



FINE
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Heffel

**TOGETHER AGAIN | BAF EXHIBITION AND
AUCTION IN SUPPORT OF ALUMNI ARTISTS
ONLINE AUCTION PARTNERSHIP (HO2)**

SALE AUGUST 10, 2021 – AUGUST 24, 2021



h201

KIM KENNEDY AUSTIN

1977 Canadian

**B.C. Sugar Refinery. Picnic. Bowen Island. 6 August 1921.
Dominion Photo Co. AM1535-: CVA 99-5120**

watercolour on paper

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Collection of the Artist

Exhibited: Terminal Creek Contemporary, Bowen Island, Serpentine Path curated by Patrik Andersson, September 25 - August 26, 2018

Literature: Clint Burnham, Serpentine Path, Espace 121, Winter 2019

Kim Kennedy Austin is an artist based in Vancouver, Canada. Recent solo exhibitions include *You, Only Better* at Burrard Arts Foundation (2017); *Fast Girls Get There First* at Wil Aballe Art Projects (2017); and *Industry, Charity, Faith, Hope* at West Vancouver Art Museum (2015). Recent group exhibitions include *Trapped in 2020* (2020) and *Leftovers* at Trapp Projects (2019); *Serpentine Path* at Terminal Creek Contemporary on Bowen Island (2018); and *Metamorphosis* at Vancouver Art Gallery (2018). Austin's work has been collected by Burnaby Art Gallery, West Vancouver Art Museum, Vancouver Art Gallery, and Foreign Affairs and International Trade Canada. Austin is represented by Wil Aballe Art Projects. In 2017, Austin presented a new body of work, a result of her artist residency at BAF. These works explored the subject of self-betterment through the advertisements found in American home and fitness magazines from the mid-20th century to comment on the capitalist rise of the "keeping-up-with-the-Joneses" consumerism of the post-WWII era.

Austin is an interdisciplinary artist working across disparate mediums including drawing, printmaking, beading, embroidery, and watercolour. The artist takes her inspiration from often beauty-based pop culture steeped in contexts of capitalism including magazines, love songs, and young adult novels. *BC Sugar Refinery. Picnic. Bowen Island. 6 August 1921* is a part of *Company Picnic*, a series of nine watercolours using photographs from the Bowen Island Museum and Archives and other of *Annual Company Picnics* that took place on the island during the 1920s and 1930s. *BC Sugar Refinery. Picnic. Bowen Island. 6 August 1921* is a unique work.

Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the *Together Again | BAF Exhibition and Auction* in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the *Together Again | BAF Exhibition and Auction*.

Starting Bid: \$900 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Burrard Arts Foundation Vancouver



h202

KIM KENNEDY AUSTIN

1977 Canadian

**University of British Columbia. Arts, Science & Agriculture.
Graduates Picnic. Bowen Island. 4 May 1935, 2018**

watercolour on paper

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Collection of the Artist

Exhibited: Terminal Creek Contemporary, Bowen Island, Serpentine Path curated by Patrik Andersson, September 25 - August 26, 2018

Literature: Clint Burnham, Serpentine Path, Espace, Issue 121, Winter 2019

Kim Kennedy Austin is an artist based in Vancouver, Canada. Recent solo exhibitions include *You, Only Better* at Burrard Arts Foundation (2017); *Fast Girls Get There First* at Wil Aballe Art Projects (2017); and *Industry, Charity, Faith, Hope* at West Vancouver Art Museum (2015). Recent group exhibitions include *Trapped in 2020* (2020) and *Leftovers* at Trapp Projects (2019); *Serpentine Path* at Terminal Creek Contemporary on Bowen Island (2018); and *Metamorphosis* at Vancouver Art Gallery (2018). Austin's work has been collected by Burnaby Art Gallery, West Vancouver Art Museum, Vancouver Art Gallery, and Foreign Affairs and International Trade Canada. Austin is represented by Wil Aballe Art Projects. In 2017, Austin presented a new body of work, a result of her artist residency at BAF. These works explored the subject of self-betterment through the advertisements found in American home and fitness magazines from the mid-20th century to comment on the capitalist rise of the "keeping-up-with-the-Joneses" consumerism of the post-WWII era.

Austin is an interdisciplinary artist working across disparate mediums including drawing, printmaking, beading, embroidery, and watercolour. The artist takes her inspiration from often beauty-based pop culture steeped in contexts of capitalism including magazines, love songs, and young adult novels. *University of British Columbia. Arts, Science & Agriculture. Graduates Picnic. Bowen Island. 4 May 1935* is a part of *Company Picnic*, a series of nine watercolours using photographs from the Bowen Island Museum and Archives and other of *Annual Company Picnics* that took place on the island during the 1920s and 1930s. *University of British Columbia. Arts, Science & Agriculture. Graduates Picnic. Bowen Island. 4 May 1935* is a unique work.

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Starting Bid: \$900 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Burrard Arts Foundation Vancouver



h203

RYDEL CEREZO

1996 Filipino

Lorenzo

archival inkjet print

25 x 31 inches 63.5 x 78.7 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, New Ending, April 22 - June 19, 2021

Literature:

Rydel Cerezo is a visual artist residing in Vancouver, Canada. Recent solo exhibitions include *To Be From The Same Tree* at Massy Arts Society, curated by Angie Rico as a part of Capture Photography Festival (2020). Recent group exhibitions include *New Photography From the Pacific Northwest* at Melanie Flood Projects in Portland, USA; *Back of My Hand* at Capture Photography Festival (2020); *In Over Our Heads* at Franc Gallery, curated by Jocelyne Junker; *The Lind Prize Exhibition* at The Polygon Gallery in Vancouver (2020); *A Glitch in the System* at the Photo Vogue Festival with Vogue Italia (2019); and *Summer Open: Delirious Cities* at the Aperture Foundation in New York, USA (2019). Cerezo holds a Bachelor of Fine Arts from Emily Carr University of Art + Design where he studied for a semester at the Glasgow School of Art (2018). In 2021, Cerezo was an artist-in-residence at BAF which amounted in an exhibition of new work titled *New Ending*. This exhibition arose from Cerezo's experiences as a queer Catholic Filipino man navigating desire, societal and cultural conditioning, sexuality, and shame. Cerezo's work is an exploration of himself with an emphasis on the negotiation of his conflicting identities. Throughout his life, poems and literature have informed his outlook and, in many ways, his work attempts to translate text into photography. *Lorenzo* was a part of Cerezo's solo exhibition at BAF and features a young figure reclining atop a late 90's Honda CR-V; the composition of this photograph is reminiscent of the religious paints of the 16th and 17th centuries like those of Carravagio and Gentileschi. This work is edition 1/2.

Please note: the dimensions are the framed dimensions.

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Starting Bid: \$1,700 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h204

LUCIEN DUREY

1984 Canadian

Saguaro

glass, copper, steel, paint, rope

34 x 22 inches 86.4 x 55.9 centimeters

Provenance: Collection of the Artist

Exhibited: Richmond Art Gallery, Eternal Return, September 10 - November 19, 2017
Monte Clark Gallery, Vancouver, Two Rooms, November 22, 2018 - January 12, 2019

Literature: Sunshine Frère, Exhibition essay from Eternal Return, 2017

Lucien Durey is an artist, writer and singer based in Vancouver on the unceded territories of the Musqueam, Squamish and Tsleil-Waututh First Nations. Recent exhibitions include ...a story in the middle..., School of Art Gallery, University of Manitoba (2021); The Pandemic is a Portal, SFU Galleries (2020); Crocodile Tears, Unit 17 (2020); Motion & Motive, Susan Hobbs Gallery (2019); TWO ROOMS, Monte Clark Gallery (2018); Phenomenal Hosts, Neutral Ground (2018); and Paraphernalia at Burrard Arts Foundation (2018). From 2017-2018, Durey wrote the year-long bimonthly review column, "Vancouver Report" in Canadian Art. He holds a BFA from Emily Carr University of Art + Design and an MFA from Simon Fraser University's School for the Contemporary Arts. In 2018, Durey had a solo exhibition at BAF involving a series of chromogenic prints in addition to an installation of sentimental objects arranged in a composition mirroring a dimly lit living room.

Durey's mixed media and performance-based practice engages with found objects, photographs, sounds, and place. Durey examines the affective dimension of objects as they undergo the shift from initial use to eventual obsolescence; through certain artistic interrogations such as building sculptures and mobiles consisting of found objects, Durey plays with the resonances and frequencies of objects otherwise deemed antiquated or out-of-context. This work was first exhibited at Monte Clark Gallery in 2018. Saguaro is a unique work.

Please contact Heffel's shipping department for shipping guidance on this fragile lot.

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Starting Bid: \$2,250 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h205

LUCIEN DUREY

1984 Canadian

Company

drift lumber, parrot feathers, cocktail picks

9 3/4 x 8 1/4 inches 24.8 x 21 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, solo exhibition, Paraphernalia , January 11 -March 10, 2018

Literature:

Lucien Durey is an artist, writer and singer based in Vancouver on the unceded territories of the Musqueam, Squamish and Tsleil-Waututh First Nations. Recent exhibitions include ...a story in the middle..., School of Art Gallery, University of Manitoba (2021); The Pandemic is a Portal, SFU Galleries (2020); Crocodile Tears, Unit 17 (2020); Motion & Motive, Susan Hobbs Gallery (2019); TWO ROOMS, Monte Clark Gallery (2018); Phenomenal Hosts, Neutral Ground (2018); and Paraphernalia at Burrard Arts Foundation (2018). From 2017-2018, Durey wrote the year-long bimonthly review column, "Vancouver Report" in Canadian Art. He holds a BFA from Emily Carr University of Art + Design and an MFA from Simon Fraser University's School for the Contemporary Arts. In 2018, Durey had a solo exhibition at BAF involving a series of chromogenic prints in addition to an installation of sentimental objects arranged in a composition mirroring a dimly lit living room.

Durey's mixed media and performance-based practice engages with found objects, photographs, sounds, and place. Durey examines the affective dimension of objects as they undergo the shift from initial use to eventual obsolescence; through certain artistic interrogations such as building sculptures and mobiles consisting of found objects, Durey plays with the resonances and frequencies of objects otherwise deemed antiquated or out-of-context. Company is a unique work.

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Starting Bid: \$600 CDN

Estimate: \$800 ~ \$1,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h206

SHEPARD FAIREY

1970 American

A Delicate Balance

silkscreen & mixed media collage on paper, HPM

signed, editioned 5/19, dated 2019 and inscribed "HPM"

41 x 30 inches 104.1 x 76.2 centimeters

Provenance: Ultraviolet Arts LLC, Seattle

Exhibited: Facing the Giant: Three Decades of Dissent, touring solo exhibition, 2019

Literature:

Shepard Fairey was born in Charleston, South Carolina and lives and works in Los Angeles. Selected solo exhibitions include Three Decades of Dissent at the Musei in Comune Roma in Italy (2020); Obery Giant: 30 Years of Resistance at the Grenoble Street Art Festival in Grenoble, France (2019). Fairey's touring solo show Facing the Giant: Three Decades of Dissent has been presented at the Galerie Itinérance in Paris, France (2019), Stolen Space in London, UK (2019), AS220 in Providence, RI (2019), Over the Influence in Los Angeles (2019), GGA Gallery in Miami, FL (2019), and Samuel Owen Gallery in Greenwich, Ct (2019). Other select and recent solo exhibitions include Salad Days at the Cranbrook Art Museum in Michigan (2018); Golden Future at Galerie Ernst Hilger in Vienna (2018); Force Majuere at the Moscow Museum of Modern Art (2018), among many others. Fairey is the recipient of several awards including the title of Cesar Chavez Legacy Awards Honoree (2019), an Art Wynwood Tony Goldman Lifetime Artistic Achievement Award (2017), and an Honorary Doctorate from the Pratt Institute (2015). In 2019, Fairey presented his work in a solo exhibition Facing the Giant: Three Decades of Dissent at BAF, along with a twenty-storey mural at 1030 W Georgia Street in Downtown Vancouver.

Shepard Fairey is a contemporary street artist, graphic designer, activist, illustrator, skateboard enthusiast, and founder of OBEY Clothing. While attending the Rhode Island School of Design in the early nineties, Fairey executed an impressive street art campaign called "André the Giant has a Posse" which marked his international recognition. Fairey's poster depicting Barack Obama for his 2008 presidential campaign further garnered Fairey global attention. A Delicate Balance is based on Fairey's large-scale public art installation suspended between the first and second tier of the Eiffel Tower in Paris in support of the victims of the attacks on November 13, 2015. The mandala-inspired design is composed of images that reflect upon climate change and environmental threats coinciding with the 2015 United Nations Climate Conference. A Delicate Balance is a hand-painted multiple.

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Starting Bid: \$9,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h207

SHEPARD FAIREY

1970 American

Earth Crisis

silkscreen & mixed media collage on paper, HPM

signed, editioned 5/19, dated 2019 and inscribed "HPM"

41 x 30 inches 104.1 x 76.2 centimeters

Provenance: Ultraviolet Arts LLC, Seattle

Exhibited: Facing the Giant: Three Decades of Dissent, touring solo exhibition, 2019

Literature:

Shepard Fairey was born in Charleston, South Carolina and lives and works in Los Angeles. Selected solo exhibitions include Three Decades of Dissent at the Musei in Comune Roma in Italy (2020); Obery Giant: 30 Years of Resistance at the Grenoble Street Art Festival in Grenoble, France (2019). Fairey's touring solo show Facing the Giant: Three Decades of Dissent has been presented at the Galerie Itinérance in Paris, France (2019), Stolen Space in London, UK (2019), AS220 in Providence, RI (2019), Over the Influence in Los Angeles (2019), GGA Gallery in Miami, FL (2019), and Samuel Owen Gallery in Greenwich, Ct (2019). Other select and recent solo exhibitions include Salad Days at the Cranbrook Art Museum in Michigan (2018); Golden Future at Galerie Ernst Hilger in Vienna (2018); Force Majuere at the Moscow Museum of Modern Art (2018), among many others. Fairey is the recipient of several awards including the title of Cesar Chavez Legacy Awards Honoree (2019), an Art Wynwood Tony Goldman Lifetime Artistic Achievement Award (2017), and an Honorary Doctorate from the Pratt Institute (2015). In 2019, Fairey presented his work in a solo exhibition Facing the Giant: Three Decades of Dissent at BAF, along with a twenty-storey mural at 1030 W Georgia Street in Downtown Vancouver.

Shepard Fairey is a contemporary street artist, graphic designer, activist, illustrator, skateboard enthusiast, and founder of OBEY Clothing. While attending the Rhode Island School of Design in the early nineties, Fairey executed an impressive street art campaign called "André the Giant has a Posse" which marked his international recognition. Fairey's poster depicting Barack Obama for his 2008 presidential campaign further garnered Fairey global attention. Earth Crisis was the name of Fairey's large-scale public art installation suspended between the first and second tier of the Eiffel Tower in Paris in support of the victims of the attacks on November 13, 2015. The work, Earth Crisis, is a hand-painted multiple.

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Starting Bid: \$9,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h208

SHEPARD FAIREY

1970 American

OBEY Deco Flower (Blue)

screenprint

signed, editioned 99/300 and dated 2019

18 x 24 inches 45.7 x 61 centimeters

Provenance: Burrard Arts Foundation, Vancouver

Exhibited: Facing the Giant: Three Decades of Dissent, touring solo exhibition, 2019

Literature:

Shepard Fairey was born in Charleston, South Carolina and lives and works in Los Angeles. Selected solo exhibitions include Three Decades of Dissent at the Musei in Comune Roma in Italy (2020); Obery Giant: 30 Years of Resistance at the Grenoble Street Art Festival in Grenoble, France (2019). Fairey's touring solo show Facing the Giant: Three Decades of Dissent has been presented at the Galerie Itinérance in Paris, France (2019), Stolen Space in London, UK (2019), AS220 in Providence, RI (2019), Over the Influence in Los Angeles (2019), GGA Gallery in Miami, FL (2019), and Samuel Owen Gallery in Greenwich, Ct (2019). Other select and recent solo exhibitions include Salad Days at the Cranbrook Art Museum in Michigan (2018); Golden Future at Galerie Ernst Hilger in Vienna (2018); Force Majuere at the Moscow Museum of Modern Art (2018), among many others. Fairey is the recipient of several awards including the title of Cesar Chavez Legacy Awards Honoree (2019), an Art Wynwood Tony Goldman Lifetime Artistic Achievement Award (2017), and an Honorary Doctorate from the Pratt Institute (2015). In 2019, Fairey presented his work in a solo exhibition Facing the Giant: Three Decades of Dissent at BAF, along with a twenty-storey mural at 1030 W Georgia Street in Downtown Vancouver.

Shepard Fairey is a contemporary street artist, graphic designer, activist, illustrator, skateboard enthusiast, and founder of OBEY Clothing. While attending the Rhode Island School of Design in the early nineties, Fairey executed an impressive street art campaign called "André the Giant has a Posse" which marked his international recognition. Fairey's poster depicting Barack Obama for his 2008 presidential campaign further garnered Fairey global attention. OBEY Deco Flower (Blue) is "inspired by Constructivism, Art Deco, Black Flag, and my belief that positive symbols can inspire positive actions" (Shepard Fairey). Obey Deco Flower (Blue) is an edition of 99/300.

Please note: this work is unframed.

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Starting Bid: \$75 CDN

Estimate: \$100 ~ \$150 CDN

Preview at: Burrard Arts Foundation Vancouver



h209

SHEPARD FAIREY

1970 American

OBEY Star

silkscreen & mixed media collage on paper, HPM

signed, editioned 5/19, dated 2019 and inscribed "HPM"

41 x 30 inches 104.1 x 76.2 centimeters

Provenance: Ultraviolet Arts LLC, Seattle

Exhibited: Facing the Giant: Three Decades of Dissent, touring solo exhibition, 2019

Literature:

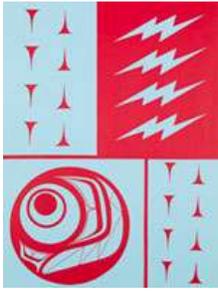
Shepard Fairey was born in Charleston, South Carolina and lives and works in Los Angeles. Selected solo exhibitions include Three Decades of Dissent at the Musei in Comune Roma in Italy (2020); Obery Giant: 30 Years of Resistance at the Grenoble Street Art Festival in Grenoble, France (2019). Fairey's touring solo show Facing the Giant: Three Decades of Dissent has been presented at the Galerie Itinérance in Paris, France (2019), Stolen Space in London, UK (2019), AS220 in Providence, RI (2019), Over the Influence in Los Angeles (2019), GGA Gallery in Miami, FL (2019), and Samuel Owen Gallery in Greenwich, Ct (2019). Other select and recent solo exhibitions include Salad Days at the Cranbrook Art Museum in Michigan (2018); Golden Future at Galerie Ernst Hilger in Vienna (2018); Force Majuere at the Moscow Museum of Modern Art (2018), among many others. Fairey is the recipient of several awards including the title of Cesar Chavez Legacy Awards Honoree (2019), an Art Wynwood Tony Goldman Lifetime Artistic Achievement Award (2017), and an Honorary Doctorate from the Pratt Institute (2015). In 2019, Fairey presented his work in a solo exhibition Facing the Giant: Three Decades of Dissent at BAF, along with a twenty-storey at mural 1030 W Georgia Street in Downtown Vancouver.

Shepard Fairey is a contemporary street artist, graphic designer, activist, illustrator, skateboard enthusiast, and founder of OBEY Clothing. OBEY Star is a unique work. While attending the Rhode Island School of Design in the early nineties, Fairey executed an impressive street art campaign called "André the Giant has a Posse" which marked his international recognition. Fairey's poster depicting Barack Obama for his 2008 presidential campaign further garnered Fairey global attention. OBEY Star features Fairey's André the Giant figure within his iconic star motif; OBEY Star is a hand-painted multiple. Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the Together Again | BAF Exhibition and Auction in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the Together Again | BAF Exhibition and Auction.

Starting Bid: \$9,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h210

BRACKEN HANUSE CORLETT

1980 Canadian Indigenous

The Secret Map to the Huckleberry Patch

acrylic on canvas

on verso initialed and dated 2021

40 x 30 inches 101.6 x 76.2 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Bracken Hanuse Corlett is an interdisciplinary artist hailing from the Wuikinuxv and Klahoose Nations. He began working in theatre and performance 22 years ago and eventually transitioned towards his current practice that fuses sculpture, painting & drawing with digital-media, audio-visual performance, animation and narrative. Some of his notable exhibitions, performances and screenings have been at Grunt Gallery, Vancouver Art Gallery, Institute of Modern Art, Three Walls Gallery, Ottawa International Animation Festival Vancouver International Film Festival and Toronto International Film Festival. In 2019, Corlett created a projection mapping work for Façade Festival in partnership with Burrard Arts Foundation which was presented at the Vancouver Art gallery on September 11 along with Josh Hite and Justine Chambers.

The Secret Map to the Huckleberry Patch is a topographical painting that symbolizes the protection of [Corlett's peoples'] traditional hunting and gathering grounds and practices. These practices are key to [Corlett's peoples'] ceremonial life and existence, yet they are constantly under the threat of industry, pollution and climate change. There is a push and pull to being more secretive about [Corlett's peoples'] hunting and gathering grounds, so they aren't interfered with and/or making it known to the world so they can be collectively protected. Corlett states that there will always be the secret-secret huckleberry patch and getting access to the map usually requires blood, time and reciprocation. The Secret Map to the Huckleberry Patch is a unique work.

Please note: this work is unframed.

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Starting Bid: \$800 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h211

TOM HSU

1988 Taiwanese

Carpet Head, Carpet Tail

archival pigment print, diptych

23 1/2 x 15 inches 59.7 x 38.1 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, Here, under our tongue, August 9 - September 22, 2018
Centre A, Everything is a Façade, September 6 - October 26, 2019

Literature:

Tom Hsu is an artist based in Vancouver, Canada working predominantly in photography. Recently solo exhibitions include Around the corner at Libby Leshgold Gallery (2021); a spot behind the ear at Macaulay Fine Art (Capture Photography Festival) (2021); handwork at Telephone Gallery (Macaulay Fine Art) (2020); an urge to propose forbidden thoughts and playing with fire at Richmond Art Gallery (Capture Photography Festival (2019); and A Hint Will Keep You Wandering at Yactac Gallery (2018) all in Vancouver. Recent group exhibitions include WE BUY GOLD at Gallery TPW in Toronto (2021); Wicked with Vancouver's Queer Art Festival (2020); Everything is a Façade at Centre A in Vancouver (2019); A Vibrant Assemblage (Access Annual Auction Fundraiser) in Vancouver (2015); and The Facility for Consideration at UNIT/PITT also in Vancouver (2015). Hsu holds a Bachelor of Fine Arts in Photography from Emily Carr University of Art + Design. In 2018, Hsu undertook a residency at Burrard Arts Foundation amounting in an exhibition of new work called Here, under our tongue where he explored the material excess detectable across images – reminiscent of Jacques Derrida's obsessive monoprint addressing the cinder: the thing that remains, tied down to documentation and also erased by it. Tom Hsu is a visual artist whose work seeks to investigate the curious condition of spaces, and their correlation to the bodies that attend them. He comes from a base in analog photography, and this stability allows him to extend into made, found, and choreographic sculpture, all of which deal with the everyday mundane. Carpet Head, Carpet Tail is an edition of 5.

Please note: the dimensions are of one work.

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Starting Bid: \$1,700 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h212

SANDEEP JOHAL

1975 Canadian

Beast Woman VII

collage on paper

20 x 17 inches 50.8 x 43.2 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Sandeep Johal is an artist living and working in Vancouver, Canada. Recent solo exhibitions include a forthcoming show at Surrey Art Gallery (2021); *She Left Only To Come Back* through the Art Rentals + Sales Program operated by the Vancouver Art Gallery (2019); and *Rest in Power* at The Gam Gallery in Vancouver (2017). Select group exhibitions include *Small Scale Right Hemisphere Part II* at Gallery Jones in Vancouver (2021); *twentytwothirty* at Art Rapture in Vancouver (2020); and *Vancouver Mural Festival Year 5 and 4 Gallery Show* (2020, 2019). In 2020, Johal presented work at *Luminosity* – an off-site initiative with Kamloops Art Gallery of new media and video projects. In 2020, Johal was an artist-in-resident at BAF. Proceeding her residency at BAF in 2019, she presented new work at her solo exhibition *Beast of Burden* where she confronted the contemporary demands of maternal perfection through the decorative styles of Indian folk art. Johal also presented work in the 2019 *Façade Festival* in partnership with Burrard Arts Foundation at the Vancouver Art Gallery.

Johal's practice engages drawing, collage, textiles, and large-scale murals. Through her Indo-folk feminine aesthetic, she confronts themes of bleakness, despair, and ugliness with their dissonant opposites: brightness, hope, and beauty. Her work typically centers around the stories of women, and while she highlights female suffering in its many forms, these are ultimately stories of resistance and resilience. *Beast Woman VII* is a unique work.

Please note: the dimensions are the framed dimensions.

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Starting Bid: \$450 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Burrard Arts Foundation Vancouver



h213

RUSSNA KAUR

1991 Canadian

Curved Starlight

acrylic and spray paint on wood panel

on verso signed, titled and dated 2021 twice

48 x 36 inches 121.9 x 91.4 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Russna Kaur is an artist living and working in Vancouver, Canada. Selected solo exhibitions include at Wil Aballe Art Projects (2021, upcoming); Veil of Tears at Trapp Projects in Vancouver (2019); and She was there for a while... at The Fort Gallery in Langley (2019). Selected group exhibitions include at Gordon Smith Gallery of Canadian Art (2022, upcoming); at Mónica Reyes Gallery (2021, upcoming); Holding a line in your hand at Kamloops Art Gallery (2021); Keep for Old Memoirs at Young Space Spring 2020 Online, curated with Celine Mo of VICTORI+MO Gallery in New York, NY (2020); Leaning Out of Windows at Emily Carr University of Art + Design (2020); and the heart is the origin of your worldview at Art Toronto with Cooper Cole (2019). In 2020, Kaur was granted the opportunity to attend the Centrum Emerging Artist Residency in Port Townsend, WA (2020). Kaur's work is a part of several collections including the Audain Art Museum and Vancouver Art Gallery. In 2020, Kaur was awarded an IDEA Art Award which placed her work in the permanent collection at the Vancouver General Hospital and the UBC Hospital Foundation. Kaur holds an MFA from Emily Carr University of Art + Design (2019), and an BFA (Honours) with a studio specialization from the University of Waterloo (2013). In 2020, after completing a residency at BAF, Kaur presented a new body of work in a solo exhibition titled Suddenly her lips sharpened – it was splendid. Kaur also worked with BAF on a public artwork titled Ironing, Bored at King Edward Station in Vancouver (2019).

For Russna Kaur, abstract painting offers a space of possibility, play, and experimentation that is intimately entangled with the complexities of living—both its pleasures and adversities. Rather than approaching a painting as a fixed, singular object, Kaur employs a modular process: she arranges smaller paintings into large-scale compositions that grow, shrink, and shift. The bold and raucous colour combinations Kaur uses reference the spectacle of gatherings and locales such as amusement parks, community festivals, ceremonies, and religious spaces—sites of overstimulation, observance, and illusion. Curved Starlight is a unique work.

Please note: this work is unframed.

Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the Together Again | BAF Exhibition and Auction in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the Together Again | BAF Exhibition and Auction.

Starting Bid: \$1,900 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h214

RUSSNA KAUR

1991 Canadian

Hot and Molten, Cooled Together

acrylic and spray paint on canvas

on verso signed, titled and dated 2021

48 x 36 inches 121.9 x 91.4 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Russna Kaur is an artist living and working in Vancouver, Canada. Selected solo exhibitions include at Wil Aballe Art Projects (2021, upcoming); Veil of Tears at Trapp Projects in Vancouver (2019); and She was there for a while... at The Fort Gallery in Langley (2019). Selected group exhibitions include at Gordon Smith Gallery of Canadian Art (2022, upcoming); at Mónica Reyes Gallery (2021, upcoming); Holding a line in your hand at Kamloops Art Gallery (2021); Keep for Old Memoirs at Young Space Spring 2020 Online, curated with Celine Mo of VICTORI+MO Gallery in New York, NY (2020); Leaning Out of Windows at Emily Carr University of Art + Design (2020); and the heart is the origin of your worldview at Art Toronto with Cooper Cole (2019). In 2020, Kaur was granted the opportunity to attend the Centrum Emerging Artist Residency in Port Townsend, WA (2020). Kaur's work is a part of several collections including the Audain Art Museum and Vancouver Art Gallery. In 2020, Kaur was awarded an IDEA Art Award which placed her work in the permanent collection at the Vancouver General Hospital and the UBC Hospital Foundation. Kaur holds an MFA from Emily Carr University of Art + Design (2019), and an BFA (Honours) with a studio specialization from the University of Waterloo (2013). In 2020, after completing a residency at BAF, Kaur presented a new body of work in a solo exhibition titled Suddenly her lips sharpened – it was splendid. Kaur also worked with BAF on a public artwork titled Ironing, Bored at King Edward Station in Vancouver (2019).

For Russna Kaur, abstract painting offers a space of possibility, play, and experimentation that is intimately entangled with the complexities of living—both its pleasures and adversities. Rather than approaching a painting as a fixed, singular object, Kaur employs a modular process: she arranges smaller paintings into large-scale compositions that grow, shrink, and shift. The bold and raucous colour combinations Kaur uses reference the spectacle of gatherings and locales such as amusement parks, community festivals, ceremonies, and religious spaces—sites of overstimulation, observance, and illusion. Casting a Number of Mirrors is a unique work.

Please note: this work is unframed.

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Starting Bid: \$1,900 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h215

KELLY LYCAN

1964 Canadian

Diane

mylar, paper, plastic, acrylic paint

on verso signed, titled and dated 2021 on a label

45 1/2 x 22 inches 115.6 x 55.9 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Kelly Lycan is a photo-based installation artist based in Vancouver, Canada. Recent solo exhibitions Club 29, curated by Elham Puriya Mehr at Ag Galerie in Tehran, Iran (2018); and Little Glow at Susan Hobbs Gallery in Toronto (2015). Recent group exhibitions include Reading Art at Burnaby Art Gallery (2020); Song of the Open Road at the Contemporary Art Gallery in Vancouver (2019); Mimetic Workshop: Studio Still Lives of Fiona Ackerman and Kelly Lycan at Surrey Art Gallery (2016); Kitchen Midden at Griffin Art Projects in North Vancouver (2016); Superimposition: Sculpture and Image at the Plug In: Institute of Contemporary Art in Winnipeg (2016); Ideas and Things at Kamloops Art Gallery (2015). Spanning 10 years, Lycan has worked alongside Jinhan Ko, Jennifer Parararo, and Khan Lee as Instant Coffee – an artist collective working on socially engaged work including architectural installation, publication, and public artwork. In 2020, Lycan was an artist-in-residence at Griffin Art Projects; later in 2021, Lycan will join the Ars Scientia a 6-month interdisciplinary research cluster hosted by the University of British Columbia working on academic art-science collaborations. Lycan holds an MFA from The University of California at Santa Barbara (1998) and a BFA from the Nova Scotia College of Art and Design University (1992). In 2016, Lycan held a residency at BAF amounting to a solo exhibition titled More Than Nothing where she presented an installation that delved into the aesthetics of museum interiors, architecture, and display models both past and present.

Kelly Lycan's work investigates the way objects and images are placed and displayed in the world, and the cycle of value they go through. She employs photography and sculpture in order to engage them beyond medium specificity, into a fluid quality of relations that alter their characteristics; the real becomes replica, representation becomes abstract and image becomes object. Diane is a new work based on her recent residency with Griffin Art Projects, and it is unique.

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Starting Bid: \$1,800 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h216

ERIC METCALFE

1940 Canadian

Funk in a Deep Freeze (Hank Mobley)

gouache on paper

signed, titled and dated 2015

8 1/2 x 12 inches 21.6 x 30.5 centimeters

Provenance: A donation from the Artist to the Burrard Arts Foundation, Vancouver

Exhibited:

Literature:

Eric Metcalfe is a visual and performance artist based in Vancouver, Canada. Metcalfe's extensive career has led him present work in many exhibitions and performances, including at the Whitney Museum of American Art (1970); the University of British Columbia's gallery with Max Bates (1967); and a solo exhibition at the Victoria Art Gallery (1968). In 1973, Metcalfe co-founded Western Front which remains to be one of Vancouver's pioneering artist-run centres. Since the mid-70s, Metcalfe worked on several media-based projects including Howard Hughes Inc., Crimetime Video Productions, Stravinsky's Soldier's Tale (1987), The Attic Project, in addition to Laura – a traveling installation/theatre piece (2004) and Curtain Razors (2007). Metcalfe has achieved an Honorary Doctorate from Emily Carr University of Art + Design (2015) and the University of Victoria (2021); Governor General's Award in Visual and Media Arts (2008); and the Audain Prize for Lifetime Achievement in the Visual Arts (2006). Metcalfe's work is in several esteemed collections including National Gallery of Canada, Art Gallery of Ontario, Vancouver Art Gallery, and the Morris and Helen Belkin Art Gallery, and more. From May to June 2014, Metcalfe worked within the BAF Studio artist studio space, and with assistance of artists Jacquelyn Ross and Nathan Wong, Metcalfe revealed the mural Stellar inside the Burrard Building at 1030 West Georgia Street. Metcalfe also presented a projection work in Façade Festival 2016 with BAF at the VAG.

Eric Metcalfe's artistic practice often involves bold patterns, humour, and multi-disciplinary collaborations. Metcalfe created his now-retired alter ego, Dr. Brute, in the 1960s, during a moment in art's history where visual artists, poets, and jazz musicians would coalesce socially and artistically. This interdisciplinary approach has landed Metcalfe many opportunities to design album covers for local jazz artists including the late Ross Taggart and Jennifer Scott. Much of his work throughout his long career reflects jazz music through visual art. The title of the work pays homage to the Hank Mobley Quintet's jazz track from 1957. The song features trumpet, tenor sax, piano, bass, and drums, and is considered of the Hard Bop style. Funk in a Deep Freeze (Hank Mobley) is a unique work.

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Starting Bid: \$1,000 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h217

KATE METTEN

1991 Canadian

Linear Perch

ceramic, 14k gold

on verso signed and dated 2018

9 x 3 1/2 x 3 1/2 inches 22.9 x 8.9 x 8.9 centimeters

Provenance: Collection of the Artist

Exhibited: Wil Aballe Art Projects, Vancouver, Untitled solo exhibition, January 25 - March 9, 2019

Literature:

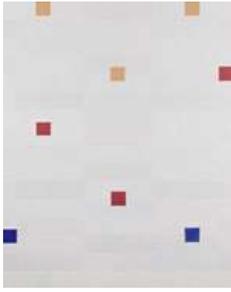
Kate Metten is an interdisciplinary artist living and working in Vancouver, Canada. Recent solo exhibitions include Old Ideas at CSA Space in Vancouver (2020), and Untitled at Wil Aballe Art Projects (2019). Recent group exhibitions include We Do Not Work Alone at Nanaimo Art Gallery (upcoming 2021); RHIZOM relation 29. Panseruten 2020 at Kunstkollektivet 8B in Denmark following her residency (2020); The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction at the Katherine E. Nash Gallery in Minneapolis (2019); Raiders at Terminal Creek Contemporary on Bowen Island (2019); Thelma Ruck Keene Scholarship Show at Circle Craft in Vancouver (2018); Leaning Out of Windows (LOoW) at Emily Carr University of Art + Design (ECUAD); and Art Waste at James Black Gallery in Vancouver (2017). Metten holds a BFA from ECUAD (2017). In Winter of 2022, Metten will participate in a residency at GlogauAir in Berlin. In 2019, Metten was an artist-in-residence at BAF where she presented new work in a solo exhibition titled The Thinking Eye – a body of grid-like, geometric paintings informed by advanced technologies such as virtual reality and colour theory. Metten also worked with BAF on a public artwork titled Highland Rose at King Edward Station in Vancouver (2019). Kate Metten’s work intersects both ceramics and painting and this connection is reinforced by the artist’s observation that certain materials – Chrome Oxide, for example – are present in both paint and glazes. Linear Perch was first shown during her solo exhibition at Wil Aballe Projects which showcased her affinity for both mediums, in conversation. Metten reflects that painting and ceramics speak to their own separate histories, but she references certain female artists including Sonia Delaunay, Mary Heilmann, Carmen Herrera, Hilma Af Klint, Agnes Martin, and Bridget Riley, as those who have had similar experiences conversing with both. Linear Perch is a unique work.

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Starting Bid: \$700 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Burrard Arts Foundation Vancouver



h218

KATE METTEN

1991 Canadian

Piet, Paul and Mary

oil on canvas

on verso signed, titled and dated 2019

60 x 48 inches 152.4 x 121.9 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, Vancouver, The Thinking Eye, October 18 - December 14, 2019

Literature:

Kate Metten is an interdisciplinary artist living and working in Vancouver, Canada. Recent solo exhibitions include Old Ideas at CSA Space in Vancouver (2020), and Untitled at Wil Aballe Art Projects (2019). Recent group exhibitions include We Do Not Work Alone at Nanaimo Art Gallery (upcoming 2021); RHIZOM relation 29. Pinneruten 2020 at Kunstkollektivet 8B in Denmark following her residency (2020); The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction at the Katherine E. Nash Gallery in Minneapolis (2019); Raiders at Terminal Creek Contemporary on Bowen Island (2019); Thelma Ruck Keene Scholarship Show at Circle Craft in Vancouver (2018); Leaning Out of Windows (LooW) at Emily Carr University of Art + Design (ECUAD); and Art Waste at James Black Gallery in Vancouver (2017). Metten holds a BFA from ECUAD (2017). In Winter of 2022, Metten will participate in a residency at GlogauAir in Berlin. In 2019, Metten was an artist-in-residence at BAF where she presented new work in a solo exhibition titled The Thinking Eye – a body of grid-like, geometric paintings informed by advanced technologies such as virtual reality and colour theory. Metten also worked with BAF on a public artwork titled Highland Rose at King Edward Station in Vancouver (2019). Kate Metten’s work intersects both ceramics and painting and this connection is reinforced by the artist’s observation that certain materials – Chrome Oxide, for example – are present in both paint and glazes. Piet, Paul and Mary was first exhibited at her solo exhibition with BAF. During her residency, Metten wanted to focus solely on her painting practice and work in a much larger scale. Simultaneously, Metten was inspired by her work at another residency which explored virtual reality. Inspired by the manipulation of optical perception afforded by VR, Metten worked within the restraints of a modernist grid while exploring advanced colour theory. Piet, Paul and Mary is a unique work.

Please note: this work in unframed.

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Starting Bid: \$2,500 CDN

Estimate: \$3,500 ~ \$4,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h219

KRISS MUNSYA

1980s Congolese

Keep The Car Running. Highway Reflection - The Eraser

C-print

31 1/4 x 25 inches 79.4 x 63.5 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Kriss Munsya is a self-taught artist working in photography and film who lives and works in Vancouver, Canada. Recent exhibitions include a solo presentation titled *The Eraser* at Pendulum Gallery in Vancouver (2021), and a group exhibition, *While we Wait: Records of Solitude* at Mónica Reyes Gallery in Vancouver (2021). In 2021, Munsya was selected to present work at Exposure Photography Festival in Alberta. Munsya's photographs have been featured in *The New Yorker* magazine (2021), on the cover of *Aesthetica Magazine* (2021), and for the Adobe Diverse Voices Project in the *New York Times T Magazine* (2021). Kriss Munsya is represented by Mónica Reyes Gallery. In 2021, Munsya was an artist-and-residence at BAF and presented a body of new work titled *Monolithic Introspection* in collaboration with local environmental justice activists to reflect on critical issues including white Christian supremacy, resource extraction and the manipulation of the land, in addition gentrification and the displacement of marginalized peoples.

Kriss Munsya's art practice is a meditation on memories. His work focuses on the role of race and gender in the construction of identity and memory. Through photography and prose writing, he not only probes but also recreates his memories of racial or gendered discrimination and, through a process of reconstruction, works to actively shift their meanings. The *Eraser* series is a vibrant photographic oeuvre brimming with florals, mirrors and colour-blocked garments set against highly manicured backdrops – pictures which purposely invoke Afrofuturist aesthetics. This work is edition 2/5.

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Starting Bid: \$1,900 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h220

KRISS MUNSYA

1980s Congolese

Virage, Black Mirror - The Eraser

C-print

31 1/4 x 25 inches 79.4 x 63.5 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Kriss Munsya is a self-taught artist working in photography and film who lives and works in Vancouver, Canada. Recent exhibitions include a solo presentation titled *The Eraser* at Pendulum Gallery in Vancouver (2021), and a group exhibition, *While we Wait: Records of Solitude* at Mónica Reyes Gallery in Vancouver (2021). In 2021, Munsya was selected to present work at Exposure Photography Festival in Alberta. Munsya's photographs have been featured in *The New Yorker* magazine (2021), on the cover of *Aesthetica Magazine* (2021), and for the Adobe Diverse Voices Project in the *New York Times T Magazine* (2021). Kriss Munsya is represented by Mónica Reyes Gallery. In 2021, Munsya was an artist-and-residence at BAF and presented a body of new work titled *Monolithic Introspection* in collaboration with local environmental justice activists to reflect on critical issues including white Christian supremacy, resource extraction and the manipulation of the land, in addition gentrification and the displacement of marginalized peoples.

Kriss Munsya's art practice is a meditation on memories. His work focuses on the role of race and gender in the construction of identity and memory. Through photography and prose writing, he not only probes but also recreates his memories of racial or gendered discrimination and, through a process of reconstruction, works to actively shift their meanings. The *Eraser* series is a vibrant photographic oeuvre brimming with florals, mirrors and colour-blocked garments set against highly manicured backdrops – pictures which purposely invoke Afrofuturist aesthetics. This work is edition 2/5.

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Starting Bid: \$1,900 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h221

EMILY NEUFELD

1982 Canadian

Trenton Place

photograph

41 x 27 inches 104.1 x 68.6 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, Vancouver, Before Demolition, September 14 - October 21, 2017

Literature:

Emily Neufeld is an artist living and working in North Vancouver, BC. Recent solo exhibitions include *Prairie Invasions: A Lullaby* at Richmond Art Gallery (2020); *Motherlands* at The Pole in Den Haag, the Netherlands (2019); her solo exhibition *Before Demolition* as been presented at The Eyelevel Artist Run Centre in Halifax, NS (2019) and at The Alternator Artist Run Centre in Kelowna, BC (2018) and at BAF (2017); and *In Place* at the Harris-Warke Gallery in Red Deer, AB (2014). Recent group exhibitions include *Ever Elsewhere: Sitting a Mennonite Imaginary* at The Reach Gallery Museum in Abbotsford, BC (2020); *Super Natural* at Unit 17 in Vancouver (2019); *What are our supports?* at Richmond Art Gallery and Or Gallery Off-site project in Vancouver (2018); *Shelter Maps* at Two Rivers Gallery – Sculpture Garden in Prince George, BC (2015). From 2016, Neufeld has won several artist grants from Canada Council from the Arts and the BC Arts Council. In 2013, Neufeld graduated from Emily Carr University of Art + Design with a Bachelor of Fine Arts. In 2017, Neufeld presented a solo exhibition at BAF titled *Before Demolition*, which was the result of three years of research where she would enter homes destined to be torn down. This exhibition featured life-sized photographs, sculpture, and details to replicate the experience of walking through decrepit buildings like old wood and packed dirt. Neufeld’s practice in photography and sculpture investigates Mennonite and Scottish settler colonial histories in Canada. Through this research-based process, Neufeld reflects on the histories of the land – Indigenous land. Neufeld often stages a subtle intervention before photographing the interior of these settler homes to affect the energetic dimension of the space prior to demolition or further disintegration. *Trenton Place* was first exhibited in 2017 at BAF and documents one of her investigations. Edition of 5. Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the Together Again | BAF Exhibition and Auction in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the Together Again | BAF Exhibition and Auction.

Starting Bid: \$1,800 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h222

EMILY NEUFELD

1982 Canadian

Funghi

cast polypore with gold leaf

on verso signed

5 1/2 x 7 1/2 x 4 inches 14 x 19.1 x 10.2 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Emily Neufeld is an artist living and working in North Vancouver, BC. Recent solo exhibitions include *Prairie Invasions: A Lullaby* at Richmond Art Gallery (2020); *Motherlands* at The Pole in Den Haag, the Netherlands (2019); her solo exhibition *Before Demolition* as been presented at The Eyelevel Artist Run Centre in Halifax, NS (2019) and at The Alternator Artist Run Centre in Kelowna, BC (2018) and at BAF (2017); and *In Place* at the Harris-Warke Gallery in Red Deer, AB (2014). Recent group exhibitions include *Ever Elsewhere: Sitting a Mennonite Imaginary* at The Reach Gallery Museum in Abbotsford, BC (2020); *Super Natural* at Unit 17 in Vancouver (2019); *What are our supports?* at Richmond Art Gallery and Or Gallery Off-site project in Vancouver (2018); *Shelter Maps* at Two Rivers Gallery – Sculpture Garden in Prince George, BC (2015). From 2016, Neufeld has won several artist grants from Canada Council from the Arts and the BC Arts Council. In 2013, Neufeld graduated from Emily Carr University of Art + Design with a Bachelor of Fine Arts. In 2017, Neufeld presented a solo exhibition at BAF titled *Before Demolition*, which was the result of three years of research where she would enter homes destined to be torn down. This exhibition featured life-sized photographs, sculpture, and details to replicate the experience of walking through decrepit buildings like old wood and packed dirt.

Neufeld's practice in photography and sculpture often investigates Mennonite and Scottish settler colonial histories in Canada. Through this research-based process, Neufeld reflects on the histories of the land – Indigenous land. Neufeld often stages a subtle intervention before photographing the interior of these settler homes to affect the energetic dimension of the space prior to demolition or further disintegration. *Funghi* is a part of Neufeld's latest investigations into the colonial and ongoing history of resource extraction in BC, particularly through gold and silver mining. Because *funghi* are entities that thrive within natural and human-induced dereliction, Neufeld concretizes a moment in-flux during a process of renewal during and proceeding colonial interrogation. *Funghi* is a unique work.

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Starting Bid: \$275 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Burrard Arts Foundation Vancouver



h223

LAURA PIASTA

1981 Canadian

Double Trouble

cast and welded bronze on steel shelf

13 x 11 x 4 inches 33 x 27.9 x 10.2 centimeters

Provenance: Collection of the Artist

Exhibited: Duplex Project Space, Vancouver, A Poem About Life II, December 8 - January 5, 2018

Literature:

Laura Piasta is an artist who lives and works in Vancouver, Canada. Recent solo exhibitions include Chime Shift at Towards Gallery in Toronto (2019); Serpentine Rhythm at Deluge Contemporary Art in Victoria (2018); Sounding the Ultraviolet at Access Gallery in Vancouver (2015); Bog Breath at Sunset Terrace; and Specific Objects Becoming Communicating Vessels at Gallery 60 in Umeå, Sweden (2012). Selected group exhibitions include Leaning out of Windows at Emily Carr University of art + Design (2018); A Poem About Life II at Duplex Project Space in Vancouver (2017); Still Burning at Border Patrol in Portland, Maine (2017); Inaugural Exhibition at Romeo in New York, NY (2016); Like a Rolling Stone: An Exhibition about Rock and Rock at Charles H. Scott Gallery in Vancouver (2016); and RBC Canadian Painting Competition at the Musée de beaux-arts de Montréal (2015). Piasta holds an MFA from the Umeå Academy of Fine Arts in Sweden (2012) and a BFA from Emily Carr University of Art + Design (2006). In 2016, Piasta was an artist-in-residence at BAF and presented two new bodies of work titled A Definite Volume But No Fixed State – one of abstract ink prints on paper that captured a material process of Piasta’s work, and the other of hydro-stone plaster sculptures.

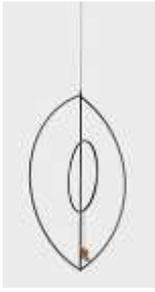
Piasta’s practice addresses conceptual, material, and process-driven strategies covering a range of mediums including bronze, mixed-media casting, assemblage sculpture, photography, drawing, ceramics, textiles, weaving and woodworking. Piasta’s practice investigates the role objects play in the world and how our subjective experiences are influenced by the material and matter we surround ourselves with. By using techniques such as casting objects in new materials – for example transforming soft objects into solid forms – she is interested in shifting the visual expectations of material. Through the use of traditional techniques, materials and processes such as bronze casting and weaving, Piasta explores how these materials operate within contemporary discourse around feminism, craft, and labour. Double Trouble is a unique work.

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Starting Bid: \$1,200 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h224

LAURA PIASTA

1981 Canadian

Echo Pod

painted steel, copper chain and cast bronze

28 x 17 x 12 inches 71.1 x 43.2 x 30.5 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Laura Piasta is an artist who lives and works in Vancouver, Canada. Recent solo exhibitions include Chime Shift at Towards Gallery in Toronto (2019); Serpentine Rhythm at Deluge Contemporary Art in Victoria (2018); Sounding the Ultraviolet at Access Gallery in Vancouver (2015); Bog Breath at Sunset Terrace; and Specific Objects Becoming Communicating Vessels at Gallery 60 in Umeå, Sweden (2012). Selected group exhibitions include Leaning out of Windows at Emily Carr University of art + Design (2018); A Poem About Life II at Duplex Project Space in Vancouver (2017); Still Burning at Border Patrol in Portland, Maine (2017); Inaugural Exhibition at Romeo in New York, NY (2016); Like a Rolling Stone: An Exhibition about Rock and Rock at Charles H. Scott Gallery in Vancouver (2016); and RBC Canadian Painting Competition at the Musée de beaux-arts de Montréal (2015). Piasta holds an MFA from the Umeå Academy of Fine Arts in Sweden (2012) and a BFA from Emily Carr University of Art + Design (2006). In 2016, Piasta was an artist-in-residence at BAF and presented two new bodies of work titled A Definite Volume But No Fixed State – one of abstract ink prints on paper that captured a material process of Piasta’s work, and the other of hydro-stone plaster sculptures.

Piasta’s practice addresses conceptual, material, and process-driven strategies covering a range of mediums including bronze, mixed-media casting, assemblage sculpture, photography, drawing, ceramics, textiles, weaving and woodworking. Piasta’s practice investigates the role objects play in the world and how our subjective experiences are influenced by the material and matter we surround ourselves with. By using techniques such as casting objects in new materials – for example transforming soft objects into solid forms – I am interested in shifting the visual expectations of material. Through the use of traditional techniques, materials and processes such as bronze casting and weaving, Piasta explores how these materials operate within contemporary discourse around feminism, craft, and labour. Echo Pod is a unique work.

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Starting Bid: \$1,200 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h225

BIRTHE PIONTEK

1976 German

Menagerie #3

Archival pigment print mounted on Dibond

48 x 38 1/2 inches 121.9 x 97.8 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, I want to be with those who know secret things, January 18 - March 23, 2019

Literature:

Birthe Piontek is a visual artist living and working in Vancouver, Canada. Recent solo exhibitions include Janus at Gallery Jones in Vancouver (2020); Abendlied as a part of CONTACT Festival Toronto (2019) and Guernsey Photography Festival (2018); Lacuna (public art project) at City Hall Station in Vancouver (2019); Interspace (with Fei Disbrow) at Gallery Jones (2018); Catch a falling knife at Film Forum in Seattle (2017); Miss Solitude at Access Gallery in Vancouver (2017), among others. Recent group exhibitions include Small Scale Right Hemisphere: Part Two at Gallery Jones (2021); The Female Side of the Moon at Galerie Z22 in Berlin (2021); Good Witch Bad Witch at the Museum of Museums in Seattle; Dwelling: People and Place at Gordon Smith Gallery in North Vancouver (2019); Undomesticated at Koffler Gallery in Toronto (2019); Sanctum at Big Medium in Austin, TX (2019); Photographing the Female at Beacon Gallery in Boston (2019), among others. Piontek has been the recipient of several prizes and grants including being shortlisted for a Henri-Nannen Preis, Germany, in 2020, and winning the Edward Burtynsky Grant through the Scotiabank CONTACT Festival in Toronto (2018). Piontek holds an MFA from the Folkwang University of the Arts in Essen, Germany. In 2019, Piontek was an artist-in-residency at BAF, leading to a solo exhibition of photographs and sculptures Piontek also worked with BAF on her public work titled Lacuna at Broadway-City Hall Station with Capture Photography Festival (2019).

Piontek's practice in photography works to create a dialogue between the two-and-three-dimensional realms by involving sculptures as subjects in her photographs, by presenting photographs as objects, or by presenting her photographs alongside sculptural assemblage to introduce inherent connection. Menagerie #3 was revealed in her solo exhibition at BAF in 2019. The work is from an edition of 7 + 1AP.

Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the Together Again | BAF Exhibition and Auction in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the Together Again | BAF Exhibition and Auction.

Starting Bid: \$2,750 CDN

Estimate: \$3,500 ~ \$4,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h226

BIRTHE PIONTEK

1976 German

Pear 02, Janus Series

archival inkjet print

20 x 14 inches 50.8 x 35.6 centimeters

Provenance: Collection of the Artist

Exhibited: Gallery Jones, Vancouver, Janus, September 10 - October 13, 2020

Literature:

Birth Piontek is a visual artist living and working in Vancouver, Canada. Recent solo exhibitions include Janus at Gallery Jones in Vancouver (2020); Abendlied as a part of CONTACT Festival Toronto (2019) and Guernsey Photography Festival (2018); Lacuna (public art project) at City Hall Station in Vancouver (2019); Interspace (with Fei Disbrow) at Gallery Jones (2018); Catch a falling knife at Film Forum in Seattle (2017); Miss Solitude at Access Gallery in Vancouver (2017), among others. Recent group exhibitions include Small Scale Right Hemisphere: Part Two at Gallery Jones (2021); The Female Side of the Moon at Galerie Z22 in Berlin (2021); Good Witch Bad Witch at the Museum of Museums in Seattle; Dwelling: People and Place at Gordon Smith Gallery in North Vancouver (2019); Undomesticated at Koffler Gallery in Toronto (2019); Sanctum at Big Medium in Austin, TX (2019); Photographing the Female at Beacon Gallery in Boston (2019), among others. Piontek has been the recipient of several prizes and grants including being shortlisted for a Henri-Nannen Preis, Germany, in 2020, and winning the Edward Burtynsky Grant through the Scotiabank CONTACT Festival in Toronto (2018). Piontek holds an MFA from the Folkwang University of the Arts in Essen, Germany. In 2019, Piontek was an artist-in-residency at BAF, leading to a solo exhibition of photographs and sculptures Piontek also worked with BAF on her public work titled Lacuna at Broadway-City Hall Station with Capture Photography Festival (2019).

Piontek's practice in photography works to create a dialogue between the two-and-three-dimensional realms by involving sculptures as subjects in her photographs, by presenting photographs as objects, or by presenting her photographs alongside sculptural assemblage to introduce inherent connection. Pear 02, Janus Series is a part of Piontek's Janus series which examined the notion of change within spatial limitations. Performing alongside objects that rapidly shift like fruits, vegetables, and flowers, Piontek revels in and concretizes the fleeting present. This work is from an edition of 7 + 1 AP.

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Starting Bid: \$1,500 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h227

RYAN QUAST

1980 Canadian

Family of Three

gesso and enamel

4 1/2 x 5 x 5 inches 11.4 x 12.7 x 12.7 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, Vancouver, Eleven Minutes Late, October 18 - December 14, 2019

Literature:

Ryan Quast is a visual artist living and working in Vancouver, Canada. Selected solo exhibitions include *Everyday Living* at Wil Aballe Art Projects in Vancouver (2016) and *Swarm "Photographs From A Fan Boy's Camera"* at the Crying Room in Vancouver, curated by Colleen Heslin (2003). Quast has presented work in several Vancouver-based group exhibitions including *Antics* at James Black Gallery in (2015); *Disruption at Emergency Room*, curated by Keith Wecker (2008); *Punk Assemblage* at Gallery Gachet, curated by Todd Carpenter and Zaneta St. Dennis (2005); *Welcome at 1151 Fraser Street*, curated by Leif Hall (2005); *Strange Agencies* at Helen Pitt Gallery, curated by Ron Tran (2004), among others. Quast's work has been presented at several art fairs with Wil Aballe Art Projects who represents him, including a solo booth at Art Toronto (2016); Material Art Fair in Mexico City (2017); and NADA New York (2017). In 2016, Quast was featured in *Magenta Magazine* in an article by Bill Clarke. Quast has a BFA from Emily Carr University of Art + Design (2015) and studied at the Chelsea College of Art's Painting Program in London, UK (2004). Quast was in residence at BAF over the summer of 2019 which amounted in a solo exhibition titled *Eleven Minutes Late*, featuring new works that critique and question the notion of value within museums and galleries by focusing on typically mundane objects and forms within the white cube.

Quast's artistic practice is hauntingly meticulous. The artist meditatively layers brush stroke after brush stroke of oil and latex paint to recreate everyday objects such as Styrofoam cups, dust pans, paint cans, and toilet plungers; this process can take months and even years to complete. Quast's work resembles artists working with Readymades or non-art art objects like Liz Magor, Marcel Duchamp, and Claes Oldenburg. *Family of Three* was exhibited in Quast's solo exhibition at BAF and it is a unique work. Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the *Together Again | BAF Exhibition and Auction* in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the *Together Again | BAF Exhibition and Auction*.

Starting Bid: \$2,250 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h228

RYAN QUAST

1980 Canadian

Bent Pen

gesso and enamel

3 x 2 1/2 inches 7.6 x 6.3 x 0.6 centimeters

Provenance: Collection of the Artist

Exhibited: BAF, Vancouver, Eleven Minutes Late, October 18 - December 14, 2019

Literature:

Ryan Quast is a visual artist living and working in Vancouver, Canada. Selected solo exhibitions include *Everyday Living* at Wil Aballe Art Projects in Vancouver (2016) and *Swarm "Photographs From A Fan Boy's Camera"* at the Crying Room in Vancouver, curated by Colleen Heslin (2003). Quast has presented work in several Vancouver-based group exhibitions including *Antics* at James Black Gallery in (2015); *Disruption at Emergency Room*, curated by Keith Wecker (2008); *Punk Assemblage* at Gallery Gachet, curated by Todd Carpenter and Zaneta St. Dennis (2005); *Welcome at 1151 Fraser Street*, curated by Leif Hall (2005); *Strange Agencies* at Helen Pitt Gallery, curated by Ron Tran (2004), among others. Quast's work has been presented at several art fairs with Wil Aballe Art Projects who represents him, including a solo booth at Art Toronto (2016); Material Art Fair in Mexico City (2017); and NADA New York (2017). In 2016, Quast was featured in *Magenta Magazine* in an article by Bill Clarke. Quast has a BFA from Emily Carr University of Art + Design (2015) and studied at the Chelsea College of Art's Painting Program in London, UK (2004). Quast was in residence at BAF over the summer of 2019 which amounted in a solo exhibition titled *Eleven Minutes Late*, featuring new works that critique and question the notion of value within museums and galleries by focusing on typically mundane objects and forms within the white cube.

Ryan Quast's artistic practice is hauntingly meticulous. The artist meditatively layers brush stroke after brush stroke of oil and latex paint to recreate everyday objects such as Styrofoam cups, dust pans, paint cans, and toilet plungers; this process can take months and even years to complete. Quast's work resembles artists working with Readymades or non-art art objects like Liz Magor, Marcel Duchamp, and Claes Oldenburg. Unlike most of Quast's work that often uncannily mirrors the object in which they recreate, *Bent Pen's* form is interrogated as it assumes a nonchalant, dysfunctional posture. *Bent Pen* was exhibited at Quast's solo show at BAF, and it is a unique work.

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Starting Bid: \$400 CDN

Estimate: \$500 ~ \$700 CDN

Preview at: Burrard Arts Foundation Vancouver



h229

EVANN SIEBENS

1971 Canadian

Bodily Frame

chromogenic print mounted on Dibond

on verso signed, titled, editioned 1/5, dated 2015 and inscribed " from the deConstruction series"
36 x 24 inches 91.4 x 61 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

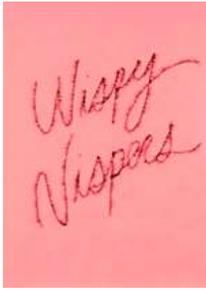
Evann Siebens is an artist based in Vancouver, Canada. Selected solo exhibitions include at A Performance Affair in Brussels, Belgium (2019); at Platforms Project Art Fair in Athens, Greece (2019); Orange Magpies Triptych a Moving Public Billboard at Capture Photography Festival in Vancouver (2018); and The Indexical, Alphabetized, Mediated, Archival Dance-a-Thon! at Wil Aballe Art Projects (2016). Siebens' performances and films have been presented internationally since 1997, most recently at the Witte de With Center for Contemporary Art (MELLY) in Rotterdam (2020); the Ann Arbor Film Festival (2020); the IMZ Dancescreen in Wuppertal, Germany (2019); the International Fine Arts Film Festival in Santa Barbara, USA (2019); Thessaloniki Cinedance International in Greece (2019); the San Souci Festival of Dance Cinema in Boulder; The Movimiento en Moviento in Mexico City (2019), among others. Recent group exhibitions include Art in the Seventies: Radical Change at the Morris and Helen Belkin Gallery in Vancouver (2018); Please Don't Sit on the Furniture at New Media Gallery in New Westminster, BC (2017); and Translating the Archive at Western Front in Vancouver (2016), among many others. In 2019, Siebens has held residencies at the TRII Art Hub in Athens (2019), UNIT/PITT in Vancouver (2016), ACME Studios in London, UK (2011), and more. Siebens holds a BA in Film Production from New York University (1996) and was a graduate from the National Ballet School of Canada in 1990. Evann Siebens is represented by Wil Aballe Art Projects. In 2015, Evann Siebens presented a solo exhibition at BAF called deConstruction - a collection of photographs and moving image works documenting the recent gentrification and urbanization (destruction) of the City of Vancouver. In 2017 Siebens participated in Façade Festival with BAF at the VAG.

Siebens's lens-based practice considers the body - and its gesture captured in-the-moment or through still or moving image - as an archive. Bodily Frame was first exhibited at BAF as a part of her solo exhibition deConstruction presenting tender observations of the last moments of buildings before demolition, and an acknowledgment of rapidly disappearing historical structures. This work is edition 1/5. Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the Together Again | BAF Exhibition and Auction in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the Together Again | BAF Exhibition and Auction.

Starting Bid: \$1,400 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h230

BEN SKINNER

1977 Canadian

Wispy Nispers

acrylic and faux eyelashes on acid-free foamcore

on verso titled and dated 2015 on a gallery label

22 3/4 x 17 inches 57.8 x 43.2 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Ben Skinner is an artist living and working in Vancouver, Canada. Selected solo exhibitions include Show Me A Little Poise Without All The Noise at Winsor Art Projects in Vancouver (2018); Cymatic Semantics at Herringer-Kiss Gallery in Calgary (2018); I Don't Know How This Will Sound But Here It Goes at Mayberry Fine Art in Toronto (2018); Selected Works By Ben Skinner at Paradigm Talent, organized by UpRise Art in New York, NY (2018); I Will Not Be Entranced By Nostalgia at K. Imperial Fine Art San Francisco (2016); Ben Skinner at Modus Art Gallery in Paris, France (2015), and many more. Selected group exhibitions include Small Scale Right Hemisphere: Part Two at Gallery Jones (2021); Flatbed Pictures and Artistic Pairings at Herringer-Kiss in Calgary (both 2020); Summer Group Exhibitions at Mayberry Fine Art in Toronto and Paper Route (both 2018), and many more. Ben Skinner has worked at Aritzia as their Art Director of Visual Display since 2006. He holds an MFA in Art and Technology from the School of the Art Institute of Chicago (2003), and a BFA in Interdisciplinary Fine Arts from Nova Scotia College of Art and Design (2000). In 2017, Skinner created a projection mapped project for Façade Festival with BAF at Vancouver Art Gallery involving large-form text and slowly changing colour gradients.

Skinner's practice explores the nature of language through the use of text and materiality. Calling on a vast knowledge of materials and methods, Skinner applies his hand to concepts that are by turn ironic, witty, introspective, and questioning. The term "wispy nispers" was a phrase coined by one of Skinner's friends. It refers to the very thin and long hair-like offcuts and waste that are something created when cutting various materials for production. Skinner wanted to use false eyelashes to spell out a phrase, and he thought this weird phrase fit well. Wispy Nispers is a unique work.

Please note: the dimensions are the framed dimensions.

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Starting Bid: \$1,700 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h231

BEN SKINNER

1977 Canadian

You In Your Summer Dress and Me In Some Duress

hand marbled acrylic chiffon silk, spraypaint and acrylic mirror

on verso titled and dated 2017 on a gallery label

30 1/2 x 24 1/2 inches 77.5 x 62.2 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Ben Skinner is an artist living and working in Vancouver, Canada. Selected solo exhibitions include Show Me A Little Poise Without All The Noise at Winsor Art Projects in Vancouver (2018); Cymatic Semantics at Herringer-Kiss Gallery in Calgary (2018); I Don't Know How This Will Sound But Here It Goes at Mayberry Fine Art in Toronto (2018); Selected Works By Ben Skinner at Paradigm Talent, organized by UpRise Art in New York, NY (2018); I Will Not Be Entranced By Nostalgia at K. Imperial Fine Art San Francisco (2016); Ben Skinner at Modus Art Gallery in Paris, France (2015), and many more. Selected group exhibitions include Small Scale Right Hemisphere: Part Two at Gallery Jones (2021); Flatbed Pictures and Artistic Pairings at Herringer-Kiss in Calgary (both 2020); Summer Group Exhibitions at Mayberry Fine Art in Toronto and Paper Route (both 2018), and many more. Ben Skinner has worked at Aritzia as their Art Director of Visual Display since 2006. He holds an MFA in Art and Technology from the School of the Art Institute of Chicago (2003), and a BFA in Interdisciplinary Fine Arts from Nova Scotia College of Art and Design (2000). In 2017, Skinner created a projection mapped project for Façade Festival with BAF at Vancouver Art Gallery involving large-form text and slowly changing colour gradients.

Skinner's practice explores the nature of language through the use of text and materiality. Calling on a vast knowledge of materials and methods, Skinner applies his hand to concepts that are by turn ironic, witty, introspective, and questioning. Skinner states that the phrase "You In Your Summer Dress and Me Under Some Duress" is a rhyme borrowed from a lyric by the band, Casiotone For the Painfully Alone. The diaphanous silk later alludes to a fabric of a summer dress. The text is obscured and a challenge to read with the reflection of the marbling on the silk reflected in the mirrored surface. You In Your Summer Dress, and Me In Some Duress is a unique work.

Please note: the dimensions are the framed dimensions.

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Starting Bid: \$1,900 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Burrard Arts Foundation Vancouver



h232

JOSEPH STAPLES

1975 Canadian

Falun Series

archival print collage on plexi

36 x 52 inches 91.4 x 132.1 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Joseph Staples is a self-taught artist living and working in Vancouver, Canada. Selected solo exhibitions include Falun Series with Capture Photography Festival, various locations (2017); Gardens of Paradise at UNIT/PITT in Vancouver (2016); Elegant Living at Wil Aballe Art Projects in Vancouver (2015); and Joseph Staples and Chic Connell at Southeastern Contemporary art Gallery in Louisiana (2014). Selected group exhibitions include Light Box Space at Gallery 295 in Vancouver (2016); Dark Light at Wil Aballe Art Projects in Vancouver (2015); CASV Emerging Artist's Prize Exhibition at Access Gallery in Vancouver (2014); Secret Behaviour at Berl's in Brooklyn, NY (2013); and Cut and Paste at Equinox Gallery in Vancouver (2012). In 2014, Staples won the Emerging Artist Award with the Contemporary Art Society of Vancouver. Staples holds an MFA from Emily Carr University of Art + Design. In 2014, Joseph Staples was BAF's inaugural resident artist where he presented a series of new collages made with printed images. In the same year, Staples created a temporary large-scale vinyl collage titled Falun Dancer 3, where he manipulated a single image of a dancer with the intention to replicate the movement of people, commerce, and life near and around the Burrard Building at 1030 West Georgia Street in Vancouver.

Staples's work is centered around love, relationships, and disappointment with photography. Staples has been developing his Falun series since 2010, which consists of photo-collages created from images of a single dancer that he has replicated, cut-up, and reimagined into complex collages, where the image of a dancer becomes disoriented. By using the same series of images, Staples challenges himself to traverse his previous preconceptions of what he can achieve. Falun Series is a unique work.

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Starting Bid: \$1,800 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h233

SCOTT SUEME

1986 Canadian

Glass Building

acrylic on panel

on verso signed, titled and dated 2021

60 x 3 1/2 inches 152.4 x 8.9 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Scott Sueme is a visual artist living and working in Vancouver, Canada. Solo exhibitions include *Building Buildings* at Mayberry Fine Art in Winnipeg (2021); *Bone Broth* at Mayberry Fine Art in Toronto (2019); *Habitat* (201), *Homework* (2018), and *Retreat* (2016), all at Kimoto Gallery in Vancouver. Selected group exhibitions include *Intercepting the Nature of Colour and Form* at Gallery Jones (2020); *Sleeping Arrangements* at Uprise Art in New York, NY (2019); *Abstract Design Showcase* at Kimoto Gallery in Vancouver (2017); *Chance Visitor* at A Word of Art in Cape Town, South Africa (2012); and *Fast Forward* at First Amendment Gallery in San Francisco, CA. Selected special projects include *Pools*, a mural installation and design at Mount Pleasant basketball court in Vancouver (2017), and *Box of Crayons* a mural installation and design at Hootsuite HQ in Vancouver (2016). Sueme's work has been acquired by several corporate clients and collections including the City of Vancouver, Vancouver Parks Board, Edmonton Arts Council, Whistler Arts Council, HCMA Architecture, Nike Canada, Lululemon Athletica, The Civic Hotel, The Astoria Hotel, The Waldorf Hotel, among others. In 2016, Sueme created a mural with BAF at 150 E Cordova in Vancouver "to capture the energy and colourful design from graffiti and street art and convey it in a modern and sophisticated manner" (Sueme on his InGastown mural).

Glass Building is a part of Sueme's series *Building Buildings*. *Building Buildings* is an impression of city dwelling – how we construct, refine, nest, and live in spaces. The familiar escape from the city into the idealistic beauty of nature is reversed, where the artist turns inwards to draw inspiration from the details of everyday surroundings. The two-dimensionality of painting is challenged by releasing flatness and shifting towards volume and texture. Architectural motifs are mirrored through compositional forms, grids, and objects, mobilized by the materiality of paint. *Glass Building* is a unique work.

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Starting Bid: \$1,800 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h234

BRENDAN TANG

1975 Canadian

Punchout

watercolour on paper, porcelain, wood, acrylic

12 1/4 x 8 1/4 x 4 1/2 inches 31.1 x 21 x 11.4 centimeters

Provenance: Collection of the Artist

Exhibited: The Reach Gallery Museum, May 25 - August 3, 2017, Ready Player Two with Sonny Assu, travelling to the Yukon Art Center, Whitehorse, Touchstones Gallery, Abbotsford and Illingworth Kerr Gallery, Calgary in 2020

Literature:

Brendan Tang is an artist living and working in Vancouver, Canada. Selected solo and two person exhibitions include Reluctant Offerings at Nanaimo Art Gallery (2021); Memories & Fetishes at Gallery Jones in Vancouver (2019); Surface Handling with Diyan Achjadi at Dunlop Art Gallery in Regina (2018); his work was presented alongside Sonny Assu in a touring show called Ready Player Two, that was exhibited at several galleries across Western Canada including Illingworth Kerr Gallery in Calgary (2020), Touchstones Gallery in Abbotsford (2020), Yukon Art Centre in Whitehorse (2020), and The Reach in Abbotsford (2017); Souvenirs from Earth at Gallery Jones in Vancouver (2016) and Sheppard Contemporary Gallery in Reno, NV (2016). Selected group exhibitions include Playing with Fire at the Museum of Anthropology in Vancouver (2019); Flow at Surrey Art Gallery (2018); 60th Annual Faenza Prize: Museo Internazionale dell Ceramiche in Faenza, Italy (2018); Fait Main/ Hand Made at the Musée National des Beaux-Arts du Québec in Québec City (2018); the Loewe Foundation Craft Prize in Japan, New York, and Madrid (2017), and many more. Tang received an MFA from Southern Illinois University Edwardsville and a BFA from the Nova Scotia College of Art and Design University. Brendan Tang is represented by Gallery Jones. In 2018, Tang was an artist-in-residency at BAF where he developed a series of sculptures created out of geometric pieces of black foam core and strips of word that evoked scaffolding, metro maps, cell networks, rhizomes, skeletal systems, and structural formulae for complex molecules.

Tang's work in predominantly ceramics explores issues of identity and the nearly seamless fusion between material and non-material cultures. His work also celebrates his appreciation for futuristic technologies, in addition to ancient tradition. Punchout is a part of Tang's Joss Paper series of watercolour-painted replicas of nostalgic objects and ephemera. "Joss Paper" refers to the Chinese tradition of burning a paper replica of a gift meant for a distant loved one. Punchout is a unique work. Please note: the dimensions are the framed dimensions.

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Starting Bid: \$1,000 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h235

ALEX TEDLIE-STURSBURG

1980 Canadian

Blue Spiral

coins, epoxy resin, pigment

42 x 42 inches 106.7 x 106.7 centimeters

Provenance: Collection of the Artist

Exhibited: Trapp Projects, Vancouver, Sous La Plage, Les Pavés, April 24 - May 9, 2021

Literature:

Alex Tedlie-Stursberg is an artist living and working in Vancouver, Canada. Selected solo and two-person exhibitions include *Sous La Plage, Les Pavés* at Trapp Projects (2021); *UTOPOS* with Callum Monteith at *Keep in Touch* in Seoul, SK (2021) and *Deluge Contemporary Art* in Victoria, curated by Andrea Valentine-Lewis (2020); *Mass Residue* at *Field Contemporary* in Vancouver; *Clear Spot* at *Good Press Gallery* in Glasgow (2018). Selected group exhibitions include *Super Natural* at *Unit 17* in Vancouver (2019); *Holy Wave* at *Glasgow International Festival* (2018); *Pollen Drove* at *Field Contemporary* (2018); *Beach Show* at *Good Press Gallery* in Troon, UK (2018); and *Pivots and Spins* at *Access Gallery* in Vancouver (2017). Tedlie-Stursberg has been an artist-in-resident in several spaces including the *Glasgow Sculpture Studios* (2018), *The Banff Centre for the Arts* (2017), and the *Sointula Art Shed* in *Sointula, BC* (2017). Tedlie-Stursberg has an MFA from *Glasgow School of Art* (2016), a BFA from *Simon Fraser University* (2014), and a BA in *Political Science* from *Simon Fraser University* (2009). In 2018, Tedlie-Stursberg has a solo exhibition at *BAF* titled *Everything Flows*, which included several sculptures adorned with the steadily accumulating debris of contemporary life – plastics, Styrofoam, bottle caps, and pennies – reflect the artist’s thoughtful engagement with humanity’s discarded materials and the value systems that help create them.

By turning to the materiality and the form of obsolescent objects – found through thrift, salvage, or trade – Alex Tedlie-Stursberg reflects on the ways that commodities shift and recontextualize as they are taken in-and-out of circulation. Adding to this momentum, Tedlie-Stursberg repurposes the debris of contemporary life into sculptural assemblage. It is in this way that he also acknowledges the (sometimes dependent) relationship between human beings and inanimate objects. *Blue Spiral* was included at his solo exhibition *Sous La Plage, Les Pavés* at Trapp Projects earlier this year, and it is a unique work.

Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the *Together Again | BAF Exhibition and Auction* in support of *Alumni Artists Sale Notice and Special Terms of Sale*, and any Addendum or Erratum specific to the *Together Again | BAF Exhibition and Auction*.

Starting Bid: \$2,500 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h236

RENEE VAN HALM

1949 Canadian

Glow

acrylic on linen

on verso signed, titled and dated 2017

14 x 11 inches 35.6 x 27.9 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Renée Van Halm is an artist living and working in Vancouver, Canada. Selected solo exhibitions out of more than 30 over her career include Holding Pattern at Equinox Gallery in Vancouver (2020); Lean Back at Birch Contemporary in Toronto (2018); Shape of Things at the West Vancouver Art Museum (2017); Nudge at Equinox Gallery (2016), among others. Selected group exhibitions include Together Apart at Equinox Gallery in Vancouver (2020); Irruptions (with Joanne Todd) at Maclaren Art Centre in Barrie, ON (2020); Displacement at Vancouver Art Gallery (2016); Works on Paper at Equinox Gallery (2018); Canadian Biennial at National Gallery of Canada in Ottawa (2017); Poetics of Space at Vancouver Art Gallery (2015), among others. Van Halm's work is in many prestigious collections including National Gallery of Canada, The Model Museum in Ireland, Vancouver Art Gallery, National Fine Arts Museum in Québec, The Montréal Museum of Fine Arts, The Polygon Gallery, Zabudowicz Collection in London (UK), and many more. Van Halm holds an MFA from Concordia University and a BFA from the Vancouver School of Art (now Emily Carr University of Art + Design). Van Halm is represented by Equinox Gallery and Birch Contemporary. In 2016, Van Halm worked with BAF at Façade Festival where she explored symmetry and combinations of intense colour – something not feasible with pigments, but something projection mapping could afford.

Van Halm states that cultural history and how we represent and inhabit architecture is fundamental to her work. Glow is a part of a series of small paintings that started in 2012; of this series, eight have been acquired by the National Gallery of Canada. The paintings in this series are inspired by the pages of fashion and décor magazines; they are based on collages and the backgrounds for the paintings were selected from these magazines. Van Halm reflects that the title Glow depicts light sources interpreted through contrasting colours. This work was completed around the time when Van Halm created her work for the Façade Festival for BAF. Glow is a unique work.

Please note: this work is unframed.

Please note: Consignor Hammer Price proceeds of this lot will benefit the artist and Burrard Arts Foundation. The Buyer is hereby advised to read fully the Terms and Conditions of Business and Catalogue Terms, including the Together Again | BAF Exhibition and Auction in support of Alumni Artists Sale Notice and Special Terms of Sale, and any Addendum or Erratum specific to the Together Again | BAF Exhibition and Auction.

Starting Bid: \$2,500 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Burrard Arts Foundation Vancouver



h237

CHARLENE VICKERS

1970 Canadian Indigenous

Ovoid Felts

watercolour, paper, shell buttons, glass beads on felt with embroidery edges

29 x 24 inches 73.7 x 61 centimeters

Provenance: Collection of the Artist

Exhibited:

Literature:

Charlene Vickers is an Anishinaabe visual and performance artist living and working in Vancouver, Canada. Selected solo and two-person exhibitions include Letslo:tseitun with Lawrence Paul Yuxweluptun (2021) and Where we Gather (2020), both at Macaulay Co. Fine Art in Vancouver; Reclamation at Gallery 1515 in Vancouver (2017); Accumulation of Moments Spent Under Water With The Sun And Moon at ACE ART INC. in Winnipeg (2017); Asemaa/Tobacco at Artspeak in Vancouver (2015); Ominjimendaan/ to remember at Urban Shaman in Winnipeg and grunt gallery in Vancouver (both 2012); and Brown Skin Before Red at Richmond Art Gallery (2008). Selected group exhibitions include Where do we go from here? At Vancouver Art Gallery (2020); Jingles and Sounds for Speaking to Our Grandmothers at Tanúyap Project Space at Fazakas Gallery in Vancouver (2018); Art Toronto, Seattle Art Fair, and Papier Art Fair with Fazakas Gallery (all 2018); I continue to shape at the Art Museum at the University of Toronto (2018); Connective Tissue: New Approaches to Fiber in Contemporary Native Art at IAIA Museum of Contemporary Native Arts in Sante Fe, NM (2017); Ambivalent Pleasures at Vancouver Art Gallery (2016), and many more. In 2018, Vickers was the recipient of a VIVA Award through The Jack and Doris Shadbolt Foundation for the Visual Arts. Vickers holds an MFA from Simon Fraser University (2013) and a BA in Critical Studies from Simon Fraser University (1994). Vickers is represented by Macaulay & Co. Fine Art. In 2019, Vickers was an artist-in-residence at BAF, which amounted to a solo exhibition titled Chrysalis of new works on paper and canvas which conveyed a "dreamt and imagined space of floating and transformation within memory of Anishinaabe territory" (Vickers).

Vickers's practice in painting, sculpture, and performance, explores her own identity and how it is situated in the world in relation to place, space, and history, often through traditional Anishinaabe techniques and materials. Vickers has developed her Ovoid Felts series for the last few years using a wide variety of materials and colours. While this rendition is presented in a grouping, Vickers also presents her felt works individually. Ovoid Felts is a unique work.

Please note: the dimensions are the framed dimensions.

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Starting Bid: \$1,500 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Burrard Arts Foundation Vancouver