# Re:Source

**A Living Archive
1975 – 2015**

Surrey Art Gallery

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40+ Years | 750+ Exhibitions | 10,000+ Artists

Liane Davison

# Director's Foreword

THE SURREY ART GALLERY'S HISTORY over the past 40 years is not just about art. It is also a people story: of local residents and artists, curators and educators, audience and staff members, volunteers, interns, and program participants past, present, and future. The Gallery was created at the demand of Surrey citizens who wanted its many communities to have an ongoing and welcoming invitation to experience contemporary art. By being a place created by and for people, the Surrey Art Gallery is continually reconstituted to ensure it resonates as a living institution—responsive to change and open to new ideas.

The ambition of the *Re:Source* project is an extension of this ongoing invitation, and is in many ways, a turning inside out of the Gallery and an an exposition of this history.

The Surrey Art Gallery has continued to serve its original mission of engaging people in a reciprocal conversation uniquely made possible by art, about issues and ideas that affect our lives. The Gallery is a place that brings people together through art, to share and learn about ourselves, each other, and our world. Deep within the vision of the Gallery is an awareness that participation in the experiences enabled by art offers the opportunity to experience a crystalized moment (or an ongoing state) of consciousness. Art is not neutral—it is a profound catalyst for creating awareness about ourselves and how we might participate in the world. This understanding fuels the urgency of the Gallery's work and motivates the volume of programming offered. Hundreds of different artists annually contribute artworks for the exhibition programs, and many more participate in events and

other education programs. In its commitment to providing access to contemporary art, the Surrey Art Gallery listens to artists and aims to make their art accessible to everyone. Over 10,000 artists have been involved in the Gallery's programming, and likely a million people have been engaged with their work over the past 40 years.

As the following writing by Rhys Edwards and Jordan Strom explains, it would be impossible to accurately tell you the Surrey Art Gallery's story, because it is a story of stories. Instead, the Gallery sought the help of five wonderfully thoughtful and creative artists to undertake a year-long journey to reflect on the memories held within the Gallery's archives. Each of them brought to this task a different perspective and each applied their insight and creative gifts to bear on this request. Theirs is a new story in the Gallery's history. In their project, *Re:Source*, the Gallery's history is recalled, regenerated, and recognized.

Art Circuit

salmon run
EVELYN ROTH

Circuito del arte
Galería de Arte de Surrey

FEAR NO ART

Circuit de l'art

Arts & Entertainment

Children discover their world with art

is this art?

# Introduction

A DECADE AGO, marking the Surrey Art Gallery's 30th anniversary, the book publication *Surrey Seen: Surrey Stories* (2005) assembled together "stories, poems and essays" from the Surrey Stories Writing Competition, along with select images from an archive of hundreds of photographs taken by Surrey youth, and historical photographs chosen from the City's archives. As then Curator of Exhibitions and Collections Liane Davison wrote in the catalogue introduction: "together these stories and images provide a snapshot of Surrey today." This freezing of a particular moment in time is evident in one of the Gallery's current 40th anniversary projects, a series of exhibitions titled *Views from the Southbank*.[1] However, as they so often are, anniversaries can provide an opportunity to take stock in an organization's history. This has more commonly been the case for the Gallery. For example, *10 plus 1: a brief history of the Surrey Art Gallery* (1989) provided a deep accounting of the Gallery's first eleven years of programming. The catalogue *Connections: 4 Artists' Projects* (2000) celebrated the Gallery's 25th anniversary, and brought together a set of community centered exhibitions, providing an occasion to re-evaluate the Gallery's quarter century of programming. For the Surrey Art Gallery's current 40th anniversary, we are presenting *Re:Source — A Living Archive 1975–2015*, an exhibition that has returned to the historical looking mode of *10 Plus 1*, but has done

so in a quite different manner. *Re:Source*'s backward scan of the Gallery's diverse array of activities has been conceived of and directed by a group of invited visual artists with historical relationships to the Gallery.

Certainly here too, consultation with artists has been a key part of determining curatorial direction for many years. Such programs as TechLab (the Gallery's digital media art program) Open Sound (sound art showcase) and InFlux ("evenings of art action") have grown out of focussed conversations with artists. *Re:Source — A Living Archive 1975–2015*, too, began through such consultation. In November of 2014, the Gallery curators solicited a number of artists (the majority of whom were based in Surrey) to request their guidance and participation in a year-long artist residency. What resulted was a nuanced mapping of the Gallery's history — including exhibitions, performances, artist talks, symposia, panels, classes, workshops, opening receptions, special events, and behind the scenes moments — that was at the same time a philosophical inquiry into the nature of archives.[2]

The discourse surrounding archives and history is voluminous. The instability of the archive and the document — what has been referred to, *pace* Jacques Derrida, as archive fever — have been at the centre of countless contemporary artists' practices and art exhibitions over

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1. The "moment" in time, or the Surrey and its region of today, captured in *Views from the Southbank* 3 part series of exhibitions was generally framed around a decade of artistic production from artists situated in the South of Fraser region.

2. While the Gallery has hosted many residencies with artists, *Re:Source* has been more sustained and has involved more collaboration between the artists than most of the Gallery's recent residencies. Though *Glocal: Your World in Motion* (2009) and *REMIXX: The Youth New Media Residency* (2005) could be considered similarly scaled and collaborative residencies.

3. Art critic and historian Hal Foster described the paranoiac aspects of the archive in *An Archival Impulse*, published in issue 110 of *October* (MIT Press, 2004).

the past quarter century. Much of this discourse surrounding archives and history is pessimistic. It tends to emphasize, overwhelmingly, that both of these subjects are over-determined. There is now an abundance of histories and counter-histories available for perusal, which are themselves constantly subject to attack, manipulation, editing, prominence, and succession. Archives, in their attempt to account for these histories, must be paranoiac by necessity; if they do not incorporate all available matter into themselves, there is a tacit fear that something will be lost.[3] Yet the archive does not produce a historical logic purely by virtue of having documented matter. Instead, the archive itself becomes a document of a sort; only, it is a document that cannot be read or understood in its entirety.

Indeed, when examining the archives at the Surrey Art Gallery, it is hard not to feel a sense of unease; there is general clinicalness of the steel file cabinets, reams of plastic encased slides, stacks of Rubbermaid™ 'storage totes', map drawers filled with solander boxes, and rows upon rows of upright archival storage cases. But this unease is not only in the immediate enormity of the archives themselves; it is in the understanding that this vast reservoir of accumulated and inanimate documents will continue to grow in perpetuity, and that as they do, the already challenging task of sorting through them will continue to escalate in difficulty.

This is perhaps why, for *Re:Source — A Living Archive 1975–2015*, it was appropriate to place artists-in-residence into the role of archivists. Whereas the historical archivist must attempt to account for history as if it were to eventually be read by an all-powerful entity, the artist necessarily understands the relationship between history and creativity. A historian has to trace connections between past and present in a causal and linear way. Artists who work with archives — whether they make it a central aspect of their practice, such as Fred Wilson, Hans-Peter Feldmann, or Tacita Dean, or are delving into the terrain of archives for the first time — recognize the contingency of this procedure and can enact their own counter-history. They can identify threads which were not previously there, and, knowing

and acknowledging that they are constructing history, they are not obligated to maintain formal discipline. As such, the historical subjects of their research are no longer historical; they are suspended from endeavours which would normally relegate them to a series of causal events, creating their historicity. In questioning or re-ordering the chain of connections that surrounds a subject, the artist revitalizes it and removes it from the stream of history; it becomes a living subject. The same can be said of an archive.

Each of the artists in *Re:Source* — Jim Adams, Haruko Okano, Cora Li-Leger, Polly Gibbons, and Mandeep Wirk — pursued a nine-month intensive engagement with the archives of the Surrey Art Gallery by identifying a thread, a recurring theme, that aroused their interest. These threads were not immediately apparent; they only emerged after the artists had spent a significant amount of time reading through the records available to them: photographic documentation, invitation cards, posters, press releases, newspaper reviews. These threads would come to guide their research, while at the same time and in each case evolving as well, thereby representing a reciprocal process between artist and archive.

In order to create a consistent display format, while allowing for the greatest variety of responses to the archive, the artists collectively decided upon a grid-based exhibition composition. This composition changed and adapted to the artists' themes over the course of the year, resulting in four distinct but interrelated exhibition phases. The content of these phases roughly corresponded with the four decades of the Surrey Art Gallery's history. They manifested variously as archival selections (images directly found and transferred from the archive for public presentation); creative responses (objects, installations, and documents which in some way meditated on or addressed elements of the Surrey Art Gallery's history, realized in a variety of media); and vitrines (containing catalogues, invitations, articles, and other items culled from the gallery's history). The rectilinear grid that guided the first three phases of archival

selections and creative responses exploded in the fourth and final phase into a constellation of interconnecting narrative threads.

Haruko Okano conceived of 'engage-meant' as her topic of interest. The phrase encapsulates the reciprocal relationship between meaning -making and community involvement. In order to illustrate the necessary interconnection between these two concepts, Okano highlighted several elements of the gallery's history, including its permanent collection, specific exhibitions (such as the 25th anniversary exhibition *What's in Your Purse*) and community events (such as the staging of Evelyn Roth's *Salmon Dance* in 1997), through media such as text, collage, and film.

Cora Li-Leger drew more closely upon the breadth of the archive itself. Her theme, 'invisible streams,' centered upon serendipitous connections she found throughout the gallery's history of exhibitions and events, in the form of recurrent motifs such as fabric, shadows, mirrors, plants, and more. Her approach demonstrates that the continuity of the gallery's history resides not so much in the passage of time as in the actual experience of artworks, and the communities to whom they are addressed. In engaging with an artwork, an archivist, artist, or other member of the public can identify traces of a narrative which was not previously explicit.

The collages of Mandeep Wirk, embodied within the theme of 'pluralism,' reflect a more pedagogical approach. In each successive phase of *Re:Source*, Wirk selected among dozens — sometimes over a hundred — images from the archive, and created large-scale celebrations of the gallery's history of culturally diverse programming. Following a general chronology, these panels argued for a connection between artworks exhibited at the gallery and current events in Canadian culture, such as the rise of Pierre Trudeau's multiculturalism policy in the 1970s, or the 2014 centenary of the seizing of the *Komogata Maru*.

Symbols can also make sense of history. Jim Adams' theme, 'outreach,' honed in on a series of specific exhibitions — these were,

primarily, the 1979 *Creative Flight* exhibition, in which he participated, and the 1993 Evelyn Roth exhibition *Salmon Run*. Both exhibitions feature essential elements of the Surrey Art Gallery's programming, including entertainment, inclusivity, and multimedia artworks. By emphasizing these exhibitions in particular, Adams' own series of paintings and installations conveyed the profound relationship between our understanding of history and personal experience.

Polly Gibbons addressed the historicizing aspects of the archive directly. The subject of 'expanding and contracting time' prompted Gibbons to attempt to understand how the archive produces and mediates time, and how, in turn, she might mediate it herself. These efforts manifested in works such as a re-enactment of Yoko Ono's infamous *Wish Tree*, and an artist's book which compared Surrey sites depicted in artworks found in the archive with their same present day locales. Collectively, these pursuits closed the gap between various points of history and the present, thereby questioning and compacting the historicism of archival time into the present moment.

It cannot be said that *Re:Source* provides a complete picture of the Surrey Art Gallery's history — not only because, by making certain archival selections, the artists excluded the possibility of exhibiting others; but because, by necessity, an archive is always incomplete. Yet, this history is rich in a multiplicity of voices, cultures, and stories; it is fundamentally heterogeneous. In the very fact of the artists' own imperfect subjectivity, i.e., their interests in particular subjects rather than an all-encompassing narrative, the research and works realized by these artists is far more representative of the gallery than any singular catalogue, didactic panel, or timeline ever could be. In being allowed access to the archives, the artists of *Re:Source* came to represent them, and by extension, the history of the Surrey Art Gallery itself. Given that it is artists who have always been at the heart of this history, nothing seems more appropriate.

Rhys Edwards and Jordan Strom
Exhibition Coordinator and Curator of Exhibitions and Collections

*Archival
Selections*

**Phase One**



**Phase One**

Artists (Persimmon Blackbridge, Gerald Formosa, Angela Horton, Barrie Jones, Jerry McBride, Valerie Pugh, and Keither Jasper Rice-Jones) and their works in *Worlds in Clay*, a ceramics-based exhibition from 1979. The Surrey Art Gallery has always had a strong affinity for ceramic art, and the pottery classes being taught to today's visitors have their earliest precedents in the World in Clay courses offered throughout the 1980s.

Installation view of Sherry Grauer's *Sky With Swimmers*, ca. 1986. The sculpture has been a mainstay of the Gallery lobby throughout all of its architectural iterations since the early 1980s.

**Phase Two**



**Phase Two**

Janet Cardiff's famous *Forty Piece Motet* visited the Surrey Art Gallery in 2008. It features forty speakers, each programmed to play a different voice performing Thomas Tallis' *Spem in Alium*, a popular early English choral work. In Li-Leger's words: "This piece can speak metaphorically to the larger capability of the aggregate: as many individuals come together in concert to develop, maintain, and enliven the life of the Gallery."

Motifs of skirts, fabric, and covering feature in several works that have been displayed at the Surrey Art Gallery over the past four decades. These motifs also reflect on the notion of feminism as it reverberates across time. Clockwise: Clare Edington, *Skirting the Feminist Revolutionary Waltz*, 1993; Cynthia Smith, *Unromantic as a Monday Morning*, 1987; Nancy Paterson, *Stock Market Skirt*, 2014; Davida Kidd, *Bound by the Echo*, 1992.

**Phase Three**

**Phase Three**

Installation view of Gu Xiong's *The River*, 2003. Gu's installation depicted the phenomenon of running salmon as a dynamic metaphor for migration and identity formation. It was part of a group exhibition of the same name, featuring five other well-known BC artists: Ken Wallace, Christos Dikeakos, Randy Bradley, Keith Langergraber, and Phyllis Greenwood.

Installation view of *One River (running)*, by the Computational Poetics Group. According to its exhibition notes, it created an "immersive audio environment, activated by visitor's movements... exploring the tributaries of culture and history that combine to make up a contemporary Canadian multi-cultural community." It was commissioned for the *Surrey Seen* exhibition, celebrating the gallery's 30th anniversary.

**Phase Four**



**Phase Four**

Installation view of *Supernatural Eye*, Robert Davidson, 2013. Installed in the Surrey Art Gallery courtyard in 2013, Davidson's aluminum sculpture was commissioned for a South Surrey residential development, and is on exhibit at the Gallery until the location is ready. The sculpture features Haida form line and design elements, but, unusually, realizes these forms in three-dimensional space with industrial materials. Such an approach characterizes the work of Davidson, who unites traditional techniques and mythologies with a contemporary vision.

Still from *Heaven's Breath*, by Scheherazaad Cooper, Brady Marks, Chris Welsby, 2009. Drawing on the cosmologies of East and West and the knowledge of ancient and modern worlds, this TechLab installation used digital technology to make connections between science, religion and art. Heaven's Breath was inspired by the dance of Shiva — a dance of creation and destruction that brought the universe into existence. Combining Oddisi dance with interactive technology and real time weather data, the images and sounds of *Heaven's Breath* connected audiences to the power of wind, earth's orbit, gravitational forces of the solar system and the far reaches of the universe.

Mandeep Wirk



**Phase One**



**Phase One**

Former Assistant Curator Gordon Rice helps install *Abani Sen: Drawings, Watercolours, and Tempera Paintings from Bengal, India — from 1925 to 1972*, 1978. Sen (1905–1972) was one of India's most highly respected modern artists, and this retrospective marked one of the earliest major exhibitions of Indian art in Canada.

Ali Kazimi delivering a lecture at the Surrey Art Gallery, 2014. Kazimi's video work was featured in last year's *Ruptures in Arrival: Art in the Wake of the Komogata Maru* exhibition.

**Phase Two**

**Phase Two**

Haruko Okano, *Oh Canada*, 1986, mixed media. *Oh Canada* was exhibited in *Art About Issues* at the Surrey Art Gallery in 1986. Alluding to the history of Canadian cultural oppression, Okano — herself Japanese-Canadian — depicts herself covered by the Red Ensign Flag, which was Canada's flag during the period of Japanese internment (1942–1949). It was not until 1988 that Prime Minister Brian Mulroney announced a Redress Settlement between the National Association of Japanese Canadians (NAJC) and the federal government of Canada. "From my own personal experience, it was not until the Japanese Canadian Redress and the government apology that I was able to believe that I actually belong in Canada — that I actually am Canadian," says Okano.

George Littlechild, *Columbus' Red Indians*, 1992. "I painted this homage to 'Man On the Hill' and his wife in 1992, the year that marked 500 years since Columbus' arrival. Columbus mistook the indigenous people he encountered for Indians, since he thought he had reached India. Columbus did not discover the 'new world'; First Nations ancestors were here thousands of years before Columbus arrived." From the book *George Littlechild*, prepared in correspondence with Littlechild's 1996 retrospective exhibition at the Surrey Art Gallery, *George Littlechild: Past & Recent Work*.

**Phase Three**

**Phase Three**

In 2002, seven Tibetan Buddhist monks from India became artists in residence at the Surrey Art Gallery. During their residency, they provided workshops to visitors on the fabrication of sand mandalas — traditional geometric compositions charting the cosmic structure of the universe — all the while meticulously fabricating their own mandala. Upon concluding the residency, the monks then ritually destroyed the mandala.

*Get This*, a poetry installation written by Aaron Bushkowsky and designed by Pam Johnson, featured in the 2002 Surrey Art Gallery exhibition *Journey*. In celebration of the re-opening of the Gallery after a major renovation, the exhibition explored the fundamental condition of mobility in contemporary human life, via poetry and art.

**Phase Four**

**Phase Four**

Installation view of *Letters from Beyond: A Spiritual Journey*, Deborah Putman, 2002. Surrey painter Deborah Putman's multi-faceted contribution to the landmark 2002 exhibition *Journey* included stylized renderings of the 'The Golden Rule,' as written in the holy texts of every major world religion, along with a traditional three-circuit labyrinth marked on the floor of the gallery. Putman's work asked viewer's to ruminate on the subject of spiritual truth, acquired via movement.

Installation view of *W'iigyet's Journey*, Doreen Jensen, 2002. Artist and educator Doreen Jensen devised of *W'iigyet's Journey* for the 2002 *Journey* exhibition. W'iigyet is the cultural hero of the Gitxsan First Nations; Jensen conceived of a pop-up book that would tell his story, along with a scaled-up version of W'iigyet's housefront, which appears in the book. Visitors were thereby enabled to literally place themselves into W'iigyet's world.

Jim Adams



**Phase One**



**Phase One**

Bill Vander Zalm, former mayor and MLA for the City of Surrey, leaves a hot air balloon during *Creative Flight*, 1979. The show was one of the Surrey Art Gallery's first major exhibitions, and featured a large variety of flight–based artwork and events at both the SAG and the Langley Centennial National Exhibition Centre.

Alexandra Haeseker, *Pork Lift*, 1976, lithograph. Haeseker's print was one of multiple works featured in *Creative Flight*.

**Phase Two**



**Phase Two**

Evelyn Roth, *Salmon*, 1997. Performance artist Evelyn Roth has been sewing together artworks, including sculptures likes this inflatable salmon, since 1979. The Salmon forms the backdrop for Roth's *Salmon Dance*, a popular story–telling performance about the relationship between art and the environment.

Evelyn Roth's *Salmon* has been a feature in a variety of public programming at the Surrey Art Gallery since it first became a part of the permanent collection in 1997. In addition to functioning as an art object, it also serves as a performance venue, and as a teaching tool. As such, it is emblematic of the Gallery's approach to exhibiting, wherein art is not only an object to be admired, but serves as a catalyst for learning and dialogue.
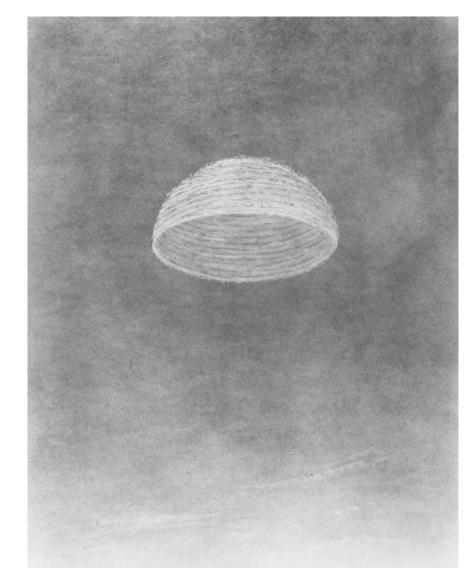
**Phase Three**

Installation view of *REMIXX.sur.RE* in the Surrey Art Gallery TechLab, 2005. Through a computer program, the artwork dynamically responded to visitor movements by combining images, video, and sounds supplied by local youth. Launched on the 30th anniversary of the Surrey Art Gallery, the project exemplified the new media programming that has thrived in the TechLab since its inception in 1999. *REMIXX* was organized by Maimoona Ahmed, David Chen, Sylvia Grace Borda, M. Simon Levin, Leonard Paul, Henry Tsang, Jeremy Thorpe, Fiona Lemon, and many youth volunteers.

Installation view of *C.H.A.R.T.* (Confluence Hub for Art, Rivers and Technology) in the Surrey Art Gallery TechLab, 2003. A multidisciplinary collaborative project by M. Simon Levin, Theresa Hutton, and Alex Konyves, *C.H.A.R.T.* used GPS technology, mapping, drawings, sculpture, and digital video to investigate the relationship between Surrey communities and the nearby Fraser River.

**Phase Four**

John Noestheden, *Dome Piece*, 1978. In a moment of historical recurrence, an image from *Creative Flight* — both one of the Surrey Art Gallery's earliest major exhibitions and a central focus during the first stage of *Re:Source* — here serves as the creative leitmotif for Jim Adams' final contributions to the exhibition.

Polly Gibbons



**Phase One**



**Phase Two**

External views of the Surrey Arts Centre throughout its early development. Prior to the Surrey Art Gallery opening in 1975, the building was known as the Centennial Arts Centre, and featured artwork on display in the corridor outside the theatre. Clockwise: the Surrey Arts Centre in 1988; construction of the gallery expansion in 1981; Michael Banwell's *Play Elements* for Surrey Arts Centre Courtyard, 1983; the Centennial Arts Centre, ca. 1970.

Liane Davison, Director of the Surrey Art Gallery, and Ingrid Kolt, Curator of Education and Programs, preparing for *Presence of Absence* in 1991. When invited to show *Presence of Absence* — a major conceptual art exhibition — at the Surrey Art Gallery, Kolt and Davison asked teams of leaders in the Surrey community to learn about contemporary art, help fabricate the artworks, and install the exhibition. These leaders then served as teachers to others, helping visitors learn about, relate to, and engage with the art.

**Phase Two**

**Phase Three**

An installation view of Persimmon Blackbridge's *Doing Time*, 1989. Collaborating with four female prison inmates, Blackridge presented a moving, challenging insight into perceptions of crime, the passage of time, gender, and the experience of incarceration. Life-sized body casts of the inmates were placed throughout the gallery, alongside quotes from them.

Installation view of Bryan Mulvihill's *World Tea Party*, part of the 1999 exhibition *Digital Identity*. *Digital Identity* arrived at the Surrey Art Gallery at the cusp of the internet revolution, when new global information networks began to enhance the possibilities of collaborative art-making. Bryan Mulvihill's *World Tea Party* used the internet to connect participants from across the planet in a unifying tea ceremony.

**Phase Three**

In 1999, the Surrey Art Gallery hosted *Two Decades*, a travelling retrospective exhibition of Joane Cardinal–Schubert's (1942–2009) artworks. Schubert was renowned for her reflexive, and frequently critical, paintings and installations surrounding indigenous culture. *The Lesson*, pictured here, challenged viewers to imagine themselves standing in the classroom of a residential school, where generations of indigenous children were abused by their teachers.

**Phase Four**

**Phase Four**

Installation detail of *Imaginal Expression*, Reva Stone, 2006. Stone's interactive projection traversed the main gallery space, immersing visitors in a constantly mutating stream of images. 3D models of protein molecules grew, shifted, and degenerated in response to visitor movements, analogizing the encroachment of cybernetic technology onto biological processes.

Two visitors watch a taped performance of *The Modes of Al-Ikseer* by Harminder Singh Judge during the 2013 exhibition *Spectacular Sangheet*. The exhibition presented a survey of contemporary artists inspired by South Asian performing arts traditions. Works such as *The Modes of Al-Ikseer* — a Hindu origin myth performed on stage with 80s synth music, neon lighting, and 2,500 gallons of milk — exemplify the cultural and technological hybridization which characterizes contemporary artistic production, and which increasingly appears within the Surrey Art Gallery's programming.

**Phase One**

**Phase One**

Contestants take a break during Anna Banana's *Banana Olympics*, 1979. The *Banana Olympics*, a day long alternative sport event, were intended to unite sports and art in a public space.

Children's painting, date unknown. Works such as this would be on display in the children's art gallery, which featured at the Surrey Art Gallery from 1983 to 2000. The gallery featured works created both for and by children, and was an element in the educational programming which continues to this day.

**Phase Two**

David Neel, *Catherine Adams (1) & (2)*, 1990, silver gelatin photographic print on paper. Neel's work juxtaposes two images of the same First Nations elder — one in which she wears traditional regalia, and one in which she wears Western clothing — in order to convey how identity can shift based on the use of symbols , and to comment on how photographers historically exoticized First Nations culture. These works are a part of the Surrey Art Gallery's permanent collection.

**Phase Four**

Installation view of *Greenroom*, Julie Andreyev, 2004. Andreyev's installation was located simultaneously at the Surrey Art Gallery's Techlab and the Emily Carr Institute's Media Art Gallery. Each installation streamed live footage of nearby parks (the Granville Island waterfront and Bear Creek) to the other location, along with footage of the interior of the installation itself. Visitors could therefore immerse themselves in a virtual, distended representation of 'nature,' all the while interacting with participants dozens of kilometers away.

**Phase Four**

Installation view of *Transcience*, a site-specific projection for the Surrey UrbanScreen, by Aleksandra Dulic & Kenneth Newby (the Flicker Art Media), 2010. Exhibited from September 2010 to April 2011, this interactive public artwork was activated by passing trains, its imagery referencing the diversity of those travelling by transit in the Lower Mainland. UrbanScreen, located on the west wall of the Chuck Bailey Recreation Centre in the Whalley region of Surrey, opened in 2010. It represents the latest in the Surrey Art Gallery's ongoing efforts to nurture greater community engagement via new media forms.

*Artists'*
*Statements*

## Cora Li-Leger

# The image stream becomes a river

ARCHIVES TRADITIONALLY BRING TO MIND institutional storehouses of material, repositories of images and information, agents for collective memory. Archives have existed since ancient times, and might have reflected an "anxiety to remember," aiming for historical objectivity and representation of the truth (Dadi, 2014).

Today however, there is a general acceptance that human subjectivity is unavoidable, and it is that very subjectivity that gives way to diverse perspectives. Indeed, the fact that the Surrey Art Gallery invited five of us to this residency seemed to pay homage to this multiplicity of views.

### My journey through the archive

My approach was phenomenological in nature. I came to the project with no pre-conceived questions, ideas, or agenda — instead wondering just what the archive might reveal. Although this may have reflected a lack of direction, it seemed to be welcomed by the curator Jordan Strom, whose tongue-in-cheek offer of the archive as "a sandbox to play in" was reinforced by curatorial intern Rhys Edwards' and Gallery director Liane Davison's early words of invitation and support.

My first impulse was a response of shadows and mirrors as metaphor. The archive as shadow may cast memories, giving future audiences a glimpse of much deeper narratives. Meanwhile, the archive as mirror reflects back to its collectors and audience through a material presence, which can shape memory, thought, and self-image.

Faced with these thoughts, I considered my obligation to represent 'accurate truth,' which could be a daunting responsibility. Indeed, Stan Douglas (1986) wrote: "[photography] makes it possible for people to think about things they have not experienced, giving them the illusion that they knew these things." This is not unlike an archive, which perhaps at best captures but fragments of larger stories.

Nevertheless, I was encouraged by "The work will point the way," the

Estonian proverb and title of Caroline Langill's essay (2008) on the TechLab. As well, I felt stirred by a number of artists who use archives as medium, such as Mark Dion, Micah Lexier, and Ann Hamilton. Thus with a bit more confidence, I adopted the 'roles' of explorer, borrower, and conjuror, as I 'wandered' through the archival material, selecting images to form meaningful personal connections. As such, Hal Foster (2004) described appropriating "time readymades" to create new order, alternative knowledge, or "counter-memory." In a discussion of current archive-based practice, *Artspace* editors (2014) described artist processes of gathering groups of historical objects as a means of forming idiosyncratic personal visions.

## Anchors

We five artist-residents had loosely decided to work with each of the four decades chronologically over the course of our year. This made the sheer volume of material much more manageable. But unlike the archive itself, which faithfully charts chronological time, my own inquiry began to follow other than linear paths. Through the process of examining the wealth of information, chance encounters leading to newfound associations became more compelling for me than adherence to chronology. I began to anticipate new discoveries, and by inviting these serendipitous encounters, began to trust these as my guides. Thus, the work *was* pointing the way.

In this way, each decade of archival material became an 'anchor,' rather than a 'frame,' for my activity. As one who responds primarily to visual stimuli, I began to seek images which seemed to interact with each other. These did not necessarily fall into conventional archival order, but appeared to create an exciting order of their own.

Meanwhile throughout my research, two memorable themes emerged, which could also be considered anchors for my process. One was the fierce commitment of the Gallery to engage its audience, through maintaining an open conversational presence in the community. This

was evident in early educational booklets and programming developed by Ingrid Kolt and Pat Tarr (1980s) to introduce children and adult audiences to the 'language' of art. As well, there has been a steady stream of community-centered exhibitions — from locally-generated shows, to the long-standing annual juried exhibitions, to a strong history of diverse exhibitions inviting the public not only to view, but to actively engage with contemporary art.*

A second notable theme might be described as embracing the new and anticipating the future. The slogan 'fear no art' was adopted as the Gallery's mantra during the 1991 conceptual art exhibition *Presence of Absence*, reflecting its active response to and support (through dialogue, education and programming) of ever-evolving types of art exploration and practice. The final phase of *Re:Source* was anchored near and around the last decade, which saw births of the TechLab in 1999, Open Sound symposia and audio projects in 2008, and the UrbanScreen in 2010 — all of which were ground-breaking additions in the context of Canadian public galleries. Community conversation, as noted above, was again evident in these projects, as artists were directly consulted to address the needs of the facility and programs.

## Life of the archive

My personal archival theme, however, was not so didactic nor discreetly defined. Instead, it very much spoke to Foster's (2004) "love as much as knowledge." I embraced the serendipity of coming upon material that resonated with me, which in turn seemed to lead toward other related material across time and space. Experienced as such, it felt like I had discovered a life force within the archive — speaking to itself through its own images and words — not unlike neurons firing in the brain, making connections when recalling memories, organizing thoughts, and making associations.

My third and fourth response pieces, short videos entitled *Stream* and *The image stream becomes a river*, reflect my discovery of such

metaphorical streams of consciousness within the archive, plus a deep realization that there are MANY such streams to be discovered. Therefore, rather than "shadows and mirrors," the *river* is perhaps a better representation for this entity we call the archive. Fed by many sources and quite unlike the static view of 'objective repository,' the archive has the capacity to entertain, inform, commemorate, and inspire, encompassing a dynamic flow that is and will be ever-moving.

* Some of these exhibitions include: *Presence of Absence* (1991), *Auto! Biographies* (1992), *The Grass Menagerie* series of exhibitions (1996–97), *Do it* (1998), *C.H.A.R.T.* (2003), *REMIXX.sur.RE* (2005), and *Glocal* (2010).

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Mandeep Wirk

# The Cosmopolitan Surrey Art Gallery

IT HAS BEEN A FASCINATING JOURNEY for me to explore the 40 year-old exhibition archive of Surrey Art Gallery, with my thread of pluralism and cross-cultural exchange. This vast archive is rich, covering a wide range of topics, all exploring some aspect of the 'human condition' we all share irrespective of race, ethnicity, nationality, religion, creed, gender, sexual orientation or age.

The history of multiculturalism both parallels the life span of the gallery and my time in Canada. The Surrey Art Gallery was founded in 1975, four years after then Prime Minister Pierre Trudeau officially introduced the policy of multiculturalism into Canadian society. Scholars like Hugh Johnston and Ali Kazimi point out that Canada had a 'whites only' immigration policy from 1867 right up until 1967. Canada opened its gates to coloured immigrants in 1967. In 1972, I immigrated to Canada with my family settling in Abbotsford. In those early years of Canadian multiculturalism, there was no welcome mat out for coloured people. I have to say that I experienced considerable racism then myself. Canadian sociologists describe white Canadians then as being largely 'hostile' towards visible minority groups.[1] Many white Canadians saw coloured people as the 'Other' and resented our presence here. In fact, the Liberal party went on to lose the next two elections because many Canadians were not happy with multiculturalism and regarded it as a doomed social experiment. However, I was pleasantly surprised to discover that Surrey Art Gallery embraced human diversity from the very start, by also presenting exhibitions of visible minority artists. I am happy to say that Surrey Art Gallery has had many intercultural exhibitions over the years. In fact, Surrey Art Gallery has always operated with a cosmopolitan spirit providing a beacon for the larger society, struggling at times to come to terms with the human diversity in its midst.

I am proud that Surrey Art Gallery welcomes everyone. In my collage *welcome world*, I include Trudeau's 1968 Liberal leadership button. The ground of this collage represents white Canada and the coloured dots represent immigrants. Today, most Canadians, define Canada as multicultural and believe that human diversity is our country's

strength. Most Canadians unless they are of First Nations heritage, can trace their origins to another country somewhere in their family tree. Surrey is home to people from 170 nations around the world. In my collage *the grass is greener*, I emphasize that Canada is a land of immigrants, hoping for a better life here.

I chose collage as the medium for my creative response to human diversity in the archive. I see Canada as a 'living human collage' of people hailing from different parts of the world who have transplanted themselves here and are building new lives in their adopted country. Kwantlen Nation artist Brendan Gabriel rightfully reminds us that Canada is first the home of the First Nations Peoples and the rest of us are newcomers.[2]

Initially ethnic groups experience racism and discrimination and eventually gain social acceptance from the mainstream. I agree with Ali Kazimi`s observation that in the 1980s, it seemed that Sikhs were always in the spotlight.[3] Members of a cultural group are more complex than their social stereotype. Also cultural nuances are ignored in stereotyping an entire group. For this reason, simplistic ethnic stereotypes do not accurately portray a people because they lack cognitive complexity. Every culture has both good points and areas for improvement and also both bad and good people.

In my third collage *Jarnail Singh's Journey*, I depict the artistic journey of Surrey's Civic Treasure Jarnail Singh, who emigrated from India and settled successfully in Surrey. His solo exhibition, *Jarnail Singh: Discovering the Soul of Punjab* (2004) at Surrey Art Gallery introduced all Canadians to Punjabi art. We can learn a lot about the culture of a people from looking at their art. This gallery has facilitated group relations between the Punjabi-Canadian community and the larger society by giving everyone a chance to see paintings of Sikh history and traditional Punjabi life. Singh has wholeheartedly embraced his Canadian life here.

The Surrey Art Gallery has promoted intercultural harmony through exhibiting the work of artists comprising the Canadian mosaic.

Exhibitions (and complementary programming) like *Sharing Our Culture* (1998), *Images of Influence: Contemporary Inuit Art* (1992) and *Joane Cardinal-Schubert: Two Decades* (1999) amongst others were developed in close collaboration with the First Nations community. Surrey Art Gallery has shown work from India (*In Transition: New Art from India*, 2011); China and Japan (*Arts of China and Japan*, 1987); Africa (*Art of Dreams*, 1995) and also work by Indo-Canadian (Sarindar Dhaliwal); Chinese-Canadian (Paul Wong); Japanese-Canadian (Haruko Okano); and African-Canadian (Jim Adams) artists too. There have also been exhibitions on Ismaili, Filipino, Haitian, German, French, and Italian art amongst others.

The Surrey Art Gallery has had the courage to exhibit works exploring racism, prejudice and discrimination in Canadian immigration history, i.e., Japanese internment, Chinese head tax and the continuous journey regulation designed to prevent Indian immigration. Filmmaker Ali Kazimi's critically acclaimed documentary *Continuous Journey* was screened bringing to light the hidden history of the Komagata Maru episode. I was deeply moved by the exhibition marking the 100th anniversary of the Komagata Maru episode, *Ruptures in Arrival: Art in the Wake of the Komagata Maru* (2014) that brought together visual art related to this tragic past history and presented it alongside art addressing more recent histories of mass migration from Asia to Canada's West Coast. My collage *Ocean of Dreams* speaks to the current migrant crisis and shows boats in the archive adrift in the open sea.

I was delighted to see Tibetan mandelas[4], whirling dervishes[5], Abani Sen[6], Mayan[7] weaving, saris[8], bhangra[9] and pysanky[10] in the archive. For me the most memorable work of art was *Bridge* (exhibition *(Da bao) (takeout)*, 2014) by Xiaojing Yan comprised of 738 ceramic spoons hung from the ceiling. The Surrey Art Gallery is a wonderful bridge bringing people from different cultures together to chat about art while enjoying chai with a samosa.

[1] Kamala Elizabeth Nayar, *The Punjabis in British Columbia: Location, Labour, First Nations and Multiculturalism* (Montreal & Kingston: McGill–Queen's University Press, 2012), 16.

[2] Brendan Gabriel at the Artists Roundtable for *Views from the Southbank II* exhibition (Surrey Art Gallery, May 27, 2015).

[3] "Passage from India: Director's Diary," written by Ali Kazimi to accompany his documentary *Passage from India* (episode 10) for the television program *A Scattering of Seeds: The Creation of Canada* (a 52-part series) celebrating the contributions of immigrants to Canada, which has been broadcast on many television channels over the years. http://www.whitepinepictures.com (Last accessed August 24, 2015.)

[4] There was a Tibetan Buddhist Monk artist residency at the Surrey Art Gallery in 2002 resulting in the creation and dismantling of coloured sand mandalas. A mandala is symbolic circular picture of the universe whose purpose is to help enlighten the mind and aid healing. This artist residency explored the journey into our 'inner universe' and was part of the programming for the exhibition *Journey* (2002).

[5] The order of the Whirling Dervishes is a branch of the Sufi tradition of Islam founded by the followers of Rumi, a 13th century Persian mystic poet. The devotees perform a ceremonial spinning dance to the sound of music with their arms outstretched, as a remembrance of God. This mesmerizing dance of the whirling dervishes was part of 'A Celebration of Rumi' organized in conjunction with Sherazad Jamal's art installation 'Hidden Manifestations' in the *Inventing Space(s)* exhibition (November 28, 2002 — February 16, 2003).

[6] Indian artist Abani Sen (1905–1972) brought Indian painting back to its native soil by modernizing traditional Indian folk art — thus breaking the influence of the British Colonial Academic style of painting. In 1978, the exhibition *Abani Sen: Drawings, Watercolours & Tempera Paintings from Bengal, India — from 1925 to 1972* was held at the Surrrey Art Gallery.

[7] The Maya are indigenous people of Mexico and Central America. In 1992, the exhibition *The Living Maya* at the Surrey Art Gallery showed the work of various Mayan artists living in the lower mainland.

[8] Women of India traditionally wear saris. A sari is a piece of cloth that is draped around the body in a variety of ways depending on the region of India and the social context. Typically, a sari is wrapped around the waist, with one end draped over the shoulder, baring the midriff. A woman looks very graceful and dignified dressed in a beautiful sari. In 2007, the exhibition *The Art of the Sari* was held at the Surrey Art Gallery. This was the first ever sari exhibition in Canada.

[9] Bhangra is a traditional Punjabi folk dance. In 2007, the exhibition *Cultural Mashups: Bhangra, Bollywood + Beyond* was held at the Surrey Art Gallery.

[10] Pysanky is the Ukrainian and Polish art of dyeing and decorating Easter eggs with colourful ornate folk motifs and designs using a wax-resist method. In 2005, the exhibition *Pysanky — the Art of Ukrainian Easter Eggs* was held at the Surrey Art Gallery.

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Jim Adams

# The Surrey Art Gallery :
# A powerhouse close to home

THE SURREY ART GALLERY IS UNIQUE in the world of art; it is an internationally recognized gallery showing significant and challenging work and simultaneously an advocate for its arts community and a centre of support and learning for the city of Surrey and beyond.

From the beginning of its existence, the gallery has sought ways of connecting with its communities and introducing them to important ideas and images. One of the first was the Gallery's *Creative Flight* exhibition in 1979.

The Gallery used the opening of the exhibition as an educational opportunity by using a familiar subject (flying in its many forms) as an introduction to the creative visions of the artists in the exhibition.

The opening events took on a festival tone with the arrival of the curator and administrators by helicopter, flying demonstrations by modellers, hot air balloon rides and flight–related children's activities. The Gallery tailored those events to open the eyes of the public to the ways in which artists work with familiar objects and concepts to create works of art. While the exhibition itself was traditional in its format, the ceremonies surrounding it allowed the viewers a frame of reference for understanding and enjoying the work.

The Gallery built on their successes and continued to work to improve visitor experience and understanding of artworks. As it moved into the next decade, it looked to reduce the 'respectful distance' between visitors and artworks in order to generate a greater connection with what they were seeing. One of the best examples of this was Evelyn Roth's 1993 exhibition which included works such as her *Salmon*, a work that would literally swallow the viewer.

Roth's *Salmon* was a five metre long, three metre high sculpture made of nylon. It was inflated by air and viewers could walk into it and experience the salmon's skin from the inside. By actively interacting with the sculpture, visitors more fully claimed ownership of their experience. This new format of exhibition and community outreach continued through programmes such as *SAGA*, a community television

series launched in the 1980s which explored the Surrey Art Gallery and its arts community. These programmes generated greater connection and understanding for visitors, and significantly reduced the 'respectful distance between them and the gallery

As the Gallery moved through the nineties and into the new millennium, it connected with the 'New Media,' art of the electronic or digital age. In the early days of New Media, equipment was large and complicated, but viewers of the work had an immediate connection and comfort with the imagery because it was viewed on a television screen.

As the tools of digital media improved and access to the wider community occurred, the public began using it with greater frequency and sophistication. They began to understand and use the techniques that digital artists had pioneered and came to a fuller appreciation of the work that artists were creating. The 'respectful distance' was being replaced with a dynamic interaction between the artist and an increasingly 'tech savvy' public.

The complexity of digital hardware has been developing at a phenomenal pace, offering an increasing level of options (or as they have become known… apps) to users. At the same time, the hardware has become smaller and easier to use, thereby opening this new media to a wider and younger audience. The Gallery has been in the forefront of this digital revolution with its creation of the TechLab in 1999, a space where new media artists can explore their ideas, develop new techniques and produce works for exhibition.

The Gallery's ultimate manifestation of this movement into new and growing technology is UrbanScreen, Canada's largest outdoor venue dedicated to the presentation of work by new media artists. The screen is located on the wall of the Chuck Bailey Centre, on which creative works are projected by two extremely powerful computer driven projectors.

Over the past two decades, the computer, which we all experienced as a screen and keyboard, has become an integral part of our digital

lives — most importantly as the core of our mobile telephones. They have given these devices so much power and flexibility that a single telephone would be capable of flying the space shuttle.

With this much power at an individual's fingertips, anyone is capable of creating entire worlds of their own; the challenge of this is that it often draws people into themselves and becomes an interface between them and the world (now seen digitally). New Media artists are beginning to exploit this new situation by offering exhibitions online, often with work that is interactive. The Gallery still has a place in this new world by offering a venue for artists to create work that is both visually stimulating and interactive. In some cases, the work requires the viewer to create a work seen only by them. The *SPIG 15/40* I created for part three of *Re:Source* is an example of this dynamic, where the viewer is asked to concentrate on the energy coming from the monolith and letting an image form in their mind.

As the Gallery looks forward to the future, there are indications of a movement away from the internal world created by mobile devices and oddly enough, it's being led by the selfsame technology, most clearly in the form of the unmanned aircraft or drone. Even though some early adapters have created difficult and often dangerous situations, the use of this technology continues to grow and its interface with the world will be resolved.

The greatest potential for its creative usage is skymarking, or drawing in the air. Skymarking is not new; in the seventies and eighties, artists such as Steve Poleskie were creating drawings in the skies over Manhattan. Other artists in the *Creative Flight* exhibition made reference to the practice in their work, and as recently as 2013, Sylvia Grace Borda used drone technology to make *Aerial Fields*, a site–specific artwork featured at UrbanScreen.

Up until now, if an artist wanted to create skymarks, he or she would have to be a licensed pilot with aerobatic endorsement; today, with the task being simplified through wireless computer circuitry, an artist can become proficient in handling a drone capable of creating sophisticated

imagery in less than a month. Ultimately there will be larger and more complex drones much like the ¼ scale concept model I created for part four of *Re:Source*, which can fly at higher altitudes and create larger, even more involved skymarks than those achieved by artists thirty years ago.

It's with a certain irony that the forty years of the gallery are bookended with the creative potential of flight. During that time the gallery has shown works which have moved the viewer from the 'respectful distance,' to interaction, to internalization, to an unfolding future, one in which that the Surrey Art Gallery will play a significant role.

Polly Gibbons

# Expanding and Contracting Time

40 YEARS. 750+ EXHIBITIONS. 10,000+ ARTISTS.
This is a lot of information to dive into.
A monumental task to undertake.
It was overwhelming at first, thinking about how to meaningfully engage with such a wealth of material.
So I started with what was familiar.
Slides.
Boxes and boxes of slides.

I've used slides quite a bit in my own art practice and I really like the materiality of them. I like them as objects.
I like looking at them, holding them up to a light and viewing the colour that flows through them.
They are like tiny windows to a past moment, frozen in time.

Until around 2005, the Surrey Art Gallery's exhibitions were documented almost entirely in slides. Then a dramatic shift to digital imagery took place. No more tiny windows to view the past through.
Looking at digital images changed the way I navigated through the archives.

I could look at a lot more images, a lot more quickly.
I engaged with them differently — I couldn't hold them in my hand anymore.
Transferring files was much easier — it could be done with the press of a button — no scanning required.
While it became easier, it also became less intimate.
I couldn't hold the little window in my hand anymore but now I could easily transport it on my iPad, available for viewing any time, any place — until the battery dies.

I've also found that immersing oneself in the archive can be a very meditative experience — completely embedded in the here–and–now, while travelling through the past. Hours become meaningless when pouring through thousands of images and reading essays about the

various exhibitions that have passed through the gallery over the last forty years. When I started working on this archive project, I understood that an archive was a collection of images and objects amassed through time to capture some trace of the past. I didn't realize an archive could actually alter your perception of time and blend the past and the present into a living moment, a living archive.

The theme I have been exploring in my research is how time–based works are represented within the archive. Some examples of time–based works are: performance, video, film, installation, sound works and new media art. These types of works unfold through time — they can't be apprehended all at once, in a single moment. Yet, this is often the way they are documented in an archive. A work that at one time had duration is collapsed into a single image.

At first, I thought my task would be to try and re–instate this collapsed time. But through the process of looking at images and talking with colleagues I began to have a different understanding of what a single image is capable of doing. Rather than merely collapsing time, it can become expansive as it captures an emblematic moment. The meaning it conveys is heightened in its singularity. These were the types of images I sought out in the archive.

The *Re:Source* project hasn't only been about looking for images and objects in the archive. We also created artistic responses to the archival material. My first creative response was a re–enactment of Yoko Ono's *Wish Tree*, which had been part of the *Do It* exhibition in 1998. To create my own *Wish Tree* I purchased a small cherry blossom tree and brought it into my home for a photo shoot with my daughter. After the photo shoot was over, the tree remained in the foyer of my house for another month. Being pulled from the cold of January and placed into the spring–like warmth of my home caused the tree to produce cherry blossoms a full month earlier than the trees outside! The tree then went on to sprout lovely green foliage while those outside had only barren twigs. I kept the precocious tree indoors until the end of winter as one

of the plant experts at Art Knapp's had informed me that to do so any sooner could cause the tree to go into shock and lose all its leaves. The tree adapted fairly well to the temperate weather of March, but it was our unseasonably warm and dry summer of 2015 which ultimately caused it to drop all its leaves. I was afraid it wasn't going to survive. I made sure it had enough water. A few weeks later I broke the end off of one of the twigs to check if it was still alive. I was reassured by signs of green life within its branches. More time passed wishing for my tree's recovery and then one day, in the middle of July, my cherry blossom tree bloomed again!

Participating in this archive project had not only influenced my perception of time but had also profoundly influenced the perceptions of this cherry blossom tree.  Imagine eighty years from now, when this tree will have reached the end of its lifespan. If you examine the rings it has created for each year of its life, perhaps the one for 2015 will hold some trace of this experience.

Haruko Okano

# Hidden Narratives

IT HAS BEEN MY EXPERIENCE as a community engaged artist, that proves time and time again that when you truly involve the community so that their individual voices are evident in the process and end product — they are the best advocate for it, bearing witness to their own handiwork as part of community, as part of the history of place.

On this 40th anniversary of the Surrey Art Gallery, and my year-long residency in *Re:Source*, I have chosen to ferret out the hidden narratives underlying the gallery's archive. It's my belief that the archive is a record of projects — end products of the creative process of artists, of community with the Gallery — a process not readily available to the general public. Although publications accompanying certain projects help in understanding particular motives and context, this is not possible for all programs. In the same sense, it is the relationship with community that holds this art history in trust for Surrey residents, and exemplifies the social good enjoyed by all parties.

In order to put flesh on the bones of this endeavor, I developed booklets for each of the four exhibition phases celebrating the gallery's anniversary. I start with the introduction of the five artists in the *Re:Source* residency, chosen to give their creative responses to the archive for each stage. They were selected for their history with the gallery. The following three booklets continued their evolving responses, but added interviews with key gallery programmers. All art galleries have mandates, and mission statements as guiding principles. How those are manifested, and the nature of their relationship to community, is dependent on a number of factors, one of which is the Gallery's central personnel. Those are: Liane Davison (Manager of Visual and Community Art/Director of the Surrey Art Gallery), Ingrid Kolt (Curator of Education and Public Programs), Jordan Strom (Curator of Exhibitions and Collections), Brian Foreman and Alison Rajah (Assistant Curators), and Christopher Dean (Head Preparator). In a way, the booklets simulate the archival process and the relationship between community, artists and the Gallery. It is the synergy from this combination of individual motivations, experiences and creativity that

determines the reputation of the SAG.

This process can be hierarchical — from top to bottom. But with the Surrey Art Gallery, decision-making is a lateral, intense, complex process involving consultation among the staff, between the gallery, artists, cultural advisors and community members. It is not a one-way conversation but a respectful, learning exchange. The process integrates the skills, knowledge and experience within the community with the expertise of the programmers; blends them together in a creative cauldron that highlights the diversity and strength of local arts and culture. This is woven into the broader fabric of the arts from a regional to national level. It is a process that is time-consuming but necessary to maintain the gallery's relevancy to the Surrey community and artists.

Through my interviews, I learnt about instances like Ingrid Kolt's relationship with the Tibetan Buddhist monks who visited in 2002 and their use of a room in the building for morning meditation, that she came to realize there is a Tibetan community just down the street from the gallery; or through conversations with an indigenous elder named Oldhands, she learnt of an aboriginal ritual honoring the change of seasons . With the 2011 exhibition *From the Land of Five Rivers* what is not evident in the archive is the story of how this show was developed by Jarnail Singh through conversations with Brian Foreman, or the street-level interface between artists and the public during the *Banana Olympics* (1980), *Do It* (1998) or through the regional library system and *Art Among Our Shelves* (2001–2002).

The value of a living archive — that continuously documents projects between Gallery and community — is that it provides both a micro and macro perspective of where the community's arts and artists stand as cultural contributors. The benefits of this relationship are mutual for both, as each supports the other. The archive catches slices of moments within this creative continuity, reflecting as the arts adapts to technological changes and to incoming influences from ethnic, political

and social trends. This is important for residents to understand Surrey's development culturally and artistically.

The Gallery has a strong relationship with its community, hosting exhibitions from both elementary and secondary school students, artist collectives, individual artists and particularly long standing practices in ceramics and photography. The gallery also has a strong history of exhibiting the work of female artists. In the 80s, when photo-conceptual art was associated with men like Ian Wallace or Jeff Wall, the SAG mounted an exhibition by women photographers titled *Unromantic As Monday Morning* (1987), and in 1997 hosted the *Women's Monument* exhibition, a memorial for the women murdered at École Polytechnique in Montreal (1989). Up to the present, the Gallery continues to exhibit the contemporary works of women artists like Reva Stone, Sylvia Grace Borda, Diana Burgoyne and Joane Cardinal-Schubert. From the local South Asian population comes exhibitions such as *Discovering the Soul of Punjab* (2004), and *The Princess Myth: Exploring South Asian Teen Identity and Wellness* (2013). Indigenous presence is another constant, ranging across a broad spectrum from local artists Dana Claxton and Robert Davidson to Inuit artists and indigenous artists from other countries.

Technology has exploded the field of practice for artists as they experiment and usurp the applications of the internet, thereby challenging the form and function of an archive. The Gallery has kept pace through multimedia exhibitions, and programming innovations such as the TechLab, Open Sound and UrbanScreen. Electronics in the arts has expanded public engagement, changing how we define ourselves, as artists, as community, as the public. The archive carries these streams of evolution, embracing expanding diversity and the challenge of staying connected both virtually and in real time with Surrey and with artistic development regionally, nationally and beyond.

*Creative
Responses
to the
Archive*

Mandeep Wirk

*welcome world*

Mandeep Wirk's research in the archive emphasizes the history of multicultural programming at the Surrey Art Gallery. In her first creative response, Wirk depicts the pluralism and cross-cultural exchange that occurred at the Gallery during the first ten years of its activity. Wirk observes that the Surrey Art Gallery strove to emphasize diverse programming shortly after former Prime Minister Pierre Trudeau introduced his multiculturalism policy. Early exhibitions featured the work of artists from First Nations, Inuit, Japanese, Indian, Chinese, Mexican, Greek, Haitian, and African cultural communities, alongside artworks created by Euro-Canadian artists.

*The Grass is Greener*

During the second decade of the Gallery's history, Canadian society became increasingly diverse. Mandeep Wirk's second creative response to the archive emphasizes the cross–pollination of cultures during this time period. The title of the Gallery's 1987 exhibition *Moved by Other Cultures* forms the centrepiece of the work. A golden egg is set in the blue ocean of wisdom and it is seen morphing into a light bulb, and then a flower buzzing with bees. The Old World bulges out towards the New World, where the grass looks greener. Many images of artworks reflecting pluralism and cross–cultural exchange mined by Wirk from the Gallery's exhibition archive adorn this work.

*Jarnail Singh's Journey*

Mandeep Wirk's research led her to focus on a particular artist, Jarnail Singh, in the third phase of *Re:Source*. Jarnail Singh's Journey creatively represents the life and work of Singh, who emigrated from Chandigarh to Surrey in 2000. His paintings have since appeared in several shows at the Surrey Art Gallery, including the 2004 solo exhibition, *Jarnail Singh: Discovering the Soul of Punjab*, and the 2014 exhibition *Ruptures in Arrival: Art in the Wake of the Komagata Maru*. In 2008, Singh became a Surrey Civic Treasure for his contribution to the arts. "I am a Sikh artist who has been painting the history and cultural traditions of my people in an effort to preserve them for coming generations," says Singh. "When I moved to Canada, I had a mind to paint the stories of early Punjabi pioneers and landmark events of the community. Komagata Maru was one such event."

*Ocean of Dreams*

For Mandeep Wirk's final creative response, many of the ships and boats featured in other artworks in the archive are adrift in the open sea, speaking to the global migrant crisis broadcast on the daily news. In 2014, the artist visited the exhibition *Ruptures in Arrival: Art in the Wake of the Komagata Maru* at the Surrey Art Gallery, commemorating the centenary of the coming and turning away of the SS Komagata Maru. Here, Wirk pictures the Komagata Maru sailing into the foreground. An article from a 2009 edition of the Times Colonist newspaper sits atop its mast, depicting migrants from Sri Lanka on the deck of the MV *Ocean Lady*.

*Shadows and Mirrors*

Prompted by the notion of the archive as an embodiment of knowledge and memory, Cora Li-Leger's first work features several shadow-based artworks that had been on display in the gallery throughout its history. The images function as metaphorical references to the traces left by events in the gallery's history, as well as a reflection on the character of the archive itself. A pair of gloves, similar to those used by the artists during their research to avoid damaging sensitive material, is embroidered along the heart, head, and life lines of palmistry, referencing the influence of artists, staff, and visitors on the formation of the archive.

*Fearing No Art*

The Surrey Art Gallery has always experimented with ways to engage visitors in their experience of, and learning from, contemporary art. This attitude, acknowledging that some visitors may find contemporary art challenging, is encapsulated in the mantra "Fear No Art," which featured prominently in the Gallery's 1991 exhibition *Presence of Absence*. During the second phase of *Re:Source*, Li-Leger's research led her to identify and present multiple images and texts which contribute to the ongoing effort to promote engagement with contemporary art.

*Stream*

Elaborating on her interest in identifying common threads of thought and imagery throughout the Gallery's archives, Cora Li-Leger's third creative response exploited a video monitor to render *Stream*, a 'slide-show' featuring 25 images from the archive, such as Marie Clements, *The Suitcase Chronicles in a Set of Four Suitcases* (2001) left. Via both serendipity and intention, Li-Leger's selections form an idiosyncratic, but meaningful, stream of association and connections. Traversing exhibitions from throughout the gallery's history, the images celebrate the human figure, nature, audience engagement, playfulness, aggregates, flow, and the circle.

*The Image Stream Becomes a River*

The recent years of the Surrey Art Gallery have seen several ground–breaking additions to its programming, including the TechLab (1999), ongoing Open Sound symposia and audio projects (2008), and the UrbanScreen (2010). Cora Li–Leger's examination of archival images during this period uncovered more material that could enter into the 'stream' of her previous short video response piece. In the final piece, the selected images reach both back and forward across space and time, speaking to each other in a rhythmic stream of consciousness that appears to reflect an archival life of its own, such as the relationship between Josephin Böttger's UrbanScreen installation *Trapez* (2013) (left) and Hema Upadhyay's TechLab installation *Loco–Foco–Motto* (2010) (right) above. For the artist, this identification of patterns comes with the realization that there are many such streams to be discovered in the gallery's archives.

*Paper Planes and Pigs*

Jim Adams was an original participant in the landmark *Creative Flight* exhibition (1979). In this response to the occasion, Adams refers both to the work of other artists, such as Alexandra Haeseker, and to the programming of the event, which included a paperplane-making workshop, among other activities. By simultaneously combining mature and youthful conceptions of flight into a single image, with his signature painterly style, Adams emphasizes both the technical accomplishment and the whimsical attitude which characterized the work of the artists on the occasion, and which has since manifested in many other exhibits at the Surrey Art Gallery.

*Salmon Breakout*

For Jim Adams, the period of 1986–1995 in the Gallery's history is characterized by "breakthrough, interaction, and breakout." Artists began to work with new materials, in new and unexpected ways, demanding active participation from the viewer. Artists such as Evelyn Roth, Gathie Falk and Ken Lum created works that either surrounded or actively approached the viewer, soliciting a response. Here, Adams depicts a salmon breaking through a traditional landscape and moving into the viewer's space, departing from the two-dimensional picture format and creating a new experience.

Jim Adams

*Mind Images*

Beginning in the late 1990s, the Surrey Art Gallery played a leading role in fostering the exhibition of electronic art in Canada. Both within the TechLab (which opened in 1999) and the main space galleries, artists have used digital platforms to create connections between themselves and the public. Inspired by this technologically-oriented aspect of the Gallery's late history, Jim Adams devised of the *S.P.I.G.* (Surrey Personal Image Generator), a device decorated in geometric motifs that emitted flashing light patterns onto the gallery wall. By closing their eyes and concentrating on the *S.P.I.G.*, an after-image would appear in the viewer's eye, creating a visual connection between the history of the gallery and its visitors.
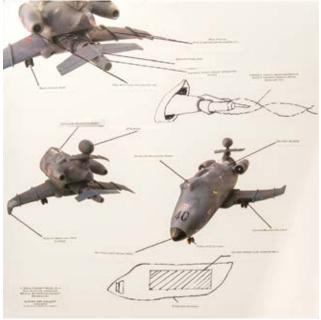
*Skymarker*

Hearkening back to his first contributions to *Re:Source*, Jim Adams uses skywriting as a metaphor for both the technological development that increasingly characterizes contemporary artistic production, and for the creative evolution of the Surrey Art Gallery itself. Adams notes that artists have been making sky–based artworks for as long as the Surrey Art Gallery has been around, and that modern technology has further facilitated its use by artists. This metaphor manifests variously as a ¼ scale concept model of a drone marker, a schematic diagram illustrating its functioning, and as an honorific sky drawing rendered above the Surrey Art Gallery.

Polly Gibbons

*Wish Tree*

Responding to the problem of how to represent time-based and interactive artwork in the archive, Polly Gibbons' first creative response features her own re-enactment of Yoko Ono's *Wish Tree*, which had been featured in the 1998 *Do it* exhibition. Ono's work asked gallery visitors to write down their wishes and attach them to a tree installed in the gallery. Gibbons searched the popular image sharing website Instagram, and found that the work is still being created today all over the world.

Participants in the project can find instructions on how to create a wish tree at ImaginePeace.com.

*S.A.G.A.*

During the 1980s, artist Jim Adams hosted several episodes of a cable television program in conjunction with the Surrey Art Gallery Association. S.A.G.A. was designed to engage members of the public with exhibitions at the Gallery via accessible language and a charismatic host. For the second part of *Re:Source*, Gibbons photographed Adams re-watching the program on site at the Gallery — bringing the past into the present.
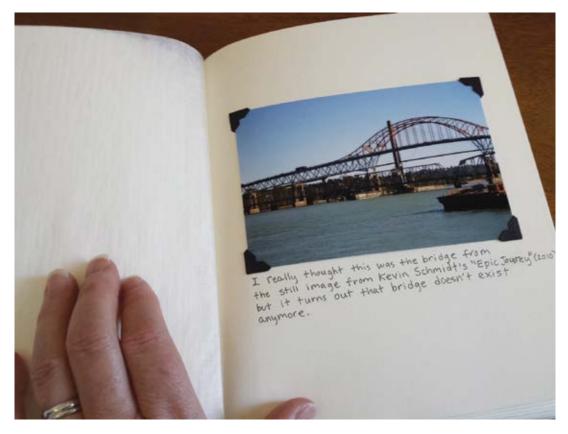
Polly Gibbons

*Interview with my name is scot*

Emphasizing the relationship between the personal and the public, Polly Gibbons' research during part three of *Re:Source* included a taped interview with artist my name is scot, who  exhibited at the Surrey Art Gallery in 1996. As Gibbons recalls:

The first time I went to the Surrey Art Gallery was in 1996 for *Lost & Found: Re-Membering the Body* by Monica Napier and my name is scot. I was living in Vancouver at the time, and remember thinking that Surrey seemed quite far away. In the 1992 graduation exhibition at Emily Carr College of Art and Design, I had seen the work of my name is scot and loved the mysterious wooden worlds he created. There was something intimate and slightly voyeuristic about peering inside of these wondrous wooden structures but because of the scale of them one had to be content with being on the outside looking in. The installation I experienced at the Surrey Art Gallery allowed for the inverse of this relationship, much like Alice after consuming the 'Drink Me' potion, I could walk around inside and inhabit what before had been too small for my body to enter. It was well worth the trip!
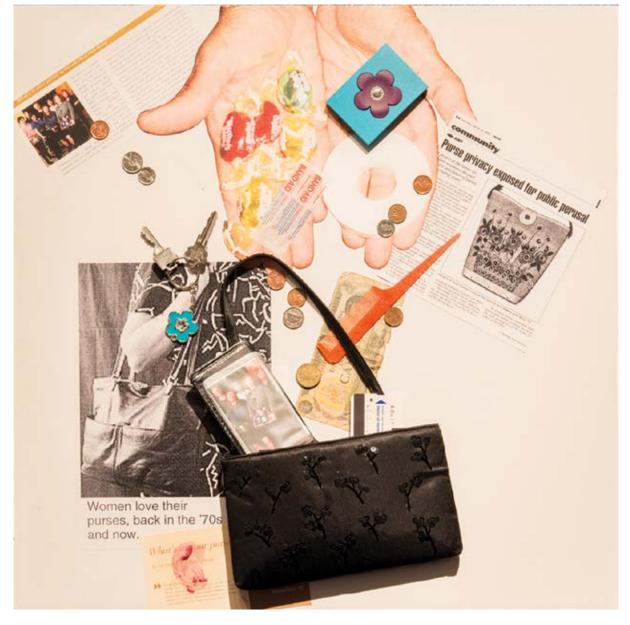
I really thought this was the bridge from the still image from Kevin Schmidt's "Epic Journey" (2010) but it turns out that bridge doesn't exist anymore.
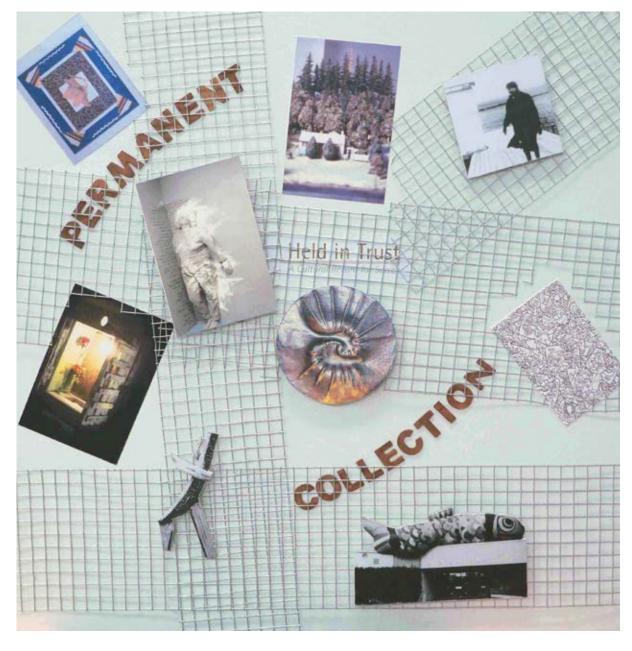
*ReVisiting Surrey*

Polly Gibbons' responses to the archive conclude with *ReVisiting Surrey*, a trip through the archive as well as a trip through the city. Gibbons travelled to twenty-one sites in Surrey where sixteen artists had created artworks previously exhibited at the Surrey Art Gallery. The artworks employed a range of media, including photography, painting, performance, video and sound installation. Initially attempting to accurately 're-photograph' the sites, Gibbons discovered that some of them had much more to offer, while others didn't exist anymore. The photographs from the various sites were compiled into an archival photo album, inviting the viewer to reflect upon how they archive the people, places and events in their own lives.

Haruko Okano

On the occasion of its 25th anniversary in 2000, the Surrey Art Gallery commissioned four artists to create projects based on community collaboration. Haruko Okano, inspired by the Gallery's history of community outreach, revived the memory of one of these commissions for her first creative response: *What's In Your Purse?*, a project originally organized by the LEAP artist's society. The project asked women to share the contents of their purse with the public. Intimate and publicly engaging, the show used the utilitarian objects of everyday life as narrative vessels, making ordinary routines into events worthy of celebration. The exhibition has renewed meaning in today's world, when it is common for both men and women to store their belongings in satchels and handbags.

*The Permanent Collection*

The Surrey Art Gallery has been cultivating a permanent collection of art since 1975, and includes over 1500 works. The collection functions both as an educational resource and as an archive for the protection and preservation of contemporary art. It also provides the Surrey community with a rich historical reference of creative responses to the issues that affect our lives, and of changes in art–making practices. In the second phase of *Re:Source*, Okano responded to the permanent collection with a selection of images of several major works from the collection, overlaid with wire mesh, in reference to one of the Gallery's earliest and largest acquisitions, Sherry Grauer's *Sky With Swimmers* (acquired 1984).
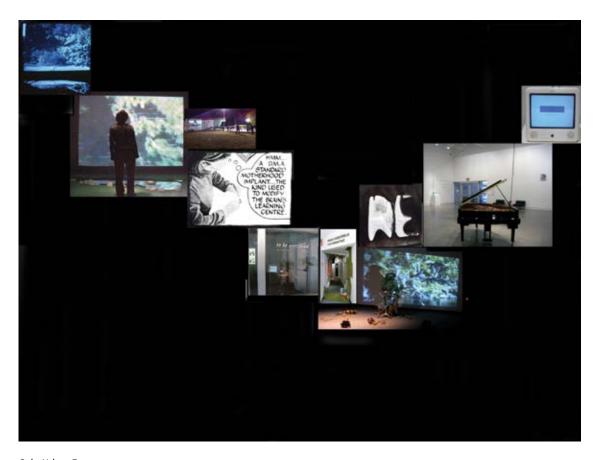
*Meaning*

Entitled *Meaning*, Haruko Okano's video work for phase three combines archival sources with performance. In a series of photographs, Okano poses in T-shirts emblazoned with key exhibition and public program titles, as well as eminent exhibition images. These images include installation views of the LEAP Artist Society's *What's In Your Purse* (2000), Evelyn Roth's *Salmon Run* (1993), pan-Canada quilting collaboration *The Quilt of Belonging* (2010), the instructions to Yoko Ono's *Wish Tree* (1996), and a snapshot from The Mad Hatter's tea party, a social event run by the Surrey Art Gallery Association in 2015. In the artist's words:

By performing the T-shirt's content I am responding to the history of the Gallery's engagement with the community. The Surrey Art Gallery has an established reputation for listening to its community and shaping its projects and exhibitions as truly accessible for all. This is just a few examples of community exploring art, the creative process and a broad range of artists' ideas.

*Sub-Urban Eyes*

The Surrey Art Gallery's drive toward greater cross-media exhibition programming, beginning in the early 1990s with exhibitions that featured digital photography, was not only innovative in the context of the Canadian art scene; as Haruko Okano argues, it was reflective of the city of Surrey's own development from a suburb, bedroom community into the urban metropolis of today. The video work *Sub-Urban Eyes*, Okano's final response to the archives, juxtaposes images of artworks featured in the Techlab, UrbanScreen, and Surrey Art Gallery main space with images of visitors and citizens of Surrey experiencing art, making the case for a connection between the growth of New Media and the galvanization of the Surrey community.

**Haruko Okano:** I chose the exhibition *"What's in Your Purse"* because of its community collaboration and that it took that which is intimate and personal and created a fun, publicly engaging project. The purse as a narrative vessel becomes a temporary archive. The utilitarian purpose of each object symbolically holds history of place, time, culture and an individual's context within it.

*What's in Your Purse, 2000*

11.



February 12, 2015. Past and present staff members along with artists in residence at a dinner meeting. From left to right: Cora Li-Leger, Jim Adams, Stephen Chitty, Liane Davison, Mandeep Wirk, Polly Gibbons and Alison Rajah.

21.

*Guide Booklets*

In congruence with her research over the course of 2015, Haruko Okano developed a series of zine–style guide booklets. Producing one for each phase of the exhibition, the booklets feature additional insight into each part of the exhibition, including extended artist's statements and interviews with senior staff at the Surrey Art Gallery. The booklets will be made available for free on the Surrey Art Gallery's web site.

Re: Source

**A Living Archive 1975 - 2015**

40 years 750+ exhibitions 10,000+ artists

surrey
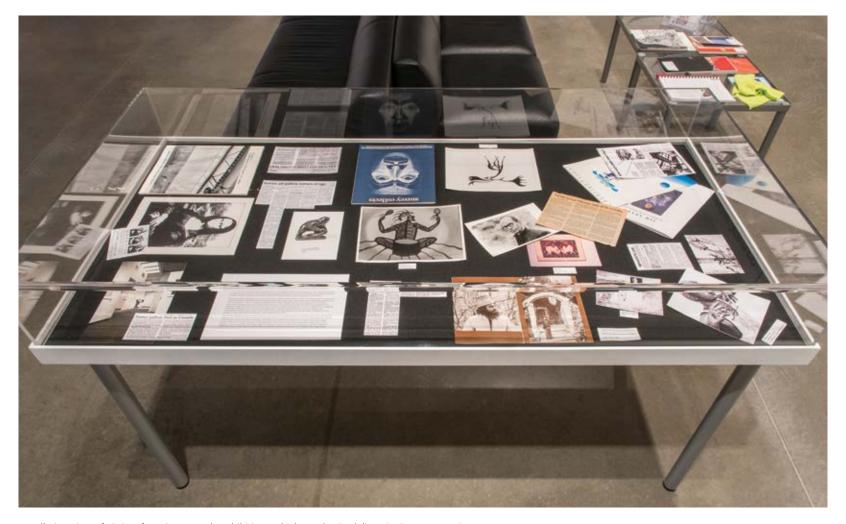art gallery

Phase four

*Appendix*

*Re:Source: A Living Archive: 1975 – 2015,* Installation view, 2015
Photo: Scott Massey

Installation view of vitrine, focusing on early exhibitions which emphasized diversity in programming
Photo: Scott Massey

*Re:Source: A Living Archive: 1975 – 2015,* Installation view, 2015
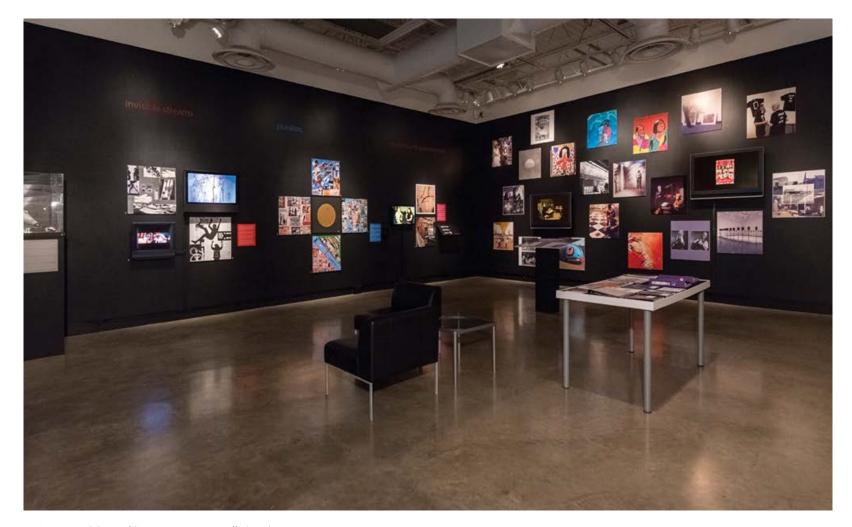Photo: Scott Massey

Installation view of vitrine featuring pamphlets, images, and newspaper clippings on the subject of outreach and education
Photo: Scott Massey

*Re:Source: A Living Archive: 1975 – 2015*, Installation view, 2015
Photo: Scott Massey

*Re:Source: A Living Archive: 1975 – 2015*, Installation view, 2015
Photo: Rhys Edwards

*Re:Source: A Living Archive: 1975 – 2015*, Installation view, 2015
Photo: Scott Massey

Visitors at the opening of phase four of *Re:Source: A Living Archive: 1975 – 2015*
Photo: Scott Massey

On Thursday February 12, 2015, senior gallery staff and *Re:Source* artists in residence, along with former Cultural Program Coordinator Stephen Chitty, met in the meeting room of the Surrey Art Gallery to converse about its origins, its programming, and mandates, along with the respective research interests of each artist. Staff members included Liane Davison, Director of the Surrey Art Gallery and Manager of Visual and Community Art; Jordan Strom, Curator of Exhibitions and Collections; Alison Rajah, Assistant Curator and UrbanScreen Coordinator; Ingrid Kolt, Curator of Education and Public Programs; and Rhys Edwards, exhibition coordinator for Re:Source. Dinner was served during a convivial evening of discussion and learning.

Images and videography by Sarah Lay



Curator of Education and Public Programs Ingrid Kolt, employed at the Gallery for 37 years, discusses its commitment to community engagement.

Jordan Strom, Haruko Okano, Rhys Edwards, and Cora Li–Leger engaged in dialogue.


Staff and artists listen while director Liane Davison reflects on the Surrey Art Gallery's history.


Liane Davison, Mandeep Wirk, Polly Gibbons, Alison Rajah, and Ingrid Kolt in discussion.


Stephen Chitty and Liane Davison reminisce about the early challenges of establishing the Surrey Art Gallery.

*Biographies*

JIM ADAMS was born in Philadelphia in 1943 and earned his bachelor's degree in fine arts from Temple University and his master's degree from the University of Pennsylvania. At twenty-four, he moved to California and taught printmaking at California State University in Long Beach and drawing at the Laguna Beach School of Art and Design. He then moved to Vancouver, British Columbia where he took up a position in the Fine Arts Department of the newly created Douglas College in 1970 and stayed with the department when it became part of what is now Kwantlen Polytechnic University. He remained there until his retirement in 2000. For the past forty years, Adams has been an advocate for the visual arts — he chaired the province's last Festival of the Arts and served as a member and chair of Surrey's Public Art Advisory Committee. In 2008, he was awarded Surrey's Civic Treasure status for outstanding lifetime achievement.

# Artists' Biographies

POLLY GIBBONS is an interdisciplinary artist interested in the points of convergence between science and art. She is currently pursuing a master of applied arts degree at the Emily Carr University of Art and Design (ECUAD). Before attending ECUAD as an undergraduate, Gibbons did cognitive neuroscience research at the University of British Columbia. Her prior life as a scientist heavily informs her practice as an artist. Her area of research for her master's thesis was in neuroaesthetics and neuroplasticity. Neuroasthetics looks at the relationship between the brain and both the creation and experience of a work of art. Neuroplasticity is our brain's ability to evolve and change through time. Putting these together, one could say Gibbons is interested in how our brain changes through time as it creates and experiences works of art.

CORA LI-LEGER received a BFA from the University of Minnesota in 1975. After graduation, she attended the Banff Centre School of Fine Arts (Alberta) under the tutelage of Joe Plaskett. There she met her husband and subsequently immigrated to Canada. Cora could be considered a "re-emerging" artist with a moderately active early art career. In the mid-90s, Cora pursued graduate studies in expressive therapy, and she subsequently worked as a registered art therapist with a diverse population spectrum. As of five years ago, Cora has focussed on her own art practice while maintaining a very small art therapy practice with the elderly in complex care. Her art has been exhibited in British Columbia, Alberta, Washington, and the UK. As a member of the Surrey Cultural Development Advisory Committee, Cora has been closely engaged with the City of Surrey since 2011 to develop a new contemporary art space in her local community. In 2015, she and partner Don Li-Leger received Surrey's Civic Treasure status for their contributions to the arts.

HARUKO OKANO was born in 1945, the only child of a single mother. Raised by Caucasians most of her early life, Okano considers herself a cultural hybrid. In 1973, she journeyed to the West Coast from Toronto, hiking and canoeing through the prairie provinces, intent on finding the Japanese Canadian community in Vancouver. It wasn't until 1980 that she connected with her people through the Powell Street Festival, a celebratory event based in old Japantown. Then came the Japanese Canadian Redress and the national recognition of the disenfranchisement, internment, and imprisonment of her people. Only then did Okano feel she belonged here. She is a political activist, advocating for human rights and environmentally sustainable practices. Understanding the power of numbers, she combines the personal with the strength of the collective, the skill of collaboration and the creative expression of the arts.

MANDEEP WIRK was born in Kenya but grew up in neighbouring Tanzania. As a little girl, she immigrated with her parents to England where she developed a passion for art. In 1972, her family moved to Canada and settled in British Columbia. After high school, Wirk attended the University of British Columbia and earned her bachelor of science degree and teacher's certificate. Additionally, she has a master's degree in psychology from Queen's University in Kingston, Ontario. Teaching for many years in Canada, she has also lived and worked as a native English teacher in Japan for five years. Wirk creates art in a diversity of media (watercolours, acrylics, graphite, pastels, crayons). She has participated in group shows at the Surrey Art Gallery (2011) and Firehall Centre for the Arts in Delta (2013, 2014), and in 2015, she served as the City of Surrey's Culture Days Ambassador. Besides being an artist and an educator, she is also a photographer and journalist.

# Contributors' Biographies

LIANE DAVISON has curated over 100 exhibitions on contemporary art practice from digital media through to lawn ornaments. Her writing has been published in over 30 catalogues and her work supporting digital art has been recognized internationally. In 1998 she initiated the Surrey Art Gallery's TechLab, a unique venue dedicated to supporting the production and presentation of digital art forms, including artist's residencies and exhibitions featuring ceramics, fibre and technology. In 2010 she established Surrey's outdoor non-commercial projection venue UrbanScreen for interactive digital art. She is currently the Director of the Surrey Art Gallery, and as Surrey's Manager of Visual and Community Art, she directs the City's public art program and contributes to the city's community and cultural development.

JORDAN STROM is Curator of Exhibitions and Collections at the Surrey Art Gallery. He has curated solo exhibitions by Sarindar Dhaliwal, Cao Fei, Brendan Fernandes, and Ryoji Ikeda, among others. Recent group exhibitions have addressed South Asian song and dance (*Spectacular Sangee*t, 2013, co-curated with Naveen Girn), contemporary artist self-portraiture (*Scenes of Selves, Occasions for Ruses*, 2012), and the proto-cinematic (*Vision Machine: Etienne Zack and Marianne Nicolson*, 2012). Jordan has worked on previous curatorial exhibitions and projects for the Vancouver Art Gallery, Kamloops Art Gallery, Presentation House Gallery, Republic Gallery and Dadabase. From 2004 to 2008, Jordan worked as editor at *Fillip*, a journal of contemporary art. He holds a Master of Arts, Art History (Critical Curatorial Studies) from the University of British Columbia.

RHYS EDWARDS is a critic, artist, and curator. His texts have been published in *The Capilano Review* and *BC Studies*, along with multiple Vancouver-based art blogs, and in 2014 he won the *C Magazine* New Critics prize. In 2015, he co-founded the Agent C Gallery with artist Debbie Tuepah in the Newton region of Surrey. As an assistant at the Surrey Art Gallery, he helped to co-ordinate *Re:Source*, and has contributed texts and design elements to several exhibitions. He also co-authored the City of Surrey's 2015 *Surrey Operations and Civic Infrastructure Art Plan* with artist Alan Storey.

Re: Source

A Living Archive
1975 - 2015

# Acknowledgements

The Surrey Art Gallery would like to thank Jim Adams, Polly Gibbons, Cora Li–Leger, Haruko Okano, and Mandeep Wirk for their dedication, thoroughness, and thoughtfulness throughout the entire *Re:Source* project.

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With additional thanks to Assistant Curator and Surrey UrbanScreen Coordinator Alison Rajah, Assistant Curator Brian Foreman, Preparator Christopher Dean, and former Cultural Program Coordinator Stephen Chitty.

Special thanks to Curator of Education and Public Programs Ingrid Kolt, who has retired from the Surrey Art Gallery after 37 years of service to the Gallery and its public. The many narratives embodied in *Re:Source* would not exist without her invaluable efforts.

surrey
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