

Out of Sight, Out of Mind

Does making something bigger than in real life change how it makes us feel?

An artist named Christopher makes artworks that look like abstract paintings or boxes, but he uses them to hide things that make him feel sad or upset. On a high shelf, there are three of his artworks. These artworks are called *Tonglen 1*, *Tonglen 2*, and *Tonglen 3*. They are copies of rejection letters. Inside them, Christopher hid copies of failed applications for money to make his art. Have you ever hid anything that made you feel ashamed?

These letters are called rejection letters because they told Christopher he couldn't have the money he asked for to make his art. Christopher made copies of the rejection letters, but they are much bigger than the real letters. Why do you think Christopher made them so large? Maybe it's because rejection can feel like a huge thing to an artist. When you look at these big letters, you might feel how disappointing it was for Christopher to get them.

Rolling the Dice

How could a card game be a work of art?

Milton and Patrick are the artists who made the card game *culturecapital* together. It's different from most games because they made it as a piece of art, not just for fun. They want people to think about what it takes for an artist to succeed. Do they have to be smart, work hard, or just be lucky?

Artists often have to apply for grants, which is money to help them make their art. Sometimes they get the money, but sometimes they don't or it isn't enough. This can be tough and not very fun.

By playing the card game, you get to feel what it's like to try for a grant and maybe not win. The game helps us understand how hard it is for artists to get support and why public funding for art is important.

QR code

view the QR code through your smartphone camera to listen to the Audio Tour for this exhibition.

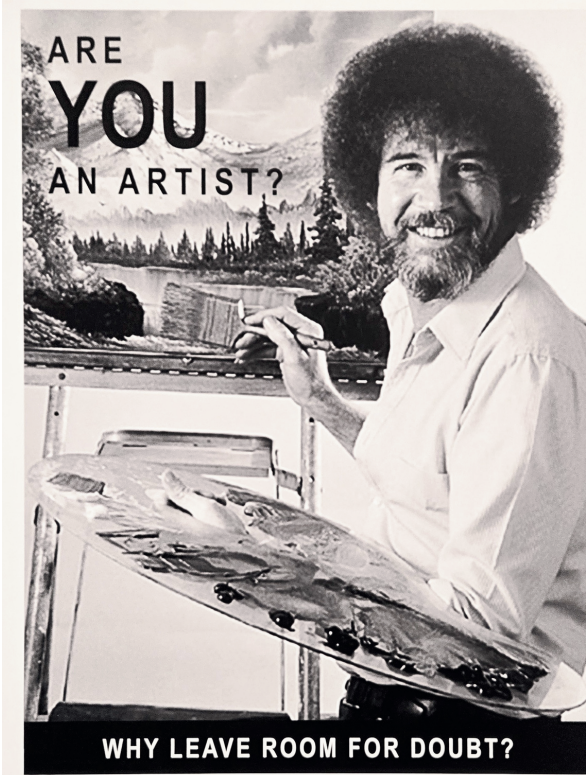


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2420 Elphinstone St., Regina
306-522-5940
info@artgalleryofregina.ca
www.artgalleryofregina.ca

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Artistic License Bureau (installation detail), Glen Johnson, 2008-ongoing.

Christopher Campbell
Gardiner, Glen Johnson,
Milton Lim & Patrick Blenkarn
curated by Sandee Moore
May 8 - July 4, 2026

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It's a Material World

How do you think artists' materials help their art show their feelings or tell a story?

The artists in this show use different things to show how they feel about getting money for art. Christopher uses padlocks, hand-stitched embroidery, and gold paint. Glen uses a waiting room with lots of forms with silly questions, and Milton and Patrick use dice.

Christopher's padlocks can mean that something is locked up and hard to get. When he puts his art on a really high shelf, it shows that money for artists can be out of reach.

Glen's waiting room reminds us that sometimes when the government tries to be fair, it can also make things slow and confusing. In his *Artistic Licence Bureau*, you have to wait, just like artists wait to find out if they will get money to make their art or not.

Milton and Patrick use dice to show that getting a grant can be like rolling dice—sometimes you get lucky, and sometimes you don't, no matter how hard you try.

The Drive to Succeed

Should people need a license to make art the same way you need one to drive a car?

Do you think that's silly? Why do you think making art is different from driving a car? An artist named Glen made an installation, which is a kind of art you can walk around inside. His artwork looks like



Artistic Licence Bureau (detail), Glen Johnson, 2008 - ongoing.

A Real Piece of Work

→ a government office, just like the places where people go to get passports or driver's licenses. Glen wants us to think about these real places because many people have been to a government office, where they wait in line and fill out forms. By making his art look like this, Glen helps us understand his ideas about rules and who gets to be called an artist.

At Glen's installation, you can get your own "artistic licence," just like getting a driver's license. Doing this makes you part of the artwork and makes you think about what it really means to be an artist. Does a piece of paper make you an artist, or is it something else?

Glen didn't go to art school, so sometimes he might feel like people don't always see him as a "real" artist. His artwork asks us to think about who gets to decide who is an artist.



No Longer Waiting (Previously The Long Wait), Christopher Campbell Gardiner 2005 - 2024.



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