, supporters, and visitors – continues to adapt and thrive, creating innovative ways to connect and to deliver our award-winning programming for everyone to enjoy virtually.

Nathan Schissel
President, MacKenzie Art Gallery
Board of Trustees



Victor Cicansky, (detail) *Wreck Beach Coffee Table*, 2003, bronze, patina, acrylic paint, glass. Collection of Mea Cicansky. Photo: Don Hall.

EXECUTIVE DIRECTOR & CEO'S MESSAGE



2019 and 2020 have been years like no other, both for the MacKenzie Art Gallery and the world. The onset of the coronavirus pandemic has had a profound impact on our institution and our lives. The circumstances of the pandemic have seemingly altered our collective vision in other ways. Whether it is due to our increased isolation, a shared sense of common purpose, or a heightened consideration of our health, public safety and mortality, the virus has not merely caused our current condition, but has revealed our current condition. The virus has made plainly clear what has been with us all along, namely the great inequities in our society including the epidemics of economic inequality, racism, social injustice, and inadequate senior's care. We can see this, for example, in how the virus disproportionately affects seniors and people of colour in infections and mortality. The virus reveals the systemic and structural obstacles to equity and justice, and these injustices have rightly been called out in numerous global uprisings such as *Black Lives Matter* and *Idle No More*. Amplified by the brutal killings of George Floyd and others, it seems we have finally reached a turning point. As Uruguayan artist Luis Camnitzer recently stated regarding calls to action: "If we keep digging, it becomes clear that these ideas existed way before us, will persist long after we are gone, and will do so regardless of who speaks or writes of them... The important question is whether they will ever be absorbed." And this precisely seems to be the question—how will we absorb this knowledge and take this opportunity to make systemic change? Optimistically, we are presented here with real opportunities. The momentum inspired by protesters in the streets and online, and the committed work of our staff and board suggests we are poised to seize this opportunity as we never have been before. I believe we can and will move beyond representations of diversity towards sustainable equity through anti-racism measures.

There is reason to be optimistic. The MacKenzie Art Gallery temporarily closed on 14 March 2020 as a public health safety measure in response to COVID-19. In spite of the closure having come two weeks prior to the end of our fiscal year, in 2019-20 we enjoyed the highest attendance at the Gallery in recent memory. Our nearly 100,000 visitors were part of a trend that has seen participation grow by nearly forty percent over the last three years. Reflective of this interest, our membership has more than tripled in size. Our earned revenue has grown by 247% during this same time. These facts reveal aspects of our larger story—which features increasing relevance, access and engagement by wider segments of our communities. It merely hints at the countless transformative experiences enjoyed by our visitors, whether they are quiet but deeply profound moments of personal reflection, or joyous instances of collective well-being and celebration. These statistics can also only hint at the countless hours of dedication demonstrated by our Board, volunteers and staff who strive to create a meaningful environment and provide the context for the Gallery to be an agent of change.

Much has changed during my six years as Executive Director and CEO. In reviewing this years audited financial statements, I am pleased to see that revenue in all funds has more than doubled during my time at the Gallery. Our staff has grown and diversified, most notably with some key new positions such as Director of Programs and Curator of Community Engagement. Our collection has also grown substantially. Additions include the promised gift of the *Kamlemacher Collection of Indigenous Art*, thanks to the generosity of Thomas Druyan and Alice Ladner. We have also acquired select major works, including Anthony McCall's *Line Describing a Cone 2.0*, which was a crowd favourite, and the first acquisition of this significant English artist's work by a Canadian art museum. Duane Linklater's *Kâkikê / Forever*, which graces the façade of our building, perhaps our largest acquisition, and represents a major turning point in the MacKenzie's efforts to be an authentic, public-facing institution in Treaty Four Territory. Artist Wanda Koop donated several significant paintings in memory of previous Director Kate Davis. Theo Sims's *Candahar*, embodies the Gallery's ongoing commitment to being a place of social convening, conversation, and exchange.

The installation of the Craft Services Café last year, designed around the work of Regina artist Bill Burns, allowed us to increase ongoing opportunities for public and private conversations and events. And thanks to the work of 1080 Architecture, it was recognized with the Premier's award for excellence in interior design. Excellence in design is also a feature of our new brand and identity and website which was launched this past year. Our improvement of capital infrastructure has further continued with a renovation to our welcome area through which members will be greeted when the the Gallery re-opens on 7 August 2020.

The context of all of this change was the visionary gift of an anonymous donor of \$25 million and the creation of an endowment for the Gallery. The principal of this gift will never be spent, but the earned income from that investment will continue to fuel our development as the economy grows.

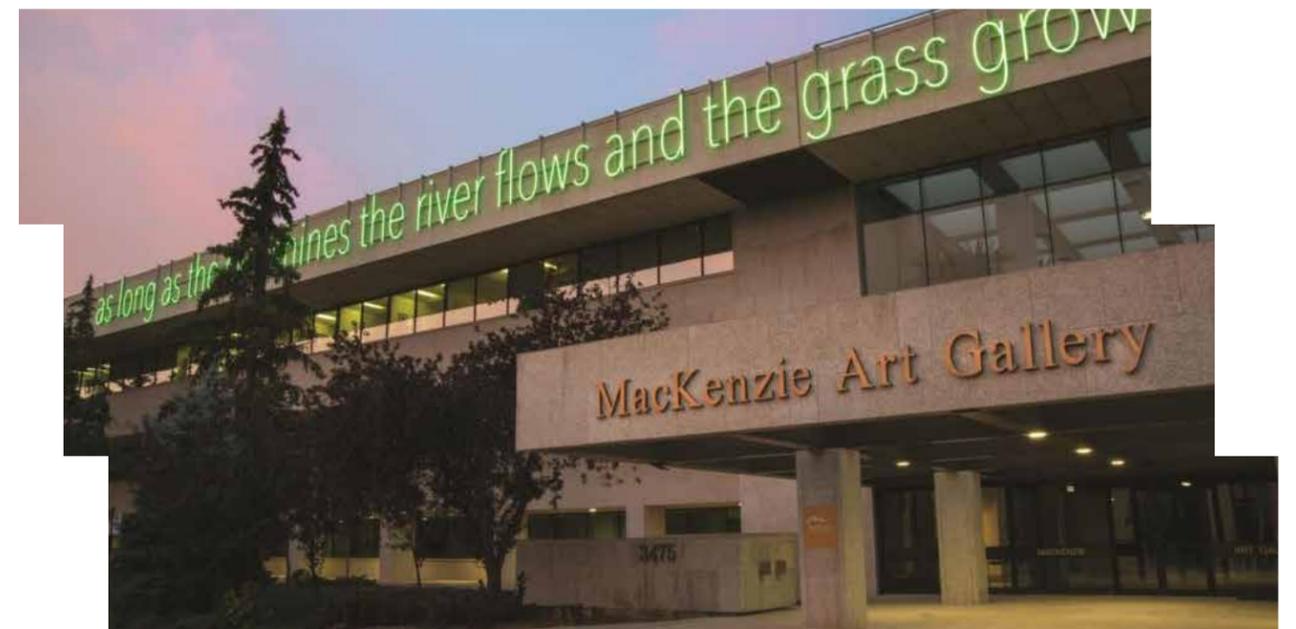
In summary, it has been a great ride, and I have no doubt that the MacKenzie is well-positioned to continue our pre-COVID-19 trajectories of growth, engagement and diversity. Many of you know that I will be leaving the MacKenzie at the end of this month to take up the position of Director and CEO at the Vancouver Art Gallery.

I am extremely grateful for the past six years at the MacKenzie. I have learned so much. This opportunity and the faith that has been placed in my leadership has been invaluable.

Finally, I want to underscore a special thank you to all the staff of the MacKenzie Art Gallery. We have been through so much together. I am so pleased to make space in my departure for the development of our next generation of arts leaders. The MacKenzie could not be in better hands than under the leadership of John G. Hampton, who has proven his capacities as a generous, visionary and fair leader during his almost two years as Director of Programs. I am grateful for his collaboration during this time, and look forward to continued conversations and partnerships.

Au revoir, et à la prochaine

Anthony Kiendl
Executive Director & CEO
July 2020



Duane Linklater, *Kâkikê / Forever*, acrylic, aluminum and LEDs, MacKenzie Art Gallery, 2018. Photo: Don Hall.

YEAR IN REVIEW

Over **22,000** children and adults participated in a diverse range of over **480** programs, activities and events organized throughout the year.

TOTAL ATTENDANCE

99,519

Attendance
(in-house & out-of-house)

FAMILY PROGRAMS

10,329

Attendance

150

Programs

YOUTH PROGRAMS

7,894

Attendance

394

Programs

EVENING PROGRAMS

3,928

Attendance

55

Programs

RAWLCO & MAG FREE DAYS

4,626

Attendance

5

Programs

SCHOOL TOURS

5,559

Attendance

341

Programs

PROVINCIAL TOURS

1,683

Attendance

9 Tours

9 Communities

\$2,801,295

Cash and in-kind contributions from organizations

\$336,767

Cash and in-kind contributions from individuals

\$80,359

Raised from the Gala

\$54,358

Raised from Bazaar

\$22,772

Funds raised from Holiday Bazaar

\$29,862

Membership Proceeds

1,834

Active Gallery Memberships

545

Volunteers

13,769

Facility Rental Attendance

12,792

Special Event Attendance

\$28,416

Gallery Shop Net Proceeds

EXHIBITIONS & PUBLIC PROGRAMS

MOREHSHIN ALLAHYARI *She Who Sees The Unknown*

24 MAY – 25 AUGUST 2019
CURATED BY JOHN G. HAMPTON
ORGANIZED BY THE MACKENZIE ART GALLERY



The most comprehensive exhibition to date of the New York-based Iranian artist's ongoing research project into female and gender non-binary monsters and jinn of Middle Eastern origin. *She Who Sees The Unknown* was the first exhibition to bring together the three figures known as *Huma*, *Aisha Qandisha*, and *The Laughing Snake*.

MELISSA GENERAL *Kehyá:ra's & 'Cause I Work so Hard to Make it Everyday*

24 MAY – 23 OCTOBER 2019
CURATED BY JOHN G. HAMPTON & TIMOTHY LONG
ORGANIZED BY THE MACKENZIE ART GALLERY



On view in the Shumiatcher Theatre as part of the MacKenzie's theatre program, the video work of Toronto-based Mohawk artist Melissa General layers sound and image to create complex portraits of land, water, and culture, that are intimately connected to her home territory, the Six Nations of the Grand River in southern Ontario. General creates resonant soundscapes that add layers of meaning and memory to long tracking shots of her movement in the land.

OPENING CELEBRATION *Morehshin Allahyari: She Who Sees The Unknown*

THURSDAY, 24 MAY 2019
FEATURING AN ARTIST LECTURE WITH MOREHSHIN ALLAHYARI



Allahyari discussed her three installations on view at the MacKenzie: *Huma*, *Aisha Qandisha*, and *The Laughing Snake*. She also discussed the first stages of her growing archive of dark goddesses and jinn figures in a research-oriented "reading room."

VICTOR Cicansky *The Gardener's Universe*

8 JUNE – 23 OCTOBER 2019
CURATED BY TIMOTHY LONG & JULIA KRUEGER
ORGANIZED & CIRCULATED BY THE MACKENZIE ART GALLERY
MADE POSSIBLE IN PART BY THE GOVERNMENT OF CANADA



The MacKenzie Art Gallery presented the first comprehensive retrospective of the influential Saskatchewan sculptor Victor Cicansky. As one of the main instigators of the Regina Clay movement in the 1970s, he is known nationally for a stance that asserts history and locality as a vital source for creative expression. The exhibition celebrated a "garden universe" and marked Cicansky's lasting contributions to Canadian art and craft history.

OPENING CELEBRATION *Victor Cicansky: The Gardener's Universe*

FRIDAY, 7 JUNE 2019
WITH A PERFORMANCE BY NEW DANCE HORIZONS



Artists and guests were in attendance to celebrate the opening of *The Gardener's Universe* and *Walking with Saskatchewan*. Both guest curator of *Walking with Saskatchewan*, Bruce Hugh Russell, as well as artist Victor Cicansky were in attendance. The evening included a performance by New Dance Horizons.

THE PERMANENT COLLECTION *Walking with Saskatchewan*

8 JUNE 2019 – 19 APRIL 2020
CURATED BY BRUCE HUGH RUSSELL
ORGANIZED BY THE MACKENZIE ART GALLERY



Walking with Saskatchewan is our inaugural exhibition from the Permanent Collection, a series of year-long exhibitions that explore the depths of our collection and the roles it plays in our society. Drawing on the permanent collection and welcoming some distinguished visitors (through promised gifts and temporary loans that help fill gaps in our collection or point towards areas of future development), this exhibition presented images of the land, its peoples, and its dreams.

ARTIST TALK *Victor Cicansky: The Gardener's Universe*

SATURDAY, 8 JUNE 2019
LOCATED IN THE SHUMIATCHER THEATRE



The MacKenzie held a panel discussion to explore the *Victor Cicansky: The Gardener's Universe* exhibition. Artist Victor Cicansky was joined on stage by catalogue essayists Alison Calder, Trevor Herriot, Julia Krueger, Timothy Long, and Susan Surette.

LAKOTA STORYTELLING *The Return of Sitting Bull's Robe*

THURSDAY, 20 JUNE 2019
IN HONOUR OF INDIGENOUS PEOPLE'S DAY



Lakota artist and Knowledge Keeper Wayne Goodwill welcomed Sitting Bull's robe back to Saskatchewan after 74 years away. In honour of Indigenous People's Day, Goodwill, a member of Standing Buffalo First Nation, shared stories in relation to his and Sitting Bull's art that was on display in *The Permanent Collection: Walking with Saskatchewan*.

EXHIBITIONS & PUBLIC PROGRAMS

CANADIAN ART SUMMER ISSUE LAUNCH *Femme Launch and Conversation*

THURSDAY, 27 JUNE 2019
PRESENTED AS PART OF THURSDAY NIGHTS AT THE MACKENZIE



Guests Lauren Fournier and Jayne Wilkinson (*Canadian Art*), Zoe Schneider (Regina artist), and Jaye Kovach and Leo Keiser (of Homo Monstrous) were invited to participate in an evening of conversation and performance to celebrate the launch of the *Canadian Art* summer issue, FEMME.

BUFFALO PEOPLE ARTS INSTITUTE *Resilience: Buffalo Fashion Show*

THURSDAY, 4 JULY 2019
IN CELEBRATION OF INDIGENOUS DESIGNERS



The annual Buffalo People's Fashion Show, held at the MacKenzie, celebrated Indigenous identity and buffalo ancestors through fashion and art.

MITCHELL WIEBE *VampSites*

20 SEPTEMBER 2019 – 1 JANUARY 2020
CURATED BY PAN WENDT
ORGANIZED & CIRCULATED BY THE CONFEDERATION CENTRE ART GALLERY; WITH THE SUPPORT OF CANADA COUNCIL FOR THE ARTS



VampSites is the latest exhibition from artist Mitchell Wiebe. Raised in Regina, Wiebe combined making and showing, employing a surreal personal lexicon and mythology of colours and textures, motifs and narratives, Wiebe imports the chaos and theatre of his studio into the well-lit, rational architecture of the art gallery.

OPENING CELEBRATION *Mitchell Wiebe: VampSites*

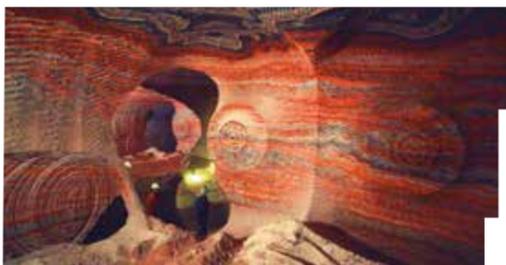
THURSDAY, 19 SEPTEMBER 2019
WITH GUEST GRAEME PATTERSON



The evening included remarks followed by a special performance from Mitchell Wiebe and Graeme Patterson inside of Craft Services. *Blackflash* Magazine was also present to sell subscriptions and meet visitors.

REGINA INTERNATIONAL FILM FESTIVAL *Climate Change Trilogy*

13 – 17 AUGUST 2019
PRESENTED AS PART OF THE REGINA INTERNATIONAL FILM FESTIVAL AND AWARDS



Regina International Film Festival and Awards showcased three films at the MacKenzie, including *Manufactured Landscapes*, *Watermark*, and *Anthropocene: The Human Epoch*, from the multiple-award winning team of Jennifer Baichwal, Nicholas de Pencier, and Edward Burtynsky. The event included a panel discussion with filmmaker Jennifer Baichwal.

ARTIST-LED WORKSHOP *With Ceramic Artist Nicole Little*

SUNDAY, 1 SEPTEMBER 2019
PRESENTED BY CANADA LIFE AS PART OF STUDIO SUNDAYS



Families visited the BMO Learning Centre to listen to ceramic artist Nicole Little focus on the themes of food, the environment, and ceramic production. In conjunction with *Victor Cicansky: The Gardener's Universe*.

MARIE LANOO *Blue Sky Project*

23 OCTOBER – 24 NOVEMBER 2019
CURATED BY MARIE LANOO
ORGANIZED BY THE MACKENZIE ART GALLERY
FEATURED ON THE 13TH FLOOR AT MACKENZIE.ART



Blue Sky Project: Connecting Canadian and International Artists via the Colour Blue is organized by Saskatchewan artist Marie Lannoo, and compiles photos of the sky from artists around the world, including some photos from Canadian artists who were travelling abroad. The project launched as part of a section of the website entitled The 13TH Floor. This exciting project released a new photo each day for 31 days.

BÁRBARA WAGNER & BENJAMIN DE BURCA *Rise*

24 OCTOBER 2019 – 31 JANUARY 2020
CURATED BY LILLIAN O'BRIEN DAVIS
ORGANIZED BY THE MACKENZIE ART GALLERY



On view in the Shumiatcher Theatre as part of the MacKenzie's theatre program, this 2018 experimental documentary by Brazilian artists Bárbara Wagner and Benjamin De Burca explores how rhythm, spoken word, and dance are implemented by performers to creatively express their personal relationships to identity and self-representation.

EXHIBITIONS & PUBLIC PROGRAMS

CHRISTI BELCOURT & ISAAC MURDOCH *Uprising: The Power of Mother Earth*

16 NOVEMBER 2019 – 22 MARCH 2020
CURATED BY NADIA KURD
ORGANIZED & CIRCULATED BY THE THUNDER BAY ART GALLERY & CARLETON UNIVERSITY ART GALLERY



Over the last two decades, the renowned Michif (Métis) artist Christi Belcourt has developed a holistic social practice combining art and activism. The exhibition was the first retrospective of Belcourt's work. Tracing her practice from its beginnings, in the early 1990s, to the present, it concluded with recent works made collaboratively with Isaac Murdoch, an Anishinaabe knowledge keeper and emerging visual artist.

RAWLCO RADIO FREE ADMISSION DAY Fall Opening Reception

SATURDAY, 16 NOVEMBER 2019
OPENING RECEPTION FOR *UPRISING: THE POWER OF MOTHER EARTH* AND *BANNERS FOR NEW EMPIRES*



With the gracious support of Rawlco Radio, our second floor galleries were open at no charge for families to explore and enjoy all day. The event included an artist conversation featuring Christi Belcourt, Rajni Perera, and Nep Sidhu, moderated by Rhonda Rosenburg, Director of the Multicultural Council of Saskatchewan.

RAJNI PERERA & NEP SIDHU *Banners for New Empires*

16 NOVEMBER 2019 – 23 FEBRUARY 2020
CURATED BY TAK PHAM
ORGANIZED BY THE THE MACKENZIE ART GALLERY & PATEL GALLERY



The exhibition *Banners for New Empires* presented a different way to re-imagine past, present, and future. Based in the Greater Toronto Area, artists Rajni Perera and Nep Sidhu combined languages of ancestral technology and science fiction to create a parallel visual universe inside the MacKenzie's gallery space. Inside this world, visitors learned and healed through stories from the artists' new empires.

ARTIST PANEL & DISCUSSION Carmen Papalia Workshop

THURSDAY, 21 NOVEMBER 2019
PRESENTED AS PART OF THURSDAY NIGHTS AT THE MACKENZIE



As a part of Carmen Papalia's long-term relationship with the MacKenzie, he presented a workshop exploring his advocacy platform based on the principles of Open Access (2015), working towards an upcoming exhibition exploring access, agency, and community, premiering at the MacKenzie in Spring 2021.

VIRTUAL REALITY AND VIDEO GAME NIGHT ArtCADE

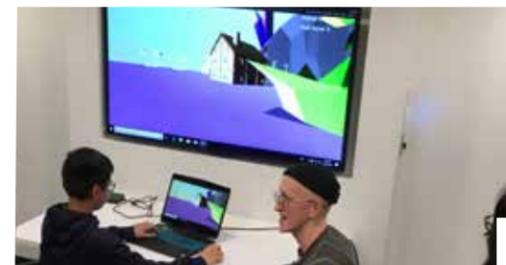
THURSDAY, 5 DECEMBER 2019
HOSTED BY DIGITAL COORDINATORS CAT BLUEMKE & JONATHAN CARROLL



The MacKenzie Art Gallery became an ART-CADE, featuring new Virtual Reality and video game work by Cat Bluemke and Jonathan Carroll, the MacKenzie's brand new digital coordinators. Attendees became their own unpaid intern in "Intern Purgatory," an immersive virtual reality experience; and battled against labour automation in *GIGCO: Escape from the Gig Economy*.

LIBRARY & DIGITAL LAB DROP-IN Featuring Student Final Projects

THURSDAY, 12 DECEMBER 2019
HOSTED AS PART OF THE YOUTH DIGITAL ART CLASSES



The first in an ongoing series of drop-in sessions in the new Library and Digital Lab. The evening featured the work of Grade 8 students from Sacred Heart Community School, Mother Teresa Middle School, St. Michael Community School, and Kitchener Community School, who participated in a 12-week pilot program on the art and concepts of game design.

RAWLCO RADIO FREE ADMISSION DAY Holiday Celebration

SUNDAY, 8 DECEMBER 2019
THE MACKENZIE'S ANNUAL FAMILY HOLIDAY PARTY



With the gracious support of Rawlco Radio, our second floor galleries were open at no charge for families to explore and enjoy all day. The event featured our annual Holiday Celebration, which included interactive tours of the galleries, hands-on activities, and performances.

CURATOR TALK With Curatorial Fellow Felicia Gay

THURSDAY, 16 JANUARY 2020
PRESENTED AS PART OF THURSDAY NIGHTS AT THE MACKENZIE



The MacKenzie's new Curatorial Fellow, Felicia Gay, discussed her work, which focuses on multiple exhibitions and projects, and collaborating with exhibiting artists. Gay's position is a cross-appointment with the University of Regina through a Mitacs funded fellowship.

EXHIBITIONS & PUBLIC PROGRAMS

ERIN GEE *To the Sooe*

24 JANUARY – 19 APRIL 2020
CURATED BY TAK PHAM
ORGANIZED BY THE MACKENZIE ART GALLERY



Regina-born and Montreal-based, media artist Erin Gee sought to understand the relationship between machines and human body in the exhibition *To the Sooe* by creating emotionally stimulating environments using sonic electronics and computational algorithms. Experiencing algorithmic distortion, transformation, and enhancement, our bodies responses to Gee's technology encouraged a healing potential in a technologically augmented setting.

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

8 JUNE – 23 OCTOBER 2019
CURATED BY LILLIAN O'BRIEN DAVIS
ORGANIZED BY THE MACKENZIE ART GALLERY



On view in the Shumiatcher Theatre as part of the MacKenzie's theatre program, this series of films by multiple artists examined the concept of Paradise through the lenses of global blackness, sovereignty, environmentalism, economics, and belonging; asking what does Paradise look like, and who is it made for.

ARTIST CONVERSATION & PERFORMANCE Featuring Randell Adjei & InfoRed

THURSDAY, 30 JANUARY 2020
PRESENTED IN PARTNERSHIP WITH VERTIGO READING SERIES



Held in Craft Services Café programming space, the MacKenzie hosted spoken word performances by Toronto-based poet, Randell Adjei and Regina-based poet and rapper InfoRed. Both artists performed their own original work and then came together for a talk-back conversation, which explored topics related to youth empowerment, spoken word, and grassroots education.

RAWLCO RADIO FREE ADMISSION DAY African-Canadian Black History Month Launch

SATURDAY, 1 FEBRUARY 2020
PRESENTED IN PARTNERSHIP WITH SASKATCHEWAN AFRICAN CANADIAN HERITAGE MUSEUM



With the gracious support of Rawlco Radio, our second floor galleries were open at no charge for families to explore and enjoy all day. As part of the launch of African Canadian Black History Month, visitors enjoyed interactive tours, an introduction to our next film series, and art activities all afternoon, as well as special performances by the Ugandan Community Association of Saskatchewan and the Caribbean Association.

INTERNATIONAL WOMEN'S DAY CELEBRATION Theme of Drum Representing the Heartbeat

SUNDAY, 8 MARCH 2020
IN CONJUNCTION WITH INTERNATIONAL WOMEN'S DAY CELEBRATIONS WORLDWIDE



Participants enjoyed an afternoon of workshops and presentations in conjunction with the International Women's Day movement. Presented in partnership with Multicultural Council of Sask, Regina Immigrant Women's Centre, Saskatchewan Council for International Cooperation and University of Regina Lifelong Learning Centre, the day ended with a collaborative gathering on the Albert Street bridge.

SCREENING: REMEMBERING THE PAST, LOOKING TO THE FUTURE Celebrating Saskatchewan Female Filmmakers

THURSDAY, 12 MARCH 2020
PRESENTED BY THE SASKATCHEWAN FILMPOOL COOPERATIVE, THE MACKENZIE ART GALLERY, THE NFB, AND THE DEPARTMENT OF FILM - UNIVERSITY OF REGINA



Remembering the Past, Looking to the Future is a collection of eight short films gathered to screen in honour of the memory of Trudy Stewart, a well-loved Saskatchewan filmmaker who passed away October 2019. The lineup included films made in various styles including animation, experimental, and documentary. Filmmakers included Elaine Pain, Amalie Atkins, Trudy Stewart, Tasha Hubbard, Candy Fox, Dianne Ouellette, Margaret Orr, Tessa Cook, and Janine Windolph.

Image credits: On Page 9, (Left to Right, Top to Bottom): Installation view, *Morehshin Allahyari: She Who Sees the Unknown*, MacKenzie Art Gallery, 2019. Photo: Don Hall. Opening Reception, *Morehshin Allahyari: She Who Sees the Unknown*, MacKenzie Art Gallery, 2019. Image still from *Melissa General: Kehyá:ra*, digital image, 2016. Installation view, *Victor Cicansky: The Gardener's Universe*, MacKenzie Art Gallery, 2019. Photo: Don Hall. On Page 10 (Left to Right, Top to Bottom): Opening Celebration, *Victor Cicansky: The Gardener's Universe*, MacKenzie Art Gallery, 2019. Photo: Don Hall. Artist talk, *Victor Cicansky: The Gardener's Universe* with guests (Left to Right) Victor Cicansky, Julia Krueger, Alison Calder, and Susan Surette. Installation view, *The Permanent Collection: Walking with Saskatchewan*, MacKenzie Art Gallery, 2019. Photo: Don Hall. Lakota Storytelling with guest Wayne Goodwill, MacKenzie Art Gallery, 2019. On Page 11 (Left to Right, Top to Bottom:) Panel discussion for Canadian Art Launch with guests Lauren Fournier, Jayne Wilkinson, Zoe Schneider, and Leo Keiser, MacKenzie Art Gallery, 2019. Image from Buffalo People's Fashion Show, MacKenzie Art Gallery, 2019. Image still from *Anthropocene: The Human Epoch*, directed by Edward Burtynsky, Jennifer Baichwal, Nicholas de Pencier, 2016. Image from BMO Learning Centre. On Page 12 (Left to Right, Top to Bottom): Installation view, *Mitchell Wiebe: VampSites*, MacKenzie Art Gallery, 2019. Photo: Don Hall. Opening Reception, *Mitchell Wiebe: VampSites*, MacKenzie Art Gallery, 2019. Photo: Don Hall. Sarah Anne Johnson, April 17, Joshua Tree, California, from the *Blue Sky Project: Connecting Canadian and International Artists via the Colour Blue*, organized by Marie Lannoo and featured on mackenzie.art 13TH Floor. Image still from *RISE*, still, 2K, colour, 5.1 sound, 20 minutes, Bárbara Wagner and Benjamin de Burca, 2018. On Page 13 (Left to Right, Top to Bottom): Installation view, *Christi Belcourt & Isaac Murdoch: A Retrospective – Uprising: The Power of Mother Earth*, MacKenzie Art Gallery, 2020. Photo: Don Hall. Installation view, *Rajni Perera and Nep Sidhu: Banners for New Empires*, MacKenzie Art Gallery, 2019. Photo: Don Hall. Opening Reception and Rawlco Radio Free Day, *Rajni Perera and Nep Sidhu: Banners for New Empires*, MacKenzie Art Gallery, 2019. Artist talk with Carmen Papalia, MacKenzie Art Gallery, 2019. On Page 14 (Left to Right, Top to Bottom) Image still from *GIGCO: Escape from the Gig Economy* created by digital artists Jonathan Carroll and Cat Bluemke. Visitors engage in the BMO Learning centre at a Rawlco Free Day, MacKenzie Art Gallery, 2019. Digital Coordinator, Jonathan Carroll and a student from the MacKenzie's Art School, MacKenzie Art Gallery, 2019. Mitacs Curatorial Fellow, Felicia Gay, presents on her work at a curator talk, MacKenzie Art Gallery, 2020. On Page 15 (Left to Right, Top to Bottom): Installation view, *Erin Gee: To the Sooe*, MacKenzie Art Gallery, 2020. Photo: Don Hall. Artist conversation and talk with Randall Adjei, MacKenzie Art Gallery, 2020. Image still from *4waters*, 30 min. Denise Ferreira da Silva and Arjuna Neuman, 2018. Image from Rawlco Radio Free Admission Day. On Page 16 (Left to Right): Image from International Women's Day, MacKenzie Art Gallery, 2020. Image from the screening of *Remembering the Past, Looking to the Future* featuring (Left to Right) Tessa Cook, Candy Fox, Janine Windolph, Dianne Ouellette, and Elaine Pain.

EXHIBITIONS ORGANIZED BY THE MACKENZIE

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 Saskatchewan Arts Board.

MOREHSHIN ALLAHYARI: SHE WHO SEES THE UNKNOWN

24 May – 25 August 2019
Curated by John G. Hampton

MELISSA GENERAL: KEHYÁ:RA'S AND 'CAUSE I WORK SO HARD TO MAKE IT EVERY DAY

24 May – 23 October 2019
Curated by John G. Hampton and Timothy Long

VICTOR Cicansky: THE GARDENER'S UNIVERSE

8 June – 27 October 2019
Curated by Timothy Long and Julia Krueger
This project has been made possible in part by the Government of Canada.

THE PERMANENT COLLECTION: WALKING WITH SASKATCHEWAN

8 June 2019 – 14 March 2020
Curated by Bruce Hugh Russell

BÁRBARA WAGNER AND BENJAMIN DE BURCA: RISE

24 October 2019 – 31 January 2020
Curated by Lillian O'Brien Davis

RAJNI PERERA & NEP SIDHU: BANNERS FOR NEW EMPIRES

16 November 2019 – 23 February 2020
Curated by Tak Pham

ERIN GEE: TO THE SOOE

24 January – 14 March 2020
Curated by Tak Pham

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

1 February – 14 March 2020
Curated by Lillian O'Brien Davis

CO-PRODUCED EXHIBITIONS

AGNES MARTIN: THE MIND KNOWS WHAT THE EYE HAS NOT SEEN

26 January – 28 April 2019
Co-produced by Esker Foundation and MacKenzie Art Gallery
Curated by Bruce Hugh Russell and Naomi Potter, with Elizabeth Diggon

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

9 March – 20 May 2019
Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba
Curated by Alex King and Timothy Long

HOSTED EXHIBITIONS

SAKKIJÁJUK: ART AND CRAFT FROM NUNATSIAVUT

16 February – 20 May 2019
Organized by The Rooms Provincial Art Gallery Division
Curated by Heather Igloliorte
This project has been made possible in part by the Government of Canada and by the Nunatsiavut Government.

MITCHELL WIEBE: VAMPSITES

20 September 2019 – 1 January 2020
Organized and circulated by Confederation Centre for the Arts, with the support of the Canada Council for the Arts.
Curated by Pan Wendt

UPRISING: THE POWER OF MOTHER EARTH CHRISTI BELCOURT — A RETROSPECTIVE WITH ISAAC MURDOCH

16 November 2019 – 14 March 2020
Co-produced by the Thunder Bay Art Gallery and Carleton University Art Gallery with the financial assistance of the Canada Council for the Arts and the Ontario Arts Council. Curated by Nadia Kurd.

MACKENZIE TOURING EXHIBITIONS – PROVINCIAL OUTREACH

Each year, a MacKenzie Educator takes exhibitions from the Permanent Collection on tour to schools, community centres, and local galleries across the province.

ACROSS THE TURTLE'S BACK 2: WORLDVIEW AND STORY TELLING

2 October 2018 – 14 March 2020

INSCRIPTIONS

5 February 2019 – 14 March 2020

MACKENZIE TOURING EXHIBITIONS – NATIONAL OUTREACH

REVOLUTIONARIES AND GHOSTS: MEMORY, WITNESS, AND JUSTICE IN A GLOBAL CANADIAN CONTEXT

Works from the Collections of Nickle Galleries and the MacKenzie Art Gallery. Co-produced by Nickle Galleries, University of Calgary and MacKenzie Art Gallery
Curated by Timothy Long and Christine Sowiak
Nickle Galleries, University of Calgary, Calgary, AB
31 January – 3 May 2019

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

Co-produced by MacKenzie Art Gallery and School of Art Gallery, University of Manitoba
Curated by Alex King and Timothy Long
University of Manitoba School of Art Gallery, Winnipeg, MB
9 October 2019 – 17 January 2020

VICTOR Cicansky: THE GARDENER'S UNIVERSE

Organized and circulated by the MacKenzie Art Gallery. The project has been made possible in part by the Government of Canada.
Curated by Julia Krueger and Timothy Long
Confederation Centre for the Arts, Charlottetown, PEI
25 January – 16 March 2020



Images (top, left to right): Agnes Martin, 1988, Galisteo, NM. ©Donald Woodman (ARS New York). www.donaldwoodman.com: Installation views of *Superscreen: The Making of an Artist-run Counterculture and the Grand Western Canadian Screen Shop*, MacKenzie Art Gallery, 2019. Bottom: Chesley Flowers, *The George River Herd* (1995-1996), Wood and antler. The Rooms Provincial Art Gallery, Memorial University Collection. Photo: Ned Pratt Photography.

COMMUNITY SUPPORT & SPECIAL EVENTS

COMMUNITY SUPPORT

South Saskatchewan Community Foundation

The MacKenzie received a truly transformational gift from an anonymous donor of \$25 million. This incredible donation has been endowed through the South Saskatchewan Community Foundation (SSCF), which will manage the funds and disburse the earned income to the MacKenzie Art Gallery annually. The donor, while wishing to remain anonymous, is committed to ensuring future growth opportunities for the Gallery. Recognizing that raising funds for operating endowments is often an institution's most difficult challenge, this gift helps to address the museum's core needs.



Rawlco Radio

In October 2019, the MacKenzie Art Gallery received the incredible gift of \$1 million from Gordon and Jill Rawlinson, which supported the launch of Rawlco Radio and the MacKenzie Art Gallery Free Admission Days, offered twelve times a year for the next five years. The gift aids in the museum's capacity to present creative exhibitions and programs, and to better engage 21st century audiences.

In November 2019, we hosted our first Rawlco Radio and MacKenzie Art Gallery Free Admission Day, which saw over 1,200 people in attendance for a full day of activities! We hosted five other free days with great success over the course of the 2019/20 year, featuring a variety of performers, artists, and newly launched exhibitions. With the continued support of Rawlco Radio, we are thrilled to be able to continue offering these events in the coming months.



SPECIAL EVENTS

Last year, the fundraising events at the MacKenzie continued to inform our mission of creating transformative experiences of the world through art. In total, our three major events: Bazaar, Holiday Bazaar, and the MacKenzie Gala, raised 156,500 in support of our award-winning exhibitions and public programming!

For the first time this year, we were thrilled to be able to host the MacKenzie Gala inside of an exhibition! With the incredible support of artist Mitchell Wiebe, guests of this year's Gala were able to enjoy his latest exhibition *VampSites* after hours, before moving to the Kenderdine Gallery for this year's live auction and entertainment. Thank you to Mitchell, as well as the other fantastic artists who donated artwork this year, including Anne Brochu Lambert, Bill Lobchuk, Brenda Francis Pelkey, David Garneau, David Thauberger, Gabriela Garcia-Luna, and Jan Corcoran.

Thank you to our donors, volunteers and members! Your support and presence is an investment in the people of our community, creating transformative experiences of the world through art and ensuring that art is a valued form of communication in our society.



Christi Belcourt and Isaac Murdoch, (detail) *New Beginnings*, 2014. Acrylic on Canvas, 122 x 183 cm. On loan from the Wabano Centre for Aboriginal Health, Ottawa, ON.

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!

DONATIONS OF ART – PERMANENT COLLECTION

Brenda Francis Pelkey
David and Veronica Thauberger
Don Thauberger
Eileen and Lyall Moore
Gerald McMaster
James E. Lanigan
John Makris
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GIFTS \$500,000+

Lily Street Foundation
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GIFTS \$5,000+

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MacKenzie Gallery Volunteers
The Estate of Betty Blight

GIFTS \$2,000-\$4,999

Ann & Roger Phillips Foundation
Brenda Francis Pelkey
David Thauberger
Drs. E.P. & L.W. Brandt Fund at the South Saskatchewan Community Foundation
Neil G. Devitt and Lynn Crook
Robert Perry
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GIFTS \$1,000-\$1,999

Andrea Wagner and Don Hall
Anne Brochu Lambert
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Jan Corcoran
Jan M. Campbell
John and Linda Nilson
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Maria Trebuss
Mitchell Wiebe

GIFTS \$500-\$999

Anne Parker
Barbara Keirnes-Young
Gerald Kraus
Robert and Pat McEwen
Thelfa Yee-Toi

GIFTS \$100-\$499

Alex MacDonald and Catherine Arthur-MacDonald
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Sandra Stretten
Shelby and Kenneth Love
University of Regina English As A Second Language
Virginia Elliott

GIFTS UP TO \$99

Ana-Karina Hidalgo and Oscar Zapata
Angus and DeVona Juckes
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Beverly O’Shea
Brenda Smith
Catherine Mitchell
Deborah Rush
Dianne Swanson
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Jim and Virginia Warren
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Marion Chase
Mark Vajcner
Patricia Sinclair
Roger Carriere and Bob Williams
Rose Wynnyk
Rosemary Baumuller
Tracy Hydeman
Victoria R. Whitmore
Winnifred Barber
Anonymous (17)

PLANNED GIVING

Mark and Janice Stefan

TRIBUTE DONATIONS

Helen Timm in memory of Leslie B. Lasby
The Estate of Betty Blight in memory of Betty Blight
Thelfa Yee-Toi in memory of Michael J. Clark
University of Regina ESL in memory of Jeffrey John Spalding

CORPORATE SPONSORS

Through the important support of our corporate sponsors, we would not be able to do the public programs and exhibitions.

CORPORATE SPONSORS

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ACQUISITION HIGHLIGHTS

Among the highlights of the MacKenzie Art Gallery’s acquisitions for 2019–2020 are two outstanding purchases that underline the Gallery’s commitment to sustaining Saskatchewan’s art histories.

From 1967 to 1994, the Canadian artists’ collective General Idea established an international reputation for their conceptual and media-based art, through which they unleashed an irreverent, queer critique of mass culture and the artworld. The collective’s members, AA Bronson, Felix Partz, and Jorge Zontal, contributed enormously to the growth of artist-run networks, performance art, and LGBTQ2 practices in Canada. From 1986 onwards, the group created numerous works that raised consciousness around the AIDS epidemic, which claimed the lives of Partz and Zontal in 1994.

The purchase of *Humpty Dumpty, for Example* (1972) (see illus. p. 38) brings into focus Regina’s participation in conceptual art networks of the early 1970s. Ten framed silver photographs present a sequence of stills from video documentation of a 1972 performance held on the original College Avenue site of the MacKenzie Art Gallery at the invitation of university art historian Roger Lee. Announced by three press releases, the performance involved the creation of a giant hollow plaster egg, which was then pushed off the roof of the Gallery. Humpty’s suicidal attempt to “break” into the art scene offered a satirical critique of the imbalanced power relationships between artists, galleries, and the media. The work was included in the 2018 MacKenzie exhibition *Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screenshop*, where it was shown alongside two related screenprints from General Idea’s *Borderline Cases* series.

Edward Poitras is a painter, sculptor, photographer, and performance artist who has been at the forefront of contemporary Indigenous art in Canada since the 1980s. Born in Regina in 1953 and a member of the Gordon First Nation, he was the first Indigenous artist—and the first Saskatchewan artist—to represent Canada at the prestigious Venice Biennale in 1995. Often assuming the persona of the trickster Coyote, Poitras is known for a wry artistic voice that speaks with uncanny precision to colonial histories and current realities.

The photograph *Rock Heart* (1994) was created by Poitras for his Venice installation as a tribute to his mentor and teacher Sarain Stump—a charismatic poet, artist, and performer who was born and raised in Venice, but was later adopted into a Cree family in Saskatchewan. Working alongside Gerald McMaster from 1972 to 1974, Stump inspired a generation of artists in the nascent *Indart* program at the Saskatchewan Indian Cultural College, including Edward Poitras, Raymond McCallum, and Calvin Sand among others. After Stump’s tragic drowning off the coast of Mexico in December 1974, a large stone was unearthed on the Sweet Grass First Nation and used to mark his resting place. Included in the 2018 MacKenzie exhibition *Mixing Stars and Sand: The Art & Legacy of Sarain Stump*, the photograph joins four large bronze sculptures from Poitras’ Venice installation already in the permanent collection.



Edward Poitras, *Rock Heart*, 1994, MacKenzie Art Gallery. Photo: Don Hall.

ACQUISITIONS

PURCHASES

General Idea
Canadian, 1967–1994
Humpty Dumpty, for Example, 1972
ten framed silver print photographs on paper
20.3 x 25.4 cm (each)
Collection of the MacKenzie Art Gallery

Humpty Dumpty, for Example, 1972
ten facsimile photographs on paper
20.3 x 25.4 cm (each)
Collection of the MacKenzie Art Gallery

Humpty Dumpty, for Example, 1972
a. “Humpty Dumpty (For Example)”
b. “Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall, All the Kings horses and and the Kings men couldn’t put Humpty together again” with rubber stamp
“Department of Visual Arts, University of Saskatchewan, Regina, Saskatchewan”
c. “Historical Notes”
3-part “press release,” offset on bond paper (one with rubber stamp), edition unknown
one 28 x 21.5 cm; two 17.8 x 21.6 cm
Collection of the MacKenzie Art Gallery

Garry Neill Kennedy
Canadian, born 1935
Quid Pro Quo, 2012
screenprint on paper, edition of 10
51.5 x 68 cm
Collection of the MacKenzie Art Gallery

Mary Aski-Piyewiskwew Longman
Canadian, born 1964
Hills Never Lie, 2009
lenticular photograph, edition 3/4
16.7 x 17.8 cm
Collection of the MacKenzie Art Gallery

Ingrid (Baxter) Ovesen
Canadian, born 1938
Hannah Dubois
Canadian, born 1996
The Crane Revisited ... Again, 2018
HD, 16:9, colour, sound, edition of 5
2 min 21 sec
Collection of the MacKenzie Art Gallery

Edward Poitras
Canadian, born 1953
Rock Heart, 1994
archival digital print
108.6 x 128.9 cm
Collection of the MacKenzie Art Gallery

DONATIONS

Barbara Barber
Canadian, 1873–1966
Tall Trees, no date
oil on card
50.8 x 61 cm (approx.)
Collection of the MacKenzie Art Gallery, gift of James E. Lanigan

Jim Dine
American, born 1935
Paint Brush, 1971
etching on paper, edition 2/75
53.3 x 50.8 cm (image)
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Christian Eckart
Canadian, born 1959
Veil Painting, 1991–92
epoxy paint and silkscreen offset prints printed with epoxy ink on paper mounted on aluminum panels
three panels: 175.3 x 99.1 x 2.5 cm (each)
Collection of the MacKenzie Art Gallery, gift of Keith Brown

Zootrope Painting Quantum Portrait #2609, 1997
matte acrylic urethane lacquer on aluminum, steel
38.1 x 38.1 x 19.1 cm
Collection of the MacKenzie Art Gallery, gift of Kevin Baer and Kim Spink

Zootrope Painting Quantum Site #2701, 1997
matte acrylic urethane lacquer on aluminum, steel
38.1 x 121.9 x 19.1 cm
Collection of the MacKenzie Art Gallery, gift of Kevin Baer and Kim Spink

Joe Fafard
Canadian, 1942–2019
The Fall of Icarus, 1973
earthenware, glaze
20.3 x 15.9 x 11.4 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Pictograph of Goose and Eye, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
57.8 x 73 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Levine Flexhaug
Canadian, 1918–1974
Untitled (Mountain Lake with Deer and Waterfall), 1942
oil on board
24.5 x 39 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Lake with Moose, Blasted Tree and Dead-fall), 1948
oil on board
58.2 x 88.2 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Bear), 1948
oil on board
24.7 x 35 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Deer and Blasted Tree), 1948
oil on board
25 x 35.7 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Cabin with Two Bears), no date
oil on board
24.7 x 34.7 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake Nocturne with Deer, Blasted Tree and Three Birds), no date
oil on board
25.4 x 35.6 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Blasted Tree), no date
oil on board
24.8 x 35.6 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with Cabin), no date
oil on board
25 x 35.5 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with Deer and Blue Flowers), no date
oil on board
34.7 x 60.6 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with Deer and Moon), no date
oil on board
24.5 x 34.8 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with Deer and Waterfall), no date
oil on board
25.1 x 35.6 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with Deer and Waterfall), no date
oil on board
35.5 x 60.9 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Deer), 1941
oil on board
40.4 x 69.9 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with Deer), no date
oil on board
25.5 x 35.5 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Moose Family and Dead-fall), no date
oil on board
75.4 x 127.3 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Moose), no date
oil on board
25.2 x 35.5 cm
Collection of the MacKenzie Art Gallery, gift of Don Thauberger

Untitled (Mountain Lake with One Deer), no date
oil on board
34.4 x 59.1 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Lake with Two Deer), no date
oil on board
34.4 x 60.3 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Untitled (Mountain Landscape with Big Horn Sheep on Cliff), no date
oil on board
25.8 x 36 cm
Collection of the MacKenzie Art Gallery, gift of David and Veronica Thauberger

Randy Gledhill
Canadian, born 1951
Snapshots, 1974
portfolio of 12 screenprints on paper printed both sides with two printed sleeves, edition 15/35
25.5 x 35.7 cm (each print)
Collection of the MacKenzie Art Gallery, gift of the artist

Grand Western Canadian Screen Shop
Canadian, 1968–1987
The Grand Western Canadian Series 78 folio casing, 1978
screenprint on cardboard
59 x 74.5 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Al Held
American, 1928–2005
Kyoto-Wa, 1985
woodcut and lithograph on Echizen Kozo paper, edition 100/100
68.6 x 101.6 cm
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

David Hockney
British, born 1937
Red Square and the Forbidden City, published with the book *China Diary*, 1982
lithograph on Somerset wove paper, edition 199/1000
30.5 x 17.8 cm (folded)
49.2 x 54 cm (unfolded)
Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger

Charles William Jefferys
Canadian, 1869–1951
A Field of Oats in Manitoba, 1906
oil on canvas board
26 x 36 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Untitled (Harvested Field, Manitoba), circa 1906
oil on board
21.6 x 27.9 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

A Storm on the Prairie (“Allegro Maestoso”), 1911
oil on canvas
91 x 146 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Untitled (Sketch for A Storm on the Prairie), no date
oil on canvas
47 x 67.7 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

On the Harvesters’ Excursion Train, circa 1911
pen and ink on paper
32 x 29 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

The Brothers La Verendrye in Sight of the Western Mountains, circa 1915
watercolour on paper
26 x 37 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Gleichen Elevators July 14.24, 1924
coloured pencil and graphite on paper
20.4 x 28 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Hills of Battle River near Fabyan’s, circa 1924
pencil on paper
22.5 x 30.5 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Mission Church, Blackfoot Reserve, Gleichen, 1924
coloured pencil and graphite on paper
22.9 x 29.2 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Untitled (Sketch of Four Bison from Notebook), 1924
graphite on paper mounted on illustration board
13.8 x 17.7 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

Untitled (Sketch of Ten Bison from Notebook), 1924
graphite on paper mounted on illustration board
14 x 23 cm
Collection of the MacKenzie Art Gallery, gift of Callie Stacey and Jean-Guy Richard

In the Mountains, no date
oil on board
21.5 x 24.5 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Untitled (Study of Four Bison), no date
graphite on paper mounted on cardboard
22.5 x 14 cm (paper)
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Untitled (Study of Seven Bison), no date
graphite on paper mounted on cardboard
22.5 x 14 cm (paper)
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Untitled (Study of Five Bison), no date
graphite on paper mounted on cardboard
20.3 x 11 cm (paper)
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Untitled (Study of Six Bison — Cow and Calf), no date
graphite on paper mounted on cardboard
22.5 x 14 cm (paper)
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Untitled (Study of Three Local Men),
no date
graphite on paper
20.5 x 12.5 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Untitled (Study of Two Local Men), no date
graphite on paper
20.5 x 12.5 cm
Collection of the MacKenzie Art Gallery,
gift of Callie Stacey and Jean-Guy Richard

Henri Julien
Canadian, 1897–1988
Portrait of Louis Riel, Member of Parliament, published in L'Opinion publique, November 1873
engraving on paper
20.2 x 27.1 cm (paper)
Collection of the MacKenzie Art Gallery,
gift of Robert Schwartzwald

Ellsworth Kelly
American, 1923–2015
Black (Series I.1), from the portfolio Suite of Twenty-Seven Colour Lithographs, 1964–65
lithograph on paper, edition 62/75
89.5 x 60.8 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Garry Neill Kennedy
Canadian, born 1935
Ya Ummi, Ya Ummi..., 2017
latex paint on canvas
274.3 x 213.4 cm (each)
13 units, 274.3 x 213.4 cm (each)
Collection of the MacKenzie Art Gallery,
gift of the artist

Roy Kiyooka
Canadian, 1926–1994
Untitled (floral still life), 1957
oil on canvas
49.5 x 39.6 cm (sight)
Collection of the MacKenzie Art Gallery,
gift in memory of Betty Blight

Marilyn Levine
Canadian, 1935–2005
Bowl, 1966
stoneware
16.8 x 28.7 x 28.7 cm
Collection of the MacKenzie Art Gallery,
gift in memory of Betty Blight

Sol LeWitt
American, 1928–2007
Untitled (Purple), 2004
aquatint and lithograph on paper, edition 10/30
91.4 x 91.4 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Roy Lichtenstein
American, 1923–1997
Mirror #7, 1972
lithograph and silkscreen on special Arjomari paper, edition 27/80
98.9 x 64.8 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Ernest Lindner
Canadian, 1897–1988
Untitled, 1940
watercolour on paper
38.4 x 26.4 cm
Collection of the MacKenzie Art Gallery,
gift of John Makris

William Lobchuk
Canadian, born 1942
Untitled, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
57.7 x 73.9 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Zachari Logan
Canadian, born 1980
Ditch Flowers, Wascana Lake As a Watermark, (Portrait of Regina), 2018
blue pencil on mylar
31.9 x 25.5 cm
Collection of the MacKenzie Art Gallery,
gift of the artist, in memory of Joe Fafard

Effie A. Martin
Canadian, 1893–1977
A Touch of Autumn, Qu'Appelle Valley, no date
oil on card
25.4 x 30.5 cm
Collection of the MacKenzie Art Gallery,
gift of James E. Lanigan

The River, Fort Qu'Appelle, no date
oil on card
17.8 x 22.9 cm
Collection of the MacKenzie Art Gallery,
gift of James E. Lanigan

Ron Moppett
Canadian [British], born 1945
Redux/Table, 2012
oil and alkyd on panel with bead string
182.9 x 411.5 cm (installed. approx.)
Collection of the MacKenzie Art Gallery,
gift of the artist

Graham Peacock
Canadian, born 1945
Diamonds are Golden, 1994
acrylic with embedded found objects on canvas
185.4 x 180.3 x 12.7 cm
Collection of the MacKenzie Art Gallery,
anonymous gift

Don Proch
Canadian, born 1944
Firefly, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
73 x 57.6 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Sarain Stump
Canadian [Italian], 1945–1974
Untitled (Mother and Child), 1972
acrylic on canvas board
35.5 x 45.7 cm (image)
Collection of the MacKenzie Art Gallery,
gift of Gerald McMaster

Tony Tascona
Canadian, 1926–2006
Wave After Wave, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
73 x 57.7 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

David Thauberger
Canadian, born 1948
Hook, Line and Sinkers, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
73 x 57.8 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Wayne Thiebaud
American, born 1920
Eight Dogs, 1990
etching on paper, edition 29/35
30 x 32 cm
Collection of the MacKenzie Art Gallery,
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Unidentified (Chinese)
Bowl, Qing Dynasty (1662 – 1911)
porcelain with enamel glaze
9.9 x 22.9 x 22.9 cm
Collection of the MacKenzie Art Gallery,
gift of Dr. Lyall and Eileen Moore

Bowl, Qing Dynasty (1662 – 1911)
porcelain with enamel glaze
9.8 x 22.7 x 22.7 cm
Collection of the MacKenzie Art Gallery,
gift of Dr. Lyall and Eileen Moore

Platter, Qing Dynasty,
Qianlong period (1736 – 1795)
porcelain
7.7 x 37.5 x 37.5 cm
Collection of the MacKenzie Art Gallery,
gift of Dr. Lyall and Eileen Moore

Unidentified (Canadian)
Portrait of Louis Riel, circa 1880
paint on red satin
53.3 x 45.7 cm (framed)
Collection of the MacKenzie Art Gallery,
gift of Robert Schwartzwald

Darren Waterston
American, born 1965
Three Swans, 1998
watercolour on paper
64.3 x 38.2 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

Russell Yuristy
Canadian, born 1936
Sunflowers, from the portfolio The Grand Western Canadian Series 78, 1978
screenprint on paper, edition 39/75
57.8 x 73 cm
Collection of the MacKenzie Art Gallery,
gift of Veronica and David Thauberger

TRANSFERS

FILE Magazine
General Idea
Humpty Dumpty, for Example, 1972
a. “Humpty Dumpty (For Example)”
b. “Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall, All the Kings horses and and the Kings men couldn’t put Humpty together again” with rubber stamp
“Department of Visual Arts, University of Saskatchewan, Regina, Saskatchewan”
c. “Historical Notes”
3-part “press release,” offset on bond paper (one with rubber stamp), edition unknown
one 28 x 21.5 cm; two 17.8 x 21.6 cm

Collection of the MacKenzie Art Gallery

WORKS ON LOAN

Art Gallery of Hamilton

The Artist's Dream: Works of French Symbolism
Art Gallery of Hamilton (Hamilton, ON)
1 February – 31 May 2020

Auguste Rodin (French, 1840–1917)
Eternal Spring, pre 1917
The Kiss, pre 1917

Edouard Vuillard (French, 1868–1940)
Programme: Ames Solitaires de Gerhart Hauptmann, 1893

Kenderdine Art Gallery

The Other Emma
Kenderdine Art Gallery (Saskatoon, SK)
13 May – 2 August 2019

Jerry Grey (Canadian, born 1940)
Prairie Landscape-Summer, 1971
Prairie Landscape-Winter, 1971
Untitled, 1971

Minneapolis Institute of Art

Hearts of our People: Native Women Artists
Minneapolis Institute of Art (Minneapolis, MN), 2 June – 18 August 2019
Frist Museum (Nashville, TN)
27 September 2019 – 12 January 2020

Dana Claxton (Canadian, born 1959)
Buffalo Bone China, 1997

Faye HeavyShield (Canadian, born 1953)
Aapaskaiyaawa (They are Dancing), 2002

Moose Jaw Museum & Art Gallery

A Prairie Vernacular: Folk & Contemporary Art Narratives of Life on the Canadian Prairies
Moose Jaw Museum & Art Gallery (Moose Jaw, SK), 23 May – 1 September 2019
Esplanade Arts and Heritage Centre (Medicine Hat, AB), 1 November 2019 – 18 January 2020

Wesley C. Dennis (Canadian, 1899–1981)
Foggy Morning, 1980

Molly Lenhardt (Canadian, 1920–1995)
An Artist and his Dreams, 1985

Jahan Maka (Canadian [Lithuanian], 1900–1987)
Old World, 1980

Jeff Nachtigall (Canadian, born 1970)
Excerpts from conversations with myself, I, (Panel 16), 2000
Excerpts from conversations with myself (Panel A1), 2000
Excerpts from conversations with myself (Panel C1), 2000
Excerpts from conversations with myself (Panel E2), 2000

Dmytro Stryjek (Canadian [Ukrainian], 1899–1991)
Self-Portrait, 1984

David Thauberger (Canadian, born 1948)
A Prairie Piece, 1974

Jeanne A. Thomarat (Canadian, 1893–1985)
Mimaya, circa 1975

Ottawa Art Gallery

Russell Yuristy: The Inside of Elephants and All Kinds of Things
Ottawa Art Gallery (Ottawa, ON)
8 February – 26 July 2020

Russell Yuristy (Canadian, born 1936)
Bilingual Banana, no date
Blue Boat, 1973
Self-Portrait (Aries), 1973
Horse and Open Cutter, 1974
Self-Portrait With Bunnies, 1983
Life and Death Matters, 1985

Strathcona County Art Gallery@501

I AM MY FATHER, Reflections on killing the Indian in the child
Gallery@501 (Sherwood Park, AB)
6 September – 20 October 2019

Adrian Stimson (Canadian, born 1964)
Sick and Tired, 2006

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| Karla McManus and Dieter Toews | Kimberley and James Fyfe | Lillian Borys | Louise Tessier | Marian Maier | Marianne Phillips | Monique Nenson | Nikita Balodi |
| Katarzyna Solomon | Kimberley Hintz & Craig Lederhouse | Lillian Hardabura-Dar | Luisa and Kim Graybiel | Maria Tuchscherer | Marie Olinik | Mooky Cornish | Niza Siame |
| Kate and Larry Fisher | Kira Barber | Lin Huggett | Lydia Miliokas and David Wielusiewicz | Marian Brito and Kieran Lemoal | | | Noela Bamford |
| Katelyn New | Kirk Righetti | Lin Wang | Lyle and Bonnie Little | | | | |
| Katherine Lasby | Kris Alvarez | Linda Alberts | | | | | |
| Katherine Lawton | Kris Dueck and Dennie Fornwald | Linda and Darryl Brown | | | | | |
| | | Linda and Gerald Balaberda | | | | | |

MACKENZIE VOLUNTEERS

The energy, dedication, and talents of volunteers make the gallery the bustling hub of community and creativity that it is today. Volunteers give their time to everything from fundraising and running the Gallery Shop to presenting the MacKenzie's exceptional exhibitions, we thank you all!

VOLUNTEERS

Aiden Lombard
 Ava Ference
 Adeline Ullrich
 Alex MacNeil
 Alexa Heenan
 Alexander Ranger
 Amber MacLeod
 Anne Brochu-Lambert
 Anne Parker
 Ashlee Langlois
 Balfour Art's Collective
 Students
 Beryl Ledingham
 Beth Babcock
 Bette Sexton
 Bob Perry
 Brittany Gogel
 Brynn Cullen
 Carol Tremblay
 Carole-Déborah Irakoze
 Catherine Arthur-MacDonald
 Céline Magnon
 Cicely Pritchard
 Cindy Johnson
 Claire Laprade
 Cynthia Bates
 Dave DeLaForest
 Denis Desgagné
 Denise Jenkins Folstad
 Dorianne Moïsa
 Dympna Gallet
 Edie Cubbon
 Elayne Bennett Fox
 Elizabeth Toporowski
 Elma Bos
 Fiona Hwang
 Fran Clarke
 Frances Olson
 Gayl Hipperson
 Gayle Keple
 Gerri Ann Siwek
 Haley Bolen
 Hannah Jennings
 Heather McCaslin

Inga Schlichtmann
 Irene Boss
 Isabel Dolman
 Jacques Hiack
 Jan Gray
 Jessica McLelland
 Joan Humphries
 Jody Coles
 Josh McFadden
 Justine Eden-Balfour
 Justyn Rockthunder
 Kaeli Wood
 Katherine Stedwill
 Khaled Kamruzzaman
 Leanne Sumners
 Leona Burkhart
 Leslie Garrido-Diaz
 Linda Alberts
 Lindsay Schmalenberg
 Lise Lundie
 Lois MacKenzie
 Loraine Lysak
 Lynn Tomkins
 Manjula Nanjappa
 Marc Berthelemot
 Maria Trebuss
 Marilyn Hedlund
 Marilyn Lee
 Marjorie Badham
 Mary Baylak
 Mary Ference
 Mary Jane Potvin
 Mary Opseth
 Maureen Hawley
 Maureen Ottenbreit
 Medyna Haque
 Melva Towne
 Mya Garabarczyk
 Nancy Hipperson
 Nathan Schissel
 Norma Quinn
 Pat Sargent
 Patricia Choppinet
 Rani Bilkhu
 Riley Munro

Robert Perry
 Robert Stedwill
 Safia Pandya
 Sally Orr
 Samira McCarthy
 Sherry Wolf
 Shirley higgs
 Shirley Warden
 Sophia Easton
 Stevie Souvenir
 Su Olson
 Sylvie Fletcher
 Tenille Bryan
 Tessa Whyte
 Thelfa Yee-Toi
 Trena Kraft
 Vera Wasiuta
 Vicky Gillies
 Virginia Hendrickson
 Vivian Norbraten
 Wanda Kooop
 Zoe Seaman

MACKENZIE VOLUNTEERS



General Idea, (detail) *Humpty Dumpty, for Example*, 1972, MacKenzie Art Gallery. Photo: Don Hall.

BOARD OF TRUSTEES

BOARD OF TRUSTEES

Members

Mary Ference (Vice President)
 Munir Haque
 Doug Johnson
 Anne Brochu Lambert
 Ashlee Langlois
 Riley Munro
 Cindy Ogilvie
 Courtenay Phillips
 Johanna Salloum (Past President)
 Nathan Schissel (President)
 Jeremy Swystun
 Ben Tingley

Governance Committee

Mary Ference
 Munir Haque
 Ashlee Langlois
 Riley Munro
 Courtenay Phillips
 Nathan Schissel

Nominating Committee

Mary Ference
 Johanna Salloum
 Nathan Schissel

Audit & Finance Committee

Doug Johnson
 Cindy Ogilvie
 Nathan Schissel
 Jeremy Swystun

MACKENZIE ART GALLERY STAFF



Images (Top Row, Left to Right): Anthony Kiendl, Jackie Martin, Caitlin Mullan, Krysta Mitchell, Shane Grand, Christy Ross, John Hampton, Timothy Long, John Reichert, Felicia Gay (Middle Row, Left to Right): Tak Pham, Lillian O'Brien Davis, Marie Olinik, Brenda Smith, Leevon Delorme, Larissa Berschley MacLellan, Corey Bryson, Ken Duczek, Nicolle Nugent, Janine Windolph (Bottom Row, Left to Right): Cat Bluemke, Jonathan Carroll, Deborah Rush, Kara Neuls, MacKenzie Hamon, Brittany Yang, Robyn Barclay, Jera MacPherson, Michael Fahlman

Office of the CEO

Anthony Kiendl, Executive Director & CEO
 Caitlin Mullan, Head of Strategic Initiatives

Administration & Finance

Jackie Martin, Director of Finance & Operations
 Krysta Mitchell, Administrative Assistant
 Shane Grand, Senior Accountant & Analyst
 Christy Ross, Events & Rentals Coordinator
 Michael Fahlman, Gallery Shop Assistant Manager

Communications

Deborah Rush, Director of Communications
 Kara Neuls, Graphic Designer
 MacKenzie Hamon, Communications Coordinator

Development

Brittany Yang, Director of Development
 Roby Barclay, Development Associate
 Alex Lohnes, Member and Volunteer Coordinator (to March 5, 2020)
 Jera MacPherson, Visitor Services Representative

Programs

John Hampton, Director of Programs
 Timothy Long, Head Curator
 John Reichert, Head of Program Operations
 Tak Pham, Assistant Curator
 Lillian O'Brien Davis, Curatorial Assistant
 Marie Olinik, Collections Coordinator
 Brenda Smith, Conservator
 Leevon Delorme, Senior Preparator
 Larissa Berschley MacLellan, Preparator
 Corey Bryson, Preparator
 Mike Bird, Assistant Preparator Facilities
 John Cody, Preparator (to June 28, 2019)
 Rob Bos, Assistant Preparator Facilities (to December 17, 2019)
 Ken Duczek, Coordinator of Learning Initiatives
 Nicolle Nugent, Curator of Education
 Janine Windolph, Curator of Public Programs (to October 11, 2019)
 Cat Bluemke, Digital Operations Coordinator
 Jonathan Carroll, Digital Program Coordinator

MacKenzie Gallery Volunteers

Lynn Carter (to April 30, 2019)

Casual Staff

Rania Al-Harhi, Holly Aubichon, Michelle Austin, Colton Bates, Rhonda Batiuk, Stephanie Bobetsis, Katrina Bray, Laura Buchan, Shane Crerar, Dave DeLaForest, Justine Eden Balfour, Madeleine Greenway, Ahmree Gordon, Michael Hamann, Jan Hetherington, Hwang Joo Hee, Allyson Kew, Hally Levesque, Nicole Little, Tess Maciag, Gracie Mackenzie, Angela Marchtaler, Linda Marchtaler, Mike McKenna, Jeff Morton, Reagan Moynes, William Nadurak, Inga Nodelstein, Annika Redwood, Arul Ross, Beata Rutkowska, Nicola Saunders, Kayla Schmaus, Amy Schierle, Erin Stankewich, Devon Stolz, Kimberley Third, Jesse White, Eve Whiteman Desjarlais

Security

Marcia Dormuth
 Lorraine Oleskiw
 Marianne Phillips
 Susan Ackerman
 Rita Schuck
 Georgina Sobcsyshyn
 James Otitoju
 Rick Pockett

SUMMARY FINANCIAL STATEMENTS

MANAGEMENT RESPONSIBILITY

Management of the MacKenzie Art Gallery is responsible for the integrity of the financial data reported by the Gallery. Copies of full audited financial statements are available by contacting Jackie Martin, Director of Finance & Operations at (306)584-4250 ext. 4275 or by visiting our website at mackenzie.art.



Anthony Kiendl
Executive Director & CEO
July 13, 2020



Jackie Martin
Director of Finance & Operations
July 13, 2020

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, 2020, 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, 2020.

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 auditor's report thereon.

AUDITED FINANCIAL STATEMENTS AND OUR REPORT THEREON

In our report dated June 10, 2020, 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 the Canadian Auditing Standard (CAS) 810, Engagements to Report on Summary Financial Statements.



Chartered Professional Accountants

10 June 2020
Regina, Saskatchewan

**MACKENZIE ART GALLERY SUMMARY BALANCE SHEET
AS AT MARCH 31, 2020**

| | March 31, 2020 | March 31, 2019 |
|---|------------------|------------------|
| Assets | | |
| Current assets | | |
| Cash | \$ 3,327,442 | \$ 1,878,924 |
| Short-term investments | 1,329,759 | 1,076,475 |
| Accounts receivable | 25,005 | 35,915 |
| Government remittances receivable | 11,574 | 25,439 |
| Grants receivable | - | 135,959 |
| Inventories | 91,670 | 92,638 |
| Prepaid expenses | 27,647 | 20,750 |
| | <u>4,813,097</u> | <u>3,266,100</u> |
| Objects of art | 1 | 1 |
| Capital assets tangible | 1,333,555 | 1,318,964 |
| Capital assets intangible | 40,863 | 2,682 |
| Long-term investments | 223,777 | 294,544 |
| | <u>1,598,196</u> | <u>1,616,191</u> |
| | \$ 6,411,293 | \$ 4,882,291 |
| Liabilities | | |
| Current liabilities | | |
| Accounts payable and accrued liabilities | \$ 506,680 | \$ 676,823 |
| Deferred revenue | 735,669 | 299,926 |
| | <u>1,242,349</u> | <u>976,749</u> |
| Long-term liabilities | | |
| Deferred Revenue | 141,312 | 196,479 |
| | <u>141,312</u> | <u>196,479</u> |
| Equity | | |
| Unrestricted | 59,862 | 58,187 |
| Externally restricted funds held for endowment purposes | 50,000 | 50,000 |
| Internally restricted | 4,917,770 | 3,600,876 |
| | <u>5,027,632</u> | <u>3,709,063</u> |
| | \$ 6,411,293 | \$ 4,882,291 |

**MACKENZIE ART GALLERY SUMMARY STATEMENT OF REVENUES & EXPENSES
FOR THE YEAR ENDED MARCH 31, 2020**

| | March 31, 2020 | March 31, 2019 |
|--|--|---------------------|
| Revenue | | |
| Operating grants | \$ 1,291,620 | \$ 1,499,949 |
| Programming grants | 240,549 | 284,219 |
| Fundraising | 3,026,759 | 1,588,867 |
| Earned | 469,951 | 170,837 |
| Gallery Shop | 28,416 | 18,178 |
| MacKenzie Trust Fund income | 31,816 | - |
| | <u>\$ 5,089,111</u> | <u>\$ 3,652,050</u> |
| Expenses | | |
| Exhibitions and programs | 1,674,830 | 1,704,575 |
| Administrative | 981,477 | 1,013,635 |
| Collection management | 362,879 | 331,870 |
| Marketing and communications | 375,683 | 312,065 |
| Membership and development | 271,761 | 160,881 |
| Permanent collection | 103,912 | 237,019 |
| | <u>\$ 3,770,542</u> | <u>\$ 3,760,045</u> |
| Excess (deficiency) of revenue over expenses before the following | 1,318,569 | (197,995) |
| Donations of art | 128,135 | 884,925 |
| Permanent collection donations | (128,135) | (884,925) |
| | <u>Excess (deficiency) of revenue over expenses for the year</u> | <u>\$ 1,318,569</u> |
| | \$ 1,318,569 | \$ (197,995) |

NOTES

1. Basis of Preparation

The summary financial statements are derived from the audited financial statements for the year ended March 31, 2020 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 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 Incorporated are available at mackenzie.art.



Nep Sidhu, *In the Melody of Sacrifice Let Us Learn Your Chant*, 156" x 92.5", 2018. Cotton, wool, gold zari.
Photo by Don Hall.

GENEROUSLY SUPPORTED BY



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Regina, SK Canada S4S 6X6

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