



NEW ART | NEW IDEAS | NEW MEDIA Exhibitions & Education in Contemporary Art since 1975

## Surrey Art Gallery: A Portrait of 2017

surrey  
art gallery  
engaging  
contemporary art

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Front cover images, left to right: a visitor examines Marie Côté’s installation in *Ground Signals*; a participant gets to work at Art Adventures Camp; audience members join Shyama Priya in a pow wow performance at Family Sunday on October 15th. Photographs by Brian Giebelhaus and Glen Chua.

## DIRECTOR'S REPORT

The Surrey Art Gallery's commitment to serving the intentions of contemporary art is at the heart of our institution. The various ways we undertake this work are well documented in this annual report, a comprehensive catalogue of the Gallery's excellent programming. The Gallery celebrates the creativity inherent in everyone and supports and invests in artists and art education. The range of our programming demonstrates how we effectively connect with our region's diverse communities. These invitations are intended to meaningfully engage people in conversations about themselves and the world around them, through art. The value of inclusivity and accessibility is reflected throughout Surrey Art Gallery's operations, from our free admission, through to our accessible premises, partnerships with a wide range of organizations, and ultimately by the number of participants in its programs.

We were twice honoured in 2017 by recognition received by our institutional peers provincially and nationally for the Gallery's programs and engagement. The Gallery received the 2017 award of excellence for its work with digital technology by the Canadian Museums Association. Excellence in our community engagement was also recognized by the BC Museums Association in 2017.



### Exhibitions, permanent collection and publications:

The Gallery's exhibition program is organized into a number of streams that include: commissioned site-specific installations of interactive digital artwork for the UrbanScreen venue; sound art installations; digital art residences/exhibition projects for our TechLab venue; exhibitions of work produced by members of local community art organizations; and of course, our significant curated exhibition series. In 2017, not counting special single-day events that include exhibitions and performances like the Sound Thinking symposium, the Gallery produced 16 exhibitions. The artworks of local and emerging artists through to internationally important artists are presented here—in 2017 over 1200 artists had an artwork shown at the Surrey Art Gallery.

We also value the intellectual capital generated by our exhibition programming, and were pleased to complete a number of publications. We launched publications documenting the lifetime achievements and practices of two important regional artists, Jim Adams and Don Hutchison, and released several new texts chronicling our

UrbanScreen programming in the *Surrey Art Gallery Presents* publication series. As you review the exhibitions listing following it will become evident the Gallery thoughtfully curates a diversity of artists and is welcoming of a range of media and stories. An excellent example of this is the *Ground Signals* exhibition, which was our institution's response to the conversation about Canada that occurred in 2017.

Many of the Gallery's curated exhibitions include artworks from its permanent collection. Annually new artworks are added through the processes of both purchase and donation, to build up this resource of intellectual capital in our region. The Gallery's collection now totals over 1600 pieces. Here too the intellectual capital within many of the collection's artworks is made evident in new *Open Book* publications that are completed each year. In 2017 we added two more to this free online archive, and commissioned essays about even more works to be released next year. The significance of many of our collection's artworks is also evident by the loan requests we received from other institutions. In 2017, the Gallery had artwork on loan from coast to coast.

#### **Education and Engagement:**

Everyone benefits from the experience of making art and learning about art together. While we have much success with familiar forms of programming such as artist talks and tours, staff are also continually experimenting with new program ideas and soliciting feedback on how the Gallery might increase the effectiveness (and fun) of everything we do. We equally value being a learning institution in order to provide learning opportunities.

The multi-year grant received from the Vancouver Foundation has provided the Gallery with exceptional resources to substantially expand our capacity to introduce youth to contemporary art as well as support youth led programming. 2017 saw us complete the first phase of the "YES" (youth engagement strategy) initiatives. As artists, staff and youth learned together through pilot programs and partnerships, and now with new staff hired specifically to develop and implement engagement practices, we are seeing significant growth in participation.

All areas of the Gallery's education and engagement programs are growing, and we struggle in particular with solutions to waitlists, especially for our camps and school workshops. We are addressing the increasingly evident limitations of our facility and this demand by sending out art educators into schools to provide workshops. We are developing further our self-guided gallery visitor resources and building even more teacher resources. Our standing planning committee with the Surrey Art Teacher's Association and the Surrey School District ensures regular communication and partnerships to guide our decisions and investments, such as professional development training workshops for teachers.

#### **Changes in our team and for our facility**

At the end of 2016 we recognized the long service of Assistant Curator Brian Foreman as he entered his retirement. After a thoughtful search process, we were proud to introduce Rhys Edwards as our new Assistant Curator. We also celebrated the contributions of Jannette Maedel, who had provided many years of leadership as the President of the Surrey Art Gallery Association, and welcomed her successor, Katina Giesbrecht, as she took over the helm in November.

One of the most exciting announcements regarding the Gallery's future was made in November 2017, when the Mayor of Surrey announced, in the context of an investor's summit, a vision to create a new building for the Surrey Art Gallery in City Centre. Branded as the Interactive Art Museum (iAM), the plan to create this new cultural venue is now featured in the recommendations of the ten year strategic plan for Parks, Recreation and Culture for the City. While we realize such a large capital project will be a long process through to completion, we are excited to receive such positive and powerful recognition of the value of the Gallery as key to the future economic and social well-being of this City, and worthy of such a significant investment.

**Thank you to all our funders and contributors**

The success of the Surrey Art Gallery is made possible with the passion and support of many individuals and funders. Thank you to the Gallery's exceptional staff for their dedication, professionalism and commitment to serving art, artists, learners and our region's citizens. Thanks and appreciation to the hundreds of volunteers, partners and funders who make the Gallery's programs and operations possible. Thank you too to the marvellous members of the Board of Directors of the Surrey Art Gallery Association, for your continued and enthusiastic support, advocacy and fundraising activities.

Surrey Art Gallery continues to reflect and respond to the extraordinary community of Surrey and is proud to provide such an important resource for our region: contemporary art.

Liane Davison  
Director

## PERMANENT COLLECTION



The permanent collection forms a crucial foundation and essential core to the Gallery's exhibitions, publishing, and touring programs. The Gallery regularly presents works from its permanent collection. The collection also demonstrates significant holdings, not evident in other collections. For example, the acquisition of works by women artists who made significant contributions in the 1980s to Canadian art, from practices and media as diverse as photo conceptualism to fibre-based media. The Gallery has also been developing its collection of ceramic works. Over the coming year the Gallery will endeavour to make acquisitions that expand the ethnic diversity of the collection and build historical works that help to tell the story of contemporary art since 1975.

### Documentation

Artworks brought into the collection are documented in the following ways:

- Cataloguing with data entered into the Minisis database, a collections management software;
- Agreements regarding ownership, exhibition and copyright rights, and licensing (in terms of digital media that may need to be migrated to new technologies and regarding the artist's intention for presentation). Over 90% of the collection now has agreements in writing regarding intellectual property;
- Photography including film, digital imagery, and video (if animated). All works currently have high-resolution professional digital photo documentation;
- Written directions for installation (informed by the artist);
- Written artist's statements are acquired upon acquisition;
- An artist's file is opened with information on their biography, reviews etc. which is maintained on an ongoing basis; and
- Appraisal for insurance and current fair market value.

Image: Jim Adams, *Triple Juliet*, 1983, acrylic on canvas. One of the Gallery's earliest acquisitions, *Triple Juliet* was included in the 2017 exhibition *Jim Adams: The Irretrievable Moment*. Photograph by Cameron Heryet.

## Research and Publications

*An Open Book* is a publication series about artworks in the Surrey Art Gallery's permanent collection. The Gallery commissions writers to produce brief essays about specific artworks, in relation to the artist's biography and the history of their practice. Some publications also include statements written by the artists. Please refer to the Publications section for more information about *An Open Book*.

Sharing the Collection initiatives support learning through teacher guides and resources for the Gallery's K-12 Sharing Perspectives: Indigenous Contemporary Art Workshop and educational posters and didactics for Gallery art educators and their students.

## Exhibitions of Works from the Collection

Multiple artworks in *Jim Adams: The Irretrievable Moment* were drawn from the Gallery's permanent collection, and were shown alongside works loaned by the artist. Surrey Art Gallery is proud to have been a longtime supporter of the work of this multi-faceted artist.

Several artworks in the permanent collection are on temporary display in the Arts Centre. These include works by acclaimed sculptor Keith Rice-Jones, on display in the Arts Centre's courtyard, and Brady Mark's interactive audio-visual sculpture *I Am Listening*, on display in the lobby.

Other artworks from the collection are exhibited throughout the Arts Centre on a long-term basis. These include works by Robert Dennis, Sherry Graurer, Les Linfoot, and Davide Pan. For more information, please visit the Exhibitions section.

## Loans to Other Institutions

Works in the Permanent Collection are loaned out locally and internationally to other museums for exhibition purposes. In 2017, Surrey Art Gallery received an unprecedented number of requests for loans from other institutions.

The Canadian Museum of Immigration in Halifax, Nova Scotia, requested the loan of one of our most recent acquisitions, the ceramic installation work *The Immigrants; Homage to F.H. Varley* by Soheila Esfahani. The work was included in *Canada: Day 1*, on display from March 1st to December 1st, 2017.

The Audain Museum Art Museum in Whistler, BC, requested 17 works by acclaimed landscape photographer Edward Burtynsky for two separate exhibitions: *Edward Burtynsky: The Scarred Earth*, from June 9th to October 16th, 2017; and *Stone and Sky*, from November 10, 2017, to March 26, 2018.

The Evergreen Cultural Centre in Coquitlam, BC, requested the loan of some of our most colourful items, including Robert Davidson's *Fast Bird*, David Ostrem's *Glance*, Jack Shadbolt's *Begetting Green*, Chila Kumari Burman's *Desi Style*, Gary Lee-Nova's *Permanent Wave*, and B.C. Binning's *Merging Sides* for the exhibition *Colour Burst*, on display from September 5th to November 20th, 2017.

Finally, the Morris and Helen Belkin Art Gallery at the University of British Columbia in Vancouver, BC, requested the loan of Gathie Falk's *Striped Shirting (Dark Grey and Off White)* as well as Sarah Leydon's prints *Untitled (Suddenly, There's a New Way of Thinking)* and *Untitled (They Say...)* for the reading and feminism-themed exhibition *Beginning with the Seventies: GLUT*, displayed from January 12th to April 7th, 2018.

## ACQUISITIONS



Laura Wee Láy Láq  
*Olla*, 2017  
Ceramic-unglazed clay  
26 x 20.3 cm (height by diameter)  
SAG 2017.01.01  
Purchase



Henri Robideau  
*12 Little Giants Folio*, 1980  
Folio of 12 postcard prints: silver-gelatin print on paper  
Edition: 11/50  
14 x 8.9 cm  
SAG 2017.01.02.01-2017.01.02.12  
Gift of the Artist



Roxanne Charles  
*Surrey's Urban Sprawl*, 2015  
Mixed-media assemblage  
243.9 x 122 x 30.5 cm  
SAG 2017.01.03  
Gift of the Artist

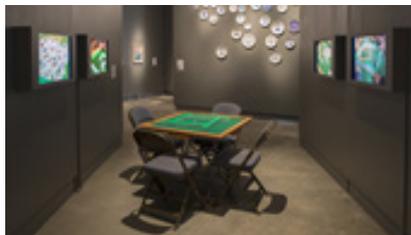


Wayne Ngan  
*Lidded Jar*, date unknown  
Ceramic: glazed stoneware  
27 x 18.8 cm (height x diameter)  
SAG 2017.01.04  
Gift of Olive Moffett

Images by SITE Photography.

# SURREY ART GALLERY - PERMANENT COLLECTION

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Paul Wong  
*Mah Jong*, 2010  
Installation with table, chairs, Mah Jong set, and four-channel video  
Dimensions variable  
SAG 2017.01.04  
Gift of the Artist



David Neel  
*Broken Promises*, 2017  
Silkscreen print  
59.7 x 50.8 cm  
SAG 2017.01.06  
Gift of the Artist



Lionel Thomas  
*Columba (Spirit of Peace)*, 1975  
Enamel paint on copper  
20.4 x 22.9 x 5.1 cm (height x width x depth)  
SAG 2017.01.07  
Gift of Donald Luxton



Lionel Thomas  
*Volans and Dorado*, 1976  
Intaglio monoprint  
45.8 x 48.3 cm  
SAG 2017.01.08  
Gift of Donald Luxton



Lionel Thomas  
*Gemini*, 1978  
Intaglio monoprint  
45.8 x 45.8 cm  
SAG 2017.01.09  
Gift of Donald Luxton

David Neel print image by Surrey Art Gallery. Wong and Thomas images by SITE Photography.

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Robert Kleyn  
*Continuous Monument (Semiahmoo Trail)*, 2015  
Mixed media installation with photocopies and tape  
Dimensions variable  
SAG 2017.01.10  
Gift of the Artist



Robert Kleyn  
*Habitus - Blackie Spit*, 2015  
Inkjet print  
40.7 x 40.7 cm  
SAG 2017.01.11  
Purchase



Robert Kleyn  
*Habitus - Nico Wynd*, 2015  
Inkjet print  
40.7 x 40.7 cm  
SAG 2017.01.12  
Purchase



Robert Kleyn  
*Habitus - Dunsmuir Farm*, 2015  
Inkjet print  
40.7 x 40.7 cm  
SAG 2017.01.13  
Purchase

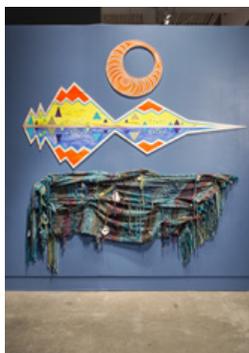
Images by SITE Photography.

# SURREY ART GALLERY - PERMANENT COLLECTION

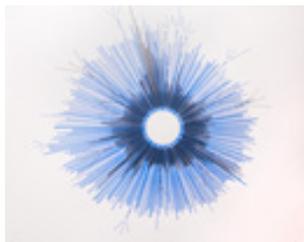
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Meera Margaret Singh  
*Community Centre*, 2012  
Single channel HD video  
14 minutes 28 seconds  
SAG 2017.01.14  
Purchase



Roxanne Charles  
*ŠKE, KÁL / Microphone*  
Installation with weaving, acrylic painting on panel and audio recording  
Dimensions variable  
SAG 2017.01.15  
Purchase



Jer Thorp  
*NYT Word Frequency - Hope/Crisis*, 2011  
Inkjet print  
40.7 x 50.8 cm  
SAG 2017.01.16  
Purchase



Jer Thorp  
*NYT Word Frequency - RGB*, 2011  
Inkjet print  
40.7 x 50.8 cm  
SAG 2017.01.17  
Purchase

Images by SITE Photography.



## EXHIBITION PROGRAMS

Through its exhibitions, the Gallery responds to contemporary art practices since 1975, and art's engagement with the ideas and issues that have shaped society and culture. This is realized through the curatorial planning of a calendar of exhibitions which balances providing local audiences with access to the artworks and ideas of significance on a national stage, with an opportunity to experience the artworks and ideas of artists living in the Gallery's region. The exhibition program's purpose is also expressed in the development of a thesis for exhibitions, which bridges those ideas and issues of concern to local audiences with those of global significance. There are two types of exhibitions programmed by the Surrey Art Gallery: curated exhibitions and community-organized exhibitions.

In 2017, the Surrey Art Gallery's exhibition program continued to focus on the critical importance of diversity. Diversity can be found in the range of artists, writers, curators, and educators who developed and delivered creative and intellectual content to the exhibitions. Diversity of gender, culture, geography and material practices is also evident in the range and form of our exhibition streams and the spectrum of local and international contemporary art presented.

In seeking to present a program that reflects the broad cultural diversity of Surrey, the Gallery continues to spotlight important image-makers from across Canada. We kicked-off 2017 with the launch of Meera Margaret Singh's video *Lalbagh*. This 3-channel screen-based work reveals the performative spaces of a geological monument in southern India where many people gather to relax, play, exercise and visit with others. Singh's project emphasized the performativity and theatricality of people in this space. This connection to theatre and performance in Singh's work

Image: Opening night of *Jim Adams: The Irretrievable Moment*. Photograph by Pardeep Singh.

resonated with theatre audiences who use the shared gallery lobby in which the work was presented.

In 2017, the Gallery's TechLab continued to support the production and presentation of innovative digital media art. The surprising combination of equipment required to produce Scott Billings' project *A Risky Jump* expanded new dimensions in the practice of cinema and art installation. Billings' work was presented alongside the Vancouver Art Gallery's touring exhibition *Out of Sight: Eadweard Muybridge and Harold Edgerton* in order to connect historical lens-based practices that bridge art and science, photography and film with contemporary efforts such as Billings' work. *Zoopraxis: Eadweard Muybridge's Animal Kingdom* presented additional animal-related Muybridge works alongside the *Out of Sight* selections from the Vancouver Art Gallery collection in order to show the importance of the non-human subject in the artist's *Animal Locomotion* magnum opus.

In 2017, we continued our work in highlighting the extraordinary practices of artists living in the City of Surrey and surrounding municipalities, and who are engaged with national and international conversations. For example, the 40 year survey *Jim Adams: Irretrievable Moment* (Spring 2017) responded to Adams' dialogue with American history and African-American experience, as well as his geographically rooted painting and sculpture that responds to local peoples and places in the Semiahmoo Peninsula. Similarly, the career survey of innovative Surrey-based ceramicist Don Hutchinson, *From Form to Fantasy*, as well as the *Shift: Kwantlen Polytechnic University Fine Art Faculty and Passionate Colours: South Asian Artists Guild* exhibitions, continue to demonstrate our commitment to the artists working and guiding the conversations in our region.

Cultural diversity and inclusion of a multiplicity of perspectives are values evident throughout the Gallery's programming. In fall of 2017, the *Ground Signals* exhibition featured 13 artists who address the subject of the land through immersive, time-based media, and sound especially. A key component of the exhibition was the presentation of indigenous artists from the South of Fraser region showing alongside artist peers from other provinces, and in relation to other Canadian artists who challenge stereotypes and assumptions of Canadian identity, ecological transformation, and landscape art.

In conjunction with *Ground Signals*, Semiahmoo artist Roxanne Charles worked with curator Jordan Strom to develop a number of projects related to the land and conversation coming out of the Truth and Reconciliation Commission. The *Sounds for Action: Sound Thinking* symposium presented performances and talks that examined the ways contemporary Canadian artists were responding to the legacies and ongoing challenges related to colonization in Canada.

Collectively, the 2017 exhibition program built on the Gallery's legacy and commitment to providing a wide spectrum of practices and perspectives. These efforts were grounded in the presentation of artists in our community and the Gallery's responsibility to consider their work outside of strictly regional discourses. This year's program built on the Gallery's long history of addressing the relationships between Eastern and Western art practices and ongoing realities of globalization in contemporary art in ways that were accessible and welcoming to our many visitors.

Jordan Strom  
Curator of Exhibitions and Collections

## Curated Exhibitions

To serve its Exhibition Program's purpose, the Gallery curates both group and solo exhibitions. These exhibitions are characterized by a highly developed curatorial thesis that engages with national and international discourse on contemporary art. These exhibitions include artworks that are drawn from its own collection or borrowed from local, national, and international artists or collectors, or a combination of the two. These exhibitions are either organized by the Gallery's staff curators or the curatorial staff from other organizations such as national and international art galleries. Occasionally, when additional expertise is required, guest curators, curatorial consultants, or academic researchers are contracted to work with staff curators to organize in-house curated exhibitions.

Exhibitions at the Gallery are drawn from and respond to contemporary art practice, which in turn responds to predominant social themes and cultural issues. Exhibitions bring into critical context works by diverse artists within the local, regional, and national field. Although the Gallery curators initiate most of the exhibitions through research and studio visits, some exhibitions are realized directly in response to proposals from artists and outside curators or travelling exhibitions proposed by peer galleries/institutions. Each exhibition proposal, whether created internally or submitted from external organizations or artists, are reviewed by a curatorial committee consisting of the Director, Curators, and Assistant Curator in consideration of the Gallery's mandate, values, the intentions of the exhibition program and the current curatorial thesis underlying the sets of exhibitions.

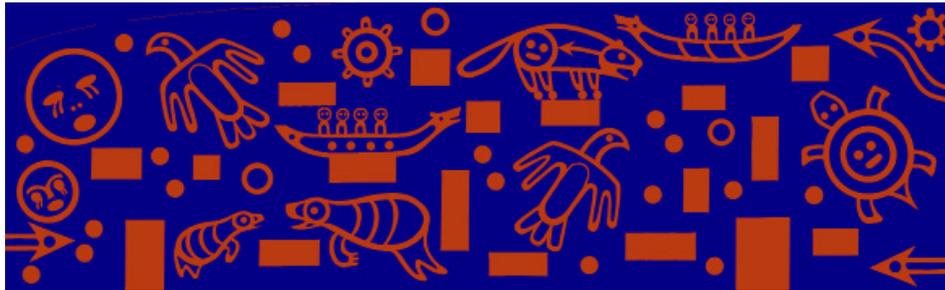
## Particular Interests of the Curated Exhibitions Program

Although the Surrey Art Gallery supports and presents a range of artworks created using a range of materials and methods, by local and international artists, there is evidence in the overall history of the Gallery's exhibitions of a particular interest in several of the following areas of art practice.

**Suburban Context of Surrey** – Although the Gallery was established when Surrey was still an agricultural district, Surrey has since grown into one of the largest cities in the province, and is one of the fastest growing municipalities in Canada. Its character is now a mix of both agriculture and urban development, bridged by suburban neighbourhoods. The phenomenon of suburban life is a recurring subject in exhibitions.

**Ceramics** – Stemming from the geographical context of the Gallery; Bear Creek was used to source clay for artworks during the early years of the Gallery's operations, ceramic practice continues to be strongly evident in the Gallery's educational programs. An ongoing interest in ceramics is expressed in exhibitions, as well as examples of contemporary ceramic practice in the permanent collection.

**Community Collaborations** – Although the Gallery has established both distinct curatorial projects and a separate community organized exhibition stream, there is a long history of collaborations with community residents and artists to develop exhibition projects. This may be in the form of exhibitions which result from a specific call for proposals, or the development of exhibitions which result from working with an adhoc advisory or steering committee on a particular subject.



**Digital Art** –The Gallery established a commitment to supporting the production and presentation of digital art forms in 1999, in response to a need demonstrated by the art community, and in addition to the existing exhibition program. This need was echoed by the interest expressed in digital media within Surrey’s diverse communities, as well as the increasing adoption of computers within society at large. The Gallery’s digital art program began with the TechLab as a dedicated site for exhibitions and residencies using digital technology, and has expanded to include other venues, as well as a range of related events such as symposia, workshops, demonstrations, open studios, and artists’ residencies. The program also now includes *Open Sound* and *UrbanScreen*.

A key value of the Gallery’s support of digital art is found in its partnerships and collaborations with artists, who continually advise the Gallery on various subjects including forms of artwork that would have positive reception by the regional art community (i.e. virtual reality environments, artificial intelligence software applications, telerobotic sculpture), investments the Gallery might make in equipment and other infrastructure to support digital art forms in the future and programs that would further develop audiences for digital art and discourse on this area of art practice.

Digital art exhibitions are all curated exhibitions, but may also be in the form of travelling exhibitions or include work from the Gallery’s Permanent Collection. Digital artworks are often directly commissioned by the Gallery for exhibition (as few venues are capable of supporting the purchase of digital art).



Digital art is understood as artwork that is dependent on computer technology for either its production or presentation. This may include analog electronics such as circuits or hybrids which combine traditional media with computational technology. A characteristic of the digital art exhibitions presented since 1999 has been the interactive capacities of the artworks. Exhibitions included within this program have also explored the history and precedents of electronic media art including lens and screen-based media such as experimental film, electronic sculpture, and telecommunications, along with other media since the 1970s, such as video, computer animation and the emergence of the Internet in the 1990s.

The UrbanScreen presents digital and interactive art and also premieres new works by youth artists during community screening events. The TechLab is the Gallery’s dedicated space for the presentation and production of digital media art. Top: animation still from Marianne Nicolson’s *The Way In Which It Was Given to Us*, (image courtesy of the artist); above: installation view of the High Muck a Muck’s *Playing Chinese* multimedia interactive installation in the TechLab (photograph by SITE Photography).



### Community Organized Exhibitions

Community exhibitions provide an exhibition venue for local artists, supported by Gallery staff. This exhibition series, presented primarily in the Surrey Arts Centre lobby, provides a high profile opportunity for regional audiences to see and experience the work of regionally resident artists. It also provides a regularly scheduled opportunity for groups to organize and further develop their capacity to prepare and present exhibitions of work by their members.

The Gallery provides to community arts organizations the following support: the facility, the services of the Gallery’s preparatory staff for installation (hanging, maintenance) as well as assistance in the content preparation for interpretive labels and panels, and promotional material. Depending on the theme or subject matter, community exhibitions are often aligned and scheduled with curated exhibitions displayed in the main gallery spaces. In some instances the Gallery will develop an invitation for an exhibition in this venue—for example a thematic juried exhibition in partnership with an organization, such as the Arts Council, to occur in conjunction with a curated exhibition in the main exhibit halls.

The Surrey Art Gallery partners with the Arts Council of Surrey to organize and present an annual juried exhibition. This committee-driven exhibition is presented in the Gallery’s main exhibition hall, to enable inclusion of installation art, sculptural artworks, and those that may require a controlled environment not possible with the community rails venue in the lobby. This exhibition also affirms to community artists that the Gallery’s primary exhibition venue is accessible to, and supports them.



Images, above: School exhibitions are presented annually in partnership with the Surrey School District and the Surrey Art Teachers Association; below: the annual ARTS exhibition is a partnership with the Arts Council of Surrey. Photographs by Glen Chua.



## WORKS FROM THE PERMANENT COLLECTION

Ongoing

**Artists:** Michael Dennis, Sherrard Grauer, Les Linfoot, Davide Pan, Philippe Raphanel, Henry Tsang, Brady Marks, Keith Rice-Jones

**Origin of Exhibition:** Surrey Art Gallery

The Gallery regularly presents a number of artworks from the Permanent Collection in and around the space of the Surrey Arts Centre's foyer. Constructed from hewn and charred wood, Michael Dennis's *Jump* and *Taiko Tao* are figurative sculptures that reference both Japanese calligraphy and French Post-Impressionism. Sherrard Grauer's *Sky with Swimmers* is a two part sculpture which dislocates and contorts the inner grid of a mesh steel cube to reveal human forms swimming through space. Also installed in view of the public are *Bits of It* by Les Linfoot and Davide Pan's painted metal bas relief sculptures *Roger* and *Rivers of Belief*. Brady Marks' *I Am Listening* is currently on display in the Arts Centre lobby on a temporary basis, while several of Keith Rice-Jones' *Monumental Sculptures* are on temporary display in the courtyard.

## EDUCATION & ENGAGEMENT PROGRAMMING:

- **School Programs:** K-12 docent-led inquiry-based tours included these works.
- **Children's Art Camps: Spring Break and Summer:** Camp participants toured the exhibition with their instructors.

Images, clockwise: installation view of *Sky with Swimmers* by Sherrard Grauer; *Bits of It* by Les Linfoot; *Taiko Tao* and *Jump* by Michael Dennis; and *Roger* by Davide Pan. Photographs by Cameron Heryet.



## KEITH RICE-JONES: MONUMENTAL SCULPTURES

February 27, 2016 – ongoing

**Artist:** Keith Rice-Jones

**Curator:** Liane Davison

**Origin of Exhibition:** Surrey Art Gallery

Sculptor Keith Rice-Jones uses clay to explore abstract three-dimensional forms that draw from the early history of world art and architecture. His practice includes the creation of large-scale assembled ceramic pieces that combine his interests in geometry, organic shapes, and the human figure. A selection of these monumental sculptures, newly acquired by the Surrey Art Gallery, are displayed in the reflecting pool of the Surrey Arts Centre courtyard.

### EDUCATION & ENGAGEMENT PROGRAMMING:

See 2016 Annual Report for previous events.

- **School Programs:** Docents were trained to tour this exhibition by staff and met with the artist Keith Rice-Jones. School groups discussed these artworks and, in some cases, also participated in a clay workshop.
- **ArtMaker Station:** Children and families were encouraged to create their own individual and collaborative miniature sculptures to experiment and learn about geometric and organic shapes, as well as 3D forms.

Image: Installation view of *Monumental Sculptures*. Photograph by Scott Massey.



## OUT OF SIGHT: EADWEARD MUYBRIDGE AND HAROLD EDGERTON

January 21 – March 5

**Artists:** Eadweard Muybridge, Harold Edgerton

**Curator:** Stephanie Rebick

**Origin of Exhibition:** Vancouver Art Gallery

*Out of Sight* features the work of two giants of photography who were revolutionary in making time stand still. Eadweard Muybridge (1830–1904) and Harold Edgerton (1903–1990) became international celebrities for their works that expanded our understanding of time and motion. Muybridge’s most famous photographs recorded movements of people and animals. His earliest stop-motion images of a running horse settled a bet that all four hooves left the ground when galloping. Edgerton turned his lens on capturing extremely small and fast movements such as a splash of milk that looks like a white crown, or a bullet travelling through a playing card.

The photographs featured in the exhibition depicted slices of time—frozen moments—to show us what the human eye can’t discern. In their scientific experiments, the two artists exploited the promise of the photographic medium to act as a definitive record of an action or event, essentially stopping time to depict the mechanical truth of movement. Brought together, these bodies of work explore ideas about perception and representation, challenging viewers to reconsider what we see in our everyday encounters.

Curated by Stephanie Rebick, *Out of Sight* was a travelling exhibition from the Vancouver Art Gallery.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Panel Discussion and Opening Reception:** Saturday, January 21. In “Science-Art Time-Speed,” curator Stephanie Rebick, academic Anton Lee, and artist Scott Billings talked about the photography of Eadweard Muybridge and Harold Edgerton in a discussion facilitated by Gallery Curator of Exhibition and Collections Jordan Storm. An opening reception followed.

Images: Installation views of *Out of Sight*. Photographs by SITE Photography.



- **Public Talk:** Wednesday, January 25. In “Splashes and Flashes: Eadweard Muybridge and the Lure of High-Speed Photography,” Toronto-based academic Marta Braun discussed Eadweard Muybridge’s 1887 *Animal Locomotion* and his influence on artists and scientists over two centuries.
- **Teacher Pro-D Day Tours & Workshop:** Friday, February 17. In the “The Art of Seeing,” Gallery educators Amelia Epp, Susanne Chow, and April Davis modelled various multi-modal and image-viewing methods that aid in the development of core competencies, including communication, creative and critical thinking, and visual literacy that are utilized across K-12 curriculum.
- **Exhibition Tour:** Wednesday, February 22. Rebick talked about the artwork of Muybridge and Edgerton, and was joined by Strom to connect these photographers’ work to Billings’ video installation concurrently on display in the TechLab.
- **InFlux:** Friday, February 24. In “Night of Art Action,” hands-on artmaking and live performances celebrated human kinetics and movement captured through a scientific and technological approach, and included: multimedia artist and filmmaker Alex MacKenzie’s interactive projection with 16mm film and colour gels; local community group MakerCube’s “soNio” soundboard (using a combination of knobs and dials participants could create their own sound and noise sequences); artists Brady Marks and Danielle Gotell’s “Heart Throb Heroines” heart-activated garment; Edward Westerhuis’ praxinoscope station; a mythical creature clay collaboration with Gallery artist-educators; an art-inspired hunt with the Gallery’s Youth Docents; a music and dance room with DJ and breakdancer Arthur Tiojanco; fusion electronica with Tarun Nayar and Rup Sidhu; and a performance with Moth Mouth (Lee Hutzulak and Dave Leith) and the psychedelic feedback visuals of Matt Krysko. Convened by Gallery Engagement Assistant Charis Au, and presented with Kwantlen Polytechnic University.
- **School Programs:** Docents were trained to tour the exhibition by staff and curator Stephanie Rebick. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre and post visit activities, curricular connections, and a vocabulary were included in a Teacher’s Guide.

Images, above: lecture with Marta Braun. Photograph by Pardeep Singh.



## ZOOPRAXIS: EADWEARD MUYBRIDGE'S ANIMAL KINGDOM

January 21 – March 5

**Artist:** Eadweard Muybridge

**Curator:** Jordan Strom

**Origin of Exhibition:** Surrey Art Gallery

Among Eadweard Muybridge's chief accomplishments was the publication of *Animal Locomotion*, a compendium of his signature photographic studies. Though comprised in large part of the study of human movement, a significant portion was also devoted to animals. These images, capturing a variety of quadrupeds and birds, would revolutionize the scientific understanding of animal movement and provide inspiration for many subsequent artists. *Zoopraxis* complemented the touring exhibition *Out of Sight* with a selection of works drawn from *Animal Locomotion*, along with a short film about Muybridge's invention of the zoopraxiscope.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Panel Discussion and Opening Reception:** Saturday, January 21. In "Science-Art Time-Speed," curator Stephanie Rebick, academic Anton Lee, and artist Scott Billings talked about the photography of Eadweard Muybridge and Harold Edgerton in a discussion facilitated by Gallery Curator of Exhibition and Collections Jordan Storm. An opening reception followed.
- **Public Talk:** Wednesday, January 25. In "Splashes and Flashes: Eadweard Muybridge and the Lure of High-Speed Photography," Toronto-based academic Marta Braun discussed

Images: Installation view of *Zoopraxis*. Photograph by SITE Photography.



Eadward Muybridge's 1877 *Animal Locomotion* and his influence on artists and scientists over two centuries.

- **Teacher Pro-D Day Tours & Workshop:** Friday, February 17. In the "The Art of Seeing," Gallery educators Amelia Epp, Susanne Chow, and April Davis modelled various multi-modal and image-viewing methods that aid in the development of core competencies, including communication, creative and critical thinking, and visual literacy that are utilized across K-12 curriculum.
- **Exhibition Tour:** Wednesday, February 22. Rebick talked about the artwork of Muybridge and Edgerton, and was joined by Strom to connect these photographers' work to Billings' video installation concurrently on display in the TechLab.
- **InFlux:** Friday, February 24. In "Night of Art Action," hands-on artmaking and live performances celebrated human kinetics and movement captured through a scientific and technological approach, and included: multimedia artist and filmmaker Alex MacKenzie's interactive projection with 16mm film and colour gels; local community group MakerCube's "soNio" soundboard (using a combination of knobs and dials participants could create their own sound and noise sequences); artists Brady Marks and Danielle Gotell's "Heart Throb Heroines" heart-activated garment; Edward Westerhuis' praxinoscope station; a mythical creature clay collaboration with Gallery artist-educators; an art-inspired hunt with the Gallery's Youth Docents; a music and dance room with DJ and breakdancer Arthur Tiojanco; fusion electronica with Tarun Nayar and Rup Sidhu; and a performance with Moth Mouth (Lee Hutzulak and Dave Leith) and the psychedelic feedback visuals of Matt Krysko. Convened by Gallery Engagement Assistant Charis Au, and presented with Kwantlen Polytechnic University.
- **School Programs:** Docents were trained to tour the exhibition by staff and curator Stephanie Rebick. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre and post visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.

Images: above: Eadward Muybridge, *Maggie Galloping*, collotype, 1877. Image courtesy of Equinox Gallery. Below, left to right: a visitor manipulates a mannequin at the InFlux praxinoscope station; guests enjoy a live performance at InFlux. Photographs by Glen Chua.



## SCOTT BILLINGS: A RISKY JUMP

January 21 – March 5

**Artist:** Scott Billings

**Curator:** Jordan Strom

**Origin of Exhibition:** Surrey Art Gallery

Inspired by early 20th century cinematic experiments of Georges Méliès, Dziga Vertov, and Buster Keaton among others, the video installation *A Risky Jump* uses slowed down footage of a human figure in free fall to examine the limits of visibility extended through new technology, carefully executed performance and cinematography. In the film, the artist is shown curled up and seemingly asleep on his studio floor, before the floor gives way and he is jolted awake into an Icarus-like slow motion free fall, eventually landing into an apparent crash pad on the studio floor before falling back into sleep. In this way, the installation is also a reflection on the creative act itself—the relationship between the conscious and unconscious, sleep and wakefulness, rest and shock.

*A Risky Jump* is also an exploration of new frontiers in cinema. As is the case with many of Billings' artworks, this video installation re-engineers consumer media electronics, transforming the gallery into the machinery of cinema. For this installation the artist has built a mechanical apparatus to slowly lower the projector and the image of the falling artist down the gallery wall, mimicking the path of his body and camera, spatially replicating the event of the studio in the gallery space. Using cutting edge camera technology normally used in sports broadcasting, the artist transforms a split-second action into a seven minute event. Hovering between stillness and motion, Billings' dreamlike projection is suggestive of the world's current state of flux and instability. The artwork also evokes the inherent pitfalls and pratfalls of the artist's life, and the 'leap into the void' that is the creative act.

Images: installation views of *A Risky Jump*. Photographs by SITE Photography.



### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Panel Discussion and Opening Reception:** Saturday, January 21. In “Science-Art Time-Speed,” curator Stephanie Rebick, academic Anton Lee, and artist Scott Billings talked about the photography of Eadweard Muybridge and Harold Edgerton in a discussion facilitated by Gallery Curator of Exhibition and Collections Jordan Storm. An opening reception followed.
- **Teacher Pro-D Day Tours & Workshop:** Friday, February 17. In the “The Art of Seeing,” Gallery educators Amelia Epp, Sussanne Chow, and April Davis modelled various multi-modal and image-viewing methods that aid in the development of core competencies, including communication, creative and critical thinking, and visual literacy that are utilized across K-12 curriculum.
- **Exhibition Tour:** Wednesday, February 22. Rebick talked about the artwork of Muybridge and Edgerton, and was joined by Strom to connect these photographers’ work to Billings’ video installation concurrently on display in the TechLab.
- **Thursday Artist Talk:** Thursday, March 2. For the past decade, Billings has investigated dream and sleep in connection with cinema and the unconscious through his unique repurposing of the machinery of spectacle: film projectors, television monitors, programmable concert lighting, and IMAX film. In “Copying Machine,” Billings discussed both his past and current artwork, including *A Risky Jump* in the TechLab.
- **InFlux:** Friday, February 24. In “Night of Art Action,” hands-on artmaking and live performances celebrated human kinetics and movement captured through a scientific and technological approach, and included: multimedia artist and filmmaker Alex MacKenzie’s interactive projection with 16mm film and colour gels; local community group MakerCube’s “soNio” soundboard (using a combination of knobs and dials participants could create their own sound and noise sequences); artists Brady Marks and Danielle Gotell’s “Heart Throb Heroines” heart-activated garment; Edward Westerhuis’ praxinoscope station; a mythical creature clay collaboration with Gallery artist-educators; an art-inspired hunt with the Gallery’s Youth Docents; a music and dance room with DJ and breakdancer Arthur Tiojanco; fusion electronica with Tarun Nayar and Rup Sidhu; and a performance with Moth Mouth (Lee Hutzulak and Dave Leith) and the psychedelic feedback visuals of Matt Krysko. Convened by Gallery Engagement Assistant Charis Au, and presented with Kwantlen Polytechnic University.
- **School Programs:** Docents were trained to tour the exhibition by education staff and met with the artist, Scott Billings. Pre and post visit activities, curricular connections, and a vocabulary were included in a Teacher’s Guide.

Image: opening night panel discussion with Stephanie Rebick, Anton Lee, and Scott Billings. Photograph by Pardeep Singh.



## DON HUTCHINSON: FROM FORM TO FANTASY

January 21 – March 19

**Artist:** Don Hutchinson

**Curator:** Brian Foreman

**Origin of Exhibition:** Surrey Art Gallery

The exhibition *From Form to Fantasy* presented a career survey of ceramic work drawn from Surrey-based potter Don Hutchinson's personal collection. Featuring over thirty-five works, the exhibition revealed the incredible range of Hutchinson's practice from his beginnings as a production potter in the late 1960s through to his recent one-of-a-kind sculptures demonstrating his mastery of clay, humour, and storytelling. Hutchinson has always incorporated the natural environment into his ceramics by sourcing his clay bodies and minerals from the local British Columbian landscape.

Among the intriguing works presented were his figurative and mythological sculpture, including a shaman transforming into a kayak and a boat transporting two birds, and other singular works including frogs, herons, and owls. Another key trajectory of Hutchinson's work reflected in the exhibition was his vast array of studio pottery and functional ceramic ware, including decorative platters, bowls, vases and other vessels. Included in the displays was the artist's influential and highly regarded training manual *Processing Minerals for Ceramic Glazes: A Potters Journal*, published in 1980.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception:** Saturday, January 21.
- **Teacher Pro-D Day Tours & Workshop:** Friday, February 17. In the "The Art of Seeing," Gallery educators Amelia Epp, Susanne Chow, and April Davis modelled various multi-modal and image-viewing methods that aid in the development of core competencies, including communication, creative and critical thinking, and visual literacy that are utilized across K-12 curriculum.
- **InFlux:** Friday, February 24. In "Night of Art Action," hands-on artmaking and live performances celebrated human kinetics and movement captured through a scientific and technological approach, and included: multimedia artist and filmmaker Alex

Images, left to right: *The Professor*, 2007, soda-fired stoneware; *Rain*, 2002, stoneware; *Peacock Smiling*, 2009, Squamish Chief White stoneware and coloured stains. Photographs by Ken Mayer.



MacKenzie's interactive projection with 16mm film and colour gels; local community group MakerCube's "soNio" soundboard (using a combination of knobs and dials participants could create their own sound and noise sequences); artists Brady Marks and Danielle Gotell's "Heart Throb Heroines" heart-activated garment; Edward Westerhuis' praxinoscope station; a mythical creature clay collaboration with Gallery artist-educators; an art-inspired hunt with the Gallery's Youth Docents; a music and dance room with DJ and breakdancer Arthur Tiojanco; fusion electronica with Tarun Nayar and Rup Sidhu; and a performance with Moth Mouth (Lee Hutzulak and Dave Leith) and the psychedelic feedback visuals of Matt Krysko. Convened by Gallery Engagement Assistant Charis Au, this inFlux was presented with Kwantlen Polytechnic University.

- **Special Tour & Workshop:** Thursday, March 16. In "Even those in perfect positions may have feet of clay," University of British Columbia's Faculty of Arts Humanities 101 participants toured *Don Hutchinson: From Form to Fantasy* and *Inspired! Surrey Ceramic Showcase* with Humanities 101 Director Margot Leigh Butler and Gallery Curator of Education and Engagement Alison Rajah, followed by a hands-on ceramics workshop of vessel making in relation to perfect positions and a collaborative touchstone piece with Gallery artist-educator Claire Cilliers.
- **Artist's Tour:** Sunday, March 19. Don Hutchinson led a tour of his ceramics in *From Form to Fantasy*, sharing inspirations, anecdotes, and processes for his distinct work that ranges from functional to playful, useful to fanciful.
- **Family Sunday: Sunday, March 12.** During the afternoon program "Magic, Marks & Making!" participants explored exhibition concepts and materials in a variety of thematic activities. Inspired by Hutchinson's fantastical birds and creatures, and his bold and playful surface designs, they created personalized art books to record creative discoveries and drawings and adorned them with popup paper animals, experimented with patterns and paint, made critters out of everyday objects, and sculpted imaginary clay creatures. Participants also attended an interactive, magical performance by Travis Bernhardt. Convened by Gallery educator Amelia Epp.
- **School Programs:** Docents were trained to tour the exhibition by education staff and met with the artist, Don Hutchinson. School groups also attended a clay workshop which made connections to the exhibition.

Image: Installation views of *From Form to Fantasy*. Photography by SITE Photography.



## INSPIRED! SURREY CERAMIC SHOWCASE

January 21 – March 19

**Artists:** Ailsa Brown, Giovanna Cameron, Carole Clancey, Robin Jenkins, Susan Johnston, Sharon Lightstone, Jean Paull, Gail Simpson, Arlene Skelton, Dorothy Warwicker, Sara Zindler

**Curator:** Brian Foreman

**Origin of Exhibition:** Surrey Art Gallery

In conjunction with Don Hutchinson's own solo exhibition, *Inspired!* demonstrated his long-standing influence on the Fraser Valley ceramics community. Hutchinson led a workshop for members of the Fraser Valley Potters Guild and Semiahmoo Potters at Kwantlen University ceramic studio in the summer of 2016; this exhibit included works developed by the artists from their experiences under Hutchinson's tutelage, demonstrating the technical skills they learned or how Hutchinson's decorative approaches and themes inspired them.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception:** Saturday, January 21.
- **Teacher Pro-D Day Tours & Workshop:** Friday, February 17. In the "The Art of Seeing," Gallery educators Amelia Epp, Susanne Chow, and April Davis modelled various multi-modal and image-viewing methods that aid in the development of core competencies, including communication, creative and critical thinking, and visual literacy that are utilized across K-12 curriculum.
- **InFlux:** Friday, February 24. In "Night of Art Action," hands-on artmaking and live performances celebrated human kinetics and movement captured through a

Image: Installation view of *Inspired*. Photograph by SITE Photography.



scientific and technological approach, and included: multimedia artist and filmmaker Alex MacKenzie's interactive projection with 16mm film and colour gels; local community group MakerCube's "soNio" soundboard (using a combination of knobs and dials participants could create their own sound and noise sequences); artists Brady Marks and Danielle Gotell's "Heart Throb Heroines" heart-activated garment; Edward Westerhuis' praxinoscope station; a mythical creature clay collaboration with Gallery artist-educators; an art-inspired hunt with the Gallery's Youth Docents; a music and dance room with DJ and breakdancer Arthur Tiojanco; fusion electronica with Tarun Nayar and Rup Sidhu; and a performance with Moth Mouth (Lee Hutzulak and Dave Leith) and the psychedelic feedback visuals of Matt Krysko. Convened by Gallery Engagement Assistant Charis Au, this inFlux was presented with Kwantlen Polytechnic University.

- **Special Tour & Workshop:** Thursday, March 16. In "Even those in perfect positions may have feet of clay," University of British Columbia's Faculty of Arts Humanities 101 participants toured *Don Hutchinson: From Form to Fantasy* and *Inspired! Surrey Ceramic Showcase* with Humanities 101 Director Margot Leigh Butler and Gallery Curator of Education and Engagement Alison Rajah, followed by a hands-on ceramics workshop of vessel making in relation to perfect positions and a collaborative touchstone piece with Gallery artist-educator Claire Cilliers.
- **School Programs:** Docents were trained to tour the exhibition by education staff and guided tours included this exhibition.

Image: Visitors examine artworks on the opening night *From Form to Fantasy* and *Inspired!* Photographs by Pardeep Singh.



## CANADA 150 ART BY SURREY STUDENTS

February 16 – April 16

**Curators:** Surrey School District and Surrey Art Teachers Association

**Origin of Exhibition:** Surrey School District

The Surrey Art Gallery annually hosts an exhibition showcasing the creativity of students participating in the Surrey School District’s art education programs and the value of art education in the BC School curriculum. For Canada’s sesquicentennial year, the Surrey School District broke with the yearly tradition of alternating between elementary and secondary school groups, instead combining both groups for one of the largest displays of student art in the history of the Surrey Arts Centre. Due to the volume of art contributed to the exhibition, artworks were displayed in rotating presentations on monitors throughout the lobby of the Arts Centre. Students of all ages were asked by their teachers to consider what Canada means to them. With paintings, drawings, photographs, films, and more, students celebrated Canadian achievement, while also striving for ever-greater equality, environmental security, and quality of life.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception:** Wednesday, February 15. Artworks by several hundred Surrey students were celebrated with the young artists and their family, friends, and teachers. The event included a keynote by Gallery artist-educator Roxanne Charles, and remarks by Surrey School Board Trustee Laurae McNally, Surrey Assistant Superintendent Ross Brennan, and Gallery Director Liane Davison, as well as a collaborative artmaking activity with Gallery educators.
- **School Programs:** Docents were trained to tour the exhibition by education staff and guided tours included this exhibition.
- **Children’s Art Camps:** Spring Break: Camp participants toured these artworks with their art educators.

Images: activity wall at opening; cardboard Canadian flag made by art students at Will F. Davidson Elementary, Mary Jane Shannon Elementary, and Guildford Park Secondary schools; opening night. Photographs by Glen Chua and Florence Carlsen.



**URBANSREEN: SCENOCOSME: RENCONTRES IMAGINAIRES**  
to May 7, 2017

**Artists:** Grégory Lasserre, Anais met den Ancxt

**Curator:** Alison Rajah

**Origin of Exhibition:** Surrey Art Gallery

This digital playground invites audiences to participate in a large-scale artwork and make connections with people they may otherwise never interact with. Passionate about using art and technology to break down social barriers, the French artist team Scenocosme created cutting-edge software that lets viewers “beam” themselves into live video and interact with strangers-turned-friends in real time. These “virtual friends” prompt a response to their actions in playful ways, perhaps allowing participants to touch their hand, pat their head, or tickle their chin. Visitors become storytellers, creating their own reality on Canada’s largest non-commercial urban screen.

Surrey Art Gallery gratefully acknowledges Creative BC, the Province of BC through the BC Arts Council, and French Consulate Vancouver/Consulat général de France à Vancouver for their support of this project.

**EDUCATION & ENGAGEMENT PROGRAMMING:**

See 2016 Annual Report for previous events.

- **Onsite Event:** Friday, April 28. Following the Youth Night at UrbanScreen, where local youth premiered new digital artworks they created, those in attendance were invited to interact with *Rencontres Imaginaires*.

Image: Technician Christophe Thollet testing video interactivity with prototype of sensor camera live interface during installation of *Rencontres Imaginaires*. Photography by Grégory Lasserre.



## URBANSREEN: YOUTH DIGITAL ART SCREENING

April 28

**Artists:** Youth Park and Gym Program youth participants

**Organizer:** Gym Programs Coordinator Mannie Deo

**Origin of Exhibition:** Chuck Bailey Recreation Centre

Part of the vision of the UrbanScreen venue was to engage youth who participate in recreation centre programs and use the youth park. Since 2012, when the Youth Park Coordinator brought forward youth interest in screening their work at an UrbanScreen Advisory Committee meeting, the Surrey Art Gallery has partnered with the Chuck Bailey Recreation Centre and Youth Park for event screenings.

Youth in Chuck Bailey's Youth Park and Gym programs collaborated on developing joint projects that they conceptualized, filmed, and edited together.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Onsite Event:** Friday, April 28. Following the Youth Night at UrbanScreen, where local youth premiered new digital artworks they created, those in attendance were invited to interact with *Rencontres Imaginaires*.

Image: Young People watching the video artworks they created. Photograph by Edward Westerhuis



## JIM ADAMS: THE IRRETRIEVABLE MOMENT

April 8 – June 11

**Artist:** Jim Adams

**Curator:** Jordan Strom and Laura Schneider

**Origin of Exhibition:** Surrey Art Gallery and the Reach Gallery Museum

The largest of exhibition of Jim Adams work to date, this two-part exhibition featured five decades' worth of this White Rock/Surrey-based artist's practice including many never-before seen artworks. Adams's pictures often combine historical events with speculative futures, real people in imagined situations, and mythological people in contemporary scenarios. A strong sense of narrative tension infuses Adams' landscapes and portraits. In addition to many dramatic and, in some cases, more ominous works, the exhibition also featured many pictured laced with humor, such as his *UFO Fragment* series, which inserts 3D objects like pencils, photographic negatives, and newspaper clippings into painted idyllic suburban landscapes.

Drawing from influences as diverse as late twentieth-century comics and science fiction to European Romantic landscape painting, classical myth, and African-American history, Adams' exhibition probed a number of themes including the hidden dramas of suburbia, the encroachment of military culture on everyday life, and the effects of technology and consumerism on young male identity. As evidenced in many of Adams' canvases, moments from the past can't be reclaimed; only partially glimpsed and transformed into something new in the realization of the artwork.



Images: Installation views of *The Irretrievable Moment*. Photographs by SITE Photography.



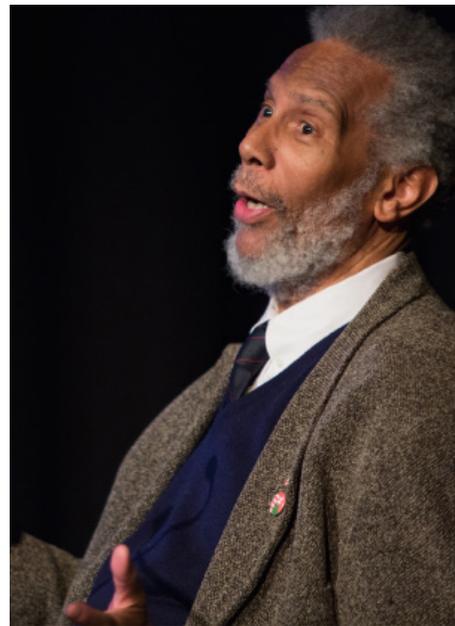
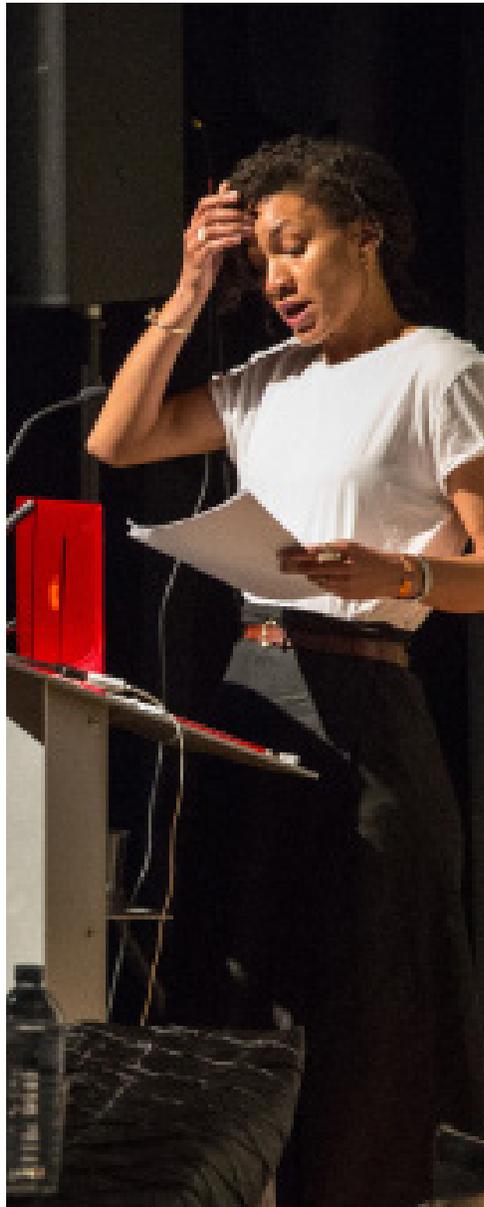
#### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Art Together:** Tuesday, April 4. In this drop-in session, young people had a preview tour of *The Irretrievable Moment* with Jim Adams, as well as learnt about his art practice and participated in a large-scale collaborative painting activity.
- **Artist Talk and Opening Reception:** Saturday, April 8. Prolific painter and longtime Surrey-based exhibiting artist Jim Adams spoke about the artworks in the exhibition and his practice, followed by an opening reception celebrating *Jim Adams: The Irretrievable Moment* and *High Muck a Muck: Playing Chinese*, with music by Stephen Murray.
- **Panel Discussion:** Sunday, April 23. In “Jim Adams—Of Milestones and Myths,” co-curators Laura Schneider from The Reach Gallery Museum and Jordan Strom from the Gallery were joined by writer Yaniya Lee and artist Sylvia Grace Borda to discuss Adams’ five decades of artmaking, facilitated by Gallery Curator of Education and Engagement Alison Rajah. The panel traced Adams’ artistic trajectory, from his early airplane paintings that capture his love of flight to his dramatic skies with human action playing out in the foreground and his ongoing reinterpretation of mythic figures. With humour and critique, Adams’ work

Images, clockwise: Visitors examine Jim Adams’ print works on the pening night of *The Irretrievable Moment*; *Torpedo Ram Plate (The Artist Attacks Kits Beach)*, 1990, acrylic on ragboard and high temperature plastic; *In Living Colour (8p.m. chan. 13)*, 1991, acrylic on canvas. Photographs by Pardeep Singh and SITE Photography.

poignantly addresses our humanity and emotions, such as jealousy and anger, which are found in many world myths that continue to be relevant today. Also relevant is his portrayal of Black Canadian and American experience from the past half century, especially at a time when racism and xenophobia are on the rise across North America.

- **School Programs:** Docents were trained to tour the exhibition by education staff and the artist, Jim Adams. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre and post visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.



Images: Yaniya Lee speaks at the panel discussion; Jim Adams introduces his exhibition on opening night; visitors listen to clips of Jim Adams on the S.A.G.A. television show. Photographs by Glen Chua and Pardeep Singh.



## HIGH MUCK A MUCK: PLAYING CHINESE

April 8 – August 26

**Artists:** Nicola Harwood, Fred Wah, Jin Zhang, Bessie Wapp, Thomas Loh, Hiromoto Ida, Tomoyo Ihaya, Philip Djwa, Cameron Mah, and Lawrence Mar

**Curator:** Nicola Harwood

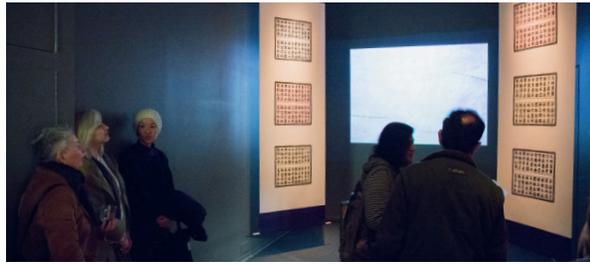
**Origin of Exhibition:** Oxygen Art Centre

*High Muck a Muck: Playing Chinese* brought West Coast Chinese history into the present through a digital and interactive exhibit. The installation explored historical and contemporary tensions surrounding Chinese immigration to British Columbia. Visitors participated in the gamble of immigration by filling in their own family immigration history on a Chinese Pak Ah Pu lottery card and inserting it into a machine that would read their “fortune” on the screen. When inserted into the kiosk/shrine structure the stamped lottery cards produced different sequences of images and sounds related to historical Chinatowns in Nelson, Victoria, Vancouver, or Richmond, evocative poems by Fred Wah, watercolour paintings of people and landscapes by Tomoyo Ihaya, music by Jin Zhang, videos and performances by Bessie Wapp and Thomas Loh, and oral histories by a number of people that give you a snapshot of Chinese life then and now. The exhibition was first presented at the Oxygen Art Centre, Nelson, BC in 2014. The project was awarded the New Media Writing Prize in 2015.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception:** Saturday, April 8.

Image: Installation view of *High Muck a Muck*. Photograph by SITE photography.



Please pass out on the pak ah  
game.  
Hang one character from  
each one. Pick one only  
each.  
Place your ticket inside the  
envelope in the direction of  
the arrow.  
Good Luck.



- **Art Together:** Tuesday, May 2. In this drop-in session, young people toured *High Muck a Muck: Playing Chinese with Fred Wah*, as well as learnt about his writing practice and participated in a creative writing activity to explore their own stories. Additional Art Together sessions with *High Muck a Muck* artists included a sound workshop with Don Chow (May 16) and a collaborative mixed media collage workshop with Tomoyo Ihaya (May 30).
- **Panel Discussion:** Saturday, June 10. To discuss history, identity, migration, and narrative in new forms of digital practice, High Muck a Muck coordinator, writer, and artist Nicola Harwood, along with poet Fred Wah and composer Jin Zhang, were joined by artist and researcher Cora Li-Leger and facilitated by Gallery Curator of Exhibition and Collections Jordan Strom and Gallery Curator of Education and Engagement Alison Rajah.
- **Family Summer Art Party:** Saturday, July 15. For the Gallery's first Family Summer Art Party, visitors explored the theme of "Maps, Making & Me!" Inspired by poetry, videos, stories, watercolour maps, and an old Chinese lottery game (Pak Ah Pu) in *High Muck a Muck: Playing Chinese*, they recorded their own creative discoveries through creating a Pak Ah Pu game card art book, as well as contributed to a collaborative clay landscape and colourful chalk map, and sculpted a personal game piece. Participants also attended an interactive Stories on Wheels! performance by Pangaea Arts. Through illustrated picture cards on a wooden stage attached to the back of a bicycle (drawing from a historic form of Japanese street theatre), participants learnt about the history of the early Chinese coal mining community in Cumberland Chinatown on Vancouver Island, accompanied by musician Gelina Jiang. Convened by Gallery educator Amelia Epp.
- **School Programs:** Docents were trained to tour the exhibition by education staff and curator, Nicola Harwood. Guided tours included this exhibition. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre and post visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.

Images, clockwise: Visitors interact with *High Muck a Muck* on opening night; a Pak Ah Pu card designed for use in the installation; conversation at the artists' panel; an illustrated map of Richmond drawn from the *High Muck a Muck* website. Photographs by Pardeep Singh, Glen Chua, and Nicola Harwood.



## PASSIONATE COLOURS

April 22 – July 14

**Artists:** Shital Anmol, Gunwant Bassi, Sanjoy Das, Vipin Kapoor, Baljit Kaur, Bindoo Matharu, Jay Panesar, Jarnail Singh, Navalpreet Rangi, Neeti Singh, Parminder Singh, and Mandeep Wirk.

**Curator:** Artist selected

**Origin of Exhibition:** South Asian Artists Guild

Presented in a variety of media including painting, photography, collage, and digital composites, the *Passionate Colours* exhibition showcased a wide-selection of genres including portraits, landscapes, still life, and architectural documentation. The primarily Surrey-based artists created imagery related to local streetscapes, monuments, geography, historic festivals, and the people and places of Surrey and the Punjab, all in celebration of the vitality of South Asian and Canadian culture. Nature, spirituality, and the importance of colour were recurring themes in many of the works. The exhibition coincided with Vaisakhi, an annual festival celebrating the birth of Sikh faith, the foundation of Khalsa, and the Punjabi harvest. *Passionate Colours* was part of the explorAsian festival, Vancouver.

The reception was presented in partnership with the Centre for Indo-Canadian Studies, KVP Entertainers, and Nanak Foods.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Wednesday, April 26.** Celebrating the spring harvest festival, Sikh new year, and spring exhibitions *Passionate Colours* and *Meera Margaret Singh: Lalbagh*, speakers included artists Mandeep Wirk and Jarnail Singh, cultural advocate Kamal Sharma, and Gallery Director Liane Davison, along with Gallery Curators Jordan Strom and Alison Rajah. The event included a performance with Mohamed Assani and was presented in partnership with KVP Entertainment and Nanak Foods.
- **School Programs:** Docents were trained by education staff and guided tours included this exhibition.

Images: Visitors enjoy artworks on display at the *Passionate Colours* opening reception and Vaisakhi celebration night. Photographs by Brian Giebelhaus.



## MEERA MARGARET SINGH: LALBAGH

April 22, 2017 – February 18, 2018

**Artists:** Youth Park and Gym Program youth participants

**Organizers:** Youth Park Coordinator Erin Beynon and Gym Programs Coordinator Mannie Deo with Chuck Bailey Community Committee

**Origin of Exhibition:** Chuck Bailey Recreation Centre

An ancient hilltop in South India takes centre stage as the drama of human activity unfolds around it. Using the national geological monument of Lalbagh Hill, a three billion-year-old rock formation located in Bangalore as a main character, Meera Margaret Singh's three-channel video observes a diverse range of individuals (varying in terms of age, religion, socioeconomic status, and gender) who serve as secondary characters, moving in and out of the frame and over and beyond the rock.

With its unusual eroded and sloping surface, the rock hilltop has been a popular gathering place for locals and tourists for hundreds, if not thousands, of years. With its links and repetitions throughout the three channels, *Lalbagh* becomes a subtly choreographed sequence of movements over time. Singh's video foregrounds the drama of the landscape while simultaneously looking at the limits of performance and theatre of the everyday. The artwork was created while Singh was artist-in-residence at 1Shanti Rd in Bangalore in 2015.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Vaisakhi Celebration and Opening Reception:** Wednesday, April 26. Celebrating the spring harvest festival, Sikh new year, and spring exhibitions *Passionate Colours* and *Meera Margaret Singh: Lalbagh*, speakers included artists Mandeep Wirk and Jarnail Singh, cultural advocate Kamal Sharma, and Gallery Director Liane Davison, along with Gallery Curators Jordan Strom and Alison Rajah. The event included a performance with Mohamed Assani and was presented in partnership with KVP Entertainment and Nanak Foods.
- **School Programs:** Docents were trained by education staff and guided tours include this exhibition.



Images, top to bottom: still from *Lalbagh*; Visitors examine *Lalbagh* during Vaisakhi event. Photographs by Meera Margaret Singh and Brian Giebelhaus.



## ARTS 2017

June 27 – August 22

**Artists:** Chandni Ambwani, Hazel Breitreutz, Victor Bulik, Giovanna Cameron, Elizabeth Carefoot, Florence Carlsen, Cayley Carlson, YoungHwa Cha-Hach, Sidi Chen, Carolina Christ-O'Brien, Joanne Dennis, Nino Dobrosavljevic, Tom Douglas, Martha Edades, Alanna Edwards, Kathleen Gaitt, Dania Ghandi, Katina Giesbrecht, Louise Harding, Tracy Hetherington, Susan Howe, Josephine Jansen, Sandeep Johal, Victor Keohavong, Aqsa Khan, Lorena Krause, Jorma Kujala, Chito Maravilla, Eileen Mathew, Les McKinnon, Tristan Miller, Meriwether Morris, Nina Mudny, Erin Shavaun Mulcahy, Alyzza Nicolas, George Omorean, Carol Pan, Sarah Power, Robert Gary Parkes, Ariel Ricafort, Roland Rihela, Jordan Sailor, Taslim Samji, Christel Sim, Meghan Spence, Tracie Stewart, Margaret Strickland, Lesley Tannen, Jamie Torrebadell, Vivian Tran, Raymund Valerio, Alana Williams, Mandeep Wirk, Ketty Zhang, Karen Kroeker

**Curators:** Juried

**Origin of Exhibition:** Arts Council of Surrey

This annual juried exhibition, organized by the Arts Council of Surrey in collaboration with the Surrey Art Gallery, generates awareness of local artists' work and plays an important role in emerging artists' professional development. In conjunction with the sesquicentennial of Canadian federation, the Arts Council of Surrey invited entrants to submit works based on Canadian themes, such as the environment, diversity & inclusion, youth, or national reconciliation. Entries addressed the subject of Canada in a variety of ways, ranging from traditional indigenous beadwork to satirical sculptures.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception:** Friday, June 23. After welcome remarks by artist Laura Wee Láy Láy of the Sto:lo Nation, Surrey Art Gallery Director Liane Davison, Arts Council of Surrey Vice President Maxine Howchin, and Councillor Judy Villeneuve introduced the exhibition and awarded prizes.

Images: Installation views and opening night of Arts 2017 Photography by Rhys Edward and Glen Chua.



- **Family Summer Art Party:** Saturday, July 15. For the Gallery’s first Family Summer Art Party, visitors explored the theme of “Maps, Making & Me!” Inspired by poetry, videos, stories, watercolour maps, and an old Chinese lottery game (Pak Ah Pu) in High Muck a Muck: Playing Chinese, they recorded their own creative discoveries through creating a Pak Ah Pu game card art book, as well as contributed to a collaborative clay landscape and colourful chalk map, and sculpted a personal game piece. Participants also attended an interactive Stories on Wheels! performance by Pangaea Arts. Through illustrated picture cards on a wooden stage attached to the back of a bicycle (drawing from a historic form of Japanese street theatre), participants learnt about the history of the early Chinese coal mining community in Cumberland Chinatown on Vancouver Island, accompanied by musician Gelina Jiang. Convened by Gallery educator Amelia Epp.
- **Reflections on Canada Panel Discussion:** Thursday, July 27. In light of Canada’s sesquicentennial, the past, present, and future of Canadian art was discussed through presentations by Surrey’s Poet Laureate Renée Sarojini Saklikar, visual artist Kira Wu, ceramic artist Laura Wee Lay Laq, and musician Amarjeet Singh, moderated by Curator of Exhibitions and Collections Jordan Strom and Curator of Education and Engagement Alison Rajah.

Images, clockwise: Amarjeet Singh speaks about his musical practice at the Reflections on Canada panel event; visitors examine artworks during the Family Summer Art Party. Photographs by Surrey Art Gallery and Pardeep Singh.



## SHIFT: KWANTLEN POLYTECHNIC UNIVERSITY FINE ARTS FACULTY

July 22 – November 5

**Artists:** Elizabeth Barnes, Ana Black, Ying-Yueh Chang, Bastien DesFriches Doria, Sibéal Foyle, Jessica Gnyp, Heather Lippold, Alison MacTaggart, Paulo Majano, Scott McBride, Maria Anna Parolin, Terry Sawatzky, Liz Toohey-Wiese, Kira Wu.

**Curator:** Artist selected

**Origin of Exhibition:** Kwantlen Polytechnic University

Responsible for guiding the visions of many emerging Metro-Vancouver based artists, Kwantlen Polytechnic University Fine Arts professors and instructors are formidable experts within their respective disciplines. Their practices encompass both the physical and theoretical exploration of material. Showcasing the talented and members of KPU's faculty and staff, the *Shift* featured a wide range of media, including photography, painting, ceramics, and sculpture. Some artworks pushed the limits of the form, demonstrating mastery of traditional media, while others focused on how images are artificially constructed via technology. All are unified by a keen interest in using artistic media to create compelling imagery and to address socially relevant topics such as personal health, the diversity of the natural world, the subconscious, personal identity and new forms of portraiture, the impact of technology on art, and the construction of text.



Images, clockwise: Installation view of *Shift*; Kira Wu, *Fortune Teller*, 2017, digital photograph mounted on aluminum panel; Ana Black, *Histories 1*, 2005/2017, archival pigment print; Ying-Yueh Chang, *Chrysanthemum Flower on Hybrid Chrysanthemum Plate*, 2017, Chinese Imperial porcelain. Installation photograph by SITE photography.



## URBANSREEN: YOUTH DIGITAL ART SCREENING

September 22

**Artists:** Youth Park, Gym Program, Community Art Program, and Art Together participants

**Organizers:** Gym Programs Coordinator Mannie Deo with Chuck Bailey Community Committee, Community Art Program Youth Arts Coordinator Edward Westerhuis, and Surrey Art Gallery Engagement Assistant Charis Au.

**Origin of Exhibition:** Chuck Bailey Recreation Centre and Baobab

In addition to screenings of video art projects by youth in Chuck Bailey's Youth Park and Gym programs, multimedia works by the newly developed Community Art Program initiative, as well as the Surrey Art Gallery's Art Together program, were premiered. These collaborative projects were facilitated by the Community Art Program's Youth Arts Coordinator Edward Westerhuis and Surrey Art Gallery's Engagement Assistant Charis Au in conjunction with local artists Polly Gibbons and Alex MacKenzie.

### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Community Event:** Friday, September 22. Screenings included Chuck Bailey youth park and gym programs project, the Community Art Program's *Hands Together* video with mentoring artist Polly Gibbons, and the Gallery's Art Together collaborative film graffiti project with mentoring artist Alex MacKenzie. Those in attendance were able to view the premier of Marianne Nicolson's *The Way In Which It Was Given to Us* as well.

Image: Youth at Chuck Bailey Recreation Centre watch videos created by the Community Art Program. Photographs by Brian Giebelhaus.



## GROUND SIGNALS

September 23 – December 10

**Artists:** Ruth Beer, Roxanne Charles, Marie Côté, Lindsay Dobbin, Richard Fung, Brandon Gabriel and Ostwelve, Farheen HaQ, Peter Morin, Valérie d. Walker and Bobbi L. Kozinuk, Charlene Vickers and Cathy Busby

**Curator:** Jordan Strom

**Origin of Exhibition:** Surrey Art Gallery

New generations of artists working in Canada have been using alternative forms of media and drawing from a wealth of non-Western practices to create fresh encounters with the environments they find themselves in. Increasingly, it is the land, and not the landscape, that is the subject of their art. The artists who participated in *Ground Signals* invited viewers to consider their own presumptions and relationships to the places around us. The resulting work, which combined ceramics, textiles, installations, video, performance, and sound, was less a visual picture and more of a multisensory experience. Vision, sound, and sometimes touch come together to reveal not so much a pastoral or picturesque vista but, rather, an encompassing, embodied awareness.

Looking to conceive of the land beyond its role as a raw materials resource, recreational retreat, or site of aesthetic beauty devoid of deep civilizational histories, the artists in *Ground Signals* uncovered a multiplicity of histories and experiences while addressing various systematic tensions. Some of the artworks provoked visitors to encounter the land as a space deeply scarred by speculation and industry. Other works created immersive spaces to consider spiritual and ancestral connections to land. The exhibition built on several earlier Surrey Art Gallery exhibitions that have addressed landscape, ecology, territory, and mapping.

Images: Visitors engage with the installations during the *Ground Signals* opening night. Photograph by Brian Giebelhaus.

## EDUCATION & ENGAGEMENT PROGRAMMING:

- Art Together:** Tuesday, September 19. In this drop-in session, young people had a preview tour of *Ground Signals* with Roxanne Charles, followed by a cedar and mixed media weaving workshop with her. Additional Art Together sessions with *Ground Signals* artists included a collaborative clay mural workshop with Marie Côté (October 17), a soundmakers workshop with Charlene Vickers and Cathy Busby (November 28), and a circuit making workshop with Valérie d. Walker & Bobbi L. Kozinuk.
- Panel Discussion and Opening Reception:** Saturday, September 23. Artists from *Ground Signals*, including Ruth Beer, Brandon Gabriel, Valérie D. Walker, and Bobbi L. Kozinuk, presented on their own artworks, before being joined in group conversation by Curator of Exhibitions and Collections Jordan Strom and exhibition co-curator Roxanne Charles to address some of the themes of *Ground Signals*. After welcoming remarks, artists Charlene Vickers and Cathy Busby activated their installation in the main gallery space with their performance of *Intertribal Lifelines*; simultaneously Valérie D. Walker, and Bobbi L. Kozinuk roved the Gallery, recording stories from guests to be incorporated into their own installation in the TechLab. DJ Imtiaz Popat provided a live music mix to accompany the reception.
- Exhibition Tour:** Wednesday, October 4. Co-curators Jordan Strom and Roxanne Charles guided visitors on a tour of *Ground Signals*.
- Family Sunday: Sunday, October 15.** Sunday, October 15. Gallery educators and exhibiting artists in *Ground Signals* invited guests to explore the theme of "Sensing the Land" through sound, story, and art. Among the guided and hands-on activities, co-curator and artist Roxanne Charles provided a workshop on weaving a wearable book; Marie Côté facilitated a clay painting and sound vessel sculpting activity; and Brandon Gabriel shared stories and guided the creation of works with pastel and pencils. Interactive dance sessions were also



Images, top to bottom: Visitors examine Ruth Beer's *Antenna*; indigenous honoraries conduct a welcoming ceremony on opening night; 'B' records visitor stories about the environment in the TechLab installation of Bobbi L. Kozinuk and Valerie D. Walker's *SOUCCS*.

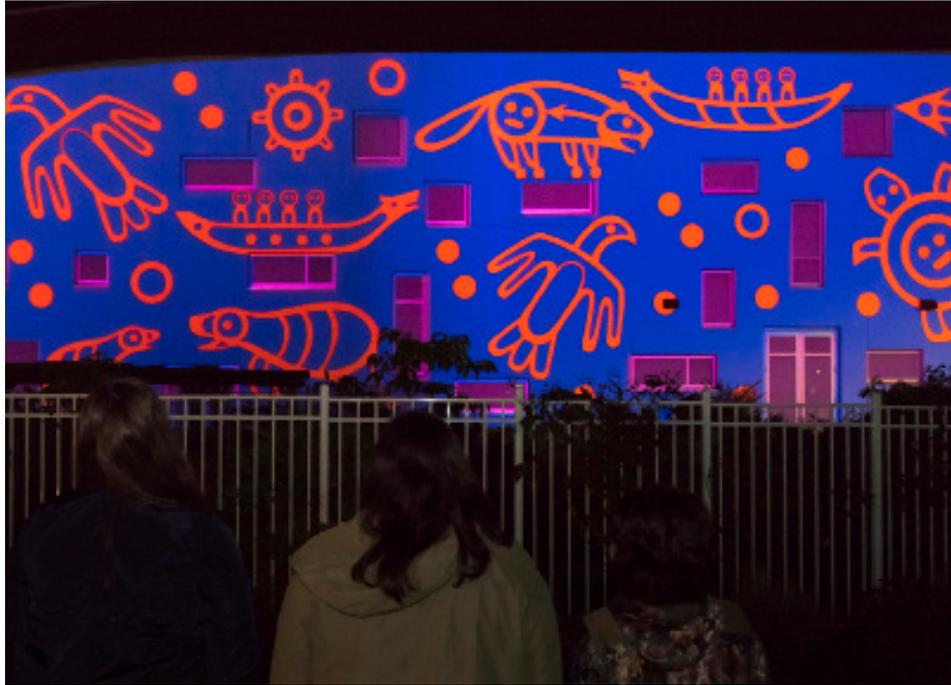


offered with performers from the Wild Moccasin Dancers and Streetrich Hip Hop Society hosted. Convened by Gallery Education Assistant Sophie Vandenbiggelaar with Gallery education staff.

- **Teacher Pro-D Day Tours and Workshop:** Friday, November 10. Local teachers developed new strategies for teaching about Indigenous art in a day-long workshop. The session included a tour of *Ground Signals* with co-curators Jordan Strom and Roxanne Charles, an overview of educational resources available to teachers with Curator of Education and Engagement Alison Rajah and Volunteer Coordinator Chris Dawson-Murphy, and hands-on workshops with art-educators April Davis and Roxanne Charles.
- **Exhibition Tour 2:** Wednesday, November 15. Co-curators Jordan Strom and Roxanne Charles were joined by Kwantlen Polytechnic University sociology professor Seema Ahluwalia for a conversational tour of *Ground Signals*.
- **School Programs:** Docents were trained to tour the exhibition by education staff and curator Roxanne Charles and artist Marie Côté. Guided tours included this exhibition. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre and post visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.



Images, top to bottom: Marie Côté's artworks on display; Cathy Busby and Charlene Vickers stage a performance artwork on the opening night of *Ground Signals*. Photographs by SITE photography and Brian Giebelhaus.



## URBANSREEN: MARIANNE NICOLSON: THE WAY IN WHICH IT WAS GIVEN TO US

September 28, 2017 – January 7, 2018

**Artist:** Marianne Nicolson

**Curator:** Alison Rajah

**Origin of Exhibition:** Surrey Art Gallery

Marianne Nicolson's animation with sound, *The Way In Which It Was Given To Us*, referenced the pictograph as a way of recording stories on the land.

Nicolson explored the pictograph in previous works, including in her early large scale mural *Cliff Painting* (1998) and, more recently, in her banner project *Inquiry to the Newcomers* (2017). The originating images for the latter work were based on a real pictograph that exists at the mouth of the Kingcome River in coastal BC, home of the Dzawada'enuxw People, and depicts original contact with trade ships in 1792. Other Nations local to Surrey share histories of contact, reserve commissions, and processes of dispossession. The artist's UrbanScreen work was informed by this as well as research into Kwantlen and Semiahmoo pictographs. Nicolson's work celebrated the re-emergence of Indigenous Peoples' voices while articulating that there can be no true reconciliation between Indigenous and settler societies without an acknowledgement of Indigenous Peoples' displacement from their lands.

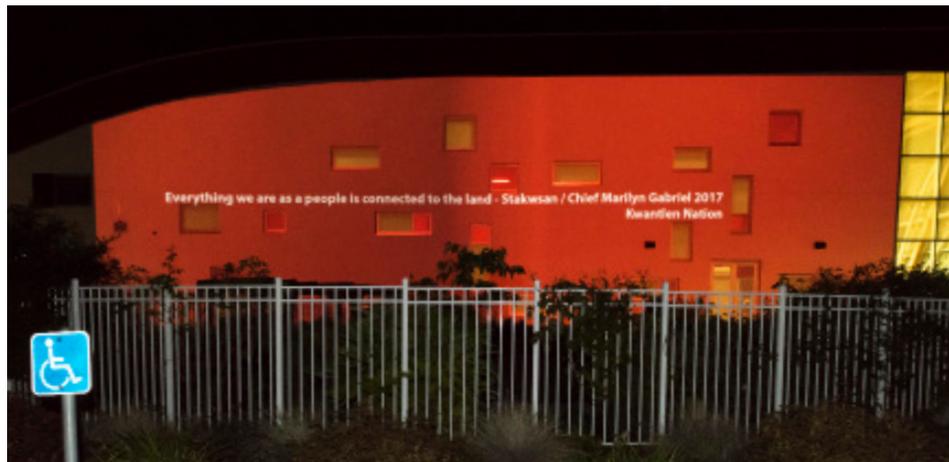
### EDUCATION & ENGAGEMENT PROGRAMMING:

- **Community Event:** Friday, September 22. Screenings included Chuck Bailey youth park and gym programs project, the Community Art Program's *Hands Together* video with mentoring

Image: Visitors watch *The Way In Which It Was Given to Us* at the UrbanScreen community event on September 22.

# SURREY ART GALLERY - EXHIBITIONS

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artist Polly Gibbons, and the Gallery's Art Together collaborative film graffiti project with mentoring artist Alex MacKenzie. Those in attendance were able to view the premier of Marianne Nicolson's *The Way In Which It Was Given to Us* as well.

- **Artist Talk with Marianne Nicolson:** Thursday, October 26. Marianne Nicolson spoke about her practice in relation to her new work developed for UrbanScreen. She was joined in conversation by writer Siku Allooloo, and artist respondents Brandon Gabriel and Peter Morin. The event was opened with Semiahmoo welcoming remarks by artist Roxanne Charles, and moderated by the Gallery's Curator of Education and Engagement Alison Rajah. After the discussion, guests were invited to visit UrbanScreen to see Marianne's artwork with her.

Images, clockwise: Installation view of *The Way In Which It Was Given to Us*; Marianne Nicolson standing in front her artwork; Peter Morin queries Siku Allooloo and Marianne Nicolson during the artist talk event. Photography by Brian Giebelhaus.



## SOUNDS FOR ACTION: SOUND THINKING 2017

**October 28**

**Artists:** Marie Côté, Lindsay Dobbin, Farheen HaQ, Liz Howard, Peter Morin, Mavis Pierre-Sam, Charlene Vickers and Cathy Busby

**Curators:** Jordan Strom and Roxanne Charles

**Origin of Exhibition:** Surrey Art Gallery

Canada's colonial visual culture has been overwhelmingly defined by landscape painting and photography. In recent decades, however, artists have developed alternative forms of sensory apparatus to create a perception of the land that transcends the purely visual. These artworks question preconceptions about identity and colonial history. They conceive of the land as embodied and interlaced with power relations, reflecting upon these dynamics and situating the viewer in an immersive relationship to the world around them. Sound Thinking 2017: Sounds for Action featured over a half-dozen artist presentations, along with live performance and group discussion that examined these questions and practices.

The presenters in Sounds for Action examined the relationships between identity and place, memory and history, performance and ritual, language and song, and local and global. Traces left on the land by lived experience, or industrial incursion, are as important as art-historical legacies embodied in the pictures of nationhood typically found throughout art history. This event sought to foreground the importance of art in addressing both colonial history and our current colonial present. The convening of these talks and performances was inspired, in part, by the Truth and Reconciliation Commission of Canada's "Calls to Action," intended to further reconciliation between Canadians and Indigenous peoples.

Images: Peter Morin stages his *Time Traveller* performance. Photograph by Surrey Art Gallery.

**EDUCATION & ENGAGEMENT PROGRAMMING:**

- **Event:** Saturday, November 19. Refreshments were available during the afternoon symposium event. After an introduction by co-curators Jordan Strom and Roxanne Charles, speaking to the origins of the exhibition and its contemporary context, Mavis Pierre-Sam welcomed visitors to the event with a traditional Katzie drumming performance. Artist presentations followed; Panel 1 consisted of Peter Morin, Marie Côté, and Farheen HaQ. Panel 2 consisted of Lindsay Dobbin, Liz Howard, Cathy Busby, and Charlene Vickers. Guests were subsequently invited into the main gallery space, where Peter Morin activated his installation *Travelling to shadow territories (considering an indigenous body and time travel)* through a live performance entitled *Time Traveller*. The event was concluded by an open discussion period between members of the public, curators, and artists in attendance.



Images, clockwise: Alison Rajah in conversation with Mavis Pierre-Sam; Farheen HaQ presents her father; Peter Morin addresses the audience; Cathy Busby speaks. Photography by Pardeep Singh.

## PUBLICATIONS

This Surrey Art Gallery publishes four forms of information, for different applications.

- **Visitor Guides/Information.** Designed for casual visitors, these include seasonal program guides detailing our entire roster of programming, exhibition pamphlets with didactic information and lists of artwork in the exhibit (such as the catalogues for juried exhibitions), program guides for events and other forms of informal, inexpensive printing materials made available to the public. Many of these are made available on the website as print on demand online versions.
- **Books.** These formal publications are developed to have significant content and critical analysis to advance the understanding of contemporary art in general, and to document important artworks or projects sponsored by the Surrey Art Gallery and further understanding of the current cultural context in which the work was made. These publications are intended to function independently of the exhibit (they offer more than exhibition documentation, and may include images, and content not otherwise represented in the exhibit).
- **Digital publications.** These include website artworks, DVD, CDs, and print-on-demand online publications, including the *An Open Book* series on the Permanent Collection, *Surrey Art Gallery Presents* on key exhibitions and projects, and exhibitions catalogues. In 2017, digital publications included *Jim Adams: The Irretrievable Moment*, *Don Hutchinson: From Form to Fantasy*, *Chila Kumari Burman: Punjabi Rockers, Desi Style & Armour*, *Ken Lum: Entertainment for Surrey*, *Paul Wong: Year of Gif*, and *Marianne Nicolson: The Way in Which it Was Given to Us*.
- **Teaching resources.** These include self-guided tours, educational resource kits for use within classroom contexts, and teachers' guides to assist educators planning visits to the Gallery and to specific exhibitions. Teachers' guides are made available on the website as print on demand online versions.

### Accessibility & Value

Our exhibition related publications are designed to be reader friendly, offer more value than exhibition documentation, and aim to make a definite contribution to Canadian culture. Texts are professionally edited, to be accessible to those with a grade eight reading level. Content is required to be informative to the art specialist reader, and to contribute to the understanding of the artwork documented, as well as contribute to Canadian culture and intellectual value of art overall. Essayists are usually specialists in areas directly relating to the artwork's content, or are highly trained art historians. All publications are intended to be library friendly. Publications are professional designed by Canadian graphic artists and printed in Canada on archival papers. The Gallery assigns ISBN numbers, and deposits copies into the National Library Collection. Major publications are made using "perfect bounding" and are designed to be substantial enough to be located on library shelves.

### Artist Involvement

Artists play a key role in the development of all publications in which their work is represented. For solo or selected group exhibitions, artists are offered an opportunity to respond to essays in development. Artists are also consulted on the design and format of publications, including the direction of the analysis that might be explored.

### Dissemination

Contributing artists receive a portion of the print run, with copies also given to other contributors such as essayists, photographers etc. Distribution is through the Gallery's website, listing in publications such as *Artex*, library distribution services, and commission sales in other venues. Copies are deposited in major university and museum libraries across Canada. The Gallery also continues to participate in publications exchanges with 100 art galleries across Canada, the US, Britain, and Europe. Proceeds from sales are re-invested in future art publications.

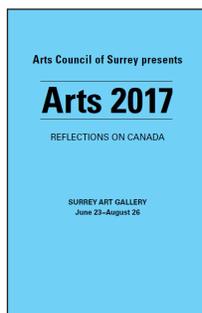
## Exhibition Pamphlets



**Scott Billings: A Risky Jump pamphlet**  
Curators' introduction, artist's biography



**Inspired! Surrey Ceramic Showcase brochure**  
Introduction, list of works



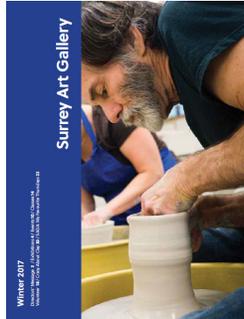
**Arts 2017 catalogue**  
President's message, jurors' statement, artist's statements,  
list of works, images  
Also available online



**Sounds for Action: Sound Thinking 2017 program guide**  
Introduction, schedule of speakers and performances,  
biographies of speakers and performers.

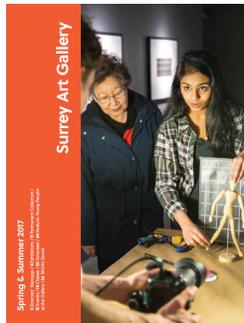
## Program Guide

The program guide is a comprehensive full-colour booklet where one can source all that's happening at the Gallery. It is produced three times a year for our main exhibition seasons: Fall, Winter, and Spring/Summer. Each includes information about exhibitions, events, classes, youth opportunities, volunteering, as well as news about the Gallery and Surrey Art Gallery Association.



### **Surrey Art Gallery Winter 2017 program guide**

Also available online



### **Surrey Art Gallery Spring 2017 program guide**

Also available online



### **Surrey Art Gallery Fall 2017 program guide**

Also available online

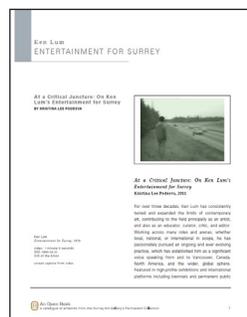
## Online Publications



The intention of *An Open Book* is to make information on the wonderful artworks in the Gallery's collection easily available to the public. The publications are available as PDF files that can be downloaded and printed at home. We named this publication *An Open Book* because readers are invited to dip into any part of the collection, and to come back to the web site often, as more publications are produced. The Gallery commissions essays annually on selected works in the collection. These essays are written in accessible language, typically 1000-2000 words, and are also sometimes published by the Gallery in catalogues, used to build didactic panels for the artwork when exhibited, and serve as reference material. Essayists include professional art historians or art theorists, but may also include educators, poets, artists, critics, anthropologists, sociologists, or psychologists.



**Chila Kumari Burman: Punjabi Rockers, Desi Style & Armour**  
 Essay *Chila Kumari Burman: Punjabi Rockers, Desi Style & Armour* by Mandeep Wirk, artist's statement, images



**Ken Lum: Entertainment for Surrey**  
 Essay *At a Critical Juncture: On Ken Lum's Entertainment for Surrey* by Kristina Lee Podesva, artist's statement, images

## Online Publications (continued)

In addition to *An Open Book*, the Surrey Art Gallery added several texts to its *Surrey Art Gallery Presents* series in 2017. *Surrey Art Gallery Presents* features commentary and criticism of specially-commissioned artworks, site-specific projects, and exhibitions organized by the Surrey Art Gallery. These texts are often written by specialists familiar with the project in question. As with *An Open Book*, all *Surrey Art Gallery Presents* publications are available on the Surrey Art Gallery website and can be freely downloaded as a pdf.



### Paul Wong: Year of Gif

Essay *Digital Vagrants: Paul Wong's Year of Gif* by Joni Low, exhibition statement, images, biographies



### Marianne Nicolson: The Way in Which it Was Given to Us

Essay *Bearing Witness: The Way in Which it Was Given to Us* by Siku Allooooloo, exhibition statement, images, biographies

**Catalogues (print and digital formats)**

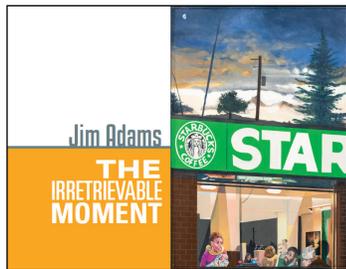


**Don Hutchinson: From Form to Fantasy**

This catalogue accompanies the retrospective exhibition of Don Hutchinson, the famed Surrey-based master ceramicist. *Don Hutchinson: From Form to Fantasy* includes an essay about the life and work of Hutchinson by renowned ceramics expert and curator Carol Mayer, as well high-resolution photographs of each work in the exhibition, along with a list of works annotated by the artist himself.

Contributors: Liane Davison, Brian Foreman, Charlene Back, Carol E. Mayer, Don Hutchinson

Catalogue: 46 pages, full colour  
 ISBN 978-1-926573-44-1 (paperback)  
 ISBN 978-1-926573-45-8 (digital)



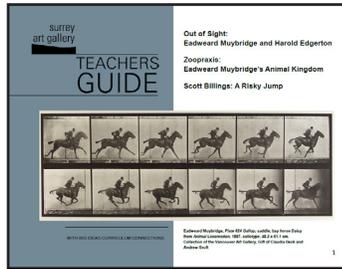
**Jim Adams: The Irretrievable Moment**

This catalogue accompanies the retrospective exhibition of Jim Adams, the Surrey-based painter, art historian, and community arts advocate. *Jim Adams: The Irretrievable Moment* features an essay about the historical and local context of Adams' work by media artist Sylvia Grace Borda; an introduction by Surrey Art Gallery and The Reach Gallery Museum curators Jordan Strom and Laura Schneider; an interview by critic Yaniya Lee; a short text by the artist about his *Mythic Sketches* series; and high-resolution photographs of many works in the exhibition.

Contributors: Jordan Strom, Laura Schneider, Sylvia Grace Borda, Yaniya Lee, Jim Adams

Catalogue: 46 pages, full colour  
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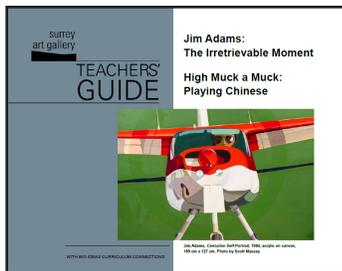
**Teaching Guides**



**Out of Sight: Eadward Muybridge and Harold Edgerton  
Zoopraxis: Eadward Muybridge's Animal Kingdom  
Scott Billings: A Risky Jump**

Contributors: Art Educator April Davis, Gallery Education Assistant Susanne Chow, Interpretive Programmer Amelia Epp, Visual Arts Programmer Lindsay McArthur, Volunteer Coordinator Chris Dawson-Murphy, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

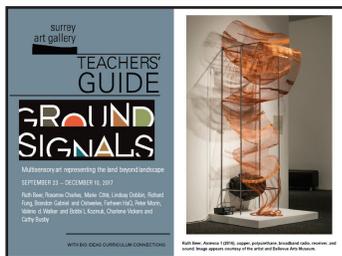
Also available online



**Jim Adams: The Irretrievable Moment  
High Muck a Muck: Playing Chinese**

Contributors: Interpretive Programmer Amelia Epp, Art Educator April Davis, Gallery Education Assistant Susanne Chow, Visual Arts Programmer Lindsay McArthur, Volunteer Coordinator Chris Dawson-Murphy, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

Also available online



**Ground Signals**

Contributors: Interpretive Programmer Amelia Epp, Gallery Education Assistant Susanne Chow, Volunteer Program Coordinator Chris Dawson-Murphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

Also available online

## MARKETING

Surrey Art Gallery uses a variety of mediums to promote our exhibitions, programs, classes, volunteer opportunities, and more. Ongoing marketing includes:

- eNews
- Social media (Facebook, Twitter, Instagram)
- Program Guides
- Posters
- Digital ads & listings
- Print ads & listings
- Arts Council of Surrey's monthly *Spotlight* magazine
- Surrey Recreation Guide
- School Programs Brochure
- Press releases
- Below are some marketing initiatives and/or successes to highlight from 2017.
- Website

At the end of June, the Gallery updated our website to be more visually attractive, easier to use, and have more autonomy from the City of Surrey. These changes were based off recommendations from a consultant report from December of 2016. While there are still limitations in being embedded within The City of Surrey site, the layout is more visual, distinct, and clean. The improvements helped result in 100% approval of our grant applications, and our total pageviews doubled when comparing July 2016 to July 2017 (when we launched the updated site).

### Volunteer Docent Campaign

We ran a campaign at the end of the year to recruit more docents through social media, a press release, and an article on the City of Surrey's Recreation News page. This campaign resulted in 23 interested docents and 9 new ones for a total of 23 docents. Our goal was 5 new ones.

### Awareness Campaign

In 2017, Surrey Art Gallery launched a suite of promotional materials to build awareness of Surrey Art Gallery in connection with our tagline, "Engaging Contemporary Art."

- We developed a trailer to tell the story of Surrey Art Gallery as a place to see art, make art, and meet friends. The video



Screen capture from Surrey Art Gallery video trailer.

included footage of numerous exhibitions and programs, and featured interviews with local community members.

- To raise awareness among a local audience, we have continued to run an ad in the PuSh Festival program guide. 20,000 copies are distributed to venues throughout Vancouver.
- To raise awareness among a national arts audience, we ran an ad in the spring issue of *Canadian Art* magazine, which also featured a spread about Art Walks and Trips Outside Vancouver, where Surrey Art Gallery was mentioned specifically in relation to our digital media.
- To better reflect the arts activities that go on inside Surrey Arts Centre and draw visitors from Bear Creek Park, Surrey Art Gallery and Surrey Civic Theatres each developed vinyl window clings for the entrance of the building.

**Educational Video Resources**

We've begun making videos of artists speaking about their artwork for teachers to use in their classrooms, accompanied by educational handouts. The first is of Brandon Gabriel.

**UrbanScreen Trailer**

In 2017, we made a trailer highlighting our offsite art-dedicated UrbanScreen venue. This promotional video was first presented at the Canadian Museums Association national conference in Ottawa in April 2017, where the Gallery received an Award of Outstanding Achievement in the New Media category for our UrbanScreen programming.

**eNews**

Our monthly eNews is a key tool for promotion. We saw a 53.53% subscriber growth from the end of 2016 to the end of 2017. Our average open rate was almost three times the industry average.

In 2017, we began doing individual e-blasts for our large events (exhibition openings, Family Sundays, etc.). These e-blasts had similar open rates to our monthly eNews.

We also have a regular presence in the following City of Surrey eNews dispatches: Art Classes; Arts & Heritage for Families; Teachers in the Know.

We promote eNews sign-ups at events, on our website, social media, and through our new "FOMO" cards available for pick-up at the Surrey Arts Centre.

**SAGA's Heart to Home Holiday Market**

Continuing to build on the success of Surrey Art Gallery Association's annual gift shop sale that was rebranded as the Heart to Home Holiday Market in 2016 (with almost double the sales from 2015), the Gallery worked with SAGA to add site signage prior to the event in keeping with the new brand. This year marked another increase in sales.



PuSH festival guide advertisement



Vinyl window clings at Arts Centre entrance



"FOMO" eNews advertisement card



Holiday Market sale signage

## EDUCATION AND ENGAGEMENT PROGRAMS

The Gallery's Education and Engagement Programs further the Gallery's mission and mandate by providing diverse educational opportunities that support the Gallery's vision of being a place where one will encounter ideas and new ways of seeing oneself and the world around us and where the possibility exists to expand one's consciousness. Programs endeavor to engage the public in an ongoing dialogue about the issues and ideas that affect diverse communities as expressed through contemporary art. In order to make art more personally meaningful, programs act as invitations to more deeply experience the art on exhibit and to better understand art through inquiry, dialogue, and direct involvement with artists and the creative process. Through active engagement, programs become the living link between the individual, the community, and contemporary art.

### INTERPRETIVE PROGRAMS

Interpretive, exhibition-related programs are intended to extend the learning and provide greater access to the content of the exhibitions so that the artworks may become more meaningful to viewers. Programs are intended to address various segments of the Gallery's broad audience base, including those with less experience in contemporary art. In addition to opening receptions with presentations, they include adult and young adult programs, family programs, and school programs and are designed to animate the content of the Gallery exhibitions and to expand upon the issues and ideas raised by them. Refer to the Exhibitions Listings and related Education and Engagement Programming sections for details.

### ADULT & YOUNG ADULT PROGRAMS

#### Talks by Artists and Curators

Core to our mandate and programming is direct contact between the public and art, and with exhibiting artists as primary sources of interpretation of their work. Curator talks facilitate greater understanding of exhibits and curatorial intent. Talks may take the form of lectures, conversations, or tours. Audiences include casual exhibit visitors, lower mainland arts communities, academics, educators, and post-secondary and secondary students. **Highlights:** In 2017, the Gallery continued to experiment with the form of a 'conversational tour' with invited guests to get outside input and expertise, along with the Gallery Curators. For *Out of Sight: Eadweard Muybridge and Harold Edgerton* Vancouver Art Gallery curator Stephanie Rebeck talked about the work of Muybridge and Edgerton with the Gallery's Curator of Exhibition and Collections Jordan Strom, and for *Ground Signals* curators Roxanne Charles and Jordan Strom spoke about the exhibition with Kwantlen Polytechnic University sociology professor Seema Ahluwalia. This 'conversational mode' encouraged accessible entry points with diverse audiences.

#### Panels and Symposia

The Gallery is mandated to act as a public forum for conversation about ideas and issues that affect both contemporary art practice and the Gallery's communities. Panels, roundtables, and symposia offer the opportunity for speakers from diverse



Images, top to bottom: Tour with Stephanie Rebeck and Jordan Strom; Tour with Roxanne Charles and and Jordan Strom; Canada 150 Panel in conjunction with ARTS 2017; SoundThinking 2017. Photos by Surrey Art Gallery and Pardeep Singh.

disciplines to exchange ideas on subjects referenced within the exhibitions, or on research or inquiry undertaken by artists in residence. Audiences include casual visitors, academics, lower mainland arts communities, practitioners in the subject areas, educators, and post-secondary students. **Highlight:** The Gallery's annual Sound Thinking symposium in 2017 presented *Sounds for Action*. This event examined the relationships between identity and place, memory and history, performance and ritual, language and song, and local and global through artist presentations, live performance, and group discussion.

### Artist Residencies

Artist residencies provide opportunities for the public to interact with artists and their creative processes, and serve artists by supporting research and/or production.

**Highlights:** In the fall of 2017, the Gallery supported a residency with ceramic artist Marie Côté and performance artist Peter Morin.

### FAMILY PROGRAMS

#### Family Sundays

Research supports family involvement as an important means of creating future arts audiences and supports providing concrete, hands-on activities to help transcend cultural barriers. Developed to enhance and enrich visitor's experiences and understandings of Gallery exhibitions, Family Sundays are free drop-in events that present the Gallery as a fun, welcoming place where you can see art, make art (on your own and/or with others), and meet friends. Participants are encouraged to explore, enjoy, and create art by engaging in mini-guided exhibition tours and related hands-on art activities in the Gallery, as well as studio workshops in a variety of media and a performance relating to exhibition themes. **Highlight:** We have seen steady and growing attendance at our Family Sunday events. To support more family opportunities at the Gallery, we launched ArtThinker, ArtMaker and ArtExplorer stations, which are family friendly self-guiding hands-on activity cards, resources, and pamphlets to encourage close looking and creative responses.

#### Pop-Up Art Booths

To increase access to artmaking demonstrations and hands-on activities, for young people through to seniors and specifically families in their neighbourhood, the Gallery partnered to increase its participation in City festivals (Party for the Planet, Light Festival in Bear Creek Park, Tree Lighting Festival) and national days (Culture Days) through pop-up art booths. **Highlight:** At each event, thousands of local residents are able to make art shoulder-to-shoulder with Gallery artist-educators and volunteers, and through conversation, learn about ways to explore their creativity and ideas at the Gallery.

### SCHOOL PROGRAMS: K-12 SCHOOL AND TEACHER PROGRAMS

Often children's first experience with original art, school programs introduce elementary and secondary students to contemporary art and to the Gallery as a community resource, intentionally seeding future artists and audiences. Programs for teachers increase awareness and understanding of art and facilitate classroom practice.



Images, top to bottom: children respond to Don Hutchinson at the March 12th Family Sunday; a performer with the Pangaea Arts Society at the July 15th Family Summer Art Party; booklet assembly at the October 15th Family Sunday; an activity setup at the Party for the Planet booth. Photos by Glen Chua, Pardeep Singh, and Surrey Art Gallery. .

**Tours and Workshops at the Gallery**

School programs emphasize inquiry, discovery, and experimentation. Tours enhance visual literacy and critical thinking skills, and workshop activities are process-oriented, encouraging students to experiment with art media. Schools can choose from three tours and four workshops that focus on current exhibitions, artists, and ideas represented in the permanent collection, or specific media.

**Secondary School Bus Tours**

The joint committee with the Surrey Art Teachers' Association alluded to scheduling, logistical, and economic challenges secondary students and their teachers confront in organizing visits to the Gallery. Based on the committee's recommendations, the Surrey School District partnered with the Gallery to support teachers' planning, the promotion of the visits and tours, and the cost of busses. **Highlight:** On selected days throughout the year, high school students were able to tour exhibitions and make related art in the Gallery with our curatorial and education staff.

**Workshops in the Classroom**

Surrey has the largest school district in BC with 128 schools serving more than 70,018 students. School programs in classrooms are intended to reach those schools that are unable to get to the Gallery due to distance or expense. These programs include the following two workshops: *Hand-Built Habitats* for grades K-7 and *Sharing Perspectives: Indigenous Contemporary Art Workshop* for grades K-12. *Hand-Built Habitats* is led by an artist and educator and provides students with an introduction to clay through teaching hand-building techniques and exploring the concept of habitats, as the student build their own world of living things. Led by an Indigenous artist-educator, the *Sharing Perspectives: Indigenous Contemporary Art Workshop* introduces students to diverse work by Indigenous artists in the Gallery and Public Art collections, including Doreen Jensen, George Littlechild, and Brandon Gabriel. The workshop also features a hands-on art activity growing out of the instructor's own art practice.

**Working with K-12 Teachers: Partnerships and Professional Development**

The Surrey Art Gallery/Surrey Art Teachers Association (SAG/SATA) Planning Committee meets throughout the school year to collaborate on planning education projects and school exhibitions. The committee includes the President of the Surrey Art Teachers Association (SATA) and teachers representing high school and elementary schools, as well as the Fine Arts Specialist for the School District.

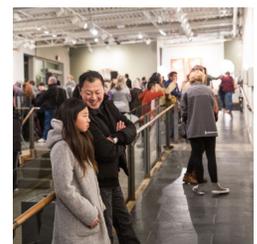
**Customized Teacher Pro-D Workshops and Post-Secondary Programs**

Education staff respond to the needs of teacher development, customizing tours and works, and presented programs for post-secondary students from Kwantlen Polytechnic University, SFU Surrey, UBC, Emily Carr, and for the teacher Professional Development Program at SFU (Burnaby). In addition to talks on campus, students attend such public programs as curator's tours, artist talks, and opening receptions.

**ENGAGEMENT PROGRAMS**

**Working with Youth and Young Adults: YES (Youth Engagement Strategy) Program**

The Gallery completed two years of research on engaging youth through contemporary art, and a pilot project working in partnership with the Baobab Inclusive Empowerment Society called Youth Empowered Stories (YES) from Here: Divergent Voices Coming Together. Together the learning from this work informed the Gallery's 2016/2017 and



Images, top to bottom: volunteer docent Fran Dawkins helps student visitors to engage with Brady Marks *I Am Here* during a guided tour of the Arts Centre; Roxanne Charles guides an Indigenous Contemporary Art workshop; local high school students visit *Out of Sight* for a themed workshop; visitors enjoy the opening of *Canada 150: Surrey School District*. Photos by Surrey Art Gallery and Glen Chua.

planned engagement strategies to 2019, particularly involving youth. This program is generally referred to as the Gallery's YES (Youth Engagement Strategy) Program.

Young people's voices inform the direction of our youth programs. Through youth and young adult advisory committees and planning teams, the Gallery invites young people to share their ideas on engaging with the world they live in through contemporary art. The Gallery piloted free youth art drop-ins to provide youth with an opportunity to learn and build relationships in a casual environment while contributing to making something creative and significant together, as well as free inFlux art parties and Art Together sessions for young people to make art should-to-shoulder with mentoring artists and artist-educators while also informing Gallery programs.

Art Together Sessions:

- Arm knitting with Karen Cancino
- Printmaking with Sarah Hart
- Film graffiti with Alex MacKenzie
- Breakdancing with Arthur Tiojanco
- Painting with Jim Adams
- Creative writing with Fred Wah
- Mock online radio show with Don Chow
- Mixed media collage with Tomoyo Ihaya
- DJing workshop with DJ Khanvict
- Collaborative artmaking at the Sizzling Summer Art Bash
- SAGA Artist Talks by Art Together Participants
- Chalk drawing with Jen Clark
- Cedar weaving with Roxanne Charles
- Lantern making with Tamara Unroe
- Collaborative clay mural with Marie Côté
- Soundmakers with Charlene Vickers and Cathy Busby
- Circuit making with Valérie d. Walker & Bobbi L. Kozinuk

Phases of the Yes Program were implemented through Engagement Programs, as well as through shifts in all areas of the education team's work, including the Interpretive Programs, Visual Art Program, and Volunteer Programs. This work was made possible with funding received from the Vancouver Foundation and the BC Arts Council.

### **Newcomers Tours and Workshops**

Aiming to be a welcoming space with accessible programs and opportunities to meet people, make art, and explore the world through art, the Gallery piloted and then implemented an ongoing Newcomers Tour and Workshop. Surrey is a City of exponential population growth, with 1000 plus people, many of whom are new Canadians, moving here each month. While there is an age range, 50% of newcomers are 24 or younger upon arrival. With this knowledge, our free tour and workshop introduces people of all ages to the Gallery as a place of learning. Participants are welcomed with a learner-focused tour of the facility and current exhibitions, and are then invited to explore ceramics practices, both traditional and contemporary, and the medium of ceramics through hand-building vessels and sculptures with skilled art educators.



Images, top to bottom: Local teachers participate in a creativity workshop; April Davis guides a workshop for teachers at the Canadian Society for Education Through Art conference; participants work on a clay-shaping activity as part of the Newcomer Tour program. Photos by Glen Chua and Surrey Art Gallery.

Gallery staff shared knowledge about this tour and workshop through invited presentations at the City of Richmond’s Diversity Symposium, Our Cities, Our Communities: Fostering Intercultural Curiosity and Community Connections and the Lower Mainland Museum Education conference Building Community Relationships and was highlighted in articles in the BC Museum Association’s Roundup publication.

**VISUAL ARTS PROGRAMS**

Visual Art Programs offer learning opportunities that are intended to provide a broad base of general knowledge of contemporary art practice to the local community and broader public, and to introduce the Gallery as a welcoming and specialized resource. They include a spectrum of courses, workshops, and art camps; artist talks by local and regional artists; and special projects and events. In addition, the Gallery offers special studio workshops developed to enhance visitor’s experiences of Gallery exhibitions. When appropriate, Gallery staff work with community partners to develop and present these program offerings.

**Courses, Workshops and Camps**

A major source of earned revenue for the Gallery, hands-on courses, workshops, and camps provide the community with opportunities to become directly engaged with artists and the creative process. There are over 100 courses offered by the Gallery annually. Intended to ensure that as many local residents as possible possess a broad range of awareness, appreciation, and understanding of contemporary art practice, they offer varied levels of instruction from introductory to intermediate and advanced in a variety of formats to meet the expressed needs.

The core program offers courses in painting, drawing, and ceramics, and courses and art camps for children and youth, while courses and workshops offer introductory opportunities, intensive immersion, or specialized skill development for adults.

**Highlight:** In 2017, the number of offerings that were successfully run for youth increased from 75 to 93; an increase of 24%. Registrations for early learners – both preschool and parent participation – also increased significantly by 30%.

Children’s week-long spring break and summer camps continued to be extremely successful. In partnership with Surrey Civic Theatres, the Gallery offered the camp “The Art of the Theatre,” where tween registrants spent half their time making props, costumes, and sets, and half their time rehearsing, culminating in a performance on the last day.

Over the past several years, there has additionally been an ever increasing partnership with BYTE Camp Educational Society in offering camps to reflect the Gallery’s commitment to digital media and interest from tweens and teens to grow their technical and artistic skill sets (3 in 2013, 4 in 2014, 5 in 2015, and 8 in 2016 and 2017). These camps provide opportunities for children and youth to learn about art and art making in an engaging, fun environment during school spring and summer breaks. In fall 2016, the Gallery also partnered with Intentions Lab at SFU Surrey to provide an Arduino workshop, allowing registrants to build creative, digital devices and interactive objects. Youth continued to be an area of focus for courses and camps.

We have seen a diversification of “special request” workshops for youth groups as well. One new group that the Gallery partners with is the Surrey Memorial Hospital

Images, top to bottom: participants in the Art Adventures Camp; preparing a mixture at Clay Days; getting to work at Art Adventures. Photos by Glen Chua.



Adolescent In-Patient Psychiatry Unit. As with most other special request program groups, they start with ceramics and then shift into requesting more offerings in other media.

## Winter

### Adults

- Coloured Pencil for Absolute Beginners: Luc Charchuk
- Contemporary Art Bus Tour: Jordan Strom
- Continuing Pottery: Noelle Horrocks
- Drawing for Absolute Beginners: Luc Charchuk
- Painting - Creative Composition: Nicoletta Baumeister
- Palette Knife Painting: Ali Sepahi
- Pottery - Registered Open Studio: Lindsay McArthur, Noelle Horrocks
- Pottery for Absolute Beginners: Noelle Horrocks, Amelia Butcher
- Watercolour: Expressions in Transparency: Nicoletta Baumeister

### Youth

- Focus on Drawing: Claire Cilliers
- SMH APU: Noelle Horrocks
- Youth Pottery: Noelle Horrocks

### Youth Camp

- Arts Camp - Pottery: Lindsay McArthur

### Children

- Art Express: Claire Cilliers
- Cartooning and Comics: Sarah Leigh
- Drawing Techniques: Luc Charchuk
- Paint at the Play: Noelle Horrocks, Dalia Ibrahim
- Paint/Draw and Sculpt: Noelle Horrocks
- School's Out Art Adventure: Lyn Lay

### Children Camp

- Arts Camp - Clay Days: Amelia Butcher
- Arts Camp - Clay Days: April Davis
- Arts Camp - Create with the Masters: Noelle Horrocks
- Arts Camp - Create with the Masters: Claire Cilliers, Polly Faminow
- BYTE Camp - Introduction to Coding: BYTE camp staff

### Preschool

- Art Explosion: Noelle Horrocks
- Art Explosion - Parent Participation: Noelle Horrocks
- Mud Buddies: Noelle Horrocks

## Spring

### Adult

- Acrylic Painting for Absolute Beginners: Polly Faminow
- Contemporary Art Bus Tour: Jordan Strom
- Oil Painting with Luc Charchuk: Luc Charchuk



Images, top to bottom: visiting the New Media Gallery in New Westminster on the Contemporary Art Bus Tour; posing outside of the bus; participants pose during Clay Days. Photos by SAG.

# SURREY ART GALLERY - EDUCATION AND ENGAGEMENT

| new art | new ideas | new media | Exhibitions & Education in Contemporary Art since 1975

- Pottery - Continuing: Carly Mucha, Amelia Butcher
- Pottery for Absolute Beginners: Noelle Horrocks
- Pottery Play Night: Noelle Horrocks
- Pottery Registered Open Studio: Carly Mucha
- Reid Ozaki ceramics workshop: Reid Ozaki
- Watercolour: Expressions in Transparency - Intermediate: Ali Sepahi

## Youth

- Art of the Graphic Novel and Manga: Sarah Leigh
- SMH APU: Noelle Horrocks, Carly Mucha
- Youth Pottery: Carly Mucha

## Children

- Art Express: Claire Cilliers
- Cartooning and Comics: Sarah Leigh
- Creative Clay: Noelle Horrocks
- Drawing Techniques: Claire Cilliers, Luc Charchuk, Tiana Kaczor
- Kid Architects: Amelia Butcher
- Paint/Draw & Sculpt: Noelle Horrocks
- Preteen Art Extreme: Dalia Ibrahim

## Preschool

- Art Explosion: Noelle Horrocks
- Art Explosion - Parent Participation: Noelle Horrocks
- Mud Buddies: Noelle Horrocks
- Paint/Draw & Pottery: Noelle Horrocks

## Summer

### Adult

- Continuing Pottery: Carly Mucha
- Pottery for Absolute Beginners: Carly Mucha

### Youth

- Youth Pottery: Carly Mucha

### Youth Camp

- Arts Camp - Drawing: Erin Mulcahy, Luc Charchuk
- Arts Camp - Pottery: Carly Mucha

### Children

- Art Express: Erin Mulcahy
- Drawing Techniques: Erin Mulcahy

### Children Camp

- Arts Camp - Animals in Art: Noelle Horrocks, Claire Cilliers, Erin Mulcahy
- Arts Camp - Art Adventures: Noelle Horrocks, Amelia Butcher
- Arts Camp - Clay Days: Amelia Butcher, Noelle Horrocks, Erin Mulcahy, Christina Farrant
- Arts Camp - Preteen Art Extreme: Amelia Butcher
- Arts Camp - The Art of the Theatre: Amelia Butcher

Images, top to bottom: arriving at the ACT Gallery in Maple Ridge on the Contemporary Art Bus Tour; looking at an audiovisual installation at Evergreen Art Gallery on the Contemporary Art Bus Tour; participants ready to work at Clay Days. Photos by SAG and Glen Chua.



- BYTE Camp - 2D Tablet Animation: BYTE camp staff
- BYTE Camp - 2D Video Game Design: BYTE camp staff
- BYTE Camp - 3D Animation: BYTE camp staff
- BYTE Camp - 3D Game Design: BYTE camp staff
- BYTE Camp - Build an App: BYTE camp staff
- BYTE Camp - Claymation Movie Production: BYTE camp staff
- BYTE Camp - Introduction to Coding: BYTE camp staff

## Preschool

- Art Explosion: Erin Mulcahy

## Fall

### Adult

- Contemporary Art Bus Tour: Jordan Strom
- Continuing Pottery: Carly Mucha
- Pottery for Beginners: Carly Mucha
- Registered Open Studio Plus: Carly Mucha
- The Art of Drawing: Claire Cilliers
- Watercolour: Expressions in Transparency: Nicoletta Baumeister

### Youth

- Focus on Drawing: Nicoletta Baumeister
- Youth Pottery: Carly Mucha
- Art of the Graphic Novel and Manga: Sarah Leigh

### Children

- Art Express: Claire Cilliers
- Cartooning and Comics: Sarah Leigh
- Drawing Techniques: Claire Cilliers
- Paint at the Play: Erin Mulcahy
- Paint/Draw & Sculpt: Erin Mulcahy
- School's Out Art Adventure: Lyn Lay
- Sci-fi Ceramics: Amelia Butcher

### Preschool

- Art Explosion: Erin Mulcahy
- Art Explosion - Parent Participation: Christina Farrant
- Mud Buddies: Christina Farrant
- Paint/Draw & Pottery: Christina Farrant

## SPECIALIZED OPPORTUNITIES FOR ARTISTS

### Artist Professional Development Workshop

In partnership with the Surrey Art Gallery Association, the Gallery presented Professional Development for Artists: Artist Preparation. Through demonstrations, group discussion, and expert support, 10 budding professionals learned how to professionally prepare their art and present themselves through an artist's statement, in readiness for sale or show.



Images, top to bottom: bringing creatures to life in the Animals in Art workshop; Lyse Lemieux explains her working process during the Contemporary Art Bus Tour; Tiko Kerr discusses one of his artworks during the Contemporary Art Bus Tour. Photos by SAG.

## **Sculptural Workshop**

Keith Rice-Jones offered a three-day hands-on teaching residency, where he challenged nine ceramicists to design and make their own sculptural piece, exploring and manipulating space and form, as he does in his Monumental Sculptures that were on display concurrently in the Gallery courtyard.

## **SAGA Thursday Artist Talks**

Education staff supported the Surrey Art Gallery Association to present monthly Thursday talks primarily for and by local artists:

- January – Jane Appleby – abstract painter
- February – Marta Braun – curator
- March – Scott Billings – video artist
- April – Bev Ellis – painter and ceramic sculptor
- May – Joei Carlton – travelling artist
- June – Georgina Johnstone – landscape painter
- September – Art Together artists (Karen Cancino, Wendy Dee Collins, Gemma Lazarich, Michelle Mendoza, Dominique Wakeland) – sharing their individual practices
- October – Benoit Provonost – painter and sculptor
- November – Alison Philpott – coloured pencil artist
- December – Frank Townsley – painter focussing on perspective

## **Offsite Ceramics Demonstrations**

Through demonstrations of throwing techniques on the pottery wheel, our ceramics educators inspired creative pursuits in the community at local initiatives (Surrey Urban Farmers Market) and community festivals (Newton Community Festival, Surrey Fest, Fleetwood Festival). This is also an opportunity for ceramics educators to talk with community members about the Gallery's free and registered programs.

## **VOLUNTEER PROGRAMS**

Volunteer participation is core to the Gallery's programs and services. Volunteers' backgrounds reflect a variety of ethnicities, ages, and knowledge bases. Through training and collaboration with artists, art educators, and staff, they gain valuable insight and experience. The result for all volunteers is the acquisition of new understandings and skills, self-confidence, and the sense of personal relevance and connectedness that comes from contributing to their community.

Volunteer positions include Gallery Docents (including Youth Docents), Children's Art Program Assistants (CAPAs), Library Assistants, and Gallery Event Assistants (onsite and offsite). The Gallery also continues to engage youth and provides meaningful opportunities to gain experience and expertise in collaboration with the Surrey Secondary School Career Education Program and the Delta School District's Career Programs to support secondary school students in career education.

## **2017 Highlights**

Our volunteer programs grew by 8% in 2017. Notably, our Library Volunteer Program, supporting the ongoing maintenance of our research collection, grew by 35%. Our

Children’s Art Program Assistants, who work alongside artist-educators in courses and camps, saw an increase of 8% in the hours they contributed. There was a 21% increase in participation in our Youth Docent Program in 2017. The Gallery is supported through the efforts of a team of volunteers which fluctuates throughout the year peaking at 215 members.

We wish to thank the following for their contributions:

**Gallery Docents**

Volunteers engaged in our Docent Program lead art education programs for visiting school groups. In this role they study, participate in ongoing training, collaborate to develop education programs, and lead inquiry based tours of the Gallery’s exhibitions.

Alex Adam, Tamara Barillaro, Tish Christiaens, Fran Dawkins, Jo-Anne Ellenor, Elaine Hinsch, Gigi Huxley, Joan Jacobson, Brigitte Kirmis, Lore Leikucs, Diane Panozzo, Betty-Lou Read, Patty Salem, Saker Senaratne, Ruth Suman, Manisha Ujwal, Shelley Wilcox, Evelyn Zaklan

**Youth Docent Program**

Youth Docent Program participants lead art education programs for children and families. In this role, they animate works or art; facilitating and assisting with the development of interpretive programs. The Gallery provides training in art education and pedagogy, public speaking, and contemporary art history.

Abbie Abe, Manpreet Bains, Joanna Chen, Annie Deng, Jappun Dhillon, Zichen He, Muskaan Jhutti, Michelle Kang, Kashika Kaushal, Kiranpreet Nijjar, Rayan Saiyed, Bonny Yu

**Children’s Art Program Assistants**

Children’s Art Program Assistants (CAPAs) provide crucial support in art courses and camps for children aged 5 - 12. In this role, they work directly with artists and art educators, assisting them in preparing art materials, maintaining equipment, and working with students.

Abbie Abe, Chandni Ambwani, Touleen Bajj, Saihaj Basi, Oxana Baydina, Ruth Bhaskar Sarvepalli, Simran Brar, Annam Buttar, Joanna Chen, Jaymie Cristobal, Lisa Cubitt, Markus Dhaliwal, Tabascom Fayaz, Prabhdeep Gill, Abdullah Haroon, Dilupa Herat, Fawzan Hussain, Hebah Hussaina, Rhydum Jain, Gurleen Jammu, Gurneet Jhutti, Muskaan Jhutti, Kashika Kaushal, Anum Khalid, Amer Khan, Eva Kondzialkiewicz, Thiseni Kristhorubadu, Avishka Lakwijaya, Peggy Lee, Eugene Lu, Aman Minhas, Baneesh Naan, Kiranpreet Nijjar, Thien Pham, Janine Pilares, Nazifa Rahman, Sonia Raja, Manisha Saggi, Simarbir Sareen, Jasmine Sekhon, Arushi Shah, Divya Shridhar, Sukhnain Sidhu, Gurkin Somal, Yogesh Sonik, Clayton Stephens, Meghan Takhar, Evelyn Tan, Savleen Thind, Manisha Ujwal, Susan Wang, Sonika Woodwall, Leon Yang, Heather Yule, Jun Zhao

**Library Assistants**

Volunteers in this role maintain the Gallery’s research collection. They develop procedures and organize materials for accessioning, cataloguing, storing, and circulation. This position requires the development and implementation of specialized skills, including a clear understanding of archival processes and systems.



Volunteers Jaymie Cristobal (top), Alex Adams (centre), and Brigitte Kirmis (bottom). Photographs by Glen Chua and Pardeep Singh.

Curtis Albertson, Urmila Das, Terry Gideon, Nayha Gill, Rhydum Jain, Angie Lee, Navjeet Nagra, Diane Panozzo, Vijay Sidher, Van Trieu, Shelley Wilcox

**Gallery Events Assistants**

Gallery Event Volunteers work closely with staff to support a variety of Interpretive Programs. They act as ambassadors for the Gallery: welcoming visitors, providing information, and assisting with event logistics.

Alex Adam, Chandni Ambwani, Anagha Anil, Manpreet Bains, Touleen Bajj, Oxana Baydina, Kiran Chima, Max Chung, Clarissa Chupik, Jaymie Cristobal, Lisa Cubitt, Markus Dhaliwal, Brenda Dudfield, Dania Ghani, Abdullah Haroon, Zichen He, Fawzan Hussain, Georgette Huxley, Mehar Imran, Gurleen Jammu, Muskaan Jhutti, Crystal Jiang, Michelle Kang, Kashika Kaushal, Rakhi Khurana, Riya Khurana, Brigitte Kirmis, Thiseni Krithorubadu, Shayal Kumar, Peggy Lee, Jesse Leece, Navjeet Nagra, Janine Pilaes, Nazifa Rahman, Sonia Raja, Manisha Saggi, Rayan Saiyed, Simarbir Sareen, Saker Senaratne, Arush Shah, Divya Shridhar, Yogesh Sonik, Evelyn Tan, Manisha Ujwal, Jennifer Uy, Diana Walters, Armaan Waraich, Muskaan Waraich, Heather Yule, Jun Zhao

**ADVISORY COMMITTEES**

The Surrey Art Gallery engages residents, artists, educators and other stake holders to ensure the success of all aspects of Gallery programming.

**Permanent Collection Advisory Committee**

The Permanent Collection Advisory Committee reviews the acquisitions proposed by the Gallery’s curatorial staff and assesses the merits and suitability of the work against the priorities determined in the Gallery’s acquisition plan.

Judy Villeneuve (Council representative, City of Surrey), Dorothy Barenscot (Kwantlen Polytechnic University - Fine Art representative), Olive Moffet (Community Representative, Surrey Art Gallery Association), Surrey Art Gallery staff: Liane Davison, Director (chair), Jordan Strom, Curator, Exhibitions and Collections, Rhys Edwards, Assistant Curator

**UrbanScreen Advisory Committee**

Since 2010, the UrbanScreen Advisory Committee guides the direction of the venue and programming, advising on sustaining and increasing the capacity of its operation to support artists and the development of innovative artworks.

Jim Bizzocchi, Philippe Pasquier, (SFU SIAT); Kate Armstrong, (Emily Carr University); Paulo Majano (Kwantlen Polytechnical University - Fine Arts); Eileen Ryan (Surrey Secondary Schools); Polly Gibbons (South of the Fraser Inter-Arts SOFIA Collective); Don Kidd (IT, City of Surrey); Peter Hohmann, Mannie Deo (Chuck Bailey Rec Centre, City of Surrey); Sylvia Grace Borda, Barbara Cole, Colin Griffiths, Vanessa Kwan (Artists); Christopher Moreno (365 Productions); Surrey Art Gallery staff: Liane Davison, Director (co-facilitating meeting), Alison Rajah, Curator of Education and Engagement (co-facilitating meeting), Rhys Edwards, Assistant Curator (co-facilitating meeting).



Volunteers Fran Dawkins (top), Brenda Dudfield (centre), and Zichen He (bottom). Photographs by Chris Dawson-Murphy and Glen Chua.

**Surrey Art Gallery/Surrey Art Teachers Association Standing Planning Committee**

The SAG/SATA Standing Planning Committee works together to coordinate annual exhibition of elementary and secondary school student artworks in the community rails space, and also develops and disseminates art-educational resources and programs.

Cheryl Gallagher, Christina Farrant, Kerry Peters, Carol Sirianni, Brian Tattam, Norma Nickel, Surrey Art Gallery staff: Alison Rajah, Curator, Education and Engagement, Jordan Strom, Curator, Exhibitions and Collections, Rhys Edwards, Assistant Curator

**Youth and Young Adult Advisory Committees and Planning Teams**

Through committees and planning teams, youth and young adults inform Gallery programs and pilot initiatives, giving voice to how they would like to be engaged and opportunities to implement their ideas.

Durrah Alsaif, Brittany Barrell, Katie Bethell, Karen Cancino, Wendy Dee Collins, Tristen Dhami, Amy Duvall, Daniel Loganfield, Keith Harris, Aaron Hart, Ken Intaphan, Linyan Jiang, Danielle Lavalley, Gemma Lazarich, Michelle Mendoza, Amiee Risby, Manjeet Sidhubrar, Patricia Shepherd, Mark Stewart, Manisha Ujwal, Naman Verma, Domicque Wakeland, Shelley Walker, Kenneth Yuen, Yang Zhang; Surrey Art Gallery staff: Alison Rajah, Curator of Education and Engagement, Charis Au, Engagement Assistant, and Claire Chupik, Gallery Assistant

## PARTNERSHIPS

Shared ownership of programming comes through shared planning and production. Partnerships provide an opportunity to share resources (do what we can't do alone), and reach new audiences. In 2016, partners included:

- ACT Arts Centre
- Arts Council of Surrey
- Back in Motion
- Burnaby Art Gallery
- BYTE Camp Educational Society
- Consulat Général de France à Vancouver/  
Consulate General of France in Vancouver
- Creative BC
- Delta School District Career Programs
- DiverseCity Community Resource Society
- Evergreen Art Gallery
- New Media Art Gallery
- Katzie First Nation
- KVP Entertainers
- Kwantlen First Nation
- Kwantlen Polytechnic University (Fine Arts  
Department)
- Kwantlen Polytechnic University (Creative  
Writing Department)
- Maker Cube
- Nanak Foods
- Progressive Intercultural Services Society
- Richmond Art Gallery
- Semiahmoo First Nation
- Semiahmoo Secondary International  
Baccalaureate Program
- Simon Fraser University – Intentions Lab
- Surrey Art Gallery Association
- Surrey Art Teachers' Association
- Surrey Libraries
- Surrey Memorial Hospital – Adolescent  
Psychiatric Unit
- Surrey Museum
- Surrey Parks, Recreation and Culture, Healthy  
Communities Section, Chuck Bailey Recreation  
Centre, Community Art Program, Civic Theatres,  
and Public Art
- Surrey School District 36
- Surrey School District 36 Surrey Secondary  
School Career Education Program
- Surrey Urban Farmer's Market
- The Reach Gallery Museum
- Vancouver International Bhangra Celebration  
Society
- West Vancouver Museum

Also see additional project partners under Exhibitions

## STAFF LISTING

### Surrey Art Gallery Staff

#### Gallery Director/Visual Arts Manager

Liane Davison (full time)

#### Curator of Exhibitions & Collections

Jordan Strom (full time)

#### Curator of Education & Engagement

Alison Rajah (full time)

#### Communications Coordinator

Charlene Back (part time)

#### Preparator

Christopher Dean (full time)

#### Assistant Preparator

Scott Keefer (part time)

#### Assistant Curator

Rhys Edwards (part time)

#### Curatorial Assistant

Suvi Bains (part time, grant funded)

#### Volunteer Program Coordinator (Education & Learning)

Christopher Dawson-Murphy (part time)

#### Visual Arts Programmer (Courses, Camps, Workshops)

Lindsay McArthur (part time)

#### Interpretive Programmer (Family, School, Adult Programs)

Amelia Epp (part time to Sep)

#### Engagement Facilitator (Family & Youth Pilots)

Sophie Vandenbiggelaar (part time, grant funded)

#### Engagement Facilitator (Youth & Young Adult Pilots)

Simranpreet Anand (part time, grant funded)

#### Engagement Assistant (Youth & Young Adult Pilots)

Charis Au (part time to Nov, grant funded)

#### Education Programmer (Family & School Programs)

Amelia Epp (on-call)

#### Education Facilitator (Family & School Programs)

Susanne Chow (on-call)

#### Gallery Assistant

Clarissa Chupik (on-call)

#### On call part time/contracts (as required)

Exhibition installation:

Lloyd Balsler

Shari Bell

Kate Bradford

Pat Chessel

Sarah Lay

Lawren Stewart

Sandra Wintner

#### Art Educators/Artist-Educators:

Nicoletta Baumeister

Amelia Butcher

BYTE camp

Joei Carlton

Luc Charchuk

Roxanne Charles

Claire Cilliers

Jennifer Clark

April Davis

Bev Ellis

Polly Faminow

Christina Farrant

Noelle Horrocks

Dalia Ibrahim

Georgina Johnstone

Tiana Kaczor

Lyn Lay

Sarah Leigh

Lindsay McArthur

Carly Mucha

Erin Mulcahy

Reid Ozaki

Ali Sepahi

Jordan Strom

Ana-Sofia Trujillo

Additional educators are contracted and hired as required.

### **Arts Centre Staff**

These personnel support the overall facility and operation of the Surrey Arts Centre including theatre and gallery administrative operations

#### **Art Services Manager**

Sheila McKinnon (full time to May)

#### **Business Operations Coordinator**

Reena Tank (full time)

#### **Administrative and Managerial Support**

Jewel Jessen (full time to Aug), Sandy Jupe (full time from Sep)

#### **Administrative Support**

Jennifer Clark (part time), Leanne Henderson (part time), Lyn Lay (part time), Lana Murphy (part time)

#### **Event Support**

Front of House Coordinator Ardith Ingvaldson and staff team, along with Theatre technicians, as required

#### **Building Service Workers**

Manjit Chima, Simran Kang, Harminder Singh, Radu Vasile

## ACKNOWLEDGEMENTS

*The Surrey Art Gallery recognizes that our building is situated on the unceded traditional lands of the Salish Peoples including the Katzie, Kwantlen, Musqueam, Semiahmoo, Stó:lō, and Tsawwassen First Nations.*

**The Gallery appreciates the work and support of the Surrey Art Gallery Association Board:**

Jannette Maedel, President  
 Joan Owen, Past President  
 Chris Klapwijk, Vice-President/  
 Webmaster  
 Beth Barlow, Recording Secretary  
 Judith Crape, Treasurer  
 Katina Giesbrecht, Membership Secretary  
 Elizabeth Carefoot, Spotlight Coordinator  
 Joanne Dennis, Art Rental Coordinator  
 Julie Nordquist, Volunteer Coordinator  
 Sue Klapwijk, Thursday Artist Talks  
 Coordinator  
 Olive Moffett, Member at Large  
 Linda Steele, Member at Large  
 Lyn Verra-Lay, Member at Large  
 Barbara Warwick, Gift Shop Manager

Al McWilliams  
 Val Nelson  
 Ian Wallace

The Gallery appreciates the financial support of the following:

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 Surrey Art Gallery Association

The Gallery thanks the artists for permission to photograph their art.

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Simranpreet Anand  
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The Gallery thanks for the following artists for hosting the Fall 2017 Contemporary Art Bus

Tour in their studios:

Judson Beaumont  
 Tiko Kerr  
 Lyse Lemieux