

TEACHERS' GUIDE

for elementary grades

Scenes of Selves, Occasions for Ruses

*Echoes of the Artist: Works from the
Permanent Collection*



*Carol Sawyer, Last known image of Natalie
Brettschneider, 2012, Courtesy of the artist*

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibitions, *Scenes of Selves*, *Occasions for Ruses* and *Echoes of the Artist: Works from the Permanent Collection*, on display at the Surrey Art Gallery from September 15 to December 16, 2012. The Teachers' Guide contains exhibit information, as well as activities that will prepare your students for their Gallery visit and engage them in classroom discussion afterwards. These activities reinforce the ideas and processes explored in the exhibition, and provide continuity between the gallery visit and classroom. They are adaptable to different grade levels and require a minimum of materials – these can also be adapted depending on what is readily available at your school. The guide also provides curriculum links, vocabulary, and a resource section.

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ABOUT THE SURREY ART GALLERY

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

To receive announcements about exhibitions and related events at the Gallery, sign up for our e-bulletins at www.surrey.ca/arts.

ABOUT THE EXHIBITIONS

SCENES OF SELVES, OCCASIONS FOR RUSES

September 15 – December 16, 2012

Portrayals of oneself have come a long way since Albrecht Dürer and Rembrandt van Rijn first developed the regular and sustained practice of self-portraiture as a central part of an art career. Building on the more innovative approaches to self-portraiture over the centuries (from that of Vincent Van Gogh and Gustave Courbet in the nineteenth century to Frida Kahlo and Cindy Sherman in the twentieth century), artists of the past several decades have increasingly made self-representation – and representation of themselves as others – a vibrant centre of art making today. The artworks in this exhibition examine the limits of self-representation and portraiture as they relate to the idea and material qualities of archives (collections of historical documents), be they family-oriented, institutional, collected from mass media, or assembled from the Internet.

Each artist addresses this relationship between portraiture and the archive in their own distinct way: the role of photographic fragments, vernacular photography, and the blind spots of art history (Carol Sawyer and Jim Andrews); the relationship between the self and the public in a time of the Internet (Carrie Walker and David Horvitz); a cataloguing of commonly represented gender and racial types in the wake of colonialism and ongoing patriarchal social structures (Pushpamala N and Clare Arni); documenting the transformations of self through personal photography and art history (Roselina Hung); the growing use of biometric technologies in everyday life (Eryne Donahue); and the relationship between the self-portrait, gender, and performance (Suzy Lake). As forms of communication have become more customizable, instantaneous, and interconnected, identity has become increasingly malleable, hybrid, and open to transformation. How visual artists see and represent themselves in relation to these collections of information reveals much about how we might perceive ourselves in relation to our own histories and to the lives of others.

Jordan Strom, Curator of Exhibitions and Collections

ECHOES OF THE ARTIST: WORKS FROM THE PERMANENT COLLECTION

September 15 – December 16, 2012

I have a face, but a face is not what I am. Behind it lies a mind, which you do not see but which looks out on you. This face, which you see but I do not, is a medium I own to express something of what I am.

Julian Bell, *500 Self Portraits*,
London: Phaidon Press, 2000

An echo is a repetition caused by a reflection from a surface. Typically applied to sound waves, the word *echo* has taken on other meanings. It can be something that imitates or is reminiscent of something else. Resonate, rebound, recall, and reverberate; these are some of the concepts at play in the art in this exhibition.

The traditional self-portrait is typically a likeness based on the artists' own physical body. The portrait may include information and symbols to provide clues about the artist's personality or lived experience. The presentation of one's self can be playful or revelatory. Al Neil collages documents into *Autobio #6* to give us clues about how his life history was influenced by cultural institutions. Drew Shaffer creates a provocative self image backed by his own hair in *Fayum for '95*, based on traditional funerary images from Egypt's Fayum Valley. Alberta Brown shows herself in quiet reflection surrounded by angelic figures in *Self Portrait in Blue*. The most forceful echo of a lived experience is Marianne Forsthye's *The Yellow Buckets, The Rubber Gloves* which deals with her experience with cancer treatments.

In the late twentieth century, artists became increasingly interested in the body and its relationship to culture and society. Self-portraits became less about the artists and more about the ideas and concepts of concern to them. The artist may become an actor, or a model, presenting a theatrical moment. Barbara Cole's series documents herself in poses as analogies to tree forms in *Tree Mimicry: From Apparatus to Source*. Jin Me Yoon performs a welcoming gesture in *Welcome Stranger / Welcome Home* to critically reflect on the idea of citizenship in a multi-cultural Canada. Diana Burgoyne explores the relationship of the body to technology through her performance work *He Transmits / She Receives*. Janieta Eyre creates a surreal theatrical tableau to consider artistic creation in *I Opened My Dress*. With *Self Portrait and Delphiniums*, Joseph Plaskett presents himself in the act of painting, yet with his face somewhat obscured he suggests that his image is of secondary importance to the flowers in the foreground.

Generational echoes are explored in works such as George Littlechild's *Ancestors*, a collage that presents the images of four generations of family members, and Al McWilliam's *I/Me* in which he uses images of his son juxtaposed to the Braille symbols for the "i" and "me". Henry Tsang presents a schematic of the calligraphic technique to create the ideogram for his family name in work *Chinese Pictures*. In *Chief Charlie Swanson & David Neel*, artist David Neel sits with his grandfather in a double portrait that contrasts the lives of two different generations.

Through these art works we learn more than just details about the artists' appearances. As we may gain insights into their concerns about family relationships, culture, and society, and how their life experiences shaped them as individuals, we may also consider our own selves.

Brian Foreman, Assistant Curator of Exhibitions and Collections

SUGGESTED PRE-VISIT ACTIVITY: SCENES OF SELF

OBJECTIVES

To introduce and explore self-portraiture and produce a self-portrait that considers identity.

ACTIVITY

Students will create a self-portrait, a representation of themselves drawn from memory surrounded by images of things that represent what is most important to them.

DISCUSSION & INTRODUCTION

The contemporary art exhibits we will see at the Surrey Art Gallery, *Scenes of Selves, Occasions for Ruses* and *Echoes of the Artist: Works from the Permanent Collection*, feature artworks in which artists create representations of themselves – self-portraiture. Generations of artists have been creating self-portraits exploring different ideas and approaches using a variety of art media: drawing, painting, printmaking, collage, photography, animation, digital art, video, sculpture, and performance art.

Traditional self-portraits are often based on the artist's appearance. We will create self-portraits based, in part, on how we look. However, these will also communicate something about what is important to us.

Ask students the following question: If you were talking to someone who couldn't see you and didn't know what you looked like, what would you tell them so they could recognize you? Students will likely describe details such as the colour of their eyes, hair and skin, how tall they are, or how old. Encourage them to consider the things that make them unique. Explain that these are physical characteristics and that they will use them to create a likeness of themselves or self-portrait.

Pose the question: What else, besides their physical characteristics, contributes to who they are? What, in their lives, is important to them? Responses may include family, friends, pets, toys, sports, art, nature, peace, love, and so on. Discuss how they might represent these visually; what images could they use?



Roselina Hung, Self-Portrait (The Past Five Years), 2006

Photograph courtesy of the artist

MATERIALS

- Drawing paper, 8.5" x 11"
- Ruler
- Drawing materials
 - pencils
 - erasers
 - pencil crayons
 - felt markers

PROCESS

1. Provide each student with a piece of 8.5" x 11" drawing paper.
2. Using a pencil and ruler, have students draw a 1½" wide border around the edges of the paper creating a rectangular space in the middle.
3. Have the students recall the physical characteristics they described earlier. Ask them to draw a picture creating a likeness of themselves based on their descriptions. They may choose to focus on their face or can include more of their body.
4. After they have completed the central image, ask the students to consider the things in their lives that are important to them, as they had discussed earlier. Have them create their border using images that describe those key elements of their lives.



Carrie Walker, Carrie Walker Project, 2010-2011
Photograph courtesy of the artist



Eryne Donahue, Constellations are not real, 2012
Photograph courtesy of the artist

CONCLUSION

Display the artworks.

Ask your students:

Can you recognize who the artists in the self-portraits are?

How do they know this?

Have they discovered anything new about their classmates by looking at their self-portraits?

SUGGESTED POST-VISIT ACTIVITY: SYMBOLIC SELF

OBJECTIVES

Our objective is to explore symbols and symbolic imagery within the context of self-portraiture. And through this, to have students explore their own sense of who they are – to explore their identity.

ACTIVITY

Students will be invited to develop a symbolic image that represents themselves, which they will use to create a print.

DISCUSSION

Engage students in a discussion about their experience viewing the exhibitions *Scenes of Selves*, *Occasions for Ruses & Echoes of the Artist: Works from the Permanent Collection*. What did they find interesting, inspiring, or surprising?



Janieta Eyre, *I Opened My Dress*, (2004)
Collection of the Surrey Art Gallery

Many of the exhibiting artists created traditional self-portraits that included likenesses of themselves but some artists did not. Do you recall any of these artworks? Why might artists not include their own self image in their self-portrait? Today we will create self-portraits that, symbolically, represent who we are.

Discuss symbols and symbolic imagery. Ask them to think of some symbols they know. Discuss how different aspects of our-selves contribute to, or define, our personal identities. Ask students to consider their cultural heritage, personalities, skills, and talents; their passions and goals. There are numerous ways in which they can think about themselves. How do they want to approach this? Ask them to consider: What aspects and elements of themselves, of their identity, do they want to represent? Discuss their ideas about how they might use symbols and imagery to depict these.

MATERIALS

- Pencils
- Scrap paper
- 4" x 4" styrofoam printing blocks, 1 per student – these can be purchased at an art store (recycled Styrofoam can also be used)
- Block printing ink
- Printmaking brayers – these can be purchased at an art store
- Ink rolling tray (flat plastic or metal i.e. Plexiglas or baking tray)
- Paper towels
- Coloured photocopy paper
- Wooden spoons
- Craft paper or newspaper

PROCESS

1. Provide each student with a pencil, piece of scrap paper and a 4"x4" styrofoam printing block.
2. Have the students decide on an aspect or element of themselves that interests them and consider what symbolic imagery they could use to express this.
3. Have students trace an outline of the styrofoam block on scrap paper. They can sketch their designs within this outline – ask them to create at least three designs. Encourage students to use the entire space for their design and to keep their designs simple (these will reproduce well as a print). Remind students that when images are printed they will be reversed, appearing as a mirror image.
4. Once they are satisfied with their design, students can transcribe this directly onto their styrofoam block. To insure a clear print, instruct students to leave space between lines. Have them go over all the lines 2-3 times to compress the styrofoam.
5. Cover a work area with craft paper or newspaper. Have students use the brayer to roll ink out evenly on the rolling tray. Use the loaded ink brayer to roll a uniform layer of ink onto the styrofoam block – the plate.
6. Center a piece of coloured paper over the inked plate and burnish it with a clean brayer or the back of a wooden spoon. This will transfer the image to the paper. Peel the paper off slowly and leave this to dry. Prints can be named and signed by the artist under the image area. Students can print several copies from a single foam block, or plate.

CONCLUSION

Display the prints together. Ask the students to discuss their symbolic self-portraits; encourage conversation. Mount your own self-portrait exhibit in the classroom, on a wall or bulletin board. Create a banner of prints by punching holes in the upper corners of each print and then stringing them together.



Henry Tsang, *Chinese Pictures*, 1986
Collection of the Surrey Art Gallery
Photography by Cameron Heryet

VOCABULARY

Self-portrait: A portrait of oneself done by oneself.

Representation: An artistic likeness or image.

Likeness: The state, quality, or fact of being like; resemblance.

Self: The total, essential, or particular being of a person; the individual.

Symbol: Something that represents something else by association or resemblance.

Identity: The distinguishing character or personality of an individual.

Sketch: A simple drawing or painting often made as a preliminary study.

Brayer: A small hand roller used to spread ink thinly and evenly.

Burnish: To make or become shiny or smooth by friction.

Block print: A print created by transferring an image from a carved, or imprinted, block.

ARTIST STATEMENTS AND BIOGRAPHIES

SCENES OF SELVES, OCCASIONS FOR RUSES

Jim Andrews

Self-Portrait in Algorithmic Mirror

I created these self-portraits at Jordan Strom's invitation to participate in his curated show on self-portraiture at the Surrey Art Gallery. He had seen some earlier work of mine produced with dbCinema (vispo.com/dbcinema), a graphic synthesizer I wrote in Adobe Director from 2004 to 2010.



Figure 1: From jim4.jpg
Screen capture courtesy of the artist

The work that Jordan saw is called *The Club* (vispo.com/dbcinema/theclub3). It's the incinamation of my favorite North American politicians, business men, and psychopaths: Ronald Reagan, Brian Mulroney, Conrad Black, Patrick Bateman, Jeffrey Dahmer, Paul Wolfowitz, Dick Cheney, Donald Rumsfeld, George W. Bush, Andrew Fastow, Jeffrey Skilling, Bernard Ebbers, Dennis Kozlowski, Joseph Nacchhio, Bernie Madoff, Stephen Harper, and Russell Williams. It's an experience of collective physical and moral ugliness and deformity amid the misshapenly combined but recognizable physiognomies of these particularly perfidious, parasitical, psychopathic miscreants.

So when Jordan requested that I do related things with photos of myself, it seemed to pose

challenges. My physiognomy does not have the evil aura associated with the above characters. The photos I have of me, truth be told, are not interesting, really. As character studies, they look like typical stuff, for the most part. OK I look like typical stuff, for the most part. So the results of working with these photos in dbCinema could easily just be goofball remix work. Even worse, it could easily be vain goofball remix work. Not chilling like *The Club* but just revoltingly mediocre and vain.

I suppose you always have plenty of rope as an artist to hang yourself. But this was an especially rich opportunity to make an idiot of myself. I expect I wasn't alone in this among the artists contributing to this show. Thanks for the opportunity, Jordan! Part of the challenge was to do something interesting with less than fascinating material. Those photos of me are just typical photos from early age to adulthood and my current age of 53. The photos are usually frontal. Very few shots from the sides and whatnot. So they don't combine as richly as the photos in *The Club*. Those photos can be combined/collaged promiscuously to interesting effect because they are from a variety of angles.

But the interesting thing for the self-portrait is that here we have an attempt to portray a single individual as a video collage/synthesis of photos from babyhood through 53rdness. Is there any sense of resulting unity? As in a unity of one person. Or is the notion of unity brought into question by the attempt to patch me together?

dbCinema is a graphic synthesizer. Not a remixer. A synthesizer. The ambition is beyond remix to synthesis. That is, the ambition is not simply juxtaposition. Not 'seamless' combination but toward some sort of organic or virtual synthesis that results from working with dynamic opacity and a wide range of ways of laying down brush strokes—and lots of different types of brush strokes. *The Club* is such a synthesis of different graphics. Of faces, of heads. It isn't about morphing. Morphing maps noses to noses and eyes to eyes and so on. Morphs maintain the morphology, maintain the shape of the graphic. dbCinema is more about collage, juxtaposition, remix and, perhaps at its most innovative, synthesis. It isn't a morphing tool at all.



Figure 2: from jim6.mp4
Screen capture courtesy of the artist

So what do we see on this question in these self portraits? *Jim6.mp4* throws a lot on the screen in a short time and operates at 100% opacity. It changes quickly. It's scatter-shot. It uses two brushes independent of one another. One of the brushes paints text. The other paints circles. The text brushstrokes paint one portrait. The circle brushstrokes paint a (usually) different picture. So there's constantly two different photos being 'painted'. This basically operates like remix/juxtaposition. Except it does so sufficiently quickly, with small enough brush strokes, that it looks different than most such things one has seen. If there is synthesis, it isn't so much a result of organic

combination as the mind's way of putting different things together. The speed and quantity of material being rendered to the screen work well with the mind's mechanisms of putting a face together. The stills of this piece are not particularly compelling, but the motion picture works.

The other piece, *jim4.mp4*, which only involves one brush, does not throw so many pixels onto the screen per frame. It's more 'painterly'. The brush strokes (one per frame) are not randomly placed on the screen but follow one another somewhat like regular 'brush strokes'. And there's just one brush, not two. I tried all sorts of things. The poverty of perspectives among the photos was a problem. Many of my experiments were indeed laughably bad. This piece is pretty bad, at points. But it also has some interesting moments, perhaps particularly in the first couple of minutes.

But, also, it reminds me of the messiness of how we change. We struggle with our changing bodies and our changing selves; we struggle to keep up to and manage our own changes. It's hard to believe we're going to be so different physically in a few years—sometimes it's hard to believe we're already where we are. The graphics are similarly messy, seemingly arbitrary, transformational but certainly not seamlessly so. Often they're awkwardly transformational. transparently fictional, heavy-handed, awkward impositions of one graphic over another. The resulting figures are barely recognizable as faces at all. Ah! Now I understand The Blob! It speaks to our fear of being transformed by our own technologies into featureless blobs! Perhaps I can give the next remake a hand with special effects! dbCinema to the, well, no, not exactly the rescue.

At a deeper level, on the matter of self-portraiture, or *portraiture* more broadly, my work explores the consequences of computing to how we see ourselves and what we imagine it means to be human—and what we think machines are.

My work is mainly known in digital poetry and electronic literature. I've been publishing vispo.com since 1996. It's my 'book'. It is what happens to poetry when poets become programmers, visual and audio artists, and put it all together with interactive programming. It explores the possibilities offered to literature and art by the web and by computing more generally.

The images in the self-portraits I've constructed, at their 'best', could barely exist before the age of computing and, by their difference from the pre-computing era, suggest that our images of ourselves, these days, are ineluctably modified by the changes wrought on culture and individuals by computing technologies. Our identities and what we think it means to be human are modified by computing technologies. The famous 'people vs. machines' conflict has mainly been a horror show of technological punishment and transformation of the human into the robotic, the inhuman, or the less than fully human, the enslavement of people to machines, and the diminishment of our notion of what it means to be human down to the level of the machine.

While the machine can indeed be punishing and dehumanizing, and our notions of what it means to be human *can* be diminished by simple notions of what machines are being equated with what people are, it is also possible to see these issues unclouded by fear of machines and by real understanding of what machines are. In Darwin's time, there was considerable fear of his idea of our shared ancestry with the apes and with all living things on the planet. Some of the most famous cartoon images from that time portray Darwin with the partial face and body of an ape or monkey. We see how our ideas of what people think (or misunderstand) it means to be human are portrayed graphically. We no longer fear Darwin's ideas and do not see them as diminishing our notions of what it means to be human. Instead, we see Darwin's ideas as expanding and enriching our notions of what it means to be human, and uniting the human with every other creature on the planet in a fascinating familial relationship over the course of deep time and the 2.5 billion years life on our planet has evolved.

Similarly, when there is broader understanding of what a computer is, what a machine is, and of the consequences of these ideas to thought and philosophy, we will not fear the idea that we are machines, will not see it as diminishing our ideas of what it means to be human, but will see it as expanding and enriching our notions of humanity.

My self-portraits are not so much me-as-machine as they use computers as instruments of art, delight and insight. Still, there's a Frankensteinish aspect to the self-portraits, or the mad scientist thing where the scientist uses him/herself as the test subject. That is more at play when the series isn't working than when it is. Because when it isn't working, it feels like there is punishing violence being done to the image/self, whereas when it's working, it seems that what's being done to/with the self/image is productively transformational, which just doesn't fit the Frankenstein mold. It sounds more like a Monty Python sketch: Frankenstein as productively transformational.

I made light of Jordan inviting me to participate in this show, but actually I am grateful for the opportunity. It's my first paid gig as a visual artist. My other paid gigs in art have been as a net artist or a programmer-poet or whatever. But, more than that, it's been interesting to talk with Jordan about issues concerning the self-portrait and to try to think about—and write about—those issues in relation to the sort of computer art I've been making. Anytime you get paid to make art is a good time and an important time, if to no one else then to oneself. The trick is to make it of interest and relevance to others. And the way to do that, for me, is to pay attention to every aspect of the work and what's related to the work.

Jim Andrews is a poet-artist-programmer. He has been publishing vispo.com since 1996; it is a site of interaction, visual literary, and artistic exploration. He teaches web and mobile-related art and technology at Emily Carr University of Art + Design.

Eryne Donahue

I am an artist and arts educator in Vancouver, British Columbia, Canada.

In my work, I strive to complicate and understand how we define ourselves and our experience as members of a human population, as communities. Research and concepts that inform my artistic practice center on the history of portraiture and often stem from my personal experience within the fields of natural and social sciences, from psychology to field research. The methodologies of cataloging and categorization often play important roles in my work and have been applied to themes such as personal/familial histories, memory and routine physical activities. Ideas about how we structure and organize our self-definitions through technologies are central to my way of working and my choice in materials.

I work in a variety of mediums, including print media and new media (video, photography and digital 'camera-less' photography). My recent works use video and print media to explore reciprocal relationships between people and animals with human language and census information as unique focuses. My practice also involves documentary photography centered around environmental stewardship and activism.

Donahue has been making images using her own likeness for close to a decade. Many of her past self-portrait projects consider the changing nature of identity in an age of expanding technological surveillance and genetics technologies. Donahue's ongoing interest in the portrait and self-portraiture is strongly tied to the history of photography and its critical ties to the early sciences and pseudo sciences.

Donahue has increasingly turned to using new photographic materials, such as floor graphics in which adhesive material can have images transferred to it before being applied to unconventional surfaces. In *Constellations are not real* (2012) Donahue maps out a constellation of images derived from her "shared" Facebook archive where "friends" have posted images that contain portraits of the artist. Adapting the techniques of Facial Recognition Technology – tools that are increasingly being used for mapping the facial features for identification purposes – Donahue's images drop their photographic characteristics, leaving abstracted face-like constellations defined by dots and lines. *Constellations are not real* invites parallels between randomly assembled online photo archives and the mythic aspect of traditional astrology. Original captions act like legends, making the randomly assembled documents of everyday encounter into key historical events. This personalized star chart captures the ways in which surveillance is infiltrating our personal visual archives, and perhaps even, shaping the way we see ourselves.

Eryne Donahue is based in Vancouver. Eryne is an artist and educator. Her work deals with ideas around identity and how we structure and organize our self-definitions through technologies. She teaches at Kwantlen Polytechnic University, Eryne holds an MFA in studio art from UBC.

David Horvitz

Horvitz's nomadic personality shifts seamlessly between the Internet and the printed page, avoiding any particular definition or medium. Recurring interests across these disciplines include attention to strategies of information circulation and the impermanence of digital artifacts. Horvitz frequently encourages participation from both his friends and a web-based audience for his projects.

The opposite of refined art objects, many of Horvitz's projects are infused with generosity and free distribution. For *Public Access*, he traveled the entire California coast from the Mexico to the Oregon border. Along his road-trip, he made photographs of various views of the Pacific Ocean with his body (sometimes inconspicuously) standing within the frame. These photographs were then uploaded to the Internet to illustrate the location's Wikipedia listing. In his art making Horvitz is constantly creating imagery where self-created images of his own body are inserted in the flow of social digital transactions.

In the Surrey Art Gallery's installation of *Public Access*, Horvitz creates a curved structure that resembles both a traditional panorama painting surface and the shape of many of the coves up and down the coast where he photographed his own image. The raised raw wood surface and the repetition of photocopied pictures (3 rows of 23 images currently remaining on Wikipedia) resembles the surfaces of building hoardings in cities and thus the idea of public space and public accessibility in relation to the founding principles—yet increasingly privatized and regulated spaces—of social media.

David Horvitz is a Brooklyn-based watercolor painter, gimmick developer, photographer, and performance artist, known for his often bizarre and absurdist DIY instructional projects, including work on Wikipedia. He was born in Los Angeles, California in 1979, and educated at Milton Avery Graduate School of the Arts.

Roselina Hung

My art practice is predominately portraiture, and I explore the artifice in representations of histories in popular culture. I use familiar imagery to engage viewers with their personal experiences, evoking a common memory and questioning one's understanding of singular and collective concepts of nostalgia. I am interested in the role of the artist as mythmaker, playing with society's visualization and understanding of histories through images.

My works re-present personal and collective mythologies and question the validity of memory, history and the freedoms taken in their re-creation when constructed images of vaguely familiar, hypothetical pasts are created. Borrowing from personal and collective memories, pop culture, and the mass media, I construct images that are layered narratives to be explored by the viewer. By weaving together the past and the present, the personal and the shared, these

fragmented histories of the collective psyche form narratives that contrast contemporary popular culture with the aesthetics of memory. Painting as illusion parallels the concept of memory, for it is not just simply what we remember that shapes our histories but how we choose to remember and what we choose to forget.

Hung's paintings draw from both her personal photographic archive and select images from art history. She wanted to do more than just pass (2006) depicts a moment when the artist, based in London after finishing her graduate work at art school, had to decide between staying in that city—whose skyline is depicted over her right shoulder—or New York—a city whose skyscrapers are portrayed over her left shoulder. The image *She wanted to do more than just pass*, based on Raphael's *Portrait of Young Woman with Unicorn* (1506), presents the artist dressed in a men's suit, attire meant to represent the male dominated classes that she had attended.

Many years before beginning her studies in western art history at University, Hung travelled back and forth between Canada and Asia with her parents. Drawing from these experiences, her paintings combine an extensive mix of eastern and western influences and references. *Return Home* (2007) recalls Frida Kahlo's double self-portrait *The Two Fridas* (1939) along with the painting style of one of Hung's key early influences: Hans Holbein. Influenced by a Chinese fan-shaped window in which the landscape outside of a building had been designed around the window's view, the window in *Return Home* (2007) captures scenes of fallen trees caused by the Pacific Northwest's "Great Gale" of December 2007. The turmoil in the landscape reflects the mixed feelings of having unexpectedly returned home to Vancouver in a failed attempt to move back to London.

Roselina Hung is a visual artist with an MA in Fine Arts from Central Saint Martins College of Art & Design, London, UK, and a BFA from UBC. Her work has been exhibited across Canada, including at the Royal Ontario Museum, and can be found in private collections around the world. She has taught at Central Saint Martins and attended residencies at The Banff Centre and Ox-Bow School of Arts. Roselina lives and works in Vancouver.

Suzy Lake

In this series *Reduced Performing*, life-size images of Lake's body are produced with an oversized flatbed scanner that captures her head-on, without any perspectival foreshortening. In this work the artist's body appears to be floating against a neutral, unobtrusive background that suggest a medical or institutional setting in its denial of context. Scanning is normally a diagnostic or forensic process to which bodies are subjected, yet Lake refigures it as a creative act. During the lengthy process of the scan (up to 12 minutes for each scan), Lake actively conducts an exaggerated performance of an involuntary motion (crying, breathing, blinking) that causes the scan to break down into digital artefacting. The sharpness of the image speaks to the attempt to make the body fully knowable while the breakdown of the scan suggests the body's intractability. The resulting image presents Lake's body without offering us a stable

sense of where we are looking from. The series reveal a temporary gap between the time of the scanned image and the photograph. As a set they explore duration in relation to the human body, exposing its inherent fragility.

Lake's work continues to use references to the body as a means to investigate notions of beauty in the context of youth and consumer culture. She was one of a pioneering group of artists in the early 70's to adopt performance, video and photography in order to explore the politics of gender, the body and identity.

Suzy Lake – Influenced by social and political involvement concurrent to the early conceptual period, she is known for her large-scale photography dealing the body as both subject and device. Lake was one of a pioneering group of artists in the early 1970s to adopt performance, video, and photography in order to explore the politics of gender, the body, and identity. Lake's work continues to use references to the body as a means to investigate notions of beauty in the context of youth and consumer culture. She has a long exhibition career in Canada, and has also shown her work in Europe, the United States, South America, and Asia.

Elizabeth Milton

This two-channel video installation, *Still: Re-Posing Lady Brute (for the duration of Kate Craig's 'Skins', 63 mins)*, investigates processes of re-enactment by focusing on the relationship between documentation, live performance and the desire to inhabit the gaze of the past. The work attempts to de-stabilize notions of coherent identity and creative authorship by animating the perspective of both the photographed subject and the active eye behind the camera. The videos reference the iconic Rodney Werden photograph of the late Vancouver performance artist Kate Craig posing as her artistic persona Lady Brute (as depicted on the cover of File Magazine Vol. 2 No. 4, 1973) and a series of Craig's intimate video works (such as *Skins* from 1975) that experiment with abstraction, perspective and the frame of the camera. Milton's response to Craig's work is both an homage to the rich history of feminist performance in Vancouver as well as a critical examination of the relationship between photography, portraiture and immortalization.

Milton's multimedia art projects regularly explore constructions of individual and collective identity through character-play and collaboration. Investigating the psychological experience of inhabiting fictional personas, Milton adopts characters scripted by heightened fantasies and garish excesses of popular culture.

Elizabeth Milton is a Vancouver-based performance and media artist who explores the construction of individual and collective identity through character-play and collaboration. Milton holds an MFA in Studio Art from the UBC. She instructs courses in Digital Media, Photography and Contemporary Culture at SFU, ECUAD, and Langara College.

Pushpamala N and Clare Arni

In 19th c India , there were 'Zenana' or all women's studios in cities like Hyderabad and Kolkata run by British female photographers where women in purdah would get themselves photographed. "Native Women of South India", is a performative work where we - Pushpamala, a South Indian artist and Clare Arni, a British photographer who has grown up in South India - one black, one white - play the protagonists in a project exploring the history of photography as a tool of ethnographic documentation. The series of photographs presents an eccentric array of 'native types' by recreating characters from familiar or historical sources, ranging from the religious to mythological to the fictional, to the real. The project ironically comments on the colonial obsession with classification as well as the Indian nationalist ideal of "Unity in Diversity"- the notion of looking at ourselves as diverse peoples making up the nation- using performance and masquerade borrowed from the popular forms we see all around us, in the "costumes of India" pageants, Republic Day floats, festival tableaux and dioramas and in the dream projections of roadside studio photography.

Based in Bangalore, **Pushpamala N.** received degrees in Sculpture from M.S. University, Baroda in 1977-85. Over the years, she has worked in varied media, and is presently working in photo performance and video, and has exhibited widely all over the world. The artist has recently made a short film 'Rashtriya Kheer and Desiy Salad' for the Majlis recipe book project, as part of her fellowship with Majlis.

Clare Arni received a BA in History of Art and Film & Media, from Stirling University, UK. She has lived and worked as a freelance photographer in Bangalore, India (1984-94) and in Nottingham, England (1994-99) and since then is based in Bangalore, working on several book projects.

Carol Sawyer

The subject of Carol Sawyer's work *Some Documents from the Life of Natalie Brettschneider* was born in New Westminster BC in 1894. At an early age she demonstrated a talent for singing, which led her to study opera. She moved to Paris in 1913, where she collaborated with visual artists, musicians, dancers and actors on ground-breaking interdisciplinary projects, and created her own eccentric performances. Brettschneider considered virtually everything she did to be part of her art practice, which contributed to the unusual eclecticism of her output. What little we know about her work has been pieced together from evidence scattered in archives across Canada and Europe. This selection shows a sampling of her work, including images discovered recently that record her activities in Surrey BC and Banff Alberta in the late 1940's/ early 1950's.

Carol Sawyer is a singer and visual artist working primarily with photography, installation, video, and improvised music. Since the early 1990s her work has been concerned with the connections between photography and fiction, performance, memory, and history. She has

exhibited widely in both solo and group shows across Canada and in the US, and has been the recipient of numerous Canada Council and BC Arts Council grants.

Carrie Walker

Due to a number of e-mails I received in the late 90's at my e-mail address carriewalker@hotmail.com, I knew there were other Carrie Walkers in the world. The e-mails were personal letters to Carrie Walker but they weren't for me. I would always reply to these e-mails, sometimes honestly, "Sorry, wrong Carrie Walker, try an underscore or something." On other occasions, I would pretend I really was the Carrie Walker they wanted, "I broke it off with Kevin. Florida was a drag, I'll never go back." In response to these masquerades, I would get another e-mail... "this doesn't sound like Carrie."

I grew up believing my name to be uniquely me and mine. With the advent of the Internet and my subsequent research into other Carrie Walkers, it has become clear that I am not my name. Searching for some sort of commonality between us, I find there aren't any shared qualities beyond name and gender. There is one aspect of these women that, while not ubiquitous, does predominate - the photos of us are not candid but posed. They are already portraits. Creating an online profile is a process of creating a self-portrait. While each of us may attempt to exert some influence over how we are received via our own websites, Facebook or other online postings, our portraits continue to be painted for us by others. By the bad photos of us our friends post on their online albums, by our employers who want the world to know how we can help them, by the documenters of any committee or convention we've participated in.

For this body of work, I have been collecting photos from the Internet of every Carrie Walker I can find. I then crop and enlarge each photo so I have an image of each face approximately life size. From the resulting image, which is often pixelated and distorted from being enlarged, I make a drawing. Upon completion, I immediately post each drawing on my website. Consequently, future Google image searches for "carrie walker" may result in not just the original image but also my drawn version. In this way, the work immediately enters the public realm and engages with an audience which in all likelihood is not looking for an art experience. Both the searcher and the searched become participants in the project. While the work develops a life of its own online, the drawings themselves remain as remnants or documents of the project.

Will some Carrie Walkers feel their privacy has been invaded by such an action? This is one of many questions I hope to raise. Many people seem to be unconcerned with notions of privacy; posting, apparently without reservation, huge amounts of personal information. Are they aware that to some generations ideas of surveillance are associated with fascist, totalitarian regimes? Do they see only the advantages of social networking mechanisms? We may presume that the information we post is only of interest to our friends and family or employers but as many people know this information is also being collected by advertisers. What other

surreptitious audiences are looking at these elaborate portraits we've made of ourselves? Through this series of portraits I hope to draw attention to these notions of privacy, identity and self-portraiture.

It is a commonplace observation that the Internet has shrunk the size of the planet, making it easier to both communicate and access vast stores of information from half-way around the world instantaneously. Who has not experienced the uncanny moment when one learns that one's combination of given name and surname is not just shared with handful of people scattered across the continent, but perhaps dozens or hundreds scattered across the globe? In the age of email and Internet search engines, one can learn without really trying, the city or country these similarly named people live, what they do for a living, and what they look like. *Carrie Walker Project* is interested in capturing these fluid shifts and collisions in identity.

Culled from web searches of people who share the artist's name, the *Carrie Walker Project* presents a sprawling archive of meticulous hand-drawn portraits that have been scanned and uploaded to the Internet, where they re-circulate with the photographs that inspired them. Walker's constantly evolving project invites considerations on the changing nature of privacy and the ways in which we seek to represent ourselves, and find connections with others. As with her other artworks—for example, her *Found Drawing Project*, where she paints realistic animal images into the landscapes of purchased thrift store paintings—Walker is interested in discarded, often ignored, forms of visual culture and how she as an artist, can re-animate them.

Carrie Walker is a visual artist based in Vancouver. Her practice is strongly rooted in drawing and explores themes of solitude and displacement. Humour and playfulness are vital elements in her work.

ECHOES OF THE ARTIST: WORKS FROM THE PERMANENT COLLECTION

Alberta Browne

Self Portrait in Blue was part of a group of works made in the early 1980s in which Alberta Browne sought to capture visions of emotional and spiritual significance. Her paintings and drawings at that time presented images of dreams and visitations and emotional states of ranging from grief to joy. In this work, the artist presents herself sitting at a table in a moment of quiet reflection. In the background are three angelic figures, who could be heavenly visitors, muses or guardians. The work makes us wonder about the juxtaposition of the miraculous with the mundane.

Alberta Browne studied at the Vancouver School of Art and at Douglas College. She has exhibited her works since the 1974, and had a sole exhibition of paintings at the Surrey Art Gallery in 1985. She now lives on Vancouver Island, and recently taught drawing classes while continuing to paint.

Diana Burgoyne

He Transmits / She Receives is a performance artwork, first created by Diana Burgoyne in 1987. It is from a series of performances exploring the relationships of people with each other and with technology. Because the artwork is the performance, the only physical material the Gallery has are the masks. To preserve the work, the artist designed this display case and created documentation of the performance.

In the performance, a man wears the mask with a radio transmitter; a woman wears the mask with the receiver. The antenna of each mask is the wire held in the performers' hands. The two performers must mirror each other to enable the transmission of radio signals through the air between them. During the performance these signals are broadcast and heard as simple electronic melodies from the small speaker attached to the woman's mask. From a feminist perspective, the work can be seen to critique traditional gender roles, in which the masculine is seen as active, and the feminine as passive.

Photos of Diana Burgoyne and artist Kevin Kelly behind the masks, demonstrate how they look when worn. The accompanying video is a recording of a performance of *He Transmits / She Receives*, presented at the Surrey Art Gallery in 1995 with Diana Burgoyne and Oliver Kellhammer. The videographer was Kim McNaughton.

Diana Burgoyne refers to herself as an electronic folk artist. Her performances and installations have been exhibited in Montreal, Toronto, New York, France, Holland, and Estonia. She has been the artist in residence at the Surrey Art Gallery's Tech Lab. Burgoyne has also worked with elementary school students doing workshops entitled "Get Wired with Electronics" and has taught a class entitled "Creative Electronics" at Emily Carr University of Art + Design since 1998.

Open Book link: <http://www.surrey.ca/files/Burgoyne1.pdf>

Barbara Cole

Tree Mimicry: From Apparatus to Source is one in a series of self-portraits I made in the mid-80's. I selected trees whose proportions were similar to my own and adopted a stance which mimicked their physicality. I was interested in the historical aspects of self-portraiture, especially in painting, where the subject was the reflected image in a mirror. I saw the camera as a contemporary tool for recording reflection and did a series of drawings and photographs that combined drawing and photography. *Tree Mimicry* was shown in relation to a larger body of work, *Site Source: Collaborations*, exhibited at the Surrey Art Gallery and a private garden in 1988.

Barbara Cole received Diplomas in Visual Arts from Alberta College of Art and Sheridan College in Oakville, Ontario. She began her art career doing sculptural projects that traversed the

landscape in Southern California where she received her MFA from the California College of Arts and Crafts in 1982. She has taught at the Emily Carr University of Art + Design from 1984 to 1999. In 1984 she started to make a series of drawings of herself mimicking organic forms, exploring ideas of inhabiting and domesticating nature. In 1989, Cole's practice shifted to be studio-based, and she has continued to work creating in a range of mediums from small bronze sculptures to video. She has been involved in many public art projects and is currently Executive Director for Other Sights, an artist collective that creates a presence for art in publically accessible spaces.

Open Book link: <http://www.surrey.ca/files/Cole1.pdf>

Janieta Eyre

Janieta Eyre is an internationally recognized photographer and video producer based in Toronto. She quickly earned attention for her self-portraits in which she uses her own image to create surreal uncanny self-portraits employing costumes and settings of historical periods and fantasy surroundings. As in *I Opened My Dress*, her works often rely on extensive digital manipulation to create images that range from amusing to grotesque, yet always remaining enigmatic.

"From the age of 14 to 17, I developed a disorder that made it impossible for me to speak. It had curious effect on my development, because as a consequence, many people gave up attempting to converse with me, and instead began to behave as if I didn't exist. ... The noises people made around me stopped requiring acknowledgement and became distant and indecipherable. Images filled my mind, but no words. And after a time, I became aware of a strange stillness in my centre. It was during those years I learned identity is not something essential, but interchangeable. It is like a set of clothes."

Janieta Eyre was educated in Toronto where she received a philosophy degree from the University of Toronto. She also studied journalism part-time at Ryerson University and photography at the Ontario College of Art and Design. Eyre has exhibited widely in Italy, Germany, Iceland, the United States, and across Canada and was invited to participate in the Kwanju Biennale in South Korea. She won a "Shine" award for Best Digital Imagery from Horizon Zero. Her work is in the permanent collections of the Canadian Museum of Contemporary Photography (Ottawa), Microsoft (New York), and the National Gallery of Iceland (Reykjavik). She currently instructs creative photographers courses at Art Gallery of Ontario.

Marianne Forsythe

With this startlingly revealing self-portrait, *The Yellow Buckets, The Rubber Gloves*, Marianne Forsythe presents the emotional and physical aspects of living through the treatments for

breast cancer. Forsythe is noted for her bold and often controversial imagery that dealt with love and sex, nudity, mastectomy and anger from a feminist perspective. In her statement for this work she observed “Art as a therapy, art as documentation – without going into the actual intimate details of this painting, it does represent and document the very worst aspects of my fight with metastatic breast cancer. I find it very therapeutic to create a visual representation of my negative experiences and emotions; to be able to extract them from my psyche in this way is very satisfying.”

Marianne Forsythe studied art at the Emily Carr University of Art + Design, and work as a graphic artist and designer. She exhibited in her works at the Station Arts Centre, White Rock, and Douglas College, New Westminster. This work placed first at the Arts 1996 exhibition for which she wrote her Artist’s Statement. She died July 31, 1997, just, as the process for donating the work had begun.

George Littlechild

Ancestors is a tribute to George Littlechild’s family. He has included his own portrait (upper left) along with his mother Rachel Littlechild, a Plains Cree member of the Erminskin Reserve in Hobbema, and his father, James E Price of Scottish / Micmac extraction from New Brunswick. To create this work, Littlechild undertook meticulous archival research of his Plains Cree heritage. The images he has sourced include grandparents, great-grandparents, and great-great-grandparents.

George Littlechild received a diploma in art and design from Red Deer College in 1984, and a BFA from the Nova Scotia College of Art and Design, Halifax, in 1988. He has exhibited his works internationally and has works in many public and private collections. He is also the author/illustrator of three children's books including the award winning publication *This Land is My Land*.

Al McWilliams

In *I/Me*, Al McWilliams present an investigation into the concepts of self-awareness. McWilliams notes that “This is an infant without language, only aware of body, on the cusp of differentiation between self and other, yet somehow, captured behind his gaze, there seems to be an uncanny knowingness.” Recognition of self is an important stage in childhood development. A child needs to understand that they exist socially as a “me” in relationship to others. Interestingly, the recognition of “self” in one’s own children is both a way of bonding, but also a realization that time moves on as the next generations emerge. The photographs in the works are of the artist’s son. The words I and Me are presented in Braille.

Al McWilliams studied at UBC and Emily Carr University of Art + Design. He was a curator at the Burnaby Art Gallery (1972-75) and also taught at Douglas College, the Banff Centre for the Arts, and ECUAD. His work was included in *Aurora Borealis*, Montreal 1985, and in *Vancouver Art and Artists* and *Kunstlerhaus Canada* in 1983, among other exhibitions, and he has done a number of public art commissions. His most recently involved in the Royal Canadian Navy Monument in Ottawa.

Open Book link: http://www.surrey.ca/files/McWilliams_I-Me.pdf

David Neel

This image, *Chief Charlie Swanson & David Neel*, is a double portrait composed by David Neel, an artist of Kwagiutl heritage. Neel honours his grandfather, Chief Charlie Swanson who is dressed in his ceremonial robe, which creates a contrast to Neel's t-shirt which includes a contemporary formline design. With this work, Neel considers both his family history and traditions, the importance of family lineage, and his present life as a contemporary artist.

David Neel is an artist whose work is based in his Kwagiutl heritage. He follows in the footsteps of his family, who are among the leading figures in Northwest coast Native art. This includes; his grandmother Ellen Neel, his great-great uncle Mungo Martin, and Charlie James, his great-great-great grandfather. Taught in traditional ways, he has gone on to establish a contemporary style that incorporates the legends and teachings of his people. Throughout his career he has worked in a number of media, including: woodcarving, photography, painting, and printmaking. His work is held in public collections across Canada. He is also the author of two books on Native culture.

Al Neil

This work, *Autobio #6*, by Al Neil is from a series of collages the artist made about his life in which he incorporated painted elements, photographs and official documents such as medical. In *Autobio #6*, at the top, is a photographic image taken by his partner Carole Itter against a background of a Tibetan Buddhist design. Beneath that is his Certificate from the Toronto Conservatory of Music. At the bottom is a photograph of Neil in Normandy, France in 1944 during the Second World War. Through the combination, Neil reminds us that we are different people at different times, especially over the length of a lifetime.

Al Neil has been an important and innovative artist on the Vancouver cultural scene. Despite studies with Glenn Nelson and Jean Coulthard and some lessons with Wilf Wylie, Neil was self-taught as a jazz pianist. His activities, over a career of more than sixty years, have included jazz musician, composer, writer, performance artist, as well as visual artist. His work has influenced generations of musical and visual artists. A special double CD Retrospective Al Neil Trio: 1965-

1968 was released in 2002. Neil's visual works can also be found in the Collections of the National Gallery of Canada, the Winnipeg Art Gallery, the Vancouver Art Gallery, and the Morris and Helen Belkin Art Gallery at UBC.

Joseph Plaskett

In *Self Portrait and Delphiniums*, the artist presents himself painting. It takes a moment to understand the configuration – the delphiniums are in front of a mirror which provides the reflection of the artist and his studio. The artist's face is indistinct, suggesting that what is important is the act of painting rather than conveying detailed information about the artist's physiognomy. It has been observed that Plaskett "is rarely the focus. Even in paintings in which we recognize him, he usually depicts himself working on a painting, and the position of his easel and his line of sight indicates that the viewer of the painting, not himself, is the real subject." This makes us wonder if we are the subject being painted on the canvas seen in the reflection.

Joseph Plaskett studied with many prominent Canadian painters like A.Y. Jackson, Jack Shadbolt, Lawren Harris, and Jock Macdonald. Joe Plaskett was a pupil of Hans Hofmann in New York and Provincetown in 1947 and 1948. In 1950, he arrived in Paris where he studied with Fernand Léger, and Jean Lombard, etching and engraving with Stanley William Hayter. He taught intermittently in Canada until 1957. After that date he settled in Paris where his studio became an informal salon for Canadian painters, writers, poets, and filmmakers, interfacing with artists from other countries. Later he moved to Suffolk, England, where he continues to paint. His chosen subjects have primarily been intimate expressions of everyday life – interiors, still life, and portraits of friends and models. In the Spring of 2001, he received the Order of Canada in the field of visual art. In 2004, he established The Joe Plaskett Foundation which makes an annual award to a Canadian artist to enable them to travel to Europe to grow and study. He has exhibited extensively in Europe and North America, and is represented in many public collections, including the National Gallery of Canada, Art Gallery of Alberta, Art Gallery of Toronto, and the Vancouver Art Gallery.

Drew Shaffer

With this self-portrait, *Fayum for'95*, Drew Shaffer references a traditional form of painting associated with the region around the city of Faiyum, located southwest of Cairo, which is one of the oldest cities in Africa. During the occupation of Egypt by the Romans (late 1st Century BCE to early 1st Century CE), mummies were buried with a painted portrait that were placed over the face of the deceased. Stylistically, these funerary images belong to the Greco-Roman painting tradition and typically show a formal portrait of a single figure, facing and looking toward the viewer, from an angle that is usually slightly turned from full face. The eyes are typically dark and large, and the figure is wearing clothes. Shaffer's self-portrait is more alive and active, even provocative and sexual, with his bare chest and his arm raised and touching his

hair. By naming the work *Fayum for '95*, Shaffer may be referencing closure of one year and marking a new beginning. He has said that “my aim is to paint myself into an idealized vision of an artificial past.”

Drew Shaffer is a Vancouver based artist who has been exhibiting since the early 1990s. He studies at the Emily Carr University of Art + Design in Vancouver and the Naropa Institute in Boulder, Colorado. His recent work has been mixed media sculpture which he recently exhibited at the Catalogue Gallery in the Spring of 2012.

Henry Tsang

Chinese Pictures is a series of paintings and drawings that are an act of reclaiming my family name. This Chinese character symbolizes not only my personal link to a family history, but also to a culture that, while I was growing up in Vancouver in the 1970's, was at odds with how “Canadian” was defined by the dominant white culture. However, as I am illiterate in Chinese and untrained in calligraphy, I asked my friend Gu Xiong, an artist from China now living in Vancouver, to render the ideogram for “Tsang” (or “Zheng” if using the current Pinyin Romanisation system). I then appropriated his interpretation of my name in various attempts to iconicize, analyze, and normalize an image and name that had become alienated from my experience.

Henry Tsang received a BFA from UBC and a MFA from the University of California, Irvine. He is an Associate Professor at Emily Carr University of Art + Design. He works with digital media, video, photography, language, and sculptural elements in the exploration of the relationship between the public, community and identity.

Open Book link: <http://www.surrey.ca/files/Tsang1.pdf>

Jin-me Yoon

Since the early 1990s, Jin-me Yoon has used photography to explore issues of cultural identity, history and memory, and how such things are constructed and maintained. In her work, she often questions the idea of “belonging”, especially in the relationship of identity to place through the use of her own body as the model. In this work, *Welcome Stranger / Welcome Home*, based on her three channel video installation of the same name, Yoon juxtaposes two images of the Calgary Stampede parade with an image of herself waving in front of a painted view of a mountain vista. The questions arising from the work are: Who is the stranger? Who is the welcomer? Who am I? Where is home?

Jin-me Yoon was born in Seoul, Korea in 1960, and immigrated to Vancouver with her family in 1968. She received a BA (liberal arts & psychology) from the University of British Columbia

(1985); a BFA from the Emily Carr University of Art + Design (1990); and an MFA from Concordia University (1992). She has exhibited widely in Canada as well as internationally in the US, Korea, Japan, and Turkey. Yoon continues to live and work in Vancouver where she is Assistant Professor in Visual Arts at Simon Fraser University's School for the Contemporary Arts.

RELATED ARTISTS

- Frida Kahlo
- Cindy Sherman
- Claude Calhoun
- Chuck Close
- Vincent Van Gogh
- Albrecht Durer
- Rembrandt van Rijn
- Andy Warhol

ONLINE RESOURCES

Frida Kahlo

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

Cindy Sherman

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

Self Portraits

<http://en.wikipedia.org/wiki/Self-portrait>

http://www.nga.gov/education/classroom/self_portraits/

CURRICULUM CONNECTIONS FOR SCHOOL PROGRAMS

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

VISUAL ARTS PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Kindergarten to Grade 1

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

Grade 2 to 3

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

Grade 4

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

Grade 5

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

Grade 6

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

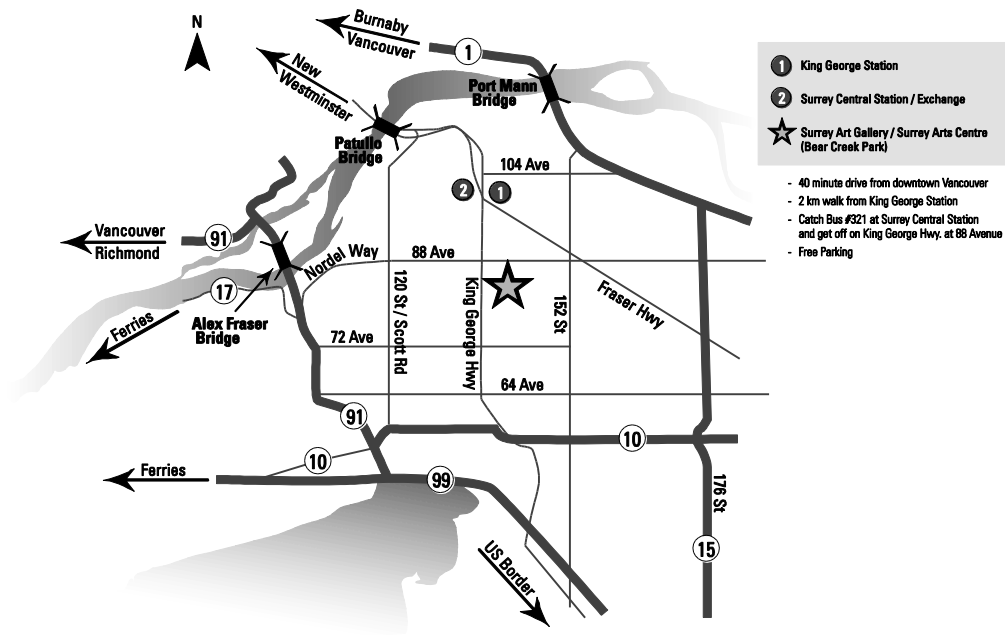
Grade 7

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

TEACHER GUIDE ACKNOWLEDGEMENTS

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

SURREY ART GALLERY INFORMATION



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 Surrey, BC V3W 3L1
 604-501-5566
artgallery@surrey.ca
www.surrey.ca/arts

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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