

TEACHERS GUIDE

In the Realm of Perception Triangle Trade Gambler

SENSATION | CONSTRUCTION | CONNECTION



FOR GRADES K-12

With Big Ideas Curriculum Connections

Nicoletta Baumeister, *Construction of a Leaf*, 2002, watercolour, mixed media. Image courtesy of the artist.

Dear Teachers

This guide is a classroom resource, designed to support teachers and students attending the exhibitions, *In the Realm of Perception*, *Triangle Trade* and *Gambler* on display at the Surrey Art Gallery from January 19 to March 24, 2019. The Teachers' Guide contains exhibit information, as well as activities that will help prepare your students for their Gallery visit and engage them in classroom discussion afterwards. These activities reinforce the ideas and processes explored in the exhibition—specifically the themes related to perception and construction, as well as identity and representation—and provide continuity between the gallery visit and classroom.

The pre-visit activity addresses the theme of sense and perception, the hands-on Art Encounter Workshop offered at the Gallery explores techniques for working with puppetry and scenery; and the post-visit activity considers composition and palette.

This guide also provides vocabulary, a resource section, and links to the BC Education Curriculum in the area of Arts Education, from grades K-12. We hope that you enjoy using this guide to engage with the exhibition and create art with your students.

Sincerely,
Cecily Nicholson, Interpretive Programmer

Teachers' Guides are created with contributions from Surrey Art Gallery staff including: Interpretive Programmer Cecily Nicholson, Art Educator April Davis, Volunteer Program Coordinator Chris Dawson-Murphy, Visual Arts Programmer Lindsay McArthur, Communications Coordinator Charlene Back, Curator of Exhibitions and Collections Jordan Strom, and Curator of Education and Engagement Alison Rajah.

ABOUT THE SURREY ART GALLERY

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

To receive announcements about exhibitions and related events at the Gallery, sign up for our e-newsletters at www.surrey.ca/arts-signup. The City of Surrey also has an e-newsletter specifically for teachers: www.surrey.ca/12392.aspx.

SCHOOL PROGRAMS

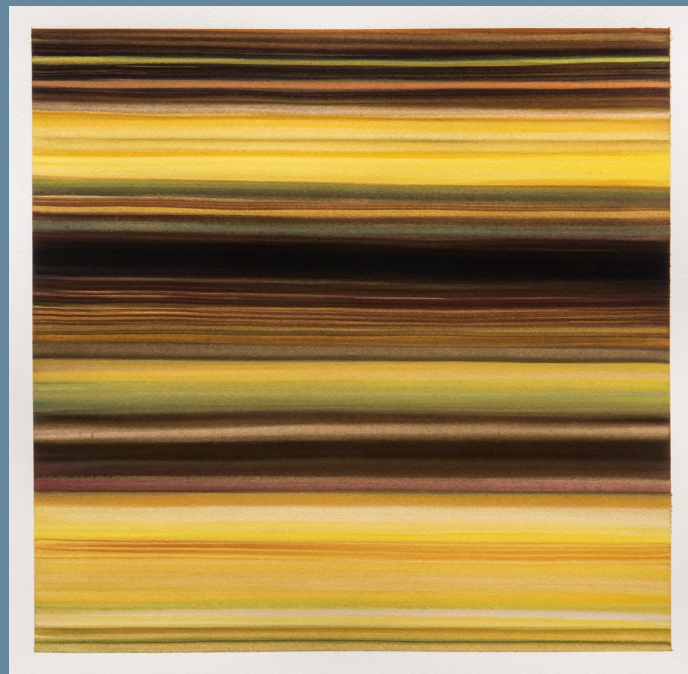
The Gallery's school programs develop appreciation as well as understanding and excitement about contemporary art. Visit the Gallery's website to learn about our school programs and the resources that we offer for teachers: www.surrey.ca/galleryeducation.



Nicoletta Baumeister, *Like the Wind Knows*, 1994, watercolour, chalk pastel. Image courtesy of the artist.

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Nicoletta Baumeister, *Leaf Series—Oak diptych*, 2005, watercolour on paper. Photo: Scott Massey

ABOUT THE EXHIBITIONS

January 19 – March 24, 2019

IN THE REALM OF PERCEPTION

In the Realm of Perception is an overview of Nicoletta Baumeister's cyclical and evolving art. Several bodies of her work are organized around themes such as realism, order, and chaos. The exhibit includes a selection of key pieces from earlier in her career: vivid watercolours of minerals, plants, and landscapes rendered in extraordinary detail. Through visual strategies and illusions, these works question the truth of what the viewer is looking at. A large body of newer acrylic paintings shows the artist's shift inwards to a more meditative approach. Brilliant fields of colour and geometric patterns collide with each other, expand, and recede from the surface of the canvas, suggesting a collision between logic and intuition.

TRIANGLE TRADE

A short film that examines specific relationships between black identity, land, and belonging. The puppets live on a faraway, nocturnal island and resemble the collaborating artists who worked on the film. As they move through this shifting dream environment, the figures contemplate their relationships to land and belonging. At times, the rugged landscape isolates them, while at other times, it offers them the possibility of transformation and greater connection. Camille Turner's performance art, Jérôme Havre's puppetry, and Cauleen Smith's filmmaking come together in a visually entrancing way with a poignant story that speaks to our current cultural climate.

GAMBLER

Gambler consists of thousands of loose jigsaw puzzle pieces piled upon a custom-designed industrial work table. This interactive sculpture was inspired by the urban transformations of Vancouver's False Creek lands during Expo 86. Gambler invites visitors to sort, assemble, and dismantle the pieces. While visitors work on the sculpture, a soundtrack of an active bingo parlour plays in the room.

VOCABULARY

Abstract art: Abstract art uses a visual language of shape, form, color and line to create a composition which may look differently from visual references in the world.

Avatar: something visual used to represent non-visual concepts or an image used to represent a person in a virtual setting, for example on the internet or in a game.

Collaborative: produced or conducted by two or more parties working together.

Collage: a technique of composing a work of art by adhering on a single surface, various materials that are not necessarily associated with one another.

Complementary colours: Appear opposite one another on the colour wheel. When presented next to each other, complimentary colours provide the most vivid contrast, and each will appear to be more intense.

Construct: an idea or theory containing various conceptual elements, typically one considered to be subjective and not based on empirical evidence.

Geometric: associated with geometry, using regular lines and shapes.

Installation: in art is work that is created, constructed, or installed on the site where it is exhibited, often incorporating materials or physical features on the site.

Intuition: attaining knowledge or cognition without evidence or rational thought process, for example, having a sense of something based on feelings.

Logic: a method of reasoning and the science that investigates the principles governing accurate or reliable information.

Media: the materials used to create an artwork (i.e. acrylic paint, graphite marble, found objects, audio).

Observation: an act or instance of noticing or perceiving; an act or instance of regarding attentively or watching; the faculty or habit of observing or noticing.

Observational Drawing: drawing from life. Examples include sketching a bowl of fruit (still life), drawing from a model (figurative), or drawing a street scene (landscape).

Pareidolia: The detection of patterns in an environment where there are none, for example the phenomenon of assigning human characteristics to objects that are inanimate or not alive.

Pattern: a series of repeated motifs often used to create visual interest in artwork.

Perception: the ability to see, hear, or become aware of something through the senses.

Realism: in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Sometimes called naturalism.

Resist: is an art technique that uses several layers to expose or define a design in space. A “resist” layer can be used to cover portions of a surface to shape invisible designs, patterns.

Sensory: Of or relating to sensation or the physical senses; transmitted or perceived by the senses.

Symbol: A letter, group of letters, character, or picture that is used instead of a word or group of words; a thing that represents or stands for something else, especially a material object representing something abstract.

Texture: The quality of a surface (i.e. smooth, rough, dry).

Triangular Trade: a historical term indicating trade among three regions or ports such as Liverpool, Lagos and Jamaica. The "Transatlantic Slave Trade" is an example of such a route.

SUGGESTED PRE-VISIT ACTIVITY:

EXPERIMENT TO LEARN MORE ABOUT VISUAL PERCEPTION

THEME: SENSE AND PERCEPTION

OBJECTIVES

To explore visual sense and perception as addressed in the current exhibitions. Students will develop observational skills as they practice rendering from observation.

BIG IDEAS FROM THE BC CURRICULUM

- People create art to express who they are as individuals and community (Art Education, Grade 1).
- Artists experiment in a variety of ways to discover new possibilities (Art Education, Grade 4).
- Purposeful artistic choices enhance the depth and meaning of artistic work (Art Studio, Grade 12).

ACTIVITY

Engage in some simple experiments involving observation to learn more about visual perception.

DISCUSSION & INTRODUCTION

Perception is a critical aspect of how we create art. Realism is the quality or fact of representing a person, thing, or situation accurately, or in a way that is true to life.

Discuss with students that they will be visiting the Surrey Art Gallery to see the art exhibition *In the Realm of Perception*. In this exhibition, Nicoletta Baumeister's work encourages us to think about how the way we see things affects how we realistically represent an object or a situation. Further, when we



Nicoletta Baumeister, *One of a Kind?*, 2016, oil on canvas. Photo: Scott Massey

change perspectives, our representations such as a drawing, will change as well.

INSTRUCTIONS

Try some simple experiments to learn more about visual perception. Place an object in a central location in the classroom that can be viewed by all of the students. Consider forming a circle around it, or working from two or more sides of the object.

Invite students to make a drawing of the object using similar mediums (i.e. pencil, oil sticks, charcoal, depending on aptitude and interest). Encourage students to try to do a “natural” or “realistic” representation of the form. Allow a short period of time, such as ten minutes, to complete the first image.

Remove the object from consideration and invite students to make a second image of the object based solely on the image they have already drawn.

SUGGESTED PRE-VISIT ACTIVITY: CONTINUED

CONCLUSION

When students have completed a second image, ask them to reflect on what changed or what was different about the experience of drawing from another drawing. How is memory a factor in our visual senses? What elements may feel easy to represent accurately, what aspects are more challenging?

What do students think makes a “better” picture and why? What makes a drawing more or less real or accurate, and do we agree? Explore connections and differences between realism and abstraction — what kinds of short forms, such as lines dots or simple shapes might an artist make to represent something real, but in abstract ways?

Consider the difficulty of having an “authentic” representation. Consider collective, collaborative and cooperative images of the same thing. How can many different perspectives work together to create a more detailed representation or a larger project?



Nicoletta Baumeister, *The Original*, 2016, oil on canvas. Photo: Scott Massey



Nicoletta Baumeister, *Sweet Ravages of Time*, 2010, watercolour, graphite. Photo: Scott Massey

VARIATIONS

- ◇ Compile and post the images drawn by all participants. Place them all together, side-by-side or in a grid. How has the perception of each artists affected the outcome?
- ◇ If students are engaged in photography and have equal access to documentation, have each student take a picture of an object from different distances or perspectives, or from similar ones. Again, study the images placed beside each other for what they reveal about the process of perception.

SUGGESTED POST-VISIT ACTIVITY: CREATE DIPTYCHS OR TRIPTYCHS

THEME: COMPOSITION AND CONSTRUCTION

OBJECTIVES

Create diptychs or triptychs to study the composition, palette or form of an object. Engage ideas in relation to the exhibition *In the Realm of Perception*.

DISCUSSION & INTRODUCTION

Diptych has come to refer to a piece of art created and displayed in two parts. If a third portion is added, it becomes a triptych. Multi-panel forms are known as polyptychs. Historically the diptych was a form of notebook or book form, as two adjacent pages were joined by a hinge or binding. While each page can have its own meaning, how does the meaning grow when placed in conjunction with a second image? Engage in ideas related to abstraction or abstract art.

BIG IDEAS FROM THE BC CURRICULUM

- People connect to others and share ideas through the arts (Art Education, Grade 1)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice (Art Education, Grade 3)

ACTIVITY

Form diptychs or triptychs of an object. Examples of framing ideas include: representing one object from two or three perspectives, for example: from far away, middle and close distances; or consider an object in different lighting such as in a poorly lit spot, near an artificial light source, and by a window.

One variation could be: forming an image through drawing, painting or photography and pair that image with a detailed close-up or other form of study in the same medium or a complimentary one. Another variation could be to render an object or objects using oil pastel, pencil crayon, watercolour or acrylic paint for example, and pair this image with a study of the colour palette that it uses.

CONCLUSION

Through this activity, students may consider the process of observation, colour and composition as they explore different ways to represent visual images. Compose, interpret, and expand ideas using symbolism use of an object, word, or action to represent an abstract idea (Grade 9, Curriculum Competency). This can include but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red or the simple outline of a “heart shape”).



N. Baumeister



N. Baumeister

Blue Nicoletta Baumeister, *Pebble Diptych*, 2004, watercolour on paper.
Photo: Scott Massey

K-7 ARTS EDUCATION CURRICULAR COMPETENCIES

Students will be able to use creative processes to create and respond to the arts:

CURRICULUM CONNECTIONS FOR SCHOOL PROGRAMS

Participating in a guided tour, studio workshop, or self-guided tour in conjunction with the exhibitions supports Big Ideas and Learning Standards in the British Columbia Arts Education Curriculum for grades K-12. The exhibitions can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curricular areas.

KINDERGARTEN - GRADE 2

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Observe and share how artists use processes, materials, movements, technologies, tools, and techniques
- Reflect on creative processes and make connections to other experiences
- Interpret how symbols are used through the arts
- Express feelings, ideas, stories, observations, and experiences through the arts
- Describe and respond to works of art
- Experience, document, perform, and share creative works in a variety of ways

GRADES 3 - 4

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Explore identity, place, culture, and belonging through arts experiences
- Explore relationships among cultures, communities, and the arts
- Connect knowledge and skills from other areas of learning in planning, creating, and interpreting works of art
- Express feelings, ideas, and experiences in creative ways
- Experience, document, perform, and share creative works in a variety of ways

GRADE 5 - 7

- Intentionally select artistic elements, processes, materials, movements, technologies, tools, techniques, and environments to express meaning in their work
- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Explore identity, place, culture, and belonging through arts experiences
- Observe, listen, describe, inquire, and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate

GRADE 8-10

- Express meaning, intent, and emotion through visual art
- Develop, refine ideas, and critically appraise ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations

GRADE 11-12

- Interpret and evaluate, using discipline-specific language, how artists use materials, technologies, processes, and environments in art making
- Create artistic works using sensory inspiration, imagination, and inquiry
- Intentionally select and combine materials, processes, and technologies to convey ideas, and justify choices

ARTISTS IN THE EXHIBITIONS

Nicoletta Baumeister

- <http://www.nicoletta.ca/>
- <https://www.richmond-news.com/news/weekly-feature/richmond-artists-bonding-beyond-their-bristles-1.2152007>

Jérôme Havre

- https://en.m.wikipedia.org/wiki/J%C3%A9r%C3%B4me_Havre
- <https://ago.ca/artist-in-residence/jerome-havre>

Cauleen Smith

- https://en.m.wikipedia.org/wiki/Cauleen_Smith
- <http://www.cauleensmith.com/>

Camille Turner

- <http://camilleturner.com/project/triangle-trade/>
- <http://camilleturner.com/>
- https://samizdatpress.typepad.com/hal_magazine_issue_eight1/camille-turner-hometown-queen-by-earl-miller-1.html

Colette Urban

- <http://www.coletteurban.com/>
- https://en.m.wikipedia.org/wiki/Colette_Urban
- <https://vimeo.com/9050932>
- <https://vimeo.com/10306563>
- <https://www.theglobeandmail.com/news/national/maverick-artist-colette-urban-loved-to-live-on-the-edge/article12898398/>

GENERAL

Media coverage of exhibits

- <https://www.surreynowleader.com/entertainment/within-the-realm-of-perception-surrey-artist-celebrates-her-first-solo-show-at-sag/>
- <https://www.cbc.ca/listen/shows/north-by-northwest/episode/15666363>
- <http://preview-art.com/preview/colette-urban-gambler/>
- http://thelasource.com/fr/2019/02/04/triangle-trade-des-marionnettes-pour-interroger-lidentite-noire/?fbclid=IwAR2XtkY_dIki3jKYB1ED-a9gB5guXjBt7jw0EI2txvWzLjTQ4XMxwm64I5U
- <https://ici.radio-canada.ca/premiere/emissions/phare-ouest/segments/entrevue/106949/jerome-havre-surrey-art-center-triangle-trade>

TRIANGLE TRADE

- <http://gallerytpw.ca/wp-content/uploads/2017/10/Triangle-Trade-text-web.pdf>



J. Havre, C. Smith and C. Turner, *Triangle Trade*, 2017, production still. Image courtesy of the artists.

IMAGE GALLERY

MORE IMAGES FROM THE EXHIBITIONS



Puppetry is an ancient form of theatre or performance that has roots in many cultures. It involves the manipulation of puppets – inanimate objects – that often resemble a human or animal figure. The puppet is brought to life and manipulated by a person, who is referred to as a puppeteer.

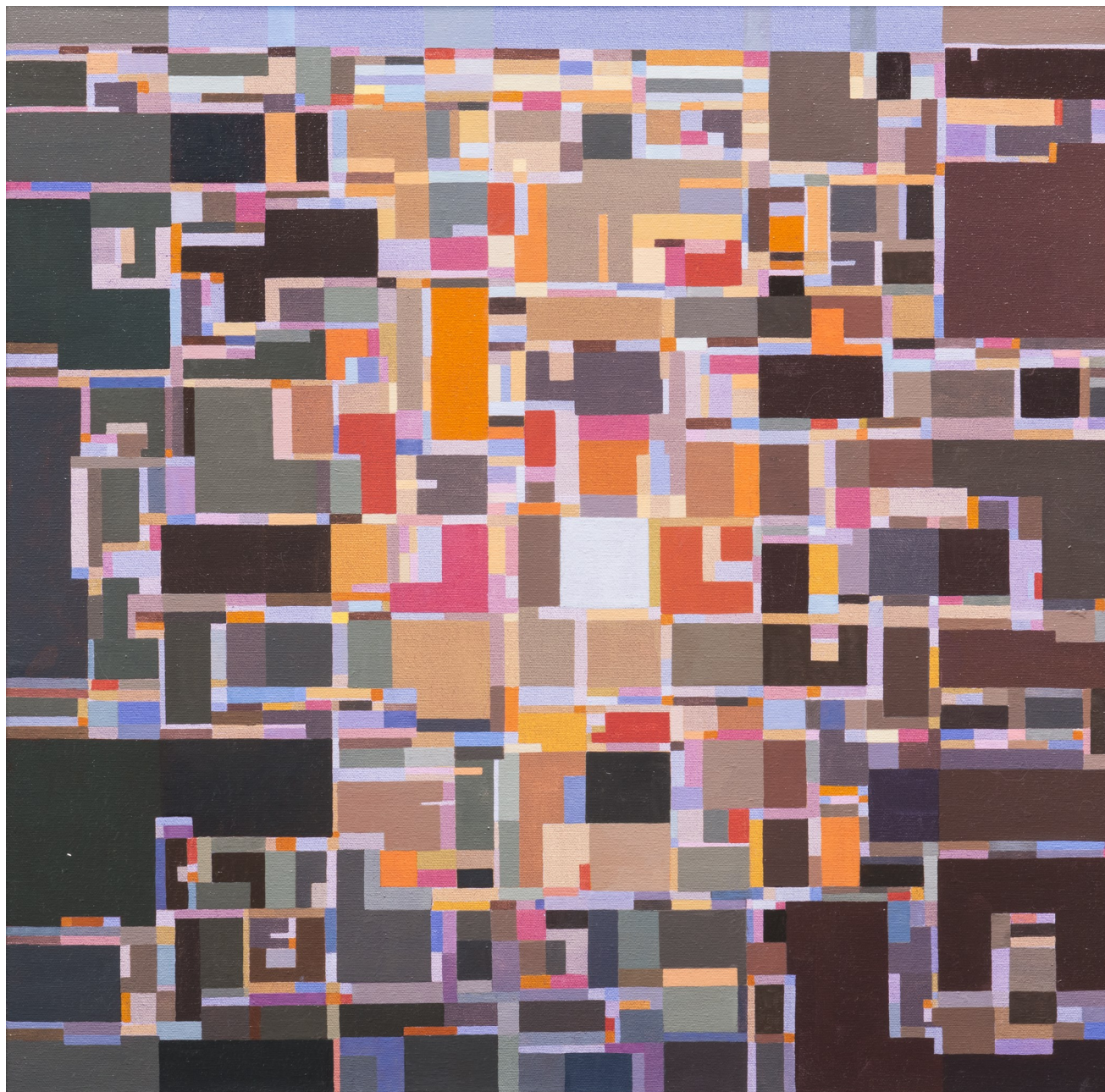
On the use of puppets in his work, Jérôme Havre remarks that, *the puppet manages to reach our emotions, most likely because the illusion is mesmerizing and simultaneously imperfect; its strings are showing.*



J. Havre, C. Smith, C. Turner, production stills, *Triangle Trade* 2017, Image courtesy of the artists.

IMAGE GALLERY

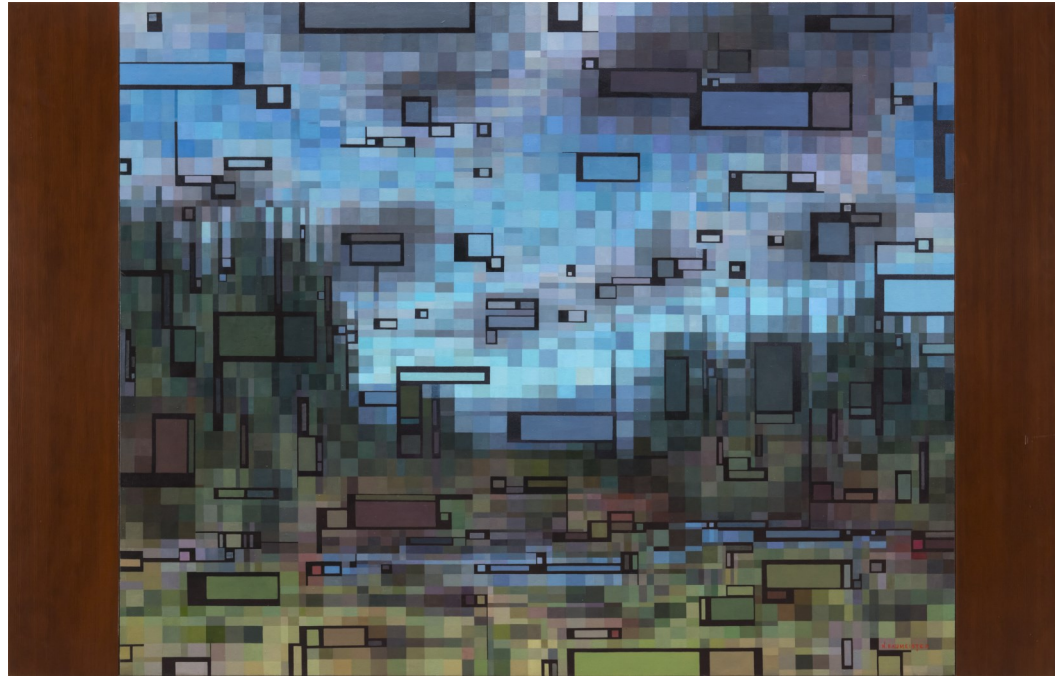
MORE IMAGES FROM THE EXHIBITIONS



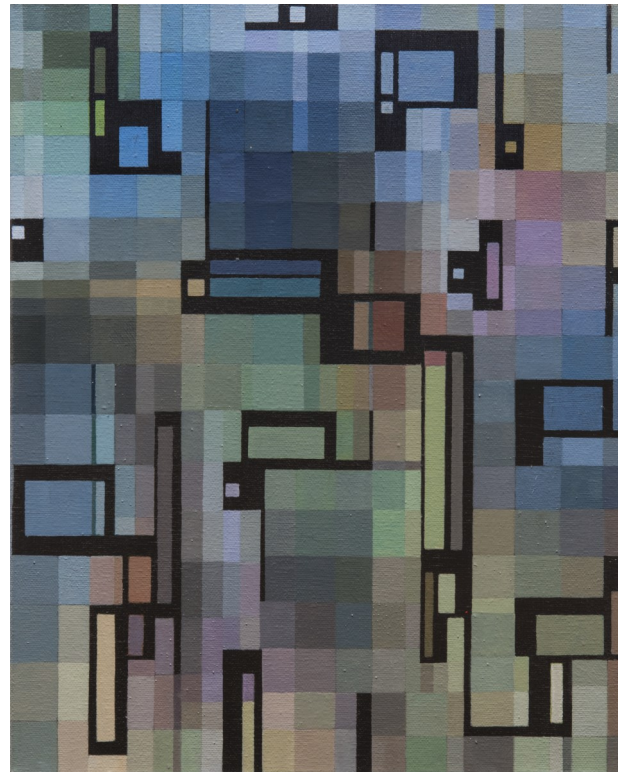
Nicoletta Baumeister, *Blue Sky Thinking*, 2004, acrylic on canvas. Photo: Scott Massey

IMAGE GALLERY

MORE IMAGES FROM THE EXHIBITIONS



Nicoletta Baumeister, *Landscape*,
Acrylic on canvas,
2007, oil on Canvas.
Photo: Scott Massey



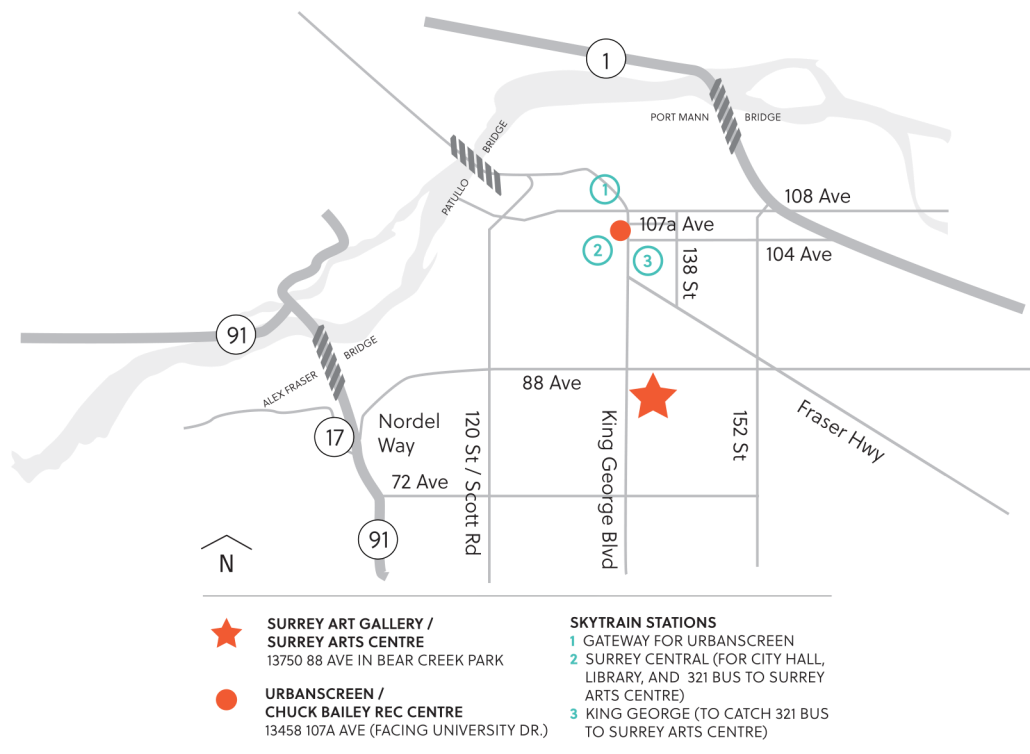
Nicoletta Baumeister, *Falling Light*, acrylic on canvas,
2005. Photo: Scott Massey

MORE IMAGES FROM THE EXHIBITIONS



Collette Urban, *Gambler*, 1986, oil pastel and charcoal on paper. Collection of Surrey Art Gallery.

INFORMATION / MAP



- 40 minute drive from downtown Vancouver
- 2 km walk from King George Station
- Catch Bus #321 at Surrey Central Station and get off on King George Hwy at 88 Ave.

SURREY ART GALLERY

13750 – 88th Avenue
Surrey, BC V3W 3L1

604-501-5566
artgallery@surrey.ca
www.surrey.ca/artgallery

GALLERY HOURS

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

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Visit www.surrey.ca/arts-signup to receive gallery exhibition and program updates.



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BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia