

Annual Report

2020/21



Nanaimo
Art Gallery

Vision & Mission

- Inspiring and challenging our community through art.
- Our public art gallery is a welcoming place of enlightenment, enjoyment and education. It is a focal point for the community.
- Through exhibitions, programs, and our growing art collection, we explore the boundaries of artistic imagination, with and for the people of Nanaimo, the region and beyond.

Values

INNOVATION

We are at the forefront of creativity with quality programs and exhibitions.

COLLABORATION

We work in partnership with others in the community.

STEWARDSHIP

We preserve and promote our artistic resources responsibly and with leadership.

EXCELLENCE

We maintain a high level of programming and professionalism.

ADVOCACY

We raise community awareness about the importance of visual art.

ACCESSIBILITY

We make art a stimulating experience for everyone.



▲ Mural painter Jesse Campbell putting the finishing touches on Bracken Hanuse Corlett and Joel Good's designs for Harewood Skatepark.
Image courtesy of Nanaimo Art Gallery

Cover: Tour of *Boarder X* with Eliot White-Hill, Kwulasultun.
Image courtesy of Nanaimo Art Gallery

President's Report

I feel a tremendous sense of pride about what has been accomplished and also excitement about the paths that have been laid towards the future.

It is with a deep sense of gratitude that I stand here today on the traditional territory of the Snuneymuxw. Some of you are with me here, and others on the traditional territories of our neighbours. With hands raised in honour and gratitude I say huy ch q'u siem to the original stewards of this place. Thank you for allowing us to live and prosper on your ancestral grounds.

This report is my opportunity to share with you all a glance at the impacts the Gallery made in the community over the previous 12 months. When I look back on a single year that felt ten years long, I feel a tremendous sense of pride about what has been accomplished and also excitement about the paths that have been laid towards the future.

The theme of the past year was enduring the COVID pandemic and the multitude of impacts it provided.

Following provincial health guidelines, the Gallery closed to the public on March 17, 2020, and re-opened on July 2, 2020 with modified hours. During this time, it was paramount to the Board that Gallery staff were supported throughout the closure. During

that year, no employees left due to the pandemic and we managed to grow the Gallery team in important ways once reopened.

Starting August 2, Sunday hours were reinstated and we welcomed 31 visitors. For a number of months we continued with reduced public hours until February 26, 2021 when regular hours of operation were reinstated.

And, because a Gallery is just a set of walls were it not for the people inside of it, we are pleased to share with you that... 3,785 visitors were welcomed to this space over the last year and an additional 2363 people participated in arts programming.

The Gallery team continued to inspire their community through art by delivering a full slate of exhibitions, and modified public programming that worked within the public health guidelines. Preparing these exhibitions and programs demanded its own level of creativity and we had just the group to make it happen.

Despite the trials of the past year, the Gallery Board has been busy at work, although we have rarely been in the same room

together. Our shared goal has united us and we have seen some great progress.

Chris Midgley joined the Board as did Chartered Professional Accountant, Melissa Wang. Melissa also joined our Finance Committee and together with Treasurer Caroline Roach, they have used their expertise and knowledge to help evolve our practices in very positive ways.

The Collections Committee, led by curator Jesse Birch with members of the Board and members at large, accepted a number of acquisitions and donations in the past year—a summary of which is included in this meeting package.

A commitment to inclusivity is an important tenet we all share and one step in this direction completed this past year was creating gender-free, family-friendly washroom facilities—because physical need has no gender.

The Board joined staff in performing a civic duty by participating in various REimagine Nanaimo exercises as well as exploring the bounds of equity and diversity through numerous learning opportunities.

Other achievements involving the Board included:

- Granting a much-needed wage increase to staff to address historical compensation inadequacies. Living in Nanaimo may be

President's Report

a benefit, but we also want our staff and their families to thrive within the community.

- Setting the staff up with a more robust benefits and wellness plan.
- Assisting staff to develop a new website for Nanaimo Art Gallery at NanaimoArtGallery.ca
- Participating in a Friendraising Campaign to boost membership—a little friendly competition among us helped and we welcomed dozens of new members to the Gallery membership fold.
- Of note, memberships are now offered at no charge to members of Snuneymuxw. We are also offering complimentary admission for those who self-identify as Indigenous. These initiatives are one way we honour the path towards reconciliation and relationship building.

Facilitating funding for the Gallery is an important factor of the Board's work, and as a result of years of hard work from staff and Board, and support from our partner, the City of Nanaimo, we have received an increase in the Gallery's operational funding as well as receiving money for a feasibility study in hopes of developing a purpose-built, welcoming new Gallery space.

In this most unique financial year, we managed to

secure additional support from wage subsidies from federal government and resiliency funding from federal and provincial governments. Staff continued to apply for project funding throughout the year, contributing to our strong financial position moving into the 2021/22 fiscal year.

Since goodbyes are inevitable, I'd like to offer a word of appreciation to George Anderson, a board member who has completed his term and is leaving us tonight. Thank you, George, for your time and commitment.

While preparing these notes, I took some time to reflect on what I wanted to say to you all. I wanted it to be meaningful or at the very least, interesting enough to pay attention to... And it got me to thinking, what is the intention of this work that we do as Gallery volunteers or even Gallery staff?

Now, more than ever we are aware of our personal connections or disconnections, we are more tapped into where within our community our own personal community lies and where we can find meaningful respite. What occurs to me is that those of us involved with the Gallery, in our own way, work to create that community, to deliver that connection and to provide as best we can that much-needed respite.

One of our staff members, Yvonne said something that stuck

with me: "Art is a balm to the soul and celebrates who we are as humans." So, for soothing our souls and helping us celebrate our humanity over this past year of uncertainties and anxieties, thank you to the Gallery staff, Yvonne, Aaramë, Jesse, Dana, Claire, Jennifer, Aisha, Stephen, Mary Anne, Chris, Sean, and Violet, and to Carolyn, who is indeed a fearless and compassionate leader, thank you isn't enough, but it will have to do.

And to my fellow Board members, our volunteers and to you the members who make all this worthwhile, thank you.

Debra Jacklin (SHE/HER)
President of the Board



Executive Director's Report

Our Nanaimo Art Gallery 2020/21 fiscal year is a story of resilience.

After being closed for four months due to COVID-19, the Gallery opened the exhibition *Small Gatherings* on Friday, July 24, and at about the same time, I joined the team as Executive Director. Our brilliant Curator, Jesse Birch developed this thoughtful exhibition on a very short timeline, all while acting as Interim Executive Director. *Small Gatherings* brought together work from our permanent collection by Carole Itter, Lawrence Paul Yuxweluptun and Charlotte Zang, in dialogue with works by local artists Sheri Bakes, Tiwuxiwulh Tyrone Elliott and Sara Robichaud.

During the fall we were delighted to share *Boarder X* with the community. While the pandemic made us revise our original plans for community engagement, we were extremely lucky to host the exhibition during a time of relatively relaxed restrictions. The exhibition, curated by Jaemie Isaac and organized by the Winnipeg Art Gallery, featured work by Indigenous artists who skate, surf and snowboard. We engaged the community through a series of *All Ages, All Play* events, artist video profiles and storytelling tours led by Snuneymuxw artist Eliot White-Hill, Kwulasultun. Art Lab became home to a mini half-pipe,

a place of contagious energy, where we hosted *Open Skate* sessions facilitated by our team of Skate Mentors. *Boarder X* was extremely well-received, engaging people of all ages and attracting many new visitors previously unfamiliar with the gallery.

From early December to early February the Gallery hosted *Anna Wong: Traveller on Two Roads*, organized by Burnaby Art Gallery. This gorgeous exhibition of prints was warm and inviting, perfect for a quiet and safe winter visit. *Rain Shadow* followed, a beautiful exhibition curated by Jesse Birch featuring Jonathan Forrest, Todd Grondahl, lessLIE, *lichen* with Natassia Davies and Danielle Stevenson, Jerry Pethick, Anne Ramsden, Charlene Vickers and Eliot White-Hill, Kwulasultun. The paintings, sculpture, video and illustrations spoke to the Coast Salish territory where many of the artists live and work, place and relationships that evolve across time and space, and explored themes of light, controlling land, notions of hospitality and more.

Our public programs continued with reduced numbers but deep engagement. Dazzle Camouflage brought together six artists between the ages of 15 and 19 to work with our dynamic

Art Educator Yvonne Vander Kooi and artists Bracken Hanuse Corlett and Elizabeth Milton for three weeks during the summer of 2020. Thanks to an increase in the generous support of the Edwina and Paul Heller Memorial Fund we expanded our CØD3 programming to include a junior cohort for 12–14 year olds and a senior cohort for 15–19 year olds. CØD3 was facilitated by practising artists Amber Morrison Fox and Becky Theissen. A new youth mentorship program saw three young artist mentors guide six youth in intensive studio sessions and community projects, some of which you can see in the downtown core.

The pandemic greatly affected our TD Artists in the Schools program. While in previous years over 10,000 youth participated in the program, our online iteration reached only a few hundred students. While both participation and revenues were down drastically, program Coordinator Chris Kuderle and the teaching artists deserve great praise for adapting this very important programming to the virtual world. Our Hul'q'umi'num language classes started up again in November of 2020 with online classes and continued throughout the year. Huy ch q'u to Elder Gary Manson and language champion Adam Manson for generously sharing their passion and knowledge. I can't thank you both enough. While a full list of programs is included in the Annual

Executive Director's Report

Report, other highlights include a series of seniors workshops offered in collaboration with the Nanaimo Family Life Association and our Family Day Art Kits which reached more than 130 families and resulted in a community art display.

Enhancing our team, Claire Geddes Bailey joined in November as our Curatorial Intern and Dana Gage started in January as our Marketing and Communications Coordinator. While Claire has played a role in all of our curatorial programming, much of her time has been focused on the *huli u'tu staluw/Riverbed*' project she has co-curated with Jesse. Thanks also to Claire for conducting a diversity audit on our permanent collection analysing the gender and race of the artists represented in the collection. Dana brought with her a wealth of experience in museum and gallery communications and jumped right in to manage our marketing and promotions. Every day we are appreciative of her management of the never-ending website project and look forward to implementing more of her ideas in the near future. Also on the HR front we spent a lot of time reevaluating our staff roles and creating new positions for an Indigenous Engagement Coordinator and Community Programming Coordinators. Although they didn't join our team until the 2021/22 fiscal year, Violet Eliot and Aisha Hamis have both added so much



▲ Youth Art Mentors. Image courtesy of Nanaimo Art Gallery

to our organizational culture and to the Gallery over the last few months. Welcome!

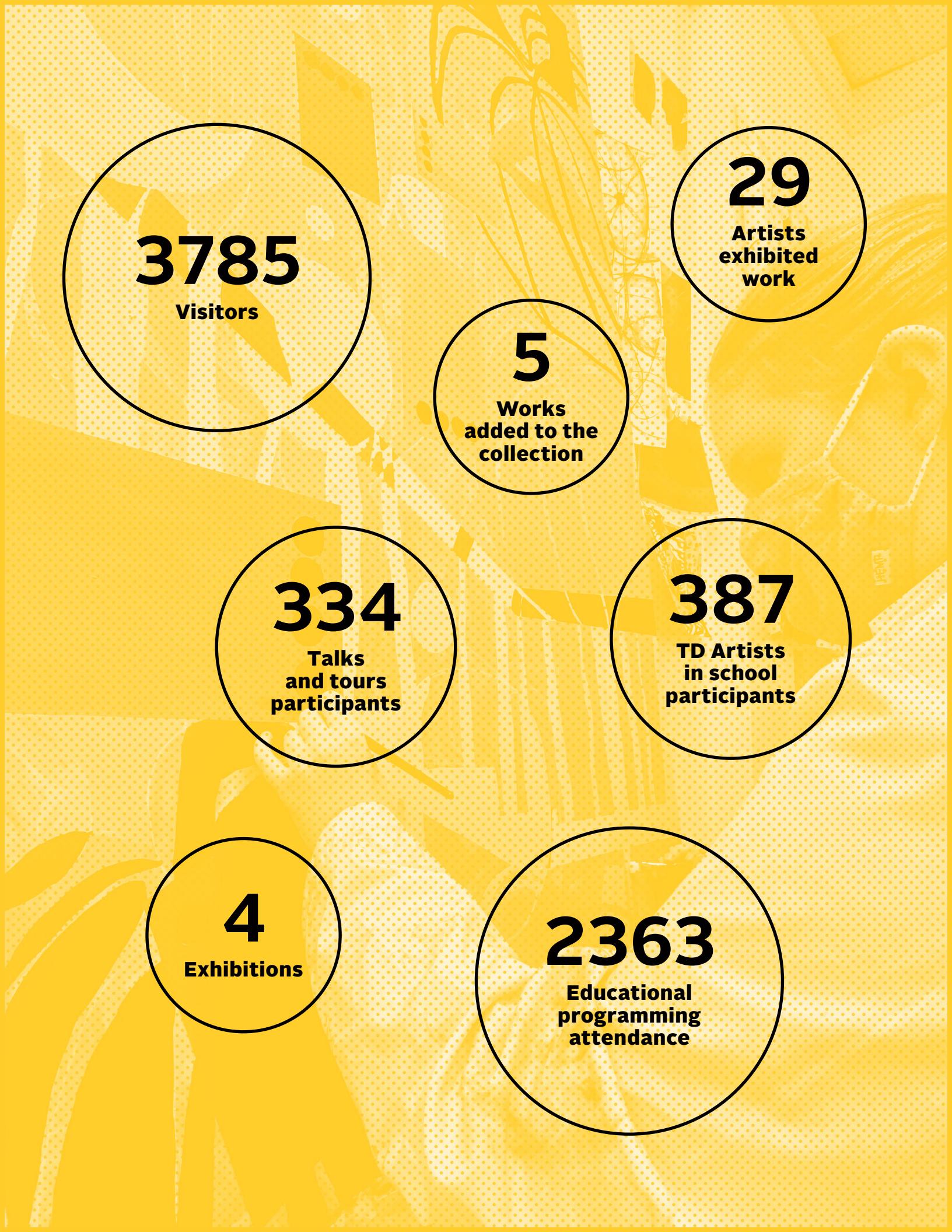
On the administrative side of things, we worked throughout the year to restructure our charter of accounts, financial procedures and reports. The multi-talented Aaramé Robillard and Stephen Laidlaw redesigned the Gallery Store, which has continued to do well. We continued to apply for project funding with good success. The Gallery continues to put our core funding from all three levels of government to good use by engaging and inspiring our community through art. Wage subsidies and resiliency funding contributed greatly to our strong financial position and enabled Nanaimo Art Gallery to thrive during this challenging time.

Thanks to my colleagues, staff and Board of Directors for

your enthusiasm and support. Thanks to our members and friends for continuing to shop at the Gallery, visit our exhibitions and attend our programs. Membership doubled over the last year and for this, we are grateful. Thanks also to our funders, patrons and volunteers. Your support ensures that Nanaimo Art Gallery is a welcoming place of enjoyment and learning, where together we explore the possibilities of art, stimulate ideas and discussions and inspire creativity.

Carolyn Holmes (SHE/HER)
Executive Director

A handwritten signature in black ink, appearing to read "Holmes".



3785

Visitors

29

Artists
exhibited
work

5

Works
added to the
collection

334

Talks
and tours
participants

387

TD Artists
in school
participants

4

Exhibitions

2363

Educational
programming
attendance

Small Gatherings

JULY 24 – AUGUST 29, 2020



▲ *Small Gatherings* installation view featuring works by Sara Robichaud and Tiwuxiwulh Tyrone Elliott, Photo: Sean Fenzl

SHERI BAKES, TYRONE ELLIOTT, CAROLE ITTER , SARA ROBICHAUD,
LAWRENCE PAUL YUXWELUPTUN, CHARLOTTE ZHANG

At a time when many of us are in intense proximity with close family and friends but cannot gather with our broader communities to celebrate or even mourn, we can find solace in small gatherings. In both being together and staying apart we are enacting practices of care. It is this relationship between gathering and care that is the core of this exhibition.

Small Gatherings brings together three artworks from the Nanaimo Art Gallery collection with works by three local artists. Through painting, cedar weaving, drawing, video, and sculpture,

the works in the exhibition embody different approaches to gathering that are initiated in the process of making, and continue to speak through new gatherings with visitors in the gallery.

Small Gatherings is not only the first exhibition at the gallery since the onset of the COVID 19 pandemic, but it is also the first exhibition in our 2020/2021 inquiry *What moves?* We are also taking care to make sure your visit to the gallery is as safe as possible. A maximum of six visitors will be allowed in the gallery at one time, and everyone will be asked to follow physical distancing and safety protocols.



BOARDER X

SEPTEMBER 18 – NOVEMBER 15, 2020

◀ Tour of *Boarder X* with Eliot White-Hill, Kwulasultun.
Image courtesy of Nanaimo Art Gallery

JORDAN BENNETT, BRACKEN HANUSE CORLETT, ROGER CRAIT, STEVEN DAVIES, MARK IGLOLIORTE, MICHEAL LANGAN/COLONIALISM SKATEBOARDS (IN COLLABORATION WITH KENT MONKMAN), MASON MASHON, MEAGAN MUSSEAU, MEGHANN O'BRIEN, LES RAMSAY, AND AMANDA STRONG

This exhibition was curated by Jaimie Isaac and organized and circulated by Winnipeg Art Gallery.

Boarder X presents contemporary work by artists from Indigenous nations across Canada who surf, skate, and snowboard. The exhibition reveals how these practices are vehicles to challenge conformity and status quo, as well as demonstrate knowledge and performed relationships with the land. Whether reading the urban terrain, making a cement jungle a playground, riding natural contours of white immovable mountains, or shredding the ever-changing waves, it's not about controlling land and water, but being humbled by their power.

Through painting, mixed media, carving, weaving, photography, performance, and video, the artists reflect cultural, political, environmental, and social perspectives, as well as critiques about the territories we occupy. Artworks in *Boarder X* present narratives and observations of traditions, movement, balance, and entanglements of space, place, and belonging. Mobilizing traditional histories, the works conceptually bridge the past and present with reinventions in carving, weaving, and performance. Video and photography capture

the energy of boarding with unbridled motivation and physicality. The exhibition is an affirmation of cultural resilience and an acknowledgement of ongoing respect and reverence for the land.

With four public skateparks, Nanaimo is a Vancouver Island destination for skateboarding, set between the world-renowned mountains on the mainland and the surf culture on the Island's west coast. *Boarder X* is an exciting opportunity to celebrate the rich cultures surrounding these activities, through the perspectives of eleven Indigenous artists.

Skateboarding, surfing, and snowboarding are dynamic and expressive practices that bridge art and sport. To further build these connections we have made a mini half-pipe in our Art Lab education space that will be active throughout the run of the exhibition.

wag Winnipeg Art Gallery

VANS
"OFF THE WALL"

VANCOUVER ISLAND
UNIVERSITY

nanaimo
HOSPITALITY
ASSOCIATION

Anna Wong: Traveller On Two Roads

DECEMBER 4, 2020 – FEBRUARY 7, 2021



▲ *Anna Wong: Traveller on Two Roads* installation view. Image courtesy of Nanaimo Art Gallery

This exhibition is organized by the Burnaby Art Gallery, and co-curated by Ellen van Eijnsbergen and Jennifer Cane.

Canadian master printmaker Anna Wong (1930–2013) was born and raised in Chinatown in Vancouver, BC. In her early twenties, Wong worked at her family's business, Modernize Tailors. After studying Chinese brush painting in Hong Kong and graduating from the Vancouver School of Art with a degree in creative printmaking, she continued on to study and teach at the Pratt Graphics Center in New York City. In the 1960's her original prints received several international prizes. She has represented Canada in a number of international print biennials, and was featured in a solo exhibition at the National Art Gallery of China in Beijing in 1979.

This exhibition features over seventy works of art by Anna Wong, including paintings, drawings,

hand-pulled prints, and large-scale textile pieces. Wong's artwork, made during a lifetime of travel and cultural influence from Vancouver's Chinatown to New York City, and from Quadra Island to Beijing, resonates with Nanaimo Art Gallery's current programming inquiry *What moves?*

This travelling exhibition is funded in part by the City of Burnaby and the Government of Canada. The exhibition is accompanied by a full-colour publication in two bilingual editions (English/French/Chinese), with essays from notable scholars Keith Wallace and Zoë Chan.

Canada

BAG
BURNABY ART GALLERY

 **City of
Burnaby**



Rainshadow

FEBRUARY 26 – APRIL 25, 2021

◀ Todd Gronsdahl and his work, *C.R.E.A.M. (Collection and Reuse of Environmental and Available Means)*, Found bike parts, kitchen appliances, solar panel, deep cycle battery, power inverter, pvc pipe, fir, Masonite, corrugated pvc, 2021
Image courtesy of Nanaimo Art Gallery

JONATHAN FORREST, TODD GRONSDAHL, LESSLIE, LICHEN WITH
NATASSIA DAVIES AND DANIELLE STEVENSON, JERRY PETHICK,
ANNE RAMSDEN, CHARLENE VICKERS, ELIOT WHITE-HILL, KWULASULTUN

What do I love? I love the elsewhere of moving clouds
—LISA ROBERTSON, THE BAUDELAIRE FRACTAL

A rain shadow is darkness inverted.

Storm clouds buttress themselves against windward slopes, releasing precipitation before dissipating over summits and across leeward landscapes. The western shores of Vancouver Island and the mainland become saturated, while unburdened clouds scatter lightly and interact with other weather patterns over the island's eastern coastline. Here on Snuneymuxw territory this effect manifests in a mix of sunshine, periodic showers, and an abundance of rainbows.

A rain shadow is a relationship.

It begins in dialogue between the slow moving topography of mountains and the perpetual motion

of clouds. It is a conversation between *here* and *elsewhere*. The rain shadow effect illustrates place as both static and always becoming, as simultaneously ancient and new. Understanding place as process, the exhibition *Rain Shadow* responds to shifts in light and land, and how we come to know the topographies on which we walk.

Rain Shadow features ten artists from the Pacific Northwest.

Through painting, sculpture, video, and illustration, artists in *Rain Shadow* consider the places they live, and those carried from afar. Artworks engage notions of belonging, the hubris of marking and controlling land, light pollution, host/guest relationships, and healing the post-industrial landscape. Occurring one year into Covid-19, the pandemic's effects on place and movement are present directly and indirectly within the exhibition.

Educational Programs

KIDS AND FAMILIES

Family Day 'What Moves Your Heart'
TD Artists in the Schools

TEENS

CØD3 Junior
CØD3 Senior
Dazzle Camouflage
Youth Mentorship
Public Art Installations—
*Glass Box Story, Alternate Routes,
inside-outside, Cracking the Teapot
to See the Forest*



▲ Young artists creating in Art Lab. Photo: Sean Fenzl

ADULTS

Group tours
Hul'q'umi'num Language Classes
Nanaimo Family Life Association—
Seniors art workshops
Pacific Crossing—
Film screening, artist talks
Story telling tours with Eliot White-
Hill, Kwulasultun
Seniors Kits
Gel Plate Printmaking Workshop



▲ Youth Art Mentorship program, Mentor and participants with their mural. Image courtesy of Nanaimo Art Gallery, 2021

ALL AGES

Boarder X—All Ages All Play
Boarder X—Open Skate
Boarder X—Tour, Skate & Make

Gallery Store

The Gallery Store was closed in the first quarter of the fiscal year, reopening at the beginning of the second quarter, July 2, 2020. Gross sales in The Gallery Store for the 2020–2021 fiscal year were down 30% overall.

We reopened in July to a good response, with gross sales up by \$1300 in July 2020 over 2019. COVID-19 restrictions prevented us from holding our annual holiday market, which usually grosses upward of \$5K in sales and is a major source of revenue for the store each year. However, general sales were up in December, with approximately \$600 more in sales in December 2020 over 2019. That month we participated in the downtown *Sip, Shop, & Savour* event, a promotion that draws

shoppers to downtown Nanaimo during the holiday season. Across social media platforms, artists, makers, and small business owners encouraged people to shop local for the holiday season, which also contributed to the higher sales that month.

In lieu of the annual holiday market, we hosted a Print Sale selling original prints by local printmakers during the *Anna Wong: Traveller on Two Roads* exhibition. The gross sales for this event was approximately \$500 with attendance of 43 visitors to see the exhibition and sale.

At the end of the fiscal year, we completed a renovation of the store, with new shelving, lighting, locking cabinets, paint and signage, giving a more cohesive and refreshed layout of the store.



▲ Shoppers in The Gallery Store. Photo: Sean Fenzl

Collection Acquisitions

In 2020 two works were purchased and three works were added as gifts to the collection.

► Sara Robichaud
Brushwork
acrylic & graphite on canvas
2019

► Sara Robichaud
Vanitas
Acrylic & graphite on canvas
2017

We are grateful to have been offered two paintings by Nanaimo artist Sara Robichaud who had a solo show at Nanaimo Art Gallery in 2012 and the donated works were featured in our 2020 exhibition *Small Gatherings*. Robichaud's works are usually presented in contemporary art galleries, but through the project *An Unapologetic Affair* she brought her art practice directly into her domestic life. Robichaud transformed her 100-year-old South Nanaimo home into an installation where paintings evolved in relation to collections of objects, shifts in light, and the ongoing influences of family and visitors. In the summer of 2017 the artist hosted



a series of gatherings, inviting members of the community into her house to interact with both the space and the artworks. The works in Robichaud's project articulate household labour as an integral part of culture with inherent value, and highlight the power of objects to carry traces of stories and memories. The paintings she has donated to the Gallery are powerful and moving as they depict tableaus of everyday life and objects of memory, love, and mourning.

► *Moonlight* by Philippe Raphanel

Philippe Raphanel is a painter born and raised in Paris, France, who has been based in Vancouver since the late 1970s. He was awarded the Tanabe Prize for BC painters in 2017.

Associated with a renewal of figurative painting in the 1980s, Raphanel's works have reflected on nature, AIDS, violence, and desire. Particularly focused on Northwest Coast landscapes, his work inscribes queer subjectivity and questions of body into scenes often associated with painters such as Emily Carr, who constructed a disembodied landscape that continues to dominate cultural imaginations. This work, *Moonlight*, which was painted on Hornby Island, was chosen by late Nanaimo poet, writer, and artist Peter Culley to accompany an essay he wrote for Raphanel's 1998 show *Particles* at Artspeak.



Culley's work was included in *Black Diamond Dust, Silva*, and *The Mill*, and we will be presenting an exhibition, *Fielding Road* (working title), in 2022 that is based on his work.

Raphanel's connection to Culley makes this a particularly relevant addition to our collection. Raphanel has stated that he would like to make the donation in Peter Culley's memory.

► *Co-Void* (2020) by lessLIE

Acrylic and super matte acrylic on paper

lessLIE is a Coast Salish artist of Cowichan, Penelakut, and Esquimalt Nations, and of Irish, Italian, and French heritage. He lives with his partner and their daughter 15 minutes



from Nanaimo on Snaw'now'as territory. lessLIE frequently uses word play in his titles to reveal hidden meanings, or blends imagery and text through the use of punctuation. In recent works he also employs Stuart Semple super matte black acrylic paint to provide a sense of depth and immersion. *Co-Void* uses form and iconography to describe the impact of the Covid-19 pandemic on Indigenous communities. lessLIE explains: "The painting represents a Covid 19 virus and a spindle whorl. Spindle whorls are symbols of generating wealth within my traditional culture."

In this context, culture loss is possible with the loss of elders and cultural people to the virus. For the world of capitalism in which contemporary Indigenous people exist, economic loss is also already happening."

Three of lessLIE's paintings were featured in our exhibition *Rain Shadow*, including *Co-Void*. Given lessLIE's connection to this region, his work is important to have in the collection. This work in particular will mark a significant moment in time as we move beyond the Covid-19 pandemic. This work was purchased directly from the artist.

► *Woman Kneels Beneath Black Snake* (2020) by Charlene Vickers

Charlene Vickers is an Anishinaabe artist based in Vancouver. Her painting, sculpture and performance works explore memory, healing and embodied connections to ancestral lands. She describes her approach to painting as "a method of 'making sparks' to spark memory where colour has heat to illuminate an imagined place, space, time and history," and as an action that asserts Indigenous presence. As she states, "it is in beauty and colour I express a visual healing and a statement of futurity." Vickers is from Ontario, but she has lived on the west coast of BC for twenty-five years. Her works in this series represent a convergence of her understanding of these two places. Considering what it is to carry place, she hopes that this work will encourage viewers to consider their own sense of self, in relation to whose territory they occupy and whose land they walk on.

Woman Kneels Beneath Black Snake was included in *Rain Shadow* and images of it were used in promotional materials for the show. This painting is a special addition to our collection given Vickers' national and international significance as an artist and her connection to BC's west coast.

Vickers is the recipient of the VIVA Award in 2018, and recent exhibitions include the Biennale national de sculpture Contemporaine 2020 in Quebec, *Where We Gather* at Macaulay & Co. Fine Art (2020), *In*



the Garden, solo booth with Macaulay & Co. Fine Art at Art Toronto (2018), *Coverings* (2018) at Macaulay & Co. Fine Art, *An Assembly of Shapes*, Oakville Galleries, *I continue to shape*, Art Museum, U of T, Toronto, *Speaking From Hands and Earth*, SFU Galleries, Burnaby and *Ambivalent Pleasures* at the Vancouver Art Gallery, Vancouver,(2016).

International group exhibitions include: *the map is not the territory* at the Portland Art Museum, Oregon (2019),

Material Art Fair in Mexico City, Mexico (2019), *Connective Tissue: New Approaches in Contemporary Fibre Art* at MoCNA in Santa Fe, NM (2017), *From The Belly of The Beast* at Grace Gallery in Brooklyn, N.Y. (2017), *If We Never Met*, Pataka Art Museum, Porirua, New Zealand (2016). Charlene Vickers graduated from Emily Carr University of Art and Design (94), and Simon Fraser University in Critical Studies of the Arts (98), and received an MFA in 2013.

People

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Mary Anne Molcan

Jennifer Pierce

Angela Traynor

Lori Wanhill

Skate Mentors (Boarder X)

Hugo Bedard de Vilca

Aohan Cui

Eric Timmins

Amy Mattes

Andy Galloway

▼ CØD3 Junior participants. Image courtesy of Nanaimo Art Gallery



Contributors

Art Donors

Sara Robichaud
Philippe Raphanel

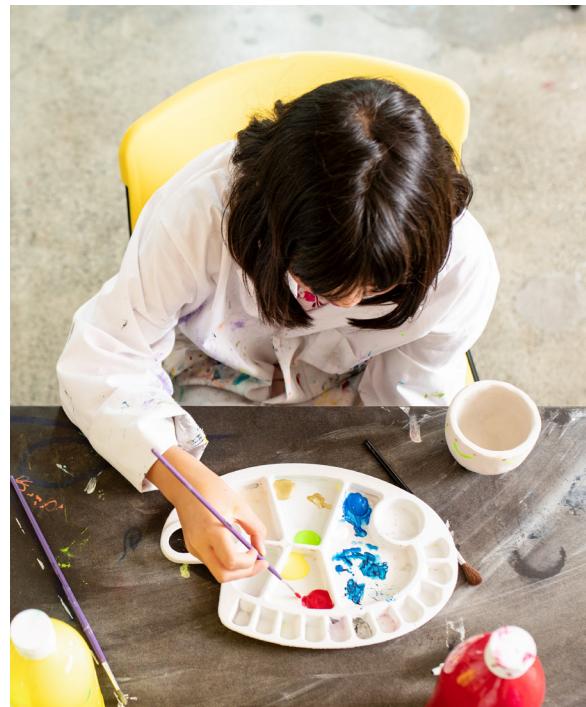
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RBC
TD Bank



▲ Child mixing paints. Photo: Sean Fenzl

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