



Front cover:

Tim Moore, *Made You Look*, 2015, mixed media and collage on masonite

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.
- supports and values artists, who are at the centre of its operation and its programs.

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Trina Boran (Secretary)
Linda Clavelle (Treasurer)

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Celeste Boran-Fetch
Rob Popescul

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Lana Wilson (BA, MA)
Gallery Educator

Emma Anderson (BFA)
Registrar/Preparator

2015 Former Staff

April Sutherland
Registrar

Julie Mills
Assistant Educator

Melissa Reid
Collections Assistant

Kayanna Wirtz
Assistant Educator

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Chairperson's Message

2015 marks my sixth year on the Board of Directors of the Mann Art Gallery and my third year serving as Board Chairperson. It is amazing to see how much our gallery has accomplished in this time. Much of what we have achieved is because of you who regularly support our gallery as members and volunteers.

I especially want to thank all current and past board members for their time and dedication. Our current board is a cohesive and varied group of people who are doing an amazing job. I am excited by the addition of a few new board members, as they are each uniquely talented. I know they will keep our board running smoothly as well as bring fresh ideas and energy. I welcome you to consider serving on our board in the future as ideally we want to see a rotation of new people and ideas.

This past year has seen the Mann Art Gallery reach a vital occupation Agreement with the City of Prince Albert. This Agreement, as well as the 2015 increase in municipal funding, brings significant future security for which I would like to thank the Community Services Department, City Councillors, and Mayor Dionne.

Another long-term goal, the installation of a bronze wolf sculpture by renowned artist Joe Fafard, will be realized this year. Our multi-year project to purchase this major addition for our Permanent Collection has seen several creative fundraising events. I want to thank everyone who contributed funds or their time towards this goal.

Finally, but probably most crucially, I want to thank Diane and Roger Mann of Mann Motor Products for their multi-year support. They provide the gallery with very generous funding towards both operating expenses and Permanent Collection acquisitions. Their ten-year agreement began shortly after I started on the Board of Directors, and I can see the difference these funds have made. The operating funds provide invaluable security and our growing Permanent Collection is becoming more and more significant.

I would like to thank you all for making it possible for me to lead you in growing the visual arts in our community.

A handwritten signature in dark ink, appearing to read 'Annette', with a stylized flourish extending from the end.

Annette Henbid

Chair – Mann Art Gallery Board of Directors

Director/Curator's Message

2015 was another progressive year at the Mann Art Gallery (MAG) as we continued to serve the diverse communities of Prince Albert and North Central Saskatchewan through the visual arts. This Annual Report outlines the various ways that we worked to fulfill our Mission while striving for excellence in all branches of gallery operations. Having seen my first full year through as Director/Curator, I am immensely proud of where the MAG is today. Highlights of 2015 include extending opening hours to include Saturdays, welcoming new staff, signing a Lease & Operating Agreement with the City of Prince Albert, and continuing to use art to welcome both familiar and new people to the Gallery.

At the MAG, visual art is used for enjoyment, education, entertainment, and enlightenment. We are able to open our doors free of charge and provide such experiences thanks to the support of many funding bodies. The City of Prince Albert increased its annual operating grant to the gallery by nearly 50% in 2015, a strong testament to their belief that the visual arts is an important element of a vibrant city. They also continually provide in-kind services through building and grounds maintenance, as well as assistance with events. We are thankful for their solid support. I would also like to recognize Diane and Roger Mann of Mann Motor Products for their remarkable, ongoing contribution to the visual arts. To have such cultural stewardship is unique – it places the MAG in a most advantageous position to support artists, acquire artworks that otherwise may be out of reach, and share the strong visual culture of our city, region, and province. I am deeply grateful for the Manns' belief in the importance of the arts for our community.

The MAG's growing reputation as a leader in the visual arts was solidified in 2015 when the families of David Hone and Jim Hall generously donated more than 1,500 works of art by their parents, McGregor and Beth Hone. This is a rare and generous gift, spanning 70 years of production with pieces in all media that the Hones worked. Beginning in late 2016 we look forward to sharing this work with you through annual exhibitions. For now, processing and registering the pieces continues.

A strong exhibition programme in 2015 of 16 shows in our three gallery spaces also drew many people to the MAG. As always the annual Winter Festival Juried Art Show & Sale was a hit – each year it continues to grow and attract new artists from the city and province. In spring, *Breaking Space: The Works of Nonie Mulcaster*, curated by Emma Anderson, celebrated the Prince Albert-native's 100th birthday and showcased select Mulcaster works from our Permanent Collection. Ruth Cuthand's *Don't Drink, Don't Breathe* featured her new and groundbreaking work, and was hailed across Western Canada. We were fortunate to have its inaugural installation in Prince Albert. Both Mulcaster and Cuthand have their early roots in our city, but more local artists currently living in Prince Albert also exhibited at the MAG. Jack Jensen, Tim Moore, Gail Carlson, and Andrée Felley-Martinson all had solo exhibitions. For the latter, we published the first-ever catalogue in the gallery's history; it was a fitting way to commemorate someone who makes rich contributions to Prince Albert's artistic scene and social fabric.

In 2015 the MAG staff worked creatively and tirelessly to embrace our Mission of engaging, facilitating, and stimulating the development, presentation, and preservation of visual arts. None of our exhibitions, associated projects, and Permanent Collection management would be possible

without Registrar/Preparator, Emma Anderson. Her reliability and industriousness is to be applauded as she embraces major tasks that put the MAG on the map, such as overseeing the Hone collection donation. Emma's behind-the-scenes work is crucial to the MAG functioning as a professional Gallery. Lana Wilson, Gallery Educator, has also worked extremely hard to design relevant and accessible programs for people of all ages, abilities, and backgrounds. She continually creates relationships with new and diverse groups such as at-risk youth, Indigenous youth from northern communities, and post-secondary students, to name a few. Her combination of respectfulness and enthusiasm means that our education program is as robust as ever, reaching more than 4,000 people per year in the ten arts activity categories - this is illustrated in her detailed report beginning on page 30.

We have been able to strengthen the place of visual arts in our city thanks to continued partnerships. The MAG is fortunate to work with a group of dedicated individuals in the Indigenous Peoples Artist Collective (IPAC) and Common Weal, with whom we have collaborated to stage the annual Pitos Waskochepayis Festival, the Northern Indigenous Media Arts Project, and Two Story Café. The Prince Albert Arts Council is also committed to providing opportunities in art. In addition to working with them on the annual Evergreen Artisan Festival, last year the MAG entered into an Agreement with the Council to oversee programming of the John V. Hicks Gallery at the Prince Albert Arts Centre. It is wonderful to join forces with groups that are passionate about the fine arts. In the coming year we look forward to continuing our partnerships and working with more organizations in Prince Albert.

The MAG is privileged to have a strong and committed volunteer base who believe in our Mission and Vision. Many thanks to the more than 50 individuals whose enthusiastic contributions of time and energy made it possible to have fundraisers, events, and education programs that connect with thousands of people. Your work is crucial to the MAG's success. The Board of Directors is another group of people who wholeheartedly dedicate their time and individual expertise to ensure the Gallery is held to highest standards of policy and governance. Of note in 2015 is their work on finalizing the MAG's Lease & Operating Agreement with the City of Prince Albert. I would especially like to thank Annette Henbid for her six years of service. It has been a pleasure to work with a Chairperson who understands the value of the arts. In the year and a half I have worked with her, I have come to know her as a most reliable, thorough, and dedicated leader. I am sorry to see her leave but wish her only the best in future endeavors.

As we reflect proudly and with satisfaction on 2015, the MAG also looks forward to continuing its leadership in the visual arts. As a public space we aim to cultivate openness, creativity, and dialogue in a supportive environment. In the coming year we will see the installation of the bronze wolf sculpture by Joe Fafard, continue to provide engaging and accessible programming, and support the artists in our community. All of our actions are centered on the experiences of you, users of the Gallery. Many thanks for your continuous and generous support.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Jesse Campbell', written in a cursive style.

Jesse Campbell
Director/Curator

Financial Facts

Annual Grants

\$68,375.00 from the Saskatchewan Arts Board's Multi-year Operating Grant for Professional Arts Organizations, 2014-16

\$28,000.00 from the Canada Council for the Arts' Multi-year Operating Grant for Public Art Galleries, 2014-16

\$65,200.00 from the City of Prince Albert's Annual Operating Grant

\$30,000.00 for Operating Expenses; **\$20,000.00** for the Permanent Collection acquisitions fund, from Diane and Roger Mann of Mann Motor Products, 2010-20

Project Grants

\$7,000.00 from the Community Grant Program (administered by the City of Prince Albert) for the iMAGine Arts Education program, April 2015 to March 2016

\$20,000.00 from the Community Initiatives Fund for iMAGine Arts Education program from April 2015 to March 2016

\$3,000.00 from the PA & Area Community Foundation Grant for the iMAGine Arts Seniors Long-term Care Outreach Education program

\$6,500.00 from Young Canada Works (Cultural Human Resources Council) to help offset the costs of an Assistant Curator intern from January to March 2015

\$15,351.51 from Young Canada Works (Canadian Museum Association) to help offset the costs of one Collections Assistant and two Assistant Educator summer students

\$5,000.00 from the Community Initiatives Fund – Summer Grant to help offset the costs of two Assistant Educator summer student positions

\$3,000.00 from SaskSport – Student Summer Works to help offset the costs of the Collections Assistant summer student position

\$5,734.00 from Service Canada – Canada Summer Jobs to help offset the costs of the Collections Assistant summer student position

\$8,996.83 from SaskCulture– Aboriginal Arts & Culture Leadership Grant for the Northern Indigenous Media Arts Project

Exhibitions

M. Eileen Murray **The Space Between**

November 21st, 2014 – January 19th, 2015

Curated by Griffith Aaron Baker

The Space Between consists of ten large-scale paintings of elaborately colourful and slightly odd domestic spaces. The paintings act as a threshold between public and private domains; the home is a familiar place yet it is frequently made into a visual spectacle.

Considered to be a private realm, one typically retreats to the home for comfort, solace, and rejuvenation. But when entering the personal spaces that belong to others, we are voyeurs gazing in. As outsiders, we are enticed by flashy chandeliers, bright colours, and depth of space that seduces us to look further. Yet while others' homes are compelling to take in, they also force us to consider how we inhabit our own domestic spheres. Is the house a self-portrait and if so, how is this portrait constructed? How authentic a representation of its inhabitant can the house be in this consumer culture, in an age filled with "stuff"?

The theatricality and bold colours of Murray's works are drawn from the Baroque tradition of immersive, overwhelming environments. Applied to the domestic sphere, these are sites of both decorative seduction and personal memory. Murray invites us to consider how we respond to the home, portrayed by both inhabitants and within a consumer culture.

M. Eileen Murray received her BFA in studio art from the University of Lethbridge in 2005 and her MFA in painting and photography from the University of Saskatchewan in 2012. She has had solo and group exhibitions throughout Saskatchewan and Alberta. Her work is in numerous collections in the prairies.



Murray is a full-time visual artist whose work is materiality based. It exploits the physical characteristics of painted surfaces to serve as metaphors for bravado, material excess, and accumulation. She resides with her husband on a small farm in southern Alberta.

Wade Kotelo

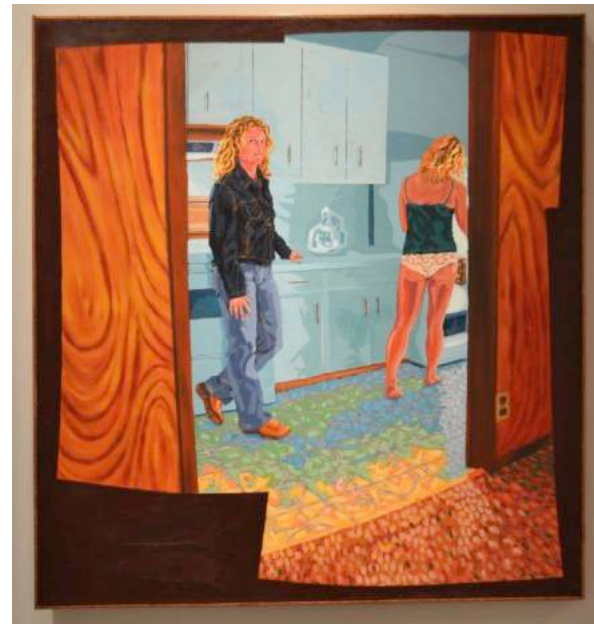
Woman in-Between

November 21st, 2014 – January 19th, 2015

Curated by Griffith Aaron Baker

Inviting a surprising and somewhat disturbing revelation of our societies' neglected spaces, Wade Kotelo's *Woman in-Between* series features orange-hued oil paintings that show a night in the life of a woman who is removed from her normal dwelling. His works capture her struggle to define herself in a succession of unfamiliar situations. The persistence of solitude looms in every corner, where she is pushed out of normal circumstances and faced with unavoidable introspection.

Influenced by the 'hotel' paintings of American artist Edward Hopper, Kotelo's loose style and technique, supplemented by the interior design of the Uptown Motel, impart a feeling closer to a 1950s domestic space rather than a present-day location. Immediately, we are reminded of the principles and impetus of modernism, where society dictated that personal struggle should be hidden under a shroud of perfection and progress.



Wade Kotelo, *Lost Standing*, 2013, acrylic on canvas

As the series unfolds, the passage of time, her emotional state, and the circumstances that put her where she is, are investigated and revealed. Changes in posture and clothing, concealed symbology, and references to expressionism narrate the woman in-between's adversity through the emotions of disbelief and confusion to the revelation of clarity of mind and eventual salvation of spirit.

Wade Kotelo was born in Thompson, Manitoba but grew up in five different towns as his father transferred to communities in Manitoba and Ontario in his work with the Hudson Bay Company. Throughout the moves, Wade maintained a steady interest in drawing and painting. In 1989 he received a BA Honours in Fine Arts from the University of Manitoba.

In 1994 Wade enrolled in the Arts Education program at the University of Regina and graduated with his B.Ed degree in 1996. He worked as a substitute teacher in Regina for one year before being hired by the Estevan Comprehensive School Board to teach fine art to grades 9-12.

Wade has exhibited twice at the Estevan Art Gallery and has shown work in several adjudicated shows, winning once. Wade continues to be an ambitious and creative art teacher who enjoys taking on new projects with his students. He also pursues his own painting, with a focus on portraiture. Perhaps as a result of his many moves, and many acquaintances, Wade has a developed interest in people and their stories. He maintains that everyone has several selves – some hidden, some public. His work is an exploration of those stories and of those selves, real or imagined.

Lindsay Arnold

Rooted: The Daphne Dilemma

November 21st, 2014 – January 19th, 2015

Curated by Griffith Aaron Baker



Lindsay Arnold, *Temptation*, 2014, mixed media on panel

Rooted: The Daphne Dilemma is a series of artist books, drawings, and collages created by Arnold between 2009 and 2014. Female figures taken from Victorian-age advertisements are placed in strange, dreamlike, settings to challenge our ideas of identity and social expectations.

Arnold uses a variety of media in her works such as China plates, wallpaper, sewing patterns, embroidery thread, and velvet photo albums. Appropriately, these types of objects grew popular during and after the Victorian era, when excess was deemed normal; sought-after, even. With more than

40 pieces in *Rooted*, we recall a time when visual and material culture began to flourish. As a result, social ideals about gender and class were disseminated throughout the western world.

The small sizes of Arnold's delicate works force viewers to look closer – we are brought to an intimate level of understanding. A dark, twisted world appears underneath the pleasant appearance of the media and illustrated Victorian women. The deeper we look, the further we are challenged to re-evaluate our perceptions about identity and image.

Lindsay Arnold was born in Rugby, North Dakota. She and her mother moved to North Portal, SK when she was still a baby. Lindsay's family spans both sides of the border and contains many creative types. She comes from a long line of knitters, quilters, and crafters.

Lindsay's formal education was in broadcasting but she quickly discovered that it was not the career for her. After moving around western Canada and traveling throughout Europe, she decided to return to North Portal. The economic benefits of living in a small town inspired her to pursue her artistic interests seriously. Her informal art training includes numerous artist retreats, private lessons, workshops, and mentorships. Lindsay has exhibited her work throughout Saskatchewan in group and solo shows.

Lindsay is actively involved in the local North Portal arts scene. She teaches classes for the Estevan Arts Council, participates in community art projects, and organizes artist retreats. When she is not working in her home studio, she can be found moonlighting as North Portal's municipal administrator.



February 6th – March 21st, 2015

Reception: February 6th

Jurors' Talk & Walkthrough: February 7th

The Winter Festival Juried Art Show & Sale is the premier art event of Northern Saskatchewan, showing hundreds of artworks created by emerging and professional artists from across the province. In the past 39 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.



Waters of the Pantheon, acrylic on Wood, 48 x 30"

2015 Guest Juror: Grant McConnell

Artist, Lecturer, President of CARFAC National

Grant McConnell lives and works with his wife and 3 children in Saskatoon, SK. Born in York County, Ontario, he has lived in Saskatoon since 1981. He studied Fine Arts at Mount Allison University in Sackville, New Brunswick before completing an MFA at the University of Saskatchewan in 1994.

He is known primarily for his acrylic on wood painting derived from an ongoing investigation of subject matter related to Canadian historical themes. This work varies in approach and media, from a meditative engagement with still life through to landscapes chosen for their social or political significance. He also works in bronze and monument design.

His work has been exhibited across Canada and abroad, and has been purchased into public, corporate, and private collections in Saskatchewan, Canada, and the United States. He has served as the Provincial Representative of CARFAC Sask., and is currently president of CARFAC National. He has also served as a board member on the Saskatchewan Arts Board. McConnell has just returned from a guest engagement with the Gwangju Biennial in Seoul, South Korea, where he discussed art and arts advocacy in Canada. He currently teaches studio, Canadian, and introductory art history at St. Peter's College in Muenster, SK., and at the University of Saskatchewan.

2015 Awards

Dana Wareing Popescul Memorial Award for Mixed Media

Julie Mills, *Singer Ultralock 14U234*, 2014

The Kyla Memorial Award in honour of Rose Mineau, Merv Melby, Audrey Boyce, Dave Sims Sr., Elsie Hoffman, Frank Sudol, Ray Burdeyny, & Francis Hanson.

Sponsored by: the Kyla Art Group

Cam Forrester, *Kingsmere River, Prince Albert National Park*, 2014

Peggy & Sandy Kerr Memorial Award

George Glenn, *October Snow*, 2014

Lorraine Mathiason Memorial Pottery Award

Sponsored by: the Prince Albert Arts Council

Tom Gertz, *Raku Fired*, 2014

John & Marjorie Hicks Memorial Award

Donated by: the late John and Marjorie Hicks

Footed Bowl, *Dale Manton*, 2014

Fibre Art Award

Sponsored by: the Prince Albert Spinners & Weavers Guild
June Jacobs, *Foreboding*, 2014

Photography Award

Sponsored by: the Northern Image Photographers
Ken Tickner, *Towers of Mars*, 2014

Christina's Framing, Gallery, & Art School Award

Sponsored by: Christina's Framing, Gallery, & Art School
Leah Dorion, *Infinite Love*, 2014

Men Who Paint Award

Sponsored by: the Men Who Paint group
Carolyn Nording, *Afternoon Reflections*, 2014

Mann Art Gallery Permanent Collection Purchases

Cory Chad, *Lights Out*, 2014

Allen Clarke, *The Eternal C*, 2013

Cam Forrester, *Kingsmere River, P.A. National Park*, 2014

Barb Morin, *Beaded Shoes* (set), 2014

Rod Peterson, *Sardonic Whistler*, 2014

Judie Relitz, *Marquis Road – Urban Decay*, 2013

Anita Rocamora, *Dancing Cup*, 2014

Rigmor Clarke, *October*, 2014

Needlework Award

Sponsored by: the Sharp Needles Embroidery Guild
Bev Smith, *Centennial Cottage*, 2014

Lapidary Award

Sponsored by: the Mid-Pro Rock & Gem Society
Tom Ross, *Untitled*, 2014

Frank Sudol Memorial Award

Sponsored by: the Prince Albert Wood Turners Guild
Bernie Bober, *Flame Vase*, 2014

Hues Art Supply Store Award

Sponsored by: Hues Art Supply Store
Allan Clarke, *Absolute Power*, 2013

The Art Placement Media Award for Watercolour

Sponsored by: The Gallery/art placement Inc.
Bob Pitzel, *Station*, 2014

The Art Placement Media Award for Acrylic

Sponsored by: The Gallery/art placement Inc.
Cory Chad, *Lights Out*, 2014

The Art Placement Media Award for Oil

Sponsored by: The Gallery/art placement Inc.
Carol Wylie, *Clyde*, 2014

The Art Placement Media Award for Dry Media

Sponsored by: The Gallery/art placement Inc.
Mary Romanuk, *Flyroglyphics*, 2014

Honorable Mention

Sponsored by: the Prince Albert Arts Board
Barb Morin, *Beaded Shoes* (set), 2014

Second Place

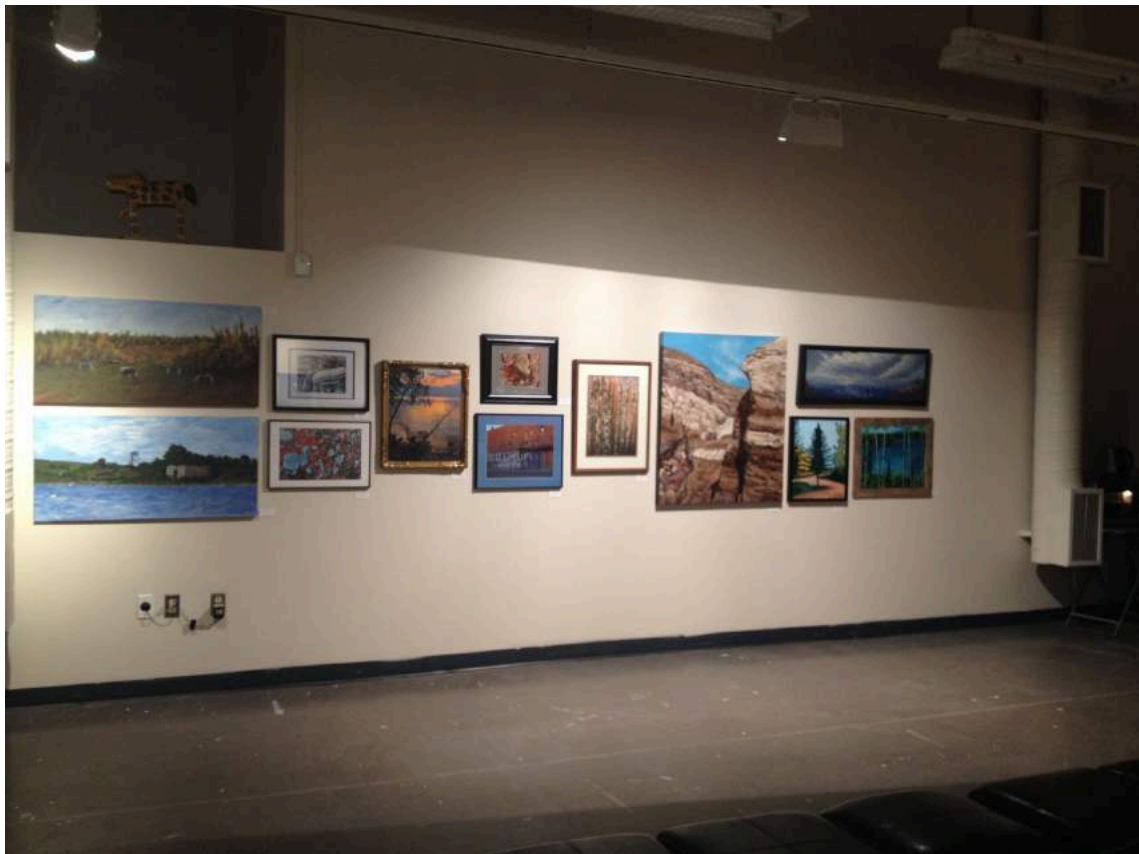
Sponsored by: the Prince Albert Arts Council
Gail Carlson, *Carved Pot*, 2014

Mayor's Prize & Best of Show

Mel Bolen art piece donated by the City of Prince Albert
& \$200 donated by the Darrell Bell Gallery

Michel Boutin, *The Runner*, 2013

Winter Festival Juried Art Show & Sale Installation Views



Winter Festival Juried Art Show & Sale Installation Views



Breaking Space: The Works of Nonie Mulcaster

April 2nd – May 25th, 2015
Curated by Emma Anderson



Wynona Mulcaster, *Cool Prairie*, 1987, acrylic on canvas, Permanent Collection of the Mann Art Gallery

April 10th 2015 marks Prince Albert-born Wynona (Nonie) Mulcaster's 100th birthday. There is much to celebrate. Mulcaster can be credited as a pioneer of arts education, expert horsewoman, and powerful community builder in addition to her work as an internationally-acclaimed landscape painter. Since moving to San Miguel de Allende, Mexico in 1977, Mulcaster has donated ninety-eight of her works to the Mann Art Gallery's permanent collection. The works selected for this exhibition show a seasonal progression. Reflecting upon the past hundred years and laying claims to this multifaceted individual is vital in marking our place in Saskatchewan art history.



Installation views of *Breaking Space: The Works of Nonie Mulcaster*

4th Annual High School Juried Art Show

April 2nd – May 25th, 2015

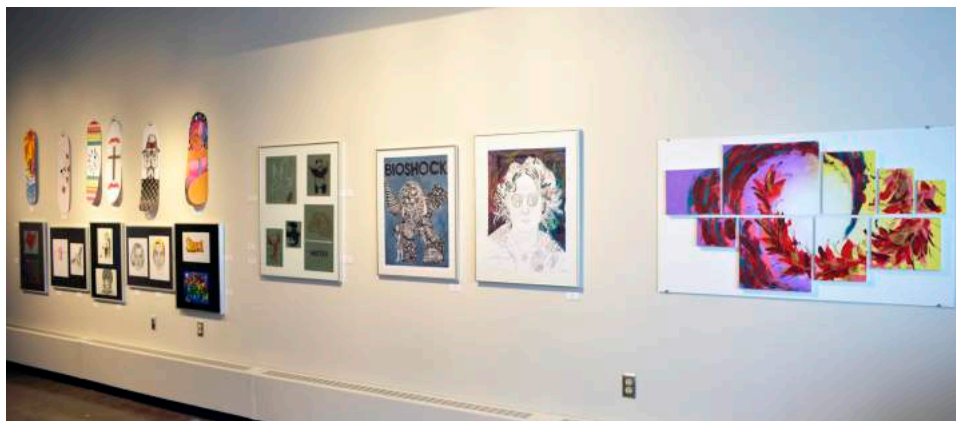
Curated by Lana Wilson



J. Trudel, *Self-Portrait*, 2015, pencil crayon on paper

The Mann Art Gallery's 4th Annual High School Juried Art Show celebrated the artistic achievements of Prince Albert and area high school students in both the public and Catholic school systems. Our annual exhibition allows students and art instructors to share the fruits of their creative labours with our community in a professional gallery space. The 2015 exhibition was the largest yet, displaying 67 artworks by students from Carlton Comprehensive High School, Wesmor Public High School, Rivier Academy, Prince Albert Collegiate Institute (PACI), and Won-Ska Cultural School. Gallery Educator Lana Wilson framed, juried and curated the show, that displays a diverse range of works in acrylic, watercolour, chalk and oil pastels, charcoal, pencil, airbrush stencil, and clay. Awards for artistic achievement and creative innovation were presented at the exhibition reception on April 23rd, 2015. By recognizing and encouraging our art students today, we foster the professional artists of tomorrow.

Thanks to the Prince Albert Council for the Arts, On the Avenue Artisans' Gallery, Kyla Art Group, Cheryl Ring, and the John V. Hicks Memorial Fund for sponsoring awards for our outstanding student artists.



Installation shot of the 4th Annual High School Juried Art Show

The Self as Subject

May 26th – 30th, 2015

Curated by Jesse Campbell

On April 24th – 26th 2015, the Mann Art Gallery hosted a self-portrait painting workshop led by George Glenn. Over an intense two-and-a-half days, participants followed a method designed by Glenn that allowed them to experiment with new materials, learn from each others' individual approaches, and explore the identities they wanted to convey. The preparatory and finished works by the participants are shown in this mini-exhibition

Painting the self as a subject is a unique challenge and can be a highly complex process. The artist must decide the aspects of their identity to be portrayed and how true a likeness to their physical appearance they wish to create. Formal elements must then be arranged in a combination that tells viewers something about the artist. The results are vast, not only in this mini-exhibition but throughout the history of art. They reveal the relationships one has with themselves – the portraits are compelling views into the images of their creators.



Installation shot of *The Self as Subject*, May 2015

About the Instructor: George Glenn

George Glenn started to paint seriously in grade seven, progressing through a Bachelor of Fine Arts (Honours) at the University of Manitoba and a Master of Fine Arts at the University of Cincinnati (1974, Cincinnati, Ohio). Following a year in France, he moved to Prince Albert in 1975 with the support of a Saskatchewan Arts Board short-term residency. With the exception of another year in France all of his years as a professional artist have been spent, working and teaching, in Western Canada.

Known primarily as a still life painter, he works mainly in acrylics, oils, gouache, and pastel. Colour is an important element in his work. While his imagery is constructed from concrete observation and contemplation, he uses the structure of the subject as a starting point for the creative manipulation of the subject. He allows for unplanned responses as part of his creative process. Ultimately, his images borrow from both representational and abstract painting traditions.

His work has been shown in a number of solo, group, and touring exhibitions in Western Canada, and is in public and private collections throughout the country.

Ruth Cuthand

Don't Drink, Don't Breathe

June 8th – July 11th, 2015
Curated by Griffith Aaron Baker



On November 13, 2011, Attawapiskat First Nation declared a housing emergency. Band members built shacks, some of which had blue tarps as roofs. This image has stayed with Ruth. She has also become alarmed by the contaminated water issues faced by many First Nation communities across Canada. Drinking clean water should be a right for every Canadian. Yet many reserves have boil water advisories in affect - some having been in place for over ten years. Recently Prince Albert went through a boil water advisory. It was very difficult for the residents to boil

water several times a day. There were many complaints; Ruth thought of the reserves who have to do this for years, not just weeks. In this exhibition, glasses with beaded microbes sit on top of a tarp tablecloth beaded with images of black mold, to bring attention to the problems faces on First Nations reserves.

Ruth Cuthand was born in 1954 in Prince Albert, SK. She grew up in Alberta near the Blood Reserve, where at age eight she met Gerald Tailfeathers and decided that she too wanted to be an artist. Cuthand studied at the University of Regina in 1977 before completing her Bachelor of Fine Arts in Saskatoon at the University of Saskatchewan in 1983. She later pursued post-graduate studies at the University of Montana (1985), completing her Master of Fine Arts at the University of Saskatchewan. She was instrumental in developing the first Aboriginal Art History courses at the University of Saskatchewan and until recent budget cuts to the First Nations University of Canada, taught Art and Art History at the Saskatoon Campus. Most recently, she was awarded the 2013 Saskatchewan Lieutenant Governor's Award.



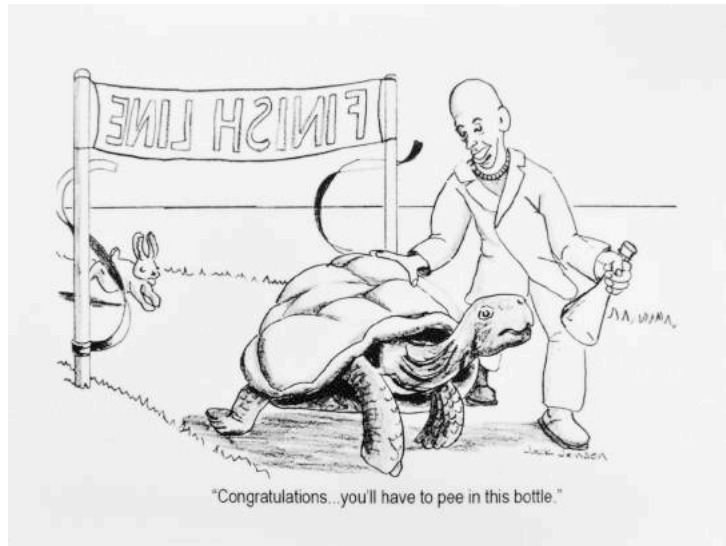
Jack Jensen

What's So Funny?

June 8th – July 11th, 2015
Curated by Griffith Aaron Baker

Cartoon art has a long history. It is prevalent in Europe and - surprising to Western thinking, has a significant current and historic presence in former Soviet bloc and Muslim countries. There are cartoon museums and national cartoonist associations throughout Europe. In Western countries, cartoons are often relegated to newspapers and magazines.

International juried cartoon contests are similar to art exhibitions. Organizers choose a topic (or have an optional open category), select a jury, and offer a significant prize. The latter varies from cash to cases of wine to short holidays in the host country. Contest rules are also set by the jury, and typically involve retaining the submitted pieces, touring the exhibition throughout the country, and creating an exhibition catalogue of the selected pieces. The competition is strong: sometimes with as many as 500 cartoons being submitted by professional cartoonists from around the world.



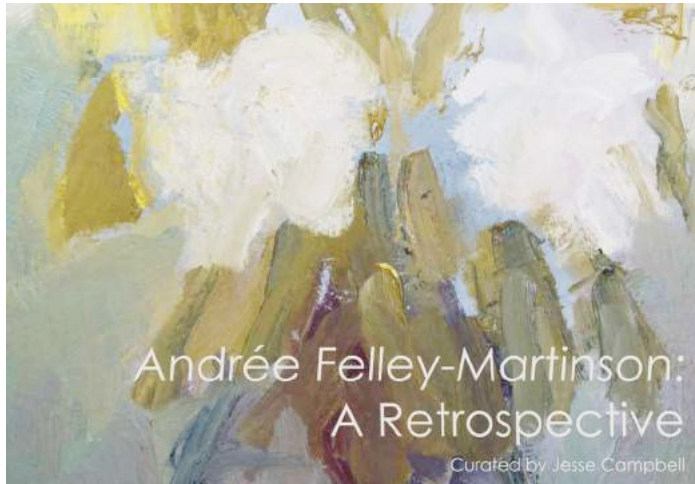
Jack Jensen has been creating cartoons and submitting them to international juried contests since 2007. In 2008 his work was selected for "The Every Day Car Parking" in Zagreb, Croatia and "Gastronomie" in Spreewald, Germany. Finding that contemporary art can often be devoid of comedy, this exhibition is his contribution to injecting a bit of humour into the serious business of making art.

Jack Jensen has no formal training as a cartoonist - if there is such training - but he has been a casual observer of cartoons and keen observer of human nature throughout his life. When not channelling his active imagination and sense of humour into his cartoon work, Jack specializes in paper casting and bronze work. He has participated in numerous workshops in Saskatchewan and Alberta. His instructors have included Bill Epp and Wilf Perrault. In addition to his participation in juried cartoon contests in Europe, Jack has exhibited his bronze and cast paper works widely across Canada in group and individual shows. Since 1988 he has received commissions from public and private organizations.

Andrée Felley-Martinson: A Retrospective

July 23th – September 5th, 2015

Curated by Jesse Campbell

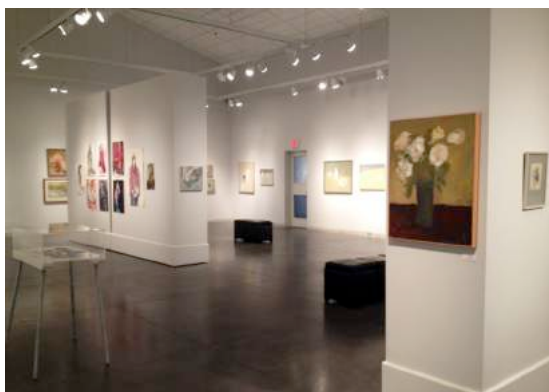


Her exceptional technical skill, sophisticated colour palette, and attention to delicate detail has made Andrée Felley-Martinson (b. 1920) one of the most well-regarded artists in Prince Albert region. A native of Switzerland, she immigrated to Saskatchewan in 1963 with her doctor husband, having previously trained in art colleges throughout England and enduring the difficult years of World War Two. The prairies so shocked and challenged Andrée that she could not paint for one decade after arriving in the province. However, as she built her home

and social circle, a distinct style emerged in her artwork. Today, Andrée's paintings are revered for their ability to make us slow down and embrace the beauty of our world.

This retrospective shows the full spectrum of Andrée's practice, bringing together more than 100 paintings, drawings, works on paper, and sketches from her personal archives, the MAG's Permanent Collection, and private collections. The works fall into three sections: early years in Switzerland, Ireland, and England, including artistic training and the Second World War (1920 – 1963); the trans-Atlantic move that formed her personal and artistic identities in Prince Albert (1963 – early 1990s); and the mature body of still life work for which she is best known (early 1990s – present).

Tracing her practice through distinct time periods and subjects, this exhibition shows the foundations upon which Andrée Felley-Martinson's late work is formed. It identifies the geographical, social, and cultural factors that shaped her artistic perspective. Ultimately, it tells the story of this remarkable woman's life as she has come to form it on the prairies.



Northern Indigenous Media Art Project

July 23rd – September 5th, 2015



Aleyna May Morin and student



Participants practice filming and interviewing

The Northern Indigenous Media Art Project (NIMAP) was inspired by Aleyna May Morin and her research into the photographs of her great uncle (mushum) Floyd Brown, took of the Elders from the community of Sucker River First Nation. NIMAP ran as a pilot project out of the Mann Art Gallery in 2014, when Aleyna was a summer student. In 2015, NIMAP continues to build positive relationships within our communities. It provides the opportunity for youth to create art. Art can be utilized for healing and provide a better understanding of community and identity. By providing positive outlets for young people to explore their surroundings, this project continues to enhance participants' skills and strengthen their artistic and cultural relationships within their communities.

This project provided three art camps in Muskoday First Nation Reserve, La Ronge, and Prince Albert. Each camp was guided by a group of Aboriginal and Cultural Artistic leaders: Aleyna May Morin (Muskoday), Tim Moore (Round Lake), John MacDonald (Paddockwood), and Marcel Petit (Saskatoon). During these camps the artists facilitated workshops around traditional photo methods, digital photography, media art, spoken word, light painting, drama, independent filmmaking, videography, interview techniques, and video and photography production.



Prince Albert participants' polaroid photos.

Northern Image Photographers Shadows & Silhouettes

September 14th – October 24th, 2015

Founded on the principle of excellence in photography, the Northern Image Photographers are a local club composed of individuals of all ages who share an interest in improving photography, both technically and conceptually.

The work of the Northern Image Photographers is celebrated through an annual exhibition hosted by the Mann Art Gallery. Each year the group explores a different theme. The 2015 theme, *Shadows & Silhouettes*, pays special attention to the basic elements of photograph. From the Greek 'photos' and 'graphe,' photography is defined as "drawing with light." Here, the photographers turned their cameras around and shot the absence of such light. Dark shapes reveal the sides we do not often consider and can range from subtle simplicity to ominous overtones. How we view shadows can say much about how we view the world around us.



Shannon Mychan, *Birds Take Flight*, 2015, photograph

Giving Thanks

**A donation by Leah Marie Dorion to the Permanent Collection
of the Mann Art Gallery**

July 23th – September 5th, 2015

Curated by Lana Wilson

Giving Thanks is the title of one of five early readers' books recently written and illustrated by Prince Albert artist, educator, and author Leah Marie Dorion. It is an apt title for this exhibition that showed 20 of the 47 works she donated to the Mann Art Gallery's Permanent Collection in June 2015.

Dorion's generous gift of the paintings that illustrate *A Métis New Year*, *Two Métis Vests*, *A Red River Cart*, *Giving Thanks*, and *Ways to Carry a Métis Baby* was celebrated by generations of Prince Albert citizens. The Mann Art Gallery is committed to regularly displaying these works in the Education Studio to inspire and educate visitors with Dorion's glowing colours, bold compositions, and rich Métis cultural themes.

Dorion looks to the past, present, and future in both her paintings and the books they illustrate. Drawing upon her own cultural experiences and research into Métis and First Nations cultural traditions and history, she has created iconic images that delight viewers while communicating cultural values of family love, celebration of children, respect for Elders and ancestors, and living in harmony with nature. Her vibrant illustrations tell stories of the past and present, and foster a legacy of cultural pride, respect for diversity, and strong literacy skills in our next generation.

Tim Moore

A Day at the Races

September 14th – October 24th, 2015

Curated by Griffith Aaron Baker



Installation shot of *A Day at the Races*

Tim Moore's exhibition, *A Day at the Races*, uses the theme of horse racing as a metaphor for race relations in Canada, specifically the quagmire of definitions that make up Metis identity. Tim utilizes the Dadaist techniques of collage and assemblage to examine his Indigenous ancestry, Metis identity, and contemporary Indigenous issues – a style of deconstruction and amalgamation well-suited to the discourse. Most of the works in *A Day at the Races* are small placard like objects suggestive of commemorative plates sold to the working and middle classes as event souvenirs. Unlike the pristine white porcelain of the plates these souvenirs are defined by a refined sloppiness and a myriad of shades of brown. They all depict the same horse but with different heads, the names of which are reminiscent of the common names given to racehorses but with an obvious twist. They epitomize both romantic and negative racial stereotypes to create a jumbled, nonsensical, indefinable state of being. Tim's work holds no punches. It is sincere and irreverent, provocative and dismissive. To him race relations and identity are synonymous to a horse race with no clear winner and no end in sight. (Michel Boutin, September 2015)

Tim Moore is a regional artist of national note. In 2009 his work was included in *Mind the Gap*, organized by the Dunlop Art Gallery (Regina). *Mind the Gap* was the first exhibition to extensively showcase Saskatchewan's top emerging and mid-career artists. It featured at the Art Gallery of Ottawa in 2011. This exposure led to his inclusion in *The Painting Project*. A survey of national painting trends organized by Les Gallerie L'UQAM (Montreal) and featured on the Virtual Museum of Canada website. Tim is the chairperson for the Indigenous Peoples Artist Collective of Prince Albert.

Iris Hauser

Dress Codes

November 18th, 2015 – January 11th, 2016

Curated by Griffith Aaron Baker

Presented in partnership with the Art Gallery of Regina

Dress Codes explores the concepts of gender identity, self-image, and self-expression. For many years, Iris Hauser has employed models to play roles in the elaborate tableaux she sets up as the subjects for her paintings. The relationship between the artist and the model can range from neutral - simply a body holding a pose - to relatively complex, where the personality of the model influences the artist and impacts the creative process.



Installation shot of *Dress Codes*

In this body of work, Hauser sets aside her usual pre-conceived narrative format and focuses instead on the characters and personalities of the models. These resulting images were created in collaboration with each of the subjects, who chose how they wished to be portrayed. The portraits in *Dress Codes* are therefore an exploration of gender identity, self-expression, and an examination of self-presentation: how we see ourselves and what we choose to project to the world. While the individuality of each person is accented, the underlying text in this series is the shared humanity and connectivity of each life.

Iris Hauser was born in 1956 in Cranbrook, BC. She studied at the Nova Scotia College of Art & Design in the 1970s. She then studied at the University of Saskatchewan before moving to Kassel, Germany for one year to study independently. Hauser has taught art at the Mendel Art Gallery and the University of Saskatchewan's Certificate of Art & Design program. Her work has been exhibited nationally and collected by the Saskatchewan Arts Board and the Mendel Art Gallery. Additionally, Hauser has served on the board of CARFAC Saskatchewan and as a juror for the Organization of Saskatchewan Arts Councils.

Gail Carlson Monumental

November 18th, 2015 – January 11th, 2016

Curated by Griffith Aaron Baker



Installation shot of *Monumental*

Prince Albert artist Gail Carlson is well-known for her work in clay, both functional and decorative. She was first inspired by the medium as a young child. The reliefs on the 4th Avenue Viaduct in Moose Jaw caught her attention; later, at age seven, she was entranced by the colourful works on the Albert Street Memorial Bridge in Regina. This decorative approach to structures, however, changed a good deal when Carlson was growing up. She saw the growth of modern design from her father's work as an architect. (He trained in the 1950s in Winnipeg and started the architecture training program at Moose Jaw.) Older traditions of ornate facades, pillars, and framing were quickly replaced with modern ideals.

Despite the influx of modernist values, Carlson has always marveled at ruins and monuments left behind from past centuries. In *Monumental*, she has assembled pieces that speak to the legacies of man-made objects. Often, they embody a sense of machismo: heavy structures that assert man's place in the world. Carlson contrasts this idea by incorporating figures, vessels, portals that represent women. With this, she states that females have monumental responsibilities. However, in the presence of physically overpowering cityscapes, their lack of material legacies often means that their contributions go unrecognized.

Gail Carlson's *Monumental* is not only an environment of architectural ceramics; it considers the representations of men and women, how objects and remains hold meaning, and how these interpretations change (or do not change) throughout time.



John V. Hicks Gallery

In late 2014, the Mann Art Gallery began working with the Prince Albert Council for the Arts to oversee programming at the John V. Hicks Gallery in the Prince Albert Arts Centre. With most of the 2015 shows already scheduled at the time of signing the Agreement, the following two exhibitions were programmed and curated by MAG staff.

Paintings on Paper: Works by Nonie Mulcaster

May 5th – 23rd, 2015
Curated by Emma Anderson

Paper has long been a favorite substrate of plein air painters for its versatility and ease of transport. With Wynona (Nonie) Mulcaster's generous donation of ninety-eight works to the Mann Art Gallery came a great number of paintings on paper. These works show vivid and colourful landscapes of the Prince Albert region and the area of San Miguel de Allende, Mexico, where Mulcaster relocated in 1977. Many pieces are vivid examples of the connective process of art-making that drove one of Prince Albert's most celebrated artists and



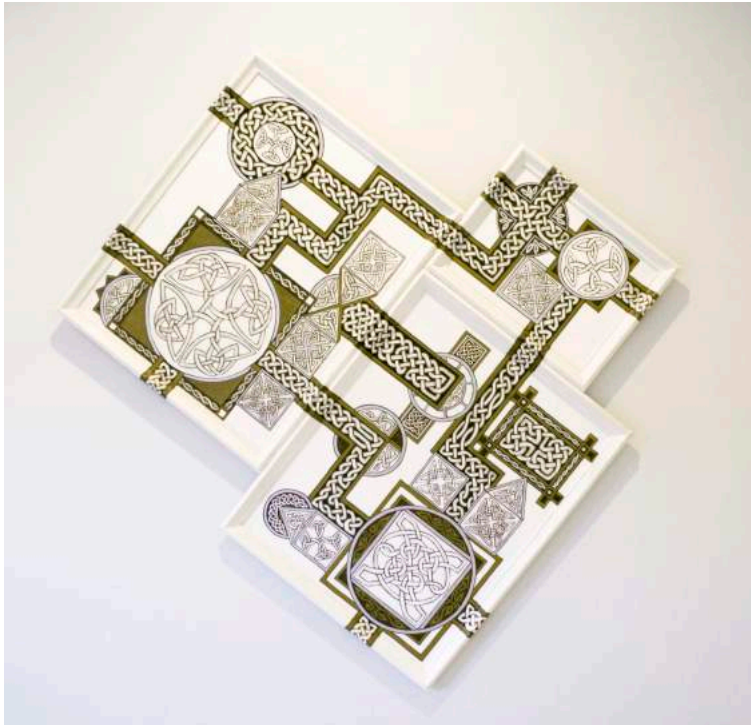
Wynona Mulcaster, *Meadow by the Lake*, n.d., acrylic on paper

educators. Working in a tradition of Saskatchewan landscape painting, her works carry with them a bold energetic quality and capture immediacy of experience in a way that working in a studio alone does not afford. Mulcaster does not look for pretty landscapes; rather she favours those that hold tension and energy.

Over the course of Mulcaster's career, landscape painting would often be dismissed by other artists as holding lesser importance in the overall artistic dialogue. Through this period Mulcaster continued to maintain that art was a language that gave a personal impression. Living with the land was a foundation of her life and work, and her dedication to this subject shows a strong artistic focus. As the landscape around us changes, these works will prove to be invaluable records of place, time, and the way it feels to be there.

Hidden Traces: A Selection of Artwork by Linda Erhardt

November 2nd – 28th, 2015
Curated by Jesse Campbell



Linda Erhardt, untitled, n.d., acrylic on board, frames

Artwork touched every aspect of life for Linda Erhardt (1950 – 2015), and she in turn created work inspired by the life around her. Known for energetically practicing in a wide variety of media and subject matter, this exhibition brings together pieces that show connections amongst her diverse oeuvre. It is guided by Linda's series of iceberg paintings, that serve as a metaphor for the great depth of influences and ideas that exist beneath the visible surface. As a whole, *Hidden Traces* illuminates her constant exploration and sensitivity of space, light, and line; individual pieces highlight the variety in which these elements took form in Linda's hands. While certain artworks and styles may be familiar, this exhibition provides a fresh perspective on the traces between Linda's work that may otherwise not have been considered.

Linda Erhardt was one of the most active artists and residents since moving to Prince Albert in 1974. In addition to being an avid volunteer and supporter of local initiatives, she enthusiastically pursued an art practice that saw her connect with nearly all artists in the region. In addition to her work as pottery technician at the Arts Centre, where she taught and inspired everyone who passed through, Linda was a member of Kyla, Studio 1010, the Mid-Pro Rock & Gem Club, the P.A. Spinners & Weavers Guild, and the P.A Pottery Guild. Her artwork has been purchased into private collections across Canada. She has won awards in multiple categories at the Winter Festival Juried Art show & Sale and in September 2015 was inducted into the P.A. Arts Board Hall of Fame.

iMAGine Arts Education Program



"Creativity is intelligence having fun." This quotation is often attributed to Albert Einstein, but regardless of the original source, it provides a great way of thinking about what happened when participants of all ages, abilities, and backgrounds engaged in the iMAGine Arts Visual Art Education Program in 2015. Each year, Education staff strive to design and deliver programs to foster our participants' insight into the creativity of the artists the Mann Art Gallery is exhibiting, and to spark their own imagination by providing opportunities to access and play with their own artistic intelligences. This year represents my first full year in the role of Gallery Educator, and each day I was continually impressed and inspired by the passion, dedication, support, and creative output of my coworkers and new community. My report describes the programs, objectives, participation statistics, successes and challenges of the iMAGine Arts program last year, and concludes with a summary of current and future priority directions.

Lana Wilson, 2015

iMAGine Arts Visual Art Education Program Categories & Objectives

As in previous years, iMAGine Arts programming occurred in all ten activity areas over twelve months. These activity categories and accompanying objectives are continually re-evaluated for prioritization and relevancy by the Director/Curator and Gallery Educator.

iMAGine Arts Program Categories	
1. <u>Gallery Tour Program</u>	<ul style="list-style-type: none">• In-house tours and related art-making activities for students and community groups. School tours are designed and customized to achieve Saskatchewan curriculum outcomes for elementary, high-school, and post-secondary students, and to achieve learning objectives specified by community groups (seniors, at-risk youth, individuals with disabilities, Girl Guides, etc)• Minimal Cost: \$2/participant; min. \$20/group for 90-minute program• Note: cost remained the same as in 2014
2. <u>School Outreach Activities</u>	<ul style="list-style-type: none">• In-school, curriculum-based art projects that provide unique opportunities for students and professional development opportunities for teachers. Projects may take place over multiple days, allowing for in-depth exploration of the medium or development of the concept• Ideally ArtSmarts or TreatySmarts Grants will be obtained each year• Cost varies by activity and mileage fees
3. <u>Family Programming</u>	<ul style="list-style-type: none">• In-house drop-in visual arts activities on designated weekends & school holidays, designed for family members of all ages to learn/practice art skills and create art• Especially suited to low-income, young families• Free
4. <u>Accessibility Programming</u>	<ul style="list-style-type: none">• In-house or outreach activities designed for groups with special needs, including individuals with developmental disabilities or at-risk youth• In 2015 these included: SHARE Art Activities; PA Youth Residence Art Class; Art Abilities Summer Program, each class lasting 1 - 1.5 hours• Cost: \$20 per group min. fee, or \$2/participant
5. <u>Seniors' Art Outreach Program</u>	<ul style="list-style-type: none">• Hands-on activities specially designed for elderly participants and delivered in long-term care and retirement homes• Free for participants - funded by grants (in 2014 & 2015 by Community Foundation Grant)
6. <u>Children's Art Camps</u>	<ul style="list-style-type: none">• Partial day camps providing educational and entertaining art-making activities for children/youth aged 6 - 12 years old. Camps run during school breaks (Feb. & Easter) and summer holidays (6 weeks)• Provides cultural sector employment/internships for summer students• 2014 cost was \$80 - \$100 per child, per camp session (5 days of 3 hrs per day)
7. <u>Community Events Outreach</u>	<ul style="list-style-type: none">• Participation in community events such as street fairs, festivals, and empowerment, diversity, and multicultural celebrations through offering drop-in arts activities for families• Especially suited to low-income, young families• Free art making; face painting fundraiser cost \$2 - \$5 in 2015
8. <u>Community Art Exhibitions</u>	<ul style="list-style-type: none">• Opportunities for project participants and diverse community group members to share their artwork with the public through exhibitions and special events• Annual High School Juried Art Show (spring) with awards and reception• In 2014 & 2015, Northern Indigenous Media Art Project Exhibition, in partnership with IPAC.

9. Rural Outreach

- Visual arts activities and projects that service reduced-access areas around Prince Albert including reserves and lake communities
- High percentage of First Nations, Aboriginal and Métis participants
- Cost varies by activity and mileage, may be free if sponsored

10. Professional Development Programming

- Workshops and visiting artist programs for community artists striving to further their art practices and careers
- Provides employment for professional artists and educators
- Cost varies; free to ~\$150 for 3 days

iMAGine Arts Program Objectives

1. Provide access to the visual arts and professional artists for all interested individuals in Prince Albert and area, regardless of age, ability, mobility, and financial capacity; to allow all the opportunity to create visual art.
2. Present opportunities for everyone, from beginners to professionals, to learn about visual art techniques, materials, and ideas.
3. Communicate context and concepts behind contemporary and historical works of art to foster visual literacy.
4. Share art created by program participants with the wider community.
5. Support emerging and established local artists to reach their artistic goals and further their careers.
6. Cater programs to diverse groups to target their specific needs and ensure members feel successful in their artistic projects.
7. Offer family activities that enable parents to engage in positive, educational and entertaining projects with their children while modeling creative behaviours.
8. Nourish youth with strong interest in the visual arts to develop their skills and ideas, assist in furthering their artistic studies, and enabling them to build professional connections.
9. Help artistically-inspired individuals who are disadvantaged or at-risk find a positive focus and work towards artistic accomplishments.
10. Present an educational, creative and exciting experience to all individuals who visit the gallery and participate in our programs.

iMAGine Arts 2015 Program Statistics Overview

2015 iMAGine Arts Activity Category Totals			
Activity	Location	# of Activities	# of Participants
Gallery Tour Program	Mann Art Gallery	72	1205
Professional Development Programs	Mann Art Gallery	12	201
In-house Public Art Programs:	Mann Art Gallery	9	712
Children's Art Classes & Camps	Mann Art Gallery	39	376
Outreach: School & Community Groups	Northern Indigenous Media Art Project in Muskoday FN, La Ronge FN & Prince Albert; Carleton High School; Gateway Mall	8	71
Outreach: Seniors	Herb Bassett, Mont St. Joseph & Pineview Terrace, in Prince Albert; Parkland Terrace in Shellbrook	26	437
Outreach: TV & Podcasts	Outreach: Media Demonstrations & Discussions (TV, Podcast) CTV Prince Albert (3 art segments with Teena), SaskScapes Podcast (Summer Art Camps)	4	4
Outreach: Community Celebration Events	Outreach: Community Celebration Events, Fairs, Festivals in Prince Albert, Candle Lake, Emma Lake, Shekinah Retreat Centre, Waskesiu	8	853
Student Exhibitions	Mann Art Gallery	2	86
Accessibility Programming	Mann Art Gallery	28	224
Grand Totals		208	4,169

Sub-Category Activity Totals:			
Family Activities	Including "In-House Family Drop In" + "Outreach: Community Celebrations"	13	
Internships	4 Internships/Work Placements with local partners: Rivier Academy High School, Parents Reaching Employment Program, and St. Louis High School. Interns were present for 103 days.	103 intern days	

iMAGine Arts Education Program Staff & Interns



Participants in *An Evening of Art* with Leah Dorion

Education programming in 2015 was delivered by the Gallery Educator and a team of summer students, contracted instructors and visiting artist workshop facilitators. **Drew Ikert**, high school student at Rivier Academy, was Day Camp Assistant Facilitator for February and April Children's Art Day Camps. **Julie Mills** and **Kayanna Wirtz** returned as summer student Assistant Educators, enabling us to deliver a record number of programs during June, July, and August. Funding for these positions was provided by Young Canada Works and the Community Initiatives Fund Summer Program Grant. Student Interns **Cole** and **Keisha** from St. Louis High School, and **April C.** of the Parents Reaching Employment Program, joined us for two weeks in November to learn about jobs in galleries and museums and joined in for program delivery. **Emma Anderson** has been contracted as an artist facilitator for the new Life Drawing Sessions that began in October. Visiting facilitators for one-time Professional Development Workshops were **Grant McConnell**, **George Glenn**, **Noreen Neu**, **Gary Robins**, and **Iris Hauser**. While not directly involved in Education Program delivery, **Melissa Reid** enjoyed her time as a summer student Collections Assistant. In total, summer students and interns benefitted from 103 internship days at the MAG this year (98 paid days). Hiring interns enables us to deliver an increased number of programs to our community, and provides young people with crucial paid work experience within the visual arts sector. Visiting artist instructors were paid CARFAC SK rates, supporting their careers as professional artists and bringing high-level workshops to our community.

2015 iMAGine Arts Program Highlights & Changes



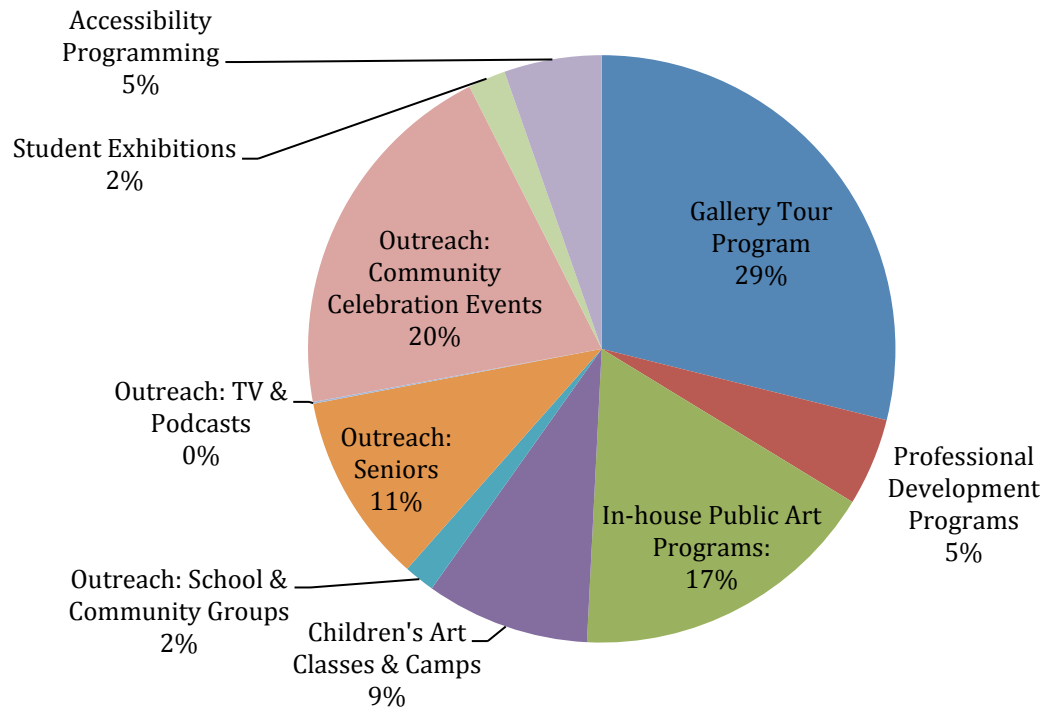
Funding from the Prince Albert & Area Community Foundation Grant allowed Gallery Educators to conduct art activities at seniors' homes.

iMAGine Arts Visual Art Education Program Statistics (6 Years)		
Year	Activity Days	Participants
2015	208	4,169
2014	146	3,247*
2013	219	4,832^
2012	156	3,751
2011	104	1,914
2010	48	930

*Note lower numbers due in part to Gallery Educator position vacancy

^ Note higher numbers due in part to ArtSmarts Project Grant with Twyla Exner as contracted artist for PACI mosaic

2015 Percentage of Total iMAGine Arts Participants by Activity Category



iMAGine Arts Programming in 2015 saw one of our most successful years yet. Delivering programming in 10 category areas, the Education staff lead 4,169 diverse participants in 208 activities over the course of the year.

Programming followed a similar approach to previous years, encouraging hands-on art making at every opportunity and fostering interactive discussions about creativity, visual art techniques, and the exhibitions on display in the Gallery. The education team worked to maintain and build relationships with local schools and organizations to ensure that as many community members as possible had the opportunity to engage with visual art and art making, regardless of previous experience, physical or cognitive ability, or financial status.

To ensure that programs are available to the widest range of individuals - especially school-aged children, seniors, and individuals with disabilities - the majority of educational programs are offered at a low cost to participants. The Gallery Tour Programs and Accessibility Programs remain at \$2/participant or \$20/small group for 1.5 hours of activity, including art making materials. costs are further detailed in the Program Categories chart). Grants from community organizations are absolutely crucial to ensure that the Gallery Educator position remains funded on a full time, year-round basis. Grants also allow student interns to be hired during the summer, when community events and summer art camp programs increase the number of participants.

iMAGine Arts could not have delivered such a varied range of programs to diverse community groups without the support of the following organizations in 2015-2016:

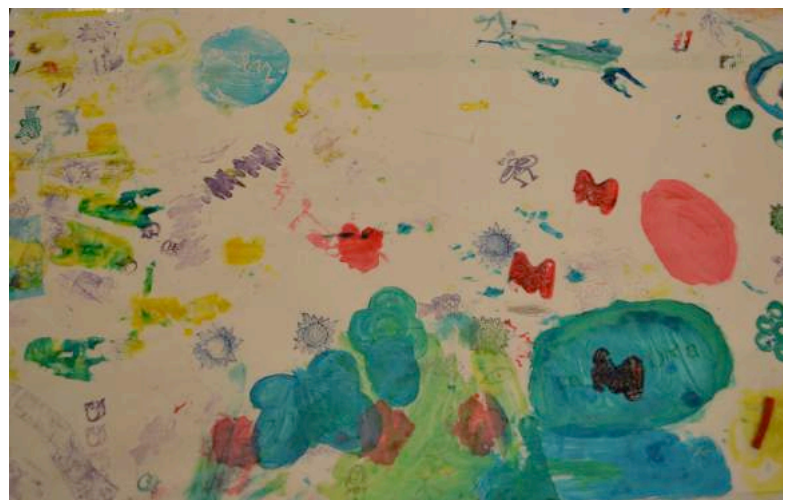
- Community Initiatives Fund Annual Grant : \$20,000 for salaries, materials, and fees
- City of Prince Albert and Saskatchewan Lotteries Community Grant Program: \$7,000 for materials, supplies and fees
- Community Initiatives Fund Summer Grant: \$5,000 for salaries (Educator & Summer Interns)
- Community Foundation Grant: \$3,000 for Seniors Art Outreach salaries, materials and fees

Especially significant is the number of participants engaging in in-depth, sustained visual arts education and art making activities (see pie chart, above). The Gallery Tour, (1.5 hrs), Professional Development (1 - 8 hrs), Children's Art Day Camps (6 - 15 hrs), Seniors Art Outreach (1 - 1.5 hrs), and Accessibility (1-1.5 hrs) programs were prioritized as they represent multi-hour engagement by target demographics: students, artists, children, and individuals facing barriers to participation in the visual arts (seniors in care homes, individuals with disabilities, at-risk youth in open custody).

Gallery Tour Programs continued to serve over 1,200 students in Prince Albert and surrounding area in the public, separate, and Francophone school divisions. ***While primary and secondary students were the primary participants, this year was to first to see post-secondary students attend gallery programming as part of their coursework.*** We had 177 students from First Nations University of Canada, Gabriel Dumont Institute, the University of Saskatchewan - GDI SUNTEP program, and Saskatchewan Polytechnic in the gallery and education studio to learn about art making, art education and visual art analysis. I delivered two lectures to the English 100 class of FNUC in preparation for their assigned essay topic, "Art & Community," during the Winter Festival Juried Art Show, and SUNTEP Education students experienced, from start to finish, a tour and art activity I had designed for Kindergarten students! Instructors delivered overwhelmingly positive feedback on these programs and how they supported their post-secondary course objectives, and have continued to book programs for their students in 2016. Another highlight during the academic year was Storytelling with Solomon Ratt during February's Aboriginal Storytelling Month. Over 380 students visited the gallery to hear him tell stories from his recent book, *Woods Cree Stories*. Teachers were given copies of the book and a drawing project lesson plan to take back to their classrooms.

Accessibility Programs saw the greatest increase in number of participants and activity days this year as three programs were created for the Association for Community Living, SHARE, and the Prince Albert Youth Residence.

The Art Abilities Program, previously offered in 2013, was re-launched this summer with support from the increased CIF grant. Youth with developmental and physical disabilities from the Association for Community Living, together with their care aides,



Artwork by iMAGine Arts Education program participant

attended weekly 1.5 hour art activities for 6 weeks in July and August. Projects were designed to encourage creativity, promote familiarity with materials and techniques, and be accessible to all individuals. Participants enjoyed the educational, social, creative and recreational aspects of the classes. New this year were programs for SHARE and the Youth Residence. Semi-regular Art Activity Programs were scheduled for SHARE (Self-Help and Education-Recreation Program, Prince Albert), providing opportunities for adults with disabilities/mental illness to discuss exhibitions in the galleries and engage in 1.5 hour art projects. A pilot project Youth Residence Art Class, consisting of weekly 1.5 hour gallery visits from October 2015 to February 2016, was created at the request of a YR instructor and subsidized with the increased CIF grant. The classes provide the 5 teenage boys currently serving sentences in open custody at the YR an opportunity to visit the gallery, build self-confidence as they learn art skills and techniques, add visual arts to their YR classroom curriculum, and creatively express themselves in a positive way.



Follow Your Art Beat summer art camp

Summer 2015 was particularly busy once again with 6 weeks of Children's Art Camps, increased Seniors Art Outreach visits, Art Abilities, and Community Celebration events. Art Camps, Art Abilities and Seniors Art Outreach projects were designed and lead by myself, Julie and Kayanna, with the Assistant Educators taking the lead role in designing the 6 Summer Art Camps. Parents of the Art Campers report that their children have increased confidence and pride in their art abilities. As new art camper Greyson, 7, exclaimed after learning to thread a needle and sew the running stitch for the very first time, ***"Now I know how to sew for the rest of my life!"*** He went on to embroider and bead a fabric wall hanging with images of 7 star constellations in a single morning. Children who had attended art camps in previous years eagerly signed up again for multiple camps. Particularly popular this year was the *"Follow Your Art Beat"* camp, which focused on art projects that linked music and visual arts expression, techniques, and principles. The culmination of this camp was a Talent Show, where each child performed an act for their classmates and parents on our homemade stage. The parents of Prairie, an 8 year old camper, were surprised when their shy daughter composed and publicly performed a story-song about her beloved horse. Another camper, who had never played the piano before, took a creative risk by seating himself at the keyboard and improvising a tune.

These experiences would not have been possible without the inspiration and leadership of Julie Mills and Kayanna Wirtz, who designed the camp based on their shared passion for both music and art. Kayanna and Julie's skills as facepainters stood us in good stead as we once again painted faces at the Prince Albert Street Fair, Waskesiu Children's Festival and National Aboriginal Day. This year's Art in the Park activities involved me presenting art project ideas to the Saskatchewan Parks summer interpreters in May, and the three of us delivering programs at Emma and Candle Lakes. We also prepared and installed the Community Art Canvas, a giant fabric banner surrounding the Borealis Music Festival for three days in Kinsman Park, and lead community members in painting 7 panels of it. Painting can continue in future years as the Canvas is over 1,000 feet long. Seniors Art Outreach activities at our four partner care homes occurred throughout the year, but the presence of the summer Assistant Educators enabled us to increase our frequency. This worked out well as the care homes reported a decrease in their regular activities due to the summer holidays. In 2015 we lead 26 Seniors Art Outreach visits, reaching 437 residents at Herb Bassett, Mont St. Joseph, Pineview Terrace, and Parkland Terrace. Our senior artists eagerly look forward to our next visit, and we have enjoyed having family members there to enjoy art making with their parents and grandparents.



One of SHARE's Free Little Libraries, inspired by the exhibition *Breaking Space: The Works of Nonie Mulcaster*



Kayanna Wirtz with a Free Little Library

Professional Development Workshops and the new Life Drawing Sessions allowed our member artists to develop their abilities and further their careers. We received excellent reviews of the two CARFAC workshops, "The Business of Art: From Proposal to Exhibition" lead by Grant McConnell and Gary Robins' "How to Photograph Your Artwork." These workshops addressed the administrative and "hands-on" sides of a professional artist career. A series of 4 art history talks drew on the academic backgrounds of our 3 full-time staff members, and members indicated they would like to see these continue. New this year - and continuing into 2016 due to great demand - are the Life Drawing Sessions, facilitated by Emma Anderson on scheduled Saturday mornings from 10 AM - 1 PM. Emma provides direction to the model and guidance to the artists at the only life drawing class in Prince Albert. Members are excited at this opportunity to participate in this centuries-old practice.



Participants with examples of their work in a Life Drawing session.



Participants in a self-portrait painting workshop, led by George Glenn

Community Exhibitions continued in 2015 with the annual High School Juried Art Show in the spring and the Northern Indigenous Media Art Project in late summer. Sixty-eight artworks were hung for the HSJAS and the reception drew a crowd of 50 student artists, teachers, and parents. More schools from the surrounding area will be included in future years as I build relationships with more senior years teachers. NIMAP, a partnership between the MAG and the Indigenous Peoples Artist Collective, increased in size and scope this summer as artist instructors Aleya May Morin, Tim Moore, Marcel Petit and John McDonald hosted 2-day workshops in Muskoday, La Ronge, and Prince Albert for Indigenous Youth. Participants learned traditional and digital photography, videography, interviewing and spoken word techniques, gaining confidence with media technology and learning to use their creative voices. Photographs and videos created by the participants were shown in the Education Studio Gallery in late August, accompanied by a community reception. I had a second opportunity to curate an exhibition in October as 20 of Leah Dorion's recently donated works (A Métis New Year series, Giving Thanks series, and selections from Ways to Carry a Metis Baby series) were displayed in the Education Studio. Our "Evening of Art With Leah Dorion" celebrated the donation, launched her new colouring book, and let attendees enjoy making art together.



Reception of the Northern Indigenous Media Arts Project

Full details of the iMAGine Arts Program activities, divided by category, are presented below:

Gallery Tour + Activity Program			
Dates	Exhibition	# of Tours	# of Participants
Jan. 1 -16	The Space Between; Woman In-Between; Rooted: The Daphne Dilemma	7	110
Feb. 6 - Mar. 21	Winter Festival Juried Art Show	24	353
Apr. 2 - May. 30	Wynona Mulcaster: Breaking Space; High School Juried Art Show; Portrait mini exhibition	10	188
Jun. 2 - Jul. 11	Ruth Cuthand: Don't Drink, Don't Breathe; Jack Jensen: What's So Funny?	13	260
Jul. 20 - Sep. 5	Andree Felley-Martinson: A Retrospective	3	41
Sep. 5 - Nov. 6	Tim Moore: A Day at the Races; Northern Image Photographers: Silhouettes & Shadows	13	223
Nov. 17 - Dec. 31 (year end)	Iris Hauser: Dress Codes; Gail Carlson: Monumental	2	30
Total	Grand Total: School & Community Tours	72	1205

Professional Development Programs			
Dates	Program	# of days offered	# of Participants
Feb. 7	Winter Festival Juried Art Show Juror's Walkthrough with Grant McConnell	1	26
Mar. 15	CARFAC Workshop: The Business of Art with Grant McConnell	1	33
Apr. 24 - 26	The Self-Portrait: A Painting Workshop with George Glenn	3	33
May. 14	Art History Talk - Impressionism with Jesse Campbell	1	26
May. 21	Art History Talk - Video Art with Emma Anderson	1	16
May. 28	Art History Talk - Dutch Golden Age with Jesse Campbell	1	20
Jun. 4	Art History Talk - Intro to Medieval European Art with Lana Wilson	1	13
Sep. 25	CARFAC SK - SAB Grant Writing Workshop with Noreen Neu	1	5
Oct. 3	CARFAC SK Workshop: Photographing Your Artwork with Gary Robins	1	11
Nov. 21	Composing With Colour Workshop with Iris Hauser	1	11
	Total: Workshops & Lectures	12	194

Feb & Apr	Drew Ikert, high school student at Rivier Academy , was Assistant Facilitator for 2 camps (Feb. & Easter camps) of 4 days each	8	1
May - Aug	Young Canada Works Summer Student Internships: Kayanna Wirtz (University of Saskatchewan) & Julie Mills (Emily Carr University of Art & Design) were Summer Student Assistant Educators . Each worked 12 weeks with funding from Young Canada Works and Community Initiatives Fund (60 days each). Melissa Reid was Collections Assistant , worked for 16 weeks (80 days), funded by YCW.	80	3
Nov. 23 - Dec. 4	April Constant , Work Placement for Parents Reaching Employment (PRE) Program	10	1
Nov. 30 - Dec. 4	Cole Campbell & Keisha Gerault , Work Placement for Career class credit at St. Louis High School (Gr. 10). Cole (5 days), Keisha (1 day)	5	2
	Internships & Work Placements	103 intern days	7
Total	Grand Total: Professional Development Programs		201

In-House Public Art Programs			
Dates	Program	# of days offered	# of Participants
Feb. 16	Family Day - Family Finger Puppets	1	60
Sep. 27	Culture Days - Wolf Pack Silkscreen Mural & Wolf Masks	1	20
Oct. 22	Leah Dorion Colouring & Painting; Donation Celebration & Colouring Book Launch with Leah Dorion	1	43
Nov. 13 & 14	Evergreen: Holiday Card Stamping, Collage & Pop Ups	2	184
	Family Drop-In Programs	5	307
Feb. 25	Aboriginal Storytelling with Solomon Ratt (for Aboriginal Storytelling Month)	1	382
Oct. 24	Life Drawing Session with Emma Anderson	1	10
Nov. 24	Life Drawing Session with Emma Anderson	1	9
Dec. 6	Life Drawing Session with Emma Anderson	1	4
	In-House Art /Culture Programs	4	405
Grand Total	Grand Totals: In-House Public Programs	9	712

*an individual is counted as a participant for each day of each activity that s/he engages in;
one person may be counted more than once if s/he registered for multiple camps

Note: Life Drawing Sessions may also be considered Professional Development in nature but as they are ongoing they have been included in the In-House category.

Children's Art Camps (3 hours each day)				
Dates	Program	# of days offered	# of Participants	
Feb. 17 - 20	February Camp: Art Time Travellers	4	57	(14 registered)
Apr. 6 - 9	April Camp: Art at the Movies	4	44	(11 registered)
Jul. 6 - 10	Summer Camp 1: Welcome to the Jungle	5	53	(11 registered)
Jul. 13 - 17	Summer Camp 2: Back in Time	5	30	(6 registered)
Jul. 20 - 24	Summer Camp 3: Out of This World	5	50	(10 registered)
Jul. 27 - 31	Summer Camp 4: Crowns & Castles	5	40	(8 registered)
Aug. 4 - 7	Summer Camp 5: Follow Your Artbeat	4	43	(11 registered)
Aug. 10 - 14	Summer Camp 6: Eco-Heroes	5	35	(7 registered)
No. 9-10	November Camp: Creative Daze Mini Creativity Camp*	2	24	(23 registered)
	Children's Art Camps	39	376	(90 registered)

*Partnership with Prince Albert Arts Centre for full day program

Outreach 2015			
Dates	Program	# of days offered	# of Participants
May - Oct	Outreach: Community Celebration Events, Fairs, Festivals Prince Albert, Candle Lake, Emma Lake, Shekinah Retreat Centre, Waskesiu	8	853
Jul & Nov	Outreach: Media Demonstrations & Discussions (TV, Podcast) CTV Prince Albert (3 art segments), SaskScapes Podcast (Summer Art Camps)	4	4
Jan - Dec	Outreach: School & Community Groups Northern Indigenous Media Art Project (Muskoday FN, La Ronge FN & Prince Albert), Carleton High School, Gateway Mall	8	71
Jan - Dec	Outreach: Seniors Art Outreach Herb Bassett, Mont St. Joseph & Pineview Terrace, Prince Albert; Parkland Terrace in Shellbrook	26	437
	Outreach Grand Totals	46	1365

Community Art Exhibitions			
Dates	Program	Events	# of Attendees
April-23-15	4th Annual High School Juried Art Show		51
August-27-15	Northern Indigenous Media Art Project (NIMAP) Reception		35
	Community Art Exhibitions	2 events	86

Accessibility Programs: 2015			
Dates	Program	# of days offered	# of Attendees
Jul - Aug	Summer Art Abilities (Saskatchewan Association for Community Living)	6	70
Feb - Dec	SHARE Art Classes (Self-Help And Recreation-Education, Prince Albert)	13	113
Oct - Dec	Youth Residence (YR/Corrections) Art Classes	9	41
	Grand Totals	28	224

iMAGine Arts User Group Statistics

iMAGine Arts programming was delivered to **20 primary and secondary schools** within the local and surrounding districts (Public, Catholic, and Francophone); **4 post-secondary institutions** (First Nations University of Canada, Gabriel Dumont Institute, University of Saskatchewan - GDI SUNTEP Program, and Saskatchewan Polytechnic); and participants from the following community organizations: Children's Haven, Christina's Art School, CTV PA, SaskScapes, Gateway Mall, Girl Guides of Canada, Herb Bassett Home, Parkland Terrace Home, Mont St. Joseph Home, Pineview Terrace Home, Multicultural Council of Canada PA, YWCA Newcomers, PA Downtown Business Improvement District, Saskatchewan Parks, Indian & Métis Friendship Centre, PA Youth Residence, SHARE, Ranch Erhlo Society, Eagle's Nest, SK Association for Community Living, Waskesiu Chamber of Commerce, and the Société Canadienne Française de Prince Albert. Partnerships were maintained with the following arts and culture organizations: CARFAC SK, Indigenous Peoples Artist Collective (IPAC), PA Arts Centre, and PA Council for the Arts. Each year our number of partner and client organizations increases.

Of particular significance this year are the **new "Students - Post-Secondary," SHARE (Adults with disabilities), and Youth Residence (At-Risk Youth) user groups.** By comparison, in 2014, 18 primary and secondary schools booked programs, post-secondary students did not visit the gallery as part of their course program, and individuals with disabilities were not offered specific programming due to a decrease in special program grant funding.

2015 iMAGine Arts User Groups		
Category	Age / Organization Group	# of Participants
Students - Primary: K-2	Primary/ PreKindergarten - Grade 2 / Ages 4 - 7	269
Students - Middle Years: 3-5 *	Middle Years / Grades 3 - 5 / Ages 8 - 10 *	592
Students - Junior High: 6-8	Junior High / Grades 6 - 8 / Ages 11 - 13	203
Students - Senior High: 9-12	Senior High / Grades 9 - 12 / Ages 14 - 18	119
Students - Post-Secondary	First Nations University of Canada, Gabriel Dumont Institute, SUNTEP Program, Saskatchewan Polytechnic	177
At-Risk Youth	12 - 20 years (Youth Residence - Corrections, Won-Ska School)	104
Adults - with disabilities	18+ (SHARE)	113
Youth - with disabilities	ages 12 - 25	119
Seniors in Care	Adults & Seniors in long term care homes	470
Indigenous Youth ^	ages 7 - 12 (Northern Indigenous Media Art Project) ^	58
Artists	Adults & Seniors, mostly Gallery Members	142
Artists & General Public	Gallery Members and general public	75
Community Groups	Girl Guides, YWCA Newcomers, Christina's Art School	101
General Public	everyone	137
General Public - Families	Families, all ages	1,102
General Public - Children 7 - 12	Children in Summer Camps (MAG, Friendship Centre, Camp Franco-Fun)	388
TOTAL		4,169

*particularly high number due to Solomon Ratt Storytelling event

^ NIMAP program targets Indigenous Youth, but high proportion of Indigenous participants in other programs due to population distribution

Support for iMAGine Arts

Reports from school and community leaders demonstrate support and demand for the quality and variety of programming iMAGine Arts delivers. The many repeat participants from all program categories shows that educators, artists, leaders, and participants value the current types of programs offered.

- ***"It wouldn't be possible for my daughter to have all of these activities, such as Art sessions, if the program didn't exist as we are working full time and do not have the time to organize these types of activities for her."*** - member of SK Association for Community Living
- ***"My son loves the art sessions – he tried new things that I didn't think he would. Great for his self-esteem."*** - parent member of SK Association for Community Living
- ***"Lana, I really saw some of the children showing an increased tolerance for unpleasant mediums channeling self-stimulating behaviour, which many of the children in the group experience, into creative activity. Once again, thank you."*** - Gloria Mahussier, Director of SK Association for Community Living, PA
- ***The Gallery and these programs are a fantastic resource for members of our community... I'm looking forward to next class!*** - MAG member and Life Drawing Session participant, Mar. 12, 2016

Future goals include building upon the successes of the Gallery Tour, Accessibility, and Northern Indigenous Media Art Project programs. Continuing to serve our existing audiences while reaching out to Prince Albert schools who do not have a history of visiting the gallery will be a priority in the fall of 2016. Identifying these schools and building relationships with educators and parents will enable us to determine how the gallery and staff can best serve as an educational resource for their students. Working closely with partner arts and community organizations, attending monthly Community Education Team meetings, and constantly seeking opportunities for improved program content and accessibility will enable the iMAGine Arts Program to stay relevant to our local and regional community. I look forward to the successes and challenges of next year.

Lana Wilson

Permanent Collection Acquisitions

In 2015 the Mann Art Gallery acquired 122 artworks by purchases and donations. Our Permanent Collection now contains 1,664 artworks.

Purchases

The following pieces were purchased thanks to the generous support of Diane & Roger Mann:

Chad, Cory

Lights Out, 2014, acrylic on canvas

Clarke, Allen

The Eternal C, 2015, acrylic on canvas

Clarke, Rigmor

October, 2014, 2015, serigraph print (3/6)

Forrester, Cam

Kingsmere River, Prince Albert National Park, 2014, oil on panel

Jensen, Linda

Leaving Waskesiu (Winter), 2014, watercolour
On the River Trail, Little Red, 2014, watercolour
Ski Hill at Little Red, 2014, watercolour

McDonald, John

Unfinished Portrait of Grey Owl, 2015, acrylic on canvas

Moore, Tim

Hail to Reason, 2015, collage on masonite
JustGotZipped, 2015, collage on masonite
Made You Look, 2015, collage on masonite

Morin, Barb

Beaded Shoes Set, 2015, seed beads, running shoes, headband, earrings

Peterson, Rod

Sardonic Whistler, 2015, birch burl

Relitz, Judie

Marquis Road – Urban Decay, 2015, photograph

Rocamora, Anita

Dancing Cup, 2014, porcelain, metal, decal, gold leaf



Tim Moore's *Hail To Reason*, *JustGotZipped*, and *Made You Look*, 2015, collage on Masonite



Barb Morin, *Beaded Show Set*, 2015, seed beads, running shoes, headband, earrings



Anita Rocamora, *Dancing Cup*, 2014, porcelain, metal, decal, gold leaf



Judie Relitz, *Marquis Road – Urban Decay*, 2015, photograph



Rigmor Clarke, *October 2014*, 2014, serigraph print (3/6)



Rod Peterson, *Sardonic Whistler*, 2015, birch burl



Cam Forrester, *Kingsmere River*, 2014, oil on panel



Cory Chad, *Lights Out*, 2014, acrylic on canvas



John McDonald, *Unfinished Portrait of Grey Owl*, 2015, acrylic on canvas



Linda Jensen *Leaving Waskesiu (Winter)*, 2014, watercolour

Donations

From the Prince Albert Historical Society

Base, J.S., Untitled (Harry E. Ross), 1932, oil on canvas

Calvert, Jenny, Untitled (John Diefenbaker), n.d., oil on canvas

Epp, John David, *Autumn Morning*, 1983, oil on canvas

Unknown, Untitled (Stanley Mission Church), n.d., oil on board



Base, J.S., Untitled (Harry E. Ross), 1932, oil on canvas
Epp, John David, *Autumn Morning*, 1983, oil on canvas

From Leah Dorion, who painted the following as illustrations to her early readers' books (all are acrylic on canvas, 2014):

Attaching Poles to Underside of Base
Baby in Fur Bag
Baby Wrapped in Shawl
Bringing Planks to make Base
Caring for Baby
Cloth Vest and Cotton Thread
Cloth Vest Cutout Pattern
Cloth Vest with Beads
Cloth Vest with Ribbon
Cloth Vest with Wooden Buttons
Coming Home
Final Two Vests
Grandparent's Prayer Fire
Grandparents Partnership
Greeting the Rising Sun
Hide Vest and Sinew
Hide Vest Cut-Out Pattern
Hide Vest with Buttons
Hide Vest with Fringe



Baby Wrapped in Shawl



Hide Vest with Quills



Grandparent's Partnership



Introducing Grandchild



Horse & Cart Loaded & Ready



Coming Home

Hide Vest with Quills
Horse and Cart Loaded and Ready
Introducing Grandchild
Kissing Grandma on Cheek
Loaded Red River Cart with Barrels
Mama Lifting up Baby
Man & Woman Arrive in Their Best
Meat Pie on Table
Metis Cart Wheel with Birds
Metis Having Fun Near Tree
Moss Bag Baby
Playing with Grandma's Sunflowers
Prayer At Supper Table
Red River Cart and Tepee on Prairie
Singing New Year's Songs
Teaching Kid to Dance
The Four Main Parts Laid Out on Prairie
Three Workers Assembling Railing
Tucking in Baby Swing
Two Kinds of Basic Vests
Two Metis Women with Vests
Two Red River Cart Wheels
Two Vest on Deer Hide
Walking with Baby in Cradleboard
Walking with Bebe and Pup
Waving to New Year's Moon
Winter Hug
With Granddaughter

From Andrée Felley-Martinson, following the occasion of her retrospective exhibition (all works by Felley-Martinson):

Dark Flower & White Plate, n.d., oil and oil pastel on paper
Emma Lake (#1), c.1990, charcoal on paper
Emma Lake (#2), c.1990, oil on paper
Emma Lake with Yellow Boat, c.1990, oil on paper
George Glenn, n.d, oil on paper
Harrogate Window (Winter), c.1957-59, oil on paper
Laila, n.d, pencil on paper
Mary MacIlsac, c.1978, oil & oil pastel on paper
Meg Shatilla, 1984, oil & oil pastel on paper
On the Roof in Harrogate, c.1957-59, oil on paper

Self-Portrait (#8), c.1975-80, oil on paper
Figure #1, c.1975-85, oil on paper
Figure #2, c.1975-85, oil and oil pastel on paper
Sketch #1, c.1975-80, watercolour
Sketch #2, c.1975-80, watercolour
Sketch #3, c.1975-80, watercolour
Sketch #4, c.1975-80, watercolour
Sketch #5, c.1975-80, watercolour
Sketch #6, c.1975-80, watercolour
Sketch #7, c.1975-80, watercolour
Sketch #8, c.1975-80, watercolour
Sketch of a model #1, c.1980-85, charcoal on paper
Sketch of a model #2, c.1980-85, charcoal on paper
Sketch of a model #3, c.1980-85, charcoal on paper
Sketch of a model #4, c.1980-85, charcoal on paper

Pewter Plate and Things, n.d., oil pastel on paper
Sandra, c.1985, oil and charcoal on paper
Sandra (#2), c.1985, oil & oil pastel on paper
Sandy Kerr, c.1975-85, oil pastel on paper
Two Lemons on a Blue Plate, n.d., oil on paper
View from the South Window, 1965, oil on paper
View to Harrogate Garden, c.1957-59, oil and charcoal on paper
White and Yellow Flowers in Dark Jug, n.d., oil on canvas

Sketch of a model #5, c.1980-85, charcoal on paper
Sketch of a model #6, c.1980-85, charcoal on paper
Sketch of a model #7, c.1980-85, charcoal on paper
Sketch of a model #8, c.1980-85, charcoal on paper
Self-Portrait (#1), c.1960-62, oil & oil pastel on paper
Self-Portrait (#2), c.1960-62, oil on paper
Self-Portrait (#3), n.d., oil on canvas board
Self-Portrait (#4), 1962, oil on canvas
Self-Portrait (#5), c.1975-80, oil on paper
Self-Portrait (#6), c.1975-80, oil on paper
Self-Portrait (#7), c.1975-80, oil on paper
Portrait of a Model, c.1960, oil on paper



Andrée Felley-Martinson, *Emma Lake (#2)*, c.1990, oil on paper



Andrée Felley-Martinson, *White and Yellow Flowers in Dark Jug*, n.d., oil on canvas



Andrée Felley-Martinson, *Sandra (#2)*, c.1985, oil and oil pastel on paper

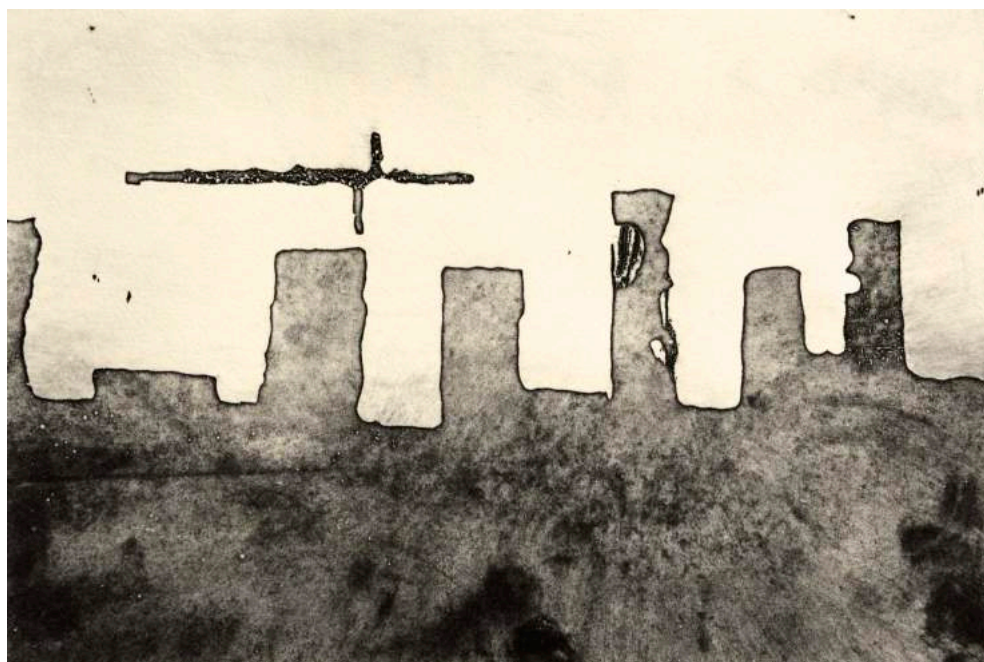
From Alex Mullie (all works by Mullie):

Hockey Puck Monogram, n.d., print on paper
Homage to Leonard Baskin, 2015, print on paper
l'amitié, 2015, print on paper
la de'tente, 2015, print on paper
poinsettia potato print, n.d., print on paper
The Gift of John Charles, 1995, oil on wood, beaver pelt

The One-Percenters, 2015, print on paper
Untitled (Bonnie LaChance), 1987, charcoal on paper
Untitled (Greeting Card #2), n.d., print on paper
Untitled (Red & Purple Oval), n.d., print on paper
Urizen – Songs of Experience, 2015, print on paper



Alex Mullie, *l'amitié*, 2015, print on paper



Alex Mullie, *Urizen – Songs of Experience*, 2015, print on paper

Bronze Wolf Project

In 2011 the Mann Art Gallery was presented with the opportunity to acquire a remarkable work of art for our Permanent Collection by internationally-acclaimed, Saskatchewan-born sculptor Joe Fafard. He is creating a 1,000 pound, 6-foot tall bronze wolf, to be situated on the flat stone West of the Art Gallery entrance at the E.A. Rawlinson Centre. The acquisition of the wolf will not only benefit the Gallery, but it will provide Prince Albert and area a fantastic piece of outdoor sculpture.

A special fundraising committee was formed in 2011, consisting of MAG Board Members, Staff, and Volunteers. Since that time we have raised funds through merchandise campaigns, soliciting individual donations, and creating events such as Wolf Back A Beer – Beer Tasting Extravaganza and Golf for the Wolf. While we are now heading into the last fundraising push with just over \$8,000.00 remaining. All donations are gratefully accepted and charitable tax receipts will be issued.



Digital rendering of the wolf sculpture in its location, in front of the Mann Art Gallery.

THANK YOU to those who have generously donated to this project:

Malcolm Jenkins & Canadian Tire
Joanne & Dennis Maher
Dori Jardine
Janice Autet
In Memoriam for Madge & Harry Sutherland
Jacqueline & Heinrich Goliath
Andree Martinson
Don & Claire Kramer
Laurent Lalonde
Denise & Steven Flaman
Tom & Signe Ferris

Agnes Kusior
Alice Cullen
Sandra Christiansen
R & R Precision Machine Inc.
Iris Hildebrand
Catherine Thompson
Alma & Duncan Newman
Jan Olsen
Gord & Donna Thompson
Doug & Judy Ann Halayka
Dr. V.P. Olsen Medical

Wolf Back A Beer Fundraiser

April 10th, 2014

2015 marked the 4th Annual Wolf Back A Beer – Beer Tasting Extravaganza. As in previous years, it was by far the most profitable and best-attended Gallery fundraiser. Nearly 500 attendees filled the E.A. Rawlinson Centre and the Mann Art Gallery to try new and familiar specialty beers, enjoy live music, and support the fine arts. We raised more than \$10,000.000 towards the acquisition of the bronze wolf.

Live music played throughout the evening by local favourites the Goats and the O’Krauts. Karaoke proved a fun way to draw in singers and dancers. While not singing and swinging, attendees snacked on gourmet pizza and a lucky winner took home even more food and drink in the Wheel-Barrow-O-Fun (sponsored by Rona).

Beer was provided by the Prince Albert Brewing Company and Big Rock Brewery. A special beer cocktail bar was set up to provide a fruity spin on the beverage. Additionally, previous years’ favourite beers were available: Red Strip, Stiegl Grapefruit, Stella Artois, and Zywiec. For those whose taste did not favour beer, soft drinks and wine were on hand for purchase.



Volunteers

It would not be possible for the Mann Art Gallery to fulfill its Mission without the crucial support of volunteers. Thank you to the **58** individuals who devoted a total of **775.5 hours** to the Gallery's fundraisers, events, exhibitions, and programs in 2015.

Volunteer Name	Project	Hours	Total
Lorraine Beardsworth	Wolf Project	4.00	4.00
Reg Beardsworth	Wolf Project	9.00	13.00
	WFJAS	4.00	
Beige Biggins	Wolf Project	3.50	3.50
Donna Biggins	Wolf Project	3.50	3.50
Jordon Biggins	Wolf Project	3.00	3.00
Celeste Boran-Fetch	Wolf Project	8.00	52.00
	Board of Directors	44.00	
Trina Boran	Wolf Project	8.00	72.00
	Board of Directors	64.00	
Kylee Blackburn	Wolf Project	9.00	14.00
	WFJAS	5.00	
Mary Brown	WFJAS	3.50	3.50
Kristen Bueckart	WFJAS	3.00	3.00
Gil Campbell	Various	7.00	7.00
Gail Carlson	WFJAS	3.50	3.50
Linda Chartier	Various	6.00	6.00
Linda Clavelle	WFJAS	18.00	90.00
	Wolf Project	8.00	
	Board of Directors	64.00	
Alex Crawley	WFJAS	4.00	7.00
	Various	3.00	
Alice Cullen	Wolf Project	3.50	7.50
	WFJAS	4.00	
Chris Dansereau	Wolf Project	9.00	19.00
	Various	10.00	
Lou Doderai	Board of Directors	10.00	10.00
Tyson Fetch	Wolf Project	5.00	5.00
Pat Grayston	WFJAS	4.00	4.00
Laura Hamilton	WFJAS	5.00	5.00
Annette Henbid	Wolf Project	8.00	92.00
	WFJAS	4.00	
	Board of Directors	80.00	
Mallory Henderson	WFJAS	5.00	5.00
Bente Huntley	WFJAS	9.00	9.00
Jed Huntley	Wolf Project	9.00	9.00

(Volunteers continued...)

Volunteer Name	Project	Hours	Total
Dori Jardine	WFJAS	4.00	4.00
Joanne Johnston	Wolf Project	4.00	8.00
	WFJAS	4.00	
Gwen Jones	Wolf Project	4.00	8.00
	WFJAS	4.00	
Mario Kaun	WFJAS	3.50	3.50
Wendy Kennedy	Various	4.00	4.00
Kaitlin Kettenbach	Various	8.00	8.00
Kenzie Kettenbach	Various	2.00	2.00
Bethany Koch	Wolf Project	7.00	12.00
	WFJAS	5.00	
Gerry Koshman	Wolf Project	13.00	13.00
Arleen Koshman	Wolf Project	7.00	7.00
Agnes Kusior	WFJAS	4.00	8.00
	Wolf Project	4.00	
Heather LaRose	Wolf Project	4.00	4.00
Cindy Lazarowich	Wolf Project	4.00	4.00
Shayne Lazarowich	Wolf Project	4.00	4.00
Diane Mann	Board of Directors	35.00	35.00
Dennis Maher	Board of Directors	34.00	34.00
Donna McKeand-Smith	WFJAS	4.00	24.00
	Wolf Project	20.00	
Cecile Miller	Wolf Project	4.00	4.00
Rich Miller	Wolf Project	4.00	4.00
Kim Morrall	WFJAS	4.00	8.00
	Wolf Project	4.00	
Keisha Newell	Wolf Project	4.00	4.00
Alma Newman	WFJAS	4.00	4.00
Annette Nieman	WFJAS	4.00	4.00
Dennis Ogrodnick	Wolf Project	4.00	4.00
Kim Orynik	Wolf Project	4.00	4.00
Roman Orynik	Wolf Project	8.00	8.00
Rob Popescul	WFJAS	5.00	31.00
	Board of Directors	26.00	
Dev Sachkowski	Wolf Project	4.00	4.00
Rodney Sinclair	Wolf Project	4.00	4.00
Elaine Sturby	WFJAS	4.00	8.00
	Wolf Project	4.00	
Gail Syverson	WFJAS	4.00	4.00
Matthew Toon	WFJAS	4.00	8.00
	Wolf Project	4.00	
Theresa Ulriksen	Wolf Project	3.50	3.50
George Vass	Board of Directors	32.00	32.00
Tracy Zinn	Wolf Project	4.00	4.00

Members

Patron

Diane & Roger Mann

Benefactor

Agnes Kusior

Dennis & Joanne Maher

Sponsor

Jim & Mary Lou Milliken

Contributor

Andrea Jonasson

Robert du Laux & Ursel Westphalen

Renate Klenz

Lorna & Larry Zatlyn

Individual and Family

Bridget Aitken

Marion Amyotte

Emma Jean Anderson

Faye Arthurson

Nicki Ault

Marion & Ron Bear

Anne Basso

Reg & Lorraine Beardsworth

Carmen Bellehumeur

Elaine & Ron Bergen

Donna Bergen & Bill Bray

Kathie Bird

Catherine Blackburn

Kylee Blackburn

Pat Bliss

Rene Blom

Bernie Bober

Trina Boran

Celeste Boran-Fetch

Laverne Bourassa

Lorraine Bowen

Linda Breadner

Kathy Bradshaw

Annemarie Buchmann-Gerber

Jesse Campbell

Gil Campbell

Gail Carlson & Laurent Lalonde

Carmen Cartier & Lou Doderai

Diana Chabros

Cory & Jim Chad

Allen Clarke

James Clow

Nicole Charlebois-Rinas

Linda & Howard Clavelle

Paula & Ron Cooley

Colleen Code

Jan Corcoran

Alex Crawley

Alice Cullen

Chris Dansereau

Bonnie Denny

Sheila Devine

Lilian Donahue

Leah Dorion

Caron Dubnick

John Eagle

Denise & Larry Epp

Linda Erhardt

Sharon Feschuk

Heike Fink

Denise Flaman

Cam Forrester

Wilna Furstenberg

Patti Gaertner

Teresa Gagne

Thomas Gertz

Caron Giesbrecht

Bonnie Gilmour

George Glenn

Geoffrey Glew

Nanci Glew

Pat Grayston

Al Hartley & Teresa Reynolds

Miranda Henderson

Annette & Kevin Henbid

Regina Herron

Richard Halcro

Greg Hargarten

April Griffin

Marte Grant

Harold Harvey

Jenny Heslop

Cheryl Hislop

Valerie Joy Horner

Karen Holden & Mel Bolen

George Huczak

Bente Huntley

June Jacobs

Joan Jakobsen

Dori Jardine

Hilary Johnstone

Andrea Jonasson

Jack & Linda Jensen

Shelley Kaszefski

Darsey Korchinski

Dwight Krauss

Gerry & Arleen Koshman

Miriam Körner

Irene Kostka

Fran la Faver

(Individual and Family 2015 Memberships continued...)

Ruby Lalonde	Birgit Raduenz
Paul Lapointe	Loretta Raiter
Sandra Ledingham	Joan Regnier
Cathleen Lesperance	Judie Relitz
Evelyn Letendre	June Ricklefs
Dale Lowe	Cheryl Ring
Ryan Lundy	Anita Rocamora
Cuong Ly	Audrey Roller
Vicci MacDonald & George Vass	Mary Romanuck
Ellen MacNeill	Kathleen Slavin
Dale Manton	Amanda Sherwood
Diane & Harris May	Nicola Sherwin-Roller
Alex Mullie	Jim & Helen Scarrow
Andrée Martinson	Bernie Schimnosky
Shirley Markell	Helene Sarich
Michele McFarlen	Desiree Samuels
Mary McLeod	Pat Suchorab
Deb McLeod	Lynn Salo
Shirley McMahan	Joan Ryan
Donna McKeand-Smith	Tom Ross
Brooks McMullin	Paige & Randy Mortensen
Judy McNaughton & Michel Boutin	Helen Small
Jerome Mrazek	Beverly Smith
Susanna Miller	Rose Steadman
Cecile & Rich Miller	Carrie Stene
Julie Mills	Jeanette Stevenson
Grant Moor	Donna Stockdale
Barb Morin	Elaine Sturby
Kim Morrall	April Sutherland
Erin Murphy	Gail Syverson
Gerald Murphy	Mark Teskey
Alma Newman	Elsy Thistlewaite
Duncan Newman	Kathy & Ken Tickner
Annette Nieman	Paul Trottier
Carolyn Nording	Roger Trottier
Paul Omilon	Ken van Rees
Kim & Roman Orynik	Herve Vallee
Tedi Page	P.A. Spinners & Weavers
Beryl Peake	Lana Wilson
Rod Peterson	Meryl Wood
Davis Phaneuf	Joe Woytowich
Bob Pitzel	Karen Wudrich-Mattock
Robert Popescul	Carol Wylie
Susie Prakash	Gerald Youzwa
	Mark Zulkoskey

Partnerships



The Indigenous Peoples Artist Collective
of Prince Albert Inc.



Common Weal
Community Arts Incorporated



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Attendance Statistics

Attendance by Exhibitions

Exhibition	Reception	Tours	General	TOTAL
M. Eileen Murray: The Space Between	40	110	675	825
Wade Kotelo: Woman in-Between				
Lindsay Arnold: Rooted: The Daphne Dilemma				
39 th Annual Winter Festival Juried Art Show & Sale	150	353	3,650	4,153
Breaking Space: The Works of Nonie Mulcaster	40	188	1,600	1,828 - 1,858
4 th Annual High School Juried Art Show	70			
The Self as Subject	N/A	N/A	600	600
Ruth Cuthand: Don't Drink, Don't Breathe	30	260	1,485	1,775 1,785
Jack Jensen: What's So Funny?	40			
Andrée Felley-Martinson: A Retrospective	140	41	3,650	3,831
Northern Indigenous Media Art Project	35	223	2,425	2,683 - 2,708
Northern Image Photographers: Shadows & Silhouettes	60			
Leah Marie Dorion: Giving Thanks	50			
Tim Moore: A Day at the Races	60			
Iris Hauser: Dress Codes	25	30	675	730
Gail Carlson: Monumental				
TOTALS	740	1,205	14,760	16,490

Special Events, Partnerships, and Rentals

Title	TOTAL
Music Concert Rentals (4)	385
Grandmothers for Grandmothers Tea	140
Wolf Back A Beer	500
Pitos Waskohepayis III: IPAC Mini Performance	35
Weekly Yoga Classes with Celeste Boran-Fetch	200
Book Launch for Beth Gobeil's <i>Breathing Room</i>	200
Kyla Annual Show & Sale	400
Evergreen Artisan Festival	400
Two Story Café Performance (IPAC & Common Weal)	100
Community Futures & Ready, Willing, & Able Workshop	40
Government of SK – Ministry of Justice – Speaker Series	40
Community Futures & SK Labour Board Workshop	40
TOTAL RENTAL & PARTNERSHIP VISITORS:	2,480

Education Attendance

Program	TOTAL
Interpretive Tours	1,205
Professional Development Programs	201
In-house Public Programs	1,088
Outreach & In-school Programs	1,365
Student Exhibitions	86
Accessibility Programs	224
TOTAL EDUCATION VISITORS:	4,169

TOTAL MAG ATTENDANCE IN 2015: 23,354