

Cover: Caroline Monnet, *Echoes from a Near Future*, 2022, inkjet print mounted on aluminum, Collection of the Vancouver Art Gallery, Purchased with proceeds from the Audain Emerging Artists Acquisition Fund

A visitor photographs a dress by Iris van Herpen during Art Party, May 2023, Photo: Mitchell Sayers



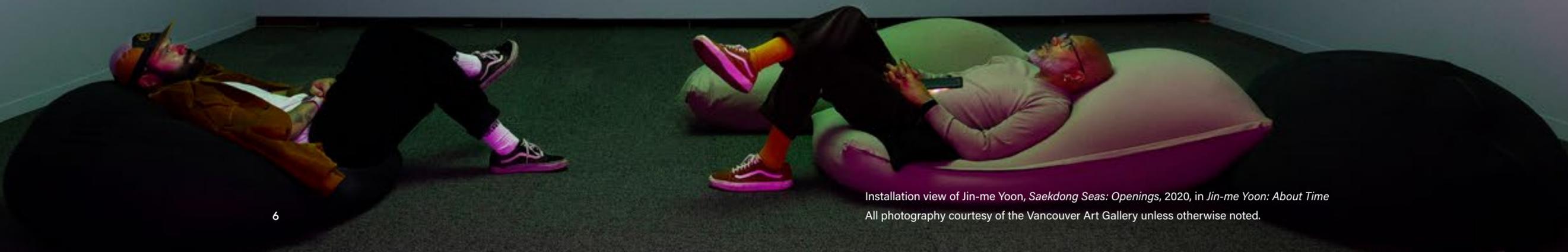
Installation view of Carmen Papalia, *Stop Fucking Killing Us*, 2022, exterior installation for *NEXT: Provisional Structures: Carmen Papalia with Co-Conspirators*



A visitor engages with works by Shary Boyle during Art Opens, March 2023, Photo: Mitchell Sayers

The Vancouver Art Gallery is situated on the ancestral and unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tseil-Waututh) Nations, and is respectful of the Indigenous stewards of the land it occupies, whose rich cultures are fundamental to the artistic life in Vancouver and the work of the Gallery.

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Installation view of Jin-me Yoon, *Saekdong Seas: Openings*, 2020, in *Jin-me Yoon: About Time*
All photography courtesy of the Vancouver Art Gallery unless otherwise noted.

YEAR IN REVIEW

184,241

total Gallery visitors

2,643

hours open to the public

12,491

individual memberships

13

exhibitions

126

full-time Gallery staff

350,379

social media followers

194

volunteers contributed 6,792
hours in support
of the Gallery

29

produced or co-produced
digital programs

51

produced or co-produced
public programs onsite

11,423,815

social media impressions



A MESSAGE FROM THE CHAIR

The Vancouver Art Gallery has had yet another year of tremendous programming and educational offerings, as well as progress for the new building project. This is the start of a remarkable new chapter in our city's vibrant history.

The Gallery is not just a mirror reflecting our shared culture. It is a lively forum, a place where we meet, exchange ideas and foster mutual understanding. The Gallery is not only a place to encounter art, but also a place of rich dialogue and learning, where artists, curators, scholars, educators and the public gather to spark conversations and touch hearts.

The new building project continues to make significant strides towards starting work on site. Last fall, the Gallery held a Ground Blessing on the site at 181 West Georgia Street. Led by the Gallery's Elder in Residence, Skwetsimeltxw Willard "Buddy" Joseph and conducted by Robert Nahanee, this important ceremony was held to honour the Musqueam, Squamish and Tseil-Waututh territories upon which the Gallery is situated. The Art Opens campaign has raised over \$350 million in capital funds to date.

The Gallery continues to recover from the impact of the COVID-19 pandemic on operations. In April 2023, the Province confirmed \$34.5 million in funding to support operational resiliency for arts and culture organizations in British Columbia. The Gallery was fortunate to receive \$1.6 million of this funding from the Province in recognition that the organization, like all other arts and culture organizations, remains in a period of economic recovery.

Programming and increasing accessibility have been at the forefront of the Gallery's activities with a successful launch of the First Free Friday Nights presented by BMO. I am thrilled to see

the overwhelming support for the Gallery and the reengagement with the community led by our new leadership team. The Gallery welcomed over 180,000 visitors this year to experience exhibitions and programs. The Gallery succeeds thanks to many different supporters—whether through volunteerism or financial support—to continue to provide the enriching programming our communities enjoy. To everyone who has donated in one capacity or another, my sincerest and deepest gratitude. I would like to especially acknowledge all three levels of government for their ongoing commitment to operational funding. Without these contributions, the Gallery would be unable to bring forward the quality of programming from which our communities benefit.

I am honoured to have been a Board member of the Gallery for more than a decade. I would like to acknowledge my fellow Trustees and Committee members for all their contributions and time over the past year. I would also like to acknowledge the efforts of all our volunteers—I am so grateful for your support.

I would also like to take this moment to acknowledge the leadership of CEO & Executive Director Anthony Kiendl, who over the past three years has played an instrumental role in this organization's forward momentum. As we lead the Vancouver Art Gallery into the future, Anthony is growing his team and enabling ongoing change and transformation in many significant ways. On behalf of the Board, I would like to acknowledge the incredible staff at the Gallery; we are so grateful for everything they do.

David Calabrigo, Chair,
Vancouver Art Gallery Association Board



A MESSAGE FROM THE CEO & EXECUTIVE DIRECTOR

I want to start by thanking you for being part of the incredible Vancouver Art Gallery community. It has been an amazing year, which saw us mount outstanding exhibitions, continue to grow our permanent collection through significant acquisitions, and present countless engaging public programs. We have taken numerous steps to make the Gallery more accessible, including the introduction of Free First Friday Nights presented by BMO. We are truly poised to embark on the reinvention and growth of the Gallery in the new year!

Looking back, I am gratified by the quality and depth of numerous key exhibitions presented at the Gallery. They include *Jin-me Yoon: About Time*, *Guud san glans Robert Davidson: A Line That Bends But Does Not Break*, *The Children Have to Hear Another Story: Alanis Obomsawin* and *Fashion Fictions* to name a few. At our Offsite location we featured two very strong installations by Lani Maestro and Pedro Reyes respectively.

Our supporters and visitors have responded well to these offerings—with over 184,000 visiting the Gallery, over 12,000 active memberships, over 18,000 individuals attending in-person education programs, and the Gallery serving over 130 schools.

In many ways, I recognize that the fiscal year July 1, 2022 to June 30, 2023 was not a positive year. As war persisted, countless people, many of whom are children, have and will continue to die. More broadly, many of us have divided ourselves based on what we express with certainty is right or wrong. We are at risk of not holding space for either those we disagree with or those whose feelings cannot be reduced to simplistic either/or choices. It seems our capacity for nuance and holding contending ideas simultaneously in public discourse has diminished into social media likes or dislikes. I want to make a point of acknowledging the pain and conflict the world is experiencing, and that I am aware this has an impact on our everyday lives.

Let's remember what art galleries and museums are best at: creating safe spaces to explore and debate ideas, where disagreements can be enlightening and vulnerability is encouraged. We endeavour to create spaces where we can learn and lean on one another, to help sift through the noise and find a way through.

Despite so many challenges, the Gallery's Fiscal 2023 was one of consistent revenue growth. Revenue from contributed revenue (philanthropy and sponsorships) and earned revenue (general admissions, membership, public programming, Gallery Store, food services, Art Rental & Sales and investment income) in Fiscal 2023 grew by over 25.8% compared to the year prior.

This success was the result of deliberate measures, including the careful implementation of a new membership program, effective marketing around exhibitions and accessibility initiatives, and enhanced offerings that appealed to our diverse publics. Membership revenue grew by over 33% in Fiscal 2023 compared to Fiscal 2022. Despite this welcomed growth, the Gallery did experience numerous challenges exiting the COVID-19 pandemic which mitigated revenue gains and our overall financial position. Nevertheless, we believe the structural changes implemented will put the Gallery in a more sustainable position going forward.

It is important to note that on a consolidated basis inclusive of all Gallery funds (General Operating, Acquisitions and Building), we saw a total revenue growth of over 17.5% which represents the success of the Gallery's Art Opens campaign.

As we continue to emerge from the pandemic, I would like to welcome you to visit the Gallery. If you have not renewed your membership, now is the time to do so. As we are upon the threshold of building our new reality, we need your support more than ever!

Anthony Kiendl, CEO & Executive Director



NEW BUILDING UPDATE

The Vancouver Art Gallery continues to make significant strides towards a new building and ensuring the proper structures are in place to commence construction. The Gallery has hired a new Project Management Team for oversight of day-to-day developments of the new building's design and construction. Accountable to the CEO & Executive Director, Simon Holwill, Capital Project Director, has been hired to lead the team. With over three decades of experience in construction and project development, Simon has worked on a variety of large-scale projects throughout the greater Vancouver area.

Over the past year, the Board has appointed a new Committee to have oversight of the project throughout the tendering and construction phases. The Capital Project Expenditure Committee is led by Co-Chairs Bruno Wall and Jon Stovell. The Gallery is grateful for the support of the City of Vancouver staff throughout this process.

Throughout the development of these structures, the Gallery continues to advance facade design with the four Coast Salish artists—q̓w̓ənət, Angela George, Chepximiya Siyam' Chief Janice George, Skwetsimeltxw Willard "Buddy" Joseph and Qwasen, Debra Sparrow—who have worked in collaboration with Herzog & de Meuron and Perkins + Will. In fall 2022, the Gallery travelled with Chepximiya Siyam' Chief Janice George and Skwetsimeltxw Willard "Buddy" Joseph to Basel, Switzerland to visit the Herzog & de Meuron offices. The artists gave a presentation to the staff on the history of Coast Salish weaving and spoke to the connection between weaving and resiliency of Indigenous people.

The Gallery also held a Ground Blessing Ceremony on 181 West Georgia last November. The ceremony was conducted by Robert Nahanee, and Skwetsimeltxw Willard "Buddy" Joseph hosted the event.

GAINING MOMENTUM

This year marked numerous milestones for the Vancouver Art Gallery's Capital Campaign in the lead up to our Ground Awakening Ceremony in September of 2023. Building upon the momentum of the Chan Family Foundation's gift of \$40 million in 2019 and the Audain Foundation's historic gift of \$100 million in 2021, the Gallery was pleased to receive over \$7.1 million from individual donors toward the new building project this year.

The month of October began with a strong show of support from the Provincial Government, with an announcement of a \$50 million contribution to the new Vancouver Art Gallery project on October 14th. This investment fulfilled a longstanding commitment to help build our new Gallery, doubling the Provincial Government's previous investment of \$50 million in 2008, and bringing their total contribution to \$100 million.

"The Vancouver Art Gallery is a flagship cultural institution in BC, and we are proud to provide this additional investment to make this new building a reality," said Lisa Beare, former Minister of Tourism, Arts, Culture and Sport. "The new Gallery will be a social, artistic and commercial hub and will enrich tourism and cultural experiences in the region for residents and visitors alike. I'm especially pleased with the collaborative partnership with four local Indigenous artists to design the building exterior. Once built, it is sure to draw global attention as the largest building to reflect Coast Salish culture in the world."

In November, the Gallery was thrilled to announce a generous gift of \$5 million from Pamela and David Richardson, to be directed toward both the Capital

Campaign and public programs at the Gallery between 2022 and 2028. Pamela and David had previously supported Gallery publications and will continue to improve accessibility to art through their transformational gift of \$5 million. This generous commitment will support innovative art education programs focused on mental health and wellness for youth, as well as the construction of a new Vancouver Art Gallery that will inspire future generations.

In keeping with our commitment to celebrating Indigenous cultures, a Ground Blessing Ceremony was held in late November at Larwill Park, the future site of the new Vancouver Art Gallery. The blessing was led by Indigenous land steward and knowledge-keeper, Robert Nahanee, and the Gallery's Elder in Residence, Skwetsimeltxw Willard "Buddy" Joseph from the Squamish Nation. Host Nations and city representatives were in attendance for this private ceremony.

During the early months of 2023, the Gallery held community-focused salons targeting city builders and community leaders to share exciting updates on the new Gallery project, such as the hire of a new Capital Project Director, Simon Holwill, and to share stunning renderings of the structure from Swiss architecture firm, Herzog & de Meuron. An exciting new partnership was made with BMO Bank of Montreal in support of Free First Friday Nights, which attracted thousands of visitors on the evening of its launch in May. The Gallery is grateful for the generous gifts of \$1.5 million and \$1 million previously pledged by BMO and TD Bank Group in support of the building project.



Press conference announcing Provincial support for the new building project, October 2022, Photo: Mitchell Sayers
Back Row: David Calabrigo; Hon. Brenda Bailey; Anthony Kiendl; Richard Hill; qʷənat, Angela George; Hank Bull; Hon. George Heyman
Front Row: Hon. Selina Robinson; Hon. Lisa Beare; Jin-me Yoon; Qwasen, Debra Sparrow; MLA George Chow, Skwetsimeltxw Willard "Buddy" Joseph



IN THE NEWS

This year, the Gallery's Communications team worked diligently to build and develop relationships with local, national and international press. We regularly received global coverage of our exhibitions, institutional announcements and updates related to the new building project. Highlights include an essay written by CEO & Executive Director Anthony Kiendl in the *Vancouver Sun*, several national TV and radio appearances on the CBC, and international coverage in the *Art Newspaper* and *Forbes*. This year also saw the launch of the Vancouver Art Gallery Media Association in February of 2023—an initiative designed to engage local media members with relevant and targeted communications. The Association was launched with an in-person event (with over 120 guests in attendance), and now has close to 100 active members who engage with the Gallery on a regular basis.

Vancouver Art Gallery Media Association launch,
February 2023, Photo: Mitchell Sayers

INDIGENOUS CULTURES

The Vancouver Art Gallery celebrates Indigenous cultures through respectful and collaborative relationships and programs. Located on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish) and səliłwətał (Tseil-Waututh) Nations, the Gallery underwent an intensive review of its policies and procedures in 2020 and made reconciliation and the celebration of Indigenous cultures key strategic priorities. As the leading art museum in British Columbia, the Gallery highlights the voices, perspectives and artistic practices of local, national and international Indigenous communities through its programs and planning.



NATIONAL DAY FOR TRUTH AND RECONCILIATION

In recognition of National Day for Truth and Reconciliation, the Gallery's Georgia Street facade was illuminated in orange to honour the survivors of residential schools and memorialize the children who never returned home.

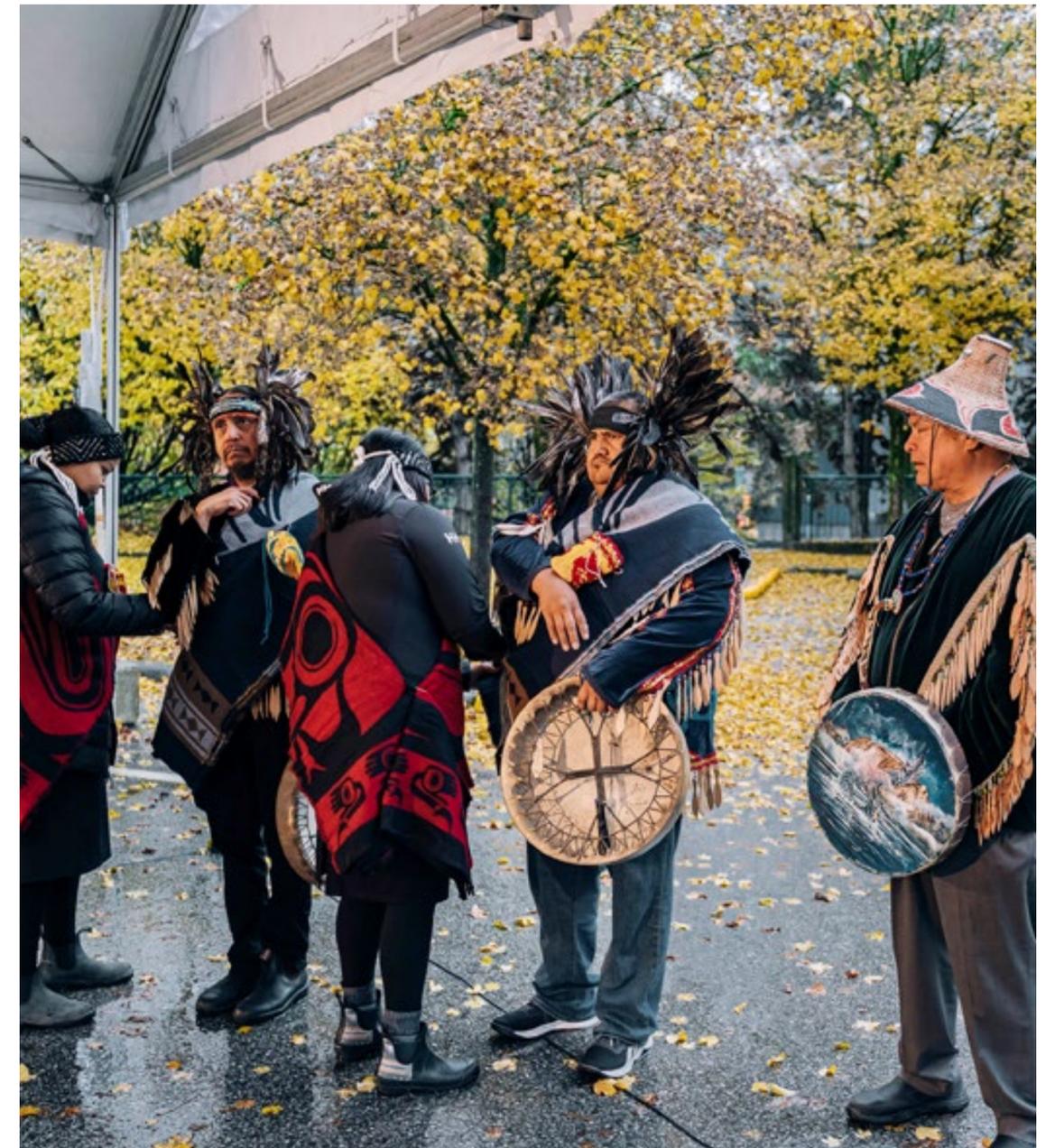
Above: The Gallery's Georgia Street facade illuminated in orange in honour of National Day for Truth and Reconciliation, September 2022
 Opposite: Ground Blessing Ceremony at the site of the new Vancouver Art Gallery, November 2022, Photo: Mitchell Sayers

On September 30, 2022, Skwetsimeltxw Willard "Buddy" Joseph shared a message of support, encouraging staff and the public to reflect on future actions and intentions while remembering the past as we continue our work towards a new Gallery for the 21st century that is inclusive, equitable and accessible.

GROUND BLESSING CEREMONY

In November, we were honoured to participate in a Ground Blessing for the new Gallery as part of our ongoing commitment to celebrating Indigenous cultures. This special ceremony was led by the Gallery's Elder in Residence, Skwetsimeltxw Willard "Buddy" Joseph and representatives from the traditional, ancestral and unceded territories

of the Musqueam, Squamish and Tsleil-Waututh Nations. On this windy morning, members of our community gathered to share songs and stories to celebrate this milestone in the development of the new Gallery at the Chan Centre for the Visual Arts.



A SIGNIFICANT ACQUISITION

This year we were presented with an unprecedented opportunity to acquire a suite of seventeen masks by renowned Kwakwaka'wakw carver and activist, Beau Dick. Beau Dick's *Undersea Kingdom* (2016–17) is a major work comprised of seventeen carved and painted masks. Commissioned for documenta 14 in 2017, this suite encompasses some of the most stunning, imaginative and ornate masks ever produced by the artist. We are thrilled at the opportunity to provide a highly-visible public platform for this profound work as a featured installation in our new building.



Beau Dick, *Big Whale* (from *Undersea Kingdom*), 2017, red cedar, acrylic, copper, cloth, plastic action figure, Collection of the Vancouver Art Gallery, Purchased with funds from the Vancouver Art Gallery Acquisition Fund and the Jean MacMillan Southam Major Art Purchase Fund

ART PARTY X FASHION FICTIONS

Think live models featuring bedazzling work by Indigenous fashion designers, instantaneous visual projections, roving performances by local and visiting artists, DJs, innovative live music, immersive soundscapes, interactive art installations, bars serving cocktails, and much more. People won't know what they might run into around each and every corner.

—Gail Johnson, *Stir*

In May 2023, we launched our first Art Party, an ambitious celebration of creativity taking over all floors of the Gallery. The party responded to the exhibition *Fashion Fictions*, which launched the same night. Opera singer, comedian and drag performer Toddy welcomed guests on the red carpet. Musician Tarun Nayar (Modern Biology) took up residence behind the Admissions Desk, which he filled with live mushrooms and ferns and channelled their bioelectricity to create an otherworldly soundtrack.

The Rotunda was the stage for Amber-Dawn Bear Robe, contributing curator for *Fashion Fictions*. She presented "Fashioning Indigenous Design," where guests encountered freeze models wearing the stunning work of Orlando Dugi and Himikalas Pamela Baker. Saxophonist Baylie Adams offered sonic gifts to guests in various corners of the Gallery. The rooftop pavilion became the hub for Joleen Mitton of Vancouver Indigenous Fashion Week to curate "Good Medicine," a showcase of wearable culture featuring designers Yolonda Skelton and Corey Bulpitt and a vast, talented cast from Supernaturals Modelling with music from DJ Paisley Eva. With a thousand people in attendance, this was the first large-scale public event at the Gallery since pre-pandemic times.





Alanis Obomsawin at the opening reception of *The Children Have to Hear Another Story: Alanis Obomsawin*, April 2023, Photo: Mitchell Sayers



ART & ARTISTS

Art, artists and creativity are at the centre of everything we do at the Vancouver Art Gallery.

The Gallery is committed to creating a community that supports artists, their practices and their development. We are a cultural hub for creativity that provides a platform for the work of artists and other cultural practitioners across British Columbia and beyond, through commissions and acquisitions, exhibitions, publications, performances and programs.

Complementing and building upon a rich institutional history of exhibiting photography and moving image, design, and material and popular culture—in an expanded field of visual culture—the Gallery is a leader in interpreting the province’s past, present and future. Art inspires us to cross boundaries, work in new and unprecedented ways and embrace interdisciplinarity.

25

Vancouver-based artists exhibited

32

BC-based artists exhibited

124

total artists exhibited

222

works acquired through purchase and donation

5

publications produced

3

community arts projects

32

new works commissioned from Canadian artists

1

artist in residence project

109

collection works on loan that travelled to 17 national and international venues

JIN-ME YOON: ABOUT TIME

OCTOBER 15, 2022 – MARCH 5, 2023

Organized by the Vancouver Art Gallery as an initiative of the Institute of Asian Art and curated by Diana Freund, Interim Chief Curator/Associate Director

About Time presented Vancouver artist Jin-me Yoon's significant artwork of the last decade. Frequently combining photography, video and installation, Yoon's work from 2012 onward is distinguished by a poetic, cinematic aesthetic—one that is deeply contemplative and undergirded by an examination of our position in the world as it is reflected in and shaped by ideas of history and memory, land and ocean.



Publication: 208-page hardcover catalogue featuring a range of contributors who approach Yoon's work from a variety of lenses. Published by the Vancouver Art Gallery and Hirmer Publishers and released October 2022.



Installation view of Jin-me Yoon, *Turning Time (Pacific Flyways)*, 2022, in *Jin-me Yoon: About Time*



MARIE KHOURI – I LOVE

NOVEMBER 15, 2022 – NOVEMBER 19, 2023

Organized by the Vancouver Art Gallery. Artwork production courtesy of the Vancouver International Open Spaces Sculpture Biennale with funding provided by Buschlen Mowatt Nichol Foundation

Vancouver-based artist Marie Khouri's most recent work *I Love* comprises three hand-carved curvilinear forms. Paying homage to the calligraphic nature of Arabic in her work, Khouri draws inspiration from Henry Moore's sensuous sculptures and Zaha Hadid's organic architectural structures.

Installation view of Marie Khouri, *Let's sit and talk*, 2014, in *Marie Khouri – I Love*

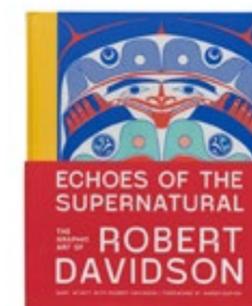


GUUD SAN GLANS ROBERT DAVIDSON: A LINE THAT BENDS BUT DOES NOT BREAK

NOVEMBER 26, 2022 – APRIL 16, 2023

Organized by the Vancouver Art Gallery and curated by Richard Hill, Smith Jarislowsky Senior Curator of Canadian Art and Mandy Ginson, Associate Curator

Guud san glans Robert Davidson: A Line That Bends But Does Not Break pulled from the Vancouver Art Gallery's extensive collection of Davidson's graphic work, supplemented by paintings from local private collections, to show how Davidson's profound knowledge of Haida art has allowed him to revive, preserve and innovate brilliantly within that tradition.



Publication: 270-page, hardcover monograph featuring photography of over 200 of Guud san glans Robert Davidson's limited-edition prints, as well as select paintings with contributions from Karen Duffek, Gary Wyatt and Robert Davidson. Published by the Vancouver Art Gallery and Figure 1 Publishing.

Installation view of works by Guud san glans Robert Davidson in *Guud san glans Robert Davidson: A Line That Bends But Does Not Break*



NEXT: PROVISIONAL STRUCTURES: CARMEN PAPALIA WITH CO-CONSPIRATORS

REBEL FAYOLA ROSE (FOUNDER OF DISABILITY JUSTICE DREAMING), SHARONA FRANKLIN, CATHERINE FRAZEE AND GABRIELLE PETERS (DISABILITY FILIBUSTER AGAINST BILL C-7), HEATHER KAI SMITH, AND THE CURIOSITY PARADOX

DECEMBER 3, 2022 – APRIL 16, 2023

Organized by the Vancouver Art Gallery and curated by Mandy Ginson, Associate Curator, in collaboration with Stephanie Bokenfohr, Adult Public Programs Coordinator

In this 20th installment of *NEXT: A Series of Artist Projects from the Pacific Rim*, non-visual artist Carmen Papalia asserted different models for collective care and Disability Justice through a new site-specific project. The installation featured an imaginative accessible structure within the Gallery, which framed a gathering space where other voices and narratives from the contemporary disability movement were introduced. The exhibition also included a dedicated programming space, which hosted a full slate of workshops and talks, a resource library and contributions from a number of guest artists to further develop key ideas and conversations within the exhibition.



Publication by The Curiosity Paradox: Risograph publication printed by Moniker Press; colouring book and stickers in collaboration with Rebel Fayola Rose.

Above: Installation view of Carmen Papalia, *Provisional Structure 2, 2022*, in *NEXT: Provisional Structures: Carmen Papalia with Co-Conspirators*
Opposite: Special Access Tour of *NEXT: Provisional Structures: Carmen Papalia with Co-Conspirators*, January 2023



DISABILITY JUSTICE DREAMING SESSIONS

In conjunction with the exhibition, *NEXT: Provisional Structures: Carmen Papalia with Co-Conspirators*, the Vancouver Art Gallery partnered with Gallery Gachet to host seven Disability Justice (DJ) Dreaming Sessions. Each session was led by invited artist and founder of DJ Dreaming, Rebel Fayola Rose (he/him).

These sessions were free and centred around participation and engagement of Disabled

community members; of community who deserve to dream.

DJ Dreaming sessions provide participants with an opportunity to imagine an optimistic and visionary world while questioning narrow definitions for those who may experience ableism.



SHARY BOYLE: OUTSIDE THE PALACE OF ME

MARCH 4 – JUNE 4, 2023

Organized by the Gardiner Museum, Toronto, and curated by Dr. Sequoia Miller, Chief Curator & Deputy Director

Outside the Palace of Me was a major exhibition of new work by Canadian visual artist and performer Shary Boyle. Reflecting on contemporary constructions of self through the language of costume, character, set design and stage effects, Boyle explored how we see each other and how we see ourselves. This exhibition was a multisensory installation that included drawings, ceramic sculpture, life-sized automatons, two-way

mirrors, a coin-operated sculpture and an interactive score. Reimagining the museum as a collective performance space, the artist worked closely with a scenic designer, robotics engineer, amusement park innovator and costume artist to joyfully envision a set for humane, playful imagination.

Above: Installation view of *Shary Boyle: Outside the Palace of Me*

Opposite: Installation view of works by Jack Bush and Claude Tousignant in *Hard-Edge*

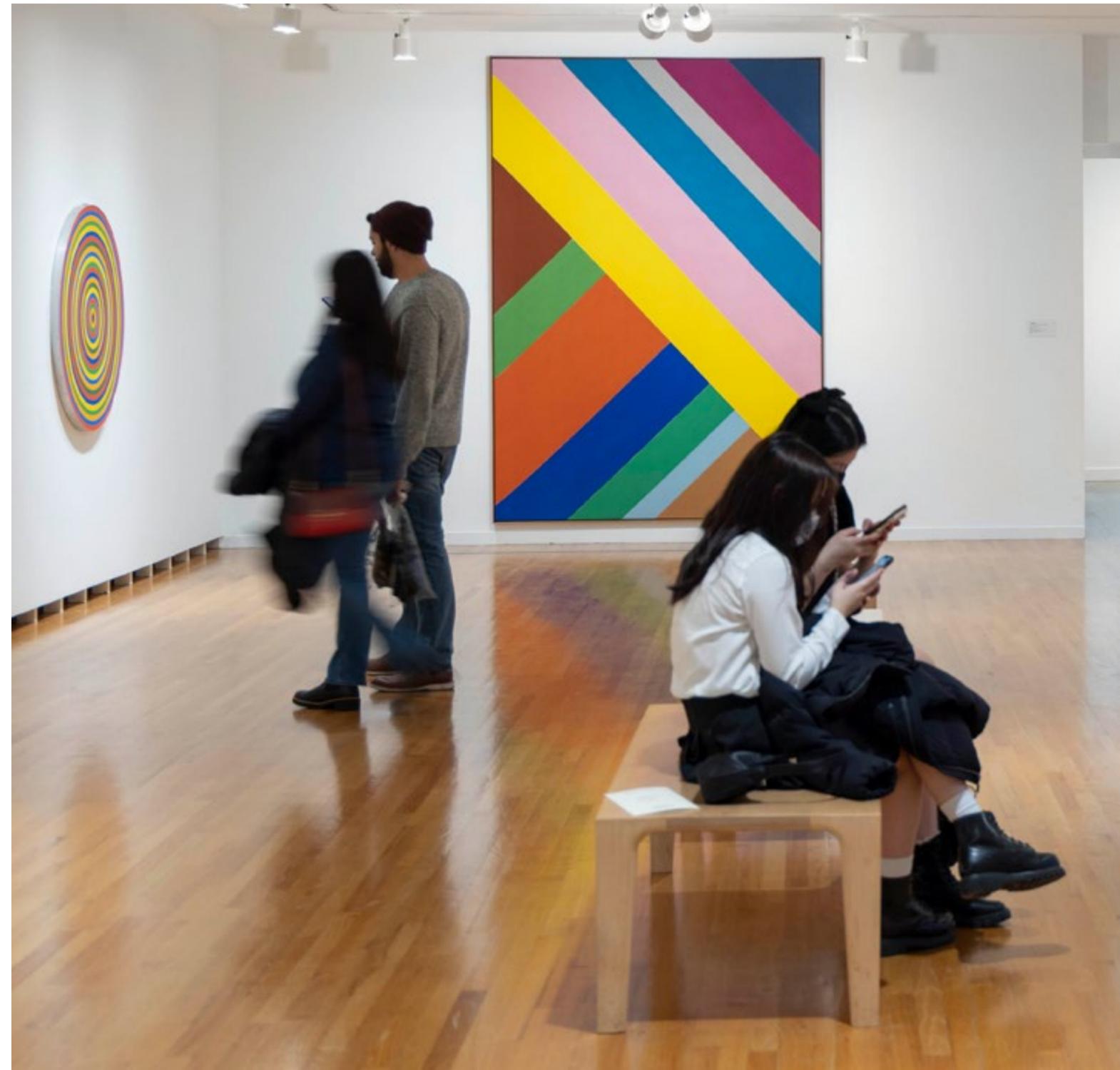
HARD-EDGE

MARCH 4 – JUNE 4, 2023

Organized by the Vancouver Art Gallery and curated by Richard Hill, Smith Jarvislowsky Senior Curator of Canadian Art

Hard-Edge showcased a selection of hard-edge abstract paintings from the 1960s and 70s. The exhibition pulled from the Vancouver Art Gallery's collection and featured iconic works by artists such

as Jack Bush, Roy Kiyooka, Guido Molinari, Frank Stella, Takao Tanabe and Joan Balzar, some of which were exhibited at the Gallery for the first time since their acquisition.



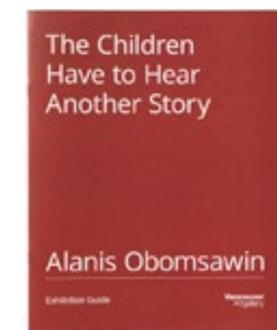
THE CHILDREN HAVE TO HEAR ANOTHER STORY: ALANIS OBOMSAWIN

APRIL 7 – AUGUST 7, 2023

Organized by Haus der Kulturen der Welt, Berlin, Art Museum at the University of Toronto and the Vancouver Art Gallery, in collaboration with the National Film Board of Canada and through the generous support of Canada Council for the Arts and CBC/Radio-Canada. Curated by Richard Hill, Smith Jarislowsky Senior Curator of Canadian Art, and Hila Peleg.

The Children Have to Hear Another Story surveyed the breadth of Abenaki filmmaker and activist Alanis Obomsawin's lifework from the 1960s to the present, demonstrating her remarkable achievements in education, music, documentary cinema and activism that have mobilized Indigenous voices and ideas to transform society. Over the course of five decades, Obomsawin has created a model of Indigenous cinema that privileges the voices of her subjects and challenges core assumptions of the world system created by colonialism that we all now inhabit and contend with.

In collaboration with Capture Photography Festival, we were honoured to host Alanis Obomsawin and film producer and curator Jason Ryle for an intimate conversation about Obomsawin's career.



Publication: 36-page exhibition guide with in-depth descriptions of each of the works on display. Heavily illustrated with archival images, and featuring an introduction by exhibition curators Richard Hill and Hila Peleg and a map that locates the artist's production sites, this free publication provided important contextualization for visitors to the exhibition. Published by the Vancouver Art Gallery.

Installation view of production masks from *Sounds from Our People*, c. 1979, in *The Children Have to Hear Another Story: Alanis Obomsawin*



FASHION FICTIONS

MAY 27 – OCTOBER 9, 2023

Organized by the Vancouver Art Gallery and curated by Stephanie Rebick, Director of Publishing and Content Strategy; with contributing curators Amber-Dawn Bear Robe, Independent Curator and Indigenous Fashion Show Director, SWAIA; Siobhan McCracken Nixon, Assistant Curator; and curatorial advisor New Order of Fashion. Exhibition design by Measured Architecture.

Fashion Fictions surveyed experimental design practices that exist at the intersection of fashion and other modes of cultural production. International in scope, the exhibition explored the increasing influence of research-based, materially driven practices on the global fashion scene, while acknowledging the proliferation of creative practices that challenge the aesthetic, material and technological conventions of fashion.

Publication: 184-page, softcover magazine-style publication featuring a curatorial essay by Stephanie Rebick, essays by exhibition collaborators Amber-Dawn Bear Robe, H el ene Day Fraser and Keith Doyle, as well as photo essays and short texts covering the themes explored in the exhibition. Published by the Vancouver Art Gallery and Information Office.



LAB: HERE//TOO//FOR//



In the spirit of experimentation and co-creation, we established a space within *Fashion Fictions* to encourage conversation, dialogue and making, deviating from the standard model of the museum exhibition. We invited Material Matters—a research facility based out of Emily Carr University of Art + Design—to embed a creative research laboratory within the gallery space. This multipurpose lab

functioned as a workshop, studio space and classroom and allowed visitors an opportunity to witness experimental processes of design, research and making. Here, professors, alumni and students from the university, as well as invited international designers, responded directly in their own work to the material on display, while activating the exhibition for visitors.



Opposite: Installation view of Marine Serre, *Awakened Icon*, 2021; Celeste Pedri-Spade, *Anti-Pipeline Society Kwe*, 2019; and Himikalas Pamela Baker, *Whale Transformation Dress*, 2022, in *Fashion Fictions*

Above: Lab Here//Too//For in *Fashion Fictions*, Photo: Mitchell Sayers



OFFSITE: LANI MAESTRO

NOVEMBER 18, 2022 – APRIL 9, 2023

Organized by the Vancouver Art Gallery on behalf of the City of Vancouver Public Art Program and guest curated by Makiko Hara. This exhibition was an initiative of the Vancouver Art Gallery's Institute of Asian Art.

Lani Maestro's Offsite installation *No Pain Like This Body* (2010/2022), was a text-based, ruby-red neon sculpture that stated: "No pain like this body." It was situated adjacent to another sculpture that responded, "No body like this pain." The tension and intimacy between the two neon text-based sculptures addresses the complexities of human nature and dignity to reveal the conditions of the social, cultural and political realities of everyday life.

Publication: Digital publication featuring an essay by curator Makiko Hara and new photography that documents the artist's site-specific project for Offsite. Published by the Vancouver Art Gallery.

OFFSITE: PEDRO REYES

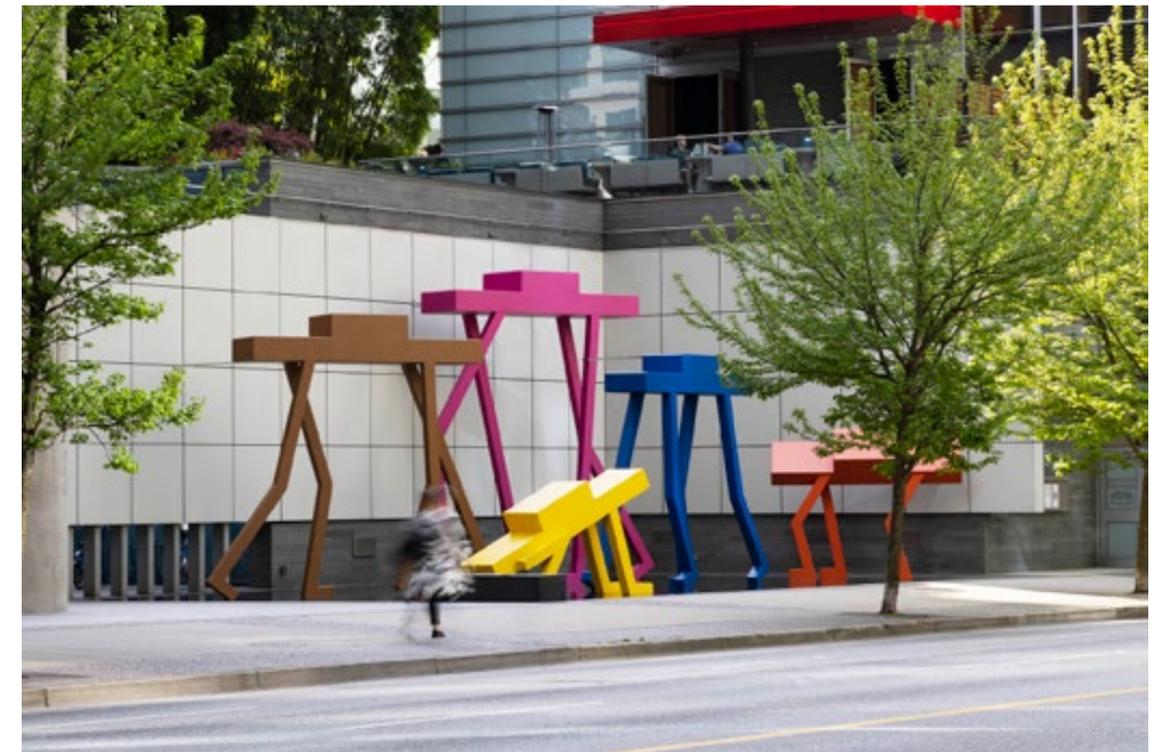
MAY 5, 2023 – APRIL 21, 2024

Organized by the Vancouver Art Gallery on behalf of the City of Vancouver Public Art Program and guest curated by Makiko Hara

Inspired by mythology, taxonomy and evolving technologies that seem to have a mind of their own, the sculptures in Mexican artist Pedro Reyes' *PACE IN SPACE!* blur the lines between animal and machine. With humour, Reyes imagines a future where hybrid creatures walk among us. Who enjoys more space, the bodies with wheels or the bodies with legs?

participate in a new kind of sport: the artist's curated score of walks. Walking styles included: "very small steps," "chasing someone," "at the museum," "waiting in a line that is slowly moving," "tightrope," "tiptoe," "pushing a heavy box," "robot," "zombie," "ballerina," "skip," "runway," "boxer," "sore back," "something in your shoe" and more.

In conjunction with the exhibition's opening, the Gallery held a special *PACE IN SPACE!* walking session led by the artist. The walking session invited audiences to



Opposite: Lani Maestro, *No Pain Like This Body*, 2010/2022, site-specific installation at Vancouver Art Gallery Offsite
Above: Pedro Reyes, *PACE IN SPACE!*, 2023, site-specific installation at Vancouver Art Gallery Offsite



SPOTLIGHT: KC HALL

OCTOBER 26, 2022 – AUGUST 21, 2023

SPOTLIGHT is organized by the Art Rental & Sales Program and the Curatorial Department of the Vancouver Art Gallery

The second iteration of SPOTLIGHT featured local artist KC Hall whose artistic practice stems from handwriting, lettering and graffiti skills developed in high school. Mentored and influenced by many BC Indigenous artists, Hall's work arises out of the tension between traditional Indigenous art skills and the urban digital world he now inhabits. The skill with

which Hall navigates this rift can be seen in his use of formline to create habitat for traditional figures with a distinctively modern twist, successfully combining Northwest Coast design elements with his own distinctive style.

TOURING EXHIBITIONS



THE STREET

KELOWNA ART GALLERY
OCTOBER 29, 2022 – FEBRUARY 12, 2023

ART GALLERY OF GREATER VICTORIA
JUNE 3 – SEPTEMBER 3, 2023

Organized and circulated by the Vancouver Art Gallery under the Across the Province program and curated by Grant Arnold, former Audain Curator of British Columbia Art

Drawn from the Vancouver Art Gallery's permanent collection, *The Street* presented thematic views of the urban street as a source of inspiration for artists and as a primary site for the enactment of culture. As the central space in which private and public realms intersect, the street is an arena where individual gestures and chance encounters speak to the pleasures, the challenges and the experiences of our everyday life.



HOWIE TSUI: RETAINERS OF ANARCHY

GLENBOW MUSEUM
JANUARY 7 – APRIL 16, 2023

Organized and circulated by the Vancouver Art Gallery and curated by Diana Freundl, Interim Chief Curator/Associate Director

This solo exhibition featured work from Howie Tsui that weaves fantastical martial arts tropes and characters together with threads of social and political realities in present-day Hong Kong. The title work is a monumental 25-metre video installation created from the digitization and animation of hundreds of ink drawings.

Opposite: KC Hall working on SPOTLIGHT mural commission for the Vancouver Art Gallery Lobby
Above: Installation view of *The Street* at the Art Gallery of Greater Victoria, Photo: Liam Hogan
Below: Installation view of *Howie Tsui: Retainers of Anarchy* at Glenbow Museum, Calgary, Photo: Maverick Agency

NEW RELEASES



VANCOUVER SPECIAL: DISORIENTATIONS AND ECHO

144-page, softcover catalogue that offers an in-depth look at compelling new work by a diverse group of contemporary artists from the Greater Vancouver region. More than a document of the exhibition (2021-22), *Vancouver Special* includes six critical essays that situate the work of local artists within an international discourse. Published by the Vancouver Art Gallery and Information Office.

EDITH HEATH AND EMILY CARR: FROM THE EARTH

fromtheearthexhibition.ca

A digital publication that documents the main elements of the exhibition, presented at the Gallery in 2021-22, with an emphasis on the five display units featuring Edith Heath's ceramic work set against the paintings of Emily Carr. Installation images are augmented by archival records. This publication was created using Quire—an open-source, multi-format publishing tool developed by Getty. Published by the Vancouver Art Gallery and the Brian and Edith Heath Foundation.



Jin-me Yoon leads a tour during Art Opens, October 2022, Photo: Scott Little





2022 | 23 THE COLLECTION

BUILDING A PHOTOGRAPHY COLLECTION

The Vancouver Art Gallery's collection of historical, modern and contemporary photography grew in 2022-23 with a number of notable donations.

The Gallery is the beneficiary of a major gift from the Chan Family, who possess a significant collection of work by Stephen Shore. The family holds over 800 prints from the artist's *Uncommon Places* series, which is an important body of work that has influenced generations of photographers. In 2022 the Gallery received the second in a sequence of gifts from the Family, which encompassed 159 prints from this landmark series.

The Gallery also received a truly remarkable group of photographs from the collection of Claudia Beck and Andrew Gruft, as part of the Estate of Andrew Gruft. This considerable gift included works by Robert Adams, Robert Frank, Richard Learoyd, Helen Levitt, Charles Nègre, Gabriel Orozco, Edward Weston and Christopher Williams. Collector Monte Clark also donated a wonderful group of artworks to the Gallery by Berenice Abbott, Eugène Atget, Walker Evans, Eikoh Hosoe and Helen Levitt.

In addition to these significant donations received from local collectors, a number of artists also made meaningful contributions to the Gallery's photography collection in 2022 and 2023. Artist Barrie Jones donated his own work, and Karen Love and Robert Keziere also gifted a number of pieces to the Gallery, including several photographs by Keziere, and a photogram by Share Corsaut.

We are extremely grateful to these and other donors whose generous gifts have greatly enriched the Gallery's holdings of photography in this period.

Brian Jungen, *Barricades*, 2010 (detail), cedar and Douglas fir, Collection of the Vancouver Art Gallery, Gift from a Private Collection, Germany

2022 | 23 ACQUISITIONS



ABBOTT, BERENICE

Fifth Avenue Theater Interior, Chandelier, Rotunda and Second Balcony, 1185 Broadway, Manhattan, 1938
silver gelatin print
Gift of Monte Clark

ADAMS, ROBERT

Tract House and Outdoor Theater, Colorado Springs, Colorado, 1969 (printed 1981)
silver gelatin print
Bequest of Andrew Gruft

ATGET, EUGÈNE

Porteuse de Pain, c. 1900 (printed c. 1950s by Berenice Abbott)
sepia-toned gelatin print
Gift of Monte Clark

Compagnie de Petites Voitures - Calèche, 1910 (printed c. 1950s by Berenice Abbott)
sepia-toned gelatin print
Gift of Monte Clark

Marché de la Madeleine, 1926–27 (printed c. 1950s by Berenice Abbott)
sepia-toned gelatin print
Gift of Monte Clark

Colonne Morris, Place Saint-Sulpice, Paris, 1910–11 (printed c. 1950s by Berenice Abbott)
sepia-toned gelatin print
Gift of Monte Clark

BALZAR, JOAN

Infraction, 1962–65
chrome aluminum, acrylic on canvas
Vancouver Art Gallery Acquisition Fund

Untitled, c. 1960s
acrylic on canvas
Vancouver Art Gallery Acquisition Fund

BLACK, KARLA

Stay Matte, 2007
cardboard, paint, ribbon, body moisturizing cream, toothpaste, eyeshadow, towel, sponge
Gift from the Ann and Marshall Webb Collection

Bringer, 2010
cotton, wool, plaster powder, powder paint, wood glue
Gift from the Ann and Marshall Webb Collection

CORSAUT, SHARE

#2, 1980
instant dye process print
Gift of Robert Keziere and Karen Love

DAVIDSON, ROBERT

Untitled, 2013
acrylic on canvas
Vancouver Art Gallery Acquisition Fund

DICK, BEAU

Undersea Kingdom, 2016–17
installation
Purchased with funds from the Vancouver Art Gallery Acquisition Fund and the Jean MacMillan Southam Major Art Purchase Fund

DIKEAKOS, CHRISTOS

The Wayfarer, 2017
chromogenic print
Gift of Phil Lind

EVANS, WALKER

Mansard Houses, South End, Boston, Massachusetts, c. 1931 (print date unknown)
silver gelatin print mounted to card
Gift of Monte Clark

FARMER, GEOFFREY

Oh Magician of terminology, creator of sackcloth and ashes, snowman and spectre..., 2003
chromogenic print
Gift of Guy Knowles

FRANK, ROBERT

London, 1951 (print date unknown)
silver gelatin print
Bequest of Andrew Gruft

FRENKEL, VERA

True Enough..., c. 1984
3 ink on paper prints
Gift of Robert Keziere and Karen Love

HATOUM, MONA

Static Portrait (Devrim), 2000
instant dye process print
Gift of Coleen and Howard Nemtin

HESLIN, COLLEEN

Not Quite Awake, 2003
inkjet print on canvas
Gift of Donald MacPherson and Landon Mackenzie

Girl Next Door, 2014
enamel, nail polish, rope and metal
Gift of Donald MacPherson and Landon Mackenzie

HIRSCH, ANTONIA

Photographie Métrique #4, 2004
chromogenic print on laminated aluminum
Anonymous Gift

HOSOE, EIKOH

Untitled (from the series *Simmon: A Private Landscape*), 1971 (print date unknown)
silver gelatin print
Gift of Monte Clark

Untitled (from the series *Simmon: A Private Landscape*), 1971 (printed 1975 or earlier)
silver gelatin print
Gift of Monte Clark

JONES, BARRIE

Untitled, 1978
silver gelatin print mounted on plywood
Gift of the Artist

Untitled, 1978
silver gelatin print mounted on plywood
Gift of the Artist

Untitled, 1978
silver gelatin print mounted on plywood
Gift of the Artist

JUNGEN, BRIAN

Barricades, 2010
cedar and Douglas fir
Gift from a Private Collection, Germany

KEZIERE, ROBERT

Faskomilo #1 (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Faskomilo #2 (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Flomos (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Gadourankatho #1 (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Gadourankatho #2 (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Gadourankatho #3 (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Thalassagatho (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Tsouknida (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

Untitled (from *Botanical Suite*), 1992 (printed 1993)
silver gelatin print
Gift of Karen Love

KIAER, IAN

Wittgenstein project / Skjolden, 2003
trash can, styrofoam, silk painting on stretcher
Gift from the Ann and Marshall Webb Collection

Melnikov project: Cylindrical House / Studio, 2004
watercolour and varnish on calico, canvas, cellophane, polystyrene blocks, transparent rubber sheeting, cardboard on acetate
Gift from the Ann and Marshall Webb Collection

Scheerbart Project / Alpine Pillow, 2005
duvet, pillow, grey card
Gift from the Ann and Marshall Webb Collection

LEAROYD, RICHARD

Olya Square Mirror, 2010
azo dye print on aluminum
Bequest of Andrew Gruft

LEVITT, HELEN

New York, c. 1940
silver gelatin print
Bequest of Andrew Gruft

New York, c. 1942
silver gelatin print
Bequest of Andrew Gruft

New York, c. 1942 (printed c. 1980)
silver gelatin print
Gift of Monte Clark



Opposite: Eugène Atget, *Compagnie de Petites Voitures — Calèche, 1910* (printed c. 1950s by Berenice Abbott), sepia-toned gelatin print, Collection of the Vancouver Art Gallery, Gift of Monte Clark
Above: Joan Balzar, *Infraction, 1962–65*, chrome aluminum, acrylic on canvas, Collection of the Vancouver Art Gallery, Acquisition Fund

New York, c. 1945 (printed c. 1980)
silver gelatin print
Gift of Monte Clark

MOLINARI, GUIDO

Quantificateur Rouge 11/87, 1987
acrylic on canvas
Anonymous Gift

Quantificateur Bleu 3/95, 1995
acrylic on canvas
Anonymous Gift

Quantificateur Bleu 2/96
(*Collage #2*), 1996
oil on canvas
Anonymous Gift

MR.

What Shall I Do Today?, 2022
acrylic on canvas
Gift of Tony Hui Cao and Xiaoxi Li

NÈGRE, CHARLES

Cathédrale de Chartres - Portique du Midi, 1855–57
photogravure
Bequest of Andrew Gruft

OROZCO, GABRIEL

Penske Project 3, 1998
azo dye print
Bequest of Andrew Gruft

Flan Poles, 2000
azo dye print
Bequest of Andrew Gruft

SHORE, STEPHEN

108 North Elm Avenue, Gaylord, Michigan, July 7, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2618 South Hayden Street, Amarillo, Texas, August 17, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2800 South Hayden Street, Amarillo, Texas, August 17, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street and 6th Avenue, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street and 6th Avenue, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street and Ellis Avenue, Ashland, Wisconsin, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street and MacArthur Avenue, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street and Main Street, Delphos, Ohio, July 6, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

2nd Street, Ashland, Wisconsin, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

33rd Avenue, Amarillo, Texas, August 15, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

3rd Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

3rd Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

4th and Main Street, Delphos, Ohio, July 6, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

6th Street and Polk Street, Amarillo, Texas, August 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

7th Street, Amarillo, Texas, August 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

8th Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

8th Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Adams Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Albuquerque, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Albuquerque, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Alley Behind 2nd Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Alley Leading to Navajo Boulevard, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Alley off of Main Street, Weed, California, July 22, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Amarillo, Texas, August 15, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Amarillo, Texas, August 17, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Anderson Heating Company, 2nd Street, Ashland, Wisconsin, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Anderson's Motor Court, Center Ave, Gaylord, Michigan, July 7, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Anthony Enterprises, Market Street, San Francisco, California, August 5, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family



Art Peterson Gun and Locksmith Shop, 3rd Avenue, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Badlands National Monument, South Dakota, July 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Badlands National Monument, South Dakota, July 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Badlands National Monument, South Dakota, July 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Badlands National Monument, South Dakota, July 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Badlands National Monument, South Dakota, July 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Berkeley Johnson with Nathaniel, Amarillo, Texas, August 17, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Cabin #8, Beach Motel, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Cabin #8, Beach Motel, Ashland, Wisconsin, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Carol Sobieski, Amarillo, Texas, August 17, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Cedar Street and Walnut Street, Manistique, Michigan, July 8, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Center Street and Main Street, Kanab, Utah, August 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Center Street, Kanab, Utah, August 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Chequamegnon Bay, Lake Superior, Ashland, Wisconsin, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Cheryl and Sandy, Cedar Street, Manistique, Michigan, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Chestnut Street, Harrisburg, Pennsylvania, July 4, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Stephen Shore, *Berkeley Johnson with Nathaniel, Amarillo, Texas, August 17, 1973, 1973* (printed 2013–14), chromogenic print, Collection of the Vancouver Art Gallery, Gift of the Chan Family



Church Street, New Harmony, Indiana, August 22, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Cindy K Beauty Salon, Western Street, Amarillo, Texas, August 19, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Coit Street, New London, Connecticut, November 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Cuba, North Dakota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Diamond Street and 22nd Street, San Francisco, California, August 2, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Disco Discount Store, Cedar Street, Manistique, Michigan, July 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Dunes Motel, U.S. 97, Bend, Oregon, July 20, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

East 22nd Street, Salt Lake City, Utah, August 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

East of Dilworth, U.S. 10, Minnesota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

East of Tamarack, Route 210, Minnesota, July 11, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

East of Tamarack, Route 210, Minnesota, July 11, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Faith Miracle Mission, 407 N.P. Avenue, Fargo, North Dakota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Foothills Village, Salt Lake City, Utah, August 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Front Street, Ashland, Wisconsin, July 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

H&H El Centro Motel, Kadoka, South Dakota, July 14, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Hiawatha National Forest, Gaylord, Michigan, July 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Home of Mr. and Mrs. Spring, Big Sur, California, July 24, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Home of Mr. and Mrs. Spring, Big Sur, California, July 24, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Home of Robert Little, 216 7th Avenue East, July 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Home of Spring family, Point Lobos, California, July 24, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Home of Spring family, Point Lobos, California, July 25, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Home of Spring family, Point Lobos, California, July 25, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Hopi Drive, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Hugh Russell, Amarillo, Texas, August 16, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Hyart Theater, Main Street, Lovell, Wyoming, July 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

International Motel, Sacramento, California, July 22, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

International Motel, Sacramento, California, July 22, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Iron Mountain Iron Mine, Vulcan, Michigan, July 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Jameson Avenue and Richie Avenue, Lima, Ohio, July 6, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Jameson Avenue, Lima, Ohio, July 6, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Jamestown, North Dakota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Johnson's Flower Shop, 2nd Street, Ashland, Wisconsin, July 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Kadoka, South Dakota, July 14, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Kanab Drug, Main Street, Kanab, Utah, August 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Kanab, Utah, August 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

King-Koin Launderette, Cedar Street, Manistique, Michigan, July 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Lena's Laundrymat, Navajo Boulevard, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Leo's Good Food, Main Street, Redfield, South Dakota, July 13, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Living Room, 100 Sunrise Avenue, Palm Beach, Florida, October 28, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Lorny's Bar, Main Avenue, Fargo, North Dakota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Lower Manhattan, New York, June 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street and 2nd Avenue, Valley City, North Dakota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street and Elm Avenue, Gaylord, Michigan, July 7, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street and Inez Street, Weed, California, July 21, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street and Otsego Avenue, Gaylord, Michigan, July 7, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street, Mitchell, South Dakota, July 13, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street, New Harmony, Indiana, August 22, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Main Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Maple Street and Pittsburgh Street, Greensburg, Pennsylvania, July 4, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Market Street and Market Place, Pittsburg, Pennsylvania, July 5, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Market Street, Harrisburg, Pennsylvania, July 4, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

McMasters Street, Amarillo, Texas, August 15, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Michigan 123, Michigan, July 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Michigan Avenue, Battle Creek, Michigan, July 6, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Mitchell, South Dakota, July 13, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Mr and Mrs. Hodisen, Michigan Avenue, Battle Creek, Michigan, July 6, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Mrs. Estelle Marsh, Amarillo, Texas, August 18, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Newberry Avenue, Newberry Michigan, July 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Newberry Avenue, Newberry, Michigan, July 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

North 10th Avenue and Filmore Street, Amarillo, Texas, August 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

North Ocean Boulevard, Palm Beach, Florida, October 27, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Oasis Flowers, 260 Main Street, Weed, California, July 22, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Old Faithful Inn, Yellowstone National Park, Wyoming, July 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Old Faithful Inn, Yellowstone National Park, Wyoming, July 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family



Paradise Museum, Paradise, Michigan, July 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Pitsenbarger Supply Company, 3rd Street and Main Street, Delphos, Ohio, July 6, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Polk Street and 8th Street, Amarillo, Texas, August 14, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Polk Street, Amarillo, Texas, August 14, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Polk Street, Amarillo, Texas, August 14, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Queens, New York, June 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Queens, New York, June 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Richland Mall, U.S. 30, Mansfield, Ohio, July 5, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Roach's Wages Creek Beach Campground, Westport, California, July 31, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Rock Island Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 110, Holiday Inn, Brainerd, Minnesota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 110, Holiday Inn, Brainerd, Minnesota, July 12, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 208, Holiday Inn, Gaylord, Michigan, July 7, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 236, Thunderbird Motel, Bend, Oregon, July 20, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 236, Thunderbird Motel, Bend, Oregon, July 20, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 30, Sun n' Sand Motel, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 30, Sun n' Sand Motel, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 30, Sun n' Sand Motel, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 316, Howard Johnson's, Battle Creek, Michigan, July 6, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Room 7, H&H El Centro Motel, Kadoka, South Dakota, July 14, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

School Bus, Point Lobos, California, July 24, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Schoolcraft County Courthouse, Walnut Street, Manistique, Michigan, July 9, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Scott Street and 22nd Street, San Francisco, California, August 2, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Snowbird, Salt Lake City, Utah, August 8, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

South Hayden Street, Amarillo, Texas, August 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

South Hayden Street, Amarillo, Texas, August 17, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

South West Forty-3rd Avenue, Amarillo, Texas, August 19, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Stampeder Motel, Ontario, Oregon, July 19, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Sugar Bowl Restaurant, Main Street, Gaylord, Michigan, July 7, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Sunset Avenue, Palm Beach, Florida, October 28, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Sutter Street and Market Street, San Francisco, California, August 5, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Swan Valley, Idaho, July 18, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Swan Valley, Idaho, July 18, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

The Nat Ballroom, Georgia Street, Amarillo, Texas, August 15, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family

Trail's End Restaurant, Kanab, Utah, August 10, 1973, 1973 (printed 2013-14)
chromogenic print
Gift of the Chan Family



Above: Stephen Shore, *Home of Mr. and Mrs. Spring, Big Sur, California, July 24, 1973, 1973 (printed 2013-14)*, chromogenic print, Collection of the Vancouver Art Gallery, Gift of the Chan Family
Opposite: Stephen Shore, *Room 30, Sun n' Sand Motel, Holbrook, Arizona, August 10, 1973, 1973 (printed 2013-14)*, chromogenic print, Collection of the Vancouver Art Gallery, Gift of the Chan Family

Tucumcari Boulevard and 8th Street, Tucumcari, New Mexico, August 12, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Tyler Street, Amarillo, Texas, August 14, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

U.S. 16, Custer, South Dakota, July 15, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

U.S. 2, Ironwood, Michigan, July 9, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

U.S. 30 East, Canton, Ohio, July 5, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

U.S. 30, Ponderosa Steak House, Canton, Ohio, July 5, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Weed Auto Parts, 174 Main Street, Weed, California, July 22, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Weed Theater, Main Street and Inez Street, Weed, California, July 22, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Wells, Nevada, August 8, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Westport, California, July 31, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Whetstone Drug Store, Main Street, Everett, Pennsylvania, July 4, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

Yellowstone National Park, Wyoming, July 17, 1973, 1973 (printed 2013–14)
chromogenic print
Gift of the Chan Family

SMITH, GORDON
Totems, c. 1947
oil on canvas
Estate of Norma Fetterly

TAYLOR, ZIN
Alphabet of Ooze, 2012
graphite on paper
Gift from the Ann and Marshall Webb Collection

Talking Panel #9, 2012
acrylic on MDF
Gift from the Ann and Marshall Webb Collection

Thoughts collected on the surface of a panel (the line, the dot, a haze of pink), 2013
acrylic and ink on MDF
Gift from the Ann and Marshall Webb Collection

WEARING, GILLIAN
Sleeping Mask (for Parkett no. 70), 2004
wax, polymer resin, oil paint
Gift of Monty James Cooper

WEE LÁY LÁQ, LAURA
Pod, 1984
ceramic
Gift of Dr. Ian Tan

WESTON, EDWARD
Portrait of Diego Rivera, 1924
silver gelatin print
Bequest of Andrew Gruft

Taliesin West, Phoenix, AZ, 1941
silver gelatin print
Bequest of Andrew Gruft

WILLIAMS, CHRISTOPHER
Kodak Three Point Reflection Guide, 2003
dye transfer print
Bequest of Andrew Gruft

WONG, PAUL
Windows 97, 1997
animated neon mounted on hand-painted galvanized steel, inkjet print on canvas
Audain BC Art Acquisition Fund

YOON, HYUNG-MIN
The Book of Jestis, 2014
artist's book and 6 inkjet prints
Gift of the Artist



Above: Installation view of Paul Wong, *Windows 97, 1997*, in *RESTLESS: Recent Acquisitions, 2022*
Opposite: Christos Dikeakos, *The Wayfarer, 2017*, chromogenic print, Collection of the Vancouver Art Gallery, Gift of Phil Lind

IN MEMORY OF PHIL LIND

Collector and patron Phil Lind (1943–2023) made his career as an executive at Rogers Communications but he was also a visionary community builder with wide-ranging interests in culture, sport, education and environmental conservation. He reportedly first began to collect art in the 1960s when he purchased a small painting by Harold Town, but over the years his interests expanded and he developed a collection that was international in scope.

While Lind was based in Toronto, he maintained ties in Vancouver and collected work by local artists such as Rodney Graham and Jeff Wall. The Gallery was fortunate to enjoy a close relationship with Lind, and he donated several works from his collection to the Gallery including pieces by Stan Douglas, Mark Lewis, N.E. Thing Co., Ron Terada and, most recently, Christos Dikeakos.

In addition to the important role that he played in the art community as a collector, Lind was also active as a patron and he served on the boards of several public galleries including the Art Gallery of Ontario, The Power Plant and the Vancouver Art Gallery.

During his time as a Trustee, Lind was instrumental in building support for the new Vancouver Art Gallery. "A true business icon and community leader who never forgot his roots. He will be missed," says David Calabrigo, Chair of the Vancouver Art Gallery Association Board.

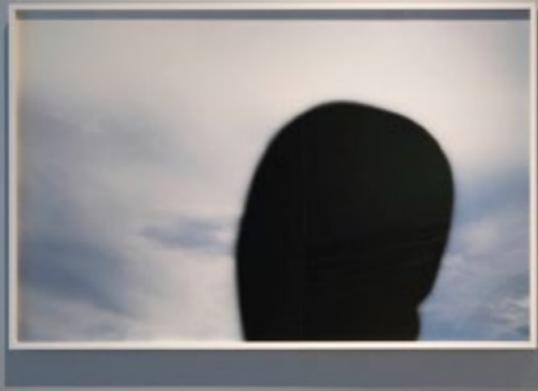
INSTITUTE OF ASIAN ART

The Vancouver Art Gallery's Institute of Asian Art (IAA) is a platform dedicated to catalyzing, amplifying and sharing new understandings of modern and contemporary Asian Art. The IAA serves as a forum for art education, dialogue, thought leadership, and as a hub for engagement that connects contemporary Asian art to broader social and cultural issues. The IAA's public and academic engagement is realised through exhibitions, education, performance, acquisitions, research and publishing.

Highlights from this year's program included *Jin-Me Yoon: About Time*, and Filipino-Canadian artist Lani Maestro's neon-sculpture *No Pain Like this Body* (2010/2022) presented at Offsite.

This year also saw three significant acquisitions to the permanent collection including Paul Wong's first neon sculpture *Windows 97* (1997); a donation of Hyung-Min Yoon's artist book *The Book of Jest*s (2014); and a major donation of a recent painting *What Shall I Do Today?* (2022) by the Japanese neo-Pop artist MR.

Public Engagement & Learning initiatives through the IAA saw a strong roster of programs, all designed to spark dialogue and create a sense of belonging. In addition, we worked with a wide network of cultural partners—from Taiwanfest to the Ismaili Centre—in keeping with the spirit of the IAA as a hub of engagement.



BETWEEN BITES

The Between Bites: Food + Film series is a new initiative launched by the IAA this year that bridges communities, nurtures cross-cultural dialogue and revels in the distinct cultural mosaic of this vibrant locale. This event offers an enriching and immersive experience weaving together art, film and culinary delight.

The inaugural event, held in January 2023, coincided with the Lunar New Year celebration. Lunar New Year is a special time that brings friends and family together for festivity, rituals and traditions. Through

the lens of imagination and creativity, food and film are a gateway to cultural identities. The event featured a documentary directed by Taiwanese filmmaker Hui-Ling Chen, *Letter to A'Ma* (給阿媽的一封信), which commemorates Taiwan's complex history and postcolonial identity through art.

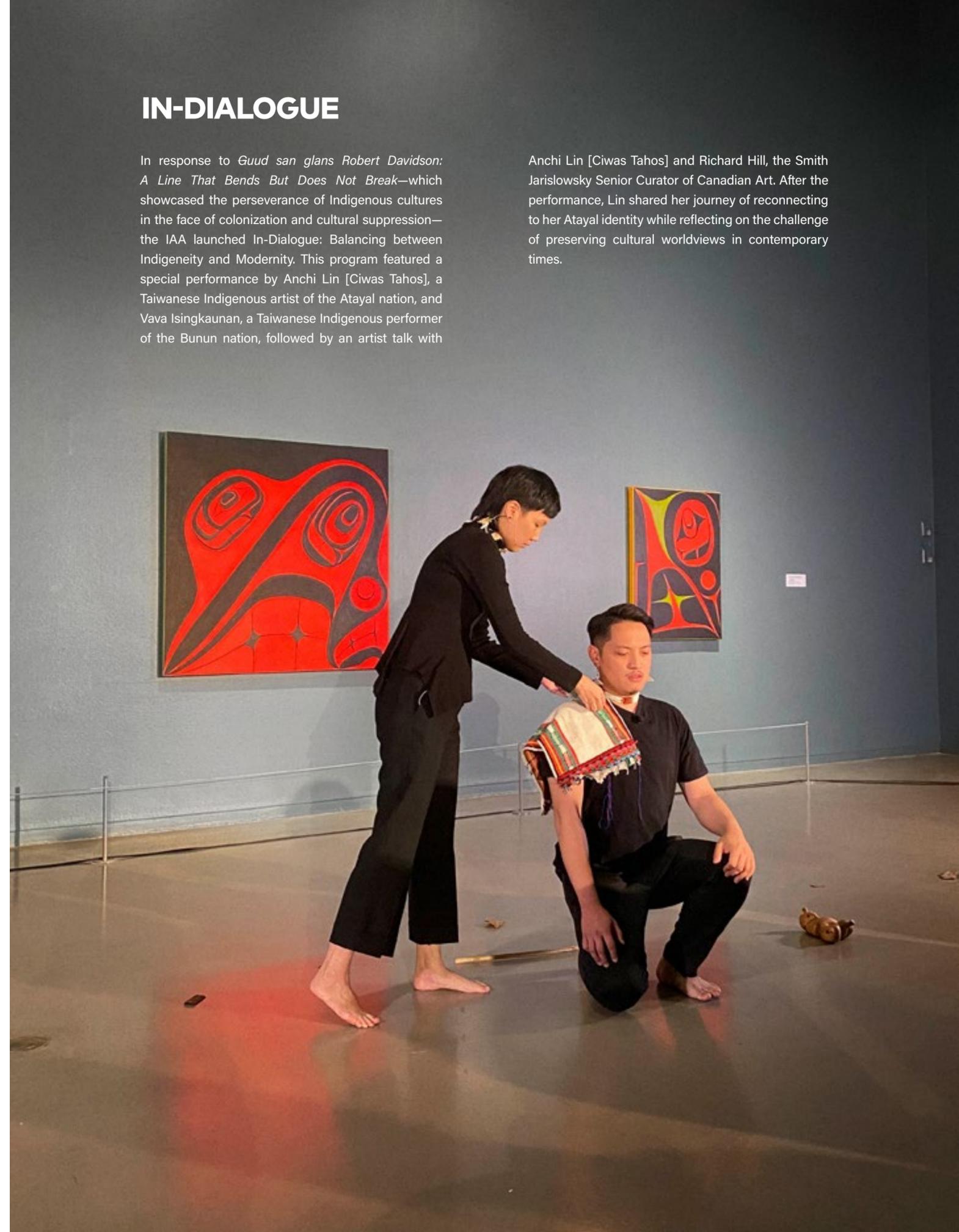


Above: *Letter to A'Ma* (給阿媽的一封信) screening at the inaugural Between Bites event, January 2023
Opposite: Performance by Anchi Lin and Vava Isingkaunan, In-Dialogue: Balancing between Indigeneity and Modernity, April 2023

IN-DIALOGUE

In response to *Guud san glans Robert Davidson: A Line That Bends But Does Not Break*—which showcased the perseverance of Indigenous cultures in the face of colonization and cultural suppression—the IAA launched In-Dialogue: Balancing between Indigeneity and Modernity. This program featured a special performance by Anchi Lin [Ciwas Tahos], a Taiwanese Indigenous artist of the Atayal nation, and Vava Isingkaunan, a Taiwanese Indigenous performer of the Bunun nation, followed by an artist talk with

Anchi Lin [Ciwas Tahos] and Richard Hill, the Smith Jarislowky Senior Curator of Canadian Art. After the performance, Lin shared her journey of reconnecting to her Atayal identity while reflecting on the challenge of preserving cultural worldviews in contemporary times.





ADVOCACY AND ACTIVISM

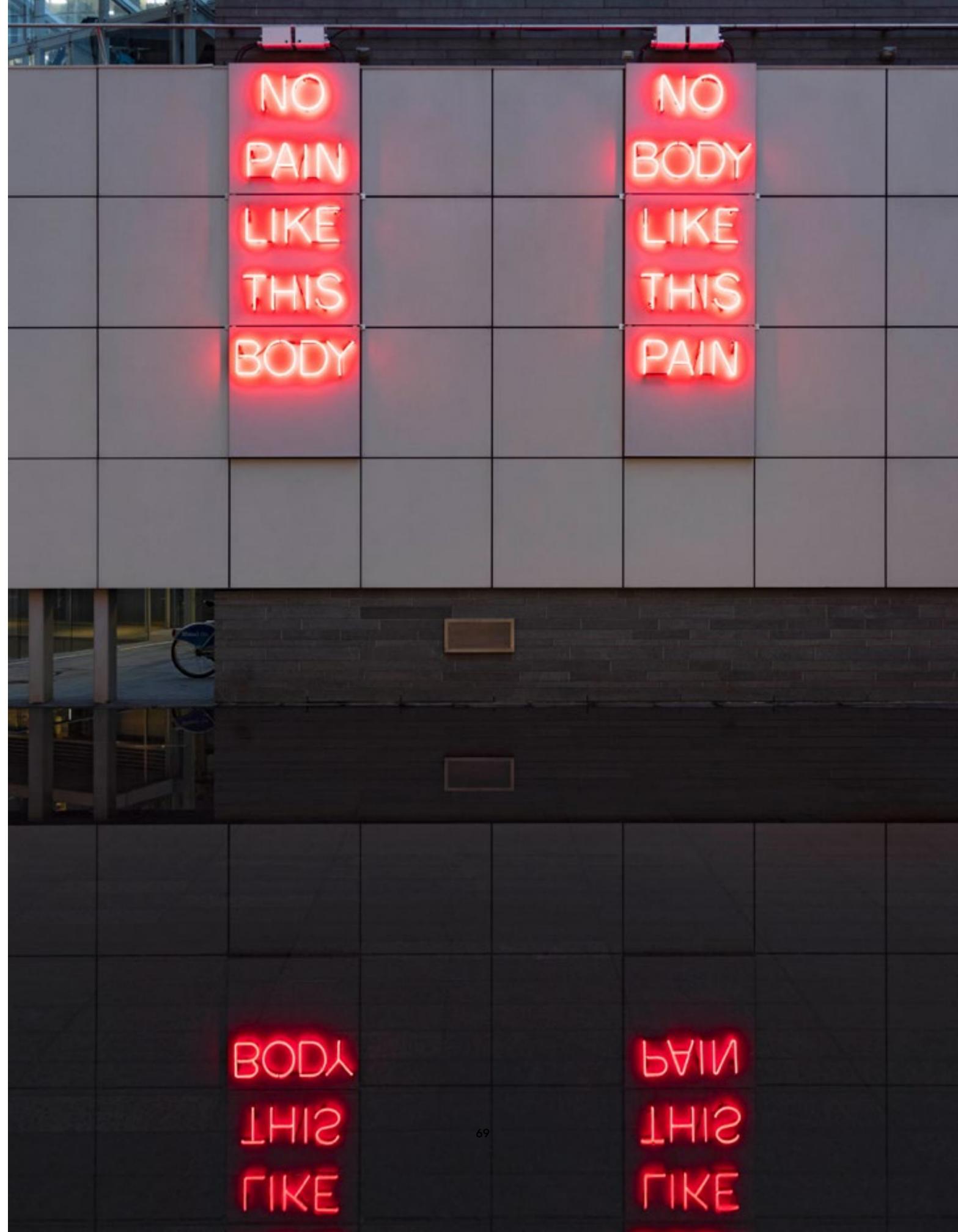
As an initiative of the IAA, the Gallery organized an Advocacy and Activism workshop in March, in collaboration with the Royal BC Museum, Nikkei National Museum & Cultural Centre, South Asian Studies Institute, and the University of the Fraser Valley. This workshop represented collective intercultural efforts and initial steps in response to global, cross-continental calls for a broader paradigm shift. This shift entails power and authority transitions and a move from exclusion toward more holistic models of inclusion, achieved through the active participation of marginalized peoples and communities in heritage creation and management. To confront the longstanding global history of institutional practices and enduring legacies of institutional racism, including tokenism and power imbalances between institutions and communities, we acknowledge the imperative of establishing a safer space for candid and thoughtful dialogues and exchanges. The aim of the pilot project is to experiment with new intercultural frameworks for addressing community perspectives and practices when working with complex histories of, by, with, and for communities.



ASIAN LANGUAGE TOURS

Our Asian Language Tours program is dedicated to promoting visual literacy by offering gallery tours in Mandarin and Punjabi. Our program aligns with the core principles of IDEA to ensure that art and visual literacy are accessible to everyone, regardless of linguistic or cultural backgrounds.

Above: Participants at the Advocacy and Activism workshop, March 2023
 Below: Staff leading a tour in Mandarin for Gallery visitors
 Opposite: Lani Maestro, *No Pain Like This Body*, 2010/2022, site-specific installation at Vancouver Art Gallery Offsite





COMMUNITY & LEARNING

Our conviction that art is a healing force has never been stronger than it has this year, as people began to return to arts experiences after the pandemic. There is something different in the way people gather now, and we have subsequently centred the healing role of art in our work.

In some cases, this healing takes the place of an informed and intimate encounter with creativity—as with our school tours. Led by our committed team of educators, these tours are a vital space that offer young minds a way to express and create with an emphasis on questioning and critical thinking. To be respected for one’s own opinion, and to be encouraged to express one’s own truths can be a powerful healing force.

In other cases, healing comes by being and creating together. Our multi-generational family programming welcomed families in which grandparents and grandchildren often don’t speak the same language—culturally or linguistically. At our Open Studio program, families received drop-in art instruction, giving them a chance to create together while transcending the barrier of language.

For some, healing lies in exuberance. A series of celebratory and performance-driven events engaged large groups of visitors in joyful, provocative and mind-expanding programming, from music to dance and fashion. Many of these were offered completely free to the public, during our Free First Friday Nights, adding top-calibre programming to a free exhibition experience.

Through all of these ways and many more, we offer the Gallery as a place of gathering, of play and of belonging.

500%

increase in participants of our in-person education programs from **3,371** (2021) to **18,592**

130

schools welcomed to educational tours

360%

increase in participants in our Family Programs from **1,007** (2021) to **3,673**

400%

increase in attendees for special events from **665** (2021) to **2,887**

4,000

visitors to the Gallery on our Free First Friday Nights

8

languages spoken by the Public Engagement & Learning team

72

cookies consumed at the Summer Camp final exhibition



NEW WAYS OF LEARNING

School Programs

This year we offered four diverse and dynamic tours and workshops as part of our school program for students in grades 1 to 12: *Uninvited: Canadian Women Artists in the Modern Moment*; *Guud san glans Robert Davidson: A Line That Bends But Does Not Break*; *Shary Boyle: Outside the Palace of Me*; and *Fashion Fictions*. Each interactive tour provided a hands-on workshop component which ranged from still life painting to printmaking to shadow puppets and garment construction.

Teen Art Group

In partnership with Emily Carr University of Art + Design (ECUAD), the Teen Art Group (TAG) is an opportunity for 20 teens to meet twice a month from October to May. The students are introduced to an exhibition at the Gallery on the first Thursday of each month and then respond to the ideas in a studio workshop at ECUAD two weeks later. This year students had the opportunity go behind-the-scenes to learn about museum careers and to work with artists including Alanis Obomsawin, Pedro Reyes, KC Hall and Marie Khouri as well as curator Makiko Hara.

Art Exchange Program

This yearlong contemporary arts program is a collaboration between the Gallery and Arts Umbrella for students ages 13 to 15. At the Gallery, students have an opportunity to learn from exhibiting artists and Gallery professionals, and participate in workshops and tours of current exhibitions. They then respond to their experiences back at the Arts Umbrella studios through mentored and self-directed projects, with the chance to curate, install and critique their work multiple times a year in the Cassils | Henriquez Exhibition Gallery at Arts Umbrella.

Think Tank

In conjunction with *Fashion Fictions*, artist Sharon Kallis worked with a grade 6/7 class from Lord Strathcona Elementary School at Trillium Park, an environmental learning garden managed by EartHand Gleaners Society. Kallis took students on a trip through the ages of textile traditions and technology developments. Each session was peppered with storytelling, investigating how textiles have played an integral part in our social and technological histories, and linking our clothing and textile culture to core elements of STEM (Science, Technology, Engineering and Math). The students followed this work by attending a session at the Gallery where they toured the exhibition and then created their own designs for garments using recycled materials.

Connected North

Connected North fosters student engagement and enhanced education outcomes in remote Indigenous communities. This program delivers immersive and interactive education services using two-way telepresence video technology. The goal is to provide students and teachers with access to content that is engaging and innovative, with the hope of increasing feelings of empowerment in school and in life. This year, the Gallery's School Program Educators provided virtual tours to Connected North participants on artists Shuvinai Ashoona, Emily Carr, Jan Wade and Susan Point.





HANDS-ON ENGAGEMENT

Summer Camp

In July, twenty campers had the opportunity to explore the exhibitions *Kids Take Over* and *Uninvited: Canadian Women Artists in the Modern Moment* through activity- and curiosity-based tours. Taking inspiration from the big ideas they discovered in the Gallery, campers experimented with soft sculpture, process-based painting, abstract portraits and the power of photography. At the end of the week, campers had the opportunity to display their work in the Summer Camp 2022 exhibition on view at the Gallery.

Art Agent Packs

Art Agent Packs were introduced this year during Spring Break and continue to be offered to families free with admission. The packs give visitors with children a chance to explore the Gallery with hands-on self-guided learning activities. Each pack contains a sketchbook, a search and find activity, games to do as a family, self-guided tours, a storybook and more.

Open Studio

Open Studio—hands-on art activities inspired by current exhibitions—was launched this year in January, and continued every Sunday led by a team of Educators supported by volunteers. Two different activities were offered each week using a variety of mediums and techniques appropriate for all ages.

Family Day

On Family Day this year, we invited families to discover new ways to learn, dream and connect through art. A series of activities were held throughout the Gallery such as mixed media collage inspired by Robert Davidson's works, an interactive response to Marie Khouri's *I Love*, still life watercolour painting and guided exhibition tours.

CELEBRATING BLACK FUTURES



The Gallery celebrated Black Futures Month through a series of events on the evening of February 24th and morning of February 25th. Programming included a panel discussion, Community Building Through Art and Culture, which featured Maya Preshyon, Founder of Vancouver Black Library; Buni Kor of Afro Van Connect; and artist Olúwásọlá “Sola” Kẹhíndé Olówó-Aké and was moderated by Olumoroti (Moroti) Soji-George. The panel was followed by a networking session and DJ Azeez playing afrobeats, amapiano and soca music in our Friday Night Lobby Lounge. The evening concluded with an intimate musical performance by ebonEmpress and Kor Kase.

The celebration concluded on February 25th with a grounding, 60-minute mindful movement practice led by Melissa Nkomo, a certified mindfulness practitioner and the founder of Kunye—a modern mindfulness studio in Vancouver.

NEW MUSIC AT THE GALLERY



The Gallery was pleased to continue our work with Jack Campbell, Music Programmer, to present three concerts as part of the New Music at the Gallery live concert series. On August 12, the New Coast Quartet—featuring Jack Campbell, Joseph Eggleston, Lucy Strauss and Conor Stuart—highlighted a selection of twentieth- and twenty-first century music compositions inspired by the exhibition *The Imitation Game: Visual Culture in the Age of Artificial Intelligence*. Next we celebrated the work of Canadian women-identifying composers performed by one of BC’s greatest contemporary music interpreters, Jane Hayes. This concert was in response to the exhibition *Uninvited: Canadian Women Artists in the Modern Moment*. The final concert of the season featured Dai-Lin Hsieh, one of the most talented zheng performers of her generation, and provided an opportunity to celebrate the relationship between Chinese traditional music and global new music traditions.

Above: Performance during Celebrating Black Futures, February 2023
Below: New Music at the Gallery, December 2022
Opposite: Visitors line up to enter the Gallery during Free First Friday Nights, May 2023



REACHING NEW AUDIENCES

This year the Gallery launched three programs to expand access to art for diverse communities. In the spring we announced a new initiative thanks to the generous support of BMO—Free First Friday Nights—offering complimentary admission from 4 to 8 p.m. on the first Friday of every month. Met with enthusiasm from the public, the Gallery has been at capacity during Free First Friday Nights since its inception. In conjunction with Free First Friday Nights, we also

announced the \$5 Monthly Access Pass to offer more flexibility for visitors to choose when and how often they want to visit the Gallery. Finally, the Community Partnership Program was introduced to offer complimentary annual admission to participating non-profit organizations that serve communities in need. This program has enabled members of more than 15 participating organizations to visit the Gallery for free, as often as they wish.



ENVIRONMENTAL SUSTAINABILITY

The Vancouver Art Gallery is committed to demonstrating leadership in environmental responsibility. We believe that we can create a healthier planet through creative acts.

Our exhibition program this year featured powerful work that encouraged us to change our perspectives and how we view and understand the world. Jin-me Yoon's solo exhibition included inspiring meditations on intergenerational and interspecies dependencies, as well as interconnected relations between humans and non-humans. *Fashion Fictions* addressed the urgent need for less environmentally harmful and wasteful consumption practices, highlighting designers who are experimenting with upcycling and emerging biomaterials to imagine new models of design and production.

BUILDING FOR A NEW WORLD

The Gallery remains committed to demonstrating leadership in environmental sustainability in the museum space. Vancouver has become known as one of the greenest cities in the world, and moving forward we wish to demonstrate our city's ability to embrace sustainability through the incorporation of the highest levels of environmental controls in the new building.

The new building will include Passive House detailing and guiding principles but is registered with Canada Green Building Council's (CAGBC) Zero Carbon Building Design Standard. In Canada, the Federal Government uses CAGBC Zero Carbon Building standards as the metric to meet the highest environmental certifications. The Gallery's goal is to ensure the project optimizes reductions in embodied carbon and adheres to stringent energy standards.



The painting 'Stumps and Sky' by Emily Carr depicts a desolate landscape. The foreground is dominated by numerous tree stumps and logs scattered across a sandy or muddy ground. In the middle ground, a few sparse, gnarled trees remain, their forms rendered with thick, expressive brushstrokes. The background shows a distant shoreline with a faint cityscape under a vast, overcast sky filled with heavy, layered clouds. The overall color palette is muted, with earthy tones in the foreground and a range of blues and greys in the sky and water.

STUMPS AND SKY

On November 12, 2022, two individuals entered the Gallery and vandalized Emily Carr's *Stumps and Sky* (c. 1934), part of our permanent collection, by throwing maple syrup on the glazed work. The individuals sought to draw attention to the climate crisis. The act was part of a global effort to raise awareness about climate change by targeting famous works of art. Gallery staff mobilized quickly to ensure the artwork was unharmed.

FISCAL YEAR 2023 FINANCIAL SUMMARY

	FY 2023	FY 2022	% GROWTH
Total Revenue	\$53.0 million	\$45.1 million	17.5%



On a consolidated basis inclusive of all Gallery funds (General, Acquisitions and Capital), we saw a total revenue growth of 17.5% that represents the success of the Gallery's Art Opens campaign.

	FY 2023	FY 2022	% GROWTH
Contributed and Earned Revenue	\$18.7 million	\$14.8 million	25.8%

The Gallery's 2023 fiscal year was one of consistent revenue growth. Revenue from contributed revenue (philanthropy and sponsorships) and earned revenue from the Gallery's core operations (admissions, memberships, public programming, retail operations, rentals and food services, and investment income) in fiscal year 2023 grew by 25.8% compared to fiscal year 2022.



	FY 2023	FY 2022	% GROWTH
Admission and Membership Revenue	\$3.4 million	\$2.7 million	26.1%



The Gallery's admissions and memberships continued to experience solid growth from the prior year with a 26.1% annual increase. Total visits were 184,241 in fiscal year 2023, compared to 131,074 in fiscal year 2022.

"The Gallery's 2023 consistent revenue growth achieved in fiscal year 2023 was the result of deliberate measures, including the careful implementation of a new membership scheme, effective marketing around exhibitions and accessibility initiatives, and enhanced offerings that appealed to the public. Membership revenue grew by 33% in fiscal year 2023 compared to 2022. Despite this welcomed growth, the Gallery experienced numerous challenges exiting the COVID-19 pandemic that mitigate revenue gains and our overall financial position. Nevertheless, we believe the structural changes implemented will put the Gallery in a more sustainable position going forward."

—Anthony Kiendl, CEO & Executive Director, Vancouver Art Gallery



	FY 2023	FY 2022	% GROWTH
Total Assets	\$138.6 million	\$100.1 million	38.5%

	FY 2023	FY 2022	% GROWTH
Net Assets	\$130.6 million	\$94.7 million	37.9%



The Gallery recorded solid growth in its Total Assets and Net Assets positions, reflecting strong support of the new Gallery construction project from private donors and all levels of government.

Above: Performance during Celebrating Black Futures, February 2023
Below: Art Opens, October 2022, Photo: Scott Little

Opposite from top: Family Day, February 2023, Photo: Anita Bonnarens; A visitor views a work by Ying Gao during Art Party, May 2023, Photo: Mitchell Sayers; Installation view of The Children Have to Hear Another Story: Alanis Obomsawin

THANK YOU

TO ALL OF OUR PARTNERS

As a non-profit arts organization, the Vancouver Art Gallery delivers transformative experiences in the arts to an actively engaged and diverse community thanks to the generosity of individuals, corporations, foundations and government funding agencies. Each of these supporters are essential to the Gallery's ability to serve the community. Thank you most sincerely to everyone who contributed to the Vancouver Art Gallery in 2022/2023.

MAJOR GIFTS AND FOUNDATION PARTNERS

\$5,000,000 AND MORE

THE **AUDAIN** FOUNDATION

Brian and Andrea Hill

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VANCOUVER ART GALLERY FOUNDATION

The Vancouver Art Gallery Foundation was established in 1998 to create a permanent fund that offers a steady base of operating support for the Gallery, in perpetuity.

\$5,000,000 and more

- The Audain Foundation
- Audain Curator of British Columbia Art
- Audain British Columbia Art Acquisition Fund
- Audain Emerging Artists Acquisition Fund
- Audain Family Legacy Fund

\$1,000,000-\$4,999,999

Jean MacMillan Southam Art Acquisition Endowment Fund
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- The Killy Foundation Endowment Fund

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Bruno Wall

\$2,500-\$4,999

Deux Mille Foundation
The Beech Foundation
The Brian and Edith Heath Foundation
The Hamber Foundation
The Harweg Foundation
The Weathertop Foundation via Vancouver Foundation

THANK YOU

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\$5,000-\$9,999

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and Dr. Sybil Henteleff
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Garth Thurber
Patricia Wales
Denis Walz
Ernest Yee

\$500-\$1,499

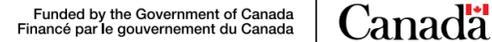
Barbara Armstrong
Douglas Beder
Paul Bennett
Marilyn Books
Cathy Busby
Leith Dewar
Dexter Realty

Marna Disbrow
Robert England
Dale C. Essar
Michael H. Goldberger
Ruth Groome Kurtz
Sara Heron
Lewis Vancouver Construction
Genus Capital Management Inc.
Jerry Y. Wang
Lynn Kagan
Mary Kainer
Marie Khouri
Shirley Klassen
Cathy Kunz
Carol Newson
Donna Ornstein
Pattison High School
Harley Rothstein
Sue Ann Sargent
Grant T. Smith
Paul Whitney
Eric Wilson
Edward Yeung
Tony Yue

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The Vancouver Art Gallery is deeply grateful to the following government agencies for their generous support of specific programming and general operations.



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\$100,000 AND MORE



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Guy Knowles
Phil Lind, CM
Karen Love and Robert Keziere
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Ian Tan
Ann and Marshall Webb
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Anonymous

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J. Ronald and Jacqueline Longstaffe
The Rossy Family Foundation

\$1,000,000 and more

Michael Audain and Yoshiko Karasawa
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Tony Hui Cao and Xiaoxi Li
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John and Eve Davidson
Anne Chin Par Lui, Alice Chin Wan Tam
and Helen Chan Lo Ting
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Edward Burtynsky
Janet Cardiff and George Bures Miller
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Estate of George Gund III
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Anona Thorne and Takao Tanabe
Keith Westergaard
Anonymous

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Cordell Couillard
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Wang Dongling
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Ira and Lori Young

\$100,000 and more

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Mowry Baden
Jacques G. Barbeau
Larry Bell
Thomas H. Bjarnason
Stephen Brown and Brenda Woods
Toni and Hildegard Cavelti
A. Bernard Coady, Daryl K. Seaman, and
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AS OF JUNE 30, 2023

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Hank Bull **Secretary**
Fraser Phillips **Treasurer**

Kate Armstrong
Jamie Brown
Christian Chan
Dana Claxton
Leah George-Wilson
Alden Habacon
Councillor Sarah Kirby-Yung
Jessica Macintosh
Councillor Brian Montague

Inna O'Brian
Tara Poseley
Esther Rausenberg
Mayor Ken Sim*
Rosy Shang
Josh Vander Vies
Cathy Zuo

*ex-officio

ARTISTS EXHIBITED

Jin-me Yoon: About Time
Jin-me Yoon

Marie Khouri - I Love
Marie Khouri

Guud san glans Robert Davidson: A Line That Bends But Does Not Break
Guud san glans Robert Davidson

NEXT: Provisional Structures: Carmen Papalia with Co-Conspirators
Carmen Papalia, Rebel Fayola Rose (Founder of Disability Justice Dreaming), Sharona Franklin, Catherine Frazee and Gabrielle Peters (Disability Filibuster Against Bill C-7), Heather Kai Smith, and The Curiosity Paradox

Shary Boyle: Outside the Palace of Me
Shary Boyle

Hard-Edge
Joan Balzar, B.C. Binning, Jack Bush, Gene Davis, Brian Fisher, Yves Gaucher, Jean Goguen, Reg Holmes, Paul C. Huang, Roy Kiyooka, Guido Molinari, Michael Morris, Douglas Morton, Gordon Smith, Leon Polk Smith, Frank Stella, Takao Tanabe and Claude Tousignant

The Children Have to Hear Another Story: Alanis Obomsawin
Alanis Obomsawin, Émilie M'Sadoques, Pamela M'Sadoques, Bill Reid, Kathleen Shannon, Robert Verrall, Barbara-Ann Watson, and Craftsperson Once Known, Odanak

Fashion Fictions
032c (Joerg Koch), adidas, Virgil Abloh, Barry Ace, Sia

Arnika, Gabriel Asfour, Jason Baerg, Dan "Mr. Bailey" Bailey, Himikalas Pamela Baker, Salehe Bembury, Catherine Blackburn, Botter, Peng Chen, Angela Donhauser, Orlando Dugi, Eytys, The Fabricant, Ying Gao, Valentino Garavani, Adi Gil, Taskin Goec, Craig Green, Demna Gvasalia, Suzanne Oude Hengel, Goom Heo, Iris van Herpen, Infinited Fiber Company, Shaya Ishaq, Kerby Jean-Raymond, Jontay Kahm, Rei Kawakubo, Helen Kirkum, Julia Koerner, Chet Lo, Li-Ning, Martin Margiela, Material Matters, Alexander McQueen, Issey Miyake, Modern Synthesis, Caroline Monnet, Tony Murray (to.mu.lab), Nat-2", Yuima Nakazato, Nike, Jamie Okuma, Rick Owens, Wendy Owusu, Neri Oxman, Parley,

Celeste Pedri-Spade, Mimi Plange, POST ARCHIVE FACTION, Alice Potts, Stina Randestad, Reebok, RTFKT, Safa Şahin, Mikio Sakabe, SCRY Lab, Marine Serre, William Shen, Raf Simons, Alexandra Şipa, Skawennati, Adrian Stimson, Peterson Stoop, Studio PMS, Jun Takahashi, Maiko Takeda, Angus Tsui, Ronald van der Kemp, Junya Watanabe, Bethany Williams, Matthew M. Williams, Anouk Wipprecht, Robert Wun, Yohji Yamamoto, Scarlett Yang, Yimeng Yu and Ding Yun Zhang

Offsite: Lani Maestro
Lani Maestro

Offsite: Pedro Reyes
Pedro Reyes

Installation view of Jason Baerg, *Sunset Dress*, 2020 in *Fashion Fictions*, Photo: Mitchell Sayers





Gallery Staff, October 2023. Left to right, front to back: David Steiner, Lauren Wong, Sherry Shen, Yun Lam Li, Natalia Camacho Henao, Julie Martin, Elaire Maund, Jenny Wilson, Siobhan McCracken Nixon, Danae Harvalias, Susan Rome, Sophie Shen, Grace Hu, Asa Mori, Chad Yelenik, Kyla Bailey, Beth Oliver; Khene Tan, Lynn Chen, Sarvenaz Amanat, Karen Yuen, Catherine Tickle, Paula Piotrowska, Lucy Smith, Erica Goddard, Amber McBride, Andrea Valentine-Lewis, Leanne Kiely, Eileen Wu, Jana Morrison, Shayla Bradley, Bianca Spagnuolo, Dwayne Tonta; Liz Scully, Fiona Mowatt, Brent Cowan, Isabela Oliva, Asia Harvey, Broek Bosma, Anthony Kiendl, Ryan Schnurr, Eva Respini, Stephanie Rebick, Jasmine Bradley, Hollis Barnsley, Brandon Cotter, Jim Stamper, Yvette Salazar, Steve Wood, James Gerlach; Michael Trevillion, Rabiya Sididiqui, Danielle Currie, Sarah Sangster, Darcy Morrisseau, Sue Lavitt, Beth Wolchock, Tommy Lee, Jasmine Wu, Eve O'Dea, Abbigail Jackson, Marcel Dumas, Scarlet Piloow, Ken Labun, Ahmad Khalid Nazari, Ryan Cole; Ian Lefebvre, Dwight Koss, Chris Wilson, Hilton Goodes, Mohammad Vahidkheykhah, Stephanie Bokenfohr, Manish Bajpai, Lindsay Sherman, James Bacon, John Manto, Lucie Mink, Tree Chu, Joanne So Jeong Chung, Jaclyn Pollock, Mimi Shewchuk, Oliver Zihlmann, Yota Kobayashi, Ryan Gander, Adam Hilliker

OUR TEAM

In the past year, the Vancouver Art Gallery welcomed many new full-time and part-time employees. This includes exciting additions to its leadership team, including Director of Public Engagement & Learning, Sirish Rao; Director of Finance & Administration, Khene Tan; Director of Capital Projects, Simon Holwill; Director of People & Culture, Shailla Kasmani; and Director of Strategic Communications & Branding, Jasmine Bradley. Together with other organizational

leaders, they form part of a dynamic team working with CEO & Executive Director Anthony Kiendl to shape and drive the current and future vision of the Gallery. This year also saw the ratification of a new Collective Agreement between the Gallery and CUPE Local 15, the union that represents the organization's 159 Bargaining Unit employees. The parties met a total of 13 times over four months, with members ratifying a new Collective Agreement on June 9, 2023.

VANCOUVER ART GALLERY STAFF LIST 2022 | 23

AT JUNE 30, 2023

CEO'S OFFICE

Anthony Kiendl, CEO & Executive Director
Skwetsimeltxw Willard "Buddy" Joseph, Elder in Residence
Lindsay Sherman, Manager of Strategic Programs and Office of the CEO
Eileen Wu, Administrative Assistant to the CEO

CAPITAL PROJECT

Simon Holwill, Director of Capital Projects
Charles Nofall, Senior Project Manager
Michelle Reid, Senior Project Manager

PEOPLE & CULTURE

Shailla Kasmani, Director of People & Culture
Debra Nesbitt, Senior Human Resources Advisor
Patricia James, Payroll & Benefits Administrator
Sandra Manrique, Volunteer Coordinator

ADVANCEMENT

Broek Bosma, Chief Advancement Officer
Lucy Smith, Executive Assistant to the CAO
Hollis Barnsley, Graphic Designer

MAJOR GIFTS & DEVELOPMENT

Aryana Sye, Director of Development & Major Gifts (maternity leave)
Oliver Zihlmann, Head of Major Gifts
James Bacon, Head of Corporate Partnerships
Shayla Bradley, Stewardship Officer
Brent Cowan, Development Officer, Database and Administration
Bianca Spagnuolo, Administrative Development Assistant
Lauren (Chang) Wong, Manager of Major Gifts

Grants

Karen Yuen, Head of Government & Foundation Grants

COMMUNICATIONS

Jasmine Bradley, Director of Strategic Communications & Branding
Greer Attridge, Content Marketing Coordinator (maternity leave)
Lucie Mink, Communications Specialist
Jasmine Wu, Content Marketing Coordinator

AUDIENCE DEVELOPMENT & MARKETING

Liz Ayre, Director of Audience Development
Danae Harvalias, Advertising & Marketing Specialist
Sue Lavitt, Annual Giving Specialist
Kulvinder Lehal, Administration Information Clerk

Membership

Jaclyn Lord-Purcell, Membership Office Assistant
Yvette Salazar, Membership Administrative Assistant
David Steiner, Membership Desk Clerk
Catherine Tickle, Membership Office Assistant

FRONT OF HOUSE

Mimi Shewchuk, Front of House Manager
Bryan Hogan, Front of House Supervisor
Jessica Montgomery, Front of House Supervisor

BUSINESS OPERATIONS

Gallery Store
Suzana Barton, Manager of Retail Operations
Eileen Chow, Gallery Store Associate
Melinda Harrison, Gallery Store Associate
Matthew Quiring, Gallery Store Associate
Sara Wark, Gallery Store Associate
Gwen Wing, Shipping & Receiving Assistant
Chad Yelenik, Gallery Store Associate

Art Rental & Sales

Asia Harvey, Manager of Art Rental & Sales
Isabela Oliva, Assistant Sales Supervisor, Art Rental & Sales
Dwayne Tonta, Office Assistant, Art Rental & Sales

MUSEUM SERVICES

Jenny Wilson, Director of Museum Services

REGISTRATION

Erica Goddard, Associate Registrar
Amber McBride, Registrar Exhibitions and Loans
Susan Sirovyak, Registrar Collections
Kim Svendsen, Associate Registrar

PHOTOGRAPHY

Kyla Bailey, Photographer II
Emma Conner, Digital Assets & Database Administrator (maternity leave)
Danielle Currie, Rights & Reproduction Coordinator
Ian Lefebvre, Photographer III

PREPARATION

Glen Flanderka, Preparator III
Brandon Cotter, Lead Preparator
Dwight Koss, Lead Preparator
Ken Labun, Lead Preparator
Jessie McNeil, Preparator II
Jim Stamper, Lead Preparator
Arvind Thadhani, Lead Preparator
Michael Trevillion, Lead Preparator
Steve Wood, Lead Preparator

AUDIO/VISUAL

Adam Hilliker, Interim AV Tech III
Derek Brunen, Production Technician
Yota Kobayashi, AV Tech II
Asa Mori, AV Exhibition Lead
Scarlet Piloow, AV Tech II/Events

CONSERVATION

Beth Wolchock, Conservation Assistant

DESIGN

Susan Perrigo, Head of Design
Madeline Elliot, Installer
Gabriela Fiorentino, Graphics Production (maternity leave)
Tommy Lee, Graphics Production
Yun Lam Li, Installer
Sarah Sangster, Graphics Production

CURATORIAL

Diana Freundl, Interim Chief Curator/ Associate Director
Natalia Camacho Henao, Curatorial Assistant, Publishing

Joanne So Jeong Chung, Curatorial Assistant
Mandy Ginson, Associate Curator
Richard Hill, Smith Jarislowsky Senior Curator of Canadian Art
Julie Martin, Curatorial Assistant, Touring/Offsite
Elaire Maund, Manager of Curatorial Affairs
Siobhan McCracken Nixon, Assistant Curator
Stephanie Rebick, Director of Publishing and Content Strategy
Andrea Valentine-Lewis, Curatorial Assistant

OPERATIONS AND FACILITIES

Ryan Schnurr, Director of Facilities and Operations
Lisa Bill, Operations Coordinator
Security
Manish Bajpai, Control Room Assistant
Hilton Goodes, Assistant Security Supervisor
Courtney Gillen, Control Room Assistant
Donald Lenz, Control Room Assistant
Daniel Loland, Control Room Assistant
Jordon Mitchell, Control Room Assistant
Alessio Tognin, Control Room Assistant
Ungwa Kasu, Chris Wilson, Control Room Assistant
Building Services
Germinio Gutierrez, Building Services Supervisor
Roger Barasso, Building Cleaner
Edwin Caoile, Building Services Worker
Richard Nelson, Stationary Engineer
James O'Krane, Building Maintenance Worker
Richard Palabasan, Building Services Worker

FINANCE AND SYSTEMS

Khene Tan, Director of Finance & Administration
Martin Chester, Systems Project Lead
Grace Hu, Senior Financial Reporting Analyst
Darcy Morrisseau, Accounts Receivable Administrator
Sherry Shen, Financial Analyst
Sophie Shen, Accounts Payable Administrator
Information Technology
Ryan Cole, Manager of Information Technology
Ahmad Khalid Nazari, Systems Analyst
Nick Stefanakis, Computer Security Technician

PUBLIC ENGAGEMENT & LEARNING

Sirish Rao, Director of Public Engagement & Learning
Sarvenaz Amanat, Public Program Coordinator, Family and Youth
Stephanie Bokenfohr, Public Program Coordinator, Adult
Lynn Chen, Institute of Asian Art Program Assistant
Shadae Johnson, Public Program Coordinator, Indigenous Programs (maternity leave)
Jana Morrison, Programming Administrative Assistant
Susan Rome, Public Program Coordinator, Schools



The following list includes names of people who contributed to the Vancouver Art Gallery through their work in contract or temporary positions, as well as other employees who left the Gallery during the period July 1, 2022 to June 30, 2023.

Sahad Ali, Security
 Grant Arnold, Curatorial
 Irina Balmus, Front of House
 Emily Biehl, Gallery Store
 Sian Brahach, Events
 Karin Bubaš, Membership
 Charlotte Cevilier, Events
 Gayle Coburn, Front of House
 Jan Deny, Museum Services
 Nicole Descalso, Gallery Store
 Marie Dickens, Finance & Administration
 Marcel Dumas, Front of House
 Tiara Edmundson, Events
 Jeri Engen, Public Engagement & Learning
 Tara Fraser, Museum Services
 Fergus Freeman, Museum Services
 Francesca Fung, Gallery Store
 Ryan Gander, Museum Services
 Bohdan Gembarsky, Front of House
 James Gerlach, Security
 Bruce Grenville, Curatorial
 Lief Hall, Museum Services
 Yoshi Haraguchi, Front of House
 Bobby Hildebrandt, Museum Services
 Abbigail Jackson, Membership

Christina Jones, Public Engagement & Learning
 Christian Kabongo Mudiay, Security
 Eileen Kage, Museum Services
 Alexander Keurvorst, Front of House
 Mehre Khan, Front of House
 Louise Kim, Front of House
 Heidi Ko, Public Engagement & Learning
 Jas Lally, Public Engagement & Learning
 Melissa Lee, Public Engagement & Learning
 Erica Lim, Public Engagement & Learning
 Maria Lopes, Security
 Zoe Mackoff de Miranda, Business Operations
 Allan Magbanua, Building Services
 John Manto, Finance
 Reylinn McGrath, Museum Services
 Jonathan McKoryk, Security
 Katherine McLoad-Smit, Events
 Kikachukwu Memeh, Membership
 Mar Merrill, Public Engagement & Learning
 Stephanie Micikyan, Gallery Store
 Calvin Morrison, Building Services
 Fiona Mowatt, Public Engagement & Learning
 John Narvaez, Building Services
 Daniel Negatu, Museum Services
 Elizabeth Oliver, Front of House
 Ronald Ong, Building Services
 Jo Oosterhuis, Museum Services
 Ginalyn Paba, Building Services

Taylor Palmer, Front of House
 Sukhwinder Pander, Security
 Francis Paris, Museum Services
 Masha Pilipenko, Advancement
 Gizelle Pillay, Front of House
 Caroline Prates de Albuquerque, Events
 Robert Salvidor, Museum Services
 Harjinder Saroa, Front of House
 Tyra Schad, Public Engagement & Learning
 Liz Scully, Public Engagement & Learning
 Leslie Sedlarova, Front of House
 Andrew Seow, Public Engagement & Learning
 Burcu Sevindik, Front of House
 Kaia Shulkin, Events
 Rabiya Siddiqui, Public Engagement & Learning
 Itamar Sitbon, Marketing
 Harley Small, Museum Services
 Joanna Spurling, Library
 Darren Staten, Advancement
 Defne Taslicay, Public Engagement & Learning
 Jennifer Tuan, Public Engagement & Learning
 Mohammad Vahidkherkha, Security
 Lavanya Verma, Public Engagement & Learning
 Paige White, Front of House
 Grace Wong, Finance & Administration
 Brittney Wood, Events
 Ling-Wei Yu, Public Engagement & Learning

MANY THANKS TO OUR VOLUNTEERS!

The work of the Vancouver Art Gallery would not be possible without the generosity of an extraordinary community of volunteers who contribute their time and expertise. We are deeply grateful to the dedicated individuals who helped us fulfill our mission by offering their support throughout the year.

We have tried to avoid errors; we apologize if your name was omitted or listed incorrectly. Please notify us so we may make a correction.

Soror (Sue) Abrishamchi
 Azadeh Amirmoshiri
 Constance Arden Duffy
 Elizabeth-Anne Armstrong
 Zeynep Aydogdu
 Keke Bai
 Leslie Baker
 Claire (Ranran) Bao
 Maria Paula Barco Giraldo
 Mariette Baynton
 Jesús Antonio Benítez Juárez
 Lucie Bourne
 Sabrina Bruns
 Gabrielle Campbell
 Briana Chen
 HaoTian (Henry) Chen
 Lora (LuoJia) Cheng
 Eileen Chow
 Nicole Chow
 Hanna Chrostowski
 Yanaj Chumchean
 Chiara Ciochi
 Lulu (Marilou) Coates
 Claire Cohen
 Jean Covell
 Marnie (Marylin) Creed
 Renata Critton-Papp
 Barbara Crocker
 Jamie Dee
 Gargi Deoghare
 Nikhar Dhingra
 Lu (Emma) Dong
 Jingyi Dou
 Maria Duran
 Gwen Epstein
 Jazmin Erice
 Beth (Margaret Elizabeth) Estabrook
 Maria Estrope
 Agnes Fan
 Xie Fang
 Behshid Farhangian
 Ronak Farhangian
 JP (Jean) Fong
 Rosanna Frasson
 Christy Frisken
 Candyce Gao
 Bianca Geissler
 Verna Gene
 Elaine Gervais
 Maryam Golshani
 Beverly Grant

Yashavi Grover
 Ethan Gu
 Ann Gui
 Kayla Guo
 Jass Gurman Singh
 Edita Hadravska
 Lisa Hall
 Maria Harper
 Sonja Hlynka
 Helen Huang
 Nancy Huang
 Shamshad Hudani
 Barbara Jaquith
 Cynthia (Congshan) Ji
 Mandeep Kaur Gill
 Min Khant Thu
 Gaeul / Autumn Kim
 Jellah (Gyuwon) Kim
 Jin-Ah Kim
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 Ilirijan Xhediku
 Yue (Ella) Xu
 Shan (Wai) Yam
 James Yang
 Vivian (Huixuan) Yang
 Lukas Yao
 Jia Yu Fu Fu
 Burcu Boylu Yucel
 Chaeun Yun
 Jason Zhai
 Alisa Zhang
 Bridgette Zhou
 Lulu Zhu
 Heba Zubaidi



PACE IN SPACE! walking session led by artist Pedro Reyes,
May 2023
Following page: Mother's Day, May 2023,
Photo: Anita Bonnarens



