

Between Us
Audio tour script

Welcome to the exhibition *Between Us* at the Art Gallery of Regina.

This exhibition invites you to discover the learning, understanding and creativity between honeybees and artists and appreciate the creativity and consciousness each being brings to their artwork. Drawing, sculptures and music resulting from a two-summer-long inter-species collaboration between twelve Saskatchewan artists and honeybees fill the air with the earthy scent of honey.

I'm Sandee Moore, curator of exhibitions and programming at the Art Gallery of Regina, and I'm delighted to guide you through this extraordinary exhibition in this audio tour. My work on *Between Us* didn't start as an exhibition but as a multi-year project that I term a mentorship and production residency at-a-distance. *Between Us* grew from a conversation I had in the fall of 2019 with world-renowned artist Aganetha Dyck, who became an artist while living in Prince Albert, Saskatchewan. Because she got her start in this province, Aganetha always harboured a desire to work with Saskatchewan artists and proposed to pass on what she has learned over 20 years, co-creating her artwork with honeybees.

Making artists' visions a reality is vital to my work as a curator. I worked with gallery contacts in Prince Albert, Swift Current, Estevan and Yorkton to invite twelve artists and collectives from across the province to learn from Aganetha in a Canada Council for the Arts-funded mentorship.

These artists include Dyck's first art instructor, Prince Albert-based artist George Glenn, alongside the other artists who created artworks in collaboration with honeybees: Denise Flaman, Last Birds, Kelly Litzenberger, Judy McNaughton, Jeff Meldrum, Tim Moore, Melanie Monique Rose, Chantel Schultz, Sylvia Thompson, and Hanna Yokozawa Farquharson.

I matched artists with professional beekeepers and their honeybees in their area to work over two bee seasons with guidance from Aganetha. "There are no secrets," claims Aganetha, "there are only surprises." The exhibition *Between Us* is a collection of such surprises arising from interspecies and interdisciplinary collaboration.

While the artists' methods of producing work for *Between Us* were, for the most part, the same — placing objects within a beehive for honeybees to transform with the addition of their comb — the resulting work is as varied as the artists themselves.

In beehives spread across Saskatchewan, apian logic danced with artistic inspiration as artists offered their ideas, materials and objects to bees; bees responded by embellishing sculptures with beeswax frills, mending gaps with golden wax, mimicking vessel walls with their own constructions and packing available space with their delicate geometric comb. Through their processes and excretions, honeybees augment the artists' narratives with records of settlement, family, agriculture, spirituality, the ecology of recycling, the interconnectedness of

all species and dependence upon weather and the land. "Between Us" refers to the distances and differences between us and what we, as humans and insects, have in common.

Start outside the gallery doors:

Structures, like honeycomb, built by bees are particularly fragile, as are some other materials used by human artists to create artworks in this exhibition. Therefore, touching objects in the exhibition, even lightly, is strictly forbidden.

Inspired by one of Aganetha's early exhibitions, I have replaced gallery pedestals with stacks of boxes with weathered, flaking paint. These boxes are beehives, the structures in which bees live and fill with wax honeycomb and honey. They are also the places where honeybees worked on their contributions to these artworks. Beehives are not solid structures; these boxes are not joined together and can easily be knocked over.

Please also be aware of your movements, coats, and bags. You may wish to use the coat rack in our welcome area or set large bags down inside the gallery doors.

We'll start the tour by going to the left through the entrance door and moving counterclockwise through the gallery. You'll see the exhibition didactic panel on the wall in front of the door, flanked by an easy chair and some information about the gallery and other art galleries in Saskatchewan.

On the didactic panel, you'll see the exhibition title, the artists' names, exhibition dates and a short introduction to the show written by me.

Photos are allowed. If you post photographs of the exhibition online, credit the artist and tag the Art Gallery of Regina.

The first of the artworks you may notice are three rich brown rectangles hanging on the gallery wall. These drawings, as I will call them, by Prince Albert-based artist Judy McNaughton, reverse the process that many artists employed in their collaborations with bees. McNaughton describes her wonder when her artistic collaborator and beekeeper friend Nicole Charlebois Rinas showed her these beehive lids, weathered by time and thickly glazed with a bee-made substance called propolis. Propolis is a mixture of tree resin or sap collected by bees and mixed with their digestive juices; more robust than wax, it is used to plug unwanted holes in the hive. Impressed by the golden, bronze, russet and red hues of the propolis-covered lids, which reminded McNaughton of Byzantine icons, the artist was inspired to respond to the bees' production with tales of reverence for nature drawn from her life's experiences.

Three tiny silver spoons hang from darkened ridges of wax in *Beltane*. McNaughton's transformation of these honeybee ready-mades references ancient rituals practiced by the artist's devout Irish Catholic grandmother. "In the spring, she hung the best silver spoons in the thorny bushes by the coulee, leaving portions of food from the family feast," McNaughton writes. "As a child growing up close to the land, among these bushes, this spring ritual seemed

very right to me—though in direct conflict with the dichotomies of human and nature within the Western religious and capitalist indoctrinations. Beltane refers to the Gaelic May Day or spring festival on May 1st. In Ireland, people would light special bonfires and walk through the smoke or flames for protection or purification. As part of the rituals, people would put silver spoons in the thorny bushes along with food from the feast for the *aos sí* (Irish pronunciation "ees shee"), the spirits of the land, or little people, as my grandmother called them."

Next, McNaughton depicts an incidental communion with nature in *Thorny Bushes*. The artist sculpted a thorny flower from propolis scraped off of a hive on this feeder lid, illustrating her ongoing commitment to discovering small ways to live harmoniously with nature rather than cultivate and commodify. "The thorny bushes that bloom in May were associated with the time of Beltane, fertility, and the beginning of spring. When I bought my first house, I felt obligated to plant thorny fruit bushes in the yard, allow the volunteer flowers and bushes to flourish, and drop bits of fruit among the bushes in the spring. I have found that these bushes draw many small creatures to the yard, such as swarms of bees, birds, squirrels, and rabbits."

On the third beehive lid, entitled *Little Creatures*, the artist modelled a figure of her young son perched on a rock in a lake, peering into the water. In her close observation of honeybees, she saw the bee's determined focus and distinctive poses, while pollen-gathering and honeycomb-building, in her child's intense attention and stance when discovering the world. This visual analogy illustrates a desire to protect the delicate and precarious — children, honeybees, the natural environment — so they can thrive.

The large grouping of artworks on the pedestals close to McNaughton's is by Denise Flaman, who came into the mentorship and production phase of *Between Us* as an oil painter but quickly adapted her methods to working with bees and embraced the challenge to grow and expand her artistic practice.

Would you find walking into a bee yard, surrounded by stacks of hives and bees buzzing all around, calming?

"Nothing," says Flaman, "will make you focus like thousands of bees. They all have work to do: gathering food, cleaning, and raising their young." Without personifying bees, Flaman recognized that the urgent needs that shaped their lives are similar to the rhythms of human life: feeding, tidying, and nurturing. These needs are reflected in her twisted wire replicas of common kitchen tools - a potato masher, a frying pan, and a chopping knife - the network of open spaces between the wires, ideally conceived for the bees' contribution. Flaps of honeycomb added by bees appear as puddles left on the counter as she pulls kitchenware from the dishwasher. Because she doesn't wish to take ownership over the work, Flaman calls her sculptures *Vessels*, acknowledging "it's the bees work she says as well as mine."

In the second year of the *Between Us* project, Flaman worked with a new material: unglazed clay. Like her wire kitchen tools, her ceramic vessels are strongly redolent of routine domesticity.

She describes the contrast between the translucent amber of the honeycomb and the flat bisque surface of the pots, some glazed with glimmering honey, as essential to her material choices. The artist describes honeybees as "little mathematicians" who construct their mathematical and precise comb on the artist's asymmetrical substrates, transforming the imperfect offerings of their human collaborator. "What drives them to do that?" She wondered. "Does this drive also exist in humans?"

The bees augmented her ceramic vessels with lobes of wax, like wings, allowing these objects to transcend the practical and soar as artworks.

Rounding the corner of the gallery and bypassing the emergency exit door, you'll come upon a trio of artworks artist Melanie Monique Rose created in collaboration with honeybees. Rose often works with the emblematic visual culture of her Métis and Ukrainian heritages: floral designs, woollen blankets, and geometric nature imagery.

Forever Family is a photographic image of flowers under a dome of wax-dimmed glass. To Rose, such frames suggest portraits of venerable ancestors. She has filled this one with a photographic image of flowers, acknowledging the interconnectedness and kinship of all species – humans, honeybees and flowers.

Between her pair of oval-framed works sits a complex amalgam of objects joined by the artists' whimsey and the bees' golden wax. *Magic Mirror* includes:

- A disintegrating mirror tilted at a precarious angle,
- A cluster of wooden *pysanky* (or Ukrainian easter eggs),
- A braid of sweetgrass,
- A broken iridescent glass plate and a ring once belonging to Rose's grandmother.

The bees' work solidified and validated this complex portrait of identity cobbled together from various elements of her family and cultural history.

Interestingly, Rose invited the bees to embellish three *pysanky*, eggs resist-dyed with geometric patterns traced in beeswax, with wax designs legible only to themselves.

Along with the eggs, the artist placed sweetgrass braids in the hive, an offering of spiritual (if not literal) nourishment for the bees that demonstrates Rose's gratitude for their collaboration.

The third of Rose's artworks in the exhibition is titled *Ancestor Portrait*. Rose encased her offering of needle-felted flowers on a wool blanket in a glass-fronted frame, rendering it safe for bees. The gallery deeply considered the safety of humans and bees when mounting this project. Before artists began work, we arranged a seminar with the provincial apiculture

specialist to educate artists about keeping themselves safe and avoiding harming their honeybee collaborators. Artists were warned against placing fur or fuzzy items into hives, as these textures can lead bees to think a predator, like a skunk or a bear, has invaded their home, causing the bees to swarm and desert the hive.

The bees inscribed the frame with a waxen message, perhaps acknowledging Rose's gift of incorruptible blooms and hope that they are well-nourished by the many tiny wildflowers upon which bee colonies depend.

Inside a small room carved out of the gallery with moveable walls is a lone beehive topped with a coil of XLR cable and a microphone. You probably heard the looping audio track, *Between Us*, created by folk music duo Last Birds long before you laid eyes on the source of the sound.

Speakers placed inside the beehive replicate the experience of creating this song. Last Birds (Lindsay Arnold and Mike Davis) recorded the buzzing of wings over sphericles (speculated holes in the bee abdomen) when visiting the apiary of beekeeper Sarah Simison.

The artists recreate this first encounter with a honeybee colony by first hesitantly plucking their guitar strings to their recording of hundreds of humming bees. As both the bees and musicians lapsed into reciprocal comfort, Last Birds began strumming their guitars to harmonize with the vibrating of thousands of wings generating incomprehensible honeybee songs of food or warning.

While the project *Between Us* reflects on what we share as living beings, we must consider the differences between us. It is not just bees' creativity, consciousness and logic that have no human analog. Bees do not have ears; a bee's entire body acts as an ear. Likewise, they do not use mouths, throats, and vocal cords to make sounds or manipulate instruments with their limbs as humans do but beat the air with their wings to give voice to their needs and knowledge.

Arrayed along the gallery's back wall, artist and commercial beekeeper Nicole Charlebois-Rinas' pieces connect to her collaborator Judy McNaughton's works on beehive lids or feeder boards on the opposite wall. Charlebois-Rinas shares insights into the troubles and treasures of a beekeeper's daily work with their honeybees in this trio of artworks using her prized collection of feeder boards.

Charlebois-Rinas' admiration for the transformation bees have wrought on these boards, changing practical grey slabs of wood into glowing treasures, is evident in her unobtrusive additions. Her first piece, *Where have all the flowers gone?*, is a delicate tribute to unnoticed wild and introduced flowers that are a food source for bees. Her additions are subtle and tiny: she adheres thin crescents of translucent paper - petals - to the polished expanses of the feeder board.

Charlebois-Rinas communicates her concerns about human activity on the land in this elegantly minimal gesture. "Humans clumsily mow, sow, and spray our environment. We poison, introduce and eliminate organisms, often without understanding the widespread effects of these actions," she writes. "Bees are 70,000 times smaller than an average human, yet they can find flowers and pollen several kilometres from their hive. How? They make hundreds of thousands of flights from the hive to forage in an inspiringly symbiotic relationship of survival with the land."

Charlebois-Rina's other light-handed work with the feeder board-turned-canvas combines the artist's sensitivity with the beekeeper's knowledge. She mimics the bees' use of propolis to seal cracks in the hive; she replaces a piece of the board broken off when prying open the hive with strings of topaz-hued glass beads.

In the second of her piece, *God Save the Queens*, Charlebois Rinas again shares the intimate knowledge of the beekeeper with viewers. A gently curling wax oblong, its appearance similar to the pitted form of a morel mushroom, adhered to the feeding hole in the hive lid, suggests the shape of a larval bee. In fact, this is a queen cell, a tiny chamber containing a nascent, unauthorized queen that the beekeeper removed to prevent the colony from swarming and deserting their hive. Charlebois-Rinas asks viewers to consider the power of the queen bee, one of profound and mysterious fecundity. "The queen, a creature so fragile and insignificant it can be crushed between a child's fingers, is the locus of power and knowledge within a hive, commanding a force of 80,000 bees. The success of a queen lies within her mating. Humans understand the fundamentals of this familiar ritual, yet the matings' nuances remain elusive."

Charlebois-Rinas indicates her subject in the title of her third piece, *Hive Sapience*. Sapience means intelligence, and this work wonders about inscrutable apain logic and unknowable knowledge of bees.

Like her other works, the artist doesn't alter the accumulation of marks on the feeder board that tell of human and bee activity and the power of weather over time. Instead, she embellished these marks with the most discrete and gentle interventions, implanting tiny gold balls and nestling thread-wrapped bundles in the cells on honeycomb dotting this hive lid. These are not merely decorations but questions the artist has written to slips of paper scaled for bees wondering about honeybee wisdom.

"They are aware of the environment, changing seasons and neighbouring hives in ways we cannot comprehend," she writes. "Is clandestine knowledge critical to bee survival truly a secret, or are humans oblivious to bees' messages? What if the knowledge held within the hive was made visible?" Delicate threads, like bristling cerebral synapses, and skins of gold glimmer with the promise of precious honeybee wisdom translated by the artist into a wordless message.

A constellation of sculptures by self-taught textile artist Hanna Yokozawa Farquharson rests on a large group of pedestals nearby.

Raised with animist Shinto and Buddhist beliefs, it is little wonder that Yokozawa Farquharson enacted a delicate communion with bees. Over two bee seasons, the artist sought to discover a common language of geometry, astronomy, taste and material with bees.

Inspired by the figure-eight dance of bees, Yokozawa Farquharson created a work that represents this streamlined, flowing dance in the gracefully interlocked wooden hoops of her sculpture titled *Dance Dance Dance*. The artist stretched golden strings across these arcs, turning a sculptural object into a musical instrument. The bees' wagging communiques of food are transmitted through legs and wings, vibrating the strings with a new vector for apian knowledge. The dance informs other bees of the positions of the sun, nectar, and hive, which the artist has represented by three red balls.

Instead of her usual textiles, which would be off-putting to bees, the artist experimented with a constellation of natural blond and black acrylic-painted sculptures in wood inspired by the laws of the universe and planets. Some are sharply geometric and orderly as honeycombs; others are flowing and rounded, suggesting the movements of the moon and sun that determine the bees' feeding and reproductive cycles. Knowing bees are intimately connected to weather conditions, the artist titled her pieces *Rainbow Dragons* in response to spotting a pair of rainbow-coloured clouds on her way to the apiary: "I thought this was a message from the bees, so I used it as the title."

In their waxen lattice constructions, Yokozawa Farquharson discerned different stories written by the bees, those of their life-cycle: from spawning to hatching and growth to ascension. She also noted how this metamorphosis mirrors the mysterious creation of artwork: "You can sense what the bees intended when they created this work of art."

Considering the bees as her intellectual and creative equals, the artist reported, "on my way to pick up the work from the hive, I felt as if the queen bee said several times in my mind, 'Hurry up, hurry up, I want you to show my children's work. It's wonderful work.'"

The mentorship phase of the project challenged many artists to reinvent their ways of working by collaborating with other species and bee-made materials and forms. For both viewers and artists, *Between Us* presents new ideas about what art is and what art can be.

Prince Albert-based artist George Glenn was Aganetha Dyck's first art instructor. His affirmation that anything she did could be art was instrumental in enabling Dyck to affect viewers the world over with her unprecedented and revealing art-making methods and media:

- reshaping hand-knit wool sweaters into tiny, shrunken effigies,
- preserving buttons left by the former occupant, a textile manufacturer, of her studio using family pickling recipes,

- and placing hand-crocheted doilies and broken porcelain figurines into beehives to be "mended" by the bees.

Many years ago, Glenn invited Dyck to join him and another artist in his studio. His once-student balked: what would she make? "What do you like to do?" Glenn astutely inquired. The startling response from Dyck, "I like to do laundry," not only explains her innovative practice but the approach of many contemporary artists. Glenn promised to purchase a washing machine for their shared studio if Dyck agreed to make laundry her art.

Glenn's work as an artist, too, emanates from everyday tasks and pleasures. He justified his enormous collection of broken, beautiful, and sentimental thrift-store finds by using them for his still life classes and creating expansive installations. Assembling complex compositions for his apian collaborators, Glenn placed his faith in the bees' artistic vision, as he has done for hundreds of human students.

Reflecting on *Beeworks: Installation with Gold Vase and Beeworks: Installation with Teapot*, Glenn interpreted the fingers of wax and honeycomb walls heavy with their golden libation added by the bees. "It appears that the bees did some trials in this new environment, and you can see where they become comfortable in their work."

As the human reimagines bees as artists, the bees reimagine assemblages of silver teapots, sterling spoons, cracked china cups, vases and reproductions of renaissance paintings with their fanciful sculpting that turns *nature morte* into *nature vive*.

"When you overcontrol a process, it deadens what happens. When you let go of control, the things that develop broaden you in so many ways," declares the artist. Still, when fashioning *Installation with Small Vases and Queen Victoria*, Glenn hoped that the bees would build a hive around the miniature photographic portrait of Queen Victoria he placed within the beehive superstructure. "They ignored her; this image meant nothing to them," the artist observed with amusement. Instead, the bees did something remarkable, unexpected and enriching by emulating the shapes of the little vases clustered around the orange box with tubular honeycomb structures.

Navigating to the pony wall parallel to the entrance door, we can see Jeff Meldrum's *Artist Contract*.

Like Glenn, Meldrum conceived of honeybees as artists, though he followed a markedly different tact in his artist-to-artist relationship with honeybees. Negotiating interspecies collaboration was the subject of Meldrum's project; he created a contract that laid out the terms and responsibilities of the artist and honeybee collaborators, then placed the document inside a beehive for signing. While the bees marked the signature line with their wax comb, they unexpectedly edited the agreement by building a thick line of honeycomb from margin to margin, effectively crossing out a clause.

The form of Meldrum's laser-engraved wooden *Artist Contract* is notable because it has the exact dimensions and materials as a hive frame. Hive frames hold honeycomb sheets for the bees to fill with honey and slot into the beehive super, like files in a filing cabinet. For comparison, the artist has placed a new hive frame beside *Artist Contract*. Meldrum presented his document, if not its terms, in a manner familiar to and ready to be embraced by bees.

We can see a small gathering of objects perched on beehives repurposed as artwork pedestals for this exhibition. Artist Tim Moore and beekeeper Louise Yates shared an immediate affinity when Yates pointed out that honeybees (whose social groups are called colonies) are colonizers from Europe.

Recognizing the opportunity to address settler culture's commodification of land, Moore, a Métis artist, began by offering the bees a green sphere as their own little world. In Moore's sculpture *Bees'*, we see a planet consumed by the bee's hive-building, suffocated by a coating of white plastic and dwarfed by these immense insects.

Sharing the hive lid is a small lumpy object, *Amber Indians*. Among the handful of stereotypical, commercially-produced Indigenous souvenirs from the not-so-distant past, Moore placed into the beehive on Canada Day was this diminutive pair of "little Indian" salt and pepper shakers. Honeybees have obscured these harmful reminders of our racist past in honeycomb, partially sealing off these stereotypic depictions and making them less visible than before.

Moore's complex sculpture, *Hive*, sits atop a neighbouring stack of honey supers. Made from metal wire sealed with a thick coat of beeswax, the artist studded his ersatz beehive with bottle caps and medallions from souvenir spoons and papered the base with maps. Souvenir spoons and maps trace a renaming procedure to effect the displacement of original inhabitants and legitimize the annexation of these lands. In its shape, *Hive* recalls the Imperial State Crown. In this case, the pillowy form is crowned not with a jewelled cross but with a problematic, totem pole-shaped bottle opener. "The desecration of cultural and religious symbols," the artist writes, "is a tool colonizers use to trivialize Indigenous peoples and beliefs. They have turned spiritual beliefs into a trinket."

Sometimes, exhibition components come together in unplanned but rewarding ways. Such was the case when I selected a sugary pink-painted honey super on which to display Chantel Schulz's sculpture, *Enmeshed*. The pink and yellow beehive boxes converse with the pink plastic mesh and amber honeycomb of the artwork that emerged from a hive stack such as this one.

Schultz tells a story of hearing bees and spying a solid mass, an amorphous black shape, high in the trees. As she drew closer, she observed the mass moving and realized it was a group of bees. The swarm expanded and contracted when the branch shook. Some bees fell to the ground, and others rejoined the group.

The ambiguous shape she crafted from a pink mesh produce bag sandwiched between two sheets of Plexiglas could be a swarm of living things, a body part, or a geological landform.

Schultz views her sculpture *Enmeshed* as a bridge between the natural and the man-made. "All materials come from the earth and were nature-made at some point," observes the artist. The pink plastic produce mesh was once petroleum mined from the earth. This remnant of commercial agriculture and a global food system reminds us that our food security depends on bees and the relationship we share and the health of the climate.

Keeping something *between us* is an idiom for keeping a secret. Although Dyck has a store of knowledge and experience gained from over two decades of creating her artworks with honeybee collaborators, she asserts, "There are no secrets, only surprises."

Circling around to Yorkton-based artist Kelly Litzenberger's LEGO sculptures under glass vitrine-topped plinths, you may be impressed by the bees' surprisingly lavish additions to his LEGO sculptures.

The artist created a scene on the scale of a hive super, creating a LEGO self-portrait for his piece *Hive in a Hive*. A white-clad figure standing on a ground dotted with flowers bends over a stack of beehive boxes surrounded by blocky bees in flight around. A shared affinity for modular construction (the artist's LEGO bricks and bees' honeycomb cells) may have inspired the bees' exuberant building; the bees repeatedly enshrouded the LEGO effigy of Litzenberger in honeycomb but ignored the colourful plastic blooms.

Litzenberger and honeybees are not the only ones who share a love of building brick by brick; the artist connects with his son through LEGO building.

Litzenberger's miniaturized reproduction of the skateboard shop he once owned and operated appears to be a melancholy memorial. However, during the project, hundreds of bees enlivened the tiny store with their presence. Litzenberger's titling of the sculpture *Revolution Skate and Honey Shop* to acknowledge that he has ceded his former business to the industry of the bees. The relationship is not of a diminutive salesforce in service to a skateboard boss but a collective of workers labouring to realize their independent vision, filling the shop with honeycomb and honey to adapt it to an entirely new use.

Decisions made by bees don't begin and end with Litzenberger's *Revolution Skate and Honey Shop*. The bees unexpectedly merged artist Sylvia Thompson's trio of sculptures, agglomerating *Hidden*, *Flutter* and *Octopus Mug* within a jagged partition of deep yellow comb. The artist's whimsey soared as high as that of the bees'; Thompson confides that her assemblage, *Flutter*, emerged from imagining the improbable mechanism of facial wings.

Our tour of *Between Us* concludes with Thompson's humanoid bee sculpture, *Quazi*. A collection of brass components, *Quazi*, has longing written on its expression and in its outstretched hands cradling an empty bowl. When placed on a tower of beehive boxes, it appears like a little steampunk god perched on an altar to be anointed by the bees with their honeyed tribute; however, we can also see this begging creature as fragile, precarious, and starving.

Thank you for visiting the Art Gallery of Regina to experience *Between Us*, art created by artists and honeybees, sponsored by Havey Linnen Associates.

The Art Gallery of Regina is a nonprofit public art gallery that programs contemporary art that tells the stories of Saskatchewan artists and those from adjoining treaty territories.

We are grateful to our core funders, Sk-arts and the city of Regina, who enable us to make our exhibitions free to the public while compensating artists for their work. We also acknowledge the support of the Canada Council for the Arts, who funded the multi-year mentorship by Aganetha Dyck.

I especially thank *you* for taking the time to listen to this audio tour and attend this exhibition. You can support the Art Gallery of Regina by becoming a member, donating, or both. Visit our website, www.artgalleryofregina.ca, for details on becoming part of our gallery's community and more information about *Between Us*, both the exhibition, "main gallery exhibition" and the mentorship under "community-engaged projects."