
An abstract 3D digital composition featuring a teal-to-blue gradient background. A large, glossy, metallic tube is bent into a loop, with a bright yellow light source at its top peak creating a starburst effect. Two other straight tubes are positioned vertically, one in the upper right and one in the lower left. In the bottom left corner, a translucent, textured cube is partially visible.

*TIME
ISN'T
REAL*

50 years of the Art Gallery of Burlington



January 17, 2025 - April 27, 2025

We Dig Culture

BY EMMA SANKEY,
EXECUTIVE DIRECTOR,
ART GALLERY OF BURLINGTON

"We Dig Culture" embodies a rich duality that reflects our story.

This year, in a moment filled with pride and reflection, we'll mark a monumental milestone: our fiftieth anniversary. Where did fifty years go?

It all began in May 1975 when we took our first steps as the Burlington Cultural Centre. From a beacon of creativity born from the seed of an idea and the spirit of our founders, this centre has grown and flourished into the vibrant organization you see today, with a clear mission: to cultivate an appreciation for the visual arts in our community and beyond.

On the one hand, "dig" evokes the imagery of hands delving into the earth, hearkening back to the pivotal moments of our inception. It symbolizes the community's spirited involvement in shaping our foundation—an act of collaboration that began in 1975 when dedicated donors donned "I Dig Culture" shirts, proudly proclaiming their support for cultural initiatives. Together, they helped carve out a space where creativity and artistic expression could flourish.

Right from the beginning, we aimed for inclusivity. Our vision was to encourage community participation through accessible programs, to open doors to educational opportunities via exhibitions and curated learning experiences, and to foster connections with fellow visual arts organizations. We aspired to create a lasting collection of art and extend our reach through innovative educational programs, bringing art to every corner of our region.



Image credit: Groundbreaking, 1975, Art Gallery of Burlington archives.

On the other hand, “dig” embodies our profound love for the arts and culture, particularly through the lens of Canadian contemporary ceramics and clay-based arts. It reflects our unwavering commitment to exploring, preserving, and celebrating the rich tapestry of cultural heritage and artistic production. At AGB, we are not merely curators of art; we are passionate stewards of community engagement, fostering connections that bring people together.

In October 1975, fueled by ambition, we received provincial funding that lit the path to architectural plans for our home—a pivotal moment that unleashed a wave of fundraising efforts. By November 1976, we had appointed our first Director, and soon after, we proudly joined the Ontario Association of Art Galleries. On June 3, 1978, our doors swung open to the public in a celebration of collaboration and community spirit.

As I pause and reflect on our journey through these years, I see a beautiful evolution that aligns with our founding ideals. Today, the Art Gallery of Burlington (AGB) stands as a vibrant hub that offers thought-provoking exhibitions, engaging learning experiences, and public programs designed to create lasting connections. We proudly curate a remarkable collection of contemporary Canadian ceramics and present the rich tapestry that is contemporary art and craft.

Our rotating exhibitions spotlight a diverse range of voices—from emerging talents to established artists – and each piece beckons viewers to contemplate contemporary themes and innovative practices. Every exhibition is thoughtfully curated to ignite curiosity and foster rich dialogues.

Our learning opportunities provide workshops, lectures, and artist talks designed to deepen understanding of contemporary art and craft, allowing participants to gain fresh insights and skills that spark creativity.

In our public programs, we host hands-on art-making sessions and community events, crafting experiences perfect for families and individuals eager to explore their artistic inclinations.

With pride, we hold the largest and most comprehensive collection of contemporary Canadian ceramics; more than 4,000 exceptional works that narrate the evolution of this art form. As dedicated stewards of this cultural treasure, we are committed to its preservation, sharing, and innovative interpretation to make it more accessible to all.

As a space where creators, cultures, and communities harmoniously converge, our diverse array of programs inspires

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visitors, whether they're seasoned artists, eager students, or curious newcomers. We offer countless opportunities for exploration, creativity, and dialogue.

But we are more than an art gallery. We are a crucial community space where individuals forge friendships and engage in meaningful conversations in a creative atmosphere. Participation in our programs contributes to the inclusivity and connection of our vibrant community.

Back in 1975, as advocates passionately championed the birth of this organization, did they envision what Burlington would need fifty years later? It's hard to say, but now, as we celebrate our fiftieth anniversary, that's precisely what we must do. To ensure our sustainability, longevity, and impact within the community, we must strive to look ahead and anticipate the future needs of Burlington.

As we step into this new chapter, we're unveiling a bold initiative that promises to reshape our future and that of the entire community. With the announcement of a Facility Master Plan and Future Needs Feasibility Study last year, the gallery is poised to underscore its vital role as a beacon of cultural, economic, and environmental sustainability in Burlington. With a thoughtful and innovative program, paired with a strategic approach to the building and its operations, we have the chance to craft a space that not only meets the needs of today but also embraces the aspirations of tomorrow. By investing in this vision, we can pave the way for exceptional results that will not only uplift the Gallery but also enrich the entire community of Burlington, inviting everyone to join in celebrating the arts and culture that define us.

The feasibility study will serve as a compass for the gallery's future, focusing on its needs and what will allow it to thrive. To fully embrace this vision, we look to grow the gallery's footprint to accommodate a variety of exhibitions, improve our collection vault to better protect precious works in the collection, and design new gallery spaces that ignite inspiration and dialogue, and that resonate more deeply with the community. We also aspire to introduce a robust artist-in-residence program, expand studio spaces for budding artists, create a dedicated education centre, and develop inviting public areas that encourage community participation, rest, and relaxation. This is not just a project; it is a commitment to enhancing the cultural landscape of Burlington.

By embracing the tagline "We Dig Culture," we weave a narrative that bridges our past with our present and future. It underscores the vital role of community involvement in our mission, inviting everyone to join us on this artistic journey.

In this transformative journey, the AGB is not just planning for itself but is also investing in the heart of the community. We are crafting a vision that celebrates creativity, fosters connection, and enriches the cultural tapestry of Burlington for years to come. Here, creativity is not just an expression; it is a powerful force that shapes perspectives, instills values, and unravels the intricate stories of our lived experiences.

In a world often clouded by isolation and anxiety, the arts shine as a beacon of hope. They create connections and foster understanding, especially when developed alongside organizations that support those facing adversity—be it mental illness, physical challenges, or insecurity. We imagine a community gathering where laughter and creativity merge, turning walls into canvases for shared stories. A space where individuals come together, dissolving loneliness and building a sense of belonging.

Through artistic expression, we not only survive but thrive, discovering strength in vulnerability and unity in diversity. As we mark our fiftieth anniversary, we look forward to crafting a brighter future, one creative moment at a time. Together, let's dig deeper into culture, unearthing the stories and creativity that unite us all.

Time Isn't Real

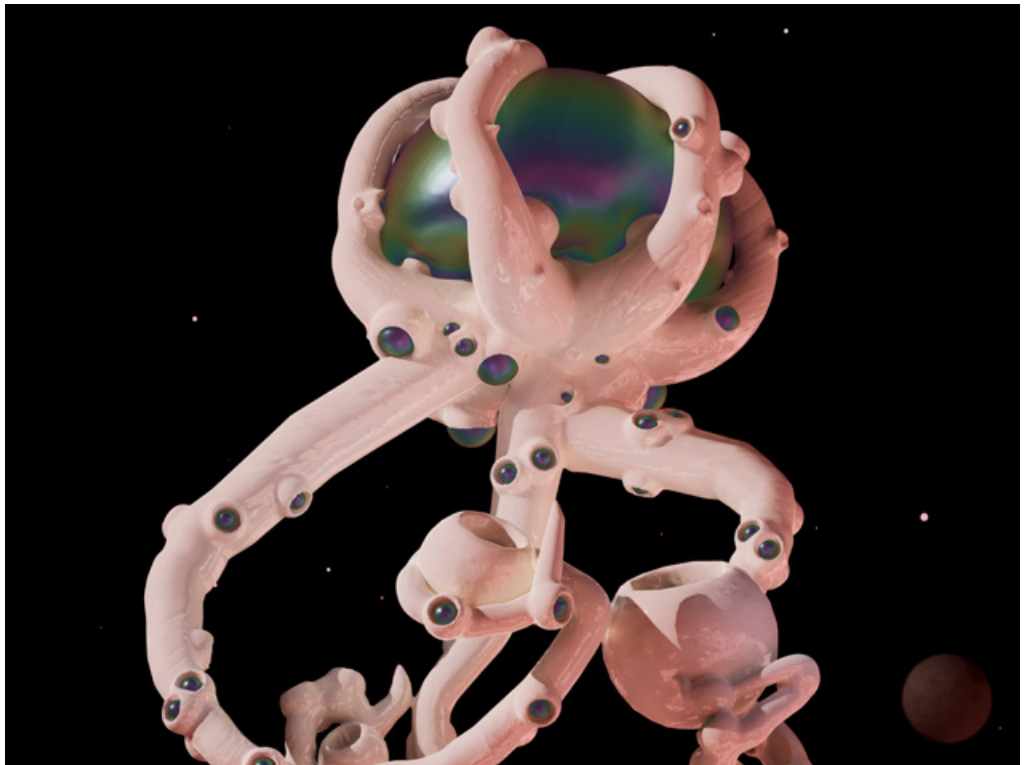
BY SUZANNE CARTE,
ARTISTIC DIRECTOR/CURATOR,
ART GALLERY OF BURLINGTON

Time isn't real. Well, it is, and it isn't. The sun and moon rise and fall, and stuff happens in between. At the Art Gallery of Burlington (AGB), that *stuff in between* has been happening for fifty years!

The exhibitions, projects, and programs in our golden anniversary year push beyond celebratory timestamping and make space for open discussions on the futurity of art and clay. We are using this half-century celebration of artistic production, cultural festivities, connections, and storytelling as an opportunity to bring multiple generations of Canadian clay artists together to disrupt the arrogance of time. It is not a survey or biennale of contemporary ceramics, but a blending (or bending) of time, so that what we might call the past, or understand as the future, can be seen as imagining the now—the now as the future. It works against prescribing a unidirectional time trap because the gallery, like clay, is active and our histories are complex and many.

The exhibition's title is taken from the words and guidance of Kim Wheatly, Ojibwe Anishinaabe Grandmother from Shawanaga First Nation Reserve, who reminds us that indoctrinated time is not the only reading or measure of time, and that the natural cycles of earth and cosmos inform our ways of being. What is time in the context of one of the oldest artforms in existence, one comprised of a material—earthen clay—that embodies the passing of time itself?





Clay is a language. It is a form of knowledge. It is practice and discipline. It is a complex alchemy. It is a tool, it is play, it is love. It is an ancient technology. It is the cosmos, the future and the past. At its core, clay embodies a timeless connection to the earth, a tangible link between human and non-human worlds via its communion with all the elements—earth, water, air, and fire.

Clay is also what propels us as an institution. The AGB holds the largest comprehensive collection of contemporary Canadian ceramics in the world, totaling more than 4,000 works. The trajectory of contemporary clay in Canada continues to inspire and captivate us. Artists, armed with a reverence for tradition and a hunger for innovation, are reshaping the landscape with a refreshing, expansive boldness and vision. Digital technologies, sustainable practices, and interdisciplinary collaborations offer new avenues for exploration, while old techniques and cultural heritage provide a grounding and depth to their work.

Time Isn't Real circulates stories of our relationship to time and space through artists whose practices investigate the past and jump to speculations of the future to consider how to be in the present. The 3D animation, *CONVERGENCE*, from transdisciplinary collective ORXSTRA positions this hypothetical time-travel by asking, "Can the definition and concept of ceramics be expanded beyond earth, to other planets, and to non-solid materials?" The work is a conception of the time-space continuum that blends art and theoretical science to envision the nature of ceramics on other worlds, tracing their origin in the forces of the universe, their voyage, and return to their elements. It resonates with the timeless bond between celestial bodies and universal elements, offering a moment of transcendence.

Time teleportation is a theme that continues in Alex Jacobs-Blum's clay domes honouring the Hodinöhsö:ní' time spiral and Seven Generations thinking in relation to the moon cycle. It can be found in Shanie Tomassini's solar dials and celestial strands, Linda Sormin's ancestral reimaginations, Anahita Norouzi's massive replica of a 5,000-year-old sculpture from the ruins of the ancient Elamite city of Susa, and in the intuitive co-making initiative that bridges the generational divide in the practice of Roy Caussy and Glenn Lewis.

Many of these artists are storytellers creating new characters, like Gabi Dao's supercharged clay bats flying through the atmosphere and getting caught in the powerlines of Calgary's industrial skyline, or Thomas Haskell's monstrous heliconia (a tropical plant) whose genus bracts unite old and new lifeforms, or Lindsay Montgomery's demonic, feral femmes, who narrate stories of past and present relationships with the hinterland and its creatures, altered states of consciousness, and family histories and trauma. Julie Moon's otherworldly and mystical florals, Hannah Fass' amorphous, delicious forms, and Manuel Mathieu's ghostly figures all explore themes of memory, resilience, and transformation,

To help us unpack, or unfold, time, we've enlisted the assistance of literal rock stars to talk rocks. American geologist Dr. Marcia Bjornerud's concept of "Timefulness" emphasizes the critical importance of understanding Earth's deep

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history to better navigate present challenges and make sustainable decisions for the future. She proposes a utopian vision: "if people understood our shared history and destiny as Earth-dwellers, we might treat each other, and the planet, better."¹ Local geologist Dr. Francine McCarthy is digging her hands in the soil of Crawford Lake in Milton. In her role as lead scientist at Crawford Lake, Dr. McCarthy's research measures the Anthropocene from the "Golden Spike," a core sample of the lake's sediment striations. Her work provides valuable insight into the devastation humans have inflicted on the planet and she hopes that understanding the time scale of the Anthropocene will "wake us up to the impact we've had on our planet and get us working together quickly to solve that problem."²

The AGB may preserve the archives of Canadian clay history, but we are not fossilized in our thinking! We are a palimpsest, working not by obscuring the previous discoveries, artistic production, exhibition histories, and ideas that moved the Gallery forward, but by adding to them. We build upon layers of community engagement and action and value the reciprocity of intergenerational and interdisciplinary learning. As the current custodians of the institution, we share credit with the lineage of artists, educators, cultural workers, and advocates who shaped it and continue to do the work alongside them to steward the Gallery into the future. The foundation of who we are has not changed. The methods might look or feel different, but the mission remains consistent: we are a space dedicated to delivering thought-provoking exhibitions, learning opportunities, and public programs that spark meaningful connections for people to learn, see, think, and make.

AGB's Studio Technician and art educator, Heather Kuzyk, honours that genealogy by assuring the sustainability of the Gallery's facility and of artistic production in the region. She is leading the evolution of our production studios to be more energy and material efficient and is dedicated to being an agent of change by teaching makers that our actions today dictate our ability to continue to do what we love for generations to come.

This work couldn't be possible without the experimentation and ingenuity of ceramicist and sustainable materials researcher Sara Howard. Her circular ceramics practice is the embodiment of symbiotic relationships and material flows that previously didn't exist. She has been an inspiration for us in crafting new ways of working that reduce the





harm inflicted on our planet and preserve our precious natural resources. We are lucky to have Sara us join in conversation with Heather during the exhibition programming.³

Like concepts of time, the AGB cannot be pinned down to a single idea. The gallery remains many things for many people. Standing on the shoulders of artists and cultural workers who built the scaffolding of the institution, we can see ahead to the next fifty years. As we commemorate this milestone anniversary, we celebrate the achievements of the past but also embrace the boundless potential of the future. Through the transformative alchemy of clay, we find a mirror reflecting the diversity, resilience, and infinite creativity of Canadian artists. In their hands, clay transcends its earthly origins to become a vessel for imagination, a conduit for storytelling, a tether to the cosmos, and a testament to the enduring, unifying power of art.

1. Marcia Bjornerud, *Timefulness: How Thinking Like a Geologist Can Help Save the World*, (Princeton University Press, 2018), 18.

2. Francine McCarthy, "Humans permanently altered our planet. It's time to act," TED x Manhattan Beach, Jan. 10, 2024, <https://www.youtube.com/watch?v=Y1YhXFAXWkA>.

3. Sara Howard, <https://sarahowardstudio.com/About-2>.

Image credits:

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Lindsay Montgomery, *Cyclops and Cerberus Censor*, 2023. Coiled and pinched red earthenware painted with underglaze and glazes. 40 × 53 × 41 cm. Courtesy of the Artist.

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Linda Sormin, *Putting gold on the back of the Buddha*, 2022. Glazed hand-built stoneware, found ceramic shards, hand-cut watercolour on paper, resin, epoxy, found objects and fibres, and gold leaf. 35.6 × 45.7 × 48.3 cm. Courtesy of the Artist and United Contemporary.

(Bottom) ORXSTRA, *Convergence*, 2023. Single channel video, 00:09:06. Courtesy of the Artist.

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Alex Jacobs-Blum, *Ancestral Awakening*, 2023. Composite of digital photographs. 114.3 × 76.2 cm. Courtesy of the Artist.

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(Top) Gabi Dao, film still of *Lucifer falls from Heaven at Dawn*, 2023. 13:34, digital video and stereo sound. Permanent collection of the Morris and Helen Belkin Gallery. Courtesy of the Artist.

(Bottom) Anahita Norouzi, *May You Break Free and Outlast Your Enemy*, 2023. Clay-based 3D printing, air-drying clay, bitumen, glass. 228.6 × 284.5 × 157.5 cm. Courtesy of the Artist. Photo Credit: National Gallery of Canada

Sustainable Arts Education *If not now, when?*

BY HEATHER KUZYK,
EDUCATOR AND STUDIO TECHNICIAN,
ART GALLERY OF BURLINGTON

As an arts educator and ceramic artist, I admit I had given extraordinarily little thought to sustainability over the past twenty-five years. It was a concept far removed from my practice, both in the studio and in the classroom. Clay came in a box from a supplier, glazes were mixed from bagged ingredients, pieces were fired, and, voila, magic happened.

When I took on the role of studio technician at the AGB, my little bubble of blissful ignorance burst as I discovered, firsthand, the amount of waste produced in our studios. As the person responsible for purchasing and ordering materials for programming, it was very sobering to see waste both inside and outside the ceramic studios. I have witnessed copious amounts of glaze washed down the drain and fired pots tossed in the garbage bin, the result of using untested glazes. Kiln-load after kiln-load was filled with every single piece of student work ever made because it was “special,” only to see unclaimed pieces abandoned by their makers and eventually thrown away. The sheer quantity of waste was staggering. The more I began to look at the supplies around me, the more I realized something must change—but how, and when?

Change needs to start with how we educate. Behind every discarded pot, misused glaze, and fired, wonky pot was a student who lacked information about the real costs of their actions. By shifting the conversation to think more about sustainability and circular economy, we are changing the narrative about what matters most. It starts by acknowledging that the choices we make about the materials we use have long-lasting impact on the environment. We are challenging students and artists, both established and new to ceramics, to ask tough questions about the end goal of their bodies of work. If you consider that



(Top) Image credit: Zane Doherty reclaiming clay in the AGB Ceramic Studio with the pug mill to mix used clay and remove air pockets to create a uniform, workable consistency, 2024. Photo credit: Heather Kuzyk

(Bottom) Image credit: AGB Ceramic Studio "Garbage Green" sample of the end-of-life "dump" glaze mix, 2023. Photo credit: Stephanie Vegh

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students to work
responsibly, to
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and firing processes
wisely is the first of
many steps toward
a more sustainable
clay future.

the oldest known ceramics date between 19,000 to 20,000 years ago, we need to ask ourselves, will something “good enough” for today be “good enough” tomorrow, or five, fifty, or even 5,000 years from now?

From dubious ecological and ethical practices in commercial mining to the transportation of raw materials to glazing and kiln firing, there are environmental and human rights repercussions in every step of clay production.¹ Clay is a finite resource, and the production of ceramics has a distinct carbon footprint; clay is also a versatile material used in many industries, from paper and electronics to medicine, agriculture and food, so handmade ceramics in studio practices are just a drop in the bucket. However, like any drop, our actions create ripple effects that spread outward in larger and larger circles.

Does this mean we stop creating? No. However, this does not mean we stop caring either. As makers and educators, we need to re-examine the concept that every piece is precious and educate ourselves on the cost of our creativity to the planet.

As home to the largest collection of Canadian contemporary ceramics, the Art Gallery of Burlington must be accountable for the future of clay in both thought and action. This is why we are discussing and re-evaluating production cycles in our studios and classrooms. We encourage our artist-educators to focus on process rather than on end-products when developing curriculum, helping students to critically consider the impact of what they make and how to care for the materials they use. Teaching our students to work responsibly, to reclaim their clay, and to choose glazes and firing processes wisely is the first of many steps toward a more sustainable clay future. Knowing exactly where our clay and glaze materials come from and what the costs are, socially, ecologically, and economically, can help change patterns of waste. Armed with this knowledge, we can begin to make better informed choices about how we make today, and how to make more sustainable practices for the future. Change does not happen overnight, but it can start now. It needs to.

3. Sara Howard’s *Circular Ceramics* (2023) is an excellent resource describing clay’s global impact in further detail, while offering practical solutions for sustainable ceramics.

Artist Bios

Alex Jacobs-Blum is a Gayogohón' (Cayuga) and German visual artist and curator living in Hamilton, Ontario. Her research focuses on Indigenous futurities and accessing embodied Ancestral Hodinöhsö:ni' knowledge. The core of her practice and methodology is a strong foundation in community building, fostering relationships, empowering youth, and Indigenizing institutional spaces. Her creative process is rooted in storytelling and challenging hierarchical power structures. Alex endeavours to facilitate transformative change infused with love and care, guided by anti-oppressive/anti-racist modalities.

Alex received a Bachelor of Photography at Sheridan College in 2015, where she was awarded the Canon Award of Excellence for Narrative Photography. Her artistic work has been exhibited at the Art Gallery of Hamilton, the University of Ottawa, the Woodland Cultural Centre and the Robert McLaughlin Gallery. Alex is a member of the Bawaadan Collective.

Anahita Norouzi is a multidisciplinary artist, originally from Tehran and active in Montreal since 2018. She holds advanced degrees in Fine Arts and Graphic Design from Concordia University in Montreal. Her practice is research-driven, derived from marginalized histories, with a particular focus on the legacies of botanical explorations and archeological excavations, especially when scientific research became entangled in the colonial exploitation of non-Western geographies.

Norouzi's work has shown internationally, including BIENALESUR, the International Contemporary Art Biennial of South America (Buenos Aires), Montreal Museum of Contemporary Art, National Gallery of Canada (Ottawa), Montreal Museum of Fine Arts, Royal Ontario Museum (Toronto), Musée national des beaux-arts du Québec. She has received numerous grants, fellowships, and awards, most notably, the Grantham Foundation Creation Award, Liz Crockford Artist Fund Award, the Vermont Studio Center Merit. She is the winner of Contemporary art award of the Musée national des beaux-arts du Québec (2023) and Impressions residency at the Montreal Museum of Fine Arts (2022), and the finalist for the Magic of Persia Contemporary Art Prize and the prestigious Sobey Art Award (2023).

Gabi Dao is an artist from the unceded and ancestral territories of the xməkwəyəm, Skwxwú7mesh and Səlilwəta/Selilwitulh Nations (Vancouver, Canada) currently living in Rotterdam, The Netherlands. Dao's practice culminates in collage, sculpture, sound and moving image installations with an insistence on multiple truths, blurry temporalities, sensory affirmations and ways of knowing otherwise. They work through long-gestating, fluid processes of gathering, breaking and repairing from their own world-making vernacular of audio/visual fragments, tactile collections of whatnots and scraps of linguistic detritus. Thinking with these materials, their work often begins within the slippages of 'history', archives and storytelling—

towards channeling the ineffable tensions between grief and joy, alienation and belonging, dissidence and complicity, disassociation and sentimentality. From this juncture, Dao attempts to reclaim and re-enchant meaning-making from the ruins of capitalism and colonialism, especially in the ways they have extracted from racialized, gendered and more-than-human communities.

They have screened and exhibited their work at E-flux Screening Room (Brooklyn, USA), Southern Alberta Art Gallery Maansiksikaitsitapiitsinikssin (Lethbridge, CA), A Tale-of-a-Tub (Rotterdam, NL), The National Gallery of Canada (Ottawa, CA) and Vincom Centre for Contemporary Art (Hà Ni, VN). They were recently in residence at Triangle Astérides (Marseille, FR), the EKWOC (Oisterwijk, NL) and are a 2025 artist in residence at Jan van Eyck Academie (Maastricht, NL).

Glenn Lewis graduated from Vancouver School of Art in 1958 and studied ceramics with Bernard Leach, Cornwall 1961-63. He taught at Faculty of Education and Dept. Fine Arts, UBC, Alfred University, New York State; Emily Carr University, Vancouver, and was a founder and Director, Western Front, Vancouver. In his long career, his scope and intellectual pursuits range across concept, myth, community, and material concerns, with a strong interest in everyday social systems and processes, through ceramics, photographs, correspondence, installations, sculpture, video, and performance.

He has received Canada Council grants, Emily Award in 2000; Governor General's Visual Arts Award in 2017. His work is in many private collections; External Affairs, Government of Canada; Air Canada; City of Vancouver; Confederation Art Gallery; Winnipeg Art Gallery; Vancouver Art Gallery; National Gallery of Canada; Art Gallery of Greater Victoria; Morris & Helen Belkin Art Gallery, UBC; and the Freybe Collection. He travelled in 1978-77 to photograph paradise elements in gardens in England France, Italy, Greece, Turkey, Iran, Afghanistan, India and Sri Lanka.

Hannah Faas is an emerging ceramic artist from Hamilton, Canada. She earned her Bachelor of Craft and Design in Ceramics from Sheridan College in Oakville, Ontario in 2022, and her Master of Fine Arts in Ceramics from Kent State University in Kent, Ohio in 2024. Hannah is currently a 2024-2025 long-term Artist-in-Residence at LUX Center for the Arts in Lincoln, Nebraska. Her work explores themes of femininity, domesticity, sweetness, and frivolity and challenges the perception that sweet and frivolous things are submissive, naive, unprofessional, and overall lacking value. Her work confidently embraces these themes to undermine and challenge stereotypes through unapologetic conviction tempered with a sense of humour. She is a 2023 Craft Ontario Emerging Ceramic Artist award recipient and received first place in the AX National Emerging Ceramic Artists Exhibition in 2023. Her work has been featured in Fusion Magazine and Ceramics Monthly. Hannah has exhibited work in Canada and internationally in the United States.

Julie Moon is a Toronto based ceramic artist. Her dedication to her practice is motivated by material and process. The universality and tactile qualities of working with clay offers a refreshing contrast to our screen-dominated lives. The surface of her sculpture and vessel works is a canvas for expressing individualism and diversity. Julie often draws from popular culture, using an accessible visual language that resonates with broad audiences. Her work pays homage to the Pattern and Decoration movement of the 70's and 80's, while embracing the inclusive spirit of the 1960's and 70's counterculture movement.

Julie has received numerous artist grants and participated in several artist residencies and teaching opportunities around the globe.

Born in Bangkok, Thailand, **Linda Sormin** moved to Canada with her family at the age of five. Sormin's sculptures and site-responsive installations embody the vulnerable and fragmentary nature of her diasporic experience. Recent exhibitions include two large scale installations in Ceramics in the Expanded Field: Sculpture, Performance and the Possibilities of Clay at MASS MoCA, North Adams, MA, (2021-23), and Hokusai: Inspiration and Influence at the Museum of Fine Arts, Boston, MA (2023). Her first solo museum exhibition will open next October at the Gardiner Museum in Toronto.

Sormin lives and works in New York City. Since the early 2000's, she established a distinct visual and material language, using raw clay, fired ceramics, found objects, and interactive methods. She integrates writing, video, sound and handcut paintings with clay, metal and wood. While actively participating in the contemporary art dialogue for over 20 years, Sormin's recent research and writing sheds new light on how her work has always been part of a continuum of cultural practices in her family histories, rooted in Thailand, China, and Indonesia. Advocating for decolonial approaches in art and education since the early 1990s, when she worked in community development in Laos, she has since taught visual art at Emily Carr University, Rhode Island School of Design, Sheridan College, Alfred University, and currently New York University, where she is a tenured Associate Professor of Studio Art and Head of Ceramics. She holds a BA in English Literature (Andrews University, 1993), a Diploma in Craft and Design (Sheridan College, 2001) and an MFA in Ceramic Art (Alfred University, 2003). Sormin's work is included in private and public collections including the permanent collections of the Museum of Fine Arts Boston (Boston, MA, USA), Renwick Gallery at the Smithsonian American Art Museum (Washington, DC, USA), Gardiner Museum (Toronto, ON, Canada), CLAY Museum of Ceramic Art (Middelfart, Denmark), Everson Museum of Art (Syracuse, NY, USA), Victoria & Albert Museum (London, UK), Arizona State University Museum, (Tempe, AZ, USA), World Ceramic Exposition (Gyeonggi Province, Korea), and Alfred Ceramic Art Museum (Alfred, NY, USA).

Lindsay Montgomery is a Toronto-based artist working across a variety of media including ceramics, painting and puppetry to create objects, and performances. Her work is focused on creating mythologies that confront and re-imagine classical narratives to address a wide range of topics and issues including death and mysticism, feminism, and evolving modes of power. She earned a BFA from the Nova Scotia College of Art and Design and received her MFA from the University of Minnesota.

Born in Haiti, **Manuel Mathieu** is a multidisciplinary artist based in Montreal. He is best known for his vibrant, colourful paintings, which deftly merge abstraction and figuration. His paintings materialise the instability of forms, perpetual movement and a sense of pareidolia – our urge to see patterns where none exist. Mathieu suggests that global dynamics can manifest in a single place, with Haiti as the site of his own inquiries. He highlights the shared links and struggles that unite us despite national borders. Where he approaches political themes, he does so from a personal perspective, through reflections on solitude, death, survival and desire.

His work explores our intertwined lives, in which the lines between past and present, personal and political, are often blurred. While he shares memories of his own life experiences, such as a

convalescence following a serious accident, Mathieu also blends into his canvases a reckoning with the complex history of his homeland. He confronts questions that remain as urgent today as they have been throughout Haiti's long history, unearthing the traumas of state violence. His work offers a space of reflection on Haiti's history while inviting us to imagine its possible futures.

Mathieu's concern for spatial organization, evident in his solo exhibitions at the MOCA Miami, the Montreal Museum of Fine Arts, The Power Plant in Toronto, K11 in China, and De La Warr Pavilion in the U.K., has now become the work itself, allowing the artist to explore Haitian culture and the major themes of his artistic investigation in all their physicality.

Roy Caussy; b. 1981 (Hamilton, ON). Caussy received his BFA from NSCAD University, in 2006, and his MFA from the University of Lethbridge, in 2015. Caussy has been included in group exhibitions across North America, including The San Diego Art Institute, Cambridge Galleries, and Centre A, and has had solo exhibitions at Stride Gallery (Only the Losers; 2019), and the Art Gallery of Alberta (The King is Dead...; 2020). Having participated in numerous residencies across Canada, including The Banff Centre for Arts and Creativity, Caussy has also received various public grants, including from the Canada Council for the Arts. Currently, Roy is an artist-in-residence at the Medalta International Artist-in-Residence Program where he is working towards his upcoming solo exhibition at the Art Gallery of Hamilton.

Shanie Tomassini is a sculptress and her work explores the cyclical and renewable potential of objects, sites and ideas. Evoking sustainability, craftsmanship and ecofeminism, she hints at the sacred emerging from the mundane. She examines the nature of a material, reflecting on its evolution across space and time. Exploring the potent aftermaths of an existential crisis, her ideas often crystallize around a shape that becomes a motif for poetic emancipation.

Shanie completed an MFA in sculpture from the University of Texas at Austin in 2019. She has since presented several solo exhibitions, namely at Clark Center (Montreal), at the UMLAUF Museum (Austin), and at CIRCA art actuel (Montreal). Her work was also shown at the PHI Foundation (Montreal), Arsenal Contemporary (New York), Patel Brown Gallery (Toronto and Montreal), Tenerife Espacio de las Artes (Spain), and Artpace (San Antonio). She is a current fellow at the Darling Foundry in Montreal completing a 3-year residency (2023-2026) and was recently a resident at Est-Nord-Est Center (Saint-Jean-Port-Joli) and at Rad'Art Project in San Romano (Italy). In the last year, Tomassini was awarded two public art commissions that will be installed in 2025 in Quebec.

Born and raised in Trinidad and Tobago, **Thomas Haskell** came to Canada for his BFA at York University, followed by an MFA at OCAD University. Since becoming obsessed with ceramics, he has exhibited his work internationally, been one of NCECA's emerging artists, and appeared on season one of The Great Canadian Pottery Throwdown. He is a self-taught ceramic artist who for the last fourteen years has taught ceramics and pottery in various capacities. He has a deep love for working with children, teens, and adults to facilitate their experience with clay. Thomas is heavily influenced by his Caribbean heritage and is constantly inspired by the natural world.

Public Programming

At the AGB, learning is in the making. Through hands-on workshops and courses, 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.

Courses

All course fees include material and equipment; registration is required.

Graphite is a rock that can draw itself with Sarah Kernohan

Saturdays, March 22, March 29, and April 5,
1:00–4:00pm

Cost: Members \$125 and Non-Members \$135

Sarah Kernohan leads a three-part drawing workshop that explores the geological past, present, and hypothetical future through process-based and experimental approaches to drawing. Participants will be introduced to a wide range of techniques that draw inspiration from geological processes such as erosion, sedimentation, and crystallization to develop a range of mark-making, which they will incorporate into a drawing of a new type of speculative rock in the final session.

Creatures from the Kiln with Heather Kuzyk (Ages 7-11)

Saturdays, January 18–February 22, 10:00am–12:00pm

Cost: Members \$300 and Non-Members \$325

In this hands-on, fun-filled clay sculpture class, young artists will learn the basics of sculpting with clay. Students will explore how to turn their



Image credit: Sarah Kernohan, *Swell*, graphite on mylar, 127 × 106.7 cm, 2020. Courtesy of the artist.

drawings into three-dimensional sculptures using a variety of clay hand-building techniques to bring their ideas to life.

Teen Clay Studio: Stories and Shapeshifters with Karla Rivera (Ages 12-17)

Saturdays, January 25–March 1, 1:30–4:00pm

Cost: Members \$300 and Non-Members \$325

Both wheel-throwing and hand-building techniques will be covered in this beginner-friendly class that encourages teens to explore

the transformative potential of clay and create vessels that can carry new stories while taking inspiration from our winter exhibition, *Time Isn't Real*.

Workshops

All workshop fees include materials and equipment; registration is required.

Floral, Fruity, and Folkloric with Thomas Haskell

Saturday, January 25, 2025, 1:00–4:00pm
Cost: Members \$70 and Non-Members \$75

In this workshop, we will explore the organic relationship between the body and plant life. Using sculptural hand-building techniques, we will blend human anatomy, fruit, and flora to explore elements of the folkloric in this practice, opening pathways to whimsy, sentiment, or surrealism.

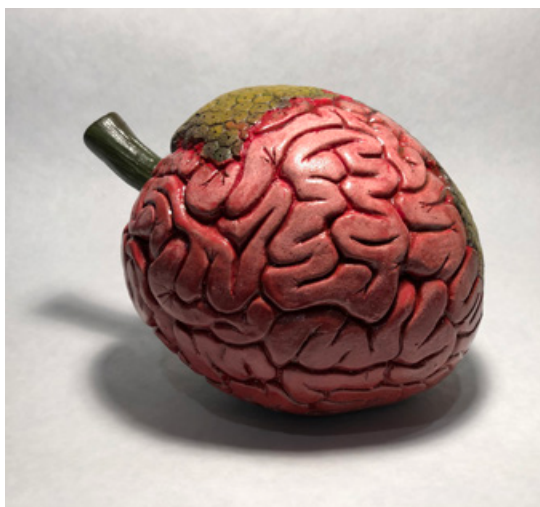


Image credit: Thomas Haskell

Rocks, Repairs, and Relations with Catherine Chan

Saturday, February 22, 1:00–4:00pm
Cost: Members \$45 and Non-Members \$50

In her practice, Catherine Chan explores reciprocity and repair by working with rocks, minerals, and clay, both conceptually and as

studio materials. In this workshop, she will demonstrate how to wrap rocks in textiles as an approach for deepening our relationship with the geologic materials that carry not only Earth's history, but also our personal memories within them.

Mythical Maiolica with Lindsay Montgomery

Thursdays, March 20 and March 27, 6:30–9:30pm
Cost: Members \$160 and Non-Members \$170

In this two-part workshop, participants explore the Renaissance glaze-painting technique of Maiolica. Working on tiles, participants develop their own approach to pictorial storytelling and personal mythology using colour, composition, and illustrative imagery.

Rock Star Lecture Series

Free programming, registration is required.

Sara Howard

Circular Ceramics

Thursday January 23, 12:00 – 1:00pm (online)
In conversation with Heather Kuzyk

Sara Howard's book, *Circular Ceramics* (2023), delves into the sustainable practices and innovative approaches within contemporary



Image credit: Sara Howard sourcing stone slurry from a natural stone manufacturer in Bali. Photo credit: Anthony Dodds.

ceramics. Drawing from her extensive experience, Howard explores the concept of circularity in design, emphasizing the reuse of materials, closed-loop production systems, and reducing waste in ceramic processes. Her talk highlights how traditional techniques can intersect with modern sustainability goals, inspiring artists and designers to rethink their impact on the environment while creating timeless, functional pieces.

Dr. Francine McCarthy

Crawford Lake and the Anthropocene

Thursday, March 13, 6:30–7:30pm (in-person)

History is being made in Burlington's backyard—or really an examination of history already made. In 2023, an international panel of scientists chose Crawford Lake in Milton, Ontario, as the location that best records humanity's impact on Earth. The lake's meromictic layers have formed



Image credit: Dr. Francine McCarthy at Crawford Lake, 2023

a unique and immaculate record of time. This condition allows the water to preserve sediment in light and dark layers at the bottom of the lake so that the changes in climate, vegetation, and atmospheric chemistry caused by human settlement and industrialization are readily visible.

Dr. Francine McCarthy, Professor of Earth Sciences, Brock University, and Research Associate, Natural History, Plants and Climate Change at the Royal Ontario Museum, is the

lead scientist at Crawford Lake's Anthropocene Working Group. In this talk, she will share research about measuring epochs from the "Golden Spike" core samples taken at Crawford Lake and reveal how stories buried deep in the soil are being unearthed—including from the Iroquois communities who first lived around the lake, and continue to live there to this day.

Dr. Marcia Bjornerud

Timefulness: How Thinking Like a Geologist Can Help Save the World

Wednesday, March 19, 6:00–7:00pm (online)

Dr. Marcia Bjornerud's talk explores the profound concept of geological time and its relevance to understanding Earth's history and future. She emphasizes the importance of adopting a long-term perspective, which she calls "Timefulness," to better appreciate the planet's slow yet significant processes. By recognizing the deep interconnections between human activity and Earth's systems, Bjornerud argues that we can make more informed decisions about sustainability and climate



Image credit: Dr. Marcia Bjornerud

resilience. Her talk encourages audiences to think beyond the immediate and cultivate a sense of stewardship for the planet over millennia.

Guided Tours

Free programming, no registration required.

Gallery Guide Tours

First Sundays at 1:00 pm

February 2, March 2 and April 6, 2025

Bring your curiosity and join the conversation on a free guided tour of *Time Isn't Real* to learn more about the ideas and connections behind the artworks and get answers to any questions you may have.

Family Days

Free programming, no registration required.

Family Day Open Studio

Monday, February 17, 1:00–4:00pm (drop-in)

Inspired by Gabi Dao's marionettes, we'll craft tiny puppet people with big personalities! Using beads made from recycled paper, string, and all the interesting odds and ends that we can find, kids and their families will put their own spin on these whimsical beings and bring home a little bit of the magic of the gallery.

Easter Monday Open Studio

Monday, April 21, 1:00–4:00pm (drop-in)

Craft a beautiful memory of your favourite piece in the exhibition by recreating it in papier-mâché! This classic craft method takes paper projects into the next dimension, from flat to 3D. Papier-mâché is on the messier side and requires some prolonged drying time, so please consider bringing a box or bag to carry your artworks home.

Family Open Studios

Sundays, January 19–April 27, 1:00–4:00pm (drop-in)

We're trying something new this winter! Our Family Studio Imagination Station will be set up each Sunday with inspiring materials for you to feed your creative spirit. Our thoughtful artist-instructors will be on hand to help you come up with fun ideas, but you're also welcome to follow your intuition and create something in your own

wonderful, unique way. Just like our exhibitions honour traditions while building new ideas, we will also host some structured programming in the style folks are used to—check out our website for full details.

School and Group Programs

Wednesdays 9:30–11:30am or 12:30–2:30pm,

Thursdays and Fridays 9:30–11:30am, or

weeknights Tuesday to Friday 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 vehicles for dialogue and become active thinkers in the creation of their own works of art. Students connect to professional art studios, thought-provoking contemporary exhibitions, and a talented team of artist-educators. Our planned visits, available as one-time events or multi-week series, connect students with themes from the exhibitions *Time Isn't Real* and *Dry Thunder*, Misbah Ahmed's exhibition in the Perry Gallery. Full details can be found on our website.

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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.

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