

surrey  
art gallery

# TEACHERS GUIDE

WITH BIG IDEAS & CURRICULUM CONNECTIONS

## un/tangling, un/covering, un/doing

SELF | CULTURE | CONNECTIONS



Sharon Norwood, *Putting It Lightly*, screen print edition of 15, 2021.  
Image appears courtesy of the artist.

# Dear Teachers,

This guide is a classroom resource designed to support teachers and students attending the exhibition *un/tangling, un/covering, un/doing* on display at Surrey Art Gallery from January 20–March 17, 2024.

The Teachers Guide contains an activity that will help prepare your students for their Gallery visit and engage them in classroom discussion, exhibition information, terms & concepts, a resource section, an image gallery, and connections to the BC Education K-12 Curriculum.

The *Art Encounter* workshop offered at the Gallery this season is based in the process of mark making and examines themes of identity, cultural connections to hair, and the diverse stories of communities.

We hope this resource enriches your visit to the Gallery, engages you r students in the classroom, and that you enjoy making meaningful connections to contemporary art and ideas with your class through the exhibition tours and workshops at the Gallery.

Sincerely,  
Jinsil Haveliwalla, School and Family Programmer

This Teachers Guide was created with contributions from Surrey Art Gallery staff including: School and Family Programmer Jinsil Haveliwalla, Artist-Educator Claire Moore, Visual Arts Programmer Lindsay McArthur, Curator of Learning Chris Dawson-Murphy, Associate Curator Suvi Bains, Assistant Curator Rhys Edwards, and Gallery Director Alison Rajah.

## ABOUT 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. 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 [surrey.ca/arts-signup](https://surrey.ca/arts-signup). The City of Surrey also has an e-newsletter specifically for teachers: [surrey.ca/12392.aspx](https://surrey.ca/12392.aspx).

## SCHOOL PROGRAMS

The Gallery’s school programs develop an appreciation, understanding, and excitement about contemporary art. Visit the Gallery’s website to learn more about our school programs and teacher resources: [surrey.ca/galleryeducation](https://surrey.ca/galleryeducation).



Kiranjot Kaur, *Looking Up*, acrylic on wood panel, 2020.  
Image appears courtesy of the artist.

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Clare Yow, *Saffron Coloured Sons*, digital photograph, 2023.  
Image appears courtesy of the artist.

## ABOUT THE EXHIBITIONS

*un/tangling, un/covering, un/doing*

January 20–March 17, 2024

From the moment of birth, hair takes on multi-faceted meanings. Rooted within storytelling by families and communities, the politics of hair have been both intimately personal and profoundly social. Hair carries diverse cultural narratives that are usually shared through identity and gender. For example, the beauty one sees in loosely coiled curls or a tight braid are both evocative and subjective, not only in the presentation but how hair is communicated to the world.

Artists from across Canada—including Audie Murray, Becky Bair, Wally Dion, Clare Yow, Sharon Norwood, Sarindar Dhaliwal, Karin Jones, Baljit Singh, Kiranjot Kaur, and Natasha Kianipour—offer reflections on how hair embodies the importance of culture.

Deeply meaningful relationships with hair involve intergenerational acts of oiling, braiding, covering/uncovering, and grooming that assist with giving meaning to traditions. Just as much as there are underlying tensions within the cultural histories inherent to these practices, so too do they influence ongoing forms of struggle. For instance, cutting a strand of hair became an act of resistance, igniting an international women's movement in Iran to confront histories of oppression. The accoutrements of hair such as hijabs and turbans have been politically charged with public bans in some countries. This has forced people to confront a loss of deeply held beliefs, requiring them to assimilate to that society. In this exhibition, artists employ compelling storytelling that express connections intertwined with familial teachings and their own informed experiences.

Suvi Bains  
Associate Curator



Josh Hite, *A Vista (Portals)*, video still, 2019.  
Image appears courtesy of the artist.



Gwen Hunka, *Bird in Bright Colours*, paper amente, 2021.  
Image appears courtesy of the artist.

## ABOUT THE EXHIBITIONS

### *Josh Hite: A Vista*

**December 8, 2023–April 21, 2024**

*Josh Hite: A Vista* documents a performance of the same name which took place at New Westminster's Massey Theatre in 2019, one of Canada's few remaining theatres with a classical hemp house rigging system (most theatres now use motorized systems). The Massey Theatre becomes the stage for an ever-changing sequence of painted theatrical backdrops—an attempt to partner with the theatre's collective movement possibilities and limits. In Hite's multimedia artwork, the labour that ordinarily marks a transition between scenes becomes the star of the show.

In the artwork, which consists of three separate recordings of the performance over three nights, viewers encounter the Massey Theatre's history of performance through choreographed arrangements of theatrical backdrop: standard backdrops, which traverse the entirety of the stage; 'cut' drops, which feature a central portal or arch through which actors enter and exit; and 'leg' drops, smaller painted elements isolated from other parts of the stage. The backdrops are continually unfurled, raised, and lowered by Hite's collaborators in the Fight With a Stick Performance company. These gestures of concealment and revelation would ordinarily not be seen by audiences.

Rhys Edwards  
Assistant Curator

### *Art by Surrey Elementary School Students*

**February 3–April 21, 2024**

This exhibition examines the importance and depth of art education in the Surrey School District. Participating artists range from grades one through seven. Artworks on display highlight a wealth of subjects, both personal and universal. Art by Surrey Elementary School Students provides visitors with insight into the critical thinking and visual literacy skills of young developing artists.

Along with accompanying text, it demonstrates how teachers connect with BC Education Big Ideas curriculum such as, "exploring works of art exposes us to diverse values, knowledge, and perspectives" (Arts Education Grade 4), and "through artmaking, one's sense of identity and community continually evolves" (Arts Education Grade 7).

Origin of Exhibition: Surrey School District

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TEACHERS GUIDE

## FOCUSED ACTIVITY: EXPRESSIVE MARK MAKING

### THEME: STRANDS OF IDENTITY

#### OBJECTIVES

Through this activity, students will:

- Consider the ideas and themes in the exhibition, *"un/tangling, un/covering, un/doing"* exploring identity, culture, and self-expression through hair.
- Understand how artists in the exhibition use hair to share cultural stories, and pass down wisdom and tradition.
- Create visual narratives through expressive mark-making and pattern, that explore creativity and visual narrative through abstraction.
- Cultivate appreciation for the diverse identities within the classroom community and celebrate the unique strands of identity expressed through students' artworks.

#### MATERIAL LIST

- Cardstock or other paper
- Pencil crayons
- Markers
- Erasers
- Graphite
- Crayon
- Small mirrors (optional)

#### BIG IDEAS FROM BC CURRICULUM

- People connect to others and share ideas through the arts (Art Education, Grade 1)
- Exploring works of art exposes us to diverse values, knowledge, and perspectives (Arts Education 4)
- Through artmaking, one's sense of identity and community continually evolves (Arts Education 7)

#### ACTIVITY

Students will engage in a drawing activity focused on expressive mark-making techniques to create an abstract artwork. This will examine their own identity and cultural connections. The class will talk about different hair styles and type, share stories and discuss how this contributes to their sense of self through family, tradition, and culture.

## FOCUSED ACTIVITY: EXPRESSIVE MARK MAKING

### THEME: STRANDS OF IDENTITY

#### DISCUSSION

Discuss how hair can express identity and has a connection to our history, family, and culture. Highlight that everyone's hair is unique, and beautiful, and holds an incredible story about who they are. Celebrate the diverse stories and deeply personal narratives woven into each individual's identity. Our hair is unique and reflects stories, histories, and affiliations across diverse cultures and communities.

Encourage students to reflect on their own hair stories. *How do they care for their hair? Who helps them care for their hair? Do they help someone else with their hair?* This introduction creates a framework for exploration, self-awareness, and a celebration of the diverse identities within the classroom.

#### INTRODUCTION

- Tell the group that they'll be starting a drawing activity, making expressive marks that explore their stories of hair.
- Ask students to examine their hair closely, noticing textures, patterns, colour, and unique qualities. This step will help them connect more deeply with their personal hair stories (provide mirrors if available).
- Demonstrate creative mark-making techniques using pencils, markers, or other drawing materials. Encourage experimentation with technique.
- Show students examples of Sharon's Norwood's artwork (see the Image Gallery), and discuss her use of creative mark-making.
- Hand out art materials to students.
- Instruct students to use their drawing materials to create marks, representing strands of hair, and build up a drawing on their paper.
- Encourage them to experiment, and have fun, with different mark-making techniques to represent textures, curls, and patterns.



Sharon Norwood, *Putting it Lightly*, screen print, 2021.  
Image appears courtesy of the artist.

## FOCUSED ACTIVITY: EXPRESSIVE MARK MAKING

### THEME: STRANDS OF IDENTITY

#### INTRODUCTION (CONTINUED)

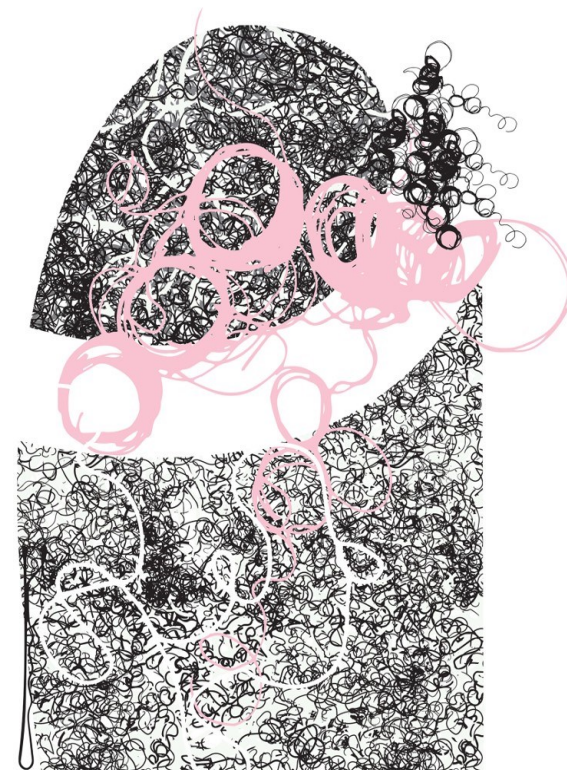
- Encourage them to incorporate elements that symbolize their own personal experiences or cultural influences.

#### REFLECTION

- Create a safe sharing circle for students to discuss the stories and inspirations behind their artwork.
- Discuss their drawings, how they drew their hair and how that connects to their own stories about hair.
- **Possible discussion questions:**
  - Tell us about the marks you drew to create the textures and patterns of your hair?
  - Why did you choose the colours you used in your drawing?
  - What is the story of your drawing?
  - Why is it important to you?
  - Is your artwork about people in your life? Or an experience you had?

#### EXTENSION

Explore other mediums to respond in such as poetry, storytelling, or performance. Have students write a short story to accompany their artwork to further explore ideas and deepen layers of narrative. By combining visual and written elements, students enrich their learning and make further connections to their personal stories and cultural influences.



Sharon Norwood, *This Side of Eternity*, 2021.

Image appears courtesy of the artist.

## 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.

## K-12 ARTS EDUCATION CURRICULAR COMPETENCIES

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

### KINDERGARTEN-GRADE 2

- Explore elements, processes, materials, movements, technologies, and techniques of the arts
- Explore artistic expressions of themselves and community through creative processes
- 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
- Experience, document, and share creative works in a variety of ways
- Describe and respond to works of art

### GRADES 3-4

- Connect knowledge and skills from other areas of learning in planning, creating, interpreting, and analyzing works for art
- Reflect on creative processes and make connections to personal experiences
- Explore identity, place, culture, and belonging through arts experiences
- Explore relationships among cultures, societies, and the arts

### GRADES 5-7

- Works of art influence and are influenced by the world around us
- Engaging in creative expression and experiences expands people's sense of identity and belonging
- Explore identity, place, culture, and belonging through arts experiences

### GRADES 8-9

- Interpret and communicate ideas using symbols and elements to express meaning through the arts
- The arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures

### GRADES 10-12

- Create artistic works that demonstrate personal, cultural, and historical contexts
- Purposeful artistic choices enhance the depth and impact of an artistic work
- Express meaning, intent, and emotion through visual art
- Intentionally select and combine materials, processes, and technologies to convey ideas and justify choices

# TERMS & CONCEPTS

**Chine Collé:** A technique, used in printmaking processes such as etching or lithography, that use two layers of paper, one of which is often transparent, to create a background for an image.

**Glaze:** A mixture of powdered chemicals and water, that is applied to clay and fired to create a protective, decorative coating.

**Gold Luster:** A metallic overglaze, that's applied over the previously glazed and fired surface; completed through an additional firing.

**Hijab:** A garment worn by some Muslim women to cover their hair and neck.

**Horse Tack:** The equipment and gear, often made of leather, required to ride a horse, i.e. a harness, saddle, etc.

**Intaglio print:** A general term for metal-plate printmaking techniques, including etching, drypoint, engraving, aquatint, and mezzotint.

**Installation:** A three-dimensional artwork that utilizes objects and materials to change the experience of a space.

**Intergenerational:** Including or involving people of different generations or age groups.

**Medium:** In art, the physical material used to create an artwork.

**Narrative:** An account of connected events that create a story. These can be visual, verbal, or written and can be rooted in myth or religion, and can be fictional, historical or contemporary.

**Pattern:** In art, a repeated visual element, especially a design made from line, shape, or colour on a surface or object.

**Photogravure:** An intaglio print process that was sometimes used to produce high-quality reproductions of photographs in ink.

**Resistance:** The act of withstanding against an action; refusing to comply or accept something.

**Reverence:** The sense or feeling of respect or admiration for someone or something.

**Ritual:** A series of actions that are performed in the same way, especially as part of a religious ceremony.

**Sacred:** Made holy by religious association or significance.

**Screen Print:** An image created by forcing ink through a screen onto a surface, often paper or fabric.

**Textile/Fibre Art:** Art that is made using natural or synthetic fibres, such as cotton, wool, silk, etc. These can be spun, woven, knitted, braided, knotted, or sewn.

**Three-Channel Video:** A video installation that consists of three videos, displayed on monitors, or with projectors, used in the same work of art.

**Three-Dimensional:** Having three measurable dimensions (height, width, and depth), like any object in the real world. Examples of three-dimensional art include: sculpture, installation, and performance art.

**Two-Dimensional:** A planar composition that has length and width but does not possess depth. Examples of two-dimensional art includes paintings, drawings, prints, and photographs.

**Turban:** A head covering worn especially by Sikh, Muslim, and Hindu men, made from a long piece of cloth wrapped around the head.

**Yupo:** A synthetic paper that is waterproof, recyclable, and not made from trees.

## ABOUT THE EXHIBITING ARTISTS

### Audie Murray

<https://www.audiemurray.com/>

<https://textilemuseum.ca/>

### Becky Bair

<https://www.rebeccabairart.com/>

<https://westvancouverartmuseum.ca/>

### Wally Dion

<https://wallydion.com/>

<https://thesheaf.com/>

### Clare Yow

<https://clareyow.com/>

<https://ricepapermagazine.ca/>

### Sharon Norwood

<https://sharonnorwood.com/>

<https://thenextcontemporary.com/>

### Sarindar Dhaliwal

<https://www.cbc.ca/>

<https://www.gallerieswest.ca/>

### Karin Jones

<https://karinjones.ca/>

<https://burrardarts.org/>

### Baljit Singh

<https://baljitsingh.ca/>

<https://lenscratch.com/>

### Kiranjot Kaur

<https://kiranjotart.com/>

<https://www.coquitlamheritage.ca/>

### Natasha Kianipour

<https://medium.com/>

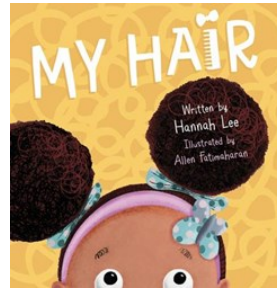
<https://www.kianithepoet.com/>

## MEDIA RELEASES & REVIEWS

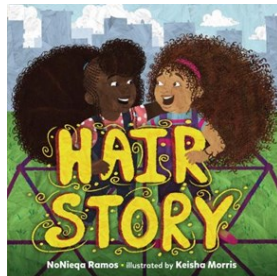
<https://www.gallerieswest.ca/>

# ADDITIONAL RESOURCES

## READING LIST



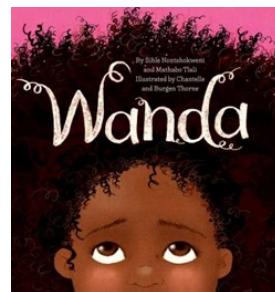
**My Hair**  
Hannah Lee



**Hair Story**  
NoNieqa Ramos



**The Hair Book**  
LaTonya Yvette



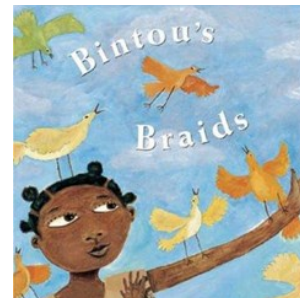
**Wanda**  
Sihle Nontshokweni



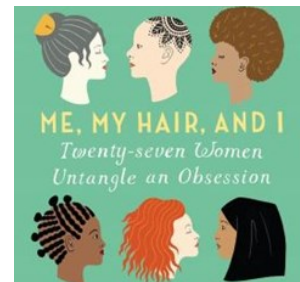
**Stella's Stellar Hair**  
Yesenia Moises



**Hair to Share**  
Sylvia L. Walker



**Bintou's Braids**  
Sylviane A. By Diouf



**Me, My Hair, and I**  
Elizabeth Benedict

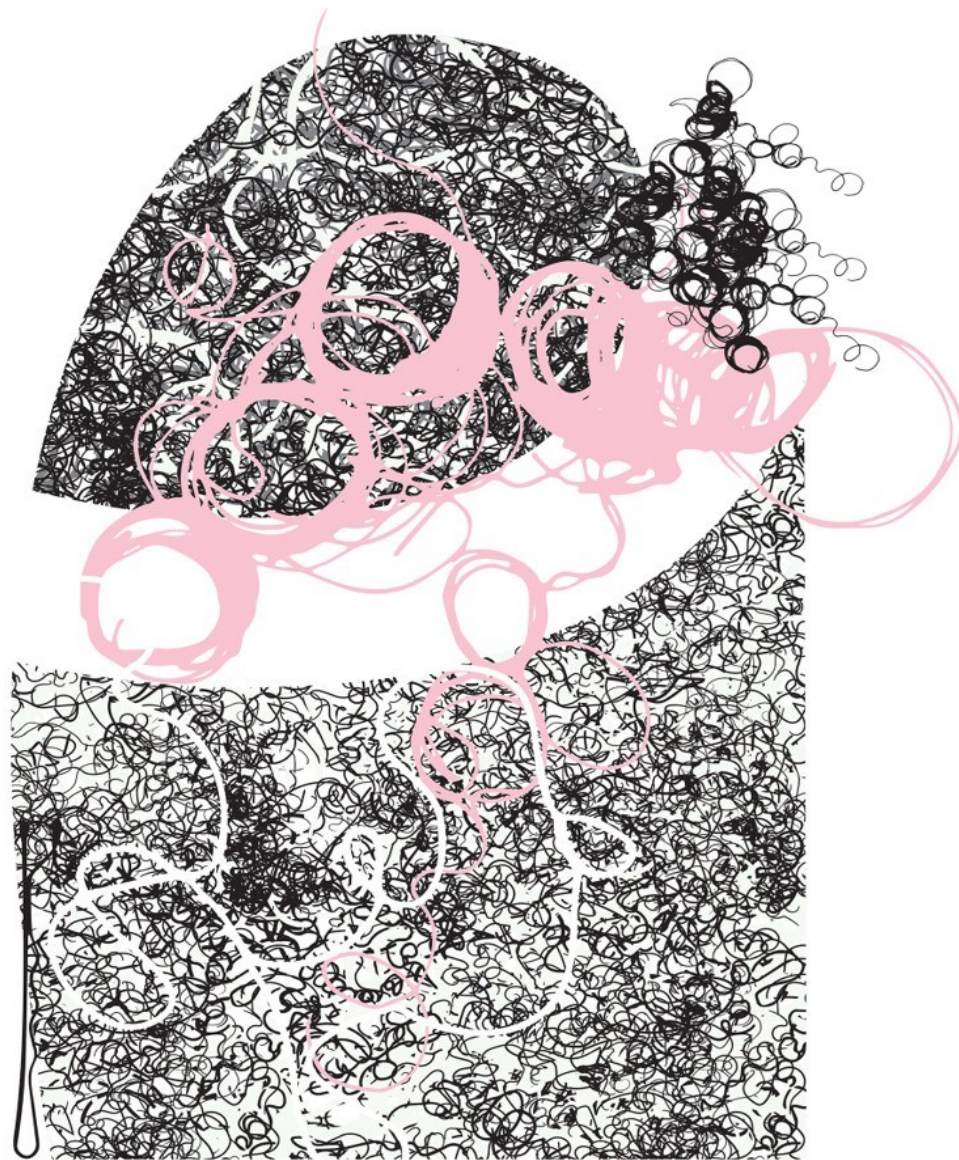
# IMAGE GALLERY



Sharon Norwood, *Putting It Lightly*, screen print, 2022.

Image appears courtesy of the artist.

# IMAGE GALLERY



Sharon Norwood, *This Side of Eternity*, screen print, edition of 15, 2021.

Image appears courtesy of the artist.

# IMAGE GALLERY



Baljit Singh (co-creative director, NorBlack NorWhite), *Coming Home - Ritu & Gauri I*, 35mm negative print, 2023.

Image appears courtesy of the artist.

# IMAGE GALLERY



Baljit Singh (co-creative director, NorBlack NorWhite), *Coming Home – Bindi*, 35mm negative print, 2023.

Image appears courtesy of the artist.

# IMAGE GALLERY



Wally Dion, *Red Prairie Braids Embossed* (edition 8/8), photogravure on chine collé, 2023.

Image appears courtesy of the artist.

# IMAGE GALLERY



Kiranjot Kaur, *Looking Up*, acrylic on wood panel, 2020.

Image appears courtesy of the artist.

# IMAGE GALLERY



Audie Murray, *I Am You and You are Me*, single channel video: 9 minutes 57 seconds—performance for camera, 2020.

Image appears courtesy of the artist.

# IMAGE GALLERY



Clare Yow, *Saffron Coloured Sons*, giclee print, 2023.

Image appears courtesy of the artist.

# INFORMATION / MAP



**SURREY ART GALLERY /  
SURREY ARTS CENTRE**  
13750 88 AVE IN BEAR CREEK PARK

#### SKYTRAIN STATIONS

- 1 SURREY CENTRAL (FOR CITY HALL, LIBRARY, & 96 B-LINE OR 321 BUS TO SURREY ARTS CENTRE)
- 2 KING GEORGE (TO CATCH 96 B-LINE OR 321 BUS TO SURREY ARTS CENTRE)

- 40 minute drive from downtown Vancouver
- 2 km walk from King George Station
- Catch Bus #321 or R1 at Surrey Central Station and get off on King George Hwy at 88 Avenue.

## SURREY ART GALLERY

13750 88 Avenue  
Surrey, BC V3W 3L1

604-501-5566  
artgallery@surrey.ca  
[surrey.ca/artgallery](http://surrey.ca/artgallery)

## GALLERY HOURS

Tue, Wed, Thu: 9am–9pm  
Fri: 9am–5pm  
Sat: 10am–5pm  
Sun: Noon–5pm

**Closed on Mondays & holidays**

Admission by donation

## SIGN UP FOR OUR E-NEWSLETTERS

Visit [surrey.ca/arts-signup](http://surrey.ca/arts-signup) to receive gallery exhibition and program updates.