



TEACHERS' GUIDE

for elementary grades

FLORA AND FAUNA

400 YEARS OF
ARTISTS INSPIRED
BY NATURE

Organized by the National
Gallery of Canada



William De Morgan
Rustington Flower Tile, c. 1882 1888
earthenware with blue, green, white, and pink glazing, 15.4 x 15.7 cm;
6 1/8 x 6 3/8 x 9/16 in., support: 4 7/16 x 6 3/8 x 2 11/16 in.
Gift of Ruth Amelia Jackson, Ottawa, 1997
National Gallery of Canada, Ottawa
Photo © National Gallery of Canada

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibition: *Flora and Fauna: 400 Years of Artists Inspired by Nature*, organized by the National Gallery of Canada, on display at the Surrey Art Gallery from September 20 to December 14, 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 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 Surrey Art Gallery endeavours 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 EXHIBITIONS

Flora and Fauna: 400 Years of Artists Inspired by Nature

Organized by the National Gallery of Canada

September 20 to December 14, 2014

Nature has been an enduring subject for artists across time and cultures. From the ancient garden frescoes at Pompeii to Dutch still-lives, 19th century botanical studies and 21st century land art projects, nature has been either a simple fact of life or a source of curiosity, consolation, and spiritual regeneration. This exhibition explores the natural world through paintings, drawings, prints, photographs, and crafted objects. Responding to the richness and diversity of plant life and the creatures that occupy natural spaces, the artists in this exhibition express nature's complexity and fragility in a variety of ways – from the epic and analytical to the detailed and intimate.



James Griffiths, John H. Griffiths
Pansies, after 1836
Pen, ink, watercolour, and graphite on wove paper
15.8 x 18.9 cm
National Gallery of Canada, Ottawa, Purchased 1979
Photo © NGC

This exceptionally varied exhibition, drawn mainly from the collections of the National Gallery of Canada, features 74 works dating from the 16th to the 21st centuries. Presenting a wide variety of media, scale, and style, it features the work of many great Canadian and international artists, including Shary Boyle, Aganetha and Richard Dyck, Frederick Evans, Lucian Freud, Lorraine Gilbert, Geoffrey James, and Charles Rennie Mackintosh.

VOCABULARY

Alchemy: a pseudoscientific philosophy that sought a method of transmuting base metals into gold, and an elixir to prolong life indefinitely

Aniline dye: a synthetic dye originally made from aniline obtained from coal tar

Archival pigment printing: a printmaking process incorporating refined particles of pigment that are resilient to the environmental elements, particularly ultra-violet light, that degrade and erode dye molecules shortening the life of a print

Arts and Crafts Movement: An international design movement that flourished between 1880 and 1910, especially in the second half of that period, continuing its influence until the 1930s. It was led by the artist and writer William Morris (1834–1896).

Azo dye print: prints created with a class of artificial dyes that contain the azo group (usually red, brown, or yellow), and are derived from amino compounds

Background: part of a picture that appears to be in the distance and is less dominant, visually, to the principal objects in the foreground; the scene or surface against which designs, patterns, figures, or other dominant design elements are viewed

Balance: a principle of art in which a visual sense of equilibrium is achieved when elements of design are arranged to create the impression of balance in a composition or design

Chromogenic print (or c-print): Short for “Chromogenic Dye Coupler Print”. It is the standard negative-based colour print process in which three separate colour dyes bond to couplers of the silver contained in the paper’s emulsion. In processing, the silver is removed to leave the remaining colours.

Close-up: where a particular element of an object is focused on, or magnified, increasing the apparent size of some or all of the elements of the image

Contemporary Art: The art of today, produced by artists who are living in the twenty-first century. Contemporary art provides an opportunity to reflect on contemporary society and the issues relevant to ourselves, and the world around us.

Contrast: the combination of different elements of design (e.g., red and green, rough and smooth, dark and light) to highlight their differences, often to create visual interest, or a focal point

Cyanotype: An archival, non-silver printing process invented by Sir John Herschel in the 1840s. A mixture of light sensitive iron salts is applied to a surface, and then contact printed. Once exposed to light, water turns the unexposed areas to a distinctive Prussian blue colour.

Daguerreotype: A photographic process introduced by Louis Daguerre in 1839 whereby an image is captured on a bright mirror-like surface of metallic silver, most often adhered to a copper plate. Initially, exposure times of 30 minutes were required but by 1842 this time had been reduced to approximately 1 minute or less, depending on the lighting conditions.

Desiccation: the process of removing moisture from an object, to dry something out thoroughly

Dye transfer print: A color printing process in which dyed images (cyan, magenta, and yellow) are transferred successively onto a paper surface. The three combined images create a full colour image.

Earthenware: ceramic made from a porous clay that is fired at relatively low temperatures

Flora: the plants of a particular region, habitat, or geological period

Foreground: the part of a visual composition that appears nearest to the viewer; the area of depicted space in a perspective picture, or the design elements that are perceived most dominant and forward in an abstract composition

Fauna: The animals of a particular region, habitat, or geological period

Entomologist: a scientist that studies insects

Gelatin Silver Print: a photographic print which uses black-and-white film and printing surface, most often photographic paper. A suspension of silver salts in gelatin is coated onto a support such as glass, flexible plastic or film, baryta paper, or resin-coated paper

Gouache: an opaque watercolour paint that is made with colour pigments and gum Arabic that is water soluble

Graphite: in art is a drawing medium formed of carbon, which deposits a shiny metallic grey colour on a surface. It is commonly found as a powder, in stick form, or most commonly in pencils

Harmony: in art, a principle of design in which elements of art (i.e., colour, shape, form, line) of similar character are utilized to create a composition which is pleasing and harmonious

Imagination: the ability or tendency to form a thought or mental image of something that is neither perceived as real nor present to the senses

Indigenous: originating and living in an area; occurring naturally in its native environment

Lithograph: A printing process that makes use of the immiscibility of grease and water. A stone, most often limestone, is prepared with a design drawn on it with crayon or greasy ink, wetted with water; and after various etching and protecting steps, it is brushed with oily ink. It retains the ink only on the design, and this inked surface is then printed – most typically onto paper.

Lustre glaze: a method of decorating glazed pottery with metallic pigment, originating in Persia, popular from the 9th through the mid-19th centuries

Masonite: a type of hardboard made from pressed wood fibres

Matte Albumen Silver Print: a labour-intensive printing technique invented by Louis Blanquart-Evrard (French, 1802–1872) involving egg whites (albumen), salt, acetic acid, silver nitrate, and occasionally, gold chloride, introduced around 1850. It was the main positive photographic process from approximately 1855-1890

Media: in the arts, a medium is a material used by an artist or designer to create a work

Motif: a decorative design or pattern; a distinctive feature or dominant idea in an artistic composition

Mythology: A body or collection of stories belonging to a specific culture, region, or religion

Natural world: The material world and its phenomena, forces, processes and living things: flora and fauna

Panorama: a wide, unbroken view of a region surrounding an observer; a survey or presentation of a subject or sequence of events

Perception: the physical and neurological processes by which phenomena are recognized and perceived

Platinum Print: also called platinotypes, are photographic prints made by a monochrome printing process using chemical development

Printmaking: the art or technique of making prints, especially as practiced in engraving, etching, drypoint, woodcut, or lithography

Propolis: a resinous substance collected from tree buds, sap flows, or other botanical sources by bees and used as a sealant in the construction of their hives

Sepia tone: A chemical process that tones gelatin silver black-and-white prints giving them a brown colour. This was initially accomplished by hand tinting original prints using cuttlefish (*Sepia Officinalis*) ink.

Space: Real space is three-dimensional. Space in a two dimensional work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

Still-life: (*nature morte* – French) a painting, picture, or photograph of a scene of inanimate objects. These scenes are often carefully arranged and highly symbolic

Symbolism: the use of symbols to express or represent an idea, concept, sentiment, or quality

Transformation: a thorough or dramatic change in form, state, or appearance; a metamorphosis during the life cycle of an animal

Transience: momentary, passing, impermanent; the state or fact of lasting only for a short time

Unity: a principle of art that describes how individual elements in an artwork are arranged to create a cohesive, unified composition

Watercolour: a water-based paint consisting of water-soluble pigments and binders most often used as layers of transparent wash

SUGGESTED PRE-VISIT ACTIVITY: *Observation - a scientific art*

"... to sit quietly on the grass, to switch off the world and come back to the earth, to allow the eye to see a willow, a bush, a cloud, a leaf...I have learned that what I have not drawn I have never really seen".
Fredrick Franck, *The Zen of Seeing*

OBJECTIVES

Through the processes of collecting, observing, and recording objects, students develop their ability to engage with the study of a subject, and begin to understand how this is an important way to learn about the natural world.

ACTIVITY

Students will use a variety of exploratory drawing techniques to examine and depict examples of flora and fauna.

DISCUSSION AND INTRODUCTION

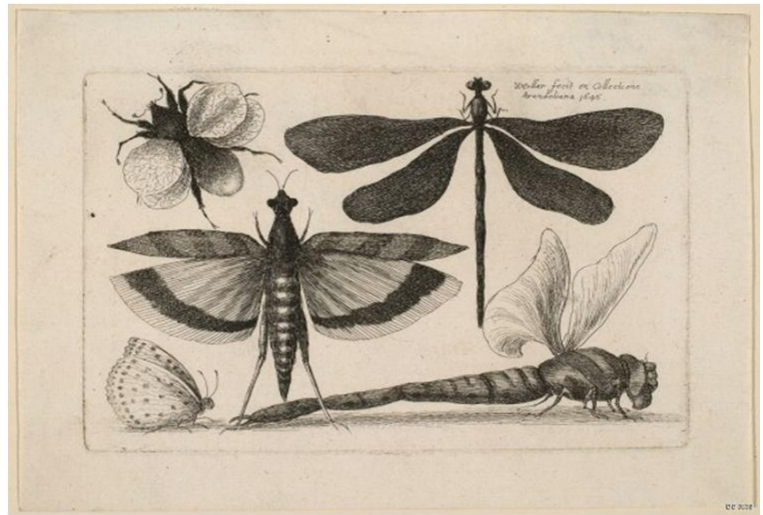
Discuss your upcoming visit to the Surrey Art Gallery and the exhibition, *Flora and Fauna: 400 Years of Artists Inspired by Nature*. During their guided tour the class will explore and discuss artworks that were inspired by nature: photographs, drawings, paintings, prints, and crafted objects.

Ask students to consider: What is the natural world? What are flora and fauna – have they seen these subjects in art? What did the art look like? Some artists in the exhibit have explored the natural world through careful, close observation and documentation, creating wonderfully detailed illustrations of plants and animals. Some of these were created in the 17th century, many years before photography began to emerge in the mid-1800s. Ask students to consider ways that these artworks might be appreciated, what was the function of these artworks?

MATERIALS

A collection of plant and animal materials – leaves, pinecones, seedpods, flowers, tree bark, berries, twigs, feathers, shells, bones, fur etc. Each object is contained in a closed lunch-size paper bag. One per student.

- Pencils
- Erasers
- Drawing paper
- Colour pencil crayons



Wenzel Hollar, Dragonflies and a Bumblebee, 1646
Etching on laid paper, 10.8 x 14.3 cm; plate: 8.1 x 11.8 cm
National Gallery of Canada, Ottawa Purchased 1931
Photo © NGC

PROCESS

1. Have students choose a paper bag that contains a natural object (if time allows students could help to collect these objects).
2. Provide students with pencils and drawing paper.
3. Ask students, without looking, to slip their hand into the bag and carefully feel the contents. Encourage them not to try to “identify” the object but to examine it by touch, exploring its size, shape, and texture while paying close attention to details. Invite students to draw what they feel. When they have recorded everything that they have discovered, invite students to remove their objects from the bags.
4. Now ask students to create blind contour drawings of their revealed objects. Explain to students that these are drawings made without looking at the paper at all. Ask students to keep their eyes on the object and with their pencil on the paper carefully “trace” a continuous outline recording every tiny detail they see. No peeking at the paper!
5. Invite them to look very carefully and go very slowly without stopping or even lifting the pencil from the paper until they have completed their drawing and finished every line. Tell them not to worry if their drawing does not look like the object – the point of this exercise is not to create a realistic drawing but to help them to really see the object.
6. Have students create three quick sketches in varying lengths of time. Explain that sketches quickly capture a general image of an object. Encourage students to capture the essential character and shape of the object, but not to be concerned with details. Ask students to look at their paper and the object at the same time and create three sketches taking only 5 seconds for the first, 10 seconds for the next, and finally 15 seconds for the third.
7. Now have students create a longer final drawing. You might wish to begin with a class discussion about what students have discovered about their objects so far, incorporating the language of the elements of art. Considering what they have discovered about their object, ask students to begin by lightly sketching the overall shape then, using careful observation, adding various details to the outline and the surface of the object. Once they are satisfied with the foundation of their drawing, invite students to continue by adding colour using pencil crayons. Encourage students not to simply colour in their drawings but to continue closely observing and recording what they see using the coloured pencils.

CONCLUSION

Display all the drawings together and spend some time looking at these. Encourage the students to share their experiences – did they learn anything through this process? Which drawings were the easiest to do? Were some difficult? Which drawings do they find most interesting? Which drawings best capture the subject? Why? How?

SUGGESTED POST-VISIT ACTIVITY: *Celebrating Trees through Image -Making*

“It is indeed true that art is omnipresent in nature, and the true artist is he who can bring it out.”

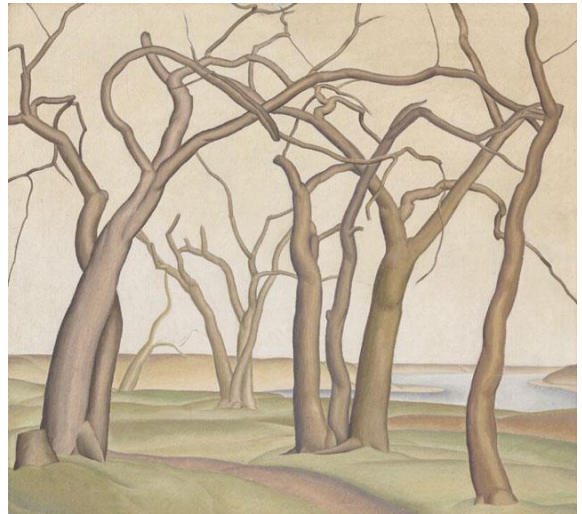
Albrecht Durer, 1528

OBJECTIVES

Through discussion and direct observation of the natural environment students will begin to gain an understanding of the importance of ecology and nature, and to develop an appreciation of how and why artists have honoured trees through art and design. Further, they will develop new artistic skills related to drawing, composition, the artistic process, and developing an image.

ACTIVITY

Students will study trees and create an impression of their visual forms, surfaces, textures, and colours.



L.L. Fitzgerald, *Dead Trees* c. 1950
50.5 x 55.5 cm; 21 1/8 x oil on canvas
National Gallery of Canada, Ottawa
Photo © NGC

DISCUSSION AND INTRODUCTION

Engage students in a discussion of their experience of seeing the exhibit: *Flora and Fauna: 400 Years of Artists Inspired by Nature*. What did they find interesting? Do they recall artworks in the exhibit that featured trees? Ask students to recall trees they have seen near their homes and in their schoolyard, neighborhood, and local parks. How are trees important? What role do they play in the environment – how are they important to people and animals? What are some of the ways we appreciate trees? Ask students to imagine: If they were to create an artwork that celebrated trees, what would it include? What would it look like?

MATERIALS

- Pencils
- Sketch books or clipboards with paper
- Large white paper (18" x 24" or larger)
- Erasers
- Black permanent markers
- Watercolour paints
- Large and small paint brushes
- Water in containers

PROCESS

- 1 Take the class for a walk in the schoolyard or a local park to sketch trees, make bark rubbings, and collect items such as leaves and seedpods. Ask students to observe tree colours: how many kinds of green can they see? What other colours do they see?
- 2 Have students consider the design of their artwork – how will they express their ideas, thoughts and impressions of what trees they have observed and experienced in their environment? Do they want to focus on a part of a tree close up, a single tree, or a forest? Do they want to include other things in their artwork in relation to the trees – people, animals or other objects? Calling on

their own field research for inspiration and information, have the students use pencils to sketch their ideas on a large piece of white paper.

- 3 When students are satisfied with their initial compositions have them work into their drawings with black permanent markers.
- 4 Hand out watercolour paints, large brushes, and water. Demonstrate to the students how new colours can be mixed directly on the paper, and how layers can create new colours because the watercolour paint is transparent.
- 5 Ask students to recall the colours of the trees they had observed earlier. Encourage them to work freely, not to worry about painting inside the lines.
- 6 Once the students have finished blocking in the colours of their trees and once these have dried, hand out the small brushes and ask them to paint in the detail and texture, drawing on their observations of the trees' surfaces as a starting point.

CONCLUSION

Display the finished artworks together. Encourage students to discuss the artworks. Which artworks stand out? Encourage students to analyze why some artworks are more compelling to look at than others. What do they think the artworks say, about the environment, about trees, about themselves? Did making this artwork change how they think about these things?

LITERARY QUOTES FROM THE EXHIBITION

The exhibition FLORA AND FAUNA: 400 YEARS OF ARTISTS INSPIRED BY NATURE featured a series of literary quotes chosen by the co-curators to accompany some of the artworks. These quotes may be of interest and inspiration leading up to and following your visit to the Gallery.

“Now it is an easy passage from miracles of nature to miracles of art”

Francis Bacon, 1620

“It is indeed true that art is omnipresent in nature, and the true artist is he who can bring it out.”

Albrecht Durer, 1528

“No one knows, till he has tried, what strange beauty and subtle composition is prepared to his hand by Nature.”

John Ruskin, 1856

“O Rose, thou art sick.
The invisible worm,
That flies in the night
In the howling storm:
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.”

William Blake, 1794

“Nature and Art, they go their separate ways, it seems; yet all at once they find each other.”

Johann Wolfgang von Goethe, 1800

CURRICULUM CONNECTIONS for Surrey Art Gallery 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 ART PRESCRIBED LEARNING OUTCOMES (2005)

<http://www.bced.gov.bc.ca/irp/welcome.php>

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
- 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

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

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

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

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

SCIENCE PRESCRIBED LEARNING OUTCOMES (2005)

It is expected that students will:

Kindergarten

Processes and Skills of Science

- share with others information obtained by observing

Life Science: Characteristics of Living Things

- describe features of local plants and animals (e.g., colour, shape, size, texture)
- compare local plants
- compare common animals

Physical Science: Properties of Objects and Materials

- describe properties of materials, including colour, shape, texture, size, and weight

Earth and Space Science: Surroundings

- demonstrate the ability to observe their surroundings
- describe features of their immediate environment

Grade 1

Processes and Skills of Science

- communicate their observations, experiences, and thinking in a variety of ways (e.g., verbally, pictorially, graphically)
- classify objects, events, and organisms

Life Science: Needs of Living Things

- classify living and non-living things
- describe the basic needs of local plants and animals (e.g., food, water, light)
- describe how the basic needs of plants and animals are met in their environment

Earth and Space Science: Daily and Seasonal Changes

- changes that occur in daily and seasonal cycles and their effects on living things

Grade 2

Processes and Skills of Science

- use their senses to interpret observations

Life Science: Animal Growth and Changes

- classify familiar animals according to similarities and differences in appearance, behaviour, and life cycles
- describe some changes that affect animals (e.g., hibernation, migration, decline in population)
- describe ways in which animals are important to other living things and the environment

Earth and Space Science: Air, Water, and Soil

- describe physical properties of air, water, and soil
- distinguish ways in which air, water, and soil interact
- explain why air, water, and soil are important for living things

Grade 3

Processes and Skills of Science

- ask questions that foster investigations and explorations relevant to the content

Life Science: Plant Growth and Change

- compare familiar plants according to similarities and differences in appearance and life cycles
- describe ways in which plants are important to other living things and the environment

Physical Science: Materials and Structures

- describe shapes that are part of natural and human-built structures (e.g., domes, arches, pyramids)

Grade 4

Life Science: Habitats and Communities

- compare the structures and behaviours of local animals and plants in different habitats and communities
- analyse simple food chains
- demonstrate awareness of the Aboriginal concept of respect for the environment

Physical Science: Sound and Light

- identify sources of light and sound

Grade 5

Life Science:

- explain how the different body systems are interconnected

Earth and Space Science: Renewable and Non-Renewable Resources

- analyse how the Aboriginal concept of interconnectedness of the environment is reflected in responsibility for and caretaking of resources

Grade 6

Life Science: Diversity of Life

- analyse how different organisms adapt to their environments
- distinguish between life forms as single or multi-celled organisms and belonging to one of five kingdoms: Plantae, Animalia, Monera, Protista, Fungi

Grade 7

Life Science: Ecosystems

- analyse the roles of organisms as part of interconnected food webs, populations, communities, and ecosystems
- assess survival needs and interactions between organisms and the environment
- assess the requirements for sustaining healthy local ecosystems
- evaluate human impacts on local ecosystems

TRANSFORMING CURRICULUM – BC MINISTRY OF EDUCATION (<https://curriculum.gov.bc.ca/>)

To better serve teachers, Surrey Art Gallery will introduce elements of the new provincial curriculum as it is introduced into the classroom.

What's new?

To support 21st century learners, the changes in the Arts Education curriculum are considerable and include the following:

- **New name:** The shift from the name “Fine Arts” to “Arts Education” is in keeping with other jurisdictions around the world that are currently involved in their own curriculum transformation processes.
- **Integrated curriculum:** The four disciplines—dance, drama, music, and visual art—are now integrated from Kindergarten to Grade 8.* Previously, each subject area in those grades had its own curriculum document.
- **Concept-based content:** Throughout the curriculum, the “big ideas” are concept-based, allowing for deeper exploration, inquiry, and understanding. The artistic habits of mind—creating and exploring, reasoning and reflecting, and communicating and documenting—serve as organizers for the curricular competencies in each grade.
- **First Peoples principles of learning:** These important principles are now infused throughout the Arts Education curriculum.

**Discussions are currently underway about providing exploratory options for Arts Education students starting in Grade 8, given the school structure and composition of intermediate and secondary schools. The Arts Education curriculum for Grade 9 remains under development while these discussions take place, as well as while graduation standards are being determined. Rethinking the Arts Education curriculum to offer more flexibility and choice will allow for greater personalization of the curriculum and ensure that students can pursue their individual interests and passions in Arts Education.*

What's the same?

The new Arts Education curriculum retains important elements of the existing curricula:

- The four disciplines—dance, drama, music, and visual art—remain at the core of the Arts Education curriculum.
- Each discipline still has its own essential elements, processes, skills, and techniques, which can be found within the learning standards in each grade.

What is the essence?

The arts are an integral part of the human experience. Throughout history, they have empowered the transformation of individuals and societies by providing a place for people to reflect and respond in a variety of ways. In Arts Education, students explore the world through an artistic lens and are able to express ideas, opinions, beliefs, emotions, and perspectives.

ONLINE RESOURCES

General:

<http://www.ngcmagazine.ca/exhibitions/flora-and-fauna-at-the-art-gallery-of-alberta>

<https://www.youtube.com/watch?v=eKpQa1GyDJo>

Artists in the exhibition:

Robert Bordeau

<http://corkingallery.com/?q=node/52>

Aganetha Dyck

<http://www.aganethadyck.ca/>

Andreas Feininger

http://en.wikipedia.org/wiki/Andreas_Feininger

Lorraine Gilbert

<http://www.lorrainegilbert.com/>

<http://www.gallery.ca/en/see/collections/artist.php?iartistid=2035>

Wenceslas Hollar

http://en.wikipedia.org/wiki/Wenceslaus_Hollar

http://www.aucklandartgallery.com/media/4576200/onlineessay_hollar.pdf

Geoffery James

http://cybermuse.gallery.ca/cybermuse/showcases/meet/artist_e.jsp?artistid=2699

William De Morgan

http://en.wikipedia.org/wiki/William_De_Morgan

Rosamond Purcell

<http://beautifulcreepypeculiarart.blogspot.ca/2013/01/the-photography-of-rosamond-purcell.html>

Gary Schneider

<http://www.garyschneider.net/Portfolio.cfm?nK=13855>

Andrew Putter

<http://www.artthrob.co.za/08feb/artbio.html>

<http://www.stevenson.info/exhibitions/putter/index2013.html>

Laurie Walker

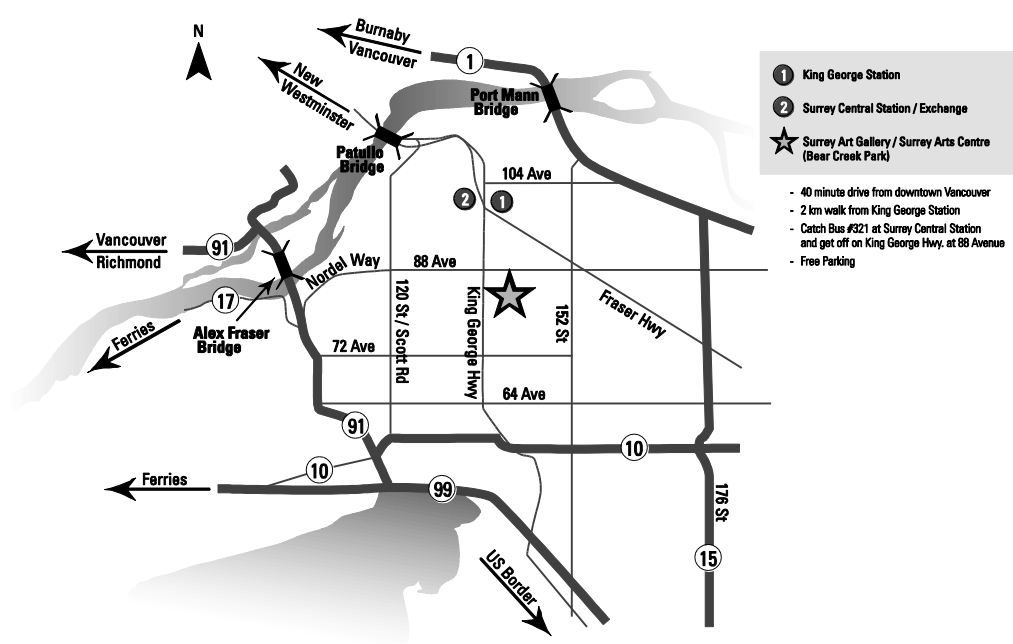
http://en.wikipedia.org/wiki/Laurie_Walker_%28artist%29

http://ccca.concordia.ca/artists/artist_info.html?languagePref=en&link_id=1675&artist=Laurie+Walker

TEACHER GUIDE ACKNOWLEDGEMENTS

Teacher Guide prepared by Chris Dawson-Murphy, Volunteer Coordinator, with the assistance of April Davis, School Programs Instructor, Kerry Peters, Educator, School District 36, and Ingrid Kolt, Curator of Education and Public Programs, Surrey Art Gallery. Exhibition descriptions prepared by Jordan Strom, Curator of Exhibitions and Collections, Surrey Art Gallery.

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/artgallery to receive gallery exhibition and program updates.

