



ćuý'ulhnamut

Nanaimo Art Gallery is situated on the traditional, ancestral, and unceded territory of Snuneymuxw First Nations, and we are grateful to operate on Snuneymuxw territory.

Our Mission

We engage and inspire community through art.

Our Vision

The Gallery is a creative hub for the Island, where we build relationships, connect communities, and effect change through art.

Values

We honour the Snuneymuxw people and the territory on which the Gallery operates, carrying ourselves with qwum qwum uy'shqwalawun: 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: Visitors experiencing Brittney Namaakii Bear Hat's *these trails are home*, 2023, from the exhibition *Story Keeping*. Photo by Sean Fenzl

Report From the President

“Exhibition attendance is up 19% and learning and engagement participation has risen by almost 50%”

I am pleased to have this opportunity to present the Annual Report for Nanaimo Art Gallery representing the period from April 1st, 2022 to March 31st, 2023.

Looking back on my penultimate year as Board President, I am honoured to be part of an organization that continues to leverage momentum and resiliency to create a lasting impact on the arts and culture landscape in this region. I also express my gratitude to Snuneymuxw, for hosting the Gallery on their traditional and unceded territory.

Participation

Nanaimo Art Gallery attendance thrives at the intersection of participation and presence. The number of visitors and program participants at Nanaimo Art Gallery continues to grow.

For the 2022–23 year, we served 21,889 people of all ages through our exhibitions, learning and engagement programs, and outreach activities. Exhibition attendance is up 19% and while participation in our on-site programs almost doubled, our outreach increased by over 300%.

Exhibitions and Engagement

The Gallery continues to highlight its place-based values through its exhibitions. These principles were upheld throughout our annual inquiry *what stories do we tell?* and were highlighted in these exhibitions among others:

Fielding Road centred on Nanaimo’s past, present and future by inviting nine artists to respond to the work of Nanaimo poet, art critic, and artist Peter Culley through performances and multimedia artworks. This exhibition was a feast for the senses through its link of sound scent, and sight thereby connecting visitors to the land.

Tides & Moons: Herring Capital, the animated art installation by Cindy Mochizuki that shared memories and stories from Japanese-Canadian herring saltery families who populated Nanaimo shorelines before World War II. The Gallery was then fortunate enough to acquire Mochizuki’s animated feature for its permanent collection.

Further, the Gallery was fortunate to work with



Snuneymuxw artist Eliot White Hill in the creation of the *Landing* webpage which brought increased awareness to the multitude of off-site programs offered by the Gallery.

Strategic Planning

Laying the groundwork for the realization of ongoing and future success, the Gallery's Board and staff developed the strategic plan, *Creating Space: 2023–2028*. *Creating Space* forecasts the future of the Gallery and acts as the map that outlines the priorities needed to realize the goal of creating the new Nanaimo Art Gallery. The Plan is the result of internal and external engagement around Gallery programming, operations, museum practices, and tactical communications. *Creating Space* will guide the Gallery's decision-making over the next five years and is intended to define future directions, resource priorities, context considerations, funding mechanisms, and actions to build capacity and establish a sustainable organization and contemporary art gallery.

We are committed to exploring the vision of a public art gallery on Snuneymuxw Territory. By leading with the strength of our values, the Gallery will continue to build meaningful collaborations in the region and will implement the 2023–2028 *Creating Space* strategic plan with gratitude, enthusiasm, and focus.

Gratitude

This important work is made possible with the support of our



▲ Photo by Sean Fenzl

fundors including the City of Nanaimo, the Province of BC, BC Arts Council, the Canada Council for the Arts, and our valued members and donors. Thank you all.

Good-byes

The Gallery's Board of Directors is comprised of enthusiastic volunteers willing to invest their time and expertise to strengthen the future of arts and culture in the community. Two of these outstanding volunteer board members are wrapping up their final terms and I would like to extend my profound appreciation to Ken Hammer and Caroline Roach for serving on the Board the past six years. Both Ken and Caroline have made noteworthy, positive impacts on the organization through their commitments as both Board and Executive members.

Wrapping Up

On behalf of the Board as a whole, I would like to thank Gallery staff for their ongoing dedication and commitment. Their work makes all this organization represents and all it presents, possible. To the Gallery volunteers, thank you for donating your time and expertise in support of the Gallery's mandate. And to my fellow Board Members, thank you for giving your time, your skill, and your wisdom. I know with these individuals working together at the helm, an outstanding future for the Gallery is on the horizon.

Debra Jacklin (SHE/HER)
President of the Board

A handwritten signature in black ink, appearing to read 'Debra Jacklin'.

Report From the Executive Director

“As you can see, our Gallery is in a period of growth and we are gearing up for more changes to come”

An Annual Report is the perfect occasion to reflect, and as I look back on 2022/23 at Nanaimo Art Gallery I can't help but feel like this team is rocking it!

I am pleased to share our successes with you through the framework of our newly developed Strategic Priorities.

Nanaimo Art Gallery will strengthen our organizational capacity and financial sustainability. One of the ways we have addressed this priority is by developing *Creating Space 2023–2028*, funded through the BC Arts Council's Arts Impact program. This Strategic Plan will guide our operations for the next five years. We continue to shore up our foundation by revising administrative and financial procedures. Once again, this past year, we received some resiliency funding which has enabled us to set up restricted funds in order to invest in our future growth.

We share stories and foster a deeper dialogue with communities through events and exhibitions, but also by increasing the awareness of the Gallery in the region. We embraced the summer's *Commercial Street Night*

Markets with staff on the street directing visitors into the Gallery and by offering free admission to the exhibitions and art activities in Art Lab each week. Along with the *Night Markets*, we participated in events throughout the city, drastically increasing the previous year's outreach attendance. With an increased social media presence, strategic marketing, and the addition of graphic signage in our lobby to engage those walking by.

We are working hard to reach new audiences and strengthen community support.

We aim to create a welcoming and accessible experience for all, with the goal of being recognized as a safe space that centres diversity and accessibility. In alignment with the *City Plan: Nanaimo ReImagined*, we have increased drop-in programs like *Teen Art Drop In* on Wednesdays after



▲ Photo by Sean Fenzl



school, and *Art Lab Sunday*, which increased to twice monthly in September 2022. We are working to remove barriers with initiatives like the new *Pay It Forward Program* which directs donations into bursary funding available for those who need support to participate in our programming. This past year, half of the teens in *CØD3: Youth Art Collective* and *Dazzle Camouflage* accessed the programs using bursary funding. Our team continues to engage in professional development opportunities like Harley Eagle's Cultural Safety workshop which help us become better neighbours and allies.

Through our exhibitions and our learning and engagement programs Nanaimo Art Gallery thrives as a creative space to gather and share artistic encounters. This year we launched our inquiry, *what stories do we tell?* with Diyan Achjadi's visual storytelling in

Carried Through the Water. For Fielding Road, our Curator, Jesse Birch, was joined by Elisa Ferrari as co-curator. Together they developed an exhibition and site-specific events that took place across Nanaimo, including installations, walks and performances inspired by the work of local poet Peter Culley. Cindy Mochizuki's *Tides & Moons: Herring Capital* followed as a perfect example of an artist and exhibition that responds to this place. Wrapping up the fiscal year, *Story Keeping* celebrated new and existing work by Mohkinstsis (Calgary)-based artists Brittney Namaakii Bear Hat and Richelle Bear Hat. As always, these exhibitions were enhanced by learning and engagement programs that continue to resonate deeply with people of all ages. A highlight of the year was updating the *Artists in the Schools* program. The result of a summer of evaluation and research, we revamped the program, reengaged with artists,

recruited new teaching artists, and developed a user-friendly website experience where teachers can search and book their classes online.

While working to engage and inspire the community through our programming, the Gallery's staff team and Board of Directors are preparing for a new Nanaimo Art Gallery.

In August 2022 we presented our feasibility study to Mayor and City Council, illustrating the need for a purpose-built art gallery. Since then we have jumped into the next phase of work, with support from Snuneymuxw First Nation, the City of Nanaimo Real Estate team, and consultants. We continue to move forward with site survey work, high level strategy for a capital campaign, and community engagement, all getting us closer to realizing a new Nanaimo Art Gallery.

As you can see, our Gallery is in a period of growth and we are gearing up for more changes to come. Thanks to my colleagues and our Board of Directors for your enthusiasm, hard work and patience as we embrace these changes together. Thanks to our members, donors, partners, funders and community for your participation and support.

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

21,889

Total Audience Served

52

**Works
added to the
collection**

138

**Artists we
worked with**

4

**Number of
exhibitions**

9,048

**Exhibition Visitors
(19% OVER LAST YEAR)**

5,713

**Outreach Attendance
(AN INCREASE OF
OVER 300%)**

1,200

**Artists in the School
Participants**

5,928

**Programming
Attendance
(ALMOST DOUBLE OVER
THE LAST YEAR)**

Carried Through the Water

APRIL 16 – JUNE 26, 2022



▲ Opening reception for Diyan Achjadi's exhibition *Carried Through the Water*. Photo by Sean Fenzl

DIYAN ACHJADI

This exhibition by Diyan Achjadi explored the ways that visual storytelling can be used to document the impact of human activity on the ecosystem across multiple locations.

Carried Through the Water featured Diyan's beautiful stop motion watercolour animation *Hush*, alongside new and recent works on paper. Her work explored the impact of human activity on the ecosystem, including shifting of shorelines due to climate change and land reclamation. Through visual storytelling, Diyan's work also considered how activities in one location might impact multiple

other locations. An ash-cloud from volcanic activity on one island might change the colour of the sky thousands of miles away. The movement of people, objects, stories, and memories, can have profound effects that reach across oceans.

Diyan Achjadi is a Vancouver-based artist who explores the ways that surface ornamentation and illustrated printed matter can document the circulation of ideas and stories in visual form. Born in Jakarta, Indonesia, her formative years were spent moving between multiple educational, political, and cultural systems



Fielding Road

JULY 16 – OCTOBER 2, 2022

◀ Opening Reception for *Fielding Road* featuring Maya Beaudry's *A blog from Nanaimo*, 2022. Photo by Sean Fenzl

MAYA BEAUDRY + MARISA
KRIANGWIWAT HOLMES,
CROTCH, PETER CULLEY,
MEGAN HEPBURN,
WILL HOLDER, SKY HOPINKA,
WILLIE THRASHER + LINDA
SADDLEBACK

Co-Curated by Jesse Birch and
Elisa Ferrari

Fielding Road was an exhibition and event series that responded to the work of Nanaimo poet, art critic, and artist Peter Culley, whose daily practice of walking, writing, and photographing, brought him to closely observe spaces between rural and urban experience in and around Nanaimo.

This project took its name from a stretch of roadway in Nanaimo that was cut off from its original use when a new highway was built in the 1990s; it is a site to which Culley often returned to with his dog Shasta and occasionally with friends. In his essay *Walking in Nanaimo* he wrote: “By the

time I rediscovered it, it had become a picturesque ruin—the roadway thick with moss and accumulated leaves and needles, the yellow dividers cracked and obscured under the canopy of conifers, alder, maple and arbutus. Another colony of ravens noisily dominates the stretch along the landfill, scattering shards of packaging and bone, draping long strips of plastic from the trees.”

Throughout his practice, Culley treated Nanaimo with great care as a place of significant cultures and histories. Over a twenty-year period he composed a trilogy of poetry books titled *Hammertown*, named after a fictional fishing village on Vancouver Island, as described by French writer George Perec in his novel, *Life: A User's Manual*. While *Hammertown* has remained a fictional place in Culley's poetry, many of its details were drawn from his experience of Nanaimo. In *Hammertown*, Nanaimo is a site where real and imaginary worlds exist simultaneously, and Fielding Road is both a partly abandoned street and a conduit for discarded and overgrown objects to generate new symbolic readings.

While the material conditions of Fielding Road remain in flux, the area and its surroundings

Fielding Road

are slated for imminent development. In Culley's words, "For now the ravens are still in charge. It is a place where civilization's grip on the landscape feels weak, its tenure on this island and continent, brief and undistinguished. It is as close to a monument as anything we will leave behind.

Fielding Road consisted of a gallery exhibition and site-specific events that took place across Nanaimo, including installations, walks and performances.

On July 16, 2022, as part of the exhibition *Fielding Road* we presented an evening of performances at Felice Cavallotti Lodge. *Fielding*

Road was inspired by the work of Nanaimo Poet Peter Culley and Cavallotti Lodge was an important site for the poet as it was directly across the street from his first Nanaimo home. The event featured a performance by Will Holder, a screening of Sky Hopinka's films, live music by Willie Thrasher and Linda Saddleback, a sound performance by CROTCH, a scent by Megan Hepburn, and artworks by Maya Beaudry and Marisa Kriangwiwat Holmes.

Elisa and Jesse facilitated three Sound Walks to celebrate Peter Culley's poetry and the *Fielding Road* exhibition in August.



▲ Will Holder performing at the opening of *Fielding Road*. Photo by Sean Fenzl

Tides & Moons Herring Capital

OCTOBER 22, 2022 – JANUARY 08, 2023



▲ Cindy Mochizuki, *Herring Run*, Porcelain, wood automaton, 2022.

CINDY MOCHIZUKI

Tides & Moons: Herring Capital was a new animated art installation by Cindy Mochizuki that shared memories and stories from Japanese-Canadian fishing and boat building families who populated Nanaimo shorelines before World War II.

Throughout her practice, Cindy has developed multi-media installations, fictional audio works, performances, animations, drawings, and social collaborations that relate to Japanese-Canadian experiences in B.C and Japan. She works with members of these communities and often includes her paternal family's history both within internment camps and as repatriated Japanese Canadians in Japan after the war.

In the early 1920's Japanese-Canadian fishers lived and worked in Nanaimo at Hammond Bay

(also known as Kujira Bay), Departure Bay, Shack Island (a way station for salmon and coho fishers traveling north), and Saysutshun. While Nanaimo had been known as a coal town for half a century, it also had 43 Japanese herring salteries. Due to the unexplainable abundance of this fish during a short window of time, and a demand for salted herring as an important export to Asia, Nanaimo became known as a herring capital.

Employing memory work, archival research, and oral histories, *Tides & Moons: Herring Capital* brought accounts of the past together with fantastical worlds to encourage new understandings. Animation, miniature sets, and storytelling props reimaged the complex relationships between salt, shorelines, and marginalized labour.

Story Keeping

JANUARY 28 – APRIL 09, 2023



◀ Visitors experiencing Brittney Namaakii Bear Hat's *these trails are home*, 2023, from the exhibition *Story Keeping*. Photo by Sean Fenzl

BRITTNEY NAMAAKII BEAR HAT AND RICHELLE BEAR HAT

Story Keeping was an exhibition of new and existing work by Mohkinstsis (Calgary)-based artists Brittney Namaakii Bear Hat and Richelle Bear Hat. Drawing from their shared Blackfoot and Dane-zaa Cree heritage, the artists looked to storytelling practices and legacies of land and language displacement through their experiences growing up in both rural and urban environments. Through sculpture, photography, drawing, and video, they shared how stories can connect people and places, and asked what can be told, and what should be held close.

From blankets to frying pans, snapshots to Memojis, Richelle and Brittney worked with images and objects as tethers to family connections. The collaborative 2016 work, *Little Cree Women (Sisters, Secrets & Stories)*, presents a series of displays tied to family knowledge. Dried mint leaves and beaded moccasins, willow and birch bark, charcoal and braids of the artists' own hair were set in shadow box frames. These beautiful objects were catalysts for memories and stories. They not only carried

great significance for the artists, but they were also sites of contemplation about shared learning and intergenerational care.

The value of sharing language across generations was explored in Richelle's video works: *In Her Care*, and *nitssapaatsimaahkooka (she shared with me)*. In *nitssapaatsimaahkooka* personalized animated emojis, known as Memojis, become a means of communication through which the artist learns Nitsiipowahsin language from her grandma, Alona Theoret. As they took turns speaking, memojis presented on large video screens revealed many of the emotions that come to the fore when learning one's own language. In a new special version of this work for Nanaimo Art Gallery, Richelle connected with Snuneymuxw Elder Shxuysulwut Lolly Good to share language across place and nation.

Blanketing is a custom shared across many indigenous cultures including Blackfoot and Cree communities, and is often tied to celebrating

Story Keeping

individuals during coming of age ceremonies or other rights of passage. For *Story Keeping* Brittney Namaakii Bear Hat created a new large scale sculptural work that showcased blankets with family photographs printed on them. Brittney often works with cutouts from snapshots as a way of reconstituting stories and memories from her home territories, which are far from urban Mohkinstsis (Calgary) where both she and Richelle live and work. Printing these images on blankets, and incorporating

sculpture and drawing into the display, Brittney added deeper symbolic connection to these cherished pictures.

Brittney Namaakii Bear Hat and Richelle Bear Hat's works carried a warmth and generosity towards their audiences, and yet they were careful with what they shared, paying respect to the Story Keepers or original owners of images or mementos depicted. In this sense the title *Story Keeping* refers to an act of holding on to stories, as well as sharing them.



▲ Visitors experiencing Brittney Namaakii Bear Hat and Richelle Bear Hat's work *Little Cree Women (Sisters, Secrets & Stories)*, 2016, as part of the exhibition *Story Keeping*. Photo by Sean Fenzl

“ My family did not usually go to art galleries. Our focus was on music and theatre. But after seeing the efforts that the Nanaimo Art Gallery was making towards Truth and Reconciliation, we started attending events. We are now regular patrons of the gallery, especially when Indigenous artists and topics are featured. Thank you for helping to guide our family's reconciliation.”

—LISA ROKEBY

Learning & Engagement Programs

Nanaimo Art Gallery continues to grow our Learning & Engagement opportunities, connecting with people of all ages through our programs and outreach events. Numbers continue to increase, but more importantly, we are making a difference in the community whether it is through an evening of art, a week of summer camp, or a year of intensive art for teens.

Our teen programs continue to thrive with *CØD3: Youth Art Collective* during the school year, *Dazzle Camouflage* in the summer, and our Teen Art Drop-In for 12–17 year olds, which started in September 2022. Also enhancing accessibility, we increased our Art Lab Sundays to twice a month. Old favourites like Saturday Studio, Hul'q'umi'num language classes, and Making Waves continued. Kids camps continue to sell out consistently. Despite increasing the number of summer camps from 4 to 6 weeks, our camps were consistently oversubscribed with wait lists.

Our *Artists in the Schools* program was redesigned from the ground up, creating a user-friendly web experience for teachers to search and book their programs and employing more local artists to share their skills in the classroom.

With new initiatives and an inclusive mindset, the Learning & Engagement team looks forward to growing our programs and connecting our community with art as the Gallery grows.

CHILDREN

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

TEENS

- CØD3 Junior (from June 22)
- CØD3 Senior
- Dazzle Camouflage
- Youth Art Mentorship (from June 22)
- Teen Drop In (from September 22)

ADULTS

- Lunchtime Tours
- Hul'q'umi'num Language Classes
- Adult Workshops
- Making Waves
- Artist Talks
- FAM Tours



Learning & Engagement Programs

ALL AGES

Art Lab Sunday
Family Day Celebrations

COMMUNITY OUTREACH

Pride in the Park
Stz'uminus School Weaving with Violet
South End Days
Water Stories: A Conversation with Gary Manson and Violet Eliot
Cavallotti Lodge Event for Fielding Road
Play On Street Hockey event
Rock VIU
National Day for Truth and Reconciliation
An Evening of Poetry at the Polygon Gallery
We Do Not Work Alone Talk at the Shadbolt Centre in Burnaby
Nanaimo Art Walk
Career Fair at VIU



▲ Photo by Sean Fenzl

Landing



▲ Eliot White—*Hill Kwulasultun Qp'ilum (Landing)*, 2023

We are pleased to announce the launch of *Landing*, an online home for Nanaimo Art Gallery's offsite projects!

The website begins with an artwork: Eliot White-Hill Kwulasultun's *Qp'ilum (Landing)*, which was commissioned for this project. Eliot describes the work as “a conceptual representation of land and territory, which critiques the conventions of mapping and instead offers how the place called ‘Nanaimo’ exists from my perspective as a Snuneymuxw person.”

Through *Landing*, we share offsite projects in a digital environment that goes beyond simple video or photo documentation. Rather than attempting to provide the same experience as being present at a

site-specific event, *Landing* provides opportunities to think expansively, reconsidering where artwork starts and stops. This digital space includes diverse formats, from audio/video documentation, to texts written in response to events, to relevant archival documents, to resources that served as touchstones for artists or curators. These many points of access offer new ways to experience these projects, and Eliot's artwork provides an important vantage point to understand the places where they occurred.



landing.nanaimoartgallery.ca

Gallery Store

The Gallery Store extends the visitor experience at Nanaimo Art Gallery, offering hand-made products and locally designed items by artists and artisans from the coastal region and throughout the province. In 2022/23 the Gallery Store earned \$28,483 in gross sales. Almost \$11,000 in consignment fees were paid to artists, most of them local. More funding went to artists who were retail suppliers.

In December 2022, we hosted our annual Winter Weekend Holiday Market, increasing awareness for the Store and collaborating with the downtown Nanaimo business community. Members received 15% off regular sales in the Store during the Holiday Market. Throughout the 2022/23 fiscal year over 95 artists and businesses were represented in the Gallery Store.



▲ Photo by Sean Fenzl

“ I am not an artist, or someone who feels like I can ‘make art,’ but I always feel like I can try the art activities that you offer. My friends and I really value programs like Art Lab Sunday where we can come and do something alongside our children. Those types of offerings are harder to find. I’ve lived in bigger cities, and never felt like those bigger Galleries were as approachable.”

—GALLERY MEMBER AND PROGRAM PARTICIPANT

Recent Acquisitions

22 PRINTS BY ANNA WONG

Gift of The Modernize Tailor Wong Family, Vancouver, B.C. Many of these were featured in the Anna Wong solo exhibition at Nanaimo Art Gallery from December 4, 2021 to February 7, 2022.

7 WORKS ON PAPER BY TAKAO TANABE

Donation of Takao Tanabe and Anona Thorne, these works span Tanabe's career (from 1957–2007).

A COLLECTION OF ARTIST MULTIPLES, DOCUMENTATION, AND EPHEMERA

Featuring works by: General Idea, Rodney Graham, Joseph Beuys, Corrine Corry, Ken Lum, Drue Langlois, Allan Harding Mackay, Jenny Holzer, Lawrence Weiner, Bruce Mau, Isa Genzken and rare exhibition Catalogues from Art Metropole Projects, Donation of Bob Foley and Virginia Wiebe.

CINDY MOCHIZUKI

Tides & Moons: Herring Capital, Watercolour, hand drawn, and digital animation
12:37 minutes.
2022



▲ Installation view of *Anna Wong: Traveller on Two Roads*, Organized by Burnaby Art Gallery. Co-curated by Ellen van Eijnsbergen and Jennifer Cane, 2021. Photo by Sean Fenzl

“Every time we go to the gallery, there is something new and interesting to see; we really appreciate all the work and thought that has gone into the exhibitions and the knowledge shared. Keep it up!”
—REGULAR VISITOR

New Gallery

In 2022/23 we made great strides with our work to realize a new Nanaimo Art Gallery. On August 29, 2022 we presented the *Final Report for the Feasibility Study for the Future Nanaimo Art Gallery* to Mayor and City Council. This was the result of 12 months of work with Nordicity, Iredale Architecture, staff, Board of Directors and the community. From extensive research, a series of interviews, focus groups, an open house, online survey and a design charrette, the study revealed a crucial need for a new and expanded Nanaimo Art Gallery.

Other public art galleries in communities of a similar size have at least four times more space. The current building at 150 Commercial Street is not accessible to visitors or staff with disabilities or mobility issues. There are ongoing operational limitations due to the building's structure and floor plan which persist despite recent renovations. These limitations include unsatisfactory conditions for preserving a growing permanent collection. The issues are not surmountable within the existing building, which was never designed to be an art gallery. The feasibility study was funded with support from the City of Nanaimo, Nanaimo Hospitality Association and Canadian Heritage.

A new and expanded Nanaimo Art Gallery supports the goals of the *City Plan: Nanaimo ReImagined*. It will be



more accessible and contribute to community well-being, reconciliation, representation, and inclusion. It will encourage people to visit Downtown Nanaimo, contributing to Nanaimo's revitalization. An expanded Gallery will contribute to the local economy through employment and tourism. A new facility will have a café run by a local business, a bigger shop selling more work by local artists, more programs, and multiple exhibition spaces.

We launched the next phase of work, *Realizing the New Nanaimo Art Gallery* in September 2022. From September to the end of the fiscal year in March 2023, Nanaimo Art Gallery continued to work with Nordicity and the City's Real Estate team on site selection. We started

meeting with Snuneymuxw First Nation to explore how we could work together on this project. The Gallery also worked with Jeff Sodowsky from Global Philanthropic to develop a high level strategy for a Transformational Campaign. On February 17 we hosted our second Community Open House to share our progress, regarding the future Nanaimo Art Gallery, and to launch our community engagement work which continued throughout the spring and summer of this current fiscal year. This phase of work is funded by Canadian Heritage and the BC Arts Council's Arts Infrastructure program.

To learn more about the new Nanaimo Art Gallery please check out our website below and look for opportunities to help shape the Gallery's future.



 nanaimoartgallery.ca/futuregallery

Our Team

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Visitor and Retail Services Coordinator

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(from August 2022)

Visitor and Retail Services Representatives

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Jennifer Stewart Pierce

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Gallery Technician

Shane Phillipson

LEARNING & ENGAGEMENT TEAM

Art Education Coordinator

Yvonne Vander Kooi

Community Engagement Coordinator

Aisha Hamis

Indigenous Engagement Coordinator

Violet Elliott

(until December 2022)

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Cheyenne Maguire

(summer 2022)

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Paige Arden

(summer 2022)

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Camela Tang
Wendy Van Oldenborgh
The Modernize Tailor
Wong Family



▲ Eutah Mizushima performing as part of Cindy Mochizuki's *Tides and Moons: Herring Capital*. Photo by Sean Fenzl

“ Thanks so much for all that you do at our gallery. It makes Nanaimo a better place in which to live, and my friend was certainly impressed!”

—CAROL MATTHEWS, GALLERY MEMBER AND DONOR