

# BAG

BURNABY ART GALLERY

Annual Report 2025



# DIRECTOR/CURATOR'S MESSAGE

2025 was a year of renewed and enriched relationships between Burnaby Art Gallery (BAG) and its community partners.



As we embarked upon journeys and established collaborative programs, we saw growth in the ways that BAG can be of service to the community—both to artists and learners of all ages and abilities. We saw record numbers of visitors to the gallery and increased participation by several thousand through outreach activities such as BAG on a Bike.

The City of Burnaby is located on the unceded territories of the *xʷməθkʷəy̓əm* (Musqueam), *Skwxwú7mesh* (Squamish), *səlilwətał* (Tsleil-Waututh) and *kʷikʷəłəm* (Kwkwetlem) Peoples. The Host Nations hold thousands of years of relationship to this land, and we are honoured to play a role in facilitating understanding and knowledge creation surrounding First People's cultures. In 2025, our programs team skillfully co-created the educational tool Mapping Relationships: Art Through the Lens of Reconciliation with a team of illustrious Indigenous artists, including Desmond Bowker, Sweewa (Joe Kambeitz) and Roy Henry Vickers. These lesson plans are designed for Grades 4-9 and are available for free.

In the main galleries, six exhibitions were mounted in 2025, including solo shows by Kim Kennedy Austin and Marika Swan, as well as hundreds of artists represented within collections and new acquisitions. Three publications were produced and six offsite exhibitions were held at Burnaby public libraries: Bob Prittie Metrotown and McGill. The Permanent Art Collection and Art Education Collection welcomed 124 works, standing as a rich cultural resource that serves not only the City, but the entire country and beyond through ongoing loans and research.

Art in the Open, a collaboration between collections and public art, brought large-scale reproductions of artworks from the City of Burnaby Permanent Art Collection into the City's community centres and libraries. Public art saw two civic projects installed, as well as significant investment through the private sector program, with monumental works by artists Nancy Rubins, Kimsooja and Alicja Kwade, amongst others. We also saw the fruition of FLEET: Edmonds, which was stationed in Edmonds Park over 2024-2025 and served close to 1,000 participants through community-driven arts events. Importantly, the Public Art Roster was launched in 2025, offering local artists the opportunity to partner with a variety of City of Burnaby departments to add expression and dimension within parks and the built environment.

I would like to acknowledge the service of our outgoing Advisory Committee members, each of whom has brought expertise and care to their work, enhancing the gallery's operations and programming: Tony Bosello, Nancy Byrtus, Dan Starling and Lauren Lavery. We are also delighted to welcome incoming members Maria Paula Arias, Karen Henry, Golmehr Kazari, Sindhu Mahadevan, Jai Sallay-Carrington and Viahsta Yuan in 2025.

I am incredibly grateful to the team of dedicated staff here at the Burnaby Art Gallery. Each member brings their own personal insights and experience to this work in order to make the City a better place to live and visit. We thank the City of Burnaby, Province of British Columbia and the BC Arts Council for supporting our endeavours. To our audiences, community partners and the artists who make all of our work possible—I extend a heartfelt thanks.

Jennifer Cane  
Director/Curator

(top)  
Photography: Blaine Campbell and Rachel Topham.

(front cover)  
Guests enjoy the opening reception of *Marika Swan* *łupinup: A Circle Strong Enough to Carry Both Sides*. Photography: Sarah Race.

# CHAIRPERSON'S REMARKS

My involvement with the Burnaby Art Gallery (BAG) goes back almost 30 years. Having previously been active in the arts in Montreal, I needed to find purpose and connectedness with the arts in order to make Burnaby my home. Burnaby Art Gallery became my touchstone. If you had a chance to attend Marika Swan's opening reception this past November, you would realize just how integral BAG is as a community arts hub. As this year's Chairperson for the Burnaby Art Gallery Advisory Committee, I am honoured to be an advocate for the gallery and to share in the accomplishments of this past year.



I cannot emphasize enough that none of BAG's ambitious endeavours would have been possible without the guidance and vision of the gallery's leadership, including the curatorial and collections teams, the insights of our Public Art Coordinator, the endless vitality of the programming team, along with the steadfast support of our volunteers. The future of the gallery is in good hands!

Happy New Year!

Erika Justmann Rowell  
Chairperson  
Burnaby Art Gallery Advisory Committee (BAGAC)

Many are not aware that the BAG is the only public art museum in Canada dedicated to collecting works of art on paper, representing a variety of techniques. There is so much more to the gallery than its role as an exhibition space and repository of works on paper. Its mission is to foster a diverse and inclusive art community. Throughout recent decades, I have seen it take on a pivotal role in the arts community through its exhibitions both onsite and offsite, its spearheading of public art projects, its thriving public and school programs, as well as its community outreach programs. This past year has been notable in all areas.



# 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 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 exhibitions and public art events.

(top)

Marika Swan, *Surrender* (detail), 2025, woodblock on paper, 89.0 cm diam, courtesy of the artist.



## Grants/Donations

» BC Arts Council (Operating Assistance)	\$20,000
» SD41	\$1,500
» myPITA	\$10,000
» Takao Tanabe and Anona Thorne (Burnaby Art Gallery Legacy Art Acquisitions)	\$3,000

## Attendance 2025

» Exhibitions	14,871
» Offsite Exhibitions (Bob Prittie and McGill Public Libraries)	232,870
» Public Programs	1,029
» BAG on a Bike	14,131
» School Programs	5,029
» Volunteer Hours	2,249
» Facebook Followers (157 new followers in 2025)	3,394
» Instagram Followers (953 new followers in 2025)	5,085
» Email Subscribers (482 new subscribers in 2025)	3,988

(top)

Installation, *Kim Kennedy Austin: Booster Club*, February 7-April 20, 2025. Photography: Blaine Campbell.



## EXHIBITIONS

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

The year began with *Kim Kennedy Austin: Booster Club*, an exhibition which explored topics such as conformity, consumer capitalism, risk and blind faith. Austin's research draws on the visual history of business to critique how capitalism is promoted and how labour is exploited for profit. With a "make-do" attitude, Austin pairs readily-found supplies from hobby and dollar stores with source material quoted from across popular 20th-century print periodicals and media. Selected line drawings, illustrations and text are edited, redrawn and blown-up to speak to the changing nature and perception of craft, the applied arts and women's work over time.

This spring, BAG hosted *Awesomeology: Gratitude in the Little Things*, which invited visitors to celebrate the pauses and moments of positive awareness in our everyday lives. Elementary students from Grades K-7 were encouraged to work collaboratively in their classrooms to explore what they think is awesome. Inspired by Alie Ward's *Ologies* podcast episode "Awesomeology (Gratitude) with Neil Pasricha," this year's Arts Alive celebrated the achievements of young students in its 43rd year of partnership with Burnaby School District 41. Artist Apprenticeship supports SD41 Grade 11 and 12 students in their creative ambitions through mentorship from artists and arts professionals that culminate in an exhibition. In its 17th year, this year's senior secondary students explored the theme of shadows over nine weeks, resulting in the exhibition *Form Identity, Cast Reflections*.

(top)

Installation, *Golden Hour*, June 13-August 31, 2025. Photography: Blaine Campbell.



Throughout the summer months, BAG was pleased to host the exhibition *Golden Hour*. Curated by the entire Burnaby Art Gallery team, this exhibition shared views of landscape, light and luminosity from multiple perspectives, investigating the cyclical nature of day to night, beginnings and endings. Used in photography and painting to illustrate the radiant effects of the sun when it is near the horizon, the term golden hour describes the way light shifts to warmer tones just before sunset and just after sunrise.

The fall exhibition *New Acquisitions* celebrated recent gifts and purchases to the City of Burnaby Permanent Art Collection, a creative resource that tells the story of our community and connects Burnaby to artists and practices worldwide. Representing both the collection trends of local citizens who have generously donated artworks, as well as the mandate of the gallery to preserve works from diverse perspectives into the future, *New Acquisitions* showcases a deep plurality of voices.

For the final exhibition of 2025, we were honoured to host the first solo-exhibition by Marika Swan, *A Circle Strong Enough to Carry Both Sides*, which explores her deeply woven understandings of the nature of duality held in all things. In elaborate, large-scale imagery, Swan depicts truths about the human experience through playful imaginings of spiritual realities. Using an emotional visual language entirely her own, Swan's woodblock printmaking is informed by the rich philosophical and carving traditions of her Nuu-chah-nulth lineage.



## Main Galleries

*Kim Kennedy Austin: Booster Club*  
February 7-April 20, 2025

*Arts Alive: Awesomeology:  
Gratitude in the Little Things  
Artist Apprenticeship: Form Identity,  
Cast Reflections*  
May 2-June 1, 2025

*Golden Hour*  
June 13-August 31, 2025

*New Acquisitions*  
September 12-November 2, 2025

*Marika Swan **λupinup**:  
A Circle Strong Enough to  
Carry Both Sides*  
November 14, 2025-January 25, 2026

## Guest Comments

*"Show is an innovative approach to both surface and cultural history. Prompts more thought and history research for me, the curious. Excellent craftsmanship."*

*"Stunning show. The use of beads in the upper gallery is inspiring! The work is so clean—but still gives a worn/chaotic vibe that I'm obsessed with!"*

— Kim Kennedy Austin: Booster Club

*"Profound in its sincerity and frankness, this exhibit is exactly what I needed to see. Thank you. The photography is lovely."*

*"Such a pleasure to admire these striking artworks."*  
— Arts Alive and Artist Apprenticeship

*"So many beautiful thoughtful selections by all! Thank you for this illuminating cross-section of the collections."*

*"The greatest gallery ever. Perfect exhibition."*  
— Golden Hour

*"Thanks for presenting these pieces, some lovely examples of different printmaking and drawing techniques that are not often seen in galleries."*

— New Acquisitions

*"Thank you for this nourishing exhibition and mesmerizing soundscape. I love the way you captured the intimacy and nuance of being in relation."*

*"The patience and skill and deep thoughtfulness of the artist permeate this whole exhibit. Beautifully done. Gorgeous work. Such a gift to experience."*

— Marika Swan **λupinup**: A Circle Strong Enough to Carry Both Sides

(top)

Installation, *New Acquisitions*, September 12-November 2, 2025. Photography: Blaine Campbell.



# OFFSITE EXHIBITIONS

Offsite exhibitions are organized by the gallery's 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)

December 18, 2024-March 15, 2025

*Brendan Meadows: Alcoves*

Curated by Andrew Kent

March 18-June 17, 2025

*Natasha Katedralis: Eyebat, The Cutting Floor*

Curated by Asia Jong, as part of Capture Photography Festival

June 17-September 16, 2025

*Presencing: Works on paper from the Salish Weave Collection*

Curated by Emily Dundas Oke

September 16-December 18, 2025

*Burnaby Photographic Society*

## **McGill Library**

January 27-March 16, 2025

*Caroline Armington: Notre Dame Emerging*

Curated by Cameron McLellan

March 19-June 18, 2025

*Guerrilla Girls: Talking Back*

Curated by Cameron McLellan

June 18-September 17, 2025

*Burnaby Photographic Society*

September 17-December 18, 2025

*Kristin Krimmel: Handled with Care*

Curated by Emily Dundas Oke

(top)

Natasha Katedralis, *Strawberry*, 2025, hand-coloured silver gelatin print, 40.6 cm x 50.8 cm, courtesy of the artist.



# 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 Public Art Projects

### **FLEET:**

FLEET: Edmonds mobile art studio hosted 33 artists and arts groups, contributing to 89 free events with almost 1,000 participants, not including daily public visitors. The studio, produced in partnership with Other Sights for Artists Projects, rolled away in November 2025.

### **Art in the Open**

Twelve vibrant artworks from The City's Permanent Art Collection appear as large-scale vinyl installations at Bonsor Recreation Centre, Christine Sinclair Community Centre, Temporary Cameron Community Centre and Willingdon Community Centre where they will remain until the end of 2026.

### **xʷəlməxʷ Embrace**

A Coast Salish design by Chase Gray has been integrated into the pathway stretching between the Burnaby Art Gallery and Deer Lake Park. The design motif follows the longstanding tradition of goat horn bracelet carving among ʷməθkʷəy̍əm (Musqueam) people.

### **Swim Together**

Zachary George's Coast Salish design for Fire Station 8 pays respect to the crucial work of Burnaby Fire Services. Colours were selected to symbolize the elements encountered during lifesaving work: red and yellow crescents and trigons represent fire, with blue trigons representing water.

(top)

Chase Gray, *xʷəlməxʷ Embrace*, 2025, located at Deer Lake Park, City of Burnaby Public Art Collection.



### **Public Art Roster 2025-2027**

New in 2025, the Public Art Roster connects artists with civic departments to create public art projects across the city. 40 artists have been selected to participate until the end of 2027. Future projects may include murals or surface treatments on buildings, infrastructure and play areas, street installations such as decorated planter boxes, traffic barriers or crosswalk designs and functional design elements like shade canopies.

### **Hak Chu/Pak Chu brochure**

Chinese Canadian history unfolding on the grounds of Deer Lake Park. This new brochure about an artwork by Nathan Lee in the City of Burnaby Public Art Collection features a comic collaboration between Lee and fellow artist Marlene Yuen. Together they celebrate the modest and playful 'chu' game piece, reflect on the evolution of the park and remark on the lives of Chinese Canadians from settlement into present day.

### **Care and maintenance**

Each year the public art collection undergoes essential maintenance and care. In 2025, we began a geotechnical analysis of *Kamui Mintara: Playground of the Gods* on Burnaby Mountain. We also examined and performed maintenance on four artworks: *Drummond's Walk*, *Korean War Memorial*, *Heights Plaza Fountain* and *Gliding Edge*.

(top)

Zachary George, *Swim Together*, 2025, Fire Station 8, City of Burnaby Public Art Collection.



## Private Sector Public Art Commissions

Public art contributes to the realization of new commissions in the public realm through our thriving Private Sector Development Program, with 60 projects in progress across Burnaby. This year, we participated in five selection committees, heard presentations from nine artists and awarded five private sector commissions. The following previously-awarded projects were completed and installed:

Nancy Rubins, *Winnie's Pleasure*, commissioned by Concord Pacific in Brentwood.

Jill Anholt, *Sea to Sky*, commissioned by Ledingham McAllister in Edmonds/Burnaby South.

Elyse Dodge, *Light of Day*, commissioned by Anthem Properties in Metrotown.

Alicja Kwade, *The Measure*, commissioned by Bosa Properties in Metrotown.

Thomas Cannell, *Window's Past, Present & Future: To Tomorrow's Window's*, commissioned by Bosa Properties in Metrotown.

Kimsooja, *Unwrapping the Horizon*, commissioned by Anthem Properties in Metrotown.

Rebecca Bayer, *Daydream*, commissioned by Ledingham McAllister in Metrotown.

(top)

Nancy Rubins, *Winnie's Pleasure*, 2025, 12.1 x 12.5 x 12.1 m., commissioned by Concord Pacific in Brentwood. Photography: Brian Guido

# PUBLICATIONS

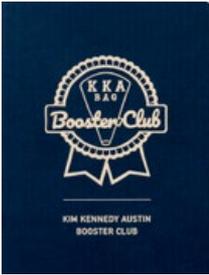
The gallery strives to produce insightful, high-calibre publications to accompany most of its major exhibitions. Catalogues contribute to ongoing research and help further artistic conversation in Canada and beyond. In 2025, the gallery published three full-colour catalogues.



## ***Ruth Beer: Seep | Swell***

Published in conjunction with the exhibition *Ruth Beer: Seep | Swell*, an exhibition in two parts, this publication contemplates Beer’s artistic research on the entwined relationships between humankind and our industries. It features texts by exhibition curators Katherine Dennis and Jennifer Cane alongside a poem by Erica H. Isomura. Through an array of materially seductive artworks—glistening copper weavings, tapestries, bronze and ceramic stones, woven photographs and prints on paper—Beer offers timely reflections on themes related to belonging, human-land relationships and the pressing climate crisis.

*Ruth Beer: Seep | Swell* was co-produced between the Art Gallery at Evergreen and the Burnaby Art Gallery.



## ***Kim Kennedy Austin: Booster Club***

The first monographic publication on Canadian artist Kim Kennedy Austin, *Booster Club* centres upon the artist’s interests in 20th century advertising, media and popular culture in myth and meaning making. Drawing on a range of movies and books through this body of work, she explores topics such as conformity, consumer capitalism, risk and blind faith.

Produced in conjunction with Austin’s solo-exhibition of the same title at the Burnaby Art Gallery, this soft-cover publication features essays by Robin Laurence, Jennifer Cane and Emily Dundas Oke, alongside full-colour reproductions of Austin’s work. It offers reflections on the history of marketing as it relates to the conglomeration of various types of power through the portrayal of commercial, fictional and science-fiction imagery of the 20th century.



## ***Marika Swan: A Circle Strong Enough to Carry Both Sides***

*A Circle Strong Enough to Carry Both Sides* explores Marika Swan’s deeply woven understandings of the nature of duality held in all things. In elaborate, large-scale imagery, themes of reciprocity, interdependence and personal responsibility tell stories of rebirth and resilience. Using an emotional visual language entirely her own, Swan’s woodblock printmaking is informed by the rich philosophical and carving traditions of her Nuuchah-nulth lineage.

With essays by Joe David and Tania Willard, key figures in the resurgence of Indigenous art practices, alongside exhibition co-curator Emily Dundas Oke, the publication acts as a testament to the enduring strength of Nuuchah-nulth visual culture.

All BAG-produced catalogues are available for purchase. Please visit [BurnabyArtGallery.ca](http://BurnabyArtGallery.ca) or call 604-297-4422 to learn more and purchase.



# PUBLIC PROGRAMS

In 2025, the gallery connected communities through dynamic and creative programming. From hands-on art activities for children and adults to artist talks and mobile outreach, our creative engagements traversed Burnaby and beyond.

**BAG on a Bike**, the gallery's mobile printing press affixed on the back of an electronic bike, brought printmaking to over 14,000 community members in the Lower Mainland! The press returned to the Nikkei National Museum & Cultural Centre, got in the festive spirit with City of Coquitlam's Christmas in the Square and sampled yummy food at the BC Dumpling Festival—and not to be forgotten, celebrated Burnaby's first Car Free Day. A significant highlight was working with Sto:lo (Stó:lō), Kwikwetlem (kʷikʷəłəm), Cheam (Xwchíyò:m) and Michif artist Amanda Hugon for National Indigenous Peoples Day. Her print, *"Whirly Who" Spindle Whirl* was a hit at this year's event at Civic Square.

The Fireside Room and gallery were enlivened year-round with meaningful open studios and artist talks. Exhibiting artist Ruth Beer delivered a fascinating tour of her exhibition *Seep | Swell* in January. A **Fireside Chat** with Kim Kennedy Austin had the room overflowing with people and energy in discussion of her prescient exhibition *Booster Club*. James Albers responded to the exhibition *Golden*

*Hour* through two poems. **Deer Lake Artists in Residence** Jenie Gao, Damla Tamer and Sidi Chen held events and open houses. During the lively reception for Marika Swan's *A Circle Strong Enough to Carry Both Sides*, a limited-edition artwork was printed onsite and available for one evening only.

BAG's Barn Studio was ever alight with creativity thanks to programs like **ARTrepreneurs**, **Lil' Learners** and volunteer activities. Spring and summer camps brought joy and skills to young artists, while adults embraced new experiences through **Art Socials** and our new **Morning Makers** sessions.

The gallery is excited to officially launch the new senior outreach program **Aging Artfully** in 2026, following a soft launch in late 2025. Designed specifically for senior living facilities with accessibility in mind, the program begins with its inaugural activity, *The Artist's Garden*, which encourages hands-on creativity inspired by the memory of gardens and art.

This past year saw us engage with over 15,160 participants across 97 programs. Through our well-established programs, we are committed to lead lifelong learners of all ages and abilities in their creative pursuits.

(top)

Participants enjoying Art Social. Photography: Sarah Race.



# SCHOOL PROGRAMS

Throughout 2025, the gallery's school programs continued to inspire and engage youth in Burnaby and across the Lower Mainland. From conversations about the environment, land and community to creating exhibitions with budding artists, this year was filled with dynamic tours and in-house programs that made art exploration both busy and rewarding.

**Tour & Studio** remained a favourite, welcoming over 1,100 students to engage in visual art learning through exhibitions. Early in the year, students designed personalized logos inspired by Kim Kennedy Austin's *Booster Club*. Arts Alive 2025, *Awesomeology: Gratitude in the Little Things*, had students building imaginative environments for the things they found "awesome." The year wrapped up with youth responding to Marika Swan's exhibition *A Circle Strong Enough to Carry Both Sides* through creative collage prints and thoughtful reflections on land and protection.

**Arts Alive, Artist Apprenticeship and Career Placement**, in partnership with School District 41, continued to shine a light on students' achievements. This year's Arts Alive 2025 showcased incredible creativity from over 900 students, with visitors joining in by adding their own awesome ideas to a giant cupcake installation! Meanwhile, 12 high school students participated in Artist Apprenticeship, presenting *Form Identity, Cast Reflections*, an exhibition exploring the physical and emotional

dimensions of shadows. Drawing inspiration from works such as Lyle Wilson's *The Eagle and Shadow* (1984) and Ingrid Koenig's *Self Defense Mechanism* (1997), these young artists pushed boundaries to create compelling and memorable pieces.

This year, BAG secured a \$10,000 grant from the Provincial Intermediate Teachers Association (myPITA) to develop a free downloadable resource for Grades 4-9.

**Mapping Relationships: Art Through the Lens of Reconciliation** supports classroom conversations on reconciliation, offering context on the Truth and Reconciliation Calls to Action, guidance on engaging with contemporary Indigenous art and interviews with three Indigenous artists from across BC, with arts-based workshops for teachers. This resource is available for free on the myPITA website.

Accessibility is at the forefront of our minds as we continue to create opportunities for all learners. In partnership with Burnaby Public Library, we explored tactile art-making practices with Burnaby's Access program, supporting youth on their creative journeys.

As we look ahead to 2026, we're excited about new opportunities to inspire the next generation and reinforce the importance of arts and culture. Thank you for welcoming us into your classrooms, joining our tours and working with us to make art a shared experience.

(top)

Students engage with the exhibition *Kim Kennedy Austin: Booster Club*.



# GIFTS TO THE CITY OF BURNABY ART COLLECTIONS

The City of Burnaby Permanent Art Collection holds over 7,100 works of art and is unique in Canada, as the only public collection committed solely to works of art on paper. In 2025, 124 works of art were donated to the City of Burnaby Permanent and Art Education Collections, with a total value of over \$111,000. Acquisitions continue to strengthen the gallery's ongoing commitment to collecting and exhibiting significant contemporary and historical artworks. This year, the gallery was excited to acquire a strong selection of work from BC-based and Canadian artists.

Acquisitions are overseen by the collections team at the gallery, with oversight from the Burnaby Art Gallery Advisory Committee's acquisitions subcommittee, which meets twice a 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, please contact us at [Gallery@Burnaby.ca](mailto:Gallery@Burnaby.ca).

(top)

Chun Hua Catherine Dong, *Unmask Opera (#6)*, 2023, pigment print on paper, 113.7 x 81.2 cm, City of Burnaby Permanent Art Collection.



## Gifts to the City of Burnaby Permanent Art Collection

### Gift of the Adelaar Family

Kim Kennedy Austin, *Whence Came This Dominion Bridge*, 2014, letterpress on paper, 25.4 x 20.1 cm.

Lyle R. Campbell, *Haida Kingfisher*, 2000, serigraph on paper, ed. 24/150, 28.4 x 40.9 cm.

Dolores Davis, *Haida Arts and Culture*, c.1992, print on paper, 50.5 x 37.5 cm.

Betty Goodwin, *Notebook '87*, 1999, serigraph on paper, ed. 19/100, 56.0 x 76.0 cm.

Hadley + Maxwell, *Survival Kit*, 2006, photographic prints on paper, ed. 4/10, 42.5 x 52.5 cm.

Hadley + Maxwell, *You'd Think That People*, 2004, serigraph on paper, ed. 14/26, 76.4 x 56.6 cm.

Hadley + Maxwell, *Would've Had Enough*, 2004, serigraph on paper, ed. 14/26, 56.8 x 38.0 cm.

Hadley + Maxwell, *Of Silly Love Songs*, 2004, serigraph on paper, ed. 15/26, 76.5 x 56.5 cm.

Hadley + Maxwell, *I Look Around Me*, 2004, serigraph on paper, ed. 14/26, 56.5 x 76.5 cm.

Hadley + Maxwell, *And I See It Isn't So*, 2004, serigraph on paper, ed. 15/26, 56.8 x 38.0 cm.

Hadley + Maxwell, *Some People Wanna Fill the World*, 2004, serigraph on paper, ed. 14/26, 65.7 x 50.4 cm.

Hadley + Maxwell, *With Silly Love Songs*, 2004, serigraph on paper, ed. 14/26, 60.7 x 50.5 cm.

Hadley + Maxwell, *And What's Wrong With That?*, 2004, serigraph on paper, ed. 14/26, 76.4 x 56.6 cm.

Hadley + Maxwell, *I'd Like to Know*, 2004, serigraph on paper, ed. 14/26, 56.8 x 38.0 cm.

Hadley + Maxwell, *'Cause Here I Go Again*, 2004, serigraph on paper, ed. 14/26, 65.5 x 50.4 cm.

Hadley + Maxwell, *I Love You*, 2004, serigraph on paper, ed. 17/26, 56.8 x 38.0 cm.

Hadley + Maxwell, *I Love You*, 2004, serigraph on paper, ed. 14/26, 76.4 x 56.6 cm.

Hadley + Maxwell, *I Love You*, 2004, serigraph on paper, ed. 14/26, 50.5 x 60.7 cm.

Hadley + Maxwell, *I Love You.*, 2004, serigraph on paper, ed. 14/26, 65.5 x 50.4 cm.

Shawn Hunt, *Untitled*, 2011, giclée print on paper, ed. 35/100, 45.5 x 35.0 cm.

Mike MacDonald, *Totem Collage*, c.1993, photocollage, 39.4 x 29.9 cm.

Al McWilliams, *Sleeping Man*, 1995, photogravure and beeswax on paper, ed. PP, 34.5 x 29.5 cm.

Nicole Ondre, *Gradation*, 2013, inkjet print on paper, ed. 71/275, 43.2 x 27.9 cm.

Nicole Ondre, *Gradation*, 2013, inkjet print on paper, ed. 210/275, 43.2 x 27.9 cm.

Isabelle Pauwels, *Unfurnished Apartment for Rent*, 2003, artist's book, ed. 6/50, 43.0cm x 27.8cm.

Isabelle Pauwels, *Spin-Off*, 2005, serigraph on paper, ed. 6/50, 43.0 x 27.8 cm.

Isabelle Pauwels, *Spin-Off*, 2007, artist's book, 16.7 x 10.4 cm.

Kathy Slade, *I WANT IT ALL I WANT IT NOW*, 2003, poster, 52.0 x 43.0 cm.

Lawrence Paul Yuxweluptun, *Clear Cut to the Last Tree*, 1993, serigraph on paper, ed. 7/98, 76.5 x 56.1 cm.

(top)

Ann Newdigate, *Six Years*, 1989, watercolour, acrylic, ink and metallic ink on paper, 28.0 x 38.1 cm, City of Burnaby Permanent Art Collection, Gift of Ann Newdigate's Family.

## Gift of Kim Kennedy Austin

Kim Kennedy Austin, *Hawick Common Riding Annual Picnic Bowen Island 10 June 1922*, 2018, watercolour on paper, 41.0 x 51.5 cm.

Kim Kennedy Austin, *Annual Picnic Vantruba Social Welfare Club Bowen Island 16 July 1927*, 2018, watercolour on paper, 41.5 x 51.5 cm.

## Gift of Lawrence Burr

Roy Henry Vickers, *Ya-a & Tsi-i*, 1983, serigraph on paper, ed. 64/80, 35.5 x 27.9 cm.

Roy Henry Vickers, *A Time Past*, 1984, serigraph on paper, ed. 3/50, 50.4 x 55.0 cm.

Roy Henry Vickers, *Owikeeno*, 1987, serigraph on paper, ed. 2/50, 38.1 x 53.4 cm.

## Gift of Sharon Davis

Daphne Odjig, *The Living Forest*, 1992, coloured pencil on paper, 36.9 x 26.6 cm.

## Gift of the Estate of Ann Kipling

Ann Kipling, *Untitled (Lizard)*, 1971, ink on paper, 29.0 x 51.0 cm.

Ann Kipling, *Untitled (Trees)*, 1963, ink on paper, 50.5 x 33.5 cm.

Ann Kipling, *Untitled (Tree 1)*, 1968, ink on paper, 66.0 x 51.0 cm.

Ann Kipling, *Untitled (Begonia)*, 1970, ink on paper, 50.4 x 38.2 cm.

Ann Kipling, *Untitled (Oyama Landscape)*, 1974, graphite on paper, 14.1 x 24.0 cm.

Ann Kipling, *Untitled (Oyama Landscape)*, 1974, graphite on paper, 14.7 x 23.7 cm.

Ann Kipling, *Knoll (#2)*, Feb. 25, 1983, 1983, graphite on paper, 25.0 x 37.0 cm.

Ann Kipling, *Untitled (Landscape)*, Feb. 12, 1983, 1983, conté on paper, 27.5 x 44.2 cm.

Ann Kipling, *Untitled (Landscape)*, July 16, 1982, 1982, conté on paper, 27.5 x 37.4 cm.

Ann Kipling, *Untitled (Spallumcheen)*, Aug. 18, 1996, 1996, ink on paper, 57.0 x 99.5 cm.

Ann Kipling, *Untitled (Falkland Landscape)*, Sept. 12, 1995, 1995, ink on paper, 35.0 x 59.0 cm.

Ann Kipling, *Untitled (Falkland Landscape)*, Sept. 29, 1995, 1995, ink on paper, 36.5 x 65.5 cm.

Ann Kipling, *Untitled (Falkland Landscape)*, July 10, 2010, 2010, ink on paper, 41.0 x 81.0 cm.

Ann Kipling, *Untitled (Falkland Landscape)*, June 3, 2017, 2017, ink and wash on paper, 30.5 x 66.1 cm.

## Gift of Ann Newdigate's Family

Ann Newdigate, *Save*, 1999, newsprint, plastic, string, dimensions variable.

Ann Newdigate, *Study for Fanakalo and the Vanishing Signs 2*, 1991, acrylic and ink on paper, 56.5 x 38.0 cm.

Ann Newdigate, *Bubble 3*, 1989, watercolour, metallic ink and ink on paper, 56.0 x 37.8 cm.

Ann Newdigate, *Marathon Mother*, 1989, watercolour, metallic ink and ink on paper, 56.5 x 37.6 cm.

Ann Newdigate, *Up, Up and Away*, 1989, watercolour and metallic ink on paper, 47.3 x 45.0 cm.

Ann Newdigate, *Six Years*, 1989, watercolour, acrylic, ink and metallic ink on paper, 28.0 x 38.1 cm.

## Gift of Byron Hyde

Jack Akroyd, *Jocho-to help, cultivate*, 1967, gouache and ink on card, 71.0 x 110.8 cm.

Jack Akroyd, *Untitled*, 1966, gouache on card, 69.0 x 110.2 cm.

Jack Akroyd, *Untitled*, 1969, gouache and ink on card, 59.5 x 80.0 cm.

Jack Akroyd, *Untitled*, 1970, gouache and ink on card, 54.2 x 69.0 cm.

Jack Akroyd, *For Allison: - 1978 Christmas*, 1977, gouache on card, 40.4 x 68.4 cm.

Jack Akroyd, *"The Cold Wind..."*, 1975, gouache and ink on card, 44.5 x 77.5 cm.

Jack Akroyd, *Untitled*, 1970, gouache and ink on card, 60.7 x 81.0 cm.

Jack Akroyd, *Untitled*, 1970, gouache and ink on card, 71.0 x 61.0 cm.

Jack Akroyd, *Anesthetist*, 1983, gouache and ink on card, 36.6 x 69.5 cm.

Jack Akroyd, *Untitled*, 1974, gouache and ink on card, 50.8 x 81.0 cm.

Jack Akroyd, *Untitled*, 1970, gouache and ink on card, 48.5 x 99.0 cm.

Jack Akroyd, *Untitled*, 1974, gouache and ink on card, 48.5 x 73.9 cm.

Jack Akroyd, *Untitled*, 1968, gouache on card, 43.0 x 59.7 cm.

Jack Akroyd, *Untitled*, 1969, gouache and ink on card, 49.5 x 79.5 cm.

Jack Akroyd, *Untitled*, 1969, gouache and ink on card, 50.0 x 79.8 cm.

Jack Akroyd, *Wall making UBC*, 1968, gouache, coloured pencil and ink on card, 80.8 x 50.5 cm.

Jack Akroyd, *Untitled*, 1970, gouache and ink on card, 53.6 x 69.0 cm.

Jack Akroyd, *Gyofu=fisherman*, 1969, gouache and ink on card, 50.6 x 60.9 cm.

Jack Akroyd, *Untitled*, 1972, gouache and ink on card, 50.5 x 80.5 cm.

Jack Akroyd, *Ol' Dick 1978, Telegraph Trail*, 1978, gouache on card, 53.2 x 79.2 cm.

## Gift of Karen Henry, Eric Metcalfe and Reece Metcalfe Rehm

Fiona Banner, *Desert Island Art*, 2000, ink on paper, ed.

Artspeak IDEA 2000, 27.9 x 21.6 cm.

Image Bank, *Elk's Building Hollywood*, 1974, serigraph on paper, ed. 97/100, 35.4 x 35.4 cm.

Eric Metcalfe, *Grey Variation (29/11/17 - #39)*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (26/11/17 - #38)*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (15/11/17 - #34)*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (12/11/17 - #32) - Vivaldi's Continuum*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (6/11/17 - #31)*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (4/11/17 - #30)*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (31/10/17 - #28) - The Shuffle*, 2017, gouache on paper, 28.0 x 35.5 cm.

Eric Metcalfe, *Grey Variation (16/10/17 - #27) - The Paradigm*

*Blues*, 2017, gouache on paper, 28.0 x 35.5 cm.  
Eric Metcalfe, *Grey Variation (20/10/17 - #13) – Bass on Top*, 2017, gouache on paper, 28.0 x 35.5 cm.  
Mr. Peanut, *Alphabet Print*, 1972, serigraph on paper, ed. A/P, 65.0 x 51.0 cm.  
Paul Oberst, *Alphabet*, 1971, serigraph on paper, 65.0 x 51.0 cm.  
Gordon Smith, *Untitled*, c.2014, watercolour on paper, 36.0 x 26.0 cm.  
*The Alphabet Book*, 2018, ed. /350.

### Gift of Kristin Kimmel

Kristin Kimmel, *Natura Market*, 2024, graphite, acrylic, coloured pencil and pigment pen on paper, 76.2 x 56.0 cm.  
Kristin Kimmel, *Take Out*, 2025, graphite on paper, 76.2 x 56.0 cm.  
Kristin Kimmel, *If Seal is Broken*, 2024, graphite, coloured pencil, ink and pigment pen on paper, 76.2 x 56.0 cm.  
Kristin Kimmel, *Return to Sender*, 2024, graphite and coloured pencil on paper, 76.2 x 56.0 cm.  
Kristin Kimmel, *Tamper Proof*, 2024, graphite and coloured pencil on paper, 76.2 x 56.0 cm.  
Kristin Kimmel, *Keep Dry*, 2022, graphite, coloured pencil and watercolour on paper, 56.0 x 76.2 cm.

### Gift of Jennifer van Bourgondien

Joe David, *Ancient Knowledge*, 1985, serigraph on paper, ed. 186/500, 33.0 x 41.0 cm.  
Joe David, *The Crown of Title*, 1985, serigraph on paper, ed. 257/500, 53.0 x 47.0 cm.  
Ben Houstie, *Killer Whale*, 1988, serigraph on paper, ed. 51/70, 34.0 x 54.0 cm.  
Annie George Kietlah, *Ka-Ka-Ka-Win (Killer Whale to Wolf)*, 1987, acrylic on paper, 49.0 x 33.0 cm.  
Annie George Kietlah, *Tou-Touch (Killer Whale)*, 1987, acrylic on paper, 48.0 x 33.0 cm.  
Annie George Kietlah, *Untitled (Dancer in Circle)*, 1989, acrylic on paper, 54.0 x 54.0 cm.  
Kwyatseeck Tchuss Miyuli, *Dogfish*, 1980, serigraph on paper, ed. 125/150, 60.0 x 47.0 cm.  
Roy Henry Vickers, *Solstice: The Art of Roy Henry Vickers*, 1988, salmon-skin leather bound publication in wooden case, ed. 2/1000, 47.0 cm x 36.0 cm x 9.0 cm.  
Roy Henry Vickers, *Reflections*, 1988, serigraph on paper, ed. 2/1000, 34.0 x 52.0 cm.

## Gifts to the City of Burnaby Art Education Collection

### Gift of the Estate of Ann Kipling

Ann Kipling, *Untitled (Cock)*, 1962, ink on paper, 61.5 x 48.5 cm.  
Ann Kipling, *Untitled (Goat)*, 1974, ink on paper, 46.9 x 51.2 cm.  
Ann Kipling, *Untitled (Portrait)*, March 25, 1986, 1986, chalk on paper, 80.0 x 56.5 cm.  
Ann Kipling, *Untitled (Trees 1)*, Sept. 4, 1981, 1981, graphite on paper, 76.2 x 56.0 cm.  
Ann Kipling, *Untitled (Trees)*, Feb. 11, 2008, 2008, graphite on paper, 34.3 x 66.0 cm.  
Ann Kipling, *Untitled (Falkland Landscape) #1*, August 3, 2012, 2012, ink on paper, 41.5 x 65.6 cm.  
Ann Kipling, *Untitled (Falkland Landscape)*, June 12, 2005, 2005, aquarelle on paper, 43.0 x 78.2 cm.

### Gift of Kristin Kimmel

Kristin Kimmel, *Till then, Louis*, 1983, coloured pencil, ink and graphite on paper, 55.8 x 81.4 cm.

### Gift of Jennifer van Bourgondien

Roy Henry Vickers, *Cowichan*, 1985, serigraph on paper, ed. Printer's Proof, 52.0 x 72.0 cm.  
Roy Henry Vickers, *Dreams of the Past*, 1984, serigraph on paper, ed. Printer's Proof, 35.0 x 53.0 cm.  
Roy Henry Vickers, *Visions of the Future*, 1984, serigraph on paper, ed. Printer's Proof, 35.0 x 53.0 cm.  
Roy Henry Vickers, *House of Blackfish*, 1977, serigraph on paper, ed. 35/80, 30.0 x 49.0 cm.  
Roy Henry Vickers, *Northern Fur Seal*, 1978, serigraph on paper, ed. 44/195, 30.0 x 43.0 cm.  
Roy Henry Vickers, *House of Wolves*, 1976, serigraph on paper, ed. 30/80, 30.0 x 49.0 cm.  
Roy Henry Vickers, *The Weget Legend*, 1977, serigraph on paper, ed. AP III, 42.0 x 37.0 cm.  
Roy Henry Vickers, *Weget*, 1977, serigraph on paper, ed. AP III, 42.0 x 37.0 cm.



## Purchases for the City of Burnaby Permanent Art Collection

In 2025, the gallery purchased three significant artworks, expanding the City of Burnaby Permanent Art Collection and continuing our support of Canadian and BC-based contemporary artists.

Current acquisition goals include an increased focus on works by women, gender-variant artists, persons of colour, Indigenous artists and artists with disabilities, as a means to create equity within the collection. To help support living artists through collection acquisitions, we accept monetary gifts. Funds are used at the discretion of City staff for art acquisition to the City of Burnaby Permanent Art Collection, with attribution to donors. All monetary donations qualify for a charitable tax receipt. Please contact us to learn more.

Kelly Cannell, *Great Blue Heron*, 2022, serigraph on paper, ed. V/VIII A/P, 76.2 x 41.9 cm.

Chun Hua Catherine Dong, *Unmask Opera (#6)*, 2023, pigment print on paper, 113.7 x 81.2 cm.

Ann Newdigate, *She Had Never Touched a Camera Before*, 1989, watercolour, metallic ink on paper, 28.1 x 38.0 cm.

(top)

Kristen Krimmel, *Return to Sender*, 2024, graphite and coloured pencil on paper, 56.0 x 76.2 cm.  
City of Burnaby Permanent Art Collection, Gift of Kristin Krimmel.



# VOLUNTEERING

2025 was an active and vibrant year for the gallery's volunteer program. The gallery welcomed 85 dedicated volunteers who contributed 2,250 hours of their time to support operations and programming needs.

Our adult volunteers assisted with gallery programs such as Art Socials, exhibition openings, artist talks and corporate workshops. Career placement volunteers supported Art Camps and BAG on a Bike events at festivals such as Burnaby Pride, the BC Dumpling Festival in Coquitlam and RiverFest at New Westminster Quay. Youth and senior volunteers played a vital role in the success of BAG's public programs, school tours and outreach programs by preparing bundles of art materials delivered to more than 20,000 arts learners this year.

Whether our volunteers are youth completing career placement requirements, adults and seniors giving back to the community, or arts professionals sharing their expertise on the advisory committee, every one is an invaluable part of the Burnaby Art Gallery team. It is through their support and contributions that we are able to deliver such exceptional service to the community. We are deeply grateful to all our remarkable volunteers who help fulfill the gallery's mission and mandate to serve the community through engagement with visual arts.

(top)

Staff and volunteers at the opening reception of *Marika Swan ʕupinup: A Circle Strong Enough to Carry Both Sides*.  
Photography: Sarah Race.



# ADVISORY COMMITTEE MEMBERS

## BAG Advisory Committee

The Burnaby Art Gallery Advisory Committee (BAGAC) 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 external outlook to gallery operations and offer insight on improvements, innovations and areas for growth.

## BAG Advisory Committee Members 2025

### **Tony Bosello**

B.Ed, BFA  
Retired Fine Arts Educator

### **Lauren Lavery**

BFA (Hons.)  
Arts Publisher

### **Dan Starling**

MFA, BFA, BSc.  
Professor, Fine Arts

### **Nancy Byrtus**

MA Heritage Cons., BA Psych.  
Fine Art Conservator

### **Erika Justmann Rowell**

M.Ed McGill, BA

### **Alim Fakirani**

MA Ed., M. Teach, BA, PhD Candidate

### **Karen Henry**

Art Consultant and Public Art Planner

### **Viahsta Yuan**

MMIAM  
Curator

### **Sindhu Mahadevan**

March, BA (hons)  
Architect

(top)

Eric Metcalfe, *Grey Variation (16/10/17 - #27) - The Paradigm Blues*, 2017, gouache on paper, 28.0 x 35.5 cm, City of Burnaby Permanent Art Collection. Gift of Eric Metcalfe, Karen Henry and Reece Metcalfe Rehm.



# BURNABY ART GALLERY STAFF

## Burnaby Art Gallery Staff

**Brittney Bergen**, Fine Arts Leader  
**Alicia Brusciano**, Office Clerk  
**Jennifer Cane**, Director/Curator  
**Theo Castro**, Fine Arts Leader  
**Allison Collins**, Public Art Coordinator  
**Emily Dundas Oke**, Assistant Curator  
**Carmen Gauthier**, Marketing & Communications Coordinator  
**Jared Bowles**, Marketing & Communications Coordinator  
**Amy Groves**, Education Assistant  
**Sean Jamieson**, Custodian  
**Asia Jong**, Curatorial Aide  
**Andrew Kent**, Exhibition Coordinator/Preparator  
**Karen Thao La**, Community Arts Coordinator  
**Cameron McLellan**, Gallery Registrar  
**Karen Nguyen**, Fine Arts Leader and Volunteer Coordinator  
**Briana Sadler**, Fine Arts Programmer  
**Megan Yu**, Program Leader

## Gallery Attendants

<b>Evan Elsaesser</b>	<b>Diane Lenfesty</b>	<b>Dayna Reid</b>
<b>Jennifer Kang</b>	<b>Tiffany Murray</b>	<b>Priyanshi Shah</b>

## Instructors

<b>Karen Bagwara</b>	<b>Cath Hughes</b>	<b>Naomi Pasatiempo</b>
<b>Pat Beaton</b>	<b>Shirin Jabalqa</b>	<b>Melissa Thorpe</b>
<b>Colleen Brown</b>	<b>Yaimel Lopez</b>	<b>Megan Yu</b>
<b>Allison Chow</b>	<b>Suze Mercado</b>	
<b>Sara Graham</b>	<b>Julie McIntyre</b>	

(top)

Kim Kennedy Austin, *Annual Picnic Vantruba Social Welfare Club Bowen Island 16 July 1927*, 2018, watercolour on paper, 41.5 x 51.5 cm, City of Burnaby Permanent Art Collection, Gift of the artist

Designed by the City of Burnaby Corporate Marketing & Communications Department.  
ISBN: 978-1-927364-54-3

**Burnaby Art Gallery**  
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BurnabyArtGallery.ca

The Burnaby Art Gallery acknowledges the generous support provided by the City of Burnaby, the British Columbia Arts Council, the Province of British Columbia, its patrons and visitors.

We respectfully acknowledge that the City of Burnaby is located on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), səllwətəł (Tsleil-Waututh), and kʷikʷələm (Kwikwetlem) Peoples. Each Nation has distinct histories and distinct traditional territories that fully or partially encompass the city.

We encourage you to learn more about the Host Nations whose ancestors have occupied and used these lands, including parts of present-day Burnaby, for thousands of years.



BRITISH COLUMBIA  
ARTS COUNCIL



City of  
Burnaby

