

TEACHERS' GUIDE

for elementary grades

Views from the Southbank II.

MOMENTS | REFLECTIONS | INTERVALS



Helma Sawatzky, *Constructions Sites: Park Avenue West, Surrey, BC, 2009-2015*,
Image courtesy of the artist

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibition, *Views from the Southbank II: Moments, Reflections, Intervals*, on display at the Surrey Art Gallery from April 11 to June 14, 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'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.

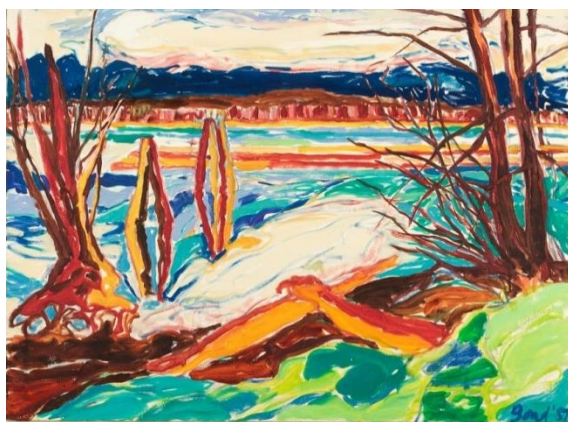
ABOUT THE EXHIBITIONS

Views from the Southbank II: Moments, Reflections, Intervals

April 11 – June 14, 2015

We are surrounded by characters in the urban and suburban places we live. People—in their astonishing variety and complexity—show the different facets of what it is to be human. Places embody character too. We talk about an old house having “character” or the “face” of a building. Landscapes, just like humans, can convey emotions like boredom, uncertainty, or peacefulness.

Playing with an expanded idea of portraiture, the artists from *Views from the Southbank II* create representations or impressions of people and places,



Richard Bond, *Winter Sunshine*, 1989, Collection of the Surrey Art Gallery, Photograph by Cameron Heryet

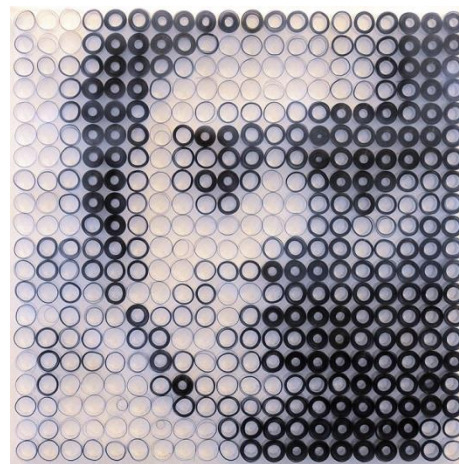
some working in traditional portraiture style and others using more experimental and collaborative methods. Their work is situated in context to the rapidly growing “South of Fraser” region of British Columbia’s Lower Mainland, comprising the municipalities of Surrey, Langley, Delta, and White Rock. In capturing the character(s) of a place that is constantly changing, the artists offer a brief interval in time—a *present* moment animated by the *presence* of individuals and places.

This project is the second installment of *Views from the Southbank*, a trio of exhibitions celebrating Surrey Art Gallery’s 40th anniversary.

Participating Artists: Matilda Aslizadeh, Claude Breeze, Richard Bond, Edward Burtynsky, Lisa Chen, Jennifer Clark, Barbara Cole, Gregory Dawe, Brandon Gabriel, Gabor Gasztonyi, Alex Grewal, Elizabeth Hollick, Evan Lee, Robert Linsley, Ken Lum, Scott Massey, Paulo Majano, Sean Mills, Sandee Moore, Jef Morlan, Zoe Pawlak, Ann Nelson, James Nizam, Helma Sawatzky, Ikbal Singh, Jeannette Sirios, Ken Wallace, Stella Weinart, Kira Wu



Randy Bradley, *Skytrain Crossing, New Westminster, BC*, 2001, Collection of the Surrey Art Gallery, Photograph by Cameron Heryet



Lisa Chen, *Time Reflects (Portrait of my father)*, 2012, Image courtesy of the artist

VOCABULARY

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

Collage: Artwork created by assembling separate elements to create a whole, often including photographs, news clippings, fabric, coloured paper and found objects. From the French term *coller*: to glue. Artists working in this mode include: Georges Braques, Hannah Hoch, and Vikky Alexander.

Collective: Done by people acting as a group.

En Plein Air: A French expression which means “in the open air”, and is particularly used to describe the act of painting outdoors, which is also called “*peinture sur le motif*” in French.

Experimental: Involving a radically new and innovative style; based on untested ideas or techniques and not yet established or finalized.

Font: In metal typesetting, a font is a particular size, weight, and style of a typeface. Each font was a matched set of type, one piece (called a “sort”) for each glyph (i.e. letter), and a typeface comprised a range of fonts that shared an overall design. In modern usage, with the advent of digital typography, “font” is frequently synonymous with “typeface”, although the two terms do not necessarily mean the same thing.

Interval: An intervening period of time; a space between things, points, limits, etc.

Portrait: A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even the mood of the person. In literature the term portrait refers to a written description or analysis of a person or thing. A written portrait often gives deep insight, and offers an analysis that goes far beyond the superficial.

Portraiture: The art of creating portraits; graphic and detailed description, especially of a person.

Private space: Spaces (i.e. land or buildings) owned by a person or group and kept for their exclusive use.

Public space: A public space is a social space that is generally open and accessible to people. Roads (including the pavement), public squares, parks, and beaches are typically considered public space. To a limited extent, government buildings which are open to the public, such as public libraries are public spaces, although they tend to have restricted areas and greater limits upon use.

Self-portrait: A pictorial or literary portrait of oneself, created by oneself.

Suburb: A suburb is a residential area or a mixed use area, either existing as part of a city or urban area or as a separate residential community within commuting distance of a city. In most English-speaking regions, suburban areas are defined in contrast to central or inner city areas.

Suburban: Pertaining to, inhabiting, or being in a suburb or the suburbs of a city or town.

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.

Text: The actual wording of anything written or printed.

Typeface: In typography, a typeface (also known as font family) is a set of one or more fonts each composed of glyphs (i.e. letters) that share common design features. Each font of a typeface has a specific weight, style, condensation, width, slant, italicization, ornamentation, and designer or foundry (and formerly size, in metal fonts).

Urban: Characteristic of the city or city life.

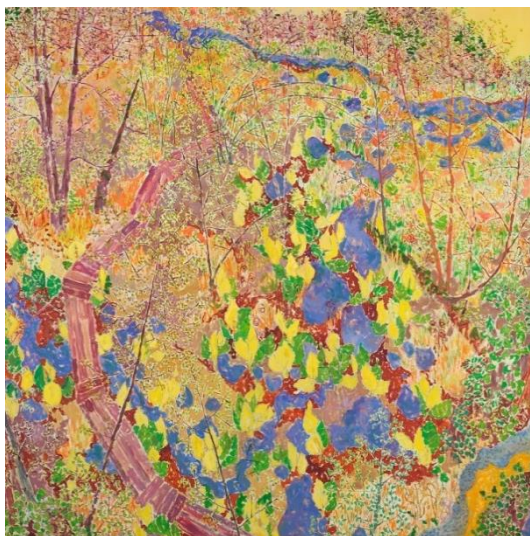
Urban Area: A location characterized by high human population density and vast human-built features in comparison to the areas surrounding it. Urban areas may be cities, towns, or conurbations, but the term is not commonly extended to rural settlements such as villages and hamlets.

Viewfinder: An optical device that helps a user to find the target of interest.

SUGGESTED PRE-VISIT ACTIVITY: Time-based Window Drawing

OBJECTIVES

To explore two key ideas – moments and intervals – as addressed in *Views from the Southbank II: Moments, Reflections, Intervals*. Student will also learn about: drawing from observation, composition, and working collaboratively.



Ann Nelson, *Skunk Cabbages II*, 1984, Collection of the Surrey Art Gallery, Photograph by Cameron Heryet

ACTIVITY

The class will choose a window in their classroom. Each student will be assigned an interval of 15 minutes throughout the school day and will create a small drawing while looking out of the window during this time. They will completely finish their drawing within the 15 minute time limit. Using the finished student drawings, the class will collaborate to create a composition that represents a collective and time-based representation of the view from their classroom window.

DISCUSSION & INTRODUCTION

The exhibition you will see at the Surrey Art Gallery, *Views from the Southbank II: Moments, Reflections, Intervals* features artwork that plays with the representation of people and places within specific moments in time.

Through a diversity of styles and approaches to image-making, the artists record their impressions within a present moment.

Ask students to consider the idea of the present by discussing with a partner the following questions: What is the present? What does it mean to be in the present? What does it look like and feel like when you are present? How do others look and act when they are actively present with you? After discussing with partners, ask students to share their ideas with the entire group.

Introduce the word “interval” by writing it on the white board and discussing its meaning. Ask students to consider the idea of capturing a moment or an interval of time in a drawing. How is this different from or similar to taking a photograph? What details can an artist include that will indicate the particular time of day and the way that they feel in a specific moment? Would two individual students capture a single interval of time in the same way?

MATERIALS

- Pencils or graphite stick
- Erasers
- Coloured pencils
- Scissors
- 8"x6" white card stock (one per student)
- Viewfinders - one for each student or a few to be shared by the class. To create viewfinders, use 8.5"x11" black construction paper, cut in half, and then use attached viewfinder template (see page 9) to cut out 4"x3" rectangle.
- Tape or stapler (for hanging finished artwork)



Jef Morlan, *The Courtyard* (series), 2015, Images courtesy of the artist

PROCESS

- Choose a method for assigning 15 minute time intervals to each student. Two possible options include:
 1. As a class, decide upon one window in the classroom that will be used for this activity. Write out 15 minute intervals for each student (more than one student may draw the same interval) on small slips of paper and have each student draw an interval from a hat. Write the students' names on the board, corresponding to the interval that they have picked. In this case, the class will be creating one collective *Time-based Window Drawing* at the end of the activity.
 2. As a class, decide upon two or more windows in the classroom that will be used for this activity. Divide up the class so that an equal number of students are assigned to each window. Over the course of one week, designate a 15 minute drawing time each day at a different time of the day. During each drawing time, each student will create a new drawing of their assigned window. At the end of the activity, the class will create one *Time-based Window Drawing* for each of the classroom windows that were used in the activity. All of the students' weekly window drawings will be used to create the collective *Time-based Window Drawing* of their designated window.
- Introduce students to the term "viewfinder" by writing the word on the whiteboard. How is a paper viewfinder similar to the viewfinder in a camera?
- Guide students through the process of creating a viewfinder using a piece of black construction paper (see materials list for specific dimensions, see page 9 for viewfinder template).
- Have the students stand in front of the window that they will be drawing from and practice using viewfinders to frame different views through the window.
- Tell the students that by working individually and then working together they will create a collective drawing of the view from their classroom window(s). Introduce the term "collective" by writing it on the white board. Invite students to find the smaller word, collect, within it. The collective drawing(s) of the view from their classroom will represent the unique perspectives that each individual chooses to focus on and will also represent different time intervals within just one day or within the course of a week.
- During their assigned 15 minute time interval, have the students create sketches with pencil on cardstock to capture their chosen view, adding colour using coloured pencil crayons.

- Ask the students to record the time interval that they drew using small printing at the bottom of their drawing. Ask students to write their name on the back of their drawing.

Once the students have completed their individual drawings, lay them out together on a surface where all the students can see them. Explain that the class will work together to arrange the individual drawings on the poster board to create a single collaborative artwork (if multiple windows were used for the activity, the students will create collective *Time-based Window Drawings* for each window).

Ask students to consider how to arrange the drawings:

- How will rearranging the drawings change the final collective artwork?
- What strategies might they use to decide on the final composition?
- Should the drawings be arranged in a grid? Should they overlap with one another?

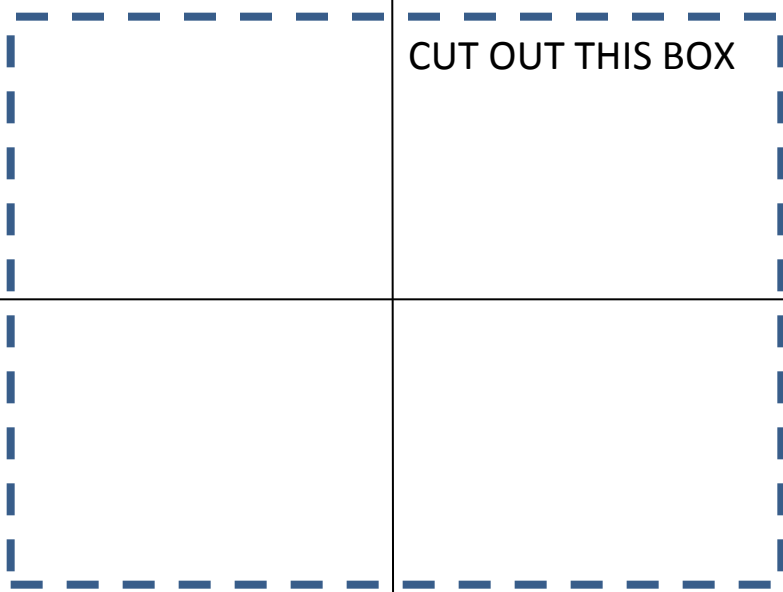
When the class agrees on an effective composition, tape or staple the drawings in place on a display board or large piece of paper.

CONCLUSION

Display the final collective *Time-based Window Drawing* in the classroom. Encourage the students to observe the individual drawings that make up the collaborative work. What choices did each student make in using materials (pencil and coloured pencil) and framing a viewpoint in order to uniquely capture their specific time interval? Can the students tell at which time of the day the drawings were completed without looking at the recorded time? Do the drawings offer them new perspectives on a familiar scene?

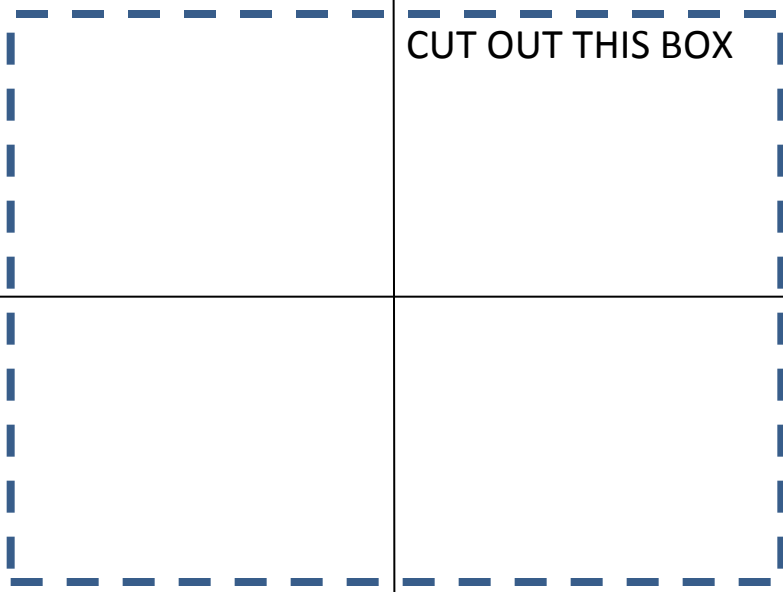
When students visit *Views from the Southbank II: Moments, Reflections, Intervals*, encourage them to consider how individual artworks capture specific intervals and moments in time. Are there artworks in the exhibition that represent the artist's unique perspective on a person or place in a specific moment?

VIEWFINDER TEMPLATE



CUT OUT THIS BOX

FOLD & CUT ALONG THIS LINE



CUT OUT THIS BOX

SUGGESTED POST-VISIT ACTIVITY: Identity T-shirt Design

OBJECTIVES

To explore ideas around portraiture, found symbols and text, and public spaces in relation to the exhibitions *Views from the Southbank II: Moments, Reflections, Intervals* and *Anspayaxw*. Students will consider the text and symbols that can be found within the public spaces that they move through on a daily basis. What effect do such text and symbols have on the people who view it? Through this activity students will also explore the design of text and symbols.

ACTIVITY

Students will observe both text and symbols that are present in public spaces independently throughout their day-to-day travels and/or as part of a class walk. This might include advertising signage, road signs, address signs, graffiti, etc. Students will sketch examples of text and symbols that they observe. Students will create a t-shirt design that incorporates text and symbols to communicate something about themselves to the public.



Stella Weinert, *Johnathan, Corey, Tyler & Lance. 104th Ave. & Guildford, August, 1999*, 1999, Collection of the Surrey Art Gallery, Photograph by Cameron Heryet

DISCUSSION & INTRODUCTION

Many of the artworks in *Views from the Southbank II: Moments, Memories, Myths* explore public spaces and the potential for landscapes and buildings to convey a “character” or “emotion”. Students may recall viewing the images such as Stella Weinert’s *Johnathan, Corey, Tyler & Lance. 104th Ave. and Guildford, August, 1999* in which youth are portrayed in a public space, identified as a grocery store parking lot by the painted text behind them. The installation work, *Anspayaxw*, represents place, peoples, and languages through voice, image, and sound. Students may recall viewing images in this installation of road signs using the Gitxsanimaax language. These signs were created in the 1970s to replace English road signs assigned by the Department of Indian Affairs. These depictions of text in public spaces serve to locate the viewer and to explore the connection between our identities and the public spaces that we inhabit daily.

MATERIALS

- student sketchbooks
- pencils
- erasers
- coloured markers
- scissors
- 11”x17” pieces of coloured construction paper for each student or 15”x20” pieces of coloured kraft paper for each student



John Wynne, 2013, Image courtesy of the artist, Photography by Denise Hawrysiw

PROCESS

- Introduce the term “text” by writing it on the white board and discussing its meaning.
- Introduce the term “symbol” by writing it on the white board and discussing its meaning.
- Ask students to brainstorm examples of text and symbols printed on buildings, roads, and signs that they encounter in their daily journeys through Surrey. What types of information do these examples of text and symbols convey? What languages is the text written in? Do these examples of text and symbols impact the way that they and other people: move through space, make decisions about where to go, make decisions about what to buy? Do any of these examples of text or symbols ever affect their mood (i.e. do they feel worried, excited, nervous, scared, or relaxed when they encounter these examples of text and symbols)?
- Introduce the term “public space” by writing it on the white board. Invite students to brainstorm a definition for this term. What are the differences between “public spaces” and “private spaces”?
- Invite students to collect “text samples” and “symbol samples” found in public spaces in a sketchbook in one or more of the following ways:
 1. through taking a class walk through a Surrey neighbourhood; or
 2. through documenting text and symbol samples as a homework assignment outside of school time.
- In their sketches, students should include details such as: lettering, font, and typeset styles (thin or thick, cursive or printing, letters spaced far apart or close together, lower case or capital letters, etc.), punctuation, lines, shapes, colours, and logos.
- Ask students to display their collected text and symbol samples by leaving their sketches on their desks or tables. Have students move through the classroom room on an “art walk” in order to view their classmates’ sketches.
- Discuss the sketches with students. Did any of the students sketch the same examples of text or symbols? Were the students surprised by any examples that their classmates found?

Tell students that they will now create their own t-shirt designs in which they will incorporate both text and symbols. In creating their t-shirt design they will consider the following questions: How will they use text and symbols to communicate information about their own identity? How can they use text and symbols in a t-shirt design in order to reflect:

- Who they are (i.e. where they live, languages that they speak, etc.);
- Activities that they participate in; and/or
- Things that they like.

How can they use text and symbols in a t-shirt design in order to impact others in the following ways:

- Providing them with new information;
- Affecting their mood; and/or
- Impacting the way that they move through public and/or private spaces.

In designing their t-shirts, students should consider the following design elements:

- lettering, font, and typeset styles (i.e. thin or thick, cursive or printing, letters spaced far apart or close together, lower case or capital letters, etc.);
- punctuation;
- lines, shapes, and colours; and/or
- logos of their own design.

Students will create their t-shirt designs by completing the following process:

- Have students draw the shape of a T-shirt on either an 11"x17" piece of coloured construction paper or a 15"x20" piece of coloured kraft paper. The T-shirt shape should be large and should touch all four edges of the paper. Have students cut out their t-shirt shapes.
- Have students draw their T-shirt designs using pencil first and then coloured markers.

CONCLUSION

Display the finished *Identity T-shirt Designs*.

Encourage students to observe each individual's original t-shirt design. What choices did each student make in using text and symbols to represent themselves and to impact viewers? Do the t-shirt designs offer them new perspectives on their classmate's identities? Do the t-shirt designs remind them of other examples of text and symbol that they have previously observed in public spaces or in clothing design?



Gabor Gasztonyi, *Sudanese Series*, 2007, Image 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 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 ARTS PRESCRIBED LEARNING OUTCOMES

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

SOCIAL STUDIES PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Kindergarten

- participate co-operatively in groups
- gather information from personal experiences, oral sources, and visual representations
- present information using oral or visual representations
- identify groups and places that are part of their lives
- identify characteristics of different local environments

Grade 1

- participate co-operatively and productively in groups
- gather information from personal experiences, oral sources, and visual representations
- present information using oral, written, or visual representations

Grade 2

- gather information from a variety of sources for presentation
- present information using oral, written, or visual representation
- describe ways individuals contribute to a community
- identify factors that influence who they are
- describe how the physical environment influences human activities

Grade 3

- apply critical thinking skills – including questioning, predicting, imagining, comparing, classifying, and identifying patterns – to select problems or issues
- identify a variety of symbolic representations
- gather information from a variety of sources
- identify changes that can occur in communities over time
- describe the importance of communities
- identify cultural similarities and differences

Grade 4

- apply critical thinking skills – including comparing, imagining, inferring, identifying patterns, and summarizing – to selected problems and issues
- gather information from a variety of sources
- identify alternative perspectives on a selected event or issue

Grade 5

- apply critical thinking skills – including hypothesizing, comparing, imagining, inferring, identifying patterns, and summarizing – to a range of problems and issues

Grade 6

- apply critical thinking skills – including comparing, classifying, inferring, imagining, verifying, identifying relationships, summarizing, and drawing conclusions – to a range of problems and issues
- assess diverse concepts of Canadian identity
- relate a society's artistic expression to its culture
- assess the relationship between cultures and their environments

Grade 7

- apply critical thinking skills – including comparing, classifying, imagining, verifying, using analogies, identifying relationships, summarizing, and drawing conclusions – to a range of problems and issues

TEACHERS' GUIDE ACKNOWLEDGEMENTS

Teachers' Guide prepared by Amelia Epp, Interpretive Programming Specialist, with the assistance of April Davis, School Programs Instructor, Chris Dawson-Murphy, Volunteer Coordinator, and Ingrid Kolt, Curator of Education and Public Programs, Surrey Art Gallery.

TRANSFORMING CURRICULUM – BC MINISTRY OF EDUCATION

(<https://curriculum.gov.bc.ca/>)

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 exhibits

- <http://www.theglobeandmail.com/news/british-columbia/hot-ticket-surrey-art-gallery/article23853099/>

Stephen Foster discussing Toy Portraits

- <https://www.youtube.com/watch?v=9RZ29mLLf8c>
- <http://rmooc.ca/hubs/dispatches/video-of-stephen-foster-at-his-remediating-curtis-exhibition/>

ARTISTS IN THE EXHIBITION

Matilda Aslisadeh

- <https://www.ecuad.ca/people/profile/19042>

Richard Bond

- <http://www.langleytimes.com/entertainment/282995461.html>

Randy Bradley

- <http://www.artfacts.net/en/artist/randy-bradley-30448/profile.html>

Claude Breeze

- <https://www.gallery.ca/en/see/collections/artist.php?iartistid=704>

Edward Burtynsky

- www.edwardburtynsky.com

Lisa Chen

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

Jennifer Clark

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

Barbara Cole

- <http://barbaracole.com/>

Gregory W. Dawe

- <http://mediadawe.blogspot.ca/>

Brandon Gabriel

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

Gabor Gasztonyi

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

Alex Grewal

- <http://www.artfacts.net/en/artist/alexander-grewal-309981/profile.html>

Elizabeth Hollick

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

Evan Lee

- <http://evanlee.ca>

Ken Lum

- <https://www.gallery.ca/en/see/collections/artist.php?iartistid=3389>

Scott Massey

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

Paulo Majano

- <http://www.majanoart.org/>

Michael Markowsky

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

Sean Mills

- <http://ecuaa.ca/2013-march-25-may-27-2/>

Jef Morlan

- <http://www.morlanstudio.info/>

Ann Nelson

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

James Nizam

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

Zoë Pawlak

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

Barbara Pratezina

- <http://www.artfacts.net/en/artist/barbara-pratezina-308345/profile.html>

Helma Sawatzky

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

Ikbal Singh

- <http://www.artfacts.net/en/artist/ikbal-singh-219678/profile.html>

Jeannette Sirios

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

Ken Wallace

- <http://www.bau-xi.com/dynamic/artist.asp?ArtistID=31>

Stella Weinert

- <http://www.surrey.ca/files/weinert1.pdf>

Kira Wu

- <http://www.surrey.ca/culture-recreation/16529.aspx#sthash.EsRFFlzz.dpuf>

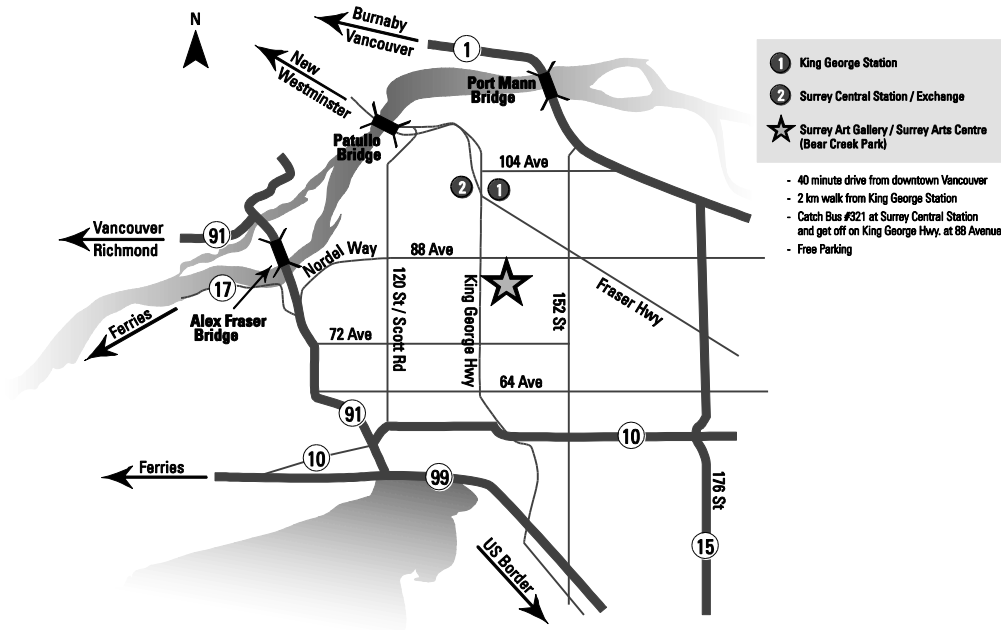
John Wynne

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

Stephen Foster

- <http://fccs.ok.ubc.ca/faculty/sfoster.html>

SURREY ART GALLERY INFORMATION AND MAP



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

Sign up for our e-newsletters at www.surrey.ca/arts-signup to receive gallery exhibition and program updates.



Canada Council
for the Arts

Conseil des Arts
du Canada



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