

The background of the entire page is a complex, abstract artwork. It features a rich palette of colors including deep magenta, vibrant blue, and earthy brown. The composition is dominated by organic, flowing shapes that resemble marbled paper or perhaps a microscopic view of a biological specimen. The colors are layered and blended, creating a sense of depth and movement. The overall effect is one of dynamic energy and artistic complexity.

BAG

BURNABY ART GALLERY

Annual Report 2024

DIRECTOR/CURATOR'S MESSAGE



2024 was a year of new beginnings for the Burnaby Art Gallery (BAG). As we launched several projects that were many years in the making, we were delighted to feel the enthusiastic energy from our audiences and communities. A significant goal over the course of the year was to enhance offsite offerings through cultural activities based in community centres, public spaces, schools and libraries. The response was overwhelmingly positive—it's clear that the public wants to see culture knit right into the fabric of public space throughout the city!

Situated on the ancestral and unceded homelands of the hən̓q̓əmi̓n̓əm and Skwxwú7mesh speaking peoples, the Burnaby Art Gallery is situated in Fairacres Mansion, built in 1911. The building was constructed at a time when Indigenous peoples were being dispossessed of their ancestral territory. Colonial histories and legacies are often woven into educational programs through exhibitions, outreach activities, and through public art. With multiple civic projects underway, public art is an important channel by which to express the ongoing presence and significance of Indigenous Host Nations, acknowledging and honouring the original inhabitants and guardians of the lands now known as Burnaby.

The City of Burnaby's Public Art Program was alive with community programs, primarily within

the context of FLEET: Edmonds, a pilot project and partnership with Other Sights for Artists' Projects. Launched in June 2024 in Edmonds Park next to the community centre, FLEET is a mobile artist's studio that hosts visiting artists, presents workshops and performances, and acts as a community-building culture hub. Burnaby's Public Art Collection welcomed the new work *Gliding Edge* by renowned public artist Jill Anholt to the Rosemary Brown Community Centre. The work is a graceful and compelling accompaniment to this new arena where many will have their first experience of ice skating.

In the main galleries, six exhibitions were held featuring dozens of artists, from emerging to senior, locally-based to internationally known, representing a vast diversity of perspectives and cultural backgrounds. Six offsite exhibitions were presented at Burnaby's Public Libraries, and three publications were 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 and Art Education Collection, we welcomed 538 artworks to the collections 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 BAG'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 expand our reach as we gather, share, learn and grow through art.

Jennifer Cane
Director/Curator

(front cover)

Salme Kaljur, *Dreaming*, c. 1980, etching on paper, 31.0 cm x 43.0 cm, City of Burnaby Permanent Art Collection, Gift of Salme Kaljur.

CHAIRPERSON'S REMARKS



2024 marked another fantastic year for the Burnaby Art Gallery. It began with two ambitious large scale exhibitions, the first by Roy Henry Vickers and followed by Kelly Lycan’s summer exhibition *The Fireplace*. The second half of the year brought forth the group exhibition *A Studio Quivering in Readiness*, which featured many works from the City of Burnaby Permanent Art Collection. The year ended with a solo show of new works by Ruth Beer. As typical as this exhibition schedule may seem at first glance, what makes the Burnaby Art Gallery so exceptional is the curatorial team’s deep sensitivity to the local community while connecting it to a broader contemporary art discourse. This commitment is what elevates the exhibitions and programming to a thorough engagement with both local and international artists.

In addition to the programming in the gallery, the launch of the FLEET: Edmonds artist residency program has connected one of Burnaby’s busiest neighbourhoods directly with artists, while offering a unique private studio space for artists to complete a project. This is just one of the many innovative ways that the City continues to lead the way in supporting artists while prioritizing and valuing connection to community. In addition, the acquisitions purchased to the City of Burnaby Permanent Collection reflects the forward-thinking vision of the BAG, with new works on paper by local emerging artist Rawan Hassan, a block-ink

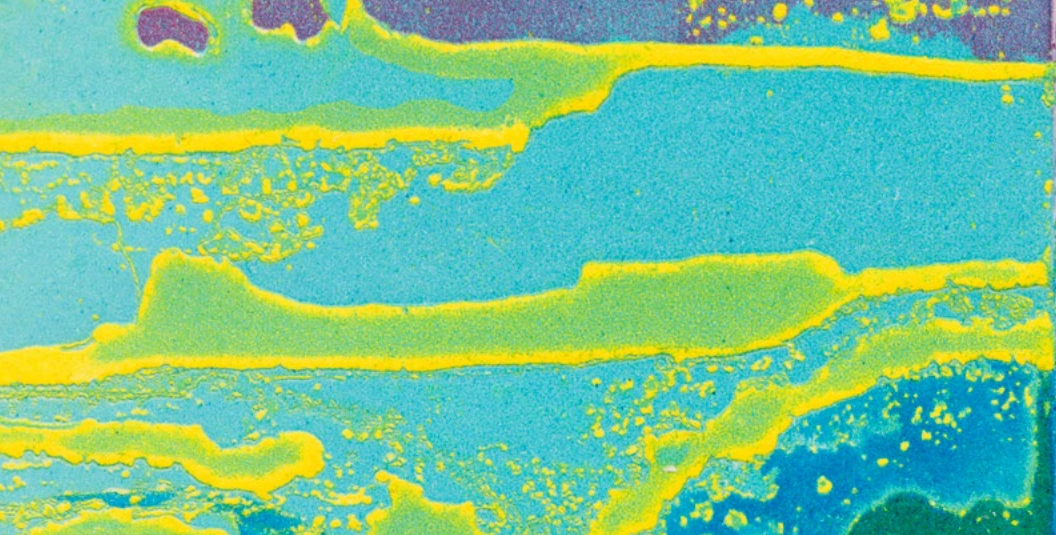
on paper print by Kimberly Fulton Orozco, and a delicate cyanotype by Tania Willard, and more. I am continually impressed and confident in the ways in which the permanent collection is growing, while prioritizing living artists of colour to further reflect the vibrant diversity that the City of Burnaby represents.

After such a year as this, with many difficulties and challenges across the globe, reflecting back on what has been pursued and accomplished within a year can be a generative practice as time marches along. It’s always with pride and gratitude that I remark on the activities of the BAG—which I hope are also as palpably energizing to visitors—as we enter into the new year.

Lauren Lavery
Chairperson
Burnaby Art Gallery Advisory Committee

(top)

Image courtesy Lauren Lavery. Photography: Steven Cottingham.



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)

Salme Kaljur, *M-1* (detail), c.1984, aquatint on paper, 26.0 cm x 21.5 cm, City of Burnaby Permanent Art Collection, Gift of Salme Kaljur.



Grants/Donations

- » BC Arts Council \$20,000
(Operating Assistance)
- » SD41 \$1,500
- » Takao Tanabe and Anona Thorne \$3,000
(Burnaby Art Gallery Legacy Art Acquisitions)

Attendance 2024

- » Exhibitions 12,649
- » Offsite Exhibitions 219,501
(Bob Prittie and McGill Public Libraries)
- » Public Programs 1,297
- » School Programs 5,932
- » Volunteer Hours 2,379
- » Facebook Followers 3,363
- » X Followers 2,044
- » Instagram Followers 4,498

(top)

Installation, *Ruth Beer: Seep | Swell*, Burnaby Art Gallery, November 30, 2024-January 26, 2025. Photography: Rachel Topham Photography.



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 *Roy Henry Vickers*, a renowned Indigenous artist of Tsimshian, Haida, Heiltsuk and English ancestry. His extensive printmaking practice spans more than six decades, and the City of Burnaby is honoured to have been entrusted with more than 160 artworks by the artist through generous private donations. This exhibition charted the decades-long evolution of Vickers' distinctive style and technique through the stories, lands and waters at the heart of his work.

This spring, BAG hosted *(re)FOLD/(re)FIT*, which celebrated the 42nd anniversary of Arts Alive, an annual showcase of student works held in partnership with the Burnaby School District. Taking inspiration from sculptural paper artworks within the City of Burnaby Permanent Art Collection, senior secondary students from Grades 8-12 used paper manipulation to (re)fold or (re)fit wearable art. In the upper gallery, *Paper Allegories* featured artwork from the Artist Apprenticeship. Celebrating its 16th year, this year's program saw students push their artistic practices beyond the paper, creating innovative artworks in response to selections from the City of Burnaby Permanent Art Collection. The Artist Apprenticeship continues to inspire and encourage secondary students towards a career in the arts.

(top)

Installation, *A Studio Quivering in Readiness*, September 13-November 24, 2024. Photography: Blaine Campbell.



Small informational card for the artwork on the left.



Small informational card for the artwork on the right.

Throughout the summer months, BAG was pleased to host *Kelly Lycan: The Fireplace*. Kelly Lycan is a photo-based installation artist whose work investigates how objects and images are placed and displayed in the world, and the resulting cycle of value they experience. With a longstanding inquiry of repurposed and recontextualized interiors, objects and materials, her exhibition *The Fireplace* looked at a host of occupants in the once-residential space of the Burnaby Art Gallery, mediating between the world of objects and the absence of its former residents.

This fall, we reflected on the role of collecting, friendship and volunteerism in the arts through the exhibition *A Studio Quivering in Readiness*. This exhibition explored a breadth of West Coast art sustained through the friendships and collecting practices of lifetime supporter and patron of the arts, Harry Locke. Representing some of the province's most significant artists,

this exhibition brought together vibrant works on paper from the City of Burnaby Permanent Art Collection, offering a radiating vantage into life in the studio and the relationships that sustain an artist's way of being and creating.

The year's final exhibition *Ruth Beer: Seep | Swell*, co-produced with the Art Gallery at Evergreen, presented an exhibition in two parts. Taking place across the two galleries concurrently, this exhibition contemplated Beer's artistic research on the entwined relationships between humankind and our industries. For decades, Beer has used sculpture to explore the depictions, constructs and myths of landscape. Her dynamic practice revolves around an ecological examination of our rapidly transforming Pacific Northwest region. Beer's early explorations of minimalist abstract and elemental forms have evolved into an interest in materials and their relationship to culture and society.



Main Galleries

Roy Henry Vickers

February 2-April 21, 2024

Arts Alive: (re)FOLD/(re)FIT

Artist Apprenticeship: Paper Allegories

May 3-June 2, 2024

Kelly Lycan: The Fireplace

June 21-August 25, 2024

A Studio Quivering in Readiness

September 13-November 24, 2024

Ruth Beer: Seep | Swell

(with the Art Gallery at Evergreen)

November 30, 2024-January 26, 2025

Guest Comments

"Inspiring depth of timelessness, stunning craftsmanship."

– Roy Henry Vickers

"Stunning, thoughtful, imaginative work by the students."

– Arts Alive & Artist Apprenticeship

"I enjoyed seeing different ways in drawing (cutting shapes on plastic sheet), using photos and imageries coming from 1990s and on in order to create an installation. Good research on photos of furniture and accessories. Very interesting!"

– Kelly Lycan: *The Fireplace*

"We enjoyed the eclectic artistry and appreciate the detail that went into some of the pieces, and being able to discover 'hidden images' within."

– A Studio Quivering in Readiness

"Such an exceptional exhibit in an equally exceptional venue!"

– Ruth Beer: *Seep | Swell*

(top)

Installation, *Ruth Beer: Seep | Swell*, Burnaby Art Gallery, November 30, 2024-January 26, 2025. Photography: Rachel Topham Photography.



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)

Craig Pettman: I Have Seen the Future
February 15-May 5, 2024

Alina Senchenko: Tender Breeze
May 16-September 30, 2024

Damla Tamer: Solidarity of Fragments
October 8-December 18, 2024

McGill Library

Moving Through Silence
January 16-May 14, 2024

Rawan Hassan: Where We Once Stood
May 22-September 18, 2024

(top)

Damla Tamer, *Yerine / In Lieu* (detail), 2022, handmade paper with embedded weaving, 21.6 cm x 27.9 cm. Photography: Blaine Campbell.



PUBLIC ART

Public Art enhances spaces and places across the city. Each year, new works are commissioned that distinguish neighbourhoods and promote cultural activation, engagement and appreciation.

New Temporary Public Art Projects

FLEET: Edmonds

In May 2024, a new project in partnership with Other Sights for Artists' Projects landed in Edmonds Park. FLEET: Edmonds is a temporary mobile art studio situated at the corner of Humphries Avenue and Rosewood Street. The studio plays host to working artists and offers community activations as a new opportunity to experience art within a busy community park. After an enthusiastic response to our call for artists, a year of visiting artists and programs was launched and is now underway.

Scan for activities and programs:



(top)

Design of Karl Hipol, *Curtains of Blooming Narrative* (detail), Construction Scrim, 2024.

Karl Hipol: *Curtains of Blooming Narrative* Construction Scrim

This project was developed to wrap the Shadbolt Centre for the Arts in colour during a period of construction toward the creation of a new theatre and overall building enhancements. The design responds to the surrounding lush gardens, park, and building. The work plays on the motif of theatre curtains that are transformed into decorative, theatrical masks, woven together as a flourishing narrative about creativity. It aims to echo the Shadbolt Centre's role as a gathering place for artistic expression and community while also reflecting the rich history of Burnaby. The work also captures a sense of continuity and renewal, honouring the past while celebrating the Centre's ongoing contribution to creative life.



Youth participating in the annual City of Burnaby Hope and Health Community Camp are seen wearing orange jerseys designed by Tisleil-Waututh artist Candace Thomas.

Internal Partnerships and Co-Commissions

In partnership with the Special Events team, new wayfinding signage was launched for National Indigenous Peoples' Day. The design by Cole Sparrow-Crawford (Musqueam), proposed a series of salmon in four colourways representing the species' lifespan and environmental migration.

Eagle's Embrace

This year Public Art also teamed up with City of Burnaby's Indigenous Relations and Reconciliation Division to support the City's Hope and Health Community Camp. The City commissioned artist Candace Thomas (Tisleil-Waututh) to create a custom-designed soccer jersey to give to camp participants in recognition of the National Day for Truth and Reconciliation and Orange Shirt Day at their the annual ReconciliACTION soccer camp for children and youth.

New Private Sector-Led Works

Each year the Public Art team contributes to the realization of new commissions in the urban environment through our thriving Private Sector Development program. In 2024, seven previously awarded projects were completed and installed:

Xwalactun, *Making Connections*
Jun Kaneko, *Untitled (Heads)*
Douglas Coupland, *Rock Garden*
Gunilla Klingberg, *Elements*

Vanessa Brown, *Companion*
Catherine Widgey, *Wind Veil*
Nancy Rubins, *Winnie's Pleasure* (launching in 2025)

Public Art Collection

New Civic Work and Interpretive Materials



In 2024, we celebrated the completion of Jill Anholt's *Gliding Edge* at the launch of the new Rosemary Brown Recreation Centre, a 92,000 square foot facility located in South Burnaby. Tracing the movement and playful progress of skaters of all levels, this monumental new commission welcomes the community and is complemented by the first publication in our new public art interpretation series, featuring interviews with artists about public art in Burnaby.

Care and Maintenance

Each year the public art collection undergoes essential maintenance and care. In 2024, we cleaned and restored:

Nathan Lee, *Hak Chu/Pak Chu*
Alex Morrison, *A Fine Contamination*
Joe Fafard, *Bay Bébé* and *Evangeline*
Bodo Pfeifer, *Untitled Blocks*
Tony Bloom, *Water Spheres*

New Lighting for Kamui Mintara



Nuburi Toko, *Kamui Mintara (Playground of the Gods)*, 1990, wood carving, City of Burnaby Public Art Collection. Photography: Blaine Campbell

With the support of Facilities Management, in 2024 we welcomed new dazzling nighttime lighting to illuminate the iconic and unique *Kamui Mintara (Playground of the Gods)* during the annual holiday lighting displays. This work was created by celebrated Ainu carvers Nuburi Toko and Shusei Toko in 1990 in celebration of the sister City relationship between Kushiro, Japan and Burnaby. The lighting was prominently located at the Burnaby Mountain Park from November 2024 to January 2025.

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 2024, the Burnaby Art Gallery published three full-colour catalogues.



Karin Jones: Ornament and Instrument

The publication *Karin Jones: Ornament and Instrument* was created following Jones' exhibition at the gallery in 2023. It features written contributions from Cecily Nicholson and exhibition curator Jennifer Cane. *Ornament and Instrument* presents the intricate, meticulous and visually-compelling work of Karin Jones, evoking the complexity of African identities shaped by colonial displacement, slavery and oppression.



Kelly Lycan: The Fireplace

This summer, the gallery published *Kelly Lycan: The Fireplace*, an artist's book featuring texts by Anne Low and exhibition curator Jennifer Cane. Documentation of the exhibition interplays with archival images from the historic Fairacres Mansion, artist maquettes and photographs from the artist's career as a set deck. Lycan's works reference past furniture, decorations and styles that have passed through the house along with its people. Offering new glimpses of the gallery/home through reconfiguration and drawing on her long history as a set decorator, *The Fireplace* is the staging of a home through the mythical conflation of time periods and stories, set in the present day.



Kindred Tracings: Muriel Ahmarani Jaouich, Minahil Bukhari, Russna Kaur and Michelle Sound

Kindred Tracings brings together the work of four contemporary artists: Muriel Ahmarani Jaouich, Minahil Bukhari, Russna Kaur, and Michelle Sound. Each apply strategies of abstraction to give shape, colour and substance to our experience of language, how language fails us, and how family stories and worldviews tend to evade written records. The book contains texts by Russna Kaur and exhibition curator Emily Dundas Oke. Through a variety of artistic mediums, these artists explore kin and connection, the slippery realities that make up a life and the traditions they've inherited.

All BAG produced catalogues are available for purchase. Please visit burnabyartgallery.ca or call 604-297-4422 to learn more and purchase.



PUBLIC AND SCHOOL PROGRAMS

This year, public programs at the Burnaby Art Gallery delivered plenty of experiences for all ages through workshops, community outreach and artist engagements. 2024 was the first full year in our new home, BAG Barn Studio—making fun and merriment that much better with our increased, purpose-built space.

BAG on a Bike, a mobile printing press on the back of an electronic bike, had us pedaling all over Burnaby and the lower mainland, engaging over 10,000 community members in printmaking fun! The team visited RiverFest in New Westminster, the Nikkei Garden Farmers Market, and City of Coquitlam’s “Christmas in the Square” for the first time and returned to some familiar Burnaby favourites. Always dear to our heart is our work at **National Indigenous People’s Day**, this year partnering with kʷikʷə́łəm (Kwkwetlem) artist Sweewa and his apprentice Michael

Stanley. Sweewa gifted the Burnaby Art Gallery six hand-carved linocut blocks featuring stunning designs for further education throughout the year.

Working with artists is always a thrill, and we love connecting these talented artists to Burnaby communities. The first Sunday of every month during the Roy Henry Vickers exhibition, we hosted **Indigenous Storytellers** who brought stories to life in front of Vickers’ narrative works. Vickers and his writing partner Lucky Budd opened the series, with storytelling artist Kung Jaadee of the Xaayda (Haida), xʷməθkʷəy̓əm (Musqueam) and Skwxwú7mesh (Squamish) First Nations and former kʷikʷə́łəm (Kwkwetlem) Chief Ed Hall following in March and April respectively. Deer Lake Artists in Residence Bonnie Devine and Raven Davis delivered an in-depth two-day botanical printmaking workshop in June with guest local knowledge holder Nicole

(top)

An instructor leads a group of youth through Roy Henry Vickers’ solo exhibition. Photography: Sarah Race.



Preissl. Finally, in a co-developed program between our curatorial team and programming team, we partnered with Dance West Network to feature four emerging dance artists who responded to *A Studio Quivering in Readiness* with site-specific choreographies in a free, public response titled ***A Studio Provoked: A Dancer's Response***.

Engaging viewers to find different access points to the themes present in the exhibition, **In the BAG** encourages hands-on artmaking in response to our current exhibitions each month. BAG's **Art Social** programs engage adults in artistic response and offer a casual art-making experience while making new connections.

Our children's programs, which support the next generation of artists, art enthusiasts and curators, bring joy and laughter to our facility each year. Camps, classes, preschool programs and volunteer opportunities enrich lives with creative exploration and expression throughout the year.

This boisterous year saw us engage with over 1,200 participants across 53 programs. Our commitment to developing exceptional arts programming to engage lifelong learners in their pursuit of creative expression will continue in years to come.

(top)

A BAG on a Bike linocut print featuring the artwork design by kʷikʷəłəm (Kwkwitwlem) artist Sweewa and his apprentice Michael Stanley. Photography: Sarah Race



GIFTS TO THE CITY OF BURNABY ART COLLECTIONS

In 2024, 538 works of art were donated to the City of Burnaby Permanent and Art Education Collections, with a total value of over \$281,000. 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 7,000 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: gallery@burnaby.ca

Anonymous Gift

Caroline Helena Armington
Frank Milton Armington

One of the largest gifts in the history of the Burnaby Art Gallery, this donation of over 400 artworks represents a significant collection of works by Caroline Helena Armington and her

partner Frank Milton Armington. Both Canadian artists spent most of their artistic careers in Paris and documented life in Europe during the early 20th century. Consisting of extensive printmaking and original drawings, this donation supports the Gallery's continued focus on the acquisition of works by women, particularly those historical in nature.

(top)

Caroline Helena Armington, *Le Pont Royal Paris (No. 2)*, etching on paper, ed. 40/100, 23.5 cm x 30.0 cm, City of Burnaby Permanent Art Collection, Anonymous Gift.



Gifts To The City Of Burnaby Permanent Art Collection

Gift of Bob Evermon

Garo Antreasian, *A.81.6.1*, 1981, serigraph on paper, ed. 15/20, 55.0 x 52.0 cm

Garo Antreasian, *New Mexico II*, 1964, lithograph on paper, ed. 12/12, 86.5 x 61.5 cm

Garo Antreasian, *Untitled*, 1965, lithograph on paper, ed. Trial Proof, 91.5 x 64.8 cm

Doug Biden, *There is Power and Unity in the Circle (of Nature)*, 1990, lithograph on paper, ed. 3/5, 72.2 x 53.8 cm

Clinton Cline, *Virago*, 1967, viscosity intaglio on paper, ed. 11/35, 56.5 x 75.5 cm

Clinton Cline, *Meccaj*, 1967, viscosity intaglio on paper, Artist Proof, 56.5 x 75.0 cm

José Luis Cuevas, *Untitled*, 1965, lithograph on paper, ed. Bon à tirer, 56.75 x 76.0 cm

Honoré Daumier, *La Crinoline en Temps de Neige*, 1858, lithograph on newsprint, 26.0 x 32.2 cm

Honoré Daumier, *Un Leger Grain*, 1843, lithograph on newsprint, 24.5 x 35.1 cm

Honoré Daumier, *Ça ne pousse pas!!*, 1837, lithograph on newsprint, 37.0 x 25.0 cm

Honoré Daumier, *Dis donc ma femme...je ne vois rien!*, 1845, lithograph on newsprint, 37.5 x 25.5 cm

Honoré Daumier, *Le rêve de l'inventeur du fusil à aiguilles, le jour de la Toussaint*, 1837, lithograph on newsprint, 29.5 x 23.0 cm

Honoré Daumier, *Flore et Zephir (De La Muerthe)*, 1850, lithograph on newsprint, 24.5 x 31.5 cm

Honoré Daumier, *Un Jour De Grande Revue*, 1847, lithograph on newsprint, 32.0 x 23.5 cm

Honoré Daumier, *Le Moisson*, 1850, lithograph on newsprint, 24.5 x 33.0 cm

Honoré Daumier, *Faissant son apprentissage...*, 1857, lithograph on newsprint, 24.2 x 33.2 cm

Honoré Daumier, *Les Bons Bourgeois*, n.d., lithograph on newsprint, 38.2 x 26.0 cm

Joe David, *Eagle Spirit*, 1985, lithograph on paper, ed. 1/1 AP, 57.0 x 76.0 cm

Joe David, *Kaka Win Chealth III*, 1985, lithograph on paper, ed. 26/26, 76.2 x 55.88 cm

Bill Ellingson, *Untitled*, 1961, woodcut on paper, ed. 12/15, 51.0 x 76.0 cm

Bill Ellingson, *Crucifixion*, n.d., woodcut on paper, ed. Artist's Proof, 91.5 x 61.0 cm

Bob Evermon, *Alaska Blue*, n.d., stone lithograph on paper, ed. 1/8, 55.8 x 76.2 cm

Daniel B. Freeman, *The Silver Needel Pick the Brain*, n.d., lithograph on paper, ed. 2/50, 60.0 x 51.0 cm

Tom S. Fricano, *New Worlds*, n.d., etching on paper, ed. 1/10, 39.5 x 53.0 cm

Tom S. Fricano, *May III*, n.d., screenprint on paper, ed. 3/3, 56.5 x 56.5 cm

Tom S. Fricano, *Untitled*, 1972, screenprint on paper, 40.0 x 40.0 cm

Karen Guzak, *B.C. 2.2.*, 1984, lithograph on paper, ed. 2/10, 46.0 x 72.0 cm

Terence Johnson, *Silver Hawk III*, 1988, lithograph on paper, ed. 14/14, 56.0 x 89.5 cm

Allen Jones, *His/Hers*, 1966, lithograph on paper, ed. B.A.T., 76.0 x 57.0 cm

Allen Jones, *Daisy Daisy*, 1968, lithograph on paper, ed. Presentation Proof, 48.5 x 62.0 cm

Anthony Ko, *Untitled*, ca. 1965, lithograph on paper, ed. Artist's Proof, 43.5 x 56.0 cm

Eugene Larkin, *Untitled*, n.d., woodcut on paper, 76.5 x 56.5 cm

Dell McGraw, *Child's Room*, n.d., lithograph on paper, ed. 1/5, 70.5 x 52.5 cm

Thom O'Connor, *Mist Figure*, n.d., lithograph on paper, ed. 4/25, 52.0 x 76.5 cm

George Ortman, *Untitled*, n.d., silkscreen on paper, 89.5 x 63.8 cm

Robert Peterson, *Who Was Pat Keys?*, 1967, woodcut on paper, ed. 9/25, 55.5 x 79.5 cm

Robert Rauschenberg, *Untitled*, 1998, screenprint on paper, ed. Gemini G.E.L., 52.0 x 52.0 cm

Charles Ringness, *His Place*, n.d., lithograph on paper, ed. 15/18, 71.0 x 101.5 cm

Robert Rogers, *Some of this came from Vancouver*, 1977, lithograph on paper, ed. 9/10, 38.0 x 53.5 cm

Robert Rogers, *L.A. 737*, 1968, lithograph on paper, ed. 6/10, 76.5 x 53.5 cm

Jack Shadbolt, *Chief Garyjos*, n.d., lithograph on paper, ed. 2/14, 99.0 x 75.0 cm

Dick Swift, *The Prophecy*, 1968, viscosity intaglio on paper, ed. VIII/XV, 74.5 x 105.0 cm

Takao Tanabe, *West Coast, Late Evening*, 1984, lithograph on paper, ed. 2/21, 63.5 x 103.0 cm

Takao Tanabe, *Low Tide/Rathrevor*, 1990, woodblock on paper, ed. Trial Proof, 54.74 x 69.5 cm

Takao Tanabe, *Rocky Mountains/Wenkchemna*, 1979, lithograph on paper, ed. BAT, 57.0 x 75.0 cm

Takao Tanabe, *Prairie Morning* (Black and White), 1978, lithograph on paper, ed. Bon à tirer, 59.0 x 67.0 cm

Takao Tanabe, *Prairie Morning*, 1978, lithograph on paper, ed. Bon à tirer, 59.0 x 67.0 cm

Parviz Tanavoli, *The Fruit of Life*, 1963/64, lithograph on paper, ed. 2/20, 61.0 x 48.5 cm

Parviz Tanavoli, *Untitled*, n.d., lithograph on paper, 83.3 x 57.0 cm

Nicholas Wade, *Highland Flap*, 1976, lithograph on paper, ed. 2/5, 59.5 x 79.5 cm

June Wayne, *A winter-seeming summer's night*, 1957, lithograph on BFK Rives, ed. 21/35, 50.0 x 65.5 cm

Ralph Woehrman, *Toys + Taxidermy*, n.d., aquatint etching on paper, ed. 20/30, 64.5 x 94.5 cm

Paul Wunderlich, *La Tête*, 1965, lithograph on paper, ed. E.A., 76.0 x 56.0 cm

Paul Wunderlich, *Untitled*, 1970, lithograph on paper, ed. 234/480, 65.0 x 50.0 cm

Gift of Monty James Cooper

Gavin Turk, *Tea Stain*, 2004, tea on paper, 33.5 x 24.5 cm

Gavin Turk, *Tea Stain*, 2004, tea on paper, 33.5 x 24.5 cm

Gavin Turk, *Tea Stain*, 2004, tea on paper, 33.5 x 24.5 cm

Gift of Don and Barbara Copan

Hazel King, *Equidae*, 1981, etching on paper, ed. T.P., 45.0 x 57.8 cm

Hazel King, *Finnon*, ca. 1981, etching on paper, ed. C.T.P., 37.6 x 47.5 cm

Hazel King, *Kosmos*, ca. 1981, etching on paper, ed. T.P., 56.4 x 47.6 cm

Hazel King, *Quinnot*, ca. 1981, etching on paper, ed. T.P., 57.0 x 37.6 cm

Gift of the Estate of Salme Kaljur

Salme Kaljur, *Taking the High Road*, c.1982, etching on paper, ed. 3/12, 48.0 x 35.5 cm

Salme Kaljur, *The Other Shore*, c.1984, etching on paper, ed. 3/6, 25.0 x 19.5 cm

Salme Kaljur, *Beneath the Sunny Surface*, c.1984, etching on paper, ed. 2/20, 48.26 x 55.88 cm

Salme Kaljur, *Against the Wind*, c.1984, etching on paper, ed. 1/20, 58.4 x 45.7 cm

Salme Kaljur, *Runaway S*, 1981, etching on paper, ed. A/P, 30.0 x 14.5 cm

Salme Kaljur, *Journey One*, c.1980, etching on paper, ed. 2/12, 78.7 x 60.96 cm

Salme Kaljur, *Journey Two*, c.1980, etching on paper, ed. 2/12, 78.7 x 60.96 cm

Salme Kaljur, *Bits + Pieces*, 1981, etching on paper, ed. A/P, 14.5 x 30.0 cm

Salme Kaljur, *There Shall Be Mountains*, c.1983, etching on paper, ed. A/P, 22.5 x 22.0 cm

Salme Kaljur, *Still Life w Apples +*, 1982, etching on paper, ed. 6/20, 63.5 x 45.7 cm

Gift of Salme Kaljur

Salme Kaljur, *Dreaming*, c.1980, etching on paper, ed. 1/10, 31.0 x 43.0 cm

Salme Kaljur, *Meie Kodu Vancouveris*, c.1980, wood engraving on paper, ed. 5/5, 39.5 x 47.0 cm

Salme Kaljur, *Danced All Night*, 1983, etching on paper, ed. 2/10, 38.0 x 26.0 cm

Salme Kaljur, *Side by Side*, c.1984, etching on paper, ed. 4/10, 39.75 x 27.5 cm

Salme Kaljur, *Kuldtsel Sillal*, c.1980, aquatint on paper, ed. 2/10, 44.75 x 32.75 cm

Salme Kaljur, *Untitled*, c.1980, wood engraving on paper, ed. 1/6, 41.2 x 32.0 cm

Salme Kaljur, *Untitled*, c.1980, serigraph on paper, ed. 1/10, 54.5 x 40.0 cm

Salme Kaljur, *Untitled*, c.1980, woodcut on paper, ed. 4/8, 66.7 x 40.5 cm

Salme Kaljur, *Untitled*, c.1980, acrylic on paper, 50.5 x 66.0 cm

Salme Kaljur, *Summer that Was*, c.1984, monoprint on paper, ed. 1/1, 52.0 x 68.0 cm

Salme Kaljur, *Talve I*, c.1984, drypoint on paper, ed. A.P., 21.0 x 23.0 cm

Salme Kaljur, *M-4*, c.1984, aquatint on paper, ed. 13/16, 23.0 x 21.0 cm

Salme Kaljur, *Suvi 84*, c.1984, drypoint on paper, ed. 5/5, 23.5 x 21.5 cm

Salme Kaljur, *M-3*, c.1984, aquatint on paper, ed. 11/16, 25.0 x 21.5 cm

Salme Kaljur, *Kevad 84*, c.1984, drypoint on paper, ed. 1/4, 23.5 x 22.0 cm

Salme Kaljur, *M-2*, c.1984, aquatint on paper, ed. 6/16, 23.5 x 22.0 cm

Salme Kaljur, *Sugis 84*, c.1984, drypoint on paper, ed. 1/4, 23.5 x 22.0 cm

Salme Kaljur, *M-1*, c.1984, aquatint on paper, ed. 2/16, 26.0 x 21.5 cm

Salme Kaljur, *Untitled*, c.1978, oil on paper, 35.5 x 42.5 cm

Salme Kaljur, *Untitled*, c.1978, charcoal on paper, 45.7 x 60.5 cm

Salme Kaljur, *Untitled*, 1987, conte on paper, 65.0 x 50.0 cm

Salme Kaljur, *Untitled*, 1965, oil on paper, 44.7 x 58.0 cm

Salme Kaljur, *Untitled*, c.1980, acrylic on paper, 66.0 x 50.2 cm

Gift of Susanna Kaljur

Concordia Klar, *Viibisin vilet puhuma (Spending time playing the flute)*, 1976, soft ground etching on paper, ed. 9/35, 64.5 x 49.0 cm

Gita Teearu, *Õitsime Loodus (Nature in Bloom)*, c.1976, etching on paper, 46.5 x 59.8 cm

Gift of James and Sheila Lindfield

James Lindfield, *Untitled*, 1998, charcoal on paper, 56.0 x 76.0 cm

James Lindfield, *Untitled*, ca. 1994, charcoal on paper, 76.0 x 56.0 cm

James Lindfield, *Untitled*, 1994, charcoal and pastel on paper, 56.0 x 76.0 cm

James Lindfield, *Untitled*, 1994, charcoal on paper, 76.0 x 56.0 cm

James Lindfield, *Untitled*, ca. 1994, charcoal on paper, 76.0 x 56.4 cm

Gift of Phyllis McKinnon

Alistair Bell, *Eagle*, 1967, woodcut on paper, ed. 18/20, 28.5 cm x 19.5 cm

Alistair Bell, *Red Cineraria*, 1986, watercolour on paper, 32.6 x 40.8 cm

Alistair Bell, *Snow Leopards*, 1974, pen and ink on paper, 40.0 x 52.5 cm

Gift of Richard Prince

Al McWilliams, *Turn*, 1996, photogravure and wax on paper, 36.19 x 89.53 cm

Richard Prince, *Island II*, 2003, giclée print on paper, ed. A/P, 1/1, 57.15 x 75.56 cm

Richard Prince, *Island V*, 2003, giclée print on paper, ed. A/P, 1/1, 57.15 x 75.65 cm

Richard Prince, *The Comet*, 1980, woodcut on paper, ed. 8/24, 75.75 x 56.50 cm

Richard Prince, *Windcatcher IV*, 1976, silverpoint and acrylic on prepared paper, 37.46 x 51.50 cm

Richard Prince, *Windcatcher II*, 1976, silverpoint and acrylic on prepared paper, 37.46 x 51.50 cm

Richard Prince, *Sceptre I—Drawing I*, 1977, silverpoint and acrylic on prepared paper, 54.61 x 40.64 cm

Gifts to the City of Burnaby Art Education Collection

Anonymous Gift

Caroline Armington, *Island of San Giorgio, Venice*, 1934, etching on paper, ed. 10/80, 22.0 x 30.7 cm

Caroline Armington, *L'École de Droit à Paris*, 1922, etching and drypoint on paper, ed. 36/100, 26.3 x 20.0 cm

Caroline Armington, *L'Église St. Severin, Paris*, 1926, etching on paper, ed. 8/100, 27.5 x 16.5 cm

Caroline Armington, *L'Entrée de la Cour d'Albane à Rouen*, 1923, etching and drypoint on paper, ed. 44/100, 24.3 x 15.5 cm

Caroline Armington, *La Cathédrale de Chartres (No.2)*, 1929, etching on paper, ed. 1/2/11, 27.0 x 17.0 cm

Caroline Armington, *La Place du Puits, Honfleur*, 1922, lithograph on paper, ed. 25/30, 24.0 x 32.0 cm

Caroline Armington, *La Porte Guillaume à Chartres*, 1920, etching on paper, ed. 16/100, 24.5 x 13.3 cm

Caroline Armington, *La Rue de Beauvais à Chartres*, 1920, etching on paper, ed. 24/100, 25.0 x 13.0 cm

Caroline Armington, *La Rue du Bourg à Chartres*, 1926, etching on paper, 26.0 x 20.0 cm

Caroline Armington, *Le Pont des Arts et la Cité, Paris*, 1921, etching and drypoint on paper, ed. 73/100, 24.0 x 29.3 cm

Caroline Armington, *Le Pont Royal, Paris (No.2)*, 1929, etching on paper, ed. 41/100, 23.5 x 30.0 cm

Caroline Armington, *Le Vieux Quartier du Pont Marie, Paris*, 1934, etching on paper, ed. 20/100, 12.0 x 15.5 cm

Caroline Armington, *Maison de l'Arcade, Mont St. Michel*, 1922, etching on paper, ed. 19/100, 16.5 x 10.0 cm

Caroline Armington, *Notre-Dame de Paris et Pont Saint Michel*, 1935, etching on paper, ed. 11/100, 22.0 x 31.0 cm

Caroline Armington, *Pont de l'Hydromel*, Paris, 1910, etching on

paper, ed. 36/100, 12.2 x 7.6 cm

Caroline Armington, *Pont Neuf et la Cité, Paris, No. 2*, 1926, etching on paper, ed. 13/100, 17.5 x 27.4 cm

Caroline Armington, *Santa Maria della Salute, Venice*, 1912, etching on paper, ed. 2/6, 22.0 x 31.0 cm

Caroline Armington, *Une Cour de la Rue de la Verrerie, Paris*, c.1913, etching on paper, 21.8 x 14.5 cm

Caroline Armington, *Winterborne Abbas, Near Dorchester, Dorset*, 1927, etching on paper, ed. 22/100, 21.0 x 26.0 cm

Gift of Don and Barbara Copan

Hazel King, *Me and My Friend I*, 1980, etching on paper, ed. C.T.P., 38.0 x 28.2 cm

Gift of the Estate of Salme Kaljur

Salme Kaljur, *Dealing*, 1982, etching on paper, ed. 2/20, 25.0 x 38.0 cm

Gift of Bob Evermon

Bob Evermon, *Damn Vietnam*, 1970, lithograph and felt flocking on paper, ed. 13/14, 102.2 x 70.5 cm

Gift of Michel Roy

Don Wright, *Common Whales of Newfoundland*, 1980, serigraph on paper, ed. A.P., 76.2 x 55.8 cm



Purchases For The City Of Burnaby Permanent Art Collection

In 2024, the Gallery purchased six 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 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 gallery@burnaby.ca to learn more.

Shuvinai Ashoona, *Going Around the World*, 2023, etching and hand-colouring on paper, ed. 5/10, 118.75 x 99.06 cm

Rawan Hassan, *Vanishing Scenery By Cliffside*, 2023, ink and charcoal on honeycomb grain paper and cotton paper dyed in butterfly pea flower water, 92.5 x 64.7 cm

Kimberly Fulton Orozco, *Disjointed Raven (Time is a Mark and Nothing More)*, 2023, block print and gouache on paper, 55.9 x 38.1 cm

Manuel Axel Strain, *Untitled*, 2024, pastel on paper, 140.0 x 50.0 cm

Marika Swan, *I Am Creation*, 2018, woodblock on paper, ed. 11/15, 61.0 x 45.7 cm

Tania Willard, *Future Prayers*, 2023, cyanotype on paper, 152.4 x 162.56 cm

Permanent Collection Loans to Other Institutions

Michelle Sound, *Second*, 2022, monochrome print on paper, embroidery thread, cord, seed beads, dyed porcupine quills, dyed fox fur, and vintage beads on paper, 99.69 x 130.81 cm. Loaned to Audain Art Museum, Whistler, for the exhibition *Otherwise Disregarded*, April 21-September 9, 2024.

Tania Willard, *Future Prayers*, 2023, cyanotype on paper, 152.4 x 162.5 cm. Loaned to Southern Alberta Art Gallery, for the exhibition *Practices of Suffusion*, October 12, 2024-January 11, 2025.

Works by Marianna Schmidt loaned to the Cowichan Public Art Gallery for the exhibition *Sinister Gaiety*, July 5 – August 24, 2024:
Marianna Schmidt, *Angry Man*, 1986, pastel on paper, 21.5 x 22.0 cm
Marianna Schmidt, *Untitled #6*, 1986, pastel on paper, 22.0 x 17.0 cm
Marianna Schmidt, *Monkey*, 1985, pastel on paper, 23.0 x 29.5 cm
Marianna Schmidt, *Untitled Figure (Locker/Bison)*, n.d., mixed media on paper, 20.5 x 20.5 cm

Marianna Schmidt, *My Home*, 1993, mixed media on paper, 29.5 x 23.0 cm

Marianna Schmidt, *Untitled*, 1992, mixed media on paper, 19.8 x 21.0 cm

Marianna Schmidt, *Untitled*, 1990, mixed media on paper, 20.8 x 27.5 cm

Marianna Schmidt, *When You Are Silent, It Speaks*, 1991, mixed media on paper, 38.6 x 28.4 cm

Marianna Schmidt, *When I Was a Little Girl*, 1990, mixed media on paper, 38.0 x 28.5 cm

Marianna Schmidt, *Untitled*, n.d., mixed media on paper, 29.4 x 22.8 cm

Marianna Schmidt, *Self Portrait*, n.d., gouache on paper mounted on mat board, 22.0 x 28.0 cm

Marianna Schmidt, *Happy Times*, 1991, mixed media on paper, 38.0 x 28.4 cm

Marianna Schmidt, *Untitled*, 1976, mixed media on paper, 11.0 x 18.0 cm

Marianna Schmidt, *Untitled*, 1995, xerographic print on paper, 33.0 x 27.6 cm

Marianna Schmidt, *Untitled*, 1964, ink on paper, 27.5 x 19.4 cm

Marianna Schmidt, *Untitled*, 1965, mixed media on paper, 25.5 x 19.5 cm

Marianna Schmidt, *Untitled*, 1988, ink on paper, 29.6 x 22.7 cm

Marianna Schmidt, *Untitled*, 1964, ink on paper, 22.2 x 28.2 cm

Marianna Schmidt, *Untitled*, n.d., pastel and watercolour on paper, 34.2 x 20.5 cm

Marianna Schmidt, *Untitled*, 1989, pastel on paper, 29.0 x 23.0 cm

Marianna Schmidt, *Unknown*, 1964, etching and aquatint on paper, 31.0 x 23.5 cm

(top)

Tom S. Fricano, *May III*, n.d., screenprint on paper, ed. 3/3, 56.5 x 56.5 cm, City of Burnaby Permanent Art Collection, Gift of Bob Evermon.



VOLUNTEERING

2024 was an eventful year for the Burnaby Art Gallery's Volunteer Program. The Gallery hosted over 75 active volunteers who generously gave 2,400 hours of their time to support Gallery operations and programming needs.

Our adult volunteers helped support programs such as BAG's Art Socials, artist talks, book launches and exhibition opening receptions. Career Placement volunteers helped support the Gallery's Art Camps and BAG on a Bike events at festivals such as Blues & Roots and Vancouver Mural Festival. In addition, youth and senior volunteers contributed to the success of our public programs, school tours and outreach programs by creating bundles of art materials for delivery to over 18,000 art enthusiasts this year.

Whether our volunteers are youth completing their career placement requirements, adults and seniors wanting to give back to the community, or art professionals bringing their skills and knowledge to the Advisory Committee, each volunteer is an invaluable part of the Burnaby Art Gallery. It is through their contributions that we are able to succeed in delivering outstanding service to the community. We are grateful to all our remarkable volunteers who help to fulfill the Gallery's Mission and Mandate in serving the community through engagement with visual arts.

(top)

A volunteer leads youth through the exhibition *Roy Henry Vickers*. Photography: Sarah Race.



ADVISORY COMMITTEE MEMBERS

BAG Advisory Committee Members 2024

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.

Alim Fakirani
MT, MA, BA

Erika Justmann Rowell
M.Ed, BA

Lauren Lavery
BFA (Hons)

Nathan Lee
BLA

Dan Starling
MFA, BA, BSc.

(top)

Kelly Lycan, *The Wallpaper* (detail), 2024, repurposed mylar, fabric, scenic lighting gels, plastic packaging/garbage, resin, and 4 x 6" photographs from set dressing, dimensions variable. Photography: Blaine Campbell.



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
Asia Jong, Curatorial Aide
Sean Jamieson, Custodian
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
Amy Groves, Education Assistant
Danielle Sagris, Program Leader

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Priyanshi Shah

Dayna Reid
Dianne Lenfesty

Jennifer Kang

Instructors

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Pat Beaton
Colleen Brown
Sara Graham
Cath Hughes

Shirin Jabalqa
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