

BAG

BURNABY ART GALLERY

Annual Report 2023



DIRECTOR/CURATOR'S MESSAGE



As we look back over the past year at the Burnaby Art Gallery, we see the materialization of projects many years in the making. From the official opening of a new purpose-designed, accessible heritage building – the BAG Barn Studio, to the adoption and implementation of Burnaby's Public Art Policy, we are making bold moves to open spaces for arts and culture throughout Burnaby.

The Burnaby Art Gallery is situated on the ancestral and unceded homelands of the hənqəmínəm and Skwxwú7mesh Sníchim speaking peoples. As we opened a new building from Burnaby's past, it has been integral to think about the new meanings we will build together in this space—as settlers, newcomers and Indigenous peoples. The interior of the BAG Barn Studio highlights artworks by Indigenous artists from our Education Collection, which play a central role in the cultural learning we do. The building was originally the horse stables and garage for the Ceperley House, which has housed Burnaby Art Gallery for 55 years, and was constructed 112 years ago. This project transformed an underutilized storage space to a thriving and functional arts studio through the work of a dedicated team and significant financial investment from the City of Burnaby. For citizens of all ages and abilities, this is a new place to gather, learn and explore the ideas that bond our communities.

With oversight of the City's Public Art Program, BAG staff also finalized a comprehensive Public

Art Policy, adopted this year by City Council. The Policy establishes clear guidelines for both Civic and Private Sector contributions, donations and deaccession of public art in the City, forging a clear path forward for this rapidly growing area of cultural expression. The City of Burnaby Public Art Collection welcomed the gift of *The Spirit of Burnaby* by Gerry Sheena and commissioned the work *kʷa salilwatał syawenat ct – Our Tsleil-Waututh Ancestors* by Jonas Jones, which now both stand in City Hall. From significant artworks at new community centres to activations in Burnaby's parks, from infrastructure projects to statement works in the City's four Town Centres, we celebrate and look forward to these future investments of public art in years to come.

In the Gallery itself, six exhibitions were held featuring dozens of artists, from emerging to senior, locally-based to internationally known, representing a vast diversity of voices and cultures. BAG's exhibition *echoes* travelled to the Kamloops Art Gallery, six offsite exhibitions were presented at Burnaby's Public Libraries, and one publication was produced. Continuing the Gallery's focus on the acquisition of works by women, Indigenous artists, and artists of colour to the City's Permanent Art Collection, we welcomed 91 artworks to the collection over the course of the year. Through our curatorial and collections programs, we encourage conversation on the important questions of our time and reflect the beauty of our communities back to those who visit, learn and engage with us.

The Gallery's Mandate and Mission are fulfilled through the dedication of caring, thoughtful and inspiring staff who work alongside volunteers and the Burnaby Art Gallery Advisory Committee. It is through the generous financial support of the City of Burnaby, British Columbia Arts Council, the Province of British Columbia, and our patrons that our work is possible. With the guidance of our communities, we continue to create space to gather, share, learn and grow.

Jennifer Cane
Director / Curator

(front cover)

Karin Jones, *Billhook* (from *Precious*), 2010, 24K gold and fine silver Damascene inlay on found object (carbon steel and ash), 105 cm x 17.8 cm x 7 cm, Collection of the artist. Photography: Rachel Topham Photography

CHAIRPERSON'S REMARKS



It is with fondness and gratitude that I reflect on the activities of the Burnaby Art Gallery Advisory Committee (BAGAC) over the past year. As the 2023 Board Chair, I am proud to highlight the significance of the Committee to both the residents of Burnaby as well as those of the greater art community within and beyond the Lower Mainland. The year was full of remarkable news in terms of attendance and participation at the Gallery and its programs, a testament to the community's desire to participate in culture and to the high caliber of the exhibitions presented.

The year saw significant investment and progress in the Public Art department, with the approval of a new Public Art Policy as well as the production of several public artworks. The City's continued investment in producing public art within new civic developments and alongside essential infrastructure is an exciting progression that speaks to the ineffable value of art in everyday life. The Public Art Subcommittee's oversight, along with their knowledge of the community at large, ensures that new artworks speak to the values of the public.

I was thrilled to see the newly renovated Barn Studio unveiled in a public ceremony this summer, providing much needed space and proper facilities for community arts programs. Arts and culture programming have proven to be extremely popular, and this new, fully wheelchair accessible facility is able to meet current and future demands while opening up the Gallery's Fireside Room to more suitable programming.

Inside the Gallery, six exhibitions rotated through the year, bringing forward thought-provoking art and broadening understandings of history, legacy and beauty. The 2023 exhibition schedule showcased the diversity of the Canadian art scene while encouraging dialogue on otherwise underrepresented voices and histories.

Within the Acquisitions Subcommittee, many new works on paper were brought into the City of Burnaby Permanent Art Collection, including donations by artists such as Al McWilliams, Jack Shadbolt, Angela Gooliaff, Roy Arden, Glenn Brown, Enn Erisalu, Meuser, Henry Moore and Victor Vasarely. Notably, the Gallery's purchases included works by accomplished Indigenous artists Tanya Lukin Linklater (Alutiq) and Michelle Sound (Cree/Métis), along with two works by Japanese-Canadian artist Hiromi Nakatsugawa, and new work by Vancouver-based artist Karice Mitchell. The Committee supports BAG's commitment to acquiring works by artists of colour, Indigenous artists, and artists with disabilities to further balance the collection.

I am grateful for the opportunity to sit as the BAGAC Chairperson. Learning, listening and working alongside the diverse and engaged community members who make up the Committee has been a rewarding endeavour over my two-year tenure, and I look forward to participating in conversations with new and returning members. I believe that the arts community is stronger because of the exceptional work and activism for the arts that the Committee offers to the Gallery, staff and the local community.

Finally, I extend infinite thanks to the staff for their hard work and dedication to making the BAG the respected gallery that it is, as well as to the community for supporting the exhibitions and programming. It is such a pleasure to share the exceptional work that the BAG puts forth year after year.

Lauren Lavery
Chairperson
Burnaby Art Gallery Advisory Committee

(top)

Image courtesy Lauren Lavery. Photography: Sungpil Yoon



MANDATE AND MISSION

Mandate

The Burnaby Art Gallery operates as an art museum, gallery and community forum to explore and advance knowledge, appreciation and understanding of contemporary and historical visual art through exhibition, programming and collection services in traditional and innovative contexts both in and outside of the City of Burnaby.

Institutional Core Values

- » Art has the ability to make the abstract tangible.
- » Ideas are the foundations for actions.
- » Education creates knowledge.
- » Learning is a lifelong endeavor.
- » Experiences shape our view of the world and influence how we interact with one another.
- » Collections represent our heritage.

Mission

Provide experiences for art museum visitors and program participants that challenge their creativity, ideas, norms, values, identity and beliefs in order to create greater understanding of the ideas behind contemporary and historical art, and the artists that create work.

Act as a leader in the collection, preservation and exhibition of artists who choose to work on paper – the Burnaby Art Gallery is the only public art museum in Canada dedicated to works of art on paper.

Foster a diverse and inclusive community gathering place for the dissemination of ideas. This is accomplished through free public talks, symposia and community outreach projects related to exhibition and public art events.

(top)

Installation, *Tending Otherworlds: New Acquisitions*, July 14 - September 24, 2023



Grants/Donations

- » BC Arts Council \$20,000
(Operating Assistance)
- » BC Arts Council \$123,146
(Arts and Culture Sector Resilience Supplement)
- » Takao Tanabe and Anona Thorne \$3,000
(Burnaby Art Gallery Legacy Art Acquisitions)

Attendance 2023

- » Exhibitions 13,212
(including travelling exhibitions)
- » Offsite Exhibitions 84,981
(Bob Prittie and McGill Public Libraries)
- » Public Programs 11,960
- » School Programs 6,370
- » Volunteer Hours 1,926
- » Facebook
Followers 2,699 (as of December 31)
Impressions 58,988
- » Instagram
Followers 4,191 (as of December 31)
Impressions 52,333

(top)

Shelagh Keeley, *Untitled* (detail), 1980, watercolour on paper, 99.8 cm x 70.2 cm, City of Burnaby Permanent Art Collection, Gift of Karen Love



EXHIBITIONS

The Burnaby Art Gallery provides visitors with challenging, thought-provoking, inspiring and diverse exhibitions representing local, regional and national artistic talent throughout the year. The artists presented at the Burnaby Art Gallery use many artistic languages to contribute to conversations about culture, politics and lived experience.

The year began with *Karin Jones: Ornament and Instrument*, a survey exhibition featuring the intricate, meticulous and visually-compelling work of interdisciplinary artist and master jeweller Karin Jones. This exhibition evoked the complexity of African identities shaped by colonial displacement, slavery and oppression. Rooting Jones' work to the local, her new iteration of the work *Freed* utilized an early 20th century dress from the collection of the Burnaby Village Museum.

This spring, BAG hosted *Out of this World*, which celebrated the 41st Anniversary of Arts Alive, an annual showcase of student works held in partnership with the Burnaby School District. This exhibition brought together over 27 classes and 17 schools in our lower gallery, and transported visitors to the deepest seas and across the universe. In the upper gallery, *Magnitude of Enclosures* featured artwork from the Artist Apprenticeship. Celebrating its 15th year, the Artist Apprenticeship continues to inspire and encourage secondary students towards a career in the arts. This year, students looked inward at the private spaces that are just for them and their thoughts: their homes, notions of self, their directions and sense of being in the world.

Throughout the summer months, BAG was pleased to host *Ghostly Makers*, curated by Carmen Levy-Milne. Through the craft and textile works of Samar Hejazi, Jacqueline Morrisseau-

(top)

Installation, *Kindred Tracings*, with work by Russna Kaur (left) and Muriel Ahmarani Jaouich (right) in view. Photography: Blaine Campbell



Addison, Keysha Rivera, Arezu Salamzadeh and Lan “Florence” Yee, *Ghostly Makers* explored the prevalence and generative role of haunting in lived experiences of diaspora, displacement and disruption. In our upper gallery, *Tending Otherworlds* celebrated recent gifts and purchases to the City of Burnaby’s art collections, exploring conceptions of beauty, history and desire. A playful challenge to the conceived limitations of “works on paper”, and of divergent histories, the exhibition explored alternative propositions of self and place.

Burnaby Art Gallery toured the exhibition *echoes* to the Kamloops Art Gallery throughout the summer months. Through practices such as ceremony and revisitations of the voyages of one’s ancestors, the seven contemporary Indigenous artists included in *echoes* call upon

knowledge systems that do not rely on the written word, but rather assert a continuity and interconnectedness between body, land and water. *echoes* is dedicated to the memory of Jeffrey McNeil-Seymour, who advocated tirelessly for the protection of land, waters and two-spirit youth, and is a featured artist in the exhibition.

The year’s final exhibition *Kindred Tracings* brought together the work of four contemporary artists who apply strategies of abstraction to give shape, substance and colour to the experience—and failures—of language. Muriel Ahmarani Jaouich, Minahil Bukhari, Russna Kaur and Michelle Sound affirm the ancestral connections and traditions they’ve inherited by dismantling and then reconstructing language and scripture in their artworks.



Main Galleries

Karin Jones: Ornament and Instrument
February 3-April 16, 2023

Arts Alive: Out of This World
Artist Apprenticeship: Magnitude of Enclosures
May 5-June 4, 2023

Ghostly Makers
Curated by Carmen Levy-Milne
July 14-September 24, 2023

Tending Otherworlds: New Acquisitions
July 14-September 24, 2023

Kindred Tracings: Muriel Ahmarani Jaouich, Minahil Bukhari, Russna Kaur & Michelle Sound
October 13, 2023-January 21, 2024

Travelling Exhibition

echoes
Kamloops Art Gallery
July 15-September 9, 2023

Guest Comments

"Beautiful, thought provoking work. Mesmerizing, arresting, deeply affecting."
– Karin Jones: *Ornament and Instrument*

"I loved this entire event, this beautiful exhibition of young artists. The whole meaning of 'Magnitudes of Enclosures' on the wall brought me to tears!"
– Arts Alive & Artist Apprenticeship

"Fantastic installation. Enriching and Motivating."
– Ghostly Makers

"A beautiful collection of work! I found the mix of mediums so engaging, along with the relationships between the works and their family lineages. I've always loved exhibitions surrounding family, loss and motherhood."
– Kindred Tracings

"Very inspiring and a wonderful insight into another important way of life. Beautiful, healing, profound and moving. Valuable, as it is important to educate and nurture oneself."
– echoes



OFFSITE EXHIBITIONS

Offsite exhibitions are organized by the Burnaby Art Gallery collections and curatorial teams and present opportunities for emerging and local artists to display their work to a wide audience. Additionally, these exhibitions provide the Gallery an opportunity to showcase works from the City of Burnaby Permanent Art Collection and the City of Burnaby Art Education Collection in public contexts.

Bob Prittie Library (Metrotown)

Olusha Milley: Catch & Release
January 9-May 13, 2023

Simon Hauck: Wet Stones
May 14-September 11, 2023

Alex Tedlie-Stursberg: EXTRACT/ABSTRACT
September 12-January 9, 2024

McGill Library

Laurence Hyde: New Acquisitions to the Permanent Collection
January 10-May 14, 2023

A Line of Sound: Works from the City of Burnaby Permanent Art Collection
May 15-September 12, 2023

Dan Siney: Learning to Draw, Learning to Paint
September 13-January 10, 2024

(top)

Olusha Milley, *Whale of a Tale* (detail), 2022, oil pastel, china marker, oil stick and painters' tape on manila paper, 45.72 cm x 60.96 cm, courtesy the artist.



PUBLIC ART

Public Art enhances spaces and places across the city in both public and private sectors. Each year, new works are commissioned that distinguish neighbourhoods and promote cultural activation, engagement and appreciation. 2023 brought a renewal of the enthusiastic support for this work when City Council unanimously adopted the new Public Art Policy. This timely update and reinforcement of our guiding principles coincides with the relaunch of the City of Burnaby's online Public Art Map, bolstering the ongoing work we do to share and animate artworks among the widest possible community.

New City-Led Projects

The City of Burnaby dedicates 1% of Civic Capital project expenses to the commissioning of public art for integration into new facilities. In 2023 there were three key installations for civic facilities.

As the Rosemary Brown Arena nears completion, Jill Anholt installed the new work *Gliding Edge*. Tracing the movement and playful progress of skaters of all levels, this monumental new commission will be celebrated alongside the opening of the Centre in Spring 2024.

Working together with representatives from Tsleil-Waututh Nation, two new works have been installed at Burnaby City Hall. A donation of the carving by Interior Salish artist Gerry Sheena, called *Spirit of Burnaby*, commissioned by Burnaby resident William McCarthy, was the catalyst for a new partnership between the City of Burnaby at the Tsleil-Waututh Nation. This connection resulted in the first commission of a work by a Tsleil-Waututh artist into the City's Public Art Collection. *k'wə salilwətał syəwenəł ct - Our Tsleil-Waututh Ancestors*, a new carving by Jonas Jones, figures a wolf in the act of diving. By scanning the QR code below you can access a short interpretive video where Jones' shares reflections on the making of this work.

Learn more about Jones' work *k'wə salilwətał syəwenəł ct - Our Tsleil-Waututh Ancestors*, the latest addition to the City of Burnaby Public Art Collection.





Care and Maintenance

Each year the collection undergoes essential maintenance and care. In 2023 the signage for the monumental work *Kamui Mintara* was updated with the support of community scholars. This updated interpretation includes Japanese translations to acknowledge the distinct cultural identity of the Ainu people, Indigenous to Hokkaido.

New Private Sector-Led Works

New commissions come to life through our thriving Private Sector Development program. Working in tandem with colleagues in the City's Planning and Development department throughout 2023, we oversaw nineteen selection committee meetings connected to private sector developments. Thirty artists presented on their work, and nine artists were offered private sector commissions.

In addition to this new activity, two previously awarded projects were completed and installed:

Mowry and Colin Baden, *Osprey Nests*, 2023, installed in Brentwood Town Centre

Kelly Cannell, *Reflections*, 2023, installed on Beresford in Metrotown Town Centre

(top left to right)

Jonas Jones, *ḱʷə salihwətəl syəwenəl ct - Our Tseil-Waututh Ancestors*, 2023

Gery Sheena, *Spirit of Burnaby*, 2021

Nuburi Toko, *Kamui Mintara (Playground of the Gods)*, 1990. Photography: Blaine Campbell



PUBLICATIONS

The gallery strives to produce insightful, high-calibre publications to accompany most of its major exhibitions. Catalogues contribute to ongoing research and help further artistic conversation in Canada and beyond. In 2023, the BAG produced *Ghostly Makers* in conjunction with the summer exhibition curated by Carmen Levy-Milne.

For those makers whose lived experiences are haunted by diasporic, displaced—or perhaps more generally, disrupted identities—craft and textile mediums offer particularly poignant techniques of articulation. In *Ghostly Makers*, these experiences and enunciations of haunting which exist in relation to the artists' distinct social positions or cultural specificities take on similar material vernaculars. Acting as vehicles

for storytelling, the craft methods employed go beyond their aesthetic appearances to imbue works with culturally specific meaning by way of their materials and processes of creation.

Bringing together the artists Samar Hejazi, Jacqueline Morrisseau-Addison, Keysha Rivera, Arezu Salamzadeh and Lan “Florence” Yee, *Ghostly Makers* utilizes material vocalizations to critically examine and re-imagine contemporary constructions of visibility and their influence on various aspects of cultural identity.

Ghostly Makers, along with all BAG produced catalogues, are available for purchase. Please visit burnabyartgallery.ca or call 604-297-4422 to learn more.



PUBLIC PROGRAMS

Burnaby Art Gallery's public programs continue to delight children, youth and adults through community outreaches, art social evenings, talks, tours and weekend family programming. 2023 was buzzing in anticipation of the new BAG Barn Studio, which meets the increasing demand for arts and culture in the City.

BAG on a Bike was well sought after, and you may have seen the mobile printing press at Canada Day and Burnaby Pride at Civic Square, or Powell Street Festival in Vancouver, to name a few. In 2023, BAG on a Bike engaged more than 10,000 participants throughout Burnaby and the lower mainland. One significant highlight was National Indigenous Peoples Day, where we partnered with Tsleil-Waututh artist Jonas Jones who designed a custom print to celebrate the day's events in New Westminster and Burnaby.

Throughout the year, we collaborated with several artists featured in our exhibitions. In February, we hosted a Fireside Chat with Karin Jones and exhibition curator Jennifer Cane. During Burnaby Blooms, our Artist Apprenticeship students led tours of their exhibition *Magnitude of Enclosures*.

(top)

A BAG on a Bike participant admires their freshly printed artwork during the opening celebration of the BAG Barn Studio. Photography: Sarah Race

Guest curator Carmen Levy-Milne and artist Jacqueline Morrisseau-Addison led an engaging tour of the exhibition *Ghostly Makers*. Rounding out the year, we hosted a workshop led by Russna Kaur and Michelle Sound, both featured artists in the exhibition *Kindred Tracings*.

In the BAG is a favourite Sunday afternoon outing for families and saw increased participation this year. The Art Social sessions continue to thrive, with workshops in watercolour, printmaking and painting. Each month, our Open Studio sessions got lively with access to our printing press. Children's laughter and creativity abound throughout the year at camps, Saturday classes, preschool programs and Holiday Art Cards programs. These programs are a highlight for staff and teachers, as we see the growth of creativity and ingenuity at young ages.

Over the course of the year we engaged with over 11,000 participants across 130 arts programs. Looking ahead to 2024, we remain committed to developing quality programs that engage thoughtful conversations through hands-on learning.



SCHOOL PROGRAMS

Over 2023, Burnaby Art Gallery's school programs engaged with over 6,000 students through Outreach, BAG in a Box, and School Tour & Studio programs. The demand for quality educational programming featuring works from the City of Burnaby Permanent Art Collection and Art Education Collection increased by 23% this year, and we hope to continue seeing this increased interest.

School Tour & Studio programs were extremely popular. The exhibition *Ornament & Instrument* saw 106 students converse around Karin Jones' work, followed by a hands-on response with a collagraph printing workshop. For *Out of this World*, our Arts Alive exhibition, we had 277 students create imagined monsters to delve deeper into what is in and beyond this world. *Kindred Tracings* had 137 students design an imagined garden through scratch art and collage.

Our longstanding partnership with Burnaby School District 41 continues to thrive through our shared support of students in the Arts Alive, Artist Apprenticeship and Career Placement programs. The Arts Alive exhibition *Out of this World* featured 21 elementary schools and represented 27 elementary classes. The Artist

(top)

An Artist Apprenticeship alumnus contributes a live painting to the opening of the BAG Barn Studio. Photography: Sarah Race

Apprenticeship welcomed 10 senior secondary students led by four professional artists teaching beading, printmaking, collage and drawing over a three-month intensive. In the spirit of ongoing mentorship of SD41 students, four Artist Apprenticeship alumni contributed live painting to the celebration of the BAG Barn Studio opening.

New partnerships emerged with SD41 Pride and Access teachers, which resulted in attending a pride barbeque and access Halloween event, engaging directly with the students and their teachers as we continue to develop these relationships. Our reach grew this year with an invitation to deliver workshops at myPITA, the Provincial Intermediate Teachers Association conference, where we offered three workshops on using art to amplify topics in the BC curriculum.

Looking to 2024, we anticipate more exciting events and stories shaping our connection to Burnaby and the Lower Mainland. Constantly evolving and adapting our work, we value the relationships we build with the next generation of artists, curators and lifelong art enthusiasts.





GIFTS TO THE CITY OF BURNABY PERMANENT ART COLLECTION

In 2023, 91 works of art were donated to the City of Burnaby Permanent and Art Education Collections, with a total value of over \$118,814. Acquisitions continue to expand the collections, strengthening an ongoing commitment to important contemporary and historical artworks. This year, the Gallery was excited to acquire work from Canadian, North American and international artists, including a strong selection from B.C.-based artists. The City of Burnaby Permanent Art Collection holds over 6,600 works of art and is unique in Canada as the only public collection committed solely to works of art on paper.

Acquisitions are overseen by the Collections team at the Burnaby Art Gallery, with oversight from the Burnaby Art Gallery Advisory Committee Acquisitions Subcommittee, which meets twice per year to review donations. All monetary donations and donations of artwork qualify for a charitable tax receipt. If you are interested in supporting the City of Burnaby Permanent Art Collection through the gift of an artwork or a monetary donation in support of Collection Acquisitions, please contact us: galleries@burnaby.ca

Gift of Ron Aloni

Roy Arden, *Caribbean Festival*, 1992/1996, cibachrome print, ed. 1/10, 50.8 x 61.0 cm

Glenn Brown, *Disorder* (Edition for Parkett 75), 2005, digital print on archival paper, surface mounted on plexiglass, ed. 55/55, 72.0 x 55.0 cm

Enn Erisalu, *Trompe l'oeil*, 1993, mixed media on paper, 55.9 x 76.2 cm

Enn Erisalu, *Trompe l'oeil*, 1994, mixed media on paper, 55.9 x 76.2 cm

Meuser, *Untitled*, 1990, mixed media on paper, 23.0 x 32.0 cm

Meuser, *Untitled*, 1990, mixed media on paper, 30.5 x 42.7 cm

Meuser, *Untitled*, 1991, ball point pen and mixed media on paper, 23.0 x 32.0 cm

Meuser, *Untitled*, 1980, ball point pen and mixed media on paper, 31.8 x 29.7 cm

Meuser, *Untitled*, 1991, ball point pen and mixed media on paper, 35.0 x 61.0 cm

Meuser, *Untitled*, 1980, ball point pen and mixed media on paper, 34.5 x 23.5 cm

Henry Moore, *Four Grey Ladies*, 1974, lithograph on paper, ed. 39/50, 31.0 x 41.6 cm


Victory Vasarely, *Sin-Hat-A* (from *Réponses à Vasarely* portfolio), 1974, silkscreen on smooth gilded wove paper, ed. 299/340, 60.0 x 49.0 cm

Victory Vasarely, *Kalpona* (from *Réponses à Vasarely* portfolio), 1974, silkscreen on smooth gilded wove paper, ed.

294/340, 60.0 x 49.0 cm

(top)

Roy Henry Vickers, *Mother Ocean* (detail), 2010, serigraph on paper, 22/50 ed., 55.8 cm x 59.7 cm, City of Burnaby Permanent Art Collection



Gift of Alan and Elizabeth Bell

- Bruno Bobak, *Greeting Card*, 1955, linocut on paper, 9.0 x 21.5 cm
- Bruno Bobak, *Greeting Card*, n.d., woodcut on paper, 10.0 x 23.0 cm
- Bruno Bobak, *Greeting Card*, 1955, linocut on paper, 10.75 x 15.2 cm
- Gordon Smith, *Greeting Card*, n.d., serigraph on paper, 10.0 x 23.0 cm
- Gordon Smith, *Greeting Card*, n.d., serigraph on paper, 19.0 x 19.0 cm
- Gordon Smith, *Greeting Card*, n.d., serigraph on paper, 13.5 x 18.5 cm
- Gordon Smith, *Greeting Card*, n.d., serigraph on paper, 20.5 x 18.5 cm
- Alistair Bell, *A Happy Christmas*, n.d., wood engraving and gold leaf on paper, 21.0 x 13.5 cm
- Alistair Bell, *Joy*, n.d., wood engraving on paper, 17.0 x 12.5 cm
- Alistair Bell, *Christmas Greeting*, n.d., wood engraving on rice paper, 12.5 x 8.75 cm
- Alistair Bell, *Happy Christmas*, n.d., wood engraving on paper, 15.6 x 8.6 cm
- Alistair Bell, *Happy Christmas*, n.d., wood engraving on paper, 12.0 x 15.75 cm
- Alistair Bell, *Happy Christmas*, n.d., wood engraving on paper, 15.75 x 9.5 cm
- Alistair Bell, *Joy/A Happy Christmas/A Merry Christmas*, n.d., wood engraving on paper, 16.0 x 11.0 cm
- Alistair Bell, *A Happy Christmas*, n.d., wood engraving on paper, 16.0 x 8.5 cm
- Alistair Bell, *Christmas Greeting*, n.d., wood engraving on paper, 14.0 x 9.0 cm
- Alistair Bell, *Noel Noel*, n.d., wood engraving on paper, 18.5 x 9.75 cm
- Bertram Charles Binning, *Greeting Card*, n.d., serigraph on paper, 16.5 x 13.0 cm
- Bertram Charles Binning, *Greeting Card*, n.d., serigraph on paper, 10.0 x 22.0 cm
- Bertram Charles Binning, *Greeting Card*, n.d., serigraph on paper, 19.5 x 11.25 cm
- Bertram Charles Binning, *Greeting Card*, 1970-1971, serigraph and marker on paper, 17.5 x 14.0 cm
- Irene Hoffar Reid, *Snow Cherries*, 1979, woodcut on paper, 10.75 x 16.5 cm
- Irene Hoffar Reid, *Queen Anne's Lace*, 1972, woodcut on paper, 15.2 x 13.0 cm
- Irene Hoffar Reid, *Greeting Card*, 1969, linocut on paper, 15.5 x 11.5 cm
- Irene Hoffar Reid, *Greeting Card*, 1971, ink on rice paper, 16.0 x 10.5 cm
- Don Jarvis, *Greeting Card*, 1992, watercolour on paper, 19.0 x 14.0 cm
- Don Jarvis, *Greeting Card*, 1995, watercolour on paper, 22.8 x 9.6 cm
- Don Jarvis, *Forest Image*, 1963, watercolour on paper, 44.2 x 33.0 cm
- George Kuthan, *Jesus Christ is born Halleluia*, n.d., linocut on paper, 23.3 x 14.5 cm
- George Kuthan, *Greeting Card*, n.d., linocut and ink on rice paper, 21.0 x 14.0 cm
- Molly Lamb Bobak, *Untitled*, n.d., watercolour on paper, 31.0 x 24.0 cm
- Pedro Puerta, *Mochican Sea Eagle*, 1984, linocut on paper, ed. 302/500, 20.5 x 29.5 cm
- Pedro Puerta, *Mochican Dragon*, 1984, linocut on paper, ed. 337/500, 20.5 x 29.5 cm
- Pedro Puerta, *Flying Cormorants, Chan-Chan, Peru*, 1984, linocut on paper, ed. 220/500, 20.5 x 29.5 cm



- Pedro Puerta, *Schematic Pelicans, Chan-Chan, Peru*, 1984, linocut on paper, ed. 250/500, 20.5 x 29.5 cm
Pedro Puerta, *Mochican Shrimp-Man*, 1984, linocut on paper, ed. 214/500, 20.5 x 29.5 cm
Pedro Puerta, *Aquila Chavin*, 1984, linocut on paper, 34.5 x 44.5 cm
Jack Shadbolt, *Greeting Card*, n.d., lithograph on paper, 10.0 x 15.0 cm
Jack Shadbolt, *The Triumph of the Dog series*, 1959, lithograph on paper, 9.5 x 19.8 cm
Bob Steele, *The Unity of Ten Thousand Things #2*, 1982, etching on paper, ed. 2/10, 23.0 x 18.0 cm
Unknown, *Untitled*, c.1680, ink pen and gold leaf, 19.0 x 11.5 cm
Unknown, *Ravana, Sita and Hanuman*, 1978, watercolour on paper, 56.0 x 76.0 cm
Unknown, *Goddess Durga (Kali)*, 1978, ink on paper, 76.0 x 56.2 cm

Gift of Olga Volkoff

- Unknown, *Untitled*, n.d., colour woodcut on paper, 34.0 x 24.5 cm
Unknown, *Untitled*, n.d., colour woodcut on paper, 30.0 x 19.5 cm
Unknown, *Untitled*, n.d., colour woodcut on paper, 34.0 x 24.5 cm

Gift of Angela Gooliaff

Angela Gooliaff, *Entropy*, 2012, set of thirteen drawings, graphite on paper, 71.2 x 71.2 cm (each)

Gift of Rodney Konopaki and Rhonda Neufeld

- Rodney Konopaki and Rhonda Neufeld, *Encounter*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Initiate*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Discuss*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Contemplate*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Assemble*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Resolve*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Aftermath*, 2008, intaglio print with dyed chine collé, ed. 4/11, 40.6 x 45.7 cm
Rodney Konopaki and Rhonda Neufeld, *Slipcase + Colophon*, 2008, intaglio print, ed. 4/11, 40.6 x 45.7 cm

Gift of Karen Love

Shelagh Keeley, *Untitled*, 1980, pastel, chalk and watercolour on paper, 99.8 x 70.2 cm

Gift of Al McWilliams

- Al McWilliams, *Big Paper #2*, 2012, laser cut, sanded 400lb watercolour paper, 152.4 x 106.68 cm
Al McWilliams, *Stacked Paper (Heads) #10*, 2012, laser cut 400lb watercolour paper, 77.5 x 58.0 cm
Al McWilliams, *Stacked Paper (Heads) #6*, 2012, laser cut 400lb watercolour paper, 76.5 x 58.0 cm

(top)

Installation, *Tending Otherworlds: New Acquisitions*, July 14-September 24, 2023. Photography: Blaine Campbell



Gift of Mariusz Stepien

Alistair Bell, *Secretary Bird*, 1970, engraving on paper, ed. 25/25, 12.9 x 33.0 cm

Alistair Bell, *Dead Thrush*, c. 1970, engraving on paper, ed. 5/25, 20.5 x 8.5 cm

Alistair Bell, *King Vulture*, 1975, woodcut on paper, ed. 11/25, 22.0 x 27.0 cm

Gift of Kent Williamson

Jack Shadbolt, *Totem*, 1946, watercolour on paper, 56.0 x 42.0 cm

Purchases for the City of Burnaby Permanent Art Collection

In 2023, the Gallery purchased eight significant artworks, expanding the City of Burnaby Permanent Art Collection and continuing our support of Canadian and British Columbia-based contemporary artists.

Current acquisition goals include emphasized focus of works by women, gender-variant artists, persons of colour, Indigenous artists and artists with disabilities as a means to balance the collection. Want to support this work, and living artists? You can make a monetary donation in support of Collection Acquisitions. Funds will be used at the discretion of City staff for art acquisition to the City of Burnaby Permanent Art Collection, with attribution to donor. All monetary donations and donations of artwork qualify for a charitable tax receipt. Please contact us to learn more.

Tanya Lukin Linklater, *Hair Print 11*, 2022, strawberry, blueberry, raspberry pigments transferred to paper with artist's hair, 37.5 x 46.6 cm

Karice Mitchell, *Adorned III*, 2023, archival inkjet print mounted on aluminum (framed), 91.4 x 61.0 cm

Hiromi Nakatsugawa, *Feign Death*, 2022, coloured pencil, pastel and ink on paper, 93.3 x 64.1 cm

Hiromi Nakatsugawa, *Memory Foam*, 2022, coloured pencil on cotton paper, 30.5 x 21.0 cm

Michelle Sound, *Second*, 2022, monochrome print on paper, embroidery thread, cord, seed beads, dyed porcupine quills, dyed fox fur, vintage beads, 130.8 x 99.7 cm

Roy Henry Vickers, *Mother Ocean*, 2010, serigraph on paper, ed. 22/50, 55.8 x 59.7 cm

Roy Henry Vickers, *Raven Brings the Light-Frog Fishing*, 2013, serigraph on paper, ed. 15/80, 30.48 x 48.26 cm

Roy Henry Vickers, *Raven Brings the Light-Hole in the Sky*, 2013, serigraph on paper, ed. 14/80, 30.48 x 48.26 cm

Gifts to the City of Burnaby Art Education Collection

Gift of Alan and Elizabeth Bell

Sam Black, *Untitled*, 1973, woodcut on paper, 17.5 x 21.3 cm
Sam Black, *Untitled*, 1973, woodcut on paper, 17.5 x 21.3 cm
Sam Black, *Untitled*, 1973, woodcut on paper, 17.5 x 21.3 cm
Sam Black, *Untitled*, 1973, woodcut on paper, 17.5 x 21.3 cm
Unknown, *Medieval Music Manuscript*, n.d., ink on hide, 66.0 x 46.0 cm

Gift of Eric Metcalfe and Karen Henry

Gary Lee-Nova, *Small Electrical Storm in Element County*, 1974, Serigraph on paper (double-sided, charred), Proof/20, 65.5 x 50.5 cm
Gary Lee-Nova, *Small Electrical Storm in Element County*, 1974, Serigraph on paper (double-sided, charred), Proof/20, 65.5 x 50.5 cm

Permanent Collection Loans to Other Institutions

Alex Morrison, *The Poetics of Grey (No. 11)*, 2007, graphite on paper, 62.8 x 53.7 cm,
Loaned to Audain Art Museum, Whistler, for the exhibition *Out of Control: The Concrete Art of Skateboarding*, August 18, 2022 – January 8, 2023

Carole Itter, *Motorcycle Maven Reclining in her Lawn Chair*, 2015, digital print on paper, 94.5 x 114.0 cm, Loaned to Morris and Helen Belkin Art Gallery, for the exhibition *Carole Itter: Only when I'm hauling water do I wonder if I'm getting any stronger*, September 5 – December 10, 2023

Works by Noboru Sawai loaned to the Cowichan Public Art Gallery for the exhibition *Interplay and Boundaries*, July 13 – September 1, 2023:

Noboru Sawai, *Signs of Zodiac*, 1951/1986, etching and woodcut on paper, ed. 78/100, 66.2 x 56.0 cm
Noboru Sawai, *Antique Seat*, 1978, woodcut and etching on paper, ed. 7/100, 51.0 x 65.5 cm
Noboru Sawai, *Happy Birthday Love Seat*, 1977, woodcut on paper, 38.0 x 45.4 cm
Noboru Sawai, *House of Many Mansions - East*, 1976, etching and woodcut on paper, ed. 33/100, 66.5 x 51.0 cm
Noboru Sawai, *House of Many Mansions - Main*, 1976, woodcut on paper, ed. 32/100, 66.5 x 52.0 cm
Noboru Sawai, *House of Many Mansions - West*, 1976, etching and woodcut on paper, ed. 34/100, 66.0 x 51.5 cm
Noboru Sawai, *Matrimony*, 1973, woodcut and etching on paper, ed. 90/100, 52.2 x 66.0 cm
Noboru Sawai, *Our Cultural Heritage*, 1972, woodcut and etching on paper, ed. 59/70, 50.5 x 65.5 cm
Noboru Sawai, *Untitled (Samurai and Mrs. Gainsborough)*, 1984, graphite and watercolour drawing on paper, 55.5 x 71.5 cm
Noboru Sawai, *Swan Lake*, 1985, woodcut on paper, ed. 31/60, 48.0 x 71.0 cm
Noboru Sawai, *Samurai and Mrs. Gainsborough*, 1984, woodcut and intaglio on paper, ed. 19/75, 56.0 x 68.2 cm
Noboru Sawai, *Persimmons*, 1983, etching and Japanese woodcut on handmade paper, ed. 40/75, 53.5 x 68.0 cm
Noboru Sawai, *Beaverland*, 1993, etching and Japanese woodcut on Arches paper, ed. 14/75, 55.0 x 69.5 cm
Noboru Sawai, *My Hat I*, 1992, photolithograph and Japanese woodcut on handmade paper, ed. 5/75, 50.0 x 66.0 cm
Noboru Sawai, *Rainbow*, c. 1980, woodcut on paper, ed. A/P, 37.5 x 56.0 cm



VOLUNTEERING

2023 was an exciting and eventful year for the Burnaby Art Gallery's Volunteer Program. The Gallery hosted over 60 volunteers who generously gave 2,100 hours of their time and energy to support Gallery operations.

Our adult volunteers helped support evening programs such as Printmaking + Pinot and exhibition opening receptions. Career Placement volunteers assisted the Gallery's Art Camps, as well as programming at festivals such as Blues and Roots Festival and the Vancouver Mural Festival. In addition, our youth and senior volunteers contributed to the success of our school outreach programs by creating over 6,300 kits of art materials for the different programs delivered.

Whether they are youths fulfilling their career placement program requirements, adults and seniors giving back to the community, or professionals bringing skills and knowledge to the Advisory Committee, each volunteer is an invaluable part of the Burnaby Art Gallery and contributes greatly to our success. We are grateful to all our amazing volunteers who help to fulfill the Gallery's Mission and Mandate in serving the community through engagement with visual arts.

(top)

Installation, *Karin Jones: Ornament and Instrument*, February 3-April 16, 2023. Photography: Rachel Topham



ADVISORY COMMITTEE MEMBERS

The Burnaby Art Gallery Advisory Committee continues to play an important role in the operation, direction and development of the Gallery. With the valuable oversight of BAGAC, the Gallery continues to build its reputation within the community through challenging and engaging exhibitions, thoughtful acquisitions of historical and contemporary works of art on paper, insightful publications and ongoing offsite activities. Members bring an exterior eye to gallery operations and offer insight on improvements, innovations and areas for growth.

BAG Advisory Committee Members

Tony Bosello

B.Ed, BFA

Nancy Byrtus

MA Heritage Cons., BA Psych.

Gary Cheng

Commissioner

Parks, Recreation and Culture

Alim Fakirani

MT, MA, BA

Erika Justmann Rowell

M.Ed, BA

Lauren Lavery

BFA (Hons)

Nathan Lee

BLA

Dan Starling

MFA, BA, BSc.

(top left to right)

Installation, *echoes*, at the Kamloops Art Gallery, July 15 – September 9, 2023. Photography: Teresa Donck-Matlock. Image courtesy of Sarah Race



BURNABY ART GALLERY STAFF

Burnaby Art Gallery Staff

Jennifer Cane, Director/Curator
Emily Dundas Oke, Assistant Curator
Allison Collins, Public Art Coordinator
Andrew Kent, Exhibition Coordinator/Preparator
Cameron McLellan, Gallery Registrar
Alicia Brusciano, Office Clerk
Travis Simpson, Office Clerk
Jared Bowles, Marketing & Communications Coordinator
Briana Sadler, Fine Arts Programmer
Theo Castro, Fine Arts Leader
Brittney Bergen, Fine Arts Leader
Karen Nguyen, Fine Arts Leader and Volunteer Coordinator
Karina Billesberger, Education Assistant
Jam Kusack, Education Assistant
Danielle Sagris, Program Leader

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BurnabyArtGallery.ca

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Gallery Attendants

Tiffany Murray
Priyanshi Shah

Dayna Reid
Dianne Lenfesty

Jennifer Kang
Grace Matts

Instructors

Mona Lochan
Cath Hughes
Julie McIntyre
Karen Bagwara
Fiza Talib

Alien Bahmanipour
Sara Graham
Luca Cara Seccafien
Colleen Brown
Shirin Jabalqa

Pat Beaton
Megan Yu
Samantha Young
Melissa Thorpe
Jay Johnson

(back cover)

Hiroimi Nakatsugawa, *Feign Death*, 2022, ink, pastel
and coloured pencil on paper, 93.3 cm x 64.1 cm,
City of Burnaby Permanent Art Collection



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ARTS COUNCIL
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