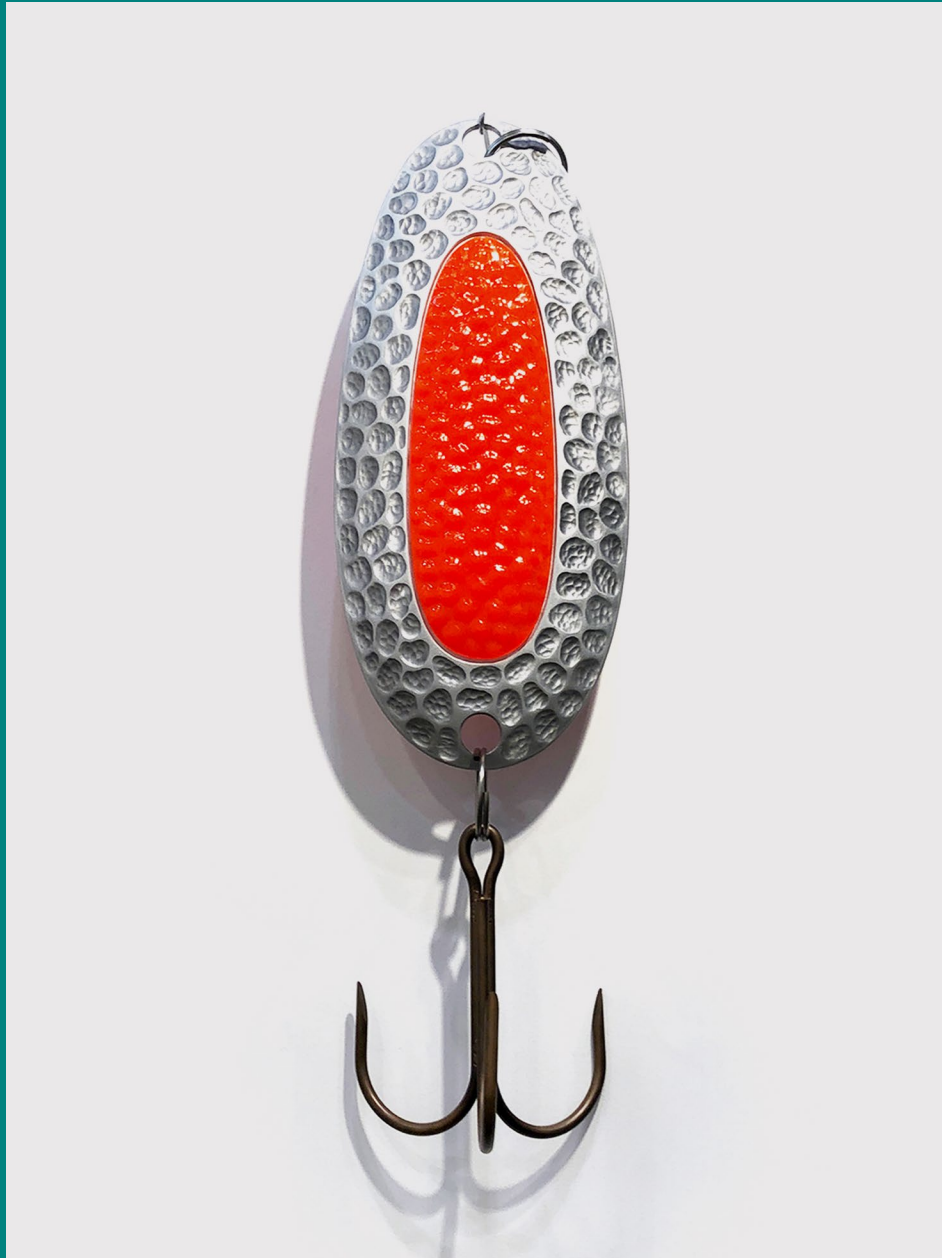


LURE

JORDAN BENNETT
ERIC ALLAN CAMERON
EUGENE ISAAC
CINDY MOCHIZUKI
CARLEY MULLALLY
COUZYN VAN HEUVELEN



Couzyn van Heuvelen, *Nitsik 8*, 2018, aluminum, resin, steel, stainless steel, aircraft cable, paint. Courtesy of Fazakas Gallery.

Gallery Tour and
Workshop
Teacher Guide

Table of Contents

Welcome Teachers	3
In The Gallery	3
About the Exhibition	4
About the Artists	5
Explore	7
Student Engagement	7
Prints of the Tide: Exploring Fish, Water, and Printmaking.....	7
Clay: Fish Workshop	8
Before You Arrive.....	8
Activity 1: Who are the Artists?	8
After Your Visit	9
Activity 1: “Mapping Our Waters”	9
When You Arrive.....	11
Activity: How to Look at Art in a Gallery.....	11
Curricular Connections	11
Arts Education	11
Social Studies	12
Science (Environmental Science)	13
First Peoples Principles of Learning (FPPL)	13
Key Words.....	13

Welcome Teachers

Our School Field Trip offers students a unique opportunity to learn, explore, and create through the lens of contemporary art. During their visit to *Lure*, students will participate in a guided tour of this thematic group exhibition, engaging in thoughtful discussion about the social and cultural significance of fishing.

Through close looking and conversation, students will explore how Indigenous and non-Indigenous artists from across Canada—with ties to the Pacific, Arctic, and Atlantic Oceans—examine fishing as everything from a ritual and sport to a means of subsistence. They will consider how these artistic perspectives reflect our complex relationships with the "coast to coast to coast" landscape and the freshwater bodies that connect them.

Inspired by the diverse techniques in the gallery, students will participate in a hands-on art activity exploring the themes of interconnectedness and the environment. Using materials and design strategies drawn from the exhibition, they will create their own artworks that reflect their personal connections to water, nature, or community traditions.

This program emphasizes visual literacy, critical thinking, and creative expression, with direct ties to the BC Curriculum in Arts Education, Social Studies, and English Language Arts.

In The Gallery

This exhibition features a combination of wall-mounted artworks and sculptural artworks that occupy the gallery space. Visitors are kindly asked **not to touch** the artwork to ensure its preservation. The gallery is well-lit to allow careful observation, and bench seating is available just outside for rest or reflection. Visitors are encouraged to fully engage with the artworks visually, appreciating the textures, layers, and spatial arrangements, while refraining from touching the artworks or any gallery fixtures.

About the Exhibition

The cross-cultural practice of fishing is as old as human history.

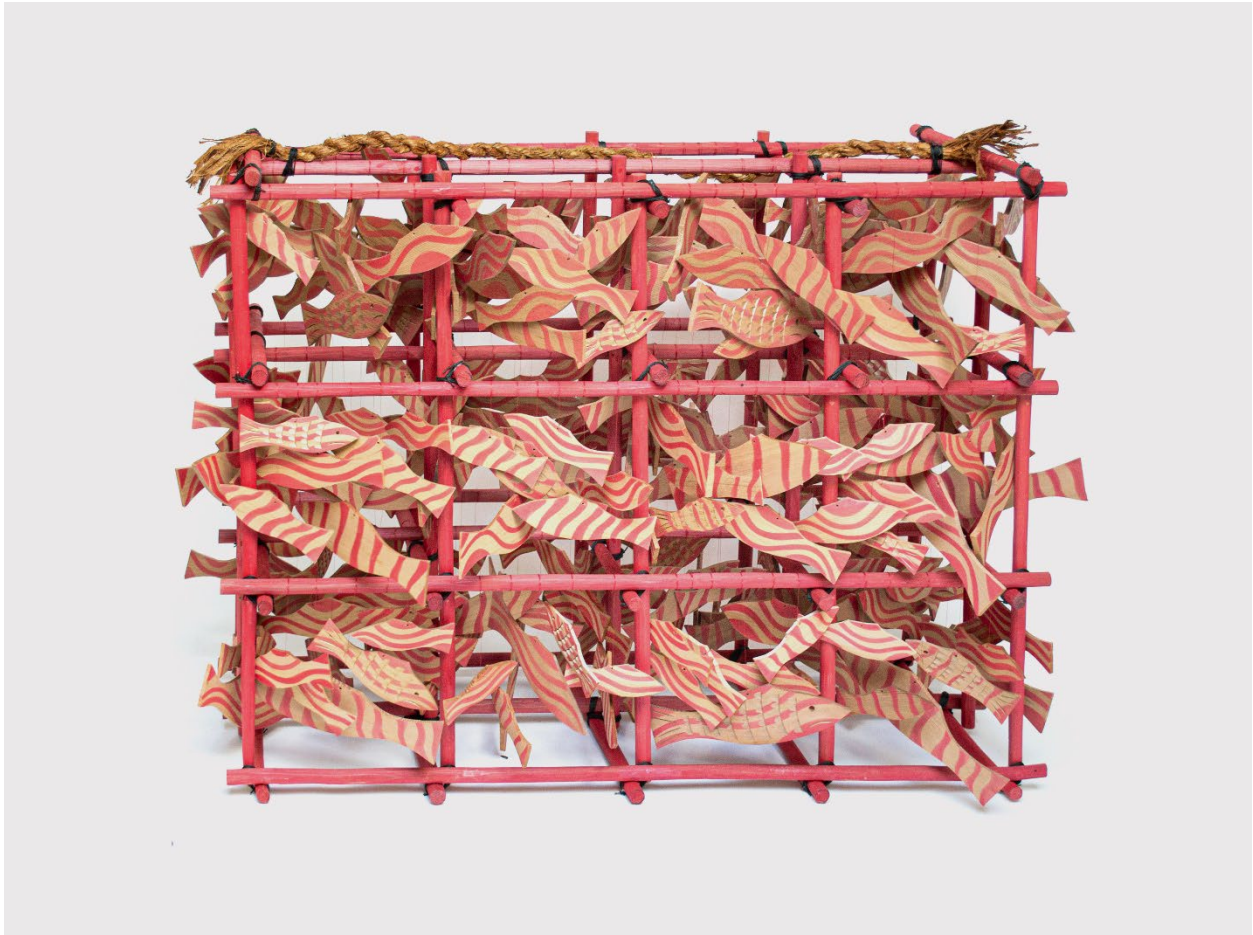
Today, exploitation and stewardship of ocean and freshwater resources are inseparable from contemporary life across Canada. In *Lure*, artists Jordan Bennett, Eric Allan Cameron, Eugene Isaac, Cindy Mochizuki, Carley Mullally and Couzyn van Heuvelen explore the complex social and cultural significance of fishing. Together, their artworks draw connections between fishing practices, from personal to commercial, from West to East to North, that take place within a net of economic, social and political contexts.

The Gallery at Evergreen Arts is located next to Lafarge Lake, a human-made lake stocked regularly with rainbow trout, and near the Coquitlam River—ancestral home to salmon and stewarded by the kwikwə́łəm First Nation. These surroundings tell a layered story. From dams to quarries, from salmon depletion to salmon restoration, these local waters teach us much about our shared histories and current realities. *Lure* draws inspiration from fishing practices in the Tri-Cities: a recreational and cultural activity shared by many community members, including newcomers, families and seniors.

Van Heuvelen's oversized fishing lures, from the series *Nitsik* (2018–), use scale to shift perspective and examine the significance of Inuit fishing practices, while his *Arctic Char Steaks* (2021) remind us how vital a food source fish is. Bennett's *Ice Fishing* (2014), an acclaimed immersive installation, re-creates the experience of ice fishing for an urban audience and tells the story of his family's relationship to this winter pastime. Intimate oil paintings by Cameron represent his personal connection to a lake fishing lodge in Northern Ontario, sanded down to evoke the haze of memory. Mullally's textiles—made from thousands of discarded lobster bands beachcombed from the Atlantic shoreline —reflects on human-made marine pollution and sustainable industrial fishing practices while celebrating East Coast fishing culture.

Central to the exhibition is the pairing of work by BC artists Cindy Mochizuki and Eugene Isaac. Mochizuki's *Tides & Moons: Herring Capital* (2022) traces the entwined histories of Japanese Canadians and fishing practices in British Columbia, particularly the herring fisheries on Vancouver Island. Elements of this installation echo in the carved *Salmon Rattle* (2024) by Kwakwaka'wakw artist Eugene Isaac, which highlights salmon's critical importance to the Pacific coastal region since time immemorial. Exhibiting these works alongside one another

contributes to the cross-cultural understanding critical to the province's ecology and culture.



Eugene Isaac, *Salmon Rattle*, 2024, red cedar, cedar bark, hemp rope, black twine, acrylic paint. Courtesy of Fazakas Gallery.

About the Artists

Jordan Bennett is L'nu (Mi'kmaq) from Ktaqmkuk (Stephenville Crossing, Newfoundland), based in Kjipuktuk (Halifax, NS). Having a methodology that is deeply guided by the Land of his Ancestors, Bennet's ongoing work lends itself to discussions regarding contemporary Indigenous realities within urban and rural communities. He is currently Associate Professor, Expanded Media at NSCAD University, Halifax. He has exhibited in over 100 group and solo shows both nationally and internationally. Bennett was shortlisted for the 2018 Sobey Art Award and was the 2020 winner of the Lieutenant Governor of Nova Scotia Masterworks Arts Award.

Eric Allan Cameron is a Canadian painter whose work explores themes of memory, ecological fragility and the interconnectedness of humanity and nature. By painting and sanding his canvases multiple times, Cameron creates atmospheric compositions that evoke nostalgia and poignancy for the world we are tragically unmaking while reflecting on nature's resilience and our capacity to transform loss into renewal. His work has been exhibited at the McIntosh Gallery, London, ON; Galerie Eli Kerr, Montreal; MKG127, Toronto; and Art Toronto 2025 and was presented by Afternoon Projects, Vancouver, at NADA art fair in New York.

Eugene Isaac is an accomplished Kwakwaka'wakw carver, painter and artist born in Alert Bay, BC. At fifteen, he studied under the master Kwakwaka'wakw carver Beau Dick, who taught art at the Alert Bay High School. Many years later, in 1994, he took a carving course taught by Wayne Alfred, another renowned artist from Alert Bay. Isaac worked on three exhibits for Expo 86 in Vancouver and on a forty-foot totem pole for the city's Stanley Park. Along with Alfred and Dick, he is inspired and influenced by Willie Seaweed, Charlie James, Mungo Martin, Bob Harris, Andy Beans and Doug Cranmer.

Cindy Mochizuki creates multimedia installation, audio fiction, performance, animation, drawing and community-engaged projects. Her works explore the manifestation of story and its complex relationships to site-specificity, invisible histories, archives and memory work. She has exhibited in Canada, the US, Australia and Japan. Recent exhibitions and screenings include The Marion and Edward Gibson Museum, Burnaby; The ACT Art Gallery, Maple Ridge; DOXA Documentary Film Festival, Vancouver; Kamloops Art Gallery, BC and Nanaimo Art Gallery, BC. Mochizuki was the recipient of the Vancouver Mayor's Arts Award in New Media and Film (2015) and the VIVA Award (2020).

Carley Mullally is a textile artist and researcher currently based out of Nova Scotia. Their work focuses on the versatility of off-loom textile processes such as rope-making, knotting, crocheting and braiding, and how they can be translated for a wider audience and used across disciplines. As an educator, Mullally focuses on youth engagement as a high school art teacher, as well as through community workshops. They are involved in multidisciplinary research projects and have previously taught at NSCAD University. Halifax.

Couzyn van Heuvelen is a Canadian Inuk sculptor. Born in Iqaluit, Nunavut, but living in Southern Ontario for most of his life, his work explores Inuit culture and identity, new and old technologies and personal narratives. While rooted in the history and traditions of Inuit art, the work strays from established Inuit art-

making methods and explores a range of fabrication processes. Van Heuvelen holds a BFA from York University, Toronto, and an MFA from NSCAD University, Halifax.

Explore

Eric Allan Cameron

[The World in a Sanded Grain – Border Crossings Magazine](#)

Eugene Isaac

[Eugene Isaac, Salmon Rattle, 2024 | Fazakas Gallery](#)

[KATILVIK - Artist: Eugene Isaac](#)

Cindy Mochizuki

[NAG_MoonsTides_Pamphlet-v5-reference.pdf](#)

[Tides & Moons: Herring Capital — CINDY MOCHIZUKI](#)

Student Engagement

Classes can participate in two different workshops inspired by the artwork in *Lure*. Both are 2 hours and include a gallery tour and reflective artmaking activity.

Prints of the Tide: Exploring Fish, Water, and Printmaking

Inspired by an exhibition that celebrates the cultural significance of fishing across Canada's waters, this workshop invites students to dive into the themes of fish, water, and our shared connection to the environment. Through playful, hands-on printmaking techniques, participants will



experiment with colour, pattern, and texture while exploring ideas of sustainability, community, and care for our waterways. Each print becomes a lively reflection of creativity and the stories that flow between art and nature. on.

Clay: Fish Workshop

Inspired by an exhibition exploring the cultural significance of fishing across Canada's oceans and waterways, this hands-on workshop invites students to work with clay in creative ways. While learning simple hand-building techniques, participants will reflect on the importance of water and fish in our communities and cultures, creating pieces that are both imaginative and meaningful expressions of our connection to the natural world.

Please allow up to **6 weeks** for clay processing. You will be notified by email for clay pickup.

Before You Arrive

We've included optional activities below to help prepare your students for their visit to the gallery.

Activity 1: Who are the Artists?

Learning more about the artists can help students interpret the exhibition and make connections to their own lived experiences. The artists in Lure come from across Canada, representing ties to the Pacific, Arctic, and Atlantic Oceans.

The Featured Artists:

Jordan Bennett: L'nu (Mi'kmaq) artist from Newfoundland.

Couzyn van Heuvelen: Inuk sculptor from Nunavut.

Cindy Mochizuki: Japanese Canadian multimedia artist based in Vancouver.

Eugene Isaac: Kwakwaka'wakw carver and painter from Alert Bay, BC.

Carley Mullally: Textile artist and researcher based in Nova Scotia.

Eric Allan Cameron: Painter who explores personal connections to Northern Ontario.

Discussion Questions:

a. Geography and Origin

Choose two artists from the list above. Where are they from, and which "coast" (Pacific, Arctic, or Atlantic) is reflected in their work?

b. Materials and Practice

The artists in this show use very different materials. What is the difference between the materials used by Carley Mullally (discarded lobster bands) and Eugene Isaac (traditional carving)? Why do you think they chose these specific items?

c. Common Themes

The exhibition explores fishing as "subsistence, livelihood, sport, and ritual."

How does Jordan Bennett use his art to show a "sport" or "pastime" and how is this important to his family's culture?

How does Couzyn van Heuvelen use oversized objects (scale) to show that fish are a "vital food source"? How is food connected to community?

d. Connections to Local Land

The Gallery at Evergreen Arts is near Lafarge Lake and the Coquitlam River (stewarded by the kwikwəłəm First Nation). How does seeing art about the ocean change how you think about the water in your own neighbourhood?

e. Interview an Artist

If you could sit down with one of these artists—perhaps Cindy Mochizuki to ask about her family history or Eric Allan Cameron to ask about his memories—what is one question you would ask them about their connection to the water?

Teacher's Note for The Gallery Visit:

Encourage students to look for the "net" of connections between these artists. Even though they live thousands of kilometers apart, they are all linked by the ancient activity of fishing. This sets the stage for the "Mapping Our Waters" post-visit activity.

After Your Visit

Activity 1: "Mapping Our Waters"

Themes: Family history, geography, sustenance, and tradition

Suggested Grades: 3–7

Project

Students create a mixed media map that explores personal or family connections to the land and water. They can:

Mark bodies of water (lakes, rivers, oceans) that are important to their family history or where they live now (e.g., Lafarge Lake or the Coquitlam River).

Draw symbols representing how their family interacts with nature—such as fishing, skating, swimming, or gathering.

Add textures or patterns inspired by the materials in the exhibition (like the bright colors of Bennett’s work or the textures of lobster bands and fish scales).

Include short written reflections, such as "This water/land is important to my family because..."

Suggestions:

- Use local maps of the Tri-Cities or outline maps of Canada to show the "net" of connections between the Pacific, Arctic, and Atlantic coasts.
- Encourage students to include Indigenous territory acknowledgements, specifically recognizing the kʷikwə́łəm (Kwkwetlem) First Nation.
- Discuss the difference between "subsistence" (fishing for food) and "recreational" fishing.

Exhibition Connection

- **Cross-cultural practices:** How different cultures share the same activities (like fishing).
- **Indigenous Sovereignty:** Connection to ancestral lands and waters.
- **Scale and Memory:** Using art to make small memories feel "oversized" and important.

Reflection Prompts

- How do the places we visit (like a fishing hole or a local park) become part of our family story?
- Jordan Bennett uses "bright colors and bold lines" to tell his story; what colors represent your favorite outdoor memory?

- How does protecting our waters help keep our traditions alive?

When You Arrive

Activity: How to Look at Art in a Gallery

There are a few things we can do to help us look at art, even when we know nothing about the artist or artwork. You can practice these strategies with any artwork in your classroom or online.



- View the art from different angles.** What does it look like up close? Or 5-10 steps back from the artwork? How about viewing from the side or from a standing or seated position? Take your time to look at the art without comments or instructions first.
- Use visual thinking strategies to engage your class with an artwork.** The three main questions to ask your students when viewing artworks are: What is going on in this artwork? What do you see that makes you say that? Anything else? These questions provide a framework for students to observe and share their thoughts and interpretations of art.

Curricular Connections

The exhibition *Lure* offers a rich, multidisciplinary entry point for student engagement. By bridging contemporary art, environmental science, and Indigenous perspectives, the exhibition supports deep learning through the following areas:

Arts Education

Lure serves as a masterclass in how materiality—the specific media an artist chooses—communicates complex cultural and social meanings.

Big Ideas:

K-12: Creative expression develops our individual and collective identity.

Curricular Competencies:

Materiality & Process: Students analyze Carley Mullally's use of discarded lobster bands or Eugene Isaac's use of red cedar to understand how material choice reflects environmental or cultural themes.

Perspective Shifting: Couzyn van Heuvelen's oversized lures provide a primary example of using scale to challenge the viewer's perspective on traditional practices.

Symbolism & Narrative: Exploring how Cindy Mochizuki uses multimedia to represent "invisible histories" and the haze of memory.

Social Studies

The exhibition's focus on the Tri-Cities, the kwikwəłəm First Nation, and cross-cultural histories provides direct links to BC's local and national history.

Big Ideas:

Grade 4: Indigenous societies throughout what is now BC were complex and had a wide knowledge of their environment.

Curricular Competencies:

Continuity and Change: Investigating the transition from traditional Indigenous fishing to commercial industries (e.g., Mochizuki's herring history vs. Isaac's Salmon Rattle).

Evidence and Interpretation: Using contemporary art as a primary source to understand the Japanese-Canadian experience in BC's fishing industry.

Sense of Place: Investigating the "layered story" of the Coquitlam River and Lafarge Lake to see how human-made environments impact community identity.

Science (Environmental Science)

Lure explicitly addresses "exploitation and stewardship," making it an ideal fit for ecology and sustainability units.

Big Ideas:

Grade 5: Multicellular organisms have internal systems that enable them to survive and reproduce (tied to the biological importance of Arctic Char and Salmon).

Content & Competencies:

Sustainability and Stewardship: Analyzing the impact of marine pollution (Mullally's lobster bands) and salmon depletion/restoration in local waters.

Traditional Ecological Knowledge (TEK): Understanding how Indigenous fishing practices (Bennett's ice fishing, Isaac's carvings) represent a sustainable relationship with the land.

First Peoples Principles of Learning (FPPL)

The exhibition is a lived expression of Indigenous ways of knowing: Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors: Demonstrated through Jordan Bennett's family narratives and Eugene Isaac's Kwakwaka'wakw traditions.

Learning is holistic, reflexive, reflective, experiential, and relational: The exhibition connects the North (Inuit), East (Mi'kmaq), and West (Kwakwaka'wakw) through a shared "net" of fishing.

Note for Educators: When visiting, encourage students to look for the "tension" between the beauty of the art and the "fragility" of the environment; specifically in **Eric Allan Cameron's** sanded canvases, which evoke the "unmaking" of the natural world

Key Words

Automaton: Any of various mechanical objects that are relatively self-operating after they have been set in motion.

Gyotaku (gyo-tah-koo)

Gyotaku is a traditional Japanese printmaking process that translates to “fish stone rubbing.” Originally developed by 19th-century fishermen to record the size and species of their catch, the process involves applying ink directly to a fish and pressing paper onto it to create a detailed, factual life-sized print.

Check this video out for more:



Installation Art

Installation art is a form of contemporary art that involves the creation of an immersive, three-dimensional, mixed-media construction or environment within a specific space. It often incorporates a variety of materials and techniques to engage the viewer physically and emotionally.

Inuit/Inuk

Inuit (plural)— Inuktitut for “the people” — are an Indigenous people, the majority of whom inhabit the northern regions of Canada. An Inuit person is known as an Inuk (singular). The Inuit homeland is known as Inuit Nunangat, which refers to the land, water and ice contained in the Arctic region.

Kwakwaka'wakw (kwah-kwah-KAH-wah-kwahk)

Literal translation: "Kwakwala Speaking People"

The Kwakwaka'wakw are the Indigenous people of the Pacific Northwest Coast whose traditional territories span from Northern Vancouver Island to the adjacent mainland of British Columbia. Their name translates to “Kwakwala-speaking people,” reflecting a shared language that unites several distinct tribes. For generations, their identity was incorrectly recorded by settlers as "Kwakiutl"—a term that only referred to one specific group. Today, the use of the name Kwakwaka'wakw is an important act of self-determination,

reclaiming their true heritage and acknowledging their continuous presence on the land and water since time immemorial.

Mi'kmaq

Mi'kmaq (Mi'kmaw, Micmac or L'nu, "the people" in Mi'kmaq) are Indigenous peoples who are among the original inhabitants in the Atlantic Provinces of Canada. Alternative names for the Mi'kmaq appear in some historical sources and include Gaspesians, Souriquois and Tarrantines. Contemporary Mi'kmaq communities are located predominantly in Nova Scotia and New Brunswick, but with a significant presence in Quebec, Newfoundland, Maine and the Boston area.

Nitsik (hook in Inuktitut)

A jigger or anchor on the bottom of the sea.

Salmon Rattle

A Salmon Rattle, usually small in size, is a carved ceremonial instrument designed for use by female dancers during the Potlatch ceremonies of the Kwakwaka'wakw and other Pacific Northwest First Nations.

The rattles celebrate the salmon's continuous return from the ocean to the rivers.

Sculpture

Three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. Throughout history the techniques artists use to create sculptures have been largely determined by available materials and tools as well as by the purpose of the finished work.

Subsistence Fishing

Subsistence fishing is fishing to obtain food for personal, family, or community consumption rather than for profit or recreation. It is one of the oldest human food-gathering practices and remains a primary source of nutrition for hundreds of millions of people worldwide.

EVERGREEN
ARTS

THE
GALLERY
at EVERGREEN ARTS



Evergreen Arts | The Gallery at Evergreen Arts

1205 Pinetree Way, Coquitlam BC, V3B 7Y3

604.927.6552 | schoolbookings@evergreenculturalcentre.ca

For more information about our School Programs,
please visit:

<https://evergreenarts.ca/school-programs/>