

surrey  
art gallery

# TEACHERS' GUIDE

## GROUND SIGNALS

Multisensory art representing the land beyond landscape

SEPTEMBER 23 – DECEMBER 10, 2017

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

WITH BIG IDEAS CURRICULUM CONNECTIONS



Ruth Beer, *Antenna 1* (2016), copper, polyurethane, broadband radio, receiver, and sound. Image appears courtesy of the artist and Bellevue Arts Museum.

# Dear Teachers

This guide is a classroom resource, designed to support teachers and students attending the exhibition *Ground Signals*, on display at the Surrey Art Gallery in the fall of 2017. 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 exhibitions and provide continuity between the Gallery visit and classroom. The pre-visit activity addresses themes of landscape and hearing as a way of knowing; the Art Encounter Workshop at the Surrey Art Gallery examines multi-sensory observation; and the post-visit activity addresses our relationship to the land through found materials. 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: Interpretive Programmer Amelia Epp, Gallery Education Assistant Susanne Chow, Volunteer Program Coordinator Chris Dawson-Murphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

# 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](http://www.surrey.ca/arts-signup). The City of Surrey also has an e-newsletter specifically for teachers: [www.surrey.ca/enews](http://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](http://www.surrey.ca/artgallery).

## IN THIS GUIDE

About the Surrey Art Gallery	2
About the Exhibition	3
Vocabulary	4
Suggested Pre-Visit Activity	5
Suggested Post-Visit Activity	9
Curriculum Connections for Gallery School Programs	13
Artist Bios	15
Online Resources	18
Surrey Art Gallery Information and Map	23



Farheen HaQ, *Revelation*, 2015, stills from single channel video. Photographs courtesy of the artist.



Brandon Gabriel, s'əlməx'əlt təməx' *Protecting Our Land* (2017), acrylic paint on paper, approx. 6' in length. Photograph courtesy of the artist.



Valerie D. Walker and Bobbi L. Kozinuk, *S.O.U.C.C.S.* (2015-2017), mobile kiosk, electronics, solar powered short wave radio. Image appears courtesy of the artist.

## ABOUT THE EXHIBITION

### Ground Signals

This fall, artists from across Canada explore the question of how to represent the land other than by its scenic topography. Through sculpture, video, and audio art, this question is answered in a group exhibit called *Ground Signals*.

Paintings and picturesque photographs of Canada's rugged wilderness and untouched nature continue to permeate our media and underwrite our national identity. Yet the Canadian landscape has rarely ever been untouched. The land has long been inhabited. There have been many centuries of cultural production by Indigenous Peoples that represent the land and the connection between nature and human experience in very different ways from the traditions encompassed within Western landscape art. During recent decades, new generations of artists working in Canada have drawn from a wealth of other non-Western practices and developed new forms of media to represent the land beyond the romantic, expressionistic styles and pictorial forms that have become so familiar. These artists invite us to consider our own presumptions and relationship to the places around us—beyond seeing them as scenic or banal, as sources of investment and industry, or as sites of recreation.

Gathering works by over a dozen artists from across Canada, *Ground Signals* features immersive, multisensory art that engages with land and water. The exhibition includes ceramic bowls that emit environmental audio recordings and Indigenous songs from northern Quebec; a towering sculpture of woven copper wire that broadcasts shortwave marine radio reports from a proposed pipeline terminus on British Columbia's coast; a time-travelling shadow machine made of wax, paint, and human hair that transports visitors to the deep past of Tahltan territory; a gigantic mural of found blankets and building materials framed in words and writing about waterways impacted by industrial accidents; composite videos of Southern Ontario vistas morphing into English Romantic landscape paintings; and a solar-powered culture station collects stories in exchange for energy.

Building on several recent Gallery exhibitions that have addressed landscape, ecology, territory, and mapping, *Ground Signals* challenges viewers to listen and experience the land in fresh and compelling ways through a combination of sounds and images.

**Curated by Roxanne Charles & Jordan Strom**

Read more about the exhibition online:

<http://www.surrey.ca/culture-recreation/1564.aspx>



# VOCABULARY

**Ambient:** Relating to the surroundings of a particular area or space.

**Contemporary art:** Art of the late 20th and early 21st century; a term currently associated with the present time. This encompasses a variety of contemporary art practices and approaches to art making.

**Earthworks:** Art that is made in the land often using natural materials or by altering the existing landscape in some way. Usually on a large scale.

**Environment:** The natural world, in a specific geographic area or as a whole. The surroundings in which we live.

**Found objects/materials:** Materials used to make art that are found rather than purchased. Often non-traditional household objects or materials.

**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.

**Interactive art:** Art the viewer can, or sometimes needs, to participate with directly. For example, interactive art installations may be realized by

engaging visitors to: "walk" in, on, and around them; become part of the artwork; or physically activate components of the work.

**Landscape:** The land forms and features that occur in an outdoor area, most often in a natural setting. Also, an artwork that takes this as its subject.

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

**Mixed media:** The use of more than one medium, or material.

**Multimedia:** Content that uses a combination of different content forms such as text, audio, images, animations, video, and interactive content. Often in reference to electronic and digital art.

**Multi-sensory:** Stimulus that appeals to multiple senses: touch, taste, sight, hearing, and smell.

**Natural materials:** Materials that occur naturally in the environment.

**Photography:** The art of capturing an image through mechanical means using a camera using either film or digital photographic technology.

**Sculpture:** An artwork that is three dimensional. It may be in the round, or a relief that could hang on the wall. It can be created in any media and can also include earthworks, multi-media and installations.

**Sound Art:** The practice of creating artwork using sound. This can be through the recording and reproduction of captured sounds, the creation of sounds in an installation or performance using electronic or physical means. The presentation of sound art can include other media in addition to sound.

**Soundscape:** The combination of sounds occurring in a space. This can be in the natural environment, recorded audio in a performance work, or in a sound artwork.

**Symbol:** Something that represents something else by association, resemblance, or convention. In art, often an image or object that represents an idea or concept.

**Ways of knowing:** A phrase which describes the idea that there are multiple ways to understand something. Not just intellectually but also experientially, physically, spiritually, emotionally, etc.

# SUGGESTED PRE-VISIT ACTIVITY: Soundscapes

## THEMES: Imagining the land, hearing as a way of knowing

### OBJECTIVES

To investigate and produce **multi-sensory** artworks as featured in the exhibition *Ground Signals*. Students will practice focused listening and abstract thinking by re-imagining and representing a familiar **landscape** through sound.

### BIG IDEAS FROM THE BC CURRICULUM

- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world (Kindergarten to Grade 9, English Language Arts)
- Light and sound can be produced and their properties can be changed (Grade 1, Science)
- Inquiry through the arts creates opportunities for risk taking (Grade 2, Arts Education)
- Artists experiment in a variety of ways to discover new possibilities and perspectives (Grade 5, Arts Education)

### ACTIVITY

The class will create **soundscapes** using a recording device (e.g. tablet, voice recorder). Students will capture a combination of **ambient** and created sounds that come from spaces in and around the school.

### DISCUSSION & INTRODUCTION

Begin the lesson by listening to two audio clips created by artist Lindsay Dobbin. Set up the space for careful listening (quiet the class, turn off the lights or ask students to close their eyes). Wait until after listening to discuss how these sounds were made. Play part of *Intertidal Cymbal Throw* (2015) and *Bass Drum River* (2015). The files can be accessed at this link: <http://www.lindsaydobbin.com/intertidal-cymbal-works/> (scroll to bottom of page).

Before listening to each audio clip, prompt students to:

- Write down words, phrases, or ideas about what they hear.

After each clip, use the following discussion prompts:

- Share one thing you wrote.
- What did you notice about the sounds you heard? Where do you think these sounds were recorded and what did you learn about this place through sound?
- Do you think the artist captured sounds that she created or did they occur naturally in the space?

Lindsay Dobbin, *Intertidal Cymbal Works* (2015), video still. Image appears courtesy of the artist.



Marie Côté, *Jeux de bols et de voix, Of Vessels and Voices* (2011-2013)

Voice : Elisabeth Nalukturuk, Nellie Nappatuk, Sarah Naqtai, Phoebe Atagotaaluk-Aculiak, Lysa Kasudluak Iqaluk, Margaret Mina, Annesie Nowkawalk and Ida Oweetaluktuk;  
Ceramics and sound recording: Marie Côté;  
Sound editing: Olivier Girouard

Photograph by Paul Litherland, image appears courtesy of the artist and Oboro.



After listening to and discussing both audio clips, share with students the image of *Intertidal Cymbal Whistle* (2015) on page 17 and the video accompanying *Bass Drum River* (2015) (<http://www.lindsaydobbin.com/intertidal-cymbal-works/>).

Share with students that the artist, Lindsay Dobbin, is interested in exploring her Indigenous (Mohawk) ancestry using drums—and how the sounds created through drumming reflect the spirit of the land. She lives and works at the Bay of Fundy where she experimented with cymbals and a drum to see how they would interact with the **environment**. She captured the rhythm of the water and the rolling of the wind in her sound art. To create *Intertidal Cymbal Whistle* (2015) Dobbin made a wind whistle by aligning the central holes of two cymbals.

\*Optional: Show video of Lindsay Dobbin talking about the inspiration behind her use of drums and its relation to the landscape. View link: <http://www.cbc.ca/arts/exhibitionists/to-lindsay-dobbin-the-bay-of-fundy-is-an-enormous-drum-1.3268906>

Prepare students for another close listening exercise.

Listen to Marie Côté's *Jeux de bols et de voix (Of Bowls and Voices)*

(2013) without showing the video:

<https://www.youtube.com/watch?v=2YkJrx53zPI>

Before listening to the clip, prompt students to:

- Write down words or ideas about what they hear

After listening to the clip, use the following prompts:

- Share one thing you wrote
- Based on your responses and what you heard, what did you notice about the sounds? What did you learn about the place and people documented?

Show an image of *Jeux de bols et de voix* (2013) found on page 17. The sound is just one part of the **installation** artwork. What your students just heard were voices and songs of Inuit throat singers from Inukjuak, Nunavik. The bowls in the installation were used to alter the sounds of the singers voices when creating the recording. Have students discuss:

- What other materials do you see in this artwork?
- How is this different from or similar to *Intertidal Cymbal Whistle* (2015)?

Both Marie Côté and Lindsay Dobbin explore and represent the landscape in unique ways. Côté uses clay sourced at the site, and works with local people and their voices, examining connections to the land. Rather than only using images that appeal to the sense of sight to represent landscapes, the artists in *Ground Signals* invite us to examine the land through sound, movement, images, and objects.

Discuss the following with your class:

- What unique observations can we make about our surroundings using our sense of hearing, in comparison to observations made by our other senses (e.g., sight, smell, touch)?

## MATERIALS

- Pencils and paper
- Recording device (phone, zoom recorder, tablet, etc.)
- Finds sounds, objects, and surfaces found in spaces in and around the school

## PROCESS

Explain to the class that they will be creating **soundscapes** — artworks that examine and depict their school through only sound. Listening for interesting sounds, they will capture a variety of short recordings in and around the school to make their soundscape. These could be **ambient** sounds that occur in their environment, or sounds that they create using a surface or object that they find on site (e.g., dragging a stick along a fence, bouncing a ball, slowly dropping gravel). Their final sound composition should be 1 to 3 minutes long.

K-3: Gather the class together, you may choose to divide the class into groups if you have assistance

Gr.4 and up: Divide the class into groups of 3 or 4 and provide each group with an audio recording device.

To generate ideas, have the class brainstorm using the prompt:

- What do you think of when thinking about the school (e.g., friends, community, activities, learning, proud, hardworking)?

Write these ideas on the board— have the groups copy the words that are most meaningful to them.

Have each group decide on an area of the school where they can capture sounds that express the concepts they've decided to focus on.

Ask the students to consider the order that they'll record their sounds in, and the duration of each sound sample. Before starting — have them write notes on the ambient and created sounds that they plan to record.



## CONCLUSION

Again, set up a quiet listening space and remind students to listen closely while each group shares the soundscapes they created.

Discuss as a class after listening to each soundscape:

- What did you notice about the sounds?
- What do the sounds make you think about? Why?
- How are the ideas we discussed about the school reflected in the sound art they've created?

After listening to every soundscape, discuss with students that artists like Lindsay Dobbin and Marie Côté, use sound to examine specific spaces, landscapes, and ideas.

Have students reflect on their experience by writing, they might consider the following:

- My favorite sound was \_\_\_\_\_ because...
- If I were to create another soundscape I would record the sounds of \_\_\_\_\_ because...
- I used to think landscapes...
- Now, I think landscapes...

Before your students visit *Ground Signals*, ask them to take note of how the artists use different **media** to consider and represent the land. Remind students to think about different senses (such as hearing, sight, and touch) to help them understand the artworks on exhibit.



## SUGGESTED POST-VISIT ACTIVITY: Artworks on the land

### THEMES: Relating to our environment

#### OBJECTIVES

To consider our relationship to the land and work with **found materials** by responding to multi-media artwork in *Ground Signals* and creating an artwork outdoors in the environment. Students will draw from their own knowledge and experience of the environment; older students will critically consider popular depictions of the BC landscape.

Richard Fung, *Warkworth Castle*, part of *Landscapes* (2008), video still. Image appears courtesy of the artist.



#### BIG IDEAS FROM THE BC CURRICULUM

- Media sources can both positively and negatively affect our understanding of important events and issues (Grade 6, Social Studies)
- Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens (Grade 12, English)
- Engagement in the arts creates opportunities for inquiry through purposeful play (Grade K-1, Arts Education)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice (Grade 3-4, Arts Education)
- The visual arts reflect the interconnectedness of the individual, community, history, and society (Grade 11, Arts Education—Visual Arts)

#### ACTIVITY

Students will create an artwork in nature using found materials. They will then **photograph** their earthwork.

#### DISCUSSION & INTRODUCTION

Invite students to reflect on and share their experiences visiting the exhibition *Ground Signals* at the Surrey Art Gallery. What stood out to them about the exhibition?

Cathy Busby and Charlene Vickers, *Intertribal Lifelines*, 2017, installation view. Image appears courtesy of the artists.



Revisit the artwork from *Ground Signals: Intertribal Lifelines*, 2017 by Cathy Busby and Charlene Vickers.

Facilitate an art viewing exercise by posing the following questions:

- What do you think is going on in this installation? What do you see that makes you say that? Why do you think the artist's used those materials? What else do you notice about the artwork?
- Write down or make note of key words your students

- How would *Intertribal Lifelines* have been different if the artists had used a manufactured art material such as paint and canvas instead of the found materials they collected from their homes, thrift stores, and hardware stores? What meaning do the materials bring to this artwork?
- Like other artists in the exhibition *Ground Signals*, Cathy Busby and Charlene Vickers are interested in the relationships people have with their surrounding environments. Additionally, they examine how we relate to the environment and what our role is in caring for it. They have created a dialogue around specific environments, which have been damaged by human behaviour. They have used a combination of found materials: blankets that we might associate with care and nurturing, alongside building materials and text. These materials reference protection, and care for the land — and having a healthy relationship with it. What is our role as caretakers of this relationship with the land, our environment, and nature?

Explain to students that they will, like Cathy and Charlene, create artworks using found materials. In their case, they will work in the outdoor spaces around the school. They will contemplate their own perception of the local environment by creating an artwork on the land. They will document their project using photography.

mention. In addition, prompt them to expand on their ideas. They might also consider the following words: land, environment, stewardship, protector, home. Discuss that they'll be creating their own artwork from found materials using a word, image, or symbol that is meaningful to them. (e.g., a house, a planet, their name, or the word land). Ask them to imagine what found material from the environment they might use to create this artwork?

Lindsay Dobbin,  
*Intertidal Cymbal  
Traces* (2015),  
still from multi-  
channel audio  
and video  
installation.  
Image appears  
courtesy of the  
artist.

## MATERIALS

- Found materials: i.e., gravel, sand, woodchips, leaves, stones, and other materials
- Cameras
- Optional: Gloves, spades, or small shovels



## PROCESS

*For students in grades K-3, use the following instructions:*

Brainstorm on the board with your students:

- Positive words, symbols or images that they associate with the environment where they live (e.g., natural, beautiful, colourful, trees, clean, happy)
- Negative words or symbols that describe the natural and environment where they live (e.g., pollution, garbage, grey, concrete, skyscraper)

Have your students each select a word or symbol that represents their view of the environment in the area where they live.

---

*For students in grade 4 and up, use these instructions:*

With your students, view the Tourism BC website and take note of the images featured on the home page:  
<http://www.hellobc.com/default.aspx?CC=CA>

Have students respond to these prompts:

- What words would you use to describe the images chosen on the site to represent the BC environment? What symbols are included to represent aspects of BC (e.g. trees, mountains, ocean, and wildlife)?
- How is your experience of the environment in BC similar to, or different from, how it is portrayed on the site? How does this relate to current events relating to BC's environment (e.g. pipelines, forest fires, logging, and oil spills).
- In addition to the words and symbols mentioned in the first prompt, what might you add to portray your view of the environment in BC, that reflects represents your own experience, understanding, and knowledge?



*All students will proceed with the following instructions:*

Divide your class into groups and have each select a word or symbol that they will use in their artwork. Taking inspiration from Cathy Busby and Charlene Vickers installation *Intertribal Lifelines*, prompt each group to respond to the following in preparation for their outdoor artworks:

- What's the relationship between our chosen word or image and the land?
- What material, or materials, will we choose to create our artwork? Why are we choosing this material?
- How will we change the space, the land? Will we carve, the word or image, build it up from our found materials, or...?
- How might covering part of or all of this word or symbol change the meaning of the artwork?

Go on a short walk to find outdoor areas of the school (e.g., gravel field, sand pit, playground) that contain materials suitable for this artwork. Have each group decide which area they will work in.

Provide the following guidelines to the groups:

- Use no more than one word or symbol
- Use only one or two materials you find in the environment
- Work to make your symbol, word, or image recognizable or legible

After your students complete their work, have each group document their artwork by taking photographs.

## CONCLUSION

Go on an outdoor art walk. Stop at each group's piece: look closely and quietly before starting your discussions. Encourage discussion using the following prompts:

- What did you notice that stood out to you? Can you show us (if applicable to student comment)?
- How has creating this artwork changed the way you think about the land or people's relationship with it?
- Reflect on your experience creating your artwork outdoors. How is looking at a picture of a landscape different from looking at the land art you created?
- **Grade 4 up:** How does this activity change the way you look at common portrayals of the environment in BC or Canada in the media?
- **Grade 6 and up:** How does it affect the meaning of your artwork to know that you will only be able to see it again in a photograph and that the original will eventually disappear?



## 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)

## RUTH BEER

Ruth Beer is a multidisciplinary artist working in a variety of media including sculpture, video, and sound installations. Her artistic practice engages with issues related to culture and the environment arising from an interest in expanded notions of landscape, energy, natural resources, and sustainability. She has exhibited locally, nationally, and internationally. She has also published articles and essays and participated on numerous panels and as an invited guest-artist speaker. She is a professor and Assistant Dean of Research in the Faculty of Visual Art at Emily Carr University of Art + Design.

## ROXANNE CHARLES

Roxanne Charles is an active and proud member of Semiahmoo First Nation in Surrey where she promotes art, language, and culture. She works in a variety of mediums including digital, jewelry, painting, cedar weaving, sculpture, the body, ceramics, and installation. Her work explores a variety of themes that directly reflect her experience as an Indigenous woman in Canada today. Some themes commonly seen in her work are spirituality, nature, identity, hybridity, urbanization, exploitation, intergenerational trauma, and various forms of violence. Roxanne is as a contemporary storyteller who has been exploring a troubling colonial present through art.

## MARIE CÔTÉ

For Marie Côté, everything begins with pottery. The pleasure she takes in throwing a clay pot has never diminished, although she is now more well-known for her sculptures and installations. In addition to exhibiting her work in galleries nationally and internationally, she has participated in two artist residencies in northern Canada (Inukjuak, Nunavik and Dawson City, Yukon). Just as all pots want to be filled, Marie's work seeks to make us aware of the complex experience that links an object to space. From her first shadow installations to her recent collaborative work with musicians, it is these links between space and matter that kindle her imagination. She lives and works in Montreal.

## LINDSAY DOBBIN

Lindsay Dobbin is a mixed Indigenous (Mohawk) / Settler (Acadian/Irish) artist, musician, curator, and educator who lives and works on the Bay of Fundy. Her place-responsive practice includes media art, performance, sculpture, installation, social practices, and writing. She is invested in and influenced by Indigenous epistemologies and cultural practices such as drumming. By placing listening, collaboration, and improvisation at the centre of the creative process, Lindsay explores the connection between the environment and the body, and engages in a sensorial intimacy with the living land.

## RICHARD FUNG

Richard Fung is a video artist/filmmaker, writer, and professor in the Faculty of Art at OCAD University in Toronto. In works such as *My Mother's Place* (1990), *Jehad in Motion* (2007), *Dal Puri Diaspora* (2012), and *Re:Orientations* (2016), he explores the intersection of race, gender, class, and sexuality; colonialism in the Caribbean and in Canada; migration and Asian diaspora; and the complexities of tackling social justice transnationally. Among other honours, he is the recipient of the 2000 Bell Canada Award for outstanding achievement in video art and the 2015 Kessler Award for significant contribution to LGBTQ Studies.

## BRANDON GABRIEL

Brandon Gabriel-Kʷələxʷəlstən is a multimedia visual artist from the Kwantlen First Nation and works and resides with his wife Melinda and daughter Jamie in unceded Kwantlen territory. He is a graduate of Kwantlen Polytechnic University and Emily Carr University of Art + Design. Brandon has exhibited his works widely including in Hong Kong, the UK, the USA, and across Canada. He has received numerous public art commissions and has also been recognized by the Governor General of Canada for his achievements in art. His works have also appeared in film and television.

## OSTWELVE

Ronnie Dean Harris (aka Ostwelve) is Kwikwetlem, Sto:lo, and St'át'imc with two decades experience travelling the world as a hip hop artist, film and TV actor, and cultural leader. He brings a cutting-edge knowledge of popular culture, issues, and multimedia strategies of responding. He is active with writing for TV, composing and performing music, acting, and storytelling. As a musician under the name Ostwelve, Ron has performed in numerous festivals and has opened for acts such as Guru, K'naan, Asbtract Rude, and Snoop Dogg to name a few. Ron has also performed with the red diva projects ensemble project *The Road Forward* and performed at various PuSh Festivals.

## FARHEEN HAQ

Farheen HaQ is a Muslim South Asian Canadian artist born and raised in the Niagara region of Ontario. She lives and works as a grateful guest on the unceded Coast Salish territories of the Esquimalt and Songhees Nations in Victoria. She has exhibited her work in galleries and festivals across Canada and internationally including New York, Paris, Buenos Aires, Lahore, and Hungary. Farheen uses video, installation, photography, and performance to explore gesture, identity, and the relationship between our inner and outer world. She is interested in the intersections between indigenous knowledge and contemporary diasporic experience and art as a contemplative practice.

## PETER MORIN

Peter Morin is a Tahltan Nation artist, curator, and writer currently based in Victoria, BC. Morin studied at Emily Carr University of Art + Design and completed his MFA at UBC Okanagan in 2011. In both his artistic practice as well as his curatorial work, Morin explores issues of de-colonization and Indigenous identity and language. This work, defined by Tahltan Nation production and worldview, often takes the form of performance interventions, and also includes object and picture-making. Morin has participated in numerous group and solo exhibitions across Canada and was long-listed for the Sobey Art Prize in 2014. Morin is currently serving as the curator in residence at Open Space Artist Run Centre in Victoria BC.



**VALERIE d. WALKER**

Valérie d. Walker is a transmedia artist, curator, and educator. She is in her second year teaching Transmedia Foundation Studio and New Media Arts at Emily Carr University of Art + Design in Vancouver. She holds a BSc in Electrical Engineering and Computer Science from the University of California at Berkeley and an MFA from the Nova Scotia College of Art & Design University in Halifax. Valérie's art considers agency and reverberations of craft knowledge and techno-presence(s) in our lives. She blends analogue and digital medias, craft, circuits, environmentally beneficial processes, tactility, solar power, memory, and storytelling in an Afro-Futuristic Griot manner. Valérie exhibits transmedia and performative installations in Canada and internationally.

**BOBBI L. KOZINUK**

Bobbi L. Kozinuk is a Vancouver-based media artist, curator, and technician. Former Media Director at Western Front, she has also worked on a board level with the Independent Media Arts Alliance (Montreal), Co-op Radio, grunt Gallery, and Video In (Vancouver), and has travelled extensively producing workshops on low-powered FM transmission at artist-run centres across Canada. Bobbi is published in *Radio Rethink* (produced by the Banff Centre for the Arts) and *Echo Locations* (audio art CD produced by Co-op Radio). Currently the InterMedia studio technician at the Emily Carr University of Art + Design, Bobbi has exhibited media installation works in both national and international contexts including Diffractions, Galleria di Nuova Icona (Venice), and Folly Gallery (Lancaster, UK).

**CATHY BUSBY**

Cathy Busby is an artist who grew up in the suburbs of Toronto and, as a teenager, moved to the Yukon to be part of an alternative school and community. Early on, she felt at home being involved with social justice movements and found an outlet for this politicization in the visual arts. She studied art and politics at the Nova Scotia College of Art & Design in the 1980s and completed an MA in Media Studies and a PhD in Communication at Concordia University in Montreal. She makes installations and printed matter, does performances, and teaches in the Visual Arts at the University of British Columbia in Vancouver.

**CHARLENE VICKERS**

Charlene Vickers is an Anishnabe Ojibwa artist from Kenora, Ontario, currently living and working in Vancouver. She graduated from the Emily Carr University of Art and Design +received an MFA from Simon Fraser University. Vickers is on the Board of Directors at grunt gallery in Vancouver. Her work, *Sleeman Makazin*, is in the permanent collection at the Museum of Anthropology at the University of British Columbia in Vancouver. She has recently exhibited at Vancouver Art Gallery, Grace Gallery (New York), Western Front (Vancouver), and AKA Gallery (Saskatoon).

## RUTH BEER

*Antenna #1* installation at Bellevue Arts Museum

- <https://www.youtube.com/watch?v=Lq8ECBifzNo>

## ROXANNE CHARLES

Audio and transcript of interview. Detailed images of artwork included

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

## MARIE CÔTÉ

*Jeux de bols et de voix*—Video of the process of recording Inuit throat singers' songs

- <https://www.youtube.com/watch?v=2YkJrx53zPI>

## LINDSAY DOBBIN

*Intertidal Cymbal Works* in video format and her description of the work

- <http://www.lindsaydobbin.com/intertidal-cymbal-works>

A short video of Lindsay Dobbin talking about incorporating the landscape into her art

- <http://www.cbc.ca/arts/exhibitionists/to-lindsay-dobbin-the-bay-of-fundy-is-an-enormous-drum-1.3268906>

## RICHARD FUNG

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

## BRANDON GABRIEL AND OSTWELVE

Brandon Gabriel interview transcript discussing the power of decolonial art

- <http://www.raspberrymag.ca/brandon-gabriel/>

Ostwelve's Spoken Word and Hip Hop audio tracks

- <https://soundcloud.com/ostwelve-productions>

Ostwelve's visual remix to his remix of the song *12 Signs* originally from the Anti-Gravity Dinosaurs Album

- <https://www.youtube.com/watch?v=1LyfOnTETII&feature=youtu.be>

Example of an artist (Sonny Assu) who re-mixes existing artwork by incorporating visuals that reference his Indigenous background

- <http://www.sonnyassu.com/images/home-coming>

## FARHEEN HAQ

Revelation video

- <https://vimeo.com/126006072>

## PETER MORIN

A blog with the artist's poetry

- <http://aboriginalcuratorinresidence.blogspot.ca/>

*A Way to See Gratitude: Enpaauk's Visual Storytelling*, a writing by Peter Morin for the exhibition *Beat Nation: Hip Hop as Indigenous Culture*

- <http://www.beatnation.org/peter-morin.html>

## VALÉRIE D. WALKER AND BOBBI L. KOZINUK

In the second embedded video on this website, Bobbi Kozinuk describes their *S.O.U.C.C.S* installation in Montreal and how it works

- <http://changeasart.org/solar-usb-charging-and-culture-station-by-valerie-d-walker-and-bobbi-l-kozinuk/>

## CATHY BUSBY AND CHARLENE VICKERS

Interview with Cathy Busby

- <http://www.mommybysilasandstathacos.com/2012/08/17/a-conversation-with-cathy-busby/>

Article on Charlene Vickers' artistic practice—with quotes and poetry from the artist

- <http://magazine.art21.org/2017/07/06/an-inner-truth/#.WadUov6ouU>

## ADDITIONAL RESOURCES

### EARTH ART

Land Art definition

- <http://www.tate.org.uk/art/art-terms//land-art>

On Earth Art (or Land Art): A Movement in a Moment: Land Art

- <http://ca.phaidon.com/agenda/art/articles/2016/june/02/a-movement-in-a-moment-land-art/>

## ADDITIONAL RESOURCES

### SOUND ART

Wikipedia

- [https://en.wikipedia.org/wiki/Sound\\_art](https://en.wikipedia.org/wiki/Sound_art)

Sound Art, Anne Thurmann-Jajes

- [http://xenopraxis.net/readings/thurmann-jajes\\_soundart.pdf](http://xenopraxis.net/readings/thurmann-jajes_soundart.pdf)

### SOUNDSCAPES

Wikipedia

- <https://en.wikipedia.org/wiki/Soundscape>

Canadian Association for Sound Ecology

- <http://www.soundecology.ca/category/sound-art>

World Soundscape Project

- <https://www.sfu.ca/~truax/wsp.html>

### ADDITIONAL READINGS

Robinson, Dylan and Kearvy Martin. "The Body is a Resonant Chamber." *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada*, edited by Dylan Robinson and Kearvy Martin, Wilfrid Laurier University Press, 2016, pp. 1-18.

Aboriginal Worldviews and Perspectives in the Classroom—Integration and implications for educational practice

- [http://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/aboriginal-education/awp\\_moving\\_forward.pdf](http://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/aboriginal-education/awp_moving_forward.pdf)



Lindsay Dobbin,  
*Intertidal Cymbal Works*  
(2015), still from multi-  
channel audio and  
video. Image appears  
courtesy of the artist.



Marie Côté, Jeux de bols et de voix, Of Vessels and Voices (2011-2013)

Voice : Elisabeth Nalukturuk, Nellie Nappatuk, Sarah Naqtai, Phoebe Atagotaaluk-Aculiak, Lysa Kasudluak Iqaluk, Margaret Mina, Annesie Nowkawalk and Ida Oweetaluktuk;  
Ceramics and sound recording: Marie Côté; Sound editing: Olivier Girouard

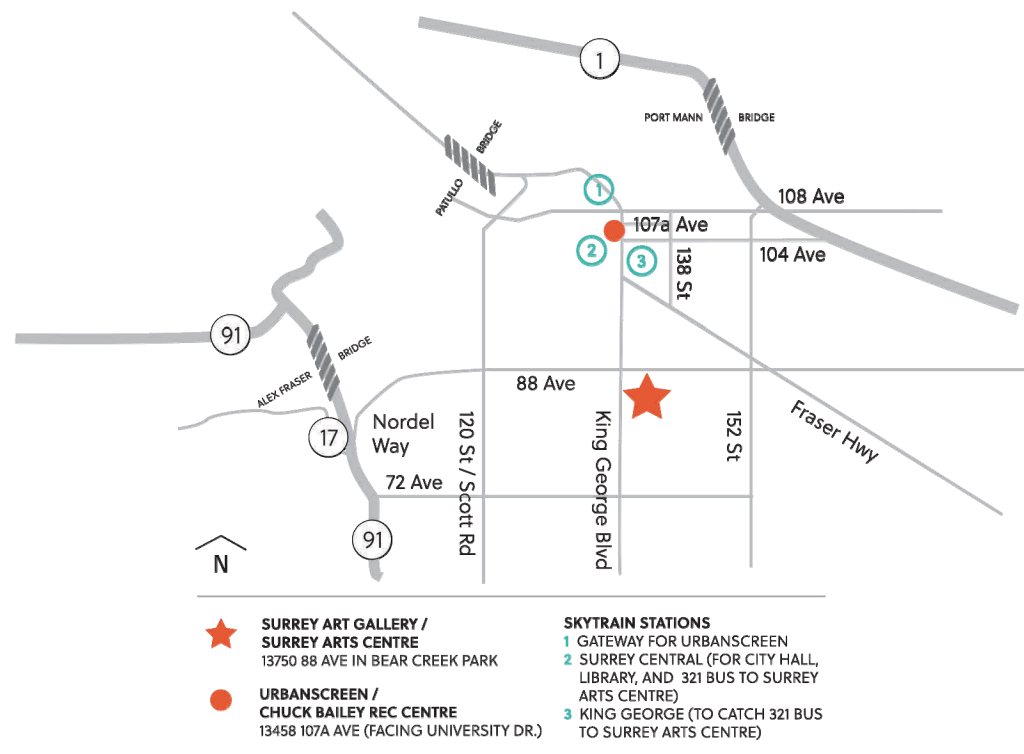
Materials: 4 porcelain diffusers, 4 wooden tables, 4 speakers, wire, continuous music and landscape sounds

Photograph by Paul Litherland, image appears courtesy of the artist and Oboro.





# 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](http://www.surrey.ca/artgallery)

## GALLERY HOURS

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

## SIGN UP FOR OUR E-NEWSLETTERS

To receive gallery exhibition and program updates, and the City's Teachers in the Know e-newsletter visit:

[www.surrey.ca/arts-signup](http://www.surrey.ca/arts-signup)



Canada Council  
for the Arts

Conseil des arts  
du Canada



BRITISH COLUMBIA  
ARTS COUNCIL  
Supported by the Province of British Columbia

SAGA  
surrey art gallery  
ASSOCIATION

With thanks to the members of the Surrey Art Gallery/Surrey Art Teachers Association