



SURREY ART GALLERY

2019

**ANNUAL
REPORT**

SURREY ART GALLERY 2019 ANNUAL REPORT

Surrey Art Gallery is situated on the ancestral, traditional, and unceded territories of the Salish Peoples, including the q̓íçəy̓ (Katzie), q̓ʷɑ:ńłəń (Kwantlen), and Semiahma (Semiahmoo) land-based nations.

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Helma Swatzky's *Data Mulch*, 2019, at the opening exhibition of *Garden in the Machine*. Photo: Jon McRae

WELCOME

With this publication we invite you into our 2019 year, to learn more about the work of Surrey Art Gallery's dedicated staff team within contemporary art and education. This work grows from our institution's incredible history and practices, serving art, artists, and audiences in the many communities where we are situated, and as a crucial regional resource to engage curiosity and understanding about the world through art.

Located in Bear Creek Park, where the salmon run, we are on the traditional and unceded territories of the Coast Salish Peoples, including the ḡícəy, ḡwɑ:ḡłəḡ, and Semiahma Nations. In 2019, we were very honored to receive the Canadian Museums Association's Award for Outstanding Achievement in Education, specifically for our work in Indigenous contemporary art education and engagement. We carry this with a deep responsibility and commitment to further strengthen relationships and initiatives in all areas of our work, from exhibitions, education, engagement, collections, and publications, to the voices we bring together through our staff team, collaborators, partners, and contractors.

Art has the ability to help us think deeply about the world around us—to bring us together, shift our thinking, and transform us. The intentions of contemporary art are at the heart of our institution, and this year we worked with exceptional artists to share their ideas and inspire us through art and artmaking, and with many communities who continue to activate and bring relevance to the work of art.

2019 marked the 20th anniversary of our internationally recognized TechLab and our programming in digital media. To celebrate these artists and the artworks they have shared over the last two decades, our very accomplished and longstanding Curator of Exhibitions and Collections Jordan Strom conceptualized the exhibition *Garden in the Machine*, and with artist Brady Ciel Marks, the parallel symposium *Sentient Circuitries: New Directions in Media Art*. With new media curator Beryl Graham (from University of Sunderland, UK) as the keynote speaker, we took this opportunity to launch our

Digital Strategy process (funded through the Canada Council for the Arts) with NGX Interactive, bringing together artists, academics, and community members to inform the direction of the Gallery's future. In 2020 to 2021 we look forward to continuing to work with NGX Interactive, in partnership with Barker Langham, to develop a five-year plan for the Gallery, guiding us from our 45th anniversary to our 50th. The symposium additionally launched *Art After Dark: 10 Years of UrbanScreen*, a publication celebrating a decade of the Gallery's award-winning programming at this offsite venue.

For coming up to 45 years, the Gallery has generated as much programming as our current facility can support. This year alone, we presented 10 curated exhibitions and 6 community exhibitions, worked with 240 artists, and ran 120 visual art courses and 299 school workshops. With waitlists beginning two weeks after registration opens for our onsite School Programs, including tours with our wonderful docents and workshops with our skilled artist educators, we more than doubled our offerings by going into schools. Similarly, our artist talks and family programs this year saw us reaching our building's capacity, and required us to shift offerings to ensure still being able to connect with our audiences.

The City's Cultural Plan identifies that our facility needs to evolve to serve our growing community. The City Centre Master Plan in 2017 introduced the vision of future cultural facilities, including the concept of an Interactive Art Museum as a catalyst for Surrey's future development. In this same year, thousands of residents contributed to the development of the City's Parks, Recreation and Culture

Department's 10 Year Strategic Plan. This Plan recommends a downtown contemporary art museum that would be responsive to the digital world and contemporary art in all forms of media, as well as support studios for artists in residence, maker labs, exhibit halls, and a small theatre. This year, with architect Robert Kleyn, we developed a building plan, and are excited to continue to plan for this future facility, which will essentially be Surrey Art Gallery 2.0.

From serving the Gallery for over 10 years, and this year as the Director, I would like to wholeheartedly acknowledge the Gallery's successes emerge from the exceptional artists we work with, the individuals and communities who participate in and propel our programs, the passion and expertise of our staff team (both past and present), volunteers, and partners, and the critical support of our funders.

Alison Rajah
Director



2019 HIGHLIGHT
**INDIGENOUS ART
AND EDUCATION**



Entering the virtual world of Paisley Smith and Lawrence Paul Yuxweluptun's *Unceded Territories*, 2019 Photo: Jon McRae

2019 HIGHLIGHT: INDIGENOUS ART AND EDUCATION

Although there were many highlights of 2019, our work in Indigenous contemporary art and education initiatives continued to build upon work done since the 90s. From exhibitions that questioned our relationship to land and the environment through the use of virtual technology, to our school workshop *Sharing Perspectives* delivered throughout Surrey School District, we continued to support local Indigenous artists and grow our programming.

How do we go beyond just acknowledgment? As an institution comprised of many voices, supporting and serving communities of many voices, situated on unceded Coast Salish territory including that of the ḡwɑ:ḡłəḡ (Kwantlen), ḡičəḡ (Katzie), and Semiahma (Semiahmoo) peoples, it is our responsibility to learn and understand our relationship, both individually and collectively, to the First Peoples and stewards of this territory.



Committing ourselves to the continued acquisition of artworks by Indigenous artists, two new acquisitions in 2019 were Sonny Assu's *Welcoming Those They Did Not Want*, 2017, and *Land Songs, Water Songs / Chants de Terre, Chant d'Eau*, 2018, by Marie Côté, Peter Morin, and Ziya Tabassian.

A pop art and formline mashup standing at eight feet tall, the former is a digital print on aluminum originally created for the exhibition *Trauma and Memory and the Story of Canada* organized by the South Asian Histories Association in 2017. The exhibition looked at South Asian history and memory in Vancouver's Little India commercial district on Main Street and 49th Avenue, with the artwork itself living for an extended period in window of All India Restaurant.

An image based on a Coast Salish welcome figure, the person stands on a cedar box with outstretched hands, wearing a woven cedar hat with a stylized Google place marker referencing the journey we have and are on. Surrounded by purple and blue paisley and floral patterns with a background of thousands of small stars, the figure is in outer space. This work references the history and records of how First Nations welcomed those migrating to this land and territory, specifically the events surrounding the 1914 arrival of the Komagata Maru. Like with Assu's larger art practice, *Welcoming Those They Did Not Want* addresses collective trauma and shared colonial histories which continue to run through Canadian history.

How do we collectively process the colonial harm and violence which has happened and continues to take place?

Composed of a video projection, four drums and four drum sticks, rattles, gaming sticks, and audio from the performance, the second acquisition was developed and presented as part of *Land Songs, Water Songs / Chant de Terre, Chant d'Eau* at the Gallery in the summer of 2018. This piece grew out of a residency with artist Peter Morin, ceramicist Marie Côté, and percussionist Ziya Tabassian, and was shown as part of the exhibition *Ground Signals*, 2018, co-curated by Roxanne Charles and Jordan Strom.

The immersive installation *Land Songs, Water Songs / Chant de Terre, Chant d'Eau*, 2018, considers the relationships between the heartbeat of the drum, land, and water, and the ways in which they connect to one another for culture, language, and storytelling. In advance of their residency, the artists met with members of both ḡwɑ:ḡłəḡ and Semiahma. Guided by Charles, Côté travelled to clay deposit sites to source the material, including one at Charles' aunt's property at Semiahmoo and the other at Bear Creek Park. The drum sticks were made with this clay, as well as the gaming sticks and drum bodies. Through collaboration on the multilayered installation, the work comments on how environment, territory, and history can come together to lead to truthful reconciliation.

Looking at the permanent collection in particular, the Gallery partnered with Rungh Cultural Society to host an Art + Feminism Wikipedia Edit-a-thon in March. The sessions focused on increasing the representation of women and non-binary artists on Wikipedia. Working toward addressing gaps in knowledge, Wiki articles on local Indigenous artists were corrected and expanded upon.



Participants collaborated across generations and backgrounds with common objectives, including reframing narratives and histories of artworks, adding additional information about local artists, and, for many, learning how to navigate new technology.

Like with the permanent collection acquisitions, the exhibitions in 2019 thought through colonial histories, displacement, and connection to land and territory. Earlier in the year, the exhibition *Triangle Trade* by Jérôme Havre, Cauleen Smith, and Camille Turner examined specific relationships between Black identity, land, and belonging. Later in 2019, *Garden in the Machine*, curated by Jordan Strom, explored connections between the digital and real world, and featured works like Leila Sujir's *Forest Breath*, 2018, a 3D stereoscopic video of old growth forest filmed on the traditional territory of the Pacheedaht people on

Southern Vancouver Island. Created around the time of Sujir's mother's passing, *Forest Breath* addresses memory, family, and healing.

Territory is ancestral – stewarded by generations of families, it is felt and embodied. In the exhibition *Garden in the Machine* was the virtual reality installation *Unceded Territories*, 2019, by Paisley Smith and Lawrence Paul Yuxweluptun. As participants suited up in a virtual reality headset and hand-held devices, they became immersed in a world based on Yuxweluptun's paintings and his use of formline design.

Embodying the Super Predator in an outdoor environment full of pristine trees, mountains, and sky, participants encountered various creatures including Spirit Bear and Colonial Snake. The hand-held devices granted participants the ability to throw small balls at the

landscape. Not knowing whether it was paint or oil, the participant would either colour the landscape or set fire to wherever the oil landed. With only one pre-determined outcome to the experience, environmental destruction was inevitable.

With their work, Smith and Yuxweluptun encouraged us to reflect on the choices we make and to consider the violence and harm that those choices lead to, on people, animals, and the environment. Their artist talk further encouraged audience members to fully immerse themselves in the virtual reality experience and to question their actions in real life. From children to adults and seniors, each participant and visitor to the installation was able to have simultaneously a unique and collective experience.

During accompanying Art Together programming, an intergenerational program at the Gallery for creating art shoulder-to-shoulder with mentoring artists, poet and spoken word artist Tawahum Bige also made connections between individual and collective responsibility with his workshop on poetry, performance, land defense, and all the ways they overlap from his Dene and Cree perspective. Participants learned more about how to unlock the activist behind their art and the artist behind their activism.

Geared toward young children, the Gallery's Family Summer Art Party in July was an opportune moment to engage families in collaborative artmaking in response to neq̓af̓ci Drew Atkins' public artwork *Retro-Perspective*, 2018, located on the windows overlooking our interior courtyard. From q̓w̓a:ñł̓əñ, Atkins' work is composed of Coast Salish iconography and symbols including crescents, circles, and trigons, and images of belongings including a 3500 year-old wolf carving. The title of the translucent and colourful vinyl artwork invites questioning of our perspectives on what we consider retro or vintage. Families and children were invited to add symbols and imagery with chalk pastels to a long black paper the length of Atkins' work, thinking about their own stories and belongings in consideration to their own relationship to land, territory, and community.

Stories also run through our Gallery School Programs, specifically Sharing Perspectives: Indigenous Contemporary Art Workshop. Artist educators Roxanne Charles and myself, Alanna Edwards, lead the workshop in Surrey school classrooms, sharing knowledge and stories about works in the Gallery's permanent collection and Surrey's public art collection by Indigenous artists. Based on our own art practices, we each facilitate artmaking activities with students and teachers in the classroom. From paper weaving to recycled material sculptures, the workshops reinforce ideas around environmental stewardship and the power of using one's own voice.

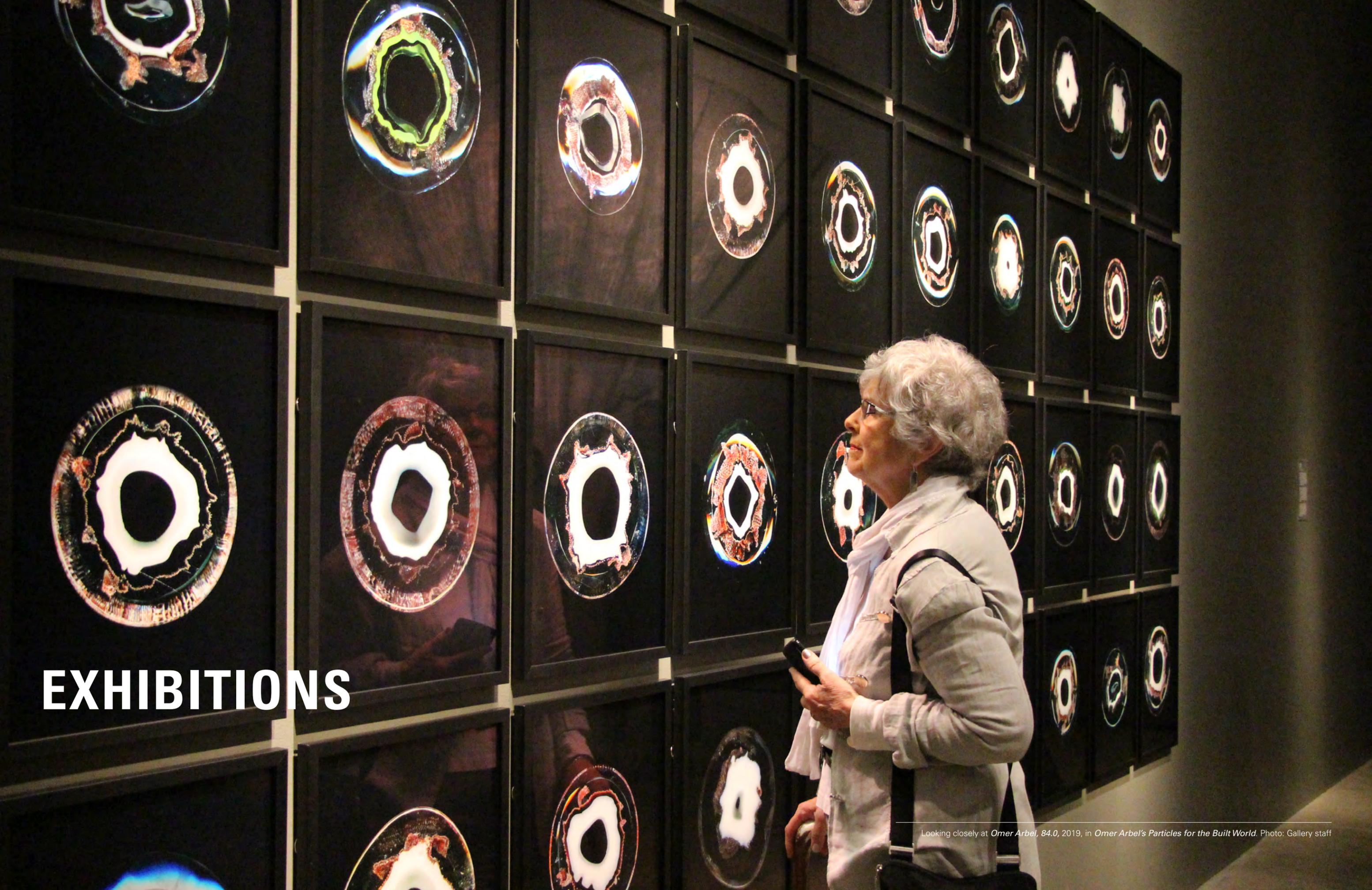
With the Gallery's work in these areas, we were pleased to receive a 2019 Canadian Museum Association Award for Outstanding Achievement in Education, specifically for work in Indigenous contemporary art education and engagement. This included the 2018 Indigenous Contemporary Art Intensive, a summer residency conceptualized by Charles and Alison Rajah in the Gallery's TechLab where five young artists (Naomi Kennedy, Avishka Lakwijaya, Atheana Picha, Kelsey Sparrow, and myself) developed our art practices and worked alongside mentoring artists. We also worked on the participatory installation and touchable fibre forest *Bearing Witness*, 2018, by Charles and Debbie Westergaard Tuepah. Inviting the public to contribute bits of recycled yarn and weavings to a large loom spanning floor to ceiling, the installation honoured the last few remaining alluvial forests, like at Bear Creek Park where the Gallery is situated, and the ways in which we are interconnected to our environment.

Like with how the running creek temporarily house salmon which feed the trees which in turn shelters and clothe us, among other uses practical, cultural, and spiritual, we are connected through the actions and choices we make, as educators, curators, writers, and as artists here at the Gallery. Continuing to support Indigenous artists, their work, and their stories, and continuing to work toward furthering Indigenous contemporary art education, are both long-term goals built on the foundation of reciprocity, humility, and meaningful critical thinking.

Alanna Edwards
Engagement Facilitator



EXHIBITIONS



Looking closely at *Omer Arbel, 84.0*, 2019, in *Omer Arbel's Particles for the Built World*. Photo: Gallery staff

EXHIBITION, PUBLICATIONS, AND COLLECTIONS

Exhibition programming emerges out of a matrix of experiences that accumulate over time and across distance. These experiences include meeting with artists in their studios, visiting exhibitions at other galleries and museums, reading exhibition catalogues, books, and magazines that cover contemporary art, and learning from thinkers about the key ideas and issues related to where we are, where we have been, and where we are going.

The Gallery pursued several key trajectories of exhibition, publication, and collection work in 2019. A central thread of programming this year had been a set of artists who explored themes of memory, history, and identity. Camille Turner (Canada), Jérôme Havre (France), and Cauleen Smith's (United States) *Triangle Trade* (2017) film installation reflected on Blackness as a state of becoming. Using hand-crafted puppet avatars and a raw island-like set, the artists created a film that highlighted modes of personal experience that reached simultaneously into multiple potential futures and alternate histories. Also probing the intersection of the personal with public memory was Cindy Mochizuki's *Autumn Strawberry*. With this residency and exhibition, Mochizuki met with and interviewed many Japanese Canadian community members about their memories of living and farming in Surrey and Langley in the early 20th century,

before and after many of them had been interned in camps or sent to Japan during World War II.

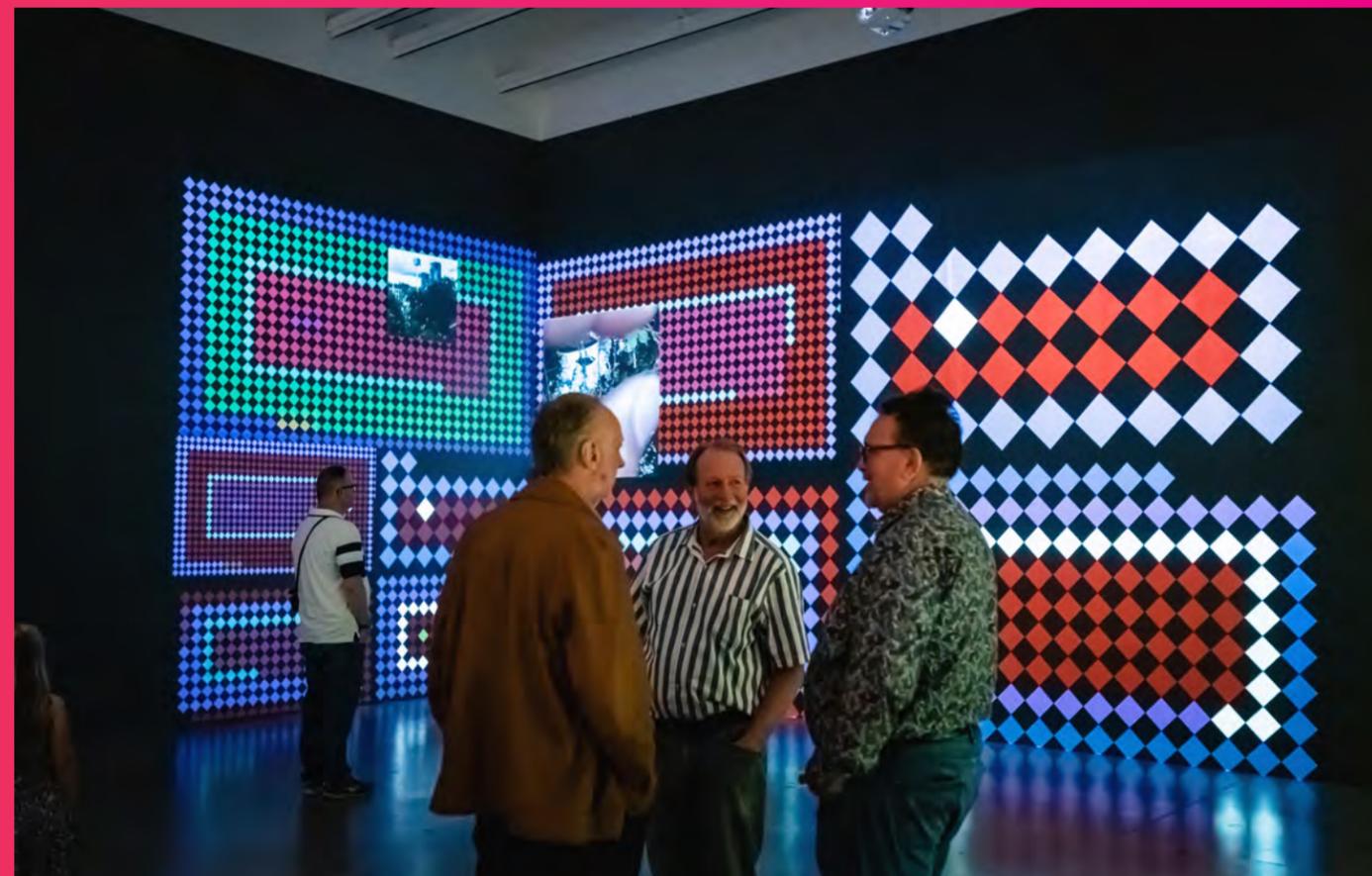
As part of her project, the artist developed storyboards and maquettes for the second part of her exhibition in 2021.

Another important direction of practice was the bridging of art and design. *Omer Arbel: Particles for the Built World* brought together elements of architecture, industrial design, and art by this award-winning creative mind. Recent object material explorations into concrete and glass were featured alongside drawings, an elaborate architectural model, and a film about a home under construction in South Surrey during the time of the exhibition. The bridging of scientific and artistic inquiry was also strongly evident in the video work *Fischli and Weiss: The Way Things Go* (1987). Both Arbel and Fischli and Weiss's work foregrounded the importance of material experimentation in the production of art.

Another exhibition stream featured local Lower Mainland-based artists who were developing unique bodies of work. *In the Realm of Perception* featured over 40 paintings and drawings by Nicoletta Baumeister that examined the nature of human perception and cognition, abstract representation versus figuration. Meanwhile, the exhibition *Suraj Kinare* by Sara Khan featured detailed watercolours that combined architecture from her former home with landscapes from her current one. Many other local artists were featured in the *ARTS 2019* annual juried exhibition organized by the Arts Council of Surrey.

An additional key area of attention was digital media art. As 2019 marked the TechLab's 20th anniversary, we used the occasion to highlight the vitality of art being made with new technologies by Canadian artists. The Gallery's TechLab media art program had been elevating, supporting, and showcasing the production and presentation of innovative digital media art for two decades and we wanted to shine a light on some new areas of artistic interest in digital media art.

Extending out of work begun the year prior, 2019 saw the third and final presentation of a trilogy of exhibitions of generative (algorithmic) video art. Steve DiPaola's *Pareidolia* (2019) used pattern recognition software to blend found images and patterns from the natural environment and art history with recorded footage of people and places. DiPaola's practice invited questions concerning the future of artificial intelligence and new media art.



The year culminated in the group exhibition *Garden in the Machine*, an exhibition that featured both senior and emerging artists who are pushing the envelope of digital art practice, in areas such as participatory social media art (Faisal Anwar), virtual reality immersive cinema (Lawrence Paul Yuxweluptun and Paisley Smith), and 3D stereoscopic cinema (Leila Sujir).

The exhibition coincided with the new media symposium *Sentient Circuitries: New Directions in Media Art* which involved participating artists in *Garden in the Machine* such as Helma Sawatzky and Robert Youds as well as other digital practitioners. The symposium was co-convoked by Brady Ciel Marks. The new media work in the Gallery was paralleled and complimented by digital art at our UrbanScreen venue. Nicolas Sassoon's *Liquid Landscapes* (2019) translated photographic imagery from local Surrey geography spaces into biomorphic

abstracted pixel patterns that mimic the movement of wind, water, and grass.

Another arc of programming connected to the Gallery's permanent collection. We were thrilled to present Colette Urban's *Gambler* (1986) at the beginning of 2019 along with an *Open Book* publication on the work. The Gallery also published the exhibition catalogues *Nicoletta Baumeister: In the Realm of Perception* and *Art After Dark: 10 Years of UrbanScreen*.

In 2019 the Gallery continued to acquire works for the permanent collection that aimed to strengthen the cultural diversity in the collection. We collected significant works of Indigenous art, including Peter Morin, Marie Côté, and Ziya Tabassian's *Land Songs, Water Songs / Chants D'eau, Chants de Terre* (2018), Leslie Wells' *Chief of the Sockeye* (2019), along with Punjabi-Canadian artist Sarindar Dhaliwal's *olive, almond & mustard....*(2010).

We also received a mix of private donations, including a major photographic donation from Surrey collectors Jan Lyle and Tom Douglas which included photographs by Canadians Carole Itter, Geoffrey James, and Daniel Kazimierski, along with Americans Aaron Siskind, William Larson, and Art Grice.

In all, 2019 was an extraordinary year for building on our collection, publication and exhibition history. The experiences and conversations that have manifested over the past twelve months will fuel our upcoming programming and inspire the next decade of growth for the Gallery. We are grateful to all of our audience members who help lift up the program through their participation and support.

Jordan Strom
Curator of Exhibitions and Collections



Robert Youds, *For Everyone a Fountain*, 2017.
Photo: SITE Photography



Omer Arbel
Particles for the Built World

CURATED EXHIBITIONS



FEBRUARY 24 2018 – JANUARY 27, 2019

**JIM BIZZOCCHI:
AMBIENT LANDSCAPES**

Artist: Jim Bizzocchi
Curator: Rhys Edwards
Origin of Exhibition: Surrey Art Gallery

Across three screens, viewers could contemplate the sublime vastness and microscopic textures of nature in an ever-involving presentation. Through the use of cutting and layering techniques, Jim Bizzocchi's landscapes simulate a natural environment. They evolve, and no playthrough is the same. In the process, the artist draws a parallel between the organic growth of the natural world and the random algorithms made possible by modern computer technology. This exhibition is featured in our Surrey Art Gallery Presents publication series. It is available for free download from our website.

JANUARY 19 – MARCH 24, 2019

**COLETTE URBAN:
GAMBLER**

Artist: Colette Urban
Curators: Jordan Strom
Origin of Exhibition: Surrey Art Gallery

Colette Urban's art practice explores the manner in which artworks might also function as games to play and perform. *Gambler*, a part of Surrey Art Gallery's permanent collection consists of thousands of loose jigsaw puzzle pieces piled upon a custom-designed industrial work table. This interactive sculpture was inspired by the urban transformations of Vancouver's False Creek lands during Expo 86, but it relates to many forms of mass city development. In each instance that Urban's artwork is exhibited, the artist has instructed that there be additional jig-saw puzzles sourced from second-hand stores and added to the matrix of existing pieces. The artist has also directed exhibiting galleries

to remove a piece from each newly added puzzle box. By making the puzzle impossible to complete, the artist reveals her central interest in process rather than fixed solutions. *Gambler* invited visitors to sort, assemble, and dismantle the pieces. While visitors worked on the sculpture, a soundtrack of an actual bingo parlour played in the room. On one hand, *Gambler* represents the overwhelming fragmentation of information in our daily lives. It also asserts the human need to create—to make sense of the many images that come across our path.



ABOVE Jim Bizzocchi, *Ambient Landscapes*, 2018, video still from generative audiovisual work. Cinematography by Glen Crawford
BELOW Engaging with Colette Urban's *Gambler*, 1986, SAG 1998.07.01. **LEFT** Photo: SITE Photography **RIGHT** Photo: Pardeep Singh

JANUARY 19 – MARCH 24, 2019

**TRIANGLE TRADE:
CAMILLE TURNER, JÉRÔME HAVRE,
AND CAULEEN SMITH**

Artists: Camille Turner, Jérôme Havre, Cauleen Smith
Curator: Jordan Strom
Origin of Exhibition: Surrey Art Gallery

This short film features three puppet figures who live on a faraway, nocturnal island. The puppets resemble the collaborating artists who worked on the film. As they move through this shifting dream environment, the figures contemplate their relationships to land and belonging. At times, the rugged landscape isolates them, while at other times, it offers them the possibility of transformation and greater connection. The characters' words reflect on being Black in North America today and offer a hopeful view of what it could be like in the future. The film combines improvisational filming, a distinct handmade style and a sophisticated array of cinematographic techniques to create a unique otherworldly appearance. Camille Turner's performance art, Jérôme Havre's puppetry, and Cauleen Smith's filmmaking come together in a visually entrancing way with a poignant story that speaks to our current cultural climate.

FEBRUARY 2 2019 – FEBRUARY 2, 2020

**STEVE DIPAOLO:
PAREIDOLIA**

Artist: Steve DiPaola
Curator: Rhys Edwards
Origin of Exhibition: Surrey Art Gallery

Steve DiPaola's generative art uses pattern recognition software to reconfigure the world around us. His synesthetic compositions call to mind a dreamlike reality. Aping the process of pareidolia—the detection of patterns in an environment where there are none—he blends found images and patterns from the natural environment and art history with recorded footage of people and places. Nothing is quite as it seems. Displayed on the video wall in our lobby, DiPaola's work juxtaposed footage of the building with community members, creating a space in which each is absorbed into the other.



Triangle Trade (production still: Alyssa Bistonath, Dir. by Cauleen Smith, Jérôme Havre, Camille Turner)



Triangle Trade (production still: Alyssa Bistonath, Dir. by Cauleen Smith, Jérôme Havre, Camille Turner)

JANUARY 19 – MARCH 24, 2019

**NICOLETTA BAUMEISTER:
IN THE REALM OF PERCEPTION**

Artist: Nicoletta Baumeister

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

This exhibition was an overview of Nicoletta Baumeister's cyclical and evolving practice. Several bodies of her work were organized around themes such as realism, order, and chaos. *In the Realm of Perception* included a selection of key pieces from earlier in her career: vivid watercolours of minerals, plants, and landscapes rendered in extraordinary detail. Through visual tricks and illusions, these works question the truth of what the viewer is looking at. A large body of newer acrylic paintings showed the artist's shift inwards to a more meditative approach. Brilliant fields of colour and geometric patterns collide with each other, expand, and recede from the surface of the canvas, suggesting a collision between logic and intuition. Weaving together memory, history, and time, Baumeister's paintings and mixed media collages are a thought-provoking foray into the processes through which the brain generates meaning.



Installation views of *In the Realm of Perception*. Photo: SITE Photography



Nicoletta Baumeister, *Original?*, 2016-2018. Photo: SITE Photography

APRIL 13 – JUNE 16, 2019

**OMER ARBEL:
PARTICLES FOR THE BUILT WORLD**

Artist: Omer Arbel

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

Driven by real world material investigations. Arbel's methods of working frequently challenge the processes of mass production, such as standardization and replication of objects and spaces. His practice embraces imperfection and error as a creative principle. The rejected fragments and unforeseen consequences of his work become generative tools that create systems for the production of new objects. The core works in the exhibition were fabric-formed concrete poured experiments that formed the basis of architecture, sculpture, and furniture between 2014 to 2019. Many of the objects and images—including an architectural model and film related to a new home that Arbel had designed in South Surrey—sought to acknowledge concrete's liquid nature and ability to yield expressive form. To show the material range of Arbel's practice and frequent use of glass, the exhibition included photographs of Arbel's glass experiments that were generated through new methods of air injection and cross cutting. This idea and process of the 'cut', and in particular the procedure of the cross-cut, or cross section, was also central to the exhibition. The works featured in the exhibition demonstrated how Arbel's "free explorations" frequently push the limits of his materials' properties and can lead to the invention of compelling new forms and innovative new fabrication techniques for the redesign of everyday life.



ABOVE Omer Arbel discussing 75.8, 2019, during his artist tour from his exhibition *Omer Arbel, Particles for the Built World*. Photo: Gallery staff

BELOW Close-up of 75.8, 2019. Photo: SITE Photography



25 Viewers had an opportunity to watch live concrete being poured into a fabric formwork during a Casting Commencement at Omer Arbel's studio. Photo: Gallery staff

APRIL 13 – JUNE 16, 2019

FISCHLI AND WEISS: THE WAY THINGS GO

Artists: Peter Fischli, David Weiss

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

This art video by Swiss duo Peter Fischli and David Weiss documents a spectacular chain reaction of objects set up inside a warehouse. Referred to as “the merry pranksters of contemporary art” by the New York Times, the artists built a precarious structure over 30 metres long made of ordinary items like tea kettles, tires, old shoes, balloons, and wooden ramps. Fire, water, gravity, and chemical reactions contribute to ingenious surprises and lots of chaos throughout this riveting 30 minute film.



ABOVE Viewing *Fischli and Weiss: The Way Things Go*, 1987, in the Gallery's TechLab. Photo: SITE Photography

BELOW Still from *Fischli and Weiss: The Way Things Go*, 1987. Photo: Courtesy of Icarus Films



JUNE 29 – AUGUST 31, 2019

SARA KHAN: SURAJ KINARE

Artist: Sara Khan

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

Sara Khan's sumptuous watercolours invoke a magical realm where personal memories mix with exotic plants and outlandish characters, all spread across organic fields of pattern and colour. Inspired by Persian miniature painting traditions, Magical Realism, and the works of famous illustrators, Khan's work easily shifts between multiple frames of reference. With *Suraj Kinare* (an Urdu phrase meaning “the edge of the sun”), Khan evoked her own sense of identity, suspended between the cultures of her birthplace in Pakistan and her home in Canada. Vancouver sunsets cast shadows upon the pink-hued arches of colonial architecture in Lahore, distant relatives take the form of mythological creatures, and carefully-placed miniature brushstrokes comeingle with abstract fields of shimmering colour. Verdant fields of wildflowers, leaves, and water flow across many compositions, signaling the possibility for growth within a new land; these places form the habitat for hybrid creatures, often unsettled and occasionally unsettling. Splicing together painting styles, plants and animals, places and objects, Khan's art is mobile, constantly moving between our own territory and a place beyond the horizon. In their juxtaposition of the magic and the mundane, they also reflect universal themes: the struggle to find a home, the dissolution of historical and cultural narratives, and the consequent attempts to restore or reinvent them.



ABOVE *Daughter*, 2018. Photo: SITE Photography

BELOW *Self Portrait*, 2017. Photo: SITE Photography

JUNE 29 – AUGUST 31, 2019

CINDY MOCHIZUKI: AUTUMN STRAWBERRY

Artist: Cindy Mochizuki

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

Autumn Strawberry is the name of a strawberry crop that could fruit in cold winters. It was bred by Bunjiro Sakon, an Issei pioneer (a Japanese immigrant to Canada) who ran a farm in Mission, BC. The story of this strawberry is one of many that inspired the research and art making that went into Mochizuki's project. For this TechLab residency, Mochizuki collected berry farming-related agricultural histories and stories from Japanese Canadians in the Fraser Valley area. She also created drawings, scripts, and storyboards for her two-channel animated film that will be part of a multimedia installation in 2021. As she often does with her art, Mochizuki blended her own family history into the narrative, as her paternal grandparents were berry farmers in Langley before World War II.



ABOVE Archival image of Japanese strawberry farmers in the Fraser Valley included in Cindy Mochizuki's *Autumn Strawberry*, 2019
BELOW Artist Cindy Mochizuki interviewing elders in her TechLab Residency for *Autumn Strawberry*, 2019. Photo: SITE Photography

SEPTEMBER 21 – DECEMBER 31, 2019

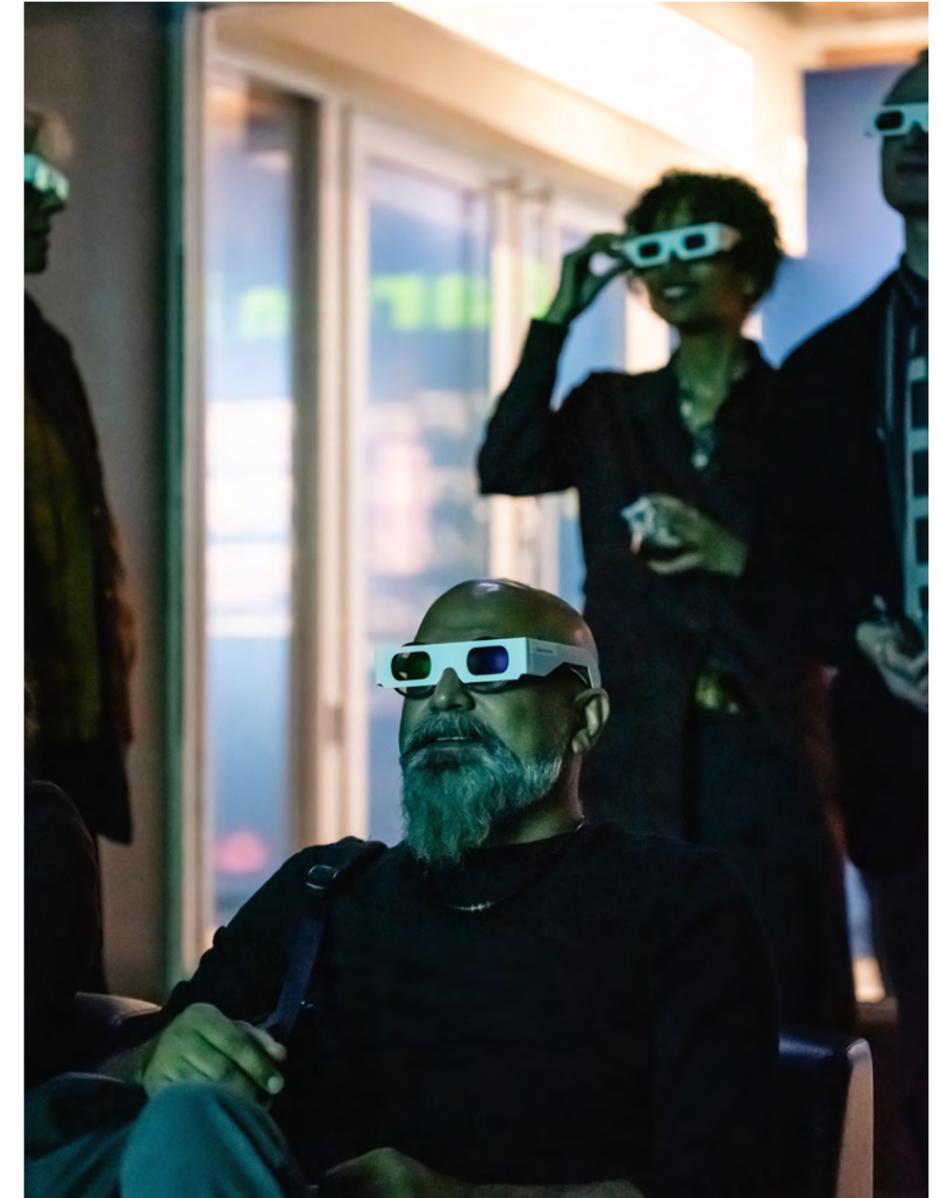
GARDEN IN THE MACHINE

Artists: Helma Sawatzky, Robert Youds, Faisal Anwar, Leila Sujir, Paisley Smith, Lawrence Paul Yuxweluptun

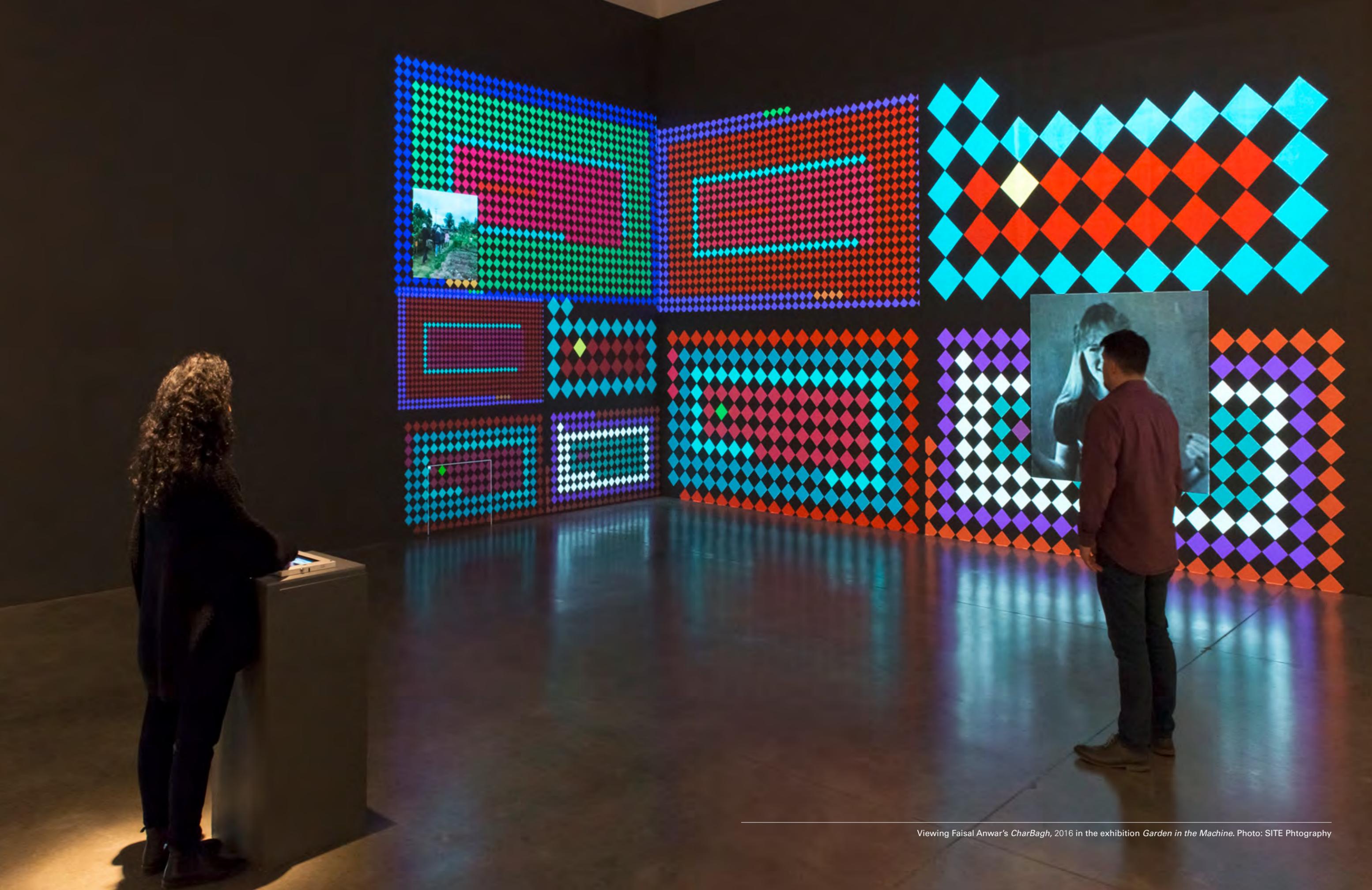
Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

As with nature, the digital world is marked by processes of mutation, permutation, and adaptation. Digital culture, like the natural world, is generative. As with an ecosystem, the digital relies on connectivity and networked growth. At the same time, the digital is subject to processes of decay, disintegration, the invariable threat of destruction and potential reconstruction. *Garden in the Machine* examines the relationships between—and limits at the edges of—the world of computational art and the natural environment, the digital and the biological, and nature and culture. Through large-scale images and objects—including generative algorithm-driven light installation, virtual reality, stereoscopic cinema, social media-driven video projection, and digital 'composted' imagery—the artists invited visitors to question the limits of the technological and biological and the future of mutual co-productivity of human-nature relations. The media and themes explored in this group exhibition commemorate the Gallery's TechLab program, which launched in 1999. Through TechLab programming the Gallery has showcased experimental art practices from robotic drawing machines to aerial drone videos, interactive sculpture to new forms of virtual reality installation.



ABOVE Visitors and artist Faisal Anwar viewing and listening to Leila Sujir's *Forest Breath*, 2018. Photo: Pardeep Singh
BELOW Video still of Paisley Smith and Lawrence Paul Yuxweluptun's *Unceded Territories*, 2019. Photo: Courtesy of the artists



Viewing Faisal Anwar's *CharBagh*, 2016 in the exhibition *Garden in the Machine*. Photo: SITE Photography



COMMUNITY EXHIBITIONS

JUNE 26 – AUGUST 31, 2019

ARTS 2019

Artists: Dave Beach, Linda Bickerton-Ross, Gail Biddle, Natasha Boskic, Branislav Vrbaski, Hazel Breitreutz, Larry Breitreutz, Ryan Broderick, Tyler Alan Brown, Ewa Brzezinski, Om Atman, Melissa Burgher, Elizabeth Carefoot, Terri Cartier, Namyung Cho, Laura Clark, Lee-Anna Collett, Connie Glover, Samantha Dean, Rowena Dela Pena, Joanne Dennis, Nino Dobrosavljevic, Dione Dolan, Tom Douglas, Stephen Edwin, Vladimira Fillion-Wackenreuther, Eileen Fong, Christy Frisken, Kathleen Gaitt, Helmut Gruntorad, Rosita Herat, Elizabeth Hollick, Maninder Kaur, Alice Klisch, Karen Kroeker, Melanie Lastoria, Yvette Lauer, Amy Lee, Jonathan Lee, Steven Hanju Lee, Chito Maravilla, Carla Maskall, Noemi Paterson, Andre Paulhus, Linda Pearce, Atheana Picha, Sarah Power, Feng Sheug Liu, Gail Stephan, Paul Stilwell, Margaret Strickland, Fernand Valerio, Raymund Valerio, Carissa Valerio, Jesse Vance, Mandeep Wirk, Jun Zhao

Curator: Community-organized

Origin of Exhibition: Arts Council of Surrey

A highlight during summers at Surrey Art Gallery is the Arts Council of Surrey's juried exhibition. Visitors encounter artworks by established and emerging visual artists from Surrey and the surrounding region. Submitted artworks include painting, glasswork, sculpture, photography, fibre arts, video, and more.

NOVEMBER 17 2018 – FEBRUARY 10, 2019

IMPRESSIONS: CRESCENT BEACH PHOTOGRAPHY CLUB

Artists: Barry Wilks, Rob Donaldson, Geoff Hayes, Joy Hayes, Ted Akune, Hafeez Mian, Larry Breitreutz, Carol How, Llaesa North, Ron Kelman, Wayne Farrow, Mike Singleton, Lynne Kelman, Pam Avis, Scott Stone, Roy Abbott, Mike Strong, Leo Le Couteur, Gayle Reeves, Norman Orr, Robyn Cowan, Sheldon Boles, Brian Palmer, Derek Hayes, Karen Kroeker, John Ostaf, Earl Hirtz, Sasha Fairbairn

Curator: Community-organized

Origin of Exhibition: Crescent Beach Photography Club

Inspired by Impressionism, Crescent Beach Photography Club challenged its members to explore the theme of the fleeting instant. From animal habitats to memories of past experiences, this exhibit featured images that soothe the soul and capture the imagination.



Installation view of *ARTS 2019* with Elizabeth Carefoot's *Dark Matter*, 2015, SAG 2015.09.01. Photo: SITE Photography

FEBRUARY 16 – APRIL 21, 2019

PURPOSEFUL PLAY: ART BY SURREY SECONDARY SCHOOL STUDENTS

Artists: 74 local school children

Curator: Community-organized

Origin of Exhibition: Surrey School District and the Surrey Art Teachers Association

The imagination of youth came alive in this display of new artworks by local high school students. Developed in collaboration with the Surrey Art Teachers Association and the Surrey School District, the theme of purposeful play highlighted the role that art education can play in nurturing creative thinking.

APRIL 27 – AUGUST 17, 2019

THE BUILT WORLD AROUND US: A JURIED PHOTOGRAPHY EXHIBIT

Artists: Murray Klassen, Kerri-Jo Stewart, Linda Bickerton-Ross, Gail Stephan, Randall Epp, Natalie Coates, Maria Devers, Drew Monroe, Carolyn Sullivan, Carmen Brawn, Christine Riek, John Kalley, Carol Jackson, Sherry Landon, Arlene Hope, Bill Anderson, Helmut Gruntorad, Linda Johnes, Branislav Vrbaski, James Friesen, Tyler Sun, Kaylee Jones, Mandeep Wirk, Ange Lai, Lyn Verra-Lay, Genong Zheng, Radek Koziol, Chito Maravilla

Curator: Community-organized

Origin of Exhibition: Surrey Photography Club

Surrey Photography Club hosted an open juried exhibit of works capturing the built environment from around the Fraser Valley. Images reflected the human impulse to build in all its forms. Some works evoked the power of architecture, from highly abstracted details to the majesty of massive constructions, while others examined features of our surroundings we commonly overlook: public spaces, roadways, and other built paths.



Bert Monterona, *Waves of Culture*, 2019, in *How Green is Your Muse?* Photo: Courtesy of artist

OFFSITE URBANSCREEN EXHIBITIONS



Installation view of Nicolas Sassoan's *Serpentine*, digital animation, 2 minutes 56 seconds. From the *Liquid Landscapes*, 2018 series. Photo: SITE Photography

SEPTEMBER 21, 2018 – APRIL 28, 2019

NICOLAS SASSOON: LIQUID LANDSCAPES

Artist: Nicolas Sassoon

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

Nicolas Sassoon created a series of animations for UrbanScreen inspired by photographs of Surrey's parks, beaches, and rivers. He rendered the scenes in limited but vibrant colours informed by each location as well as by the retro, pixelated look of early web design. This abstract treatment gave an impression of Surrey's natural environment, while also alluding to how digital images shape our experience of the world—we often see nature through a lens, whether holding our own cameras in front of our face or scrolling through friends' pictures on social media. *Liquid Landscapes* illustrates how data visualization methods represent real places and alter them. The artwork celebrates the geographic diversity throughout Surrey while challenging us to think about our complicated relationship with nature and technology.



Art Together Workshops

March 18 and March 19 – Through an exploration of digital media and animation, Nicolas Sassoon supported participants in creating their own animated artworks. Videos were screened at UrbanScreen for Pixel Art Party in April.

Pixel Art Party

April 9 – A night of electronic music, hands-on activities, and digital art, the Pixel Art Party had the public and Art Together participants with their friends and family come out to celebrate and screen their digital artworks, along with after Nicolas Sassoon's *Liquid Landscapes*, and artworks from the Indigenous Contemporary Art Intensive by Atheana Picha, Kelsey Sparrow, Naomi Kennedy, Avishka Lakwijaya, and Alanna Edwards. Music inspired by *Liquid Landscapes* debuted, including work by Yu Su (You're Me), JS Aurelius (Ascetic House), Jean Brazeau, Scott W., Baby Blue (S.M.I.L.E), NuZi Collective, and Veron X/O. Presented as part of Capture Photography Festival.

UrbanScreen Community Art Night

September 18 – An evening of digital art at UrbanScreen at Chuck Bailey Recreation Centre included screenings of films made by local youth, animations made by participants in the Gallery's Art Together program with artist-in-residence Cindy Mochizuki, and a live, interactive version of Faisal Anwar's *CharBagh* project.

Artist Talk and Onsite Youth Screenings

September 28 – Nicolas Sassoon visited the Gallery to discuss his practice and provide an overview of *Liquid Landscapes*, in conversation with curator Rhys Edwards. After, Sassoon joined guests at UrbanScreen for a screening of new digital artworks made by local youth.

SEPTEMBER 24 – JANUARY 5, 2019

FAISAL ANWAR: CHARBAGH

Artist: Faisal Anwar

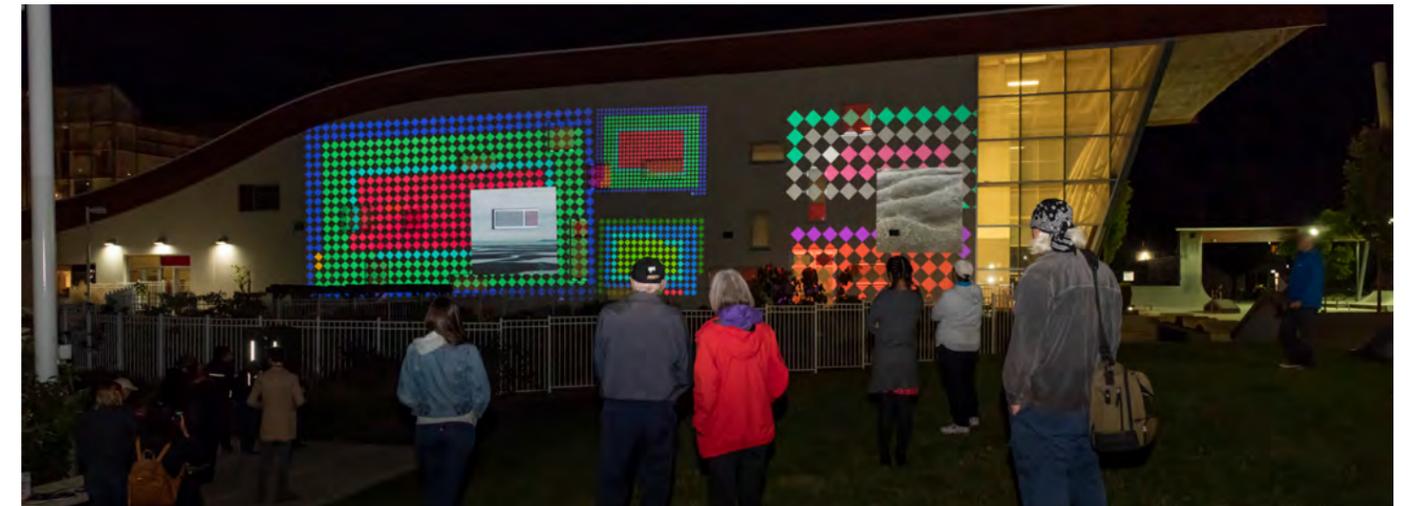
Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

CharBagh illuminated the west façade of Chuck Bailey Recreation Centre with ornate geometric patterns. Modelled on the traditional grid compositions of Persian gardens, each pattern grew and shifted in response to data generated on social media and collected by the artist. *CharBagh*'s presence at UrbanScreen was an extension of its installation at Surrey Art Gallery and grew out of Anwar's community workshops discussing themes related to sustainable food production, climate change, and peoples' changing relationships with nature.

Community Workshops

July 3 and 5 – To generate his images, Anwar worked with three different community groups at three separate locations. These participants included members of the PLOT community garden project in Newton in dialogue with facilitator Teresa Klein, walking the green spaces of Newton Town Centre; local artists walking along the streambeds of Bear Creek Park with ecologist Nicole Tennant; and local seniors at the Chuck Bailey community garden. Workshop members' photographs and tweets were incorporated into the digital projections.



Found photograph of *Serpentine River* with colour palette by Nicolas Sassoon. Original photo by Keith Freeman

ABOVE UrbanScreen viewing during the exhibition opening of *CharBagh* by Faisal Anwar. Photo: Brian Giebelhaus

BELOW Participants with artist educator Roxanne Charles, artist Faisal Anwar, curator Jordan Strom, engagement facilitator Alanna Edwards, and ecologist Nicole Tennant at Chuck Bailey's community garden. Photo: Gallery staff

EDUCATION & ENGAGEMENT PROGRAMS



EDUCATION & ENGAGEMENT

The Gallery's education and engagement programs seek to develop and deliver relevant programs to diverse local audiences of all ages within a contemporary art context—becoming a connecting conduit, even a catalytic space, for experiences that move, inform, inspire, propel, transform, and build community.

Growing from a more than 40-year history, our core areas of work are interpretive, visual art, and volunteer programs, and through grant funding, particularly from Vancouver Foundation and BC Arts Council, we continue to strengthen capacity for youth, family, and intergenerational programming.

Interpretive Programs include discursive events where artists and speakers from diverse disciplines are invited to share their practices and ideas with us as we think more deeply about the world we live in, through the lens of contemporary art. These events take the form of talks, tours, residencies, receptions, and more, that enable conversations with the communities in which we are situated. Our events are very well attended. For example, our winter opening and artist talk with exhibiting local artist Nicoletta Baumeister was at full attendance in our Studio Theatre. Over 100 additional guests whom we could not accommodate in the theatre were invited to view her exhibition prior to the reception, which began an hour afterwards. Later in the season, Baumeister's artist talk was also fully booked, with participants enjoying a robust conversation with the artist and Assistant Curator Rhys Edwards.

Our School Programs for kindergarten through grade 12 students and teachers were equally as popular. Registration for our onsite tours with docents and related artmaking workshops with artist educators were fully booked with waitlists within the first couple of weeks that registration opened. In response to this in 2019, we offered additional workshops in school classrooms in an effort to double our capacity to better serve Surrey's growing school district.



In 2019, artists and educators Cecily Nicholson, Chris Dawson-Murphy, and Claire Moore led a qualitative evaluation of our Welcome Tour and Workshop, which supports a range of participants engaged with local settlement services. Eight years ago, in efforts to be welcoming and relevant to rapid population growth and the changing demographics within our region, Dawson-Murphy, Moore, April Davis, and other Gallery educators piloted and implemented a free and accessible program that introduced new Canadians of all ages to the Gallery as a place of learning and engagement. This Welcome program is referred to by settlement and language programs, the school district, as well as neighbouring organizations, and has been shared in regional conferences and publications.

Participants begin with a tour of the facility and current exhibitions and then explore ceramics in a hands-on workshop facilitated by skilled artist educators. Creating clay vessels using coiling techniques that are practiced globally, the artmaking provides a low-barrier opportunity for the mutual exchange of knowledge amongst staff, volunteers, and participants, while allowing for the celebration of creativity in a generative, social environment. In 2019 we strengthened our relationship with the Surrey School District's in-school settlement services and the English Language Learner Welcome Centre. As well, we established new interchanges with Pacific Community Resources Society, Community Connections Program at Options BC, and the SEED Youth Employment Program at Douglas College. Revisiting program goals and responding to queries from multiple service agencies has informed new grant-writing initiatives intended to sustain and strengthen this vital program.

Artist residencies are an opportunity to support an artist's practice while deepening their connection to programs and exhibition work onsite. In the summer of 2019, the Gallery was fortunate to host multi-media artist and educator Cindy Mochizuki in residency. In addition to supporting an artist talk, Art Together workshops, and Family Sunday events, Mochizuki hosted numerous community members, seniors, and knowledge keepers historically rooted in Surrey, such as former berry farmers and survivors of the 1940s Japanese Internment. Attentive to archival and social engagement, the residency generated content for Mochizuki's 2021 forthcoming exhibition *Autumn Strawberry*, as the artist and community have formed unique and lasting ways to bring to life important stories connected to Surrey's history.

Our Visual Art Programs, which include courses, camps, and workshops for all ages, enable creative expression, experimentation, and skills development in a variety of mediums. Using two classrooms, a ceramics studio, and programming room, passionate artist educators at the Gallery support the learning and curiosity of participants at all stages of development. Through partnership programming with the Surrey Art Gallery Association, we are also able to offer growth of practice through an artist talk series, competitive and fun artmaking pilot events, bus tours, and more.



Lindsay McArthur, who leads this work, also continued to grow instructor in-service training to deepen a sharing of knowledge within the team.

From those just beginning with the Gallery to others who are longstanding in their commitment, our Volunteer Programs enable us to serve the community with greater capacity, warmth, and understanding. Some of our volunteers have been with us for decades, like Saker Senaratne, who received the 2019 Shakti Volunteer Award. She has been an active docent for over 28 years, leading over 100 tours and engaging over 20,000 young students. Each are exceptional individuals, bringing their knowledge and experience, which are enhanced further through ongoing art education learning, skills development, implementations, and mentorship with each other and staff. The programs are inclusive and intergenerational, full of collaboration and learning together, and encourage feeling connected in the community.

Through multi-year grant funding from the Vancouver Foundation, and special projects funding from BC Arts Council, the Gallery continues to grow our youth, family, and intergenerational programming.

Youth opportunities are integrated into all areas of the Gallery, including but not limited to School Programs and high school bus tours, volunteer and youth docent programs, and pilot programs. In 2019, Art Together, led by Engagement Facilitators Simranpreet Anand, Alanna Edwards, and Sophie Vandenbergelaar, along with Curatorial Assistant Suvi Bains, brought young people together with mentoring artists to encourage hands-on artmaking. Sessions with artists Nicholas Loewen, Nicoletta Baumeister, Nicolas Sassoon, Sara Khan, Cindy Mochizuki, Faisal Anwar, Karen Cancino, and Tawahum Bige, extended learning of exhibitions (often featuring exhibiting artists) and encouraged conversations and activities informing Gallery programming and new initiatives.

In addition, Art Collective, conceptualized and led by Anand, were a series of youth driven projects following a narrative arc of collaboration, connection, and creation between participants. From brainstorming projects together to building teams focusing on a range of project tasks to creating and sharing their designs and innovations, Art Collective, along with Art Together, provided space for community-minded and meaningful connections through art.



Our family day events have been running since 2003, and started to reach building capacity in 2018. In response to this, and through listening to local communities, in 2019 we offered more frequent opportunities for young people and families to connect through art. In particular for diverse learners on the autism spectrum, Bains and Vandenbergelaar piloted sensory-friendly spaces and resources, working with behavioural specialist Michele Shilvock and members of community who use these spaces, to train staff and conceptualize offerings. Vandenbergelaar also led a Family Advisory Committee with creative response sessions for children, their families and friends to help inform the direction and growth of Gallery offerings, including the implementation of a children's survey, valuing their voices to inform what they would like to see and do at the Gallery.

In 2019, Vandenbergelaar initiated onsite engagement opportunities for casual visitors. For those young and young at heart, there were invitations to participate in our ArtThinker, ArtMaker, and ArtReader stations. These self-guided hands-on art activities connect to and extend understanding of permanent collection artworks – providing learning through multiple access points and allowing for shared art experiences. Shifting from using a comment board model, we developed instead larger interactive invitations to respond creatively to the artworks in the exhibition each season. These interactive walls varied each season in form and type of engagement, as they responded to and grew from key ideas and themes in the exhibitions. Additionally, three exhibition vitrine spaces were activated to share artworks made individually and collaboratively during family and youth programs, and included didactics to share information about the projects and mentoring artists, and we offered more offsite pop up art booths and workshops at local festivals and special event days in the City.

Through identified efficiencies, partnerships, and advocacy, the Gallery will look to sustaining this work with youth and families for an additional year and hopefully ongoing as part of our regular programming plan. The engagement of youth along with children and their families and friends is vital to the future relevance of the Gallery in its diverse and growing community.

Suvi Bains, Chris Dawson-Murphy,
Alanna Edwards, Lindsay McArthur,
Cecily Nicholson, Alison Rajah, Sophie
Vandenbergelaar

Gallery Educators



Engagement Facilitator Alanna Edwards and Curatorial Assistant Suvi Bains touring with Secondary School Bus Tours in *Omer Arbel's: Particles for the Built World*. Photo: Pardeep Singh

INTERPRETIVE PROGRAMS

The Gallery offers public forums for conversation about ideas and issues affecting contemporary art practices and our communities. Talks, roundtables, and symposia create opportunities for speakers from diverse disciplines to exchange ideas on subjects referenced within exhibitions, or regarding research they have undertaken. These events generate further engagement and artmaking. Audiences include casual visitors, academics, lower mainland arts communities, practitioners in the subject areas, educators, and students.

JANUARY 19 – MARCH 24, 2019

NICOLETTA BAUMEISTER: IN THE REALM OF PERCEPTION

Artist Talk & Opening Reception

January 19 – Celebrating the opening of winter exhibitions: *Nicoletta Baumeister: In the Realm of Perception*; *Triangle Trade: Camille Turner, Jérôme Havre, and Cauleen Smith*; and *Colette Urban: Gambler* the Gallery hosted an artist talk with Baumeister, moderated by Assistant Curator Rhys Edwards.

Art Together

February 5 – After a tour through her exhibition, Baumeister encouraged Art Together participants to look closely and analyze how objects are perceived. Arranging flowers to create a composition, participants used oil pastels to create a series of still-life artworks.

Family Sunday: Connecting the Pieces

March 10 – Artists and art educators helped visitors, families, and children engage with ideas about perception and contemporary art with hands-on artmaking in a range of mediums. Children were encouraged to complete a scavenger hunt activity booklet related to the exhibition, including activities like stick-puppets, collaborative puzzles, and still-life drawing. Vancouver Puppet Theatre performed “Whimsy’s Quest for an Identity,” chronicling the journey a school-age puppet takes to find her place in the community.

Exhibition Tour and Catalogue Launch

March 14 – Exhibiting artist Nicoletta Baumeister spoke about the relationship between cognitive psychology and art. Visitors were able to access the *In the Realm of Perception* exhibition catalogue, which included high resolution photographs of Baumeister’s art and essays by Assistant Curator Rhys Edwards and Kwantlen Polytechnic University professor Dorothy Barenscott.

Art & Feminism Wikipedia Edit-a-Thon

March 16 – In partnership with Rung Cultural Society, the pop-up event with Rung Magazine supported increasing the representation of women and non-binary artists on one of the largest sites on the internet.



Nicoletta Baumeister tours a group of Gallery visitors through her exhibition *In the Realm of Perception*. Photo: Pardeep Singh



ABOVE Using oil pastels, Nicoletta Baumeister encourages an Art Together participant to create still-life drawings. Photo: Gallery staff

BELOW Exploring the possibilities of watercolours, Family Sundays are intergenerational and free events exploring a range of mediums and techniques. Photo: Pardeep Singh



LINDA
GOTTLEBER

Family Sunday during *Nicoletta Baumeister: In the Realm of Perception*. Photo: Pardeep Singh

JANUARY 19 – MARCH 24, 2019

**TRIANGLE TRADE:
CAMILLE TURNER, JÉRÔME HAVRE,
AND CAULEEN SMITH**

Artists in Conversation

February 16 – Exhibiting artists Camille Turner and Jérôme Havre, engaged in conversation with Emily Carr University of Art + Design instructor, Valerie Walker. Moderated by Interpretive Programmer Cecily Nicholson and Gallery Curator Jordan Strom, participants reflected on the collaborative film project *Triangle Trade* installed in the TechLab and presented in partnership with Or Gallery.



Artists Camille Turner and Jérôme Havre, accompanied by Interpretive Programmer Cecily Nicholson and Curator Jordan Strom during an artist talk for *Triangle Trade*. Photo: Pardeep Singh



JANUARY 19 – MARCH 24, 2019

**COLETTE URBAN:
GAMBLER**

Art Together

January 9 – Inspired by the humor and playfulness of Colette Urban's *Gambler*, Nicholas Loewen led participants through a range of artmaking activities, including comic strip remixing and a visual literacy game of his own called semanticons.

Art on the Loose

February 9 – The first scavenger hunt by Surrey Art Gallery Association, this event encouraged children and visitors to use their detective hats to track down clues related to the exhibition and artworks whose acquisitions were supported by the organization.



ABOVE Art Together visiting artist Nicholas Loewen leads participants through comic strip drawing activities. Photo: Gallery Staff

BELOW Visitors interacting with Colette Urban's *Gambler*, 1986, SAG 1998.07.01. Photo: Pardeep Singh



APRIL 13 – JUNE 16, 2019

**OMER ARBEL:
PARTICLES FOR THE BUILT WORLD**

Artist in Conversation & Opening Reception

April 13 – Celebrating the opening of spring exhibitions: *Omer Arbel: Particles for the Built World*; *Fischli and Weiss: The Way Things Go*; and *Steve DiPaola: Pareidolia* this event included a conversation with exhibiting artist-designer Omer Arbel and Gallery Curator Jordan Strom.

Bus Tour with Omer Arbel

May 4 – This tour of a South Surrey house under construction, and reception at an award-winning home designed by the artist, was led by critic and historian Trevor Boddy. Arbel's innovative use of fabric-form concrete inspired dialogue on contemporary industrial design, sculpture, and architecture.

Exhibition Tour

May 16 – Leading a tour of his exhibition *Particles for the Built World*, Arbel engaged in conversation around his multidisciplinary practice encompassing architecture, design, and art.

Family Sunday:

Creative Constructions

June 9 – Families and the public engaged in activities that responded to the exhibitions with hands-on artmaking through “free explorations” with exhibiting artist as participants reimaged the city. For an interactive performance from Science World's *On the Road*, audience members were invited to join in on the demonstrations illustrating the amazing aspects of science and technology.





A youth docent encourages interactivity with a piece of concrete like the materials used in Omer Arbel's artworks during Family Sunday.
Photo: Pardeep Singh

JUNE 29 – AUGUST 31, 2019
ARTS 2019

Artist in Conversation & Opening Celebration

June 28 – At this opening we celebrated the arts and artists in our summer shows: *ARTS 2019*; *Sara Khan: Suraj Kinare*; and *Cindy Mochizuki: Autumn Strawberry*. Alongside welcoming remarks and announcements of *ARTS 2019* award recipients, exhibiting artist Cindy Mochizuki talked with Gallery Curator Jordan Strom about her TechLab summer residency in partnership with the Nikkei National Museum & Cultural Centre.

Family Summer Art Party: Sharing Stories

July 13 – Inspired by artworks in the exhibitions and in our permanent and public art collections, families and the public dropped in to explore a range of artmaking activities looking closely at shape, colour, and language.



Visitors gather during the *ARTS 2019* exhibition opening. Photo: Scarlet Black

JUNE 29 – AUGUST 31, 2019
**SARA KHAN:
SURAJ KINARE**

Art Together

May 7 – With guidance by exhibiting artist Sara Khan, Art Together participants used watercolours and collage to create fantastical imagery representing animals and creatures they most identify with.

Artist Talk

July 11 – In-depth discussion between artists Zoya Siddiqui and Sara Khan, where Khan talked about her works on display in her solo exhibition *Suraj Kinare*. Khan spoke about her personal background, artistic influences, and the themes that informed the development of her magical paintings.



ABOVE Painting with watercolours and experimenting with collage elements during Sara Khan's Art Together workshop. Photo: Gallery Staff

BELOW Sara Khan discusses her art practice during her artist talk. Photo: Gallery staff

JUNE 29 – AUGUST 31, 2019

CINDY MOCHIZUKI: AUTUMN STRAWBERRY

Artist Residency

July and August Public was invited to drop in for a visit with Mochizuki and see her progress on her multimedia installation *Autumn Strawberry* that brings histories and stories of Japanese Canadian berry farmers from the Lower Mainland to life. The artist presented elements from her film sets, storyboards, past film animations, and conceptual sketches for her final presentation of the exhibit.

Art Together

August 13 and 20 – After a tour through her residency in the TechLab, Art Together participants created their own animations using plasticine and stop-motion technology. Animations were then put together digitally by Mochizuki and screened at UrbanScreen Community Art Night in the fall.



ABOVE During the second part of Art Together with artist in residence Cindy Mochizuki, participants animated their clay creations. Photo: Gallery Staff

BELOW Gathering together, participants watch their claymotion videos created with Cindy Mochizuki projected onto UrbanScreen at Chuck Bailey Recreation Centre. Photo: Brian Giebelhaus

SEPTEMBER 21 – DECEMBER 15, 2019

GARDEN IN THE MACHINE

Artists in Conversation and Opening Reception

September 21 – Celebrating the opening of our fall group exhibition *Garden in the Machine* and the 20th anniversary of the TechLab. A conversation with artists Leila Sujir, Robert Youds, and Faisal Anwar was hosted by Gallery Curator Jordan Strom.

Art Together: Karen Cancino

October 16 – Inspired by the use of electronic and technology in *Garden in the Machine*, participants learned about the basics of robot building with mixed media artist/technologist Karen Cancino. With unusual and found materials, they created their own light-activated bug robot to race through a collaborative maze.

Exhibition Tour

October 16 – Hearing anecdotes, stories, and thematic connections can make art come alive audiences learned more about the digital works in *Garden in the Machine* in an informal tour with conversation led by Gallery Curator Jordan Strom

Family Sunday: Digital World, Natural Worlds, and Me!

October 20 – Families engaged in activities that responded to the exhibits with hands-on artmaking and thinking through interactive technologies inspired by nature and digital mediums with exhibiting artists such as Helma Sawatzky.

Artists' Talk

October 26 – For this event convened exhibiting artists Paisley Smith and Lawrence Paul Yuxweluptun discussed their virtual reality collaboration *Unceded Territories*. The VR component of this installation was available for public viewing supported by staff on Thursdays during the run of the exhibition.

Art Together: Tawahum Bige

November 20 – Using voice to collaborate through spoken word and poetry, Bige's workshop invited participants to unlock the activist behind their art and the artist behind their activism through a series of poetry and spoken word exercises.



ABOVE Paisley Smith and Lawrence Yuxweluptun in conversation with curator Jordan Strom during their artist talk. Photo: Jon McRae

BELOW A visitor experiences the virtual reality world of *Unceded Territories*. Photo: Jon McRae

NOVEMBER 16, 2019

SENTIENT CIRCUITRIES: DIGITAL MEDIA ART SYMPOSIUM

November 16 – Marking the 20th anniversary of the Gallery's TechLab program, this gathering of leaders in digital media art took the pulse of the field today and speculated on where art practices are moving to in the future. Convened by Brady Marks and Jordan Strom with keynote speaker Beryl Graham.



Artist Sammy Chien performs during *Sentient Circuitries: Digital Media Art Symposium*. Photo: Pardeep Singh



ABOVE Opening night of *Sentient Circuitries: Digital Media Art Symposium* co-convened with artist Brady Marks and Curator Jordan Strom. Photo: Pardeep Singh

BELOW Speakers from left to right: Brady Marks, Leila Sujir, Garnet Hertz, Peter Courtemanche, and Beryl Graham. Photo: Pardeep Singh

SCHOOL PROGRAMS

Surrey Art Gallery serves the largest and fastest growing school district in BC, with 128 schools and more than 74,000 students, as well as an even wider range of private educational institutions and at-home learning efforts.

Onsite programs include exhibition tours designed to inspire students' creative, critical, and reflective thinking at appropriate levels, guided by skilled docents – volunteer educators who train for each exhibition. Tours combine with artmaking workshops led by practicing artists and educators with extensive experience. Our offsite programs in classrooms are intended to connect with those schools that are unable to come to the Gallery due to distance or expense. Both encourage experimentation with art media while engaging with relevant themes and issues. Cultivating understanding and excitement about contemporary art our approach is inquiry-based and integrates BC cross-curricular Big Ideas and Learning Standards.

2019 marked a robust year for School Programs. Most of our classes were booked for the entire year within weeks of registration opening. Onsite, the Gallery was able to provide a range of workshops, exhibition tours, and engagement activities for schools. The Gallery offered 299 workshops onsite and in classrooms, and connected with 15, 071 students through its School Programs this year.

Our two clay courses The World of Clay and Sculpting in Clay, with Amelia Butcher, Claire Cilliers, and April Davis, combine knowledge of ceramic traditions, and connection to our permanent collection while advancing hands-on techniques. Adapted to each new exhibition onsite and combined with Teachers' Guides and activities, Art Encounter with April Davis, broadens interactivity and access to contemporary art practices. The popular Printmaking: Expressions of Place with April Davis,



provides opportunities for students to examine their environment and community as students create their own prints in response to places of personal, cultural, and social significance for them.

Additionally, we offered two offsite workshops: Hand-Built Habitats for grades K-7 and Sharing Perspectives: Indigenous Contemporary Art Workshop for grades K-12. Hand-Built Habitats, designed and led by Claire Moore, provides students with an introduction to clay through hand-building techniques while exploring the concept of habitats. Led by Indigenous artists and educators, Roxanne Charles and Alanna Edwards, the Sharing Perspectives: Indigenous Contemporary Art Workshop introduces students to diverse work by Indigenous artists in the Gallery and Public Art collections. This workshop also features a hands-on art activity that extends from the instructor's own art practice, as well as access to the Gallery's growing collection of artist videos maintained online for continued learning.

This year we doubled our offerings for Secondary School Bus Tours which provides onsite programs for over 150 students in the winter and spring semesters. Hosted in partnership with the Surrey School District this high energy fieldtrip provides free bus transportation for visual art teachers and high school students to visit the Gallery for an interactive tour of the current exhibitions. Participants engage with Gallery educators, staff, and artists in situated learning and related artmaking projects in the Gallery. The Gallery was also able to partner with the School District's Support for English Language Learners: Welcome Centre, to develop tours and artmaking with students (mainly in secondary school) and their families, taking part in settlement services within the district. Furthering the Gallery's general and ongoing efforts to strengthen access and capacity with diverse learners, this year we provided adapted tours and activities for the Surrey School Districts' Specialized Assistance programs.

Working with K-12 teachers, the Gallery provides various means of professional development. Gallery educators April Davis, Claire Moore and Cecily Nicholson support professional development activities annually for the Surrey Teachers' Association Annual Convention. Our team of instructors and artists deliver customized, professional development workshops for teachers as well as post-secondary programs, specialized tours, artmaking activities and programs for post-secondary students. In 2019 this included students from Kwantlen Polytechnic University, Simon Fraser University Surrey, University of British Columbia, and Emily Carr University, as well as the teacher Professional Development Program at Simon Fraser University (Burnaby). In addition to talks on campus, students attended public programs such as curator's tours, artist talks, and exhibition opening receptions. An important source of learning for our programs is developed through an ongoing partnership and regular meetings with the Surrey Art Gallery/Surrey Art Teachers Association (SAG/SATA) Planning Committee.

This group meets throughout the school year to collaborate on planning education projects and school exhibitions. The committee includes the President of SATA, teachers representing secondary and elementary schools, the Fine Arts Specialist and Arts Principal for the district.

Often children's first experience with art and exhibitions, school programs introduce elementary and secondary students to contemporary practices, and to the Gallery as a community resource. Programs for teachers increase awareness and understanding about art and contribute to curriculum and pedagogy within classroom practices.

Cecily Nicholson
Interpretive Programmer



LEFT Artist educator April Davis facilitates experimentation with materials for the Secondary School Bus Tours in relation to Omer Arbel's: *Particles for the Built World* exhibition. Photo: RIGHT Artist Educator Claire Cilliers engages students in Hand-Built Habitats K-7. Photo: Gallery staff

VISUAL ART PROGRAMS

Our visual arts programs activate an art school for all ages within the Gallery. This year, we had an 83-year-old woman register in a painting course for absolute beginners; you truly can try something new at any age!

We offer a range of courses, camps, and workshops for students from preschool age through to seniors, and our offerings cover a spectrum of mediums and techniques, and are intended to provide our communities with a general knowledge of contemporary art practice as well as broad base of foundational art skills. We look to connect community members with artists and artist-educators through courses, artist talks, and unique workshops. In 2019, we ran over 120 courses, along with several initiatives that engaged local artists.

To develop our community's skills, we offer courses in a variety of 2D and 3D mediums, including painting, mixed media, and sculpture. One of our areas of focus is drawing. As well as being an artistic practice in its own right, drawing is a foundational skill that is used by artists to work through ideas in all mediums. We offered Drawing Fundamentals (5–8yrs), Expressive Drawing (8–10yrs), Drawing Techniques (10–12yrs), Focus on Drawing (12–17yrs), Self-Directed Drawing Workshop (12+yrs), The Art of Drawing (16+yrs), and Guided Life Drawing (16+yrs) – many of which were successfully offered in each seasonal quarter. In particular, Guided Life Drawing was developed by our artist-educator Claire Moore from feedback we had received on multiple occasions, as people wanted to try out a life drawing class, but were nervous about their drawing skills and questioned their ability to approach the undraped figure. Our skilled artist-educators, a team of approximately 20 with varied practices and specializations, are always encouraged and inspired to develop new courses that respond to learning interests with different mediums in the community.



Clay is one of our most popular mediums, as it transforms from squishy to rock hard, and from fancy dirt to functional dinnerware and spectacular sculpture. The Gallery had several classes to encourage students of all ages explore this magical medium. We offered Mud Buddies (4–5yrs), Afterschool Clay (5–7yrs), Clay Sculpture & Pottery (7–10yrs), and Youth Pottery (10–17yrs), as well as a range of clay classes for adults. Pottery for Beginners is a class for absolute and returning beginners and focuses on building a fundamental skill set. Continuing Pottery is for students with a few classes under their belt and focusses on refining existing techniques and learning new ones. Registered Open Studio Plus is ideal for students with pottery experience, as it is half tailored instruction and half non-instructional time.

2019 also saw the return of beloved former ceramics instructor Murray Sanders and the hiring of Ceramics Studio Technician Gloria Han. Han studies Korean ceramics and uses traditional craft to observe how material culture adapts and evolves to play a role in our lives today. Her favourite part of teaching is helping students take risks in their creative practice and watching them be rewarded for pushing their work in new directions.

Situated in Bear Creek Park, the Gallery stands near lands used from time immemorial for harvesting clay by the local Indigenous peoples, and later by settler communities in the 70s. The Gallery has been acquiring ceramic artworks in its permanent collection since the organizations' inception, and also has the only studio in north Surrey to support ceramic offerings, including an accessibility wheel. Clay-based courses form the bedrock of our offerings, which are frequently the first courses to fill and often have lengthy waitlists.

Artist-Educator Claire Moore guiding and instructing tween participants in a Drawing Techniques class. Photo: Pardeep Singh

Our camps – School's Out single day camps and Spring Break and Summer full week camps – are always extremely popular, and often have waitlists that exceed the capacity of the camp itself. Over the past several years, there has been a growing partnership with Byte Camp Educational Society for camps to reflect the Gallery's commitment to digital media and interest from tweens and teens to grow their technical and artistic skill sets. Byte Camp offerings grew from 3 in 2013 to 9 in 2019, and registration increased by 10.5% in 2019 over the previous year. Another way we bring together different areas within the arts is through an ongoing partnership with Surrey Civic Theatres to present School's Out camps throughout the school year and the annual Art & Acting Smash Camp where children work collaboratively to create the sets, props, and costumes for a performance they rehearse and finally perform for family and friends at the end of the week.



SPECIALIZED OPPORTUNITIES FOR ARTISTS

Artist-Educator In-Services

The Gallery started biannual in-services with our artist-educator in 2018 to enable a peer sharing of knowledge and skills, a deepening of understanding and practice, and a focus on learning and skills development related to supporting learners on the autism spectrum. These sessions also build relationships and elevate the skills of our artist-educators as a team, and in turn their offerings to the community.

Local Artist Engagement

In partnership with Surrey Art Gallery Association (SAGA), the Gallery presents monthly artist talks, an artist market, competitive art events, and contemporary art bus tours throughout the year.



ABOVE Young artists beginning a lesson on Complementary Colours and Acrylic Paintings. Photo: Pardeep Singh
BELOW Artist-Educator Ali Seahi demonstrating acrylic painting to an adult class. Photo: Pardeep Singh

Thursday Artist Talks, which have been running for over 20 years, provide opportunities for local, emerging to established artists to present on their art – often for the first time! Artists grow their presentation and organizational skills, while offering insight on their practice to local audiences. In 2019 artists included: Eve Lees; Joanne Dennis; Nazgol Shokatfadaei; Alanna Edwards, Naomi Kennedy, Avishka Lakwijaya, and Atheana Picha; Sean Alistair; Doreen Johnson; Fiona Tang; Ron Long; Suzie Hartford; and Yvette Lauer. These presenters covered topics from their art practices in mixed media and large-scale drawing to their experiences in the Gallery’s Indigenous Art Intensive residency and as a nature photographer.

Heart to Home is a two-day holiday market that enables local artists to present their works for sale through SAGA’s gift shop. Always warm, celebratory, and conversational, this market offers artists opportunities to meet and learn about each others’ practices and build relationships in the community.

Our contemporary bus tours enable Surrey residents to see art installations and exhibitions throughout the Lower Mainland. Guided by our curatorial and education staff with special guests, in 2019 we visited the Sun Wah building (BC Artscape with Carmut Me, Centre A Gallery with Yun-Jou Chang, and Paul Wong’s studio), Lam Wong’s exhibition at Canton Sardine and his studio on Keefer, 221A with Michelle Fu and Brian McBay, and Audain Gallery in Vancouver’s Chinatown; in compliment to his exhibition at the Gallery, led by architectural critic Trevor Boddy, we visited two homes in South Surrey designed by Omer Arbel; and visited galleries in “The Flats” of East Vancouver including Grunt Gallery with Vanessa Kwan, Western Front with Pablo Ocampo, Burrard Arts Foundation, and Libby Leshgold with Cate Rimmer.

Initiated by SAGA’s Vice President Melissa Burgher, we began a series of competitive events. Our pilot of the Competitive Paint Off and Competitive Sketch Off in 2019, invited local artists to demonstrate their skills in friendly, competitive rounds, receiving honorariums for their participation and the option to sell their works afterwards as part of SAGA’s art rental and sales program. These lively events were so popular that they will continue as part of our annual programming.

Offsite Ceramics Demonstrations
Through demonstrations of throwing techniques on the pottery wheel, our ceramics educators inspired creative pursuits in the community at local initiatives and community festivals (for example, Surrey Fest, Fleetwood Festival, and the urban farmer’s market in Whalley). This is also an opportunity for ceramics educators to talk with community members about the Gallery’s free and registered programs.

Lindsay McArthur
Visual Arts Programmer



A student exploring the tactile nature of clay. Photo: Pardeep Singh



Adult participants exploring Palette Knife painting. Photo: Pardeep Singh

VOLUNTEERS

Volunteer programs provide opportunities for the public to engage with the Gallery internally, providing core support to the Gallery's discursive and education programs. The contributions of volunteers enable the Gallery to deliver a wider range of increasingly ambitious programming, this would not be possible in the absence of this important resource.

Through training and collaboration with artists, art educators, and staff, volunteers gain valuable insight and experience. The result for all volunteers is the acquisition and development of new understandings and skills, self-confidence, and the sense of personal relevance and connectedness that comes from contributing to their community.

The Gallery is supported through the efforts of a team of volunteers which fluctuates throughout the year peaking at approximately 210 members. As volunteers' backgrounds reflect a variety of ethnicities, ages, and knowledge bases, mentorship and intergenerational exchange is commonplace and provides rich opportunities to share experience and perspectives. The Gallery was able to further engage two former volunteers in 2019 who continued to make substantial contributions as staff.

Volunteer positions include Gallery Docents (including Youth Docents), Children's Art Program Assistants (CAPAs), Library Assistants, and Gallery Events Assistants. The Gallery also continues to engage youth in career education programs providing meaningful opportunities to gain experience and expertise in collaboration with the Surrey and Delta Secondary School district career education programs.

Our volunteer programs have experienced increased participation in 2019 with an increase of approximately 5%. Notably, participation in our Youth Docent Program grew by 32% and the Gallery was encouraged to see this flourishing interest, as it is a demanding program that challenges youth to develop new skills and learn to deconstruct and analyze the complex content of contemporary art with family audiences.

Gallery Docents

Docents at the Gallery participate in collaborative learning engaged with education and curatorial staff, visiting artists, and academics. Initial training in pedagogical theory introduces discovery-based methods addressing diverse learners, including learners on the spectrum, the varied ages of visitors and their corresponding phases of intellectual development, learning styles reflective of multiple intelligences and experiential windows, and art analysis methods such as Slow Looking, Looking to See, and Visual Thinking Strategies among others. This constructive theoretical knowledge around inquiry is applied in a supportive setting among peers and continues through a period of apprenticeship with senior docents in our School Programs. Education and resource development specific to each exhibition engages docents in ongoing, cumulative, learning and supports the development of tours.



A Gallery volunteer tours Omer Arbel's exhibition *Particles for the Built World* during Family Sunday. Photo: Pardeep Singh

2019 Docents included: Alex Adam, Meena Boyal, Peggy Bray, Tish Christianes, Charlene Cumberland, Fran Dawkins, Elaine Hinsch, Beverly Johansson, Brigitte Kirmis, Lore Leikucs, Kathleen Paddington, Linda Que, Patty Salem, Saker Senaratne, Yan Song Wang, Gerald Spier, Alexandra Turnbull, Shelley Wilcox, and Evelyn Zaklan.

Youth Docents

Young people engaged in this program work directly with education staff to develop an understanding of the process of developing education and interpretive programs. A formal curriculum of study engages learners in considering the dynamics of public speaking, engaging gallery visitors and diverse learners, in contemplating contemporary art, and developing questioning strategies to encourage art analysis in an interactive mode. Youth Docents develop their practice through the collaborative development and delivery of interpretive programming at the Gallery's Family Sunday programs.

2019 Youth Docents included: Abbie Abe, Jacqueline Cao, Abninderjeet Dhanoa, Joy Du, Malini Gunatilaka, Abdullah Haroon, Kashika Kaushal, Melody Li, Karen Pahal, Shreya Verma, Katrina Xiao, and Aurora Zheng

Library Volunteers

The Gallery's research library collection contains a small but exceptional archive of materials including articles, artist files, exhibition catalogues, rare footage, and books. The primary maintenance of this collection is undertaken by Gallery volunteers who develop a range of archival skills and aptitudes including, accessioning, archiving, and cataloguing. Co-learning and collaboration are key to the success of this program which has been fortunate to benefit from the skills of library scientists and technicians who work alongside staff and co-volunteers.

2019 Library Volunteers included: Urmila Das, Terry Gideon, Brenna Kanski, Anna Li, Linda Que, Vivian Shell, Vijay Sidher, Yan Song Wang, and Alexandra Turnbull.



Docent Fran Dawkins and students engaging with Brady Marks, *I am Listening*, 2009, SAG 2009.01.01 interactive listening machine located in Surrey Arts Centre lobby. Photo by Gallery staff

"It really is the most rewarding volunteer program because of the balance between learning about contemporary artists and sharing the same knowledge gained with youngsters," said Fran Dawkins, a volunteer docent who has been with the Gallery for over four years. "Volunteering has become a positive part of my life, a routine that is varied and flexible, interesting and challenging." - Fran Dawkins

Children's Art Program Assistants (CAPAs)

Popular with youth interested in careers in education, CAPAs work directly with Gallery artist-educators facilitating art education programs for children age 4-12. The mentorship relationships that form in this context provide opportunities for hands-on learning. Volunteers in this role learn applied pedagogical technique as they connect with young students and engage them with int the process of creating art in a variety of media. Opportunities to work with a range of students and artist-educators encourage broad learning around a plethora of education techniques and approaches to working with diverse learners.

2019 CAPAs included: Abbie Abe, Josh Abenojar, Rofiat Ahmed, Hadeel Al-Damiri, Simrit Bopari, Meena Boyal, Simran Brar, Meg Chen, Lisa Cubitt, Ava Dawson-Murphy, Prabjot Dhanoa, Agatha Fu, Manraaj Grewal, Malini Gunatilaka, Mai Hassoun, Manvir Hundal, Fawzan Hussain, Aliya Hussain, Githmi Jayasinghe, Meagan Jose, Karamjot Kallu, Jasleen Khakh, Arushi Khanna, Thiseni Kristhorubadu, Chenuka Lakwijaya, Peggy Lee, Melody Li, Judy Lyu, Arianne Miriam, Pulkit Mittal, Safiyya Mohamed, Cindy Nguyen, Pooja Patel, Yassi Rana, Simi Sahota, Amtaj Sandhu, Christopher Sham, Sukhnain Sidhu, Yan Song Wang, Nika Sytk, Vylan Tran, Shreya Verma, Hannah Vuong, Cynthia Wang, Nancy Wang, Parinaaz Waraich, Caroline Yan, Selena Yin, Louise Zhao, Jun Zhao, Jennifer Zhen, and Aurora Zheng.



Volunteer Fawzan Hussain working with young art students during an Art Explosion class. Photo: Pardeep Singh

"I am passionate about volunteering and helping the community, especially working with children and youth in innovative art programs. Art plays a vital role in developing creativity, innovation, flexibility, adaptability, cross-cultural and interpretive skills...it gives me great satisfaction that I am able to contribute to the critical development of these skills. The Surrey Art Gallery is a supportive and friendly environment which has allowed me to interact with lots of people in the community and give back." - Fawzan Hussain

Gallery Event Volunteers

Volunteers engaged in supporting Gallery Events develop skills to manage the complexities and dynamic of event logistics and organization. In collaboration with Gallery interpretive staff participants learn about discursive programming through their gained experience working alongside Gallery staff, visiting artists, curators, and academics as they support talks, panels and symposia that explore contemporary art and ideas.

2019 Gallery Event Volunteers included: Laiba Abbas, Abbie Abe, Alex Adam, Hadeel Al-Damiri, Chandni Ambwani, Simrit Bopari, Jacqueline Cao, Shirley Chen, Abninderjeet Dhanoa, Joy Du, Brenda Dudfield, Renate Eisinger, Manraaj Grewal, Malini Gunatilaka, Abdullah Haroon, Hala Hassan, Mai Hassoun, Manvir Hundal, Gurleen Jammu, Jasleen Khakh, Arushi Khanna, Harjovan Khubar, Riya Khurana, Thiseni Kristhorubadu, Chenuka Lakwijaya, Peggy Lee, Jesse Leece, Arianne Miriam, Safiyya Mohamed, Cindy Nguyen, Kathleen Paddington, Brij Rowe, Simi Sahota, Amtaj Sandhu, Saker Senaratne, Sameen Shafqat, Christopher Sham, Daljit Sharma, Saanchi Sharma, Afasana Siddique, Yan Song Wang, Gerald Spier, Katrina Subramaniam, Jaid Tran, Manisha Ujwal, Shreya Verma, Parinaaz Waraich, Caroline Yan, Heather Yule, Jun Zhao, and Aurora Zheng.

Chris Dawson-Murphy
Volunteer Program Coordinator



ABOVE Artist Elizabeth Carefoot with volunteer Yan Song Wang during a Family Day event. Photo: Pardeep Singh

BELOW Volunteer Cindy Tang engages with a young family in the ARTS 2019 exhibition during the Family Summer Art Party. Photo: Gallery staff

COMMITTEES & PARTNERSHIPS

Surrey Art Gallery is informed by many voices from the community. These voices are integral to sustaining and growing our programming to serve the region currently, while also anticipating and advocating for future generations. In 2019, we would like to acknowledge and thank the following committee members and representatives, along with partners, for their substantive guidance and collaborations.

ADVISORY COMMITTEES

The Gallery engages local residents, artists, educators, and many others from the communities where we are situated to contribute to the processes of planning for the institution and to ensure the service and success of all aspects of our programming.

DIGITAL STRATEGY PLANNING ADVISORS

Working with consultants from NGX Interactive on a Digital Strategy for the Gallery, funded through the Canada Council for the Arts, the Gallery began a process with the following individuals: artists: Sylvia Grace Borda; Marc Johnson; Paulo Majano; Brady Marks; and Leila Sujir; Beryl Graham (Professor of New Media Art, University of Sunderland); Robert Kleyn (Director at RK Studio); Maria Lantin (Director, Basically Good Media Lab, Emily Carr University); Philippe Pasquier (Associate Dean, School of Interactive Arts and Technology, Simon Fraser University); Thecla Schiphorst; Professor, School of Interactive Arts and Technology, Simon Fraser University); along with City staff Liane Davison (Manager of Culture, City of Surrey); Jenny Fry (Manager of Learning, Programs, and Partnerships, Surrey Public Libraries); and Surrey Art Gallery staff: Alison Rajah, Director; Jordan Strom, Curator, Exhibitions and Collections; and Engagement Facilitators Alanna Edwards, Suvi Bains, and Sophie Vandenbiggelaar.



JOINT SURREY ART GALLERY, SURREY ART TEACHERS ASSOCIATION, AND SURREY SCHOOL DISTRICT COMMITTEE

This longstanding committee works together to conceptualize and coordinate an annual exhibition of elementary and secondary school student artworks in rotating years in the community gallery, and also informs the Gallery's development of art education resources, initiatives, and programs for K-12 students and teachers.

2019 members included: Christina Farrant (Art and English Teacher, Sullivan Heights Secondary School); Nicole Porter (Art Teacher, Fleetwood Park Secondary); Laura Hackett (Visual Art Department Leader, Enver Creek Secondary); Norma Nickel (Art Teacher, Fraser Heights Secondary); Sofia Trujillo (Fine Arts Department Head Student, École Salish Secondary); Jane Silversides (General Arts Helping Teacher); Tricia Liversidge (General Arts Helping Teacher); Jackie

Howard (District Principal, Education Services, Priority Practices); and Florence Carlson (Surrey Art Teachers Association President); along with Surrey Art Gallery staff: Alison Rajah, Director; Cecily Nicholson, Interpretive Programmer; Chris Dawson-Murphy, Volunteer Program Coordinator; and Rhys Edwards, Assistant Curator; as well as Alanna Edwards, Engagement Facilitator; Sophie Vandenbiggelaar, Engagement Facilitator; and Suvi Bains, Curatorial Assistant for initiatives related to Indigenous art education, family and youth, and diverse learners, particularly those on the autism spectrum.

PERMANENT COLLECTION ADVISORY COMMITTEE

The Permanent Collection Advisory Committee reviews the acquisitions proposed by the Gallery's curatorial staff and assesses the merits and suitability of the work against the priorities determined in the Gallery's acquisition plan.

2019 representatives included: Linda Annis (Council Representative, City of Surrey); Dorothy Barenscott (Contemporary Art Representative, Kwantlen Polytechnic University Fine Arts Department); and Olive Moffet (Community Representative, Surrey Art Gallery Association); along with Surrey Art Gallery staff: Alison Rajah, Director (chair); Jordan Strom, Curator, Exhibitions and Collections; Rhys Edwards, Assistant Curator; and Suvi Bains, Curatorial Assistant.

PROGRAMS ADVISORY COMMITTEE

The Gallery Programs Advisory Committee provides feedback and recommendations on the Gallery's proposed programming direction, from exhibitions, education, and engagement, to publications and collections.

Standing representatives include: Ana Black (Kwantlen Polytechnic University's Fine Arts Department); Claire Chupik (Surrey youth); Joanne Dennis (Surrey Art Gallery Association President) (co-facilitating meeting); Brandon Gabriel (ᑭᓄᓐ:ᓃᓴᓃ First Nation); Ferdinand "Chito" Maravilla (Dimasalang Artist Group); David Laulainen (Century Group Real Estate Development and Management); Mary Mikelson (Surrey Civic Treasure); Philippe Pasquier (Simon Fraser University's School of Interactive Art and Technology); Jane Silversides (Surrey School District Fine Arts Helping Teacher); Ikkal Singh (Surrey artist); Debbie Westergaard Tuepah (Agent C Projects); and Evelyn Zaklan (Surrey Art Gallery Docent); along with Surrey Art Gallery staff: Alison Rajah, Director (co-facilitating meeting) and Jordan Strom, Curator, Exhibitions and Collections.

URBANSREEN ADVISORY COMMITTEE

Since 2010, the UrbanScreen Advisory Committee guides the direction of the venue and programming, advising on sustaining and increasing the capacity of its operation to support artists and the development of innovative artworks.

Standing representatives include: Jim Bizzocchi, Philippe Pasquier, Thecla Schiphorst (Simon Fraser University's School of Interactive Art and Technology); Julie Andreyev, Kate Armstrong, Fiona Bowie, Maria Lantin (Emily Carr University); Paulo Majano, Scott McBride, Kira Wu (Kwantlen Polytechnic University's Fine Arts Department); Eileen Ryan, Brian Tattam (Surrey Secondary Schools); Jannette Maedel (Surrey Art Gallery Association); Polly Gibbons (South of the Fraser Inter-Arts SOFIA Collective); Don Kidd, Geoffrey Daniel (IT, City of Surrey); Peter Hohmann, Erin Beynon, Mannie Deo (Chuck Bailey Recreation Centre, City of Surrey); Pierre Stolte (Canadian Heritage); Jim Adams, Sylvia Grace Borda, Barbara Cole, Patrick Daggit, Colin Griffiths, Vanessa Kwan, Malcolm Levy, Kenneth Newby, Leonard Paul, Paul Wong, (artists); Christopher Moreno (Showtech AVL – Audio, Video, Lighting); Surrey Art Gallery staff: Alison Rajah, Director (co-facilitating meeting), Rhys Edwards, Assistant Curator (co-facilitating meeting) Jordan Strom, Curator, Exhibitions and Collections.

ADHOC AND PILOT COMMITTEES

Through committees and planning teams, youth, young adults, and families also gathered with Gallery educators to inform Gallery programs and pilot initiatives, giving voice to how they would like to be engaged and opportunities to implement their ideas. Our intergenerational families sessions were piloted in 2019 with formal agendas, rounds, and artmaking, focussing in particular on our Family Sundays, Family Art Party, Art on the Loose, Art Maker and Art Thinker stations, casual visitor resources, and development and implementation of a children's survey.

PARTNERS

Community collaboration is vital to the Gallery's programming. Investing in relationships for joint planning and production, builds shared ownership, as well as access to resources (increasing our capacities together) and ability to connect with and serve broader audiences.

In 2019, our partners included: Arts Council of Surrey; Arts Umbrella; Artswest Society; Bocc; BYTE Camp Educational Society; Capture Photography Festival; Crescent Beach Photography Club; Chuck Bailey Recreation Centre; Delta School District Career Programs; Friends of the PLOT; Filipino Music and Art Foundation; Gallery TPW; Kwantlen Polytechnic University (Fine Arts Department); Newton Cultural Centre; Nikkei National Museum and Cultural Centre; Omer Arbel Office; Or Gallery; Rungh Magazine/Rungh Cultural Society; Surrey Art Gallery Association; Surrey Art Teachers' Association; Surrey Civic Theatres; Surrey Community Art Program; Surrey Healthy Communities; Surrey Public Art; Surrey Memorial Hospital – Adolescent Psychiatric Unit; Surrey Photography Club; Surrey School District 36; and Surrey Secondary School Career Education Program.

Of special mention, Surrey Art Gallery Association has been the Gallery's longstanding partner for over 35 years. Its Board of Trustees and their staff and volunteers are strong advocates for the Gallery and represent the best interests of the Gallery informed by voices within Surrey communities. Surrey Art Gallery Association supports the Gallery's fundraising efforts, advises on long term Gallery plans and strategies, initiates and implements opportunities for local artists, ranging from partnership programs with the Gallery to the business operations of their Gift Shop and Art Rental and Sales program.

The 2019 Board included: Joanne Dennis, President; Melissa Burgher, Vice President; Katina Giesbrecht, Past President; Jun Zhao, Recording Secretary; Judith Crape, Treasurer; Linda Flodin, Membership Secretary; Mitali Bhowmick, Art Rental Coordinator; Alice Loftus, Art Rental Coordinator; Lisa Chen, Thursday Artist Talks Coordinator and Webmaster; Sophie Cook, Spotlight Coordinator; Nalini Bhui, Arts Council of Surrey Representative; Olive Moffett, Member at Large/Founding Member; Joan Owen, Member at Large/Past Long-time President; and Julie Norquist, Volunteer Coordinator; along with Barbara Warwick, Gift Shop Manager.

PERMANENT COLLECTION & ACQUISITIONS



PERMANENT COLLECTION

The permanent collection forms a crucial foundation to the Gallery's exhibitions, publishing, and touring programs.

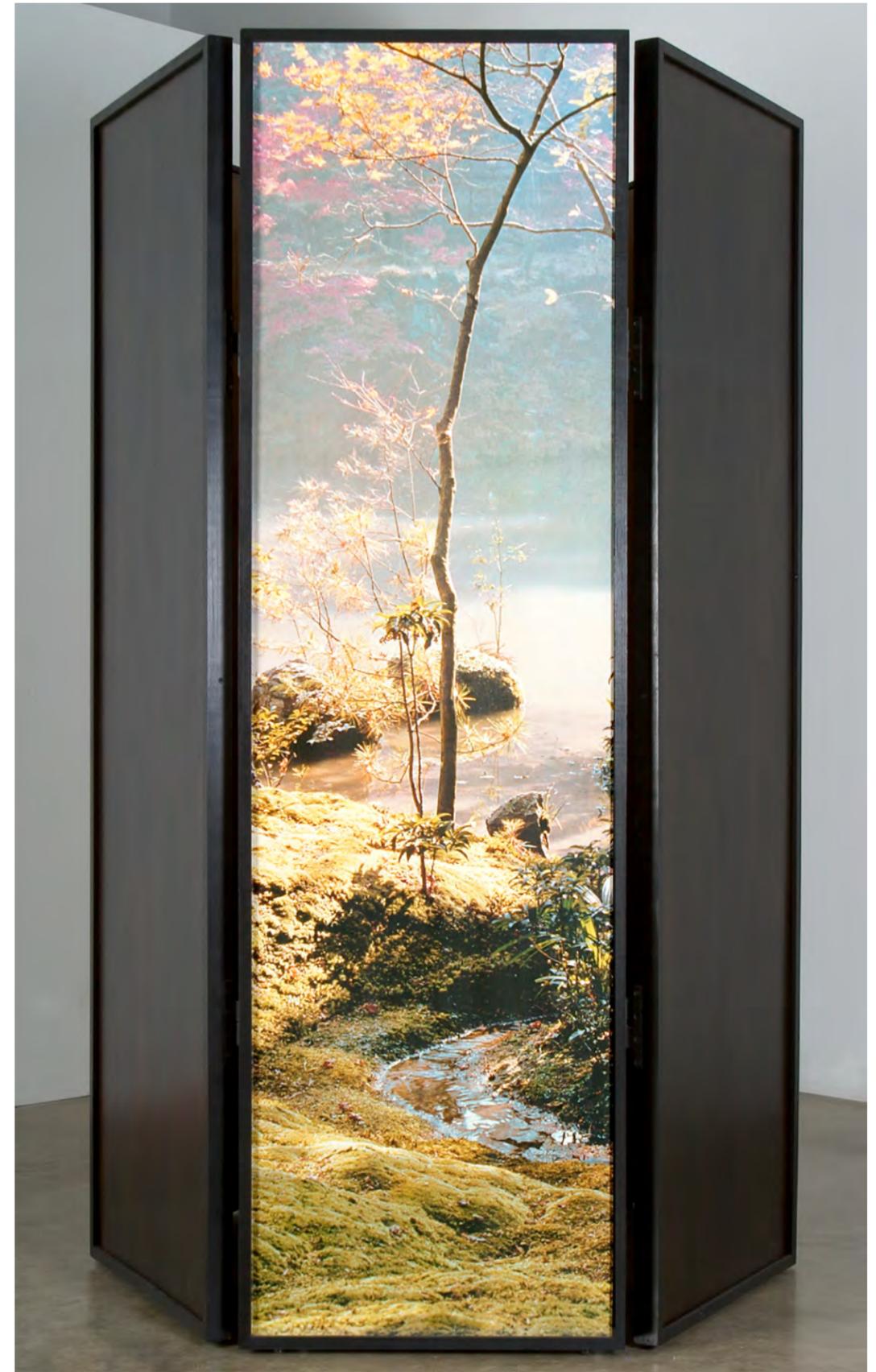
The Gallery regularly presents works from its permanent collection. The collection demonstrates significant holdings not evident in other collections, such as works by women artists who made significant contributions in the 1980s to Canadian digital media art, and ceramic works from British Columbia. The Gallery recently reaffirmed its commitment to make further acquisitions that will expand upon the ethnic diversity of the collection, and build up the body of historical works that help to tell the story of contemporary art since 1975.

Several artworks in the Gallery's permanent collection are on temporary display in the Surrey Arts Centre. These include works by acclaimed sculptor Keith Rice-Jones, on display in the courtyard, and Brady Marks' interactive audio-visual sculpture *I Am Listening*, on display in the lobby. Other artworks from the collection are exhibited throughout the Surrey Arts Centre on a long-term basis. These include works by Robert Dennis, Sherry Grauer, Les Linfoot, and Davide Pan.

Works in the collection are also loaned out to other institutions. In 2019, Surrey Art Gallery loaned its collection of Vikky Alexander's *West Edmonton Mall* photographs, as well Alexander's mixed media installation work *Interior Pavilion #4* (SAG 1994.02.01), to the Vancouver Art Gallery for Alexander's major retrospective exhibition *Extreme Beauty*, displayed from July 6 to October 26.



Installation view of Keith Rice-Jones's, *Annulus Totem*, 2016, SAG 2016.01.01, *Directional Perspective*, 2016, SAG 2016.01.02, *Reflection*, 2016, SAG 2016.01.03. Photo: SITE Photography



Vikky Alexander, *Pavilion #4*, SAG 1994.02.01. Photo: Cameron Heryet

ACQUISITIONS

2019 was an exciting year for Surrey Art Gallery's Permanent Collection. The Gallery accessioned 79 new artworks, of which four were designated Cultural Properties by the Canadian Export Review Board.

MARIE CÔTÉ, PETER MORIN, ZIYA TABASSIAN

Land Songs, Water Songs / Chants de Terre, Chants d'Eau, 2018

Multimedia installation, audiovisual projection, drums, ceramic drum sticks, gambling sticks
Variable dimensions
SAG 2019.01.01
Purchase

HELMA SAWATZKY

Data Mulch IV (apples), 2019
Archival inkjet print with UV coating mounted on aluminum di-bond
203 x 91 cm
SAG 2019.02.01
Purchase

Data Mulch V (baguettes), 2019
Archival inkjet print with UV coating mounted on aluminum di-bond
203 x 91 cm
SAG 2019.02.02
Donation

Data Mulch VI (tomatoes), 2019
Archival inkjet print with UV coating mounted on aluminum di-bond
203 x 91 cm
SAG 2019.02.03
Donation



Gailan Ngan, *Double Hearing*, 2017, SAG 2019.05.03. Photo: SITE Photography

SARA KHAN

You Were Always There, 2018
Watercolour on paper
56 x 76.2 cm
SAG 2019.03.01
Purchase

Incomer, 2018
Watercolour on paper
Diptych, 76.2 x 56 cm each
SAG 2019.03.02
Purchase

Tie Dye Sky, 2019
Watercolour on paper
20 x 28 cm
SAG 2019.03.03
Donation

Rising, 2018
Watercolour on paper
20 x 28 cm
SAG 2019.03.04
Donation

Afterlight, 2018
Watercolour on paper
20 x 28 cm
SAG 2019.03.05
Donation

SARINDAR DHALIWAL

olive, almond & mustard... 2010
3-channel film and video projection (12:45)
Edition 1/5 (2 artist proofs)
SAG 2019.04.01
Purchase

GAILAN NGAN

Satellite, 2019
Ceramic sculpture: clay, slip, glazes, lustre
30.5 x 18 x 18 cm
SAG 2019.05.01
Purchase

Violet Femmes, 2019
Ceramic sculpture: clay, slip, glazes, lustre
54.5 x 38 cm
SAG 2019.05.02
Purchase

Double Hearing, 2017
Sculpture: clay, slip, glazes, metal stand
128 x 89 x 51 cm
SAG 2019.05.03
Donation

NICOLAS SASSOON

Liquid Landscapes, 2018
Digital animation, variable length
SAG 2019.06.01
Purchase

SONNY ASSU

Welcoming Those They Did Not Want, 2017
Digital print on aluminum di-bond
244 x 122 cm
SAG 2019.07.01
Donation

HEIDI MCKENZIE

Spring: Paisley Uprooted, 2019
Ceramic sculpture: stoneware, acrylic, sand
73.5 x 52 x 28 cm
SAG 2019.08.01
Donation

SYLVIA GRACE BORDA

Farm Tableaux, 2014
Photographic prints
5 panels, 128 x 36 cm each
SAG 2019.09.01
Donation



Marie Côté, Peter Morin, and Ziya Tabassian, *Land Songs, Water Songs, Chants de Terre, Chants d'Eau*, 2018, SAG 2019.01.01. Photo: SITE Photography

ADELE SAMPHIRE

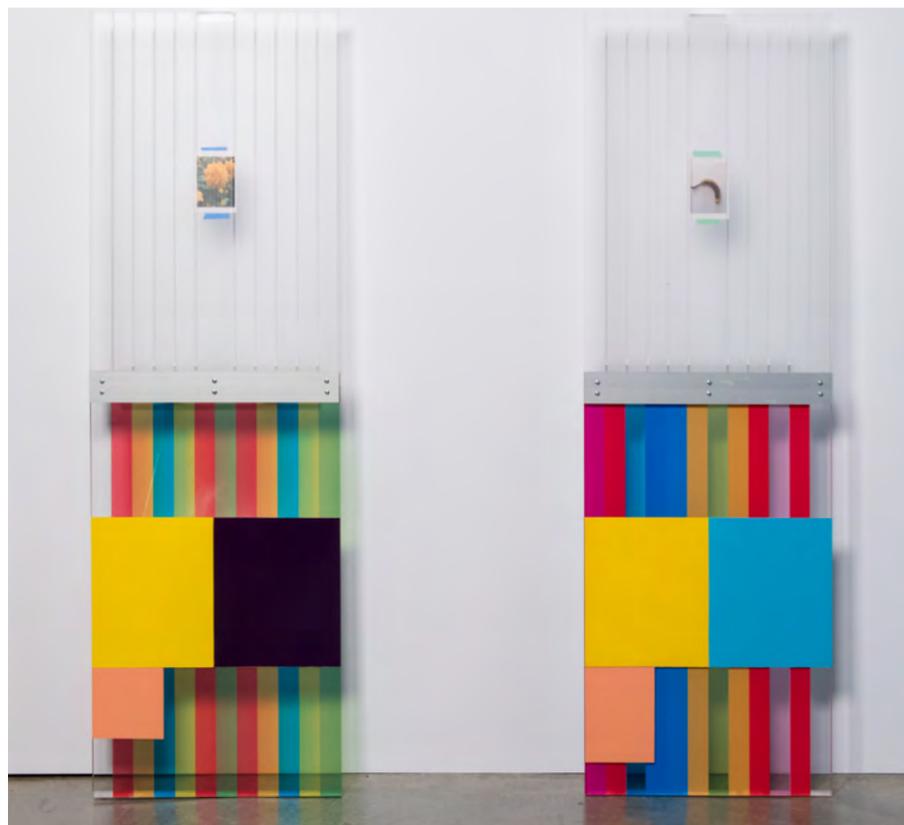
Untitled, c. 1985
Ceramic relief sculpture
SAG 2019.10.01
Donation

ROBERT YOUDS

For Everyone a Fountain, 2014
Mixed-media installation: honeycomb aluminum panels, galvanized steel sawhorses, electrical cords, power bars, LED lights, task lamps, Raspberry PI computer, speakers, cardboard boxes and assorted electrical circuits
Variable deminsions
SAG 2019.11.01
Donation

Bruno Taut's window, start your own museum, 2018

Mixed-media installation assemblage:
aluminum, acrylic, paint, vinyl, photographs
192 x 61 x 15 cm
SAG 2019.12.01
Donation



NICOLETTA BAUMEISTER

Pine Abstract, 2006
Wood with acrylic and watercolour on canvas inlay
84 x 117 x 8 cm
SAG 2019.13.01
Donation

Seeing and Perceiving, 2002

Watercolour with acrylic, thread and hair on canvas
35.5 x 84 cm
SAG 2019.13.02
Donation

KARIN BUBAŠ

Exterior Study at Night #10 (Stucco Wall), 1998/2002

Transmounted C-print
76 x 76 cm
SAG 2019.14.01
Donation

Exterior Study at Night #12 (Chair on Porch), 1998/2002

Transmounted C-print
76 x 76 cm
SAG 2019.14.02
Donation

Exterior Study at Night #31 (Cobweb Window), 1998/2002

Transmounted C-print
76 x 76 cm
SAG 2019.14.03
Donation

Exterior Study at Night #12 (Stuffed Gorilla), 1998/2002

Transmounted C-print
76 x 76 cm
SAG 2019.14.04
Donation

Exterior Study at Night #18 (Running Shoes), 1998/2002

Transmounted C-print
76 x 76 cm
SAG 2019.14.05
Donation

CAROLE ITTER

The Float in Situ, 1994
Photographic print
18 x 25.5 cm
SAG 2019.15.01
Donation

Star Green, 1998

35 mm slide film double exposure
28 x 36 cm
SAG 2019.15.02
Donation

Untitled, ca. early 1980's

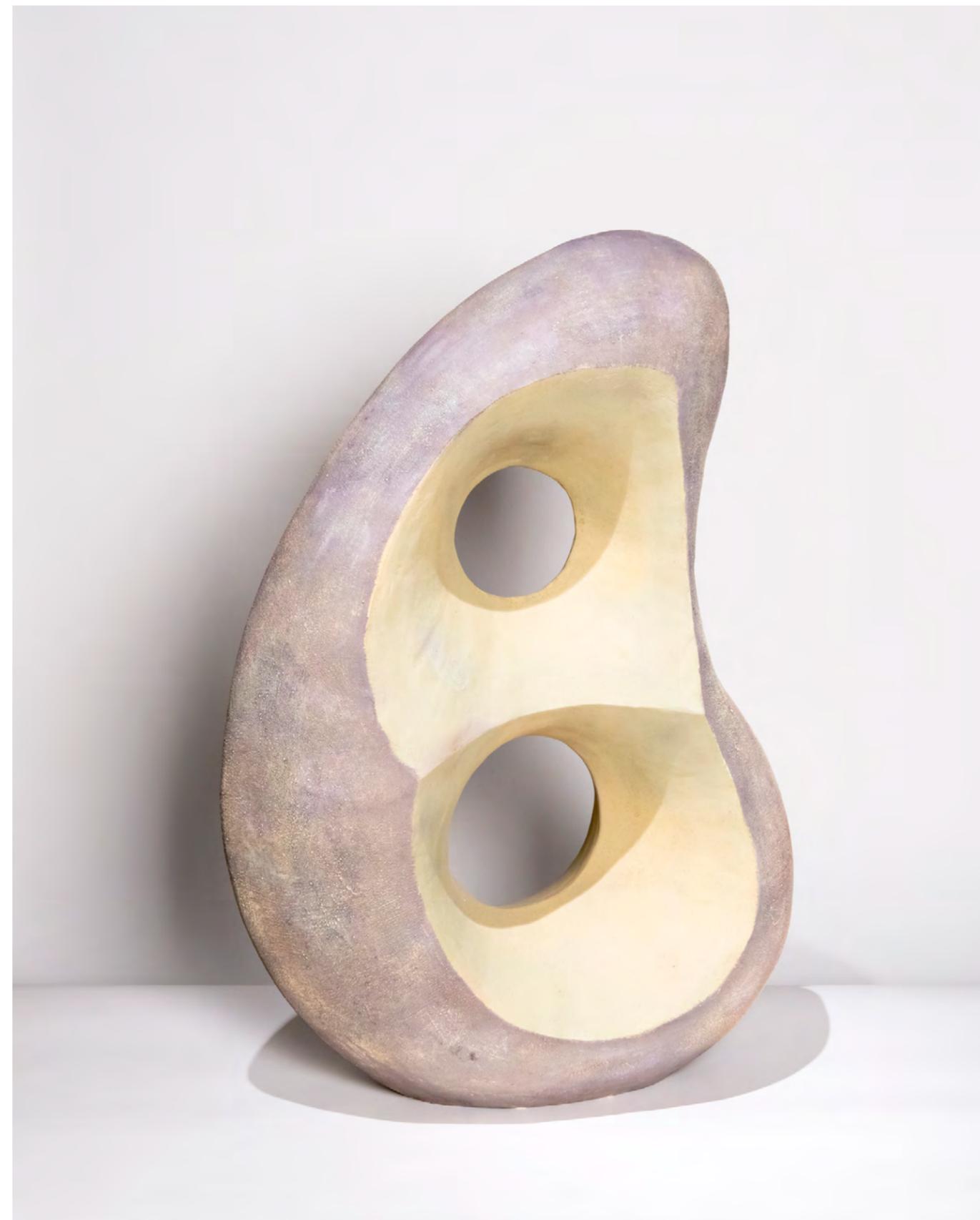
Photographic print
34 x 24 cm
SAG 2019.15.03
Donation

Untitled, ca. early 1980's

Photographic print
34 x 24 cm
SAG 2019.15.04
Donation

Rise of the Phoenix, ca.1970's

Cibachrome print
25.4 x 17.8 cm
SAG 2019.15.05
Donation





STEPHEN SHORE

Hudson Valley Renegades, 2000
Portfolio of 25 C-prints
51 x 61 cm
SAG 2019.16.01
Donation

LIONEL THOMAS

Untitled (Pisces), 1976
Etching
36 x 33.5 cm
Edition 5/88
SAG 2019.17.01
Donation

Untitled (Capriornus and Acquarius), 1976

Etching
36 x 33.5 cm
Edition 3/88
SAG 2019.17.02
Donation

Untitled (Gemini and Cancer), 1976

Etching
36 x 33.5 cm
Edition 5/88
SAG 2019.17.03
Donation

Untitled (Leo), 1976

Etching
36 x 33.5 cm
Edition 4/88
SAG 2019.17.04
Donation

Untitled (Virgo), 1976

Etching
36 x 33.5 cm
Edition 8/88
SAG 2019.17.05
Donation



Untitled (Aries and Taurus), 1976

Etching
36 x 33.5 cm
Edition 3/88
SAG 2019.17.06
Donation

Untitled (Scorpius and Libra), 1976

Etching
36 x 33.5 cm
Edition 5/88
SAG 2019.17.07
Donation

Untitled (Sagittarius and Capricornus), 1976

Etching
36 x 33.5 cm
Edition 6/88
SAG 2019.17.08
Donation

ULLI MAIBAUER

Beloved Autumn, 1962

Oil on canvas
122 x 198 cm
SAG 2019.18.01
Donation

Untitled (Bear Creek Park), ca. 2000

Oil on canvas
91.5 x 61 cm
SAG 2019.18.02
Donation



AL MCWILLIAMS

Turn, 1996
Photogravure and wax
Edition 27/39
36.2 x 89 cm
SAG 2019.19.01
Donation

GEORGE OMOREAN

Czech Shop, 1988

Silver gelatin print
30.5 x 45.7 cm
SAG 2019.20.01
Donation

John & Maggy, 1994

Silver gelatin print
34.3 x 36.7 cm
SAG 2019.20.02
Donation

On the Beaten Path, 1998

Inkjet on rag paper
19 x 23 cm
SAG 2019.20.03
Donation

Romany Boys, 1996

Silver gelatin print
47 x 31.8 cm
SAG 2019.20.04
Donation

Ángeles de Talamanca, 1996

Infrared silver gelatin print
20.3 x 15.2 cm
SAG 2019.20.05
Donation

BLAKE WILLIAMS

Untitled, ca. early 1980's
48 x 35.5 cm
SAG 2019.21.01
Donation

SHARON BURNS

Camelias, 2000

Infrared photograph
29 x 19 cm
SAG 2019.22.01
Donation

DOUG MATTHEWS

Miss Cecilia's Room, 2008
Inkjet print
20.3 x 25.4 cm
SAG 2019.23.01
Donation

ARTHUR ROTHSTEIN

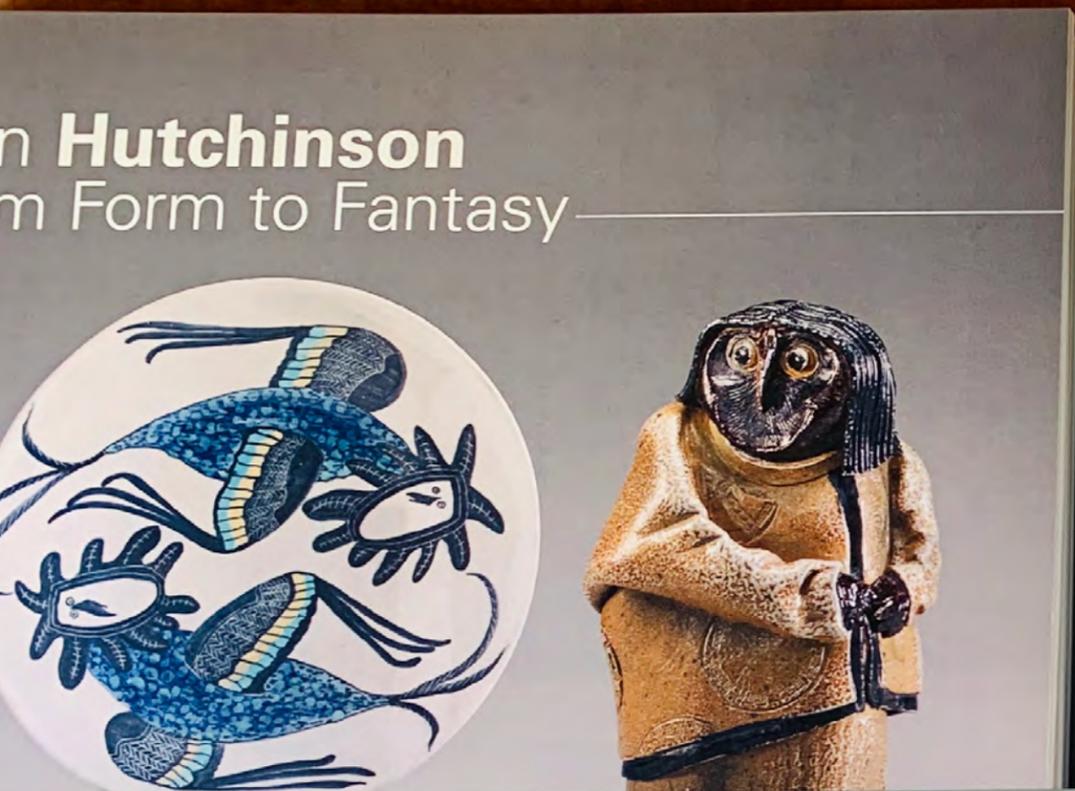
Feeling a Dust Storm, Cimarron County,

1938
Photographic print
23 x 24 cm
SAG 2019.24.01
Donation

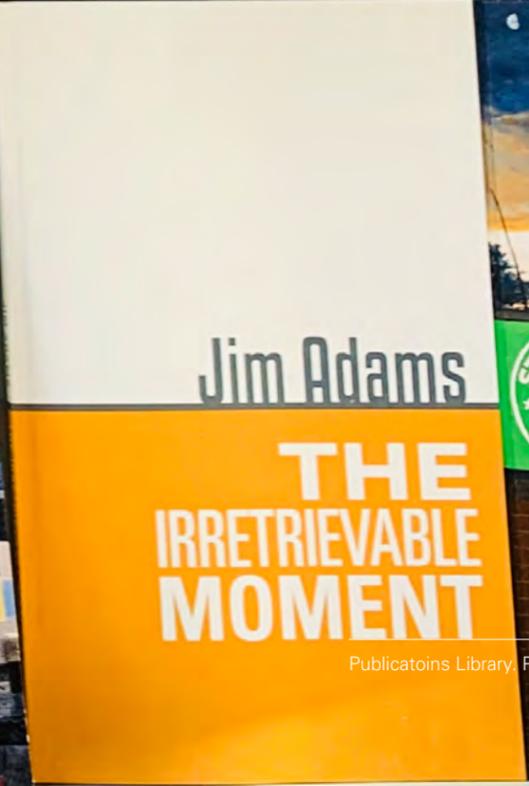
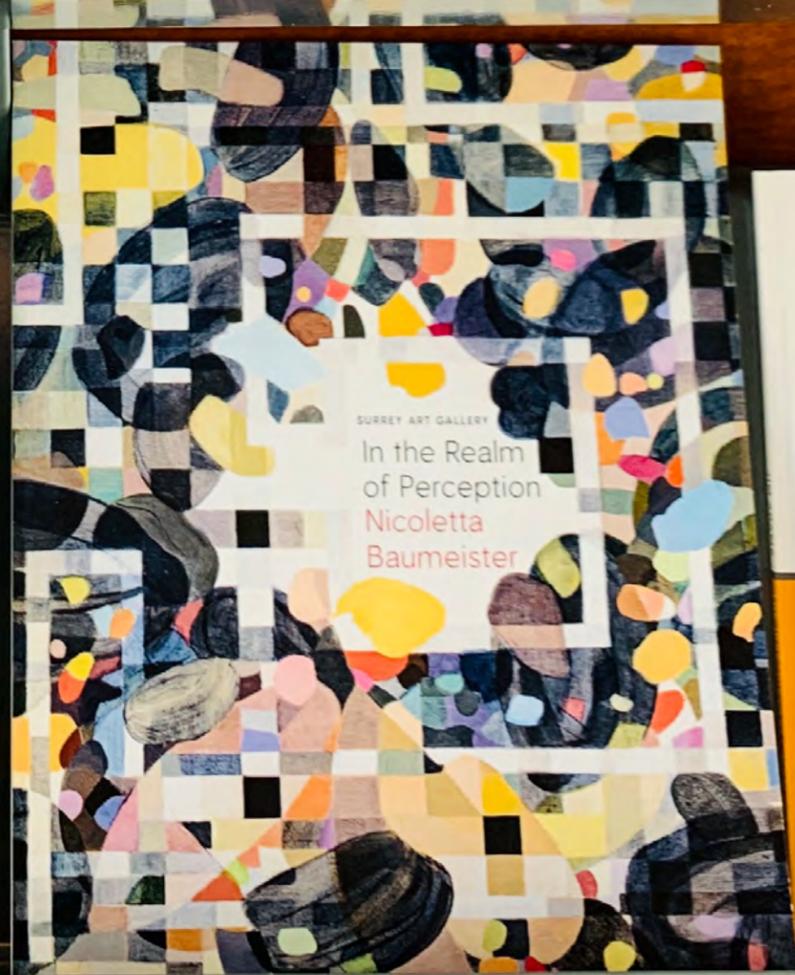
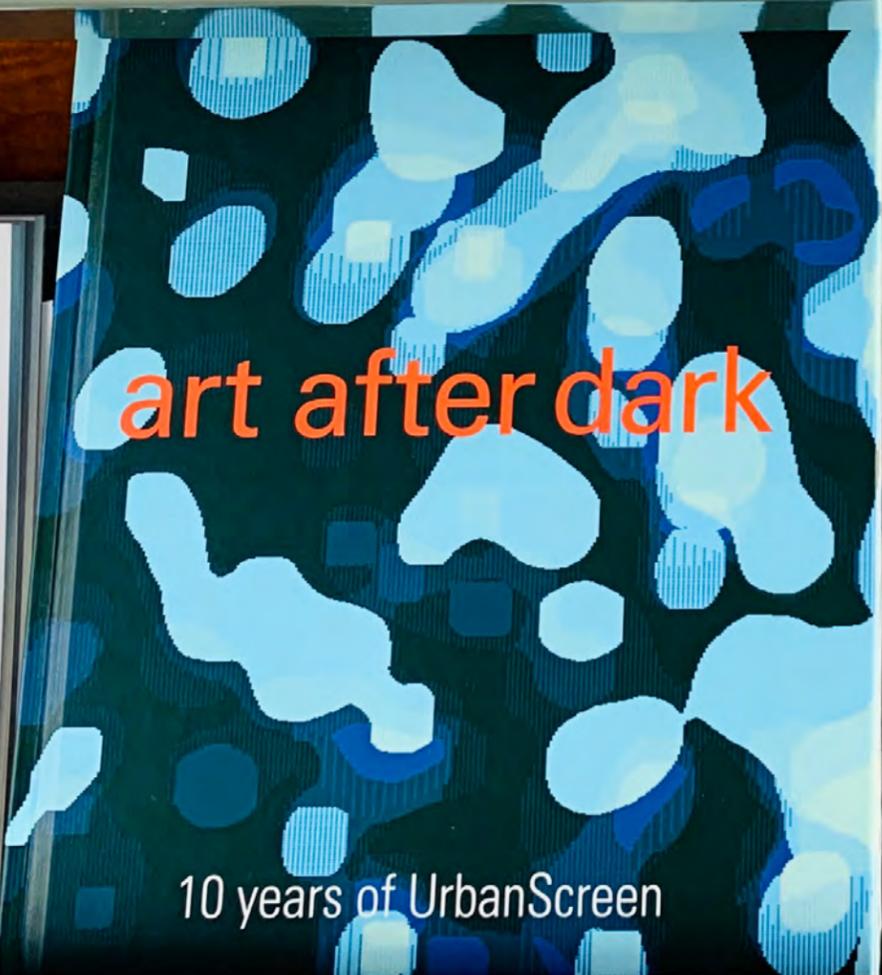
ART PERRY

Graham Gilmore, Derek Root, and Philippe Raphanel, artists, Vancouver, 1985, 1985
Selenium toned silver print
21.6 x 33 cm
SAG 2019.25.01
Donation





PUBLICATIONS



Publicatoins Library, Photo: Gallery staff

PUBLICATIONS

Surrey Art Gallery's publications enrich our exhibitions, collection, projects and programs, and connect readers with broader conversations about art and society.

Surrey Art Gallery has multiple publishing streams, including printed and digital catalogues, seasonal Program Guides, Exhibition Guides for teachers, and our two essay series: *An Open Book*, which highlights works in the Gallery's permanent collection, and *Surrey Art Gallery Presents*, which features critical writing on selected exhibitions and projects from the Gallery's history. Since 2015, the Gallery has committed to making all of its publications available online for free download in PDF form. Printed editions of some publications are also available for purchase from the Gallery.

CATALOGUES

Nicoletta Baumeister: In the Realm of Perception

The art of Nicoletta Baumeister challenges us to pay close attention to the world around us, and uncovers the processes and patterns which determine how we make sense of reality. This publication accompanies the 2019 Surrey Art Gallery exhibition of the same name. It includes essays by Surrey Art Gallery curator Rhys Edwards and Kwantlen Polytechnic University professor Dorothy Barenscott, which analyze Baumeister's work within a psychological, theoretical, and art historical context. The publication also includes high-resolution photographs, a complete list of works, and a statement from the artist.

Contributors: Rhys Edwards, Dorothy Barenscott, Nicoletta Baumeister
 Catalogue: 82 pages, full colour
 ISBN 978-1-926573-57-1 (paperback)
 ISBN 978-1-926573-58-8 (digital)

Art after Dark: 10 Years of UrbanScreen

Art after Dark: 10 Years of UrbanScreen is a survey of one of Canada's leading venues for the outdoor display of projected new media art. The largest site of its kind in the country, UrbanScreen is internationally recognized for its award-winning program of site-specific, multimedia artworks that bring together community, commuters, and critics in conversation. UrbanScreen has provided a space for established and emerging digital artists to develop thought-provoking projects that actively engage with the world around us. This publication compiles insightful essays by scholars, artists, critics, curators, and poets on the subject of every exhibition to have been displayed at UrbanScreen over the past decade. It also includes a lengthy introduction to the site's history by prominent art critic Robin Laurence as well as high resolution documentation of UrbanScreen itself.

Contributors: Alison Rajah, Liane Davison, Robin Laurence, Heidi May, Lara U. Marks, Cindy Poremba, Kate Armstrong, prOphecy sun, Joni Low, Glenn Alteen, Paula Bair, Donato Mancini, Lisa Marshall, Carol Gigliotti, Ellyn Walker, Rhys Edwards, Siku Allooloo, Sky Goodden, Jordan Strom, Alanna Edwards
 Catalogue: 148 pages, full colour
 ISBN 978-1-926573-59-5 (hardcover)
 ISBN 978-1-926573-60-1 (digital)

SURREY ART GALLERY PRESENTS

Triangle Trade

Interview: Jérôme Havre, Cauleen Smith, and Camille Turner in conversation with Yaniya Lee, Images, biographies

AN OPEN BOOK

Colette Urban: Gambler

Essay: Urban Game, Gamble and Play by Barbara Fischer
 Images, biographies

PROGRAM GUIDES

The program guide is a comprehensive full-colour booklet where one can source all that's happening at the Gallery. It is produced three times a year for our main exhibition seasons: Fall, Winter, and Spring/Summer. Each includes information about exhibitions, events, classes, youth opportunities, volunteering, as well as news about the Gallery and Surrey Art Gallery Association. There is also a feature essay and a page dedicated to highlighting a work from our permanent collection.

Winter 2019

Spring/Summer 2019

Fall 2019

TEACHER GUIDES

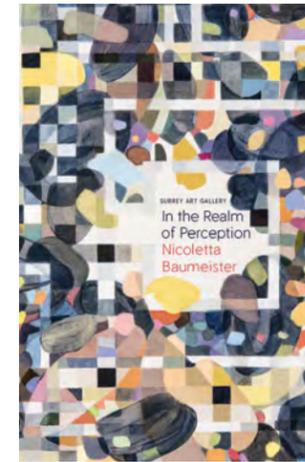
In the Realm of Perception

Triangle Trade

Gambler

Particles for the Built World

The Way Things Go



Exhibition Catalogue
Nicoletta Baumeister: In the Realm of Perception



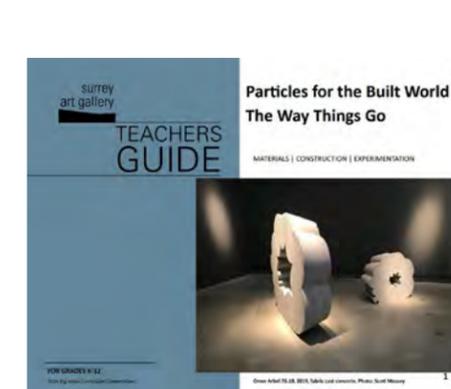
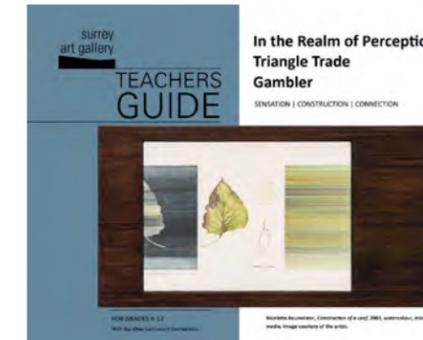
Exhibition Catalogue
Art after Dark: 10 Years of UrbanScreen



Colette Urban: Gambler
 Essay: Urban Game, Gamble and Play by Barbara Fischer
 Images, biographies



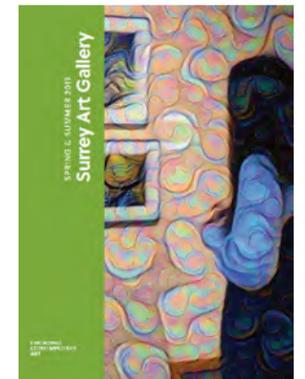
Triangle Trade
 Interview: Jérôme Havre, Cauleen Smith, and Camille Turner in conversation with Yaniya Lee, Images, biographies



Teacher Guide contributors: Cecily Nicholson, April Davis, Chris Dawson-Murphy, Lindsay McArthur, Charlene Back, Jordan Strom, and Alison Rajah



Winter 2019



Spring and Summer 2019



Fall 2019

2019 STAFF

Institutions are its people, lending and growing their talents to carry forward what is inherited by the many people before them. They are guardians of their specialized areas, growing these areas and being responsive to the current context. The Gallery is fortunate to have a very passionate and skilled team, many of whom are supported through grant funding.



Charlene Back – Communications Coordinator
(regular part-time)

Charlene has done marketing and communications for the Gallery since 2014. She has a Master of Arts in English Literature from the University of Victoria and loves finding connections between art, literature, and place. When not writing media releases or interviewing artists about their work, she can be found writing poetry and blogging under the name Charlene Kwiatkowski. Her world turned upside-down this year (in the best possible way) with the birth of her daughter. During her maternity leave, Coriana Constanda covered this work for the Gallery.



Suvi Bains – Curatorial Assistant
(auxiliary part-time, grant funded)

Suvi Bains is a photographer and Expressive ArtTherapist. She holds a BFA from the University of the Fraser Valley and majored in Photography at the University of South Wales and studied a semester abroad at the European Graduate School in Psychology. Bains follows her passion as a photographer, and as an Expressive ArtTherapist with a keen interest in exploring personal narratives that reflect on the impact of stereotypes and ensuing stigmas in marginalized communities. Her work provokes empathy, cultural appreciation and understanding and cross-cultural reconciliations. At the Gallery Suvi co-curated *Passages* and looks forward to co-curating *Sandeep Johal: What if?* in 2021.



Chris Dawson-Murphy – Volunteer Program Coordinator
(regular part-time)

Chris is an artist, musician, and art educator working in the unceded territories of the Coast Salish people. He has exhibited his digitally-based installations at galleries in the US and Canada, and has performed on stages in Canada, the US, and Europe. He attended the Fine Arts Program at Langara College, has an honours diploma from the Alberta College of Art and Design, and a Master of Fine Arts in Studio Art from Louisiana State University's School of Art in Baton Rouge. He has taught studio art courses at Louisiana State University, Loyola University in New Orleans, and here at the Gallery.

Christopher Dean – Preparator
(regular full-time)

Christopher is the Gallery's head preparator and has been with the Gallery since 2007.



Alanna Edwards – Engagement Facilitator
(auxiliary part-time, grant funded)

Alanna is an artist and independent curator of Mi'gmaq and settler descent occupying, living, and working on unceded Coast Salish territory, of the $x^w m \theta k^w \dot{y} \theta m$, $S_k w x w \acute{u} 7 mesh$, and $s \acute{e} l i l w \acute{e} t a 7 \uparrow$ Nations when in Vancouver and Nations including the $q^w a : \acute{n} \acute{a} \acute{e} \acute{h}$, $\acute{q} i \acute{c} \acute{a} \acute{y}$, and Semiahma when in Surrey. Her work is rooted in learning and understanding the responsibility she has being in this territory. Alanna has a Bachelor of Arts in Political Science and Women's Studies from Simon Fraser University, a diploma in Fine Arts from Langara College, and a Bachelor of Fine Arts with distinction from Kwantlen Polytechnic University. At the Gallery, she focuses on Indigenous contemporary art initiatives. Along with working as an Engagement Facilitator, Alanna is an artist educator having mentored under Roxanne Charles to teach Sharing Perspectives: Indigenous Contemporary Art Workshop throughout schools in what is known as Surrey and the GVRD. Rooted in place, her work is inquiry-based and focuses on how humour acts as a vehicle for connection and empathy.



Rhys Edwards – Assistant Curator
(regular part-time)

Rhys Edwards is an artist, curator, and critic. During his time at Surrey Art Gallery he has worked with the Gallery's permanent collection, archives, and publication series. He has developed multiple exhibitions, including *Nicoletta Baumeister: In the Realm of Perception*, *Sara Khan: Suraj Kinare*, and *Where We Have Been*, and has contributed texts and design elements to many others. He has also worked closely with UrbanScreen, the Gallery's outdoor public art venue. Rhys has a Bachelor of Arts in Interdisciplinary Studies from the University of British Columbia.



Kevin Kapenda – Strategic Planning Researcher
(auxiliary part-time, grant funded)

Kevin is an urban planner with a background in social policy and public engagement. He is passionate about the role culture plays in enhancing the livability of cities, from economic vitality and entertainment, to improved social cohesion and public health. His work with the Gallery and City of Surrey included researching the many socio-economic benefits that culture yields for cities. Raised in Surrey, Kevin is proud to work for the Gallery and contribute to the growth of the arts sector in his community.



Scot Keefer – Assistant Preparator
(auxiliary part-time)

Scot is also an artist who exhibits under the title My Name Is Scot. Their work explores questions of technological prerogative, economic privilege, social alienation, and the limitations or possibilities of global citizenship. Scot's installation, video, performance, text-based, and site-specific intervention work has been seen in Canada, Europe, Asia, the Middle East, the United States, Africa, and Latin America. Recent projects include *Never For Ever* at Ikar Hut, Ohrid, Macedonia, *The Law of the Jungle* at Orbitas, Costa Rica, and *FUSE* at the Vancouver Art Gallery. Their text-based work has been published in the *Capilano Review*, *danDelion*, *Front Magazine*, *Gave & Took*, *Valeveil*, *Geez*, *Geist Magazine*, and *The Short Story Show Podcast*.



Lindsay McArthur – Visual Arts Programmer (Courses, Camps, Workshops)
(regular part-time)

Lindsay has been with the Gallery since 2010. She has a degree in History and Archaeology from Simon Fraser University, as well as several museum studies certifications with concentrations in material culture and collections management. Her art practice largely centres on calligraphy and ceramics, and the combination of those two mediums with a focus on medieval manuscript conventions, form, and design. Lindsay loves to take classes in all aspects of visual art, and this informs her work at the Gallery.



Cecily Nicholson – Interpretive Programmer (Schools and Discursive Programs)
(regular part-time)

Cecily strives to bridge access, learning, and joyful experimentation, with contemporary art and practices at the Gallery. An award-winning author of three books of poetry, she volunteers with community impacted by carcerality and food insecurity. Her performances, workshops, and residencies have been hosted by a range of educational spaces in North America, such as New York University's Tisch School of the Arts, Centre for Indigenous Research Creation at Queen's University, Woodland Pattern Book Centre, Milwaukee, and the Surrey School District.



Alison Rajah – Director/Manager
(exempt, regular full-time)

Alison was appointed the Gallery's Director in 2019. She has been a member of the Gallery's staff team since 2009 and has contributed to all areas of its operations, including as Curator of Education and Engagement. Her curatorial leadership with digital art exhibitions and programs at UrbanScreen, and in the Gallery's Indigenous contemporary art education programming, has been recognized nationally. She studied in the Critical and Curatorial Studies graduate program at the University of British Columbia, is completing a graduate degree in Museum Education at UBC, and has taught in UBC's Faculty of Arts Humanities 101 program since 2008.



Jordan Strom – Curator of Exhibitions and Collections (regular full-time)

Jordan has been curating art exhibitions

in British Columbia for the past 20 years. Prior to working at the Gallery, Jordan curated exhibitions and art projects for Presentation House Gallery, Kamloops Art Gallery, Vancouver Art Gallery, Xeno, and Republic Gallery. In addition to working at the Gallery, he is a PhD student in the School for the Contemporary Arts at Simon Fraser University and a parent of two budding young artists.



Sophie Vandenbergelaar – Engagement Facilitator (Family and Youth Pilots) (auxiliary part-time, grant funded)

Sophie is a contemporary artist and educator. She graduated from Simon Fraser University with a major in Cultural Anthropology, an extended minor in Fine Art, and a certificate in Social Justice. Sophie's collaboration with her team at the Gallery resulted in engaging and educational events for an intergenerational audience. The events and resources provided hands-on, drop in art-making that furthered the public's consideration of the exhibitions on display. These included Family Sundays, Art Together sessions, and casual visitor resources, as well pop-up art booths at major Surrey events.

The Gallery team also includes on-call staff: Simranpreet Anand – Engagement Facilitator (Youth and Young Adult Pilots), Lloyd Balser – Exhibition Installation Assistant, Susanne Chow – Education Facilitator (Family and School Programs), Claire Chupik – Curatorial Assistant and Exhibition Installation Assistant, Naomi Kennedy – Junior Cultural Leader, Avishka Lakwijaya – Junior Cultural Leader, Atheana Picha – Junior Cultural Leader, and Kelsey Sparrow – Junior Cultural Leader.

Arts staff that support the facility and operation of the Surrey Arts Centre including Surrey Civic Theatre and Gallery administrative operations include: Sandy Jupe – Administration and Managerial Assistant (regular full-time) and Reena Tank – Business Operations Coordinator (regular full-time); Calvin Campbell (part-time), Jennifer Clark (part-time), Lynda Juliusson (part-time), Joyce Knoll (part-time), Lyn Lay (part-time), Lana Murphy (part-time), Laureen Ryan (part-time), Lois Warwick (part-time), and Sandy Wood (part-time) – Front Desk and Administrative Support; Manjit Chima (part-time), Simran Kang (part-time), Harminder Singh (part-time), and Radu Vasile (part-time) – Building Service Workers; Leanne Henderson (part time) – Facility Booking Coordinator; Ardith Ingvaldson – Front of House Coordinator with her staff for event support; and Theatre technicians, as required.

INSTRUCTORS



Roxanne Charles Roxanne is an active and proud member of Semiahmoo First Nation in Surrey, BC, where she promotes art, language, and culture. She holds

two undergraduate degrees from Kwantlen Polytechnic University and recently completed her Master of Fine Arts at Simon Fraser University. Her work directly responds to a troubling colonial present and documents a variety of issues that reflect her life experience such as spirituality, identity, urbanization, food security, resource extraction, trauma, and various forms of systemic violence. Roxanne works in a variety of mediums including jewelry, painting, cedar weaving, sculpture, performance, ceramics, and installation.



Nicoletta Baumeister Nicoletta began her love affair with artmaking over thirty-five years ago with her first art show in her hometown of

Kitimat, BC. Since then, she has been involved in many roles that encompass a creative life, and it is one of her greatest pleasures to share, show, excite, and educate students in thinking about and doing creative work. Nicoletta holds a fine arts diploma from Langara College, a Bachelor of Fine Arts from Nova Scotia College of Art and Design, and a goldsmithing specialization from Germany.



Amelia Butcher Amelia graduated with a Bachelor of Fine Arts from Emily Carr University in 2013 and since has taught

and worked in studio spaces all over the Lower Mainland. She is a founding member of the Dusty Babes Collective and works in their communal studio, producing sculptural and functional ceramics. Amelia's teaching practice encompasses painting, drawing, comics, and clay. She loves teaching play-based art learning for ages from kindergarten to adults.



Karen Cancino Karen is a mixed media artist and technologist who bridges the gap between art and

science through collaborative projects. She has a Bachelor of Science from the University of British Columbia and continues to build her creative skill set. Karen is inspired by nature, and her practice focusses on collaborative and installation works. She is passionate about teaching people new skills and concepts, and uses the STEAM initiative to spark her students' creativity.



April Davis April is a practicing artist and art educator versed in a range of artistic mediums and processes. She holds

a Bachelor of Fine Arts from Emily Carr University. April believes that through an appreciation of art and participation in the creative process we become more in touch with ourselves and more connected to the world around us. She loves sharing in this experience with others through her teaching. April instructs our School Programs.



Polly Faminow Polly graduated from the Vancouver School of Art, majoring in Printmaking. Her first teaching job was travelling to remote

BC communities and introducing people printmaking. Since then, she has taught students of all ages in many mediums. The creative process and teaching visual art inspires her mixed media art practise and carries importance and meaning as it relates to the need to develop technical skills, imagination, and adaptability in an ever-changing world.



Christina Farrant Christina graduated from Simon Fraser University with a Bachelor of Fine Arts and a Bachelor of

Education, and teaches visual art in the Surrey School District. She believes that everyone is an artist and encourages her students to pursue their individual creative expression by creating an engaging and compelling learning environment. Christina constantly expands on her knowledge of teaching visual art – she loves to teach and hopes that her passion is contagious.



Katina Geisbrecht Katina is a visual artist, graphic designer, and art instructor who specializes in monotype printmaking.

Her acrylic monotypes in calm colours feature semi-realistic landscapes and abstracts. She enjoys teaching a variety of art classes—printmaking, art journaling, and colour theory—to students of all ages. She has a bachelor's degree in Applied Design (Kwantlen Polytechnic University) and an Associates' Certificate in Graphic Design (British Columbia Institute of Technology).

**Gloria Han**

Gloria studies Korean ceramics and uses traditional craft to observe how material culture adapts and evolves to play a role in our lives today. Gloria earned her Masters of Fine Arts degree from the School of the Art Institute of Chicago, and has experience teaching adults, teens, and kids! Her favourite part of teaching is helping students take risks in their creative practice and watching them be rewarded for pushing their work in new directions.

**Susan Jessop**

After receiving her Bachelor of Fine Arts, Susan spent 20 years working in art education in museums and galleries, in both the UK and Canada. She works as a full-time paper collage artist with a studio in Vancouver. Susan loves to share her passion for art and design with young people and is inspired by the freshness of their work.

**Russell Leng**

Russell holds an Master of Fine Arts in Contemporary Art Practice from the University of Edinburgh, and he has exhibited broadly. His art practice includes drawing, painting, and installation. His abstract work incorporates disparate materials, and he uses processes such as sanding, cutting, and collaging to find and expose forms underneath fictional and physical surfaces. He structures his studio and classroom as an incubator for inquiry, process, and experimentation.

**Erin Mulcahy**

Erin's education at Emily Carr University focussed on Critical and Cultural Practices. Coming from a background that includes theatre, her work is largely project-based, spans multiple medias, and frequently focuses on themes of identity and place. Erin has been working with young art students since high school, including as a volunteer Children's Art Program Assistant at Surrey Art Gallery. She believes that everyone can benefit from making art.

**Pardeep Singh**

Pardeep is a professional photographer based in Burnaby, British Columbia. He has completed a Bachelor of Science in Interactive Arts & Technology from Simon Fraser University and has operated his own business for over 13 years, photographing weddings, special events, and portraits, as well as teaching and mentoring aspiring photographers. Pardeep was recognized as one of the Top 30 under 30 wedding photographers in Canada in 2015, has been commissioned for projects across Canada, and has had his work published internationally in books, magazines, and online publications.

**Pauline Tiongson**

Pauline is a practicing artist with a Bachelor of Fine Arts in Visual Arts. Specializing in drawing and painting, her interest in artmaking took her into the realm of art education, in which she provides inspiration and guidance to students of all ages. Pauline finds joy in seeing her students' creative growth through their own practice. She makes art daily to keep her inspiration and passion going.

**Jinsil Haveliwalla**

Jinsil has a Master's degree in Fine Arts, specializing in ceramics and textiles. She is drawn to study functional pottery and everyday objects with simple forms and quiet aesthetics. She also has a strong interest in illustrating contemporary female characters with textile narratives. Jinsil enjoys teaching students to help them to understand the beauty of art while enabling their self-expression to grow as artists and creative thinkers.

**Lyn Lay**

Lyn has been a part of the local arts community for 40 years. Art education from Douglas and Kwantlen colleges, combined with 15 years in early childhood education, and her active background in performing and visual arts, contribute to a rich foundation for her creative skills. Lyn loves creating art with children, as they seem to be open to a world of limitless creative possibilities.

**Claire Moore (Cilliers)**

Claire has been involved in art education for most of her career. She has taught privately and through ArtStarts, the Vancouver Biennale, and spent 10 years with the Surrey International Children's Festival. Claire has her Bachelor of Fine Arts from the University of Cape Town (Michaelis School of Fine Art) and diplomas in secondary education and adult literacy. Her art practice covers a wide range of media and favours collaborative projects with other artists and community.

**Murray Sanders**

Murray has been a full-time potter for over twenty years, and has taught children, youth, and adult pottery courses at the Surrey Art Gallery nearly the same amount of time. He holds a Fine Arts diploma and a diploma in Adult Education. Murray creates mostly functional work – bowls, teapots, mugs – and enjoys exploring the relationship between form, design, and surface decoration.

**Alexandra Thomson**

Multifaceted, student-focused, and creative engagement facilitator Alexandra brings her passion for the arts to both her teaching and her artistic practice. With a Visual Art degree from the University of Alberta, she has worked with marginalized groups, and tries to create a safe, explorative, and creative space for all learners. She is currently a high school teacher and is working on her Master's in Education in Creative Pedagogy from the University of British Columbia.

**Kristen Williamson**

Kirsten graduated from Brock University with her Bachelor of Arts and Bachelor of Education. She has a specialty in painting and mixed media, and also enjoys employing other artistic mediums like printmaking, ceramics, and drawing in her works. Kirsten has been passionate about teaching and advocating for arts education for years, always trying to promote creative play and safe exploration of materials and process and the importance of creativity in modern society.

**Noelle Horrocks**

Noelle has a Bachelor of Fine Arts from Emily Carr University and training in early childhood education. She has been teaching art for nearly 20 years at organizations including Arts Umbrella, City of Vancouver, and Shadbolt Centre for the Arts. She is passionate about sharing opportunities to learn and grow through art. Noelle's personal art practice focusses on ceramics and 3D installation.

**Sarah Leigh**

Sarah has a diploma in Classical Animation from the Vancouver Institute of Media Arts. She has worked as a character animator for television, with shows including "Being Ian," "Chaotic," and "Delilah and Julius." Sarah enjoys teaching and helping students create and strengthen their ideas through the art of drawing and animation, and creating different characters and bringing their personalities to life.

**Carly Mucha**

Carly is a lover of handmade pots. Building foundational skills in clay at Kootenay School of the Arts then expanding her knowledge at Emily Carr University gave Carly a well-rounded arts education. She explores clay as both an artist and a craftsperson. Carly loves the responsiveness of clay and that the objects people create bring joy to the everyday. She has participated in multiple residencies and has exhibited her work across Canada.

**Ali Sepahi**

Although his career was mostly in the sciences, Ali always strove to develop his art education practice. He studied painting under Iranian masters in his childhood, and later attended art courses at Oregon State University. Ali is a member of the Federation of Canadian Artists with eight awards of excellence and has exhibited in group and solo shows. He has demonstrated his techniques for art guilds and has painting since 2000.

**Hilary Young**

Hilary is passionate about introducing young artists to art-rich environments that encourage creative expression, imagination, joyfulness, and a love of learning. She has over fifteen years of experience teaching art to a wide range of ages, and her background includes a graphic design diploma and a Bachelor of Arts honours in textile design from Edinburgh Art School in Scotland. She has won multiple awards and has exhibited widely.

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