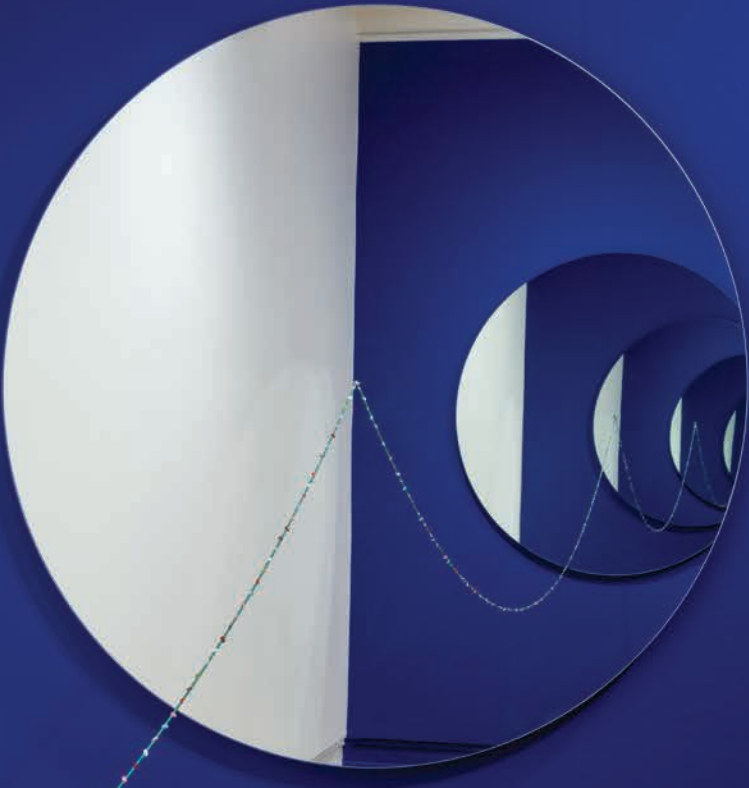


BAG

BURNABY ART GALLERY

Annual Report 2022



DIRECTOR/CURATOR'S MESSAGE



2022 was a year of growth, enrichment, and lively activity for the Burnaby Art Gallery. While we continue to learn from many messages that came through the pandemic years, we have found new resiliencies and an openness to work in more collaborative ways. The Burnaby Art Gallery is situated on the ancestral and unceded homelands of the hən̓q̓əmiñəḥ and Skwxwú7mesh speaking peoples. As staff and volunteers of the Burnaby Art Gallery, we pay respect and gratitude to the traditional stewards of these territories. Through action, this means deepening support for Indigenous artists and cultural producers, and learning from the knowledge keepers of these lands. We are grateful for the many opportunities—through walks, interviews, presentations, commissions, and exhibitions—that we have been given to reflect upon and share about the place and people whose lands we are situated on.

This past year, it seemed that the team was out in the community just as much as in the Gallery itself. A few highlights that come to mind are co-leading teen workshops with the Burnaby Public Library, offering free printmaking activities at National Indigenous People's Day, and hosting contemporary dancers in Deer Lake Park with Ballet BC. The programs team, led by Fine Arts Programmer Briana Sadler, was always on the go, and interacted with more than 5,000

participants through BAG on a Bike, our mobile printing press that toured throughout the lower mainland in the warmer months. The month of May saw an astounding 5,000 visitors to the Gallery, breaking all previous attendance records. It has been encouraging to see the return of so many in-person visitors while we remain focused on health and safety. Culture has shown its incredible power to connect as we moved beyond the height of the pandemic.

We welcomed five new members to the Burnaby Art Gallery Advisory Committee (BAGAC) this past year: Tony Bosello, Nancy Byrtus, Lauren Lavery, Julz Rios, and Dan Starling, adding to current membership Michel Roy and Debbie Schachter. The advisory committee lends valuable expertise and knowledge regarding acquisitions to the permanent and public art collections, as well as assistance in gallery programming and operations. We are grateful for their wisdom and support.

Six exhibitions were held over the year. *Dan Starling: Unsettled Histories*, curated by myself, explored the transformation of one space over the duration of thousands of years of human history. *Arts Alive*, our student exhibition featuring the work of the local school district and organized by our programs team, celebrated its 40th anniversary with the theme *Tapestry of Tales*. Alongside this exhibition, our mentorship

(front cover)

Audie Murray, *We Are Always Love*, 2021, mirror and glass seed beads, dimensions variable



program for senior secondary artists *The Artist Apprenticeship Program* took on the thematic of *Thresholds*. We hosted *Diyan Achjadi: Carried Through the Water*, organized by the Nanaimo Art Gallery and curated by Jesse Birch; *Spectral Visions*, an exhibition of works from the permanent collection curated by myself; and finally, the exhibition *Dream Marrow*, featuring the work of Hana Amani and Audie Murray, with works from the permanent collection, curated by Assistant Curator Emily Dundas Oke. Two publications were produced to accompany these exhibitions. Six offsite exhibitions were featured over the course of the year, curated by Preparator/Exhibition Coordinator Andrew Kent and Gallery Registrar Sofia Stalner. These exhibitions enliven the spaces of two of Burnaby's public libraries and bring work from local artists and the permanent collection out into the community.

The City of Burnaby Permanent Art Collection received 120 works in 2022, with a continued focus on acquisitions of works by women, Indigenous artists, and artists of colour. Through these acquisitions practices, we intend to develop the collection as a reflection of our communities. The collection is now the third largest public collection in BC, and has become an incredible resource for researchers, curators and artists, with works featured regularly through exhibition

and publication. The City of Burnaby Public Art Collection welcomed the commissioned artwork *Shù7mayus*, by Squamish artist James Harry and Lauren Brevner, which is sited prominently in the gallery, acting as a statement of presence, past, present, and future for Indigenous people in the place now known as Burnaby, and responding to the colonial architecture of the gallery space. With the addition of the City's first Public Art Coordinator, Allison Collins, we are embarking on a multitude of exciting public art projects that will enhance Burnaby's public realm.

I am fortunate to work alongside a group of highly-talented and committed professionals who each bring unique abilities to the Gallery. We are proud to undertake this work in Burnaby, producing exceptional exhibitions, publications, and public programs that resonate locally, nationally, and internationally. It is through the generous support of our funders: 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 the Burnaby Art Gallery Advisory Committee and dedication of our many volunteers, we continue to undertake ambitious projects that demonstrate the transformative powers of art.

Jennifer Cane
Director / Curator

(top left to right)

Director/Curator Jennifer Cane
The Burnaby Art Gallery Fireside Room

CHAIRPERSON'S REMARKS

It has been a great pleasure and an honor for us to co-chair the Burnaby Art Gallery's Advisory Committee (BAGAC) in 2022. The committee is an important tool for citizens and representatives from the arts community to support the Gallery's goals and the development of Burnaby's cultural life.

This year has been very busy for both BAG staff and the committee, with COVID continuing to be a preoccupation for us all. The staff and the public have had to constantly adapt and adjust to the evolving situation. These adjustments affected every area of the Gallery operations and programming, with staff continuing to modify existing programs, improve others and create new ways to provide excellent services and innovative programs to students and our community at large.

There have been several changes in staffing during the year and BAGAC is glad to see the addition of a Public Art Coordinator, a Gallery Attendant, a Fine Arts Leader, and Gallery Registrar. These additions will certainly help BAG fulfill its role in the community and help in the every day operations of the Gallery.

We were also happy to see the first-class exhibitions by artists Diyan Achjadi and Dan Starling be very well received by the public and that attendance has been excellent. *Dream Marrow*, which presents works by Hana Amani and Audie Murray, opened in the fall and ended the season on a high note.

Besides the general BAGAC meetings, where members provide feedback, there are also three sub-committees that meet on a regular basis. The Public Art, Programming, and Acquisition sub-committees provide suggestions, ideas and support to the Gallery's staff.

On the Public Art side, the sub-committee worked closely with Gallery staff to support and advise on the many new projects that were initiated or completed during the year. The City of Burnaby, through BAG, continues to make art more visible and present in the lives of residents and visitors.

Public artworks are displayed throughout the city. These projects certainly embellish the city but they also serve to promote the Gallery and the City's commitment to the arts.

The Acquisition sub-committee also worked diligently with staff and focused on the growth and direction of a unique and amazing collection of works on paper. The members were involved in the acquisition process of exciting new works presented by the curatorial team. Members' opinions and suggestions were taken into consideration prior to the acquisitions being made. BAG also received numerous donations this year and the sub-committee was involved in that process as well. These donations not only increase the size of the collection but they also clearly show that collectors see the Gallery as an ideal institution capable of preserving and exhibiting their gifts for future generations.

Finally, the Programming sub-committee worked with BAG staff to provide suggestions for new programs as well as ideas to improve already existing, exciting, and well-attended programs such as BAG on a Bike, school and public programs, and the annual *Arts Alive*.

As co-chairs, we have had a great opportunity to learn and contribute to the vibrant artistic life of Burnaby. A new slate of members has brought new life and ideas to the advisory function of the BAGAC. We warmly welcome them.

It has been a very rewarding year and thank you to all the members of the committee as well as the Gallery staff who have made us welcomed and part of their work life.

Michel Roy and Debbie Schachter



MANDATE AND MISSION

Mandate

BAG 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, *Dream Marrow*, November 12, 2022-January 22, 2023



Grants/Donations

- » BC Arts Council \$20,000
(Operating Assistance)
- » BC Arts Council \$30,000
(Arts and Culture Resilience Supplement)
- » Takao Tanabe and Anona Thorne \$3,000
(Burnaby Art Gallery Legacy Art Acquisitions)

Attendance 2022

- » Exhibitions 10,374
(including travelling exhibitions)
- » Offsite Exhibitions 133,291
(Bob Prittie and McGill Public Libraries)
- » Public Programs 5,794
- » School Programs 5,184
- » Volunteer Hours 1,545
- » Facebook
 - Followers 3,079
 - Page visits 2,243
 - Reach 354,142
- » Instagram
 - Followers 3,334
 - Page visits 4,284
 - Reach 23,256

(top left to right)

Sarah Davidson, *Burn* (detail), 2021, watercolour on paper, 30.5 x 45.7 cm, City of Burnaby Permanent Art Collection
Installation, *Dan Starling: Unsettled Histories*, February 4-April 17, 2022



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 *Dan Starling: Unsettled Histories*, which took as its starting point Rembrandt's renowned work *Christ Crucified Between the Two Thieves: The Three Crosses* (1653). Starling, piqued by the experimental approach by one of Western art history's most renowned figures created a shifting narrative through time on the hills outside the walls of Jerusalem. *Unsettled Histories* uses printmaking to realign the timelessness of Rembrandt's original with the timeliness of contemporary socio-political struggle in the settler-colonial context of Israel and the occupied Palestinian territories.

This spring, BAG hosted *Tapestry of Tales*, which celebrated the 40th Anniversary of *Arts Alive*, an annual showcase of student works held in partnership with the Burnaby School District. For the momentous occasion, the lower gallery featured student portrayals of collective memories which retain their individual

self-expression. In the upper gallery, the exhibition *Thresholds* exhibited the outcome of the Artist Apprenticeship Program, an in-depth career placement opportunity where secondary students learn alongside practicing artists, curators, preparators, and arts educators.

Throughout the summer months, BAG was pleased to host *Diyan Achjadi: Carried Through the Water*, which was organized by the Nanaimo Art Gallery and curated by Jesse Birch. Featuring the beautiful stop motion watercolour animation *Hush* alongside new and recent works on paper, the exhibition explored the impacts of human activity on the ecosystem, including the shifting of shorelines due to climate change and land reclamation.

Spectral Visions occupied the gallery space throughout October. Apparitions as old as time brushed up against contemporary anxieties in this expansive exhibition featuring works from the City of Burnaby Permanent Art Collection.

Finally, *Dream Marrow* invited us to consider dreams and storytelling as collective endeavors with the power to connect, liberate and subvert. *Dream Marrow* brought together works by contemporary artists Hana Amani and Audie Murray alongside works from the City of Burnaby Permanent Art Collection, exploring the generative aspects of dreaming.



Main Galleries

Dan Starling: Unsettled Histories
February 4-April 17, 2022

*"A true testament to skill and technique,
with such intricacy and contemplation."*

– Dan Starling: *Unsettled Histories*

Arts Alive: Tapestry of Tales
Artist Apprenticeship: Thresholds
April 29-June 5, 2022

"Exquisite work by Burnaby students!"

– Arts Alive & Artist Apprenticeship

Diyan Achjadi: Carried Through the Water
*(organized by the Nanaimo Art Gallery,
curated by Jesse Birch)*
July 15-September 18, 2022

"So many tiny moments to inhabit."

– Diyan Achjadi: *Carried Through the Water*

Spectral Visions
October 1-November 1, 2022

*"Spectral Visions was a wonderfully themed
collection of a variety of styles and techniques.
I look forward to other shows with such a
thoughtful curation."*

– *Spectral Visions*

Dream Marrow
November 12, 2022-January 22, 2023

"There is no ordinary in the wonder of this moment."

– *Dream Marrow*

(top left to right)

Diyan Achjadi, *Spillage* (detail), 2021, ink, gouache, graphite, and coloured pencil on paper, 106.68 cm x 74.93 cm

Tamana S.H. Djuya, *Struggle against your innerself/ego* (detail), 2015, ink on watercolour paper, 60.96 cm x 91.44 cm, courtesy the artist.



OFFSITE EXHIBITIONS

Offsite exhibitions are organized by the Gallery's Preparator/Exhibition Coordinator and present opportunities for emerging and local artists to display their work to a wide audience.

Bob Prittie Library (Metrotown)

Justin Gradin: Ear Drums for Guitar Eyes
January 10-May 2, 2022

Alex Joukov: Fun Generic
May 3, 2021-January 10, 2023

McGill Library

Doug Wideen: Memories
January 11-May 3, 2022

Tamana S.H. Djuya: Struggle
May 5-September 13, 2022

Jacques Hnizdovsky: Works from the City of Burnaby Permanent Art Collection
September 12, 2022-January 11, 2023



PUBLIC ART

Public Art in Burnaby has been a growing area for many years. To keep up with the demand for civic and private public art programs, the City of Burnaby has implemented its first dedicated full-time Public Art Coordinator position, active as of September 2022.

2022 saw the realization of a new commission by James Harry and Lauren Brevner entitled *Shù7mayus. Skw̓xwú7mesh sníchim* for “come face-to-face with spirit”, this work was conceived for the Burnaby Art Gallery upper floor as an integrated response to the gallery’s civic architecture. This work is the latest addition to our vibrant collection of permanent public artworks located in the public realm, and a vital reminder of the ongoing presence of Indigenous peoples in the place now known as Burnaby.

To better facilitate the sharing of information about our growing civic collection, in 2022 we launched a new landing page on the website, Burnaby.ca/PublicArt. Over the years to come, this small virtual space will house information related to ongoing initiatives and public projects. We look forward to future updates incorporating mapping features through our partnership with Burnaby’s award-winning Geographic Information System (GIS) team.

In addition to realizing works for the civic collection, the City of Burnaby oversees significant contributions of public art through the private sector. This longstanding partnership and process, developed with Planning and Development, integrates the realization of public art into new buildings in Urban Villages and the four Town Centres of Metrotown, Lougheed, Edmonds, and Brentwood. These projects are documented and shared through the City’s Public Art Registry. With over 50 projects underway over the next ten years, we look forward to seeing the activation of art in public spaces across a myriad of contexts.

Realized over the course of 2022, three new private sector public artworks have been installed in Metrotown, including:

Myfanwy MacLeod, *Cosmos (I am as constant as the northern star)*, 2022

6699 Dunblane Ave

Project Owner: Transca (Polaris) Limited Partnership

Douglas Coupland, *Fordite*, 2022

Station Square, 6000 McKay Avenue

Project Owner: Anthem Properties Group Limited and Beedie Living

Kim Cooper, *Immutable Affection*, 2022

6463 Silver Avenue

Project Owner: Intracorp



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 extend conversation in Canada and beyond. In 2022, the BAG produced the following publications:

Dan Starling: Unsettled Histories

Authors: Daniel Adleman, Jennifer Cane, Sanem Güvenç and Dan Starling

Dream Marrow

Authors: Hari Alluri, Emily Dundas Oke, Nic Wilson
With artworks by Hana Amani and Audie Murray alongside works from the City of Burnaby Permanent Art Collection

(top left to right)

Myfanwy MacLeod, *Cosmos (I am as constant as the northern star)* (detail), 2022, glass mosaic tile (byzantine smalti), Located at 6699 Dunblane Avenue

Publication, *Dan Starling: Unsettled Histories*, 2022



PUBLIC PROGRAMS

Burnaby Art Gallery's public programs come alive through collaboration, introspection, and a willingness to try new things. In 2022, BAG saw a gradual return to regular workshop sizes, and we challenged ourselves to see beyond paper as a medium, reconsidering the scope of our programs offerings.

The return of festivals to Burnaby marked a busy spring-to-fall season. BAG on a Bike engaged 5,000 community participants in creating unique prints at events such as Burnaby's Canada Day celebrations and the Blues & Roots Festival. .

Community collaboration was at the forefront of our interactions this year. During the summer months, we worked with the Burnaby Public Library to create the series *Inside Out*, offering four online workshops focusing on connections between youth and 2SLGTBQAI+ artists. These included programs with Taajuu Consulting on finding your inner voice in the workshop *Ts'ii: Id K'ulGa – Anything Inside of Anything: Our Inner Self*, as well as a seminar with artist Nathan Carson exploring self identity through portraiture. For Culture Days, emerging artists from Ballet BC performed a choreography and score in a dynamic response to our exhibition *Spectral Visions*.

At the core of our work is a dedication to

creating opportunities for Burnaby communities to engage with artists and their work. This year's highlights include working with artist Ta7taliya Paisley Nahanee in designing a print for National Indigenous People's Day with BAG on a Bike. Diyan Achjadi led a full-day printmaking and stop motion animation workshop, and also designed an image for BAG on a Bike to celebrate at Taiwan Fest. This fall, Hana Amani, a featured artist for the exhibition *Dream Marrow*, led a clay building exploration of our inner dream self. Curatorial and artist-led tours and talks were offered throughout the year, offering the public deeper insight into all works on display.

Expanding our scope, we reimagined our adult programming. Beading artist Claire Akiwenzie led a Beading and 'Booch night, and expressive art therapist Julie Geremia guided a full-day workshop. Additionally, continued success with children's, preschool, and family programs ensure that the laughter and joy of art echo throughout the gallery for a long time.

BAG delivered over 150 public programs with just under 6,000 participants in 2022. Looking ahead to 2023, we remain committed to developing quality programs and meaningful community connection through engaging talks, tours, workshops, and classes.



SCHOOL PROGRAMS

This year, Burnaby Art Gallery's school programs returned to in-person learning, reaching over 5,000 students in outreach programs, BAG in a Box, and artist workshops. The demand for quality programming featuring works from our permanent and education collections increased by 57% this year, making it a busy 2022!

Our ongoing relationship with School District 41 (SD41) encourages a lifelong love of the arts. Arts Alive, our annual celebration of student artwork, celebrated its 40th year in 2022 and had representation from all eight senior secondary schools with over 50 participants. Artworks in a range of materials including ceramics, painting and collage explored themes of familial and global memories in the aptly-titled *Tapestry of Tales*. The Artist Apprenticeship Program welcomed seven senior secondary students from January until March to study drawing, printmaking, and curatorial processes, resulting in an exhibition of their works titled *Thresholds*.

Always looking to deepen our understanding and cultural competencies, we conducted a cultural safety review with Taajuu Consulting that identified key points to address as animators of the City of Burnaby's Education Collection. This meaningful work led to the creation of two new outreach programs: *Coast Salish Contemporary* and *Tantalizing Tesselations*.

The programming team continues to learn and educate ourselves through this ongoing journey of establishing reciprocal relationships with artists and our community. Taking care to challenge, adapt, and grow our school programs, we foster the next generation of artists, curators, and long-time art supporters.

(top left to right)

Ballet BC dancers respond to *Spectral Visions*. Photography: Andi McLeish Creative

A student project based on the exhibition *Diyan Achjadi: Carried Through the Water*



GIFTS TO THE CITY OF BURNABY PERMANENT ART COLLECTION

In 2022, 100 works of art were donated to the City of Burnaby Permanent and Education Art Collections, with a total value of over \$289,000. The Permanent Collection currently holds over 6,300 works of art and is unique in its focus on works of art on paper, as it is the only public art collection in Canada to do so.

Gifts to the City of Burnaby Permanent Art Collection

Gift of Ron Aloni

Sandro Chia, *Il Travatore*, 1993, lithograph on paper, ed. 135/200, 76.2 x 55.8 cm

Carroll Dunham, *Three Etchings*, 1987, set of three etchings with aquatint on paper, ed. 13/50, 94.0 x 64.8 cm (each image)

Sky Glabush, *Emma Lake (Pale Sky)*, 2000, oil and wax on treated paper, 76.2 x 55.8 cm

Richard Lindner, *Portrait #2* from the *Afternoon Portfolio*, 1976, lithograph on Arches paper, ed. 92/250, 71.1 x 54.6 cm

Richard Lindner, *Profile*, 1976, lithograph on Arches paper, ed. 92/250, 71.1 x 54.6 cm

Roy McMakin, *Untitled*, 2003, pencil on paper, 27.9 x 35.5 cm

Roy McMakin, *Untitled*, 2003, pencil on paper, 35.5 x 27.9 cm

Joan Miró, *Étincelles*, 1967, etching with two center folds, as originally published, 37.5 x 83.1 cm

Kay Rosen, *CutOut*, 1993, lithograph on paper with die cut square, numbered edition of 30, 30.4 x 38.1 cm

Susan Rothenberg, *Tilting*, 1986, woodcut on paper, ed. 15/45, 137.1 x 144.7 cm

Thomas Ruff, *Nächte 11* from the *Nächte* portfolio, 1993, grano-lithograph on paper, ed. 42/45, 71.0 x 74.0 cm

Thomas Ruff, *Nächte 7* from the *Nächte* portfolio, 1993, grano-lithograph on paper, ed. 42/45, 71.0 x 74.0 cm

Thomas Ruff, *Nächte 71* from the *Nächte* portfolio, 1993, grano-lithograph on paper, ed. 42/45, 71.0 x 74.0 cm

Thomas Ruff, *Bronx I*, 1998, two grano-lithographs on Fabriano paper, ed. 44/60, 50.0 x 40.0 cm (each)

Thomas Ruff, *Sterne (Stars) 08h 24m - 350* from the *Sterne (Stars)* portfolio, 1990, grano-lithograph on Ikonorex 300g card stock, varnished, ed. 22/40, 89.5 x 65.0 cm

Thomas Ruff, *Sterne (Stars) 20h 00m /1-500* from the *Sterne (Stars)* portfolio, 1990, grano-lithograph on Ikonorex 300g card stock, varnished, ed. 22/40, 89.5 x 65.0 cm

Graham Sutherland, *Arnia Primitiva I* from the *Bees* portfolio, 1977, etching and aquatint on paper, ed. 59/66, 57.7 x 45.7 cm

Antoni Tàpies, *Marco I Roig*, 1976, colour etching with embossing, ed. 29/75, 43.2 x 63.5 cm

Antoni Tàpies, *Uno és ningú*, 1979, aquatint on paper colour etching, aquatint and carborundum, H/C, 33.5 x 52.0 cm

Antonucci Volti, *Untitled (Sitting Figure)*, 1978, conté on paper, 64.7 x 50.1 cm

(top)

Michaelangelo Raimondi, *The Martyrdom of St. Lawrence, after Bandinelli* (detail), ca. 1525, engraving on paper, trimmed to plate mark, 22.0 x 29.0 cm, Gift of Donald Luxton, in memory of David Bellman



Gift of the Estate of Dorothy Beckel

Hans Burgkmair the Elder, *The Young White King Practices his Skill in Music*, 1512-1516 (print date unknown), woodcut on paper, 22.5 x 20.0 cm

Jacques Callot, *Les Grandes Misères de la Guerre, Plate II L'enrôlement des troupes (The Miseries and Disasters of the War, Plate II: Enrolling the Troops)*, 1633, etching on paper, 8.8 x 19.5 cm

Jacques Callot, *Vue de Pont-Neuf from Les Deux Grandes Vues de Paris (View of the Pont-Neuf from The Two Large Views of Paris)*, 1630, etching on paper, 16.0 x 33.5 cm

L. Clark Sc., *Prague*, 1818, lithograph on paper, 10.0 x 18.5 cm

Charles Daubigny, *The Fish Rejoice in the Departure of the Cabin Bay from the Voyage en bateau* portfolio, 1861, etching on paper, 15.0 x 18.5 cm

Honoré Daumier, *Un Paysage en 1870*, Plate 8, from *Album du Siège*, 1871, lithograph on paper, 25.8 x 21.0 cm

Honoré Daumier, *Square Napoleon*, Plate 12, from *Album du Siège*, 1871, lithograph on paper, 25.7 x 21.0 cm

Albrecht Dürer, *Saint Jerome in his Study*, 1514 (printed in the 19th Century), photogravure on paper, 25.4 x 19.4 cm

William Hogarth, *Analysis of Beauty, Plates I and II*, 1753, engraving on paper, 43.0 x 59.5 cm

Giovanni Piranesi, *The Sawhorse, Plate XII from The Prisons (Carceri d'invenzione)*, 1750 (19th Century print edition from a reworked plate), etching on paper, 43.5 x 56.5 cm

Alfred Sisley, *Bords du Loing: La charrette (Paysage)*, 1890, printed 1899, etching on paper, 15.0 x 21.0 cm

Adriaen Van Ostade, *Man and Woman Talking*, c. 1648 (Late 18th century impression), etching on paper, 11.5 x 9.5 cm

Gift of Merla Beckerman

Ed Bartram, *Arctica*, 1970, etching on paper, 10/20, 69.8 x 57.1 cm

Gift of Kenneth Cross

Gordon Smith, *Cavendish II*, ca. 2000, lithograph on paper, 39/40, 37.5 x 39.0 cm

Gordon Smith, *Cypress*, ca. 2004, photolithograph on paper, 30/35, 37.0 x 46.0 cm

Gordon Smith, *For...*, ca. 2000, lithograph on paper, 3/AP, 35.5 x 42.0 cm

Gordon Smith, *Lighthouse Park*, ca. 2000, lithograph on paper, 35/40, 21.0 x 92.5 cm

Gordon Smith, *Savary #3*, ca. 2016, photolithograph on paper, 6/15, 46.2 x 52.0 cm

Gordon Smith, *Untitled*, ca. 2005, lithograph on paper, 9/1000, 20.5 x 20.5 cm

Gordon Smith, *Victoria Line*, 1992, lithograph from collage on paper, 3/3, 42.0 x 56.5 cm

Gordon Smith, *Winter 2005*, ca. 2005, lithograph on paper, 15/25, 46.5 x 51.0 cm

Gift of Michael de Courcy

Michael de Courcy, *one in a million*, 1988, series of 26 serigraphs on paper, ed. 1/5, 99.06 x 66.04 cm



Gift of Sue Donaldson

Andy Warhol, *Flash 37*, 1986, serigraph on wove paper, ed. 101/200, 53.3 x 53.3 cm
 Andy Warhol, *Flash 42*, 1986, serigraph on wove paper, ed. 136/200, 53.3 x 53.3 cm
 Andy Warhol, *Flash 35*, 1986, serigraph on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, *Flash 40*, 1986, serigraph on wove paper, ed. 142/200, 53.3 x 53.3 cm
 Andy Warhol, *Flash 36*, 1986, serigraph on wove paper, ed. 136/200, 53.3 x 53.3 cm
 Andy Warhol, *Flash 34*, 1986, serigraph on wove paper, ed. 136/200, 53.3 x 53.3 cm
 Andy Warhol, *Flash 33*, 1986, serigraph on wove paper, ed. 136/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "First day -11/22/63"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "Washington, Nov.22--"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "The President was killed by a bullet"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "Dallas, Nov.23--Dallas XXXX police"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "Washington Nov. 24--The body of President John F. Kennedy"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "Bulletin 2nd lead Oswald"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "As on Sunday, when the fallen President"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [text work starting: "As the coffin was lowered"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [Colophon starting: "Silkscreen and cover"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [Colophon starting: "Andy Warhol Flash--"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [Colophon starting: "The two wounded men were rushed"], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm
 Andy Warhol, [Linen-covered hardcover folder, with silver printing], 1986, teletype text on wove paper, ed. 183/200, 53.3 x 53.3 cm

Gift of Donald Luxton, in memory of David Bellman

Aaron Bohrod, *Summertime*, 1945, lithograph on paper, 30.9 x 40.2 cm
 Lucas Van Leydon, *St. George Liberating the Princess*, ca. 1598, etching on paper, trimmed to plate, 16.0 x 11.5 cm
 Michaelangelo Raimondi, *The Martyrdom of St. Lawrence, after Bandinelli*, ca. 1525, engraving on paper, trimmed to plate mark, 22.0 x 29.0 cm
 Lionel Thomas, *Gemini*, from the *Stars* series, ca. 1976, etching on paper, 5/88, 38.0 x 35.5 cm
 Lionel Thomas, [Untitled], 1980-1982, gouache and felt pen on paper, 65.0 x 48.0 cm
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Gift of Myfanwy MacLeod

Myfanwy MacLeod, *Anecdotes of Modern Art (Chapter 1)*, 2004, 9 pencil and gouache drawings on vellum with type written texts on paper, 54.4 x 71.1 cm ea.
 Myfanwy MacLeod, *How to Make a Man Fall in Love with You*, 2000, 4 silkscreen prints on paper, 144.8 x 104.1 cm ea.

Gift of Linda Morrison and Brian Palmquist

Freda Diesing, *Haida Killer Whale Design*, 1977, serigraph on paper, ed. 9/200, 55.1 x 44.5 cm
 Freda Diesing, *Haida Sitting Eagle Crest Design*, 1977, serigraph on paper, ed. 82/100, 58.5 x 44.5 cm
 Don Yeomans, *Raven with Sun*, 1977, serigraph on paper, ed. 160/200, 33.0 x 28.5 cm



Gift of David Nunn

Roy Thomas, *Anticipation*, n.d., serigraph on paper, A/P, 49.7 x 65.0 cm
Garnet Tobacco, *Orca Spirit*, 1993, acrylic on paper, 56.5 x 30.4 cm
Garnet Tobacco, *Great Blue*, 1993, acrylic on paper, 61.0 x 29.7 cm

Gift of Elmon Rodberg

Flemming Jorgensen, *Water's Edge #5*, 1979, watercolour on paper, 76.2 x 55.8 cm

Gift of Michel Robert Roy

Genevieve Robertson, *Crab Larvae*, 2019, blue-green algae, calcium carbonate, bitumen and seawater on paper, 76.2 x 57.15 cm

Gift of Samuel Roy-Bois

Samuel Roy-Bois, *The Origin of Family Private Property and the State (broom and stool)*, 2016, chromogenic print, edition of 3, 91.4 x 60.9 cm
Samuel Roy-Bois, *The Origin of Family Private Property and the State (shovel and basket)*, 2016, chromogenic print, edition of 3, 91.4 x 60.9 cm
Samuel Roy-Bois, *The Origin of Family Private Property and the State (stool, stick and cup)*, 2016, chromogenic print, edition of 3, 91.4 x 60.9 cm

Gift of Terence Russell

Iain Baxter&, *Plotting Landscape*, 1998, monoprint, water-based serigraph on paper, 53.3 x 75.6 cm
Bau-Xi Wong, *No One Thing*, ca. 2000, ink on paper, 36.83 x 22.86 cm
Bau-Xi Wong, *Walking Clouds*, ca. 2000, ink on paper, 48.26 x 25.4 cm
Edouard Manet, *Portrait of Edgar Allan Poe*, c. 1860-1862/1905, etching on blue laid paper, from the 1905 Strölin edition, 44.45 x 31.75 cm

Gift of Vancouver Maritime Museum

Bartley Van Homrigh, *Untitled*, 1866, watercolour on paper, 16.5 cm diameter
Bartley Van Homrigh (attr.), *Untitled*, n.d., watercolour on paper, 12.6 x 13.5 cm
Bartley Van Homrigh, *Untitled (The Burning of Torquay of the American Merchant)*, 1873, watercolour painting on paper, 27.0 x 36.0 cm
Bartley Van Homrigh, *Untitled*, n.d., charcoal on paper, 23.5 x 40.5 cm
Florentine, *Untitled*, 1896, watercolour on paper, 25.0 x 41.5 cm

Gift of Liz Williams

Glenn Howarth, *Untitled*, c.1980, pastel on paper, 49.8 x 64.7 cm

(top left to right)

Freda Diesing, *Haida Bears and Cubs* (detail), 1977, serigraph on paper, ed. 58/200, 58.5 x 44.5 cm, Gift of Linda Morrison and Brian Palmquist
Dana Qaddah, *Itinerant Sentiments Series – Flora* (detail), 2020, paper bag, inkjet print, fake flowers and cardboard in PET plastic, 25.0 x 20.1 cm
Marcy Friesen, *Inner Thoughts* (detail), 2022, archival inkjet print, ed. 3/3, 2022, 60.96 x 76.2 cm



Purchases for the City of Burnaby Permanent Art Collection

Diyan Achjadi, *The Catch of a Tiger*, 2019, serigraph on paper, 22.2 x 22.2 cm

Charles Campbell, *Tree Model v 3.2 (Halum)*, sculpture, 55.9 x 83.8 x 58.4 cm

Sarah Davidson, *Burn*, 2021, watercolour on paper, 30.5 x 45.7 cm

Hana Amani, *The Birth of Bilqis*, 2019, intaglio and gold paint on paper, ed. 2/30, 76.2 x 94.0 cm

Hana Amani, *Scheherazade's Dream*, 2019, intaglio and gold paint on paper, ed. 2/30, 76.2 x 94.0 cm

Hana Amani, *Golden Pomegranates*, 2019, intaglio and gold paint on paper, ed. 2/30, 76.2 x 94.0 cm

Marcy Friesen, *Inner Thoughts*, 2022, archival inkjet print, ed. 3/3, 2022, 60.96 x 76.2 cm

Alexa Hatanaka, *Tabi (mackerel)*, 2022, sewn konnyaku-starched washi, woodcut, madder, indigo dye, 15.2 x 12.7 x 22.9 cm

Anna Jane McIntyre, *Familiar, Black Like Me: A Story*, 2019-2022, 9 monoprints with cut paper printing, gouache, metallic leaf, and graphite on paper, 17.8 x 17.8 cm ea.

Anna Jane McIntyre, *Game Face (Now You Know)*, 2022, archival digital print with hand-applied gold leaf and rhinestones on cotton rag paper, 76.2 x 101.6 cm

Daphne Odjig, *Ours are the Silent Ways*, coloured pencil on paper, n.d., 22.2 x 21.6 cm

Daphne Odjig, *Harmony in Nature*, coloured pencil on paper, n.d., 32.4 x 24.1 cm

Cheyenne Rain LeGrande, *Maskekwapoy*, 2019, archival inkjet print on paper, 33.0 x 48.0 cm

Dana Qaddah, *Itinerant Sentiments Series – Tiles*, 2020, tissue box, inkjet print, plastic flower parts, fake leaves & sunflower seed in PET plastic, 24.9 x 19.7 cm

Dana Qaddah, *Itinerant Sentiments Series – Flora*, 2020, paper bag, inkjet print, fake flowers and cardboard in PET plastic, 25.0 x 20.1 cm

Dana Qaddah, *Itinerant Sentiments Series – Frameworks*, 2022, paper bag, inkjet print, pistachio, paper food packaging & polyester building safety net in PET plastic, 25.2 x 19.8 cm

Dana Qaddah, *Itinerant Sentiments Series – X-point stars*, 2022, paper bag, inkjet print, plastic flower parts, flower tea & paper food packaging in PET plastic, 25.0 x 19.7 cm

Yaimel López Zaldívar, *Rainbow*, 2021, serigraph on paper, ed. 1/10, 38.10 x 48.3 cm

Yaimel López Zaldívar, *The Most Loved*, 2021, serigraph on paper, ed. 1/10, 38.10 x 48.3 cm

Gifts to the City of Burnaby Art Education Collection

Gift of Linda Morrison and Brian Palmquist

Freda Diesing, *Raven Finds Mankind in Clamshell*, 1980, serigraph on paper, ed. 136/200, 38.1 x 55.8 cm

Freda Diesing, *Haida Bears and Cubs*, 1977, serigraph on paper, ed. 58/200, 58.5 x 44.5 cm

Gift of the Estate of Dorothy Beckel

William Hogarth, *Analysis of Beauty, Plates I and II*, 1753 (later print), engraving on paper, 43.0 x 59.5 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

(top)

Daphne Odjig, *Harmony in Nature* (detail), coloured pencil on paper, n.d., 32.4 x 24.1 cm



VOLUNTEERING

2022 was an eventful and successful year for the Burnaby Art Gallery's Volunteer Program. With the return of in-person events, the gallery hosted over 59 active volunteers. Volunteers assisted with public programs, created school outreach kits, prepared materials, and served on the Burnaby Art Gallery Advisory Committee.

Our volunteer force contributed over 1,600 hours of time and energy to gallery operations over the past year. Adult volunteers helped support evening programs such as Printmaking + Pinot and exhibition openings, as well as gallery front desk greeter. The gallery saw an influx of summer volunteer support with the return of great Burnaby-centric festivals such as Blues and Roots Festival, Burnaby Blooms, and Symphony in the Park.

School outreach programs returned to in-class instruction, and demand remained strong. Our youth volunteers contributed significantly to the success of these offerings, enthusiastically creating over 5,000 kits and material prep for the various programs. The result was a robust and engaging outreach slate that was only deliverable because of these dedicated teens and the support of their counselors and parents.

Whether our volunteers are youth fulfilling high school work experience, adults and seniors contributing to the community, or our dedicated Advisory Committee, they are an essential part of the Burnaby Art Gallery. A heartfelt thank you to all our amazing volunteers who help to fulfill the gallery's mission in serving the community through engagement with the visual arts.



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 and areas for growth. We are particularly grateful for the time and dedication of two of our outgoing members, Michel Roy and Debbie Schachter, who are completing their terms in 2022.

BAG Advisory Committee Members

Tony Bosello
B.Ed, BFA

Nancy Byrtus
MA Heritage Cons., BA Psych.

Lauren Lavery
BFA (Hons.)

Julz Rios
Cert. Architecture

Michel Roy
M.Ed

Debbie Schachter
MBA, MLS, Candidate for Doctor of Education

Dan Starling
MFA, BFA, BSc.

(top left to right)

Members of the Burnaby Art Gallery Advisory Committee.

Hana Amani, *The Birth of Bilqis* (detail), 2019, intaglio and gold paint on Ivory Fabriano paper, 76.2 cm x 93.98 cm, City of Burnaby Permanent Art Collection. Photography: Rachel Topham



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

Sofia Stalner, Gallery Registrar (until August 2022)

Alicia Brusciano, Gallery Secretary

Jonathan Lupien, Gallery Secretary (until September 2022)

Jared Bowles, Communications & Marketing Coordinator

Briana Sadler, Fine Arts Programmer

Jennifer Chernecki, Fine Arts Leader (until October 2022)

Cameron McLellan, Fine Arts Leader (until October 2022)

Karen Nguyen, Fine Arts Leader

Karina Billesberger, Education Assistant

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Burnaby Art Gallery

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604-297-4422

BurnabyArtGallery.ca

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Gallery Attendants

Tiffany Murray

Priyanshi Shah

Diane Lenfesty

Dayna Reid

Jennifer Kang

Instructors

Mona Lochan

Sara Graham

Cath Hughes

Fiza Talib

Aileen Bahmanipour

Luca Cara Seccafien

Julie McIntyre

Pat Beaton (until September 2022)

Haisla Collins (until June 2022)





(back cover)

Dan Starling, *Unsettled Histories* (detail), 2019-2021, drypoint on paper, 52.07 x 60.96 cm

