

surrey  
art gallery

# TEACHERS' GUIDE

## Jim Adams: The Irretrievable Moment

### High Muck a Muck: Playing Chinese



Jim Adams, *Centurion Self-Portrait*, 1984, acrylic on canvas,  
189 cm x 127 cm. Photo by Scott Massey

WITH BIG IDEAS CURRICULUM CONNECTIONS

# Dear Teachers

This guide is a classroom resource, designed to support teachers and students attending the exhibitions *Jim Adams: The Irretrievable Moment*, on display at the Surrey Art Gallery in the spring of 2017 and *High Muck a Muck: Playing Chinese*, on display in the spring and summer 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 explored in the exhibitions—specifically the themes of architecture, mood, narrative, flight, mapping, games, and stories—and provide continuity between the Gallery visit and classroom. The pre-visit activity addresses the themes of flight and drawing from observation and imagination; the Art Encounter Workshop at the Surrey Art Gallery explores mood, architecture, and narrative; and the post-visit activity addresses the themes of mapping, games, and stories.

The activities in this guide are adaptable to different grade levels and require a minimum of materials. The guide also provides vocabulary, a resource section, and links to the new BC Curriculum in the area of Arts Education, Social Studies, and English Language Arts from grades K-12. We hope that you enjoy exploring and creating art with your students using this guide.

**Sincerely,**  
**Amelia Epp, Interpretive Programmer**

The Teachers' Guide is created with contributions from Surrey Art Gallery staff including: Interpretive Programmer Amelia Epp, Art Educator April Davis, Gallery Education Assistant Susanne Chow, Visual Arts Programmer Lindsay McArthur, Volunteer Coordinator Chris Dawson-Murphy, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

## ABOUT THE SURREY ART GALLERY

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

To receive announcements about exhibitions and related events at the Gallery, sign up for our e-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).

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Jim Adams, *Endurance*, 1994, acrylic on canvas, 156 cm x 81 cm. Photo by Scott Massey



Jim Adams, *In Living Colour (8p.m. chan. 13)*, 1991, acrylic on canvas, 112 cm x 213 cm, Photo by Scott Massey



Tomoyo Ihaya, *Nelson Map*, 2014, watercolour and ink, Image courtesy of the artist

## ABOUT THE EXHIBITIONS

Discover the stories, both familiar and unfamiliar, that live right within our not-so-distant communities. A range of scenarios are explored in our spring and summer exhibitions, including the historical, imagined, and contemporary.

### Jim Adams: The Irretrievable Moment

April 8 – June 11, 2017

The sky is commonly featured in the work of the Surrey-based artist, establishing moments, both dramatic and ominous. Drawing from diverse influences, including science-fiction, African-American history and European Romantic landscape painting, Jim Adams portrays scenes of idyllic suburbia and portraits of real and mythological people with strong narrative tension. His dynamic contrasts of historical events and speculative futures, real people in imagined situations, and mythological people in contemporary scenarios conjure what he calls the *Irretrievable Moment*.

### High Muck a Muck: Playing Chinese

April 8 – August 26, 2017

The artist collective High Muck a Muck brings west coast Chinese history into the present through a digital and interactive exhibit on display in the Surrey Art Gallery's TechLab. *High Muck a Muck: Playing Chinese* explores historical and contemporary tensions surrounding Chinese immigration in BC. Oral histories by community members accompany watercolour paintings, poems, sound, music, videos, and performance to give you a multimedia snapshot of Chinese life then and now.

Read more about the exhibitions online:

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

# VOCABULARY

**Artist's Book:** Refers to publications that have been conceived as artworks in their own right. They are often published in small editions, though they are sometimes produced as one-of-a-kind objects.

**Artist Collective:** A group of artists working together, usually under their own management, towards shared aims.

**Chinatown:** A high concentration of Chinese or Han people located outside mainland China or Taiwan, most often in an urban setting. Areas known as "Chinatown" exist throughout the world, including Asia, Australasia, the Americas, Africa, and Europe.

**Collaborative:** Produced or conducted by two or more parties working together.

**Framing:** The presentation of visual elements in an image, especially the placement of the subject in relation to other objects.

**Immigration:** The act of coming to live permanently in a foreign country.

**Interactive art:** A form of art that involves the spectator in a way that allows the art to achieve its purpose. Some interactive art installations achieve this by letting the observer or visitor "walk" in, on, and around them;

some others ask the artist or the spectators to become part of the artwork.

**Mood:** The general atmosphere, or state of mind and feelings, that a work of art generates. For example, the mood of a painting could be disturbing or tranquil, dark, or energetic.

**Multimedia:** Content that uses a combination of different content forms such as text, audio, images, animations, video and interactive content.

**Mythology:** The collected myths of a group of people or to the study of such myths. Myths are the stories people tell to explain nature, history, and customs.

**Oral History:** A field of study and a method of gathering, preserving, and interpreting the voices and memories of people, communities, and participants in past events.

**Pak Ah Pu:** A Chinese lottery game popular in the islands of the central and South Pacific in the 19th Century.

A Pak Ah Pu ticket is bought which contains rows of characters from the *Thousand Character Classic* (an ancient poem in which no two words are repeated). The master ticket is

kept hidden and is marked by the organiser of the game. The player marks a number of characters on their ticket. The ticket closest to the master ticket wins.

**Suburbs:** A district lying immediately outside a city or town, especially a smaller residential community.

**Science Fiction:** A genre of speculative fiction, typically dealing with imaginative concepts such as futuristic science and technology, space travel, time travel, faster than light travel, parallel universes, and extraterrestrial life.

**Viewfinder:** A simple device that allows you to isolate or "crop" a scene within a rectangular area.



## SUGGESTED PRE-VISIT ACTIVITY: Book of Flight

### THEMES: Flight, Drawing from Observation and Imagination

#### OBJECTIVES

To explore flight as addressed in the exhibition *Jim Adams: The Irretrievable Moment* students will learn about book making and will practicing drawing from observation and imagination.

Jim Adams, *IJU, Mud Bay*, 1983, acrylic on canvas, 61 cm x 183 cm, Photo by Scott Massey



#### BIG IDEAS FROM THE BC CURRICULUM

- Technologies are tools that extend human capabilities (Kindergarten to Grade 3, Applied Design, Skills and Technologies)
- The motion of objects depends on their properties (Kindergarten, Science)
- Artists experiment in a variety of ways to discover new possibilities and perspectives (Grade 5, Arts Education)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice (Grade 3, Arts Education)

#### ACTIVITY

The class will create **artist's books** using a simple accordion fold (see diagram on page 8). In their books students will depict real and imaginary flying objects and record words to describe these objects.

#### DISCUSSION & INTRODUCTION

Introduce the class to the work of Jim Adams by showing three examples of his paintings that explore flight: *IJU, Mud Bay* (1983), *Centurion Self Portrait I* (1984), and *UFO Fragment #9 (paper airplane)* (1960). Refer to the images of these artworks found on pages 17-19.

For each image, have students describe what they see, exploring the following discussion prompts:

- Describe the colours that the artist has chosen.
- Describe how the artist has **framed** the objects in his painting.
- Describe the feeling or **mood** depicted in this painting (record descriptive words that the students brainstorm on the board).
- What is going on in this picture? What makes you say that?

## SUGGESTED PRE-VISIT ACTIVITY: Book of Flight

### THEMES: Flight, Drawing from Observation and Imagination

#### DISCUSSION & INTRODUCTION CONTINUED...

Share with the students that the artist, Jim Adams, has been fascinated with airplanes and flight since he was a child and lived beneath a highly trafficked flight path. As a teen he had an opportunity to fly a plane under supervision and as an adult trained for and obtained his pilot's license. Adams' fascination with flight is made apparent through his regular depiction of planes and flying objects in his artwork. Adams uses planes and flying objects in his art to tell stories and to explore ideas.

#### MATERIALS

- Pencils
- Erasers
- Coloured pencils
- Optional: Black fineliners
- 11"x17" white construction paper (1 per student)
- 8.5"x11" black construction paper (1 per 2 students)

#### PROCESS

Have each student create an accordion fold book, using the instructions found on page 8. Have each student cut out a **viewfinder** from black construction paper, using the template found on page 9. Have the students practice looking through their viewfinders to frame objects and scenes. Ask the students to practice zooming in and zooming out from objects using their viewfinders.

Explain to the students that they will draw six different flying objects—one on each of the six pages of the accordion fold book. They will draw three real flying objects and three flying objects from their imaginations. Students will create their drawings in pencil and add colour using coloured pencils and optionally black fineliners.

To generate ideas, have the students brainstorm examples of real and imaginary flying objects as a group and record their ideas on the board.

Jim Adams, *UFO*  
*Fragment #9 (paper airplane)*, 1997,  
acrylic on canvas, 8" x 10" Photo by Scott Massey



## SUGGESTED PRE-VISIT ACTIVITY: Book of Flight

**THEMES:** Flight, Drawing from Observation and Imagination

### PROCESS CONTINUED...

As students draw their flying objects, they should consider the following:

- How will you frame your flying object? For example, will you draw it from above, from below, zoomed in, or zoomed out? Use your viewfinder to choose an interesting perspective to draw your object from.
- What colours will you use to depict your flying objects?
- What kind of feeling or mood will you create in your drawing through the colours that you choose?

Once the students have created their six drawings of flying objects, ask the students to write three words under each drawing that describe its action, feeling, or mood. For ideas, refer back to the list of words that the students generated while discussing Jim Adams' paintings at the beginning of the activity.

### CONCLUSION

Have the students display their finished *Books of Flight* on tables in the classroom and have the students circulate around the room to look at each other's work.

Discuss as a group the following questions:

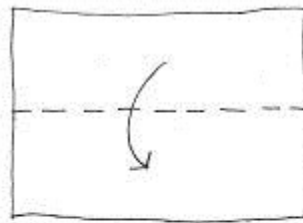
- What are some of the differences and similarities between the *Books of Flight*?
- Were you surprised by any of the flying objects that other students chose to include in their books?
- Find another students' drawing that is framed in a way that is intriguing to you. Share this example with the class.

When your students visit the exhibition *Jim Adams: The Irretrievable Moment*, prompt the students to take note of the variety of flying objects that the artist has depicted. Are there any similarities to the drawings of flying objects that they created in their *Books of Flight*? What stories do you think Jim Adams is telling through his images of planes and flying objects?

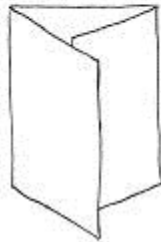
## SUGGESTED PRE-VISIT ACTIVITY: Book of Flight

**THEMES:** Flight, Drawing from Observation and Imagination

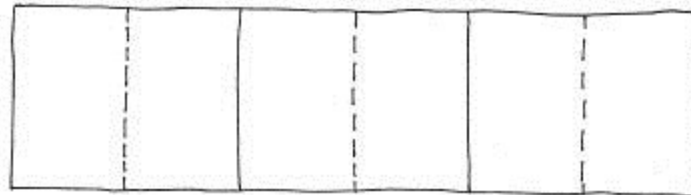
### ACCORDION FOLD INSTRUCTIONS



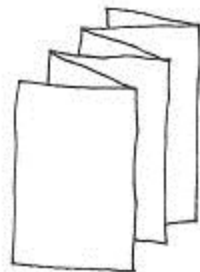
**1.** Fold a sheet of 11"x17" white construction paper in half, lengthwise to create a long rectangle.



**2.** Fold paper inwards to create 3 equal-sized panels.



**3.** Unfold paper and fold each of the 3 panels in half (on the dotted lines) to create a total of 6 panels.



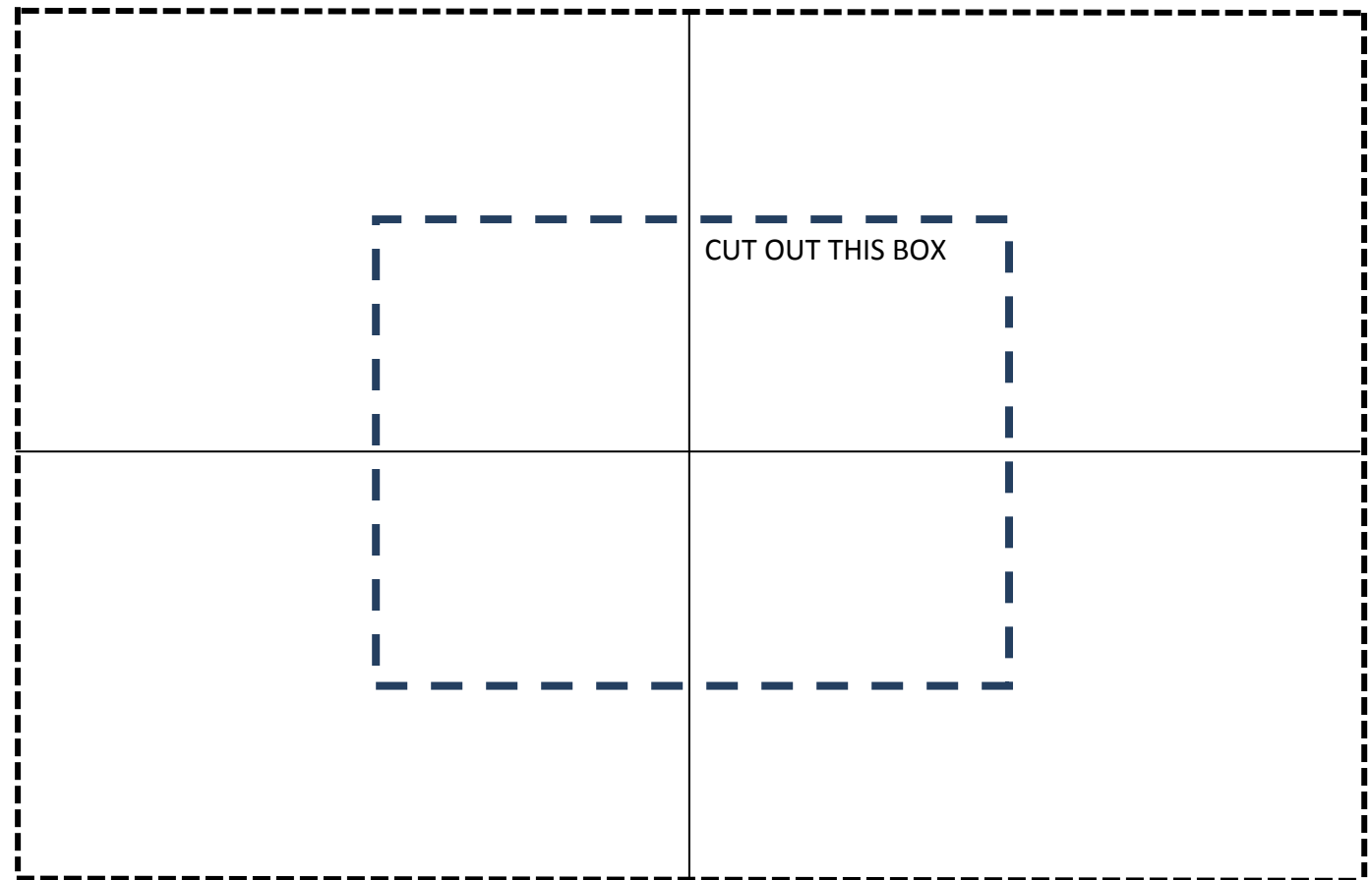
**4.** The panels should be folded in opposite directions like an accordion so that the book can stand up.



**SUGGESTED PRE-VISIT ACTIVITY:** Book of Flight

**THEMES:** Flight, Drawing from Observation and Imagination

**VIEWFINDER INSTRUCTIONS**



## SUGGESTED POST-VISIT ACTIVITY: Collaborative Game

**THEMES:** Mapping, Games, Stories

### OBJECTIVES

To explore the themes of mapping, games, and stories through creating a collaborative game that represents the neighbourhood around your school. Students will develop artwork, poetry, and stories that correspond with the game.

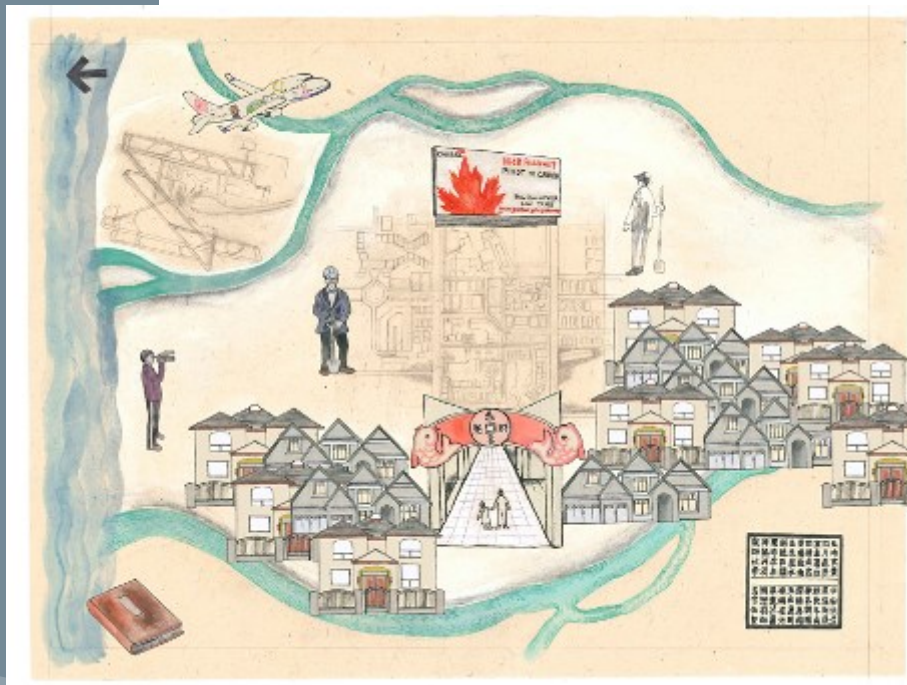
### BIG IDEAS FROM THE BC CURRICULUM

- Immigration and multiculturalism continue to shape Canadian society and identity (Grade 5, Social Studies)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice (Grade 3, Arts Education)
- Works of art influence and are influenced by the world around us (Grade 5, Arts Education)
- Traditions, perspectives, worldviews, and stories can be shared through visual arts (Grade 10, Arts Education—Visual Arts)

### ACTIVITY

Inspired by the digital and **interactive** exhibition *High Muck a Muck: Playing Chinese*, students will **collaboratively** create a game representing places of importance in the neighbourhood surrounding their school. Students will decide upon places of importance to represent in the map and create a large-scale game board on a sheet of Kraft paper. Students will work in pairs or small groups to create illustrations representing their places of interest and to then create game cards (on index cards) corresponding to these points of interest. The class will together decide upon the specific rules for the collaborative game.

Tomoyo Ihaya,  
*Richmond Map*,  
2014,  
watercolour  
and ink, Image  
courtesy of the  
artist



## SUGGESTED POST-VISIT ACTIVITY: Collaborative Game

### THEMES: Mapping, Games, Stories

#### DISCUSSION & INTRODUCTION

Invite students to reflect on and share their experiences visiting the exhibitions *High Muck a Muck: Playing Chinese* at the Surrey Art Gallery. What stood out to them about the exhibition?

Revisit the exhibition by viewing its interactive online version as a class at the following website:  
<http://highmuckamuck.ca/>.

Pose the following questions to your students:

- What does it feel like to explore the exhibition in person and online?
- Describe some of the places that are mentioned and pictured in the exhibition. Do you think these places are shown as they look today, or as they looked at a time in the past?
- Describe the maps that are included in the exhibition. What kind of details has the artist included in these maps (show the students the maps found on pages 20, 21, and 22)?
- What kinds of written information is included in the exhibition? How has the poet described people and places?

Explain to the students that the exhibition was created by an **artist collective** which includes Fred Wah, former Canadian Parliamentary Poet Laureate, painter Tomoyo Ihaya, musician Jin Zhang, as well as video and

performance artists Bessie Wapp and Thomas Loh. Together, these artists developed the interactive exhibition to tell stories about Chinese **immigration** in BC. The exhibition represents places such as the historical and contemporary **Chinatowns** in Nelson, Victoria, and Vancouver. *High Muck a Muck: Playing Chinese* also features **oral histories** by a number of people that give you a snapshot of Chinese life in BC in both the past and present. Since the exhibition is interactive and structured like a game, each viewers' experience of it will be unique.

Explain to the students that they will create their own collaborative game representing the neighbourhood around their school.

#### MATERIALS

- Paper or sketchbook for brainstorming and sketching
- 1 large sheet of white Kraft paper (approximately 3 feet by 5 feet)
- 15 index cards or pieces of white cardstock cut to approximately 4 inches by 6 inches
- Pencils and erasers
- Pencil crayons
- Crayons
- Set of 2 gaming dice

## THEMES: Mapping, Games, Stories

Have the students brainstorm approximately 15 points of interest found in the neighbourhood around their school. Go on a short neighbourhood walk in order to identify and sketch these points of interest. Assign each point of interest to a pair or small groups of students.

create sketches of their places on scrap paper or in a sketchbook, and then decide, as a class, how the map will be laid out on the large game board. Each group will complete a drawing of their point of interest on the game board using pencil, pencil crayons, and/or crayons.

The class will then decide upon elements to include on the map that will connect each of the places (i.e. paths, sidewalks, or roads).

The class will also decide upon the path that a person playing the game will follow through the 15 points of interest on the map. They will number each of the points of interest, accordingly.

Have the students decide on the rules for playing the game. Consider the following:

- How will players proceed across the game board?
- How will players win the game?
- Will specific instructions be included in the game cards or on the game board about moving backwards, moving forwards, etc.?
- Will 'blank' spaces be included on the game board?
- What type of game pieces will be used for the playing the game? Examples might include: rocks found in the neighbourhood, bottle caps, painted pieces of cardboard, etc.



**Tomoyo Ihaya,  
Victoria Map, 2014,  
watercolour and ink,  
Image courtesy of the  
artist**

## SUGGESTED POST-VISIT ACTIVITY: Collaborative Game

### THEMES: Mapping, Games, Stories

#### PROCESS (continued)

Next, each group will create a game card that a player receives when they land on their point of interest. This game card will be created on an index card or on a piece of 4 inch by 6 inch white cardstock. On one side of the game card, the students will include the following:

1. A short poem relating to their point of interest (i.e. a Haiku).
2. A short description of an event (real or imagined) that has occurred or that might occur at that place.

On the other side of the game card, the group will create a drawing representing a person, object, interaction, or detail found at their point of interest.

#### CONCLUSION

Display the finished game and have the students try playing it in small groups.

Reflect, as a group, on the process of creating the game and playing the game by posing the following discussion questions:

- What new discoveries have you made about the neighbourhood through the process of creating and playing this game?
- What was it like to create a game as a whole class? What were the benefits to working in a large group on a creative project? What were the challenges?
- Does the game tell a story about the neighbourhood? If so, what kind of story does it tell? How does the story change each time the game is played?

Tomoyo Ihaya,  
*Vancouver Map*,  
2014, watercolour,  
and ink, Image  
courtesy of the  
artist





## 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
- Experience, document, perform and share creative works in a variety of ways

### 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
- Apply learned skills, understandings, and processes in new contexts
- Express feelings, ideas, and experiences in creative ways

### 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
- Interpret creative works using knowledge and skills from various areas of learning
- Examine relationships between the arts and the wider world
- Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences
- Describe, interpret and respond to works of art and explore artists' intent

## 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

- Recognize the importance of story in personal, family, and community identity
- Create stories and other age-appropriate texts to deepen awareness of self, family, and community

## 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.

## 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

## JIM ADAMS

An interview with Jim Adams about his artistic practice and his exhibition, *Jim Adams: The Irretrievable Moment*, at the Surrey Art Gallery:

- <http://truesurrey.ca/meet-jim-adams/>

A description of the exhibition, *Jim Adams: The Irretrievable Moment*, at the Surrey Art Gallery:

- <http://www.surrey.ca/culture-recreation/22633.aspx>

An catalogue accompanying the exhibition *Jim Adams: The Irretrievable Moment* that includes essays by co-curators Jordan Strom and Laura Schneider and by renowned media artist Sylvia Grace Borda:

- [http://www.surrey.ca/files/Heritage/170078\\_SAG\\_Jim%20Adams%20Exhibit\\_OnlineHighRez.pdf](http://www.surrey.ca/files/Heritage/170078_SAG_Jim%20Adams%20Exhibit_OnlineHighRez.pdf)

## HIGH MUCK A MUCK: PLAYING CHINESE

Website version of the interactive exhibition *High Muck a Muck: Playing Chinese*:

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

A description of the exhibition *High Muck a Muck: Playing Chinese*:

- <https://www.nicolaharwood.com/high-muck-a-muck-playing-chinese/>

Jim Adams, *IJU, Mud Bay*, 1983,  
acrylic on canvas, 61 cm x 183 cm.  
Photo by Scott Massey



Jim Adams, *Centurion Self-Portrait*, 1984,  
acrylic on canvas,  
189 cm x 127 cm,  
Photo by Scott Massey







Jim Adams, *UFO  
Fragment #9 (paper  
airplane)*, 1997, acrylic  
on canvas, 8" x 10"  
Photo by Scott Massey

Tomoyo Ihaya,  
*Richmond Map*, 2014,  
 watercolour and ink,  
 Image courtesy of the  
 artist





Tomoyo Ihaya,  
*Vancouver Map*,  
 2014, watercolour  
 and ink , Image  
 courtesy of the  
 artsit



This hand-colored illustration depicts a large, rectangular red brick building complex, possibly a government or military installation. The central building features several internal courtyards and is situated near a body of water labeled "VICTORIA". To the left of the main building is a smaller red door with Chinese characters above it. To the right, there is a green-framed doorway. In the foreground, two figures stand near a large wooden gate. The background shows traditional Chinese architecture, including a pavilion-like structure and a modern-looking building with a sign that reads "分山馬". A person is standing near a small boat in the water. The entire scene is framed by a black arrow pointing left.

# 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  
artgallery@surrey.ca  
www.surrey.ca/artgallery

## GALLERY HOURS

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

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To receive gallery exhibition and program updates, visit  
[www.surrey.ca/arts-signup](http://www.surrey.ca/arts-signup)



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