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Surrey Art Gallery: A Portrait of 2018

surrey
art gallery
engaging
contemporary art

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Front cover images, left to right: Engagement Facilitator Alanna Edwards and long-time docent Saker Senaratne adding to *Bearing Witness*, an installation by Roxanne Charles and Debbie Westergaard Tuepah; responding to the *Many Visions, Many Versions* exhibition through an art-making activity; engaging with paintings from *Many Visions, Many Versions* on Family Sunday. Photos: Brian Giebelhaus, Glen Chua and Pardeep Singh.

DIRECTOR'S REPORT

We are effervescent.

The Surrey Art Gallery's ongoing commitment to serving the intentions of contemporary art is annually documented in our comprehensive Year in Review. In this publication you will find information on the Gallery's numerous learning programs, the list of new artworks acquired for our permanent collection, titles of recently completed publications (all of which are accessible for free online), and information on all the exciting exhibitions and public programs that were presented this year at the Gallery and at our offsite venue, UrbanScreen. Throughout this publication you will see images of many of the thousands of people who have participated in our programs: having fun, making art, learning and discussing ideas, meeting each other, and generally fulfilling the intentions of art: to change our minds, to open our eyes and hearts, and to move us forward, awake to the future.

We participate in City building.

As a contemporary art museum, the Surrey Art Gallery plays an important role in our community by providing a safe place for sometimes difficult conversations about the complicated subjects that are shaping our lives. The long list of partners at the end of this publication reflects how engaged the Gallery is with the City of Surrey, and with the communities, organizations and concerns of residents of the broader Fraser Valley region. Our institution's work is valued because it helps develop social capital and a healthy community. We demonstrate that contemporary art has relevance to the lives of our region's residents and contributes to the intellectual and creative discourse that is shaping our community's development. We are moving towards the vision set out in the City's Parks Recreation and Culture Strategic Plan 2018-2027: to evolve the Gallery into a larger facility, conceptualized as the Interactive Art Museum in City Centre. We have contracted an architect to assist us with drafting the building plan. Conversations with developers and other potential partners have begun and have been positive. We are excited to begin this journey.

We are a place of learning.

The Surrey Art Gallery not only promotes the work of professional artists, it nurtures and celebrates the creativity inherent in everyone with a range of opportunities for artmaking, from our very popular exhibition-themed Family Days, to the Art Together events that spark collaborations between professional artists, youth and community members, to the dozens of courses and workshops for children through to adults. Lifelong learning, and the process of the institution learning from and together with artists, has long been valued within our operations. This past summer we were especially grateful for the opportunity to welcome a group of five young artists who participated in the Indigenous Contemporary Art Intensive in the TechLab, support them in their creative process, and further the Gallery's own learning about contemporary Indigenous art and culture.

We are accessible and inclusive.

The values of inclusivity and accessibility are at the heart of our operations, and ensure everyone can participate and feel welcome, whether it is the invitation of our fully

accessible facility, the affordability of our free or subsidized programs, or our spirit of partnership with a wide range of organizations. Our commitment to reconciliation is ongoing and is evident by the relationships staff have initiated, and the partnerships nurtured, with leaders in the Semiahmoo, Kwantlen and Katzie Nations and their artists. We were especially honoured to be recognized with an Award of Outstanding Achievement in Education by the Canadian Museums Association for the excellence of our work with our Indigenous partners, artists and educators. Our facility was also honoured to be recognized with a gold medal from the Rich Hansen Foundation for accessibility. We have also begun the process to develop resources to make our special events and facility welcoming to those on the autism spectrum and have had positive response from those who experimented with the first prototypes offered at our Family Days events.



We are grateful for those who support the Gallery.

The success of the Surrey Art Gallery is made possible with the passion and support of many individual and funders. Thank you to the Gallery's exceptional staff for their dedication, professionalism and commitment to serving art, artists, learners and our region's citizens. Thanks, and appreciation to the hundreds of volunteers, partners and funders who make the Gallery's programs and operations possible. Thank you too to the wonderful members of the Board of Directors of the Surrey Art Gallery Association, for your continued and enthusiastic support, advocacy and fundraising activities.

It has been a great honour to have been the Director of the Surrey Art Gallery and to have participated in the journey of this remarkable institution.

Liane Davison
 Director
 2008-2018



EXHIBITION PROGRAMS

A critical part of the Gallery's program is its focus on diversity. This is evident in the range of local and international artists and artworks as well as the variety of exhibition formats that were presented.

Extending out of the 2017 *Ground Signals* group exhibition that looked at different artistic conceptions of the land and colonial history with work from (mainly) Canadian Indigenous artists, the Gallery has continued to present contemporary art by Indigenous artists throughout 2018. The beginning of the year featured a major touring exhibition *Many Visions, Many Versions: Art from Indigenous Communities in India* that included paintings by over 26 artists from four major Indigenous art communities (the Gond and Warli communities of Central India, the Mithila region of Bihar, and the narrative scroll painters of West Bengal) in India. In addition to the presentation of extraordinary work in their own right, the exhibition also provided a valuable opportunity to compare Indigenous art and social historical relationships between Indigenous and settler communities in India and Canada.

Also presented in 2018 were new forms of Indigenous practice and cross-cultural dialogue between settler and Indigenous artists. Peter Morin and Marie Côté returned from their residency the year before to collaborate with Ziya Tabassian to realize a performative installation titled *Lands Songs, Water Songs / Chants de terre, Chants d'eau*. This project considered how the land is conceived in relation to the drumbeat in Indigenous and Middle Eastern traditions.

Throughout the year, the TechLab continued to support the production and presentation of innovative digital media art. The year saw several exhibitions and events geared around new forms of generative (computational) art. *Ben Bogart: Watching and Dreaming* and *Jim Bizzocchi:*

Image: Engaging with Peter Morin's *Travelling to shadow territories (considering an indigenous body and time travel)* and Charlene Vickers and Cathy Busby's *Intertribal Lifelines* during opening night of *Ground Signals*. Photo: Brian Giebelhaus.

Ambient Landscapes led to some heated discussions about artificial intelligence and new media art. With *Sound Thinking 2019: Turn Up the Sound Systems!* the Gallery featured a number of emerging and veteran artists working in generative sound. While many other technologically sophisticated, thematically multi-layered exhibitions were happening onsite—such as *Maggie Orth: Moving Towards Stillness*—there were other equally innovative projects at the Gallery’s UrbanScreen venue. The visually stunning virtual worlds of *Alex McLeod: PHANTASMAGORIA* in the spring of 2018 were matched by Nicolas Sassoon’s more sombre, yet equally entrancing pixel animations of Surrey’s geography in *Liquid Landscapes*.

Surrey art and artists were a big part of the year’s program. In the spring, *Elizabeth Hollick: Body Politic* brought together many emotionally compelling selections from this important White Rock painter. Later that season, many younger Surrey-based artists, who are also teachers, were featured in *Praxis: Art from the Surrey Art Gallery Teachers Association*. Meanwhile, dozens of South of Fraser artists presented their work in *The Art of Warmth: Peach Arch Weavers and Spinners Guild and Impressions: Crescent Beach Photography Club*.

The year also saw two major thematic exhibitions that drew heavily from the Gallery’s permanent collection, including many newly acquired works. In the spring, *Flow: From The Movement of People to the Circulation of Information* examined works of art that depicted the circulation of peoples, goods, information, and natural elements to think about the dynamism of the world-at-large. A wide variety of fibre-based works from the collection—including embroidery, quilted blankets, cedar woven tapestries—were showcased in *Connecting Threads* in the fall.

Overall, a diversity of thought, media, culture, gender, and levels of experience came together in the constellation of this year’s program. The relationship between society and technology, craft and fine arts, and indigeneity and modernity were a few of the themes tackled by the artists in these exhibitions. It is our hope that the many life-affirming, grounding, and inspiring works of art proved that the expression of beauty and the provocation of thought are not mutually exclusive territories. We know that 2018 has already led to very productive conversations on how to make the Gallery’s programming even more engaging for our audiences in the coming years.

Jordan Strom

Curator of Exhibitions and Collections

Curated Exhibitions

To serve its Exhibition Program's purpose, the Gallery curates both group and solo exhibitions. These exhibitions are characterized by a highly developed curatorial thesis that engages with national and international discourses on contemporary art. These exhibitions include artworks that are drawn from its own collection or borrowed from local, national, and international artists or collectors, or a combination of the two. These exhibitions are either organized by the Gallery's staff curators or the curatorial staff from other organizations such as national and international art galleries. Occasionally, when additional expertise is required, guest curators, curatorial consultants, or academic researchers are contracted to work with staff curators to organize in-house curated exhibitions.

Exhibitions at the Gallery are drawn from and respond to contemporary art practice, which in turn responds to predominant social themes and cultural issues. Exhibitions bring into critical context works by diverse artists within the local, regional, and national field. Although the Gallery curators initiate most of the exhibitions through research and studio visits, some exhibitions are realized directly in response to proposals from artists and outside curators or travelling exhibitions proposed by peer galleries/institutions. Each exhibition proposal, whether created internally or submitted from external organizations or artists, are reviewed by a curatorial committee consisting of the Director, Curator, and Assistant Curator in consideration of the Gallery's mandate, values, the intentions of the exhibition program, and the current curatorial thesis underlying the sets of exhibitions.

Particular Interests of the Curated Exhibitions Program

Although the Gallery supports and presents a range of artworks created using a range of materials and methods, by local and international artists, there is evidence in the overall history of the Gallery's exhibitions of a particular interest in several of the following areas of art practice.

Suburban Context of Surrey – Although the Gallery was established when Surrey was still an agricultural district, Surrey has since grown into one of the largest cities in the province and is one of the fastest growing municipalities in Canada. Its character is now a mix of both agriculture and urban development, bridged by suburban neighbourhoods. The phenomenon of suburban life is a recurring subject in exhibitions.

Ceramics – Stemming from the geographical context of the Gallery, Bear Creek was used to source clay for artworks during the early years of the Gallery's operations. Ceramic practice continues to be strongly evident in the Gallery's educational programs. An ongoing interest in ceramics is expressed in exhibitions, as well as examples of contemporary ceramic practice in the permanent collection.

Community Collaborations – Although the Gallery has established both distinct curatorial projects and a separate community-organized exhibition stream, there is a long history of collaborations with community residents and artists to develop exhibition projects. This may be in the form of exhibitions that result from a specific call for proposals, or the development of exhibitions that result from working with an adhoc advisory or steering committee on a particular subject.

Digital Art – The Gallery established a commitment to supporting the production and presentation of digital art forms in 1999 in response to a need demonstrated by the art community and in

SURREY ART GALLERY - EXHIBITIONS

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Images: Interacting with Elizabeth Hollick's sketchbook during the opening night of *Body Politic*; Visitors reflect on Maggie Orth's *Moving Towards Stillness* exhibition in TechLab. Photos: Pardeep Singh.



addition to the existing exhibition program. This was echoed by the interest expressed in digital media within Surrey’s diverse communities, as well as the increasing adoption of computers within society at large. The Gallery’s digital art program began with the TechLab as a dedicated site for exhibitions and residencies using digital technology and has expanded to include other venues, as well as a range of related events such as symposia, workshops, demonstrations, open studios, and artists’ residencies. The program also now includes *Open Sound* and *UrbanScreen*.

A key value of the Gallery’s support of digital art is found in its partnerships and collaborations with artists, who continually advise the Gallery on various subjects including forms of artwork that would have positive reception by the regional art community (i.e. virtual reality environments, artificial intelligence software applications, telerobotic sculpture), investments the Gallery might make in equipment and other infrastructure to support digital art forms in the future, and programs that would further develop audiences for digital art and discourse in this area of art practice.

Digital art exhibitions are all curated exhibitions, but may also be in the form of travelling exhibitions or include work from the Gallery’s permanent collection. Digital artworks are often directly commissioned by the Gallery for exhibition (as few venues are capable of supporting the purchase of digital art).

Digital art is understood as artwork that is dependent on computer technology for either its production or presentation. This may include analog electronics such as circuits or hybrids



that combine traditional media with computational technology. A characteristic of the digital art exhibitions presented since 1999 has been the interactive capacities of the artworks. Exhibitions included within this program have also explored the history and precedents of electronic media art including lens and screen-based media such as experimental film, electronic sculpture, and telecommunications, along with other media since the 1970s such as video, computer animation, and the emergence of the Internet in the 1990s.

Images: Audience members try out Kiran Bhumber and Nancy Lee VR installation *Telepresence* at *Sound Thinking: Turn up the Sound Systems*; Interacting with Brady Marks *I am Listening* interactive listening machine located in Surrey Arts Centre lobby. Photos: Pardeep Singh and staff.



Community-Organized Exhibitions

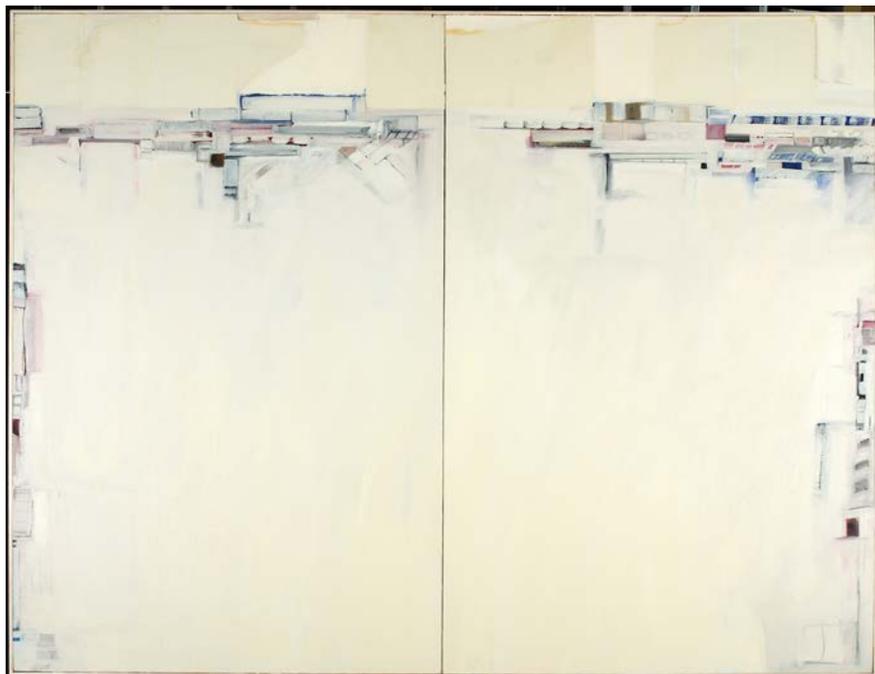
Community exhibitions provide an exhibition venue for local artists, supported by Gallery staff. This exhibition series, presented primarily in the Surrey Arts Centre lobby, provides a high-profile opportunity for regional audiences to see and experience the work of regionally resident artists. It also provides a regularly scheduled opportunity for groups to organize and further develop their capacity to prepare and present exhibitions of work by their members.

The Gallery provides community arts organizations the following support: the facility, the services of the Gallery’s preparatory staff for installation (hanging, maintenance), as well as assistance in the content preparation for interpretive labels and panels, and promotional material. Depending on the theme or subject matter, community exhibitions are often aligned and scheduled with curated exhibitions displayed in the main gallery spaces. In some instances, the Gallery will develop an invitation for an exhibition in this venue—for example, a thematic juried exhibition in partnership with an organization, such as the Arts Council, to occur in conjunction with a curated exhibition in the main exhibit halls.

Surrey Art Gallery partners with the Arts Council of Surrey to organize and present an annual juried exhibition. This committee-driven exhibition is presented in the Gallery’s main exhibition hall to enable inclusion of installation art, sculptural artworks, and those that may require a controlled environment not possible with the community rails venue in the lobby. This exhibition also affirms to community artists that the Gallery’s primary exhibition venue supports and is accessible to, them.



Images Above: School exhibitions are presented annually in partnership with the Surrey School District and the Surrey Art Teachers Association. Below: The annual Elementary School opening night. Photos: Brian Giebelhaus and staff.



WORKS FROM THE PERMANENT COLLECTION

Ongoing

Artists: Michael Dennis, Sherrard Grauer, Les Linfoot, Davide Pan, Philippe Raphanel, Henry Tsang, Brady Marks, Keith Rice-Jones

Origin of Exhibition: Surrey Art Gallery

The Gallery regularly presents a number of artworks from the permanent collection in and around the space of the Surrey Arts Centre's foyer. Constructed from hewn and charred wood, Michael Dennis's *Jump* and *Taiko Tao* are figurative sculptures that reference both Japanese calligraphy and French Post-Impressionism. Sherrard Grauer's *Sky with Swimmers* is a two-part sculpture that dislocates and contorts the inner grid of a mesh steel cube to reveal human forms swimming through space. Also installed in view of the public are *Bits of It* by Les Linfoot and Davide Pan's painted metal bas relief sculptures *Roger* and *Rivers of Belief*. Brady Marks's *I Am Listening* is currently on display in the Surrey Arts Centre lobby on a temporary basis, while several of Keith Rice-Jones's *Monumental Sculptures* are on temporary display in the courtyard.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **School Programs:** K—12 docent-led inquiry-based tours included these works.
- **Art Explorer:** This self-guided resource for families based on inquiry based learning and Howard Gardner's theory of multiple intelligences provides activities related to the permanent collection through out the Arts Centre.
- **Children's Art Camps: Spring Break and Summer:** Camp participants toured the exhibition with their instructors.

Image: *Bits of It* by Les Linfoot. Photo: Cameron Heryet.



KEITH RICE-JONES: MONUMENTAL SCULPTURES

February 27, 2016—ongoing

Artist: Keith Rice-Jones

Curator: Liane Davison

Origin of Exhibition: Surrey Art Gallery

Sculptor Keith Rice-Jones uses clay to explore abstract three-dimensional forms that draw from the early history of world art and architecture. His practice includes the creation of large-scale assembled ceramic pieces that combine his interests in geometry, organic shapes, and the human figure. A selection of these monumental sculptures, newly acquired by Surrey Art Gallery, are displayed in the reflecting pool of the Surrey Arts Centre courtyard.

EDUCATION & ENGAGEMENT PROGRAMMING:

See 2017 Annual Report for previous events.

- **School Programs:** Docents were trained to tour this exhibition by Keith Rice-Jones and staff. School groups discussed these artworks and, in some cases, also participated in a clay workshop led by Artist Educator April Davis.
- **ArtMaker Station:** Visitors can reflect and respond to the works with hands-on art projects provided available near the permanent collection artwork they are related to. This includes pop-out miniature sculptures to experiment and learn about geometric and organic shapes, as well as 3D forms via *Monumental Sculptures*. Kinetic art is explored through making a spinning top in the style of *Mandala After Prayer Wheel*, and ArtThinker cards ask visitors to share what they see and hear.

Image: Installation view of *Monumental Sculptures* located in Surrey Art Centre's courtyard. Photo: Scott Massey.



MEERA MARGARET SINGH: LALBAGH

March 4, 2017—February 18, 2018

Artists: Meera Margaret Singh

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

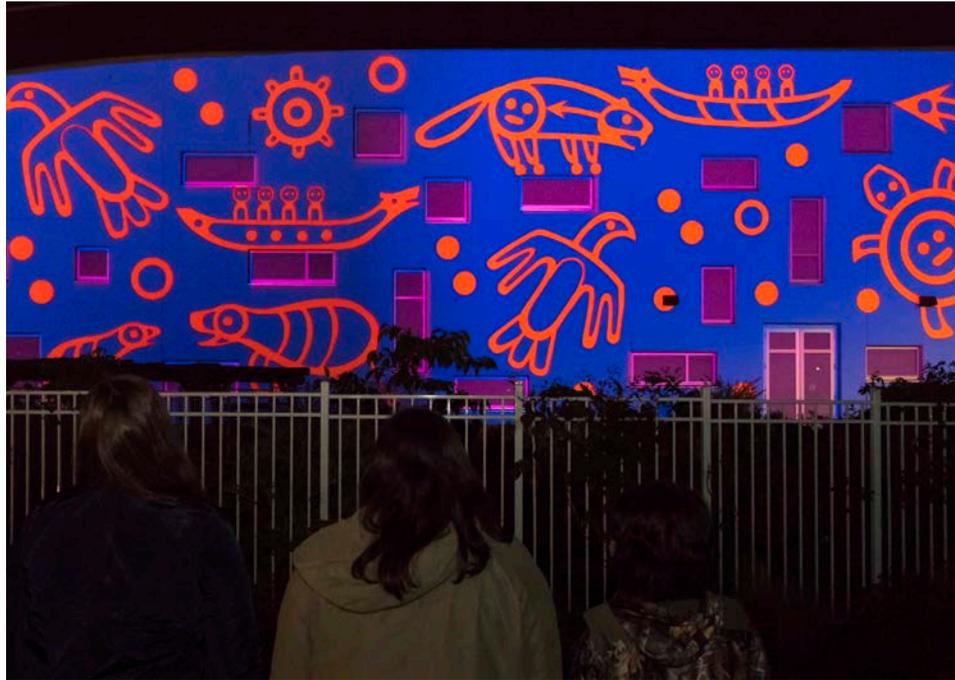
A continuation of her explorations of the limits of everyday performance and bodily movement, Meera Margaret Singh's *Lalbagh* combined documentary technique and staged/scripted interventions in her 3-channel video. With its unusual expansive sloping rock face, the national geological monument of Lalbagh hill located in Bangalore has been a popular tourist site for hundreds of years. Its particular liminal public space does not allow for typical public art activities but instead encourages random encounters and free exploration of visitors to the site. In Singh's reimagining, the Lalbagh monument, a national geological monument located in Bangalore, becomes a multi-tiered stage where a series of scenes and scenarios are enacted that challenge the distinctions between theatre and real life. The artwork was created while Singh was artist-in-residence at 1 Shanti Rd in Bangalore in 2015. This work was presented in the Gallery's digital video mural space.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Vaisakhi Celebration and Opening Reception:** Wednesday, April 26. Celebrating the spring harvest festival, Sikh new year, and spring exhibitions *Passionate Colours* and *Meera Margaret Singh: Lalbagh*, speakers included artists Mandeep Wirk and Jarnail Singh, cultural advocate Kamal Sharma, and Gallery Director Liane Davison, along with Gallery Curators Jordan Strom and Alison Rajah. The event included a performance with Mohamed Assani and was presented in partnership with KVP Entertainment and Nanak Foods.
- **School Programs:** Docents were trained by education staff and guided tours include this exhibition.



Images: Still from *Lalbagh*; Visitors study *Lalbagh* during Vaisakhi event. Photos: Meera Margaret Singh and Brian Giebelhaus.



URBANSREEN: MARIANNE NICOLSON: THE WAY IN WHICH IT WAS GIVEN TO US

September 28, 2017—January 7, 2018

Artist: Marianne Nicolson

Curator: Alison Rajah

Origin of Exhibition: Surrey Art Gallery

Marianne Nicolson’s animated video, *The Way In Which It Was Given To Us*, referenced the pictograph as a way of recording stories on the land. An accompanying field recording of water sounds at Great Slave Lake, captured by writer Siku Allooooloo, provides the land with a means of speaking for itself.

Nicolson explored the pictograph in previous works, including in her early large-scale mural *Cliff Painting* (1998) and, more recently, in her banner project *Inquiry to the Newcomers* (2017). The originating images for the latter work were based on a real pictograph that exists at the mouth of the Kingcome River in coastal BC, home of the Dzawada’enuxw People, and depicts original contact with trade ships in 1792. Other Nations local to Surrey share histories of contact, reserve commissions, and processes of dispossession. The artist’s UrbanScreen work was informed by this as well as research into Kwantlen and Semiahmoo pictographs. Nicolson’s work celebrated the re-emergence of Indigenous Peoples’ voices while articulating that there can be no true reconciliation between Indigenous and settler societies without an acknowledgement of Indigenous Peoples’ displacement from their lands.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: 2017 Annual Report

Image: Experiencing *The Way In Which It Was Given to Us*. Photo: Brian Giebelhaus.



CANADA EH! FRASER VALLEY QUILTERS GUILD

November 12, 2017 – February 4, 2018

Artists: Sharon Allman, Joan Anderson, Wilma Brock, Jan Cook, Janice Cook, Sylvia Eisma, Bonnie Evers, Robin Fischer, Jean Fong, Joan Hebden, Margaret Henderson, Vesna Hruska, Anna-Marie Johnson, Carmie Kozak, Chris Lawson, Judy Leslie, Fumiko Noguchi, Cher Olsson, Carol Pettigrew, Trish Poehnell, Cathy Raphael, Mary Shore, Val Smith, Diane Stevenson, Beckie Stewart, Sue Treen, Cathy Waddle, Betty Walker, Dougal Walker, Wendy Whiting, Lily Wong

Curator: Artist Guild selected

Origin of Exhibition: Fraser Valley Quilters Guild

In response to the 150th anniversary of Canadian Federation, members of the Fraser Valley Quilters Guild were issued a special challenge: to produce a 24 by 24 inch-sized quilt featuring red and white and an additional colour of their selection, based around a Canadian theme. *Canada, Eh!* brought together the results of this challenge, while also displaying several larger quilts based on Canadian culture. Popular motifs included the maple leaf and Mountie, as well as abstract patterns, animals and plants, pop-cultural references, and even personal stories of family immigrant history. Collectively, these works embodied humour, the texture of ordinary life, and a keen observation of the designs in the world around us.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Many Visions, Many Versions: Art from Indigenous Communities in India*



Images: Installation view of *Canada, Eh!*; Anna-Marie Johnson, *Canada, eh?*, machine-made quilt. Photos: Staff.



MANY VISIONS, MANY VERSIONS: ART FROM INDIGENOUS COMMUNITIES IN NORTH AMERICA

January 20—March 25, 2018

Artists: Anwar Chitrakar, Balu Jivya Mashe, Baua Devi, Bhajju Shyam, Bhuri Bai, Chano Devi Gopal Saha, Jamuna Devi, Jangarh Singh Shyam, Japani Shyam, Jivya Soma Mashe, Kishore Sadashiv Mashe, Manisha Jha, Mayank Shyam, Montu Chitrakar, Rajendra Shyam, Ram Singh Urveti, Rani Jha, Santosh Kumar Das, Shanti Devi, Shivan Paswan, Sita Devi, Suresh Kumar Dhurve. Swarna Chitrakar, Venkat Raman Singh Shyam

Curators: Dr. Aurogeeta Das and Dr. David Szanton with assistance from curating consultant Jeffrey Weschler

Origin of Exhibition: *BINDU modern Gallery in collaboration* with International Art and Artists

The 48 paintings and drawings in *Many Visions, Many Versions* are deeply rooted in traditional culture yet are vitally responsive to the world at large. The exhibit included works from four major Indigenous communities. This exhibition was the first comprehensive exhibition in North America since the 1960s to present contemporary artists from several Indigenous artistic traditions in India in the same context. There were fantastical renderings of animals, nature, and deities in the brightly coloured and highly detailed paintings made by a subgroup of the Gond tribe, the Pardhans from Central India. These groups traditionally painted on mud walls and floors during weddings and festivals. Also from Central India, Warli art is distinct in its use of only red/brown and white pigments, and by its triangular or hourglass-shaped figures to depict humans and animals. Wall paintings in Warli homes reveal ritual icons, religious beliefs, harvests, livelihood, and human relationships. Another group that has a vigorous wall painting tradition are the women in the Mithila region of Bihar. Using vivid colours made from mineral pigments applied with simple bamboo and raw cotton brushes, the women create auspicious spaces for domestic rituals.

Image: Taking a closer look at the artworks in the *Many Visions, Many Versions* opening. Photo: Pardeep Singh.



The fourth Indigenous group to have works in the exhibition were the Chitrakar from West Bengal. Their narrative scroll paintings reference mythological and religious themes, sociopolitical topics, and world events. The exhibition was divided into four broad categories: myth and cosmology, nature real and imagined, village life, and contemporary explorations.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Curator's Talk & Opening Reception:** Saturday, January 20. Celebrating the opening of winter exhibitions: *Many Visions, Many Versions: Art from Indigenous Communities in India; Singing Pictures; Canada Eh! Fraser Valley Quilters' Guild; Art by Surrey Elementary School Students*. London based co-curator Aurogeeta Das talked about the artists from these Indigenous communities and four major Indigenous artistic traditions in South Asia, moderated by Galley Curator Jordan Strom. An opening reception followed.
- **Exhibition Tour:** Saturday, February 24. Strom guided visitors on a tour of *Many Visions, Many Versions*.
- **Panel Discussion:** Sunday, March 4. Writer, producer, and cultural curator Sirish Rao talked about the artists and artworks in *Many Visions, Many Versions* with Executive Director of South Asian Visual Arts Centre Indu Vashist and UBC Art History Professor Katherine Hacker, moderated by Strom. Presented with community partner Indian Summer Festival.



Images Clockwise: Engagement Facilitator Simranpreet Anand touring with Secondary School students; Visitors at the opening night of *Many Visions, Many Versions*; Student reflecting on questions given during Secondary School tour; Artist Sandeep Johal admiring artworks from *Many Visions, Many Versions*. Photos: Pardeep Singh.



- **Family Sunday:** Sunday, March 18. Families imagined their world in relation to the exhibitions. Guided by self-created and embellished scrolls, participants explored themes of pattern, paint, and places. They used clay to create objects from nature, real and imagined; were inspired by the artworks to create drawings translated into body art with mehndi artist Kajal Gupta; added to a Warli-inspired large-scale collaborative drawing; and went on a musical journey around the world with Mohammed Assani and John Oliver with a focus on the instruments and stories of the regions represented in the artworks.
- **School Programs:** Docents were trained to tour the exhibition by curator Aurogeeta Das and art education staff. Guided tours and Secondary School Bus tours included this exhibition. Pre-and post -visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.
- **Art Together:** Tuesday, February 6. Local artist and educator Claire Cilliers led a collaborative mark-making activity inspired by the exhibition, focussing on patterns with paint and using clay slip.



Images: Reflections on Ram Singh Urveti's *Woodpecker* and the *Ironsmith*; Celebrating the artworks in *Many Visions, Many Versions* during the opening. Photos: Pardeep Singh.



SINGING PICTURES: LINA FRUZZETTI, ÁKOS ÖSTÖR, ADITI NATH SARKAR

January 20—March 25, 2018

Artist: Lina Fruzzetti, Ákos Östör, Aditi Nath Sarkar

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

Made in 2005 by filmmakers Lina Fruzzetti, Ákos Östör, and Aditi Nath Sarkar, the film *Singing Pictures* presents the Patua (Chitrakar) communities of West Bengal sharing their stories. For generations, Patuas (Chitrakar) have been painters and singers of stories depicted in scrolls. They tell the stories of Muslim saints (pirs and fakirs) as well as Hindu Gods and Goddesses, and offer devotion to saints at Muslim shrines. In the past, they used to wander from village to village, receiving rice, vegetables, and coins for their recital. They would unroll a scroll, a frame at a time, and sing their own compositions. But competition from other media eroded this way of life and now the Patuas are trying to adapt to changing conditions. In response to this cultural crisis and as a means to make extra money, a group of women from Naya village near Calcutta recently formed a scroll painters' collaborative. As the film progresses, the women candidly discuss issues of Islam and birth control, victimization of women, female education, poverty and work, religious tolerance and intolerance, and depict some of these ideas in the scrolls themselves. Women painters want to tell their own stories in songs and pictures, illustrating their lives of hardship and endurance. These stories attest to what it means to be a woman in Bengal and India today, demonstrating how a small group of determined women can empower themselves by adapting an ancient art to new conditions. The presentation of this film loop coincided with the presentation of several contemporary Patua scroll paintings in the adjacent exhibition *Many Visions, Many Versions: Art from Indigenous Communities in India*.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Many Visions, Many Versions: Art from Indigenous Communities in India*

Image: Still from *Singing Pictures*, 2005. Documentary Educational Resources.



URBANSREEN: ALEX MCLEOD: PHANTASMAGORIA

January 25—April 29, 2018

Artist: Alex McLeod

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

The artistic world of Alex McLeod is filled with imaginative digital landscapes populated by mind-bending objects and characters. For Surrey Art Gallery's offsite venue UrbanScreen, McLeod's site-specific digital animation *PHANTASMAGORIA* used the architecture of Chuck Bailey Recreation Centre as a playground for experimentation. Dazzling shapes and patterns moved across the windows of the building in a display of optical splendour, constantly moving between two and three-dimensional space. In a game of suggestion, *PHANTASMAGORIA* dissolved the boundary between reality and fantasy, reminding us of the laws of physics before breaking them in a brilliant display of colour.

A master of digital animation, McLeod's subjects include impossible geometric constructions, vivid textures, and discontented (yet charming) creatures, drawn out of a vibrant virtual environment. In his work, these elements are composed in an ever-evolving series of animated tableaux that playfully experiment with physics, light, and form. All the while, McLeod invites viewers to observe the struggles of the beings who inhabit these fantastic realms, reflecting upon our own projected desires in the process.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Artist Talk, Demonstration, and Onsite:** Event: Thursday, April 27. Animation artist Alex McLeod guided visitors through his creation process with live commentary over a recorded work session. Visitors joined McLeod afterwards to see his artwork *PHANTASMAGORIA* onsite at UrbanScreen. This was followed by the onsite screening of youth digital art projects from Chuck Bailey's skate park and gym programs, the City's Community Art Program, and the Gallery's Art Together participants.

Image: Installation view of *PHANTASMAGORIA* at UrbanScreen. Photo: Brian Giebelhaus.



URBANSREEN: YOUTH DIGITAL ART SCREENING

April 27, 2018

Artists: Youth Artists

Organizer: Animation Month is in partnership with Surrey Art Gallery, Community Art Program, and Arts Umbrella

Origin of Exhibition: Chuck Bailey Recreation Centre

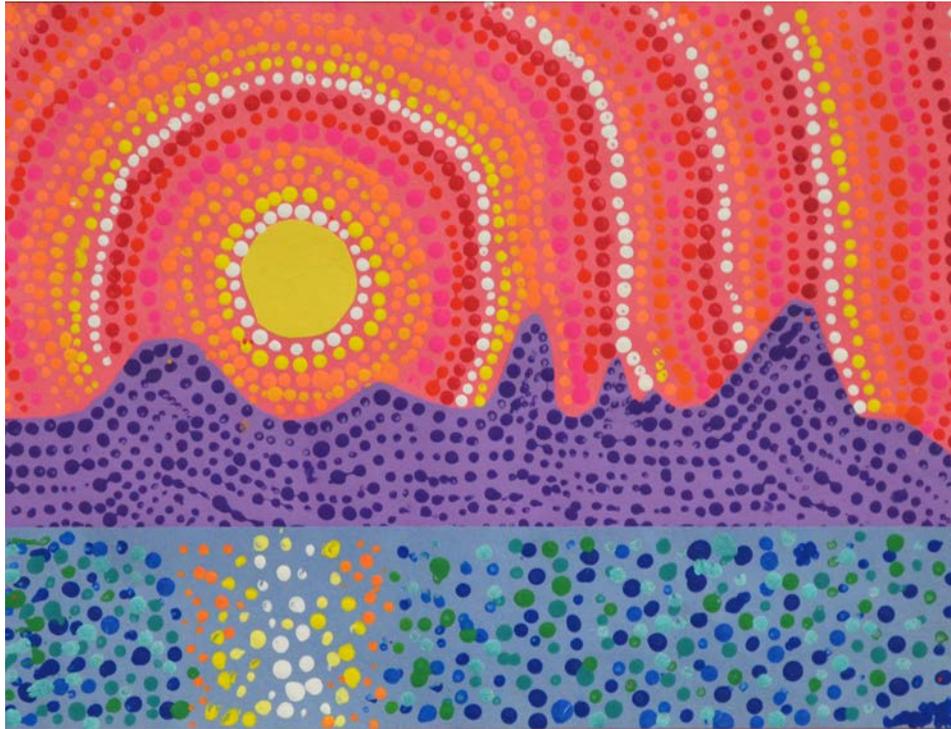
Part of the vision of the UrbanScreen venue was to engage youth who participate in recreation centre programs and use the youth park. Since 2012, when the Youth Park Coordinator brought forward youth's interest in screening their work at an UrbanScreen Advisory Committee meeting, Surrey Art Gallery has partnered with the Chuck Bailey Recreation Centre and skate park for event screenings. Youth collaborated on this project that they conceptualized, filmed, and edited together.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Onsite Event:** Thursday, April 27. Following the Youth Night at UrbanScreen, local youth premiered new digital artworks they created.
- **Art Together:** Thursday, April 27. Simranpreet Anand and Edward Westerhuis led participants in working with varying materials, including clay, drawing materials, and digital tools.



Images Above: Youth celebrating their own videos realized on UrbanScreen. Below: A young artist creates her own projected artwork at the onsite event for the Youth Digital Screening. Photos: Brian Giebelhaus.



ART BY SURREY ELEMENTARY SCHOOL STUDENTS

February 10—May 18, 2018

Artists: 51 elementary school students

Curators: Surrey School District (SD36) and Surrey Art Teachers Association (SATA)

Origin of Exhibition: Surrey School District

Surrey Art Gallery annually hosts an exhibition showcasing the creativity of students participating in the Surrey School District's art education programs and the value of art education in the BC School curriculum. This exhibition is developed in cooperation with the Surrey School District and its art teachers. The 2018 *Art by Surrey Elementary Students* exhibition featured artworks by 51 students accompanied by lesson plan information and artist statements.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception:** Tuesday, February 13. Students came with their parents to celebrate the opening of the elementary school show. Gallery Director Liane Davison and head of SATA gave welcoming remarks and teachers presented certificates for their students.
- **School Programs:** Docents were trained to tour the exhibition by education staff and guided tours included this exhibition.

Image: Jeena Dhudwal, *Sunrise Over the Pacific Ocean*, 2017, tempera paint on paper.

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Images: Liane Davison delivering opening night remarks for the Elementary School Students exhibition; Students and their teacher with their artworks; Students being individually acknowledged with a certificate from their teacher with family and friends. Photos: Brian Giebelhaus.



JIM BIZZOCCHI: AMBIENT LANDSCAPES

February 4, 2018 – January 27, 2019

Artist: Jim Bizzocchi

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

Drawn from travels along the coast of British Columbia and the Canadian Rockies, Jim Bizzocchi’s multimedia installation *Ambient Landscapes* combined photography, video, and computer technology to generate moving landscape imagery. Through the use of video layering and image manipulation, Bizzocchi carefully transformed these landscapes, allowing mountains, trees, rivers, snow, ice, and rock formations to emerge and dissolve in a state of constant evolution. Computer software spontaneously generated the images seen on the screens, meaning that no two playthroughs of the work were the same. Another computer algorithm generated an accompanying soundtrack. Connecting and contrasting the organic growth of our natural world with the consciously planned decisions of the human artist and the designed unpredictability of computational art, *Ambient Landscapes* allowed visitors to experience the spontaneous wonder of nature within the calm of the Gallery.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Opening Reception & Artists Conversation:** Saturday, June 2. Exhibiting artists Ben Bogart and Jim Bizzocchi talked about the role of computer programming and image choices, generative art, ambient video, and the histories of abstraction in art and film in a conversation facilitated by Curator Rhys Edwards.
- **School Programs:** Docents were trained to tour the exhibition by education staff and guided tours included this exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher’s Guide.



Images: Installation views and stills of *Ambient Landscapes*. Photos: Glenn Crawford and staff.



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

April 14—June 10, 2018

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

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

Our world is marked by the ever-increasing movement of peoples, products, ideas, and information over vast distances and at rapid speeds. Yet the free flow of goods, humans, information, and money is one of the most highly contested issues of our present time. Meanwhile, nature has always depended upon the mobility and migratory patterns of living creatures and elemental movement of inanimate materials. Drawing exclusively from Surrey Art Gallery's permanent collection, the 27 artworks presented in *Flow: From the Movement of People to the Circulation of Information* addressed the action, concept, and metaphor of movement in the myriad of ways that only art can capture. While the media and techniques of creation differ widely, the artworks in the exhibition fall into five primary categories: the movement of goods, the migration of peoples, the circulation of information and data, the movement of human bodies, and the movement of nature in the form of weather, water, or wind. Rather than naturalize the need for the eternal mobility of people and unfettered flow of goods across borders by pointing to the ubiquity of movement and migration in nature, these artworks highlight the complexity and paradox of movement across human and non-human environments. Artists seek to represent the ever-changing flows of the daily life in order to better understand the world and our place within it. Like a confluence of streams or rivers, the artworks presented in this exhibition form temporary meeting points in the circulation of ideas across boundaries.



Images: Youth discussing artworks in *Flow*; Experiencing a performance by Chun Hua Catherine Dong on the opening night of *Flow*, filmed by artist Don-Li-Leger. Photos: Pardeep Singh.



EDUCATION & ENGAGEMENT PROGRAMMING:

- **Artist Talk and Opening Reception:** Saturday, April 14. Celebrating the opening of spring exhibitions, *Flow: From the Movement of People to the Circulation of Information*; *Elizabeth Hollick: Body Politic*; *Ben Bogart: Watching and Dreaming* and *Praxis: Art from the Surrey Art Teachers Association*, there was an artist talk with Elizabeth Hollick and a performance by Chun Hua Catherine Dong in partnership with local collective AgentC Projects.
- **Panel Discussion and Book Launch:** Friday, April 27. For “Adjacentlands: Conversation on Contemporary Art and Book Launch,” visual artists Nep Sidhu and Sandeep Johal, along with writer Manjot Bains, discussed experimentation, collaboration, social justice, and innovative ways to engage new audiences. The event also included Nep Sidhu’s: *Shadow in the Major Seventh* publication launch. This event was co-presented with KVP Entertainers and Nanak Foods.
- **Exhibition Tour:** Saturday, May 5. Curators Jordan Strom and Rhys Edwards led an exhibition tour of *Flow: From the Movement of People to the Circulation of Information* and *Elizabeth Hollick: Body Politic*. These two exhibitions showcased a world that is always changing on an individual and societal level. This conversational exhibition tour provided the opportunity for visitors to reflect on how contemporary art engages with the world and the different methods artists choose to do so.
- **Family Sunday:** Sunday, June 10. The theme of “Make it! Move it!” inspired learning through play to build a 3D growing collaborative network and families participated in activities that included sketching, sculpting, and stamping. South Asian Arts artists led a music-making and movement workshop, encouraging inclusive participation and experimentation with instruments and dance moves.
- **School Programs:** Docents were trained by education staff. Guided tours included this exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher’s Guide.
- **Art Together:** Tuesday, April 3. This performance art workshop with Chun Hua Catherine Dong encouraged participants to experiment with movement. Participants created live art images and actions, fostering new understanding of the body-based art in our everyday lives.

Image: Engaging with Brian Howell’s work *Newspaper Conveyer System* from *Flow*. Photo: Pardeep Singh.

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Images: Local artist Elizabeth Hollick speaking at the opening reception of her exhibit *Body Politic*; Listening to Elizabeth Hollick artist talk for the opening night of *Flow, Body Politic, Watching and Dreaming and Praxis*; Local artists, Don-Li-Leger, Bobbi Kozinuk, and friends interacting with Paul Wong's work *Mah Jong* from *Flow*. Photos: Pardeep Singh.



ELIZABETH HOLLICK: BODY POLITIC

April 14—June 10, 2018

Artist: Elizabeth Hollick

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

Often startling and always colourful, Elizabeth Hollick's paintings unite the human body with the world at large. Hollick is celebrated throughout Surrey for her lively figurative paintings of local places, stories, and characters. For many years, she has also been fascinated by human anatomy, as well as the architecture and landscape of White Rock. Each painting in *Body Politic* portrayed the connections between the privacy of the interior world and the development of society at large.

In a series of works titled "Body Parts in Strange Places," impossibly large organs lie embedded in construction projects throughout the city. Works from this series were joined by other pieces from Hollick's extensive catalogue, combining to portray the breadth of her imagination and whimsy.

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

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Flow: From the Movement of People to the Circulation of Information*
- **School Programs:** Docents were trained by education staff and Elizabeth Hollick. Guided tours included this exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.

Image: Installation view of *Body Politic*. Photo: SITE Photography.



BEN BOGART: WATCHING AND DREAMING

April 14 – June 10, 2018

Artist: Ben Bogart

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

As an artist and programmer, Ben Bogart's artmaking bridges the fields of art and science and frequently works with self-developed forms of AI to deconstruct and recompose a variety of pre-existing and newly created imagery. In the case of *Watching and Dreaming*, the artist programmed computers, using complex software algorithms, to "watch" these classic sci-fi films: Stanley Kubrick's *2001: A Space Odyssey* (1968), Ridley Scott's *Blade Runner* (1982), and Steven Lisberger's *TRON* (1982). Bogart selected these films in part because their stories address the potential future impacts of artificial intelligence (AI) on human life. The artist also chose these films because of their potential impact on the present generation of AI researchers. In his revisioning of these films, Bogart breaks apart the frames and sounds into millions of image and audio fragments that are used in the construction of new still and moving images. In the *Watching* series of video projections and the *Precepts from Watching* series of light-boxes, the artist constructed computational systems that categorize, process, and organize fragments from each of the sci-fi films according to similarities in their size and colour. In doing so, Bogart indirectly gives the images in the Gallery a resemblance to the original source material, yet the results are transformed and made anew. The results were colourful semi-abstract collages and (in the case of the still images) tapestries where the viewer may pick out familiar forms. While Bogart's larger intent with machine creation (and "machine learning" more broadly) was to investigate the nature of representation, this set of artworks also invited the visitor to consider the role science fiction plays in how we think about artificial intelligence and the constructed nature of our own perceptions. The artworks in *Watching and Dreaming* also asked the visitor to think about the limits and new frontiers of cinema and the future of image-making and consider how machines can be mirrors through which we can reflect on what it means to be human.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Flow: From the Movement of People to the Circulation of Information* and Jim Bizzocchi *Ambient Landscapes*.
- **Artists Conversation:** Saturday, June 2. Exhibiting artists Ben Bogart and Jim Bizzocchi talked about the role of computer programming and image choices, generative art, ambient video, and the histories of abstraction in art and film in a conversation facilitated by Curator Jordan Strom.

Image: Stills from *Watching and Dreaming*.



PRAXIS: ART FROM THE SURREY ART TEACHERS ASSOCIATION
May 11—August 19, 2018

Artists: Florence Carlsen, Christina Farrant, Russ Frampton, Laura Hackett, Karyn Johnson, Julia Kreuz, Katherine Manning, Dean Mitchell, Norma Nickel, Paul Pahal, Nicole Porter, Alex Reed, Joel Searcy, Clayton Stephens, Brian Tattam, Sofia Trujillo, Leanne Whynot

Curator: Artist selected

Origin of Exhibition: Surrey Art Teachers Association

Preoccupied with the education of tomorrow’s artists, art teachers rarely have the chance to exhibit their own work. *Praxis: Art from the Surrey Art Teachers Association* switched up the lesson plan and featured 18 local teachers showcasing their own artistic talent through a display of rarely seen paintings, drawings, photographs, and sculptures.

The artworks explored diverse themes, engaging with people, places, and current issues. Some works embodied a fascination with the human form; some conveyed longing for specific places, home and abroad; and others were concerned for the welfare of the natural environment. Each artist demonstrated the reciprocal process of education: just as a child’s mind grows through education, so too can dedication to the betterment of others result in self-discovery and artistic development on the part of teachers. Through their myriad pursuits, the artists of *Praxis* demonstrated a lifelong commitment to their own learning and to the creative imagination.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Flow: From the Movement of People to the Circulation of Information*
- **Opening Reception:** Thursday, May 17. In a celebratory event with colleagues, students, families, and friends, participating artists and project coordinators from Surrey Art Teachers Association Brian Tattam and Christina Farrant spoke about the development of the exhibition and richness of the artwork presented in relation to ideas of theory in practice. Gallery curators Jordan Strom and Rhys Edwards also spoke about the participating artists’ contributions towards local art education.

Image: Visitors view the wide range of artworks by Surrey art teachers from the opening night of Praxis . Photo: Staff.

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Images: Visitors view the wide range of artworks by Surrey Art Teachers from the opening night of *Praxis*. Photos: Staff.



ARTS 2018

June 30—September 1, 2018

Artists: Syby Abraham, Durrah Alsaif, Om Atman, Mary Frances Batut, Linda Bickerton-Ross, Hazel Breikreutz, Larry Breikreutz, Ryan Broderick, Tyler Alan Brown, Ewa Brzezinski, Melissa Burgher, Elizabeth Carefoot, Carmen Chan, Wei Chen, Ying-Yueh Chuang, Grant Crawford, Nino Dobrosavijevic, Dione Dolan, Tom Douglas, Bev Ellis, Polly Faminow, Vladimira Fillion-Walkenreuther, Kathleen Gaitt, Katina Giesbrecht, Keith Harris, Melanie Hawes, Linda Johner, Susan Johnston, Amanda Kay, Gunilla Kay, Karen Kroeker, Yvette Lauer, Amy Lee, Johnathan Lee, Emilie Mae, Chito Maravilla, Annette Nieukerk, George Omorean, Paula Parkman, Melissa Peacock, Linda Pearce, Nino Persiani, Christine Leviczky Riek, Amiee Risby, Erik Rissiek, Margaret Strickland, Lenka Suchanek, Fanny Tang, Roxsane K. Tiernan, Jack Turpin, Raymund Valerio, Mandeep Wirk, Ketty Haolin Zhang, Jennifer Hough, Namhyung Cho, Kenneth Yuen

Curators: Juried

Origin of Exhibition: Arts Council of Surrey

This annual juried exhibition, organized by the Arts Council of Surrey in collaboration with Surrey Art Gallery, generates awareness of local artists' work and plays an important role in emerging artists' professional development. Works ranged from traditional paintings to electronic media. They were selected for their innovation in their use of mediums and ability to present content relevant to the Gallery's audiences.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Artists Conversation & Opening Reception:** Friday, June 29. *Land Songs, Water Songs / Chants de terre, Chants d'eau* artists Peter Morin and Ziya Tabassian began the evening with a performance, and were joined by collaborating artists Marie Côté in a conversation facilitated by Curator Jordan Strom. Welcoming remarks and announcements of the ARTS 2018 award recipients, as well as recognition of the public art designs, artists, and leaders of the Katzie, Kwantlen, and Semiahmoo First Nations followed.

Image: Installation view of ARTS 2018. Photo: SITE Photography.

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Images: Liane Davison and Joanne Dennis announcing award recipients from *ARTS 2018*; A young visitor contemplates Durrakh Alsaif's artwork *Queen (09.26.2017)* during the opening of *ARTS 2018*; Semiahmoo First Nation Chief Harley Chappell remarks on the celebration of public art designs. Photos: Pardeep Singh.



LAND SONGS, WATER SONGS / CHANTS DE TERRE, CHANTS D'EAU

June 30—September 1, 2018

Artists: Peter Morin, Marie Côté, Ziya Tabassian

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

For Winnipeg-based artist Peter Morin who is Tahltan and Quebec artists Marie Côté and Ziya Tabassian, drums are essential instruments in building connections with environment, territory, and history. Drums are made to be held, to connect with the body. Hands move and manipulate the materials to make worlds. Drums are heartbeats from which songs are born. The art installation *Land Songs, Water Songs / Chants de terre, Chants d'eau* built on Morin and Côté's residency at Surrey Art Gallery in the fall of 2017. For the new work, the two artists collaborated with musician and internationally celebrated tombak (Iranian drum) player Ziya Tabassian to consider the sonic system of the drum, the materiality and territoriality of the land, and bodies of water. As part of her residency component in the lead up to the exhibition, Côté went to see local South of Fraser clay deposit sites and sourced clay for the collaboration with Morin and Tabassian with the assistance and support from local First Nations artists. The abstract pours of liquefied clay (known as slip) on the Gallery walls were generated by Côté in response to the drinking water crisis faced by many Indigenous communities across Canada, including the Semiahmoo Nation. The resulting multimedia installation symbolically encapsulated the ways that drums, land, and water can become interfaces for culture, language, and storytelling. As part of their activation of the installation, Morin and Tabassian faced off against each other with alternating drumming and the exchange of gambling sticks (both the drums and the sticks had been made collaboratively by both Morin and Côté). For Morin, his performance with Tabassian considered different "sonic systems and how they are able to talk to each other." This exhibition was presented as part of Open Sound 2018.

EDUCATION & ENGAGEMENT PROGRAMMING.

- See: *ARTS 2018*

Image: Peter Morin and Ziya Tabassian perform at the opening of *Land Songs, Water Songs*. Photo: Pardeep Singh.

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Images: A collaborative performance between Peter Morin and Ziya Tabassian during the opening of *Land Songs, Water Songs*; Responding to questions from the audience, artists in conversation with Peter Morin, Ziya Tabassian, and Marie Côté; Semihamoo First Nation Chief Harley Chappell, Kevin Kelly, and Damien George performing a song at the opening of *ARTS 2018* to honour those present. Celebrated Reconciliation through public art, artists Trenton Pierre, Wes Atone, Drew Atkins, Phyllis Atkins, Anthony Gabriel, Brandon Gabriel, and Leslie Wells were recognized for their public art designs. Photos: Pardeep Singh.



THE ART OF WARMTH: PEACE ARCH WEAVERS AND SPINNERS GUILD

August 25 – November 10, 2018

Artists: Mikolt Brown, Jacqueline Chong, Elke Denhart, Linda Fosti, Heather Gilbertson, Donna Hunter, Linda Kunster, Triss Matthews, Marian McDowell, Joan Miller, Barbara Mitchell, Ann Rabas, Margaret Rose, Joan Rosin, Lynne Russell, Carol Strauss

Curator: Artist organized

Origin of Exhibition: Peace Arch Weavers and Spinners Guild

The Peace Arch Weavers and Spinners Guild, one of the oldest community arts organizations in Surrey, is dedicated to the celebration and development of fibre text and textile arts in all of its forms. Through felting, knitting, hand spinning, and weaving, Guild members create an abundance of beloved items for the home and the wardrobe. Artworks in *The Art of Warmth* spanned the full range of the medium, from traditional items such as Coast Salish blankets and silk scarves to elaborate tapestries and a vest made entirely of dog hair. Each garment, accessory, and decoration was made by hand using both classical and modern techniques.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Connecting Threads*

Images: Installation views of *The Art of Warmth*. Photos: Staff.



URBANSREEN: NICOLAS SASSOON: LIQUID LANDSCAPES

September 21, 2018—April 28, 2019

Artist: Nicolas Sassoon

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

Inspired by photographs of key geographic sites around Surrey—such as Redwood Park, Nicomekl River, and Serpentine Fen—digital artist Nicolas Sassoon created a series of hypnotic animations for UrbanScreen. Changing every night, the animations invoked rippling reflections, flowing waves, and the growth and decay of foliage. Rendering the scenes in an abstract, site-specific colour scheme, the work offered up an impression of Surrey’s natural environment. Simultaneously, through the use of a stylized pixel aesthetic, Sassoon alluded to how digital technology continues to mediate our experience of the world around us, whether through visualization software, cellphone cameras, or surveillance technology. In this way, the artwork celebrated the geographic diversity of Surrey and challenged audiences to think about our complicated relationship with nature and technology.

EDUCATION & ENGAGEMENT PROGRAMMING:

- **Artist Talk & Demonstration:** Friday, September 28. Nicolas Sassoon talked about his practice, uniting retro computer aesthetics, data visualization, internet, art, and the public realm, as well as discussed *Liquid Landscapes*. Following the talk, attendees joined him onsite at UrbanScreen to view the youth digital art screenings and *Liquid Landscapes*.

Image: Nicolas Sassoon with *Nicomekl River*, from *Liquid Landscapes*. Photo: Pardeep Singh.



URBANSOON: YOUTH DIGITAL ART SCREENING

September 28, 2018

Artists: Chuck Bailey, Community Art, and Art Together participants, and artists from the Gallery's Indigenous Contemporary Art Intensive artists Alanna Edwards, Naomi Kennedy, Avishka Lakwijaya, Atheana Picha, and Kelsey Sparrow

Organizer: Chuck Bailey Recreation Centre, Community Art Program, Surrey Art Gallery

Origin of Exhibition: Chuck Bailey Recreation Centre

During the Summer of 2018, five emerging artists joined the Gallery staff team as the Indigenous Contemporary Art Intensive. Conceived by Gallery artist-educator Roxanne Charles and Curator of Education and Engagement Alison Rajah, the Intensive took residency in the TechLab. Through workshop sessions with mentoring artists and cultural workers and off-site visits, the artists responded to their time spent at the Gallery by creating artworks, including those for the UrbanScreen. A second screening of their work occurred during Pixel Art Party in April 2019.

Mentoring sessions included: Peter Morin, Marie Côté, and Ziya Tabassian in relation to their Surrey Art Gallery exhibition *Land Songs, Water Songs / Chants de terre, Chants d'eau*; Ayumi Goto, Peter Morin, and Tarah Hogue in relation to their exhibition *how do you carry the land* (Vancouver Art Gallery); Joni Cheung in relation to the exhibition *I know you are but what am I* (Centre A); Brian McBay and Amy Nugent (221a); Denise Ryner and staff in relation to exhibitions *Breaker of Horses* and *Crania* (Or Gallery); Kimberly Phillips, Danielle Green, Emily Dundas Oke, Gabi Dao, and Melissa Woo in relation to *(untitled) a mountain bought but not yet named, Progression and Rhythms in Eight, my auntie bought all her skidoos with beading money* (Contemporary Art Gallery); Bill Reid Gallery staff; Museum of Vancouver staff in relation to *Haida Now*; Vancouver Mural Festival staff; breadth and focus filming with Edward Westerhuis; filming with Glen Chua; Jason Woolman in relation to *čəsnaʔəm, the city before the city* (Musqueam Cultural Centre); weaving with Debra Sparrow; museum visit with Jill Baird, Pam Brown, and the Native Youth Program participants (Museum of Anthropology); text and image strategies with leannej (Leanne Johnson) and My Name is Scot (Scot Keefer); weaving and carving workshops with Roxanne Charles and Debbie Westergaard Tuepah; studio visit with Drew Atkins; After Effects and Premiere Pro with Patrick Daggitt; voice and sound with Tawahum Justin Bige; artist visit with Raymond Boisjoly; graffiti and beading with Jeska Slater; digital art with Nicolas Sassoon; and Gallery staff and community partners.

Funding was secured from BC Arts Council's Youth Engagement Program, Heritage Canada's Young Canada Works (YCW) Summer Students and Building Careers in Heritage Programs, and Vancouver Foundation.

Image: Youth participants show their projected artworks during Youth Digital Art Screening. Photo: Pardeep Singh.



EDUCATION & ENGAGEMENT PROGRAMMING:

- **Screening of Digital Art Projects:** Friday, September 28. Youth from Chuck Bailey's skate park and gym programs, the City's Community Art Program, and the Gallery's Art Together screened videos and animations they created individually and collaboratively during workshops, and artists in the Gallery's Indigenous Contemporary Art Intensive also premiered their artworks. Additional hands-on art activities included stop-motion animation, claymation, and a live projection.
- **Art Together:** Friday, September 28. This digital art screening included youth works that were created at the previous Art Together session on September 18.



Images Above: Alanna Edwards and her video *Piptugwigit*. Below: Avishka Lakwijaya and his video *Change through Stills*, and Atheana Picha with her digital art video. Photos: Pardeep Singh.



CONNECTING THREADS

September 22—December 16, 2018

Artists: Inese Birstins, Pat Cairns, Elizabeth Carefoot, Roxanne Charles (with Feather Arnouse, Harley Chappell, Leann Wells, Samantha Wells, and Joan Williams), Barbara Cole, Barry Goodman, Adad Hannah, Robert Houle, Eva Kupczynski, Cora Li-Leger, Bettina Matzkuhn, Monika Napier, Robin Ripley, Diane Roy, Ruth Scheuing, Nep Sidhu, Margaret Sutherland, Barbara Todd

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

Artists recognize the commonplace and fundamental role that textiles play both inside and outside the home. Often categorized within the fields of craft or fashion, textiles still often do not receive the same degree of exposure in contemporary art museums as do other media such as painting, sculpture, and photography. Art historians in the 1970s had shown how this marginalization of the textile arts has been associated with a deep-seated devaluation of women's domestic labour and domestic creativity. In the closing decades of the 20th century, it was women artists who led the way in asserting the critical importance of textiles as an art form—often doing so at the expense of viable art careers. At the beginning of the 21st century, contemporary artists, of all gender persuasions, continue to create astonishing works using fibre materials as a medium and exploring textiles as an infinitely rich subject.

Drawn from Surrey Art Gallery's permanent collection, along with other artworks that were under review for acquisition, the fibre artworks collected together here displayed a range of themes and styles: a sewn fabric sculpture in which the body's organs are displayed outside of its torso; needlepoint portraits of famous twentieth-century French philosophers; a stuffed sculpture meant to capture the "dark matter" of quantum physics; an aerial map of Surrey created through woven cedar bark and contemporary building cladding; and a deconstructed men's suit made to look like a spider, inspired by Penelope in Homer's classic poem *The Odyssey*, were just some of the images and objects on display. In *Connecting Threads*, the majority of the work was created by artists based in British Columbia, with several others by artists living and working in Ontario, Quebec, and Alberta. The works presented had their origins from the late 1970s right up to 2018. Taken together, these selections examined the human bond with nature, the deep relationship between the past and the present, the importance of interpersonal and intergenerational relationships, and the critical relevance of community and cross-cultural dialogue.

Image: Viewing Cora Li Leger's *Lineage* artwork during opening night of *Connecting Threads*. Photo: Pardeep Singh.



EDUCATION & ENGAGEMENT PROGRAMMING:

- **Panel & Opening Reception:** Saturday, September 23. Celebrating the opening of our contemporary textile art exhibitions *Connecting Threads*; *Maggie Orth: Moving Towards Stillness*; *Kathy Slade: This is a chord, This is another*; *The Art of Warmth: Peach Arch Weavers and Spinners-Guild*; and *Bearing Witness*, there was a panel discussion with *Connecting Threads* artists Roxanne Charles, Bettina Matzkun, and Ruth Scheuing. Attendees were invited to engage with the participatory installation *Bearing Witness* by Roxanne Charles and Debbie Westergaard Tuepah.
- **Family Sunday:** Sunday, October 14. In “Tactile Textiles,” families experimented with fibre arts through the creation of pom-poms, textured clay clothes, collaged art monster characters, and more. *Bearing Witness* grew in size as many added their braided fabric pieces with hands-on technique demos. Surrey Textile Centre and members of Peace Arch Weavers and Spinners club helped participants learn how fabric and yarn is created. Foolish Operations performed a musical dance piece with yarn and a workshop to think about movement and our history to the material.
- **Exhibition Tour:** Saturday, October 20. Exhibiting artists Kathy Slade and Robin Ripley with Gallery Curator Jordan Strom shared their reflections on their works in *Connecting Threads* and *Moving Towards Stillness* exhibitions. Attendees learned about how the artworks were made, what inspired them, and how the works challenge our assumptions about art.
- **Art Together:** Tuesday, December 4. Participants explored a variety of textiles and created fabric collage with *Connecting Threads* artist Bettina Matzkun. They drew designs and sewed them by hand into postcard-size scenes using versatile stitching techniques.
- **School Programs:** Docents were trained by education and curatorial staff. Guided tours included this exhibition. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher’s Guide.

Images: Audience at opening reception of *Connectin Threads*; Artist Bettina Matzkun speaking at the reception. Photos: Pardeep Singh.



KATHY SLADE: THIS IS A CHORD, THIS IS ANOTHER.

September 22–December 16, 2018

Artist: Kathy Slade

Curator: Jordan Strom

Origin of Exhibition: Surrey Art Gallery

While her art incorporates other forms of media, such as video, book making, and music, it is the medium of textile that Kathy Slade has returned to most frequently since she started exhibiting art close to 30 years ago. *This is a chord. This is another.* examines Slade's decade and a half long practice of making textile-based artworks that have focused in particular on the subjects of music and sound. With many of the works presented in this exhibition, Slade celebrates the relationship between female empowerment and fibre art and rejects the imperative of the handmade. She creates much of her work with the aid of machines and professional collaborators. Often forgoing the gesture of her own hand, the works presented here demonstrate how she pulls from existing pop culture and underground culture imagery to make her pictures and objects. Her work assembles remnants and fragments from film, literature, music, and art history. Many of the works in the exhibition demonstrated the influence of Minimalism and Conceptualism on Slade's practice. Yet, the artist's minimal, monochromatic, and mostly embroidered works are charged with the passion of fandom, a noisy and rebellious spirit that is at odds with work associated with these two art movements. Moreover, many of Slade's pictures—including the rock n' roll associated imagery—are a far cry from the traditional image of the embroiderer as a quiet and socially isolated female figure so often depicted in historical literature and film. Many of the works in the exhibition celebrated the do-it-yourself culture of both non-professional textile-making and rock n' roll culture. The DIY culture of textile arts is echoed in her instructional abstractions of "Learn Guitar" manuals and stitched notations of guitar chords popular in rock music. The title alludes to the punk rock maxim first coined by Mark Perry in 1976: "This is a chord. This is another. This is a third. Now form a band." *This is a chord. This is another.* highlighted the fact that we all have the ability to draw inspiration from the ordinary world around us—to be a musician, an artist, and an influencer of social transformation.

Image: Discussing Kathy Slade's artworks during the opening reception of *This is chord, This is another.* Photo: Pardeep Singh.



EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Connecting Threads*
- **School Programs:** Docents were trained by education staff and artist Kathy Slade. Guided tours included this exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.



Images: High school tour with Engagement Facilitator Sophie Vandenbiggelaar; local artists and KPU Fine Arts graduates Durrakh Alsaf, Amiee Risby, and Syby Abraham tour Kathy Slade's *This is chord, This is another*. Photos: SITE Photography and Pardeep Singh.



MAGGIE ORTH: MOVING TOWARDS STILLNESS

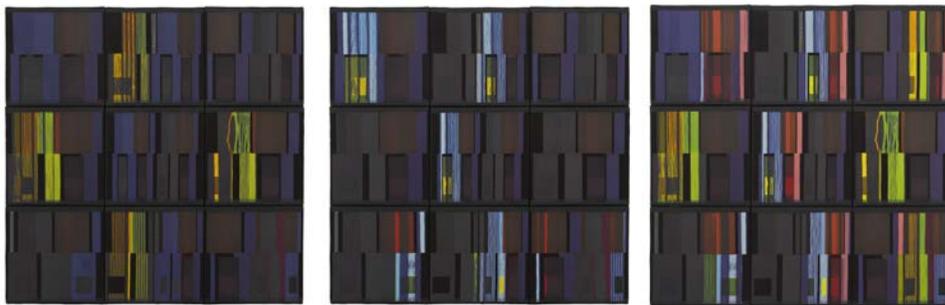
September 22 – December 16, 2018

Artist: Maggie Orth

Curator: Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

The colour-change textiles of Maggie Orth fuse divergent modes of art-making into a seamless whole. Each of the three works in *Moving Towards Stillness* was a synthesis of ancient craft, cutting-edge technology, utility, and decoration. Pushing the boundaries between weaving and coding, the works featured conductive yarn woven into the back of its weave. When a visitor pressed a nearby button, heat-sensitive ink printed onto the weave changed colour, creating a vibrant tapestry of patterns. Over time, these patterns were continually burned into the weaving permanently, as the ink failed to return fully to its original dark colour. By connecting the tactility and fragility of traditional crafts with the abstraction of digital software, Orth's art upended the conventional values associated with each. *Moving Towards Stillness* questioned the paradigmatic position that technology and design hold in contemporary culture while highlighting the ephemeral quality of art and life generally.



Images: Installation view of *Moving Towards Stillness*; Colour changes and transforms with heat-sensitive ink for *Barcode Man*. Photos: SITE Photography and courtesy of the artist.



EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Connecting Threads*
- **Artist Talk with Maggie Orth:** Saturday, November 3. Maggie Orth shared her practice—with research that blends together the fields of computer science, sensor technology, fashion, and design—and talked about the interactive textile artworks in her exhibit *Moving Towards Stillness*, moderated by Assistant Curator Rhys Edwards.
- **School Programs:** Docents were trained by education and curatorial staff. Guided tours included this exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.



Images: Interacting with Maggie Orth's artwork; High school students touring and learning about Maggie Orth's *Moving Towards Stillness* exhibition. Photos: Pardeep Singh.



BEARING WITNESS

PARTICIPATORY INSTALLATION

September 28—December 16, 2018

Artists: Roxanne Charles & Debbie Westergaard Tuepah

Curator: Alison Rajah

Origin of Exhibition: Surrey Art Gallery

Alluvial forests, like Bear Creek Park, are fed by the nutrients of its water source and by salmon. These forests get their name from the nutrient-rich “alluvium” (silt, sand, clay, and gravel) that is deposited when streams or rivers overflow their banks. Honouring these few remaining forests, artists Roxanne Charles and Debbie Westergaard Tuepah invited the public into *Bearing Witness*, a touchable fibre forest, to experience and contribute to its vitality.

They were able to look at and feel its inhabited giant wall loom, suspended trees, and flowing creek, and consider adding their own handmade element. They could make more fungal growths, wild roses, berries, land and water creatures, or whatever their imagination came up with. They tied, knotted, braided, and wove upcycled and recycled materials together to nurture the forest’s creative growth.

Bearing Witness celebrates the value in people coming together to bring about positive change, both in this place and in our environment at large. In the same way that everything in a forest is interdependent, so too was our experience and witness of this participatory installation where no offering was too small.

With the artists, the installation of *Bearing Witness* was made possible by artists Don and Cora Li-Leger and Karen Cancino; Gallery art educators Alanna Edwards, Sophie Vandenbergelaar, Simranpreet Anand, Cecily Nicholson, April Davis, Chris Dawson-Murphy, Lindsay McArthur, Naomi Kennedy, Avishka Lakwijaya, Atheana Picha, and Kelsey Sparrow; curatorial staff Jordan Strom, Rhys Edwards, and Suvi Bains; preparatorial staff Chris Dean, Scot Keefer, and Claire Chupik; Gallery Communications Coordinator Charlene Back; theatre technicians Shari Bell and Lloyd Balser; and the public.

Surrey Art Gallery acknowledges the support of Vancouver Foundation, BC Arts Council, and Heritage Canada.

Image: Engagement Facilitator Alanna Edwards with long-time docent Saker Senaratne contributing to the *Bearing Witness* installation. Photo: Pardeep Singh.



EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Connecting Threads*
- **School Programs:** Docents were trained by education staff and with artist Debbie Westergaard Tuepah. Guided tours included this exhibition. School programs included an Art Encounter workshop with artist-educator April Davis specifically designed to connect with the exhibition. Pre-and post-visit activities, curricular connections, and a vocabulary were included in a Teacher's Guide.
- **Art Together:** Tuesday, October 6 and November 6. In this two part workshop participants collaborated on a woven cape with hand made salmon roe and lights. The cape along with headpieces of local animals were paraded through the Light Festival at Bear Creek Park on November 6.



Images: Installation view of *Bearing Witness*; Artists Roxanne Charles and Debbie Westergaard Tuepah with their installation, soon to be filled with participatory fibre works from visitors. Photos: SITE Photography and staff.



IMPRESSIONS: CRESCENT BEACH PHOTOGRAPHY CLUB

November 17, 2018–February 10, 2019

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

Curator: Artist organized

Origin of Exhibition: Crescent Beach Photography Club

Inspired by the art of the Impressionists, Crescent Beach Photography Club challenged its members to explore the theme of the fleeting instant. From animal habitats to memories of past experiences, *Impressions* featured artists who took the photograph from its original state and transformed it into an image that soothes the soul and captures the imagination. Although group members used everything from smartphones to mirrorless lens cameras, the Impressionist theme promoted a consistent painterliness across the exhibit. In contrast to the accuracy and focus emphasized in journalism or fashion photography, many of the works in *Impressions* were abstract or suggestive, allowing visitors to develop a feel for the subject of the image based on sensation.

EDUCATION & ENGAGEMENT PROGRAMMING:

- See: *Connecting Threads*

Image: Derek Hayes, *Fall Tree*, 2016.



SOUND THINKING: TURN UP THE SOUNDSYSTEMS!

GENERATIVE SOUND TODAY

November 24, 2018

Artists: Arne Eigenfeldt, Norah Lorway, Amber Frid-Jimenez, George Rahi, Kiran Bhumber, Nancy Lee

Convenors: Philippe Pasquier & Jordan Strom

Moderators: Philippe Pasquier & Rhys Edwards

Origin of Exhibition: Surrey Art Gallery

Generative music (which changes every time it is played) is a rapidly growing field of contemporary musical composition and performance. As this computer-based form of music has evolved, so too has generative sound art installations being created for galleries.

Turn up the Sound Systems! gathered six artists whose practice, each in its own way, took advantage of the generative potential of machines in their creative process. The symposium was an afternoon of presentations, discussions, and short live performances around the theme of generative music systems. Panelists discussed what is gained and lost in using algorithms for artmaking and both the ethics and potentialities of generative technology.

Image: Audience members try out Kiran Bhumber and Nancy Lee's VR installation *Telepresence*. Photo: Pardeep Singh.

SURREY ART GALLERY - EXHIBITIONS

| new art | new ideas | new media | Exhibitions & Education in Contemporary Art since 1975



Images: Moderator Philippe Pasquier speaking with artists Kiran Bhumber, George Rahi, Arne Eigenfeldt, Amber Frid-Jimenez, and Nancy Lee; Sound Thinking artist talk; Trying out VR installation *Telepresence* by Kiran Bhumber and Nancy Lee. Photos: Pardeep Singh.

PERMANENT COLLECTION



The permanent collection forms a crucial foundation and essential core to the Gallery's exhibitions, publishing, and touring programs. The Gallery regularly presents works from its permanent collection. The collection also demonstrates significant holdings, not evident in other collections. For example, the acquisition of works by women artists who made significant contributions in the 1980s to Canadian art, from practices and media as diverse as photo conceptualism to fibre-based media. The Gallery has also been developing its collection of ceramic works. Over the coming year, the Gallery will endeavour to make acquisitions that expand the ethnic diversity of the collection and build historical works that help to tell the story of contemporary art since 1975.

Documentation

Artworks brought into the collection are documented in the following ways:

- Cataloguing with data entered into the MINISIS database, a collections management software;
- Agreements regarding ownership, exhibition and copyright rights, and licensing (in terms of digital media that may need to be migrated to new technologies and regarding the artist's

Image: Installation view of *Connecting Threads*, with Barbara Todd's *In Memoriam* (SAG2018.16.01), Barry Goodman's embroidered philosopher series (SAG2003.02.01-03), and Ruth Scheuing's *Metamorphoses #11 Spider* (SAG1996.07.01). Photo: SITE Photography.

intention for presentation). Over 90% of the collection now has agreements in writing regarding intellectual property;

- Photography including film, digital imagery, and video (if animated). All works currently have high-resolution professional digital photo documentation;
- Written directions for installation (informed by the artist);
- Written artist's statements are acquired upon acquisition;
- An artist's file is opened with information on their biography, reviews etc. which is maintained on an ongoing basis; and
- Appraisal for insurance and current fair market value.

Research and Publications

An Open Book is a publication series about artworks in Surrey Art Gallery's permanent collection. The Gallery commissions writers to produce brief essays about specific artworks in relation to the artist's biography and the history of their practice. Some publications also include statements written by the artists. Please refer to the Publications section for more information about *An Open Book*.

Sharing the Collection initiatives supports learning through teacher guides and resources for the Gallery's K—12 Sharing Perspectives: Indigenous Contemporary Art Workshop and educational posters and didactics for Gallery art educators and their students.

Exhibitions of Works from the Collection

In 2018, Surrey Art Gallery highlighted the permanent collection in two landmark exhibitions. *Flow: From the Movement of People to the Circulation of Information* was a wide-ranging exploration of the interconnection between the body, the economy, and society at large, while *Connecting Threads* demonstrated the relevance of contemporary textile art making in Canada. Both of these exhibitions featured recent major acquisitions to the collection and generated commentary on topics pertinent to contemporary culture.

Several artworks in the 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 Mark's 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 Graurer, Les Linfoot, and Davide Pan. For more information, please visit the Exhibitions section.

Loans to Other Institutions

Works in the permanent collection are loaned out locally and internationally to other museums for exhibition purposes. In 2018, the Morris and Helen Belkin Art Gallery at the University of British Columbia in Vancouver, BC, requested the loan of Gathie Falk's *Striped Shirting (Dark Grey and Off White)* as well as Sarah Leydon's prints *Untitled (Suddenly, There's a New Way of Thinking)* and *Untitled (They Say...)* for the reading and feminism-themed exhibition *Beginning with the Seventies: GLUT*, displayed from January 12 to April 7, 2018.

ACQUISITIONS



Don Hutchinson
Passage, 2007
Mid-range stoneware
22.5 x 40.5 x 26 cm
SAG 2018.01.01
Purchase



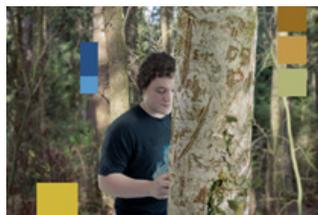
Don Hutchinson
Demon Chaser, 2005
Pit-fired stoneware with coloured wax
14.4 x 29.1 x 13.7 cm
SAG 2018.01.02
Purchase



Don Hutchinson
Phoenix, 2004
Soda-fired stoneware
36 x 27 x 16.6 cm
SAG 2018.01.03
Purchase



Paulo Majano
The River Edge, 2016
Digital print dry-mounted on styrene with protective laminate coating
172.8 x 132.1 cm
SAG 2018.02.01
Purchase



Paulo Majano
Carved Tree, [49.01208N, 122.39188W], 2015
Colour photograph with augmented reality interactivity for smartphone
75.3 x 100.7 cm
SAG 2018.02.02
Gift of the Artist

Don Hutchinson photos by Ken Mayer, *River Edge* installation view by SITE Photography., *Carved Tree* photo courtesy of the artist.



Chris McClure
Over Blackie Spit, 1984
Oil on canvas
61 x 91.5 cm
SAG 2018.03.01
Purchase



Leslie Wells
Chief of the Sockeye, 2018
Acrylic paint on seal skin drum
Dimensions unknown
SAG 2018.04.01
Purchase



Willa Downing
The Space Between-Double Negative, 2015
Mixed media on paper
391.2 x 347.2 cm
SAG 2018.05.01
Purchase



Nep Sidhu
Seva in Rhythm, Purpose & Expanse. When My Drums Come Knocking They Watch, 2018
Embroidery and acrylic on canvas
106.7 x 122 cm
SAG 2018.06.01
Purchase



Cora Li-Leger
Colonial, 2014
Box with silk, cotton gloves, photographic prints, booklets
Dimensions variable
SAG 2018.07.01
Purchase

The Space Between photo courtesy of the artists, all other photos: SITE Photography.



Cora Li-Leger
Lineage, 2018
Yarn sculpture
134.7 x 165.1 cm
SAG 2018.07.02
Gift of the Artist



Diane Roy
Neptune's Ear, 1984
Crochet sculpture
68.6 x 61 x 61 cm
SAG 2018.08.01
Gift of the Artist



Ruth Scheuing
Sogdian Child's Coat, 2009
Cotton jacquard weaving
152.4 x 127 cm
SAG 2018.09.01
Gift of the Artist



Erica Stocking
West Village Blanket, 2018
Cotton and wool weaving
181.3 x 152.4 cm
SAG 2018.10.01
Gift of the Artist



Laura Wee Láy Láq
Tlee Sa Lah Jar, 2017
Unglazed clay jar
10.5 cm height x 14.8 cm diameter
SAG 2018.11.01
Gift of the Artist

Photos: SITE Photography.



Vicky Marshall
Alley, 1985
 142.3 x 142.3 cm
 SAG 2018.12.01
 Gift of John and Sherrill Grace



Enn Erisalu
Recto Verso, 1993
 Mixed media on linen
 113.7 x 146.7 cm
 SAG 2018.13.01
 Gift of Ilana Aloni



Nancy Paterson
Machine in the Garden, 1993
 3-channel video with slot machine
 Variable dimensions
 SAG 2018.14.01
 Gift of the Artist



Micah Lexier
Preparatory Drawings for a Portrait of the Morrish Family, 1993
 Lithographic print on paper
 30.4 x 30.4 cm
 Set of six prints, edition 11/18
 SAG 2018.15.01
 Gift of Ian Thom

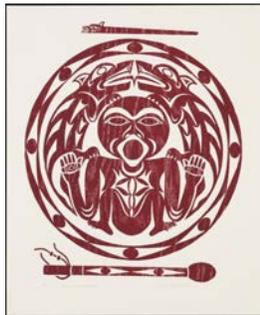


Barbara Todd
In Memorium, 1992
 Wool and cotton quilt
 97.8 x 80.9 cm
 SAG 2018.16.01
 Gift of Elizabeth Kidd

Machine in the Garden installation view courtesy of the artist, all other photos: SITE Photography.

SURREY ART GALLERY - PERMANENT COLLECTION

| new art | new ideas | new media | Exhibitions & Education in Contemporary Art since 1975



Susan Point
Slahal Drum and Kingpin, 1998
Woodblock print
45.7 x 39.4 cm
SAG 2018.17.01
Purchase



Susan Point
Voices, 1992
Serigraph
51.4 x 50.8 cm
SAG 2018.18.01
Purchase



Susan Point
The River: Woven by Time, 2002
Serigraph
83.2 x 28.6 cm
SAG 2018.19.01
Purchase

All Susan Point photographs courtesy of Spirit Wrestler Gallery.

PUBLICATIONS

Surrey Art Gallery publishes four forms of information, for different applications.

- **Visitor Guides/Information.** Designed for casual visitors, these include seasonal program guides detailing our entire roster of programming, exhibition pamphlets with didactic information and lists of artwork in the exhibit (such as the catalogues for juried exhibitions), program guides for events and other forms of informal, inexpensive printing materials made available to the public. Many of these are made available on the website as print-on-demand online versions.
- **Books.** These formal publications are developed to have significant content and critical analysis to advance the understanding of contemporary art in general, and to document important artworks or projects sponsored by Surrey Art Gallery and further understand the current cultural context in which the work was made. These publications are intended to function independently of the exhibit (they offer more than exhibition documentation and may include images and content not otherwise represented in the exhibit).
- **Digital Publications.** These include website artworks, DVD, CDs, and online publications, including the *An Open Book* series on the permanent collection, *Surrey Art Gallery Presents* on key exhibitions and projects, and exhibition catalogues.
- **Teaching Resources.** These include self-guided tours, resources, and "Teachers' Guides" to assist educators planning visits to the Gallery and to specific exhibitions. "Teachers' Guides" are made available on the website as print-on-demand online versions.

Accessibility & Value

Our exhibition-related publications are designed to be reader-friendly, offer more value than exhibition documentation, and aim to make a definite contribution to Canadian culture. Texts are professionally edited, accessible to those with a grade eight reading level. Content is required to be informative to the art specialist reader and to contribute to the understanding of the artwork documented, as well as to Canadian culture and intellectual value of art overall. Essayists are usually specialists in areas directly related to the artwork's content, or are highly trained art historians. All publications are intended to be library friendly. Publications are professionally designed by Canadian graphic artists and printed in Canada on archival papers. The Gallery assigns ISBN numbers and deposits copies into the National Library Collection. Major publications are made using "perfect bounding" and are designed to be substantial enough to be located on library shelves.

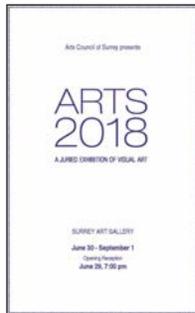
Artist Involvement

Artists play a key role in the development of all publications in which their work is represented. For solo or selected group exhibitions, artists are offered an opportunity to respond to essays in development. Artists are also consulted on the design and format of publications, including the direction of the analysis that might be explored.

Dissemination

Contributing artists receive a portion of the print run, with copies also given to other contributors such as essayists, photographers, etc. Distribution is through the Gallery's website, listing in publications such as *Artex*, library distribution services, and commission sales in other venues. Copies are deposited in major university and museum libraries across Canada. The Gallery also continues to participate in publications exchanges with 100 art galleries across Canada, the US, Britain, and Europe. Proceeds from sales are re-invested in future art publications.

Exhibition Pamphlets



Arts 2018 catalogue

President's message, jurors' statement, artist's statements, list of works, images
Also available online



Turn up the Sound Systems! Sound Thinking 2018 program guide

Introduction, schedule of speakers and performances, biographies of speakers and performers.

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.



Surrey Art Gallery Winter 2018 program guide

Also available online



Surrey Art Gallery Spring/Summer 2018 program guide

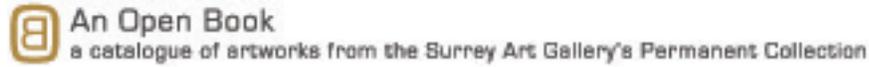
Also available online



Surrey Art Gallery Fall 2018 program guide

Also available online

Online Publications



The intention of *An Open Book* is to make information on the wonderful artworks in the Gallery's collection easily available to the public. The publications are available as PDF files that can be downloaded and printed at home. We named this publication *An Open Book* because readers are invited to dip into any part of the collection, and to come back to the website often as more publications are produced. The Gallery commissions essays annually on selected works in the collection. These essays are written in accessible language, typically 1000—2000 words, and are also sometimes published by the Gallery in catalogues, used to build didactic panels for the artwork when exhibited, and serve as reference material. Essayists include professional art historians or art theorists, but may also include educators, poets, artists, critics, anthropologists, sociologists, or psychologists.



Carol Sawyer: Natalie Brettschneider with friends Lori Weidenhammer and Soressa Gardner, 1951

Essay *Who Was Natalie Brettschneider?* by Lorna Brown, images



M. Simon Levin: C.H.A.R.T.

Essays *Exorbitant Bait* by Margot Leigh Butler and *Shifting Visions: the Importance of metaphor in the recent work of M. Simon Levin* by Carol Gigliotti, list of participants and contributors, images



Robert Houle: Parflèche

Essay *Protecting, Carrying, Defending* by Tania Willard, images



Barbara Cole: Mending at the Expense of the Sides & Nevermind, Nevermind, Nevermind

Essays *Barbara Cole: Mending at the Expense of the Sides* by Karen Henry and *Barbara Cole: Nevermind, Nevermind, Nevermind* by Charlene Back, artist's statement, images

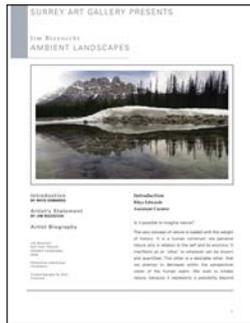
Online Publications (continued)

In addition to *An Open Book*, Surrey Art Gallery added several texts to its *Surrey Art Gallery Presents* series in 2018. *Surrey Art Gallery Presents* features commentary and criticism of specially-commissioned artworks, site-specific projects, and exhibitions organized by the Gallery. These texts are often written by specialists familiar with the project in question. As with *An Open Book*, all *Surrey Art Gallery Presents* publications are available on the Gallery website and can be freely downloaded as a PDF.



Alex McLeod: PHANTASMAGORIA

Essay *Looking to Connect: Alex McLeod's PHANTASMAGORIA* by Sky Goodden, exhibition statement, images, biographies



Jim Bizzocchi: Ambient Landscapes

Introduction by Rhys Edwards, artist's statement by Jim Bizzocchi, images, biography



Nicolas Sassoon: Liquid Landscapes

Essay *Dreaming the Pixel Imaginary* by Rhys Edwards, images, biographies

Catalogues (print and digital formats)

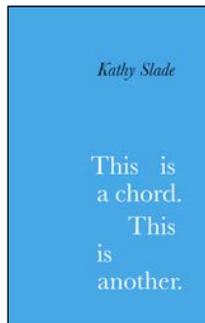


Nep Sidhu: Shadows in the Major Seventh

For Nep Sidhu, art making is a form of ritual, a means of protection, and a profound affirmation of inner life. This catalogue accompanies Nep Sidhu’s 2016 solo exhibition at Surrey Art Gallery, *Shadows in the Major Seventh*. It includes an introduction to the exhibition by curator Jordan Strom, an essay by critic Negarra A. Kudumu, and an interview with the artist about his *Paradise Sportif* clothing line by writer Manjot Bains. The publication also includes high-resolution photographs of each work in the exhibition, along with a list of works.

Contributors: Jordan Strom, Negarra Kudumu, Manjot Bains

Catalogue: 70 pages, full colour
 ISBN 978-1-926573-38-0 (paperback)
 ISBN 978-1-926573-37-3 (digital)



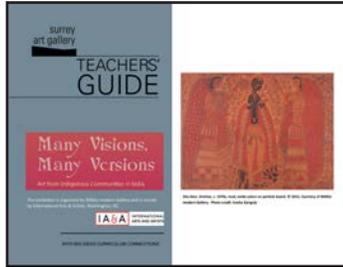
Kathy Slade: This is a chord. This is another.

Kathy Slade: This is a Chord. This is Another. accompanies the artist’s 2018 solo exhibition at Surrey Art Gallery. The text includes an overview of each work in the exhibition by curator Jordan Strom, an analysis of Slade’s work in the context of music and art historical culture by artist and musician Brady Cranfield, and a discussion of the performative nature of Slade’s work by Austrian writer Lina Morawetz. The catalogue features high—resolution installation views and images of each artwork in the exhibition, along with beautiful typesetting and design by The Future.

Contributors: Jordan Strom, Brady Cranfield, Lina Morawetz

Catalogue: 98 pages, full colour
 ISBN 978-1-926573-52-6 (paperback)
 ISBN 978-1-926573-53-3 (digital)

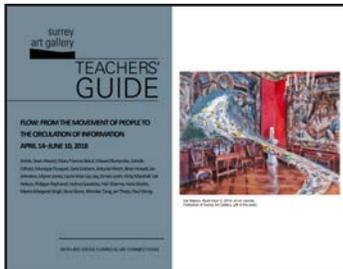
Teachers' Guides



Many Visions, Many Versions: Art from Indigenous Communities in India

Contributors: International Art & Artists, Volunteer Program Coordinator Chris Dawson-Murphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

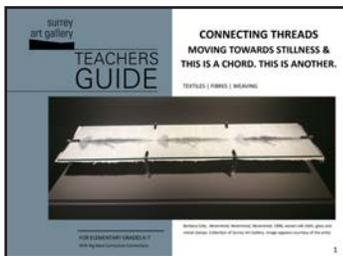
Also available online



Flow: From the Movement of People to the Circulation of Information

Contributors: Volunteer Program Coordinator Chris DawsonMurphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, Assistant Curator Rhys Edwards, and Curator of Exhibitions and Collections Jordan Strom.

Also available online



**Connecting Threads
Maggie Orth: Moving Towards Stillness
Kathy Slade: This is a chord. This is another.**

Contributors: Volunteer Program Coordinator Chris Dawson-Murphy, Art Educator April Davis, Visual Arts Programmer Lindsay McArthur, Interpretive Programmer Cecily Nicholson, Curator of Education and Engagement Alison Rajah, Communications Coordinator Charlene Back, and Curator of Exhibitions and Collections Jordan Strom.

Also available online

EDUCATION AND ENGAGEMENT PROGRAMS

Education and Engagement Programs further the Gallery's mission and mandate by providing diverse educational opportunities that support the Gallery's vision of being a place to encounter ideas and new ways of experiencing the world around us. Programs engage the public in ongoing dialogue regarding issues and ideas that affect diverse communities as expressed through contemporary art. In order to form more meaningful connections to art, programs invite a deep understanding through inquiry, dialogue, and direct involvement with artists and the creative process. Active engagement links individuals, community, and contemporary art in joyful and generative ways.

INTERPRETIVE PROGRAMS

Interpretive Programs extend learning, provide greater access to the content of the exhibitions, and make artworks more meaningful to viewers. Programs reach various segments of the Gallery's broad audience base, including those who have had minimal exposure to contemporary art. In addition to opening receptions with artist talks, activities include adult and young adult programs, family programs, and school programs designed to animate the content of the Gallery exhibitions and to expand issues and ideas that are raised. *Refer to the Exhibitions Listings and related Education and Engagement Programming sections for more information.*

Artist Residencies

Artist residencies provide opportunities for the public to interact with artists and their creative processes and serve artists by supporting research and/or production.



Images: Secondary school students making zines in response to *Many Visions, Many Versions* led by Gallery artist-educators April Davis & Claire Cilliers. Photos: Pardeep Singh and staff.

ADULT & YOUNG ADULT PROGRAMS

Talks by Artists, Curators, and Specialists

Core to our mandate and programming is the facilitation of direct contact between the public and art, with exhibiting artists being the primary sources of interpretation of their work. Artist talks facilitate greater understanding of exhibits, curatorial intent, and specialized information. They may take the form of lectures, tours, and conversations.

Panels and Symposia

The Gallery acts as a public forum for conversation regarding ideas and issues that affect both contemporary art practice and the Gallery's communities. Panels, roundtables, and symposia offer the opportunity for speakers from diverse disciplines to exchange ideas on subjects referenced within the exhibitions or on research or inquiry undertaken by artists in residence.



Images: Artist talk with Maggie Orth; Visitors attend artist Kathy Slade and curator Jordan Strom leading a curator's tour of *This is chord. This is another* for Gallery visitors. Photos: Staff.

FAMILY PROGRAMS

Family Sundays

Research supports family involvement as an important means of creating future arts audiences and supports providing concrete, hands-on activities to help transcend cultural barriers. Developed to enhance and enrich visitor's experiences and understandings of Gallery exhibitions, Family Sundays are free drop-in events that present the Gallery as a fun, welcoming place where you can see art, make art (on your own and/or with others), and meet friends. Participants are encouraged to explore, enjoy, and create art by engaging in mini-guided exhibition tours and related hands-on art activities in the Gallery, as well as studio workshops in a variety of media and interactive performances related to exhibition themes.

Casual Visitor Resources

To support more family opportunities at the Gallery, we launched ArtThinker, ArtMaker, and ArtExplorer stations, which are family-friendly self-guiding hands-on activity cards, resources, and pamphlets to encourage close looking and creative responses.

Pop-Up Art Booths

To increase access to artmaking demonstrations and hands-on activities with Gallery artist-educators, the Gallery partners to participate in City festivals (Party for the Planet, Light Festival in Bear Creek Park, Tree Lighting Festival) and national days (Culture Days) through pop-up art booths. These booths also offer young people through to seniors, and specifically families in their neighbourhood, opportunities to learn about ways to explore their creativity and ideas at the Gallery.



Images: Interactive performance by Foolish Operations at Family Sunday; Children collaborate on a chalk drawing responding to the artworks in *Many Visions, Many Versions* at Family Sunday. Photos: Pardeep Singh and staff.



SCHOOL PROGRAMS: K – 12 SCHOOL AND TEACHER PROGRAMS

Often children's first experience with exhibiting art, our school programs introduce elementary and secondary students to contemporary art and to the Gallery as a community resource, supports seeding future artists and audiences. Programs for teachers increase awareness and understanding of art and helps facilitate classroom practice.

Tours and Workshops at the Gallery

School programs emphasize inquiry, new skills, and experimentation. Tours enhance visual literacy and critical thinking. Workshop activities are process-oriented, encouraging students to experiment with art media. Schools can choose from a variety of workshops that focus on current exhibitions, artists, and ideas represented in the permanent collection, or on specific media.

Secondary School Bus Tours

In partnership with the Surrey School District, the Gallery offers high school teachers and their students tours and hands-on workshops at the Gallery with art educators that extend the learning of the exhibitions with curriculum connections.

Image: Secondary school students making pom-pom's in response to Kathy Slade's *Orange Pom-pom in This is a Chord. This is another.* Photo: Pardeep Singh.

Workshops in the Classroom

Surrey has the largest school district in BC with 128 schools serving more than 70,000 students. School programs in classrooms are intended to reach those schools that are unable to get to the Gallery due to distance or registration capacity onsite, these programs include the following two workshops: Hand-Built Habitats for grades K–7 and Sharing Perspectives: Indigenous Contemporary Art Workshop for grades K–12. Hand-Built Habitats is led by an artist educator and provides students with an introduction to clay through teaching hand-building techniques and exploring the concept of habitats as the student build their own world of living things. Led by an Indigenous artist-educator, the Sharing Perspectives: Indigenous Contemporary Art Workshop introduces students to diverse work by Indigenous artists in the Gallery and Public Art collections, including Doreen Jensen, George Littlechild, and Brandon Gabriel. The workshop also features a hands-on art activity that extends from the instructor’s own art practice.

Working with K–12 Teachers: Partnerships

Surrey Art Gallery/Surrey Art Teachers Association (SAG/SATA) Planning Committee meets throughout the school year to collaborate on planning education initiatives and school exhibitions. The committee includes the President of the Surrey Art Teachers Association (SATA) and teachers representing high school and elementary schools, as well as the Fine Arts Specialist for the School District.

Customized Teacher Pro-D Workshops and Post-Secondary Programs

Education staff respond to the needs of teacher development, customizing tours and workshops, and presenting programs for post-secondary students from Kwantlen Polytechnic University, SFU Surrey, UBC, Emily Carr, and for the teacher Professional Development Program at SFU (Burnaby). In addition to talks on campus, students attend such public programs as curator’s tours, artist talks, and opening receptions.



Images: Students during their visit to the Gallery for Art Encounter painted their interpretation of what it means to flow with artist-educator April Davis; Curator Jordan Strom giving a tour to students from Kwantlen Polytechnic University. Photos: Pardeep Singh.



Images: Peter Morin, Marie Côté, and Ziya Tabassian leading an Art Together workshop during their residency; DJ Khanvict leading an Art Together workshop on mixing tracks. Photos: Staff.



ENGAGEMENT PROGRAMS

Working with Youth and Young Adults

The Gallery completed two years of research on engaging youth through contemporary art, and a pilot project working in partnership with the Baobab Inclusive Empowerment Society called Youth Empowered Stories (YES) from Here: Divergent Voices Coming Together. Together, the learning from this work informed the Gallery's planned engagement strategies to 2019, particularly involving youth. This program is generally referred to as the Gallery's YES (Youth Engagement Strategy) Program.

Young people's voices inform the direction of our youth programs. Through youth and young adult advisory committees and planning teams, the Gallery invites young people to share their ideas on engaging with the world they live in through contemporary art. The Gallery pilots free art intensive drop-ins to provide youth with an opportunity to learn and build relationships in a casual environment while contributing to making something creative and significant together, as well as free art parties and Art Together sessions for young people to make art shoulder-to-shoulder with mentoring artists and artist-educators while also informing Gallery programs.

Art Together Sessions:

- Arm knitting with Karen Cancino
- Pattern making with Claire Cilliers

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- Zines with Kiel Torres
- Collage workshop with Jeffrey Hallbauer
- Warli painting with Meena Padhkar
- Performance art workshop with Chun Hua Catherine Dong
- Participation in Surrey Animation month
- Photography and Cyanotype workshop with Brian Howell
- DJing workshop with Asad Khan
- Collaborative artmaking with Peter Morin, Ziya Tabassian, and Marie Coté
- Ceramic workshop with Lindsay McArthur
- Building stories, making marks and animation workshop
- Collaborative textile installation with Roxanne Charles and Debbie Westergaard Tuepah
- Fabric postcards with Bettina Matzkuhn

Phases of the YES Program are implemented through Engagement Programs, as well as through shifts in all areas of the education team's work, including the Interpretive Programs, Visual Art Program, and Volunteer Programs. This work is made possible with funding received from the Vancouver Foundation and the BC Arts Council to 2019.

Newcomer Tours and Workshops

As a welcoming space with accessible programs and opportunities to meet people, make art, and explore the world through culture, the Gallery works with local social service agencies to host ongoing tours and workshops. Surrey is a City of exponential population growth, with 1000 plus people, many of whom are new Canadians moving here each month. While there is a range of ages, 50% of newcomers are 24 or younger upon arrival. With this knowledge, our free tours and workshops introduce people of all ages to the Gallery as a place of learning. Participants are welcomed with a learner-focused tour of the facility and current exhibitions, and are then invited to explore ceramics practices, both traditional and contemporary, and the medium of ceramics through hand-building vessels and sculptures, with skilled art educators.



Images: Instructor Claire Cilliers leading the Newcomers Tour and art workshop. Photos: Staff.





Images Clockwise: Student posing for tween life drawing workshop with instructor Claire Cilliers; Creating a sculpture during a kids art course; Hand-finishing her vessel, a student builds her own ceramics vase during an Adult pottery class. Photos: Pardeep Singh and staff..

VISUAL ARTS PROGRAMS

Visual Art Programs offer learning opportunities that are intended to provide a broad base of general knowledge of contemporary art practice to the local community and broader public, and to introduce the Gallery as a welcoming and specialized resource. They include a spectrum of courses, workshops, and art camps; artist talks by local and regional artists; and special projects and events. In addition, the Gallery offers unique studio workshops developed to enhance visitor's experiences of Gallery exhibitions. When appropriate, Gallery staff work with community partners to develop and present these program offerings.

Courses, Workshops, and Camps

A major source of earned revenue for the Gallery, our hands-on courses, workshops, and camps provide the community with opportunities to become directly engaged with artists and the creative process. There are over 112 courses offered by the Gallery annually. Intended to ensure that as many local residents as possible possess a broad range of awareness, appreciation, and understanding of contemporary art practice,



Images: Tween Drawing Techniques class with instructor Claire Cilliers. Photos: Pardeep Singh.

they offer varied levels of instruction from introductory to intermediate and advanced in a variety of formats to meet the expressed needs.

The core program offers courses in painting, drawing, and ceramics, and courses and art camps for children and youth, while courses and workshops offer introductory opportunities, intensive immersion, or specialized skill development for adults.

In 2018, the number of spring break and summer camp participants increased by 7.3%. Since we have no capacity to increase the number of offerings, this increase shows fully enrolled programs with active and eager waitlists.

Children's week-long spring break and summer camps continued to be extremely successful. In partnership with Surrey Civic Theatres, the Gallery offered the camp "The Art of the Theatre," where tween registrants spent half their time making props, costumes, and sets, and half their time rehearsing, culminating in a performance on the last day.

Over the past several years, there has additionally been an ever-increasing partnership with BYTE Camp Educational Society in offering camps to reflect the Gallery's commitment to digital media and interest from tweens and teens to grow their technical and artistic skill sets (from 3 in 2013 to 9 in 2018). These camps provide opportunities for children and youth to learn about art and art making in an engaging, fun environment during school spring and summer breaks. Tweens and youth continued to be an area of focus for courses and camps.

Winter

Adults

- Coloured Pencil for Absolute Beginners: Christina Farrant
- Contemporary Art Bus Tour: Jordan Strom
- Continuing Pottery: Carly Mucha
- Creative Composition: Nicoletta Baumeister
- Drawing for Absolute Beginners: Claire Cilliers
- Palette Knife Painting: Ali Sepahi
- Pottery for Beginners: Carly Mucha
- Pottery-Registered Open Studio Plus: Carly Mucha
- Watercolour: Expressions in Transparency: Nicoletta Baumeister

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Youth

- Art of the Graphic Novel and Manga: Sarah Leigh
- Focus on Drawing: Erin Mulcahy
- Pottery: Carly Mucha

Youth Camp

- Pottery: Carly Mucha

Children

- Art Express: Erin Mulcahy, Claire Cilliers
- Art Mediums & Masters: Erin Mulcahy
- Cartooning and Comics: Sarah Leigh
- Draw, Paint, Create!: Erin Mulcahy
- Drawing Techniques: Claire Cilliers
- Paint at the Play: Claire Cilliers, Erin Mulcahy
- Puppet Claymation: Sarah Leigh
- School's Out Art Adventure: Lay Lyn
- Sci-fi Ceramics: Amelia Butcher

Children Camp

- Clay Days: April Davis, Amelia Butcher
- Create with the Masters: Erin Mulcahy
- BYTE Camp – 2D Video Game Design: BYTE Camp staff
- BYTE Camp – Introduction to Coding: BYTE Camp staff

Preschool

- Art Explosion – Parent and Preschool: Erin Mulcahy



Images: Students painting abstract florals in preschool Art Explosion class; Children playing with clay in Art Express class. Below: Children participate in Animals in Art camp. Photos by Pardeep Singh and staff.

Spring

Adult

- Acrylic Painting for Absolute Beginners: Ali Sepahi
- Contemporary Art Bus Tour: Ashley Guindon
- Continuing Pottery: Carly Mucha
- Focus on Drawing: Nicoletta Baumeister
- FVPG - John Britt workshop: John Britt
- Pottery for Beginners: Amelia Butcher, Carly Mucha
- Pottery Play Day: Carly Mucha
- Pottery - Registered Open Studio Plus: Carly Mucha
- The Art of Drawing: Erin Mulcahy
- Watercolour: Expressions in Transparency: Nicoletta Baumeister



Youth

- Art of the Graphic Novel and Manga: Sarah Leigh
- Pottery: Carly Mucha

Children

- Art Express: Claire Cilliers
- Art Mediums & Masters: Erin Mulcahy
- Cartooning and Comics: Sarah Leigh
- Draw, Paint, Create!: Erin Mulcahy
- Drawing Techniques: Claire Cilliers
- Hand Drawn Animation: Sarah Leigh
- Preteen Art Extreme: Erin Mulcahy



Preschool

- Art Explosion: Katina Giesbrecht
- Mud Buddies: Erin Mulcahy



Images Above: Instructor Claire Cilliers leading an art activity on Family Sunday; Learning how to throw clay at adult pottery class.
Below: Practicing drawing techniques from a mannequin; Preschooler works on her drawing during Art Explosion class.
Photos: Pardeep Singh and staff.

SURREY ART GALLERY - EDUCATION AND ENGAGEMENT

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Adult

- Continuing Pottery: Carly Mucha
- Pottery for Beginners: Carly Mucha

Youth

- Pottery: Carly Mucha

Youth Camps

- Drawing: Chris Dawson-Murphy
- Pottery: Carly Mucha

Children

- Art Express: Erin Mulcahy
- Drawing Techniques: Erin Mulcahy

Children Camps

- After Camp Care: PA & VA instructors
- BYTE Camp – 2D Video Game Design: Byte Camp
- BYTE Camp – 3D Animation: Byte Camp
- BYTE Camp – 3D Game Design: Byte Camp
- BYTE Camp – Build an App: Byte Camp
- BYTE Camp – Claymation Movie Production: Byte Camp
- BYTE Camp – Introduction to Coding: Byte Camp
- BYTE Camp – Music Video Production: Byte Camp
- Animals in Art: Russell Leng, Erin Mulcahy
- Art Adventures: April Davis, Claire Cilliers
- Clay Days: Christina Farrant, Amelia Butcher, Erin Mulcahy
- Create with the Masters: Russell Leng, Noelle Horrocks
- Preteen Art Extreme: Russell Leng
- The Art of the Theatre: Claire Cilliers

Preschool

- Art Explosion – Preschool: Erin Mulcahy

Fall

Adult

- Abstract Painting in Oil and Acrylic: Ali Sepahi
- Art Journaling: Katina Giesbrecht
- Contemporary Art Bus Tour: Jordan Strom
- Continuing Pottery: Carly Mucha
- Pottery - Registered Open Studio Plus: Carly Mucha
- Pottery for Beginners: Murray Sanders, Carly Mucha

Youth

- Focus on Drawing: Erin Mulcahy
- Pottery: Carly Mucha

Children

- Art Express: Claire Cilliers



Images: Interacting with hands-on activities during Family Sunday; Youth painting at Preteen Art Extreme; Children explaining their art to instructor Erin Mulcahy. Photos: Pardeep Singh.

- Cartooning and Comics: Sarah Leigh
- Claymation Animation: Sarah Leigh
- Draw, Paint, Create!: Pauline Tiongson, Erin Mulcahy
- Drawing Techniques: Claire Cilliers
- Expressive Drawing: Claire Cilliers
- Mixed Media Journaling: Katina Giesbrecht
- Paint at the Play: Erin Mulcahy
- Preteen Art Extreme: Erin Mulcahy

Children Camps

- School's Out Camp: Art MashUp – Puppets!: Lyn Lay
- School's Out Camp: Art MashUp – Masks!: Lyn Lay

Preschool

- Art Explosion: Erin Mulcahy
- Mud Buddies: Hilary Young

SPECIALIZED OPPORTUNITIES FOR ARTISTS

Artist Professional Development Workshop

In partnership with the Fraser Valley Potters Guild, the Gallery presented Mixing, Testing & Firing Cone 6 Glazes with John Britt. In this three-day hands-on workshop, participants each mixed, tested, and had fired 20 glazes on three clay bodies. Through demonstrations, group discussion, and expert support, the fully subscribed course of 30 registrants also covered overview of ceramic glaze principles and families, UMF, cones, kilns, and firing cycles.

SAGA Thursday Artist Talks

Education staff supported the Surrey Art Gallery Association to present monthly Thursday talks primarily for and by local artists:

- January – Hossam Meawad – public art in Surrey
- February – Ron Long – flower photography
- March – Erica Grimm, Tracie Stewart, Sheinagh Anderson – sculpture and sound art
- April – Elizabeth Carefoot – altered books
- May – Eve Lees – art promotion techniques
- June – Emilie Mae – palette knife painting
- September – Chito Maravilla – painting and memory
- October – Hannah Bennett – relief printmaking
- November – Wendy Mould – graphite drawing
- December – Jordan Strom – collecting art South of the Fraser



Image: Contemporary bus tour with curator Jordan Strom.
Photo: Staff.

Offsite Ceramics Demonstrations

Through demonstrations of throwing techniques on the pottery wheel, our ceramics educators inspired creative pursuits in the community at local initiatives (Surrey Urban Farmers Market) and community festivals (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.

VOLUNTEER PROGRAMS



Image: Volunteer Manraaj helping at Family Sunday.
Photo: Pardeep Singh.

Volunteer participation is core to the Gallery’s programs and services. Volunteers’ backgrounds reflect a variety of ethnicities, ages, and knowledge bases. Many work together in mentoring relationships, while others occupy several different positions within a given year. Through training and collaboration with artists, art educators, and staff, volunteers gain valuable insight and experience. The result for all volunteers is the acquisition of new understandings and skills, self-confidence, and the sense of personal relevance and connectedness that comes from contributing to their community.

Volunteer positions include Gallery Docents (including Youth Docents), Children’s Art Program Assistants (CAPAs), Library Assistants, and Gallery Events Assistants (onsite and offsite). The Gallery also continues to engage youth and provides meaningful opportunities to gain experience and expertise in collaboration with the Surrey Secondary School Career Education Program and the Delta School District’s Career Programs to support secondary school students in career education.

2018 Highlights

Overall, our volunteer programs grew by 5% in 2018. Remarkably, volunteer participation in off-site events increased by 320%. Our Children’s Art Program Assistants, who work alongside artist-educators in courses and camps, saw an increase of 6% in the hours they contributed. There was a 20% increase in participation in our Docent Program in 2018. The Gallery is supported through the efforts of a team of volunteers which fluctuates throughout the year peaking at ~200 members.

We wish to thank the following for their contributions:

Gallery Docents

Volunteers engaged in our Docent Program lead art education programs for visiting school groups. In this role they study, participate in ongoing training, collaborate to develop education programs, and lead inquiry-based tours of the Gallery’s exhibitions.

Alex Adam, Peggy Bray, Raman Cheema, Charlene Cumberland, Tish Christiaens, Fran Dawkins, Linda Flodin, Elaine Hinsch, Georgette Huxley, Beverly Johansson, Joan Jacobson, Davinder Kaur, Brigitte Kirmis, Lore Leikucs, Kathleen Paddington, Diane Panozzo, Patty Salem, Saker Senaratne, Ruth Suman, Bala Tinaur, Shelley Wilcox, Heather Yule, Evelyn Zaklan

Youth Docent Program

Youth Docent Program participants lead art education programs for children and families. In this role, they animate works or art, facilitating and assisting with the development of interpretive programs. The Gallery provides training in art education and pedagogy, public speaking, and contemporary art history.

Abbie Abe, Manpreet Bains, Joanna Chen, Annie Deng, Jappun Dhillon, Zichen He, Muskaan Jhutti, Michelle Kang, Kashika Kaushal, Kiranpreet Nijjar, Rayan Saiyed, Bonny Yu

Children’s Art Program Assistants

Children’s Art Program Assistants (CAPAs) provide crucial support in art courses and camps for children aged 5—12. In this role, they work directly with artists and art educators, assisting them in preparing art materials, maintaining equipment, and working with students.

Abbie Abe, Rofiat Ahmed, Chandni Ambwani, Ruth Bhaskar Sarvepalli, Ramneet Brar, Stephanie Cabrita, Lisa Cubitt, Prabhjot Dhanoa, Ivy Ruth Edad, Rayen Feng, Prabhdeep Gill, Rose Gill, Manraaj Grewal, Nazneen Gulzar, Shiwangi Hamal, Abdullah Haroon, Dilupa Herat, Fawzan Hussain, Hebah Hussaina, Rhydum Jain, Anup Jhutti, Muskaan Jhutti, Davinder Kaur, Kashika Kaushal, Aqsa Khan, Fareeha Khan, Jocelyn Kim, Thiseni Kristhorubadu, Anunay Kumar, Avishka Lakwijaya, Peggy Lee, Tyrone Ly, Judy Lyu, Ruhi Mander, Aaron Masangkay, Tammy McIlwain, Melissa Militar, Kiranpreet Nijjar, Bableen Parmar, Kalidu Perera, Thien Pham, Himani Pundir, Suzy Rzepka, Meghan Sabaupan, Sukhneet Samra, Manseen Sangha, Sarah Sarvepalli, Jasmine Sekhon, Saanchi Sharma, Sukhnain Sidhu, Agam Sodhi, Yan Song Wang, Aryan Sonik, Nika Styk, Meghan Takhar, Evelyn Tan, Savleen Thind, Bala Tinanur, Jaid Tran, Chris Trang, Sharanjit Virdi, Nancy Wang, Caroline Yan, Aurora Zheng.

Image: Volunteers assisting the making of art monster masks at the Gallery’s pop-up art booth during the annual Fusion Festival. Photo: Staff.



Library Volunteers

Volunteers in this role maintain the Gallery’s research collection. They develop procedures and organize materials for accessioning, cataloguing, storing, and circulation. This position requires the development and implementation of specialized skills, including a clear understanding of archival processes and systems.

Curtis Albertson, Urmila Das, Terry Gideon, Brenna Kanski, Anna Li, Diane Panozzo, Vijay Sidher, Shelley Wilcox.

Gallery Event Volunteers

Gallery Event Volunteers work closely with staff to support a variety of Interpretive Programs. They act as ambassadors for the Gallery: welcoming visitors, providing information, and assisting with event logistics.

Laiba Abbas, Alex Adam, Rofiat Ahmed, Chandni Ambwani, Manpreet Bains, Amarpreet Chhina, Lisa Cubitt, Charlene Cumberland, Micheline Danielson, Priyanka Desai, Brenda Dudfield, Prabhdeep Gill, Manraaj Grewal, Nazneen Gulzar, Abdullah Haroon, Umaira Haseeb, Mehar Imran, Amber Jagpal, Muskaan Jhutti, Kashika Kaushal, Aqsa Khan, Rashmi Khurana, Jocelyn Kim, Brigitte Kirmis, Thiseni Krithorubadu, Avishka Lakwijaya, Peggy Lee, Jesse Leece, Amarpreet Mahil, Aaron Masangkay, Tammy McIlwain, Melissa Militar, Navjeet Nagra, Kathleen Paddington, Bableen Parmar, Kalidu Perera, Nabihah Rehan, Suzy Rzepka, Rayan Saiyed, Manseen Sangha, Saker Senaratne, Saanchi Sharma, Navpriya Singh, Yan Song Wang, Aryan Sonik, Gerald Spier, Nika Styk, Evelyn Tan, Jaid Tran, Manisha Ujwal, Lyn Verra-Lay, Sharanjit Virdi, Susan Wang, Muskaan Waraich, Katrina Xiao, Caroline Yan, Jennifer Yu, Heather Yule, Jun Zhao.



Images: Youth docent Zichen assists visitors with their Art Explorer guidebooks during Family Sunday; Youth docent Michelle helps interpret an artwork during Family Sunday. Photos: Glen Chua and staff.

ACQUISITIONS COMMITTEES

Surrey Art Gallery engages residents, artists, educators, and other stakeholders to ensure the success of all aspects of Gallery programming.

Permanent Collection Acquisitions 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.

Judy Villeneuve (Council representative, City of Surrey), Dorothy Barendscott (Fine Art representative – Kwantlen Polytechnic University), Olive Moffet (Community Representative, Surrey Art Gallery Association), Surrey Art Gallery staff: Liane Davison, Director (chair), Jordan Strom, Curator of Exhibitions and Collections, Rhys Edwards, Assistant Curator



Image: Installation view of Antonia Hirsch's *World Map Project – Forecast (Annual Rainfall by Country)* (SAG2010.02.01), on display during *FLOW: From the Movement of People to the Circulation of Information* in 2018. Photo by SITE Photography.

MARKETING

Surrey Art Gallery uses a variety of mediums to promote our exhibitions, programs, classes, volunteer opportunities, and more. Ongoing marketing strategies include:

- News & Updates (enews letters)
- Social media (Facebook, Instagram)
- Program Guides
- Posters
- Digital ads & listings
- Print ads & listings
- Arts Council of Surrey's monthly *Spotlight* magazine
- Surrey Recreation Guide
- School Programs Brochure
- Media releases

Below are some marketing initiatives and/or successes to highlight from 2018.

Program Guide

In March, we led a focus group of close to twenty people invested in Surrey Art Gallery to provide their feedback on the content and design of our seasonal Program Guide. We made some design updates to increase clarity and wayfinding, as per the feedback we heard. Overall, people were very satisfied with the Guides.



Website

This year, we focused on bringing the UrbanScreen section of our website onto the Gallery's new web template from 2017 to create a unified look between the Gallery and our offsite programming venue. This update allowed UrbanScreen to show up on the Gallery's side navigation, and for UrbanScreen events and exhibits to be included under those respective pages on the Gallery's site. We also made individual exhibitions pages for the 14 UrbanScreen exhibits we have curated since its inception in 2010, and we also added a feature on the UrbanScreen homepage to profile the current artwork.

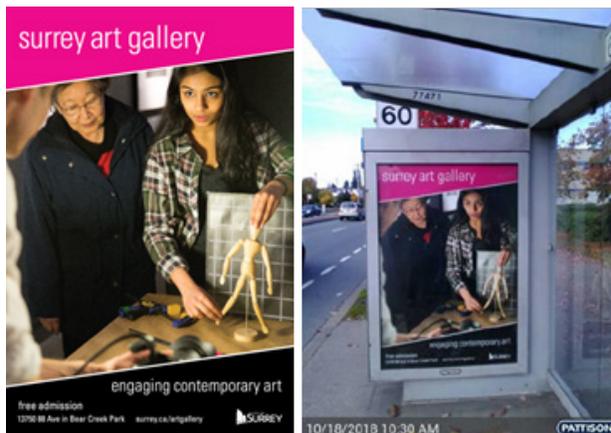
Social Media

The Gallery has continued to grow our Facebook and Instagram channels. Late in the year, we closed our Twitter account to focus on our other two channels. We have been spending more efforts making Instagram stories (including video), along with daily posts.

Image: An Events page spread from our updated program guide.

Transit Shelter Awareness Ad

We continued to build on our brand of “engaging contemporary art” through a suite of transit shelter ads in October and November that mirrored our ad in the PuSH Festival program guide and the window cling at the entrance of Surrey Arts Centre.



News & Updates

Our monthly News & Updates is a key tool for promotion. We saw a 26.46% subscriber growth from the end of 2017 to the end of 2018.

In 2018, we increased the amount of e-blasts to remind subscribers about upcoming events. These e-blasts had similar open rates to our monthly News & Updates.

We have a regular presence in the following City of Surrey News & Updates: Art Classes; Arts & Heritage for Families; Teachers in the Know; and Surrey Youth.

We’ve been gaining new subscribers every week, thanks to a new initiative set up around the Surrey Arts Centre where people can sign themselves up for News & Updates on paper, which is automatically a double opt-in.

Media Releases

We worked with the City’s Marketing department to create a template for our releases. We have spent more time developing content-rich media releases that include a quote from a subject matter expert, which get picked up regularly by media. In 2018, we had coverage from *Surrey Now-Leader*, *The Runner*, *Galleries West*, *The Voice*, *Georgia Straight*, *Rungh Magazine*, *Vancouver Sun*, *Preview Magazine*, *CBC Radio Canada*, and *Vancouver Magazine*.

SAGA’s Heart to Home Holiday Market

Surrey Art Gallery Association’s annual gift shop sale continued to grow in sales and numbers, with many people indicating on our surveys that they came for the first time. The Gallery amped up the marketing on Facebook and Instagram. Sales increased by \$2500 from last year.

Image: PuSH festival guide advertisement and corresponding bus shelter ad.

UrbanScreen Advisory Committee

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

Jim Bizzocchi, Philippe Pasquier, (SFU SIAT); Kate Armstrong, (Emily Carr University); Paulo Majano (Kwantlen Polytechnical University – Fine Arts); Eileen Ryan (Surrey Secondary Schools); Polly Gibbons (South of the Fraser Inter-Arts SOFIA Collective); Don Kidd (IT, City of Surrey); Peter Hohmann, Mannie Deo (Chuck Bailey Rec Centre, City of Surrey); Sylvia Grace Borda, Barbara Cole, Colin Griffiths, Vanessa Kwan (artists); Christopher Moreno (ShowTech AVL); Surrey Art Gallery staff: Liane Davison, Director (co-facilitating meeting), Alison Rajah, Curator of Education and Engagement (co-facilitating meeting), Rhys Edwards, Assistant Curator (co-facilitating meeting)

Surrey Art Gallery/Surrey Art Teachers Association Standing Planning Committee

The SAG/SATA Standing Planning Committee works together to coordinate annual exhibition of elementary and secondary school student artworks in the community rails space, and also guides and disseminates art-educational resources and programs.

Cheryl Gallagher, Laura Hackett, Christina Farrant, Carol Sirianni, Brian Tattam, Norma Nickel, Jane Silversides, Julie Kreutz; Surrey Art Gallery staff: Alison Rajah, Curator, Education and Engagement, Jordan Strom, Curator, Exhibitions and Collections, Rhys Edwards, Assistant Curator (co-chair), Chris Dawson-Murphy, Volunteer Program Coordinator, Cecily Nicholson, Interpretive Programmer (co-chair), Sophie Vandenbiggelaar, Engagement Facilitator, Simranpreet Anand, Engagement Facilitator

Youth and Young Adult Advisory Committees and Planning Teams

Through committees and planning teams, youth and young adults inform Gallery programs and pilot initiatives, giving voice to how they would like to be engaged and opportunities to implement their ideas.

Amar Singh, Sheetal Naicker, Sumeet Anand, Emily Mae, Manjeet Sidhu Brar, Gaveena Sidhu Brar, Manveer Sidhu Brar, Rajbir Kaur, Gurpreet Kaur, Kim Jewell, Sheenu Singh, Charn Jagpal, Neha Ujwal, Gemma Lazarich, Kuldeep Sumbal, Isobel O’Toole, Mika Wyatt, Nishita Malik, Manisha Ujwal, Tamanna Sekhon, Hitesh Malhotra, Harjyot Singh, Yudhvir Singh, Paras Grover, Gurveer Kaur, Inderveer Kaur

PARTNERSHIPS

Shared ownership of programming comes through shared planning and production. Partnerships provide an opportunity to share resources (do what we can't do alone), and reach new audiences. In 2018, partners included:

ACT Arts Centre	
Arts Council of Surrey	Surrey Museum, Surrey Parks, Recreation and Culture, Healthy Communities Section, Chuck Bailey Recreation Centre, Community Art Program, Civic Theatres, and Public Art
Back in Motion	
Burnaby Art Gallery	
BYTE Camp Educational Society	Surrey School District 36
Consulat Général de France à Vancouver/ Consulate General of France in Vancouver	Surrey School District 36 Surrey Secondary School Career Education Program
Creative BC	Surrey Urban Farmer's Market
Delta School District Career Programs	The Reach Gallery Museum
DiverseCity Community Resource Society	Vancouver International Bhangra Celebration Society
Evergreen Art Gallery	West Vancouver Museum
Fraser Valley Potters Guild	
New Media Art Gallery	
Katzie First Nation	
KVP Entertainers	
Kwantlen First Nation	
Kwantlen Polytechnic University (Fine Arts Department)	
Kwantlen Polytechnic University (Creative Writing Department)	
Maker Cube	
Nanak Foods	
Progressive Intercultural Services Society	
Richmond Art Gallery	
Semiahmoo First Nation	
Semiahmoo Secondary International Baccalaureate Program	
Simon Fraser University – Intentions Lab	
Surrey Art Gallery Association	
Surrey Art Teachers' Association	
Surrey Libraries	
Surrey Memorial Hospital – Adolescent Psychiatric Unit	

Also see additional project partners under Exhibition listing

STAFF LISTING

Surrey Art Gallery Staff

Gallery Director/Visual Arts Manager

Liane Davison (full time)

Curator of Exhibitions & Collections

Jordan Strom (full time)

Curator of Education & Engagement

Alison Rajah (full time)

Communications Coordinator

Charlene Back (part time)

Preparator

Christopher Dean (full time)

Assistant Preparator

Scott Keefer (part time)

Assistant Curator

Rhys Edwards (part time)

Curatorial Assistant

Suvi Bains (part time, grant funded)

Volunteer Program Coordinator (Education & Learning)

Christopher Dawson-Murphy (part time)

Visual Arts Programmer (Courses, Camps, Workshops)

Lindsay McArthur (part time)

Interpretive Programmer (Family, School, Adult Programs)

Cecily Nicholson (part time, June to present)

Engagement Facilitator (Family & Youth Pilots)

Sophie Vandenbiggelaar (part time, grant funded)

Engagement Facilitator (Youth & Young Adult Pilots)

Simranpreet Anand (part time, grant funded)

Engagement Facilitator (Indigenous Contemporary Art Intensive Initiatives)

Alanna Edwards (part time, grant funded)

Junior Cultural Leaders (Indigenous Contemporary Art Intensive)

Alanna Edwards, Naomi Kennedy, Avishka Lakwijaya, Atheana Picha, Kelsey Sparrow (summer, grant funded)

Education Programmer (Family & School Programs)

Amelia Epp (on-call)

Education Facilitator (Family & School Programs)

Susanne Chow (on-call)

On call part time/contracts (as required)

Exhibition installation:

Lloyd Balsler

Clairisa Chupik

Art Educators/Artist-Educators:

Nicoletta Baumeister

Amelia Butcher

BYTE camp educators

Joei Carlton

Luc Charchuk

Roxanne Charles

Claire Cilliers

Jennifer Clark

April Davis

Bev Ellis

Polly Faminow

Christina Farrant

Noelle Horrocks

Dalia Ibrahim

Georgina Johnstone

Tiana Kaczor

Lyn Lay

Sarah Leigh

Lindsay McArthur

Carly Mucha

Erin Mulcahy

Reid Ozaki

Ali Sepahi

Ana-Sofia Trujillo

Additional educators are contracted and hired as required.

STAFF LISTING

Arts Centre Staff

These personnel support the overall facility and operation of the Surrey Arts Centre including theatre and gallery administrative operations

Business Operations Coordinator

Reena Tank (full time)

Administrative and Managerial Support

Sandy Jupe (full time)

Administrative Support & Front Desk

Jennifer Clark (part time), Facility Booking Coordinator Leanne Henderson (part time), Lyn Lay (part time), Lana Murphy (part time), Joyce Knoll (part time), Laureen Ryan (part time), Lois Warwick (part time), Sandy Wood (part time), Calvin Campbell (part time), and Lynda Juliusson (part time)

Event Support

Front of House Coordinator Ardith Ingvaldson and staff, along with Theatre technicians, as required

Building Service Workers

Manjit Chima, Simran Kang, Harminder Singh, Radu Vasile

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The Gallery appreciates the work and support of the Surrey Art Gallery

Association Board and staff:

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
Sophie Cook, Spotlight Coordinator
Lisa Chen, Thursday Artist Talks Coordinator
Nalini Bhui, Arts Council of Surrey Rep
Julie Norquist, Volunteer Coordinator
Barbara Warwick, Gift Shop Manager

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Vancouver Foundation
Surrey Art Gallery Association

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Gallery Staff