

**RICHMOND
ART GALLERY**



SUMMER 2021



Imperfect Offerings

Jesse Birch
Naoko Fukumaru
Glenn Lewis



June 26 – August 22

Curated by Shaun Dacey

Imperfect Offerings features new commissions and past works by three BC artists with a ceramics practice: Jesse Birch, Naoko Fukumaru, Glenn Lewis. With a focus on rediscovering the simple pleasures of social gatherings and communal being, *Imperfect Offerings* provides a hopeful look toward a post-pandemic future. As summer emerges, there is a renewed sense of optimism for things we've lost in the past year: shared meals, gatherings with friends and family, moments of human connection. This exhibition brings together objects that serve as conduits for intimate care and aesthetic play.

The ceramic works presented embody both function and beauty. Selected pieces recall the artists' hands that made them, foregrounding the tactility of creating, rebuilding, and healing. The core themes of the exhibition resonate with our collective journey through the COVID-19 pandemic, highlighting recovery and a careful return to sociality. Several of the pieces are also functional pieces of pottery, meant to be used to serve tea or share food and drink. Each featured artist has a unique connection to the rich history of pottery in British Columbia, which was influenced by the revolutionary studio pottery movements of renowned Japanese potter Shōji Hamada and British legend Bernard Leach.

Naoko Fukumaru is a Kyoto-born, Vancouver-based kintsugi artist. A professional conservator — who worked at the Detroit Institute of Arts Museum, Metropolitan Museum in New York and was involved in major conservation projects including Leonardo da Vinci's *The Last Supper* — Fukumaru has been collaborating with prominent BC potters since 2019 to restore, adapt, and reinvent their broken or cracked works. The exhibition presents over two-hundred works of kintsugi as well as the new commission and installation *Slug Pottery Excavation Room*, an homage to the legacy of the artists who helped define the pottery scene in BC. Created with pieces of broken ceramics found at the former site of Mick Henry's studio, Slug Pottery, the installation gives shape to a unique form of collaboration between artists past and present. Fukumaru's kintsugi respectfully brings new life and attention to the works of Henry, Glenn Lewis, Wayne Ngan, Heinz Laffin, and others.

Glenn Lewis is a renowned artist who apprenticed under Leach in the UK in the early 1960s. The exhibition features *The Poetic Process*, an installation of 20 large-scale photographs and five pots originally created while Lewis was in residence at Leach Pottery in St. Ives, England. When the work was shipped to Vancouver, the pottery arrived broken. Rather than discarding the pieces, Lewis decided to repair the pots using kintsugi, a 500-year-old Japanese method of restoring damaged ceramics through golden rejoinery. The work now serves as a reminder of the beauty in imperfections.

Jesse Birch is the curator of Nanaimo Art Gallery, an artist, and writer. His emerging ceramics practice has been influenced by BC potters following the Hamada and Leach tradition, including Lewis. For *Imperfect Offerings*, Birch presents a new teapot set with cups that he has gifted to Richmond Art Gallery. Once the exhibition closes, the set will join the gallery's everyday kitchenwares, rather than entering the collection. Birch intends to help facilitate future convivial encounters in the space, while also contributing to the care of those who work so hard making culture happen. The set has also been touched by kintsugi: the teapot lid cracked during the original firing and was repaired by Fukumaru.

Pending COVID-19 provincial health orders, Richmond Art Gallery will host a public talk between Fukumaru, Lewis, and curator Makiko Hara on Saturday, July 31. The talk will focus on the critical Morris and Helen Belkin Art Gallery exhibition *Thrown* (2004), and pieces from the show that were later restored with kintsugi. There will also be a *Tea & Talk* series, potentially hosted with Birch's teapot set during the final of the exhibition. Visit our website for up to date details.

Left: Naoko Fukumaru, *Secret Life*, 2020, excavated fragments from Heinz Laffin Pottery, Urushi lacquer, barnacles and 24K gold. Courtesy of the artist.

Top: Glenn Lewis, *The Poetic Process*, 2019, installation at Franc Gallery, Vancouver. Courtesy of the artist.

Bottom: Jesse Birch, *Cups for Richmond Art Gallery (inverted)*, 2020 – 2021, stoneware.



CAPTURE FESTIVAL ON THE CANADA LINE

April 2 – September 30

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

CHUN HUA CATHERINE DONG: THE MISFITS Aberdeen Station

Utilizing digital techniques and photography, Chun Hua Catherine Dong's work illustrates the rich symbolic value of Chinese textiles to explore issues of gender and culture. The phoenix and dragon are interconnected symbols in Chinese culture and are often used together to symbolize auspicious and blissful relations between husband and wife. Within this diptych, Dong envisions the phoenix and the dragon not as opposites but as mirrors of each other. Adding her own twist to a traditional medium, the artist uses blue to return masculinity to the phoenix and plum blossoms to offer femininity to the dragon. By placing these symbols within the rainbowed sea and mountain patterns, the artist suggests a contemporary perspective on Chinese tradition.

Each image is animated with augmented reality through a free app that can be downloaded on a mobile phone or tablet from App Store or Google Play. On site, open the app and point your phone toward the installation and hold until graphics appear.

BRENDAN FERNANDES: THE LEFT SPACE Lansdowne Station

Brendan Fernandes uses historically significant patterns to tell stories of power, camouflage, and resistance. Evoking a sense of urgency and emergency, "dazzle" patterns, which were painted on warships to confuse the enemy, are coupled with purple and magenta plaid, which at once symbolizes British colonial rule in Kenya, a warning to predators in the wild, and the flashing of police lights. Fernandes playfully wraps this symbolic print across Lansdowne Station. The gesture offers a moment to contemplate solidarity, resiliency, protection, and care during these trying times.

The print seen in this installation is one used as a backdrop in *The Left Space*, an online performance by the artist. Faced with a global pandemic, we have had to reimagine the ways that we gather, protest, and achieve critical mass. In the fall of 2020, the Art Gallery of Ontario, Toronto presented *The Left Space*, developed by Fernandes specifically for the online platform Zoom. In the performance, custom backdrops, such as the one seen here, and on-and-off camera sequences intervened in and aesthetically connected a team of dancers performing from their homes around the world.

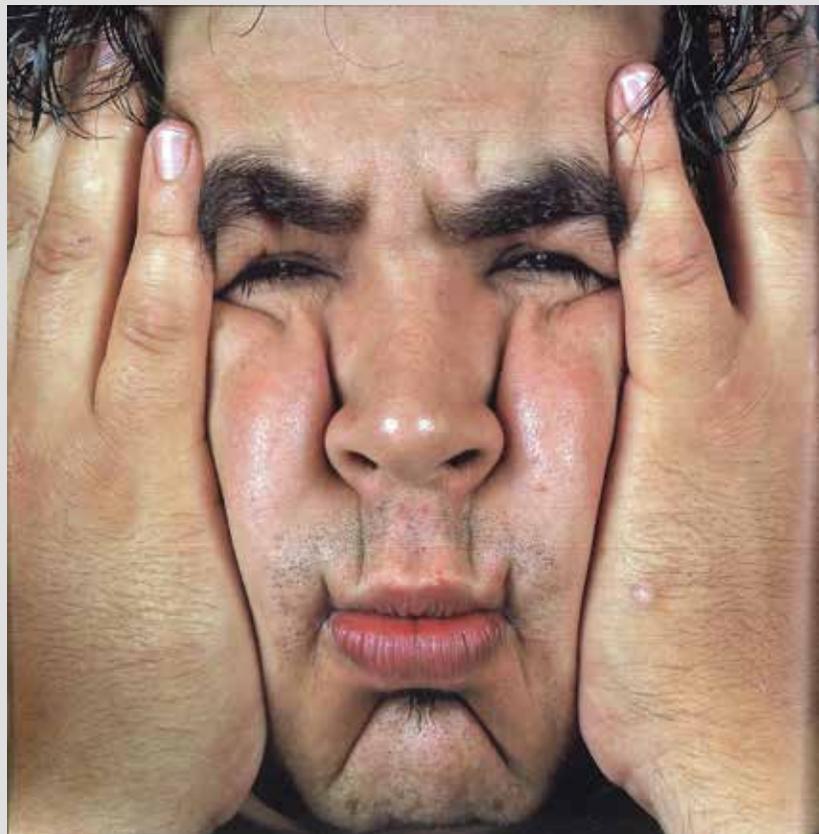


PERMANENT COLLECTION NOW ONLINE!

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: bit.ly/ragcollection



Left page, Chun Hua Catherine Dong, *The Misfits*, 2020; Brendan Fernandes, *The Left Space*, 2021.

Top: Greg Girard, *Mall Tai-Chi*, photographic print, 2014. Middle: Anna Wong, *China Wall - Post cards*, print, 1986. Bottom: Arthur Renwick, *Danny*, photographic print, 2006.



JOIN US FOR A SEASON OF PROGRAMS & EVENTS FOR ALL AGES

Webinars include live English transcriptions, and will be live-streamed on Zoom and Facebook.

All events are free unless noted.

ARTIST SALON WEBINAR SERIES

The Artist Salon is an opportunity for emerging and established visual artists to learn from arts professionals and discuss opportunities in the arts community. A different guest presenter for inspirational talks and professional development advice for visual artists presents monthly. Sessions include live Q&A sessions for participants to join in.

Visit richmondartgallery.org/artist-salon for upcoming guest presenters.



ARTIST SALON WEBINAR

WITH PUYA KHALILI & CHARLOTTE WALL

Saturday, June 26, 1:00 – 2:30 pm

Vancouver-based artists Puya Khalili and Charlotte Wall will share their experiences of working together to develop various public art projects that incorporate several disciplines of visual art, design and architecture to create multi-faceted and provocative artworks for the public realm. The artists will discuss their working process in applying, developing, and designing public art works to offer advice and inspiration for artists interested in expanding their own art practice. Live Q&A session to follow the artists presentation.

Register: richmondartgallery.org/khalili-wall-salon



ARTIST SALON: PANEL DISCUSSION ON

KINTSUGI WITH JESSE BIRCH, NAKO FUKUMARU, GLENN LEWIS & MAKIKO HARA

July 31, 1:00 – 2:30 pm

In connection to the Richmond Art Gallery's *Imperfect Offerings* exhibition, the Artist Salon Series hosts a public talk with artist/curator Jesse Birch, local conservator and ceramic artist Naoko Fukumaru, artist Glenn Lewis, and independent curator Makiko Hara. Join in the discussion with the artists and curators to explore new ways to connect and collaborate with others in your own art practice.

Learn more about the critical Morris and Helen Belkin Art Gallery exhibition *Thrown* (2004), and pieces from that show that were later restored with kintsugi.

Roughly translating as 'joining with gold', kintsugi is the 500-year-old Japanese art of restoring damaged ceramics underpinned by a philosophy of finding beauty in the flawed or imperfect: treating cracks and damage as part of the history of an object, and as something to celebrate rather than to disguise. The panelists will discuss their connection to the practice of kintsugi, as well as the making, conservation and curating of ceramic works as a way to rediscover the simple pleasure of social gatherings and communal being.

Location: This session will be hosted in-person with limited capacity.

Register: <http://bit.ly/KintsugiSalonTix>

More Info: richmondartgallery.org/kintsugi-salon

EXHIBITION TOURS

Saturdays, ongoing

In-person English language tours are hosted every Saturday at select times for household groups of up to six visitors. Online tours can also be booked for a virtual discussion with your group or class.

Location: live-streamed or in-person

Register: galleries@richmond.ca or phone 604-247-8363

MANDARIN-LANGUAGE VIRTUAL TOURS

Richmond Art Gallery and Richmond Public Art, in partnership with Capture Photography Festival and InTransit BC, present photo-based art installations along the Canada Line. Get outside to visit the works of Chun Hua Catherine Dong at Aberdeen Station and Brendan Fernandes at Lansdowne Station.

While viewing the works, use your phone or other portable device to hear directly from the artists as they discuss their artworks. Alternately, you can view the tour from the comfort of your home! Videos will be two minutes long and hosted in Mandarin.

Location: vimeo.com/537995988 vimeo.com/543039697

Images, left page, clockwise: Puya Khalili and Charlotte Wall, *Typhas*, 2021, upcoming Public Art Installation, Richmond, BC; Charlotte Wall; Glenn Lewis; Naoko Fukumar; Puya Khalili. All images courtesy of the artists.

Top right: Kathy Tycholis hosting Artist Salon, *Art in Times of Crisis*, with artist, Jairo Salazar, August 2020. Bottom right: Contents of RAGA School Art Program Art Making Kit.

RAG@HOME

Missed the latest Artist Talk, Performance, or Pro-D Workshop?

Check out the Gallery's RAG@Home pages for video recordings of many of our past events. <https://www.richmondartgallery.org/rag-at-home/ragathomevideo> 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.



ART MAKING KITS

INDIGENOUS ART SERIES

We are delighted to announce that we have partnered with artist Michelle Sound to create a series of video art lessons on the theme of Indigenous art, and the first activity is now available. Inspired by Métis artist Amy Malbeuf's artwork exhibited in last year's *Labours Trace* exhibition, the first lesson examines the traditional technique of caribou tufting.

A Classroom Kit with required materials for this activity can be purchased from the gallery. To find out more or to order a kit contact the School Program Coordinator, Melanie Devoy at mdevoy@richmond.ca or visit richmondartgallery.org/artkit



VISIT US IN PERSON!

Enter through the Richmond Cultural Centre front entrance (7700 Minoru Gate), and staff will direct you to the Art Gallery.

You can also book your visit in advance by phone 604-247-8363 or email gallery@richmond.ca.

COVID-19 SAFETY PRECAUTIONS

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/reopen for up to date information.

- All visitors must self-assess before visiting. Please stay home if you are not feeling well.
- Face coverings are mandatory for all staff & visitors.
- All visitors and staff must social distance by maintaining a two-metre distance from each other.
- A hand sanitation station is located at the Cultural Centre and Gallery entrance.
- Stringent cleaning practices are in place throughout the Cultural Centre.

For more information, email gallery@richmond.ca.

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!

Cost: Membership starts at \$25.00

More info: richmondartgallery.org/membership

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: 10:00 am – 4:00 pm*

*Please confirm hours on our website as they may change during summer.

More info: richmondartgallery.org/reopen

Admission is free or by donation

LOCATION

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

CONTACT

richmondartgallery.org
gallery@richmond.ca
604-247-8363

richmondartgallery.org



PUBLIC ART
RICHMOND

Capture Photography Festival



Cover: Glenn Lewis, *The Poetic Process (Sub-rosa 1)*, 2019.
Courtesy of the artist.



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