

surrey
art gallery

TEACHERS' GUIDE

FLOW: FROM THE MOVEMENT OF PEOPLE TO THE CIRCULATION OF INFORMATION

APRIL 14–JUNE 10, 2018

Artists: Sean Alward, Mary Frances Batut, Edward Burtynsky, Soheila Esfhani, Monique Fouquet, Sara Graham, Antonia Hirsch, Brian Howell, Ian Johnston, Myron Jones, Laura Wee Láy Láy, Simon Levin, Vicky Marshall, Val Nelson, Philippe Raphanel, Helma Sawatzky, Hari Sharma, Haris Sheikh, Meera Margaret Singh, Reva Stone, Brendan Tang, Jer Thorp, Paul Wong

WITH BIG IDEAS CURRICULUM CONNECTIONS



Val Nelson, *Rush Hour 2*, 2014, oil on canvas.
Collection of Surrey Art Gallery, gift of the artist.

Dear Teachers

This guide is a classroom resource, designed to support teachers and students attending the exhibitions *Flow: From the Movement of People to the Circulation of Information* and *Elizabeth Hollick: Body Politic* on display at the Surrey Art Gallery in the Spring of 2018. 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 examined in the exhibition and provide continuity between the Gallery visit and classroom. The pre-visit activity addresses themes of narrative and how images tell a story; the Art Encounter Workshop at the Surrey Art Gallery examines pattern and mark making through abstracted animal imagery; and the post-visit activity addresses our relationship to community through collaborative figure drawing. The activities in this guide are adaptable to different grade levels and require a minimum of materials.

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-12. We hope that you enjoy engaging with the exhibition and creating art with your students using this guide.

Surrey Art Gallery Education Team

The Teachers' Guide was created with contributions from Surrey Art Gallery staff including: Volunteer Program Coordinator Chris Dawson-Murphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, Assistant Curator Rhys Edwards, 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 artistic practices, including digital and audio art by local, national, and international artists. The Gallery projects art after dark as well, exhibiting digital and interactive exhibits at its offsite, award-winning venue UrbanScreen. 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/enews.

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 range of resources that we offer for teachers:

www.surrey.ca/artgallery.



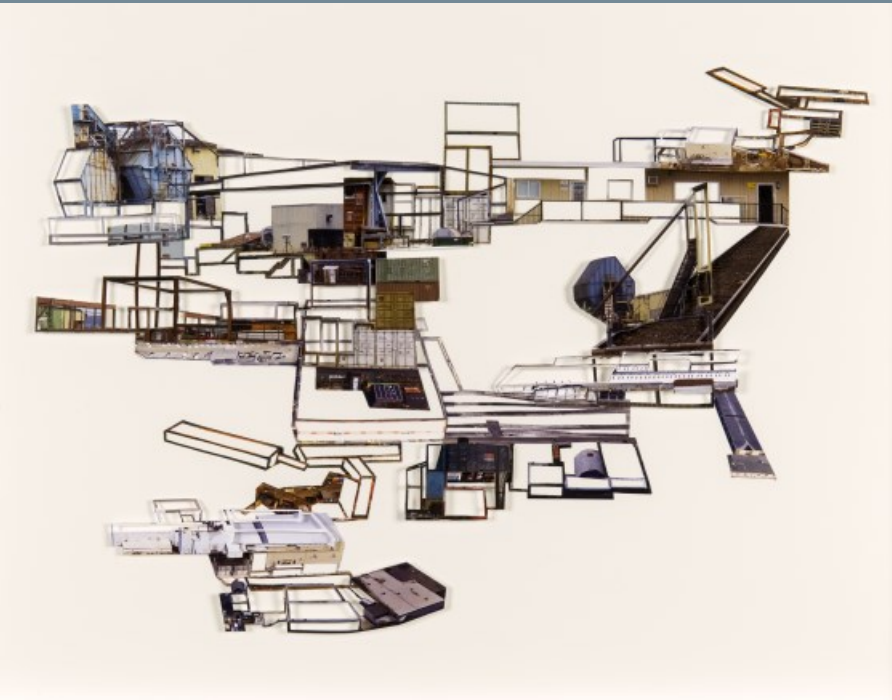
Sean Alward, *Glenrose Cannery Main*, 2014. Collection of Surrey Art Gallery.

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Edward Burtynsky, *Railcuts #5*, 1985, Photograph on chromogenic paper
86.4 x 101.1 cm.
Collection of Surrey Art Gallery.



Sara Graham, *Thornton Rail Yard, Surrey #4*, 2015, mixed papers and silicone glue.
Collection of Surrey Art Gallery.

ABOUT THE EXHIBITIONS

FLOW: FROM THE MOVEMENT OF PEOPLE TO THE CIRCULATION OF INFORMATION

Our world is marked by the ever-increasing movement of peoples, products, and ideas over vast distances and at rapid speeds. Through paintings, sculptures, and ceramics from Surrey Art Gallery's Permanent Collection, experience how different things "flow".

The artworks presented in this exhibition address numerous themes including transnational migration, the exchange of information and data, the force of waterways and weather systems, the physical movement of human bodies, and the transportation of materials and products to market. These movements and transmissions dictate the limits of life, the energetic potential of nature, the dynamics of economies, and the transformative potential of individuals and societies.

Some works, like Val Nelson's painting *Rush Hour 2*, draw attention to the flow of people in our cities. Delving into the movement of goods, Sara Graham's *Thornton Railyard, Surrey #4* uses miniature filigreed collage to depict the contours and history of freight movement of one of BC's largest rail yards.

Soheila Esfahani's *The Immigrants: Homage to F.H. Varley*, reimagines a classic image of new immigrants arriving in Canada as seen in Varley's c.1922 painting. Esfahani uses found blue and white porcelain plates and ceramics printed with imagery chosen by the artist's family, friends, and colleagues. Brendan Tang's brightly coloured clay vessel *Manga Ormolu Version 4.1-a* combines stylistic elements from Ming Dynasty era ceramics with techno-pop robotic forms reminiscent of Japanese anime, manga, toys, and video games. Out of Tang's vessel gushes a black ectoplasm-like pumice meant to evoke both nineteenth-century spiritualism and twentieth-century science fiction. Liquid flow of another sort is seen in Edward Burtynsky's large-scale photographs showing shiny steel liquid natural gas pipelines zig-zagging across northern British Columbian landscapes.

The wide variety of images and objects make visible some of the most central conflicts and issues of our time, while revealing the beauty, wonder, and ingenuity of human and natural worlds.



Elizabeth Hollick, *Summer*, 2006, acrylic on canvas.
Image appears courtesy of the artist.

ABOUT THE EXHIBITIONS

ELIZABETH HOLLICK: BODY POLITIC

Often startling and always colourful, the paintings by Elizabeth Hollick unite the human body with the world at large. Her solo exhibition *Elizabeth Hollick: Body Politic* is running at Surrey Art Gallery from April 14 to June 10. Hollick is celebrated throughout Surrey for her lively figurative paintings of local places, stories, and characters. For many years, she has also been fascinated by human anatomy, as well as the architecture and landscape of White Rock. With her signature humour, each painting in *Body Politic* portrays the connections between the privacy of the interior world and the development of society at large.

In a series of works titled *Body Parts in Strange Places*, impossibly large organs lie embedded in construction projects throughout the city. A damaged heart is excavated by road workers in an intersection; a skeleton holds aloft the roof of a skyscraper in progress; patchwork skin unfurls over the side of a newly built apartment. Works from this series are joined by other pieces from Hollick's extensive catalogue, combining to portray the breadth of her imagination and whimsy.

Body Politic also includes key selections from Hollick's immense collection of sketchbooks. Many of them are filled with precise renderings of local architecture and construction sites, drawn on the spot; others capture a wealth of emotionally stirring memorabilia associated with her late husband, whose hospitalization inspired her interest in the body and health. These drawings provide viewers with a rare glimpse into the techniques and creative vision of the artist.

VOCABULARY

COBALT: A chemical often used as a pigment in paint, drawing media, and ceramic glaze and underglaze to create a pure deep blue.

COLLABORATIVE ART: Art created by a group of artists working together.

COLLAGE: Artwork created by assembling separate elements to create a whole, often including photographs, news clippings, fabric, coloured paper, and found objects. From the French term *coller*: to glue.

COLLECTION: An archive of unique objects for exhibition, education, and research curated, and preserved by an institution or individual.

CULTURE: The totality of social behaviour, including the arts, beliefs, religion, language, institutions, and other products of human work and thought; of a particular period, class, community, or population.

CULTURAL DIVERSITY: The quality of diverse or different cultures, as opposed to monoculture. The phrase cultural diversity can also refer to having different cultures respect each other's differences.

CURATOR: (from Latin: *cura*, meaning "to take care") Historically, someone who cares for and develops a collection at a gallery or museum. Typically a specialist in that area.

DATA: Information and statistics collected together for reference, research, or analysis .

FLOW: Smooth and continuous movement. This can refer to materials, liquids, people, information, and economies or even a state of mind.

FOUND OBJECT: A natural or man-made object found and kept by an artist for use in an artwork.

IDENTITY: How one perceives oneself in the context of, and in relation to, others and the culture we live in

INSTALLATION ART: Art that is created, constructed, or installed on the site where it is exhibited, often incorporating materials or physical features on the site.

MAPPING: A system of graphic representation that depicts a place, procedure, process, or structure and it's components.

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

MIGRATION: The movement of a person, or peoples, from one country or area to another to live or work.

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

MOVEMENT: The act of changing position or location, or of having this changed.

MURAL: An image, painting, or drawing created on a wall or horizontal surface.

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

SENSORY: Relating to the physical senses; transmitted or perceived by the senses: touch, smell, taste, hearing, and sight.

SKETCH: A rough or unfinished drawing or painting, often made to assist in making a more finished picture.

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

PRE-VISIT ACTIVITY: Sensory Map

THEMES: Place, Movement, and Community

OBJECTIVES

To explore ideas of abstraction and mapping as they relate to our sense of place and community through the creation of sensory maps.

BIG IDEAS FROM THE BC CURRICULUM

Creative experiences involve an interplay between exploration, inquiry, and purposeful choice. (Grade 3, Arts Education)

Artists experiment in a variety of ways to discover new possibilities and perspectives. (Grade 5, Arts Education)

ACTIVITY

Each student will create a sensory map, an artwork that explores and depicts the sensations they experience as they move through their school community.

DISCUSSION & INTRODUCTION

Discuss with students that they will be visiting the Surrey Art Gallery to see the art exhibition *Flow: From the Movement of People to the Circulation of Information*.

When they think about places they've been or visited, what do they imagine? Do they see images in their minds, pictures, remember maps, sounds, smells?

Discuss the senses: seeing, hearing, touch, smell, and taste. Ask the students how they might use images or creative writing to record, or illustrate what our senses tell us.

Show the following artworks to your students discussing how the artists used mapping as a method of discovery.

Begin with Antonia Hirsch's: *World Map Project - Forecast (Annual Rainfall by Country)* (pg.20). Hirsch created this map, resizing each country based on the rainfall in the nation; shifting how we view continents on our planet based on this criteria.

In his print *Hope/Crisis: NYT Word Frequency* (pg.21), artist Jer Thorpe creates data maps compiling visual representations of the word-count of specific words used in the New York Times over a specified time span. These result in colourful radial abstractions, transformatively mapping the paper's use of language.

The artwork *C.H.A.R.T.* by M. Simon Levin (pg.22) made a record of walks exploring the waterway of the Fraser River Delta. You can see the routes that Levin took traced in orange ink on satellite images of the vicinity.

The delicately intriguing artwork: *Thornton Railyard, Surrey #4* (pg.23), by artist Sara Graham abstracts photographic images of the railyard through fine paper cutting and collage techniques. Resulting in a visual map that records an integral sense of this historical industrial space.

You might ask your students:

- What do you see when you think of the school, as a place? How do we think about places, like our school? Our neighbourhoods, our community?
- How do we get where we're going? How do people move and flow through spaces?



Antonia Hirsch, *World Map Project - Forecast (Annual Rainfall by Country)*, 2005. Collection of Surrey Art Gallery.

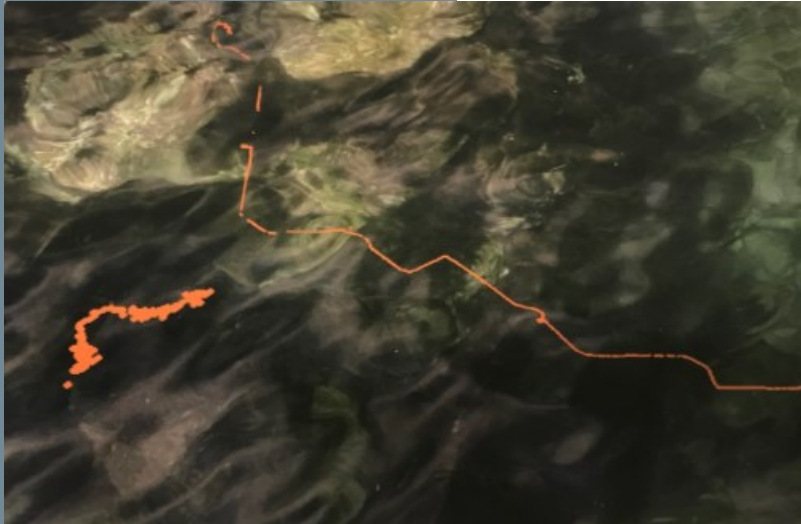
PRE-VISIT ACTIVITY: Sensory Map

THEMES: Place, Movement, and Community

MATERIALS

- Graphite: pencil, graphite sticks
- Pencil crayons
- Erasers
- A sheet of blank paper, or note book, for each student

PROCESS



M. Simon Levin with Theresa Hutton, Alex Konyvas, Jean Routhier, *C.H.A.R.T.*, detail, 2004.

Collection of Surrey Art Gallery.

As a group, ask the students to name their favourite places in the school, or on the school ground. Create a route to get to the chosen places starting from the classroom.

At the beginning of your sensory route, have students mark the starting point on their papers. When you arrive at the destination ask them to imagine and draw a line that describes the route you took to get their

(have students draw the route to each destination).

At each stop allow students time to experience that place, try to keep talking to a minimum—they might even agree not to speak at all while they work in order to really focus. Encourage students to use all their senses and explore a variety of ways to record their experience: it could be a sketch, shape, colours, or words.

CONCLUSION

After you return to the classroom, discuss this experience with the students. A few questions for reflective discussion might be:

- Did they notice things at these places that they hadn't sensed before?
- Did it make them think about those places differently?

Have your students take turns discussing the artworks, you might ask them:

- What do you see?
- What differences between the artworks do they notice?
- Why do you think they are so different when they were all at the same places, on the same route?

When the students visit the exhibition be sure to point out the artworks:

- Simon Levin, *C.H.A.R.T.*
- Sara Graham, *Thornton Railway, Surrey #4*
- Jer Thorpe, *Hope/ Crisis: NYT Word Frequency*
- Antonia Hirsch, *World Map Project - Forecast (Annual Rainfall by Country)*

POST-VISIT ACTIVITY: Collaborative Installation

THEMES: Migration, Cultural Identity, and Culture

OBJECTIVES

To examine ideas around migration, cultural identity, and diversity and to experience collaborative artmaking and different approaches to art making and presentation.

BIG IDEAS FROM THE BC CURRICULUM

- People connect to the hearts and minds of others in a variety of places and times through the arts. (Grade 2, Arts Education)
- Exploring works of art exposes us to diverse values, knowledge, and perspectives. (Grade 4, Art Education)
- Works of art are influenced by the world around us (Grade 5, Arts Education)
- The arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places and cultures (Grade 9, Arts Education)

ACTIVITY

Students will create a collaborative wall installation that explores cultural identity. Each student will create a drawing on a paper plate that explores some element of their own notion of identity, family history, and culture.

DISCUSSION & INTRODUCTION

Invite students to reflect on and share their experiences visiting the exhibition *Flow: From the Movement of People to the Circulation of Information*.

Ask your students to recall the artwork *The Immigrants : Homage to F.H. Varley* by Soheila Esfahani and show them the photos of the installation (pg.24-25).

Discuss the artwork by asking questions such as:

- What do you think is going on in this installation? What do you see that makes you think that?
- What materials did the artist use? Why do you think the artist used those materials.

The following is an excerpt from the artist's website: "[the artwork] investigates the processes involved in cultural transfer and the notion of 'portable culture'. It's based on a painting by F.H. Varley depicting a group of new immigrants arriving in Canada."

Esfahani asked a group of people to select an image for one plate each asking them to provide an image responding to the question: "What is your Culture?" Each plate/image represents a specific culture as identified by these individuals.

Show the students the image of Brendan Tang's, *Manga Ormolu Version 4.1* (pg.26). Lead a discussion around this ceramic work, you might ask questions like:

- What do you notice about this artwork? What forms does he use, how are the surfaces finished?

Soheila Esfahani, *The Immigrants: Homage to F.H. Varley*, 2015.
Collection of Surrey Art Gallery.

POST-VISIT ACTIVITY: Collaborative Installation

THEMES: Migration, Cultural Identity, and Culture

DISCUSSION & INTRODUCTION

(CONT.)

- What does this make you think of? What do you think the artist was exploring through this work?

Blue and white ceramic has its origins in Iraq, then it was utilized in Chinese ceramics after they discovered the Persian use of cobalt for its vibrant blues. This style was imitated by the Dutch in the mid-1600's after Chinese ceramic for export became popular in Holland. The tradition of blue and white ceramic has its own complex history of migration!

Lead a discussion ideas around cultural identity with your students: You might ask:

- What do we think if we're asked the question "What is my culture? What culture do you identify with?"
- Does this connect to: where you're from, where your family is from, what sort of activities your interested in, all of the above?

Describe the project to your students: they will be designing an installation. Students will create individual drawing on white paper plates using blue and white drawing media. This is inspired by the tradition of blue and white ceramic explored in the artwork, *The Immigrants: Homage to F.H. Varley*, by Esfahani. Through this work they will create an image that expresses, or represents, an aspect of their own cultural identity, family history, or personal identity.

MATERIALS

- A variety of blue media and mark making tools such as crayons, pens, oil pastels, and watercolour pencils
- White paper plates with a smooth surface or white paper cut into circles of varying sizes

PROCESS

1. Students will draw four thumbnail sketches they feel represent their own cultural identity.
2. Draw a circle using a compass on a white sheet of drawing paper—cut this out.
3. Have students select their preferred design from their sketches and complete their finished artwork on this sheet of paper. They can use a variety of blue and white media for mark making.
4. As a group, determine how the individual artworks will be installed together to make an interesting composition. This could be based on an image, or portrait of the class, or based on purely aesthetic criteria.

CONCLUSION

Lead a group discussion of the group's installation. Ask the students to discuss their experience of creating this work. What did they notice? Did they learn anything new from trying this? How did they find choosing their image? Did this process change how they think about drawing? Did they enjoy working in a monochromatic palette? Would they try drawing in this way again?



Brendan Tang, *Manga Ormolu Version 4.1-a.*, 2009, ceramic and mixed media. Collection of Surrey Art Gallery.

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-12. The exhibitions can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curricular areas.

K-7 ARTS EDUCATION CURRICULAR COMPETENCIES

KINDERGARTEN - GRADE 2

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Observe and share how artists use processes, materials, movements, technologies, tools, and techniques
- Reflect on creative processes and make connections to personal experiences
- Describe and respond to works of art

GRADES 3 - 4

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate
- Reflect on creative processes and make connections to other experiences
- Connect knowledge and skills from other areas of learning in planning, creating, and interpreting works of art
- Express feelings, ideas, and experiences in creative ways
- Interpret and communicate ideas using symbolism in the arts

GRADES 5 - 7

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Observe, listen, describe, inquire, and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate
- Examine relationships between the arts and the wider world
- Describe, interpret and respond to works of art and explore artists' intent
- Interpret and communicate ideas using symbolism to express meaning through the arts

CROSS-CURRICULAR COMPETENCIES

Social Studies, K-3

- Explain the significance of personal or local events, objects, people, and places (significance)
- Use Social Studies inquiry processes and skills to: ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions

English Language Arts, K-3

- Engage actively as listeners, viewers, and readers, as appropriate to develop understanding of self, identity, and community
- Create stories and other texts to deepen awareness of self, family, and community

8-12 ARTS EDUCATION CURRICULAR COMPETENCIES

GRADES 8 - 9

- Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts
- Describe, interpret, and evaluate how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate ideas
- Reflect on works of art and creative processes to make connections to personal learning and experiences
- Interpret works of art using knowledge and skills from various areas of learning
- Describe, interpret, and respond to works of art
- Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences

GRADE 10

- Create artistic works collaboratively and as an individual using imagination, observation, inquiry, and ideas
- Express meaning, intent, emotions, and feelings through visual art
- Recognize knowledge and skills from other contexts in the planning, creating, interpreting, and analyzing of artistic creations

GRADES 11 - 12

- Create artistic works collaboratively and as an individual using imagination, observation, and inquiry
- Engage in appropriate risk taking to express thoughts and emotions
- Describe and analyze, using the language of visual arts, how artists use materials, technologies, processes, and environments in art making
- Apply knowledge and skills from other contexts in the planning, creating, interpreting, and analyzing of artistic creations
- Adapt learned arts skills or processes for use in new contexts

CROSS-CURRICULAR COMPETENCIES

English Language Arts—New Media 11

- Apply appropriate strategies in a variety of contexts to comprehend written, oral, visual, and multimodal texts; guide inquiry; and extend learning

Social Studies 10

- Explain and infer different perspectives on past or present people, places, issues, or events by considering prevailing norms, values, worldviews, and beliefs (perspective)

SURREY ART GALLERY PERMANENT COLLECTION

SURREY ART GALLERY PERMANENT COLLECTION

The permanent collection is devoted exclusively to works of contemporary art. Following the collections policy, acquisitions are registered, documented, stored and cared for as a public trust. The collection is subject to ongoing research and interpretation made available to the public through publications, exhibitions and other related public programs. Because exhibitions originating from the Surrey Art Gallery focus primarily on the work of emerging BC and Canadian artists and therefore on the ideas expressed by these artists, work accepted must fulfill the following criteria:

- Reflect the concerns and ideas explored through exhibitions presented by the Surrey Art Gallery, and therefore reflect and are consistent with the Gallery's mandate;
- Act as a resource of work by contemporary BC artists;
- Document vanguard ideas explored by emerging artists (since 1975);
- Act as a prime resource for the local exploration of ideas, which have been developed concurrently on the international art scene (i.e. neo-expressionism, and the use of technology);

Each work must be representative of the artist and must have the potential to be used in multiple thematic exhibitions that assist visitors to understand the ideas and history of contemporary art in general.

Because of the limited opportunities for the public to view contemporary art in Surrey, the Gallery has added to its acquisition plan the intention to add to the collection works in medias that may withstand prolonged exhibition (glass, metal, ceramic, stone). This will allow for more work to be shown concurrent with regular programming. The Gallery's involvement with digital media presentation and production is supported by the acquisitions of new media artworks. The artworks in the Gallery's permanent collection are held in trust for the citizens of the City of Surrey.

Research

A significant initiative we launched in 2006 is An Open Book, a catalogue of publications about artworks in the Surrey Art Gallery's permanent collection. The Gallery has commissioned writers to produce brief essays about specific artworks, putting them in relation to the artist's biography and the history of their practice. Many of the publications also include statements written by the artists. You can find An Open Book and other publications here: <http://www.surrey.ca/culture->



Edward Burtynsky, *Oil Fields #22*, 2001.
Collection of Surrey Art Gallery.

Sean Alward

Sean Alward is a Vancouver based artist working primarily in painting. He works at the intersection of materials, history, and natural history. He received his MFA from the University of British Columbia and BFA from the Nova Scotia College of Art and Design (exchange semester at Cooper Union, NYC). He has exhibited across Canada and most recently at AHVA Gallery University of British Columbia, Wil Aballe Art Projects, the Nanaimo Art Gallery, Surrey Art Gallery, and Access Gallery. He has published writing in Canadian Art, C Magazine, Border Crossings, and the Georgia Straight.

Edward Burtynsky

Edward Burtynsky is known as one of Canada's most respected photographers. His remarkable photographic depictions of global industrial landscapes are included in the collections of over sixty major museums around the world, including the National Gallery of Canada, the Museum of Modern Art and the Guggenheim Museum in New York, the Reina Sofia Museum in Madrid, the Tate Modern in London, and the Los Angeles County Museum of Art in California. Burtynsky was born in 1955 of Ukrainian heritage in St. Catharines, Ontario. He received his BAA in Photography/ Media Studies from Ryerson University in 1982, and in 1985 founded Toronto Image Works..

Sara Graham

Sara Graham studied at University of Guelph (MFA, 2006), Nova Scotia College of Art and Design (BFA, 1997), and the Banff Centre of the Arts (2002). Graham has been primarily concerned with the issues and ideas of the contemporary city. Mapping has long been a central tenet of her artistic practice, and over the past several years she has created a series of diagrammatic drawings and sculptural models that describe and represent urban networks, traversing that liminal space between the real and the imagined. The diagrams and narratives that she charts show her interest in mapping geographic terrains and of the plethora of systems and networks that lie beneath and behind the surfaces of everyday life. She is specifically engaged in a cross-disciplinary approach that incorporates philosophical, cultural, sociological and architectural criticism of the nature and condition of the city and city life.

Soheila K. Esfahani

Soheila K. Esfahani grew up in Tehran, Iran, and moved to Canada in 1992. She received her MFA from the University of Western Ontario and her BA in Fine Arts from the University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. She is a recipient of 2016 Waterloo Region Arts Awards (Visual Arts category) and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including the Canada Council's Art Bank. Currently, she is a lecturer at the University of Waterloo and is a member of the Red Head Gallery in Toronto.

Esfahani's recent art practice navigates the terrains of cultural translation and explores the processes involved in cultural transfer and transformation. Her installations focus on the translation in its etymological meaning as the process of 'carrying across' or 'bringing across' and Homi Bhabha's notion of the Third Space as a site for cultural translation.

Monique Fouquet

Monique Fouquet was born in Quebec City and now lives in Vancouver, Canada. She holds a MFA (Simon Fraser University) and a PhD (The University of British Columbia).

She taught at Emily Carr University of Art + Design and served as Vice President Academic and Provost 2002-2011. In 2013-2014, she was Distinguished Visiting Professor at Virginia Commonwealth University in Qatar. Her work has been exhibited nationally and internationally in group and solo exhibitions.

Antonia Hirsch

Antonia Hirsch lives and works in Berlin. She was born in Frankfurt on Main, Germany, and earned her BFA at Central Saint Martins College of Art and Design in London, England. From 1994 to 2010 she lived and worked in Vancouver, Canada. Defining her practice is her fascination with what she calls affective transactions and her insistence on understanding reality as consensual fiction. Her installations use both sculptural and audiovisual media formats and are often accompanied by parallel book projects. She has produced large scale temporary and permanent public artworks as well as intimate gallery exhibitions.

Elizabeth Hollick

Elizabeth is an artist living and working in White Rock, British Columbia. She is well known in the community for her acrylic paintings and murals that adorn numerous walls throughout the seaside town. She spends most of her time drawing and painting, exploring a multitude of themes. She has had numerous exhibitions of her work, and it is held in the permanent collection of Surrey Art Gallery and by local collectors.

Brian Howell

Brian Howell is a Canadian photographer, notable for large scale projects that examine vernacular expressions of shifting societal and personal values. His subjects are drawn from fringe or marginalized communities; people and places resonant with allegorical meanings for an age that seems to Howell to be both broken and blinded. Howell's photographic series build on a truth-telling mantra of an earlier era of documentarians, though are given structure and further meaning by a more rigorous contemporary, conceptual framework.

Ian Johnston

Ian Johnston is an artist based in Nelson, BC. Born in Moose Factory, Ontario and raised in Ottawa, Johnston studied architecture at Algonquin College, and Carleton University in Ottawa and with the University of Toronto at Paris. Prior to opening his Nelson studio in 1996 he spent five years working at the Bauhaus Academy in post Berlin Wall East Germany. At the Bauhaus, together with two architects, he developed and facilitated a series of workshops around themes of urban renewal and public intervention in a tumultuous time of cultural transformation. Johnston's art practice is a self-described 'journey' of bodies of work that began with a focus on consumerism and the physical waste stream. His current work Fine Line has switched attention from consumption culture to the obsessive-compulsive behaviour that epitomizes it. Johnston has participated in residencies and shown his work in public galleries and museums in Canada, Asia, Europe, and the United States.

Myron Jones

Myron Jones translates his travels through France and Italy into intimate works on paper through subtle variations of colour and composition. Jones is a Toronto-based artist working in oil, acrylic, and watercolour. His work is housed in the collections of the Canada Council Art Bank, City of Vancouver, Surrey Art Gallery, and other private collections across the country.

Laura Wee Láy Láy

Laura Wee Láy Láy studied ceramics, painting and printmaking at Douglas College and the Vancouver School of Art. Teaching has been a significant aspect of her career; she has taught at Emily Carr University of Art + Design and Coquitlam College. Laura has produced a line of Northwest Coast dinnerware called Kwelas.

M. Simon Levin

M. Simon Levin currently walks and talks across the departments of Design and Dynamic Media, Social Practice and Community Engagement, and Critical and Cultural Studies at Emily Carr University. He has published a curriculum on contemporary approaches to public art and developed ways of perambulatory learning through a suite of courses, workshops, and symposiums called Walking as Knowing as Making. He creates site-based systems that explore the aesthetics of engagement using a variety of designed forms and tools that address our many publics. These spatial and pedagogical projects, expand the social agency of art making, rethinking notions of space and place, authorship and audience. Working collaboratively and primarily within the public sphere, Levin's work ranges from billboard projects, alternative tours of cities, land care centres and alternative mapping and telecommunication systems. He has exhibited, lectured, and published locally, nationally, and internationally.

Vicky Marshall

Born in Sheffield, England, Vicky Marshall immigrated to Canada in 1966. She attended Emily Carr College of Art + Design graduating in 1979. Drawn to the beauty of the BC landscape she wrote, "The forces of nature are those of life; in marrying aesthetic considerations with emotional responses to the raw beauty of those elemental forces, I hope to communicate to the viewer the primal essence of Landscape." Her figurative work was exhibited in "The Young Romantics" at the Vancouver Art Gallery in 1985. This exhibition featured the work of young Vancouver painters who had intense and emotional styles of painting. Marshall has shown and received critical acclaim across Canada, the USA, and Europe.

Val Nelson

Nelson's artistic practice has been diverse over the course of her career, encompassing video, dance performance, painting, and drawing. Throughout various media she seeks to transmit an embodied and empathic experience to the viewer. Educated at Emily Carr College of Art + Design, Val was a 2003 finalist in the Royal Bank Painting Competition. She has received numerous grants and awards including a Canada Council Travel grant, an artist grant for her residency at Vermont Studio Centre, and Visual Arts Development Award (Contemporary Art Gallery/Vancouver Foundation). Her paintings and drawings have been published in *Carte Blanche Volume II: Painting* (Magenta Foundation), *International Painting Annual 3* (Manifest Drawing and Research Centre), Capilano University Press, and Subterranean Magazine, among others. Public institutions that have collected her work include Agnes Etherington Art Centre, Canada Council Art Bank, Surrey Art Gallery, and Vancouver General Hospital. Nelson's video collaborations with dance artists such as the Holy Body Tattoo have been shown in Berlin, New York, London, across Canada, and the US.

Philippe Raphanel

Philippe Raphanel immigrated to Canada in 1981 and has since exhibited his work across the country, the United States, and Australia. He has received numerous Canada Council grants and the VIVA award in 1996. He has taught at Simon Fraser University and at Emily Carr University of Art + Design for the last eight years. His work is presently represented by the Equinox Gallery in Vancouver.

Helma Sawatzky

Helma Sawatzky is an artist, graphic designer, and musician who lives in Surrey, BC. In 1991, she completed a Bachelor of Music degree in her country of birth, the Netherlands. In May 2009, Sawatzky completed a BFA in Photography at the Emily Carr University of Art + Design in Vancouver BC. She is currently pursuing graduate studies at the School of Communication at Simon Fraser University in Burnaby BC Canada.

Haris Sheikh

Haris Sheikh is a Canadian of Pakistan origin Visual Artist. Mr. Sheikh was born in the walled city of old Lahore, Pakistan and immigrated to Canada in 2000. Mr. Sheikh studied Architecture from National College of Arts, Pakistan, and also got double Master's degrees in Fine Arts, and Political Science from University of the Punjab, Pakistan. He is also a trained documentary filmmaker and writer, a graduate of Sheridan Institute of Technology, and Toronto Film School, Canada. Mr. Sheikh has had two solo exhibitions in Canada, and his paintings have been showcased at the Juried Art Exhibit at Walter E. Washington DC Convention Center, USA, and also in Pakistan.

Meera Margaret Singh

Meera Margaret Singh is a visual artist based in Toronto, ON. She holds a BA in Anthropology, a BFA in Photography from the University of Manitoba in Winnipeg in Canada and an MFA from Concordia University, Montreal. Singh has been the recipient of numerous residencies and awards, most notably several Canada Council for the Arts production/creation grants, an Ontario Arts Council mid-career grant, and a Toronto Arts Council visual arts grant. She has been a selected artist at the Banff Centre for the Arts; artist-in-residence at The Art Gallery of Ontario; artist-in-residence in Bangalore, India; artist-in-residence at JACA Residency, Brazil; selected artist in an international residency with German photographer Thomas Struth at the Atlantic Centre for the Arts, Florida; scholarship winner and participant in the Magnum Workshop with photographer Alessandra Sanguinetti; visiting artist/instructor at the National Institute of Design in Ahmedabad, India; McCain Artist-in-Residence at the OCAD University, Toronto. She has exhibited widely in group and solo exhibitions throughout Canada and internationally. She is currently an Assistant Professor at OCAD University.

ARTIST BIOGRAPHIES

Reva Stone

Reva Stone's work is concerned with an examination of the mediation between our bodies and the technologies that are altering how we interact with the world. She engages with a variety of forms of digital technologies to initiate discourses about how biotechnological and robotic practices are impacting upon the very nature of being human. Her work has included pieces such as: Imaginal Expression, an endlessly mutating responsive 3D environment; Carnevale 3.0, an autonomous robot that reflects on the nature of human consciousness; and Portal (iphone), a work that combines custom software, media, robotics, and mobile phone technology to create a work that appears to be sentient. Recently, she has been developing a series of works that critique how drone technologies are being integrated into society, titled *Fragments*. She has received many awards, including the 2017 Distinguished Alumni Award from the University of Manitoba, 2015 Governor General's Awards in Visual and Media Arts and an honorable mention from Life 5.0, Art & Artificial Life International Competition, Fundación Telefónica, Madrid, Spain. She has exhibited widely in Canada, the US, and Europe, has presented at symposia and has been published in journals such as *Second Nature: the International Journal of Creative Media*.

Brendan Tang

Brendan Tang was born in Dublin, Ireland of Trinidadian parents and is a naturalized citizen of Canada. He earned his formal art education on both Canadian coasts and the American Midwest, where he learn to appreciate the ceramic medium. Tang has lectured at conferences and academic institutions across the continent, and his professional practice has also taken him to India, Europe, and Japan. He has been a resident artist at the Archie Bray Foundation for the Ceramic Arts (Helena, MT) and has participated in an international residency at the European Ceramic Work Centre ('s-Hertogenbosch, NL).

Jer Thorpe

Is an artist, writer, and educator residing in Brooklyn, New York. His work examines the ever-changing boundaries between data, art, and culture. He has been the Innovator-in-Residence at the Library of Congress and is an Adjunct Professor at New York University's ITP program. He was the Data Artist in Residence at New York Times R&D Group.

Paul Wong

Paul Wong, (born 1954 in Prince Rupert, BC) is a Canadian multimedia artist. An award-winning artist, curator, and organizer of public interventions since the mid-1970s, Wong is known for his engagement with issues of race, sex, and death. His work varies from conceptual performances to narratives, meshing video, photography, installation, and performance with Chinese-Canadian cultural perspectives.

ADDITIONAL RESOURCES

ADDITIONAL RESOURCES

Edward Burtynsky

<https://www.edwardburtynsky.com/>

Soheila Esfahani

<http://soheila.ca/>

Monique Fouquet

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

Sara Graham

<https://www.mutualart.com/Exhibition/Sara-Graham/B1DB7B80EA98A0A9>

<https://canadianart.ca/must-sees/sara-graham/>

Antonia Hirsch

<http://antoniahirsch.com/>

Brian Howell

http://www.brianhowellphotography.com/burnt-forest/photos-pi_13.html

<https://www.youtube.com/watch?v=gYJyBB7ythM>

Simon Levin

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

<http://www.surrey.ca/files/MSimonLevinCHART.pdf>

Myron Jones

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

ADDITIONAL RESOURCES

ADDITIONAL RESOURCES

Vicky Marshall

<https://www.thereach.ca/exhibition/nests-and-trees/>

<http://www.surrey.ca/culture-recreation/6760.aspx>

Val Nelson

<http://valnelson.ca/>

https://www.youtube.com/watch?v=fA_c_Uqg_wA

<https://www.facebook.com/val.nelson.372/>

Philippe Raphanel

<https://www.equinoxgallery.com/artists/portfolio/philippe-raphanel>

<https://www.straight.com/arts/852301/vancouver-painter-philippe-raphanel-takes-new-award-named-takao-tanabe>

Haris Sheikh

<https://www.facebook.com/haris.sheikh.50>

<https://www.saatchiart.com/SufiStudio>

Reva Stone

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

<http://www.surrey.ca/files/Stone1.pdf>

Brendan Tang

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

Jer Thorpe

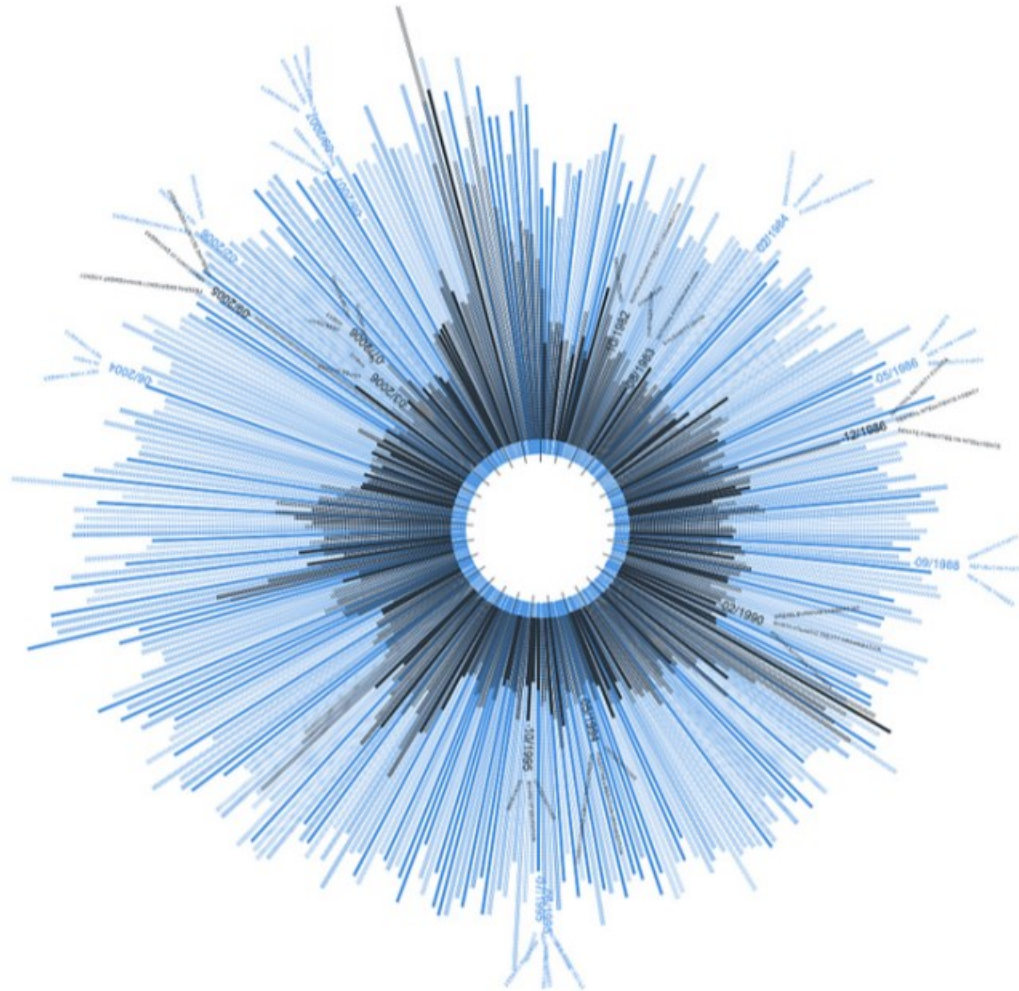
<https://medium.com/@blprnt>

https://www.ted.com/talks/jer_thorpe_make_data_more_human

<http://www.thelavinagency.com/speakers/jer-thorpe>

IMAGES

Jer Thorp, *Hope/ Crisis: NYT Word Frequency*, 2011, print on paper.
Collection of Surrey Art Gallery.



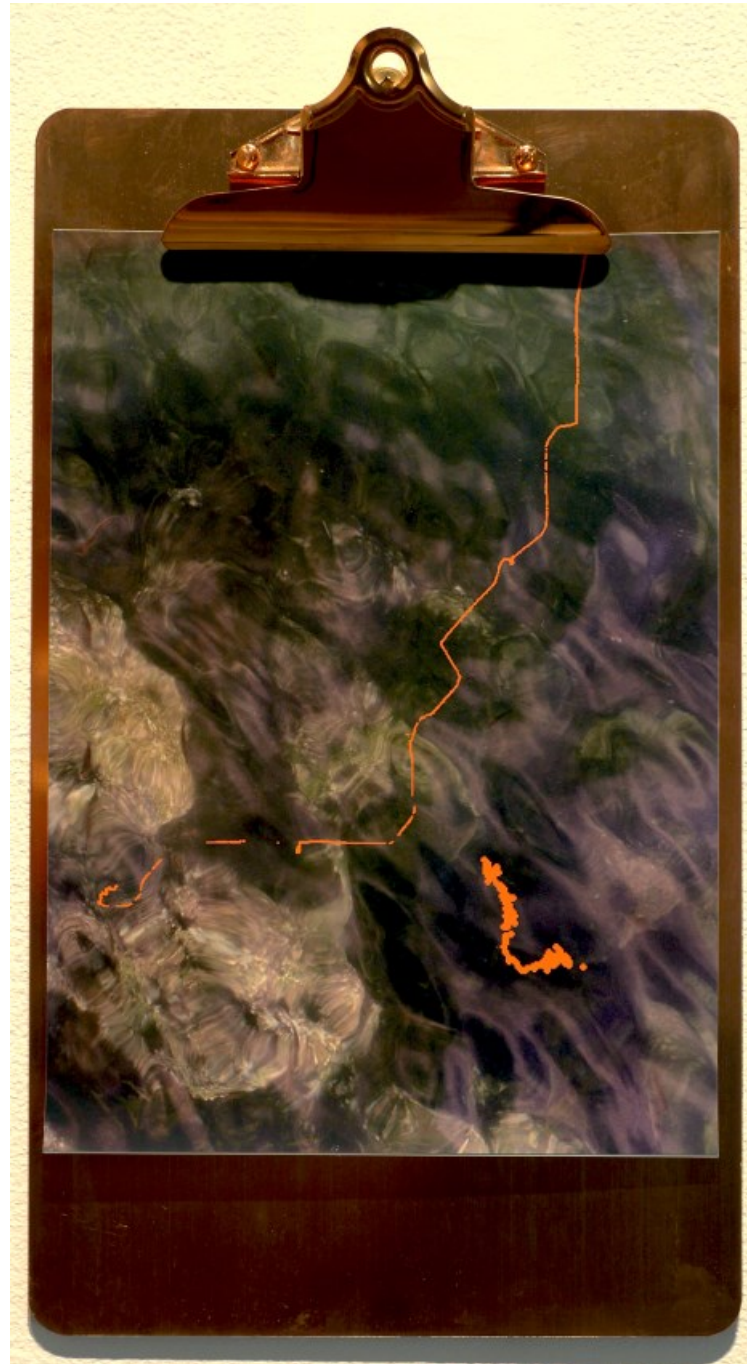
IMAGES

Antonia Hirsch, *World Map Project - Forecast (Annual Rainfall by Country)*, 2005.
Collection of Surrey Art Gallery.



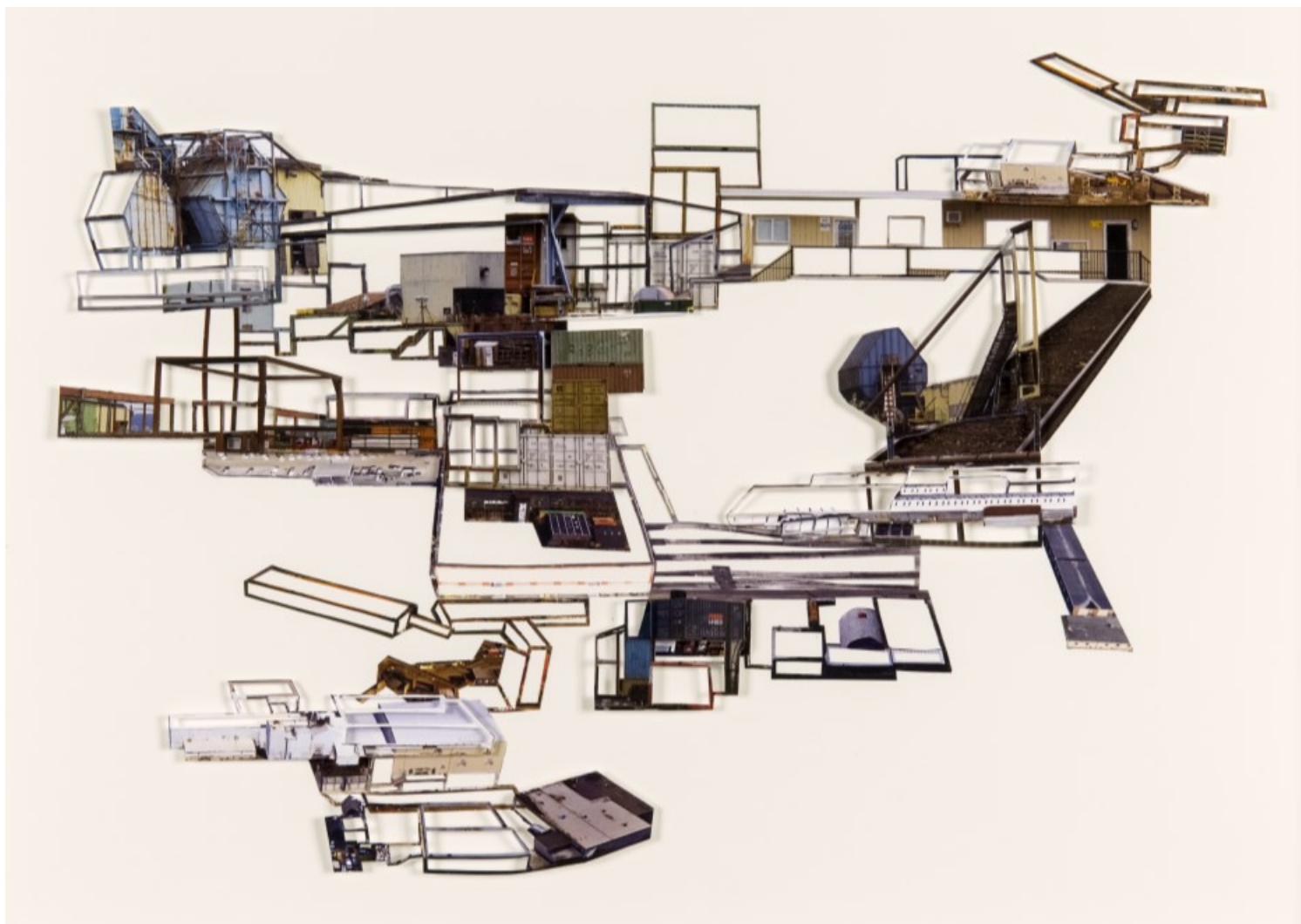
IMAGES

M. Simon Levin with Theresa Hutton,
Alex Konyvas, Jean Routhier,
C.H.A.R.T., installation detail, 2004.
Collection of Surrey Art Gallery.



IMAGES

Sara Graham, *Thornton Railyard*,
Surrey #4, 2015.
Collection of Surrey Art Gallery.



IMAGES

Soheila Esfahani, *The Immigrants: Homage to F.H. Varley*, 2015.
Collection of Surrey Art Gallery.



IMAGES

Soheila Esfahani, *The Immigrants: Homage to F.H. Varley*, installation detail, 2015.
Collection of Surrey Art Gallery.



IMAGES

Brendan Tang, *Manga Ormolu Version 4.1-a.*, 2009, ceramic and mixed media.
Collection of Surrey Art Gallery.



INFORMATION / MAP



- 2km walk from King George Station
- Take the Skytrain to Surrey Central Station and catch Bus #321 or #96 B-line and get off on King George Hwy at 88 Ave
- Free parking

SURREY ART GALLERY

13750 88 Avenue
Surrey, BC V3W 3L1

604-501-5566 (press-0)
Gallery.Schools@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

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