

richmond art gallery



summer 2024



## *It begins with knowing and not knowing*

Rebecca Bair

Xinwei Che 車昕蔚

Patrick Cruz

Zoë Kreye

Ogheneofegor Obuwoma

Michelle Sound

Ximena Velázquez (La PosmoBaby)

July 20 - September 29

Spirituality is a term infinitely, overwhelmingly vast in scope. Scholar Rina Arya, who has written extensively on the intersection of art and spirituality, offers a pared-down definition connecting the individual to universal existential questions: "It involves thinking about life (one's own and that of others') holistically with a cognizance of what may lay beyond the here and now, the material conditions of life." She argues that spirituality has easily integrated into contemporary art, despite its prevailingly secularist stance, mainly because many artists are drawn to the profound questions faced by humanity.

Disillusioned with organized religions for its rigidity or wrongdoings, artists have turned instead to modes of spirituality. These artists often glean from sources outside the religious mainstream, intentionally or unintentionally, for instance, finding conduits to the spiritual through the transformation of everyday materials or exploring their cultural roots. Arya also points to the popular influence of such notions as self-realisation and self-betterment through self-help programs and mind/body practices, which have crossed over into other disciplines that aim to benefit the collective, such as social work, health, education, and, of course, art. *It begins with knowing and not knowing* features the varied work of seven artists whose practices resonate within this framework of the spiritual.

### ***A sensory emphasis on the body; a visceral engagement with materials***

Throughout her practice, Rebecca Bair consistently explores ways to represent Black bodies while protecting their identities, often presenting parts of her own body in various stages of obscurity. In this new series of cyanotypes, Bair tracks her hair-care rituals by pressing her hair and hair extensions onto fabrics treated with photosensitive chemicals—the resulting imprints trace a ritual of care—a kind of coded vernacular only to be truly understood by other Black folks who share similar hair ablutions. Bair describes this work as a critical rebuttal



to the ruthless colonialist history of Black erasure. With a nod to Eve Tuck and C. Ree's influential text "Glossary of a Haunting" (2013), she ruminates: "This is a consideration of trace, being and having been. Particularly in relation to the Black body, what does it mean to be ever present for colonial haunting (reminding through resiliency...)."

Since moving to Canada from Mexico, artist Ximena Velázquez (La PosmoBaby) has been making the dishes that remind them of their great-grandmother, with whom she would cook as a child. These dishes are inspiration for an ongoing series of performance-based cooking videos featuring the artist disguised in spectacular costumes. Dedicated to the making of tortillas, *Tortillera*—cheekily referencing the derogatory term for lesbian in Mexico—functions as a tribute to matrilineal knowledge, a critique of patriarchy, and a dazzling celebration of the artist's queer identity. Velázquez also teases out the almost magic, alchemic characteristic of cooking, where simple ingredients are transformed into food whose smell and taste create "a direct connection with my roots that eliminate physical borders and geographical distances."

***A longing for something beyond the here and now; a desire to learn otherwise***

Desiring to counter the commodification of the body and its experiences within the ever-present capitalist system that undergirds our daily lives, Xinwei Che 車昕蔚 engages with clay in time-based works that are profoundly ephemeral. She describes the impetus behind the creation of slowly disintegrating clay vessels as a way to escape the constraints of capitalism which has equated time with productivity and money. Invoking the Zen practice of 無心 ("no mind"), she describes her art-making process as physical and instinctive: "I don't fully understand this sensation of plasticity until I practice wedging, rolling, pinching and joining different clay bodies. As they respond and yield to the touch of my hands, I sense the immensity of geological time enfolded within them."

Zoë Kreye's new textile installation draws from the *Asklepion*, ancient Greek temples where people could retreat for rest and healing—a kind of early wellness center. Surrounded by richly coloured textiles and paintings that she paints, responding to internal sensation and energy, this immersive space will become a site for the artists, her collaborators, and members of the public to meet in an intimate space that allows for embodied reflection. Irrevocably changed by the death of her mother and the subsequent birth of her two children, Kreye has become fascinated by the idea of transformative journeys. This is manifest in her installations which evoke caves, archways, and portals as symbolic entries into other worlds. Rejecting the disembodied intellectualism of contemporary art milieus, she studies the fields of craniosacral therapy, energy readings, dance and movement exercises, intuitive, mystic, and esoteric practices. Deeply invested in these studies, she writes, "I warm up my body as a tool and then use it to (...) judge the artwork that I am making by sensing the resonance that my body offers, just as a tuning fork."







Patrick Cruz’s vibrant paintings vividly translate the narratives that emerge from the past life regression therapies he has undertaken which include meditation and hypnosis. He comes from a “new age” family who meditated, engaged with mystic practices, and believed in reincarnation, so to experiment with this therapy was a natural extension of the many esoteric interests and affinities cultivated during his early years. Frustrated with the ethnic categories and the limitations of discourses around identity that bind him as an artist of Filipino descent in Canada, he hopes to tap into a kind of emancipatory position in order “to navigate and sidestep cultural and ancestral identity” through his use of these quasi-mystical techniques.

***The creation of something of beauty in the face of pain, a refusal of dominant narratives; the potential for healing***

Hands-on Indigenous artistic techniques are at the heart of Cree and Métis artist Michelle Sound’s practice. For example, her photographic series *Holding It Together* features torn archival photographs blown up large and sewn together with colourful beading, caribou tufting, embroidery, and porcupine quills. This moving series straddles heartbreak and homage, as it recognizes the ongoing impacts of colonialism on Indigenous peoples—including the loss of language and family members—while also transforming, but never hiding, the violence of colonialism, into objects of exquisite beauty. The title *Holding It Together* underscores the difficult work that it takes to live in the face of such colonial trauma past and present. Nonetheless Sound finds pleasure in the work, asserting, “my work highlights that acts of care and joy are situated in family and community.”

Ogheneofegor Obuwoma mines their pandemic dreams of their difficult experiences at a Nigerian Catholic boarding school as source material for a short film. The strange logics of their dreams melded with scraps of memories of abuse at school in tandem with bits of their diary, conversations with friends, fragments of poetry, and gossip together lend the film an almost surreal quality. Obuwoma describes making the video as a healing process, of revisiting and working through a painful past in order to be able to move on. They state: “This film is an act of resistance to institutional and church violence and the silence and apathy expected of those who live through it.”

Amidst the devastation of the Second World War, French existentialist writer Jean-Paul Sartre famously declared, “Life has no meaning,” though he also believed this gave individuals both the freedom and *responsibility* to find and create meaning in their lives. These words still resonate today, with the continuing global realities of war and genocide. The urge to nonetheless find and create meaning can be found in the works of these seven artists—in their desire to find meaningful experiences for audiences, as well as for themselves through the very processes of art-making.





# OFF-SITE EXHIBITIONS

## CANADA LINE STATION ART WRAP

**Cherry Archer**

***Membranes and Pith 305 & Reverie 25***

**April 15, 2024 – March 15, 2025**

Location: Canada Line – Aberdeen Station

Presented in partnership with City of Richmond Public Art

What emotions or memories can food unearth? What do our meals reveal about our sense of belonging, family and history? In *Membranes and Pith 305 and Reverie 25*, Vancouver-based multidisciplinary artist Cherry Archer utilizes the evocative powers of culinary plants deeply rooted in her Trinidadian heritage to create images that awaken memories of her family and culture. She freezes produce in water, creating a “botanical ice tile,” which she then illuminates with coloured light, photographs, and prints in large format.

The works evoke a dream-like, nostalgic quality through their translucent, luminous images, delicate lighting, and fluid compositions. Citrus fruits in *Membranes and Pith 305* stir up the artist’s bittersweet feelings and memories of grieving the passing of her mother, mixed with the sensation of tasting for the first time an orange freshly picked by her grandmother from her garden. *Reverie 25*, featuring layered onion skins frozen in blue ice, is Archer’s sincere attempt to preserve memories intertwined with family recipes orally passed down by her ailing mother; as she explains, “Almost every meal preparation began with peeling onions”.



## THE ANNEX GALLERY

Located in the Cultural Centre Annex (7660 Minoru Gate, Richmond)

**Joselito Macapagal**

***The Joy of Seeing***

**June 25 – September 23**

The *Joy of Seeing* presents a selection of realistic and semi-abstract watercolour, oil, and acrylic paintings created between 2020 and 2022 by Richmond-based Filipino-Canadian artist Joselito Macapagal. His work captures fleeting yet memorable moments from his everyday life and travels: the bustling produce aisle in a local market, pre-storm clouds at Macdonald Beach, the distinctive nipa hut in the Philippines, and a steaming churro cart in Mexico. Using painting as a form of mediation and storytelling, Macapagal invites the audience into a world where he shares his joy of translating the colours, textures, lines, and shapes of such scenes in his paintings.







## CITY HALL GALLERIA

Located in Richmond City Hall (6911 No.3 Rd, Richmond)

### **Susan Purney Mark** ***The Industrial Shoreline***

**June 11 - August 26, 2024**

*The Industrial Shoreline* showcases six large wall-hanging quilt pieces by Pender Island-based textile artist Susan Purney Mark, depicting scenes of working harbours in BC. Drawing from her experiences of living near the ocean and traveling along its coastlines, Mark's work highlights the tension between the high demands of the marine shipping industry and the collective aspiration for a sustainable marine ecosystem, which human activities both impact and depend on. This complexity is conveyed through the contrast between the material choice of the intricate, subtle hand-dyed and hand-sewn fabrics, and the portrayals of rigid, patinated metal cranes and shipping containers.

## UPCOMING EXHIBITIONS

### **FOODWAYS**

**October 19 - December 31**

Food offers up a dynamic, interactive subject matter for artists. Endowed with a strong symbolic charge, food and its diverse associated rituals, traditions, and social interactions profoundly shape our individual and collective experiences of the world.

Showcasing artworks from the 2010s to the present, *FOODWAYS* will focus on a dynamic selection of artists who explore food and food cultures, addressing a rich range of questions regarding cultural identity, personal and collective narratives, colonialist histories, community, and the transmission of knowledge. These layered artworks are often intersectional and embodied in nature, highlighting how ethnicity, culture, kinship, socio-economic status, geography, and colonialist histories percolate through practices linked to food and food culture.

Artists include Derya Akay, Sara Angelucci, Patrick Cruz, Kosisochukwu Nnebe, Tania Willard, Marlene Yuen, and Shellie Zhang, among others.

See *FOODWAYS* related summer programming on p.8



# PUBLIC PROGRAMS

All events are free unless otherwise noted.

## Tour at Opening Reception

Saturday, July 20

Artists / Curator Talk & Tour: 2:00 – 3:00 pm

Opening Reception: 2:00 – 4:00 pm

Join Richmond Art Gallery curator Zoë Chan and several artists from the *It begins with knowing and not knowing* exhibition for an informal tour. Opening reception to immediately follow.

## Collage Party: Textile Works with Zoë Kreye

Saturday, July 27, 1:00 – 4:00 pm

Once per exhibition, the Gallery presents a Collage Party for adults. It's the perfect opportunity to get together with friends and make some art! This session features exhibiting artist Zoë Kreye who will demonstrate the creation of collaged and layered works with textiles that refer to embodied experiences. Participants are invited to experiment with simple art materials while you chat, listen to music, and meet other artists. Supported by the Richmond Community Celebrations grant. All materials provided, for ages 16+.

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Register: [richmondartgallery.org/cpkreye](http://richmondartgallery.org/cpkreye)

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## *Dreaming the Asklepion* with Zoë Kreye, Alexa Mardon, and Lisa Prentice

Thursday, August 8, 6:00 – 8:00 pm

*Dreaming the Asklepion* is a collaboration by visual artist Zoë, dancer/choreographer Alexa, and visual artist/craniosacral therapist Lisa who together are developing rituals for transmuting embodied and spiritual experiences into the creation of sculpture, painting, and movement. Participants are invited to register for a 20-minute individual session to experience a unique healing ritual created in response to and for each participant.

Each session includes body work techniques—consensual and gentle hands-on touch akin to cranial touch. This could include light touch on your heels, hands, arms, knees, head, neck or belly.

For more information, contact Brittney Groetelaars at [bgroetelaars@richmond.ca](mailto:bgroetelaars@richmond.ca).

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Cost: \$50.00

Register: [richmondartgallery.org/dreaming](http://richmondartgallery.org/dreaming)

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## Cyanotype Workshop with Michelle Sound

Saturday, August 10, 1:00 – 3:00 pm

Learn introductory techniques in developing cyanotypes, using the light of the sun to create unique artworks on paper or fabric. Limited to 15 participants.

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Cost: \$5.00 + taxes. All materials provided.

Register: [richmondartgallery.org/cyanotypes](http://richmondartgallery.org/cyanotypes)

Location: Cultural Centre Rooftop Garden

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## Pride Together with DJ La PosmoBaby

Thursday, August 1, 2:00 – 5:00 pm

Grab a paintbrush and paint the Pride stairs at the Richmond Cultural Centre with the Richmond Youth Media Program and 2SLGBTQIA+ community groups. The afternoon will feature music by DJ La Posmobaby (aka Ximena Velázquez) and artist-led activities. Presented in partnership with Community Cultural Development.

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Location: Richmond Cultural Centre Plaza & Atrium  
[richmond.ca/pride](http://richmond.ca/pride)

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## Collaborative Workshop with Clay: *Between us, a vessel grows* led by artist Xinwei Che 車昕蔚

Saturday, September 14, 1:00 – 3:00 pm

Xinwei Che 車昕蔚 discusses her time-centered material practice and invites participants to explore making clay pinch pots collaboratively with each other. Sensing the thickness of clay between one's own and another's fingertips, a solitary act becomes a collective exercise in close listening, negotiation, and support. Registration required. Limited to 12 participants.

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Cost: \$5.00 includes instruction and all materials  
[richmondartgallery.org/clay](http://richmondartgallery.org/clay)

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## CULTURE DAYS WEEKEND KICK-OFF: SEPTEMBER 21 & 22

### Printmaking with Marlene Yuen

Saturday, September 21, 1:00 – 4:00 pm

To kick off the national celebration of Culture Days, participants of all ages are invited to drop-in to the Rooftop Garden of the Richmond Cultural Centre to experiment with making prints using various fruits and vegetables. Guest artist Marlene Yuen will host this family-friendly event throughout the afternoon. All materials provided.





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Location: Richmond Cultural Centre Rooftop Garden  
[richmondartgallery.org/culture-days-24](http://richmondartgallery.org/culture-days-24)

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## Tatakizome Workshop with Fernanda Mascarenhas

Sunday, September 22, 1:00 – 4:00 pm

Learn to imprint fabrics with leaves, flowers, and seeds! *Tatakizome* translates to 'dyeing with hammers,' but we can use any simple tool to press plants onto fabric. Guest artist Mascarenhas will host this drop in workshop for all ages. All materials provided.

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Location: Richmond Cultural Centre Rooftop Garden  
[richmondartgallery.org/culture-days-24](http://richmondartgallery.org/culture-days-24)

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## ONGOING PROGRAMS

### Rooftop Garden Series for Adults

June – August

In the months leading up to our *FOODWAYS* exhibition opening this fall, the Gallery is hosting a variety of workshops outdoors at the Cultural Centre Rooftop Garden during the summer growing season, featuring guest artists, gardening experts, and Indigenous knowledge holders. In partnership with Richmond Arts Centre and Richmond Garden Club, events include:

**July 21:** Just Ferment It! Hot Sauce and Sauerkraut Workshops

**July 25:** Plein air drawing and painting with Gallery instructor

**July 28:** Freezer Berry Jam with Musqueam Educator Kimberlee Stogan

**August 10:** Sunprints and cyanotypes with artist Michelle Sound

**August 14 & 24:** Plein air drawing and painting with Gallery instructors

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[richmondartgallery.org/workshops](http://richmondartgallery.org/workshops)

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### Free Exhibition Tours for Groups

In-person exhibition tours can be booked anytime throughout the exhibition for your group or class of up to thirty participants. Gallery staff provide insight and discussion for each exhibition, based on the needs of your group. Mandarin tours are available upon request and subject to staff availability.

Book your visit at least three weeks in advance by contacting our School Programs Coordinator, Melanie Devoy: [mdevoy@richmond.ca](mailto:mdevoy@richmond.ca)







## Exhibition Tour in Mandarin

Saturday, August 17, 2:00 – 3:00 pm

Sign up for a tour of the current Richmond Art Gallery exhibition in Mandarin with Rebecca Wang. Learn more about the themes of the exhibition through a guided visit and informal discussion over a cup of tea. Limited spaces, RSVP to reserve a seat.

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Register: [richmondartgallery.org/mandarin-tour](https://richmondartgallery.org/mandarin-tour)

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## 國語導覽

8月17日, 星期六, 下午2-3點

歡迎參加列治文美術館當前展覽的國語導覽! 通過導覽與輕鬆的對話更多地了解展覽主題。提供茶水, 位置有限, 需預約。

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更多信息及註冊: [richmondartgallery.org/mandarin-tour](https://richmondartgallery.org/mandarin-tour)

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## ARTIST SALON ONLINE SERIES FOR VISUAL ARTISTS

Designed for artists at all levels of their career, this program features guest artists, curators, and arts workers leading talks or workshops for visual artists to professionalize, socialize, and grow their art practice and community connections. Sessions occur online the last Wednesday of each month, 7:00 – 8:00 pm. Ages 16+.

**July 31:** Ogheneofegor Obuwoma

**August 28:** Michelle Sound

**September 25:** Intro to ProCreate for Artists

**October 23:** Cherry Archer

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[richmondartgallery.org/artist-salon-series](https://richmondartgallery.org/artist-salon-series)

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## FUNDRAISER SALE

### \$5.00 Mystery Mail Art Bags

Support our public programs and receive an original piece of Mail Art with our \$5.00 Mystery Mail Art Bags! Each bag contains a unique artwork by an artist who contributed to our *International Mail Art Exhibition Fundraiser* in 2023, and an eclectic selection of collage materials for you to embark on your own artistic journey. Only available in the Art Gallery for purchase.

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[richmondartgallery.org/mystery-bags](https://richmondartgallery.org/mystery-bags)

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## PERMANENT COLLECTION

Discover our collection! The Gallery has updated the database for our permanent collection. Containing nearly 400 artworks in a variety of media collected from 1982 to 2020, our holdings are representative of the history of our exhibitions and a broader history of artistic production in British Columbia and beyond. The collection includes works by established BC artists such as Anna Wong, Wayne Ngan, Susan Point, and Gu Xiong among numerous others. It tells the story of local artists, ambitious exhibition projects, and a dedicated community. Most works were donated by artists who exhibited at the Gallery, while others were purchased by the Gallery or donated by members of the community.

[richmondartgallery.org/ragcollection](http://richmondartgallery.org/ragcollection)

### Collection Close-up

*Collection Close-up* is a new initiative where we present a work from the Collection in the Gallery's Page Hope-Smith Art Lounge. In this ongoing series, we highlight an artwork which has a formal or thematic link to the featured exhibition(s). For this second edition of *Collection Close-up*, Greg Girard's photograph **Meditation, No. 3 Road** (2014) is on display in tandem with our summer exhibition *It begins with knowing and not knowing*.

## NEW PUBLICATION

**Karen Tam: *With wings like clouds hung from the sky***  
Publishers: Art Gallery of Greater Victoria, Richmond Art Gallery, and Varley Art Gallery of Markham  
Editor: Haema Sivanesan  
Design: Victoria Lum  
25 × 20 cm  
softcover  
\$40

This lushly illustrated bilingual publication in English & Traditional Chinese focuses on Karen Tam's exhibition of the same name, which was presented at Art Gallery of Greater Victoria, Richmond Art Gallery, and the Varley Art Gallery of Markham (2017-2022). Responding to brief mentions of a Chinese artist named Lee Nam in Emily Carr's memoirs, Tam constructs an installation that vividly imagines Lee's studio in Victoria's Chinatown of the 1930s and his influence on Carr and ink brush painters working then and now. Essays by curators and art historians Lisa Baldissera, Greta Moray, and Haema Sivanesan, as well as by the artist.

Pick up your copy on your next visit to the Gallery, or email [galleries@richmond.ca](mailto:galleries@richmond.ca). We can accept payments by credit card via phone or PayPal. Postage and handling costs are not included and will be calculated based on weight and destination.

# BECOME A MEMBER

Members are an important part of the Richmond Art Gallery Association and contribute to the Gallery's growth and vitality by supporting our educational and outreach programming. Join our growing membership and become a supporter of the visual arts. Memberships start at \$25.00.

## Members enjoy the following benefits:

- Invitations to members-only events
- 10% discount on Gallery programs and events
- 20% discount on Gallery publications
- And much more!

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**Cost:** [richmondartgallery.org/membership](http://richmondartgallery.org/membership)

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## Membership Reception with Rebecca Bair

Thursday, September 20, 6:30 – 8:00 pm



New and long-term members are invited to this special reception! Visit our summer exhibition *It begins with knowing and not knowing*, meet featured artist Rebecca Bair and learn about her site-specific artwork *Hair as Ritual*, while making new friends in an informal setting. Snacks and light refreshments will be served.

**Credits:** All images courtesy of the artist unless otherwise noted.  
**Cover:** Michelle Sound, *Every Photo I Have of My Mother*, 2024, cyanotype print on elk hide drum; **p.1:** Ogheneofegor Obuwoma, *In Memory of Who We Were*, 2021, video (still); **p.2 (upper):** Xinwei Che 車昕蔚, *Pressing into Cracks and Blooms*, 2022-present, inkjet print; **p.2 (lower):** Patrick Cruz, *Celebration of the well (past life #2)*, 2023, oil, Flashe, and acrylic on canvas, Photo: Ibrahim Abusitta; **p.3 (upper):** Ximena Velázquez (La PosmoBaby), *Tortillera*, 2024, video (detail); **p.3 (lower):** Rebecca Bair, *Hair as Ritual*, 2024, cyanotype on cotton fabric (details); **p.4 (upper):** Cherry Archer, *Membranes and Pith 305*, 2023, photograph; **p.4 (lower):** Joselito Macapagal, *Macdonald Beach*, Richmond, 2020, watercolour on paper; **p.5 (upper):** Susan Purney Mark, *Along the Fraser*, 2021, hand-painted and hand-dyed cotton and linen; **p.5 (lower):** Sara Angelucci, *Bella di Notte: May 22 - Common Poppy, German Chamomile, Common Mugwort, White Garden Snail, Wall Barley*, inkjet print, 2023, Courtesy of the Stephen Bulger Gallery; **p.6 (upper):** Photo: Woodsmoke Studio; **p.6 (lower):** Luciana Freire D'Anunciação, Guadalupe Martinez, Zoë Kreye, *The River Beneath the River*, 2023, performance (detail), Kamloops Art Gallery, Photo: Kim Anderson; **p.7 (upper, clockwise from top left):** Artist Headshots, Photo: Michelle Sound; Frankie Teardrop, Charity Cervantes, Geoffrey Wallang; **p.7 (lower):** Marlene Yuen's cucumber prints; **p.8 (upper):** Fernanda Mascarenhas' Tatakizome; **p.8 (lower):** Workshop with Kymberlee Stogan, Rooftop Garden, Photos: RAG Staff; **p.9 (upper):** Headshot: Rebecca Wang; **p.9 (lower):** Photo: VIFF; **p.10:** Greg Girard, *Meditation No. 3 Road*, 2014, archival pigment print on Alupanel, Collection of the City of Richmond; **Back Cover:** Photo: Rebecca Bair

# RAG RICHMOND ART GALLERY

Richmond Art Gallery (RAG) is a non-profit municipal art gallery established in 1980. The Gallery produces an array of exhibitions and programs that connect, empower, and provoke conversation with our diverse Richmond, communities. RAG actively contributes to Richmond's cultural communities through our commitment to supporting artists via its exhibitions, educational programs, publications, and permanent collection.

We acknowledge and thank the First Peoples of the hən̓dəw̓əm̓iɬəm̓ language group on whose traditional and unceded territories we work.

## SOCIAL MEDIA

Instagram: @richmondartgallerybc  
Facebook: richmondartgallerybc  
Youtube: richmondartgallery  
X: rag\_gallery\_bc  
Tag us: #richmondartgallerybc

## GALLERY HOURS

Monday – Friday: 10:00 am – 6:00 pm  
Saturday – Sunday: 12:00 pm – 5:00 pm

More info: [richmondartgallery.org/visit-us](http://richmondartgallery.org/visit-us)

Admission is free or by donation

## LOCATION

Richmond Cultural Centre  
7700 Minoru Gate  
Richmond, BC V6Y 1R9 Canada

## ACCESSIBILITY

- 4 accessible parking spaces in the Cultural Centre parkade
- Cultural Centre and Gallery spaces accessible by ramp
- Automated entrance and interior doors
- Accessible washrooms in the Cultural Centre with wide stalls and grab bars
- Sensory support kit available at reception



## CONTACT

[gallery@richmond.ca](mailto:gallery@richmond.ca)  
604-247-8363  
[richmondartgallery.org](http://richmondartgallery.org)

