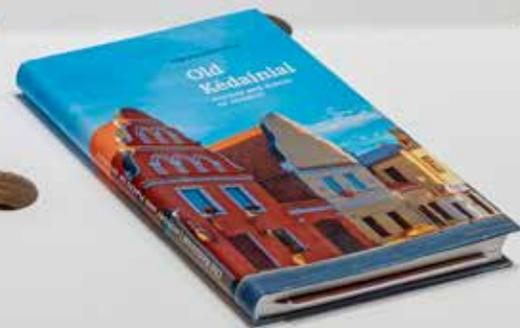


The image shows an art gallery space with a light-colored floor and walls. In the foreground, a wooden-framed photograph of a tree with autumn foliage is mounted on a white, stepped wooden display stand. To the right, a white wooden staircase structure is also on a similar stand. In the background, a long wooden table on wheels holds a large, rectangular artwork with a grid of small, intricate drawings. A blue music stand is visible on the right side of the room.

**RICHMOND  
ART GALLERY**

**SPRING 2022**



# A MINARET FOR THE GENERAL'S WIFE

A Project by  
Erdem Taşdelen

April 22 – July 31, 2022

Top: Erdem Taşdelen, *A Minaret for the General's Wife*, installation view at Mercer Union, Toronto, 2020. Courtesy of the Artist. Photo by Toni Hafkenscheid.

*A Minaret for the General's Wife* was commissioned and organized by Mercer Union, a centre for contemporary art and SAVAC (South Asian Visual Arts Centre), Toronto.

Co-curated by: Julia Paoli, Director & Curator, Mercer Union and Toleen Touq, Artistic Director, South Asian Visual Arts Centre.

The starting point for Erdem Taşdelen's exhibition is a little-known architectural oddity located in the Lithuanian city of Kėdainiai, approximately 120 km from the capital Vilnius. Built in 1880 and restored in 2007, this structure is a freestanding Ottoman-style minaret that peculiarly has no mosque below or attached to it, and currently sits in Kėdainiai Town Park in a former manor garden. Seized from its original owners after the failed rebellion of 1863 against Russian rule, the manor was eventually handed over to a Russian Army General named Eduard Totleben, who constructed the 28-metre-tall minaret on the site.

Today, visitors can see the Kédainiai Minaret seated on a rectangular stone base with distinguishing elements such as a sealed doorway, an exposed stairwell that ends midair, and plaster replicas of two marble plaques. One of these plaques features a text in Ottoman Turkish that describes a palace built by Sultan Mehmed II—a 15th-century Ottoman ruler—and the other an inscription from the Qur’an in Arabic that reads: “Who is it that can intercede with Him save by His permission?” Together, these plaques provide context for two prominent narratives regarding Totleben’s construction of the minaret. The first is that the structure was erected as a monument in celebration of Russia’s victory in the Russo-Turkish War of 1877-78. The marble slabs that originally adorned the base were brought from Ottoman land as war booty, hence the description of an older palace on one of them. The General is said to have stored various souvenirs in a small annex in the structure, which has since been destroyed. The second, more romantic tale—which locals are said to consider fondly—is that Totleben had a Turkish wife of Islamic faith for whom he built a mosque, of which only an orphaned minaret remains today.

In *A Minaret for the General’s Wife*, the minaret becomes a metaphor for that peculiar and potent feeling of being corporeally out of place, for structures built in locations where they seemingly don’t belong, and for objects brought out of context—in other words; displacement, appropriation, and extractivism. In his search to uncover the origins of the Kédainiai Minaret, Taşdelen takes up these tensions through an array of disparate and tangentially related materials, assembling miscellanea in a web of relational and spatial collage. The resulting installation comprises archival documents, replicas of artefacts, audiovisual material, a curious selection of objects, and a book of vignettes from undisclosed origins. Together, these elements expose and interrupt connections that enable historical storytelling, and through this tension forge a place wherein the artist elicits a multiplicity of readings.

For Taşdelen, the archive and the personal narrative are both invariably constructed. In bringing together historical and fictional elements, the artist complicates how we consider our own narratives and memories. At Richmond Art Gallery, Taşdelen presents primary sources, translations, and fabulations referencing the Kédainiai Minaret in equal measure; compelling the viewer to consider the confounding dichotomy between the authenticity of a material record and the myriad truths spoken by subjective experience. By revealing and simultaneously obscuring connections between the factual and the speculative, Taşdelen sets the stage for various scenarios that collapse reading and authoring at the site of encounter. This gesture purposefully (re)constructs the minaret through a constellation of artworks, where what is deemed

poignant or valuable—by virtue of its presence within the exhibition—is but an invitation to trouble the process of distillation itself.

## Biography

**Erdem Taşdelen** is a Turkish-Canadian artist who lives and works in Tkaronto/Toronto. His work has been shown at venues including Art Gallery of Burlington (2022); Mercer Union, Toronto; Oakville Galleries (2021); Blackwood Gallery, Mississauga; AKA artist-run, Saskatoon (2020); Contemporary Art Gallery, Vancouver; Museum für Gegenwartskunst Siegen (2019); VOX Centre de l’image contemporaine, Montreal (2018); Pera Museum, Istanbul (2017); Museum für Neue Kunst, Freiburg (2016). Taşdelen has been awarded the Joseph S. Stauffer Prize in Visual Arts by the Canada Council for the Arts (2016), the Charles Pachter Prize by the Hnatyshyn Foundation (2014), and was long-listed for the Sobey Art Award in 2019.

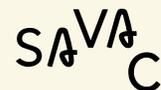
Taşdelen would like to acknowledge the support of the Canada Council for the Arts, Ontario Arts Council, the City of Toronto through the Toronto Arts Council, and Rupert, Lithuania.

## About Mercer Union

**Mercer Union** is a non-profit, artist-centred space in Toronto with a unique track record of presenting innovative exhibitions by diverse Canadian and international artists in formative and established stages of their careers. Mercer Union is dedicated to supporting the production of new and experimental work.

## About SAVAC (South Asian Visual Arts Centre)

**SAVAC** is a non-profit, nomadic artist-run organization based out of Toronto dedicated to developing and promoting the works of artists and cultural practitioners of colour located across both Turtle Island and the Global South.



The exhibition is made possible with Leading Support from RBC Insurance and Support from SAHA Association, Istanbul.



# Between stage and proposition

Suzy Halajian

## Storyteller, Seeker, Maker

Erdem Taşdelen is a storyteller. His artistic practice embraces playful narration through which associative threads and subjects are brought together to create a proposed, open-ended account for his audience to complete and interpret. Exploring both real and fictional characters, structures and psychological spaces that exceed the limits of society's expectations, his works unsettle the archetypes of the artist, the archivist, the translator and the critic. Such undertakings are carried out in his three-part sound installation *The Characters* (2017-20), a collection of humorous, disembodied narratives written by the artist to explore a future dystopia brought about by an untold series of political events. Exhibited in a bare, darkened room filled with speakers, the audience hears recorded performances by actors who exclusively portray the negative traits of stock personalities, borrowing the distinctive behaviors defined in the work of Theophrastus, the ancient Greek author who created the first set of character sketches in recorded history.

Taşdelen is a seeker. He looks to the absences in and fringes of historical, literary and personal narratives to reimagine archival materials, epistolary forms and performative storytelling. These inquiries collide in experiments of fact, fiction and art-making. Taşdelen transforms the installation space into a speculative force to reveal both vulnerable truths and non-truths. Its imaginative potential is palpable and the audience is often implicated in his theatrical settings. For instance, in *The Characters* Taşdelen uses lighting to direct his audience's attention both to the individual voices and to one's own presence in the space, turning viewers into participants in his unreliable plot. He undoes our understanding of what is acceptable,

unruly, or trustworthy and how those in power define such boundaries.

Taşdelen is a maker of images, objects and texts. He meditates on records, archival materials, fictional sources, artworks, structures and historical figures. Artistic approaches to such subjects include writing fictional, semi-fictional and poetic texts that function sometimes as scripts, but sometimes as interventions.<sup>i</sup> He methodically reconstructs politically charged stories, such as in his multimedia installation *The Curtain Sweeps Down* (2017), a semi-fictional narrative that consists of paintings, photography, sound, text and an artist book. The work delves into the story behind *Genç Kızlar*, an erotically charged work of Turkish literature published in 1950 by Nihal Yeğinoğlu, a female translator who wrote under a male pseudonym. Inquiring into who has the privilege to speak and who has been censored throughout history, Taşdelen explores historical forms of resistance used to combat such discrimination. Along the way, he reconsiders the truth value of tales and images, examining the ways they work together to expose new realities and modes of looking.

Taşdelen places both the political and the performative centre stage, using fictive characters and myths to question the sociopolitical and economic implications of confession, censorship, migration and translation over time. Taşdelen—the artist and narrator—remains hyper-present in his works; by forging a dialogue between himself and his audience, he challenges Walter Benjamin's idea of the storyteller as one who has "become something remote from us and something that is getting even more distant."<sup>ii</sup> In fact, the artist often relies on hearsay and myth in order to move closer to his audience. With a poetic insistence, he urges them to ruminate on their own desires, anxieties and behaviors, and to perform their own part within his constructed frameworks to imagine modes of existing out of place.

## A Minaret and the Uncertain

First exhibited at Mercer Union in Toronto, Taşdelen brings his work, *A Minaret for the General's Wife* to Richmond Art Gallery. Embodying the role of a historian, he begins by tracing an image of a free-standing Ottoman-style minaret from 1880 in the town of Kėdainiai, Lithuania. The artist learns that the minaret was built by Russian General Eduard Totleben, who



successfully commanded the Bulgarian Army against the Ottoman Empire in the Russo-Turkish War before settling in present day Lithuania.<sup>iii</sup> Local myths suggest that the general built the structure—without the customary mosque at its base—as a grand gesture of love for his Turkish wife: a standalone trophy, its foundation decorated with souvenirs. Typically, a minaret is a marker of the Muslim community, used for the call to prayer. Without the mosque, the structure’s function is eradicated and the minaret’s use value is called into question. This strangeness is further highlighted on the façade of the minaret where two of the original marble plaques that contained Ottoman text were both later destroyed. A plaster replica of one of the plaques was made during the minaret’s restoration in 2007, and the second one was replaced with particleboard.<sup>iv</sup> Rather than trying to verify this tale as a historian might, Taşdelen considers this minaret as a conduit for meditating on the cultural experience of being out of place. He remains curious as to why this story exists, asking himself: what happens when a place of worship is castrated of its intended use? What becomes of the myth of a site, the site itself and its visitors’ experiences over time, even as it dilapidates? And simply: how do we use a thing that is not in use?

Within the exhibition space, the artist relies on unlikely combinations of new works installed on fabricated structures—video, objects, photographs and texts—that refuse to represent the unknowable. They allude to where one might look for visual and textual traces to construct some kind of truth. It is through gesturing to what is absent, that Taşdelen attempts to reconstruct the story. The video plays on a monitor and withholds actual footage of the minaret as a whole or shots of visitors, and instead captures the lush green setting and blue skies, with close-ups of slow-moving trees, bricks and cracks in the surrounding walls. His depiction is full of holes; the absence of a straightforward account and the setting become a part of the evidence that performs in the space. Manifested in the installation are a series of photographs from multiple sources—from online research and his visit to the Regional Museum in Kėdainiai—which build upon this semi-fictional tale. Scanned archival images capture both candid and staged photos of people at the minaret and in its surroundings, collapsing various temporal spaces: a stock image of the site in Turkey where the plaques were originally extracted



before being brought to Lithuania; a photograph of what the members of the Kaunas Muslim Society may have looked like in the 1930s; a photographed portrait of a woman outfitted in traditional garb in a studio in Istanbul in the late nineteenth century; and a wistful image of a tree the artist took while on-site in Lithuania. Taşdelen further builds on this speculative space in the same way that the objects in the room function as performative props; from the trumpet to the replicated plaque, the components in their multiplicity are suspended in the exhibition and remain reconfigurable, marked with the potential to formulate a whole.

Extending the project further, the artist conceives various characters within this plot and writes texts in their voice, ranging from diaristic accounts to poetic experiments that span from the late nineteenth century to the present day. These fictitious characters as well as the fictionalized versions of real-life people include the general’s son and his imaginary Turkish wife; the Kaunas Muslim Society; the artist and his real-life assistant in Lithuania; a local resident from the end of the nineteenth century; and a visitor to the exhibition. By utilizing multiple languages—English, Lithuanian and Turkish—the texts function more like scripts, as Taşdelen questions both the complex role of language and the ambiguous terrain of translation. He impresses upon the viewer what Nadia Bou Ali suggests in a conversation with Walid Sadek: “The work of language in translation is ultimately a political act. It wrestles with

the notion of the singularity of the event and it brings us back to the issue of presence and absence.”<sup>v</sup> What is lost or gained when one language is prioritized over others? What value or destructiveness, intentional or unintentional, can come from mistranslations? And what are the potentials of the untranslatable? Pursuing his own inventive logic, the artist institutes the imaginary: he pieces together, fabricates and reinvents these records as living materials meant to be wrestled with.

Taşdelen performs the role of archivist, simultaneously expressing the impossibility of piecing this partly imagined archive together, while also unfolding the many narratives it holds. His clever efforts echo Michelle Caswell and Anne J. Gilliland’s proposition on how archival imaginaries may work when an archive’s contents are missing or unattainable: “The records as imagined or anticipated can inspire all sorts of narratives, suppositions, aspirations, longings, fears and distrust...”<sup>vi</sup> Taşdelen’s undertaking conveys the constraints of records as evidence, complicating the notion of a speculative archive as a container of meanings. For him, the archive still holds promise because it allows him to continue to unfold the story; it exists as a repository of content to be examined. And the solution to getting closer to the information does not lie in unveiling the truth of these records. In fact, it lies in creative ways of reading the elisions and symbolic transformations that occur through the minaret’s uncanny structure, devoid of its intended purpose. The exhibition further complicates the connections between record and event, affect and effect. It grants the audience space to assemble these fragments into a comprehensible narrative that can be rewritten as the pieces are reshuffled. By reimagining the textual, sculptural and archival contents, Taşdelen interrogates the power and knowledge that objects contain through the systems to which they are bound. This type of inquisition affirms Achille Mbembe’s statement: “The final destination of the archive is therefore always situated outside of its materiality,

in the story that makes it possible.”<sup>vii</sup> It leads the audience to reconsider what is at stake in physically retrieving these materials from archives, and who is left accountable to piece it together.

## Specters

The connection between seeing and knowing in *A Minaret for the General’s Wife* is complex—the narrative elements are punctured and malleable. The artist questions how memory can blur the lines between historical events and personal narratives, negotiating relations between reality and constructed truths. A haunting sensibility exists within the installation which is highlighted by the bodies that are not present.<sup>viii</sup> For Avery Gordon, a haunting registers loss and allows for oppressive systems of power to reveal themselves and their impact on everyday lives. It is an animated possession in which buried social violence is resurrected.<sup>ix</sup> Accordingly, hauntings raise specters such as the archive and the castrated minaret—a phantasmic structure, that points to the partially traceable histories, people, places and ideas which we continually seek with the knowledge that they can never be fully represented or accessed.

The artist’s familiarity with the minaret’s purpose for worship dissolves and the initially invisible realities soon rise to the surface.<sup>x</sup> It forces an experience of what Mbembe calls a “difference between co-ownership of dead time (the past) and living time, that is, the immediate present,”<sup>xi</sup> reassembling traces of the past rather than destroying them. The installation appears as it is in progress, a vacant rehearsal space that is being reconfigured even when no one is there. At the same time, it posits that performance is always a process requiring people, objects and institutions, even when it takes place in the briefest of moments before it is gathered up and dispersed in evanescence. In leaving space for absence and the unknowable, the exhibition regards itself as an event; it functions as a placeholder for something to happen. The audience holds the agency to activate this theater by rehearsing its scripts and engaging with its props and archive firsthand. Taşdelen insists that the only way the story can be told is if it comes from multiple points of view, without an authorial narrator and through an open-ended unfolding of research in which facts are treated as processes.

Within Taşdelen’s installations, voices and temporalities break with fixed concepts and subvert determinate narratives. He records and unearths photographs and experimental moving image works, and creates enigmatic, uncanny props meant to consider their uses and values. Taşdelen’s practice often investigates multiple time periods at once to expose systemic violence and individual resilience. Reflections on political resistance, desire, ways



of being, and the queering of mainstream narratives all manifest in uncommon ways. At the same time, the artist actively transforms audience members into knowledgeable actors within the installation, playfully demonstrating that the audience has always been an unassuming actor in the work. The stories of all involved are thusly intertwined. The indeterminateness of the space echoes Taşdelen's tale as it unfolds, affecting multiple meanings rather than describing or denoting a singular myth.

Instability and inconclusivity emphasize the activation of new conceptual structures that allow an audience to make meaning. By reexamining an unconventional minaret in his role as storyteller, seeker and a maker, Taşdelen activates a notion of home and complicates the out-of-placeness that is full of potential. At Richmond Art Gallery, the fictive and the uncertain provide space for the ghostly to manifest as a tactile experience. These are conjured through the missing, the remaining traces and that which has been lost in translation. The stationary idea of home is sent out to migrate and transcend both physical and temporal borders, making room for participation. At the same time, this phenomenon unfolds a new understanding of structures and their narratives: it reveals the potential to relieve the burden that these stories bear by materializing possibilities that refuse categorization.

**Suzu Halajian** is a curator, writer, and researcher based in Los Angeles. Her work begins at the intersection of art and politics, treating image making as steeped in colonial pasts and modern surveillance states. She has recently curated exhibitions and programs at ONE Archives at the USC Libraries, Hammer Museum, LACE (Los Angeles Contemporary Exhibitions), Human Resources, Los Angeles Contemporary Archive (all Los Angeles); Oregon Contemporary, Portland; Sursock Museum, Beirut; and UKS, Oslo. Halajian is Associate Curator at Kunstverein Amsterdam and serves on the Programming Committee of Human Resources Los Angeles. In 2017 she was granted The Andy Warhol Foundation Arts Writers Grant for the collaborative journal *Georgia*, and in 2014 she received a Curatorial Research Fellowship from the Andy Warhol Foundation for the Visual Arts. Her writing has been published by ArtEast, BOMB, X-TRA, Ibraaz, among others. She holds an MA in Curatorial Studies from Bard College in New York, and is currently a doctorate student in the Film and Digital Media program at the University of California, Santa Cruz.

Images: Erdem Taşdelen, *A Minaret for the General's Wife*, installation view at Mercer Union, Toronto, 2020. Courtesy of the Artist. Photos by Toni Hafkenscheid.



- i. A more personal investigation includes *Dear*, (2010), a series of anonymous, self-reflexive letters pinned directly to the exhibition's wall. Anxiously written by the artist to himself, these private meditations are full of his own notes and mark-ups.
- ii. Walter Benjamin, "The Storyteller: Reflections on the Works of Nikolai Leskov," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Schocken Books, 1968), 83.
- iii. At the time of war this land was still part of the Russian Empire.
- iv. There was also a third smaller plaque with text from the Qur'an to the right of the others. A replica of this plaque is currently there.
- v. Nadia Bou Ali, "On Survivors, Translation and Their Next: A Conversation Between Walid Sadek and Nadia Bou Ali," *ARTMargins* 4, no. 2 (June 2015): <https://artmargins.com/on-survivors-translation-and-their-next-a-conversation-between-walid-sadek-and-nadia-bou-ali/>.
- vi. Michelle Caswell and Anne J. Gilliland, "Records and their Imaginaries: Imagining the Impossible, Making Possible the Imagined," *Archival Science* 16, no. 1 (March 2016): 55.
- vii. Achille Mbembe, "The Power of the Archive and its Limits" in *Refiguring the Archive*, eds. Carolyn Hamilton, Verne Harris, Jane Taylor, Michèle Pickover, Graeme Reid, and Razia Saleh (Dordrecht, Boston, and London: Kluwer Academic Publishers, 2002), 21.
- viii. Given that this exhibition first took place during the COVID-19 pandemic after first being rescheduled, a ghostly experience of bodies in the form of an absent audience is ever more heightened, as a traditional exhibition viewing had to be drastically rethought in the space.
- ix. According to Avery F. Gordon, haunting also collapses a serialized understanding of time as a succession of evenly spaced intervals and prompts that something must be done different than before. See "Some Thoughts on Haunting and Futurity," *Borderlands* 10, no. 2 (2011).
- x. Such an out-of-placeness echoes the Turkish artist's own relationship to his adopted home of Toronto, Canada. Erdem Taşdelen in discussion with the author, July 8, 2020.
- xi. Mbembe, "The Power of the Archive and its Limits," 21.



# CAPTURE FESTIVAL ON THE CANADA LINE

On view until February 28, 2023

In partnership with Public Art Richmond,  
Capture Photography Festival & InTransit BC

## KYLA BOURGH

*Objects given to my mom because she is Asian*

### Lansdowne Station

Bourgh's installation at Lansdowne Station presents objects that have been given to the artist's mother over the past fifty years. Each object is associated with an "Asian style" and was gifted to her because of her physical and cultural identity. Bourgh's work highlights that, while the gifts were given to her mother in kindness, they unwittingly reminded her that she is and always will be perceived as a visible minority in her farming community in rural British Columbia. Through this work, the artist considers the unconscious biases placed on her mother and how they differ from the artist's own lived experience as someone of mixed ethnicity who is white "passing."



## CHAD WONG

*Empty Spaces that Fill My Heart*

### Aberdeen Station

*Empty Spaces that Fill My Heart* is a photographic diptych connecting Richmond and Vancouver's Chinatowns. In this work, Wong presents abstracted fragments of the awnings and hallways of the Hong Kong-style cafes and Chinese Canadian malls he grew up visiting in Richmond and Vancouver. The images contemplate how various modes of representation in architecture and shared cultural spaces shape the narrative and identity of a community. *Empty Spaces that Fill My Heart* is on view at the Aberdeen Canada Line Station.

Left, top: Kyla Bourgh, *Objects given to my Mom because she is Asian*, 2018. Courtesy of the Artist. Left, bottom: Chad Wong, *Empty Spaces that Fill My Heart*, 2021. Courtesy of the Artist. Right, top: Right, bottom: Anna Wong, *The Great Wall: #3*, 1986, Mixed Media. Richmond Art Gallery Permanent Collection.

# SCHOOL ART PROGRAM

## TOURS & WORKSHOPS

We are offering in-person gallery tours and art workshops for K-12 students. For the exhibition, *A Minaret for the General's Wife*, students will be guided through creating architectural sculptures using paper and cardstock inspired by the unique architectural forms of the Minaret and Islamic Architecture.

## CLASSROOM ART KITS

### Indigenous Art Series

We have partnered with Indigenous artist Michelle Sound to create two Classroom Art Kits that contain art supplies and video art lessons on the theme of Indigenous Art. The first kit is on the theme of Embroidery, Beading, and Caribou Fur tufting, and the second on the Art of the Drum. Kits are available for three-week rentals and contain all the materials for an engaging art project.

To book a field trip or order a kit contact Melanie Devoy at [mdevoy@richmond.ca](mailto:mdevoy@richmond.ca) or visit [richmondartgallery.org/classroom-art-kits](http://richmondartgallery.org/classroom-art-kits) for more info.

# PERMANENT COLLECTION NOW ONLINE!

Discover our collection digitally! Richmond Art Gallery has launched a new digital database of our permanent collection. Containing nearly four-hundred works of art in a variety of media collected from 1982 to 2020, our collection is representative of the history of our exhibitions and a broader history of artistic production in British Columbia and beyond. The permanent collection includes works by established BC artists such as Anna Wong, Wayne Ngan, Susan Point, Greg Girard and Gu Xiong among numerous others. Our collection 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. Our new portal allows you to search for specific works and explore curated collections. View our collection online at: [richmondartgallery.org/ragcollection](http://richmondartgallery.org/ragcollection)



# Join us for a season of programs & events for all ages

All programs are free unless otherwise indicated and registration is required for most.

Due to changing provincial health orders, check our website for the most up-to-date information.

## ARTIST TALK & EXHIBITION LAUNCH WITH ERDEM TAŞDELEN

**Saturday, April 23, 2:00 - 3:00 pm**

The artist will lead an in-person tour of the exhibition *A Minaret for the General's Wife*. Registration required.

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**Location:** In person at the Gallery

**Register:** [richmondartgallery.org/artist-talk-tasdelen](http://richmondartgallery.org/artist-talk-tasdelen)

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## CAPTURE FESTIVAL CANADA LINE WALKING TOUR

**Saturday, May 14, 1:30 - 3:30 pm**

As part of Capture Photography Festival, artists Adriele Au, Kyla Bourgh and Chad Wong will take visitors on a walking tour of public artwork at Canada Line stations in Richmond. Bourgh and Wong will discuss their works at Aberdeen and Lansdowne, while Au will speak about her No. 3 Road Art Column installation. Registration required.

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**Location:** Aberdeen Station, 4100 No. 3 Rd, meet 1:30 pm

**Register:** [richmondartgallery.org/canada-line-tour](http://richmondartgallery.org/canada-line-tour)

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## WORLD COLLAGE DAY: COLLAGE PARTY

**Saturday, May 14, 1:00 - 4:00 pm**

As part of *World Collage Day*, we are hosting a Collage Party to get together with friends and make some art! Using imagery inspired by the *A Minaret for the General's Wife* exhibition, participants are invited to cut & paste, chat, listen to music and experiment with simple art materials. All supplies provided. Very limited seating, registration required. Recommended for ages 16+.

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**Location:** In person at the Art Gallery

**Register:** [richmondartgallery.org/collage-party](http://richmondartgallery.org/collage-party)

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## ARTIST SALON SERIES

**Last Wednesday of each month, 7:00 - 8:30 pm**

This free program is an opportunity for emerging and established visual artists to learn, socialize and discuss opportunities with arts professionals and artists. Each Salon hosts a different presenter who will provide an inspirational talk and professional development advice.

Missed a session? Check out our extensive video library of previous talks online:  
[richmondartgallery.org/artistsalonvideo](http://richmondartgallery.org/artistsalonvideo)

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**Location:** In-person and live-streamed

**Register:** [richmondartgallery.org/artist-salon-series](http://richmondartgallery.org/artist-salon-series)

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## ARTIST SALON WITH J. PEACHY

**Wednesday, April 27**

Artist J Peachy will share how to develop community-based projects and collaborations using some current Richmond-based projects as examples.

## ARTIST SALON WITH KYLA BOURGH & SHAUN DACEY

**Wednesday, May 25**

Artist Kyla Bourgh and RAG Director Shaun Dacey offer insight into developing work for public art installations versus gallery exhibitions.

## ARTIST SALON WITH JAMIE SMITH

**Wednesday, June 29**

Artist and entrepreneur Jamie Smith will share her artistic journey and offer tips on growing an art business.

## DOORS OPEN RICHMOND

**Saturday/Sunday, June 4, 5, 12:00 - 5:00 pm**

Free events will be hosted throughout the city of Richmond to celebrate Richmond's culture and heritage.

Visit the gallery for a free informal exhibition tour and spend some time in the interactive area creating your own artworks. Free drop-in for all ages throughout the day.

Visit the Doors Open website for maps and details on what's happening throughout the city:  
[richmondmuseum.ca/doors-open](http://richmondmuseum.ca/doors-open)

# TOURS

## WEEKDAY TOURS FOR GROUPS

### Daily, Monday to Friday

In person or online exhibition tours can be booked for a tour and discussion with your adult group or class.

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**Location:** Gallery or online

**Register:** [ktycholis@richmond.ca](mailto:ktycholis@richmond.ca) (advance notice required)

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## MULTILINGUAL DROP-IN

### WEEKEND TOURS

### Saturdays and Sundays in May

In person tours of the exhibition will be hosted throughout the month of May in celebration of Asian Heritage Month. Hosted on the hour at 1 pm, 2 pm, 3 pm and 4 pm, these staff-led tours offer a quick overview of the current exhibition. Saturday tours offered in English, Sunday tours in English or Mandarin.

## RAG@HOME

[richmondartgallery.org/rag-at-home](http://richmondartgallery.org/rag-at-home)

RAG@Home is a way to enjoy the gallery online, from wherever you may be. Engage with us through live and on-demand digital artist talks, hands-on art activities, and exhibition tours for all ages.

Missed the latest artist talk, performance, or pro-D workshop? Check out our online video library.

# CITY HALL GALLERIA

## DONA NABATA: OUTSIDE OF HISTORY

April 19 - June 14

By enlarging and painting on archival photographs, Nabata brings the past into the present in this series that illustrates the transience of life. With these paintings, the artist would like to add to the collective memory of the Japanese Canadian experience.

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**Location:** Richmond City Hall, 6911 No. 3 Road

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Top, right: Family Sunday, 2022. Bottom, right: Dona Nabata, *Outside of History Today*, oil on canvas, 36 x 60 inches.

# BECOME A RAGA 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.

## Members enjoy the following benefits:

- Invitations to members-only events throughout the year
- 10% discount on Gallery programs and events
- 20% discount on Gallery catalogues
- And much more!

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**Cost:** Memberships start at \$25.00

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

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## VISIT US IN-PERSON!

The safety of all visitors and staff is our priority. Protocols following government guidelines are in place to ensure that you have a safe and enjoyable visit. We thank you for your patience and cooperation and as always, we welcome your feedback. Visit [richmondartgallery.org](http://richmondartgallery.org) for up-to-date protocols.

## 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, BC communities. RAG actively contributes to Richmond's cultural communities through our commitment to supporting artists via exhibitions, educational programs, publications, and a permanent collection.

### SOCIAL MEDIA

Facebook: [richmondartgallerybc](https://www.facebook.com/richmondartgallerybc)

Twitter: [rag\\_gallery\\_bc](https://twitter.com/rag_gallery_bc)

Instagram: [richmondartgallerybc](https://www.instagram.com/richmondartgallerybc)

Youtube: [richmondartgallery](https://www.youtube.com/richmondartgallery)

Tag us: [#richmondartgallerybc](https://twitter.com/richmondartgallerybc)

### GALLERY HOURS

Monday - Friday: 10:00 am - 6:00 pm

Saturday & Sunday: 12:00 pm - 5:00 pm

\*Please confirm hours on our website as they may change during the fall and winter.

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

### CONTACT

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

[gallery@richmond.ca](mailto:gallery@richmond.ca)

604-247-8363

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



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Cover image: Erdem Taşdelen, *A Minaret for the General's Wife*, installation view at Mercer Union, Toronto, 2020. Courtesy of the Artist. Photo by Toni Hafkenscheid.