

# At the MacKenzie Fall / Winter

2018/19

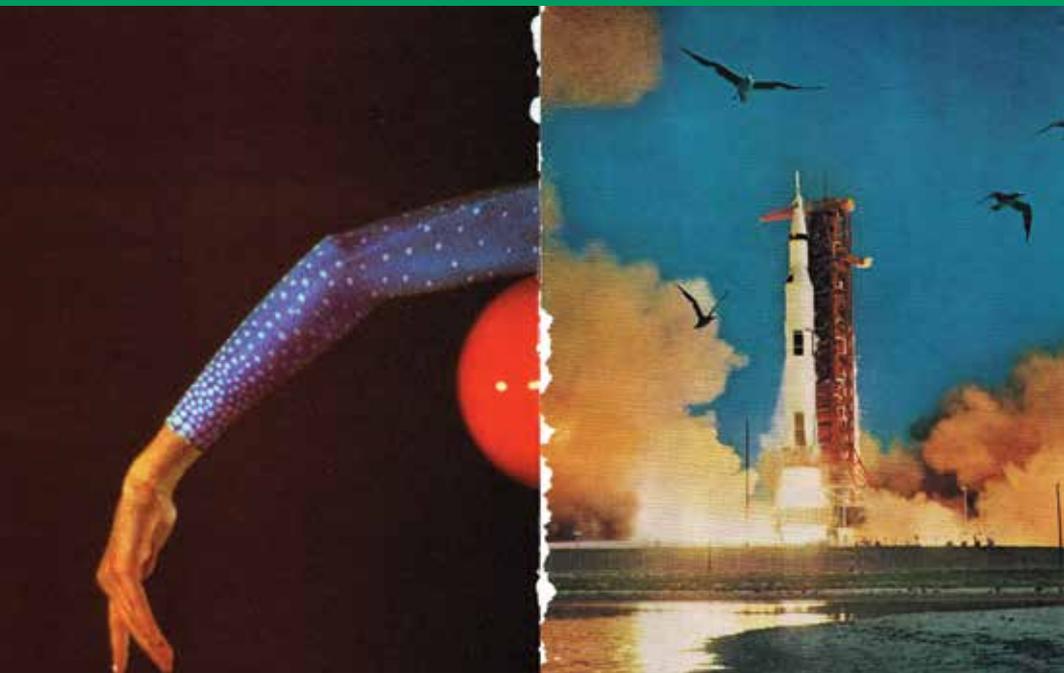


Image: Aikaterini Gegisian, *Falling Tight I*, (detail), 2014, Photographic readymades, archival material, 29.8 x 42.5 cm.



**MACKENZIE  
ART GALLERY**

The MacKenzie Art Gallery is Saskatchewan's original public art gallery, collecting 5,000 years of the world's art.

## Home Economics: 150 Years of Canadian Hooked Rugs

*Home Economics: 150 Years of Canadian Hooked Rugs* focuses on the iconic images, stories and communities reflected in rug hooking traditions. It draws on the rich material archives of the Textile Museum of Canada as well as public and private collections. The exhibition explores Canadian history through the development of rug hooking in Canada with a range of real-life narratives and anecdotes. While the exhibition includes many historic examples, dating from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, it also examines the active revival of rug hooking by contemporary national guilds and independent artists.

*Home Economics* spotlights 86 hooked rugs from the Textile Museum of Canada's rich archive of material culture as well as from public and private collections, exploring the creative and social dimensions of this unique Canadian expression and its evolution. For two centuries, the craft and commerce of rug hooking have been deeply entwined. It is a personal artistic form integrating practical techniques

of reuse and recycling, while also offering a reliable means of earning a livelihood as highly recognizable form of community and regional material expression. Presented in conjunction with the Textile Museum of Canada's 40<sup>th</sup> anniversary and offered for circulation through 2016-2018, this exhibition highlights a core dimension of the Museum's unique collections, focusing on the stories and communities reflected in rug hooking traditions and the iconic images that pervade this folk expression.

*Home Economics* is made possible through the lead support of the William R. and Shirley Beatty Charitable Foundation. The exhibition tour is supported by the Museums Assistance Program of the Department of Canadian Heritage. The full colour exhibition catalogue is made possible through the support of Carole and Howard Tanenbaum.

Organized and circulated by the Textile Museum of Canada.

Curated by Shauna McCabe, Natalia Nekrassova, Sarah Quinton and Roxane Shaughnessy.



Image: Deanne Fitzpatrick, *School of Fish*, (detail), c. 1995. Various materials, burlap, hooked, 93 x 172 cm. Collection of Ruth Mandel.



Image: Garry Neill Kennedy, *Ya Ummi, Ya Ummi...*, 2017. Latex paint on canvas, 13 panels, 274.3 x 213.4 cm each. Collection of the artist. Photo: Scott Massey.

October 20, 2018 to January 27, 2019

## Garry Neill Kennedy: Ya Ummi, Ya Ummi ...

For over three decades acclaimed Canadian artist Garry Neill Kennedy has questioned institutional structure of power through large-scale wall texts. Exhibited for the first time, his most recent work, *Ya Ummi, Ya Ummi...*, considers the extra-judicial detainment and interrogation of Omar Khadr in Guantanamo Bay. For this work, Kennedy uses a phrase repeatedly uttered by Khadr during his interrogation by CSIS agents, "Ya ummi, ya ummi," meaning "O Mother, O Mother" in Arabic. This work will be presented alongside two earlier pieces that are based on the description of injuries inflicted on Syrian-Canadian Maher Arar during his illegal detention in 2002-2003.

Garry Neill Kennedy has been a leading figure in the Canadian art world for nearly five decades. His reputation rests on his achieve-

ments both as an innovative arts administrator and as a critically recognized conceptual artist. Kennedy has exhibited extensively across Canada and abroad and in 2000 he was the subject of a major four-decade retrospective co-organized by the National Gallery of Canada and the Art Gallery of Nova Scotia. In 2004 he received the Governor General's Award in Visual and Media Arts and in 2003 was invested as a Member of the Order of Canada.

Organized by the MacKenzie Art Gallery

Curated by Timothy Long

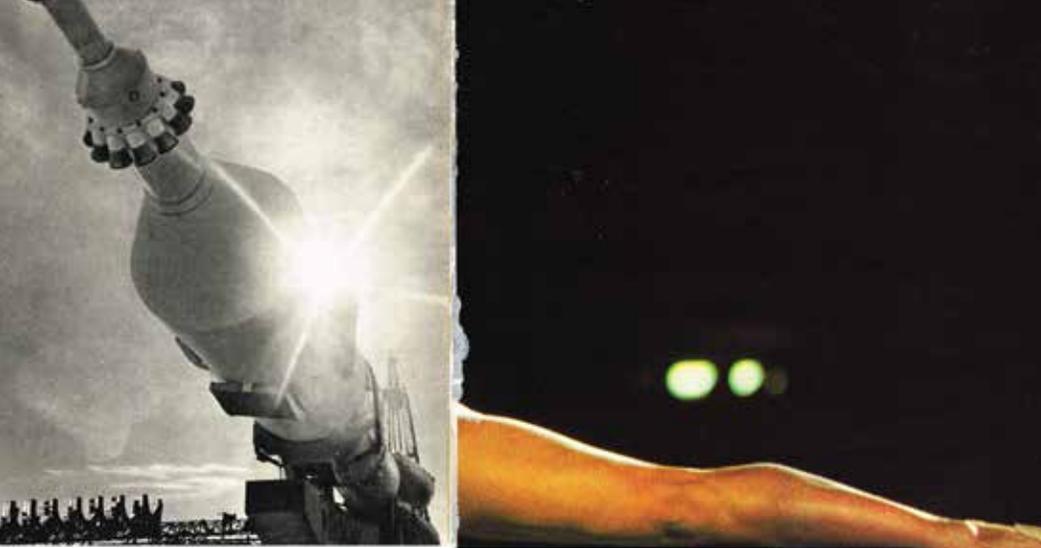


Image: Aikaterini Gegisian, *Falling Tight VI*, 2014. Photographic readymades, archival material, 30 x 38 cm. Image has been cropped.



Agnes Martin, 1988, Galisteo, NM. ©Donald Woodman (ARS New York).

November 10, 2018 to February 17, 2019

## Punk Orientalism

*Punk Orientalism* focuses on the theme of non-conformity as a tool for investigating contemporary art and the spaces and places that identify with Central Asia and the Caucasus from a post-Soviet perspective. Rooted in the conceptual capacity of “punk”, the exhibition centres on the contemporary theme of resistance and highlights the practices of artists who have questioned changing and divided societies from a variety of different historical and conceptual vantage points. Featuring a spectrum of recent artwork, projects, text based art and new media, *Punk Orientalism* presents a forum for diverse artistic voices from a complex and multifaceted part of the globe where artists have actively challenged state and academic policies, mapped new territories, and formed new artistic movements.

Overall the exhibition aims to present overlooked models of artistic reality, which cross-circulate between different societal, cultural and political systems and provide alternative contexts from which globalism and other modernisms can be accessed from a non-Eurocentric perspective. By adopting an ideas driven narrative *Punk Orientalism* offers proposals that solicit a redefinition of fixed geographical rubrics and instead offers a nuanced survey of recent artistic thinking.

**Organized by** the MacKenzie Art Gallery

**Curated by** Sara Raza

January 26 to April 28, 2019

## Agnes Martin: The mind knows what the eye has not seen

In 1967, Agnes Martin unequivocally abandoned painting, gave up her New York studio, and, with a white pick-up truck and an Airstream trailer, set out on a road trip. She travelled first to California, and then to her birthplace in Saskatchewan, before finally settling in the Southwestern United States, where she had lived prior to her decade-long sojourn in New York. Martin would live in New Mexico for the rest of her life.

*On a Clear Day*, a portfolio of thirty screen-prints created in 1973 at the invitation of print publisher Robert Feldman of Parasol Press, marked Martin’s return to artistic practice. It represents an idealized exploration of the potential vocabulary of the grid, Martin’s chosen subject for much of her painting career.

This exhibition offers an unprecedented focus on Martin’s print works, in addition to selected paintings that exist in dialogue with the prints. A parallel collection of ephemera and source material introduces Martin’s life and work, focusing on her on-going relationship to Canada – her childhood in Saskatchewan, Alberta, and British Columbia, as well as her later travels in Canada.

**Co-produced by** Esker Foundation and MacKenzie Art Gallery

**Curated by** Bruce Hugh Russell and Naomi Potter, with Elizabeth Diggon

## SakKijâjuk: Art and Craft from Nunatsiavut

*SakKijâjuk: Art and Craft from Nunatsiavut* is the first major exhibition on the art of the Labrador Inuit. *SakKijâjuk* — meaning “to be visible” in the Nunatsiavut dialect of Inuktitut — provides an opportunity for visitors, collectors, art historians, and art aficionados from the South and the North to come into intimate contact with the distinctive, innovative and always breath-taking work of the contemporary Inuit artists and craftspeople of Nunatsiavut. In recent decades, artists from the territory have produced work in a variety of contemporary art media while also working with traditional materials in new and unexpected ways. Organized by The Rooms, the exhibition includes a diverse range of work by 47 artists across four generations, including works on paper, painting, photography, sculpture, textile works, and video.

Nunatsiavut, the Inuit region of Canada that achieved self-government in 2005, produces art that is distinct within the world of Canadian and circumpolar Inuit art. The world's most southerly population of Inuit, the coastal people of Nunatsiavut have always lived

both above and below the tree line, and Inuit artists and craftspeople from Nunatsiavut have had access to a diverse range of Arctic and Subarctic flora and fauna, from which they have produced a stunningly diverse range of work.

Artists from the territory have traditionally used stone and woods for carving; fur, hide, sealskin for wearable art; and salt water seaweed for basketry, as well as wool, metal, cloth, beads, and paper. In recent decades they have produced work in a variety of contemporary art media, including painting, drawing, printmaking, photography, video, and ceramics, while also working with traditional materials in new and unexpected ways.

Organized by The Rooms Provincial Art Gallery Division, St. John's, NL.

This project has been made possible in part by the Government of Canada and by the Nunatsiavut Government.



Images (Left): Susannah Iglooliorte, *Inukuluk Jacket*, 1966. Duffel, embroidery thread. 61 x 71 x 36 cm. Private collection of Ronald and Miriam Lyall. Photo: Ned Pratt Photography. (Right): Sarah Baikie, *Basket*, 2003. Grass, embroidery thread, caribou antler. 15 x 15 x 15 cm. Collection of Roberta Baikie Andersen. Photo: Ned Pratt Photography.

## Duane Linklater: Kâkikê / Forever

Earlier this year, the MacKenzie Art Gallery announced a commission by Duane Linklater on the façade of the Gallery's T.C. Douglas building in Wascana Park, Regina, Saskatchewan, Canada. Situated within Treaty Four territory, the traditional home of the Cree, Saulteaux, Dakota, Lakota, Nakota, and Métis peoples, Treaty Four was signed in 1874 in Fort Qu'Appelle, Saskatchewan between First Nations and the British Crown.

Linklater's most significant public artwork to date, *Kâkikê/Forever* is a text-based, site-specific work that was installed in the spring of 2018.

It responds to various aspects of its location, drawing from unattributed Indigenous words spoken during the making of treaties: “As long as the sun shines, the river flows, and the grass grows.” *Kâkikê/Forever* poetically reflects Canada's conflicted past, charged present, and future (post) colonial imaginary.

This work was commissioned on the occasion of Canada's 150<sup>th</sup> anniversary of Confederation, with support from the Government of Canada, City of Regina, and an anonymous donation through the South Saskatchewan Community Foundation.

Duane Linklater is Omaskêko Ininiwak from Moose Cree First Nation and was born in 1976. Linklater participated in *Documenta 13 and 14*, and is the recipient of the 2013 Sobey Art Award. He is currently based in North Bay, Ontario.

Linklater is contributing a portion of his fee to a local Indigenous women's shelter.



Canada



Image: MacKenzie Art Gallery, foreground: Jacques Lipchitz, *Mother and Child II*, 1941-45. Bronze, ed. 7/7. Duane Linklater, *Kâkikê/Forever*. Acrylic, aluminum and LEDs, 2018. Jacques Lipchitz is MacKenzie Art Gallery, University of Regina Collections, purchased with the funds from the Brown Estate.

## New Programming Space and Café Coming soon

The MacKenzie's modernized Welcome Area, which will incorporate a fully accessible Program Space and Café, reimagines the gallery as a social and creative hub, reconfiguring existing meeting rooms as flexible public engagement spaces programmed with activities.

Responding to requests from gallery patrons and the community at large, the MacKenzie is creating an accessible, family-friendly, culturally-engaged Café serving a full range of meals and specialty espresso beverages. Built around an installation by the Regina-born artist Bill Burns, the Café emphasizes high-quality, nutritious, locally-sourced products at a reasonable price.

The 60-seat café will accommodate up to 350 standing patrons for free public programs such as artist talks, readings, performances, and discussion forums. The meeting spaces utilize folding walls offering a range of configurations to accommodate everything from private meetings to large public events. These flexible, multi-use spaces will feature fully-integrat-

ed, wireless audio/visual systems seamlessly connected to a variety of media platforms for projections, digital screens, zoned in-ceiling speakers, video conferencing, and more.

We are excited to share the development of this project, which aims to create a welcoming, accessible, multi-use place for everyone in our community. Jointly funded by The Government of Canada's Community Infrastructure Program and an anonymous donation from the South Saskatchewan Community Foundation, the project is proceeding in cooperation with the Ministry of Central Services.

We envision this first phase of our transformation as a "hub". A place for everyone, regardless of age or background. A place where we all meet and deliciously come together.



Image: Renderings of the Café and Program space, 1080 Architecture Planning + Interiors.



Image: Installation view of Bill Burns, *Bird Radio and the Eames Chair Lounge*, (detail). Courtesy of Doris McCarthy Gallery.

## Bill Burns: *Bird Radio and the Eames Chair Lounge*

*Bird Radio*, which began in 2007, continues the artist's investigation of cultural codes of knowledge, preservation and protection which mediate our connection to nature. *Bird Radio and the Eames Chair Lounge* is a multi-dimensional artwork by Bill Burns which will be installed in the MacKenzie's new café and scheduled to open fall 2018.

Central to this multimedia installation is a chandelier-like device with jerry-rigged birdcalls surrounded by a selection of modern Eames chairs. The birdcalls are two-fold reproductions: not only are the devices designed to mimic the sounds of birds that have been exiled from most of our urban environments, but they are also rebuilt versions of pre-existing devices.

The work includes a radio transmitter, a set of bespoke hand manipulated birdcall apparatuses and a radio receiver, and a set of chairs designed by Ray and Charles Eames in

the middle of the 20<sup>th</sup> century. *Bird Radio and the Eames Chair Lounge* will be a child friendly installation set in a made-to-order cafe that is currently being built at the MacKenzie. It serves as a starting point for roundtable participant artists, scholars, educators, young people and viewers to share ideas, hopes and concerns about ecology, children, birds and art, and more.

Born in Regina, Saskatchewan, Bill Burns lives in Toronto. His work concerning animals and safety has been published and exhibited widely in North America and Europe. His drawings, books, multiples and photographs are included in numerous collections, including the Tate Britain in London, the MoMA in New York, the Getty Center in Los Angeles, and the Mendel Art Gallery.

## Experience the Gallery in a whole new way!

**MacKenzie Gala** | Friday, October 12 | 7:00 PM

Purchase tickets at [mackenziegala.ca](http://mackenziegala.ca)

For over twenty years, the MacKenzie Gala has been a high point in Regina's busy social season – and the MacKenzie Art Gallery's signature annual fundraiser. Each October, over 300 of the gallery's most ardent supporters come together to celebrate one of Canada's most beloved art galleries.



Images: MacKenzie Gala. Photo: Allie Folk.

**Holiday Bazaar** | Saturday, November 24 | 10:00 AM - 5:00 PM

[bazaar.ca](http://bazaar.ca)

Organized by the MacKenzie Art Gallery, Holiday Bazaar is one of Regina's most unique holiday shopping experiences.

### Gallery Shop

The MacKenzie Art Gallery Shop offers a shopping experience like no other in Regina. We carry unique items by top Canadian designers and artisans.

### Become a Member

This is your gallery. Your membership is an investment in art education, award-winning public programming and landmark exhibitions for all citizens of Regina and beyond. Connect with the surprise and delight of art, discounts, free admissions, special events at the MacKenzie and stay current with our monthly e-newsletter by activating your MacKenzie Membership.

Visit: [mackenzieartgallery.ca/connect](http://mackenzieartgallery.ca/connect) to join!

## Fall / Winter Programming

Programming every week for everyone! Visit [mackenzieartgallery.ca](http://mackenzieartgallery.ca) for a complete listing.

### Thursday Lates at the Gallery

The Gallery is open until 9:00 PM on Thursday evenings for regular viewing or take part in a host of unique programming, workshops and events. Programming starts at 7:00 PM every Thursday with interactive experiences such as sketching in the galleries, film screenings, and gallery tours led by Educators, Artists and Curators!

### Taylor Engagement Space

This dynamic space offers transformative experiences of exhibitions through enhanced and interactive engagement. Visit and read related resources, have a conversation, watch a film, and explore themes in the exhibitions.

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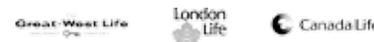
Images: Boarder X engagement space. Photo: Don Hall.

### Studio Sundays at the Gallery

Something is always happening in the Studio. Bring your family to the Gallery and experience art interactively. Workshops include activities like mixed media collage, textile workshops, drawing from stories, and sketching.

Programming runs from 2:00 to 4:00 PM every Sunday.

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## MacKenzie Art Gallery

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E [info@mackenzieartgallery.ca](mailto:info@mackenzieartgallery.ca)

## Hours

Monday — Saturday: 10 AM to 5:30 PM  
Thursday: 10 AM to 9 PM  
Sunday: 12 to 5:30 PM

Admission is by suggested donation  
Wheelchair accessible

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The MacKenzie Art Gallery receives ongoing funding from the South Saskatchewan Community Foundation, Canada Council for the Arts, Sask Culture, City of Regina, University of Regina and Saskatchewan Arts Board.



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City of Regina



University  
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