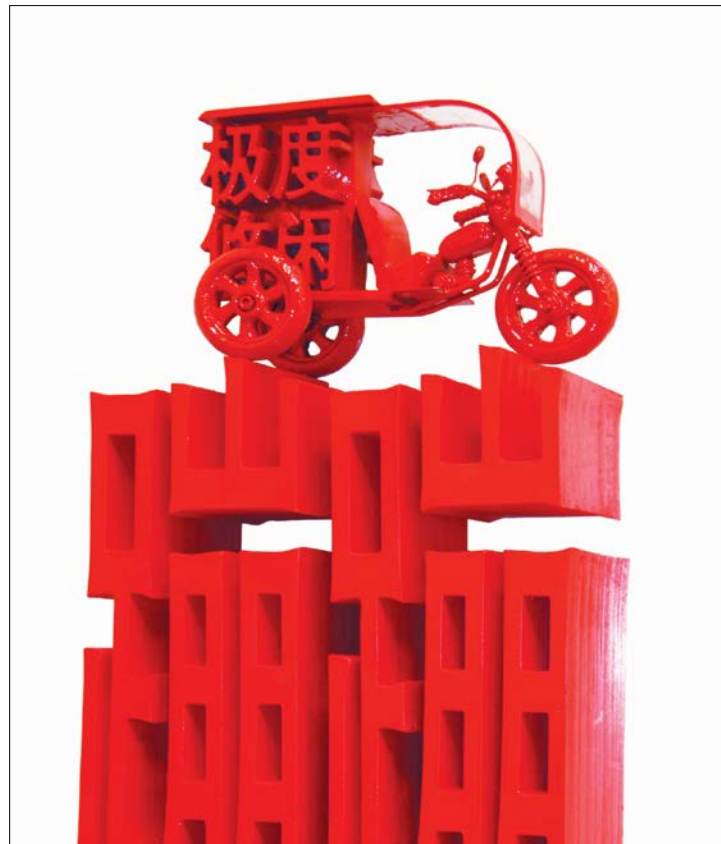


TEACHERS' GUIDE

for elementary grades

(Da bao)(Takeout)



Beng Beng (detail), Laurens Tan 2007

COVER: Laurens Tan, *Beng Beng Prototype Made in China*, 2007, Fibreglass, steel, acrylic, plastic, wood, baked enamel, 60x30x11cm, edition 3 of 9
Beng Beng (meaning *Jump Jump*) are the two characters at the base of this work, is the apt colloquialism and fond name given to the illegal Beijing taxi.

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibition, (Da bao)(Takeout), on display at the Surrey Art Gallery from January 25 - March 23, 2014. The Teachers' Guide contains exhibit information, as well as activities, that will 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, and provide continuity between the gallery visit and classroom. They are adaptable to different grade levels and require a minimum of materials – these can also be adapted depending on what is readily available at your school. The guide also provides curriculum links, vocabulary, and a resource section.

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ABOUT THE SURREY ART GALLERY

Surrey Art Gallery showcases diverse art digital and sound art, national, and international artists. The Surrey Art 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-bulletins at www.surrey.ca/artgallery

ABOUT THE EXHIBITION

(Da bao)(Takeout)

January 25 - March 23, 2014

International in scope, this exhibition brings together a selection of artists from both Canada and China who explore ironic, metaphoric, humorous and even cynical perspectives on the import and export of people, cultures and ideas. The exhibition title, *(Da bao)(Takeout)*, refers to the phenomena of cultural transferences or occurrences of cultural slippage between people and places, using food as metaphor for how we “digest” other cultures.

Similar to the English meaning for take-out, the Mandarin phrase “da bao” refers to take-away food, but it does literally translate to mean take-out. In Mandarin the actual translation of 打包 or “da bao” is closer to “take-away”, meaning something along the lines of “obtain-eliminate”. Selected artworks from both countries will challenge and play with language barriers that exist between different countries, specifically the different cultural conventions and restrictions that exist between East and West. In the West, Chinese food is often synonymous with takeout food and often viewed as a decent, low-cost favourite. And throughout China, Western fast-food outlets are quickly spreading franchises (McDonalds, KFC, and more recently, Subway and Starbucks), keeping pace with the country’s rapid expansion and growth.

Culture, in general, can be regarded as a system of delivering ideas from one group of people to another. With this in mind, the exhibition addresses the metaphorical concept of delivery and interpretation of cultural identity as well as how this is explored through a variety of art practices.

(Da bao)(Takeout) is an attempt to locate a type of pan-ocean dynamic by focusing specifically on artists that investigate, adapt and instill ideas from abroad into their practices, while appreciating the palpable slippages that occur in the transference of ideas from one culture to another. The exhibition is divisible into four identifiable nodes: Chinese artists who have studied or lived in the West and are now back on Mainland, China; Canadian artists that have done or are doing residencies in China and/or live there; Canadian/Chinese first, second, or third generation artists that make work pertaining to their hybrid identities; and Canadian artists that make certain works regarding their views of cultural interpolation. This exhibition freely highlights the gaps, distances, and miscommunications inherent in communication and attempts to bridge the cultural divides that exists between traditions.

Shannon Anderson and Doug Lewis, Curators

EXHIBITION VOCABULARY

CONTEMPORARY ART: art that is made today, using current technologies, media, content, or approaches, versus traditional art, which follows traditional methods, imagery, and materials but may be produced in the past or in present times.

CULTURE: the totality of socially transmitted behaviour patterns, including the arts, beliefs, religion, language, institutions, and other products of human work and thought. Patterns, traits, and products considered as the expression of a particular period, class, community, or population.

CULTURAL AESTHETIC: what is considered beautiful in a particular culture, including forms, imagery, proportions, materials, complexity or simplicity of design, technology, and may represent language, religion, materials, and values of a particular time, place, or cultural group.

CULTURAL DIVIDE: the barrier caused by cultural differences that hinder interactions and harmonious exchange between people of different cultures, including language, traditions, religious beliefs and practices, gender and gender equality, dress, food, and other differences. Studies on cultural divide usually focus on identifying and bridging the cultural divide at different levels of society.

CULTURAL HYBRID: formed of two or more cultural identities; may be a person, idea, artwork, or other unity of cultural beliefs, customs, languages, nationalities, etc.

CULTURAL IDENTITY: understanding of an individual or particular group of people through their cultural identifiers such as location, gender, ethnicity, history, nationality, language, religious beliefs, customs, dress, food, traditions, and aesthetics.

CULTURAL TRADITIONS: an inherited, established, or customary pattern of thought, action, or behaviour (as a religious practice or a social custom); the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction; cultural continuity in social attitudes, customs, and institutions.

CULTURAL TRANSFERENCE: the transfer of ideas, art processes, aesthetics, values, language, and other signifiers of culture from one culture to another.

DYPTICH: an artwork made up of related images or carvings on two matching panels, usually hinged together. A photo diptych is two photographs printed side-by-side. For an example, see page 11.

IDENTITY: the set of qualities that make a person unique or connect them to others in their culture or milieu.

IMMIGRATE: to move to another country to live.

INSTALLATION: an artwork that is installed in a gallery for a particular time frame, using multiple objects, video, sound, light, or other components.

LOGO: a symbol that represents a thing, idea, place, or activity.

METAPHOR: an object, activity, or idea that is used as a symbol of something else.

MIGRATE: to move from one country or area to another to live or work.

VIDEO INSTALLATION: an art piece installed in a gallery or other viewing space that includes one or more video or digital monitors.

ART PROJECT VOCABULARY

COLLAGE: from French meaning “paste up”. A work of art made by attaching pieces of paper, drawings, fabric, photographs, and other objects to a background or form; the act of making a piece of artwork using multiple elements pasted or attached to a background or base.

ORIGAMI: the Japanese art of folding paper into shapes, such as boxes, animals, and patterns.

TAKEOUT CONTAINER: A box or container for carrying food from a restaurant.

For the history on the Chinese takeout container see:

http://www.nytimes.com/2012/01/15/magazine/the-chinese-takeout-container-is-uniquely-american.html?_r=0

SUGGESTED PRE-VISIT ACTIVITY: What's for dinner?

OBJECTIVES

Students will explore the relationship between food and culture, using food as a metaphor for how we “digest” cultures.

LEARNING OUTCOMES

- Students learn about different foods that people eat for dinner in various cultures
- Students learn about the variety of containers people use around the world for carrying food
- For resource links, please see Curriculum Connections on pages 16-18.

ART ACTIVITY

Students will work with 2-D and 3-D processes to create their favourite dinner in a takeout box.

- Interview classmates about family eating choices and rituals
- Discuss food choice and meal rituals with the class

DISCUSSION & INTRODUCTION

Q. What is takeout food? When do we eat it? What kind of takeout food does your family eat? What do you like? What kinds of foods do they take out in China, Japan, India, other countries?

MATERIALS

- Printed copies of food container template onto 8.5x11 white tag, or larger if desired
- Coloured felt pens or coloured pencils to draw the interior image of dinner food
- Scissors
- Hole punch
- 12” wire, pipe cleaner or ribbon for handle
- Glue stick or stapler

PROCESS

1. Cut out the template.
2. Write their name on the bottom of the lined side of the box so it can be identified.
3. Draw their favourite dinner on the unlined side.
4. Carefully fold the box along the lines on the back, keeping the food imagery on the inside. The outside of the box remains white, so the food inside is a mystery.
5. Glue folded side flaps together to hold the body of the box in place.
6. Punch a hole through the glued sides of the box ½” from the top – this will hold the box together once the wire is inserted, see diagram on page 8.
7. Insert the end of a pipe cleaner and twist to form a handle, repeat on other side. Alternatively, colourful ribbon could be inserted through the holes and tied for a handle.

FOLLOW UP ACTIVITY

Students meet in pairs to exchange their food box to see what is inside. Have they ever eaten this kind of food before? Do they know anyone who eats this kind of food? If they could have dinner with someone who eats a different kind of food, who would they eat with? Why? What do they prefer, home-cooked, or takeout food? Why?

OPTIONAL ACTIVITIES

1. Students can embellish their box with collage materials, or images.
2. Make a miniature meal in a takeout box out of clay.
3. Students can personalize the outside of their box with collage, drawing, painting, or stamping.
4. Students design their own biodegradable or reusable takeout packaging using unconventional materials.

HIGHER GRADES

Develop a lesson on the environmental impact of containers. Explore different types of food containers, including edible, reusable, recyclable, and non-recyclable materials.

Q. What are takeout containers made of in Canada?

- Have students research and bring in a variety of packaging including: Styrofoam, paper bags, various foil pouches, paper boxes etc. Then ask about what other kinds of containers might be used around the world?
- Discuss the environmental impact of takeout containers, especially Styrofoam and plastic.
- Look at reusable containers: tiffins, lunch boxes, bowls with lids, and other types of containers, as “green” options.



Food containers from Asia

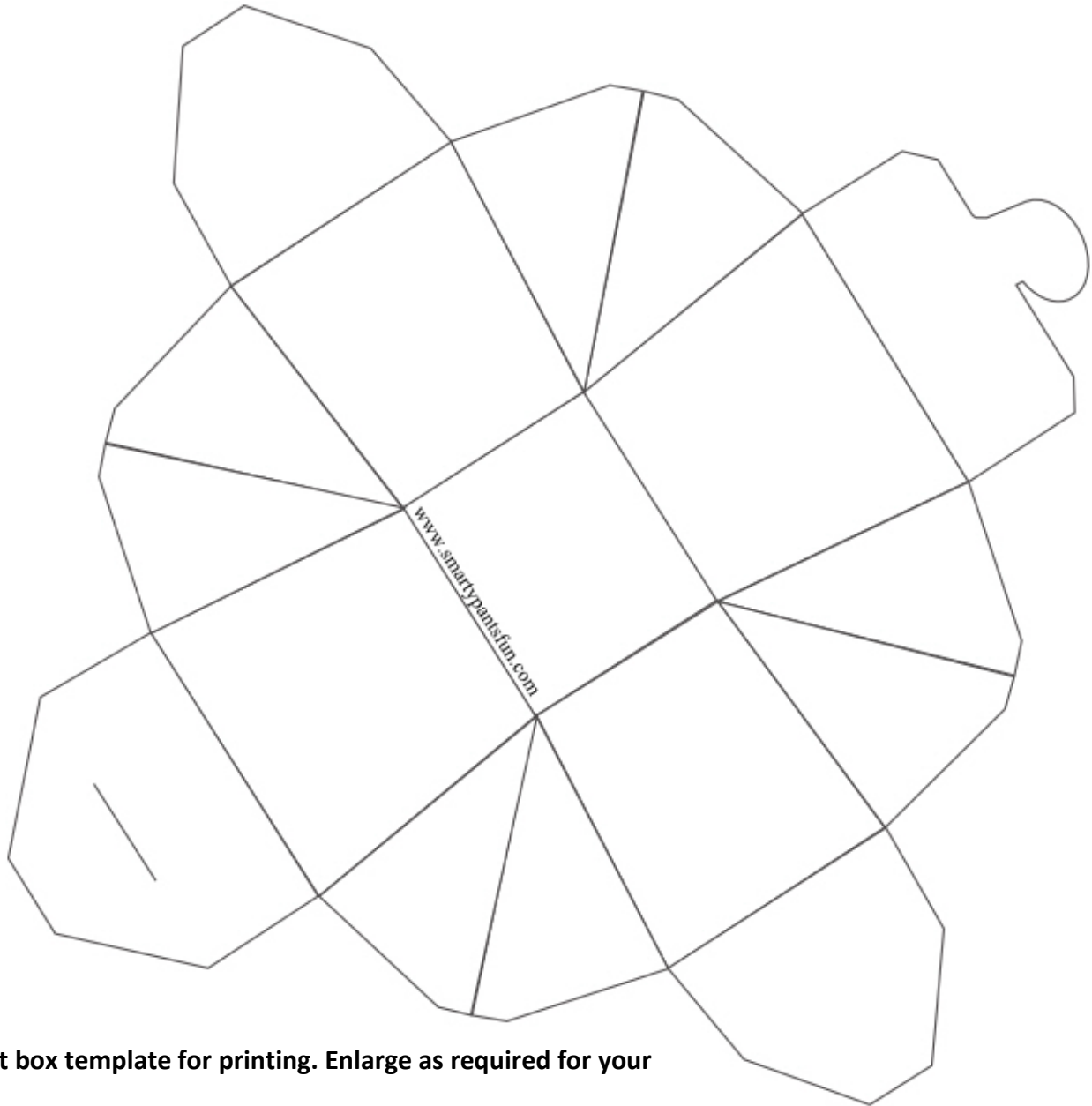
Q. What kinds of containers do people use for takeout food in China, and around the world?

- Do they use takeout boxes for food in China? (The white paper food box is not used in China, this is an American invention.)
- Have the class research food containers from different countries that are biodegradable.



Biodegradable food containers from Southeast Asia

Template



Takeout box template for printing. Enlarge as required for your class.

1. Cut out exterior lines, cut a slit in one tab as shown.
2. Fold interior lines.
3. Diagonal lines radiating from the center square are folded out (valley folds).
4. Once folded, secure sides of the box with a dab of glue stick.
5. Fold the top flap, with the tab towards the opposite flap, Insert the tab into the slit to close the box.
6. Attach a wire handle to the two opposite sides of the box. Students can use a hole punch or sharp instrument to punch out the hole, insert the wire, and twist the end inside the box to secure the handle. If desired, coloured ribbon could be used.



SUGGESTED POST-VISIT ACTIVITY: A Trip to another Country

OBJECTIVES

After seeing the (Da bao)(Takeout) exhibition, students will have some ideas about China, and how the participating artists travel between many cultures. In this art lesson, students imagine items they would take on a journey to another country or culture if they were a cultural ambassador from Canada. Many students may have emigrated from other countries, so have first-hand experience of the differences and similarities between cultures to draw on.

Students will consider:

- items they use in their daily lives that have meaning to them
- things they would take to represent Canada, their community, family and their personal lives
- items that would make them feel comfortable and safe in a new place

ACTIVITY

Draw the contents of your suitcase for your round-trip to China... or another country of your choice.

DISCUSSION & INTRODUCTION

Think about the kinds of things you might need when you get there. What time of year are you going? What will you do there? Will you need warm clothes for cold weather, or clothes for hot weather? Do you need rain gear? Will you go to the beach? Go to museums? Visit your grandparents, or friends or family? Are you going there for the very first time? Have you been there before? Will you go to school there? Think of some of the things you would really miss if you didn't have them: what would they be: books, a special toy, photographs, a favourite jacket, your baseball cap, a swimsuit, or a blanket or sleeping bag you like? Is there some food you would want to take in your suitcase? Would you take a sketch book, or a camera? What would you take to show new friends about your life in Canada?

MATERIALS

- 11x17 tag board
- Felt pens
- Coloured pencils
- Tissue paper
- Collage items from magazines
- Photographs from home
- Scissors
- Glue sticks

PROCESS

1. Fold the paper in half, making an 11x8.5" rectangle.
2. Draw the shape of a suitcase, with the bottom edge at the fold, and the handle at the top.
3. Cut out the shape of the suitcase, but do not cut the bottom – fold. The suitcase will open at the fold into two equal parts, top and bottom.
4. Decorate the outside of the suitcase with your name tag, travel tags, or other stickers you might have on your luggage to identify you; perhaps a Canadian flag sticker, or favourite sports team or other image.
5. Open up the suitcase by unfolding the paper. Draw or collage the things you would take from home in the top half of your suitcase. Draw or collage the things you might find or collect on your trip to a new country in the bottom half of your suitcase.

6. Write a travel story about your adventures: Who did you meet? What did you tell them about your country? What did they tell you about their country, their favorite things to do, places to go, and foods to eat?
7. Students meet in pairs or small groups to talk about the contents of their suitcase. What things are the same in both countries, and what things are different? Why did they choose to bring the items in their suitcase?
8. Have a class discussion about where students traveled, what their experiences were, what they saw, and what they shared with their new friends about their country, and Canada.

CONCLUSION

Many children have traveled to other countries for family holidays. Many have moved to Canada with their families when a parent found work, and some come to visit other family members and stay. Some arrive as refugees. How these various ways of traveling to Canada different, or the same? What kinds of items would people bring with them if they are visiting, or moving to Canada? Do students have any stories about what it felt like to come to a new country, or visit a new country? What did they bring with them, what do they miss most?

EXTENSIONS

1. Drawing the items as X-ray images adds another dimension to the project. Students will have to think about what the items will look like transparent. How can represent transparency by drawing lightly with coloured pencil, blending colours where objects overlap; using water colours to paint transparency with layers of paint; or drawing on cellophane with a felt marker to show the outlines of items that are now transparent. What kinds of items are opaque?
2. Tissue paper and drawing collage. Draw or trace items onto tissue paper, and cut out the shapes. These will be placed into the suitcase, and using diluted white glue and brush to glue the paper onto the template. Add other layers of items, such as a t-shirt, notebook, pens, shoes, pants, teddy bear, and other things that are important to the students. Overlapping the tissue paper gives a transparent look, creating a third colour by overlaying two colours.

See Gang Chen, *Invasive intimacy*, paintings of X-rayed suitcases:

http://www.crossingart.com/gchen_images.html

<http://www.uniqueteachingresources.com/summer-vacation-suitcase-templates>.

<http://calendar.artcat.com/exhibits/13113>;

ARTIST STATEMENTS AND BIOGRAPHIES

CURATORS

Shannon Anderson and Doug Lewis, with the assistance of Beijing-based Director, Selena Yang

(Da bao)(Takeout) exhibition co-curator Doug Lewis was born in Winnipeg, Canada and presently resides in Beijing, China, where he works as an independent curator, artist, and art educator. He has curated exhibitions in Beijing, London (UK), Minneapolis, and Winnipeg. As an artist, Lewis has exhibited in many galleries in countries such as Canada, USA, Croatia, UK, South Korea, and China with mediums that range from multi- to-mixed-media including performance.

Shannon Anderson is an independent writer and curator specializing in contemporary art and culture. Her curated exhibitions have been shown at the Blackwood Gallery, MacLaren Art Centre, Musée d'art de Joliette, Oakville Galleries, PlugIn ICA, and Saint Mary's University Art Gallery. She has written for publications produced by the Art Gallery of Southwestern Manitoba, Koffler Gallery, Oakville Galleries, the Thames Art Gallery and the Varley Art Gallery of Markham, and magazines such as Art Papers, Azure, C magazine, Canadian Art, DesignLines and EyeMazing Amsterdam. She is a member of IKT International Association of Curators of Contemporary Art.

PARTICIPATING ARTISTS



Your Morning is My Night, 2007, Chromogenic prints, series of 45 photographs, each 30.5x45.7cm

Sara Angelucci and Han Xu

Your Morning is My Night is a collaborative photo and video project by Han Xu, a native of Beijing who has been living in Toronto since 2001, and Sara Angelucci of Toronto. The two artists began working together in the spring of 2006 with the intention of helping each other to develop their language skills in English (Han) and Mandarin (Angelucci). Situated on opposite ends of the world and time zones, Han and Angelucci developed the idea of exploring their perspectives as outsiders, taking photographs simultaneously twice daily at 9am and 9pm. The resulting shots are presented in a series of photographic diptychs.

John Armstrong and Paul Collins

During July and August 2011, John Armstrong and Paul Collins completed a residency at Where Where Art Space in Beijing, developing new work in response to the issues presented in (Da bao)(Takeout). *Corner* is a series of painted photographs, many of which were shot in China. *Academy* is a 30-60 minute video shot in the Tianjin Academy of Fine Art. *Corner*, 2011–12, oil on chromogenic prints, each 50.8x76.2cm., *Academy*, 2011–12, video projection, 52 minutes (on exhibit in the gallery).

Cathy Busby

Jinkelong is named after a popular grocery store chain in Beijing, where this photograph was originally taken. Two jars of tofu with their soy sauce are depicted on top of a grocery store shelf. Busby positions *Jinkelong* as a comment on China's continued preference for traditional foods despite the economic boom and the attempts of large Western conglomerates such as McDonald's or Starbucks to assert their presence.



Pickled Art Centre Opening, 2008, with Jinkelong, 2012, outdoor photo installation, poly duck fabric and wood, dimensions variable

Gang Chen

Born in China, Gang Chen divides his time between Beijing and New York. His multi-media artworks combine Western and Eastern aesthetics to create a unique style, ranging from painting to installation to video. *Wall Street*, 2011, on exhibit at the Surrey Art Gallery, is a 9 minute video projected onto a white *cheongsam*, a traditional, Chinese woman's dress.



Eat the East, 2007, vinyl, dimensions variable

Brendan Fernandes

Brendan Fernandes' work investigates the concept of authenticity as an ideological construct that both dominant and subordinate cultures use to their own ends. "Eat the East", the text in, *All you Can Eat*, is a play on "Eat the Rich", a slogan from anarchist punk rock and anti-capitalist movements.



Clever Relic, 2012, loop projection on wok and cleaver, 40.6x40.6cm, 3 minutes

Ming Hon

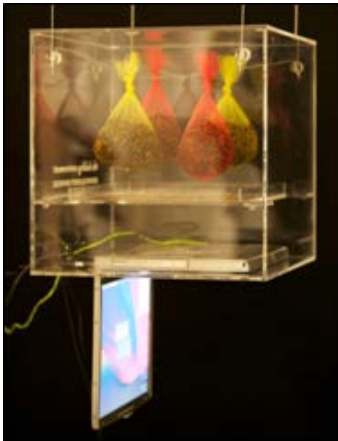
Ming Hon's practice looks into themes of cultural identity, hybridization and race, as well as the economy and politics of the female body.

Hao Nan

In Hao Nan's *Chi* video series, the artist is seen performing Long Form Tai Chi on Beijing's busy 3rd ring road. His meditational challenge sets up a powerful tension between the speeding traffic and the artist's slow and graceful movements. *SONG Type Study One* also deals with the conflicting dynamic between tradition and contemporary intrusions: the artist is photographed holding a banner in front of the location where Starbucks opened a store in the Forbidden City. The piece reflects China's rising awareness and uprisings against Western product-placement and logo intrusions.



Chi #3, 2008, single channel video, 8:30 minutes, *SONG Type Study One*, 2008



The Holding Environment, 2012, computer, Plexiglas, mushroom-growing kit, audio, video, dimensions variable

Knowles Eddy Knowles

Growing Environment uses a re-modeled laptop to create a controlled growing environment. The computer is used to host a video being played on an external monitor, and the heat generated by the computer is captured and channeled into a chamber in which spores are kept at the optimum temperatures for growth and fruit production. This piece is a functioning prototype for a computer processor-heated fungus farm, as further research into the "holding environment," a space that foregrounds support and potentiality of a group/crop/batch or set. *Holding Environment* is part of an ongoing project that is realized differently according to its geographic, climatological, and exhibition conditions.

Laiwan

Movement for Two Grannies is an elegant and ethereal work of cinematography that features two Chinese grannies engaged in a moment of intimate and affectionate friendship. Shot on green screen, the backlit grannies are placed against a shimmering flow – oceanic, vast and expansive, rippling with an ancient lineage. The scene is surreal, sensual and serene. Laiwan considers this a celebratory piece for the legacy and lineage of Vancouver's vibrant Chinatown community. Her film is "dedicated to the spirit and life of all grandmothers for their everyday endurance and persistence despite our cultural and social neglect of elders." *Movement for Two Grannies* was first commissioned for Vancouver's 125th anniversary.



Movement for Two Grannies, 2011, HD video, 10 second loop

Minjeong Oh

Minjeong Oh, from South Korea, provides an important perspective in *(Da bao)(Takeout)* as an Asian artist who is a cultural tourist in China. She works from the objects and situations in her surroundings, with a careful eye to pinpointing those things which are unfamiliar to her as a native Korean and addressing them as ports-of-entry into understanding China's everyday culture. She sketches these instances or objects on location, later turning them into hand-drawn animation videos, or as drawings on hand-made embossed paper.

Ed Pien

Shadow Player is part installation with video and documented performance. This hybridized work reveals the artist's continued fascination with light, shadow, movement and transformation. Utilizing and overriding the tropes of traditional Chinese shadow theatre; Pien also combines a constructed figure, a traveling, one-person band, as stage set to present the time-based work. Ed Pien



Shadow Player (detail), 2012, DVD with sound, wood, paint, mannequin, fabric, shoes, 199.4x61x35.6cm



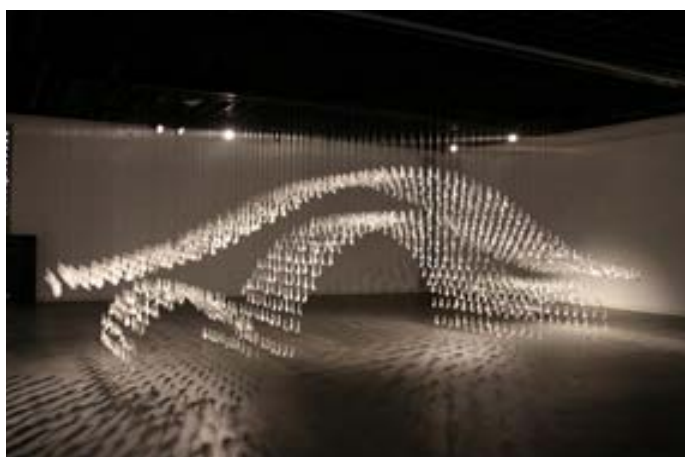
Beng Beng Prototype Made in China, 2007
Fibreglass, steel, acrylic, plastic, wood, baked enamel, 60x30x11cm, edition 3 of 9

Laurens Tan

Laurens Tan explores the ambiguities of language, particularly the interpretation of Hanyu, to uncover customs, changes in attitudes and values otherwise obscured from view. His text-based works take the form of sculptures, installations, industrial design constructions, 3D animations and digital media. His sculptural series based on rickshaws – the iconic and traditional mode of transportation in Beijing – act as metaphors for Lauren's own identity, as a Holland-born Chinese artist moving between two countries.

Xiaojing Yan

As a recent Chinese-Canadian, Xiaojing Yan's work addresses "the complex filters of different countries, languages, and cultural expectations" in her experience of migrating from China to North America. She uses traditional Chinese materials and techniques and reinvents them within a Western aesthetic and presentation. *Bridge*, for instance, is comprised of hundreds of suspended Chinese soup spoons. This installation operates as a metaphor for the experience of transmigration and the sense of being suspended between two worlds



Bridge, 2009, ceramic spoons, 6x1.6x1.5m

Shen Yi Elsie

Migrant workers are a key component of Beijing's infrastructure, but they represent a marginalized social class. These workers are the subject of Shen Yi's photographic portrait series and video. She specifically looks at the new generation of migrant workers – young teenagers who have migrated from rural communities and are prominent within Beijing's service industries (including restaurants, hair salons and the prostitution industry) – and elevates their stature through her documentation. By creating portraits of these often faceless individuals who are restricted to a low status in Chinese society, Shen Yi pushes at these cultural boundaries.



The Neon God, 2008, video 2/5 AP and still photography 2/6 AP, 80x52cm



You and Me, 2009–10, digital photographs, six pieces, each 50x40cm

Zhang Zhouhui (Joey Chang)

You and Me is a series of works that manifest in many mediums, ranging from performance, to video and photography, to ink painting. In this selected body of work, he situates his identity by juxtaposing it to the "other." In a noted performance work (*Mirror Man*) presented in both New York and Beijing, Chang walks through the streets in a 2-D suit made of mirrors, suggesting that people should identify as much with themselves as with the other.

CURRICULUM CONNECTIONS FOR SCHOOL PROGRAMS

Participating in a guided tour, studio workshop, or self-guided tour in conjunction with the exhibitions supports British Columbia Visual Arts Prescribed Learning Outcomes for elementary grades as outlined below. The exhibition can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curriculum areas.

VISUAL ARTS PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Kindergarten to Grade 1

- identify a variety of image sources, their own and others
- describe the many forms that images take
- describe various purposes of visual arts
- demonstrate an awareness that images come from a variety of contexts
- demonstrate recognition of the expressive qualities of individual visual elements

Grade 2 to 3

- suggest purposes for a variety of images
- demonstrate an awareness of a variety of reasons why people make and use art
- identify the expressive qualities of individual visual elements
- demonstrate an awareness that materials, tools, equipment and processes can be used to create particular effects
- identify images from a variety of historical and cultural contexts

Grade 4

- identify image development and design strategies
- compare images developed for particular purposes
- identify the characteristics of materials, tools, equipment and processes used to create particular effects
- demonstrate an awareness that there are various types of artists in the community
- identify distinctive styles of visual images from various historical, cultural, and social contexts

Grade 5

- compare the relationship between form and purpose in a variety of images
- identify aspects of selected images that indicate the social, historical, or cultural context in which they were created
- compare a variety of works that emphasize particular elements and principles
- analyse the use of materials, tools, equipment and processes in a variety of artworks
- compare the distinctive styles of artists and images from various cultures and historical periods

Grade 6

- demonstrate knowledge of image-development and design strategies used by artists for a variety of purposes
- demonstrate an awareness that images influence and are influenced by their social, historical, and cultural contexts
- identify images that emphasize particular elements (including space) and principles (including rhythm)
- analyse the use of materials, tools, equipment and processes in a variety of artworks
- identify the historical and cultural contexts of a variety of images

Grade 7

- analyse image-development and design strategies used by various artists for a variety of purposes
- demonstrate an understanding of the influence of social, historical, and cultural contexts on artists and their images
- analyse how the elements and principles are used to create effects and convey mood and meaning in images
- evaluate the use of materials, tools, equipment and processes in a variety of artworks
- assess the relationship between selected artists and their social, historical, and cultural contexts

SOCIAL STUDIES CURRICULUM CONNECTIONS

(Da bao) (Takeout) offers teachers and students a unique window into Chinese and Canadian culture through a rich variety of art forms and expressions. Exploring the concepts of transmigration, cultural interface, and meanings lost in translation, the exhibition invites viewers to consider the fluidity of cultural expression as it is transformed through meetings with people from other cultures. The exhibition tour and workshops offer teachers many opportunities to explore issues of *Identity, Society, and Culture in Canada within the diversity of their own classrooms*. The BC Social Studies K-7 Curriculum examines characteristics that define self, cultures, and societies, and the similarities and differences within and across cultures over time. Through this exhibition, students can discover and contrast artistic expressions and cultures from Canada and China with the cultural influences in their own communities, classrooms and families. Students will:

Kindergarten

- A2 - gather information from personal experiences, oral sources, and visual representations
- B2 - identify groups and places that are part of their lives

Grade 1

- A3 - gather information from personal experiences, oral sources, and visual representations
- B1 - describe changes that occur in their lives

Grade 2

- B2 - describe ways individuals contribute to a community
- B3 - identify factors that influence who they are

Grade 3

- B2 - describe the importance of communities
- B3 - identify cultural similarities and differences

Grade 4

- A3 - gather information from a variety of sources
- A4 - identify alternative perspectives on a selected event or issue

Grade 5

- A1 - apply critical thinking skills – including hypothesizing, comparing, imagining, inferring, identifying patterns, and summarizing – to a range of problems and issues

Grade 6

- B1 - assess diverse concepts of Canadian identity
- B2 - compare Canadian society with the society of another country
- B3 - relate a society's artistic expression to its culture

Grade 7

- A1 - apply critical thinking skills –including comparing, classifying, inferring, imagining, verifying, using analogies, identifying relationships, summarizing, and drawing conclusions – to a range of problems and issues
- B3 - identify influences and contributions of ancient societies to present-day cultures

ADDITIONAL CURRICULUM LINKS

Asian Art Museum, San Francisco, Chong Moon Lee Center for Asian art and Culture, education programming and lesson plans

<http://education.asianart.org/>

<http://education.asianart.org/explore-resources/lesson-or-activity/brushpainting-nature-art>

<http://education.asianart.org/sites/asianart.org/files/related-downloads/Chinese-Myths.pdf>

Dr. Sun Yat Sen Gardens, teacher resource materials

<http://vancouverchinesegarden.com/wordpress-content/uploads/2011/12/Teacher-Resource-Materials-2013.pdf>

Grade 6-8, current issues in China

<http://www.scribd.com/doc/12558983/Explore-China-Curriculum>

https://www.teachervision.com/tv/printables/CultureSmart_14_16.pdf

ADDITIONAL ARTIST LINKS

<http://www.youtube.com/watch?v=gYV72Fr3Qg>

Curator Shannon Anderson on curating Da bao

<http://www.youtube.com/watch?v=kmEHQz7JOYU>

Curator Doug Lewis relates the history of the iconic Chinese takeout box

<http://vimeo.com/39837067>

Angelucci speaking on her work, *Your Morning is My Night*

<http://www.youtube.com/watch?v=gYV72Fr3Qg>

Laurens Tan talks about his move to Beijing

http://www.crossingart.com/gchen_images.html

Gang Chen, Invasive intimacy, paintings of X-rayed suitcases

<http://www.youtube.com/watch?v=oQyBLPVyNkk>

Ed Pien speaks about shadow in Shadow Play

<http://www.youtube.com/watch?v=674Sb4k0ORM>

Lu Zhou interviews (Da bao)(Takeout) artists Sara Angelucci and Xiaojing Yan on CBC Metro Morning

ONLINE RESOURCES

<http://www.bing.com/images/search?q=Chinese+Shadow+Puppet+On+YouTube&FORM=RESTAB>

Images of Shadow puppets

TEACHER GUIDE ACKNOWLEDGEMENTS

Teacher Guide prepared by Leslie Stanick, Interpretive Programmer, with the assistance of April Davis, School Programs Instructor and Ingrid Kolt, Curator of Education and Public Programs, Surrey Art Gallery. Exhibition descriptions prepared by curators Doug Lewis and Shannon Anderson.

SURREY ART GALLERY INFORMATION AND MAP



Surrey Art Gallery
 13750 – 88th Avenue
 Surrey, BC V3W 3L1
 604-501-5566
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-bulletin at www.surrey.ca/arts to receive gallery exhibition and program updates.

