

TEACHERS GUIDE

for elementary grades
with Big Ideas Curriculum Connections

Views from the Southbank III.

INFORMATION | OBJECTS | MAPPINGS



Michael Soltis, *Coming Back to Me*, 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 III: Information, Objects, Mappings*, on display at the Surrey Art Gallery from September 19 to December 13, 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—specifically the themes of information, objects, and mapping –and provide continuity between the gallery visit and classroom. The pre-visit activity addresses the theme of mapping, the hands-on Art Encounter Workshop offered at the Surrey Art Gallery explores the physicality and tangibility of objects through clay, and the post-visit activity addresses the theme of information.

The activities in this guide are adaptable to different grade levels and require a minimum of materials. The guide also provides vocabulary, a resource section, and links to the new BC Curriculum in the areas of Arts Education, Social Studies, and Mathematics. We hope that you enjoy exploring and creating art with your students using this guide.

Sincerely,
Amelia Epp, Interpretive Programmer

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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 III: Information, Objects, Mappings **September 19 – December 13, 2015**



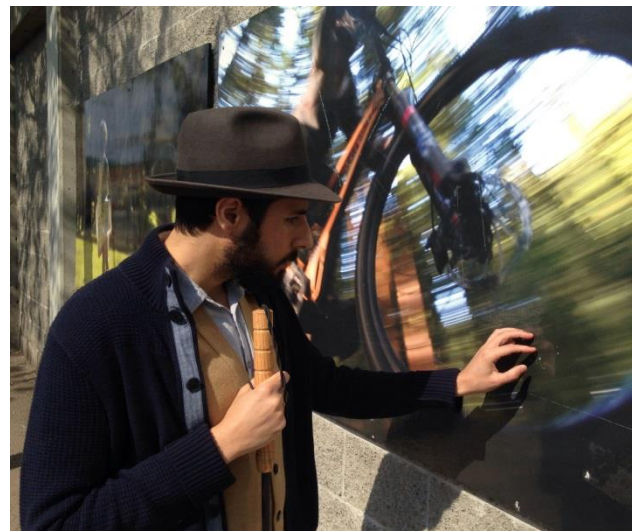
Ben Reeves, *Map 38-B10*, 1998, Collection of the Surrey Art Gallery,
Photograph by Cameron Heryet

Marking the Surrey Art Gallery's 40th anniversary, the exhibition *Views from the Southbank III: Information, Objects, Mappings* brings together three sets of artwork by over twenty artists. Some of the artists directly engage with the digital world, weaving this new reality into their work. Another series of artworks reimagines how we interact with information through forms of mapping. A third group of artists return to the physicality and tangibility of objects through such forms as pottery, assemblage art, and textile sculpture. This is the third and final part of the Views from the Southbank series of exhibitions that has featured over seventy-five artists from Surrey and its surrounding region throughout 2015.

Participating Artists: Sylvia Grace Borda, Elizabeth Carefoot, Walter Dexter, Willa Downing, Connie Glover, Sara Graham, Adad Hannah, Davida Kidd, Robert Kleyn, Robert Linsley, Cora Li-Leger, Don Li-Leger, Stuart McCall, Ferdinand Maravilla, Aaron S. Moran, Sandee Moore, Fred Owen, Barry Parker, Jeff Rasmussen, Ben Reeves, Michael Soltis, Tracie Stewart, Lesley Tannen, Debbie Westergaard Tuepah

The Grove: A Spatial Narrative **September 19 – December 13, 2015**

The Grove: A Spatial Narrative is a multi-channel audio narrative that explores the community uses of a transient forest in Newton. Carmen Papalia, Phinder Dulai, and Andrew Lee delve into the multidimensional use of The Grove to tell its fascinating story. Presented as part of Open Sound 2015: Polyphonic Cartograph, a three-part exhibition of sound art.



Artist Carmen Papalia, Photograph by Phinder Dulai

VOCABULARY

Chart: A visual display of information; a graphical representation of data, in which the data is represented by symbols, such as bars in a bar chart, lines in a line chart, or slices in a pie chart.

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

Data: A collection of facts from which conclusions may be drawn.

Frottage: A technique in the visual arts of obtaining textural effects or images by rubbing lead, chalk, charcoal, etc., over paper laid on a granular or relief like surface.

Glyph: A symbol (as a curved arrow on a road sign) that conveys information nonverbally.

Graph: A drawing or diagram used to record information.

Infographic: Graphic visual representations of information, data or knowledge intended to present information quickly and clearly.

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

Key: Maps use a key, or legend, to explain the meaning of each of the symbols used in the map. These keys usually show a small picture of each of the symbols used on the map, along with a written description of the meaning of each of these symbols.

Legend: Maps use a key, or legend, to explain the meaning of each of the symbols used in the map. These keys usually show a small picture of each of the symbols used on the map, along with a written description of the meaning of each of these symbols.

Map: A representation, usually on a flat surface, of the whole or a part of an area.

Mood: A state or quality of feeling at a particular time.

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).

Rubbing: A copy of a shape or pattern made by rubbing wax, chalk etc. onto a piece of paper laid over it.

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.

Text: The actual wording of anything written or printed.

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

Visualize: Form a mental image of; imagine.

SUGGESTED PRE-VISIT ACTIVITY: Sensory Map Book

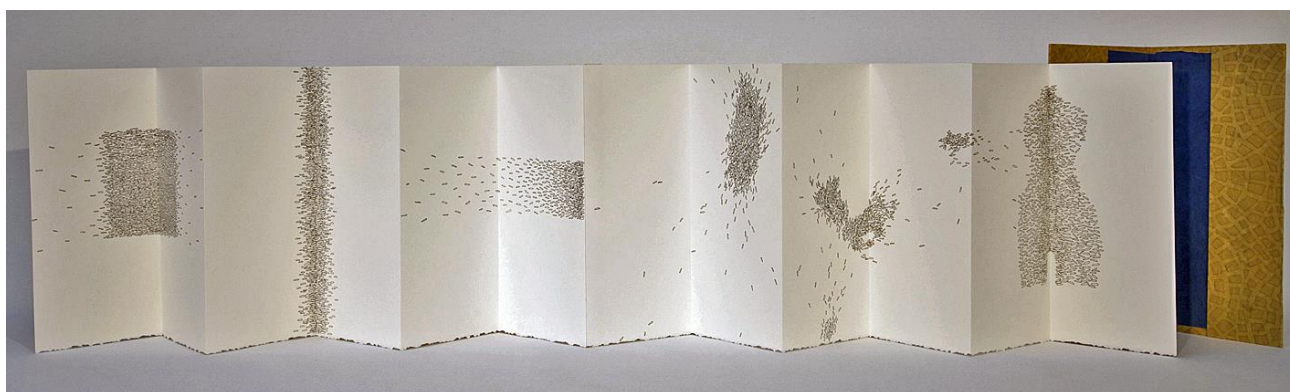
THEME: Mapping

OBJECTIVES

To explore two key ideas – mapping and information – as addressed in the exhibitions *Views from the Southbank III: Information, Objects, Mappings* and *The Grove: A Spatial Narrative*. Student will also learn about: book making, observational skills, map making, and drawing from observation.

ACTIVITY

The class will create books using a simple accordion fold. Students will go on a walk in the neighbourhood surrounding their school. They will use their senses to observe and record their surroundings. Students will record their observations in their accordion fold books, each creating a unique representation of their experiences and observations of their surroundings.



Cora Li-Leger, *The body as a murmur...*, 2014, Image courtesy of the artist

DISCUSSION & INTRODUCTION

The exhibitions at the Surrey Art Gallery, *Views from the Southbank III: Information, Objects, Mappings* and *The Grove: A Spatial Narrative*, feature artworks that imaginatively represent information and places in the form of sculptures, games, paintings, photographs, maps, and more. Through a diversity of styles and approaches to art making, the artists in the exhibitions record their responses to places and information.

Ask students to consider the concept of a map by discussing with a partner the following questions: What is a map? What types of maps are there (i.e. paper maps, Google Maps, globes, atlases)? What kinds of maps have you used before? What information can be included in a map? Is mapmaking an art form? Is mapmaking a science?

Show the students examples of maps of places that they might recognize (i.e. Canada, Surrey, the neighbourhood surrounding your school). Ask students to observe the types of information included in the maps (i.e. colours, symbols, lines, text, numbers, distances, etc.). Introduce the students to the term “legend” and explain its purpose.

Explain to the students that there are many different types of maps. A map can include real or imaginary places. A map can also be used to record a person’s unique observations and experiences of a place. One person’s map of a place (i.e. the school’s playground) might look very different from

another person's map of the same place. Each person will notice and include different details. Ask students to brainstorm details that they would include if they were to create a map of the school's playground. Would each person include the same details in their maps?

MATERIALS

- Pencils
- Erasers
- Coloured pencils
- Crayons
- Optional: Oil Pastels
- Optional: Black fineliners
- 4"x3" pieces of plain newsprint (2 per student)
- Black crayons with paper peeled off (1 per student)
- Glue sticks
- Clip boards
- 11"x17" white construction paper (1 per student)



Sylvia Grace Borda, selection from *Every Bus Stop in Surrey*, 2004, Collection of the Surrey Art Gallery

PROCESS

- Guide students through the process of creating an accordion fold book using a piece of 11"x17" white construction paper (see page 9 for accordion fold instructions). These books will be used to create Sensory Map Books.

Take the students on a short walk in the neighbourhood surrounding your school.

- Each student should bring along their Sensory Map Books, a clip board, a pencil, and an eraser.
- Bring along 4"x3" pieces of plain newsprint (2 per student) as well as black crayons with the paper peeled off (1 per student).
- Before leaving, ask the students: What senses might you use to observe your surroundings on this walk? What kinds of details in your surroundings might you notice? Discuss the meaning of the word "Sensory".
- Tell the students that they will record their observations in their Sensory Map Books during their walk.

During the walk, make 4 short stops with the students. At each stop, ask the students to record the following guided observations in the pages on one side of their Sensory Map Books (they will leave the other side of the books blank, for now).

- STOP 1: Close your eyes and notice the sounds around you. Draw these sounds in your on one page of your Sensory Map Book.

- STOP 2: Pretend that you have a magnifying glass and find some of the teensy-tiny details in the environment around you. Draw some of these details on one page of your Sensory Map Book.
- STOP 3: Notice the living things in the environment around you. Draw some of these living things on one page of your Sensory Map Book.
- STOP 4: Show the students how to create a rubbing using the newsprint and black crayons. Ask the students to create 2 rubbings capturing 2 very different textures. Have the students record their names or initials on the back of their rubbings and return them to you to transport back to the classroom.

When the students return from their walk, have them glue their rubbings onto the remaining blank page one side of their Sensory Map Book using glue sticks.

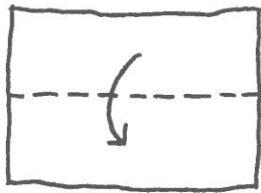
On the blank side of their Sensory Map Books, the students will create a large, personalized map of their neighbourhood walk. Students may include details such as: buildings, roads, sidewalks, walking routes, text, words, imaginary structures, people, etc. Students may include a legend featuring symbols included in their maps. Students may embellish their maps using pencil crayons, oil pastels, coloured pencils, etc. After completing their maps, students may darken important lines using fineliners.

CONCLUSION

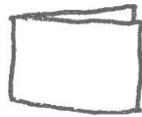
Display the finished Sensory Map Books on students' desks or tables. Encourage the students to walk around the room and observe each other's books. Do they observe any details in others' books that they had also noticed or recorded in their books? Do they observe any details in others' books that they are surprised by? Did they learn something new about the neighbourhood by looking at others' books? Do the Sensory Map Books offer them new perspectives on familiar places? What choices did each student make in using materials (pencil, coloured pencil, crayons, oil pastels, fineliner) to uniquely capture and record their observations of places?

When students visit *Views from the Southbank III: Information, Objects, Mappings* and *The Grove: A Spatial Narrative*, encourage them to consider how individual artworks uniquely capture places and represent information. Are there artworks in the exhibitions that represent the artist's individual perspective on or experience of a place?

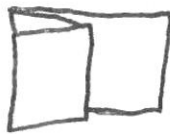
ACCORDIAN FOLD INSTRUCTIONS



1. Fold paper in half, lengthwise to create a long rectangle.



2. Fold the rectangle in half.



3. Take the top layer of paper, flip the edge back to meet the fold, and crease.



4. Turn the paper over, flip the edge of the paper back to meet the fold, and crease.

SUGGESTED POST-VISIT ACTIVITY: Super String Mood Chart

THEME: Information

OBJECTIVES

To explore ideas around the collection and representation of information in relation to the exhibition *Views from the Southbank III: Information, Objects, Mappings*. Through this activity, students will consider the process of data collection and will explore a visual way to represent information in the form of a 3-dimensional graph.

ACTIVITY

Students will consider different ways to collect and convey information, or data. They will translate their own moods on a given day into colour. They will create a collaborative installation or 3-dimensional graph using coloured string to represent their individual moods.

DISCUSSION & INTRODUCTION

Many of the artworks in *Views from the Southbank III: Information, Objects, Mappings* explore ways in which we respond to information presented to us in our daily lives through technology and in the environments that we travel through. Students may recall viewing Debbie Westergaard Tuepah's installation, *Mother Tongue (City of Surrey)*, in which she depicts the languages spoken in Surrey through the arrangement of string dipped in coloured paint. Additionally, Stuart McCall's photographic work, *Industrioglyphs*, documents the information visible in urban environments, such as symbols, numbers, and text. In creating these artworks, both artists have undertaken a process of collecting, sorting, and visually representing information.

MATERIALS

- Pre-cut lengths of yarn in at least 5 colours
- A long wooden dowel or a fishing line stretched taut in the classroom at a height that students can reach

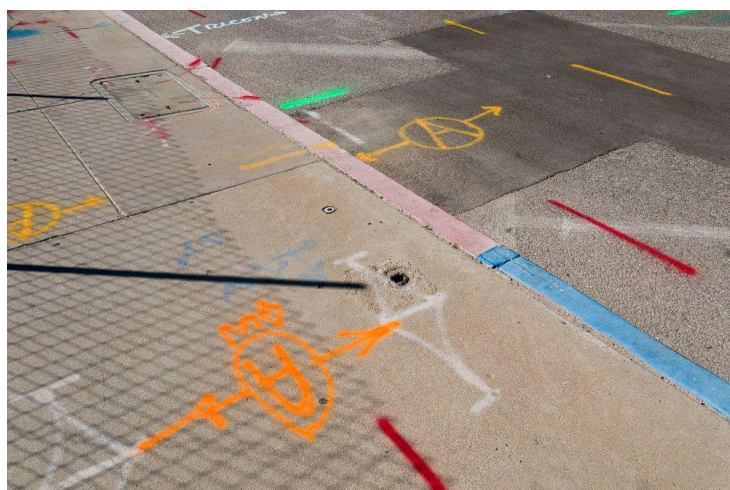
PROCESS

- Introduce the term "chart" by writing it on the white board and discussing its meaning. What types of charts have students encountered? Where do we find different kinds of charts in our everyday lives (i.e. google weather chart, fire danger rating chart, chore chart in classroom or at home, etc.)? Show students examples of different types of charts (i.e. histogram, bar chart, pie chart, line chart, bubble chart, cartogram, etc.). What are the features of a chart?



Debbie Westergaard Tuepah, *Mother Tongue (City of Surrey)*, 2015, Photograph by Scott Massey

- Introduce the term “mood” by writing it on the white board and discussing its meaning. Brainstorm words that describe a variety of moods. Write these words on the board.
- Introduce the students to the concept of associating a colour with a mood. Ask them to remember a time when they felt calm. Invite the students to close their eyes and remember how their body felt in that moment. Now ask them to think about a colour that represents this mood. Ask them to visualize this colour with their eyes closed. Ask students to share the colour that they have visualized. Did each student pick the same colour? Or did different people associate different colours with the feeling of being calm?
 - Repeat this activity using a different mood, such as “furious” or “overjoyed”.
- Ask the students to think about how they feel right now. Invite them to close their eyes and notice how their body feels. Ask them to choose a colour that represents their mood in this exact moment.
- Invite the students to take turns choosing a strand of yarn in the colour that represents their mood.
- The students will then take turns tying their strand of yarn to the dowel or fishing line in the classroom.
- To expand the artwork, repeat this process multiple times during the same day or once per day over an entire week.



Stuart McCall, *Industrioglyph2926*, 2013, Image courtesy of the artist

CONCLUSION

Display the finished *Super String Mood Chart* in the classroom and give the students time to observe it. What do they notice about the colours that were chosen? Were certain colours chosen more often than others? What colour was chosen the most? What colour was chosen the least? Is this an example of a chart? Why or why not? Invite students to share a colour that they added to the artwork and the mood that it represented. Did people choose the same colour to represent the same moods? Or did these choices differ

from person to person? What other types of information could you represent using strands of coloured yarn?

In a possible extension of this activity, students could decide upon another type of information to collect and then represent in the form of a string chart (i.e. places where the students were born, the students’ favourite animals, etc.).

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-7. The exhibitions can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curricular areas.

K-7 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
- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
- Explore artistic expressions of themselves and community through creative processes
- 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
- Reflect on creative processes and make connections to personal experiences
- Connect knowledge and skills from other areas of learning in planning, creating, and interpreting works of art
- Interpret and communicate ideas using symbolism in the arts
- 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

- Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations
- Connect knowledge and skills from other areas of learning in planning, creating, interpreting, and analyzing works of art
- Examine relationships between the arts and the wider world
- Interpret and communicate ideas using symbols and elements to express meaning through the arts
- Express feelings, ideas, and experiences through the arts
- Describe and respond to works of art and explore artists' intent

K-7 SOCIAL STUDIES CURRICULAR COMPETENCIES

Students are expected to be able to do the following:

Kindergarten

- Use Social Studies inquiry processes and skills to: ask questions, gather, interpret, and analyze ideas; and communicate findings and decisions
- Explain the significance of personal or local events, objects, people, and places
- Ask questions, make inferences, and draw conclusions about the content and features of different types of sources (evidence)
- Acknowledge different perspectives on people, places, and events in their lives (perspective)

Grade 1

- Use Social Studies inquiry processes and skills to: ask questions, gather, interpret, and analyze ideas; and communicate findings and decisions
- Explain the significance of personal or local events, objects, people, and places
- Ask questions, make inferences, and draw conclusions about the content and features of different types of sources (evidence)
- Explore different perspectives on people, places, issues, and events in their lives (perspective)

Grades 2 - 5

- Use Social Studies inquiry processes and skills to: ask questions, gather, interpret, and analyze ideas; and communicate findings and decisions
- Explain the significance of personal or local events, objects, people, and places
- Ask questions, make inferences, and draw conclusions about the content and features of different types of sources (evidence)
- Explain why people's beliefs, values, worldviews, experiences, and roles give them different perspectives on people, places, issues, and events (perspective)

Grade 6

- Use Social Studies inquiry processes and skills to: ask questions, gather, interpret, and analyze ideas; and communicate findings and decisions
- Ask questions, corroborate inferences, and draw conclusions about the content and origins of a variety of sources, including mass media (evidence)

Grade 7

- Use Social Studies inquiry processes and skills to: ask questions, gather, interpret, and analyze ideas; and communicate findings and decisions
- Determine what is significant in an account, narrative, map, and text (significance)
- Explain different perspectives on past or present people, places, issues, and events, and compare the values, worldviews, and beliefs of human cultures and societies in different times and places (perspective)

K-7 MATHEMATICS CURRICULAR COMPETENCIES

Students are expected to be able to do the following:

Kindergarten - Grade 5

- Engage in problem-solving experiences that are connected to place, story, and cultural practices relevant to the local community
- Communicate in many ways (concretely, pictorially, symbolically, and by using spoken or written language to express, describe, explain, and apply mathematical ideas)
- Describe, create, and interpret relationships through concrete, pictorial, and symbolic representations

Grade 6 - 7

- Develop, construct, and apply mathematical understanding through play, inquiry, and problem solving
- Engage in problem-solving experiences that are connected to place, story, and cultural practices relevant to the local community
- Communicate in many ways (concretely, pictorially, symbolically, and by using spoken or written language to express, describe, explain, and apply mathematical ideas)
- Describe, create, and interpret relationships through concrete, pictorial, and symbolic representations

TEACHERS GUIDE ACKNOWLEDGEMENTS

Teachers' Guide prepared by Amelia Epp, Interpretive Programmer, with the assistance of April Davis, School Programs Instructor, 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 9. 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.

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.straight.com/arts/530736/fall-arts-preview-2015-visual-arts-critics-picks-beeswax-light-bulbs-media-mixes-freely>
- <http://www.gallerieswest.ca/calendar/previews/views-from-the-southbank-iii-information-objects-mapping-a-g/>
- <http://www.thenownewspaper.com/lifestyles/328055571.html>
- <http://vancouver.24hrs.ca/2015/09/16/surrey-art-show-reclaims-troubled-neighbourhood>

ARTISTS IN THE EXHIBITIONS

Sylvia Grace Borda

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

Elizabeth Carefoot

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

Walter Dexter

- [https://en.wikipedia.org/wiki/Walter_Dexter_\(artist\)](https://en.wikipedia.org/wiki/Walter_Dexter_(artist))

Willa Downing

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

Phinder Dulai

- <http://talonbooks.com/authors/phinder-dulai>

Greg Girard

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

Sara Graham

- <https://canadianart.ca/must-sees/sara-graham/>
- <http://www.citymovement.ca/index.html>

Connie Glover

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

Adad Hannah

- <http://adadhannah.com/>
- <http://canadianart.ca/artists/adad-hannah/>
- <http://bordercrossingsmag.com/article/head-on-flashpoints-and-clashpoints-in-the-art-of-adad-hannah>

Robert Kleyn

- <http://fillip.ca/content/general-practitioner>
- http://canadianart.ca/must-sees/robert_kleyn/
- <http://ccca.concordia.ca/traffic/artists/pages/kleyn.html>

Robert Linsley

- <http://robertlinsley.com/>
- https://canadianart.ca/author/robert_linsley/

Cora Li-Leger

- <http://corali-leger.weebly.com/>
- <http://sofiacollective.com/tag/cora-li-leger/>
- <http://www.artslant.com/global/artists/show/423701-cora-li-leger>

Don Li-Leger

- http://li-leger.com/?page_id=2
- http://www.whiterockgallery.com/Don_Li-Leger.htm

Ferdinand Maravilla

- <http://www.chitomaravilla.com/home.html>
- http://www.dimasalang.org/gallery/ferdinand_chito_maravilla/

Aaron Moran

- <http://aaronsmoran.com/>
- http://minimograph.com/2013/05/23/aaronmoran_interview2/

Sandee Moore

- <http://sandeemoore.ca/index.html>
- <http://www.akimbo.ca/hitlist/?id=78>

Carmen Papalia

- <http://blog.art21.org/2014/10/07/you-can-do-it-with-your-eyes-closed/#.VgL3ce7F9sA>

Barry Parker

- <http://www.surreyleader.com/entertainment/221364471.html>

Jeff Rasmussen

- <http://ufvcascade.ca/2014/03/27/creative-page-3/>
- http://www.ufv.ca/ufv_visual_arts/exhibitions/the-gallery/past-exhibitions/past-exhibitions-2014/

Ben Reeves

- <http://www.equinoxgallery.com/artists/portfolio/ben-reeves>
- <http://canadianart.ca/artists/ben-reeves/>
- <http://www.benreeves.org/>

Michael Soltis

- <http://www.soltisart.com/>
- <https://www.facebook.com/michaelsoltisart>
- <http://www.saatchiart.com/michaelsoltis>

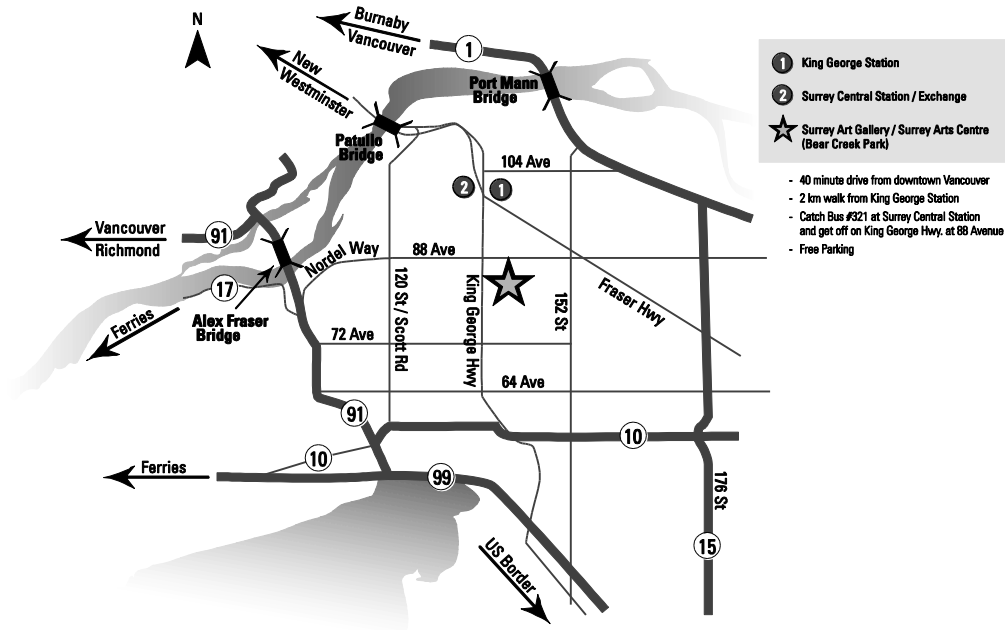
Tracie Stewart

- <https://www.facebook.com/TracieStewartsperspective>

Debbie Tuepah

- <http://www.debbietuepah.com/>
- <http://www.artfacts.net/en/artist/debbie-tuepah-310400/profile.html>
- <http://www.agentcprojects.com/>

SURREY ART GALLERY INFORMATION AND MAP



surrey
art gallery
40
1975-2015

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