

Annual Report

Neutral Ground Artist–Run Centre

For the period covering September 1, 2022 – August 31, 2023

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ABOUT NEUTRAL GROUND:

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, Anihšināpēk, 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 noon to 6:00pm Wednesday through Saturday, 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 staff members who manage the day-to-day operations of Neutral Ground.

Neutral Ground 2022–2023 Board of Directors:

Mika Abbott elected November 26, 2022	Kelly Husack, Secretary elected November 26, 2022
Marnie Archer elected November 26, 2022	Yvonne Niegas elected November 26, 2022 resigned November, 2023
Brian Gladwell, Treasurer elected November 28, 2019 re-elected December 3, 2022	Jess Richter elected November 26, 2022 resigned October, 2023
Jesse Goddard elected November 26, 2022 resigned December, 2022	Larissa Tiggelers, Chair elected December 5, 2020 re-elected November 26, 2022
Samuel Heinrichs elected November 26, 2022	Nic Wilson, Vice-Chair elected November 26, 2022

Staffing in 2022 - 2023

During the 2022–2023 year, NG wished Programming Director Amber Phelps Bondaroff (she/they) well on a 1-year parental leave and was pleased to welcome Emily Nestor (she/her) as Interim Programming Director in August 2022. In spring 2023, Amber Phelps Bondaroff announced her resignation following the conclusion of parental leave in September. NG wishes Amber Phelps Bondaroff the best with their endeavours and extended immense gratitude for all of their work with the organization. In June 2023, NG wished Jera MacPherson (she/her), Administrative Director since October 2021 well in an exciting new career opportunity. On September 1, NG excitedly welcomed Emily Nestor into the role of Director/Curator. Between September–December 2022, Neutral Ground was pleased to employ Sage Wosminity (she/her) as Events Coordinator in conjunction with the NG’s 40th Anniversary activities and between June and August 2023, Molly Ryan (she/her) was a Curatorial Assistant thanks to the support of a Canada Summer Jobs grant.

MESSAGE FROM THE EXECUTIVE:

Dear Neutral Ground Membership,

Thank you to the membership for entrusting the 2022–23 Board of Directors with the care of Neutral Ground (NG) over the past year. As a group, and with the generous support of current and recently departed staff members, Emily Nestor, Jera MacPherson and Amber Phelps Bondaroff, we managed to accomplish many goals, including those set forth by our predecessors. Some highlights include the following:

- Board Development over the past year included two workshops with Jacq Brasseur of Ivy and Dean Consulting: Boards 101 & 201 and Dreaming of Equitable Boards
- Following these workshops, we created a standing item on board meeting agendas to summarise and discuss a chapter of White Supremacy Culture in Organizations by Dismantling Racism Works, adapted by the Centre for Community Organizations (COCO). This reading gave the Board opportunities to reflect and assess our communication and governance practices. We were able to move closer toward a more inclusive and equitable space striving to be welcoming to diverse members of our communities.
- We created a standing Governance Committee and developed accompanying Terms of Reference to outline the committee's scope, responsibilities and deliverables.
- Thanks to the establishment of the Governance Committee, we were able to create Terms of Reference for all but one of NG's current standing committees. These committees include: Executive, Human Resources, Membership, Governance, and Events/Fundraising.
- We established a new staffing model, and circulated a call for applicants for the new Director-Curator role. Following interviews, the Board was excited to promote Emily Nestor, Neutral Ground's former Interim Programming Director.
- Each committee wrapped their 2022-23 activities by creating a list of recommendations for the 2023-24 Board members. We were keen to formally pass along our research and in-progress projects.
- We made the decision to reduce Neutral Ground's programming cycle from five major projects annually, to four. This initiative is intended to increase in-depth audience engagement, and improve staff capacity. Vital resources were previously stretched beyond a reasonable capacity, particularly as economic conditions have changed over the past few years. It was identified that NG must work within its capacity to maintain its functionality and vision. The new cycle freed up some of the budget to account for inflation, and allowed us to increase support, in terms of financial and curatorial resources for artists.

I extend my deepest gratitude to everyone who has served on the board over this past year, you have contributed so much to the organization. In particular, I want to celebrate the work

of resigned and outgoing members, Brian Gladwell (who has been with the Board since 2019!), Jesse Goddard, Kelly Husack, Yvonne Niegas, and Jess Richter.

Our unending appreciation is owed to Director-Curator, Emily Nestor, for her heartfelt support and steadfast care for Neutral Ground, its artists, members and board over the last 15 months. Emily, the board is thrilled to continue to collaborate with and support you in your new role.

We are very excited about where Neutral Ground will go in the ensuing years and how we can continue to develop to better serve our various communities.

Sincerely,

**Larissa Tiggelers (outgoing Chair) on behalf of the Exec Team: Nic Wilcon (Vice-Chair),
Brian Gladwell (outgoing Treasurer) and Kelly Husack (outgoing Secretary)**

2022–2023 PROGRAMMING HIGHLIGHTS:

Programming Highlights

Main Gallery Exhibitions



Installation view of *Carcass - The Posthistoric Queer* by Elian Mikkola. Photo by Daniel Paquet

Carcass - The Posthistoric Queer

1-person Exhibition: Elian Mikkola

September 24 - November 12, 2022

Reception: September 24th

Stepping in, I invite you to the year 3000, a time of posthumxn species. After mankind broke our planet into pieces around 2050–2070, a queer variant of the homo sapien continued to survive. Preposterous development and the use of natural resources for self-indulging activities led to the total destruction and death of animal, plant and human life. However, due to resilience and highly enhanced adaptational skills, the queer variant learned to survive in the harsh conditions of the newly transformed planet. The artifacts in display and the re-enactments seen in multiple projections invite you to observe the life and survival of our queer ancestors.

ELIAN MIKKOLA is a Finnish Moving Image Artist (of Karelian descent), and a white settler currently based between Treaty 4, Regina, and Montréal (Tiohtià:ke), Canada. Mikkola completed their MFA in Media Production in 2019 at the University of Regina. They work closely with both analog and digital images, movement and themes such as memory, spatial dependences and queer environmentalism.



Opening reception for *threshold* by Manuel Axel Strain. Photo: Jera MacPherson

threshold

1-Person Exhibition: Manuel Axel Strain

January 28 - March 18, 2023

Reception: January 28th

Through familial collaborations, *threshold* commemorates intuitive acts that engage specific fragments of knowledge from the artist's communities. Manuel Axel Strain draws on states of remembrance through family photographs and installations using various coded materials, imagery, and visual cultures. The objects displayed can become physical embodiments of Strain's communal and ancestral knowledge, and as witnesses, we arrive at the threshold of the artist's experiences at once ambiguous and invitational. The focus on the existence of a threshold, one that might be crossed over or left honoured, prioritizing personal realities, positioning us to an edge of our own and the meeting place of another's. Through the creation of a physical and psychological threshold, the exhibition generates an appreciation

of experiences and memories that exists beyond the settler colonial perspective, without the need to fully comprehend, intrude, or possess.

MANUEL AXEL STRAIN is a 2-Spirit artist from the lands and waters of the *xʷməθkʷəyəm* (Musqueam), *Simpcw* and *Syilx* peoples, based in the sacred region of their *q̓íc̓əy̓* (Katzie) and *q̓ʷa:n̓áʷən̓* (Kwantlen) relatives. Strain's mother is Tracey Strain and father is Eric Strain, Tracey's parents are Harold Eustache (from Chuchua) and Marie Louis (from *nkmaplqs*), Eric's Parents are Helen Point (from *xʷməθkʷəyəm*) and John Strain (from Ireland). Although they attended Emily Carr University of Art + Design they prioritize Indigenous epistemologies through the embodied knowledge of their mother, father, siblings, cousins, aunts, uncles, nieces, nephews, grandparents and ancestors.

experiences become a source of agency that resonates through their work with performance, land, painting, sculpture, photography, video, sound and installation. Their artworks often envelop subjects in relation with ancestral and community ties, Indigeneity, labour, resource extraction, gender, Indigenous medicine and life forces. Strain often perceives their work to confront and undermine the imposed realities of colonialism. Proposing a new space beyond its oppressive systems of power. They have contributed work to the Vancouver Art Gallery, Surrey Art Gallery, the UBCO Fina gallery. They were longlisted for the 2022 Sobey Award and were a recipient of the 2022 Portfolio Prize.

Creating artwork in collaboration with and reference to their relatives, their shared



Detail of *collate-contrast* by Kassandra Walters. Photo: Daniel Paquet

collate-contrast

2-person Exhibition: Kassandra Walters and Reza Rezaï

April 1 - May 13, 2023

Reception: April 1st

how does one come to terms with the number two.

the number who can't help but to be identified, defined by its unforgiving relationship to one.

the number fixated on what comes before but seldom cares about what comes after.

the number who captures the tenacity of the almost there but the reality of the heavier not quite.

within the hierarchy of numbers it seems to be an almost impossible, improbable task.

a state of sequential purgatory that one can not find any sense of solace within nor truly come to terms with.

it is what it is.

this is how it goes.

follow my lead.

2. 3.

and maybe that's where the problem lies.

thinking of two through the lens of a system.

a prescribed framework that makes sense in the sensical (rational) way of things but has now seeped into all the other necessary nonsensical things.

of life itself.

of art itself.

of the artist itself.

of the artist himself.

of the artist herself.

or more specifically the artists themselves.

rendering the incessant pursuit of removing self from the artistic experience so that "it" is all that remains becomes a rather complicated one. or in this case a rather complicated two.

because there is now a duality (or maybe a duality) at play, in play with place.

an attempt of two to co-exist within a singular, narrow white space.

who takes what.

what goes where.

how do the boundaries of this momentary relationship begin.

& where do they end.

this pas de deux.

that began à part de nous deux.

two varied practices defined by two distinct histories.

histories that are not each other's own but have come to become a part of each's own.

KASSANDRA WALTERS is a multidisciplinary artist born in Tkaronto/Toronto. She received her BFA from Concordia University in Tiohtià:ke/Montreal. Kassandra combines her love of materials, mostly non traditional, into rich, layered, ephemeral works. Her work references her identity as a second generation Canadian and experiences of living with mental illness. In her newest body of work, through the use of various treatments for sugar and spices, she is able to connect to and hold space for the millions of people affected by the colonization of the Caribbean.

REZA REZAI is an artist, writer + educator from Winnipeg, Manitoba. His forthcoming collection of poetry titled eshgh will be published by Les Éditions du Blé in 2023. He is currently working on his first photo book louixlouislewis as well as a series of large scale paintings under the working title of a poor man's wanda koop.



Detail of *BILLED-A-BEAR, Nerds are over, are you a nunc?* By Maya Ben David. Photo: Daniel Paquet

BILLED-A-BEAR

Nerds are over, are you a nunc?

2-person Exhibition: Maya Ben David and Marissa Sean Cruz

May 27 - June 10, 2023

Reception: May 27th

BILLED-A-BEAR: Contextually, many facets of our lives have been digitized by the global pandemic. Cryptocurrency gained significant buzz as yet another avenue of augmented life. NFTs are a trendy, albeit notorious form of blockchain authentication gaining exponential traction in digital art purchasing. For a select few, this is an extremely profitable system. Numerous critics (myself alike) see this as an ethically sticky exchange. As a digital artist, I see this shift in consumption as both damaging and unsustainable. NFTs create false scarcity in an

Nerds are over, are you a Nunc? Is a video that tries to convince the viewer that there's a Ferris wheel worshipping new subculture and that they are already part of it. How to make your own internet subculture with an active fandom? Create compelling lore. As I explain in the video, "A Nunc has focused nerdiness, that is not necessarily connected to nerd culture". Myself and co-creator Iain Soder designed a term to describe the experience of being culturally divergent in your interests but not in the way someone would describe a

over-saturated market. "BILLED-A-BEAR ٩•٠•٣" directly responds to this turbulent market, a grotesque digital system that is reflective of the horrors in away-from-keyboard systems in the present art-industrial complex.

MARISSA SEAN CRUZ is a digital multimedia and video performance artist from Kijipuktuk (so-called Halifax). Their experimental videos use 3D modelling, sound design and costumed performances to study identity and value systems. Remixes of pop culture and commercialized products are synthesized creating alternative narratives. These humorous works aim to process a fast-paced contemporary present and envision possible, utopian futures.

classic nerd. For example, where a nerd loves Marvel movies and is good at math, a nunc might be obsessed with collecting vintage Barbie dolls or taking pictures of cool cars. The term nerd is outdated, you are no longer a loser for being good at science or liking Star Wars, in fact, you are positively average.

MAYA BEN DAVID (MBD) is a Toronto-based artist. Working in video, installation, and performance, she creates worlds and characters that aid her ongoing exploration of anthropomorphism, cosplay, and performative personas. Maya is currently trying to become famous on Youtube by combining the "normie" appeal of video essays with surrealist performance art.



Detail of *Surface All the Way Through* by Arianna Richardon. Photo: Daniel Paquet

Surface All the Way Through - (previously called *Plastique Chic*) (please note Molly JF Caldwell has been postponed until March of 2024)

1 Person Exhibition: Arianna Richardson

June 17- July 29, 2023

Surface All The Way Through is an exhibition composed of sculptural pillow-objects and text-based wall-hangings assembled from discarded plastic and thrift-store craft supplies using hobby-craft techniques. It is an exploration of superficiality, distraction, reflection, containment, emotional blockages, consumerism, accumulation, and waste.

This exhibition presents ambiguous slogans that oscillate between self-help affirmations, vacuous advertisement slogans, and the absurdist confessions of a plastic-obsessed citizen in our klepto-capitalist society. By working toward seamless perfection using intensively laborious handicraft methods, I mimic the visual language of mass-production completely by hand, turning myself into a mock-machine of capitalism that actively works to de-construct and re-present the messaging and objects of consumer-culture. Each object is saturated with decoration; layered with an impossible amount of surface texture, colour, and pattern. They simultaneously evoke comfort and repulsion with the fluctuations between their softness and familiarity of form and the discomfort of a frivolously decorated surface and plastic-waste-stuffed interior

ARIANNA RICHARDSON

Arianna Richardson is a sculptor, performance artist, sewist, and mother from Lethbridge, AB in Treaty 7 territory. She is a lifelong crafter and thrift-store enthusiast, constantly collecting plastic-based trash and discarded craft materials. Richardson sometimes performs under the pseudonym, The Hobbyist, taking her hobby-craft pursuits outdoors to activate public spaces and talk to people about trash. Arianna holds a BFA (2013) in Studio Arts from the University of Lethbridge and an MFA (2018) from NSCAD in Halifax, NS.

Programming Highlights

Window Gallery Exhibitions



Detail of *[Extended] Family Gathering* by Negar Tajgardan. Photo: Daniel Paquet

[Extended] Family Gathering

Window Gallery Exhibition: Negar Devine-Tajgardan

September 24 - November 12, 2022

Reception: September 24th

In the transition of our lives we remember places we go and leave. We are constantly making new memories in our lives; we collect these memories and load them on each other even though they might fade away eventually. My works are comprised of small replicas of objects that I have formed memories around. As displacement is a universal subject I included other people's memory into my work by creating replicas of their belongings.

NEGAR DEVINE-TAJGARDAN is a visual artist with a special interest in sculpture, installation-art and photography. Tajgardan's works are based on her memories of coming to Canada from Iran and broader concepts of immigration and displacement. She completed her MFA degree at the University of

Saskatchewan. She is interested in the memories of absent spaces, whether they are missed as a result of growing up, moving or even death, and how these reflect the changes in people's lives. Tajgardan has chosen paper and dissolvable fabric for their qualities of fragility to speak to the vulnerability in life.



Detail of *Hide In / Seek Out* by Yuji Lee. Photo: Daniel Paquet

Hide In / Seek Out

Window Gallery Exhibition: Yuji Lee

November 1, 2022 - January 15, 2023

Reception: November 19th (1982 Prom)

Hide In / Seek Out contemplates conflicting identities and the complexities of inhabiting a physical form. Using creatures composed of contorted fingers, the series reimagines and embraces ways of being that exist outside of the rigid structures we've been taught to adhere to. Oftentimes, enforcing harmful restrictions is mistaken as creating order, and difference is equated with deviance. What might it look like for us to be freed from these impositions and to be encouraged to explore what we've learned to suppress? This work is supported in part by an artist residency hosted by the University of Saskatchewan Art Galleries and Collection (USAGaC) and funded through the Canada Council for the Arts Digital Now Program.

YUJI LEE is a visual artist working in drawing, mixed media, printmaking, and sculpture. Yuji's practice primarily explores mental health and identity, presented through surreal illustrations of anatomical distortions. The artist's work has been exhibited in the Art Gallery of Regina, the Fifth Parallel Gallery

(Regina), Art Mûr (Montréal), Art Placement Gallery (Saskatoon), and in downtown Saskatoon as a public installation through BAM (Bridges Art Movement) and DTNYXE (Downtown Saskatoon). Yuji holds a BA in Visual Arts from the University of Regina and currently works as a gallery facilitator.



Street view of *Tabbouli Rose Window* by Rachel Broussard. Photo: Daniel Paquet

Tabbouli Rose Window

Window Gallery Exhibition: Rachel Broussard

March 25 - May 13, 2023

Reception: April 1st

Tabbouli Rose Window is a photo-based installation that explores cultural memory through recent, archival, and found photographs. The installation depicts the Lebanese community of Lafayette, Louisiana through photographs of Lebanese-owned businesses of the past and present. Broussard pairs these images with a representation of a cathedral rose window composed of the ingredients of tabbouli, a salad recipe passed down by her paternal grandmother. Broussard's family owned the Ashy Liquor store in Lafayette. In the video, *For Roses* (a reference to the bourbon brand "Four Roses" and the artist's grandmother Rose Ashy), Broussard visits the ancestral liquor store slab, throws roses on the slab, and sweeps them away. This gesture imitates that of a shopkeeper and marks the passage of time. Soon, the slab will be demolished for an elevated highway. *Tabbouli Rose Window* serves as a memorial shrine for the Lebanese community of Lafayette and the traditions that remain.

RACHEL BROUSSARD (she/her + they/them) is a multimedia artist based on Treaty 6 Territory originally from Lafayette, Louisiana. Rachel holds a MFA Studio Art from the University of Saskatchewan. They work in Saskatoon, SK as Program Director at PAVED Arts.



Faith Alone by Rey Tatad Photo: Daniel Paquet

Faith Alone

Window Gallery Exhibition: Rey Tatad

May 27 - July 8, 2023

Reception May 27th

Filipinos have always been and always be a people of faith. Religion has been indispensable in the creation of a shared national ethos among Filipinos – themselves being a conglomerate of ethnicities, tribes and spoken languages. The selection of drawings depict the integral nature of religion not just as a social cohesive to the community but also as an institution itself. Its influence transcends beyond just people’s lives into politics, society and culture. These drawings aim to highlight the core aspects of Filipino society that have been chosen to preserve and reinforce; contextualized in the multifaceted nature of religion.

REY TATAD is a Saskatchewan-based artist who specializes in drawing using pencil crayons. Tatad is a native of the Philippines and through his bi-cultural background, he explores the clash between two cultures: of East and West that brings about an amalgamation of the two that is further enriched by his personal experiences as an immigrant.



The Multiplicities of Feminine Prairie Existence Curated by Molly Ryan Photo: Daniel Paquet

The Multiplicities of the Feminine Prairie Existence

Window Gallery Exhibition: Jane McCreight

Curated by Molly Ryan

Dates

Exhibition Statement

The Multiplicities of Feminine Prairie Existence, hints to the canon of classic western cinema and how gender is portrayed throughout this media, while cross-referencing the dynamics of rural communities and the expectations of gender roles throughout Saskatchewan's rural prairies. Through Jane's work, crib biting and holster, they challenge the commonly known masculine cowboy archetype and explore how femininity exists in these settings and culture.

An upbringing in Saskatchewan's rural prairies often replicates the canon of western cinema particularly on its implication on gender roles and the gender divide of labor. Jane contradicts stereotypes and embraces both femininity and the aesthetics of Western rurality by taking traditional masculine activities and bringing a light to how femininity exists and contributes to these spaces. The Multiplicities of Feminine Prairie Existence, references to the glorification of physical labor and agriculture work as men's work while women are placed in subordinated passive roles where their primary purpose and value is diminished to an existence of dedicated caregiving, domestic labor, and the sexual gratification in favor and

the benefit of the much beloved and adorned cowboys. These expectations trickle down into core characteristics and hobbies, in both western cinema and rural communities. While the common behavior of tobacco chewing, cigarette smoking, and bar fighting, is commonly accepted and even mystified within the archetype of the cowboy, this leeway is not given to their subordinate female romantic interests, and it certainly would not be admired in them either. Like our romantic interests in Western cinema who present as well-mannered, well-dressed, and unwaveringly devoted girls, women raised in rurality are burdened by the same restrictions. Jane McCreight's practice challenges this notion and expectation through highlighting femme people and bodies in association to the landscapes, animals, and objects historically reserved for the cowboys.

Jane McCreight

Jane is a film student based in Regina, Saskatchewan located on Treaty 4 territory. They're a visually driven person with an interest in world building and unconventional filmmaking processes. Recently, Jane has diverted from narrative form filmmaking and taken an interest in experimental film.

Molly Ryan

Molly Ryan (she/her) is an emerging filmmaker who's conceptually interested in contemporary realism and feminist theory. Molly was raised on the traditional territories of Treaty Four and is excited to spend the summer working in Regina's art community. She is currently studying Film and Video Production in Grand Rapids, Michigan and will be graduating in 2024 with her Bachelor of Arts. During her school year Molly works for Fishladder student art journal as a poetry reader. Her work is primarily based in filmmaking, photography, and creative writing.

Programming Highlights

Partnerships & Events

Perforum: Artists Roundtable Discussion & QCC Festival After Parties

Partnership with Queer City Cinema

Featuring Léuli Eshrāghi and Jessica Karuhanga

September 16-17, 2022

Perforum: Artists Roundtable Discussion, hosted at NG, provided the opportunity for QCC's 2022 performance artists to discuss topics and issues relevant to their work and for audiences to listen in. NG also acted as a venue after the performance and screening programs for artists and audience to mingle on the weekend nights of the festival.



Image courtesy of the artist.

Portrait Photography and Feminism

Partnership with YWCA, Power of Being You!

Presentation and Workshop by Hooria Rajabzadeh

October 17, 2022

Hooria asked youth-participants to think about why some people in photographs look more powerful and some look weak? Considering how a photographer can depict people as more or less powerful, and using phone cameras, youth explored how angles and gestures can define a subject's character. Youth were invited to analyze iconic images of Iranian protesters, with Hooria providing context for the female-led uprising over compulsory hijabs

bio



1982 Prom held at Neutral Ground. Photo: Gerion Manaos.

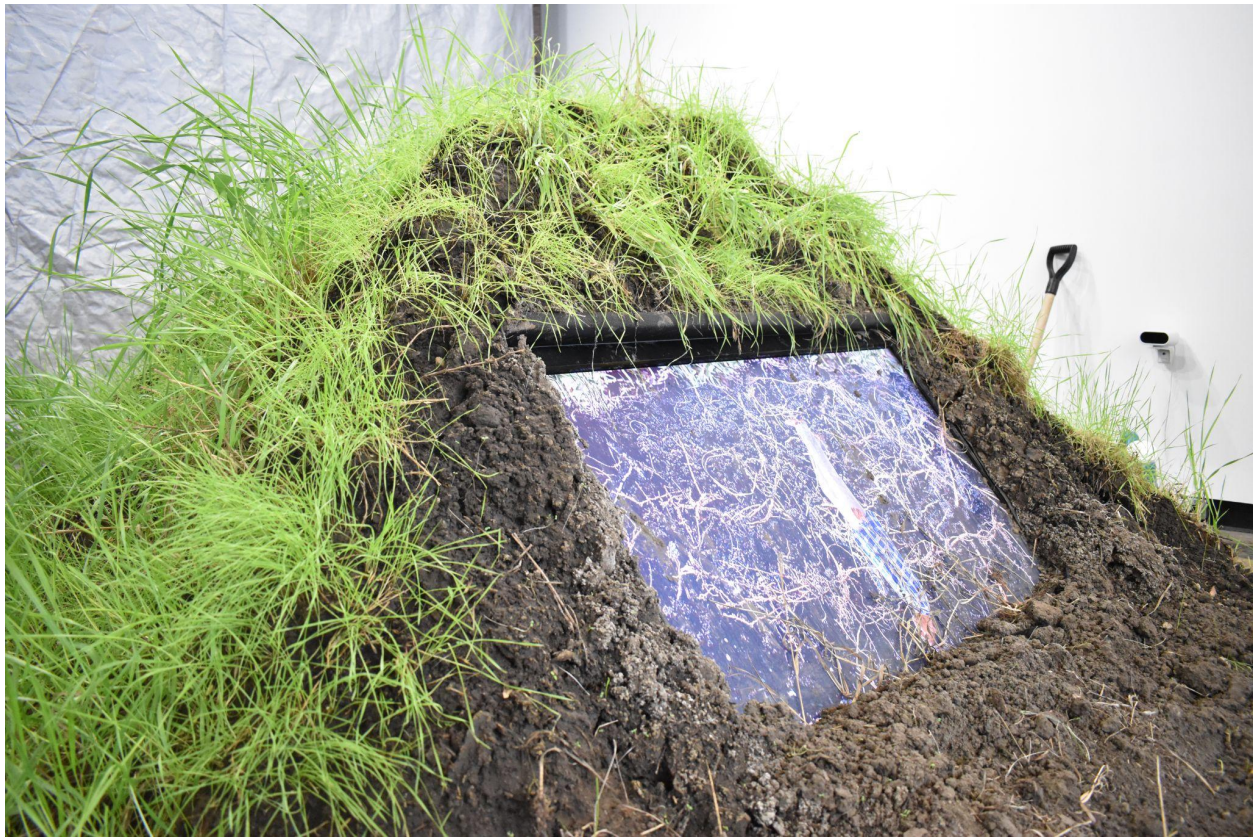
1982 Prom

Neutral Ground's 40th Anniversary Celebration

Featuring Cyril Chen, Sean Dunham, Yuji Lee, Audie Murray, Pulsewidth, and Oiseaux

November 18, 2022

In celebration of NG's 40th anniversary, we partied like it was 1982 with a spectacular return to in-person events. The event featured limited edition commemorative risograph prints by Audie Murray, an 1980's cover band performance by Oiseaux, original animations inspired by NG's archives by Cyril Chen, a live performance of by prom queen Sean Dunham, and expertly curated dj-ing by Pulsewidth.



Member-Use-of-Space

MFA Thesis Exhibition: *Of Earth*

WL Altman

December 9 - 18, 2022

Reception: December 17th

NG Member WL Altman made use of the gallery in preparation for his thesis defense, mounting three multimedia installations, spurred by a desire to reconnect with this territory and explore his Métis heritage. The exhibition, including a live performance and artist talk on December 17th.

WL ALTMAN was born and raised on Treaty 6 Territory in Saskatoon. With a background and training in music, his practice has evolved from music composition and performance into broader interdisciplinary work that uses diverse media to bring together sound, music, image, materials, and ideas into a hybrid form of performance and installation art.

Sound, Spatial, and Performance Art

Art's Birthday Mini-Fest, 2023

Partnership with University of Regina Creative Technologies Students

Facilitated by Lindey French

Featuring Alixx Davidson, Julie Lyther, Mackenzie Hay, Jaecy Bells, Alia Sayeed, Gian Franco Geraldino, Maggie Robertson, Andres Maldonado Cono, Jane McCreeight, and Sepehr Rahmati
January 21, 2022

As part of Art's Birthday 2023, afternoon audiences enjoyed a variety of performances, video, sound, and spatial art created by several emerging student artists from the University of Regina.



Cyanotype Indoor/Outdoor Workshop

Art's Birthday Mini-Fest, 2023

Facilitated by Sheldon Brown

As part of Art's Birthday 2023, morning participants engaged in an indoor/outdoor cyanotype workshop instructed by Sheldon Brown. Participants were given the opportunity to learn the process of cyanotypes and went home with their own creations at the end of the workshop.

Art's Birthday Party

Happy Birthday Art, We Hope Your Party is Out of This World!

Featuring THINKTANK and ygretz

January 21, 2022

In the evening of Art's Birthday, Neutral Ground hosted an out-of-this-world party, featuring an artist-made playable video game experience by ygretz and an experimental hip-hop performance by THINKTANK.

Regina-based THINKTANK covers various genres, including hip-hop, electronic, pop and dance music. Each member (SUKE, Allinesik and MONK) produces, records, and writes music for the group. MONK and SUKE are distinct yet complimentary vocalists, with the former's esoteric bars offset by the latter's dedication to ardent, rafter-reaching melodies. Hovering between introspective and political realms THINKTANK maintains an air of light-heartedness and prioritizes space for their audience to reflect and come to their own conclusions. Their debut album Dream State has been described as an entrancing blend of hip-hop and dance music.

ygretz (Greta Peart) is a musician/media artist from Saskatchewan, Canada. She has released two EPs titled Mel Wide (2019) and Jelly22 (2020). She records and produces her own music, and creates digital illustrations and animated videos. She is currently building her career as a videogame developer.



Detail from *Opulence: We Bead Everything!* featuring puzzle bag by Tina Kequahtoway. Photo: Daniel Paquet

Opulence: We Bead Everything!

Partnership with Sâkêwêwak Artists' Collective

Window Gallery Exhibition

Featuring Jayda Delorme, Nicole Morrow, Fawn Redwood, Tina Kequahtoway, Terri Mennear & Kim Belhumeur, supported by Stacey Fayant

January 28 - March 13, 2023

Opulence: We bead everything! ran for four months which hosted weekly sessions, supported by artist Stacey Fayant and guest artists; Melissa Worme, Lynette LaFontaine, and Tammi Ratt. The group visited the Indigenous collections at the Royal Saskatchewan Museum during the series to reflect on the work done in the past and inspire them to incorporate contemporary ideas, colours, and influences. Old archived photos of Indigenous people offer documentation of the traditional art made by past Indigenous womxn with luxurious beadwork, quillwork, stitching, and sewing on just about anything, including worn or household belongings. Those archived images also leave hints on how and why they were created, whether the images captured a group of people beading or showcased shared elements in their work through similar patterns and motifs. Examining the visual narrative of these photographs highlights community as a significant element in creating traditional art.

Hosted by lead artist and facilitator, Stacey Fayant, this group is to create a supportive space for Indigenous artists whose practice is primarily focused on beadwork. Participants met weekly via virtual and in-person meetings to explore areas such as tufting, quill, and fur, to incorporate into their individual beading projects. In alignment with the Métis cultural practice of sitting around the kitchen table, creating new work, talking, and learning, participants developed their skills through guest artist workshops, group sharing, and peer skill exchange.



Detail from *Opulence: We Bead Everything!* featuring artwork by Stacy Fayant. Photo: Jason Hipfner

Opulence: We Bead Everything!

Partnership with Sâkêwêwak Artists' Collective

Artist Roundtable

Featuring Jayda Delorme, Nicole Morrow, Fawn Redwood, Tina Kequahtoway, Terri Mennear & Kim Belhumeur, supported by Stacey Fayant

February 4, 2023

JAYDA DELORME is mainly based in Regina SK, and is an emerging Nihiyaw (Cree) visual artist from Cowessess First Nation in Treaty 4 Territory. She is an artist of many mediums including drawing, painting, body painting, digital art and logo making. Her focus is her cultural art

NICOLE MORROW is a proud Métis with Saulteaux and Scottish biological roots and a Métis, and Irish upbringing. She is a teacher and self-taught artist from Fort Qu'appelle, SK. She completed her Bed at SUNTEP-U of R in 2010 and has been sharing her love of beading in the classroom ever since. Growing up

practices such as beading, sewing, regalia making and indigenous cultural tattooing. Her work can be found in various places around her community. In 2018 her work was shown on an international stage for the World Body Painting Festival in Austria. She takes great passion in expressing her indigeneity through her art practices as well as using her art to contribute to her community.

FAWN REDWOOD I am a proud member of Cowessess First Nation situated along the Qu'Appelle Valley on Treaty Four territory. I am Nehiyaw, Anishnabek, French, and Ukrainian. I was raised in Regina in my younger years and then on my Reserve "Cowessess First Nation", till I attended University in Regina. In 2004, I completed a Bachelor's in Fine Arts and a Minor in Art History with Honors from the First Nations University of Canada/ University of Regina. I am a multimedia artist, not one medium can hold me for too long. My designs are influenced by my culture, heritage, and heart. Growing up my grandmother was always busy making Star blankets and her designs always intrigued my passion for color, but she was also meticulous with her stitches and workmanship.

TERRI MENNEAR My Métis heritage comes from the maternal side of my family who originally resided in Lac La Biche, Alberta. I have loved beads and buttons since I was a child, but I really became interested in making my own beadwork creations about 7 years ago. I'm honoured to have learned beading techniques from attending programs offered by instructors Jenn Creeley, Jane Carriere, Katie Ironstar, Jennine Krauchi, Naomi Smith, Katie Longboat and Stacey Fayant. I'm also grateful for the opportunity to learn from participants of beading circles that I have attended. Beading is an integral part of my life. It not only provides me with a way to express myself artistically and connect with my Métis heritage. It contributes to my mental wellbeing.

adopted and later navigating the foster care system she struggled with a sense of identity and belonging. Beading played and continues to play an important role in the journey of reclaiming what was lost. She uses beading to recreate connection, build community and as a tool for healing. She plays with many different mediums including painting, embroidery, sewing and beadwork.

TINA KEQUAHTOWAY currently resides in Regina, SK with her husband and family. She hails from Zagime Anishnabek, formerly known as Sakimay First Nation, and is of Saulteaux/Cree descent. Tina's parents are Phyllis McKay from Zagime and late Dennis Morrison from ahkewistahaw; both parents are Residential School Survivors. Tina attended First Nations University of Canada 2001. She traveled to Ottawa to support the Idle No More Grassroots movement in January 2013. While raising her children, Tina learned how to make her children's pow wow regalia. From sewing to beading, she likes to create jewelry, beaded hats, and medallion sets.

KIM BELHUMEUR is a Métis woman from Regina, SK. with roots in the Qu'Appelle Valley. She has a background in journalism and communications, and started beading in adulthood. Her work is primarily functional and wearable, often using floral motifs. Currently, she is exploring fine art through beaded paintings. Kim considers her work to be a contribution to Métis cultural reclamation and revitalization, and she is proud to be a part of a Nation whose members are working hard to bring back what was taken from their ancestors. Kim enjoys beading in community and treasures the opportunities it brings to build relations and share knowledge.

Justice for Trans Folks Focus Groups

Partnership with JusticeTrans

Held at Neutral Ground & Chokecherry Studios (Saskatoon)

February 11-13, 2023

Join JusticeTrans and community members for a focus group on what Justice Looks Like for Us! This first series of focus groups are geared towards Two-Spirit, Trans, Non-binary, and

Gender Nonconforming (2STNBGN) peoples to hear what challenges we have faced within justice systems, what resiliency is for us, and how we can use social change for access to justice!



**Indigenous
JOYS** artist residency
August 12 - September 8, 2023

Reception
August 12 | 7pm-9pm

Artist Talk
August 13 | 1pm-3pm

with **Tenille Campbell** &
Stacey Fayant | Arielle Twist | Heather Dickson | Darla Campbell
Neutral Ground Artist-Run Centre | 1835 Scarth Street

SĀKĒWĒWAK ARTISTS' COLLECTIVE INC. **NEUTRAL GROUND** Artist-Run Centre City of Regina | **REGINA**  Canada Council for the Arts / Conseil des arts du Canada  aka artist-run  

Indigenous Joys

Partnership with Sākēwēwak Artists' Collective

Main Gallery Exhibition Featuring

August 12th - September 8th

What does Indigenous joy, desire, and love look like?

The residency commenced in October at the kaniyâsihk Culture Camp, where participants spent three immersive days preparing hides for their projects, taking them through the stages, from hunting to crafting the finished smoked hide. The artists involved, including

Stacey Fayant, Arielle Twist, Heather Dixon, Darla Campbell, and lead artist Tenille Campbell, worked together over the past year, using the smoked hide pieces from the kâniyâsihk Culture Camps to explore the theme of Indigenous Joys. Each artist presented an online engagement series or conducted workshops during their residency, offering a glimpse into their creative processes, facilitating peer-sharing, and offering space for casual conversations about art.

After a year of dedicated work, we are thrilled to invite you to Neutral Ground Artist-Run Centre in Regina from August 12th to September 8th, 2023, to witness the final works of these talented artists. Through their visual work, the gallery will come alive with the essence of Indigenous Joys, complemented by the smell of smoked hide and the sound of wicked auntie laughter. Additionally, the gallery will feature beadwork supplies and a prompt for the public to respond to the same question using beads. Visitors can choose to contribute their beading to a designated wall or take it home as a memento.

The residency concludes with a special billboard exhibition featuring Lead Artist Tenille Campbell in Saskatoon this November 2023, in collaboration with AKA. Tenille's billboard exhibition will offer a summary of her experience as the Lead Artist and her interactions with the other artists involved in the project. We extend our gratitude to all our partners and funders, including the Canada Council for the Arts, Neutral Ground ARC, AKA ARC, SkArts, SaskCulture, SaskLotteries, and the City of Regina, for their support in making this journey of Indigenous Joys possible.

University Class Presentations

University of Regina - Art for Lunch on September 9, 2022

University of Manitoba - School of Art 'Field Trip Class' on October 12, 2022

University of Regina - Curating the New on February 8, 2023

Programming Highlights

Artist Workshops



Elian Mikkola leading a workshop on phytograms. Photo: Emily Nestor.

Phytograms & Photographic Emulsion

Workshop by Elian Mikkola

September 26, 2022, Hosted In-Person

Phytograms have become a popular eco-method amongst the film and photography community. They use plants and organic material to imprint and develop images directly onto film emulsion. In this workshop, participants tried the technique in both photographic and 16mm film mediums and discovered possible new ways to develop this technique further in their own artistic practices.

ELIAN MIKKOLA is a Finnish Moving Image Artist (of Karelian descent), and a white settler currently based between Treaty 4, Regina, and Montréal (Tiohtià:ke), Canada. Mikkola completed their MFA in

Media Production in 2019 at the University of Regina. They work closely with both analog and digital images, movement and themes such as memory, spatial dependences and queer environmentalism.



Yuji Lee leading a workshop on zine-making. Photo: Emily Nestor.

Zine-Making Workshop

Workshop by Yuji Lee

December 10, 2022, Hosted In-Person

Though they can be about pretty much any topic, zines have a history of being a part of social and political activism, giving marginalized groups a voice and a space for self-expression. In this workshop, Yuji invites participants to draw inspiration from social issues as they create their own zines using widely available materials..

YUJI LEE is a visual artist working in drawing, mixed media, printmaking, and sculpture. Yuji's practice primarily explores mental health and identity, presented through surreal illustrations of anatomical distortions. The artist's work has been exhibited in the Art Gallery of Regina, the Fifth Parallel Gallery (Regina), Art Mûr (Montréal), Art Placement Gallery (Saskatoon), and in downtown Saskatoon as a public installation through BAM (Bridges Art Movement) and DTNYXE (Downtown Saskatoon). Yuji holds a BA in Visual Arts from the University of Regina and currently works as a gallery facilitator.



Rachel Broussard leading workshop and discussion on familial recipes. Photo: Jera MacPherson

How much parsley is in your tabbouli?

Workshop by Rachel Broussard

March 22, 2023, Hosted In-Person

This workshop was part cooking class, part performance workshop. Participants made and ate tabbouli salad using Broussard's family recipe. They discussed tabbouli preparation tips, compared recipes and discussed topics such as cultural memory and how it relates to place.

RACHEL BROUSSARD (she/her + they/them) is a multimedia artist based on Treaty 6 Territory originally from Lafayette, Louisiana. Rachel holds a MFA Studio Art from the University of Saskatchewan. They work in Saskatoon, SK as Program Director at PAVED Arts.

capturing colour: exploring the world of natural dyes

Workshop by Kassandra Walters

April 15, 2023, Hosted Online

A workshop on the basics of natural dyeing using items that are easily accessible. participants are encouraged to experiment with dye materials found around their homes, neighbourhoods and even in their compost bins. Participants learned foundations that will

allow them to go out and explore colour found in the world around them, such as choosing materials, the mordanting process, preparing a dye bath and finally over dyeing.

KASSANDRA WALTERS is a multidisciplinary artist born in Tkaronto/Toronto. She received her BFA from Concordia University in Tiohtià:ke/Montreal. Cassandra combines her love of materials, mostly non traditional, into rich, layered, ephemeral works. Her work references her identity as a second generation Canadian and experiences of living with mental illness. In her newest body of work, through the use of various treatments for sugar and spices, she is able to connect to and hold space for the millions of people affected by the colonization of the Caribbean.



hannah_g, writing workshop group, after working through a few writing exercises together.. Photo: Jera MacPherson

Critical Fictions

Reading by hannah_g

+Writing Workshop by hannah_g

April 28, 2023, Hosted In-Person

Critical Fictions contains essays about five contemporary artists living and working in Canada. Although quite distinct, there are threads and sympathies between them. All are Canadian, each works with abstraction, the body is central, they probe structures of power and control with wit and pathos, and each is queer. Their subversion, humor, slipperiness, and fluidity are rooted in their queerness, making them intimate bedfellows. Their work is brilliantly critical, tenderly gorgeous, and delightfully acerbic.

Following a reading from *Critical Fictions*, hannah_g hosted a workshop with on and off-page writing exercises and hosted a discussion on approaches to art writing and research in conjunction with the methodology and reference to *Critical Fictions*.

HANNAH GODFREY (hannah_g) is a writer and artist based in Winnipeg, Treaty 1. She has worked in many above-and below-board settings including art galleries, anarchic cinema microplexes, national museums, music venues, derelict warehouses, and festivals. Generosity, irreverence, and earnestness underpin her endeavours. Born in the UK, she moved to Winnipeg in 2008.

on (art) writing

Workshops by Reza Rezaï

May 13-15, 2023, Hosted In-Person

A three part workshop that prepared participants for the (un)savoury facets of writing as a practicing (or soon-to-be practicing) artist. Each session delved into specifics of the art writing process, taught through a collaborative, peer reviewed + holistic framework, including artist statements, art proposals, artistic budgets and cvs. Workshops were complemented with weekly readings, prompts + questions to help each participant to refine, redefine + reimagine their own respective writing(s).

REZA REZAÏ is an artist, writer + educator from Winnipeg, Manitoba. His forthcoming collection of poetry titled *eshgh* will be published by Les Éditions du Blé in 2023. He is currently working on his first photo book *louxlouislewis* as well as a series of large scale paintings under the working title of *a poor man's wanda koop*.

Programming Highlights

Critical Writing

collate-contrast

Hooria Rajabzadeh & Farhad Foroughi
Exhibition Response
April 2023

Farhad Foroughi; Visual Artist, Critic.
B.A. in graphic design and M.A of
Photography at the University of
Tehran.
Hooria Rajabzadeh; Visual Artist. BA
and MA of Photograph at the
University of Tehran.

[Exhibition Text](#)

Neutral (?) Ground

Sage Wosminity
40th Anniversary Response
SPICE Magazine
March 2023

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

[Splice Article](#)

The Multiplicities of Feminine Prairie Existence

Molly Ryan
Curatorial Text
August 2023

Molly Ryan is an emerging filmmaker whose conceptually interested in contemporary realism and feminist theory. Molly was raised on Treaty Four territory. She is currently studying Film and Video Production in Grand Rapids, Michigan and will be graduating in 2024 with her Bachelor of Arts. During her school year Molly works for Fishladder student art journal as a poetry reader. Her work is primarily based in filmmaking, photography, and creative writing.

Curatorial Text

Call for Proposals - Main Gallery & Window Gallery

In April 2023, Neutral Ground's Programming Director, with the help of the Programming Committee circulated a call for proposals to exhibit with NG in the 2024-2025 programming season, in either the Main and Window Galleries respectively. In the following months, the Programming Jury was overseen by Interim Programming Director Emily Nestor, Programming Committee members Mika Abbott, Marnie Archer, and Yvonne Niegas, and jurors from NG's membership: Stacy Fayant, Jaye Kovach, and Elian Mikkola.

YEAR IN REVIEW:

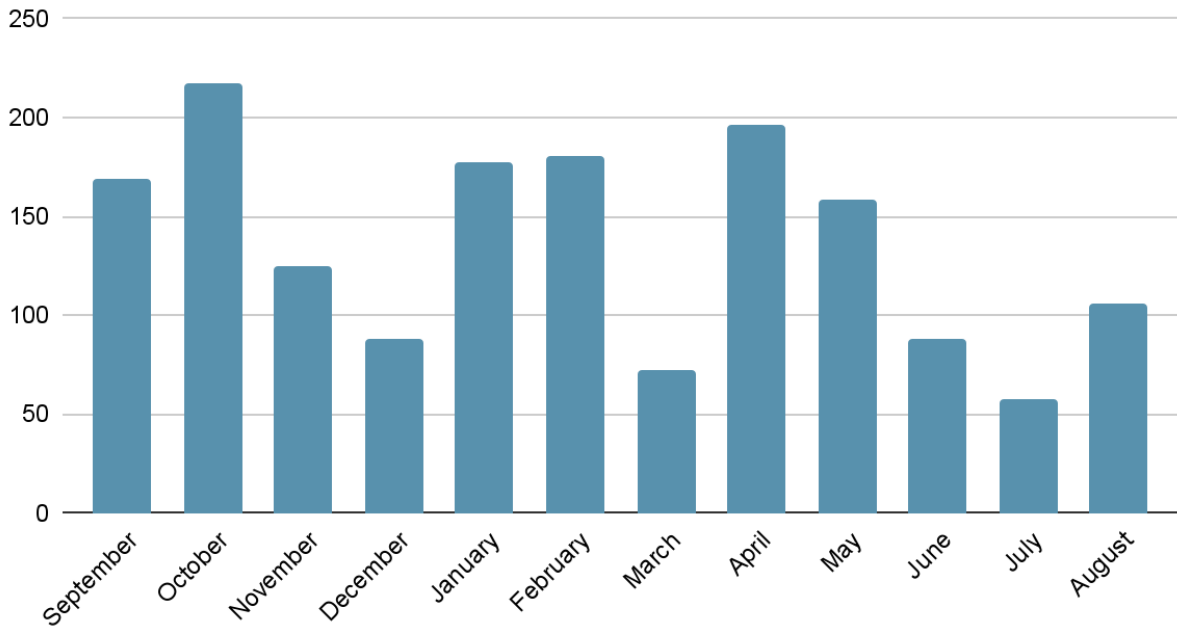


Drawing by Cassandra Walters. Photo: Daniel Paquet

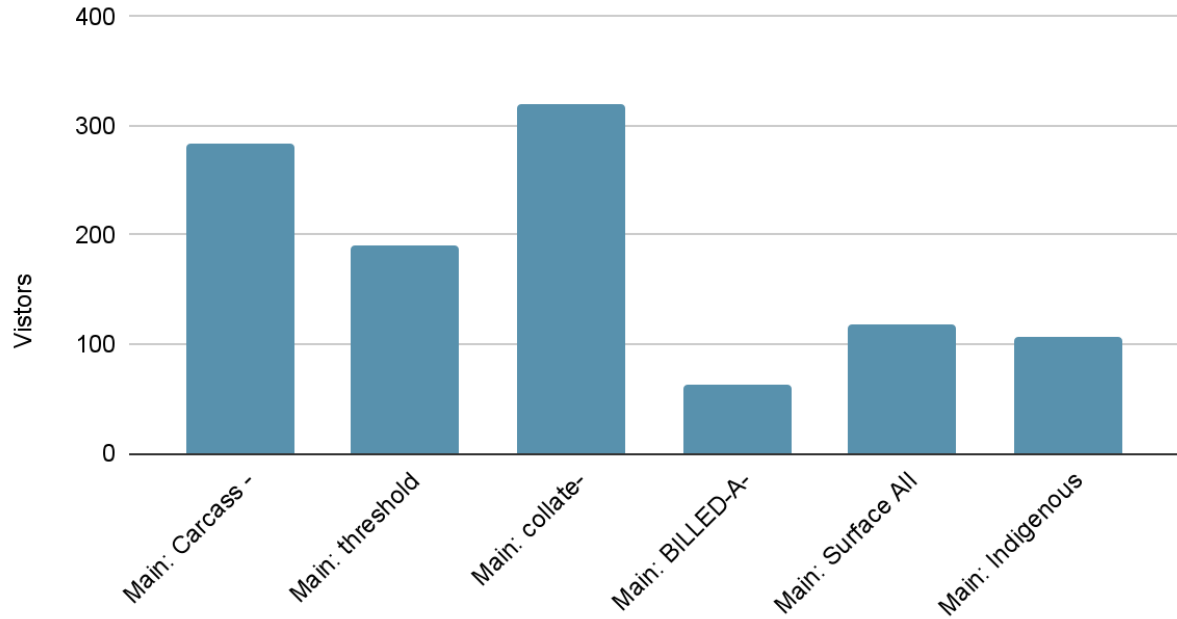
During the 2022-2023 year, NG was pleased to host six Main Gallery exhibitions—including a partnership exhibition with Sâkêwêwak Artists' Collective, six Window Gallery exhibitions—including a partnership exhibition with Sâkêwêwak Artists' Collective and curatorial project led by Summer Student Molly Ryan, nine artist workshops—including partnerships with YWCA and JusticeTrans, six opening receptions, 1 fundraising event—in partnership with Common Weal Community Arts hosted at The Hampton Hub, a special performance—through partnership with University of Regina Creative Technologies Students, six artist talks—including partnerships with Queer City Cinema, and 2 Member-Use-of-Spaces. NG was able to return to hosting the majority of its 2022-2023 events in-person, while maintaining some programming online offerings as appropriate.

Gallery Attendance

Gallery Attendance by Month



Gallery Attendance by Main Gallery Exhibitions



Community Feedback

Thank you for taking a moment to send greetings and to let me know the print is on its way. How could I not purchase it!? My spirit is in the bag. Now I have a visual reminder for a creative spirit ignited 40 years ago and still remains close to my heart today.

-Nida Home-Doherty, NG co-founder

I loved the duo residency. I think all residencies should have more than one artist. It was a fantastic experience.

-Marissa Sean Cruz

It was a pleasure working with Neutral Ground and I am so thankful to have been given the opportunity to exhibit my work in the Window Gallery and to host my first workshop! I also want to give a special thank you to Emily for stepping into the Interim Programming Director position so seamlessly! Y'all are awesome!

-Yuji Lee

I love the work you do and the opportunities you offer for local artists. Keep doing the good stuff!

-Elian Mikkola

MEMBERSHIP & SUPPORT:

Members

Special thanks to the **72** individuals and organizations that supported Neutral Ground through Membership in the 2022-2023 Fiscal Year. Additional thank you to those who chose to support at the Patron level: John Hampton and Lisa Wicklund. Members listed alphabetically by last name:

Acâhkos calf child-dubois	Aislinn McDougall	Ali King	Ali Molaro
Alyssa Scott	Anastasia Feguson	Barb Reimer	Benjamin Davis
Bree Tabin	Brenda Watt	Brian Gladwell	Britt Council
Caitlin Mullan	Cameron Wiest	Carla Harris	Carrie Smith
Cat Haines	Christina Canfield	Courtney Rink	Danielle Dumelie
Elian Mikkola	Emma Holt	Eric Gyug	Erickka Patmore
Ernie Dulanowsky	Esperanza Sanchez	Garry Wasyliw	Greta Peart
Hayley Gislason	Helen Pridmore	Hilarey Cowan	Holly Fay

Hooria Rajabzadeh	Jason Cawood	Jess Richter	Jesse Goddard
John Cameron	John Reichert	Jordan Cousins	Katherine Cameron
Kelly Husack	Kendall Nestor	Lan Florence Yee	Larissa Tiggelers
Linda Duvall	Lindsey Demchuk	Lindsey French	Lynn Sprayson
Madeleine Greenway	Mai Ly	Malcolm Saunders	Malcolm Saunders
Marnie Archer	Melanie Monique Rose	Mika Abbott	Negar Tajgardan
Neil Adams	Nic Wilson	Risa Horowitz	Rozhin Tayaraniyousefabadi
Sam Heinrichs	Sandee Moore	Sandra Staples Jetko	Thabo Mthembu
Tomas Jonsson	Ulrike Veith	Vanessa Wraithe	Wendy White
William Bessai-Saul	WL Altman	Yuji Lee	Yvonne Niegas

Donors

Special thanks to the **19** individuals, organizations, and businesses that supported Neutral Ground through cash or in-kind donations in the 2021-2022 Fiscal Year:

33 1/3 Coffee Roasters	Marnie Archer	St John's Music
Briarpatch Magazine	Melanie Monique Rose	Traditions Handcraft Gallery
Farmer Jane Co.	Naked Bean Coffee	Yvonne Niegas
Gravitron Press	Nokomis Craft Ales	
The Hampton Hub	Sâkêwêwak Artists' Collective	
Katherine Cameron	Saskatchewan Filmpool Cooperative	
Long & McQuade	SaskMusic	
Malty National Brewing	Sawchyn Guitars Ltd.	

Volunteers

Special thanks to the 26 individuals that supported Neutral Ground by donating their time and talents in the 2022–2023 Fiscal Year:

Cady Judge	Jack Nestor	Isaac Duperreault
Marnie Archer	Brian Gladwell	Tomas Jonsson
Mika Abbott	Yvonne Niegas	Ali Molaro
John Cameron	Kelly Husack	Bishop Sommerfeld
Sam Heinrichs	Alex King	Nathan White
Anastasia Ferguson	Courtney Rink	Larissa Tiggelers
Ayesha Moshin	Britten McGonigal	Abby Phair
Jesse Goddard	Dean Bisenthal	Nic Wilson
Jess Richter	Gerion Manaois	

Fundraising Events:

SING YOUR HEART OUT

Common Weal Community Arts + Neutral Ground Artist-Run Centre

Karaoke Fundraiser

Hosted at The Hampton Hub

May 12, 2023

Two of your favourite local arts organizations teamed up to host a karaoke fundraiser on Friday May 12, hosted at The Hampton Hub (1221 15th Avenue Regina, SK). The event operated as a friendly tournament, with participants competing for cash donations on behalf of either Common Weal Community Arts and Neutral Ground Artist-Run Centre with both organizations splitting proceeds evenly at the end of the night.

NG is grateful to everyone who supported the Karaoke Fundraiser, including the venue hosts: The Hampton Hub, the 64 event attendees, everyone that came and *sang their hearts out*, and the wonderful Saskatchewan businesses and cultural organizations that donated

phenomenal door prizes. Donors listed above. Thanks to everyone's contributions, the event brought in over 850 dollars which was divided equally in support of Neutral Ground and Common Weal's operations.

Thank you!

Contributions from our membership and community are integral to NG'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:

EMILY NESTOR

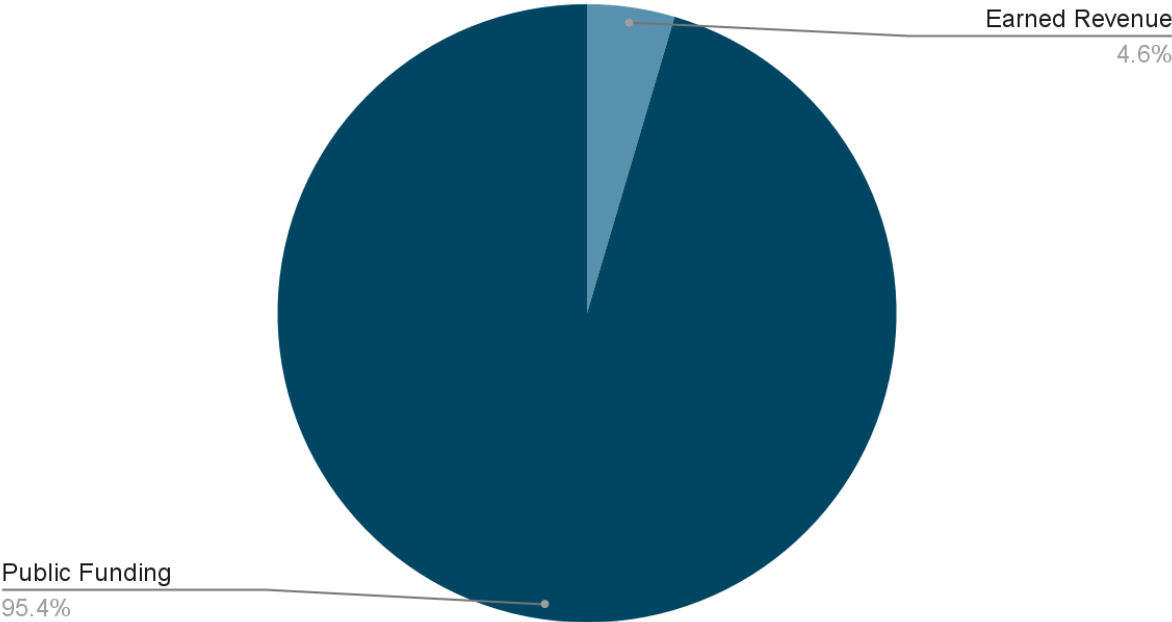
Director/Curator

program@neutralground.sk.ca

Financial Overview:

This section presents a summary of NG's finances in 2022-2023, at the time of writing Neutral Ground is awaiting final statements. The detailed presentation of Neutral Ground's 2022-2023 Review Engagement made by Grant Thornton LLP will conclude the presentation of this Annual Report, member will be updated as soon as the final statement is available, followed by a motion for its approval.

Revenues



Revenue Snapshot

NG gladly welcomed the gradual increase of concession sales revenue coinciding with the increased attendance to in-person events, accounting for 43% of earned revenue. For the first time since 2020, Art’s Birthday—traditionally NG’s largest annual gathering and “fun”draiser—was able to take place in person. In the special case of 2022–2023, Art’s Birthday was not NG’s largest in-person gathering as the 1982 Prom event celebrating NG’s 40 years in operation welcomed 102 folks through the door as a free non-ticketed event. Both Art’s Birthday and 1982 Prom contributed to the rise in concession sales. A modest amount of 440 dollars was fundraised as part of the partnered Karaoke Fundraiser with Common Weal Community Arts. Additional revenues were collected from workshop fees throughout the, the equipment and space rental program, and importantly: the membership program—membership revenues saw a 8% decrease compared to last year, sitting at 1,226.00.

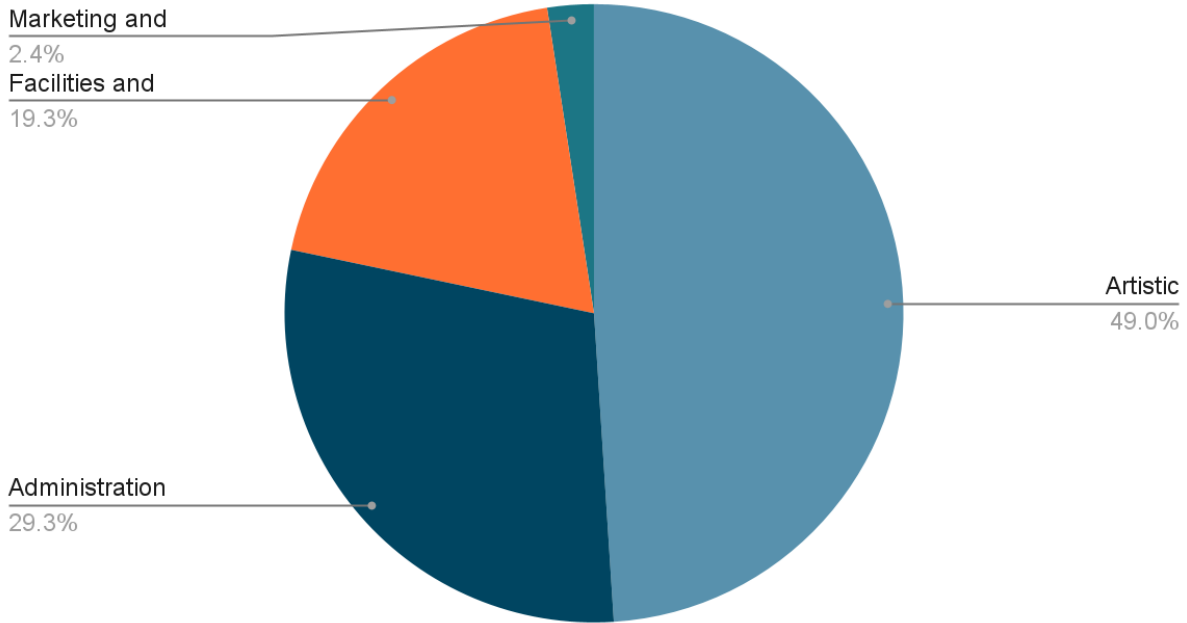
Major Funders & Grant Income

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 2022–2023 Neutral Ground received the following:

- \$67,500 from the **Canada Council for the Arts**
 - \$92,500 from the **Saskatchewan Arts Board**
 - \$20,740 from the **City of Regina**
 - \$40,800 from **South Saskatchewan Community Foundation**
-

Expenses



Expenses Snapshot

Administrative expenses remained comparable to those of 2022-2023, decreasing from 73,000 in 2021-2022 to 60,000 in 2022-2023. This decrease is primarily a result of a staffing vacancy. Administrative costs are kept as NG recommitments every year for 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 2021-2022 with the key differences being an increase in workshop fees paid to artists, supported by additional funding via City of Regina's Winter Initiatives fund and the gradual creep of expenses associated with artist travel and accommodations. Through prudent budget management and covid restriction in the 2020-2021 and 2021-2022 fiscal years Neutral Ground earned a modest surplus, which has been allocated for a fund for staff development, increased budget for curatorial and exhibition support, and the establishment of an operating reserve.

Looking Forward:



Photo: *Turning Forty on Treaty 4*, artist billboard by Audie Murray, 2022.

Most notably, 2022 marked forty years since Neutral Ground was originally incorporated in 1982 and tremendous gratitude was felt towards the numerous artists and cultural workers who have stewarded this organization. NG was pleased to have the opportunity to kick off the 2022-2023 fiscal year with a 40th Anniversary Celebration inclusive of a party (1982 Prom), original print and artist-billboard by Audie Murray, a member and community feedback survey, and social media highlights by elective contributors. The anniversary activities which were an expansion of standard operations were made possible through the Reopening Grant issued by Canada Council.

An additional highlight of the year was the ability to re-imagine NG's annual Art's Birthday event, experimenting with a mini-festival approach with an expanded focus towards the inclusion of all-ages, day-time programming and workshops as supported by the City of Regina Winter Initiatives Grant. Combined with 1982 Prom, these in-person activations allowed NG to pay additional artist fees to specifically local artists on not one, but two, special occasions.

In the later half of the fiscal year, NG was enthusiastic to receive significant one-time funding via the South Saskatchewan Community Foundation which will allow the organization to update in-house artistic supports, primarily equipment. NG has been grateful to prioritize areas of greatest technical need in ongoing dialogue with exhibiting artists and members in

order to work together towards the long-standing development of experimental art practices at NG.

Upcoming Programming for 2023-2024

September 23- November 11	Main Gallery	Chukwudubem Ukaigwe	<i>Louctions</i>
September 30 - November 11	Window Gallery	Biofeedback Collective	<i>Softer</i>
November 25-January 6	Window Gallery	Hea R. Kim	<i>Total Sunshower</i>
January 13	Special Event		<i>Arts Birthday</i>
January 20 - February 24	Main Gallery	Julie Oh	<i>Tides</i>
January 20 - February 24	Window Gallery	Sâkêwêwak- Beading Mentorship	<i>TBD</i>
March 9 - April 20	Main Gallery	Molly JF Caldwell	<i>Not a girl, not yet a woman</i>
March 9 - April 20	Window Gallery	HOT4THEMOMENT	<i>TBD</i>
Spring	Membership Residency		<i>Membership Residency</i>
Spring	Window Gallery	Karlie King	<i>TBD</i>
Summer	Main Gallery	Sâkêwêwak Partnership	<i>TBD</i>

Board Nominations:

The NG Board of Directors advises on matters of policy and oversees the financial health and relevance of the organization to the community and in serving its mandate. NG 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 2023-2024 fiscal year:

- Mika Abbott, Member
- Marnie Archer, Member
- Sam Heinrichs, Member
- Nic Wilson, Vice-Chair

Retiring/Retired Board Members::

- Brian Gladwell, Treasurer
- Larissa Tiggelers, Chair
- Kelly Husack, Secretary
- Jess Richter, Member
- Jesse Goddard, Member
- Yvonee Niegas, Member

There are currently a maximum of seven (8) positions on the Board available to be filled. The following individuals are standing for election to the Board:

- Aislinn McDougall
- Lindsey Demchuk
- Carrie Smith
- Bree Tabin
- Cady Judge

No Director of the organisation 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.

Board Nominations Biographies:

Listed alphabetically by last name.

Lindsey Demchuk

Lins (she/her) is currently finishing a Bachelor of Arts, Art History degree and preparing to begin a special case Master of Art History through University of Regina under the supervision of Sherry Farrell-Racette and Karla McManus. Her research interests include Regina-based art history, urban/rural tensions, and the reimagining of monuments. She is a community-trained interdisciplinary artist and most recently exhibited in a wood-fired ceramics group show she co-curated with Laura McLeod for the Fifth Parallel Gallery.

Cady Judge

Cady Judge is a recent graduate of the University of Regina with a degree in Cultures of Display. She is an aspiring curator with a focus on internet art and public art. Cady is passionate about having art be accessible to everyone and reducing the imposing atmosphere of art spaces. After graduation, Cady curated an art show to celebrate Dessart Sweets 20th anniversary titled “The (He)Art of Cathedral” which took place during the Cathedral Village Arts Festival. She hopes to eventually receive a Masters degree in curation and later become a professor, but, for now, she looks forward to being more involved in the Regina arts community.

Aislinn McDougall

Aislinn McDougall is an Assistant Professor of Creative Technologies at the University of Regina. Her research interests include digital humanities, digital mapping, the intersection between literature and programming and the impact of digital technology on the transition from postmodern to post-postmodern literature in the twenty-first century. She is also an avid poet and her work has appeared in *The Lamp*, *Cede Poetry* and *Allegory Ridge*. In her spare time, she enjoys spending time with her husband, children and cats.

Carrie Smith

Carrie Smith is an artist, arts professional, and mother from Treaty 4 territory, Regina. In the studio, she works primarily in ceramic sculpture navigating her ever-changing ideas about form, function, and philosophy. She has worked and volunteered with a variety of non-profit organizations: the Dunlop Art Gallery, the Regina Public Library, the Regina Folk Festival and the Fifth Parallel Gallery. In her current role, she supports the creative dreams of others by raising funds through sponsorship, donations, and events at the MacKenzie Art Gallery. In her garden, she aims to support all kinds of wildlife: pollinators, birds, and most importantly, her wild, tiny human.

Bree Tabin

Bree Tabin (●B●R●E●E●) is a printmaker, sculptor, and muralist based on Treaty 4 territory in Regina, SK. Their primary focus throughout their practice is art accessibility, and community engagement. Maintaining parrhesia and queer identity in their work, Bree creates for expression of duality, community and connection — making work with bold messaging in rejection to being told to be more subtle. Currently pursuing their Bachelor of Arts in visual arts at the University of Regina, Bree is starting to approach the external art space and is “just happy to be here”. Follow the trail of cackling laughter, and you’ll find Bree.

Financial Statements:

At the time of writing we are awaiting audited financial statement. Grant Thornton LLP will present NG's Financial Statements for the 2022-2023 fiscal year.