

Views from the Southbank I.

HISTORIES | MEMORIES | MYTHS



Installation of Micah Lexier's *A Project for Surrey - As You Were*, 1991
Photo by the artist

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibition, *Views from the Southbank I: Histories, Memories, Myths*, on display at the Surrey Art Gallery from January 17 to March 15, 2015. The Teachers' Guide contains exhibit information, as well as activities that will prepare your students for their Gallery visit and engage them in classroom discussion afterwards. These activities reinforce the ideas and processes explored in the exhibition, and provide continuity between the gallery visit and classroom. They are adaptable to different grade levels and require a minimum of materials – these can also be adapted depending on what is readily available at your school. The guide also provides curriculum links, vocabulary, and a resource section.

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ABOUT THE SURREY ART GALLERY

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

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

ABOUT THE EXHIBITIONS

Views from the Southbank I: Histories, Memories, Myths January 17 to March 15, 2015



Views from the Southbank I: Histories, Memories, Myths, (installation detail) 2015
Image appears courtesy of the artists

Surrey is one of the youngest and fastest growing cities in Western Canada, yet *Views from the Southbank I* reveals a deep and complex set of histories and memories related to this city and its neighbouring geography. Marking the Gallery's 40th anniversary, this exhibition presents artwork that engages with the stories of Surrey and the surrounding South of Fraser region—its cultural legacies, individual memories, and collective myths. Whether it be

the re-enactment of history through the celebrations and displays at Fort Langley, the burying of ancient history under new freeways in North Delta, or the memorialization of the past in one of the province's oldest pet cemeteries in Surrey, artists in this exhibition show the many ways the Southbank region collectively presents—or turns away from—its histories and memories. The exhibition features art from the Gallery's permanent collection along with artworks borrowed from private collections. This project is the first of a three-part series of exhibitions titled *Views from the Southbank* that will run throughout the year.



Brian Howell, *Newspaper Conveyor System*, 2012
Image appears courtesy of the artist

Participating artists: Jim Adams, Michael Abraham, Sean Alward, Nicoletta Baumeister, David Campion and Sandra Shields, Roxanne Charles, Sanjoy Das, A.S. Dhillon, Robert Gelineau, Robert Genn, Polly Gibbons, Ravi Gill, Shandis Harrison, Jeremy Herndl, Brian Howell, Reuben Kambeitz, Micah Lexier, Suzanne Northcott, Deborah Putnam, Bill Rennie, Don Romanchuck, Carol Sawyer, Kevin Schmidt, and Lenore Tkachuk.



Jeremy Herndl, *Cutbank (Kikait)*, 2013
Image appears courtesy of the artist

VOCABULARY

Abstract: Existing as an idea but not having a physical or concrete existence. In art it uses a visual language of shape, form, color, and line to create a composition which exists with some degree of independence from visual references in the world.

Allegory: (in art) When the subject of the artwork, or the various elements that form the composition, is used to symbolize a deeper moral or spiritual meaning.

Archive: a collection of historical documents or records providing information about a place, time, institution, or group of people.

Bog: A type of wetland. Some artists refer the bog as an allegory for the collection of history, or deep time. The Lower Mainland is home to the Langley Bog and the Burns Bog.

Cedar Bark Weaving: The Salish had an abundant supply of cedar bark, and this was used to craft many things. The softer inner bark was used for weaving. It was made softer and pliable by boiling for periods of up to two days. They would then work the strips by bending, twisting, and rubbing them between their hands. Once it was prepared, strips were used for weaving.

Cyanotype: Cyanotype is a photographic printing process that produces a cyan-blue print. Engineers used the process well into the 20th century as a simple and low-cost process to produce copies of drawings, referred to as blueprints.

Salish: The name Salish refers to groups of indigenous peoples in the Pacific Northwest. The region inhabited by this group is inclusive of the north of the Fraser Canyon, to Vancouver Island, both of British Columbia to Aberdeen in Washington. Each village was distinct from the others, the Salish region was not unified and those people who inhabited the Salish regions did not view themselves as part of a unified Salish group.

Earth Art: Is also referred to as “Land Art”. Artwork that uses natural materials such as rocks, soil, water, and plants, and is often integrated into the landscape.

Excavation: In archaeology, excavation is the exposure, processing, and recording of archaeological remains. An excavation site or “dig” may be conducted over as little as several weeks to several years.

Found Objects: (in art) Natural or man-made objects that are not considered to be traditional art materials but are found and used by artists to create an artwork.

History: Stories that tell us about the past. History is often structured into a record of events of what happened where. Many contemporary artists are interested in challenging this structure and telling new accounts of history.

Historic revision: The reinterpretation of orthodox views on evidence, motivations, and decision-making processes surrounding a historical event.

Katzie: The Katzie are an Indigenous people of the Lower Fraser Valley in British Columbia. The Katzie historically spoke Halqemeylem, the Upriver Dialect of Halkomelem, one of the Coast Salish family of languages. They are part of the Sto:lo group of peoples, historically referred to as the Fraser River Indians or Fraser Salish.

Kwantlen: A First Nation Government in BC, located primarily in Fort Langley. The Kwantlen traditionally speak the Downriver dialect of Halkomelem, one of the Salishan family of languages. They are a member of the Sto:lo Tribal Council but generally operate as an independent Nation.

Memory: The way that we personally remember the past and our minds store and remember information.

Midden: A former dump site for domestic waste which may consist of animal bone, plant materials, shells, and other artifacts relating to day-to-day human life. They may be pits used once by nomadic groups or dumps used by communities over several generations. These are a valuable resource for archaeologists who study the habits of past societies.

Myth: A traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events.

Printmaking: The process of making artworks by printing, normally on paper, made by any method involving transferring an image from one surface to another.

Rorschach Test: A psychological test in which subjects' perceptions of inkblots are analyzed to examine their personality characteristics and mental state.

Rubbing: A method used to reproduce the texture of a surface created by placing a piece of paper, or similar material, over an object and rubbing it with pencil, charcoal, or other art medium.

Semiahmoo First Nation: The band government of the Semiahmoo people, a Coast Salish subgroup. The band's main community and offices are located on the 312 acre Semiahmoo Indian Reserve which is sandwiched between the boundary of White Rock, BC and Peace Arch Provincial Park.

Site Specific Art: Refers to a work of art designed specifically for a particular location and that has a direct relationship with the location.

Urbanization: The process of the shift of a geographic area and its population from being primarily rural to becoming urban, and the ways in which that society adapts to this change.

Memorial: A statue, monument, or structure established to remind people of a person or historical event.

Performance Art: Art in which the medium is the artist's own body and the artwork takes the form of actions performed by the artist.

Cannery: a factory where food is canned.

SUGGESTED PRE-VISIT ACTIVITY: Collective Class Memory

Objective

To explore two key ideas – memory and history – as addressed in *Views from the Southbank I: Histories, Memories, Myths*. Students will also learn about: composition, drawing on a small scale, and working collaboratively.



Don Romanchuck, *Untitled* [from Site Source Collaboration], 1998 – 2011
Image appears courtesy of the artist

Activity

Each student will create a small drawing expressing a memory they have experienced in the context of their class. Using the artworks the students have created, the group will collaborate to create a composition that represents a collective memory of their division's experience

that year.

Discussion and Introduction

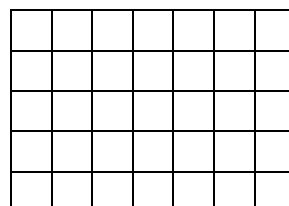
The exhibition you will see at the Surrey Art Gallery, *Views from the Southbank I: Histories, Memories, Myths* features artwork that engages with the stories of Surrey and the Fraser Valley – its culture, history, myths, and individual's memories of their personal experiences.

Ask students to consider the idea of memory: What is a memory? What is the first memory you have from when you were very young? Is a memory a history, what's the difference? What are some ways that we share memories?

Introduce the term "collective" by writing it on the white board. Invite students to find the smaller word, collect, within it. What is it to collect something? What makes a group of things a collection? Why do people make collections? Can they recall collections they have seen? Do any of the students have a collection?

Materials

- 1 - 22" x 28" poster board
 - This will allow for 35 individual drawings
- 4" x 4" white card stock (one per student)
- Pencils or graphite stick
- Coloured pencils, pens, markers
- Erasers



Process

- Provide each student with a piece of card stock, a pencil, an eraser and assorted coloured pencil crayons and markers.
- Tell the students that by working individually and then working together they will create a collective memory for their classroom. Ask students to recall a memory of an important moment they experienced in the classroom. It could be the memory of something they learned, something interesting or exciting that happened in the classroom. Perhaps it's a memory of a fun field trip, or of time spent with a friend. Invite students to choose a memory they would like to share by drawing a picture that illustrates it.

Once the students have completed their individual drawings, lay the artworks out together on a surface where all the students can see them. Explain that the class will work together to arrange the individual artworks on the poster board to create a single collaborative artwork.

Ask them to consider how to arrange the artworks:

- How will rearranging the drawings change the final collective artwork?
- What strategies might they use to decide on the final composition?
- Are any of the artworks about the same memory?
- Do some of the pieces work together to tell a story? Does the story change when they move the drawings?
- Did some of the students use similar colours or drawing techniques?

When the class agrees on an interesting composition, glue the artworks in place onto the poster board.

Conclusion

Display the final collaborative Collective Class Memory project in the classroom. Encourage the students to share their stories of these memories; why are they important to them? Do they remember these the same way? Why? If someone from outside the class saw this artwork, what would they think?

When students visit *Views from the Southbank I: Histories, Memories, Myths*, encourage them to consider which artworks might be about memory, and which might be about history. Are there artworks in the exhibition that could be about both?



Carol Sawyer, *Natalie Brietschneider with friends Lori Weidenhammer and Soressa Gardener (1951), 2012*
Image appears courtesy of the artist

SUGGESTED POST-VISIT ACTIVITY: Surrey: Past – Present – Future



Bill Rennie, *Where I was Brought Up: 6949 Harris Road North Surrey*, 1990
Image appears courtesy of the artist

Objective

To explore ideas around history and memory in relation to the exhibition *Views from the Southbank I: Histories, Memories, Myths*. Students will consider how their community has changed over time, what effect that has on the people that live there, and imagine their vision for the future. Through this activity students will also explore a variety of drawing and painting processes and techniques.

Activity

In response to an archival and contemporary image of a Surrey site, students will create a mixed media

drawing that expresses their vision for Surrey's future, imagining how that site may look in the coming years, decades, or centuries.

Discussion

Many of the artworks in *Views from the Southbank I: Histories, Memories, Myths* examine Surrey's history, ask students to recall artworks they saw on their visit that explored Surrey's past. They may remember the painting *Vintage Day at Stewart Farm* by Robert Genn, where people from the present Surrey community are portrayed wearing clothing and using vehicles from a century ago. They may also recall *Pressure, Light, Oxygen: Glenrose Cannery* by Sean Alward where the artist was inspired by archeological findings from middens often thousands of years old.

Included in this Teachers' Guide is a set of two photographs of the King George Boulevard and Old Yale Road, a location very close to the King George Skytrain Station. The first photograph is an image taken in 1931, the next is one taken at the same location today. Share these images with the students and engage them in a conversation about them. Do they recognize these places, where are they? Have they been there? When? How have these places changed? Why? How were these places used by the community in the past? How are they used today? Who decided how these places would change? If they had been in charge, would they have done anything differently?



Robert Genn, *Vintage Day at Stewart Farm*, 2005
Image appears courtesy of the artist

Invite students to imagine a future vision for this place, bearing in mind that we can't predict the future – these imagined futures can be anything they can imagine. What will they look like? How will people live in these spaces, how will they be used? What new technologies could there be? Will these places be better than they are today, how will they be different? Tell students that in this activity they will create a third picture, a drawing of their imagined future.

Materials

- multimedia or drawing paper
- pencils
- erasers
- watercolour paints
- brushes
- water in containers
- coloured pencils
- permanent markers
- conte

Process

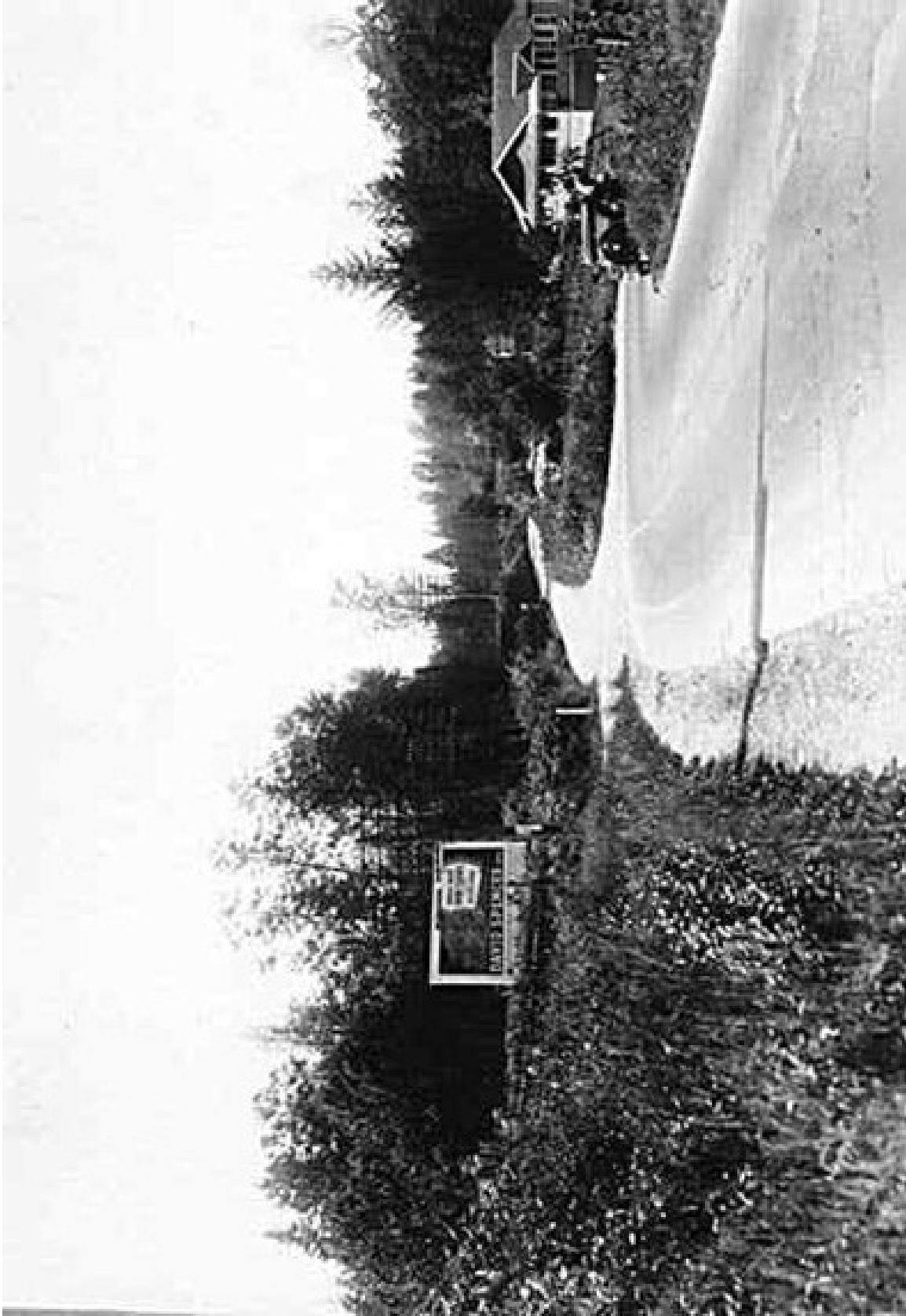
Provide each student with a pencil and eraser

Drawing on the past/present set of photographs for inspiration, have students start by lightly sketching their vision for the future on their paper in pencil. Encourage students to consider how far in the future they are imagining, they might even choose a specific year and include this in their drawing.

Once they are satisfied with their initial sketch they can add other media: coloured pencil, conte, and paint. As appropriate to their age and ability, encourage students to try using techniques that will create the illusion of depth in their artwork. This could include having objects overlap one another, making objects in the foreground larger than those in the background, and using shading to create shadows under and on objects. Advanced students might even employ one or two point perspective drawing techniques.

Conclusion

Display the artworks. Which visions of Surrey's future would be the most interesting, fun, strange, scary or exciting to visit? Would they want to travel to the future if they could? Which artworks have an illusion of depth? How did the artist achieve this?



Matthews, James Skitt, Major. "Pacific Highway and Old Yale Road incoming". Photograph. 1931. ID#AM54-S4-1---: CVA 20-9 City of Vancouver Archives, <http://searcharchives.vancouver.ca/pacific-highway-and-old-yale-road-incoming#treeview> (accessed Jan.26, 2015).



King George Skytrain Station (former site of Pacific Highway and Old Yale Road) 2015
Photograph by Edward Westerhuis

CURRICULUM CONNECTIONS for Surrey Art Gallery School Programs

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

VISUAL ART PRESCRIBED LEARNING OUTCOMES (2005)

<http://www.bced.gov.bc.ca/irp/welcome.php>

It is expected that students will:

Kindergarten to Grade 1

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

Grade 2 to 3

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

Grade 4

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

Grade 5

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

Grade 6

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

Grade 7

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

To better serve teachers, Surrey Art Gallery will introduce elements of the new provincial curriculum as it is introduced into the classroom.

What's new?

To support 21st century learners, the changes in the Arts Education curriculum are considerable and include the following:

- **New name:** The shift from the name “Fine Arts” to “Arts Education” is in keeping with other jurisdictions around the world that are currently involved in their own curriculum transformation processes.
- **Integrated curriculum:** The four disciplines—dance, drama, music, and visual art—are now integrated from Kindergarten to Grade 8.* Previously, each subject area in those grades had its own curriculum document.
- **Concept-based content:** Throughout the curriculum, the “big ideas” are concept-based, allowing for deeper exploration, inquiry, and understanding. The artistic habits of mind—creating and exploring, reasoning and reflecting, and communicating and documenting—serve as organizers for the curricular competencies in each grade.
- **First Peoples principles of learning:** These important principles are now infused throughout the Arts Education curriculum.

**Discussions are currently underway about providing exploratory options for Arts Education students starting in Grade 8, given the school structure and composition of intermediate and secondary schools. The Arts Education curriculum for Grade 9 remains under development while these discussions take place, as well as while graduation standards are being determined. Rethinking the Arts Education curriculum to offer more flexibility and choice will allow for greater personalization of the curriculum and ensure that students can pursue their individual interests and passions in Arts Education.*

What's the same?

The new Arts Education curriculum retains important elements of the existing curricula:

- The four disciplines—dance, drama, music, and visual art—remain at the core of the Arts Education curriculum.
- Each discipline still has its own essential elements, processes, skills, and techniques, which can be found within the learning standards in each grade.

What is the essence?

The arts are an integral part of the human experience. Throughout history, they have empowered the transformation of individuals and societies by providing a place for people to reflect and respond in a variety of ways. In Arts Education, students explore the world through an artistic lens and are able to express ideas, opinions, beliefs, emotions, and perspectives.

ONLINE RESOURCES

GENERAL

Media coverage of exhibit

- <http://www.cbc.ca/news/canada/british-columbia/surrey-art-gallery-showcases-local-artists-in-40th-anniversary-show-1.2900293>
- The Now: <http://www.thenownewspaper.com/exhibits-celebrate-surrey-art-gallery-s-40th-anniversary-1.1731310>
- CBC On the Coast: <http://www.cbc.ca/news/canada/british-columbia/5-weekend-events-in-the-lower-mainland-january-17-19-1.2916242>
- Peace Arch News: <http://www.peacearchnews.com/entertainment/288760001.html>
- <http://www.cloverdalereporter.com/entertainment/288760001.html>

St.Mungo/Glenrose Cannery site

- <http://gmackie.com/2010/10/02/glenrose-cannery-under-threat/>
- <http://ojs.library.ubc.ca/index.php/bcstudies/article/viewFile/1079/1123>

ARTISTS IN THE EXHIBITION

Jim Adams

- <http://whiterockculture.ca/arts-culture-directory/3127/jim-adams/>

Michael Abraham

- <http://www.michaelabraham.com/>

Sean Alward

- <http://www.seanalward.com/>
- <http://www.seanalward.com/index.cfm?pg=thumbs&series=102>

Nicoletta Baumeister

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

David Campion and Sandra Shields

- <http://www.davidcampion.ca/>
- <http://www.geist.com/topics/shields-sandra/>

Roxanne Charles

- <http://www.zoominfo.com/p/Roxanne-Charles/2070565267>

Sanjoy Das

- <http://www.sanjoykumardas.com/>
- <http://www.artsoffice.ca/enews/enews/articles386.php>

Robert Gelineau

- <http://robert-gelineau.com/>

Robert Genn

- <http://www.robertgenn.com/>

Polly Gibbons

- http://sofiacollective.com/profile_gibbons/

Ravi Gill

- <http://www.rawcanvas.com/exhibitions/ravi-gill/>

Shandis Harrison

- <http://shandisharrison.tumblr.com/>

Jeremy Herndl

- <http://jeremyherndl.com/home.html>

Brian Howell

- <http://www.brianhowellphotography.com/>
- [http://www.vanmag.com/News and Features/Printing Press A Troubled Industry](http://www.vanmag.com/News_and_Features/Printing_Press_A_Troubled_Industry)

Reuben Kambeitz

- <http://www.reubenkambeitz.com/>

Micah Lexier

- <http://www.micahlexier.com/>
- <http://micahlexier.tumblr.com/>

Deborah Putnam

- <http://deborahputman.com/>

Bill Rennie

- <http://www.surrey.ca/files/rennie1.pdf>

Don Romanchuck

- <http://www.donromanchukphotography.com/>

Carol Sawyer

- <http://www.carolsawyer.net/work/natalie-brettschneider/>
- <http://www.republicgallery.com/artists/sawyer.html>

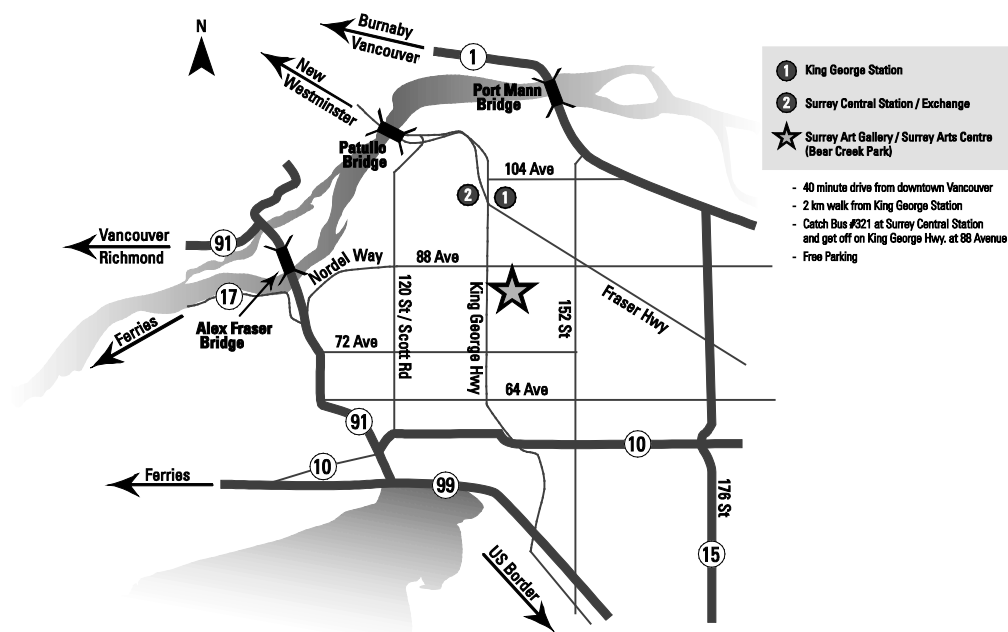
Kevin Schmidt

- <http://catrionaieffries.com/artists/kevin-schmidt/works/>

TEACHER GUIDE ACKNOWLEDGEMENTS

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

SURREY ART GALLERY INFORMATION AND MAP



Surrey Art Gallery

13750 – 88th Avenue

Surrey, BC V3W 3L1

604-501-5566

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

Sign up for our e-newsletter at www.surrey.ca/arts-signup to receive Gallery exhibition and program News & Updates.



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