

# Annual Report



## Neutral Ground Artist-Run Centre

For the period covering September 1, 2024 - August 31, 2025

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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, Mission, and Values

<b>VISION</b>	
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.	
<b>MISSION</b>	<b>VALUES</b>
Neutral Ground is a member-driven organization that proudly engages diverse audiences with contemporary visual and multidisciplinary art by: <ul style="list-style-type: none"><li>• Providing resources and support to artists that enable the realization of new work</li><li>• Providing venues for exhibitions and other programming, such as artist talks, workshops and critical writing opportunities</li><li>• Engaging audiences in responsive critical dialogues that consider art as it relates to social, political and cultural forces.</li></ul>	Art + Decolonization, Anti-Racism & Anti-Oppression  Art + Juried through Open Calls  Art + Experimentation  Art + Respectful Collaboration

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## Context & Community

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 6:00 pm, Wednesday through Friday, and 12:00 - 3:00 pm on Saturdays, with Neutral Ground’s Window Gallery remaining visible around the clock from the Scarth Street pedestrian walkway.



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

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.

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## **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, that oversees staff members who manage the day-to-day operations of Neutral Ground.

**Neutral Ground 2024–2025 Board of Directors:**

<b>Mika Abbott, Chair</b> Elected December 7, 2024	<b>Cady Judge</b> elected December 2, 2023
<b>Colton Bates</b> elected December 7, 2024	<b>Bree Tabin, Secretary</b> elected December 2, 2023
<b>Lins Demchuk</b> elected December 2, 2023	<b>Sheldon Brown</b> elected December 7, 2024
<b>Aislin MacDougall, Vice-Chair</b> elected December 2, 2023	<b>Miranda Derkson, Treasurer</b> elected December 7, 2024
<b>Robin Lynch</b> elected December 5, 2024 resigned June 2025	<b>Audie Murray</b> elected December 7, 2024
<b>Sage Wosminity</b> elected December 7, 2024	<b>Savannah Down</b> elected December 7, 2024

**Staffing in 2024 - 2025**

In 2024-2025, Emily Nestor continued her role as the Director/Curator of Neutral Ground for the second year and Narges Porsandekhial entered her second year in the role of Gallery Assistant.

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**Message From The Executive:**

Dear Neutral Ground Membership,

As Chair of the Board of Directors, I want to begin by acknowledging that Neutral Ground is situated on Treaty 4 Territory.

I want to express my gratitude to **Emily Nestor**, who has totally rocked in her role as Director/Curator – her artistic vision, leadership, and unwavering dedication have shaped a year of strong programming and organizational stability. I also want to recognize **Narges Porsandekhial**, who dedicated nearly two years to supporting the gallery as Gallery Assistant. I had the privilege of getting to know Narges more closely during fundraising initiatives, such as the annual portrait fundraiser. I am thrilled to witness her continued artistic and professional growth in British Columbia.

Thank you as well to our members, artists, volunteers, and fellow board members for your continued commitment to the gallery. Your support and involvement make Neutral Ground what it is – a space that continues to champion experimental art, emerging and Indigenous voices, and the quirky, creative spirit that defines Saskatchewan’s art community.

This past year has been one of both reflection and renewal for Neutral Ground. We’ve continued to navigate the shifting landscape of Canadian arts and community engagement post-pandemic, while also celebrating key milestones – from our dynamic window programming and gallery exhibitions; ongoing fundraising initiatives such as the portrait fundraiser; continued and new partnerships, to our ongoing commitment to supporting local and emerging artists.

Looking ahead into the new year, the **Board of Directors** is focused on **fulfilling Neutral Ground’s Strategic Plan for 2022–2027** – strengthening governance and organizational structures, supporting staff and policy development, ensuring financial stability, fostering accessibility and meaningful engagement for members and the general public, and deepening relationships within the arts community through programming and outreach.

I am particularly looking forward to facilitating new membership initiatives that drive engagement, skill-sharing, hands-on experience with our digital equipment, and community-building within Neutral Ground.

In closing, I want to once again thank our staff, board, volunteers, artists, and members for your dedication and support. Neutral Ground continues to flourish because of your commitment, creativity, and unwavering belief in the importance of emerging and experimental artistic practices. I’m excited for what 2026 will bring for us!

Thank you,

Mika Abbott

**Mika Abbott (Chair) on behalf of the Exec Team: Aislinn MacDougal (Vice-Chair), Miranda Derkson (Treasurer), and Bree Tabin (Secretary)**

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## 2024–2025 Programming Highlights:

<b>Programming Highlights</b>
<b>Main Gallery Exhibitions</b>



*Toxic Bodies, an ongoing project of thinking through bioremediation and experiences of chronic illness by Sarah Mihara Creagen – Photo by Hooria Rajabzadeh*

## ***Toxic Bodies, an ongoing project of thinking through bioremediation and experiences of chronic illness***

1-person Exhibition: Sarah Mihara Creagen

October 5 – November 23 | 2024

Reception: October 5, 2024 | 1-2pm

***Toxic Bodies*** is an ongoing project exploring the connection between personal experiences of chronic illness and the bioremediation growing process of healing and restoring contaminated land through plant and fungi growth.

Enacting the bioremediation process has been the focus of Garden of Repairs, an active bioremediation garden and current collaborative project with Zoe Hayes and the City of Hamilton, Ontario on unused city land. Working collaboratively with the plants in this garden to remove toxins found in the soil from leftover industry, and being in relation to phytoremediators over the last 18 months, has inspired this current body of work. Sarah's work is informed by her long-term relationships to the medical system as a chronically ill and disabled queer person of Japanese and White settler heritage.

**Sarah Mihara Creagen** is a white passing mixed-race Japanese Canadian Queer artist born in Nova Scotia and currently living in Toronto. Her practice consists of research into intersecting histories of the medical system and botany, and considers these topics through personal experiences of queerness, chronic illness and disability while living with Crohn's Disease. Sarah received her MFA in 2018 from

Hunter College (NYC) and was a 2018 Queer|Art Mentorship Fellow. She has had solo exhibitions at Katharine Mulherin's NO FOUNDATION gallery (Toronto), SPRING/BREAK Art Show and Hercules Studios Gallery in New York City, and multiple artist-run centres across Canada including Montreal, Halifax, and London, ON.

Her work has been featured in The NY Times "What to See in New York Art Galleries Right Now", Hyperallergic, and Visual Arts News. Sarah's work has been supported through multiple visual artist grants from the Canada Council for the Arts, Ontario Art Council, and the Toronto Arts Council.



*Toxic Bodies, an ongoing project of thinking through bioremediation and experiences of chronic illness by Sarah Mihara Creagen - Photo by Hooria Rajabzadeh*

## **On the Menu**

3-Person Exhibition: Snack Witch Joni Cheung, Xiao Han, and Kev Liang

Curator: Emily Nestor

January 25 – March 22 | 2025

Opening Reception: January 25, 2025 | 7PM

Whether a quiet weekday lunch, a late night take out, or a celebratory dinner, Chinese restaurants are embedded in a socio-cultural fabric as a consistent and ongoing space to find nourishment and gathering. It is in the moment of gathering that we find the time to connect, to commune, and to care.

**On the Menu** utilizes personal, familial and communal histories of Chinese restaurants, the people that own and operate them, and the communities that exist within them as a means to challenge the perspective of hierarchical understandings of labour and to celebrate community care. Within backdrops of Chinese restaurants Snack Witch Joni Cheung, Kev Liang, and Xiao Han invite viewers into the repetitive acts of restaurant kitchens, the intimate moments shared between families, and intergenerational memories that weave together a community spirit as a means to explore the connecting lines of displacement, gathering, migration, and community.

**Snack Witch Joni Cheung** 🌍 Snack Witch Joni Cheung 🌱 is a grateful, uninvited guest born—and knows she wants to die—on the unceded territories of the xʷməθkwəy̓əm, Skwxwú7mesh, Stó:lō, and

Selilweta?/Selilwitulh peoples. They are a Certified Sculpture Witch with an MFA from Concordia University (2023). As a wicked #magicalgirl ✨ who eats art + makes snacks, she has exhibited across Turtle Island and beyond. Currently, they are based on the stolen lands of the Kanien'kehá:ka peoples, working as a part-time lecturer in the Design and Computation Arts Department at Concordia University.

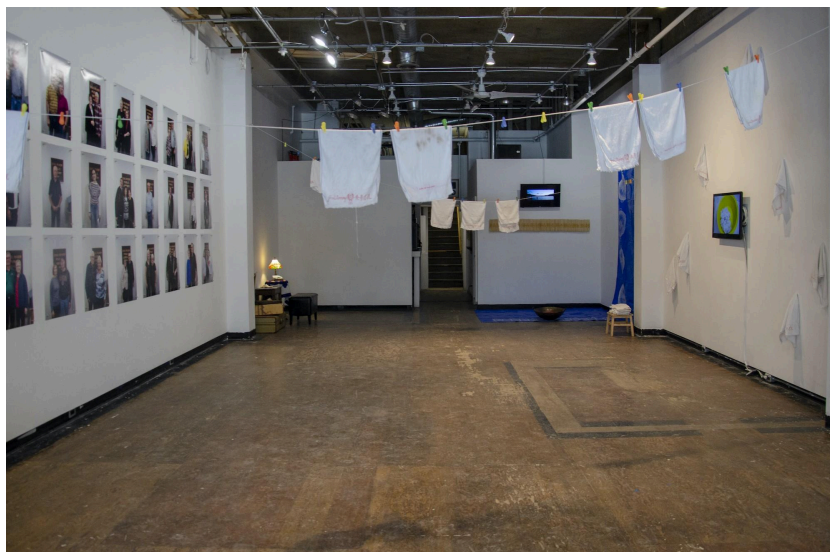
Aside from art-making, Joni likes wandering down grocery store aisles + drinking bubble tea. 🧋



**Xiao Han** is a multidisciplinary artist and curator from Wuhan, China. Based in Saskatoon, the 6 Territory- traditional land of Indigenous and Métis, Han's creative practice focuses on photography, lens-based performance, visualizing emotion, and community engagement. Han's research explores diaspora identity, contemporary gender issues, and the relationship between humans, the environment, and the indigenous land. Through visual art and curatorial practice, Han produced numerous projects investigating the Chinese Canadian restaurant history, the identity of home, and the aesthetic of community relationships.



**Kev Liang** (he/him) is an emerging artist based in Edmonton, Treaty 6 territory, with a BFA in Printmaking and Intermedia with Distinction from the University of Alberta. Kev has exhibited at SNAP Gallery, Latitude 53, Art Museum at the University of Toronto for the 2021 BMO 1st! Art award, The New Gallery, and more. He tackles his homo/queer, diasporic 2nd-gen Chinese-Canadian identity and its existential anxieties of lineage and prosperity within the Anthropocene. Kev was a Production Assistant for The Works International Visual Arts Society, a Gallery Intern for Latitude 53, as well as a Gallery Attendant for Ociciwan Contemporary Art Centre. Recently, he has been interested and involved in community-based artistic projects concerning Edmonton's Chinatown such as Chinatown Greetings and AIYA Collective and will continue to seek opportunities to contribute towards our own communities as well as expand artistically elsewhere.



Installation view of *On the Menu*,  
Snack Witch Joni Cheung, Xiao  
Han, and Kev Liang, Curator: Emily  
Nestor Photo: Hooria Rajabzadeh

## ***The Potlatch Punk World Tour***

1-person Exhibition: Whess Harman

April 5 – May 31 | 2025

Opening Reception: April 5, 2025 | 8–9 PM

***The Potlatch Punk World Tour*** is an exhibition about aspirational spaces and about the communal jubilation of thrashing, smashing and bone-shaking experiences in noise and refusals. Refusals to be silent and refusals to despair in the face of mounting threats against Indigenous, trans and disabled people. There is much work to be done in a world of oppressive forces, and one of those things is remembering who we are; this exhibition includes work from their on-going Potlatch Punk series but also plays with ideas of repetition using readily available printing methods that suggest home reproduction. Through their drawing practice, they have reimagined the gallery as a Indigenous punk venue; a space which embraces and moulds anger into communities that pay attention to one another and share whatever is available to meet one another's needs.

**Whess Harman** is a member of the Carrier Wit'at Nation, a nation amalgamated by the federal government under the Lake Babine Nation and currently resides on the traditional territories of the Musqueam, Squamish and Tsleil-Waututh peoples. He doesn't like cops and believes in land sovereignty for Indigenous peoples all across the globe, including Palestine. In his arts practice he works primarily in drawing, text and textiles. As the curator at grunt gallery and occasional editor and contributor to a variety of small publications, he prioritizes emerging queer and BIPOC cultural workers and artists.

While working through many mediums, Whess is often working through ideas of resistance, and works from the foundation of his identity as a queer, trans member of Carrier Wit'at nation living away from his territories. He considers his Indigeneity to be both a cultural and spiritual reality, as well as a political identity. Though he considers many of his projects imperfect, he's both willing to and does not consider himself exempt from continuing to think and work through these intersections in the hopes of finding a path to liberated futures alongside the many who share rage and despair in the face of the seemingly unrelenting shit-storm of empire building.



Installation view of *The Potlatch Punk World Tour* by Whess Harman- Photo by Hooria Rajabzadeh

## Programming Highlights

### Window Gallery Exhibitions



Detail of *Family Dinner* by Danielle Corson, Photo by Hooria Rajabzadeh

### ***within the garden of shadows***

Window Gallery Exhibition: Joviel Buenavente

December 14, 2024 – January 18, 2025

***within the garden of shadows*** is a culmination of the past few years of experimentation with paper as a material. Themes of time, mortality, death and grief (specifically disenfranchised grief) are present in these new works.

The work consists of thousands of hand-crafted plants made from black paper. The laborious process of making each plant serves as a visual representation of time both passed and passing. The use of black paper to depict garden weeds and wild plants creates a sense of ambiguity and uncertainty, while the form maintains a level of familiarity. The richness of the paper allows me to play with shapes and forms alluding to the nature of death.

The work serves as a modern memento mori; a reminder that death is inevitable. The work aims to court the viewer as they contemplate on their own mortality and to act as a catalyst to discuss death and the process of grief.

**Joviel Buenavente** is an emerging multimedia artist based in Regina, Saskatchewan. Having been exposed to a range of media at the University of Regina, his BFA has largely focussed on the creative

and conceptual possibilities of painting, sculpture, and printmaking. He graduated with his BFA in 2020, but continued into the Post-Baccalaureate program to develop a body of work in preparation for his Masters in the near future.

His most recent works: *within the garden of shadows*; *ditch*; and *e x h a u s t* push the limitations of paper as a material. Themes of time, mortality, death, and grief are present in these new works.

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Detail of *within the garden of shadows* by Joviel Buenavente, Photo by Hooria Rajabzadeh

## ***Worn & Torn, Broken or Blue, Something Something, Tired & True***

Window Gallery Exhibition: Margaret Joba-Woodruff

February 22 – March 22 | 2025

***Worn & Torn, Broken or Blue, Something Something, Tired & True*** is an exhibition which hosts a collection of prints from, or on, objects worn, used, and discarded in the processes of printmaking. Alongside a series of familiar slogans, both found and fabricated, these objects are unified by their role as mediators between the body and the materials it works with. Suggesting barriers, objects like gloves and aprons separate chemicals from skin, simultaneously protecting and deteriorating through repeated gestures of wiping, rubbing, and cleaning. Together, the familiarity of these objects and phrases present a discordant narrative of gendered labour, empowerment, and domesticity.

Born in Tiohtià:ke (Montréal) and raised on the island of Noepe (Martha's Vineyard), **Margaret Joba-Woodruff** is an artist currently based on the island of Kq̄tamkuk (St. John's, Newfoundland). Joba-Woodruff's practice considers intersections of land, body, family, memory and labour through a multidisciplinary approach to printmaking.

After receiving a BFA in Visual Art from the University of British Columbia in 2020, Joba-Woodruff became a worker-owner of the Vancouver Artist Labour Union Cooperative, before relocating to St John's to be the 2022-23 Don Wright Scholar at St. Michael's Printshop. Her work has been exhibited in Canada, the UK and Taiwan and supported by the Canada Council for the Arts. When not behind the wheel of an etching press, you can find her looking for the people and places that feel like home.

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Detail of *Worn & Torn, Broken or Blue, Something Something, Tired & True* by Margaret Joba-Woodruff. Photo by Hooria Rajabzadeh

## ***Family Dinner***

Window Gallery Exhibition: Danielle Corson

April 5 – May 24 | 2025

Within many North American homes, the kitchen table is a main gathering space whether for conversations, events, or mealtimes. In ***Family Dinner***, I am investigating relationships through visual metaphors, evoking emotional memory, and looking at social interactions between objects and people by refiring commercially made ceramic dinnerware causing a radical transformation. Domestic objects, such as dinnerware are mass produced with thousands of exact copies existing in the world, allowing for mental and material worlds to become intertwined with the memories associated with them. I have over-fired the ceramic dishware to force the objects to go through an irreversible transformation and leave each object fundamentally warped, distorted, and in a state of dysfunction that emblematically

speaks to different personalities and dynamics of family relationships through their precarious nature and sense of failure. *Family Dinner* sets a table, which exposes and foregrounds the levels of stress that surrounds family gatherings and dinner table dynamics.

**Danielle Corson** is based in Regina, Saskatchewan, and received her MFA from Boise State University in 2022. She holds a BFA in Visual Arts and BA in Art History from the University of Regina. She primarily works with ceramics and the manipulation and transformation of found objects. Currently, her work touches on many facets of memory, home, material culture, and the complex interconnections between these concepts. Corson has shown works within Canada and the United States including at the Mackenzie Art Gallery, the Art Gallery of Thunder Bay, and the Neri Gallery.

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Detail of *Family Dinner* by Danielle Corson, Photo by Hooria Rajabzadeh

### ***It Must Be Finished to Be Beautiful***

Window Gallery Exhibition: Rebecca Ia Marre

June 14 – July 26 | 2025

When I throw functional-wares—items like mugs that would normally be discriminated against for display in a fine-art gallery because of their association with proximity to the body, commerce, and use in everyday life—I take the resulting scraps and fire them alongside finished pots in atmospheric kilns.

Alternative firing methods in ceramics frequently cause damage. Instead of discarding broken wares, I re-purpose shards and bring them together with the throwing scraps into assemblages.



## Programming Highlights

### Membership Residency

#### Featuring: **Elke Richter & Chantel Schultz**

June 14 – August 23, 2025

Open Studio Days:

Wednesday, July 23, 2025 | 2–6PM

Saturday, July 26, 2025 | 12–4PM

Wednesday, August 20, 2025 | 12–4PM

Friday, August 22, 2025 | 12–4PM

Neutral Ground was pleased to welcome two local artists to our space during the summer months to participate in our second iteration of the member residency. A member residency had been highly requested in our member survey for 2022–2023, and NG is proud to present the second year of this programming. Participating artists worked in our main gallery space, which functioned as a studio for the summer months. Artists produced, developed and experimented on a variety of work including painting, drawing, installation, and sculpture and held open studio days for the community. During their time, resident artists opened their main gallery studios to the public for 4 days.

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Member's Residency, *Elke Richter and Chantel Schultz* – Photo: Narges Porsandekhial

## Programming Highlights

### Partnerships & Events

#### ***Perforumatorium: Artists Roundtable Discussion & Performances***

Partnership with Queer City Cinema

Featuring Derrick Woods-Morrow and Dorian Wood

September 14, 2024

Perforum: Artists Roundtable Discussion, hosted at NG, provided the opportunity for QCC's 2024 performance artists to discuss topics and issues relevant to their work and for audiences to listen in.

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#### ***Art & Intuition***

Partnership with YWCA

Featuring: Karlie King

October 15, 2024

Karlie worked with several youth who attended the YWCA's Power of Being You! Conference. She led them in a yarn based workshop creating wall hanging. Karlie discussed with participants the role that colour can play in our emotions and expressions.

Karlie King, BA, MA and three years of a PhD, has received a variety of grants and awards, including a Social Sciences and Humanities Research Grant, Saskatchewan Arts Board Indigenous Pathways Initiative Grant, and a SaskArts Independent Arts Grant. King's artwork covers a broad range – from a functional line of pottery, to large-scale community projects, to street art. King's artwork has been commissioned by the City of Regina and is also included in the SaskArts Permanent Art Collection. Plus, her artwork has been featured in numerous solo and group exhibitions across the country. She currently is Coordinator of SaskGalleries. And teaches pottery at Cathedral School of Art.

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#### ***Cabinet of Curiosities***

Partnership with University of Regina

A Window Gallery Exhibition by Sherry Farrell Racette's Curatorial Studies Students

November 2 - November 30, 2024

Cabinets of Curiosities was a window gallery exhibition by the curatorial students at University of Regina, taught by Sherry Farrell Racette. Students displayed cabinets made in the course which included various themes. We would like to extend our thank you to Sherry Farrell Racette and Lins Demchuk for their support in bringing the students' work to our space.

*Cabinet of Curiosities*, Curatorial Team  
(Kate Sveinbjornson, Kryss Wick, and  
Sarah Fiset) Photo by Lins Demchuk



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## ***Art's Slumber Birthday Party***

January 18, 2025 | 9-11 PM

Featuring: Elke Richter, Ka lok, and DJ Hendrika

In the evening of Art's Birthday, Neutral Ground hosted a cozy slumber party to celebrate art's birthday, featuring a handmade game set by Elke Richter, a live music set by Ka Lok, and DJ Hendrika kept the tunes going all night with her DJ skills.

### **Elke Richter**

is an artist based in Oskana, Treaty 4 Territory, Saskatchewan, Canada. She earned an MFA in Print Media from the University of Regina in 2017, and was the Director of the Art Gallery of Regina from 2019 – 2022. Maintaining her creative practice throughout her administrative leadership, she is now a full-time practicing artist with an emphasis on intuitive printmaking practices, painting, performance, site-specific installation, contemporary folk practices, papercutting, film, and sculpture with unconventional materials.

### **DJ Hendrika**

Hendrika, aka Amy Weisgarber (she/they) is a DJ from Treaty 4 inspired by house and techno tracks from the 1990s of their youth. Hendrika explores modern and nostalgic electronic remixes borrowing from disco, funk, boogie and soul, sure to get you bouncing!

### **Ka lok**

"Blending powerful drums, soaring lead vocal lines and a driving arrangement of brass, violins and synthesizers. ka lok drops an angsty and charged sound that serves to demonstrate his talents as a songwriter and performer. Full of punching rhythm, ka lok offers a compelling sound of cinematic alternative pop on this worthy debut effort that builds excitement around his new solo artist adventure." – Plastic Mag



Art's Slumber Birthday Party, Photo by Narges Porsandekhial

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## ***STEAM Program Window Exhibition***

Partnership with F.W. Johnson Collegiate, Cameron Wiest

Window Gallery Exhibition

January 25 – February 8, 2024

The grade 10 students of the STEAM academy at F.W. Johnson Collegiate used Dystopian literature as inspiration for a mixed-media installation. In doing so, they combined the curriculum of English Language Arts 10A and Practical Applied Arts 10 to create a unique Dystopian display.

*Fahrenheit 451* (1953)

*Ender's Game* (1985)

*The Giver* (1993)

*The Hunger Games* (2008)

Students 3D modeled a variety of characters and “set-pieces” from their novels, and created expressive “video collages” that interpret a variety of themes and ideas from their Dystopian novels. Students also had to collaboratively arrange a diorama or scene either directly from or inspired by their novels.

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## ***Surveillant Pleasures: Research-Creation Workshop***

Partnership with Cam Hunters

Workshop Leaders: Dr. Julia Chan & Dr. Stéfy McKnight

Research-Creation Workshop

Thursday, July 10, 2025 and Friday, July 11, 2025

**CAM HUNTERS** is a collaborative art/media performance and research-creation project between artists Julia Chan and STÉFY. Cam Hunters seeks to reveal and interrogate the increasing presence of surveillance, in all its forms, in our lives. We do this through a range of projects, such as performances, creating satirical videos, recording a podcast, and offering critical tools.

Cam Hunters partnered with five artist-run centres across so-called Canada, including Neutral Ground in summer of 2025, bringing together a constellation of equity deserving artists, to produce artwork about surveillance and pleasure. To do this, they travelled across the country in a motorhome, visiting artist-run centres, showing a digital exhibition, and hosted workshops on how surveillance technologies may be used in disruptive, pleasurable and care-full ways.

**Surveillant Pleasures** is a research-creation project that brings together an interdisciplinary constellation of 2SLGBTQIA+, BIPOC, disabled, classed, and gendered artists, curators, and scholars in so-called Canada to engage with theories of both pleasure and surveillance—in particular, exploring how using surveillance technologies and practices in relation to “pleasure activism” may create forms of healing, care, and radical empowerment (brown 2019).

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## ***Cyanotype Drop-In Workshop***

Featuring: Elke Richter & Chantel Schultz

Workshop instructed by members in residence

In partnership with Nuit Blanche Regina

August 30, 2025

In partnership with Nuit Blanche Regina, Neutral Ground’s member residents presented a cyanotype workshop at the gallery. Participants created mixed media compositions using papercut silhouettes and botanical materials that transformed into beautiful cyanotype patches that can be sewn onto clothing, bags, and hats. The artists helped participants prepare and develop their cyanotypes, emphasizing the contrast between the botanical materials and the sharp silhouettes of the papercuts.



*Botanical Printmaking Workshop as part of 2025 Nuit Blanche Regina, Elke Richter and Chantel Schultz - Photo: Mika Abbott*

## ***Home, Conceived and Perceived: What to Keep, What to Leave***

Mahdi Mahdian

Presented in partnership with Nuit Blanche Regina

August 30, 2025

This window installation reflects on displacement, memory, and the emotional fragments of home. At its centre, an empty white clothes rack stands as a symbol of absence. Behind it, three oil paintings lean quietly: a bundle of scattered clothes under a starry sky, two sealed boxes in a moonlit field, and a row of winter coats—each evoking what is left behind, what is stored, and what is missing.

Above and around the space, irregular threads hold small photographs clipped with clothespins. These images were sent to the artist by friends in Ukraine, documenting the scattered contents of his former home and studio. From Canada, Mahdian was asked to choose—what to keep, what to let go, what still mattered.

**Mahdi Mahdian** is an Iranian-born visual artist. Trained in Iran, Ukraine, and Canada, his work blends classical figurative painting with contemporary concerns. His recent MFA from the University of Regina deepened his focus on self-portraiture, memory, and displacement through expressive, conceptually driven installations and paintings.

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Mahdi Mahdian, *Home, Conceived and Perceived: What to Keep, What to Leave*, Neutral Ground Window Gallery, 2025, Photo courtesy of the artist

## Programming Highlights

### Artist Workshops and Talks

#### ***The Drawing Clinic***

An Interactive Public Performance by Sarah Mihara Creagen

November 8 – November 23 | 2024

***The Drawing Clinic*** is an interactive public performance by Sarah Mihara Creagen and Neutral Ground Artist Run Centre exploring roles within the medical system, and the container of time created through the emptying of medication IV bags during an infusion appointment. Each visitor to The Drawing Clinic was given an IV Sumi ink drawing done during their appointment in exchange for their participation and conversation.

**Sarah Mihara Creagen** is a white passing mixed-race Japanese Canadian Queer artist born in Nova Scotia and currently living in Toronto. Her practice consists of research into intersecting histories of the medical system and botany, and considers these topics through personal experiences of queerness, chronic illness and disability while living with Crohn's Disease. Sarah received her MFA in 2018 from Hunter College (NYC) and was a 2018 Queer|Art Mentorship Fellow. She has had solo exhibitions at Katharine Mulherin's NO FOUNDATION gallery (Toronto), SPRING/BREAK Art Show and Hercules Studios Gallery in New York City, and multiple artist-run centres across Canada including Montreal, Halifax, and London, ON.

Her work has been featured in The NY Times "What to See in New York Art Galleries Right Now", Hyperallergic, and Visual Arts News. Sarah's work has been supported through multiple visual artist grants from the Canada Council for the Arts, Ontario Art Council, and the Toronto Arts Council.



*The Drawing Clinic* - Interactive Performance by Sarah Mihara Creagen, Photo courtesy of the artist

## **NG Community Event at Rouleau Palliser Library**

Facilitated by Xiao Han and Emily Nestor

October 26, 2024

**Xiao Han** is a multidisciplinary artist and curator from Wuhan, China. Based in Saskatoon, the 6 Territory- traditional land of Indigenous and Metis, Han's creative practice focuses on photography, lens-based performance, visualizing emotion, and community engagement. Han's research explores diaspora identity, contemporary gender issues, and the relationship between humans, the environment, and the indigenous land. Through visual art and curatorial practice, Han produced numerous projects investigating the Chinese Canadian restaurant history, the identity of home, and the aesthetic of community relationships.

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Photos by Emily Nestor



## **Mental Health Floss**

Textile & Fibre Circle

Workshop by Jessie Dishaw

February 13, 2025

As part of Neutral Ground's Winter Initiative "Textile and Fibre Circle", Jessie facilitated the creation of unique pieces of textile art with an important theme reminding participants that there is always sunshine above the clouds, no matter how cloudy some days may seem. The work incorporated embroidery and felt applique.

**Jessie Dishaw** is an artist and educator based in Regina, Sask. Her art practice focuses on mental health issues and the challenges she faces as an individual with an invisible illness (Premenstrual Dysphoric Disorder). She has worked in many mediums but holds a special affinity for textiles and needlework.

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## **Down to Dumpling?**



Workshop by Snack Witch Joni Cheung

Hosted at the Rouleau Drop-in Centre, SK

March 8, 2025

**Down to Dumpling?** is a call and response project sustained through exchanging hand folded, edible goodies. It started during the global pandemic as a desire for Cheung to enact their family's Sunday morning ritual of going to 飲茶 yum cha and ordering mountains of 點心 dim sum.

Inspired by a memory of her folding 燒賣 siu mai and 雲吞 wonton with their dad, this lonely activity became a way for them to reach out to and care for loved ones and strangers from afar. Isolation provided room to percolate on thoughts around home(making), diasporic experiences, and familial relations in material + intangible realms. Continuing on through this collective time, the artist hopes to nurture acts of sharing space, stories, energy, and food—together.

 **Snack Witch Joni Cheung**  is a grateful, uninvited guest born—and knows she wants to die—on the unceded territories of the x<sup>w</sup>məθkwəyəm, Skwxwú7mesh, Stó:lō, and Səlilwətaʔ/Selilwitulh peoples. They are a Certified Sculpture Witch with an MFA from Concordia University (2023). As a wicked #magicalgirl ✨ who eats art + makes snacks, she has exhibited across Turtle Island and beyond. Currently, they are based on the stolen lands of the Kanien'kehá:ka peoples, working as a part-time lecturer in the Design and Computation Arts Department at Concordia University.

Aside from art-making, Joni likes wandering down grocery store aisles + drinking bubble tea. 

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Photo by Emily Nestor

## ***Needle Felting Workshop***

Textile & Fibre Circle

Instructed by Melanie Monique Rose

March 13, 2025

In this workshop Melanie shared some of the themes and stories of her felting practice that are seen in her series, *The Flower People*. Participants had the opportunity to create their own one of a kind needle felted artwork – inspired by Melanie’s floral moons.

**Melanie Monique Rose** Melanie Monique Rose is a Métis/Ukrainian visual artist from Regina, Saskatchewan Treaty 4 Territory, a citizen of the Métis Nation of Saskatchewan, and a long-time contributing member of Sâkêwêwak Artists’ Collective Inc. Rose’s work centres on kinship and relationships between the land, ourselves and each other. Through plants and flowers Rose invites transmissions of ancestral knowledge and teachings while also imagining and creating a de-colonial future through the lens of Métis worldviews.



*Needle Felting Workshop*  
Photo by Melanie Monique Rose

## ***DIGEST THE OIL***

Workshop instructed by Kev Liang

In-person at Rouleau Palliser Library, Rouleau, SK

March 22, 2025

What exactly is your relationship with food? The labour behind it, the heritage it carries, the familial ties, and the memories it holds—warm or cold—that shape your experience? In this workshop, participants joined Kev Liang in reflecting on these themes through discussion, writing, and/or drawing before commemorating and “sealing” thoughts with a silkscreened “stamp” from the artist: an image of a dining plate from the artist’s family restaurant, “Peking Cafe”, in Trochu, Alberta. Whether sharing recipes, ingredients, or personal stories, this workshop invited participants to explore how food shapes identity, community, and the self.

**Kev Liang** (he/him) is an emerging artist based in Edmonton, Treaty 6 territory, with a BFA in Printmaking and Intermedia with Distinction from the University of Alberta. Kev has exhibited at SNAP Gallery, Latitude 53, Art Museum at the University of Toronto for the 2021 BMO 1st! Art award, The New Gallery, and more. He tackles his homo/queer, diasporic 2nd-gen Chinese-Canadian identity and its existential anxieties of lineage and prosperity within the Anthropocene. Kev was a Production Assistant for The Works International Visual Arts Society, a Gallery Intern for Latitude 53, as well as a Gallery Attendant for Ociciwan Contemporary Art Centre. Recently, he has been interested and involved in community-based artistic projects concerning Edmonton’s Chinatown such as Chinatown Greetings and AIYA Collective and will continue to seek opportunities to contribute towards our own communities as well as expand artistically elsewhere.



*DIGEST THE OIL* Workshop – Photo by Emily Nestor

## ***The Soft Self Workshop***

Textile & Fibre Circle

Instructed by Raegan Moynes

March 15, 2025

Using haptic methods of engagement with textile materials and reflections, this workshop offered ways to explore the inner self. Raegan guided participants through a process of self-exploration using easily accessible soft sculpture and fabric-based methods such as stitching, cutting, ripping, wrapping, twisting, tying, fraying, stuffing, and embellishing. By the end of this workshop, all participants had transformed a personal garment into a miniature sculpture revealing a new and unique inner expression.

**Raegan Moynes** is a Regina based interdisciplinary artist with a focus on soft sculpture and textile materials. Her practice stems from an interest in the materiality of worn clothing. She challenges the function of clothing as fashion/bodily protection/identity projection by using it as a vehicle to explore the internal self and its experiences. At the root of her practice is a desire for integration, transformation, and repair. This drive is expressed and referenced through her methods of making. She received her MFA from the University of Regina in 2022.

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*The Soft Self Workshop* - Photo by Narges Porsandekhial

## ***Installation Connection: Transforming Textiles***

Textile & Fibre Circle

Workshop instructed by Alexa Hainsworth

March 30, 2025

In this immersive textile sculpture workshop led by artist Alexa Hainsworth participants explored the interplay of space, color, texture, and lighting through hands-on experience. The workshop began with Alexa setting up armatures in the gallery, followed by opportunities to engage with various textiles unique shapes for a collaborative installation.

Using materials like plastics, ropes, and fabrics, attendees cut, layered, sewed, or glued to develop elements that contribute to a stunning collective artwork. This transformative experience fostered creativity and connection among artists, providing participants with new skills, a chance to play and a compelling final installation.

**Alexa Hainsworth** has a Masters of Fine Arts from the University of Saskatchewan. She produces fiber sculpture and installation environments that offer unique experiences and surprises. Hainsworth enjoys playing with materials, finding ways to manipulate and stretch them to behave in new and unexpected ways. Her works have animated qualities that give the sensation that they are living creatures.

She has shown her works in Nuit Blanche Toronto and in Saskatoon. She has won multiple prizes in the Saskatoon Wearable Art Gala for the Jack Millikin Center. She has also shown work at the Anna Leonowen's Gallery in Nova Scotia, the Mendel Art Gallery and participated in numerous residencies locally and abroad.

Alexa Hainsworth works for the Saskatchewan Craft Council. She is a member of Bridges Art Movement and is a board member of AKA Artist Run Centre. Alexa Hainsworth brings a wild energy to everything she does, dressing in colourful clothing to stay connected to her art practice on the daily.

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## ***The Potlatch Punk World Tour***

Artist Talk by Whess Harman

April 5, 2025

In this artist talk which accompanied The Potlatch Punk World Tour exhibition, Whess discussed the themes in their exhibition and presented their drawings and texted-based works.

**The Potlatch Punk World Tour** is an exhibition about aspirational spaces and about the communal jubilation of thrashing, smashing and bone-shaking experiences in noise and refusals. Refusals to be silent and refusals to despair in the face of mounting threats against Indigenous, trans and disabled people. There is much work to be done in a world of oppressive forces, and one of those things is remembering who we are; this exhibition includes work from their on-going Potlatch Punk series but also

plays with ideas of repetition using readily available printing methods that suggest home reproduction. Through their drawing practice, they have reimagined the gallery as a Indigenous punk venue; a space which embraces and moulds anger into communities that pay attention to one another and share whatever is available to meet one another's needs.

**Whess Harman** is a member of the Carrier Wit'at Nation, a nation amalgamated by the federal government under the Lake Babine Nation and currently resides on the traditional territories of the Musqueam, Squamish and Tsleil-Waututh peoples. He doesn't like cops and believes in land sovereignty for Indigenous peoples all across the globe, including Palestine. In his arts practice he works primarily in drawing, text and textiles. As the curator at grunt gallery and occasional editor and contributor to a variety of small publications, he prioritizes emerging queer and BIPOC cultural workers and artists.

While working through many mediums, Whess is often working through ideas of resistance, and works from the foundation of his identity as a queer, trans member of Carrier Wit'at nation living away from his territories. He considers his Indigeneity to be both a cultural and spiritual reality, as well as a political identity. Though he considers many of his projects imperfect, he's both willing to and does not consider himself exempt from continuing to think and work through these intersections in the hopes of finding a path to liberated futures alongside the many who share rage and despair in the face of the seemingly unrelenting shit-storm of empire building.



Artist Talk by Whess Harman - Photo by Narges Porsandekhial

## Programming Highlights

### Critical Writing

#### [On the Menu](#)

Emily Nestor  
Curatorial Essay  
January 2025

#### [In search of a communal care](#)

In conversation with Sarah Mihara Creagen  
Narges Porsandekhial  
October 2024

## Programming Highlights

### Call for Proposals

#### **Main Gallery:**

In fall 2024, the curator/director, with the support of the programming committee, completely rehailed NG's call for proposal model. The previous call was based on a series of projects/productions and exhibition proposals that were not conducive to supporting the work of emerging artists and artists who are underrepresented in artist-run spaces. This model also put a significant amount of labour on artists to engage with the space as well as creating a laborious jury process for our community. NG has converted to utilizing an artist profile submission model instead, where artists introduce themselves and their practice more holistically to NG and our community.

This programming model was launched in the fall of 2024 to create an artist profile database for Neutral Ground to pull from in the coming programming years when exhibition calls will re-open periodically on a 2 to 4 year cycle. Through this model, artists are not asked to conceive pre-packaged exhibitions but instead are encouraged to collaborate with artists, community, and Neutral Ground in a continued effort of relationship-building. Selected artists will work with other selected artists, NG staff, and NG partners to work toward finalized projects, whether exhibitions, performances, or alternative modes of display and engagement.

The dual model allows Neutral Ground to respond more adaptively to the needs of artists and the community. Through offering programmed and curated opportunities, Neutral Ground can further engage our audiences in critical dialogues of contemporary interdisciplinary art and continue to be a host to experimental exhibitions proposed in our open call process. In addition, our curatorial programming integrates artists into conversation with each other and offers local audiences and artists an avenue to engage in national dialogues.

Submissions were juried by director/curator, Emily Nestor, and jurors representing Neutral Ground’s community which resulted into the programming of a variety of 1-person and group exhibitions, allowing NG to support more artists from the local community as well as other Canadian provinces.

**Window Gallery & Membership Residency:**

In Spring of 2025, Neutral Ground’s Director/Curator, with the help of the Programming Committee circulated a call for proposals to exhibit with NG in the 2025–2026 programming season, in the window gallery and for our second iteration of member residency. In the following months, the Programming Jury was overseen by Director/Curator Emily Nestor, Gallery Assistant Narges Porsandekhial and Programming Committee members Audie Muuray, Sheldon Brown, and Cady Judge.

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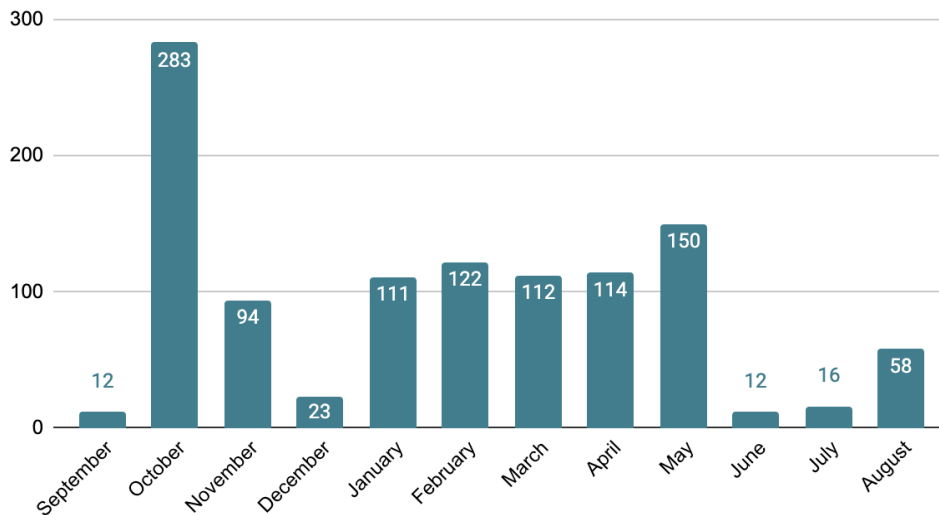
**Year in Review:**

During the 2024–2025 year, NG was pleased to host three Main Gallery Exhibitions, six Window Gallery exhibitions—including partnerships with University of Regina and F.W. Johnson Collegiate, nine artist workshops—including partnerships with YWCA, Cam Hunters, and Nuit Blanche Regina, three artist talks –including a partnership with Queer City Cinema, three opening receptions, and one fundraising event.



*On the Menu*, Snack Witch Joni Cheung, Xiao Han, and Kev Liang, Photo by Hooria Rajabzadeh

## Gallery Attendance



Gallery Attendance by Month

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## Artists' Feedback

I felt very supported! It was easy to come and just get the work done and the opening felt really lovely. It was especially a treat to go to Q Lounge afterwards and see the same folks who came to the opening at the horoscope dance party; that is exactly the audience of folks I want to see at my exhibitions. Folks came out even though I'm not well known on the prairies and I really, really deeply appreciate that.

**-Whess Harman**

There were clear instructions on the resources available and consistent communication that began well in advance which made it easy to plan the installation from afar.

**-Margaret Joba-Woodruff**

I had a great experience with NG! In particular with Emily and Narges - really appreciated working with them individually, as well as being cared for by them as a team. Both Emily and Narges were very respectful and excellent communicators throughout the entire exhibition prep/installation process, as well as encouraging and supporting of putting new work into the world. I felt very understood and supported as an artist. Very much appreciate all the legwork on Emily and Narges' end - they never let on, but I know some of the support needed couldn't help but leak outside of gallery hours with shipping and install needs.

**-Sarah Mihara Creagen**

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## Membership & Support:

### Membership

Special thanks to the **94** individuals and organizations that supported Neutral Ground through Membership in the 2024-2025 Fiscal Year. Additional thank you to those who chose to support at the Patron level: **John Hampton, Robin Barclay, and Deborah Floden**. Members listed alphabetically by last name:

<b>Mika Abbott</b>	<b>WL Altman</b>	<b>Marnie Archer</b>	<b>Robyn Barclay</b>
<b>Colton Bates</b>	<b>William Bessai-Saul</b>	<b>Sean Brock Dunham</b>	<b>Sheldon Brown</b>
<b>Joviel Buenavente</b>	<b>Jonathan Carroll</b>	<b>Jason Cawood</b>	<b>Brittany Collins</b>
<b>Tai Cook</b>	<b>Hilary Cowan</b>	<b>Benjamin Davis</b>	<b>Lindsey Demchuk</b>
<b>Miranda Derkson</b>	<b>Jesse Dishaw</b>	<b>Savannah Downs</b>	<b>Rene Dufour-Contreras</b>
<b>Holly Fay</b>	<b>David Ferguson</b>	<b>Lucille Fisher</b>	<b>Deborah Floden</b>
<b>Simon Fuh</b>	<b>Gabriela Garcia Luna</b>	<b>Courtney Froess</b>	<b>Girlynn Gascon</b>
<b>Marz Gebhardt</b>	<b>Shelly George</b>	<b>Brian Gladwell</b>	<b>John Hampton</b>
<b>Xiao Han</b>	<b>Whess Harman</b>	<b>Carla Harris</b>	<b>Sam Heinrichs</b>
<b>Rey Hesterman</b>	<b>Nida Home Doherty</b>	<b>Risa Horowitz</b>	<b>Maya Humphries</b>
<b>Snack Witch Joni Cheung</b>	<b>Tomas Jonsson</b>	<b>Cady Judge</b>	<b>Ali King</b>
<b>Dalton Lam</b>	<b>Roger Lee</b>	<b>Yuji Lee</b>	<b>Kev Liang</b>
<b>Frans Lotz</b>	<b>Mai Ly</b>	<b>Robin Lynch</b>	<b>Jera MacPherson</b>
<b>Amin Malakootikhah</b>	<b>Aislinn McDougall</b>	<b>Sara Michelle McCreary</b>	<b>Sarah Mihara Creagen</b>
<b>Elian Mikkola</b>	<b>Alison Molaro</b>	<b>Melanie Monique Rose</b>	<b>Sandee Moore</b>
<b>Claude Morin</b>	<b>Audie Murray</b>	<b>Yvonne Niegas</b>	<b>Greta Peart</b>
<b>Amber Phelps Bondaroff</b>	<b>Slayte Prefontaine</b>	<b>Hooria Rajabzadeh</b>	<b>Elke Richter</b>
<b>Gerry Ruecker</b>	<b>Gerald Saul</b>	<b>Chantel Schultz</b>	<b>Jessie Short</b>
<b>Credell Simeon</b>	<b>Aaron Sinclair</b>	<b>Carrie Smith</b>	<b>Amy Snider</b>
<b>Jon Soroka</b>	<b>Sandra Staples Jetko</b>	<b>Roxanne Symon</b>	<b>Bree Tabin</b>

<b>Rozhin</b>			
<b>Tayaraniyousefabadi</b>	<b>Larissa Tiggelers</b>	<b>Jacqueline Tri</b>	<b>Kelsey Ursu</b>
<b>Jon Vaughn</b>	<b>Ulrike Veith</b>	<b>Mackenzy Vida</b>	<b>Teiji Wallace-Lewis</b>
<b>Garry Wasyliw</b>	<b>Sabine Wecker</b>	<b>Mark Wihak</b>	<b>Nic Wilson</b>
<b>Sage Wosminity</b>	<b>Vanessa Wraithe</b>		

## Volunteers

Special thanks to the **18** individuals that supported Neutral Ground by donating their time and talents in the 2024-2025 Fiscal Year:

<b>Cady Judge</b>	<b>Sheldon Brown</b>	<b>Jane McCreight</b>	<b>Savannah Downs</b>
<b>Bree Tabin</b>	<b>Audie Murray</b>	<b>Zoë Schneider</b>	<b>Sage Wosiminity</b>
<b>Mika Abbott</b>	<b>Robin Lynch</b>	<b>Rey Hesterman</b>	<b>Maya Humphries</b>
<b>Lins Demchuk</b>	<b>Jera MacPherson</b>	<b>Aislinn McDougall</b>	<b>Miranda Derkson</b>
<b>Colton Bates</b>	<b>Hooria Rajabzadeh</b>		

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## Fundraising Events:

### *Portrait Fundraiser*

#### **Thank you Mika Abbott!**

Hosted in person at Neutral Ground ARC

June 9, 2025

With the generous volunteer labour of the very talented Mika Abbott, NG offered folks in our community an avenue to get professional headshots taken at our gallery space on June 9th. Those who registered received a variety of headshots that they continue to use in the coming years.

NG is grateful to everyone who supported the Portrait Fundraiser, including our photographer Mika Abbott who offered her support for the second year of this fundraiser, and the several artists and community members who booked sessions. Thanks to everyone's contributions, the event brought in over 500 dollars.

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# Thank you!

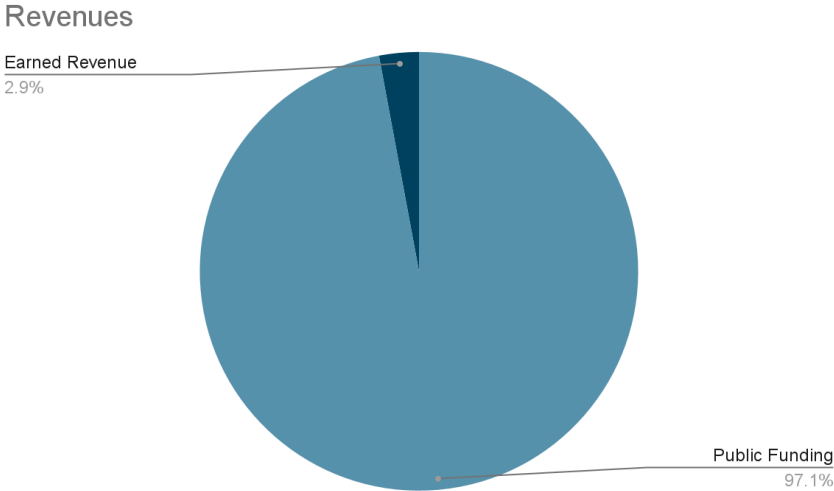
Contributions from our membership and community are integral to NG’s operations. Your participation in all forms—from being a member, attending exhibitions and events, participating in workshops, supporting fundraising initiatives, sharing your perspective, and volunteering your time and talents—make Neutral Ground what it is and guides the organizations forward. If you would like to get involved with Neutral Ground, staff would love to hear from you:

<b>Emily Nestor</b> Director/Curator	<a href="mailto:program@neutralground.sk.ca">program@neutralground.sk.ca</a>
<b>Narges Porsandekhial</b> Gallery Assistant	<a href="mailto:admin@neutralground.sk.ca">admin@neutralground.sk.ca</a>

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## Financial Overview:

This section presents a summary of NG’s finances in 2024-2025. The detailed presentation of Neutral Ground’s 2024-2025 Review Engagement made by Marcia Herback will conclude the presentation of this Annual Report.



### Revenue Snapshot

NG was pleased to see a continued trend of increase in our fundraising revenue as well as an over 50% increase in equipment rentals. Membership and Concession revenues remained consistent with last year and. Increases were also observed in workshop revenue and sponsorship.

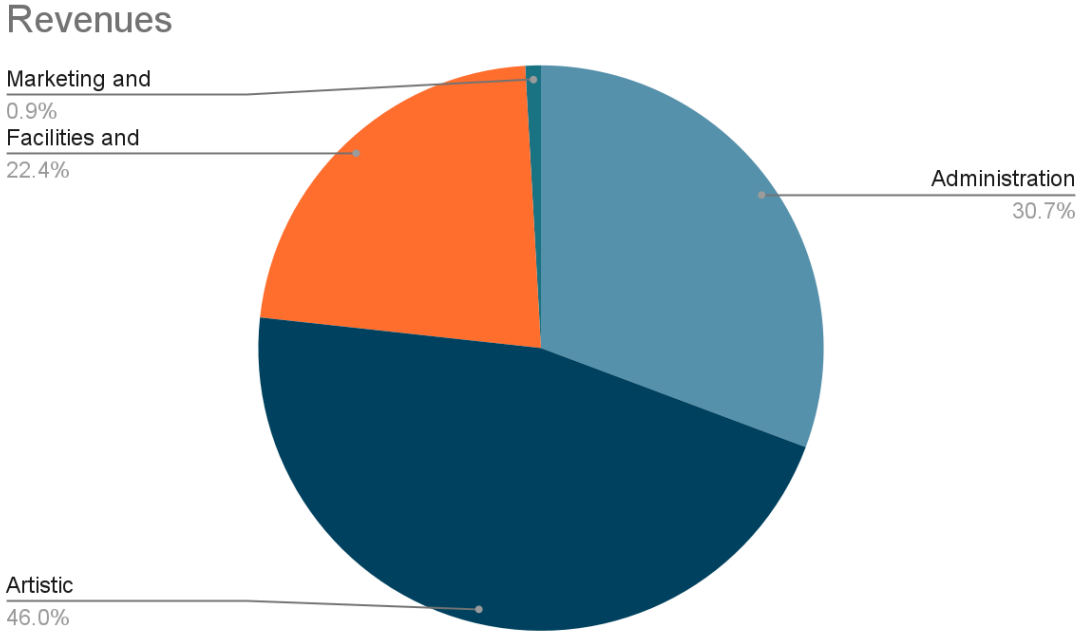
# Major Funders & Grant Income

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

In 2024–2025 Neutral Ground received the following:

- \$67,500 from the **Canada Council for the Arts**
- \$92,250 from the **Saskatchewan Arts Board**
- \$18,180 from the **City of Regina**

## Expense



## Expenses Snapshot

Administrative expenses remained comparable to those of the 2023–2024 fiscal year. Programming expenses slightly increased from 2023–2024 year with the key differences being the inclusion of the curatorial group exhibition and expansion in auxiliary programming with the textile workshop series. Comparable to previous years 30% of the artistic budget goes directly toward the support of artists. Marketing and communication saw a slight decrease with a reduction in printing costs.

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## Looking Forward:

In the 2024-2025 year, Neutral Ground was pleased to expand our support to artists and work toward more collaborative frameworks. Our Director/Curator with support of our programming committee rehailed NG's Call for Proposal model, the organization consulted with peer artist-run organizations such as Eye Level and TRUCK to adopt an Artist Profile Call for our Main Gallery. The Artist Profile model aimed to reduce labour for artists and jurors and work toward fostering more collaborative relationships between the organization and exhibiting artists. The Artist Profile call was launched in Fall 2024 and the jurying process resulted in the selection of fourteen contemporary artists ranging from emerging to midcareer that will be included in solo and group exhibitions in our programming seasons.

Neutral Ground continued to build meaningful relationships between artists and community through the expansion of auxiliary programming. We launched our Fibre and Textile Circle with the generous support of the City of Regina's Winter Initiatives Grant. This programming included four workshops by local and provincial artists; Melanie Monique Rose, Jessie Dishaw, Raegan Moynes, and Alexa Hainsworth. During these workshops, participants had the opportunity to learn multiple textile techniques and further their artistic practice and craft, utilizing the various tools offered by workshop instructors. This programming allowed local artists and non-artistic audiences to connect and build a meaningful relationship through art making.

Engagement through making became a continued priority throughout the year. With the launch of our new equipment we were pleased to see more members engage with our space through equipment rental and launched the second year of the member residency. Upon feedback from last year's residents, this past years' member residency was expanded in duration, allotting an additional two months for artists to work in our main gallery space through the summer.

Another major accomplishment from the 2024-2025 fiscal year was the launch of our curatorial and programming blended model for main gallery exhibitions. *On the Menu* our curatorial show debuted this past winter, in conjunction with the exhibition we were pleased to also engage with rural communities through auxiliary programming which included two workshops by the exhibiting artists and a community event which saw attendance of upwards of seventy-five people.

The 2024-2025 year was also marked by an expansion in our partnerships. We were pleased to cultivate two new relationships with University of Regina MAP students instructed by Sherry Farrell Racette and students in the F.W. Johnson Collegiate's STEAM program instructed by member Cameron Wiest. These partnerships along with other major partnerships including those with Queer City Cinema, Sâkêwêwak, Nuit Blanche Regina have been renewed into our current fiscal year.

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## Upcoming Programming for 2025–2026

September 6 - October 11	Window Gallery	<b>j wallace skelton</b>	<b><i>Buoyant</i></b>
October 11- November 29	Main Gallery	<b>Luke Maddaford</b>	<b><i>Fruits to Fruits</i></b>
October 25 - November 18	Window Gallery	<b>Leah McInnis</b>	<b><i>Device Device</i></b>
November 25 - December 18	Window Gallery	<b>Sherry Farrell Racette's Curatorial Studies</b>	<b><i>TBD</i></b>
January 18, 2026	Special Event	<b>Partnership with Bunny Artist's Social Club</b>	<b><i>Arts Birthday</i></b>
January 10 - February 14	Window Gallery	<b>William Bessai-Saul</b>	<b><i>TBD</i></b>
February 7 - March 28	Main Gallery	<b>Eva Birhanu, Anastasia Ferguson, Jera MacPherson, Yvonne Niegas, and Carolina Vasquez-Lazo</b>	<b><i>Liminalities</i></b>
February 28 - April 7	Window Gallery	<b>Sâkêwêwak Partnership</b>	<b><i>TBD</i></b>
April 18 - May 23	Window Gallery	<b>STEAM Program Partnership</b>	<b><i>TBD</i></b>
April 18 - June 6	Main Gallery	<b>Shazia Ahmad, Liz Bentley, Rozhin Tayaraniyousefabadi, and Ulrike Veith</b>	<b><i>TBD</i></b>
June 6 - July 25	Window Gallery	<b>Grace Boyd</b>	<b><i>TBD</i></b>
Summer 2026	Main Gallery	<b>Sâkêwêwak Partnership</b>	<b><i>TBD</i></b>

Summer 2026	Membership Residency	TBD	<b>Membership Residency</b>
Summer 2026	Window Gallery	TBD	<b>Summer Student Curated</b>

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## 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 2025-2026 fiscal year:

- Mika Abbott, Chair
- Miranda Derkson, Treasurer
- Savannah Downs, Member
- Colton Bates, Member
- Sage Wosminity, Member
- Audie Murray, Member
- Sheldon Brown, Member

Retiring/Retired Board Members:

- Robin Lynch, Member
- Bree Tabin, Secretary
- Cady Judge, Member
- Aislinn MacDougall, Vice Chair
- Lindsay Demchuk, Member

There are currently a maximum of five (5) positions on the Board available to be filled. The

following individuals are standing for election or re-election to the Board:

- Gwen Elaine Singer
- Jeremy Lague

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.

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## Board Nominations Biographies:

Listed alphabetically by last name.

### Jeremy Lague

Jeremy Lague is an Instructor of Interactive Design and Technology at Saskatchewan Polytechnic in Regina, Saskatchewan, Treaty 4 Territory. His creative and scholarly work examines how people communicate through media and how those interactions shape relationships. Blending interactive design, animation, and traditional film techniques, Jeremy's practice often incorporates visual play to evoke curiosity and engagement. His work combines analog processes with digital reproduction, reflecting an interest in the dialogue between old and new media. He currently co-hosts Spoiler Alert, a weekly talk radio show, and is completing a Super 8/animated film titled Walter.

### Gwen Elaine Singer

Gwen Elaine Singer is an artist and musician based in Regina, Saskatchewan. In her artistic practice, she uses photography to decontextualize the archive and interrogate her own queer identity and relationships. Her exhibition history includes a 2023 solo show, Rare Sweeties at Hatch Hollow in Meadville, Pennsylvania. Her photographic diptych, Sweeties, was awarded the Juror's Prize by Hrag Vartanian of Hyperallergic in 2019. Born in rural Tennessee, Gwen moved to northwest Pennsylvania to pursue a degree in studio art from Allegheny College in 2011. After graduating, she continued her studio practice in Erie where she began her advocacy work. While serving on the boards of Compton's Table, NWPA Pride Alliance, and Erie Trans Picnics, she sought to develop community infrastructure and networks of care for the region's queer youth. Since moving to Regina in 2025, she has continued her studio practices and artistic research, performing regularly as a solo musician.

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## Financial Statements:

**NEUTRAL GROUND INC.**  
**FINANCIAL STATEMENTS**  
Unaudited  
**AUGUST 31, 2025**

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## INDEPENDENT PRACTITIONER'S REVIEW ENGAGEMENT REPORT

To the Members of  
Neutral Ground Inc.

I have reviewed the accompanying financial statements of Neutral Ground Inc. that comprise the statement of financial position as at August 31, 2025, and the statement of operations, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

### **Management's Responsibility for the Financial Statements**

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

### **Practitioner's Responsibility**

My responsibility is to express a conclusion on the accompanying financial statements based on my review. I conducted my review in accordance with Canadian generally accepted standards for review engagements, which require me to comply with relevant ethical requirements.

A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioner performs procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluates the evidence obtained.

The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, I do not express an audit opinion on these financial statements.


### **Conclusion**

Based on my review, nothing has come to my attention that causes me to believe that the financial statements do not present fairly, in all material respects, the financial position of Neutral Ground Inc. as at August 31, 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### **Other Matter**

The financial statements for the year ended August 31, 2024 were reviewed by another practitioner who expressed an unmodified conclusion in their report dated December 13, 2024. The predecessor's report did not include any qualifications.

Regina, Saskatchewan  
November 18, 2025

  
Marcia Herback  
CPA, CA

**NEUTRAL GROUND INC.**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT AUGUST 31, 2025**  
**(with comparative figures for 2024)**  
**(Unaudited)**

	2025	2024
<b>ASSETS</b>		
<b>Current assets</b>		
Cash	\$ 49,935	\$ 36,267
Accounts receivable	-	250
Goods and services tax receivable	3,415	2,782
Prepaid expenses	<u>10,827</u>	<u>12,033</u>
	64,177	51,332
<b>Tangible capital assets (Note 3)</b>	20,065	25,929
<b>Deposits (Note 4)</b>	<u>7,368</u>	<u>9,336</u>
	<u>\$ 91,610</u>	<u>\$ 86,597</u>
<b>LIABILITIES</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities	\$ 6,688	\$ 16,112
Deferred revenue (Note 5)	<u>27,700</u>	<u>-</u>
	<u>34,388</u>	<u>16,112</u>
<b>FUND BALANCES</b>		
Invested in tangible capital assets	20,065	25,929
Unrestricted fund	<u>37,157</u>	<u>44,556</u>
	<u>57,222</u>	<u>70,485</u>
	<u>\$ 91,610</u>	<u>\$ 86,597</u>

See accompanying notes

Approved on Behalf of the Board

\_\_\_\_\_ Director

\_\_\_\_\_ Director

**NEUTRAL GROUND INC.**  
**STATEMENT OF OPERATIONS**  
**FOR THE YEAR ENDED AUGUST 31, 2025**  
**(with comparative figures for 2024)**  
**(Unaudited)**

	2025	2024
<b>Revenue</b>		
Grants (Schedule 1)	\$ 177,930	\$ 180,361
Memberships	1,633	1,644
Fundraising	1,138	701
Rental	703	315
Interest	696	986
Concession sales	511	526
Other income	500	-
Workshops/classes	185	-
Donations	-	500
Ticket sales	-	490
	<u>183,296</u>	<u>185,523</u>
<b>Expenses</b>		
Administration (Schedule 2)	60,328	56,760
Artistic (Schedule 3)	90,448	79,493
Facility and operating (Schedule 4)	43,979	46,763
Fundraising events	50	-
Marketing and communications (Schedule 5)	1,754	1,404
	<u>196,559</u>	<u>184,420</u>
<b>Excess (deficiency) of revenues over expenditures</b>	<u>\$ (13,263)</u>	<u>\$ 1,103</u>

**See accompanying notes**

**NEUTRAL GROUND INC.**  
**STATEMENT OF CHANGES IN NET ASSETS**  
**FOR THE YEAR ENDED AUGUST 31, 2025**  
**(with comparative figures for 2024)**

	Invested in Tangible Capital Assets	Unrestricted Fund	<u>2025</u>	<u>2024</u>
Balance, beginning of year	\$ 25,929	44,556	\$ 70,485	\$ 69,382
Excess (deficiency) of revenues over expenditures	<u>(5,864)</u>	<u>(7,399)</u>	<u>(13,263)</u>	<u>1,103</u>
Balance, end of year	<u>\$ 20,065</u>	<u>37,157</u>	<u>\$ 57,222</u>	<u>\$ 70,485</u>

See accompanying notes

**NEUTRAL GROUND INC.**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED AUGUST 31, 2025**  
**(with comparative figures for 2024)**  
**(Unaudited)**

	2025	2024
<b>Operating activities</b>		
Excess (deficiency) of revenues over expenditures	\$ (13,263)	\$ 1,103
Items not involving an outlay of cash		
Amortization	<u>5,864</u>	<u>7,753</u>
	(7,399)	8,856
Net change in non-cash working capital balances:		
Accounts receivable	250	26,751
Goods and services tax receivable	(633)	(1,279)
Prepaid expenses	1,206	(9,483)
Accounts payable and accrued liabilities	(9,424)	2,144
Deferred revenue	<u>27,700</u>	<u>-</u>
Cash provided by operating activities	<u>11,700</u>	<u>26,989</u>
<b>Investing activities</b>		
Change in deposits	1,968	-
Purchase of tangible capital assets	<u>-</u>	<u>(32,422)</u>
Cash provided by (used in) investing activities	<u>1,968</u>	<u>(32,422)</u>
<b>Increase (decrease) in cash</b>	13,668	(5,433)
<b>Cash position, beginning of year</b>	<u>36,267</u>	<u>41,700</u>
<b>Cash position, end of year</b>	<u>\$ 49,935</u>	<u>\$ 36,267</u>

**See accompanying notes**

**NEUTRAL GROUND INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**AUGUST 31, 2025**  
**(Unaudited)**

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**1. Status and nature of activities**

Neutral Ground Inc. is an artist-run centre that presents contemporary visual and media art, located on Treaty 4 Territory in Regina, Saskatchewan. The Organization connects audiences to the work of emerging and mid-career artists, primarily from Saskatchewan and Canada.

Neutral Ground Inc. is incorporated under the Non-Profit Corporations Act of Saskatchewan. Under present legislation, no income taxes are payable on the reported income of such operations.

**2. Summary of significant accounting policies**

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

Cash and cash equivalents

Cash includes cash and cash equivalents. Cash and cash equivalents consist primarily of commercial paper and deposits with an original maturity date of purchase of three months or less. Because of the short-term nature maturity of these investments, their carrying amount approximate fair value.

Tangible capital assets

Tangible capital assets are recorded at cost. Amortization is provided for on the diminishing balance method at rates which are estimated to amortize the costs over the useful lives of the assets as follows:

Computer equipment	30 %
Computer software	100 %
Furniture and fixtures	20 %

Tangible capital assets acquired during the year but not placed into use are not amortized until they are placed into use.

Amortization of leasehold improvements is recorded over the remaining term of the lease plus the first renewal option.

When conditions indicate that a tangible capital asset no longer contributes to the Organization's ability to provide goods and services, or that the value of the future economic benefits associated with the tangible capital asset is less than its net book value, the cost of the tangible asset is reduced to reflect the decline in the asset's value.

Fund accounting

The Organization uses fund accounting and includes the following funds:

Unrestricted fund - to provide for the Organization's program delivery and administrative activities. This fund reports unrestricted resources and restricted operating grants.

Invested in tangible capital assets - to provide for transactions related to the Organization's tangible capital assets and related debt.

Revenue Recognition

Neutral Ground Inc. follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when they are received or receivable if the amount can be reasonably estimated and collection is reasonably assured.

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**NEUTRAL GROUND INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**AUGUST 31, 2025**  
**(Unaudited)**

**2. Summary of significant accounting policies continued**

Revenue Recognition (continued)

Restricted contributions for the purchase of tangible capital assets that will be amortized and deferred and recognized as revenue on the same basis as the amortization expenses related to the acquired tangible capital asset.

Investment income is recognized as revenue when earned.

All other incidental revenue is recognized as revenue when the revenue is received or when the receipt is reasonable assured.

Rental income is recognized in the month the income is earned. Program income is recognized when the program is completed.

Financial instruments

The Neutral Ground Inc. initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets subsequently measured at amortized cost include cash and cash equivalents, accounts receivable and deposits. Financial liabilities subsequently measured at amortized cost include accounts payable and accrued liabilities.

Contributed services

The operations of the Organization depend on both the contribution of time by volunteers and donated materials from various sources. The fair value of donated materials and services cannot be reasonable determined and are therefore not reflected in these financial statements.

Management estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. These estimates are reviewed periodically, and, as adjustments become necessary, they are reported in earnings in the period in which they become known.

**3. Tangible capital assets**

	<u>Cost</u>	<u>Accumulated Amortization</u>	<u>2025 Net Book Value</u>	<u>2024 Net Book Value</u>
Computer equipment	\$ 95,735	90,989	\$ 4,746	\$ 6,780
Computer software	7,328	7,328	-	-
Furniture and fixtures	70,310	54,991	15,319	19,149
Leasehold improvements	19,212	19,212	-	-
	<u>\$ 192,585</u>	<u>172,520</u>	<u>\$ 20,065</u>	<u>\$ 25,929</u>

**NEUTRAL GROUND INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**AUGUST 31, 2025**  
**(Unaudited)**

**4. Deposits**

	<u>2025</u>	<u>2024</u>
SaskCulture - payroll	\$ 5,400	\$ 5,400
R & A Rentals Ltd. - rent	<u>1,968</u>	<u>3,936</u>
	<u>\$ 7,368</u>	<u>\$ 9,336</u>

**5. Deferred revenue**

	<u>2025</u>	<u>2024</u>
Canada Council for the Arts	\$ 23,700	\$ -
City of Regina	<u>4,000</u>	<u>-</u>
	<u>\$ 27,700</u>	<u>\$ -</u>

**6. Economic dependence**

The Organization relies on significant funding from all levels of government. As a result, the Organization is dependent upon the continuance of these grants to maintain operations at their current level.

**7. Operating lease commitment**

The Organization has a long term lease with respect to its premises. The lease contains renewal options and requires the payment of operational costs calculated annually. Future minimum leases payments, not including GST, as at August 31, 2025, are as follows:

2026	\$ 38,376
2027	38,376
2028	22,386

**8. Financial instruments**

The Neutral Ground Inc. is exposed to various risks through its financial instruments. The following analysis provides a measure of Neutral Ground Inc.'s exposure and concentrations at August 31, 2025:

Credit risk

Credit risk arises from the potential that a party may default on its financial obligations, or if there is a concentration of financial obligations which have similar economic characteristics that could be similarly affected by changes in economic conditions, such that Neutral Ground Inc. could incur a financial loss. Neutral Ground Inc. is exposed to credit risk with respect to cash and accounts receivable. Neutral Ground Inc. manages its credit risk by placing cash with a financial institution. Credit risk for accounts receivable is managed by creating an allowance for doubtful accounts where applicable. There has been no change to the credit risk exposure from 2024.

Liquidity risk

Liquidity risk is the risk that Neutral Ground Inc. may not be able to meet a demand for cash or fund its obligations as they come due or not being able to liquidate assets in a timely manner at a reasonable price. Neutral Ground Inc. is exposed to liquidity risk with respect to its accounts payable and accrued liabilities. Neutral Ground Inc. manages its liquidity requirements by monitoring cash flow forecasts. There has been no change to the liquidity risk exposure from 2024.

**9. Comparative figures**

Certain comparative figures have been reclassified to conform with the current year's financial statement presentation and were reported on by another accountant.

**NEUTRAL GROUND INC.**  
**SCHEDULES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED AUGUST 31, 2025**  
**(with comparative figures for 2024)**  
**(Unaudited)**

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	<b>2025</b>	<b>2024</b>
		<b>Schedule 1</b>
<b>Grants</b>		
Saskatchewan Arts Board	\$ 92,250	\$ 92,250
Canada Council for the Arts	67,500	67,500
City of Regina Annual Activity Grant	15,000	15,000
City of Regina Winter Initiatives Grant	3,180	2,500
South Saskatchewan Community Foundation	-	3,111
	<u>\$ 177,930</u>	<u>\$ 180,361</u>

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**NEUTRAL GROUND INC.**  
**SCHEDULES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED AUGUST 31, 2025**  
(with comparative figures for 2024)  
**(Unaudited)**

	2025	2024
<b>Administration</b>		
		<b>Schedule 2</b>
Amortization	\$ 5,864	\$ 7,753
Board meetings	28	67
Interest and bank charges	400	471
Memberships	463	825
Office	2,940	4,013
Postage	921	780
Professional development board	37	1,573
Professional fees	10,740	13,684
Salaries and benefits	35,701	23,456
Telephone	1,949	1,964
WCB expense	468	422
Web hosting	817	1,752
	<u>\$ 60,328</u>	<u>\$ 56,760</u>
<b>Artistic</b>		
		<b>Schedule 3</b>
Artist fees	\$ 12,230	\$ 10,514
Artist hospitality	121	307
Artist lecture or workshop fees	5,515	4,736
Creative staff travel	1,244	166
Equipment rental - exhibition	240	242
Events and reception	1,746	1,894
Exhibition/program professional fees	980	-
Exhibition/program wages	56,201	53,152
Installation materials	2,774	1,197
Photo/documentation contract	269	420
Shipping - art	951	1,860
Travel	8,177	5,005
	<u>\$ 90,448</u>	<u>\$ 79,493</u>
<b>Facility and operating</b>		
		<b>Schedule 4</b>
Insurance	\$ 3,902	\$ 3,701
Operational costs	14,390	15,119
Rent	24,241	24,206
Repairs and maintenance	12	616
Utilities	1,434	3,121
	<u>\$ 43,979</u>	<u>\$ 46,763</u>
<b>Marketing and communications</b>		
		<b>Schedule 5</b>
Advertising	\$ 1,360	\$ 920
Printing	394	484
	<u>\$ 1,754</u>	<u>\$ 1,404</u>