



## Our Vision

**NANAIMO ART GALLERY WILL BE A CREATIVE HUB FOR VANCOUVER ISLAND, WHERE WE BUILD RELATIONSHIPS, CONNECT COMMUNITIES, AND EFFECT CHANGE THROUGH ART.**

## Our Mission

**ENGAGING AND INSPIRING COMMUNITY THROUGH ART.**

## Values

We honour the Snuneymuxw people and the territory on which the Gallery operates, carrying ourselves with *q̓wum q̓wum uy'shq̓wala̓wum*: operating in the spirit of "good heart, good mind." With this intention, Nanaimo Art Gallery's values are:

### **RELEVANCE**

Our work is grounded in community and place

### **RELATIONSHIPS**

We believe in building, nurturing and sustaining relationships

### **INNOVATION**

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

### **OPENNESS**

We are a welcoming organization for all



Cover: Audie Murray lighting a candle as part of her work *Chi Fii Embraces the Old Ones*

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# Report from the President

**...a 'business as usual' year for the Gallery—a success in a time where anything approaching the concept of 'usual' is cause for celebration.**

I am pleased to have this opportunity to present the Annual Report for Nanaimo Art Gallery representing the period from April 1<sup>st</sup>, 2021 to March 31<sup>st</sup>, 2022.

In reflection, it is considered a 'business as usual' year for the Gallery—a success in a time where anything approaching the concept of 'usual' is cause for celebration.

Attendance is up over our last 'normal' year, 2018–19, meaning the challenges that arose from the pandemic have not negatively impacted our operations. Rather, it was an impetus for the gallery to connect more relevantly to its communities and to offer expanded and meaningful programming.

Some areas of gallery operations experienced enhancements from pre-pandemic times. Several rounds of successful hiring have taken place and we have welcomed new and skilled professionals to the team. Programming continues to be a cornerstone of the Gallery and offerings, like the popular Art Lab Sunday, continue to appeal to families and budding artists in our community.

With the intention of connecting more deeply with its audiences, the Gallery completed the important project of revamping its website. The new and much-improved site was officially launched and has created a stronger way to tell the Gallery's stories and communicate with its audiences. To further connect and align with its community, the mission/vision/value statement for the Gallery was reworked by staff and board to align more clearly with the organization's goals.

Recognizing that to meet the needs of our community, we must inhabit a space that better reflects their aspirations, abilities, and potential, the Gallery has embarked on a feasibility study to explore a future space for Nanaimo Art Gallery. The exercise has allowed us to hear first-hand the impact the Gallery is having in its communities, and we have had the opportunity to share the initial phase feedback with our partners at the City of Nanaimo, both in the presentation to Council and as members of the Mayor's Leaders Table and Infrastructure Task Force.

Nanaimo Art Gallery is grateful for the funding it receives from all levels of Government which has allowed the Gallery to continue to support staff and programming through the difficult times of the pandemic. Thank you to the community for their ongoing support and to the original stewards of the land, Snuneymuxw, for continuing to host us on their territory.

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**Debra Jacklin (SHE/HER)**  
**President of the Board**



# Report from the Executive Director

**I am extremely proud of our team and all that we accomplished.**

2021/22 marked my first full fiscal year at Nanaimo Art Gallery, and I am extremely proud of our team and all that we accomplished. The staff and Board were ripe with enthusiasm to reconnect with all of you and we enjoyed celebrating our post-pandemic firsts in all their glory: first closing event, first opening reception, first Saturday Studio classes, first Art Lab Sunday... While there may have been challenges, our team remained focused on the future and on becoming a creative hub for Vancouver Island where we engage and inspire the community through art.

While we weren't able to mark the opening on Brendan Tang's exhibition in May 2021, early in the summer we came together for a closing celebration of *Reluctant Offerings*. Tang spent his teen years in Nanaimo and we were delighted to gather together with the community to celebrate him and his new work, which has since travelled across the country. With such a strong slate of exhibitions, it is difficult not to mention them all, however, one exhibition that is a shared highlight for us all was the summer's pottery exhibition, *We Do Not Work Alone*. While the central part of the gallery featured new installations by

artists Steven Brekelmans, Roy Caussy, Kate Metten, and Laura Wee Láy Láq, we activated the Gallery's collection of more than sixty-five ceramic works by BC artists through an interactive "Pot Library." Pots could be held, explored and experienced through interactions with Pot Librarians, including artists, musicians, curators, community programmers and other cultural practitioners.

We found new opportunities to connect. Between mid-July

and October 2021, we hosted seven in-person, outdoor events along the Millstone River and supported the creation of ten new artworks as part of *huli u'tu staluwó / Riverbed*. Over 300 people attended the events that included soil remediation workshops, plant walks, and live performances. We look forward to sharing these, and other Gallery projects that live outside our four walls, through an upcoming digital project,



▲ *ts'usqinuxun'*, William Good with Carolyn Holmes at opening reception for *Pawatamihk*

# Report from the Executive Director



▲ Photo by Sean Fenzl

*Landing*, which will be linked to our website. *Landing* and *Riverbed* projects are supported through project funding from BC Arts Council and Canada Council for the Arts.

This past year saw some changes at the Gallery. We said goodbye to long term staff, Chris Kuderle and Stephen Laidlaw, and we thank them both for their dedication and service. Thanks also to Claire Geddes-Bailey, our Curatorial Intern, for her year with us. While we acknowledged the additions of Violet Elliot as our Indigenous Engagement Coordinator and Aisha Hamis as our Community Engagement Coordinator at last year's meeting, they both officially joined the team at the beginning of the 2021/22 fiscal year and I cannot imagine how we survived without them. More recent additions to the team include Shane Phillipson as Gallery Technician,

Evan Hudson as Visitor & Retail Services Coordinator and a new role for Aaramë Robillard as Administrative Coordinator. I enjoy each day working with this team, and with our dedicated Board of Directors. Thank you Aaramë, Aisha, Dana, Evan, Jesse, Shane, Violet, Yvonne, Jennifer and Mary Anne. Each day they share their passion for their work and for this place, and by this place I don't mean Nanaimo Art Gallery the building, but this creative hub we are building together on Snuneymuxw territory.

With continued programming like Hul'q'umi'num classes (now 5 years strong) and our exemplary teen programs, Dazzle Camouflage and CØD3, alongside our new ventures like Art Lab Sunday and Violet's Conversation Series with Elders and artists, Nanaimo Art Gallery is not only reaching more people

in and around our region, but we are also realizing new ways to connect with diverse audiences on a number of levels. This New Year we expanded Art Lab, our community studio space, and have embraced the larger space with enthusiasm. Not only were we able to increase the number of children we connect with through our camp programs and adults through workshops and talks, but we were also able to bring our team together in a renovated office hub. No more sixty year old carpet and black resin boardrooms for us. In this new space we can chart a path forward for the future Nanaimo Art Gallery.

While we may be the smallest art gallery per capita in British Columbia, we continue to produce amazing work and you haven't seen it all yet. Constantly brainstorming, ideating, imagining and not only picturing what Nanaimo Art Gallery will be in the future, we are taking purposeful steps to realize our goals. We look forward to working with you to build relationships, connect communities, and affect change through art.

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**Carolyn Holmes (SHE/HER)**  
**Executive Director**

**10,668**

**Total Audience Served**

**22**

**Works  
added to the  
collection**

**149**

**Artists we  
worked with**

**7,595**

**Gallery visitors  
(EQUAL TO PRE-PANDEMIC  
NUMBERS)**

**4**

**Exhibitions**

**8**

**Riverbed  
Events**

**2,400**

**TD Artists in school  
participants**

**3,073**

**Programming  
attendance  
(UP OVER 160% FROM  
PRE-PANDEMIC NUMBERS)**



## *Reluctant Offerings*

MAY 21 – JULY 11, 2021

◀ Brendan Tang  
*Roadside Tribute*  
 Watercolour on paper, wood, mixed media  
 2021

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### BRENDAN LEE SATISH TANG

*Reluctant Offerings* is a solo exhibition of new work by British Columbia-based artist Brendan Lee Satish Tang. In this exhibition, Tang expands on earlier projects using joss paper: a Chinese cultural practice wherein paper replicas of objects and money are burnt as acts of sending gifts to loved ones in the spirit world. Returning to and reflecting on his childhood home, Tang centres the exhibition on a life-sized paper replica of a Ford F-150 circa 1984, the year he and his family moved to Nanaimo.

As the best-selling truck in Canada for over 50 years, the Ford F-150 has gained a certain notoriety. Growing up in Nanaimo as an immigrant kid in the 1980s, for Tang the truck was emblematic of a culture of hypermasculinity, power, and dominance over nature and society. The F-150 and its associated ephemera became a locus of both resentment and enrapture, as symbols of an 'old boys club' Tang was not invited to join. Despite his dubious relationship to these items, Tang has carefully constructed replicas to offer them as gifts, inscribing them with layers of value—as

spiritual offerings, as artworks, and as meticulously handmade objects.

Entering the gallery, visitors encounter what could be a once-loved vehicle abandoned mid-repair or a 1980's movie set. This diorama, however, is not made of rusted steel or shot on film, but crafted of skillfully painted watercolour paper. Often associated with picturesque scenes or landscapes framed and hung in domestic settings, Tang inverts these conventions, using watercolour as the surface of an ostensibly rugged work vehicle. The truck is accompanied by joss paper objects from trucker hats to beer bottles. All of these objects from the past are shared with reverence, even though they are meant to be burnt.

*Reluctant Offerings* is the first exhibition in Nanaimo Art Gallery's inquiry, *What is progress?*. The exhibition is accompanied by a text by Vancouver-based artist, writer and curator Vanessa Kwan.

The development and production of Brendan Lee Satish Tang's work for *Reluctant Offerings* was supported by the Canada Council for the Arts and the BC Arts Council.

# *We Do Not Work Alone*

JULY 30 – OCTOBER 03, 2021



▲ Exhibition view focusing on: Roy Caussy, *Lucky Charms, aka: An Endless Land, A New World*, Porcelain, wood, plant matter, cinder blocks, paper, 2021

STEVEN BREKELMANS, ROY CAUSSY, JOHN CHARNETSKI, KYBOR DANCER, WALTER DEXTER, KAY DODD, MARTY GROSS/MINGEI FILM ARCHIVE, HAMADA SHŌJI, GORDON HUTCHENS, CHARMIAN JOHNSON, KAWAI KANJIRŌ, SAM KWAN, MARIA MARTINEZ AND SANTANA MARTINEZ, KATE METTEN, WAYNE NGAN, LARI ROBSON, AKIRA MUSHO TOMITA, HIRO URAKAMI, LAURA WEE LÁY LÁQ, AND GARI WHELON

*We Do Not Work Alone* activates Nanaimo Art Gallery's collection of more than sixty-five ceramic works from BC through encounters with contemporary artists, craftspeople, and other cultural practitioners. The exhibition includes works by influential 20<sup>th</sup> century potters Kawai Kanjirō, Hamada Shōji, and Maria and Santana

Martinez, films by Marty Gross/Mingei Film Archive, and new installations by artists Steven Brekelmans, Roy Caussy, Kate Metten, and Laura Wee Láy Láy.

Exhibition presented by: Coast Bastion Hotel





# *Pawatamihk*

OCTOBER 22 – JANUARY 09, 2022

◀ Audie Murray with her work:

*We are always love*

Glass beads, mirror

2021

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## AUDIE MURRAY

We are pleased to present *Pawatamihk*, a solo exhibition by Regina-based Michif artist Audie Murray. *Pawatamihk* means dream in Michif, and the exhibition features artworks made in the last two years that address the revolutionary potential of dreaming.

While Murray works in beading, quillwork, video, sculpture, painting, and photography, dreaming is a key element in her creative process. In contemporary society making time to dream rather than constantly produce is often frowned upon. Dreaming is dangerous for colonial worldviews as it allows a window of time and space to listen to the earth and to ancestors, to imagine the world differently, and to prepare to enact change. In *Pawatamihk*, Murray shares works that speak to the value of slowing down, taking care, and reflecting, considerations that resonate strongly in a year in which Nanaimo Art Gallery asks *What is Progress?*

Audie Murray is a multi-disciplinary artist who works with various materials including beadwork,

quillwork, textiles, repurposed objects, drawing, and media. She is Michif, raised and working in Regina, Saskatchewan, treaty 4 territory. Much of her family and family histories are located in the Qu'Appelle and Meadow Lake regions of Saskatchewan. Audie holds a visual arts diploma from Camosun College, 2016; Bachelor of Fine Arts from the University of Regina, 2017; and is currently an MFA student at the University of Calgary. She has shown at various locations including the Art Gallery of Alberta, Vancouver Art Gallery, Glenbow Museum, and Anchorage Museum.

Audie's art practice is informed by the process of making and visiting. Her practice explores themes of contemporary culture and how this relates to experiences of duality and connectivity. Working with specific material choices, she often uses found objects from daily life and transmutes them. This practice is a way to reclaim and work through subject matter, much of it relating to the body, space, and relationships with a focus on the intersection and expansion of time.

# BOMBHEAD

JANUARY 28 – MARCH 27, 2022



CARL BEAM, HENRY BUSSE, BLAINE CAMPBELL, BRUCE CONNER, GREGORY COYES AND JOHN O'BRIAN, ROBERT DEL TREDICI, HAROLD EDGERTON, ROBERT FILLIOU, RICHARD FINNIE, BETTY GOODWIN, ADOLPH GOTTLIEB, DAVID HOCKNEY, ROBERT KEZIERE, BOB LIGHT AND JOHN HOUSTON, ISHIUCHI MIYAKO, CAREL MOISEWITSCH, BRUCE NAUMAN, ROBERT RAUSCHENBERG, JAMES ROSENQUIST, MARK RUWEDEL, JOHN SCOTT, ERIN SIDDALL, NANCY SPERO, BARBARA TODD AND YOSUKE YAMAHATA.

Curated by: John O'Brian

*BOMBHEAD* is a thematic exhibition organized by guest curator John O'Brian and circulated by the Vancouver Art Gallery. It explores the emergence and impact of the nuclear age as represented by artists and their art. Encompassing the pre- and post-war period from the bombing of Hiroshima and Nagasaki in 1945 to the triple meltdown at Fukushima Daiichi in 2011, the exhibition brings together paintings, drawings, prints, sculpture, photographs, film, video and ephemera that deal with this subject matter strongly associated with obliteration and destruction.

In the mid-1980s reports of American nuclear powered and nuclear armed submarines

visiting Nanoose Bay sparked widespread protests in the community, and in 1987 the City declared Nanaimo a Nuclear Free Zone. There have been fewer disarmament protests in Nanaimo since the end of the Cold War, but the themes explored in *BOMBHEAD* continue to be relevant in this region and around the world. Exploring the profound impact of nuclear technologies, *BOMBHEAD* is the final exhibition in a year in which Nanaimo Art Gallery asks *What is Progress?*

Exhibition organized by: Vancouver Art Gallery

# *huli u'tu staluwó / Riverbed*

JULY 17 – OCTOBER 21, 2021



▲ S. F. Ho performing in Bowen Park as part of *huli u'tu staluwó / Riverbed*, 2021

ELIOT WHITE-HILL KWULASULTUN, LICHEN WITH DANIELLE STEVENSON, HEATHER KAI SMITH, NANCY TURNER AND C-TASI:A GERALDINE MANSON, JUSTINE A. CHAMBERS, ELISA FERRARI, AND CHRISTIAN VISTAN, ADAM MANSON AND XULSI'MALT GARY MANSON, BILLY-RAY BELCOURT, S F HO, AND MANUEL AXEL STRAIN, SONNET L'ABBÉ

Curated by: Claire Geddes Bailey and Jesse Birch

A river's body requires a bed. Lying in the middle of the city, the Millstone River has its headwaters at Brannen Lake. Flowing through farms, neighbourhoods, and parks, by golf courses, penitentiary grounds, and marshes, and under roads, highways, and railroads, it enters the sea at Sxwuyum, the site of the now-displaced Snuneymuxw village. Through waterflow and sedimentation, the river has been shaping its own bed since time immemorial—wearing down soil and rock while carrying nutrients to the riverine flora and fauna that in turn provide life and stability to the riverbank. Since the 1850s, the Millstone River has also been shaped by coal mining, sawmill waste, power generation, farming, blackberries, ivy, dynamite, and construction.

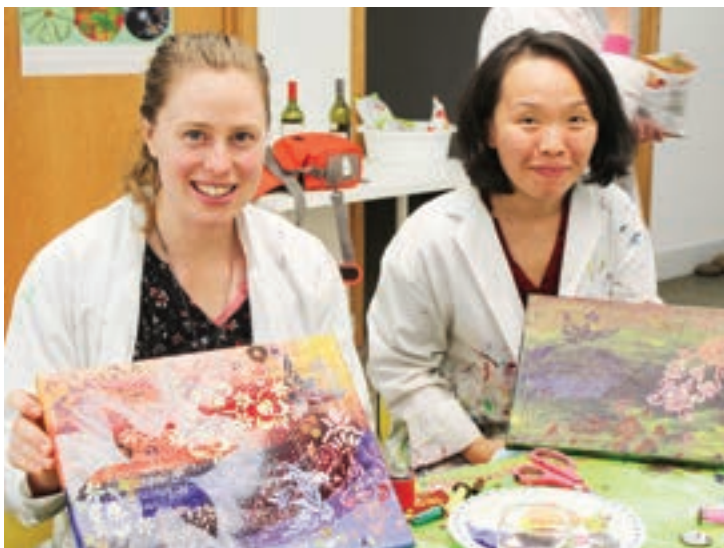
In 2017 New Zealand's Whanganui River was given the same rights and legal standing as a person.

Rivers in India, Ecuador, and Colombia have also been attributed with legal rights. These shifts in legal standing not only recognize the environmental precarity of these complex living ecosystems, but also the inalienable connections between these rivers and regional Indigenous communities. While attempting to grant the Millstone River legal standing is not part of the scope of this project, we endeavor to treat the river as a living entity. Programs that would normally take place in the gallery are located along the Millstone's riparian corridor, foregrounding the environmental and cultural resonance of this site.

Thank you to Adam Manson and Elder Xulsi'malt Gary Manson for providing the hul'q'umi'num' title, *huli u'tu staluwó*, which directly translates to "life by the river."

# Educational Programs

We continued with many successful programs like Saturday Studio classes, CØD3 programs, and Hul'q'umi'num language classes. Other programs grew over the year; we were able to open Youth Art Mentorship to 12 students in the fall of 2021, doubling the number of youth participants from last year. We had more Art Camps, and adult classes then the last year, and all were well attended. The Gallery started a new drop-in program called Art Lab Sunday in December, for families, groups, or individuals to come and try out different art materials and techniques.



## **CHILDREN**

TD Artists in the Schools  
School Tours  
Saturday Studio Classes  
ProD Day, March Break and  
Summer Art Camps

## **TEENS**

CØD3 Junior  
CØD3 Senior  
Dazzle Camouflage  
Youth Art Mentorship  
Teen Classes

## **ADULTS**

Lunchtime Tours  
Hul'q'umi'num Language Classes  
Nanaimo Family Life Association —  
Seniors Workshops  
Adult Workshops  
Making Waves  
Artist Talks  
Adult Tours

## **ALL AGES**

Art Lab Sunday  
Family Day Celebrations

## **COMMUNITY OUTREACH**

Workshops with Nanaimo Family Life  
Nanaimo Art Walk  
Rock VIU Connect Fair Carnival  
Port Theatre Spotlight Series

# Gallery Store

The Gallery Store experienced the best year in sales to date, surpassing both 2020/21 gross sales by \$20,418 and pre-COVID 2019/2020 sales by \$10,381.

Sales for the Winter Weekend Holiday Market also exceeded previous events, grossing \$6,641 for the weekend, up from \$5,352 in 2019. There was no Holiday Market in 2020. Members received 15% off regular sales in the store during the Holiday Market.

The increase in sales can be attributed to a few factors: the renovation at the end of the

2020–21 fiscal year, the addition of a permanent Marketign Coordinator to the team, overall increased visitation to the Gallery, and the encouraging trend to shop local.

During the Holiday Market we represented 36 local artists in addition to the regular 138 artists and businesses represented in the store year-round. We paid \$14,131 in consignment fees to the artists represented in the Gallery Store, most of them are local artists.

## GROSS SALES

**2021/22:** \$43,889

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**2020/21:** \$23,471

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**2019/20:** \$33,508

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▲ Our revamped Gallery Store, Photo by Sean Fenzl

# Collection Acquisitions

**In 2021/22 twenty-one works were added to the collection.**

## GIFT OF THE ARTIST

John Charnetski  
Silver and black raku vase  
with swirling design

## GIFTS FROM THE CHRISTOPHERSON ESTATE

Gordon Applebe Smith  
*Divided Mauve*  
serigraph #49/50

Joseph Francis Plaskett  
Title unknown, Still life with  
vegetables and plants,  
acrylic on canvas  
2009

Mary Plumb Blade  
*Dryas Drumondii,*  
*Whirlpool River, Jasper*  
watercolour

Mary Plumb Blade  
*Siskiyou Sketchbook*  
Handbound, Hand Painted  
reprint of artists sketchbook. 1/10  
24 x 29CM

Jack Shadbolt  
*The Hornby Suite*  
*(Homage to Emily Carr)*  
Lithograph on paper



▲ Works from by John Charnetski, Kybor Dancer, and Walter Dexter from Nanaimo Art Gallery's collection, as featured in the exhibition *We Do Not Work Alone*

Art Thompson  
*Clo-oose Vision*  
serigraph

Joe David  
*Ka-Ka-Win-Chealth II*  
serigraph

Tim Paul  
*The Whaler*  
serigraph

Tim Paul  
*Raven Ridiculing the Bear*  
serigraph

Art Thompson  
*Ka-Ka -Win-Chealth*  
serigraph

Art Thompson  
*Bo-Oui-La*  
serigraph

Art Thompson  
*Killer Whale*  
serigraph

Art Thompson  
*A Tribute To My Grandmother*  
serigraph

Art Thompson  
*Crawling Wolves*  
serigraph

Robert Davidson  
*Dogfish Mother*  
serigraph

Walter Dexter  
Raku vase with inverted  
rim and sgraffito design

Walter Dexter  
Raku vase—tall, green and black

Wayne Ngan  
Blue and white square  
stoneware platter

Gari Whelon  
Wood fired bowl

Maria and Santana Martinez  
San Ildefonso black  
pottery bowl with Pueblo  
repeating feather design

Kybor Dancer  
Large white vase, 1981

## NEW ACQUISITION

Audie Murray  
*Spider in the Cosmos*  
Glass pony beads, copper, 2021

We are so thrilled to have acquired Michif artist Audie Murray's work *Spider in the Cosmos* for our permanent collection. This work was a key element of Audie's solo exhibition *Pawatamihk* (which means dream in Michif) at Nanaimo Art Gallery, and is one of her most significant works to date. Dreaming of better tomorrows and intergenerational collaborations, many of Audie's

▼ Audie Murray  
*Spider in the Cosmos*  
Glass pony beads, copper, 2021

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works take their inspiration directly from her own dreams. In one significant dream she felt her hair being braided by a spider. The spider is a powerful force in Métis and Cree cosmology, it guides beings in transition between worlds through the stars. *Spider in the Cosmos*, is a stunning large beaded work that reflects on this experience. As Audie explains: "This piece is an

exploration of what it means to listen to our dreams". What an inspiring reminder to follow our dreams through art. Something we encourage through all of our programs at Nanaimo Art Gallery.

## BOARD OF DIRECTORS

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### Executive Director

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### Curator

Jesse Birch

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(until December 2021)

Aaramë Robillard

(starting January 2022)

### Gallery Technician Facility Coordinator

Stephen Laidlaw

(until December 2021)

Shane Phillipson

(starting March 2022)

### Visitor Services Coordinator

Aaramë Robillard

(until December 2021)

### Art Education Coordinator

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### Community Engagement Coordinator

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### Indigenous Engagement Coordinator

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Mary Anne Molcan

### Curatorial Intern

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Sena Cleave

### Youth Mentors

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Charles Hartnell

Charlotte Taylor

Meghan Brown

Grace Comeau

Kyra Tapp

Neria Wildman

## VOLUNTEERS

Dylan Arumputri

Hailey Fraser

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Andrew Sutherland

Marjorie Wall

Lori Wanhill





# Contributors

## Art Donors

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The estate of Charlie and  
Francis Christopherson

## Individual Donors

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Andrew Galloway  
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Heller Memorial Fund  
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Vancouver Foundation



▲ Snuneymuxw Elder Geraldine Manson shares her plant knowledge during a walk that she led with ethnobotanist Dr. Nancy Turner as part of *huli u'tu stalwó / Riverbed*.