



MannArtGallery  
2021 ANNUAL REPORT





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**Cover detail image:**

Catherine Blackburn

*Waterhen Weaver*

photograph on dibond aluminum

90 x 60"

2012-2020

purchased with funds from the Andrée Felley-Martinson bequest and Diane and Roger Mann

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## VISION

The Mann Art Gallery is the catalyst that bridges culture and community through vitality in the visual arts.

## MISSION

The Mann Art Gallery engages, facilitates, and stimulates the development, presentation, and preservation of the visual arts for the diverse community of Prince Albert and North Central Saskatchewan.

## VALUES

In realizing this Vision, the Mann Art Gallery is

- defined by positive and respectful relationships – between and among its staff, volunteers, and board members as well as with its clients and stakeholders;
- professional and knowledgeable – operating with a high degree of professionalism in its artistic and business operations and its governance;
- inclusive, accessible, and welcoming – serving a diverse population and meeting a wide range of community needs and interests;
- committed to supporting and valuing artists, who are at the centre of its operation and programs.

## TREATY AND LAND ACKNOWLEDGEMENT

We acknowledge that the Mann Art Gallery is located and operates on the traditional lands referred to as Treaty 6 Territory and the homeland of the Dakota and Métis. The City of Prince Albert and all the people here are beneficiaries of this peace and friendship treaty, and we endeavour to honour this in our operations and programming.

## BOARD OF DIRECTORS

Daniel Arnot - Chair

Jennifer Brown - Vice Chair

Brenner Holash - Secretary

Susan Prakash - Treasurer

Diane Mann

Kim Orynik

Wes Moore

## STAFF

Marcus Miller, MA, BFA  
Director/Curator

Jessalyn LeBlanc  
Summer Assistant Educator

Lana Wilson, MA, BFA  
Manager, Education Programs

Hailey Lafond  
Summer Assistant Educator

Tia Furstenberg, BFA  
Registrar & Digital Media  
Coordinator

Desiree McKay  
Summer Collections Assistant

Sharie Bird  
Receptionist/Administrator

Mikaela Turnbull  
Gallery Attendant

Breanne Bandur, MFA, BFA  
Fall Collections/Exhibitions Assistant

Ethan Waldner  
Gallery Attendant

Thank you to Young Canada Works and Canada  
Summer Jobs for funding seasonal staff positions.



### Images:

Top Row, Left to Right: Marcus Miller, Lana Wilson, Tia Furstenberg, Sharie Bird, Mikaela Turnbull  
Bottom Row, Left to Right: Breanne Bandur, Jessalyn LeBlanc, Hailey Lafond, Desiree McKay, Ethan Waldner



**Image:** *Ultimate Gray and Illuminating*,  
installation view in the Mann Art Gallery  
Project Space, June 2021



## A Message from the Chair

It has been a pleasure and honour to spend another year on the Mann Art Gallery as Chair of the Board of Directors. As a governance board, the Board of Directors oversees the Director/Curator and ensures that the Gallery is meeting its mission, pursuing the Gallery's vision, and upholding the Gallery's values. I am pleased to report that the Gallery is in good shape.

The MAG Board has completed a strategic planning session with Prairie Wild Consulting. The resulting Strategic Plan 2022 will be guiding the Board of Directors by the end of the summer. Fundraising will remain an integral part of the Board's work in supporting the Gallery.

The Board of Directors is committed to a new long-term fundraising goal. The Mann Art Gallery has long identified infrastructure upgrades as a priority. Major upgrades are required to expand working space for staff and to improve climate control in the gallery and vault spaces to maintain a secure and stable environment for the storage and display of artwork. Improving climate control will help the Gallery meet its core mission of safeguarding the important cultural heritage in the Mann Art Gallery's permanent collection. Upgrades will also allow the gallery to apply to the Ministry of Canadian Heritage for Class A designation. Class A will also allow us to host world-class art from other Class A institutions like the National Gallery of Canada.

This significant infrastructure investment will require a number of years to raise

funds for. As such, our fundraising committee, working with Director/Curator Marcus Miller have devised a new type of event at the gallery for regular recurring fundraising events: Piano Bar: Art & Sound! Special thanks to Board Member Kim Orynik for bringing her fantastic idea to fruition. The first event was held on April 28, 2022 and was a great success. The Board's very own Brenner Holash lent his amazing talents and provided a fantastic musical atmosphere. The next Piano Bar: Art & Sound is planned for June 24, 2022. Hope to see you all there!

On behalf of the Board of Directors, we are very thankful that the Gallery has such an incredibly talented and passionate staff.

On behalf of the Mann Art Gallery Board of Directors, it is worth repeating our thanks to the Gallery staff, patrons, donors, funding agencies, and most of all, and the membership for your support. Many of you have volunteered directly to help the Gallery fulfill its mission. Simply put, the Gallery would not be what it is today without your hard work and support.

Last but not least, I also want to thank Diane and Roger Mann of Mann Motor Products, for their continuing financial support of the Gallery, and for the wisdom and expertise Diane brings to the Board as a Director.

Thank you!

Daniel Arnot,  
Chair – Mann Art Gallery Board of Directors



**Image:** Marcus Miller smiles in front of Leah Marie Dorion's paintings in the Education Studio

## Director/Curator's Report

It is my great pleasure to provide this report for 2021. This year we accessioned about ninety exceptional and important new works of art into the Permanent Collection, including a large-scale photograph by Catherine Blackburn, a spectacular landscape painting by Greg Hardy from his show *La Ronge Drawings*, that opened in November, and a very generous donation of 66 artworks by Aganetha Dyck! There were some excellent staff hires and re-jigged job descriptions – all of which consolidate and make much better use of our human resources. And I want to thank all the staff at the gallery for demonstrating ongoing resiliency – rolling (and innovating) with the punches brought on by the seemingly endless waves of COVID-19.

### Facility

There are almost 4000 works of art in our Permanent Collection – making it one of the most significant public art collections in Saskatchewan. This obliges us to continually look for ways of improving the ways we care for it and bringing our techniques and infrastructure up to industry standards. To address the growing value of the collection and its safe care, we successfully applied to the Canadian Conservation Institute for a facility assessment (to be scheduled summer of 2022) and communications

were established with Canada Cultural Spaces, another federal agency that supports feasibility studies, equipment and capital costs for renovations. We're planting seeds and the Fundraising Committee is rolling up its sleeves.

### Acquisition Highlights

Catherine Blackburn (Dene and European, member of the English River First Nation), *Waterhen Weaver*, 90 x 60", lightjet print mounted on aluminum, 2018. This is an important work by a great contemporary artist with roots in Prince Albert. It was purchased through the generous bequest of Andrée Felley-Martinson – a note to that effect will always be included on title cards when it is displayed.

Aganetha Dyck donated 66 works of art which are in the process of being appraised. This is a very significant acquisition by an internationally renowned artist who studied with George Glenn when she was living in Prince Albert.

Gregory Hardy RCA, *Complex Sky*, charcoal and acrylic on canvas, 56 x 180", 2019. This breath-taking work by an artist with national and international profile was painted at Greg's cabin not far from Prince Albert.

Ken van Rees, *Wildfire*, charcoal logs placed on canvas mounted on birch panel, diptych, 36 x 36" and 36 x 48", 2021.





**Image:** Marcus Miller talking in front of Jason Baerg's opening reception audience in August

Ken is a member of the well-known *Men Who Paint*. The Men are known for their plein air ethic and this very handsome, abstract diptych takes the idea of painting outdoors a step further by leaving the mark-making almost entirely to nature, who takes at least six months to complete her work!

We are so appreciative of Diane and Roger Mann's ongoing financial support and commitment to the gallery. The City of Prince Albert agrees that the Mann is one of the city's "gems," and continues to support us with our most significant public grant, and you will appreciate the great role played by the many provincial and federal funding agencies in supporting our exhibition and education programs in the charts below.

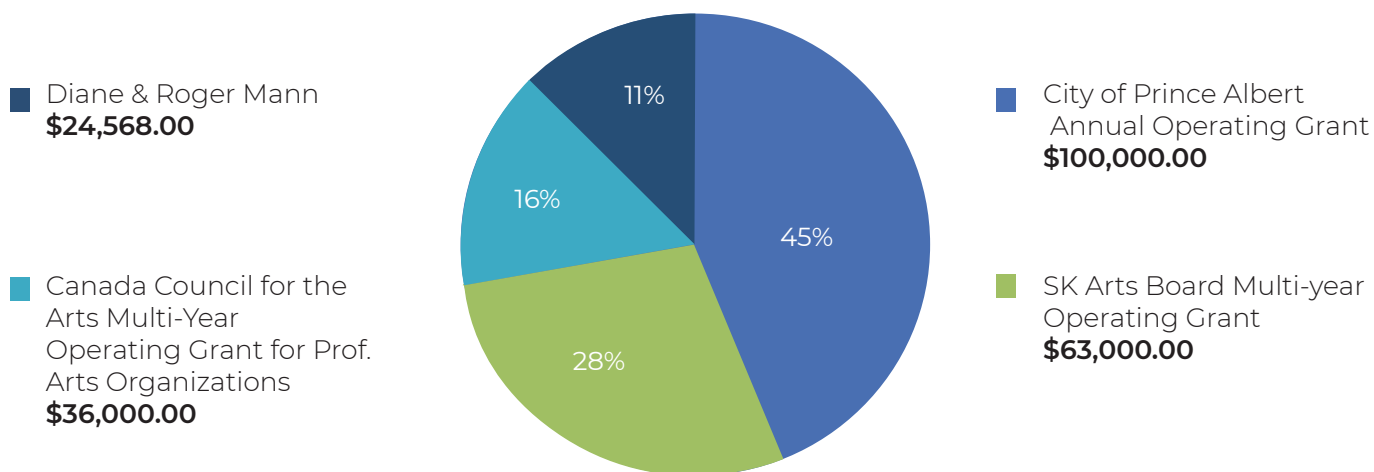
I thank all of the Mann Art Gallery's stakeholders, the members, the board and especially the great team of dedicated staff members who make my job here so gratifying.

Marcus Miller, Director/Curator

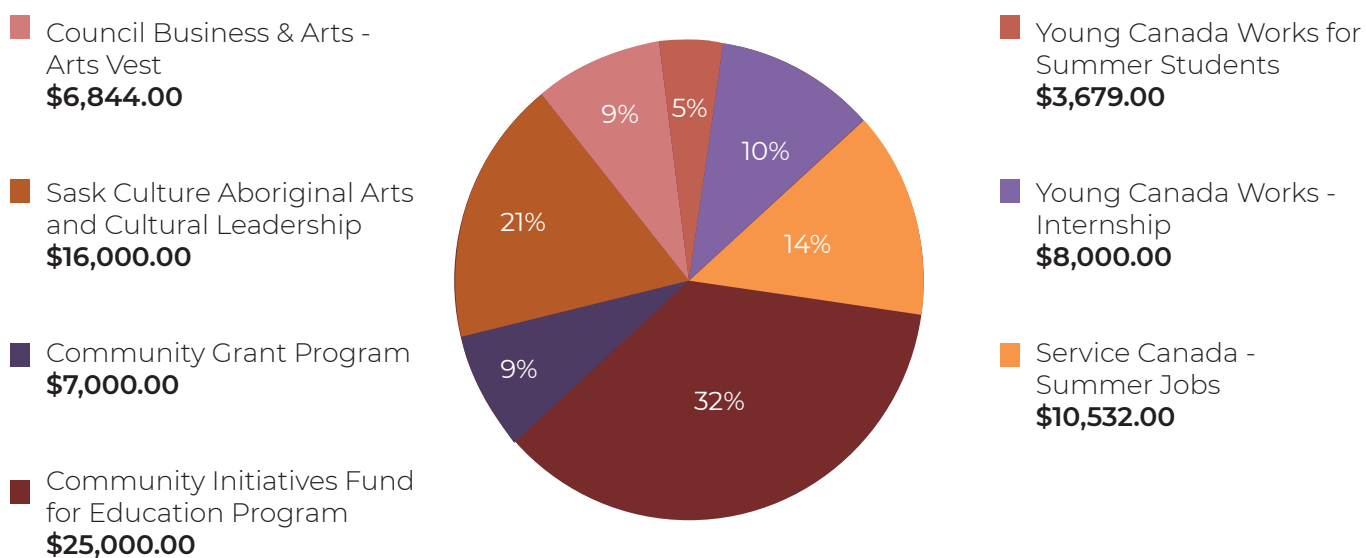
## Financials at a Glance

In 2021, we received a total of **\$276,055** in external grant & patron funding.

### Annual Grants & Mann Family Donation



### Project Grants







## 2021 Exhibitions



## 45<sup>TH</sup> ANNUAL WINTER FESTIVAL ART SHOW & SALE

February 12 — March 27, 2021

### About the Winter Festival Art Show & Sale

The Annual Winter Festival Art Show & Sale is the premier community art event of northern Saskatchewan, showing hundreds of artworks created by emerging and professional artists from across the province. In the past 45 years, the show has grown to reflect an incredible level of artistic production in the visual arts and strong community support through local sponsorships and awards. Thank you to the artists, arts organizations, guilds, and businesses who continually support this community exhibition.

### About the Guest Curator

Heather Benning currently lives and works in rural Saskatchewan; she is the Director/Curator of the Art Gallery of Swift Current. She completed a Bachelor of Fine Arts degree from Nova Scotia College of Art and Design in 2004, and a master of sculpture at Edinburgh College of Art in 2009. Between her degrees, Benning returned to Saskatchewan, where she completed several large-scale, site-specific installations. She has had numerous solo and group shows throughout Canada and abroad. Heather's work has been reviewed in Canadian Art magazine, Sculpture magazine, Galleries West, Espace, and Uppercase Magazine, Studio Magazine, The Paris Review, and The Nation Post, etc. She is predominantly a sculptor who dabbles in multimedia.  
(heatherbenning.ca)

**Left Image:** 45<sup>th</sup> Annual Winter Festival Art Show & Sale installation view of the Main Gallery

**Right Image:** Heather Benning, Guest Curator of the 45<sup>th</sup> Annual Winter Festival Art Show & Sale



## AWARD WINNERS



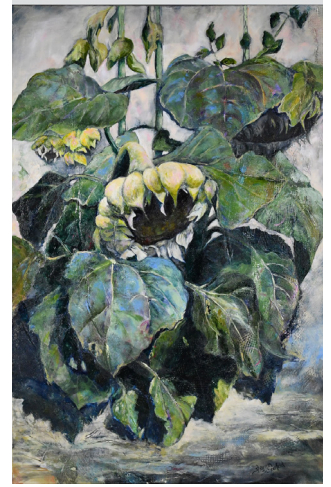
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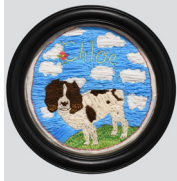
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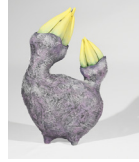
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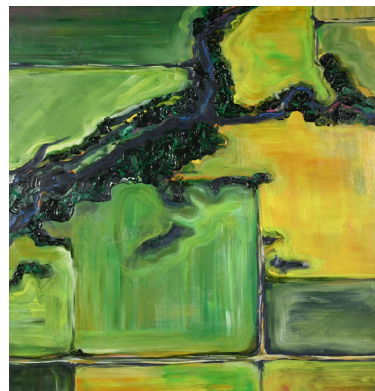
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16



13



19



17

## Awards List

- 1 **Mayor's Prize / Best of Show**  
Reanne Settee, *Curious Camaraderie*, felted wool  
sponsored by the City of Prince Albert and the On the Avenue Artisan's Gallery
  - 2 **Second Place Prize**  
Patti Cannon-Levesque, *Winter Dreams of Summer Dreams of Winter*, glass mosaic and wood  
sponsored by the Prince Albert Council for the Arts.
  - 3 **Third Place Prize**  
Sharron Schoenfeld, *Gentle Bow*, acrylic on canvas  
sponsored by the Prince Albert Arts Board
  - 4 **Art Placement Award for Accomplishments in Acrylic**  
Joanne Bolen, *The Lost Spirit of Peace*, acrylic on wood panel
  - 5 **Art Placement Award for Accomplishments in Oil**  
Carol Wylie, *Odalisque II*, oil on canvas
  - 6 **Art Placement Award for Accomplishments in Watercolour**  
Uihyang Kim, *After Summer Rain*, watercolour on paper
  - 7 **Art Placement Award for Accomplishments in Drawing**  
Ruby Lalonde, *Anatomy of a Prize Bull*, vine charcoal on paper
  - 8 **Fibre Art Award**  
Sheila Devine, *Blue on Point*, woven silk  
sponsored by the Prince Albert Spinners & Weavers Guild
  - 9 **Kyla Landscape Award**  
Donna Stockdale, *Boreal Diversity*, wet felted wool and other fibers, thread lace, wire, felted paper  
sponsored by the Kyla Art Group
  - 10 **Geoff Payton Memorial Photography Award**  
Ron Cooley, *Living Thing*, photography  
sponsored by the Northern Image Photographers
  - 11 **Lorraine Mathiason Memorial Pottery Award**  
Jeff Stewart, *Covered Jar*, wood fired stoneware  
sponsored by the Prince Albert Council for the Arts
  - 12 **Hues Art Supply Store Award**  
Kathryn Gorectke, *Prairie Vista*, acrylic on canvas  
sponsored by Hues Art Supply
  - 13 **Frank Sudol Memorial Award**  
Chris Dansereau, *Hearts Balance*, birch wood and metal  
sponsored by the Prince Albert Woodturners Guild
  - 14 **GP Carlson Sculpture Award**  
Paula Cooley, *Fantastical #2*, ceramic  
sponsored by the GP Carlson Gallery
  - 15 **Dana Wareing Popescul Memorial Award for Mixed Media**  
Mary Romanchuk, *The Curious Moose*, graphite, walnut ink, crayon
  - 16 **Peggy & Sandy Kerr Memorial Award**  
Michel Boutin, *Three Sticks Stolen*, altered beaver sticks and cloth
  - 17 **John & Marjorie Hicks Memorial Award**  
Earl McKay, *Achak Maihken (Spirit Wolves)*, acrylic on canvas
  - 18 **Creative Stitchers Award for Needlework**  
Maygan Raduenz-Davidson, *All Dogs Go to Heaven*, hand stitching  
sponsored by the Prince Albert Creative Stitchers' Guild
  - 19 **Men Who Paint Award: Expressing Canadian Identity through Landscape**  
Jodi Miller, *Somewhere Near Here*, acrylic on board  
sponsored by the Men Who Paint group
- Peoples' Choice Award**  
Don Schoenfeld, *The Hunter*, recycled metal (see page 11)
- Artworks Purchased into the Mann Art Gallery Permanent Collection:**  
Michel Boutin, *Three Sticks Stolen*, altered beaver sticks and cloth



## Engagement by Numbers



**95**  
artists and artworks

**13**  
artworks sold

**398**  
in-person Gallery visitors

**2.1K**  
live Facebook awards  
night views

**2.6K**  
live Facebook curator  
walkthrough views



**Top Image:** Don Schoenfeld's *The Hunter*, Peoples' Choice Award  
**Bottom Image:** installation view of Project Space. Valinda Lawson's *Spider Mum Blooms*, fused glass



## THEY DIDN'T KNOW WE WERE SEEDS

Carol Wylie

April 16 — May 29, 2021

### About *They Didn't Know We Were Seeds*

The title of this exhibition derives from a couplet written by Greek poet Dinos Christianopoulos in 1963: *what didn't you do to bury me – but you forgot that I was a seed.* The power of the phrase is born out through its adoption by activists protesting injustices across the United States, Mexico and Latin America.

These eighteen portraits depict Jewish Holocaust and Indigenous residential school survivors. In Jewish tradition, eighteen represents the word “chai,” which means “life.” Themes including trauma, ongoing recovery, shared pain, and the indomitable human spirit, are central to this work. With numbers of Holocaust survivors dwindling, and the same eventual loss of residential school survivors, these portraits remain and continue to reflect the strength and courage of these individuals.

In 2002, a scandal over racist and anti-Semitic statements made by the former National Chief of the Assembly of First Nations, prompted

Indigenous leaders to reach out to the Canadian Jewish Congress in an attempt to repair the damage. This led to a flourishing relationship that saw survivors of the Holocaust and the residential school system giving talks in remote communities and across Canada. Robbie Waisman and Eugene Arcand became important figures in a deepening cultural association that continues to this day.

Carol Wylie has had an active art practice for thirty years, working exclusively with portraiture and figuration. She holds an MFA from the Vermont College of Fine Arts, a BFA in studio art and BA in psychology from the University of Saskatchewan. Carol resides in Saskatoon where she teaches drawing and painting and works as an art educator at the Remail Modern.

A remote conversation moderated by Marcus Miller and Carol Wylie with survivors: Robbie Waisman and Eugene Arcand is available on the gallery website and Facebook page.

**Image:** Installation view of *They Didn't Know We Were Seeds* in the Main Gallery



## 10<sup>TH</sup> ANNUAL HIGH SCHOOL JURIED ART SHOW curated by Lana Wilson

April 9 — May 29, 2021

### About the High School Juried Art Show

Each year for the past nine years, the Mann Art Gallery has presented art by local high school students in the Project and Education Studio Galleries of our beautiful space. This year, during the typical High School Juried Art Show period, we are determined to showcase and celebrate the artistic achievements and creative vision of talented students in a new, hybrid format—both an in-person and virtual exhibition! We are excited to host artwork not only in the gallery for visitors to appreciate, but also online, where artwork has the potential to reach viewers around the world.

**Image:** 10th Annual High School Juried Art Show, installation view of the Project Space

**90**  
artworks

**938**  
Facebook awards premiere views

**1.2K**  
website page visitors between  
April 9 and May 29, 2021





## ULTIMATE GRAY AND ILLUMINATING a permanent collection exhibition

July 9 — August 21, 2021

### About *Ultimate Gray and Illuminating*

Ultimate Gray and Illuminating [yellow] are the colours, which the Pantone Color Institute, designated "Color of the Year 2021." All the pictures in this exhibition make extensive use of one or both of these colours.

As we punched the colours into our database, automatically generating the catalogue raisonné (reasoned catalogue) for this exhibition, we came to realize that the artists who produced these images were visionaries for the colour choices they made so many years ago (les palettes) – how did they know what colours would be trending in 2021?

For this salon, we ushered all Mann Art Gallery curators out of the room and put our faith in one of the most authoritative fashion forecasts available. Why? Listen to what Leatrice Eiseman, Executive Director of the Pantone Color Institute has to say:

*The union of an enduring Ultimate Gray with the vibrant yellow Illuminating expresses a message of positivity supported by fortitude. Practical and rock solid but at the same*

*time warming and optimistic, this is a color combination that gives us resilience and hope. We need to feel encouraged and uplifted; this is essential to the human spirit.*

And who doesn't need a little resilience and hope right now?

For over 20 years, Pantone's Color of the Year has influenced product development and purchasing decisions in multiple industries, including fashion, home furnishings, and industrial design, as well as product packaging and graphic design.

The Pantone Color of the Year selection process requires thoughtful consideration and trend analysis. To arrive at the selection each year, Pantone's color experts at Pantone Color Institute comb the world looking for new color influences. This can include the entertainment industry and films in production, traveling art collections and new artists, fashion, all areas of design, popular travel destinations, as well as new lifestyles, playstyles, and socio-economic conditions. Influences may also stem from new technologies, materials, textures, and effects that impact color, relevant social media platforms and even upcoming sporting events that capture worldwide attention. (<https://www.pantone.com/color-of-the-year-2021>)

**Image:** installation view of the *Ultimate Gray and Illuminating* in the Project Space



# TÂWÂSKWEYÂW A PATH OR GAP AMONG THE TREES

Jason Baerg

July 9 — August 21, 2021

**About Tawâskweyâw ᑕᓴᓐᓴᓐ /**

**A Path or Gap Among the Trees**

The Mann Art Gallery is pleased to welcome Jason Baerg back home to host his mid-career retrospective. *Tawâskweyâw ᑕᓴᓐᓴᓐ / A Path or Gap Among the Trees* charts 25 years of the artist's work comprising installation, immersive projection and painting. He writes, "I was born to be a Métis Artist. Raised in Prince Albert, Saskatchewan, I was inspired by media and everything that was creative on-air!" While much of his recent work is conceived on the computer and produced by laser cutters, he thinks like a painter – it's where he started as an artist. His ongoing allegiance to painting reverberates powerfully when he states: "Painting is a sacred bundle that echoes through ancestral time, carry it responsibly and make a meaningful contribution to it." Baerg's work consistently evokes and challenges themes of community, ritual, Cree cosmology, Indigenous futurisms, and survivance – a term first employed by Anishinaabe cultural theorist Gerald Vizenor, to suggest the dynamic and creative endurance of Indigenous people, without the colonialist allusions to mere

subsistence and victimhood that survival may connote.

Jason Baerg is a Cree-Métis curator, educator, and visual artist. He graduated from Concordia University with a BFA (1999) and obtained an MFA from Rutgers University (2016) where he also taught. He has served as Adjunct Instructor at the Institute of American Indian Arts in Santa Fe, New Mexico, and is currently Assistant Professor in Indigenous Practices in Contemporary Painting and Media Art at the Ontario College of Art and Design University. Baerg is the founder of the Métis Artist Collective, and has chaired both the Aboriginal Curatorial Collective and the National Indigenous Media Arts Coalition.

*Tawâskweyâw ᑕᓴᓐᓴᓐ / A Path or Gap Among the Trees* was recently exhibited at the Woodland Cultural Centre (Brantford ON), Art Mûr (Montréal) and Canada House (London UK). Baerg's work has been presented around the world at venues including: Wanuskewin

**Image:** installation view of the *Tawâskweyâw ᑕᓴᓐᓴᓐ / A Path or Gap Among the Trees* in the Main Gallery

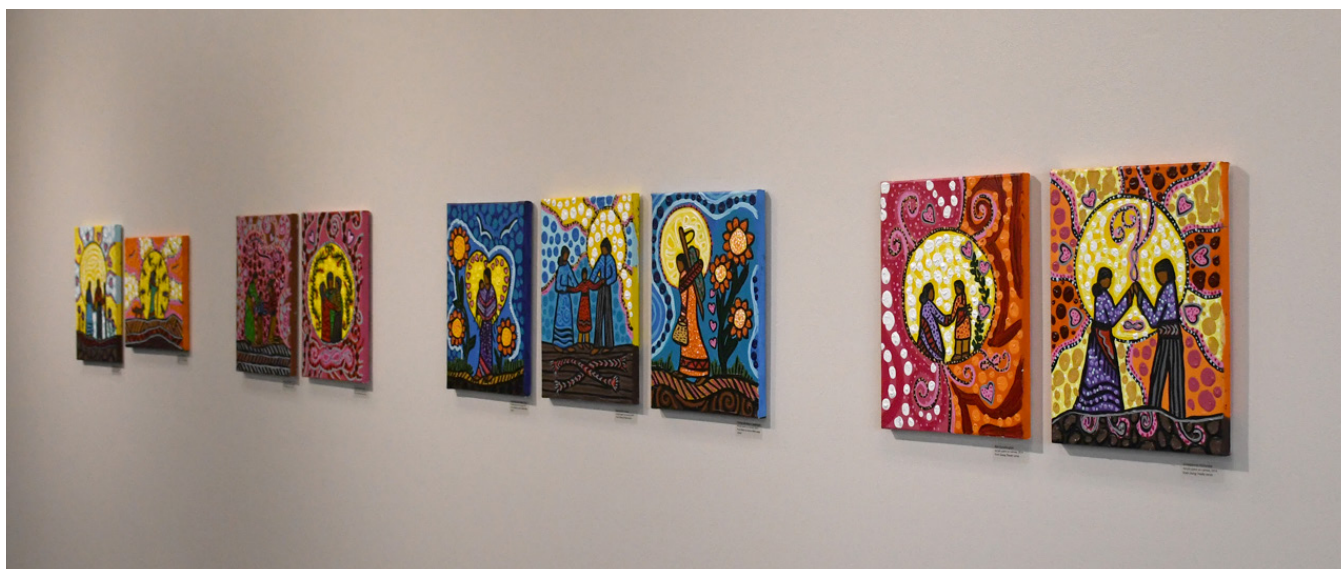
Text continued on next page.



**Image:** installation view of the *Tawâskweyâw Cî-nî-yî* / *A Path or Gap Among the Trees* in the Main Gallery

Heritage Park and Mendel Art Gallery (Saskatoon), Galeria Omar Alonso (Puerto Vallarta, Mexico), the Royal Melbourne Institute of Technology, the Luminato Festival (Toronto), ABC No Rio (New York City), the New Digital Art Biennale (São Paulo) and Art Basel (Miami). *Relations* (2011-12) is in the Mann Art Gallery Permanent Collection. A catalogue for the exhibition with essays by Ryan Rice, Stephen Foster, Gerald McMaster and a forward by Marcus Miller was launched in August at the closing reception.





## **LEAH MARIE DORION: GENERATIONS OF LOVE**

a permanent collection exhibition  
curated by Jessalyn LeBlanc

July 9 — December 31, 2021

### **About *Generations of Love***

The Mann Art Gallery is pleased to present an exhibition of paintings by local Métis artist Leah Marie Dorion. Leah is an award-winning visual artist, educator, storyteller, filmmaker, and author who has illustrated and written numerous early readers books. These paintings were part of her generous donation to the Mann Art Gallery's Permanent Collection in 2015.

The paintings chosen from the illustrative series *Giving Thanks*, *Ways to Carry a Métis Baby*, and *A Métis New Year* express the love passed down through generations of family, including a mother's adoration for her baby and a grandparent's deep affection for their grandchild. The energetic colours and lively shapes depicted by the artist grab the viewer's attention and invite us to examine the themes

of family, home, and love. This selection expresses warmth and comfort—most evident in the family's connection through physical touch.

May Dorion's paintings take you on a journey of gratitude for the love in your own family. Follow along as the families greet the rising sun, set out in their travels, and finally reach their destination of home.

**Image:** installation view of *Generations of Love* in the Education Studio



## *samskāra* Diana Chabros

September 7 — October 21, 2021

### About *samskāra*

In Hindu, Buddhist and Jainist philosophies, *samskāras* are understood as the psychological impressions, memories, and psychic imprints that operate unconsciously to trigger affective impulses in life.

Diana Chabros paints the deep southwest Saskatchewan landscape where her grandparents homesteaded. These lands are known variously to biologists, photographers, tourism operators, ranchers and other locals as grasslands, to the Lakôta as *maka tatanka*, and to the Nehiyaw/Cree as *buffalo land* or *paskwâw mostos askiy*. Potent symbols like animals, human detritus, skulls and bones are inserted, often in disjointed spaces, to create surreal scenes that seem to exist outside of time. Diana writes:

*Bones mean a lot to me: my own and those of the land. I broke my spine as a child, so both literally*

*and metaphorically speaking, I know the body is one's first home and I understand what it means to lose it. This knowledge forms the skeleton of my artistic path, and compels me toward ideas which connect me to the land. The land is also our home and ultimately the receptacle for our remains. I have come to the realization that I will only remain true to my practice by staying true to the land.*

Diana obtained her BFA in 1987 and an MA in Education, Curriculum and Instruction (both University of Regina) in 2001. She lives and works in Val Marie, SK where she paints, operates a small bed & breakfast, studies and teaches traditional Yoga, offers retreats and workshops, and works to stabilize Val Marie's cat population.

**Image:** installation view of *samskāra* in the Main Gallery



## GAIA SYMPHONY

### Hanna Yokozawa Farquharson

September 7 — October 21, 2021

#### About *Gaia Symphony*

*This exhibition invites the viewer to listen to the symphony played by Gaia, our planet earth. Viewing this presentation of Gaia with our eyes, we are enabled to hear the music of Gaia as if with our ears and ultimately our inner being. This is related to 観音 (Kan-Non), meaning see the sounds. Kannon is a Bodhisattva who sees the sounds, listens to the voice of the universe, and conveys it to the ground.*  
(HYF)

The works in this exhibition use antique kimonos that are carefully taken apart and reconstructed. Rigorously produced in serial formats, they are substantially allied to the minimalist tradition; the artist writes about her great admiration for the Saskatchewan-born artist, Agnes Martin. These beautiful, meticulously crafted works draw on the artist's deep respect for, and knowledge of Japan's iconic garment. As a young woman, she attended kimono classes and recalls how beautifully her mother's hands moved when folding and caring for her own kimonos.

The aesthetic spirits that guide Hanna Yokozawa Farquharson's approach to work include *wabi-sabi* (embracing transience and imperfection) and *mono no aware* (the pathos and measured surprise ["ahh-ness"] of things).

*My Art is never negative but full of Happiness within.  
My Art is based on Happiness.  
Happiness is not superficial,  
it is about serenity and harmony, belonging and knowing purpose and place.*  
(HYF)

Hanna emigrated from Japan in 2011 and lives in Saltcoats, SK with her husband and children. She started producing textile work in 2016. Although her first solo exhibition was shown quite recently (Godfrey Dean Art Gallery, Yorkton, SK, 2020), a groundswell of admiration and recognition for her work is quickly building. She has shown her quilts at festivals and exhibitions around the world, and she was recently short-listed for the 2021, RBC Emerging Artist Award, Saskatchewan.

**Image:** installation view of *Gaia Symphony* in the Project Space





## LA RONGE DRAWINGS

Gregory Hardy RCA

curated by Grant McConnell

November 12 — January 15, 2022

### About *La Ronge Drawings*

Gregory Hardy is much admired across the country and beyond for his vigorous and direct landscapes of the prairies and boreal lakes and forests of northern Saskatchewan. This exhibition features work produced around his island cabin on Lac La Ronge – his “Mont Saint-Victoire,” as curator Grant McConnell writes in his catalogue essay for the show. The reference is to Paul Cézanne’s obsession with the mountain in southern France, overlooking Aix-en-Provence.

Hardy draws quickly and aggressively, *en plein air* (open air) from his kayak, with subsequent refinements completed in the studio. However, never do the paintings lose the sense of immediacy achieved in the original sketches. The great vitality of his mark making is a hallmark of his style. Another remarkable feature of his landscapes is the weighty prominence given to the sky and its

clouds. This may be considered as a kind of abstraction – a compensation that makes up for the experiential power of an element that doesn’t fully register as a purely visual sign. McConnell writes, “The clouds in a Hardy painting are as physical, as tangible as a mountain in a work by the Group of Seven painter Lawren Harris.”

Hardy has exhibited extensively since 1975 and his work can be found in collections around the world including: the Canada Council Art Bank, Art Gallery of Alberta, Hines International (Boston), Household International (Chicago), and Canadian embassies and consulates in San Jose, Beijing, Warsaw, Sydney, London and Los Angeles.

**Image:** installation view of *La Ronge Drawings* in the Main Gallery



## CARBON CAPTURE

### Ken Van Rees

November 12 — January 15, 2022

#### About *Carbon Capture*

Ken Van Rees is member of the collective *Men Who Paint*. The Men are well known in Prince Albert and throughout Saskatchewan for their devotion to working *en plein air* and taking inspiration from the work and adventurous spirit of the early Canadian painters. Van Rees writes that he has “always been drawn to trees, water and rocks [...] and it is in these landscapes that [he feels] most at home.” However, it was as a soil scientist conducting research into the relationships between soils and vegetation in boreal forests that he first expressed his love and curiosity for forests. Painting came later and he started to incorporate art into his science field courses at the Emma Lake Kenderdine Campus.

In 2015, a forest fire burnt his research plots in northern Saskatchewan, and while inspecting the damage to his equipment, he became engrossed with the patterns inscribed on his clothes from the charcoal of the burnt trees. This planted the seeds for an entirely new

series of abstract works on canvas that take the form of rubbings and controlled imprints – produced by leaving canvases in the charred forest for extended periods.

These abstractions might be considered as collaborations with the landscape – due to the strong element of chance involved in their production. The directness of working *en plein air* is taken a step further when the actual stuff of the forest makes its mark on the canvas. In designing and experimenting with these burnt remnants, Ken Van Rees works as both artist and scientist.

**Image:** installation view of *Carbon Capture* in the Project Space

# 2021 John V. Hicks Exhibitions



## About the John V. Hicks Gallery

In late 2014, the Mann Art Gallery began a partnership with the Prince Albert Council for the Arts to oversee programming at the John, V. Hicks Gallery, located on the second floor of the Prince Albert Arts Centre. The Hicks Gallery rotates a combination of work by local artists, guilds, and organizations, and shows toured by the Organization of Saskatchewan Arts Councils.

Programming at the Hicks Gallery is possible thanks to support from the City of Prince Albert, SaskCulture, and Saskatchewan Lotteries. The Mann programmed the following exhibitions in 2021.

**Image:** An installation view of Barbara Goretzky's *Diggers* exhibition, November 1 — 23, 2021





## ***A WALK THROUGH THE FOREST***

**Mary McLeod**

**April 1 — 23, 2021**

### **About *A Walk Through the Forest***

The John V. Hicks Gallery is proud to present Mary McLeod's *A Walk Through the Forest*. This series of 24 paintings and drawings, has been many years in the making and is the result of McLeod's travels across Canada. McLeod grew up on Vancouver Island, and it is there that her fascination with the beauty of landscape, especially trees, began. The sites for these artworks extends from Colliere Dam Falls, British Columbia to the northern Boreal Forest of Saskatchewan, and the coast of St. John, New Brunswick. In each piece, McLeod plays with light, shadow and colour—unafraid to verge into abstraction.

It is McLeod's "delight and honour to share these images with you and hope that you, too, may enjoy a walk through the forest."

Mary McLeod was born in Victoria, B.C. In 1983, she moved to Prince Albert, where she currently resides. Her art education began at Camosun College in Victoria, B.C.; she's also

taken classes from Rose Mineau in Christopher Lake and has had nine years of art instruction from Christina Thoen in Prince Albert. McLeod has exhibited and sold artwork both locally and throughout Canada. She has independently and collaboratively completed various murals throughout Saskatchewan. Mary is currently a member of the Aurora Art Group, Studio 1010 Art Group, and the Kyla Art Group in Prince Albert. She enjoys working in oil paint, acrylic paint, and soft pastels. Her subject matter includes portraiture, landscape, still life and abstraction.

**36**  
in-person Gallery visitors

**498**  
online artist talk views

**Image:** installation view of *A Walk Through the Forest* in the John V. Hicks Gallery



## ***NORTHERN IMAGE PHOTOGRAPHERS*** **a tribute to Geoff Payton**

**June 1 — 23, 2021**

### **About Northern Image Photographers**

Founded on the principle of excellence in photography, the Northern Image Photographers is a club composed of local people of all ages who share an interest in improving their photography, both technically and conceptually. The purpose and goals of the club are to support photographers through the interchange of ideas and knowledge; to improve skills through practical application; to explore creative concepts in photography; to present stimulating exhibitions; to create public interest in photography; and to provide public information and education about photography. For this year's exhibition at the John V. Hicks Gallery, the theme was Saskatchewan, allowing the artists to explore and produce subjects of their choosing within this theme.

In December 2020, one of the club's founders, Geoff Payton, passed away. This exhibition was a tribute to Geoff, who had a strong desire to share his love and knowledge with others. What started out with less than a dozen members, over time swelled to more than 45 members. Geoff was instrumental in arranging for the club to display their photos at the Victoria Union Hospital cafeteria, South Hill Blood clinic, Northgate Mall and also judged photos at the local exhibition photo competition. He chaired monthly meetings and always encouraged everyone to "keep shooting."

**32**  
in-person Gallery visitors

**Image:** installation view of the Northern Image Photographers in the John V. Hicks Gallery



## EVOLUTION OF STYLE

### Lilian Donahue

September 1 — 23, 2021

#### About *Evolution of Style*

The John V. Hicks Gallery is proud to present Lilian Donahue: *Evolution of Style*. This collection of her work spans over 40 years. Donahue's practice started in realism and gradually evolved into a looser, more imaginative style. Summer classes with George Glenn and Myles MacDonald at the Kenderdine Campus were fundamental in promoting her interest and growth in the fine arts. Her first solo exhibition centers on portraiture, landscape, and abstraction. She works in a variety of media including acrylics, oil pastels and pencil crayons, and occasionally charcoal. Donahue states, "I choose the medium that suits the subject. I [paint] more emotionally, dealing with subjects I [love]: mountains, water, and forests. Some are of family members. Several are from life-drawing sessions I attended on campus in Saskatoon." As of late, Donahue spends a lot of time walking in the woods with a camera capturing photos of birds, wildflowers and other natural scenes.



**Top Image:** installation view of *Evolution of Style* in the John V. Hicks Gallery

**Bottom Image:** Donahue's *Cranes*, 2018, acrylic on canvas, 12 x 36 in

**18**  
in-person Gallery visitors

**45**  
Reception Attendance





## STUDIO 1010

October 1 — 23, 2021

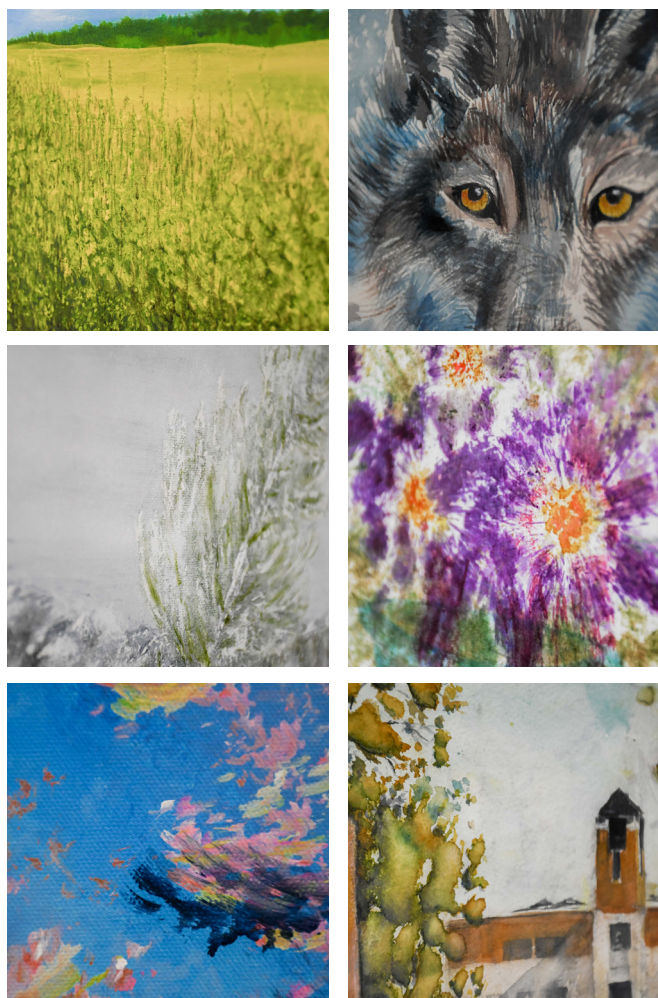
### About Studio 1010

The John V. Hicks Gallery is pleased to present the annual Studio 1010 exhibition. This informal artist group meets Monday afternoons from 1— 4PM at the Prince Albert Arts Centre. There is no instructor and everyone works on their individual projects (no oil or water-based oils); an annual membership fee of \$40 covers the weekly room rental. Ideas and techniques are shared, and new members always welcome.

**25**  
Reception Attendance

**24**  
in-person Gallery visitors

**Top Image:** installation view of Studio 1010 exhibition in the John V. Hicks Gallery  
**Grid Images:** details of Studio 1010 artworks





## ***FIRE & FIBRE***

### **P.A. Spinners & Weavers Guild and P.A. Potters Guild**

**December 1 — January 23, 2022**

#### ***About Spinners and Weavers Guild***

The John V. Hicks Gallery is pleased to present *Fire and Fibre*, an exhibition by the Prince Albert Spinners and Weavers Guild and the Prince Albert Potters Guild. Artists include Belinda Bratvold, Sheila Devine, Vicki Gauthier, Linda Goulet, Elena Halstead, Carrie Ikert, Barb Jank, Joan Martin, Roxanne McLeod, and Susi Miller.

The closing reception was cancelled due to COVID-19 transmission rates in Prince Albert.

**24**  
in-person Gallery visitors

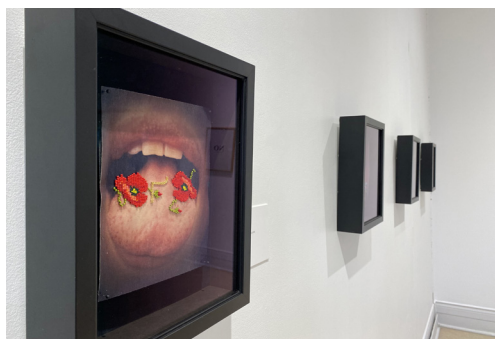


**Images:** installation view of the Prince Albert Spinners and Weavers Guild exhibition in the John V. Hicks Gallery

## JOHN V. HICKS GALLERY

# EXHIBITION ATTENDANCE

Partnership exhibitions with Prince Albert Council for the Arts



### I do not have my words

Joi T. Arcand, Catherine Blackburn, Audrey Dreaver  
(Organization of Saskatchewan Arts Councils touring exhibition)

January — March 23, 2021

**22**

in-person Gallery visitors

### Scissor Cuts

Jessica Richter & Waltraude Stehwen  
(Organization of Saskatchewan Arts Councils touring exhibition)

May 1 — 23, 2021

**8**

in-person Gallery visitors



### Stories of Immigrant Women

Madhu Kumar  
(Organization of Saskatchewan Arts Councils touring exhibition)

July 1 — August 23, 2021

**61**

in-person Gallery visitors

### Diggers

Barbara Goretzky  
(Organization of Saskatchewan Arts Councils touring exhibition)

November 1 — 23, 2021

**33**

in-person Gallery visitors







## 2021 iMAGine Arts Education Programs



## *iMAGine Arts Education Programs Report*



**Image:** Lana Wilson (Mann Art Gallery Manager, Educations Programs) woodburning the Métis Lobstick

We wish to thank everyone who participated in the Education Program in 2021. Once again, thanks to generous funding from the Community Initiatives Fund, Saskatchewan Lotteries (though SaskCulture's Aboriginal Arts and Culture Leadership Grant and the Community Grant Program), and the City of Prince Albert, the education team engaged **1,224** participants over **42** activities this year. Participants are counted once per activity, and an activity is recorded as a single activity regardless of the number of days the activity runs. Programs were delivered in-person, online, and through instructional art kits during this second year of the COVID-19 pandemic.

The Education Program was privileged to work with a number of dedicated and knowledgeable staff, partners, guest artists, and Elders:

- Leah Dorion, Bonny Johnson, and Elder Elsie Sanderson presented the Moon Shawls and Moss Bags Métis Sewing workshops
  - Métis artists Leah Dorion, Elder Curtis Breaton, Ashley Smith, Danielle Castle, and Elder Liz Settee participated in the 2nd Intergenerational Métis Mentorship Project (outdoor art installations)
  - Diana Chabros led the 2.5 day Nature in Me Intuitive Painting Retreat
  - Carol Greyeyes hosted a grant talking circle on behalf of SK Arts
- Annual programming including gallery tours, free family art days, Culture Days events, and community celebrations continued, with a focus on holding in-person programs outdoors whenever possible, and creating activity kits to hand out for larger events.
- Summer students Jessalyn LeBlanc and Hailey Lafond led the Children's Art Camps in their roles as Assistant Educators

## 2021 Education Highlights

- **Leah Dorion Metis Artist Residency, Year 3.** Once again, local artist Leah Dorion and Knowledge Keeper Bonny Johnson, with Elder Elsie Sanderson, led two Métis Cultural Sewing Workshops at the gallery. Participants were Indigenous women (primarily Métis and Cree), ages 20 - 60. Participants sewed baby Moss Bags and, at the debut workshop, Moon Shawls. The women learned traditional teachings, practiced sewing skills, and gained knowledge of how to design, sew, and wear or use their creations. These workshops have a lasting legacy as participants further disseminate the teachings to friends, family, and students, and are part of the Mann Art Gallery's reconciliation initiative.
- **Intergenerational Métis Mentorship Project – Summer Art Installations, year 2.** As part of Leah Dorion's informal, ongoing residency, this program returned for a second summer. Emerging cultural leader and SUNTEP alumna Ashely Smith was her apprentice. Elders Curtis Breaton and Liz Settee provided cultural teachings, skills, and support. Together, with assistance from last year's apprentice,

Danielle Castle, they created three contemporary Métis art installations in outdoor areas surrounding the Gallery. Members of the public joined in creating the artworks, and attended artist talks during their installations. The Métis Bison Hunt (cardboard and wood painted figures arranged in front of the gallery), Willow Meditation Walkway (woven willow boughs forming a Cross of Lorraine shape beside the Provincial Courthouse), and contemporary-style Métis Lobstick (a 6.5' decorated white spruce pole reading *Kistapinanihk*) were on view from July to October. The majority of funding for this project came from SaskCulture, funded by Saskatchewan Lotteries.

- **The 10th Annual High School Juried Art Show** featured 90 student artworks in a hybrid format. Online submissions were projected in the gallery space, while the majority of artworks were once again able to be installed in the gallery.
- **Children's Art Day Camps** were once again held in-person, in a new, full-day format at Hazeldell Hall. We were pleased to welcome a number of YWCA newcomer students to our three camps, thanks to sponsorship from the Community Initiatives Fund.



**Image (Left to Right):** Elder Liz Settee, Leah Marie Dorion, Elder Curtis Breaton, and Lana Wilson pose for a photo after the Métis Lobstick workshop



## *iMAGine Arts Education Statistics Summary*

### **GALLERY TOUR PROGRAM**

**7** Tours  
**87** Participants

### **IN-GALLERY FAMILY**

Drop-in Art Days

**2** Activities  
**97** Participants

### **PROFESSIONAL DEVELOPMENT**

**3** Activities  
**96** Participants

### **ARTIST RESIDENCY PROJECTS**

Leah Dorion & Bonny Johnson Métis Cultural Sewing, and Leah Dorion & Ashley Smith, Intergenerational Métis Mentorship Project summer art installations\*

**11** Activities  
**152** Participants

Note: An activity is counted as a single activity even if it spans multiple days, if it has the same registered participants in it (ie., Art Camps, or a workshop). Registered participants are only counted once for that activity.

\*We estimate 3,000 people to have seen the Métis Mentorship installation either in person, online, in the media, etc.





## CHILDREN'S ART CAMPS

3 week-long, in-person camps

**3** Art Camps      **39** Participants



## OUTREACH COMMUNITY GROUPS

**6** Activities      **181** Participants



## OUTREACH - SENIORS

**2** Activities      **31** Participants

## OUTREACH COMMUNITY CELEBRATIONS

**6** Activities      **437** Participants



## STUDENT EXHIBITIONS

Annual High School Juried Art Show

**2** Exhibitions      **105** Participants

## *iMAGine Arts Education Age Demographic & Participant Types*

Demographic - Age	Participants	Activities
Adults	145	10
All Ages (approx. 30% adults, 70% children)	323	14
Children 6 - 12	386	8
Families with Young Children	181	2
Older Adults & Seniors 55+	37	3
Teens 12 - 16	152	5
	<b>1224</b>	<b>42</b>

Participant Type	Participants	Activities
Artists & General Public	100	3
General Public	500	16
Families	342	5
Indigenous Participants (exclusively)	48	4
Seniors (exclusively)	37	2
Students - Elementary (exclusively)	77	9
Students - High School (exclusively)	120	3
	<b>1224</b>	<b>42</b>





## Permanent Collection

## ACQUISITIONS

The Mann Art Gallery's Permanent Collection houses both historical and contemporary artworks by local, provincial and national artists. Just as it is the mandate of the gallery to showcase local art parallel to regional, provincial, and national art, the collection's mandate focuses on acquiring local artists work, both contemporary and historical, as well as works from around the province. Media represented in the collection include: ceramics, paintings, photographs, woodworks, sculpture, bronze, tapestry, fibre arts, multimedia works and videos.

In 2021, the Mann Art Gallery acquired 73 artworks by purchase and donation. Our permanent collection now contains 3,980 artworks. Artworks in the permanent collection are shared through exhibitions, occasional displays of individual pieces in the Project Space, and in the Permanent Collection Calendar. Select artworks are also displayed in businesses and government buildings in Prince Albert as part of the Art Rental Program.



1

## PURCHASES

**Michel Boutin**, *Three Sticks Stolen*, 2021, found beaver sticks with red cloth, 36 x 20 x 32". Purchased with funds from Diane and Roger Mann.

- 1 **Catherine Blackburn**, *Waterhen Weaver*, 2018, lightjet print mounted on aluminum, 90 x 60". Purchased with funds from the Andrée Felley-Martinson bequest and Diane and Roger Mann.

2 (see p. 35) **Gregory Hardy**, *Complex Sky*, 2019, charcoal and acrylic on canvas, 56 x 180". Purchased with funds from Diane and Roger Mann.

**Ken van Rees**, *Wildfire*, 2021, charcoal logs placed on canvas mounted on birch panel, 36 x 84". Purchased with funds from Diane and Roger Mann.

## DONATIONS

**Agnes V. Warren**, *The Whelan Dam Boy Scout Camp*, Little Red River, Prince Albert, Sask., n.d., oil on masonite, 30 x 24". Donated by the Prince Albert Historical Museum.

**Myrtle Swaffield**, untitled (North SK River with Prince Albert Railway Bridge), n.d., oil on canvas board, 21 ¾ x 30 ¾". Donated by Lorna Elder (née Telfer).

**Margaret Barrie**, untitled (Forest with river and bridge), n.d., oil on canvas board, 27 1/16 x 21 1/16". Donated by Rob and Barb Dalziel.





## AGANETHA DYCK & FAMILY DONATION

*Beekeeper's Flying Drone Delivery System*, wood, beeswax, ink, paper, staples, 16 11/16 x 20 x 1/8", 2016. Donated by Aganetha Dyck

*The Apiary's Poem*, wood, beeswax, cloth, varnish, clear tape, 16 9/16 x 20 1/8 x 1/4", 2016. Donated by Aganetha Dyck.

Untitled (Bee-eaten drawing within bee feeder board), wood, beeswax, ink, paper, staples, 16 3/4 x 20 1/8 x 3/8", n.d. Donated by Aganetha Dyck.

*Honeybees Alphabet*, wood, beeswax, ink, paper, staples, 16 3/8 x 20 x 1/4", 2016. Donated by Aganetha Dyck

Untitled (Bee feeder board with tinfoil and drawing), wood, beeswax, ink, paper, staples, tinfoil, 16 7/16 x 19 11/16 x 5/16", n.d. Donated by Aganetha Dyck.

*The Honeybee's Map*, wood, beeswax, ink, paper, staples, 15 11/16 x 19 3/8 x 5/16", 2016. Donated by Aganetha Dyck.

Untitled (Bee feeder board with drawing on braille paper), wood, beeswax, ink, paper, staples, 15 11/16 x 19 3/8 x 5/16", n.d. Donated by Aganetha Dyck.

Untitled (Bee feeder board with wax-covered drawing), wood, beeswax, ink, paper, staples, 15 15/16 x 19 7/8 x 1/4", n.d. Donated by Aganetha Dyck.

*Hive Collage (after becoming allergic to their stings)*, ink, thread (by Aganetha), beeswax, bits of honeycomb, marks and chewing paper (by the honey bees), 12 1/4 x 12 1/4 x 1 1/2", 2010-2017. Donated by Aganetha Dyck.

*Drawing on braille paper. Given to the bees to add their marks and to chew the edges into perfection*, braille paper, beeswax, ink, 13 x 4 9/16 x 5/8", n.d. Donated by Aganetha Dyck.

*The Library of the Biggle Farm*, canvas, beeswax, thread, yarn, blue cover book, cover: 5.2 x 5 3/4 x 2 3/4"; blue book: 3 7/8 x 5 1/2 x 1/4"; wax drawing: 1 1/2 x 1 15/16 x 1/8", 2010. Donated by Aganetha Dyck.

*OPA*, ceramic, honeycomb, beeswax, 1 3/4 x 4 5/8 x 3 5/8", n.d.. Donated by Aganetha Dyck.

*Woman out for a Walk*, ceramic, honeycomb, beeswax, 5 3/4 x 7 7/8 x 4 3/4", n.d.. Donated by Aganetha Dyck.

*A Suggested Reading/Beginner Beekeeper (sketchbook altered by honeybees)*, paper, ink, beeswax, 6 7/8 x 9 3/4", c. 2000-2001. Donated by Aganetha Dyck.

*The Honeybee as Painter (sketchbook altered by honeybees)*, paper, ink, beeswax, 7 1/8 x 9 7/8", c. 2000-2001. Donated by Aganetha Dyck.

*Backlot Beekeeping (sketchbook altered by honeybees)*, paper, ink, beeswax, 7 x 9 3/4", c. 2000-2001. Donated by Aganetha Dyck.

*Woman's Suit*, wool, satin, pearl buttons, 25 x 20", 1975-1981 (ongoing). Donated by Patricia Wasney.

*Jonathan*, wool, 14 x 23", 1975-1981 (ongoing). Donated by Patricia Wasney.

*Teal and orange long sleeved sweater*, wool, 14 x 25", 1975-ongoing. Donated by Patricia Wasney.

*Army Green*, wool, sweater: 17 x 25"; toque: 6 x 5 x 5", 1976-ongoing. Donated by Patricia Wasney.

*Note the Zipper*, wool, 22 x 27", 1975-1986 (ongoing). Donated by Richard Dyck.



## AGANETHA DYCK & FAMILY DONATION

*Party Girl*, wool, 13 x 23", 1975-1986 (ongoing). Donated by Patricia Wasney.

*Party Girl*, wool, 13 x 24", 1976-1986 (ongoing). Donated by Richard Dyck.

*Grey, black, purple cardigan red buttons*, wool, 13 x 31", 1976-1981 (ongoing). Donated by Richard Dyck.

*Black & beige diamond long sleeve*, wool, 13 x 24.5", 1976-1981. Donated by Richard Dyck.

*Purple, red, long sleeve cardigan*, wool, 13 x 25", 1976-1981 (ongoing). Donated by Richard Dyck.

*Beige sweater, long sleeves, 13 stripes*, wool, 14 x 20", 1976-1986 (ongoing). Donated by Michael Dyck.

*What goes around comes around*, wool, zipper, 17 x 27", 1976-1979-2015. Donated by Aganetha Dyck.

*Party Girl*, wool, 15 x 23", 1975-ongoing. Donated by Michael Dyck.

*Striped brown & white long sleeved turtleneck*, wool, 14 x 20", 1975-1986 (ongoing). Donated by Michael Dyck.

*Turtleneck long sleeve, brown, orange, white*, wool, 14 x 21", 1976-1981 (ongoing). Donated by Michael Dyck.

*Woman's Suit*, wool, Jacket: 26 x 29"; skirt: 18 ¼ x 12", 1975-ongoing. Donated by Michael Dyck.

*Party Girl*, wool, 14 7/8 x 23", 1976-1981. Donated by Deborah Dyck.

*Green, brown, red, blue, beige, maroon, long sleeve sweater*, wool, 12 x 25", 1975-1981 (ongoing). Donated by Deborah Dyck.

*Woman's Suit*, wool, zipper, 24 x 25", 1975-ongoing. Donated by Deborah Dyck.

*Turtleneck long sleeve blue, pink, and green*, wool, 16 x 25", 1976-1981 (ongoing). Donated by Deborah Dyck.

*Norwegian long sleeve sweater*, wool, 15 x 22", 1976-1981 (ongoing). Donated by Deborah Dyck.

Untitled (wax-covered jar with brass and plastic button no. 1), glass jar, brass button, beeswax, plastic, 3 9/16 x 2 ½", n.d. Donated by Michael Dyck.

Untitled (wax-covered jar with brass and plastic button no. 2), glass jar, brass button, beeswax, plastic, 3 9/16 x 2 ½", n.d. Donated by Michael Dyck.

Untitled (wax-covered jar with copper and black plastic button), glass jar, resin, beeswax, plastic, copper, 7 x 3 1/8", n.d. Donated by Michael Dyck.

*B Stubby*, glass jar, resin, plastic buttons, 4 1/8 x 3 3/8", n.d. Donated by Michael Dyck.

Untitled (Kerr jar with clear tissue paper no. 1), glass jar, resin, tissue paper, metal, 3 3/8 x 7 ½", n.d. Donated by Michael Dyck.

Untitled (resin-covered clear jar with various interior buttons), glass jar, resin, buttons, metal, 9 ¼ x 4 ¼", 1984. Donated by Michael Dyck.

Untitled (clear "Made in Canada" jar with buttons), glass jar, resin, buttons, 4 ¼ x 2 13/16", n.d. Donated by Deborah Dyck.

Untitled ("jeweled jar" with buttons and pearls), glass jar, resin, buttons, pearls, metal 5 5/16 x 3 1/16", n.d. Donated by Deborah Dyck.

Untitled (Bick's pickle jar with buttons and steel wool), glass jar, resin, buttons, steel wool, metal, 5 15/16 x 3 5/16", n.d. Donated by Deborah Dyck.



## AGANETHA DYCK & FAMILY DONATION



Untitled (Open glass jar with protruding buttons and beads), glass jar, resin, buttons, beads, 5 11/16 x 3", n.d. Donated by Deborah Dyck.

Untitled (Glass jar with blue card and 12 threaded white buttons), glass jar, resin, paper, thread, buttons, metal, 5 3/8 x 3 1/6", c. 1980-89. Donated by Deborah Dyck.

Untitled (Glass jar with blue card missing one threaded white button), glass jar, resin, paper, thread, buttons, metal, 5 3/8 x 3 1/16", c. 1980-89. Donated by Deborah Dyck.

Untitled (Canadian Jewel glass jar with blue card and 12 threaded white buttons), glass jar, resin, paper, thread, buttons, metal, 5 3/8 x 3 1/16", c. 1980-89. Donated by Deborah Dyck.

Untitled (Glass jar with metal brooches and pearl beads), glass jar, resin, metal, pearls, 7 1/4 x 3 1/16", n.d. Donated by Richard Dyck.

Untitled (Glass jar with metal links and shield charms), glass jar, resin, metal, 6 x 2 1/2", n.d. Donated by Richard Dyck.

Untitled (Glass jar with blue resin and various buttons), glass jar, resin, metal, buttons, 5 3/16 x 3", n.d. Donated by Richard Dyck.

Untitled (Glass jar with buttons and glass vase topper), glass jar, resin, buttons, metal, jewels, jar: 7 9/16 x 3 1/16"; vase topper: 6 1/8 x 3 1/8", n.d. Donated by Richard Dyck.

Untitled (Glass jar with orange & pink resin and white buttons no. 1), glass jar, resin, buttons, metal, 4 3/4 x 3 9/16", n.d. Donated by Richard Dyck.

Untitled (Glass jar with orange & pink resin and white buttons no. 2), glass jar, resin, buttons, metal, 4 3/4 x 3 9/16", n.d. Donated by Richard Dyck.

Untitled (glass jar with 32 white buttons), glass jar, resin, buttons, metal, 6 1/2 x 3 1/4", n.d.. Donated by Richard Dyck.

Untitled (Glass jar with 46 white buttons), glass jar, resin, buttons, metal, 6 1/2 x 3 1/4", n.d. Donated by Patricia Wasney.

Untitled (Glass jar with green resin and flower buttons), glass jar, resin, buttons, metal, 6 3/4 x 3 1/2", 1984. Donated by Patricia Wasney.

Untitled (Glass jar with round lid & wood beads), glass jar, resin, wood beads, 6 3/8 x 2 3/4", n.d. Donated by Patricia Wasney.

Untitled (Glass jar with various buttons and jewel earrings), glass jar, resin, metal, buttons, jewels, 6 13/16 x 3 9/16", n.d. Donated by Patricia Wasney.

Untitled (Glass jar with zipperheads & buttons), glass jar, resin, zipper heads, metal, buttons, 7 1/8 x 3 3/8", n.d. Donated by Patricia Wasney.

Untitled (Glass jar filled halfway with sand and topped with resin), glass jar, metal, resin, sand, buttons, 7 3/16 x 3 3/8", n.d. Donated by Patricia Wasney.

Untitled (Glass jar with zipper heads and jewel buttons), glass jar, resin, metal, zipperheads, jewel buttons, 7 1/8 x 3 3/8", n.d. Donated by Patricia Wasney.

Untitled (Glass jar with various buttons and yellow resin), glass jar, resin, metal, buttons, 6 11/16 x 3 1/4", n.d. Donated by Aganetha Dyck.





## ART RENTAL

The Mann Art Gallery provides businesses and individuals the opportunity to display original artworks from our Permanent Collection. Renting art is an affordable way to enjoy high quality works without a significant financial investment and with the freedom to change your taste with each renewable rental period of one year. In 2021, there were 6 art rental clients, with a total of 113 artworks rental:

1. John M. Cuelenaere Public Library (Prince Albert Public Library) (28)
2. E.A. Rawlinson Centre for the Arts (46)
3. NOVUS Law Group (16)
4. Hugh Harradence, Provincial Courthouse Judge (3)
5. Mayor's Office at City Hall (18)
6. Linda and Howard Clavelle (2)



**Images Top to Bottom:**  
Mayor's Board Room in City Hall  
NOVUS Law Office



## ONLINE ENGAGEMENT

FACEBOOK: 1,161 Page Likes

**+221**  
New Likes/Followers

**235**  
Posts

**800**  
Average Engagement/Post

**6,658**  
Total Likes and Comments



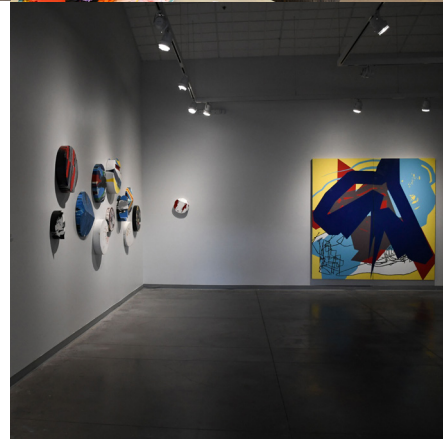
INSTAGRAM: 1,217 Followers

**+132**  
New Likes/Followers

**314**  
Average Engagement/Post

**114**  
Posts

**2,772**  
Total Likes and Comments







WEBSITE  
**10,230**  
Website Visits



## VOLUNTEERS

The Mann Art Gallery relies on the crucial support of volunteers to fulfill its Mission. Many thanks to the nine individuals who devoted over 45 hours to the Gallery's fundraisers, events, exhibitions, and permanent collection research & record upkeep in 2021. We are truly grateful to have such passionate supporters.

## GALLERY MEMBERS

# 137

2021 Gallery Members

### PATRONS

Diane and Roger Mann

### DONORS & CONTRIBUTING MEMBERS

Arnott, Ryan	Ring, Cheryl
Clavelle, Linda & Howard	Sturby, Elaine
Kerr, Curtis	Syverson, Gail
Kusoir, Agnes	Thistlewaite, Elsy
Newman, Alma & Duncan	van Rees, Ken
Orynik, Roman & Kim	

### INDIVIDUAL AND FAMILY

Anderson, Emma	Boran-Fetch, Celeste	Cuelenaere, Pamela
Andrew-Stuckal, Christine	Boutin, Michel	Cullen, Alice
Arnot, Daniel	Brokop, Lorraine Theresa	Daley, Emil
Arthurson, Faye	Brown, Jennifer	Dansereau, Chris
Bandur, Breanne	Buchinski, Jamie	Denny, Bonnie
Basso, Anne	Burns, Brody	Devine, Sheila
Beardsworth, Lorraine	Cannon-Levesque, Patti	Devine-Tajgardan, Negar
Beardsworth, Reg	Carlson, Gail	Dixit, Harshil
Bird, Andrea	Chabros, Diana	Dubnick, Caron
Bird, Jordan Lee	Chad, Cory	Earl, McKay
Bird, Kathie	Chad, Jim	Emile, Leslie
Blackburn, Kylee	Charlebois-Rinas, Nicole	Feschuk, Sharon
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