

Annual Report

Neutral Ground Artist-Run Centre

For the period covering September 1, 2021 - August 31, 2022

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Launched in 1982, Neutral Ground Artist-Run Centre is a non-profit organization dedicated to developing opportunities for artists and engaging the public with emerging, experimental, multidisciplinary artistic practices. Neutral Ground is located in oskana ka-asastēki, also known as Regina, Saskatchewan. Primarily a public gallery, Neutral Ground operates on Treaty 4 land, which encompasses the territories of the nēhiyawak, Anihšīnāpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis/Michif Nation.

VISION

Neutral Ground aims to create an equitable and inclusive experience for artists, the membership and community stakeholders, in our collective pursuit of a greater public understanding and appreciation of multidisciplinary art.

MISSION

Neutral Ground is a member-driven organization that proudly engages diverse audiences with contemporary visual and multidisciplinary art by:

- Providing resources and support to artists that enable the realization of new work
- Providing venues for exhibitions and other programming, such as artist talks, workshops and critical writing opportunities
- Engaging audiences in responsive critical dialogues that consider art as it relates to social, political and cultural forces.

VALUES

Art + Decolonization,
Anti-Racism &
Anti-Oppression

Art + Juried through
Open Calls

Art + Experimentation

Art + Respectful
Collaboration

Context & Community



Archival Image: September 26, 1982. Pictured: Nida Home Doherty and Christa Donaldson.

Neutral Ground was founded in 1982 by Nida Home Doherty, Christa Donaldson and Roger Lee for the presentation of experimental and alternative art practices. Neutral Ground's first public activity was a site-specific performance on a sod-laden raft floating on Regina's Wascana Lake suggesting both the notion of a "neutral space," and contestations of the existence of such a space.

Today, Neutral Ground's Gallery and offices are located in the F.W. Hill Pedestrian Mall at 1835 Scarth Street, in the heart of Regina's Downtown Business District. The Main Gallery maintains regular open hours from 11am - 6pm, Tuesday to Friday and from 12pm to 4pm on Saturdays, with Neutral Ground's Window Gallery remaining visible around the clock from the Scarth Street pedestrian walkway.

Neutral Ground recognizes that many people in our communities face systemic forms of oppression due to intersecting imbalances of power. Neutral Ground values lived experiences and non-Western ways of knowing and being as powerful sources of knowledge. The organization addresses imbalances through the representation of diverse identities within its programming, informed through a juried artwork selection process. Neutral Ground is committed to promoting, exhibiting and presenting the work of systemically underrepresented artists inclusive of race, religion, national or ethnic origin, colour, education, gender, age or physical or mental disability, or any intersections of and beyond these identities.

Leadership

Neutral Ground is governed by a Board of Directors, elected by the membership and composed predominantly of practicing artists, academics, and other cultural workers, who oversees two, full-time staff members who manage the day-to-day operations of Neutral Ground.

Neutral Ground 2021–2022 Board of Directors:

Alexandra King, Secretary elected December 5, 2020	Larissa Tiggelers elected December 5, 2020
Anastasia Ferguson elected December 3, 2021	MacKenzie Hamon elected December 3, 2021 resigned July 28, 2022
Brian Gladwell, Treasurer elected November 28, 2019	Robyn Barclay, Vice Chair elected November 28, 2019
Frank Hanta elected December 3, 2021 resigned January 3, 2022	Tomas Jonsson, Chair elected December 5, 2020
Karla Kit McManus elected December 5, 2020	

Staffing in 2021 – 2022

During the 2021–2022 year, Amber Phelps Bondaroff continued employment with Neutral Ground as Programming Director (since November 10, 2017). We wish Amber well on a parental leave that began September 2022 and welcome Emily Nestor as Interim Programming Director for 2022–2023. Earlier in 2021–2022, Amber an artistic leave and we extend gratitude to Sheri Florizone for her work as Interim Programming Director between December 2021 and April 2022. Jera MacPherson continued employment as Administrative Director (formerly Interim Administrative Director, since October 10, 2021). In 2020, Neutral Ground was also pleased to employ Sage Wosminity as a part-time Gallery Assistant on a temporary term and then again as our 2022 Summer Student.

MESSAGE FROM THE EXECUTIVE:

Dear Neutral Ground Membership,

This year we celebrate the 40th Anniversary of this organization. This is reflected in our programming, but also evident in a period of deep evaluation, development and celebration of the organization as a whole. This work is the result of many individuals, too many to fully list, but I want to highlight a few.

First, a huge thank you to Jera MacPherson, who has now been with us for over a year as Administrative Director, and has expertly and compassionately guided the organization, and many of our initiatives.

We are grateful for the support of individuals such as Sage Wosminity, Sheri Florizone and Emily Nestor, the two latter who have both supported us as interim Programming Directors. We are grateful Emily will continue working with us for the coming year, as current Programming Director Amber Phelps Bondaroff on maternity leave. We thank Amber for all her hard work and dedication to Neutral Ground, and wish her all the best as she shifts this energy to her growing family

Thank you to the board, who have contributed so much to the organization. In particular I want to celebrate the work of outgoing members, Robyn Barclay, Ali King, MacKenzie Hamon, Karla McManus and Anastasia Ferguson, who have contributed so much to the organization.

Thanks you to Lorna Knudson, who led us through a series of intensive and deeply reflective strategic planning sessions, which culminated in a 5-year strategic plan for the organization. This, along with the Anti-Racism Capacity Building Training and Policy Review Report prepared by Future Ancestors Services, will define the path Neutral Ground will take in the coming years.

Looking forward from the significant vantage point in Neutral Ground's history, we are excited to work collaboratively to define the dynamic role this centre can play within its varied communities

Sincerely,

TOMAS JONSSON (Chair)

2021-2022 PROGRAMMING HIGHLIGHTS:

Programming Highlights

Main Gallery Exhibitions



Image: Kasia Sosnowski, detail from *OVER THE EDGE // TOE THE LINE*. Photo by Daniel Paquet

OVER THE EDGE // TOE THE LINE

Ellie

2-person Exhibition: Kasia Sosnowski & Claire Paquet

September 25 - November 13, 2021

OVER THE EDGE // TOE THE LINE examines the precarious nature of the edge and how it translates to physical and mental thresholds. The work explores the anxiety of existing on a precipice where the slightest provocation might cause a shift, a fissure, or collapse.

Ellie is a collection of works relating to an episode of *Degrassi: The Next Generation* that aired on November 5, 2003. The episode, called “Whisper to a Scream”, follows high school student Ellie Nash as she begins cutting herself in an effort to

Going over the edge is, therefore, paired with the threat of harm but also carries the potential for transformation and release.

Alternatively, toe the line elicits playful, almost flirtatious imagery. The tension is rooted in understanding conventional boundaries but still wanting to cross them – seeking activation or destruction. Acts of transgression are followed by consequences but they can also deliver gratification and the outcome often oscillates between satisfaction and shame.

Sosnowski's work explores the tension between self-destruction and self-preservation in moments of anxiety and pleasure, and how the lines between them are blurred.

KASIA SOSNOWSKI graduated with honours from the University of Lethbridge with a combined BFA in both Art History & Museum Studies, and Art Studio in 2014. With previous work experience at The Banff Centre and the Southern Alberta Art Gallery, she most recently worked at the Allied Arts Council of Lethbridge as the AAC Works Manager. In 2020 she finished a two-month artist residency at Medalta in the Historic Clay District in Medicine Hat, making work for her show "SNEEK-E-PEEP'N" which was shown in the Project Space at the Esker Foundation in Calgary. Her work has also been shown in Lethbridge, Edmonton, Hamilton, and Auckland, NZ. She has recently been accepted as an MFA Candidate at York University where she will pursue ceramics and sculpture in Fall 2021.

cope with her life. The episode culminates with Ellie seeking talk therapy as an alternative to cutting. While clearly intended to raise awareness about a pertinent teen issue, the show ultimately inspired some of its young viewership to emulate Ellie. Ellie reflects on this conundrum and offers new possibilities for coping, making use of a collection of porcelain popcorn. The popcorn produce soothing sounds and are deployed in material explorations which reference a variety of wellness tropes. The works pay homage to Ellie and to her legacy.

CLAIRE PAQUET is an artist, writer, and garment-maker based in Tiohtià:ke/Montréal. She holds a BFA from Mount Allison University and an MFA from Concordia University. She is preoccupied with coping, and with the reality that some things are nicer to hold than others.



Image: Sherry Walchuk, *Crying Station*. Photo: Jera MacPherson

Watery Ghosts

2 Person Exhibition: Eliza Fernand & Sherry Walchuk

Curated by Amber PB

November 27 - January 15, 2022

WATERY GHOSTS brings together material practices that make space for deeper understandings of the subtleties of love, loss and grief. Sherry Walchuk and Eliza Fernand are subtly attuned to the fragile and fleeting nature of our human bodies, in all of their watery complexities.

ELIZA FERNAND is a video and installation artist who works primarily with space, sound, fabric, and clay. She holds a BFA in Sculpture from Pacific Northwest College of Art, and an MFA in Interdisciplinary Arts from Sierra Nevada University. Fernand has exhibited her work internationally in solo and group exhibitions, has been the recipient of NEA grants for individuals, and has attended over a dozen artist residencies across

SHERRY WALCHUK lives and works in Mission BC and Montréal QC. She holds a BFA and BA from Simon Fraser University and an MFA from Concordia University. Her work has been published in Canadian Art and Border Crossings Magazine, and has been exhibited at numerous artist-run centres and galleries.

AMBER PB is an interdisciplinary visual artist, performer and arts organizer, living on Treaty 4 Territory. Amber is co-artistic director of Swamp Fest music and arts fest and has worked as Programming Director at Neutral Ground since

the United States. Fernand's videos offer a handmade aesthetic that touches on subversive subjects to bring to light alternative kinds of intimacy and kinship. In artmaking and in teaching, she aims to provoke an acceptance of loving practices outside of the norm and promote experimentation on all levels.

She has received grants from the BC Arts Council and Canada Council for the Arts, has attended residencies at the Banff Centre and in Iceland, and has taught Drawing as an Artist in Residence at Concordia University.

2017. She received an MFA in Intermedia Arts from the University of Regina, in 2014 and a BFA in interdisciplinary fine arts from NSCAD University, Halifax in 2007.



Photo: Installation view of *nimama is a tough cookie*. Photo: Daniel Paquet

Nimama is a tough cookie

Looking Beyond Ourselves

2-person Exhibition: Michelle Sound & Phyllis Poitras-Jarrett

January 29, 2021 - March 12, 2022

nimama is a tough cookie explores personal and familial narratives with a consideration of Indigenous artistic processes. Michelle Sound's works explore cultural identities and histories by engaging materials and concepts

Looking Beyond Ourselves celebrates traditional Indigenous worldviews. The Spirit Animals symbolize the qualities and values that serves as a guide through life. Embracing these values will create

within a contemporary context. Through utilizing such practices as drum making, caribou hair tufting, beadwork, and photography, her work highlights that acts of care and joy are situated in family and community. They work with traditional and contemporary materials and techniques to explore maternal labour, identity, cultural knowledge, and cultural inheritances.

MICHELLE SOUND is a Cree and Métis artist, educator and mother. She is a member of Wapsewsiipi Swan River First Nation in Northern Alberta, her maternal side is Cree and her paternal side is Métis from the Buffalo Lake Métis settlement in central Alberta. She was born and raised on the unceded and ancestral home territories of the x̣ṃəθkẉəỵəm (Musqueam), Skwxwú7mesh (Squamish) and Səl̓ilwətaʔ/Selilwitulh (Tseil-Waututh) Nations. She holds a Bachelor of Fine Arts from Simon Fraser University, School for the Contemporary Arts, and a Master of Applied Arts from Emily Carr University Art + Design. Michelle is currently an Indigenous Advisor at Douglas College and has taught workshops as a guest artist at the Richmond Art Gallery and the Contemporary Art Gallery.

conditions for the light we carry to shine bright on each of our journeys. These values guide us to a balanced healthy life creating space to look beyond ourselves and notice that Mother Nature's abundant offerings are what keeps us alive. The unique colourful symmetrical floral beadwork and animal motifs celebrate diversity and confirm that harmony and balance in nature are always available and present. The grey background and white flowers featured in each print represent the universe. Hidden within each work is a 'spirit bead', which in traditional Métis beadwork is an off-colour or misplaced bead. Seeking this 'imperfection' in each work invites the viewer to reflect on humanity's own disruptive imperfections.

PHYLLIS POITRAS-JARRETT is a contemporary Métis artist from Regina, Saskatchewan. A self taught-artist, Phyllis is inspired by her Kokum, who created beautiful beaded necklaces and braided rugs from old clothing. Her artwork showcases the beautiful diversity of Mother Earth's flora and fauna through intricate Métis beadwork design and animal motifs. Phyllis' work is shaped by her experiences from the past, the present, and her own cultural background, as well as a love of nature that has been with her since childhood. E Poitras-Jarrett's work embraces the worldview that humankind are stewards of Mother Earth and must ensure the health and survival of all living things.



Image: Reception of *Don't Forget to Count Your Blessings*. Photo: Jera MacPherson.

Don't Forget to Count Your Blessings

Solo Exhibition: Christina Hajjar

April 9 - May 21, 2022

Don't Forget to Count Your Blessings is inspired by hookah lounges. The installation incorporates photography, film, and wallpaper. It complicates an Arab diasporic experience by unpacking quotidian objects and language through methods of repetition, recontextualization, and glitch. The photographs signal to the ways in which hookah lounges and restaurants often feature romantic landscape images of homeland. Since Hajjar has never been to Lebanon, the photographs only feature a figure—the artist's sister—among a backdrop of blue sky, performing improvisational gestures with a plastic tablecloth. The video work remediates the spectacle of lavish culture often represented through music videos emanating from restaurant TVs, and engages the tablecloth once again to evoke questions on luxury, ritual, and translatability. These elements work together to ground diasporic longing and nourishment through mimetic gestures, which are at once solid and fleeting.

CHRISTINA HAJJAR is a Lebanese artist, writer, and cultural worker based in Winnipeg, Manitoba on Treaty 1 Territory. Her practice considers intergenerational inheritance, domesticity, and place through diaspora, body archives, and cultural iconography. As a queer femme and first-generation subject, she

is invested in the poetics of process, translation, and collaborative labour. Hajjar is the co-founder of *Carnation Zine* and creator of *Diaspora Daughter*, *Diaspora Dyke zine*. She was a recipient of the 2020 PLATFORM Photography Award and received an honourable mention for the 2021 Emerging Digital Artists Award. Her film, *Don't Forget the Water*, won the Jury Award and the Audience Choice Award for Best Manitoba Short Film at Gimli Film Festival.



Image: Installation view of *Sharper Tools for Unripe Fruit*. Photo: Daniel Paquet

Sharper Tools for Unripe Fruit

Solo Exhibition: Lan Florence Yee

June 11 - July 22, 2022

Sharper Tools for Unripe Fruit underscores the awkwardness of monumentality and its precarious taste for nostalgia. The unfinished business of commemoration takes the form of hand-embroidered text, choosing the anti-spectacular visual elements of watermarks and default fonts. Inspired by traditional printmaking processes, the PROOF series attempts to hold the desire for archival presence with the problems of its structure. In these interrupted photographs, the various subjects are unable--and unwilling--to be claimed. The pieces borrow the institutional pen of templates, signage, and forms, while displacing their functions through distrustful lived experiences.

LAN FLORENCE YEE is a visual artist and serial collaborator based in Tkaronto/ Toronto and Tiohtià:ke/Mooniyang/Montreal. They collect text in underappreciated places and ferment it until it is too suspicious to ignore. Florence’s work has been exhibited at the Museum of Contemporary Art (2021), the Art Gallery of Ontario (2020), the Textile Museum of Canada (2020), and the Gardiner Museum (2019), and many others. Along with Arezu Salamzadeh, they co-founded the Chinatown Biennial in 2020. They obtained a BFA from Concordia University and an MFA from OCAD U.

Programming Highlights

Window Gallery Exhibitions



Image: Installation view of *Plastic City*. Photo: Daniel Paquet

Plastic City

Window Gallery Exhibition: Madeleine Greenway

November 27, 2021 - January 15, 2022

Plastic City is a multimedia installation of print, recycled plastics, and knitted plastics creating a facsimile of a grocery store display. Despite the mass-produced look, the fruits and vegetables depicted are foraged or homegrown. The display captures a moment of societal shift: we’re still manufacturing and using plastic at an alarming rate, and yet there’s a desire and movement towards environmental stewardship and less harmful ways of living.

Plastic and “plasticity” can refer to adaptability, the ability to be changed or moulded, and to our own brain’s ability to learn and change it’s structure. *Plastic City* is an imaginary place in a moment of transition. It relies on plastic products, and defines itself by their use. But the city can see the world around it changing, and the need to redefine itself. *Plastic City* is ultimately a place of hope, as inherently within it’s name is the ability to change.

MADELEINE GREENWAY is a printmaker and artist living and working in Regina. She received her BFA in Printmaking from the Alberta University of the Arts in 2014, and her MFA from the University of Regina in 2021. Greenway's work focuses on the connections we have to food and food production. She frequently refers to her own home garden in North Central Regina as a site for investigation. In her most recent exhibition, *Propagation*, Greenway used still life works of homegrown food, narrative, and family portraits as a contemplation of family lineage, knowledge, and history. Her reflections on food include contemplations of relationships to land, communities, the environment, and industry.



Image: Detail of *Apparatus SuperCentre*. Photo: Jera MacPherson

Apparatus SuperCentre

Window Gallery Exhibition: Jean Borbridge

January 29 - March 19, 2022

Visible upon arriving into the produce section, a ubiquitous image of circular fruit stacked into a pyramid. The perfectly waxed round oranges display zero imperfection and zero traces of the time and labour it took to grow, pick and transport the fruit to the market and ultimately our plates. What is unseen, ignored and/or forgotten is the physical labour of workers, who are often migrants or prisoners, working under grotesque working conditions. The super exploitation of this work is agitated further with the avante of the Covid-19 Pandemic in which the dangers of the job at hand is increased with often crowded living and working conditions. Using chroma key green as a reference to the way in which images, meaning and projections are cast, Borbridge asks viewers to imagine the unseen traces of said labour.

JEAN BORBRIDGE is a queer, working class multimedia artist based out of Treaty 1. In 2019, she received her Bachelor of Fine Arts Honours through the University of Manitoba. With a focus on photography, video and installation she works to understand the illusion and spectacle of photography in relation to the body, advertisement, and labour and the fallibility of such endeavors. She is the recipient of the 2020 Platform Photography Award and is a mentee in the 2020/2021 MAWA Foundational Mentorship Program. She is currently the Education Coordinator at the University of Manitoba School of Art Gallery. Building community, relationships, and solidarity are crucial to her practice.



Photo: Performance of *you only want me for my body*. Photo: Daniel Paquet

you only want me for my body

Window Gallery Exhibition: Jaye Kovach

April 9 - May 21, 2022

'you only want me for my body' was a selection of works that investigated how the disabled, butch, trans body is consumed by cisgender audiences. The exhibition included a self-portrait, video, a found sculpture, and a performance in which the artist painted poetry on the windows of neutral ground's window gallery while she slowly stripped down to a bra and jockstrap. This work is supported in part by a Sask Arts independent artist grant.

"In the summer of 2020, I had a studio visit with a more established, cisgender, queer artist. He said it was interesting that I chose to wear both a bra and a jockstrap in the video I had just

shown him. "That would make a great photo series," He said, as if I had stumbled upon something really great by accident; as if my work had no other value than the gender confusion caused by my choice of clothing; as if, on some level, this fascination wasn't just about me (my body). I was interesting, or at least it felt that way"

JAYE KOVACH is a queer, disabled, butch trans woman, and a multimedia and performance artist living as a white settler on Treaty 4 Territory (Regina, Saskatchewan). She graduated from the University of Regina in 2013 with a BFA in Visual Art. Jaye's work has received local and national recognition. In 2019, she was featured in the spotlight section of Canadian Art's FEMME issue. Their performance work has been presented at Queer City Cinema/Performatorium, a queer media and performance art festival based in Regina, Saskatchewan, that attracts international artists and film makers. She also performs as part of Homo Monstrous and Forced Femme, bands that blur the line between music and performance art.



Photo: Detail of *Are you asking me to purge every heart break?* Photo by Daniel Paquet

Are you asking me to purge every heart break?

Window Gallery Exhibition: Carrie Smith

June 18 - August 6, 2022

Clay, much like the physical body and consciousness, bears the history of those actions taken towards it as it is being shaped. There is memory in the body, memory in the spirit, and memory experienced outside of our linear understanding of time. youprotectedourmothers

Ceramic, once fired to vitrification, will last in some form indefinitely, yet this strength is a precarious one. Once fired, clay loses its ability to be recycled and reformed – it becomes completely inflexible and fragile as a result. acceptourhumbleprayers Are you asking me to purge every heartbreak? utilizes ritual iconography through the lens of the artist’s Roman Catholic upbringing and deeply rooted Slavic pagan and cultural heritage. Exploring a period of profound transformation, the work oscillates between critique, renunciation, reclamation, and contrition. Redeemusforever

CARRIE SMITH is an emerging artist located on Treaty 4 land in Regina Saskatchewan. Working primarily in ceramic sculpture, she incorporates ideas of the abject, the surreal, and her internal landscape within each piece. Employing semiosis, Smith explores ritual iconography and ideology through the lenses of her Roman Catholic upbringing and her Slavic cultural heritage. She aims to traverse involuntary recurrent memory within her work, and bring the viewer into a narrative loop outside linear notions concerning time.



Image: Reception of *HELD - Colour stories from the land*. Photo: Gerion Manaois

HELD — Colour stories from the land

Window Gallery Exhibition: Melanie Monique Rose

Curated by Sage Wosminity

July 30 - September 10

HELD - Colour stories from the land explores feelings of kinship. Silk scarves created by Melanie Monique Rose serve as a link between the artist's Metis and Ukrainian heritage. Through the process of creating these scarves, Melanie hopes to create her own ultimate Kokum scarf or Babushka as an ode to her ancestors and an exploration of relationships between the Metis and Ukrainian settlers. The materials used as part of natural dyeing processes are gathered thoughtfully and respectfully from the land of Treaty 4, whispering their stories back. The natural materials collected from the land raise questions surrounding the transmission of Ancestral knowledge. If we are unable to learn directly from our ancestors can the plants we encounter act as conduits for this knowledge? Through the experience of gathering regional flora the artist also gathers ancestral teachings as she ponders how her forebearers have used these plants before her. Were they used for medicine, food, or perhaps colour? The action of imprinting flowers and other botanical subjects onto silk scarves helps capture these precious stories in time, preserving their memories and teachings within the fabric.

MELANIE MONIQUE ROSE is a visual artist from Regina, Saskatchewan Treaty 4 Territory, and a long-time contributing member of Sâkêwêwak Artists' Collective Inc. She attended Kootenay School of the Arts with a major in the Fibre Arts in Nelson, B.C. Melanie has exhibited her artwork in both group and solo exhibitions. One of her greatest honors was to receive the distinction of Excellence in Textiles in the Saskatchewan Craft Council's Dimension's 2013 touring show. In 2020, CBC celebrated Melanie as a Future 40 for her work in arts and culture. Most recently she was a recipient of the Saskatchewan Foundation of the Arts Endowment Award. In addition to showing her work, Melanie has worked in the province as gallery facilitator, story-keeper, and art instructor for the Mackenzie Art Gallery and teaches various workshops at both public and private institutions. In 2018 her daughter Meadow Rose was born. Melanie is currently a full-time mom, caregiver, and artist. Becoming a mother has increased her desire to share the stories of her culture and family and has challenged the way she creates independently and as a shared experience with her daughter.

SAGE WOSMINITY is an emerging curator from Regina, Saskatchewan located on Treaty 4 Territory. Sage has a history in fashion design exhibiting numerous collections in both Saskatchewan and Alberta. Sage is currently pursuing an honors degree in Art History and is an avid supporter of the arts in Regina.

Programming Highlights

Partnerships & Events

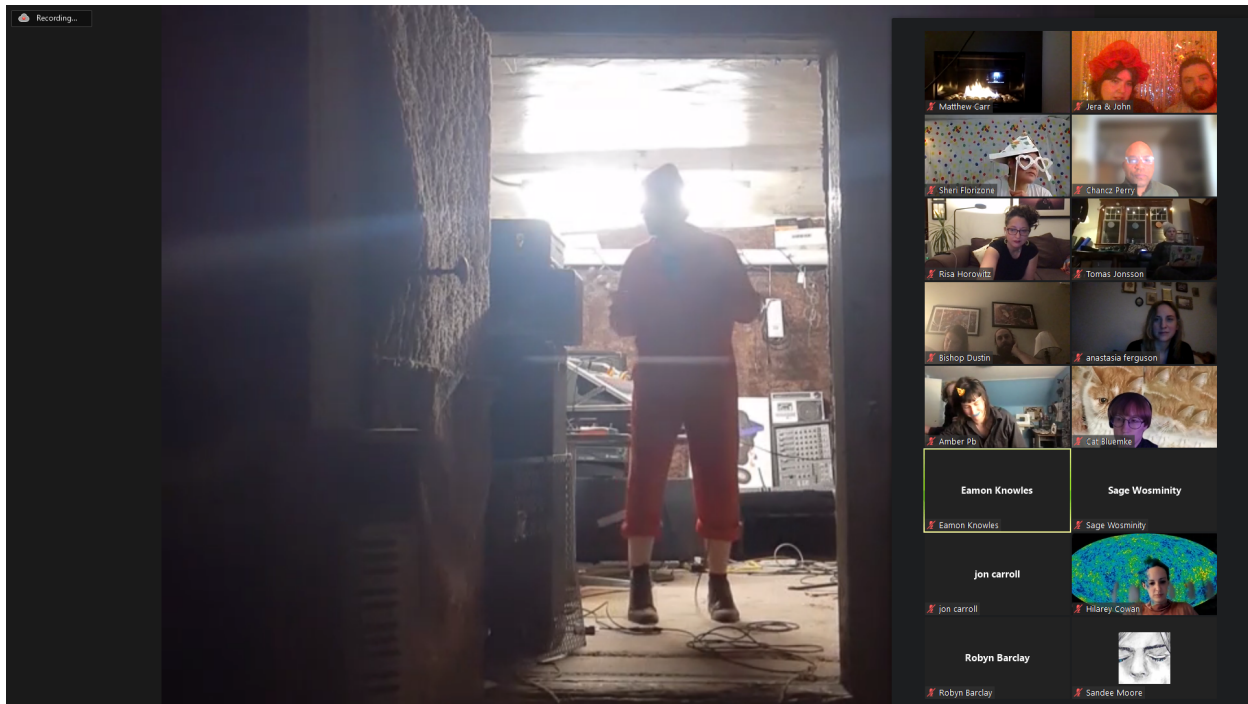


Image: Screenshot of performance by Psst Shh at online Zoom event.

Art's Birthday 2022

Performances & Eternal Network Karaoke Party

Featuring Psst Shh & DJ Tight Flows

January 22, 2022, Hosted Online

On Saturday January 22, 2022, in our annual celebration of Art's Birthday Neutral Ground lived Robert Filliou's artistic dream of the "Eternal Network" in a global celebration of art! Art's Birthday 2022 festivities took place remotely via Zoom, featuring a special performance by Psst Shh (Matt Carr), a raucous karaoke party for all, and a remote dance party with tunes by DJ Tight Flows (Amber PB).

PSST SHH is the side project of musician and future educator Matthew Carr (These Estates, The Spationauts, Failed States, Pop Pop Vernac, etc.). The musical explorations of Psst Shh serve as a form of research for the artist, informing his Arts Education practice; the commodity and expression of independent musical creation are often at odds, though this can be challenged, with the basis of electronic music and the commodity of recorded and distributed music serving as tools for Arts Education through musical learning, aesthetic expression, and experience. Using found sounds, various machines, and occasional instrumentation, Psst Shh is danceable at times and abstruse at others, always leaning towards the experimental.



Image: *Symmetry in Nature* workshop. Photo: Sage Wosminity

Symmetry in Nature

Partnership with Sâkêwêwak Artists' Collective

Presented as part of Storytellers Festival 1.0

Workshop by Phyllis Poitras Jarrett

February 19, 2022, Hosted In-Person

An in-person painting workshop was led by Phyllis Poitras-Jarrett Saturday, February 19, presented in partnership with Sâkêwêwak Artists' Collective's annual Storyteller Festival. This was a free, all ages, workshop.

PHYLLIS POITRAS-JARRETT is a contemporary Métis artist from Regina, Saskatchewan. A self-taught-artist, Phyllis is inspired by her Kokum, who created beautiful beaded necklaces and braided rugs from old clothing. Her artwork showcases the beautiful diversity of Mother Earth's flora and fauna through intricate Métis beadwork design and animal motifs. Phyllis' work is shaped by her experiences from the past, the present, and her own cultural background, as well as a love of nature that has been with her since childhood. E Poitras-Jarrett's work embraces the worldview that humankind are stewards of Mother Earth and must ensure the health and survival of all living things.



Image: Performance of *Spray*. Photo: Daniel Paquet

Spray

Performance by Nic Wilson

March 22 - April 2, 2022

Hosted In-person

Spray was a two-day performance in which the artist Nic Wilson disassembled a large casket spray into boutonnieres and smaller bouquets to be given away to audience members along with a copy of the artist's book "Colossal Equine Statue," a collection of poetic explorations of the themes, inspirations, and reference points that led to the performance. The publication is the third in a series of essay collections that consider grief, mourning, time, and decay. The remnants of the performance were left open to the public until April 2, 2022

NIC WILSON is an artist and writer who was born in the Wolastoqiyik territory now known as Fredericton, NB in 1988. Nic graduated with a BFA from Mount Allison University, Mi'kmaq territory, in 2012, and an MFA from the University of Regina, Treaty Four Territory, in 2019. In 2021 Nic was long listed for the Sobey Art Award. Nic's work often engages time, queer lineage, decay, and the distance between art practice and

literature. Nic's writing has appeared in publications such as BlackFlash Magazine, Peripheral Review, and Public.



Photo: Performance of *you only want me for my body*. Photo: Jera MacPherson

you only want me for my body

Performance by Jaye Kovach

March 22, 2022, Hosted In-person

you only want me for my body was a selection of works that investigated how the disabled, butch, trans body is consumed by cisgender audiences. The exhibition included a self-portrait, video, a found sculpture, and a performance in which the artist painted poetry on the windows of neutral ground's window gallery while she slowly stripped down to a bra and jockstrap. This work was supported in part by a Sask Arts independent artist grant. "In the summer of 2020, I had a studio visit with a more established, cisgender, queer artist. He said it was interesting that I chose to wear both a bra and a jockstrap in the video I had just shown him. "That would make a great photo series," He said, as if I had stumbled upon something really great by accident; as if my work had no other value than the gender confusion caused by my choice of clothing; as if, on some level, this fascination wasn't just about me (my body). I was interesting, or at least it felt that way"

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Image: Jayda Delorme paints on model Kiana Francis. Photo: Kaylee Neis / Regina Leader-Post

Jayda Delorme

Performance at Cathedral Village Arts Festival

Booth sponsored by Seed Sustainable Style

May 23, 2022, Hosted In-person

Live body painting performance done by emerging artist Jayda Delorme at Cathedral Village Arts Festival.

JAYDA DELORME is a Nehiyaw (cree) artist from Cowessess First Nation here in Treaty 4 Territory. Jayda takes great pride in expressing Indigenous identity through art, dance, and community organizing. In addition to being a traditional powwow dancer, her artistic practice includes beading, painting, henna tattooing, and body painting, and community-based projects. She has competed

internationally at the World Body Painting Festival in Austria.; where she placed in the top half of the amateur division. Jayda is currently a student at the University of Regina in the Faculty of Media, Art, and Performance .



Image: Installation view of *i'm remembering how tracks were made*. Photo: Yasmin Darr

i'm remembering how tracks were made

Presented by Sâkêwêwak Artists' Collective

Featuring Kiona Callihoo & Megan Feheley

Curated by Holly Aubichon

August 6 - September 10, 2022, Hosted In-person

A sparkling pattern off the leaves on a bush draw you in, a rock with alike armature to a beach lounge invites you to sit, and in front of you – the water rises and falls from the shore inviting you to listen. There is no stronger truth than feeling the presence of your kin. They must feel the same way, it feels so immediate to be welcomed that way. That seat was made for you. You sit. Inhale, “I found them”, exhale, “they found me”. – Holly Aubichon

KIONA CALLIHOO is a multidisciplinary artist practicing in

MEGAN FEHELEY is a two spirit Ililiw (Cree) interdisciplinary artist and curator living and working out of

HOLLY AUBICHON Born and raised in Regina, Saskatchewan, her Indigenous relations come

amiskwaciwaṣkahikan on Treaty 6 Territory. She grew up West of the city near the hamlet of Calahoo where she lived with her moshom and relatives on scrip land. Her family lines are Cree and Métis descending from Michel First Nation, as well as Dutch/ mixed European.

Toronto, Ontario. They are currently working towards their BFA in Indigenous Visual Culture at OCAD University, and work predominantly in sculpture/installation, beadwork, textiles, painting and video. Feheley's art making is based in collaboration with community and land, with specific interests in knowledge transmission, resurgent material practices, environmental justice and decolonial approaches to art-making.

from Green Lake region, SK and Lestock, SK. Aubichon's practice is laboriously reliant on retracing familial memories and connections. She uses painting as a way to foster personal healing. As an extension of her practice, she has begun a traditional Indigenous tattoo mentorship to acknowledge the memories that bodies hold, support the healing, grieving and the revival of traditional tattoo practices.



Image: Zine Making Workshop. Photo: Courtesy of Sâkêwêwak

Zine Making Workshop

Partnership with Regina Folk Festival & Sâkêwêwak Artists' Collective

Led by Dana Belcourt

August 6, 2022, Hosted In-person

Running alongside the exhibition, Sâkêwêwak presented in partnership with Neutral Ground Artist-run Centre and the Regina Folk Festival, a free Zine making workshop led by Cree/Métis artist, Dana Belcourt, during the opening day of “ i’m remembering how tracks are made”.

DANA BELCOURT is a twenty-three year-old Métis/Cree artist from Amiskwaciy Waskahikan. Through paintings, zines, and media-based art forms, her work showcases an intensive writing practice that deals with intimacy, relationships, love, and being someone of mixed Indigenous ancestry. Their main focus is producing and self-publishing zines featuring poetry and mixed-media art. Another focus is painting murals showcasing experiences and stories, and has so far collaborated on eight murals. They are currently working towards completing a BFA at Emily Carr University.

Programming Highlights

Artist Workshops

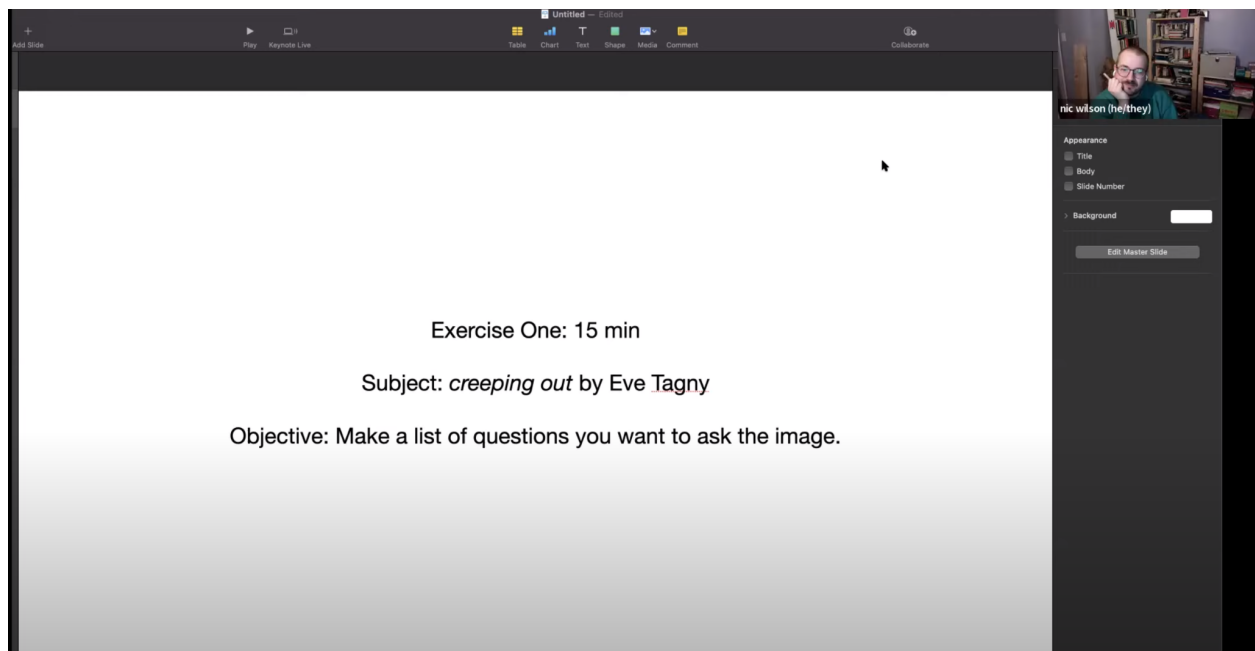


Image: Screenshot of Art Writing Workshop with Nic Wilson

Art Writing Workshop

Nic Wilson

April, 2022, Hosted Online

This workshop guided participants through expanded approaches to art writing, including lists, questions, notations, and poetic description. These exercises were based on a series of readings distributed prior to the workshop. Participants covered three distinct approaches to writing about visual art.

NIC WILSON is an artist and writer who was born in the Wolastoqiyik territory now known as Fredericton, NB in 1988. Nic graduated with a BFA from Mount Allison University, Mi'kmaq territory, in 2012, and an MFA from the University of Regina, Treaty Four Territory, in 2019. In 2021 Nic was long listed for the Sobey Art Award. Nic's work often engages time, queer lineage, decay, and the distance between art practice and literature. Nic's writing has appeared in publications such as BlackFlash Magazine, Peripheral Review, and Public.



Image: Sketch Comedy Writing Workshop with Vanessa Prevost. Photo: Sage Wosminity

Sketch Comedy Writing Workshop

Vanessa Prevost

Led by Dana Belcourt

June 3, 2022, Hosted In-person

An in-person workshop all about sketch comedy writing, hosted at Neutral Ground Artist-Run Centre on Saturday June 4th from 2 – 4pm. Participants were introduced to sketch writing, and learned the types of sketch formats professionals rely on, while practicing the skills of premise building and creative brainstorming. Learn theories of sketch character development such as “the freak,” “the fish out of water”, and “the neutral character” from a comedic perspective, in a beginner-friendly environment.

VANESSA PREVOST is a sketch, improv, and stand up comedian from Regina, SK. She is director and producer of Funnyhug Comedy Company, as well as one half of the improv duo, EH, DEE DEE! She has performed on stages across the Canada and is a trainer for the Canadian Improv Games. In the past, she’s performed with Hitchhiker’s Improv, directed B*rude Comedy, produced Backyard Sketch, and has performed with Kevin MacDonald. Her favourite food is tacos, and she dislikes the smell of vanilla.



Image: Silk, bundle-dyed scarf worn by artist Melanie Monique Rose. Photo: Sage Wosminity

Silk Bundle Dyeing Workshop

Melanie Monique Rose

August 17, 2022, Hosted In-person

In conjunction with our summer window exhibition, Neutral Ground hosted a Silk Bundle Dyeing workshop led by Melanie Monique Rose. Rose shared with participants her process in the creation of her exhibition "Held".

MELANIE MONIQUE ROSE is a visual artist from Regina, Saskatchewan, Treaty 4 Territory, and a long-time contributing member of Sâkêwêwak Artists' Collective Inc. She attended Kootenay School of the Arts with a major in the Fibre Arts in Nelson, B.C. In 2018 her daughter Meadow Rose was born. Becoming a mother has increased her desire to share the stories of her culture and family and has challenged the way she creates independently and as a shared experience with her daughter.

Programming Highlights

Critical Writing

Click Click Click

Nic Wilson

Exhibition Response

June 2021

NIC WILSON is an artist and writer who was born in the Wolastoqiyik territory now known as Fredericton, NB in 1988. Nic graduated with a BFA from Mount Allison University, Mi'kmaq territory, in 2012, and an MFA from the University of Regina, Treaty Four Territory, in 2019. In 2021 Nic was long listed for the Sobey Art Award. Nic's work often engages time, queer lineage, decay, and the distance between art practice and literature. Nic's writing has appeared in publications such as BlackFlash Magazine, Peripheral Review, and Public.



Watery Ghosts

Amber PB

Curatorial Text

December 2021

AMBER PB is an interdisciplinary visual artist, performer and arts organizer, living on Treaty 4 Territory. Amber is co-artistic director of Swamp Fest music and arts fest and has worked as Programming Director at Neutral Ground since 2017. She received an MFA in Intermedia Arts from the University of Regina, in 2014 and a BFA in interdisciplinary fine arts from NSCAD University, Halifax in 2007.

Watery Ghosts

Don't Forget to Count Your Blessings

Shima and Shamim Aghaaminiha

Exhibition Response

May 2022

SHIMA AGHAAMINIHA is a ceramic artist whose work extends to performance and installation. She earned her BFA degree in handicraft from Tehran University of Art. Aghaaminiha was born and raised in Iran, and its patriarchal religious system informs her work. Human rights issues such as freedom of speech and beliefs and feminism are the main subjects of her artworks.

SHAMIM AGHAAMINIHA is an artist. Her works include ceramic sculpture, installation, and performance. She received a Bachelor in Handicrafts from Tehran University of Art. She is currently an MFA student at the University of Regina. Through her art, she explores her experience in Iran, as a girl living with a strict

Don't Forget To Count Your Blessings



Co-Written by Shima & Shamim Aghaaminiha

Muslim family, in a country under dictatorship. She opens Iran's gate for the international audiences to know what is going on Iranian.

Sharper Tools for Unripe Fruit

Nima Esmailpour
Exhibition Response
June 2022

NIMA ESMAILPOUR is an artist, art historian, and occasional curator. He graduated from Goldsmiths, (University of London) with an MA in Art and Politics and is currently pursuing a PhD in the Department of Art History at Concordia University.



HELD – Colour stories from the land

Sage Wosminity
Curatorial Text
July 2022

SAGE WOSMINITY is an emerging curator from Regina, Saskatchewan located on Treaty 4 Territory. Sage has a history in fashion design exhibiting numerous collections in both Saskatchewan and Alberta. Sage is currently pursuing an honors degree in Art History and is an avid supporter of the arts in Regina.



HELD - Colour stories from the land



Melanie Monique Rose
Curated by Sage Wosminity
On view at Neutral Ground Artist Run Centre
from July 30 - September 18, 2022.

Call for Proposals – Window Gallery

Neutral Ground programming decisions are made by a jury composed of artist-members of the organization and coordinated by staff. In May 2021, Neutral Ground's Programming Director, with the help of the Programming Committee and volunteer jurors, circulated a call for proposals to exhibit work in the Window Gallery. The Programming Jury was overseen by Programming Director Amber Phelps Bondaroff and jurors Jera MacPherson, Ali King, Larissa Tiggler, and Sage Wosminity.

YEAR IN REVIEW:



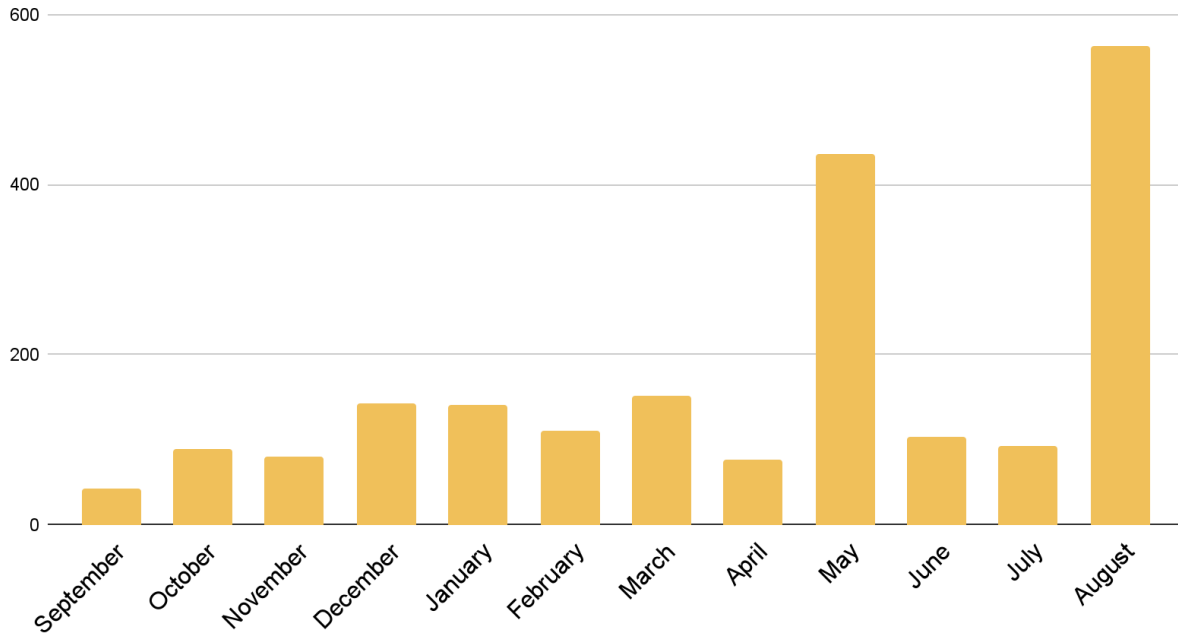
Image: Detail from *i'm remembering how tracks are made*. Photo: Gerion Manaois

During the 2021-2022 year, Neutral Ground was pleased to host 6 Main Gallery exhibitions—including a co-production with Sakewewak, 5 Window Gallery exhibitions, 4 artist workshops—including co-productions with Sakewewak and Regina Folk Festival, 7 opening receptions, 1 fundraising event—in collaboration with The Hampton Hub, 6 special performances—including a co-production with Queer City Cinema, and 10 artist talks.

Acting according to public health recommendations Neutral Ground maintained a hybrid approach to gathering, by hosting some programming online while also being thrilled to once again be able to host in-person opening receptions, and many other in-person programming and fundraising events as appropriate.

Gallery Attendance

Audience by Month



Audience by Main Gallery Exhibition

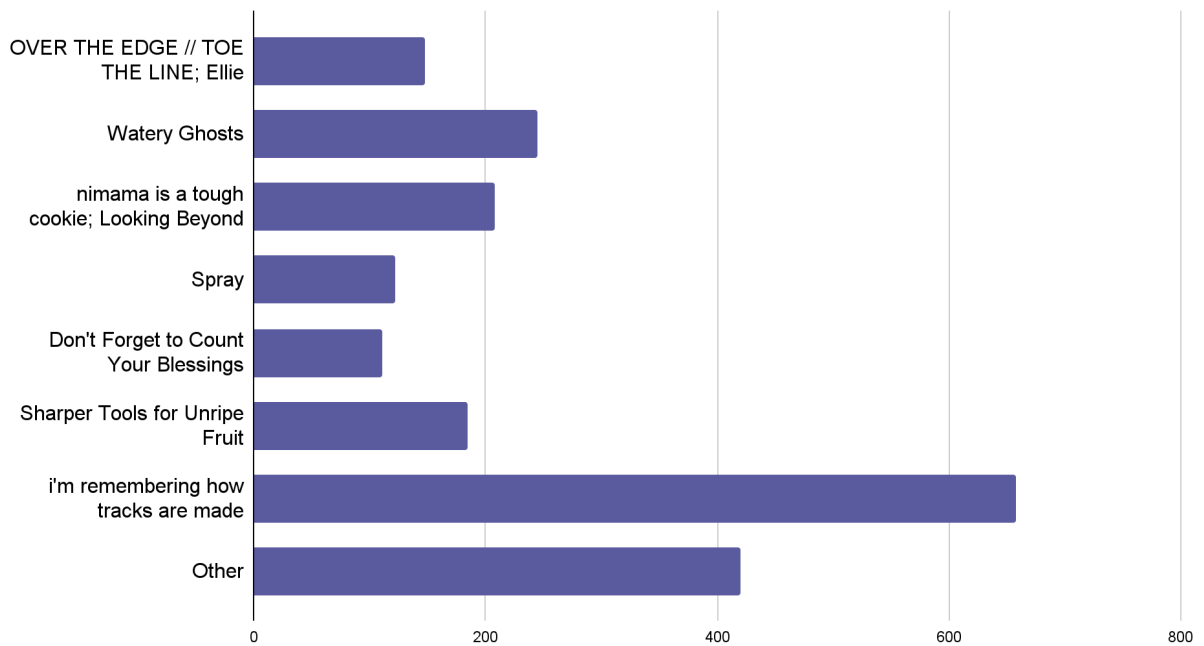




Image: Performance and reception of *Spray* by Nic Wilson. Photo: Daniel Paquet

Community Feedback

I love events like these that celebrate good ideas and inspire me as a photographer. And being involved in the art community connecting with other artists.

-Gerion Manaois, NG Volunteer

I liked the casual and familiar relationship between the staff/curator and myself. I felt very well supported in finding accommodation, getting around the city, understanding some of the local arts scene, meeting other artists, and creating a space for the exhibition with lots of agency and flexibility.

-Lan Florence Yee, Artist

Great support, and resources. Friendly accessible staff.

-Madeleine Greenway, Artist

They were very supportive and knowledgeable. I noticed lots of social media posts. The workshop went very smoothly and all supplies were on point!

-Phyllis Poitras-Jarret, Artist

MEMBERSHIP & SUPPORT:

Members

Special thanks to the **58** individuals and organizations that supported Neutral Ground through Membership in the 2021-2022 Fiscal Year. Additional thank you to those who chose to support at the Patron level: John Hampton and John Reichert. Members listed alphabetically by last name:

Neil Adams	Anastasia Feguson	Ali King	Alyssa Scott
WL Altman	Eliza Fernand	Karla McManus	Kasia Sosnowski
Marnie Archer	Brian Gladwell	Ali Molaro	Michelle Sound
Ryan Arnott	Jesse Goddard	Raegan Moyes	Lynn Sprayson
The Artesian	Madeleine Greenway	Thabo Mthembu	Sandra Staples Jetko
Robyn Barclay	Cat Haines	Caitlin Mullan	Larissa Tiggelers
William Bessai-Saul	Christina Hajjar	Yvonne Niegas	Ulrike Veith
Jean Borbridge	MacKenzie Hamon	Claire Paquet	Sherry Walchuk
Christina Canfield	John Hampton	Greta Peart	Sean Walley
Jonathan Carroll	Frank Hanta	Phylis Poitras-Jarrett	Brenda Watt
Amber Christensen	Carla Harris	Curtain Razors	Wendy White
Hilarey Cowan	Risa Horowitz	John Reichert	Nic Wilson
Benjamin Davis	Donald Jedlic	Esperanza Sanchez	Vanessa Wraithe
Marissa Desjardins	Jay Kimball	Malcolm Saunders	

Holly Fay	Ali King	Zoë Schneider	
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Donors

Special thanks to the **24** individuals, organizations, and businesses that supported Neutral Ground through cash or in-kind donations in the 2021-2022 Fiscal Year:

Anonymous	Crave Kitchen + Bar	O'Hanlon's Irish Pub
Anastasia Ferguson	Gravitron Press	PAVED Arts
Bill Burns	The Hampton Hub	Pueblo Hot Sauce
Briarpatch Magazine	Happy Hi Coffee	Sakewewak Artists' Collective
Buckthorne General Store	Jessup General Store	Seed Sustainable Style
City Street Farms	Larissa Tiggler	Silo Pulses & Grain
Common Weal Community Arts	Local Barre	Vintage Vinyl
Core Coffee	MacKenzie Art Gallery	Yamaha

Volunteers

Special thanks to the **15** individuals that supported Neutral Ground by donating their time and talents in the 2021-2022 Fiscal Year:

Marnie Archer	Brian Gladwell	Tomas Jonsson
Robyn Barclay	MacKenzie Hamon	Ali Molaro
John Cameron	Tomas Jonsson	Bishop Sommerfeld
Jason Cawood	Alex King	Peter Steele
Anastasia Ferguson	Karla McManus	Larissa Tiggler

Fundraising Events:



Image: Bingo Night Fundraiser. Photo: John Cameron

Neutral Ground's Bingo Night Fundraiser

Hosted at The Hampton Hub

May 14, 2022

Neutral Ground is grateful to everyone who supported the Bingo Night Fundraiser held at The Hampton Hub (1221 15th Avenue) on May 14th, 2022. Supporters included the venue hosts: The Hampton Hub, ticket-buying attendees, and all the wonderful Saskatchewan businesses and cultural organizations that donated phenomenal bingo prizes. Donors listed above. During the event, Bingo cards were sold in-person by sliding scale donation and—coupled with ticket sales—the event brought in nearly 1,500 dollars in support of Neutral Ground's operations.

Thank you!

Contributions from our membership and community are integral to Neutral Ground's operations. Your participation in all forms—from being a member, attending exhibitions and events, participating in workshops, supporting fundraising initiatives, sharing your perspective, and volunteering your time and talents—make Neutral Ground what it is and

guides the organizations forward. If you would like to get involved with Neutral Ground, our staff would love to hear from you:

JERA MACPHERSON Administrative Director	admin@neutralground.sk.ca
EMILY NESTOR Interim Programming Director	program@neutralground.sk.ca

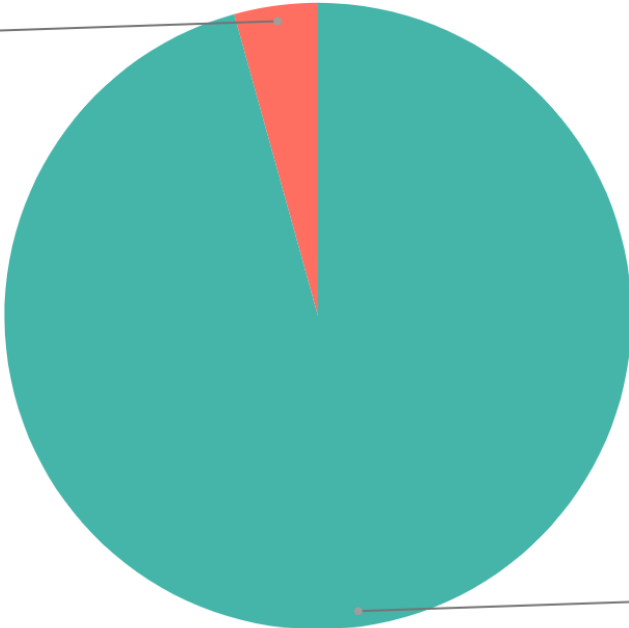
Financial Overview:

This section presents a summary of Neutral Ground’s finances in 2021-2022. A detailed presentation of Neutral Ground’s 2021-2022 Review Engagement made by Grant Thornton LLP will conclude the presentation of this Annual Report, followed by a motion for its approval.

Neutral Ground finished the 2021-2022 year in solid financial standing, carrying only a 226 deficit.

Revenues

Earned Revenue
4.3%



Public Funding
95.7%

Revenue Snapshot

In 2021-2022, a small Bingo Night fundraiser was hosted at the Hampton Hub and saw the support of numerous Saskatchewan businesses and organizations who donated prizes for the event. The event brought in over 1,000 in donations and nearly 500 in admission sales.

Neutral Ground gladly welcomed the return of concession sales revenue alongside the return of in-person receptions, accounting for 1409 of earned revenue. Additional fees were collected from workshops, the equipment rental program, and the membership program—although membership saw a 397 decrease compared to last year, sitting at 1528.

Although small in-person events were maintained throughout the year, Art’s Birthday—traditionally NG’s largest annual gathering and “fun”draiser—was moved online in January of 2022 as our community saw a spike in cases of Covid-19 and the organization was unable to collect admission or concession from the event.

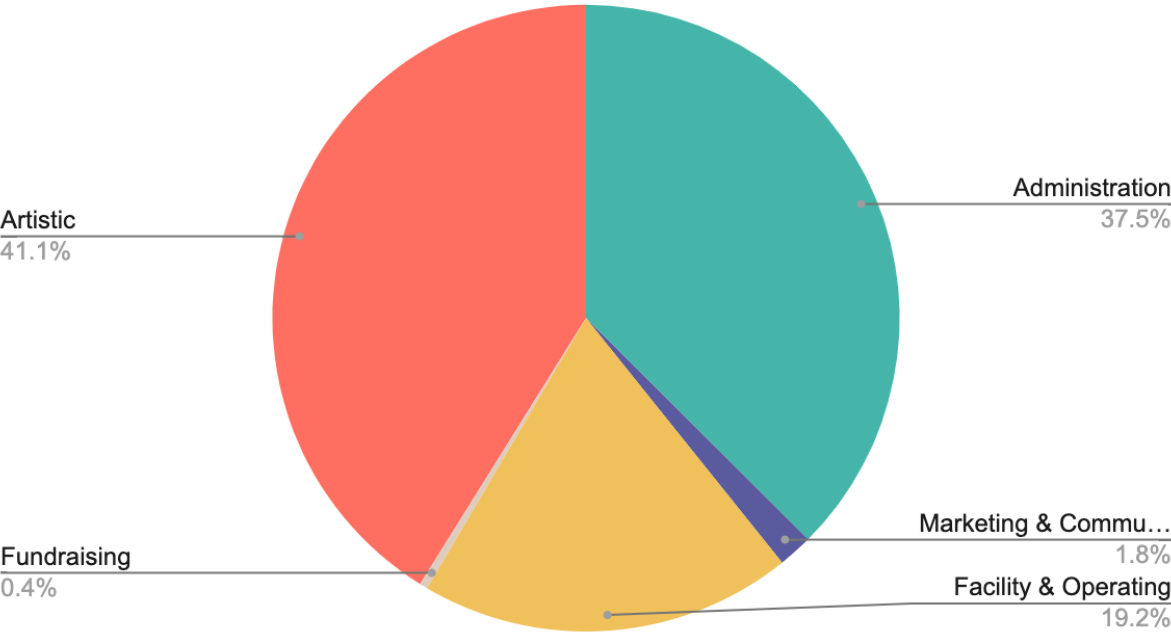
Major Funders & Grant Income

Being an artist-run centre; Neutral Ground continues to rely on Federal, Provincial, and Municipal granting agencies for the majority of the organization’s operating budget:

In 2021–2022 Neutral Ground received the following:

- \$67,500 from the **Canada Council for the Arts**
- \$13,500 (deferred revenue) from the **Canada Council for the Arts**
- \$95,000 from the **Saskatchewan Arts Board**
- \$15,000 from the **City of Regina**

Expenses



Expenses Snapshot

Administrative expenses remained comparable to those of 2020-2021 decreasing from 76,627.72 in 2020-2021 to 73,914.34 in 2021-2022. However, as last year’s expenses included initiatives such as the design of a new website and consultant-led anti-racism training, 2021-2022’s overall office expenses were down yet overall administrative expenses remained on par with last year due to stable investment in administrative staff in 2021-2022: namely the hiring of full-time Administrative Director and hiring of a 8-month Gallery Assistant contract.

Neutral Ground continues to dedicate a substantial portion of the operating budget to artistic expenses with 30% of programming expenses going directly towards paying artists. Programming expenses remained aligned with those of 2020-2021 with the key difference—accounting for a decrease from 86,219 in 2020-2021 to 77,7967 in 2021-2022—being due to reduced staffing expenses: namely the hiring of an Interim Programming Director on a temporary 4-month contract and the occurrence of a 7-week vacancy in the role.

Looking Forward:



Image: Reception for *Are you asking me to purge every heartbreak?* Photo: Jera MacPherson

The gradual increase to in-person events has been a highlight of the 2021-2022 year. We hope that Neutral Ground can continue to exist as a space for collective gathering. Moreover, Neutral Ground hopes to continue strengthening our community connections by forging new partnerships and nurturing longstanding partnerships with other arts and culture organizations.

Notably, 2022 marked forty years since Neutral Ground was originally incorporated in 1982. This tremendous milestone is felt with equally tremendous gratitude towards the numerous artists and cultural workers who have stewarded this organization so that it can continue to exist and serve our community. Neutral Ground is pleased to have the opportunity to kick off the 2022-2023 fiscal year with a 40th Anniversary Celebration, and hope to carry the joy that comes from gathering in appreciation of a legacy that has benefited so many emerging artists, cultural workers, and community members. This event, which is possible through the Reopening Grant issued by Canada Council, will allow for us to start the year by paying additional artist fees to numerous local creators.

As we sustain our organizational responsibilities to be a platform for dialogue with our community, welcome new voices, and challenge practices that have systematically neglected others, we hope that you will join us in both celebration of what has been accomplished thus far as well as engage in collaborative efforts of placemaking and community building for the future.

Upcoming Programming for 2021 - 2022



Image: Elian Mikkola, from *The Posthistoric Queer*. Photo: Courtesy of the artist.

Sept 24 - Nov 12	Main Gallery	ELIAN MIKKOLA	<i>Carcass - The posthistoric Queer</i>
Sept 24 - Nov 12	Window Gallery	NEGAR DEVINE-TAJGARDEN	<i>[extended] Family Storage</i>
Nov 19	Special Event	40th Anniversary Celebration	
Nov 19 - Jan 15	Window Gallery	YUJI LEE	<i>Hide In / Seek Out</i>
January 21	Special Event		<i>Arts Birthday</i>
January 28 - March 18	Main Gallery	MANUEL STRAIN	<i>Threshold</i>
January 20 - 12	Window Gallery	Sâkêwêwak-Beading Mentorship	<i>Opulence</i>

April 1 – May 13	Main Gallery	KASSANDRA WALTERS & REZA RAZAI	Title
March 25–May 13	Window Gallery	RACHEL BROUSSARD	Title
Spring	Main and Window Gallery		Call for Proposals
Late Spring 2023	Main Gallery	PAM TZENG	Title
Summer 2023	Window Gallery	REY TATAD	Title
Summer 2023	Main Gallery	ARIANNA RICHARDSON & MOLLY CALDWELL	Title
Late Summer 2023	Window Gallery	Summer Student	Title
Late Summer 2023	Main Gallery	Sâkêwêwak Partnership	Title

Board Nominations:

The Neutral Ground board works on a governance model, advising on matters of policy and overseeing the financial health and relevance of the organization to the community and in serving its mandate. Neutral Ground Directors serve without remuneration for their services and must act honestly and in good faith in the best interests of the organization.

75% of the Directors are required to be self-declared, practicing visual or media artists or arts professionals. All directors must have a commitment to the Corporation's Mission and Vision.

Nominations to the Board of Directors will be accepted in advance and may also be moved from the floor. Each nominee to the Board must receive a majority of votes cast by Members at a duly constituted Annual General Meeting. Elections of Directors shall always take place by ballot.

The Neutral Ground Board of Directors consists of a minimum of six (6) and a maximum of twelve (12) Directors. Directors serve a two-year term.

The following Directors will continue for the 2022–2023 fiscal year:

- Brian Gladwell, Treasurer

Retiring Board Members, November 26, 2022:

- Alex King, Secretary
- Anastasia Ferguson
- Karla McManus
- Larissa Tiggelers
- Robyn Barclay, Vice-Chair
- Tomas Jonsson, Chair

There are currently a maximum of ten (11) positions on the Board available to be filled. The following individuals are standing for election to the Board:

- Mika Abbott
- Marnie Archer
- Sam Heinrichs
- Kelly Husack
- Larissa Tiggelers (standing for a second term)

No Director of the organization may serve for no more than three (3) consecutive terms. Nominations from the floor will be accepted. Scrutineers will be selected from the floor by all present at the AGM to collect and count ballots.

Biographies:

Listed alphabetically by last name.

MIKA ABBOTT (she/her) is an emerging artist from Regina, Saskatchewan, situated on Treaty 4 Territory. She works across a range of mediums, including: printmaking, painting, and lens-based mediums. Her practice aims to create documentation of people and place, establishing connection and meaning through portraiture. Mika successfully gained her Bachelor of Fine Arts with Distinction from the University of Regina in 2020. She is a gallery facilitator and preparator assistant at Dunlop Art Gallery.

MARNIE ARCHER is of Dutch, Scottish, English, and Irish settler decent. It is important to her to include the acknowledgement that she was born, raised and currently operates on the Treaty 4 Territories of the nêhiyawak, Anihšīnāpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis/Michif Nation. Marnie Archer is set to complete a Bachelor of Arts from the University of Regina with a concentration in Cultures of Display, and a studio practice in ceramics in the Fall of 2022. Her educational experiences also include studying Fashion Design for three years at Toronto Metropolitan University and completing an exchange program in Textile Design at the University of Central England. Throughout recent years, Marnie has dedicated herself to her local arts and culture scene in Saskatchewan by volunteering as event and

programming support, sitting on planning committees, and owning a small business for over 5 years which supported and promoted local artists. Prior to returning to university, Marnie worked as a National Visual Merchandiser in Ontario for over fifteen years designing props, fixtures, window installations and working collaboratively to complete several new retail and office design projects. Marnie's curatorial work and ceramic practice is concerned with commenting on issues consuming both our international and local political landscapes, as well as mental health and wellness as a universal experience. In her spare time, she enjoys hanging out with her teenage daughter Maya, taking early morning walks with her unruly dog Tango, practicing yoga and meditation, and riding her fixed gear bike.

JESSE GODDARD has been serving as Visual Arts Technician at the University of Regina for ten years in the MAP faculty. He holds an Interdisciplinary MFA in the areas of Visual Art and Creative Technology. His artistic interests include sculpture, CAD design, electronics, and robotics. He is slated to teach Senior Sculpture in the upcoming Winter 2023 semester and is currently working towards the completion of a home studio for spring. His art practice is process oriented, often involves a degree of automation and is entrenched in the virtual. Jesse enjoys working with a diverse group of artists at the university, where he is committed to the facilitation and advancement of ideas and cultural production. In his spare time he enjoys his family, dog, climbing trees and cross country skiing.

SAM HEINRICHS grew up in Winnipeg but now lives in Regina. In-between those two places Sam spent some years in Montreal, where Sam worked at Concordia University's Centre for Digital Arts helping MFA students figure out how to turn projectors on (and some other things). Sam likes black metal and experimental poetry and is interested in how people interact with words. Sam completed a BA in literature at Concordia University and a Master's in Information Studies at McGill University, and currently works as a Community Librarian at Regina Public Library's Central Branch.

KELLY HUSACK - Following convocation from the Faculty of Kinesiology at the University of Regina in 2015, Kelly took on the role as executive director for the SEARCH student-run community health clinic in Regina's North Central neighbourhood. It was her experiences here that continue to drive her work and passion for community well-being and urban vibrancy. In 2018, Kelly moved to Toronto to further her education by pursuing a Master's in Public Policy at the Munk School of Global Affairs and Public Policy at the University of Toronto. In addition to her studies, she remained active on campus, leading student groups including the Public Good Initiative (a student-led, pro-bono non-profit consulting initiative) and was elected director of finance for the Master of Public Policy Student Association. She also worked as a communications coordinator with the Urban Policy Lab at the University of Toronto. Following graduation from the MPP program, Kelly returned home to Regina and immediately began working for the City of Regina in her current position as Policy Analyst in 2020. In this role, she continues to work on a variety of programs, policies, and projects that foster equity and inclusion, safety & well-being, and support people experiencing homelessness.

JESS RICHTER is a German-Anglo-Canadian contemporary folk artist practicing in Treaty 4 Territory. Her practice includes installation, site-specific work, printmaking, and drawing. She holds an MFA from the University of Regina. Influenced by British, German, and Eastern-European folk ritual and tradition, she recontextualizes these practices within contemporary Saskatchewan to explore disconnect experienced by Euro-Canadian settlers resulting from long-term structures of empire and colonialism, and as a healing practice from cyclical displacement. She uses empathy and personal mythology to investigate the disconnect between ritual and place that has resulted from capitalistic immigration and land practices in rural Saskatchewan. Considering environmental and agricultural collapse, her work explores the use of folk ritual as an ancestrally-informed and earth honoring practice that creates opportunities for empowering re-enchantment.

LARISSA TIGGELERS holds an MFA from the University of Guelph and a BFA with distinction from the Alberta College of Art & Design. Starting in 2009, she served in a number of volunteer and staff positions within Calgary-based artist-run centres, culminating her service in 2015 as the Director of Stride Gallery. Larissa is an Assistant Professor in the Department of Visual Arts at the University of Regina. Larissa has been a member of Neutral Ground's Board of Directors since December of 2020. In her first term, she has contributed to Neutral Ground's Events, Fundraising, Hiring, Human Resources (ad hoc), Membership and Programming committees. Tiggelers respectfully acknowledge that she lives and works on Treaty 4 lands, which are the traditional territories of the Nêhiyawak, Anihšīnāpēk, Nakoda, Dakota, and Lakota peoples and the homeland of the Métis/Michif Nation.

Financial Statements:

Grant Thornton LLP (formerly Cogent Chartered General Accountants) will present Neutral Ground's financial statements for the 2021-2022 fiscal year.