

SYBIL ATTECK



October 20, 2023 – January 7, 2024

Art Gallery of Burlington



Art Gallery of Burlington unveils a hidden gem in the city.

The Art Gallery of Burlington (AGB) is proud to bring the life's work of iconic Trinidadian artist Sybil Atteck (1911–1975) together for the first time in Canada. Borrowed from the largest collection of her work—amassed by her nephew Keith Atteck in Burlington and drawn from the family's holdings in Southern Ontario—this exhibition traces the profound impact of Atteck's legacy across familial, historical, and aesthetic lines. Featuring rarely seen works from the family's collection, the exhibition includes paintings, drawings, and archival material from the 1930s to 1970s.

The story of Sybil's life is rich and long, and revolved around art. Her appreciation of art began early in life, when her family moved from Rio Claro to Port-of-Spain, Trinidad, where, with the encouragement of her grandmother, she was exposed to music, crochet, embroidery, floral arrangements, and the design of Carnival costumes.

Sybil received formal training in fine arts at the Regent Street Polytechnic Institute, London, in 1935 and later studied at Washington University in St. Louis, Missouri, U.S.A., where she learned under the German expressionist painter Max Beckmann. In 1941, she furthered her art studies at the Escuela de Bellas Artes (National School of Fine Arts) in Lima, Peru.

Upon returning to Trinidad, Atteck became a founding member of the Trinidad Art Society (now called the Trinidad and Tobago Art Society), which was established in 1943. She served as the organization's first secretary, and later as the vice president, guiding the organization through the transitional period of independence from Britain.



Sybil Atteck (1970). Photo taken in preparation for her solo exhibitions at Brock University in St. Catharines and at the Niagara on the Lake Town Hall.

Throughout her life she pursued a career as a professional artist, using her knowledge of natural history, science, and various art techniques and styles. Although she is well-known for her watercolour paintings, Atteck worked with a variety of media including oil paint, acrylic paint, crayons, and ink, as well as sculpture.

She was an accomplished and decorated artist with a career of teaching and exhibiting internationally, and completed multiple public commissions, including murals at the Trinidad Hilton Hotel and St. Theresa's Roman Catholic Church, Malick. She has work in major art collections, such as the Central Bank of Trinidad and Tobago, and is featured on Trinidad and Tobago's national stamps.

The AGB shares an affinity with Sybil's lifelong dedication to art education and appreciation. We value learning at every stage of an artists' development. Through our numerous studios, we sustain intergenerational dialogues that contextualize material traditions and reinforce experimentation, innovation, and the cross-pollination of contemporary art practices across disciplines. Classes, demonstrations, tours, and workshops encourage interdisciplinary production by a diverse range of artists whose pedagogical strategies are based in global practices and Indigenous knowledges.

In the studios and in exhibition-making, we honour artists at all stages of their artistic development. It is a significant privilege to bring the work of Sybil Atteck to the AGB and to be able to witness the great arch of her career. Throughout this exhibition you will see the full breadth of her interests, from florals to landscapes and portraits to cultural celebrations, as well as her various stylistic explorations, from realism to expressionism.

An opus as prolific as Sybil's took a special drive and tenacity. For a woman making work in the 1930s until her death in 1975, having a thriving international art career was unprecedented. As it turns out, that determination is a family trait. Keith Atteck's journey to venerate the legacy of his aunt has been nothing less than heroic. Researching, collecting, and organizing her life's work has been a full-time passion project for Keith. He has become an archivist

and detective, unearthing a collection of unknown and undocumented work, along with critical reviews, catalogues, and photographs to piece her artistic trajectory together.

Keith has meticulously penned the story of her life, from her early days as a botanical illustrator at the Ministry of Agriculture to the self-portraits of her later years. He constructed a timeline that visualizes the overlapping influences of the political and artistic movements that shaped Atteck's works, in form and subject matter, from her everyday life to national independence. He has been actively presenting her work internationally, speaking at universities and conferences, and offering engrossing lectures from his unique perspective.

The AGB has been working in concert with the Keith and the Atteck family to bring their private collection of collected notes, preparatory drawings, exploratory paintings, and sketchbooks into the public sphere—transporting the works from the walls of the family's homes to the walls of the gallery.

Contemporary artists, curators, and academics Christopher Cozier, Richard Fung, and Andil Gosine are sharing their insights on Sybil's role as a significant protagonist in Trinidad's cultural landscape. These observations allow another story to be communicated in expressing her work and influence, not as a historical recounting of her life and work but as personal investigations into the artistic value of her contributions, and the ways in which her career carved pathways for future generations of artists in Trinidad and the Caribbean diaspora.

This exhibition unveils the mythos of an artist and the perseverance of an art sleuth. It is dually devoted to celebrating the life's work of Sybil Atteck and to acknowledging the generosity of a family sharing their private collection with the public. Join us as we open the doors to the Attecks' homes to learn more about the breadth of Sybil's career and revel in the beauty to be found in the heart of Burlington.

Sybil Atteck: A Legacy Unveiled

by Keith Atteck

This exhibition at the Art Gallery of Burlington (AGB) celebrates the life and art of Sybil Atteck (1911–1975), a pioneering artist from the Caribbean Island nation of Trinidad and Tobago. Her disciplined struggle and gritty perseverance allowed her to become the most prominent artist and important historic figure in the Caribbean art scene. Atteck has been continually recognized, both nationally and internationally, as the “Mother of Visual Arts” of Trinidad and Tobago. She led the development of the modern art movement in the Caribbean region as the first “Grand Master” of art from the 1950s to the early 1970s. Atteck nurtured, influenced, and firmly secured the fine art capabilities of her nation pre-, during, and post-independence. For a lifetime of accomplishment, leadership, and eminent contribution to the advancement of fine arts in Trinidad and Tobago, Atteck received the nation’s award, the Chaconia Medal (Gold), in 1973. In the years after her death in 1975, Atteck’s legacy and art has endured. Atteck’s artworks have continually been featured on Trinidad and Tobago’s postage stamps, at national events, and included in local and international art exhibitions. In 2022, Atteck was celebrated with her inclusion in *Great Women Painters*, a publication by Phaidon Press, that surveyed more than 300 painters from more than 60 countries, spanning five centuries. She was the only Trinidadian and Eastern Caribbean painter to be included.

Atteck was born on a cocoa estate at Tableland in southern Trinidad. Her adolescent years were spent in the small, dreamy, and isolated hamlet of Rio Claro, where she lived a free and enriched social life in a large, growing family. Atteck’s mother was an aspiring art enthusiast, starting from her youth in Arouca, from where she travelled to Port-of-Spain for drawing lessons. The Atteck family always had art supplies in their home purchased by their mother. The family home provided an environment of crafts, art, and music in an isolated rural and forested region. Atteck’s mother was always sewing, hat-making, crocheting, tatting, drawing, and painting. The children were encouraged to draw and create from any materials they found, including clay, wood, flowers, leaves, and paraffin wax. In the evenings, there was music: Sybil’s mother played piano and her father, the guitar. The music of parang and the cocoa dancing songs were ever present among the wild animals, insects, and other forest sounds surrounding the home.



Sybil Atteck, *Bélé Dancers*, 1954. Oil On Board.
60.96 x 78.74 cm. Courtesy of Helen Atteck.

Atteck's interest and education in art began when she moved to the capital city of Port-of-Spain and attended Bishop Anstey Girls' High School, where she was taught art by two expatriate British art teachers. Her artistic talents were well-utilized in her first professional occupation as a cartographer and scientific illustrator in the Ministry of Agriculture's Botanical Department, where she worked from 1931 to 1942. Atteck's commenced a formal art education when she attended the Regent Street Polytechnic Institute in London, England, from 1935 to 1936. At that time, she also studied botanical drawing at Kew Gardens. Atteck later attended the Escuela de Belles Arts in Lima, Peru, from 1941 to 1942, where she studied painting from Julia Codesido and sculpture from Raúl Pro. From 1945 to 1948, Atteck attended Washington University in St. Louis, Missouri, U.S.A., where she studied oil painting and sculpture, receiving a Bachelor of Fine Arts degree. In St. Louis, Atteck's main art instructors included the Canadian-American symbolist, Philip Guston, and German expressionist, Max Beckmann. Atteck went on to continue her art studies in Italy, the United Kingdom, and in Provincetown, Massachusetts, U.S.A.

As an artist, Atteck contributed to more than 76 exhibitions in her lifetime, of which 20 were solo and 37 were international exhibitions. Atteck's first group exhibition was in Trinidad in 1930, as part of the Society of Trinidad Independents first exhibition, and her first participation in an international exhibition was in Canada in 1945, as part of a tour of West Indian art organized by the National Gallery of Canada (Ottawa). The exhibition tour began in Windsor, and went on to London, Ontario. The following year, in 1946, Atteck had her first international solo exhibition, in the Art Room at the Public Library in St. Louis. Atteck was the first artist from Trinidad and Tobago, and from the Caribbean, to have an artwork accepted at the Royal Academy of Arts in London, England in 1955. This event was celebrated in Trinidad and Tobago and Atteck received praise from the British Council for this signal achievement.

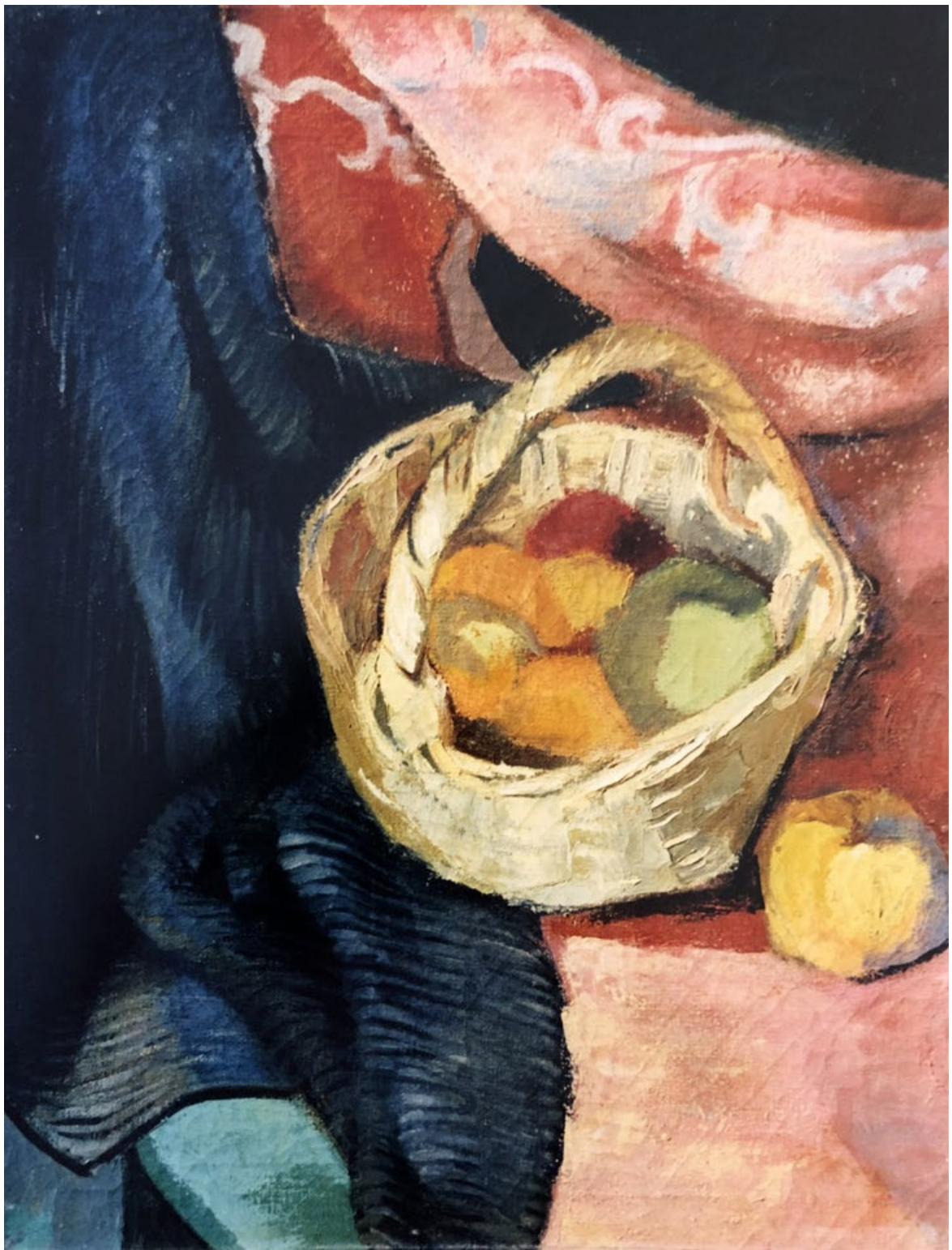
Atteck was a prodigious painter. In 1948 alone, she had three solo exhibitions in Trinidad and Tobago. By 1959, her work was being widely shown and that year she had three solo exhibitions internationally: the first in London at the Commonwealth Institute, the second

As an artist, Atteck contributed to more than 76 exhibitions in her lifetime, of which 20 were solo and 37 were international exhibitions.

in New York, at the ACA Gallery, and the third at the Institute of Jamaica in Kingston. In 1969, Atteck was selected by the government of Trinidad and Tobago to represent the nation with a solo exhibition in Rio De Janeiro, Brazil. In Canada, Atteck contributed an artwork to the Trinidad and Tobago pavilion at Expo 67 in Montréal, Quebec, and held two major solo exhibitions in 1970 in St. Catharines and Niagara-on-the-Lake, Ontario.

As an art leader, Atteck inspired and founded the Trinidad Art Society in 1943, a first of its kind in the Eastern Caribbean. Atteck was its first Secretary, served numerous terms as the society's Vice-President, and then three terms as its President from 1962 to 1964. Atteck's leadership of the Art Society occurred during the transition to national independence as she led the art community out of British colonial rule into a new nationhood. This art institution has endured and has been fully operational for the past eighty years, providing a venue for art classes, exhibitions, and lectures. It is still a vibrant institution and supports a vast community of artists and art enthusiasts.

Atteck's influence on the artistic and cultural heritage of her nation continues to be felt today through the renamed Art Society of Trinidad and Tobago. As an art educator, Atteck taught at five girls' high schools in Trinidad during her lifetime, teaching and encouraging thousands of the nation's young girls. She taught oil painting, drawing, and art history at the Trinidad Art



Sybil Atteck, *Still Life with Fruit*, 1947. Oil On Canvas.
58.42 x 44.45 cm. Courtesy of Helen Atteck.

Society and lectured for the Extra Mural Department of the University of the West Indies in Trinidad, St. Lucia, Barbados and in the Bahamas. Atteck taught and inspired many prominent artists who emerged during her lifetime. Her artistic inspiration and influence affected the work of such artists as Althea McNish, Carlisle Chang, Nina Lamming (née Squires), and many emerging artists. Atteck encouraged and supported several artists to obtain scholarships to study overseas, many whom continued to contribute to the national art scene.

Atteck's own artistic legacy includes many significant works that are still visible in Trinidad and Tobago. Her two *Terra Cotta Bas Reliefs* located in the main lobby at the Trinidad Hilton Hotel, both thirty-seven feet long by three-and-a-half feet high, are epic works representing both country and city life in Trinidad and Tobago. They are the most publicly accessible of her works. She completed a large, eighteen-foot by twelve-foot, oil-painted mural located at the Fernandes Industrial Estate in Morvant, east of Port-of-Spain, that represents the story of the making of rum. Atteck's fourteen *Terra Cotta Stations of the Cross*, located at the St. Theresa's Roman Catholic Church in Malick, Barataria, are her only religious works. The Central Bank of Trinidad and Tobago have ten of her most iconic paintings in their collection, and some of these are available to be viewed at the Central Bank Museum. The National Museum and Art Gallery of Trinidad and Tobago have two of her most iconic paintings in their collection. The Whitworth Gallery in Manchester, England, has one work, a portrait of Althea McNish. And finally, the Angostura art collection in Trinidad has one artwork on display. The remaining known artworks are unavailable to the public and are held in private collections in Trinidad and Tobago and around the world.

Atteck's artworks offer deep studies of the people, traditions, society, and environments of the nation of Trinidad and Tobago—from both anthropological and natural-historical perspectives. Her earliest artworks include many portraits of family and friends. Atteck completed landscapes of the scenery from around her nation, including the mountains, rivers, swamps, forests, houses, boats, fishers, and beaches. She completed many still-life paintings showing cocoa, coconut, and other tropical fruit. Her subjects included

the famous Carnival of Trinidad and Tobago, showing the revellers at Ole Mas in fancy dress and sailor costumes. She completed works that represented the Mohammedan Hosay festival with the Tajas and Moon Dancers. There are many artworks representing the traditional dances of the people of Trinidad and Tobago, including the Bélélé, Bongo, and Limbo.

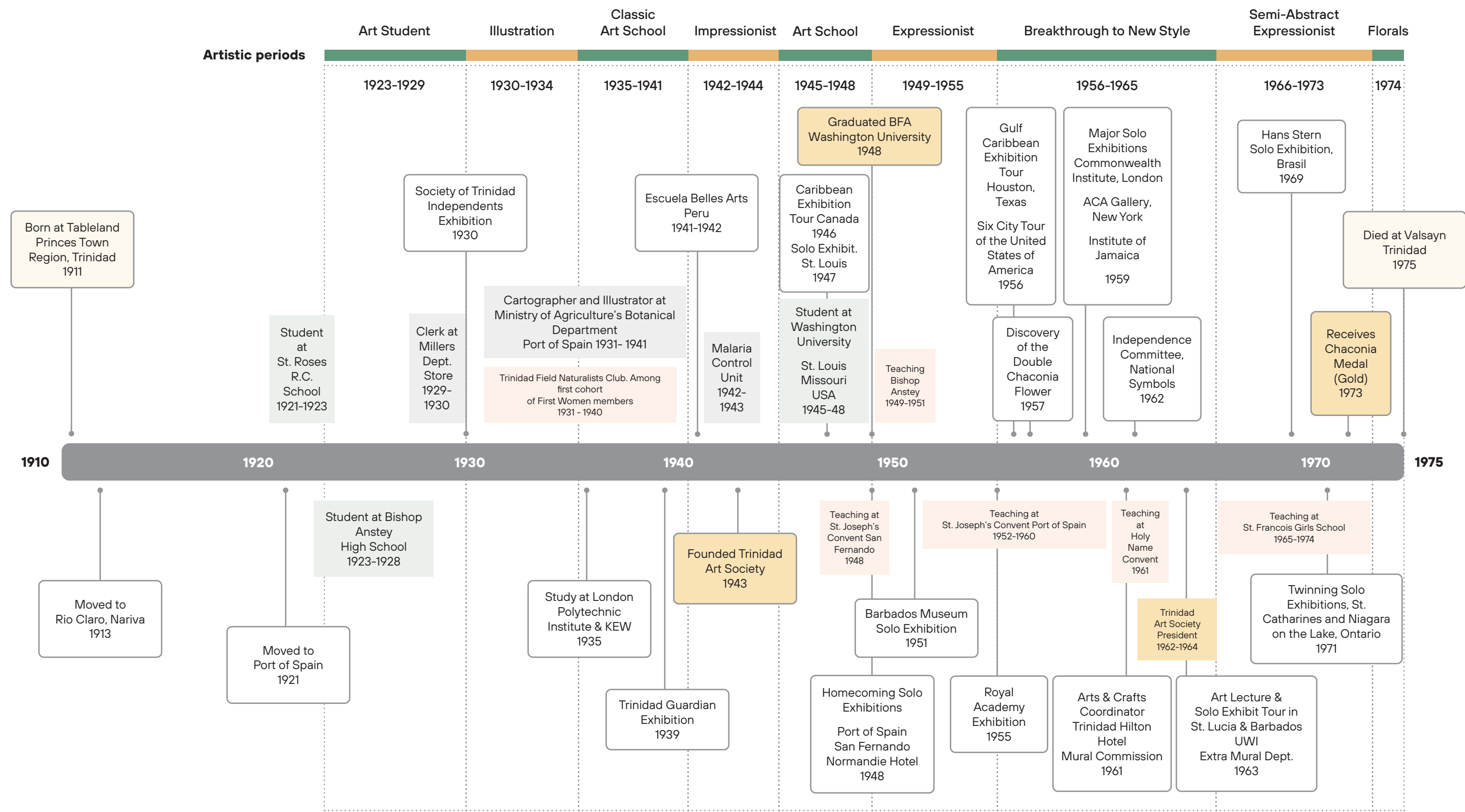
For the past half-century, Atteck has been celebrated at home and abroad in several exhibitions at various times. Her work was featured prominently in *Circles and Circuits I: History and Art of the Chinese Caribbean Diaspora*, which was spread across two museums, the Chinese American Museum and the California African American Museum in Los Angeles, from September 19, 2017, to February 25, 2018. In 2021, Atteck's artworks were on display at two major exhibitions: *Fragments of Epic Memory*, at the Art Gallery of Ontario, in Toronto, Canada, and *Más Allá, el Mar Canta [Beyond, the Sea Sings] Diasporic Intimacies and Labor* at the Times Art Center in Berlin, Germany.

Despite this ongoing interest, information describing her legacy has remained undiscovered and out of sight for the nearly fifty years since her death. A family effort was initiated in 2018 to research the life and art of Atteck and bring awareness to her work for the next generation of artists and art enthusiasts. This has resulted in the Sybil Atteck Biography Project, which, as her nephew, I've undertaken along with the support

Atteck's artworks offer
deep studies of the people,
traditions, society, and
environments of the nation of
Trinidad and Tobago—from
both anthropological and
natural-historical perspectives.

Sybil Atteck Timeline

Timeline by Keith Atteck.



and assistance of her sister-in-law, Helen Atteck. The primary initial source of information, artifacts, and artworks is from the Atteck family. Additional information was gathered from sources at art institutions, archives, libraries, and individuals around the world and in Trinidad and Tobago.

This project has generated a comprehensive and detailed biographic story of Atteck, bringing to life her artistic journey, accomplishments, and challenges. This biography is based on a large body of original source artifacts, including documents, art catalogues, photographs, newspaper and journal articles, and personal letters. These have been assembled in a database providing a wealth of information on Atteck's life, artwork, accomplishments, and leadership of the arts community in Trinidad and Tobago. These artefacts have been instrumental in identifying and authenticating more than 700 original artworks, representing a significant illustration of the body of work that spans Atteck's artistic career. The artwork images and details are stored in a professional art database and more artworks are being discovered and authenticated regularly. A formal Catalogue Raisonné is being assembled to document Atteck's entire oeuvre.

The artworks presented in *A Legacy Unveiled* are from the private collections of Atteck's close family members residing in Southern Ontario. These artworks are normally only visible to family and friends of these family members. This exhibition at the Art Gallery of Burlington represents the largest collection of Atteck's artworks to be publicly assembled and presented in Canada. Together with the artworks are supporting materials, including photographs of the artist, sketches, exhibition catalogues, and other valuable documents. Among the most significant document is Max Beckmann's recommendation letter, written for Atteck after her studies at Washington University to help her find work back in her home country.

The Atteck family are pleased to make these artworks and artefacts available to the public and the residents of Burlington to view the legacy of Sybil Atteck for themselves.

Keith Atteck is a long-time resident of Burlington and was born in Trinidad and Tobago. Keith's family moved to Canada in 1972.

Keith's professional career has been in Engineering, Project Management, and Records and Information Management. He started his career working at a Consulting Engineering firm in civil and mechanical engineering. Keith then joined Inco Limited, a leading global nickel mining company, where he worked with metallurgical and process research scientists in the design, construction, and operational improvement of the company's largest global capital projects.

More recently, Keith has worked as a consultant in the Information Governance field, assessing and designing information governance programs for some of the largest corporations and municipalities in Canada. He is now employed as the Team Lead for the Information Governance Program at the Independent Electrical System Operator in the Province of Ontario.

In his younger years, Keith was an avid folk dancer. He danced in the Niagara region with the local Polish, Hungarian, and Canadian dance groups. He conducted field research, and then taught in the local Slovenian and Croatian communities. He was a part-time lecturer on Balkan Dance at Brock University in St. Catharines.

Now, Keith has turned his attention to his roots in Trinidad, and to his family's history. He is following in his parents' footsteps in researching and writing the story of the Atteck family in Trinidad. Keith visited Trinidad and Tobago in February 2020 and again in 2023 as part of his research effort and to deliver a series of lectures on the life and times of Sybil Atteck. He spent some of his time at the National Archives and Alma Jordan Library at the University of the West Indies researching his family's history, and Sybil Atteck's life and art. He then travelled further south where he visited his family's hometown in Rio Claro for the first time and walked around the community.

A Nation's Maker

by Andil Gosine

Sybil Atteck's most seen works—the twenty-seven-foot wide and forty-two-inch-high sculpted terracotta relief murals, *Country Life* and *City Life*, that have framed the lobby of Trinidad and Tobago's Hilton hotel since 1961—perhaps best illustrate her own understanding of her mission as an artist. Because of their size and placement, both are unavoidably encountered by the flow of business and leisure travellers to Port-of-Spain, and also by the country's middle and more monied classes who frequent the hotel for its busy calendar of social events. Folks from outside the urban elite pass through too, whether as part of the compound's large staff or as seekers of a luxury experience. When I first stayed at the Hilton on a work trip, aunties and cousins cheered the occasion as a kind of marker of successful social mobility. The hotel has also, throughout its history, provided space to queer communities for social gatherings. No other work of Atteck's has probably had as many eyes set upon it.

When Atteck received the commission invitation to create the murals, she asked for leave from St. Joseph's Convent where she worked as an art teacher. When the request was denied by the high school's principal, Atteck quit her post. Her sister-in-law, Helen, recalled the moment to Trinidadian art critic Marsha Pearce: "Sybil had the courage to resign her position in order to take on this challenge. It was a monumental task. She hired a carpenter to build a covered shed in her backyard with a long tray of the dimensions she reckoned she would need for one mural."

Atteck brought this kind of passionate commitment to her artistic practice throughout her lifetime, becoming one of the Caribbean's most prolific and versatile creators at a time when few women were afforded the kind of space required for such pursuits. She worked in various mediums and sought out technical mastery in drawing, watercolour, and oil painting, as well as multiple forms of sculpture throughout four decades of practice. Her works bear the markings of her formal training in Abstract Expressionism (at Washington University in 1940s St. Louis, Missouri), her engagements with international artists, like Philip Guston, Max Beckmann, and Fred Conway, and



Sybil Atteck, *Vanda and Spider Orchids No. 1*, 1974. Acrylic on paper. 43.18 × 30.48 cm. Courtesy of Helen Atteck.



Sybil Atteck, *Bird of Paradise No. 1*, 1974 Acrylic on Paper. 80.01 × 57.79 cm. Courtesy of Helen Atteck.

her subsequent turn to Impressionism. But they also showcase her particular and attentive sensitivities, and her determination to consider and document the context in which she lived. Through her artistic endeavours, she was deeply involved in the project of nation-making; whatever she learned from her studies, exhibitions, and travels internationally, she harnessed toward telling the story of Trinbagonian life.

The Hilton's murals, for example, developed from her training at Washington University with sculptor Gaetano Cecere and her subsequent residency in Peru, where she learned Inca techniques in clay handling from Raúl Pro. With the murals, Atteck recreated these traditions as her own. In her hands, they document the country's multicultural demography and socioeconomic history in scenes that emphasize labour and agricultural production.

She included important details of tools, like the *cutlass* machete, and wardrobes, like the *ohrni* head veil worn by the woman depicted at the centre of *City Life*; these are markers of the islands' histories of plantation and colonization, as well as of the labour provided by enslaved peoples and indentured workers.

By the time of the murals' installation, on the eve of Trinidad and Tobago's declaration of political independence from Britain, Atteck had already been fully engaged as an artist in the mapping and making of the islands as a constituent nation. From 1930 to 1944, she worked as a botanical illustrator for the Ministry of Agriculture where she was tasked with recording the country's flora and insect life; this work would also be later reflected in her paintings of ixoras and other flowers. Following her educational training and expanded practice, she would go on to participate

Atteck's formidable and multifaceted collection of paintings, including her gorgeous and revealing self-portraits, decisively place her as one of Trinidad and Tobago's, and the Caribbean's, most important historical figures.

in the committee for the development of the country's national symbols, including its coat of arms, national flower, and flag. One of her most significant living legacies is the Trinidad Art Society (now called the Trinidad and Tobago Art Society), where she organized exhibitions and gave art classes. She was a founding member (in 1943) and led its early years, first as Secretary and then President during the country's transition to political independence. Carlisle Chang, one of the many artists she influenced, observed that Atteck "produced in her painting an essentially creole vocabulary, a drawing shorthand in which the peculiar gesture of the people was succinctly recorded with an economy of line. She created, in fact, a personal vernacular, in the painter's idiom." Some of "the grotesqueries" evident in her work, he says, "record her concern with what is uniquely ours; our West Indian body language."¹

Artist Christopher Cozier notes that while "protagonists" of nation-building projects, like Atteck, were often retrospectively celebrated as icons, "they struggled to part of a wider conversation." Their "conflicted" relationship to place, he says, meant that they were "on the run from the limitations imposed by the society, through family, the social order or economic inequities."² In 1963, Harold Simmons,

regarded as the father of modern arts and culture in St. Lucia, wrote that "Sybil Atteck's works may be summed up in two words: 'disciplined struggle.' By disciplined struggle, sheer determination and hard work, Atteck has now become one of the brightest stars in the firmament of West Indian art."³

Atteck's formidable and multifaceted collection of paintings, including her gorgeous and revealing self-portraits, decisively place her as one of Trinidad and Tobago's, and the Caribbean's, most important historical figures. As Pearce concludes, "Atteck's place within T&T's art history is characterized by greatness, not because there was a genius embedded within her, but rather because of her surmounting of certain social conditions, her appropriation of a visual language that boldly defied image-making conventions of the day and her attention to growth through her commitment to teaching, learning from others and testing various art media."⁴

[1] Carlisle Chang, *Untitled text on Sybil Atteck*, unpublished, 1985.

[2] Christopher Cozier, interview with the author, 2023.

[3] Harold Simmons, "Harold Simmons looks at the Sybil Atteck art exhibition," *The Voice of St. Lucia*, July 20 1963, p.10.

[4] Marsha Pearce, "Sybil Atteck, Great Woman Artist," *Trinidad & Tobago Guardian*, January 31, 2016, <https://www.guardian.co.tt/article-6.2.350423.0351923369>.

Andil Gosine (PhD, MPhil, BES) is Professor of Environmental Arts and Justice at York University. His interdisciplinary artistic, research and scholarly practices have been concerned with imbrications of power, desire and ecology, and in recent years foreground contentions with historical and contemporary constitutions of humans as "not-animal" (as outlined in his 2021 monograph *Nature's Wild: Love, Sex and Law in the Caribbean*). Recent curatorial projects include *Wendy Nanan* at the Art Museum of the Americas (Washington DC), *everything slackens in a wreck* at the Ford Foundation Gallery (New York) and the forthcoming *The Plural of He* at the Leslie-Lohman Museum, opening March 7, 2024 in New York.

Public Programming

At the AGB, learning is in the making. Through hands-on workshops and courses, clay artists can build a greater personal connection to their craft and experience professional growth by learning new techniques, discovering other artists' practices, and understanding contemporary art in greater depth. Go to www.agb.life/learn to read more about the programs and to register.



Stephen Attong. Photo credit: Taylor Renee Whyte

Lectures

Free programming, registration required.

History of Sybil Atteck

With **Keith Atteck** (online)

Thursday November 30, 6:30 – 7:30 pm

Public talk and tour

With **Keith Atteck** (in-person)

Wednesday November 8, 6:30 – 8:00 pm

Public Talks

Richard Fung in conversation with Christopher Cozier

Saturday October 21, 1 – 2:00pm (in-person)

Artist and writer Richard Fung interviews fellow artist, curator, and writer Christopher Cozier on Sybil Atteck's role as a significant protagonist in Trinidad's cultural landscape. Together they will provide personal investigations into her artistic contributions, and the ways in which her career carved pathways for future generations of artists in Trinidad and the Caribbean diaspora.

Artist Talk and Walk

With **Stephen Attong**

Sunday November 12, 1 – 3:00 pm

Walk the city streets of Burlington with Trinidad-born, Toronto-based photographer Stephen Attong and your camera. Stephen's work explores the sentimentality in public spaces. From amusement parks to quiet moments with friends, hidden beneath playful colours and structures is deep contemplation of shared experiences. He enables viewers to relate to, recall or imagine their own memories in his work. Attong explores how these experiences, perspectives and ideas can co-exist through the common anchor of a still image. Stroll along the Burlington waterfront area to capture the quiet cinematic moments that happen in everyday life. Rain or shine.

Guided Tours

Free programming, no registration required.

Weekly Public Tours

With **AGB Gallery Guides**

Sundays, 1–1:30pm

Stroller Tours

Guided discussions and activities for preschoolers and caregivers

With **Annie Webber**, Education Coordinator, AGB

Thursdays, 10–10:30am

Contemporary Art Bus Tour

Toronto – Hamilton – Burlington – and Back

Saturday, October 21, 2023, 11am – 5:00pm

This free tour starts at 11am at Tangled Art + Disability (401 Richmond St W S-124, Toronto) then departs for Hamilton Artists Inc, Workers Arts and Heritage Centre, and the AGB, returning to Tangled Art + Disability for a tour at 4:15pm. Travel and admission is free. Seating is limited. Register online to reserve your spot.

Family Days

Free programming, registration required.

Family Open Studios

Sundays, 1–4:00pm

September 10 – December 17

These are family-friendly activities that encourage building, learning, and creating art together, inspired the Sybil Atteck exhibition. This intergenerational play allows families to investigate the themes and media that inform or make up the featured artists' work, and to explore all the AGB spaces.

Family Photo Day

With **Routhier Imagery**

Saturday December 2, 10:30 am – 3:30 pm

Gather your loved ones and get ready to create lasting memories with a free family portrait session hosted by Routhier Imagery. Michael Routhier specializes in capturing the unique dynamics that make your group special – from infectious laughter to heartfelt

embraces. He documents multiple generations, couples, chosen family, and friends in stunning portraits that reflect everyone's personality and connections. You'll leave this 15-minute session with one printed image and a digital copy. Spots are limited, reserve at agb.life/visit/events

School and Group Programs

Wednesdays, Thursdays, and Fridays, 9:30–11:30am, 12:30–2:30 pm, or 6–8:00 pm

Sessions are \$18/person with a minimum of 15 people
Contact Annie Webber annie@agb.life to register.

AGB is the ideal place to experience art outside of the classroom. Through the gallery's school programs, students can access artists and ideas as a vehicle for dialogue and become active thinkers in the creation of their own works of art. Students connect to professional arts studios, thought-provoking contemporary exhibitions, and a talented team of artist-educators. Our planned visits this season connect students with the concepts of family legacy, heritage, portraiture, nature study and representing the beauty of one's homeland found in the work of Sybil Atteck and our collection of Canadian contemporary ceramics.

Grab a copy of Sybil Atteck's family guide in the exhibition space. Our education guides offer families activities and information that enhance their understanding of the works in the exhibition and the history of painting. Families can use the guide to extend their experience beyond the gallery walls, to learn about how each family member sees and interprets contemporary art and craft.

Acknowledgements

Curator: Suzanne Carte in collaboration and consultation with Keith Atteck.

Exhibition Coordination: Jasmine Mander

Learning Team: Catherine Jones, Heather Kuzyk, Michelle Lynn, Stephanie Vegh, and Annie Webber

Writers: Suzanne Carte, Keith Atteck and Andil Gosine

Copy Editor: Jayne Wilkinson

Designer: Paul Cavanaugh

Preparatory Team: Chris Blanchenot, Daniel Joyce, Rollin King, Megan O'Brien, and Joseph Thomson

Family Guide: Annie Webber

The AGB is generously supported by the City of Burlington, Ontario Arts Council, Ontario Trillium Foundation, and Canada Council for the Arts. AGB's learning programming has been generously supported by The Burlington Foundation and the incite Foundation for the Arts. Family Photo Day has been sponsored by Routhier Imagery.

We are grateful to the volunteer Gallery Guides for their exemplary dedication to bringing the exhibition to life and our members for their ongoing support to all the AGB's programming.

The Art Gallery of Burlington is located on the ancestral territory of many Indigenous Nations including the Anishinaabeg, Haudenosaunee, and Métis peoples. The territory is mutually covered by the Dish with One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy, the Ojibway, and other allied Nations to peaceably share and care for the resources around the Great Lakes. We acknowledge that the land upon which we gather, to create and learn, is part of the Treaty Lands and Territory of the Mississaugas of the Credit.

1333 Lakeshore Road Burlington, ON L7S 1A9
www.agb.life
[@artgallburl](https://www.instagram.com/artgallburl)





Sybil Atteck in her Valsayn Park studio as she prepares for a solo exhibition in Rio de Janeiro, Brasil, (1969).



ART GALLERY BURLINGTON | AGB.LIFE