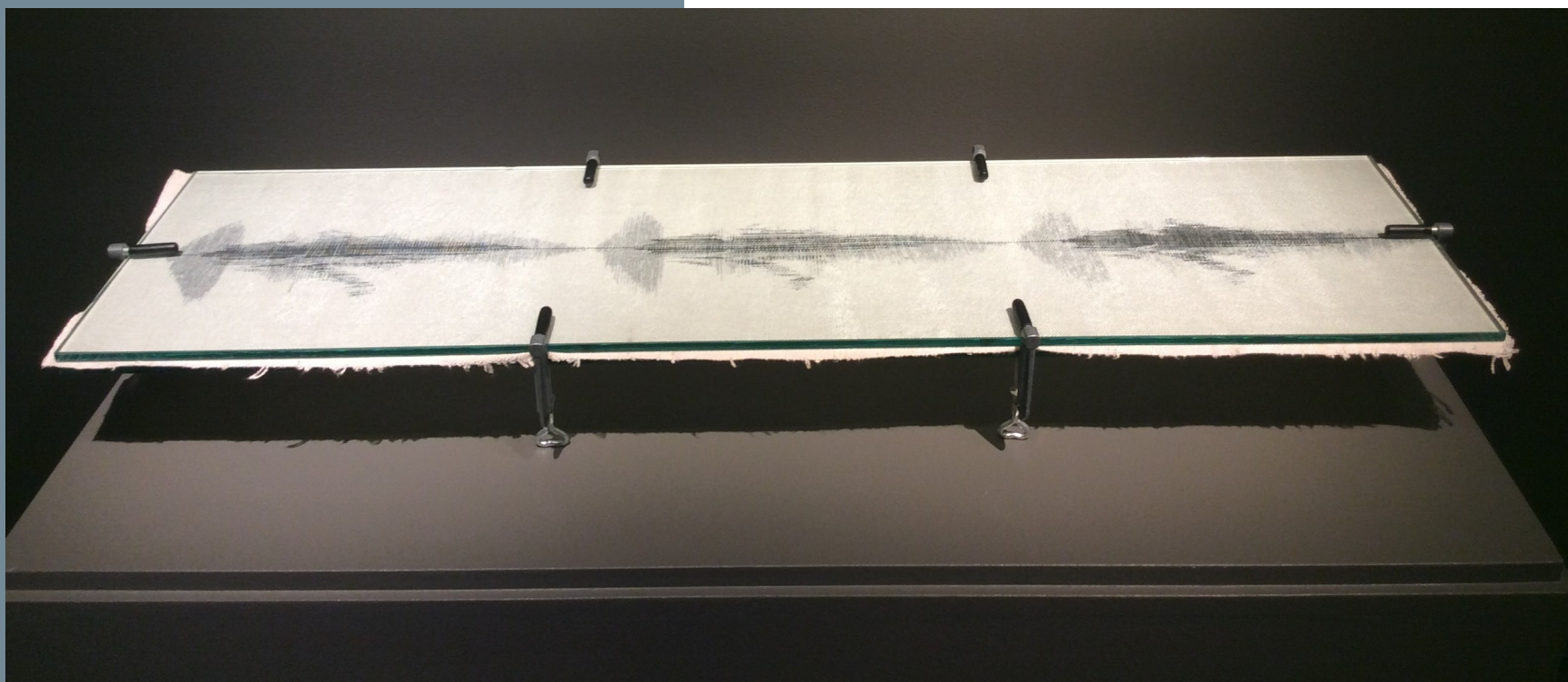


TEACHERS GUIDE

CONNECTING THREADS MOVING TOWARDS STILLNESS & THIS IS A CHORD. THIS IS ANOTHER.

TEXTILES | FIBRES | WEAVING



FOR ELEMENTARY GRADES K-7

With Big Ideas Curriculum Connections

Barbara Cole, *Nevermind, Nevermind, Nevermind*, 1996, woven silk cloth, glass and metal clamps. Collection of Surrey Art Gallery. Image appears courtesy of the artist.

Dear Teachers

This guide is a classroom resource, designed to support teachers and students attending the exhibition, *Connecting Threads*, on display at the Surrey Art Gallery from September 24 to December 16, 2018. The Teachers' Guide contains exhibit information, as well as activities that will help prepare your students for their Gallery visit and engage them in classroom discussion afterwards. These activities reinforce the ideas and processes explored in the exhibition—specifically the themes related to fibre-based artworks—and provide continuity between the gallery visit and classroom.

The pre-visit activity addresses the theme of weaving, the hands-on Art Encounter Workshop offered at the Gallery explores three techniques for working with fabric, yarn and fabric dyeing; and the post-visit activity considers the texture of sound.

This guide also provides vocabulary, a resource section, and links to the BC Education Curriculum in the area of Arts Education, Social Studies, and English Language Arts from grades K-7. We hope that you enjoy using this guide to engage with the exhibition and create art with your students.

Sincerely,
Cecily Nicholson, Interpretive Programmer

Teachers' Guides are created with contributions from Surrey Art Gallery staff including: Volunteer Program Coordinator Chris Dawson-Murphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Interpretive Programmer Cecily Nicholson, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

ABOUT THE SURREY ART GALLERY

Surrey Art Gallery is the second largest public art gallery in the Metro Vancouver region. Internationally recognized, the Gallery showcases diverse contemporary art practices including digital and sound art and exhibits renowned local, national, and international artists. The Gallery's mission is to engage the public in an ongoing dialogue about issues and ideas that affect our numerous communities as expressed through contemporary art, and to provide opportunities for the public to interact with artists and the artistic process.

To receive announcements about exhibitions and related events at the Gallery, sign up for our e-newsletters at www.surrey.ca/arts-signup. The City of Surrey also has an e-newsletter specifically for teachers: www.surrey.ca/12392.aspx.

SCHOOL PROGRAMS

The Gallery's school programs develop an appreciation for, understanding of, and excitement about contemporary art. Visit the Gallery's website to learn about our school programs and the resources that we offer for teachers: www.surrey.ca/galleryeducation.



Bettina Matzkuhn,
Detail of touchable created by the artist, 2018, mixed fabric

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Monika Napier, *Swarm*, 1995,
fabric over plaster forms with beads and bells.
Collection of Surrey Art Gallery. Image courtesy of the artist.



Ruth Scheuing, *Metamorphoses #11 spider*, 1993, mixed fabric.
Collection of Surrey Art Gallery. Photo: Cameron Heryet.

ABOUT THE EXHIBITIONS

Connecting Threads

September 23 – December 16, 2018

In our fast-paced world of electronic devices and digital communications, we can take for granted the soft, tactile world of textiles that is central to our daily lives. From cradle to grave, we are surrounded by fabric. We wrap our bodies in garments and blankets; we sleep on sheets and dry ourselves with towels; we envelop our homes with carpets and wall hangings. Fabrics of all types are part of our activities and environments. Artists recognize this commonplace and necessary role that textiles play both inside and outside the home.

Often associated with fashion or craft, textiles do not typically receive as much prominence in art museums as they deserve. Contemporary artists have long been creating astonishing works using fibre materials as a medium and exploring textiles as a subject. Drawing from [Surrey Art Gallery's permanent collection](#), the textile artworks in this exhibition display a range of themes and styles: a knitted figurative sculpture; a map of Canada in the form of a quilt; needlepoint portraits of famous French philosophers; a stuffed sculpture meant to capture “dark matter” of quantum physics; and a deconstructed men’s suit made to look like a spider, inspired by Penelope in Homer’s classic book *The Odyssey*. Explore these artworks and more that celebrate the human bond with nature, the deep relationship between the past and the present, and the importance of community and cross-cultural dialogue

Jordan Strom, Curator, Exhibitions and Collections

Participating Artists: Inese Birstins, Pat Cairns, Elizabeth Carefoot, Roxanne Charles, Barbara Cole, Barry Goodman, Adad Hannah, Robert Houle, Eva Kupczynski, Cora Li-Leger, Bettina Matzkuhn, Monika Napier, Robin Ripley, Diane Roy, Ruth Sheuing, Nep Sidhu, Margaret Sutherland, Barbara Todd

Enjoy additional works in adjacent solo exhibitions from Maggie Orth’s *Moving Towards Stillness* with interactive colour-changing textiles that blend ancient craft with current technology; Kathy Slade’s *This is a chord. This is another*, where Pop culture-infuses images and objects; and *Bearing Witness*, a participatory installation of a fibre forest.

VOCABULARY

FABRIC: is cloth or other material produced by weaving together cotton, nylon, wool, silk, or other threads. Fabrics are used for making things such as clothes, curtains, and sheets.

GEOMETRIC: of geometry, using regular lines and shapes

JACQUARD: an apparatus with perforated cards, fitted to a loom to facilitate the weaving of figured and brocaded fabrics or a fabric made on a loom fitted with a jacquard, with an intricate variegated pattern.

KNIT: to form a fabric or garment by interlacing yarn or thread in connected loops with needles or a on a machine.

LOOM: a frame or machine for interlacing at right angles, two or more sets of threads or yarns to form a cloth.

MATTER: physical substance in general, as distinct from mind and spirit; (in physics) that which occupies space and possesses rest mass, especially as distinct from energy.

MEDIA: the materials used to create an artwork (i.e. acrylic paint, graphite, marble, found objects, video, audio, etc.)

MONOCHROMATIC: an artwork or design created using a limited colour palette or using just one colour, of different values, on a background colour

NARRATIVE: an account of connected events that tells a story; can be communicated through spoken word, writing, or images

NOTATION: any written, visual, or kinetic form of representing music compositions; for example, movement and body percussion (e.g., clap, snap, stomp) can be used to investigate and represent music patterns and concepts.

PATTERN: a series of repeated motifs often used to create visual interest in an artwork

PIGMENT: a material, usually a powder, used to create colour in a paint or dye; these can be derived from chemicals like cadmium, or from natural sources like turmeric root, or beets

SYMBOL: something that represents something else by association, resemblance, or convention; in art, often an image or object that represents an idea or concept

TECHNOLOGIES: include both manual and digital technologies ; in visual arts, any visual image-making technology (e.g., paintbrush, scissors, pencil, stamp) and includes the improvisational use of miscellaneous items

TEXTILE: A textile is a flexible material consisting of a network of natural or artificial fibres (yarn or thread). Textiles are formed by weaving, knitting, crocheting, knotting, felting, or braiding.

WARP: (in weaving) the threads on a loom over and under which other threads (the weft) are passed to make cloth.

WEFT: (in weaving) the crosswise threads on a loom over and under which other threads (the warp) are passed to make cloth.

WOOL: the textile fiber obtained from sheep and other animals especially when shorn and prepared for use in making cloth or yarn.

YARN: a continuous often plied strand composed of either natural or synthetic fibers or filaments and used in weaving and knitting to form cloth.

SUGGESTED PRE-VISIT ACTIVITY: Woven Images on a Paper Loom

THEMES: CONNECTIVITY, DESIGN, GEOMETRY, RECYCLING

OBJECTIVES

To explore a simple variation on ancient techniques: the loom, the warp and weft.

BIG IDEAS FROM THE BC CURRICULUM

- Creative expression develops our unique identity and voice (Grade 2, Arts Education).
- Artists experiment in a variety of ways to discover new possibilities and perspectives (Grade 5, Arts Education).

ACTIVITY

Weaving paper to create a woven art piece, combine with others to form a blanket or display.

DISCUSSION & INTRODUCTION

Discuss with students that they will be visiting the Surrey Art Gallery to see the art exhibition *Connecting Threads* and share with them the description of theme. This exercise will involve one of the practices used in a number of the artworks displayed: weaving. From hand weaving with natural fibres, to finger and Jacquard looms, the presence of weaving spans human history and cultures. Consider the basic elements of the practice and imagine ways to innovate.

Collect paper to be used in the creation of a simple paper loom. The loom, warp and weft papers can include images and be different colours and texture. Additional materials of use could include ribbon, yarn, raffia, string, magazine images, old calendars, newspapers, as well as wall and wrapping paper. Invite students to decide on a theme for the work or decide on a unified idea as a class. Students could explore such phenomenon as the weather, seasons, elements, water or a forest.

Consider relationships of colour such as contrasting, complimentary or monochromatic palettes. Explore ideas of visual representation, for example, related to discussions of place or identities. The warp paper selections can also be paintings, drawings or other two-dimensional creations already made by the student, for a more advanced theme and outcome. Once you have decided on a theme or narrative, determine what materials will help bring forth that concept and engage in conversations about why—connecting aesthetics to meaning and subjectivity.

MATERIALS

- Paper
- Scissors
- Ruler
- Pencil
- Glue or tape



Pat Cairns, *Moving Centre*, 1988, collage: mixed fabrics on paper. Collection of Surrey Art Gallery. Photo: Scott Massey

SUGGESTED PRE-VISIT ACTIVITY: WOVEN IMAGES ON A PAPER LOOM

THEME: CONNECTIVITY, DESIGN, GEOMETRY, RECYCLING

PROCESS



Maggie Orth, *Barcodeman*, 2007, cotton, rayon, conductive yarns, thermochromatic and acrylic pigment, silver ink, custom electronics and software. Image appears courtesy of the artist.

- ⇒ Select two different but compatible papers, either 8 1/2" x 11" or 12" x 12" will work well. The first sheet of paper will act as the loom as well as the warp.
- ⇒ On the back of the paper, measure and mark 1" from the top and both sides. Do not cut beyond these marks or your loom will fall apart. The warp pieces can be cut straight or curved with them being all the same width or different widths. For an easier variation, paper can be folded softly in half with the cuts being made from the middle of the paper extending to the 1" margins.
- ⇒ Cut the weft strips from the another sheet of paper. These can be either straight or curved. To make it easier, the student can draw and number the curved pieces before cutting them.
- ⇒ Begin weaving the first row by placing one strip of weft paper over one warp's and under the next warp and repeat to the end of the row. The second row starts with placing a weft strip under one warp and over the next warp and repeat to the end of the row. Keep the weft strips pushed toward the top of the weaving.
- ⇒ Alternate row one and row two until the web is complete. Secure weave ends with a touch of glue. Now students are ready to use their woven paper in a larger display, or for card making, paper art, collage and other fun creations.
- ⇒ Variations of the weft can incorporate materials as mentioned above.

CONCLUSION

After the individual works are complete invite students to contribute to a larger display, patchwork, tapestry or blanket hung up on the wall or the board. When that is completed spend time as a group admiring what you like about the work, talk about what the pieces mean, or invite students to introduce them. Discuss as a group what details of the individual pieces connect to each other and to the whole display. What is different, what is in common, how does weaving affect the outcome?

SUGGESTED POST-VISIT ACTIVITY: TEXTURES OF SOUND

THEME: SENSORY, AUDITORY, SHAPE, ECOLOGY

OBJECTIVES

Through this activity students will consider texture, pattern, fabric and expression as it relates to sound.

ACTIVITY

Explore different ways to connect sound and visuals. Here is one example of an assignment that allows for experimentation and expression through the use of different sensory experiences.

BIG IDEAS FROM THE BC CURRICULUM

- Artists experiment in a variety of ways to discover new possibilities (Grade 4, Art Education).
- Works of art influence and are influenced by the world around us (Grade 5, Art Education).



Roxanne Charles et al, *ŚĶE,ĶĀL – Microphone*, 2017, plywood, yarn, acrylic paint, shells, copper, sound.
Photo: Scott Massey, courtesy of the artist.

DISCUSSION & INTRODUCTION

Invite students to reflect on and share their experiences visiting *Connecting Threads*. Encourage them to think about art works in the exhibition that relate to sound, for example: Barbara Cole's work, *Nevermind, Nevermind, Nevermind* which renders the voice and the beauty of a sine wave; Kathy Slade's exhibition, *This is a Cord. This is Another* which delights in popular culture while inviting conceptual thought; and Roxanne Charles et al's, *ŚĶE,ĶĀL – Microphone* work, that was undertaken with her family. All employ textiles while interfacing with sound, notation, rhythm, music, voice and other auditory expression.

What is the texture of sound? While visual art generates our thinking based on what we see in an ocular sense, what is the role of the tactile and the auditory in how we interpret and relate to art work? Invite multi-sensory engagements with art practice, and to explore additional points of access to visual art, consider an exercises that further connects audio and visuals.

- ⇒ Generate a starting point such as water. What sounds does it make? Invite students to consider its forms such as: rain on the roof, a puddle, a pool, a wave, a river, a lake, or out of a faucet. Discuss what lines and shapes correspond to these forms such as: an aerodynamic tear, an oval, a circle, a series of ovals and circles, ovoids, ribbons. Why do we think of water as blue, what other colours do we see or imagine in the ocean? Use this exercise as a basis for drawing or painting activities. Bring recorded sounds of water to inspire students.

SPECIAL ACTIVITY ONSITE: BEARING WITNESS

THEME: FABRIC, INTERACTION, PARTICIPATORY, ECOLOGY



Roxanne Charles and Debbie Westergaard Tuepah and participants, *Bearing Witness* (detail), 2018, mixed media and fabric. Image appears courtesy of the artists.

Alluvial forests, like Bear Creek Park, are fed by the nutrients of its water source and by salmon. These forests get their name from the nutrient-rich “alluvium” (silt, sand, clay, and gravel) that is deposited when streams or rivers overflow their banks. Honouring these few remaining forests, artists Roxanne Charles and Debbie Westergaard Tuepah invite you into *Bearing Witness*, a touchable fibre forest, to experience and contribute to its vitality.

As you look at and feel its inhabited giant wall loom, suspended trees, and flowing creek, consider adding your handmade element! Make more fungal growths, wild roses, berries, land and water creatures, or whatever your imagination comes up with. Tie, knot, braid, and weave upcycled and recycled materials together to nurture the forest’s creative growth.

Bearing Witness celebrates the value in people coming together to bring about positive change, both in this place and in our environment at large. In the same way that everything in a forest is interdependent, so too is our experience and witness of this participatory installation where no offering is too small.

Alison Rajah, Curator, Education and Engagement

With the artists, the installation of *Bearing Witness* is made possible by artists Don and Cora Li-Leger and Karen Cancino; Gallery art educators Alanna Edwards, Sophie Vandenbergelaar, Simranpreet Anand, Cecily Nicholson, April Davis, Chris Dawson-Murphy, Lindsay McArthur, Naomi Kennedy, Avishka Lakwijaya, Atheana Picha, and Kelsey Sparrow; Gallery curators Jordan Storm and Rhys Edwards and curatorial staff Chris Dean, Scot Keefer, Claire Chupik, and Suvi Bains; Gallery Communications Coordinator Charlene Back; Theatre technicians Shari Bell and Lloyd Balser; and you.

CURRICULUM CONNECTIONS FOR SCHOOL PROGRAMS

Participating in a guided tour, studio workshop, or self-guided tour in conjunction with the exhibitions supports Big Ideas and Learning Standards in the British Columbia Arts Education Curriculum for grades K-7. The exhibitions can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curricular areas.

ARTS EDUCATION CURRICULAR COMPETENCIES

KINDERGARTEN - GRADE 2

- Explore elements, processes, materials, movements, technologies, and techniques of the arts
- Creative expression develops our unique identity and voice.
- Explore artistic expressions of themselves and community through creative processes
- Observe and share how artists use processes, materials, movements, technologies, tools, and techniques
- Reflect on creative processes and make connections to other experiences
- Interpret symbolism and how it can be used to express meaning through the arts
- Express feelings, ideas, stories, observations, and experiences through the arts
- Describe and respond to works of art
- Experience, document, perform, and share creative works in a variety of ways
- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play.
- The mind and body work together when creating works of art.
- Connect knowledge and skills from other areas of learning in planning, creating, and interpreting works of art
- Interpret and communicate ideas using symbolism in the arts
- Express feelings, ideas, and experiences in creative ways
- Experience, document, perform, and share creative works in a variety of ways

GRADES 3 - 4

- Reflect on creative processes and make connections to other experiences
- The mind and body work together when creating works of art.

GRADES 5 - 7

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Intentionally select artistic elements, processes, materials, movements, technologies, tools, techniques, and environments to express meaning in their work
- Observe, listen, describe, inquire, and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate.

GENERAL

Media coverage of exhibits

- <https://www.peacearchnews.com/entertainment/connecting-threads-and-more-in-surrey-art-gallery-fall-shows/>
- <http://summertextile.jadi1.com/connecting-threads-and-more-in-surrey-art-gallery-fall-shows>
- <http://www.gallerieswest.ca/events/connecting-threads/>
- <https://www.straight.com/arts/1135381/fall-arts-preview-2018-visual-arts-critics-picks-scene-spotlights-women-and-textiles>
- <https://vancouver.sun.com/homes/westcoast-homes-and-design/lifestyle/art-scene-fall-exhibits-explore-printmaking-textiles-images-and-activism>
- <https://www.cloverdalereporter.com/home/free-tech-y-talk-in-surrey-by-seattle-artist-who-creates-colour-changing-textiles/>



Bettina Matzkuhn, *The Magic Quilt*, 1983, mixed fabric and buttons. Collection of Surrey Art Gallery. Photo: Scott Massey.

ARTISTS IN THE EXHIBITIONS

Inese Birstins

- <http://art-history.concordia.ca/eea/artists/birstins.html>

Pat Cairns

- <https://www.surrey.ca/files/Cairns.pdf>

Elizabeth Carefoot

- <http://www.elizabethcarefoot.com/>

Roxanne Charles

- <http://yourcreativepush.com/2016/07/interview-with-roxanne-charles/>

Barbara Cole

- <https://www.surrey.ca/files/Cole1.pdf>

Barry Goodman

- <https://www.surrey.ca/files/Goodman2.pdf>

Adad Hannah

- <https://adadhannah.com/>

Robert Houle

- <https://www.gallery.ca/collection/artist/robert-houle>
- <http://studio21.ca/artists/robert-houle/>

Eva Kupczynski

- <http://uvac.uvic.ca/gallery/wp-content/uploads/1980/12/AFW-Catalogue-1.pdf>

Cora Li-Leger

- <http://www.coral-li-leger.com/>

Bettina Matzkuhn

- <http://www.bettinamatzkuhn.ca/>

ARTISTS IN THE EXHIBITIONS

Monika Napier

- <https://www.surrey.ca/files/Napier1.pdf>

Maggie Orth

- <http://www.maggiearth.com/>

Robin Ripley

- <https://www.robinripley.com/>

Diane Roy

- <https://www.fibreart.ca/#en/home>

Ruth Scheuing

- <http://www.ruthscheuing.com/Welcome.html>
- <https://www.surrey.ca/files/Scheuing1.pdf>

Nep Sidhu

- <http://www.nepsidhu.com/>

Kathy Slade

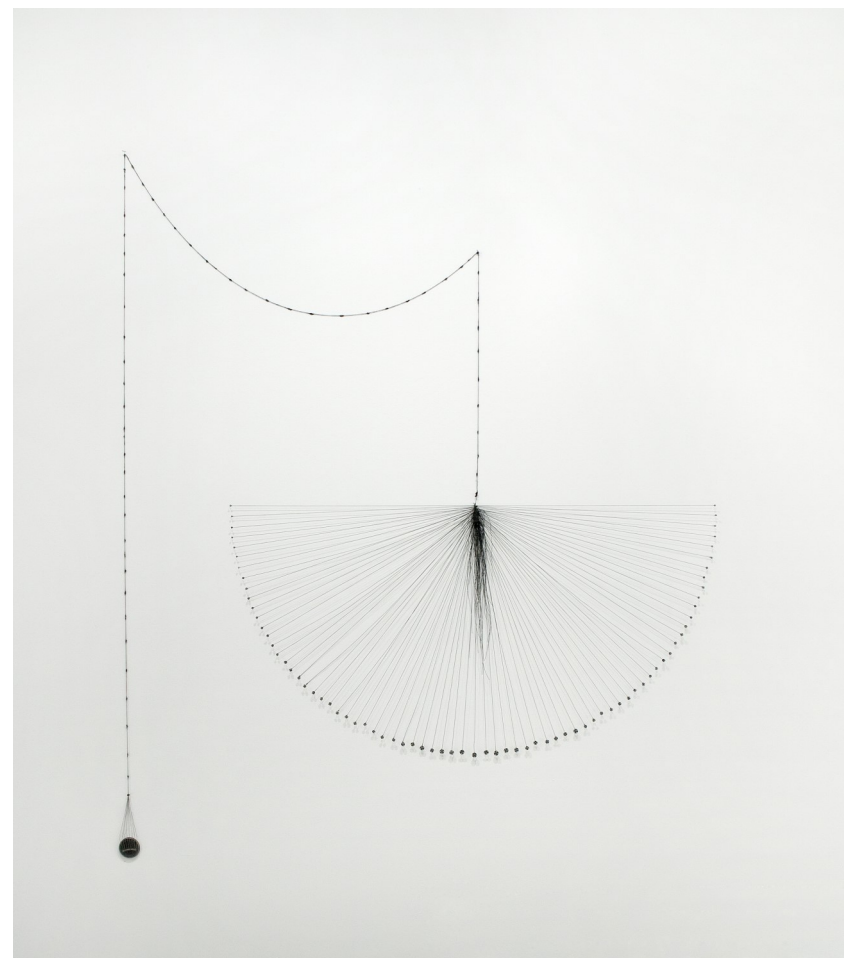
- <http://www.kathyslade.com/>

Margaret Sutherland

- <http://www.maggiethered.com/>

Barbara Todd

- <http://www.barbaratodd.com/>



Robyn Ripley, Thread Drawing 1, 2003, thread and mixed media.
Collection of Surrey Art Gallery. Photograph by Scott Massey

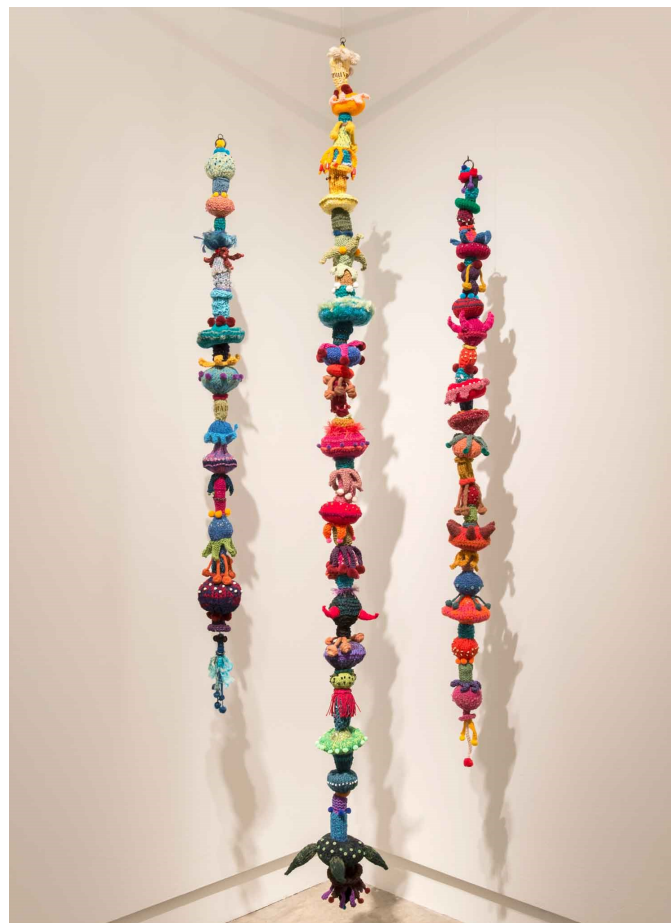
IMAGE GALLERY

MORE IMAGES FROM THE EXHIBITIONS



Nep Sidhu, *Seva in Rhythm, Purpose & Expanse. When My Drums Come Knocking They Watch*, 2018, acrylic, mixed fabric. Photo: Scott Massey

MORE IMAGES FROM THE EXHIBITIONS



Elizabeth Carefoot, *My Totems*, 2012, knitted natural and synthetic yarns, beads, fringe and miscellaneous materials. Collection of Surrey Art Gallery. Photo: Scott Massey



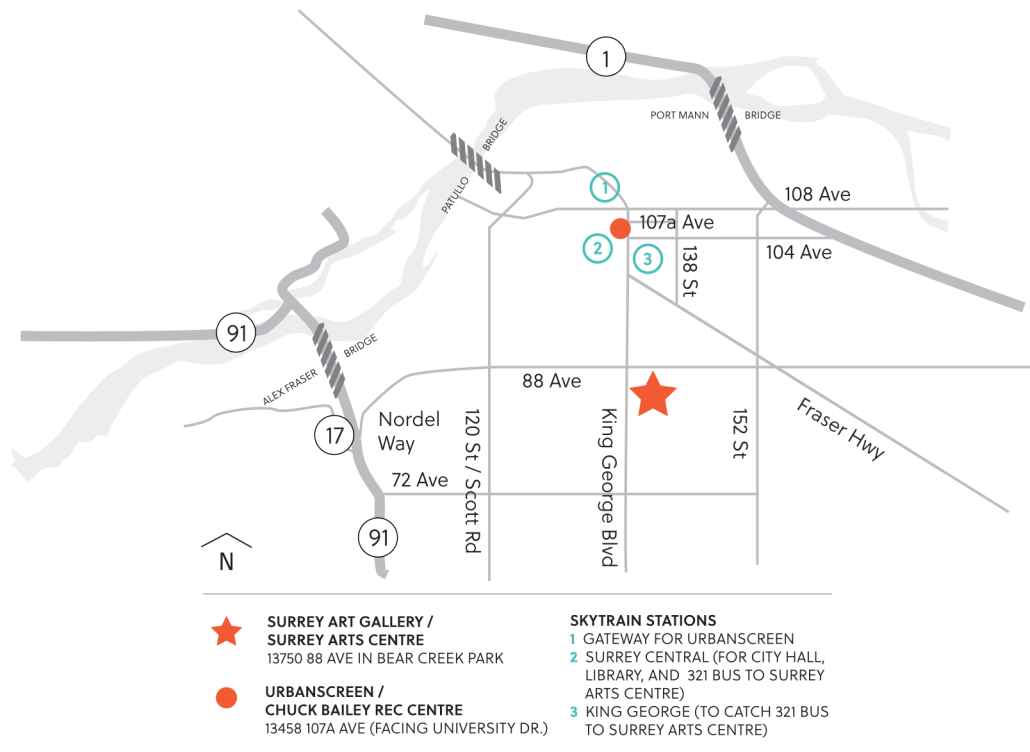
Elizabeth Carefoot, *Black Matter*, 2015, mixed fibre materials. Collection of Surrey Art Gallery. Photo: Scott Massey

MORE IMAGES FROM THE EXHIBITIONS



Kathy Slade, *Orange Pom-pom*, 2002
acrylic yarn. Photo: Scott Massey

INFORMATION / MAP



- 40 minute drive from downtown Vancouver
- 2 km walk from King George Station
- Catch Bus #321 at Surrey Central Station and get off on King George Hwy at 88 Ave.

SURREY ART GALLERY

13750 – 88th Avenue
Surrey, BC V3W 3L1

604-501-5566
artgallery@surrey.ca
www.surrey.ca/artgallery

GALLERY HOURS

Tues, Wed, Thurs: 9am – 9pm
 Fri: 9am – 5pm
 Sat: 10am – 5pm
 Sun: Noon – 5pm
Closed on Mondays & holidays
 Admission by donation

SIGN UP FOR OUR E-NEWSLETTERS

Visit www.surrey.ca/arts-signup to receive gallery exhibition and program updates.



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An agency of the Province of British Columbia