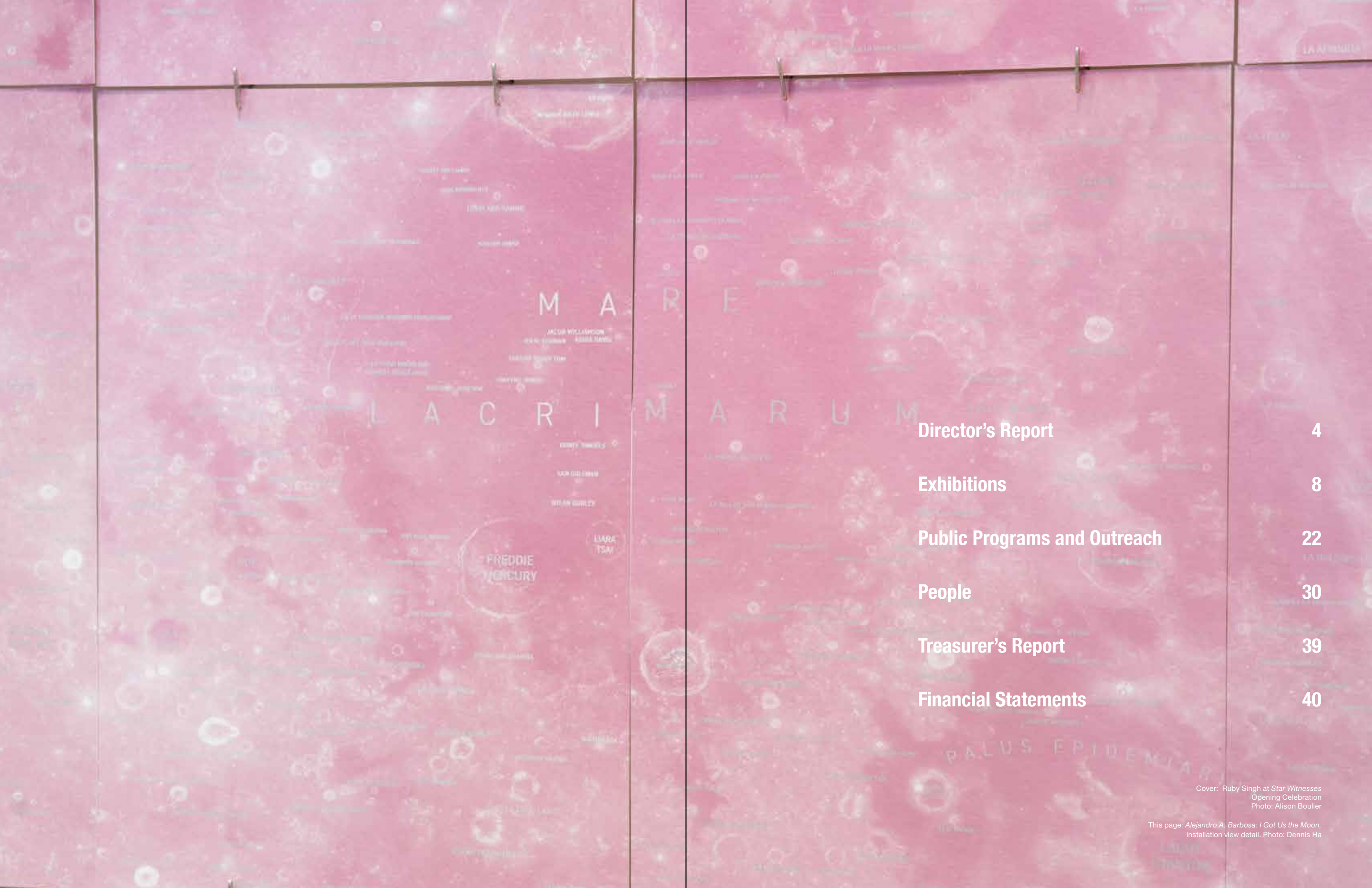


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Annual Report 2025



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Cover: Ruby Singh at *Star Witnesses*
Opening Celebration
Photo: Alison Boulier

This page: Alejandro A. Barbosa: *I Got Us the Moon*,
installation view detail. Photo: Dennis Ha



2025 Director's Report

On behalf of our Board of Directors, staff, and volunteers, I'd like to express my sincere thanks to The Polygon's members and visitors for their engagement and generous support throughout 2025. The year was rich with exhibitions that built on The Polygon's reputation for curatorial ambition, programs that broadened our reach to new communities, and a culture of generosity that continues to inform the ways we welcome our audiences, and in which we take great pride.

The year began with the award ceremony for the inaugural Lind Biennial on January 23rd, and the announcement of the Philip B. Lind Emerging Artist Prize to Vancouver artist Casey Wei. The \$25,000 award is the country's largest accolade for emerging visual artists, and we are grateful for the vision and generosity of the Lind Family in working with The Polygon to create this transformative opportunity for BC artists.

In February we premiered Manuel Axel Strain's *x"əlməx" child*, an exhibition that drew on Musqueam, Secwépemc, and Sxilx ways of knowing, and the discipline of Western psychology, to imagine a world beyond these existing frameworks. Components of the exhibition evoked a domestic setting, but their larger than life dimensions created a sense of strangeness, in which a world of speculation and wonder invited visitors to inhabit the imaginative, transpersonal vantage of "x"əlməx" child".

Also opening in February was *Rotimi Fani-Kayode: Tranquility of Communion*, the first North American survey of the artist's work, organized by Autograph London with the Wexner Center for the Arts, and curated by Autograph's Director Dr. Mark Sealy. Beginning in the 1980s, Fani-Kayode channelled multiple facets of his identity into photography, generating a remarkable body of images over the course of a short, vibrant career cut tragically short by his death in 1989. Cutting across cultural codes, gender norms, and artistic traditions, Fani-Kayode is a potent and growing source of inspira-

tion, presciently anticipating contemporary photographic approaches to identity, sexuality, and race.

I'm grateful to guest programmer Moroti Georgia who collaborated on staging *To Wash Ourselves Clean of Desire*, a programming series that extended and explored the core facets of Fani-Kayode's pivotal practice, and introduced Vancouver audiences to a cohort of Black and African queer artists, thinkers, and cultural producers whose work exists within the same lineage.

In March, the fifth iteration of our Response program, *Remembering Our Futures*, presented films by twelve emerging artists. The exhibition was the culmination of a series of workshops led by Indigenous artists and Knowledge Holders in the summer of 2024, in which participants were encouraged to consider experiences and connections that transcend time, and the ways in which formative influences remain vital and present throughout one's life. I'm very gratified by the mentorship that Response continues to provide to artists and filmmakers at the beginning of their careers.

In May, Skwxwú7mesh artist Xwalack-tun's *Reflecting* transformed the Gallery's south facade with the words "Time In Memorial," a work rooted in the oral traditions of the Squamish Nation and a daily reminder of where The Polygon stands and what we, as visitors, are asked to remember.

Also in May, the Chester Fields program profiled a selection of remarkable work by high school students from across the Lower Mainland through a professionally juried exhibition, ably curated by Jana Ghimrie.

In the summer we opened *Star Witnesses*, an ambitious exhibition that brought together local and international artists including Daniel Boyd, Vija Celmins, David Horvitz, Bouchra Khalili, Judy Radul, Thomas Ruff, Carrie Mae Weems, Urban Subjects (Sabine Bitter, Jeff Derk-

sen, and Helmut Weber), and Paul Wong. Their works explored and tested the technical limits of photography as a means to look carefully and imaginatively at the cosmos, while reflecting on the complexities of how and where on Earth we as observers were born, and where we have travelled, migrated, settled recently, or remained for generations, if not millennia.

In tandem, Vancouver-based Argentinian artist Alejandro A. Barbosa's *I Got Us the Moon* presented a monumental atlas of the lunar surface, renaming its geographical features after figures significant to queer and feminist histories, an act of cartographic imagination that was both playful and profound.

Also throughout the summer, our Deckchair Cinema program hosted weekly space-themed films on the pier outside The Polygon, enlivened by live performances from Theremin Man, Big City, and Devours.

In July, *Anna Binta Diallo: Predictions* filled the ground floor gallery with layered collages drawing on geology, astronomy, almanacs, and folklore, a speculative project proposing, with quiet urgency, that our ecological and cultural futures might still be guided by imagination and care.

November brought two major exhibitions to close the year. *Lee Miller: A Photographer at Work (1932 — 1945)*, organized with the Lee Miller Archives and originally produced for Les Rencontres d'Arles, explored one of the most intense and productive chapters in the professional life of this pivotal American photographer. The exhibition folded together her work as a renowned portrait photographer, and her practice in advertising and fashion, and culminated with her work as a war correspondent for the British edition of *Vogue* in the Second World War, during which she captured images of the atrocities of Nazi concentration camps that she fought to bring to public attention. We were grateful for the collaboration of Ami Bouhassane, co-director of the Lee Miller



Manuel Axel Strain: *x"əlməx" child*, installation view detail. Photo: Akeem Nermo

2025 Director's Report

Archives and Miller's granddaughter, for her work on, and generous animation of, the exhibition.

Also in November, Charlotte Zhang's *Tireslashers* presented a dynamic body of work tracing the histories of rogues, outlaws, and petty criminals through sculpture and hand-sewn collage. Zhang's first feature film, *Tycoon*, had its North American gallery premiere at The Polygon in February 2026.

On both summer and winter solstices we hosted Speaking Pictures, our program inviting Indigenous elders to respond to photographs in the context of historical and familial memory, and to share stories and histories of the North Shore. In 2025 Speaking Pictures was fortunate to welcome Sk̓w̓x̓w̓7mesh educator Gary Láwa Johnston, and elder, weaver, language holder and Knowledge Keeper Alroy "Bucky" Baker.

Closing the year in December, the Gallery was honoured to host an evening in tribute to one of BC's most acclaimed artists, Rodney Graham. Organized by David Wisdom, *Rodney Graham Remembered* featured words and presentations by a group of Rodney's close friends, including Neil Wedman, Carol Sawyer, Karin Bubaš and Pete Bourne, Robert Kleyn, Tim Lee, Kathy Slade, and Brady Cranfield of The Music Appreciation Society.

2025 also marked the inaugural year of the International Curators Forum, a new initiative created in partnership with the Audain Foundation, dedicated to introducing the exceptional work of British Columbia artists to professionals positioned to champion them on a global stage. Four gallery directors and curators from across the globe, Vincent van Velsen, Drew Kahu'āina Broderick, Susanne Pfeffer, and Eungie Joo, visited over forty artists during a vibrant, impactful ten-day stay in Vancouver, which also included a trip to Alert Bay to visit the renowned U'mista Cultural Centre. A public conversation moderated by Audain Chief Curator Monika Szewczyk gave our audiences a rare opportunity to

hear these voices in dialogue. We look forward to the further development of this initiative in the years to come.

Throughout 2025, the Gallery's public programming continued to welcome new and returning audiences, anchored by our monthly offerings of Meet Me at the Gallery for seniors, Kids First for families, and Gallery School for elementary students who spent up to five immersive days at The Polygon. Broadening these ongoing programs was an evolving and expanding selection of Collage Parties, film screenings, artist talks, and performances, including Mena El Shazly's luminous hybrid work *Hyperopia*, Dance// Novella's *Chrysalis*, the *Fúlù* evening for Asian Heritage Month, and *Films for Truth and Reconciliation* on the National Day of Truth and Reconciliation. I'm proud and honoured by the increasing number of communities The Polygon Gallery is growing to serve.

This work could not happen without a talented and committed staff. I'm deeply appreciative for the work of Monika Szewczyk, Audain Chief Curator; Elliott Ramsey, Curator; Jen Sungshine, Outreach Curator; Serena Steel, Assistant Curator; Joelle Johnston, Indigenous Liaison; and Katrina Abad, Education Programmer, each of whom contributed to shaping a year of programming that was eclectic, intellectually alive, and generous in its reach. Production of the Gallery's programme was carried with tremendous skill by Nomi Stricker, Director of Operations and Exhibitions, together with Alex Haythorne, Head of Production; Geoff Gowe, Facilities Manager; Amandine Mineo, Registrar; Yeonoo Park, Lead Fabricator; and Branton Offert, Production and Facilities Assistant. Michael Mann and Ryan Smith brought the Gallery's work to the world with creativity and care.

I am grateful as always for the leadership of Associate Director Jessica Bouchard, and for the many achievements of Faye Bednarczyk, Carie Helm, Andrea Jensen, Marie Ng, Aesha Young, and the full Guest Services team, in supporting The Polygon's artistic ambition through

donor- and visitor-centered revenue programs. The Gallery's financial health is overseen with great dedication by Molly O'Callaghan, Director of Finance, and Board Treasurer Richard Mew.

Finally, my thanks to The Polygon's Board of Directors for their diligence, enthusiasm, and counsel throughout the year. I'm especially grateful for the steadfast support and advocacy of Past Board Chair Kevin Hisko and Christine Haebler and want to thank them for their generous commitment to our work.

To The Polygon's members and supporters: your belief in this organization, and in the artists whose work we are privileged to present, is what makes our work possible. We strive, in all that we do, to be curious, bold, and generous, and we are grateful to do so in your company.

Reid Shier
Executive Director
The Polygon Gallery



Lee Miller: A Photographer at Work
(1932 – 1945) Opening Celebration
Photo: Alison Boulier



Exhibitions

September 21, 2024 – January 12, 2025

Tales From The Crypt

Tales from the Crypt was a selection of works from The Polygon Gallery's vault. For 34 years since its founding in 1983, the BC Photography and Media Arts Society – better known as Presentation House Gallery – welcomed visitors to the upper floor of Presentation House at 333 Chesterfield Avenue. In 2017, the Society moved to its new home at The Polygon Gallery, 101 Carrie Cates Court. Over this time, photographs amassed in the Gallery's archives: some were left over from past exhibitions, some were donated by artists for fundraising initiatives or study, and others had origins that became obscured as the organisation transformed.

Media Partner:
North Shore News

November 9 – February 2, 2025

The Lind Biennial

Established in 2016, The Philip B. Lind Prize for Emerging Artists is awarded biennially to an emerging BC-based artist working in the mediums of photography, film, or video. Artists are nominated for the prize by arts professionals from institutions, organisations, and post-secondary programs across the province. In 2024, thanks to a generous donation from the Lind family, the prize amount increased to \$25,000, making it one of the country's largest accolades dedicated to supporting visual artists.

This year's exhibiting finalists were: Mena El Shazly, Karice Mitchell, Dion Smith-Dokkie, Parumveer Walia, and Casey Wei. They were selected from a longlist of more than 60 nominees by a panel of esteemed international jurors: Grace Deveney, the Art Institute of Chicago's David C. and Sarajeon Ruttenberg Associate Curator, Photography and Media; Brian Jungen, acclaimed contemporary artist; and Aram Moshayedi, writer, Interim Chief Curator at the Hammer Museum in Los Angeles, and Cura-

tor-in-Residence at Museo Tamayo Arte Contemporáneo in Mexico City. Casey Wei was named the winner at an award ceremony on January 23, 2025. Previous Philip B. Lind Emerging Artist Prize winners included Simranpreet Anand (2023), Charlotte Zhang (2021), Laura Gildner (2020), Jessica Johnson (2019), Christopher Lacroix (2018), Marisa Kriangwiwat Holmes (2017), and Vilhelm Sundin (2016).

Endowed by The Lind Family in memory of Philip B. Lind.

The Lind Biennial fortifies the efforts of the Emerging Artist Mentorship Program, generously supported by The Michael and Inna O'Brian Family Foundation, and the Zago Family in memory of Frances A. Schmidt Zago.

Media Partner:
Stir

Right: Installation view, Casey Wei, *The Zhang Clan*, part of *The Lind Biennial*. Photo: Akeem Neramo

Below: *Tales from the Crypt* Opening Celebration Photo: Alison Boulier



Feb 1 – May 11, 2025

Manuel Axel Strain: x^wəlməx^w child

In *x^wəlməx^w child*, Manuel Axel Strain drew on Musqueam, Secwépemc, and Syilx ways of knowing, and the discipline of Western psychology. Compositing theories of mind from across their different cultures, Strain imagined the perspective of a child who contemplates the world from beyond these existing frameworks. Through figurative paintings, transformed into pictographs and set against photographic murals, Strain's work proposed a way of seeing that suspended judgement and challenged divisions such as past and future, old and new, self and other. In this context, Strain embraced the uncertain and unfamiliar. The table and chairs situated throughout the installation evoked a domestic setting, but their odd dimensions created a sense of strangeness, as if the viewer was very small, or these furnishings had purposes beyond what was expected. Here, the unknown was a powerful presence. Speculation and wonder are productive points of inquiry for Strain, and visitors were invited to inhabit the imaginative, transpersonal vantage of *x^wəlməx^w child*.

Feb 28 – May 25, 2025

Rotimi Fani-Kayode: Tranquility of Communion

Beginning in the early 1980s, Rotimi Fani-Kayode (1955–1989) developed a photographic practice that refused categorisation, cutting across cultural codes, gender norms, and artistic traditions. Born into a prominent Nigerian family, Fani-Kayode emigrated to London in the 1960s, seeking political refuge during civil war. As an art student in the United States, he came to negotiate his outsider status along multiple axes, balancing his family heritage and immigration status alongside his own queer sexuality and exposure to underground subcultures. Channelling these multiple facets of his identity into photography, Fani-Kayode generated a remarkable body of images over the course of a career cut tragically short by his death in 1989.

Rotimi Fani-Kayode: Tranquility of Communion was the first North American survey of Fani-Kayode's work and archives. This major exhibition brought together key series of colour and black-and-white photographs, along with archi-

val prints and never-before-exhibited works from Fani-Kayode's student years. Today, his art remains a potent source of inspiration, presciently anticipating contemporary photographic approaches to identity, sexuality, and race.

Organized by Autograph (London) and the Wexner Center for the Arts (Columbus)

Curated by Autograph's Director Dr Mark Sealy

Generously supported by Ron Francis Regan and Bruce Munro Wright, OBC

Featured Exhibition:
Capture Photography Festival

Below: Installation view, *Manuel Axel Strain: x^wəlməx^w child* Photo: Dennis Ha



Rotimi Fani-Kayode: Tranquility of Communion Opening Celebration
Photo: Alison Boulier

Mar 5 – Apr 4, 2025

Response: Remembering Our Futures

Response: Remembering Our Futures was the culmination of the Response Program, led by assistant curator Serena Steel, an annual filmmaking initiative that inspires artistic responses to historical and contemporary Indigenous ways of being. Participants engaged in a series of workshops led by Indigenous artists and Knowledge Holders during the summer of 2024 to produce an original video work on view in The Polygon Gallery's Seaspavilion.

Past generations, stories, and histories influence the way we look toward our futures, inciting care and intention as we imagine beyond current realities. By breaking down the dichotomy of past and present, artists invited an all-encompassing understanding of the relationships that they held.

Participating artists included: Constance Arden, Monica Cheema, Kiera Eustache,

Melanie Evelyn, Shayne Hommy, Esther Jungnickel, Keenan Marchand, Jennifer Sakeskanip (Mitchell), Kaleb Thiessen (Belak), Parumveer Walia, Naomi Watkins, and Vance Wright.

Presenting Sponsor:
TD Bank Group

Foundation Partner:
Taylor Taliesin Foundation

May 14 – July 16, 2025

Xwalacktun: Reflecting

Reflecting was a new work by Sḵw-ḵwú7mesh (Squamish) artist Xwalacktun on the The Polygon's south facade. For thousands of years, the people of the Squamish Nation have been living in the Sea-to-Sky Corridor, and have witnessed this land undergo many changes and transitions. A story shared since time immemorial tells of the Creator flooding these lands when the people abandoned their ancestral teachings. The people

took to their canoes, paddling to Nch'kay (pronounced in-ch-KAI) – also known as Mt. Garibaldi – and gathered at the peak. The story was recorded by Chief Louis Miranda. Known in the community as Uncle Louis, he significantly documented, taught, and archived the language and culture of the Squamish Nation. When the artist Xwalacktun was a young man, Chief Louis would refer to him as "Nch'kay", as he would come down from upper Squamish to North Vancouver. Many years later, in 2023, Xwalacktun took a photograph of the peaks of Nch'kay. He sketched over the picture digitally, and wrote "Time In Memorial" across it. These words were reproduced as a new artwork at The Polygon Gallery, which reflect the surrounding lands and water.

Right: *Response: Remembering Our Futures* Opening Celebration
Photo: Alison Boulier

Below: *Xwalacktun: Reflecting*
Photo: Akeem Neramo





May 21 – Jun 29, 2025

Chester Fields 2025: Shadow Play

Chester Fields is a professionally juried photography exhibition for high school students. Initiated in 2009 and named for The Polygon Gallery's former home at 333 Chesterfield Avenue, the programme proposes a theme for artists to respond to through an original work of photographic art. In 2025, the theme of *Shadow Play* was shaped in the context of the exhibition *Star Witnesses*, which was on view at The Polygon Gallery that summer. Students were invited to consider how sensors in camera technology render—or fail to render—darkness, and how the resulting images compare to human vision. Operating at the limits, and limitations, of visibility, how might photographs reveal deeper insights about the world, and the imaginations of its witnesses? Jurors for the 2025 edition included artist and writer Lucien Durey; Capture Photography Festival Curatorial Assistant Khim Mata Hipol; and The Polygon Gallery Assistant Curator Serena Steel.

Generously supported by Beech Foundation, Deux Mille Foundation, The Hamber Foundation, and The Lab Vancouver

Media Partner:
North Shore News

Jun 27 – Sep 28, 2025

Alejandro A. Barbosa: I Got Us The Moon

I Got Us the Moon presented a monumental new work by Vancouver-based Argentinian artist Alejandro A. Barbosa, consisting of 280 individual prints tiled together to form an atlas of the moon. The image was drawn from the “CGI Moon Kit”, a publicly available digital asset for non-scientific purposes, created from data assembled by the Lunar Reconnaissance Orbiter camera and NASA's laser altimeter instrument teams. Combining his extensive research with this specific, aesthetic representation of the moon, Barbosa stepped into the role of amateur astronomer – astronomy being notable as one of the only scientific fields

to which hobbyists make meaningful contributions.

Motivated by the current potential of a new space race, with the moon viewed as an asset to colonise or mine for resources, Barbosa engaged with histories of naming-as-claiming, while disrupting the exclusive naming rights of the International Astronomical Union. These rights were granted in 1982 by the United Nations as a way to standardise a proliferation of systems by which lunar features had, until then, been named. Barbosa referenced these prior histories, here renaming lunar geographical features after a wide range of figures: some unknown, others infamous, and many significant to queer and feminist histories. In doing so, Barbosa posited the Earth's satellite not as a commodity or frontier, but rather as a parallel world: one that became a site of collective fantasies, alternate timelines, and queer world-building.

Above: Camellia Fazlali. *Silent Presence*, 2025, part of *Chester Fields 2025*

Opposite: Alejandro A. Barbosa: *I Got Us the Moon* Opening Celebration
Photo: Alison Boulier





Jun 27 – Sep 28, 2025

Star Witnesses

Star Witnesses assembled works by a constellation of artists whose insightful observations of the cosmos bring new understandings of exploratory and migratory movements on Planet Earth. The artists involved deftly combined found and newly produced images showing planets, moons, constellations in distant galaxies, and the light of our closest star – the Sun – to address earthly concerns. The title alluded to the artists’ precise visions – honed at the technical limits of photography – and to how encounters with their artworks might transform audiences into “star witnesses” in turn. Certain works in the exhibition evolved in close dialogue with scientific imaging, while others went beyond or deviated from the focus of telescopic cameras, the logic of astronomy, and the path of satellites. Together, they attested to the fact that there was no universal way of gazing at the universe. Participating artists included: Daniel Boyd, Vija Celmins, David Horvitz, Bouchra Khalili, Judy Radul, Thomas Ruff, Carrie Mae Weems, Urban Subjects

(Sabine Bitter, Jeff Derksen, and Helmut Weber), Paul Wong.

Generously supported by Jeffrey Boone and David Wong, Brigitte and Henning Freybe, Coleen and Howard Nemtin, Michael and Inna O’Brian Family Foundation, Paula Palyga and David Demers, Andy Sylvester, Terrence and Lisa Turner, and Bruno Wall

Community Partner:
H.R. MacMillan Space Centre

Jul 11 – Nov 9, 2025

Anna Binta Diallo: Predictions

Across successive bodies of collage works, Anna Binta Diallo portrays complex interconnections between human activity and the natural world. Beginning with *Wanderings*, Diallo explored how folktales shape our understanding of the world, drawing on scientific, literary, and historical sources to rework folkloric motifs through a diasporic, cross-cultural lens. Her later *Voyageur/Almanac* works expanded this inquiry into ecology, imag-

ining how diverse mythologies might deepen environmental awareness and inform coexistence with other forms of life. *Predictions*, the newest iteration of this project, extended Diallo’s work into the study of forecasts – scientific and otherwise. With visual references to geology, earth science, mapping, weather events, and topography, the artist researched data pertaining to astronomical cycles, calendars, tide tables, and farmer’s almanacs of the past and present. Her latest works ask: What was projected into the future by past peoples? What has come true? What hasn’t? What could?

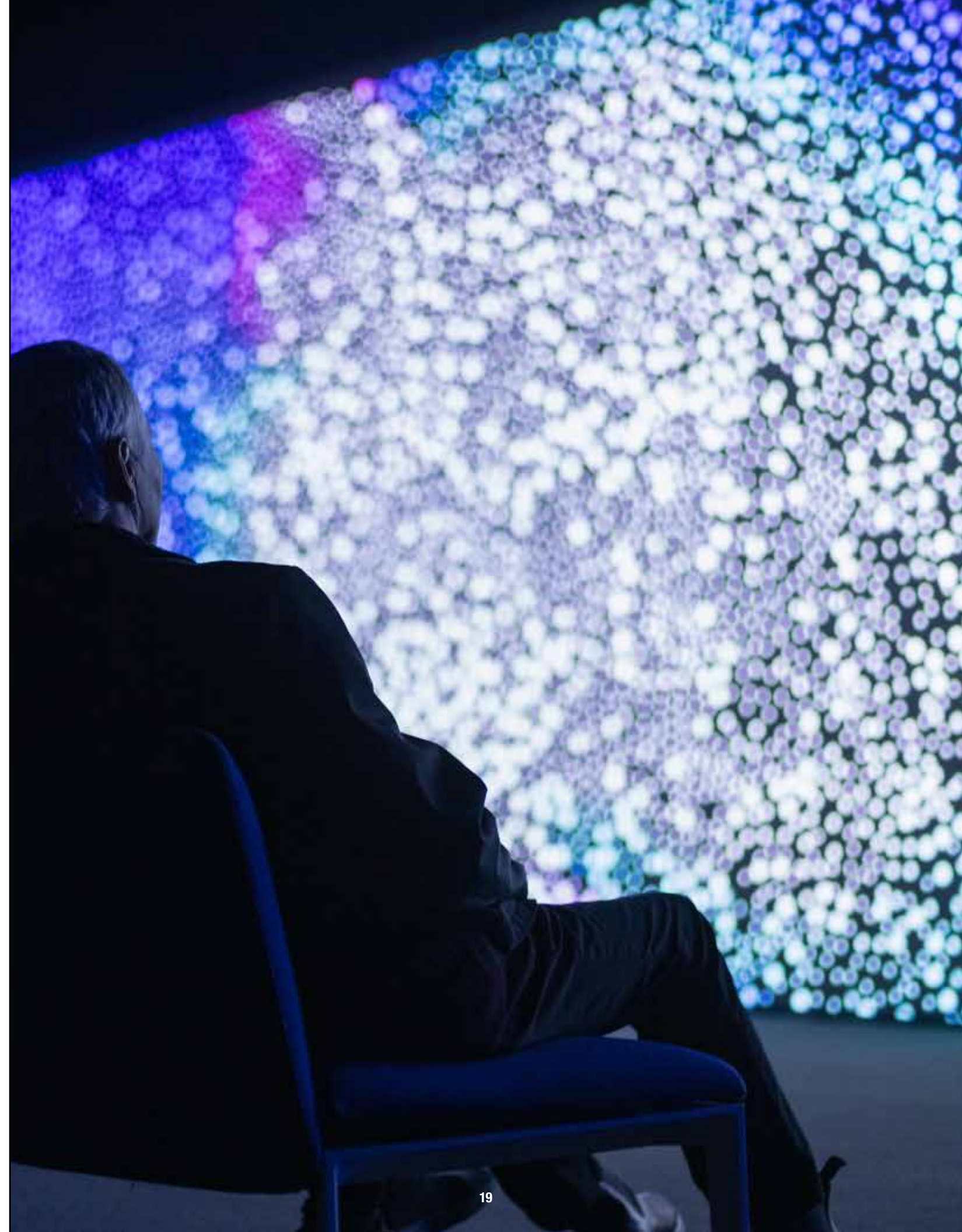
Generously supported by the Wild Island Foundation

Additional support from Towards Gallery, Toronto

Media Partner:
North Shore News

Above: Installation view,
Anna Binta Diallo: *Predictions*
Photo: Dennis Ha

Opposite:
Star Witnesses Opening Celebration
Photo: Alison Boulier





Nov 7, 2025 – Feb 1, 2026

Lee Miller: A Photographer at Work (1932 – 1945)

This exhibition explored one of the most intense and productive chapters in the professional life of American photographer Lee Miller. Between 1932 and 1945, Miller was a renowned portrait photographer running her own studio in New York, a photographer for perfume and cosmetic brands in advertising, and a fashion photographer and war correspondent for the British edition of *Vogue*. This short time span encompassed a rich history in which the photographer moved between and linked her various practices. Miller's diverse professional activities, and the ease with which she stepped from one context to another, revealed a photographer whose work was defined primarily by its exchange and commercial value. *Lee Miller: A Photographer at Work* revealed the inner dynamics of managing a photography career amid the myriad challenges facing professional women at the time.

Curated by Gaëlle Morel, The Image Centre.

Organized in collaboration with the Lee Miller Archives, England and The Image Centre, Toronto. Originally produced and presented during Les Rencontres d'Arles, France, 2022.

Sponsored by RBC

Generously supported by The Andrew Gruft Fund for Photography Exhibitions, Demetrios Babalos, Pauline and Bernie Hadley-Beauregard, Jane Irwin and Ross Hill, Maureen and Larry Lunn, Iain Mant, Munford Family Foundation, Karen Nishi and Michael Bruce, George Seslija and Dr. Marla Kiess, Andrew and Yasmeen Strang, John and Jennifer Webb

Nov 7, 2025 – Mar 29, 2026

Charlotte Zhang: Tireslashers

The works of Los Angeles-based artist and 2021 Lind Prize winner Charlotte Zhang are inscribed with the histories of petty

criminals, rogues, ruffians, and indeed tireslashers – her contemporary variant on labels found as far back as Elizabethan-era moralizing “rogue” pamphlets. Such outlaws, she observes, threaten ideas of property and propriety that have long defined upright members of society; and yet, they also personify the fantasy of individualism and heroic citizenship. The rogue is both damned and heroized. The coney and the coney catcher are two sides of the same coin.

Two bodies of work were set in a dynamic relation in the gallery: *Bloodsport/Playground Rules* (2023—ongoing), a series of sculptures “ready-made” by removing public bench dividers engineered to prevent people from lying down; together with *Rogue Pamphlets* (2025—ongoing), a new series of hand-sewn collages.

Presenting Sponsor:
TD Bank Group

Generously supported by The Lind Family and The Poseley Family

Media Partner:
North Shore News

Above: Installation view,
Charlotte Zhang: Tireslashers
Photo: Dennis Ha



Installation view, *Lee Miller: A Photographer at Work (1932 – 1945)*
Photo: Dennis Ha



Public Programs and Outreach

Star Witnesses Opening Celebration
Photo: Alison Boulier



Kids First
Photo: Alison Boulier

Kids First

The Gallery's ever-popular Kids First program delivered art-making for families on the first Saturday and Sunday of every month in 2025.

Sponsors: Neptune Terminals, Port of Vancouver, Seaspan, Vancouver's North Shore Tourism Association

Meet Me At The Gallery

The Polygon's daytime art program dedicated to enriching the lives of seniors in the community occurred on the first Wednesday of every month in 2025. These social get-togethers featured talks and tours inspired by The Gallery's current exhibitions.

Sponsor: PARC Retirement Living

Gallery School

Gallery School takes elementary students out of their classrooms and into The Polygon's creative environment for five full, consecutive days, to build children's comfort, fluency, and agency in an art gallery. This program offers an immersive space for children to contemplate the world around them, ask questions, and take the time to look carefully at images and seek answers in works of art.

Sponsor:
Djavad Mowafaghian Foundation

Speaking Pictures

Speaking Pictures invites Indigenous elders to respond to photographs that highlight the stories, histories, and landscapes of the North Shore. This program took place on Sundays, close to each solstice. The changing of seasons is traditionally marked with gathering, storytelling, and sharing food, providing an opportunity to reflect on the past and grow into the future. In 2025, The Polygon welcomed Gary Láwa Johnston and Alroy "Bucky" Baker.

Generously supported by North Shore Community Foundation

International Curator's Forum

The International Curators Forum was created to provide meaningful, lasting opportunities for British Columbia artists, introducing their exceptional work and perspectives to cultural leaders who could champion them on a global stage. In its inaugural year, the Forum brought four internationally recognized curators to BC: Vincent van Velsen from Amsterdam; Drew Kahu'aina Broderick from Honolulu; Susanne Pfeffer from Frankfurt; and Eungie Joo from San Francisco/Beirut.

Presented by the Audain Foundation

Reponse: Where Rivers Meet

The Response program engaged participants in a series of workshops led by Indigenous artists and Knowledge Holders during summer and fall 2025. The workshops led to the creation of a new collection of films by the participants that were presented at The Polygon in March 2026.

Presenting Sponsor:
TD Bank Group

Foundation Partner:
Taylor Taliesin Foundation

International Curator's Forum at Audain Museum





This page: Kisyuu Calligraphy
Photo by Brandon Yip

Opposite (top to bottom):
David Company, photo by Khim Mata
Hipól: Sepideh Yadegar, Odera Igbokwe

Artist and Curator Talks

In 2025, The Polygon Gallery hosted numerous talks with acclaimed artists and curators. Including: Tau Lewis, Mark Sealy, David Company, Alejandro A. Barbosa, Judy Radul, Daniel Boyd, and Ami Bouhassane.

Collage Parties

In 2025, The Polygon hosted four collage parties in collaboration with artists and community builders. Including: Kaila Bhullar, Manuel Axel Strain, Michael Unger, and Francisco Berlanga, inspired by the *Lind Biennial*, x"əlməx" child, *Star Witnesses*, and *Lee Miller: A Photographer at Work (1932-1945)*.

Hyperopia

A screening/performance by Lind Prize finalist Mena El Shazly, who adapted her project *Hyperopia* into a 55-minute hybrid of film and live action that moved from Vancouver's architectural grids to the organic structures of plant cell walls in Pacific Spirit Park. Accompanied by a live improvisational score from violinist and composer Meredith Bates.

Shaping the Inaugural Lind Biennial

Following the award of the 2025 Philip B. Lind Emerging Artist Prize, Juror Grace Deveney and The Polygon's Curator Elliott Ramsey shared insights about their roles in shaping the inaugural *Lind Biennial* and how they connected local practice to broader frames of reference.

Chrysalis

An original contemporary dance performance by North Vancouver-based collective Dance//Novella, *Chrysalis* was the culmination of D//N's month-long residency at The Polygon.

Nowruz

On the occasion of Nowruz, The Polygon presented a screening of *One Must Wash Eyes*, directed by Vancouver-based Iranian filmmaker Sepideh Yadegar and a Farsi language tour of *Tranquility of Communion*.

Nature Girl

The Polygon celebrated the arrival of spring with a screening of *Nature Girl*. After the screening, filmmakers Candace Campo and Trent Maynard participated in a talkback moderated by Joelle Johnston.

Fúlù 符籙

The Polygon celebrated Asian Heritage Month with an evening of film and performance, featuring work by Kisyuu Calligraphy, Anny Lin, John Nguyen, Alisi Telengut, Chick Snipper, and Sophia Mai Wolfe.

To Wash Ourselves Clean Of Desire

In partnership with The Black Arts Centre, *To Wash Ourselves Clean Of Desire* was an event series that explored key facets of Rotimi Fani-Kayode's practice while introducing Vancouver audiences to Black and African queer artists, thinkers, and cultural producers. The series featured screenings of Oreoluwa Akinyode's experimental short films, a live figure drawing and movement workshop led by artist Odera Igbokwe, and a talk by curator Moroti George.

Ruby Singh

At the *Star Witnesses* Opening Celebration, attendees were treated to an immersive and celestial live performance by multi-award-winning artist Ruby Singh.





This page: Unheld II
Photo courtesy of LIVE Biennale

Right (top to bottom): Theremin Man, photo by Dennis Ha;
Judy Radul; The Montreal Steppers

Deckchair Cinema

Over the summer The Polygon invited the community to enjoy classic films under the stars on Cates Deck in front of the Gallery. The lineup of films included *Ziggy Stardust and the Spiders from Mars*, *Universal Language*, *Gravity*, *Spaceballs*, *The Fifth Element*, *Flash Gordon*, *Star Trek 2: The Wrath of Khan*, *Starman*, and *Dune*. Deckchair also featured live performances by Theremin Man, Big City, and Devours.

Presenting Sponsor:
Rogers Communications

Community Partners: Vancouver's
North Shore Tourism Association,
Nook

Additional Support: Daily Hive,
Strathcona Beer Company

ICF Public Conversation

The Polygon Gallery was honoured to present a conversation with four visionary curators as part of its inaugural International Curators Forum. Moderated by The Polygon's Audain Chief Curator Monika Szewczyk, the roundtable featured Drew Kahu'āina Broderick, Eungie Joo, Susanne Pfeffer, and Vincent van Velsen, who shared their distinct curatorial approaches and reflected on the rapidly changing international context for making art and making it public.

Films for Truth and Reconciliation

The Polygon Gallery observed the National Day for Truth and Reconciliation with the help of films from the NFB. Featuring *The Amendment*, *Wandering Spirit Survival School*, *Richard Cardinal: Cry From A Diary Of A Metis Child*, *Bill Reid Remembers*, and *These Are My People*.

Unheld II

In partnership with LIVE Biennale, Unheld II brought together Iranian artists Saghi Ehteshamzadeh and Kimia Koochakzadeh-Yazdi in an experimental audio-visual performance that explored dissociation, dislocation, and the quiet liberations that emerge at a distance from home.

Dreaming Worlds In Motion

Led by writer and artist Fiona Glen, The Polygon hosted an art writing workshop inspired by Anna Binta Diallo's exhibition *Predictions*.

A Screening of "Lee"

To complement *Lee Miller: A Photographer at Work*, The Polygon presented multiple screenings of the acclaimed film starring Kate Winslet and Alexander Skarsgård.

Present Revolutions

Presented in collaboration with FORM, this film program responded to urgent social issues, reflecting young people's experiences in a politically dynamic and polarized society. The evening began with a beginner-friendly stepping workshop and demo by The Montreal Steppers, followed by the screening and a talkback facilitated by Brandon Wint.

Rodney Graham Remembered

A group of British Columbia-based artists remembered Rodney Graham as an artist, musician, and friend. Hosted by David Wisdom, the evening unfolded with words and visual presentations by Neil Wedman, Carol Sawyer, Karin Bubaš and Pete Bourne, Robert Kleyn, Tim Lee, Kathy Slade, and Brady Cranfield of The Music Appreciation Society.





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LEE MILLER

A PHOTOGRAPHER AT WORK (1932 - 1945)



People

Ami Bouhassane at *Lee Miller: A Photographer at Work (1932 - 1945)* Opening Celebration
Photo: Alison Boulier



Charlotte Zhang and friends at the *Tireslashers* Opening Celebration
Photo: Alison Boulter

2025 Annual Supporters

Annual Donors help to bring creative ideas to life, supporting The Polygon as a vibrant hub of artistic activity. The Gallery is tremendously grateful for the generosity of this group of community partners and art philanthropists.

Government

Canada Council for the Arts*
Government of Canada*
British Columbia Arts Council*
Province of British Columbia*
The City of North Vancouver and the District of North Vancouver through the North Vancouver Recreation & Culture Commission*
District of West Vancouver through the Community Grants Program

Individual Support

Commissioning Circle

Jane Irwin and Ross Hill*
The Lind Family
Poseley Family
Andrew and Yasmeen Strang*
Wild Island Foundation*
Anonymous

Catalyst Donors \$40,000+

Della and Stuart McLaughlin*

Curators Circle \$20,000+

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Exhibition Circle \$10,000+

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Artist Circle \$1,000+

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Anonymous (8)

2025 Annual Supporters

Corporate and Foundation Support

\$200,000+

Audain Foundation
TD Bank Group*

\$150,000+

BMO Financial Group*

\$50,000 +

RBC Royal Bank*

\$25,000+

Canada Gives—Taylor Taliesin Foundation*
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Polygon Homes*
Quay North Urban Development*
Rogers Communications*

\$15,000+

Neptune Terminals*
PARC Retirement Living*
Port of Vancouver*
Seaspan*
Vancouver's North Shore Tourism Association*

\$5,000+

Deux Mille Foundation
Mrs Kay Meek Fund and Howard Martin Memorial Fund at the West Vancouver Foundation
Nook Shipyards

\$1,000+

Beech Foundation*
The Hamber Foundation*
Institut für Auslandsbeziehungen (ifa)
JoieFarm Winery
Janet Helm Realty*

2025 Endowment Fund Donors

The Polygon Gallery gratefully acknowledges the following donors, whose contributions to its Endowment Fund are invested in perpetuity. Revenues from this fund are allocated annually to artistic programming, forever, promoting the Gallery's long-term sustainability.

\$1,000,000 +

The Lind Family

\$100,000 +

Government of Canada – Endowment Incentives Component of the Canada Cultural Investment Fund Program*

\$50,000 +

The Christopher Foundation*

\$25,000 +

Burrard Arts Foundation*

\$10,000 +

Claudia Beck
Brigitte and Henning Freybe*
Maureen and Larry Lunn
Della and Stuart McLaughlin*
The Michael and Inna O'Brian Family Foundation*
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2025 Mayor's Gala Donors

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Millennium Northmount Properties Ltd.*
Neptune Terminals*
Pattison Food Group
QuadReal Property
Seaspan*
Wall Financial Corporation

* Consecutive contributions of 3+ years



Xwalacktun at the
Response: Remembering Our Futures
Opening Celebration
Photo: Alison Boulier

2025 Board and Staff

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Richard Mew, Treasurer
Kevin Hisko, Past Chair
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Juli Majer
Harmon Nakajima
Alexe Garin
Clara Pillibossian e Souza
Nina Pillibossian e Souza
Ava Shahres
Natalie Zawislak

Volunteers

Parisa Amin
Christina Concepcion
Louise Donovan
Alex Kershaw
Peter Miller
Rasta Raeisi
Allen Stevens
Cora Whiting



Opposite: Elliott Ramsey and Anna
Binta Diallo at the *Predictions*
Opening Celebration
Photo by Alison Boulier



Paul Wong at the Star Witnesses
Opening Celebration
Photo: Alison Boulier

Treasurer's Report 2025

I am pleased to present the annual financial report as Treasurer of the British Columbia Photography and Media Arts Society, which operates as The Polygon Gallery ("The Polygon").

My synopsis of The Polygon's 2025 financial results should be read in conjunction with the audited financial statements, which include an unqualified audit opinion, and provide a summary of The Polygon's financial position as at December 31, 2025, and for the fiscal year then ended

Statement of Financial Position

The Polygon's statement of financial position continued to reflect a strong and stable institution. The unrestricted cash balance at the end of 2025 increased by \$149,021 to \$583,070, while restricted cash earmarked for specific capital improvements and programming expenses increased by \$16,656 to \$342,022, year over year. The increase in unrestricted and restricted cash balances is primarily due to the timing of cash receipts and payments. Overall, net assets at the end of 2025 totaled \$612,375, compared to \$567,742 a year ago.

Statement of Operations

For the fourth consecutive year, total annual revenue for the Gallery exceeded \$5 million, demonstrating keen community interest in, and support of, the Gallery's programming. Operating revenue totaled \$5,645,055 in fiscal year 2025, an increase of \$233,674, or 4.3%, over the prior year. During the year, earned revenues (primarily made up of gift shop and bookstore sales, and revenues from the venue rentals program) declined by \$203,306 primarily due to less demand for venue rentals industry wide. Fortunately, with increased focus on other revenue streams and fundraising, the Gallery was successful in elevating revenue from memberships, donations, and sponsorships, as well as revenue from fundraising events by \$191,569 and \$267,890, respectively, to offset the decline in earned revenues. With less than 15.7% of funding coming from government support, gifts from individuals, corporations, and foundations continued to play a critical role in

supporting the Gallery's outstanding exhibitions and public programming.

In addition, in 2025 the Gallery received significant donations to its endowment fund totaling \$1,154,010. These contributions increased The Polygon Gallery Endowment Fund's investment return by \$59,179, bringing total investment income to \$240,962. Distributions from the Endowment Fund are recognized as revenue and used to support the Gallery's programming.

Similar to revenues, total 2025 expenses increased by 3.5% to \$5,600,422, from \$5,408,624 in 2024. These increased expenses can be attributed to the Gallery's commitment to expanding its exhibition and outreach programming and higher costs associated with an inflationary environment. Expenses were meticulously managed to ensure the efficient operation of the Gallery while maintaining financial prudence. The primary expense categories include:

1. Personnel: Salaries, wages, and benefits for a dedicated staff accounted for the largest portion of expenses, representing 44% (2024 – 46%) of total expenditures. The year-over-year decrease was primarily due to changes in staffing composition to align with strategic objectives.
2. Exhibition and program costs: Expenses related to the installation of exhibitions and public programming amounted to 13% (2024 – 12%) of total expenses, reflecting the Gallery's commitment to presenting a high-quality program to its audience. During the year, The Polygon organized 10 exhibitions featuring 82 artists, facilitated 57 public programs with 11,067 participants, and presented 30 films with 4,085 viewers.
3. Earned revenue expenses: Cost of goods sold for retail operations and the venue rental program represented 13% (2024 – 13%) of total expenses. Growing public interest in the gift shop and bookstore more than offset the decline in venue rental activity during the year.
4. Building maintenance: Costs associated with maintaining and operating the

gallery space, including repairs, utilities, and property taxes, accounted for 9% (2024 – 9%) of expenditures.

5. Development, fundraising and marketing: Expenditures on marketing materials, advertising, fundraising, and promotional activities represented 9% (2024 – 6%) of total expenses. Increased efforts in development and fundraising contributed to the stability and growth of the Gallery.

6. Administrative costs: Miscellaneous administrative expenses, such as office supplies, insurance and professional services, contributed to 5% (2024 – 5%) of total expenditures.

After accounting for all revenue and expenses, The Polygon ended its 2025 fiscal year with a small surplus of \$44,633. This modest surplus reflects the Gallery's ability to effectively manage resources to achieve its strategic objectives. The Polygon views its consistent multi-year surplus as a testament to its financial resilience, disciplined management, and long-term strategic planning.

Financial Sustainability and Governance

The Polygon remains committed to maintaining financial sustainability, transparency, and accountability in all aspects of its operations and governance. We adhere to best practices in financial management, budgeting, reporting and compliance to ensure the responsible stewardship of resources and the trust of our donors, partners, and community.

I wish to thank the Board of Directors' Finance Committee, which has been instrumental in overseeing the financial interests of The Polygon, and the entire Board of Directors for their inquisitive involvement with its financial operations. I especially want to thank The Polygon's Director of Finance, Molly O'Callaghan, for her leadership and steadfast commitment to continuous improvement in our accounting and finance department. I am honoured to be part of such an inspirational organization.

Richard Mew, CPA, CA, CFP

FINANCIAL STATEMENTS

THE BRITISH COLUMBIA PHOTOGRAPHY AND MEDIA ARTS SOCIETY

(dba The Polygon Gallery)

December 31, 2025

INDEPENDENT AUDITORS' REPORT

To the Members of
The British Columbia Photography and Media Arts Society (dba The Polygon Gallery)

Opinion

We have audited the financial statements of The British Columbia Photography and Media Arts Society (the Society), which comprise the statement of financial position as at December 31, 2025, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Society as at December 31, 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Society in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Society's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Society or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Society's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

INDEPENDENT AUDITORS' REPORT (CONT'D)

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Society's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Society's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Society to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Other Legal and Regulatory Requirements

As required by the British Columbia Societies Act, we report that the accounting principles used in these financial statements have been applied on a basis consistent with that of the preceding year.

Josephine Wozny LLP

Vancouver, Canada
March 31, 2026

Chartered Professional Accountants

The British Columbia Photography and Media Arts Society

STATEMENT OF FINANCIAL POSITION

As at December 31


	2025	2024
	\$	\$
ASSETS		
Current		
Cash and cash equivalents <i>[note 3]</i>	925,092	759,415
Accounts receivable <i>[note 4]</i>	89,827	164,951
Prepaid expenses	157,929	277,783
Inventory	120,168	85,285
	1,293,016	1,287,434
Security deposits <i>[note 5]</i>	25,000	25,000
Capital assets <i>[note 5]</i>	14,104,634	14,459,776
	15,422,650	15,772,210
LIABILITIES		
Current		
Accounts payable and accrued liabilities <i>[note 6]</i>	261,689	206,288
Deferred revenue <i>[note 7]</i>	501,107	476,453
Construction loan <i>[note 9]</i>	89,740	157,000
	852,536	839,741
Deferred contributions - capital assets <i>[note 8]</i>	13,957,739	14,364,727
	14,810,275	15,204,468
NET ASSETS		
Unrestricted	365,481	320,025
Internally restricted <i>[note 10]</i>	100,000	100,000
Invested in capital assets	146,894	147,717
	612,375	567,742
	15,422,650	15,772,210

See accompanying notes to the financial statements

Approved by:



Director



Director

STATEMENT OF CHANGES IN NET ASSETS

Year ended December 31

	Invested in Capital Assets \$	Internal Restriction \$	Unrestricted \$	Total \$
		[Note 10]		
2025				
NET ASSETS, BEGINNING OF YEAR	147,717	100,000	320,025	567,742
Excess of revenue over expenses	—	—	44,633	44,633
Amortization of deferred contributions	390,022	—	(390,022)	—
Amortization of capital assets	(421,685)	—	421,685	—
Capital assets additions	66,542	—	(66,542)	—
Net contributions used for additions	(35,702)	—	35,702	—
NET ASSETS, END OF YEAR	146,894	100,000	365,481	612,375
2024				
NET ASSETS, BEGINNING OF YEAR	142,877	100,000	322,108	564,985
Excess of revenue over expenses	—	—	2,757	2,757
Amortization of deferred contributions	388,402	—	(388,402)	—
Amortization of capital assets	(428,511)	—	428,511	—
Capital assets additions	106,553	—	(106,553)	—
Net contributions used for additions	(61,604)	—	61,604	—
NET ASSETS, END OF YEAR	147,717	100,000	320,025	567,742

See accompanying notes to the financial statements

STATEMENT OF OPERATIONS

Year ended December 31

	2025 \$	2024 \$
REVENUE		
Earned revenues	2,004,413	2,207,719
Memberships, donations and sponsorships	1,323,049	1,131,480
Government grants [note 12]	881,733	934,204
Fundraising events	757,450	489,560
Amortization of deferred contributions [note 8]	390,022	388,402
Bank interest and endowment income [note 11]	257,191	207,906
Other income	31,197	52,110
	5,645,055	5,411,381
EXPENSES		
Salaries and wages	2,478,449	2,507,606
Exhibitions, publications and public programs	737,294	662,111
Earned revenue expenses - cost of goods sold & venue rentals	703,683	724,727
Building maintenance [note 15]	514,775	491,944
Amortization of capital assets	421,685	428,511
Fundraising events	323,383	124,444
Administration	256,286	263,883
Marketing and promotion	115,893	125,237
Development	42,363	67,506
Interest on loan [note 9]	6,611	12,655
	5,600,422	5,408,624
Excess of Revenue over Expenses	44,633	2,757

See accompanying notes to the financial statements

STATEMENT OF CASH FLOWS

Year ended December 31

	2025	2024
	\$	\$
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	44,633	2,757
Items not involving cash:		
Amortization expense	421,685	428,511
Amortization of deferred contributions	(390,022)	(388,402)
Change in non-cash working capital items:		
Accounts receivable	75,124	(57,272)
Prepaid expenses	119,854	(147,943)
Inventory	(34,883)	4,649
Accounts payable and accrued liabilities	55,400	(25,117)
Deferred revenue	7,688	38,537
Cash provided by (used in) operating activities	299,479	(144,280)
INVESTING ACTIVITIES		
Purchase of capital assets	(66,542)	(106,553)
Cash used in investing activities	(66,542)	(106,553)
FINANCING ACTIVITIES		
Construction loan repayment	(67,260)	(50,000)
Cash used in financing activities	(67,260)	(50,000)
Increase (decrease) in cash and cash equivalents during the year	165,677	(300,833)
Cash and cash equivalents, beginning of year	759,415	1,060,248
Cash and cash equivalents, end of year [note 3]	925,092	759,415

See accompanying notes to the financial statements

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

1. PURPOSE OF THE SOCIETY

The British Columbia Photography and Media Arts Society ("the Society") was established under the Societies Act of British Columbia. It is a registered charity for income tax purposes and is exempt from income taxes. The Society has the following purposes:

- a) To manage a gallery specializing in photography and media arts;
- b) To present a wide range of exhibitions and programs in photography and media arts;
- c) To encourage interest in and support for the work of photographic and media artists and activities of the gallery;
- d) To contribute to the development of cultural projects and activities in the North Vancouver community;
- e) To maintain the facility in the public interest; and
- f) To undertake initiatives to obtain funds and earn revenue in support of the stated purposes.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Part III of the Chartered Professional Accountants of Canada Handbook – Accounting Standards for Not-for-Profit Organizations using the accounting policies outlined below.

Use of Estimates

In preparing the financial statements management has to make estimates and assumptions about future events that affect the reported amounts of assets and liabilities at the end of the reporting period. Management believes that the estimates used are reasonable and prudent; however, actual results could differ from those estimates. Significant areas requiring the use of estimates relate to the determination of the useful lives of assets subject to amortization expense, the recording of allowances for doubtful accounts and the valuation of accrued liabilities.

Revenue Recognition

The Society follows the deferral method of accounting for contributions, which include donations and bequests and grants. Grants and bequests are recognized when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Other donations are recorded when received. Unrestricted contributions are recognized as revenue when received. Externally restricted contributions, except endowment contributions, are deferred when initially recorded in the accounts and recognized as revenue in the year in which the related expenses are recognized.

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

2. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

Earned revenues are recorded as earned at the point of sale or when the service has been provided.

Investment income, which consists of interest, dividends and income distributions from pooled funds is recorded in the statement of operations, except to the extent that it is externally restricted, in which case it is added to or deducted from restricted balances.

Donations in kind

Donated services of volunteers and materials provided to the Society are not recorded as the fair value thereof is not determinable. Donated investments are recorded as revenue at the time the donations are received and are recorded at fair value, based on independent evidence.

Cash and Cash Equivalents

Deposits with banks and financial institutions that are due within 90 days or upon demand are classified as cash along with short-term deposits.

Inventory

Inventory is comprised of merchandise for sale in the gallery gift shop, bookstore, and owned prints and artwork held for sale. The Society also carries liquor inventory as part of its venue rentals program. Inventory is stated at the lower of cost and net realizable value. Costs for inventories include all costs to bring them to their present location and condition. Net realizable value is defined as anticipated selling price less the costs to sell.

Financial Instruments

Financial instruments are initially measured at fair value. The Society subsequently measures its financial instruments, consisting of cash and cash equivalents, accounts receivable and accounts payable and accrued liabilities, at amortized cost. In management's opinion, the Society is not exposed to significant interest rate, currency exchange rate or credit risks arising from these financial instruments.

The Society's endowment investments, reported at fair value, are held in an irrevocable account managed by the Vancouver Foundation. Returns on the endowment are subject to market price risk.

Capital Assets and Development Costs - Building

Capital assets are stated at cost less accumulated amortization. Amortization is recorded over the estimated useful lives of the assets as follows:

- Building - leaseholds 42 to 50 years straight line
- Computer equipment and software 3 years straight line
- Furniture and equipment 10 years straight line

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

2. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

The Society monitors the recoverability of its long lived assets based on factors such as current market value and future asset utilization and records impairment losses whenever events or changes in circumstances indicate that their carrying amounts may not be recoverable. To December 31, 2025, no impairment losses have been recorded.

3. CASH AND CASH EQUIVALENTS

	2025	2024
	\$	\$
Unrestricted cash	383,070	284,049
Restricted cash - Community Gaming grants	1,340	28,391
Restricted cash - restricted contributions	340,682	296,975
Short-term deposit	200,000	150,000
	925,092	759,415

The Society has an operating loan with a total available of \$200,000, bearing interest at prime plus 0.0%. As at December 31, 2025, no amount has been drawn on this facility.

4. ACCOUNTS RECEIVABLE

	2025	2024
	\$	\$
Trade receivables	53,892	111,093
Tenant lease inducements	30,658	39,019
Taxes receivable - Employer Health Tax	5,277	—
Grants receivable	—	3,750
Donations and sponsorship receivable	—	11,089
	89,827	164,951

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

5. CAPITAL ASSETS

	Cost \$	Accumulated Amortization \$	Net Book Value \$
2025			
Building - leaseholds [note 15]	16,532,221	2,612,550	13,919,671
Computer equipment and software	327,863	307,529	20,334
Furniture and equipment	692,500	527,871	164,629
	17,552,584	3,447,950	14,104,634
2024			
Building - leaseholds [note 15]	16,466,774	2,281,089	14,185,685
Computer equipment and software	326,769	274,922	51,847
Furniture and equipment	692,499	470,255	222,244
	17,486,042	3,026,266	14,459,776

The Society has posted \$25,000 [2024 - \$25,000] in a Letter of Credit with the City of North Vancouver and Lonsdale Energy Corporation as performance security. The Letter of Credit is held by the beneficiaries and is secured by a non-redeemable Guaranteed Investment Certificate held by a major Canadian bank earning nominal market rate interest.

6. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

	2025 \$	2024 \$
Trade payables	191,189	128,508
Accrued wages and benefits payable	37,042	41,830
Payable to The Polygon Gallery Endowment Fund	10,000	15,000
Taxes payable - PST	18,896	13,922
Taxes payable - Employer Health Tax	—	3,601
Taxes payable - GST	4,562	3,427
	261,689	206,288

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

7. DEFERRED REVENUE

	2025 \$	2024 \$
Facility rental deposits	141,200	66,282
Other restricted operating funds	—	195,750
Other restricted programming funds	338,595	194,015
BC Community Gaming grant	49	3,510
Gift cards - unused portion	15,184	10,817
Long-term tenant security deposit	6,079	6,079
Closing balance, end of year	501,107	476,453

Deferred Revenue represents funds restricted for specific programming or other stipulated use, the expenses for which have not yet been incurred. The amounts will be recognized as revenue in subsequent periods as the related expenditures are incurred.

8. DEFERRED CONTRIBUTIONS - CAPITAL ASSETS

	2025 \$	2024 \$
Opening balance, beginning of year	14,312,059	14,638,857
Contributions from Government of Canada, BC Community Gaming and the BC Arts Council - infrastructure grants	35,702	61,604
Amortization of deferred contributions	(390,022)	(388,402)
Unamortized balance of spent capital contributions	13,957,739	14,312,059
Unspent contributions from Government of Canada, BC Community Gaming and the BC Arts Council - infrastructure grants	16,966	52,668
Less Contributions recognized as grant revenue for project related wages	(16,966)	—
Closing balance, end of year	13,957,739	14,364,727

Deferred Contributions - Capital Assets represents restricted funding which has been spent on capital assets (building and equipment) and capitalized and is then amortized into income over the useful life of those capital assets.

In 2023, contributions were received from Government of Canada, BC Community Gaming and the BC Arts Council for an accessible doors project. In 2024, Phase 2 of the project was completed at a cost totaling \$61,604. The third and final phase of the accessible doors project was completed in 2025.

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

9. CONSTRUCTION LOAN

The Society entered into a term loan agreement for \$372,000 with the City of North Vancouver ("CNV") on March 28, 2022 and as at December 31, 2025 the total balance owing to the CNV was \$89,740 [2024 - \$157,000] with an annual interest rate at prime resulting in an interest charge of \$6,611 [2024 - \$12,655]. There are no specific loan principal payments required, except the loan becomes due in full on March 27, 2027, if not already repaid.

10. INTERNAL RESTRICTION

During the 2022 year, the Board of Directors approved an internal restriction of \$100,000 [2023 to 2025 - \$Nil] for a capital reserve fund to be used for the purpose of paying for the major repairs and replacements of the building.

11. ENDOWMENT

In 2015, the Society established an endowment fund (Polygon Gallery Endowment Fund) with the Vancouver Foundation, to provide a base of sustainable income to ensure the Society's future funding.

The endowment fund is held and administered by Vancouver Foundation in perpetuity for the benefit of the Society. As the Society has the right to receive only the investment distributions on the endowment funds, and has no right to the contributed principal, the endowment is not included as an asset on the Society's statement of financial position.

The contribution to the endowment fund held by The British Columbia Photography and Media Arts Society for fiscal year 2025 was \$1,154,010 [2024 - \$1,419,458]. This includes a grant of \$831,007 [2024 - \$130,058] received in 2025 from the Endowment Incentives component of the Canada Cultural Investment Fund that matched contributions made in 2024 to the endowment fund. The fund earns investment income in accordance with the Investment Policy of Vancouver Foundation. Distributions from the fund are determined by the Distribution Policy of Vancouver Foundation which was 5% for 2025 [2024 - 5%]. Earned income from the endowment fund during fiscal year 2025 was \$240,962 [2024 - \$181,783], which is reported as investment income in these financial statements.

As at financial year end, December 31, 2025, the endowment fund had a market value of \$5,967,689 [2024 - \$4,575,485].

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

11. ENDOWMENT (CONT'D)

	2025	2024
	\$	\$
Opening balance, at fair market value	4,575,485	2,904,200
Capital contributions	1,154,010	1,419,458
Flow through gifts	30,184	10,152
Investment income	240,962	181,783
Distributions	(271,146)	(191,935)
Unrealized market gain (loss) adjustment	238,194	251,827
Ending balance, at fair market value [capital \$5,266,006]	5,967,689	4,575,485

Investment income is recorded as revenue in the statement of operations when it is received or receivable.

12. GOVERNMENT GRANT REVENUES

	2025	2024
	\$	\$
Federal grants		
Canada Council - operating grant	305,000	305,000
Canada Council - special purpose and other grant	3,190	—
Government of Canada - Community Services Recovery Fund - project grant	—	50,000
Canadian Museum Association - employment grant	—	20,666
Service Canada - Canada Summer Jobs program	8,952	7,472
Department of Canadian Heritage	3,000	—
Canadian Embassy - Paris-Vancouver Residency	—	7,500
Provincial grants		
BC Arts Council - operating grant	99,000	99,000
BC Arts Council - accessible door project grant	16,966	—
BC Community Gaming	65,461	66,053
Other Provincial Grants	—	2,900
Municipal grants		
North Vancouver Recreation & Culture Commission	204,000	200,000
City of North Vancouver - in kind permissive tax exemption [note 15]	174,164	170,613
Other	2,000	5,000
	881,733	934,204

Revenue from the BC Community Gaming Grant is initially deferred and then recognized as the expenses are incurred.

NOTES TO FINANCIAL STATEMENTS

December 31, 2025

13. RELATED PARTY TRANSACTIONS

Contributions totaling \$91,709 [2024 - \$32,195] were received from directors, or organizations controlled by directors in 2025. This includes art sales to directors totaling \$Nil [2024 - \$2,850].

These transactions were carried out in the normal course of operations and are recorded at the exchange value. This value corresponds to the consideration agreed to by the related parties.

14. DIRECTOR AND EMPLOYEE REMUNERATION

Pursuant to the British Columbia Societies Act, the Society is required to disclose wages and benefits and contractor fees paid to employees and contractors who are paid \$75,000 or more during the fiscal year.

During the year ended December 31, 2025, no remuneration was paid to Society directors and ten [2024 - ten] employees collectively earned \$1,213,739 [2024 - \$1,178,901] in compensation.

15. PREMISES LEASE AND NON-MONETARY TRANSACTIONS

In 2018, the Society began paying basic rent of \$1.00 per year for an initial term of fifty (50) years after which there are four optional renewal terms of five (5) years each. The Society's premises include commercial retail units ("CRUs") to be leased at market rates. One of the CRUs was leased in 2019, for a term of ten years, at an amount equal to the fair market value. In 2025, the Society paid the City of North Vancouver "Shipyards Area Maintenance Rent" in the amount of \$3.92 [2024 - \$3.82] per year per square foot of floor space occupied by the CRUs. The rate per square foot will vary annually with the Consumer Price Index. The Society is responsible for all maintenance, repairs, property taxes and utilities costs related to its premises. The Society has committed to ensuring active use of the site consistent with the general character of the Shipyards area. At the end of the term of the Ground Lease, ownership of the building will transfer to the City of North Vancouver.

Included in the Statement of Operations is revenue of \$174,164 [2024 - \$170,613] and an offsetting expense (within building maintenance) for the value of premise costs provided by the City of North Vancouver.

Opposite: Cease Wyss and Manuel Axel Strain
at the x^oelmex^o child Opening Celebration
Photo: Alison Boulier



The Polygon Gallery

101 Carrie Cates Court
North Vancouver, BC V7M 3J4

Territories of the skwxwú7mesh (Squamish) and
səlílwətaʔ (Tseil-Waututh) Nations, and the
xʷməθkʷəy̓əm (Musqueam) Band.

thepolygon.ca | [@polygongallery](https://www.instagram.com/polygongallery)

Installation view, Rotimi Fani-Kayode: Tranquility of Communion
Photo: Dennis Ha





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