

## Driftwood Art Creation in White Rock Beach

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### Introduction

Leveraging British Columbia's abundant forestry resources, this proposal seeks to utilize the naturally occurring driftwood found along White Rock Beach and other nearby beaches for creating sustainable public art. This initiative is inspired by global examples like those seen on Vancouver Island's Campbell River and at the Britannia Heritage Shipyards by artist Glen Anderson.



*Fishing Bear, Quadra Island*

This project also takes cues from grassroots public art projects such as the 'Fairy Kingdom' in Redwood Park, which appears to represent a community-led initiative, and the 'Mythical Creatures Sculptures' in Robert Burnaby Park, which harmoniously blend with their natural surroundings.



(Fairy Kingdom" in Redwood Park )



(Mythical Creatures Sculptures" in Robert Burnaby Park)

## **Project Overview**

This initiative will focus on creating driftwood sculptures that are not only visually striking but also embody the essence of community involvement and environmental sustainability. Our project stands out due to its simplicity, ease of implementation, and strong public engagement.

## **Purpose of the Public Art Proposal**

### **Fusion of Nature and Art**

The project seeks to merge natural elements with artistic creation. Driftwood on White Rock Beach, shaped by time, will be transformed by artists into artworks that reflect the harmony between the ocean and nature.

### **Creating a Unique Landmark**

The goal is to establish a one-of-a-kind landmark at White Rock Beach, integrating art into the natural landscape to create a distinct and memorable site.

### **Community and Public Engagement**

This project invites community members and visitors to participate in workshops and interactive activities, allowing everyone to experience the joy of artistic creation.

### **Environmental Awareness**

By using natural materials like driftwood and stones, the project emphasizes sustainability and highlights the relationship between humans and nature, encouraging protection of our marine ecosystem.

### **Cultural Diversity**

The project showcases diverse cultural perspectives, with artists creating works that serve as bridges for cultural exchange and understanding.

## **Project Highlights**

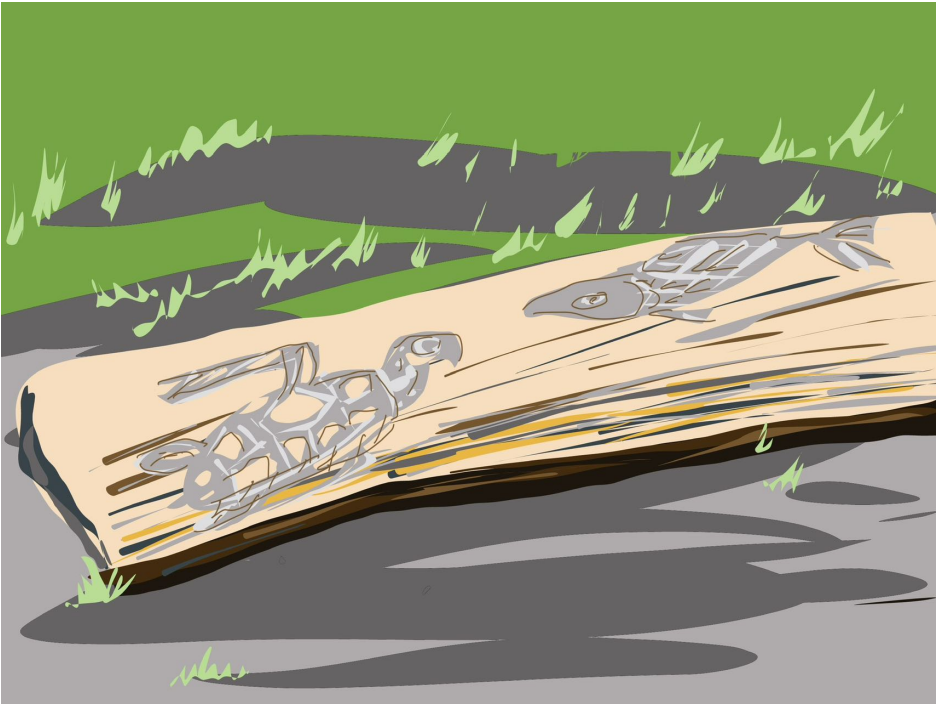
- **Innovative Art Forms:** Artworks displayed within the beach's natural environment, creating an artistic landscape that complements the surroundings.
- **Public Participation:** Opportunities for the public to engage in the creation process, leaving their own artistic mark.
- **Exhibition:** The completed artworks will be exhibited on the beach, forming a unique and creative art display for all to enjoy.

## **Idea**

The proposed project, tentatively titled "Life by the Sea," aims to transform the driftwood on White Rock Beach into a canvas for public art. This project will involve:

Project 1: carving ocean-themed images, including marine animals and the beautiful landscapes of White Rock City, onto the driftwood. By organizing workshops and inviting children and community members to participate, we aim to collectively create this beachfront artwork.

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*Visualization of the Proposed Artwork of project 1*

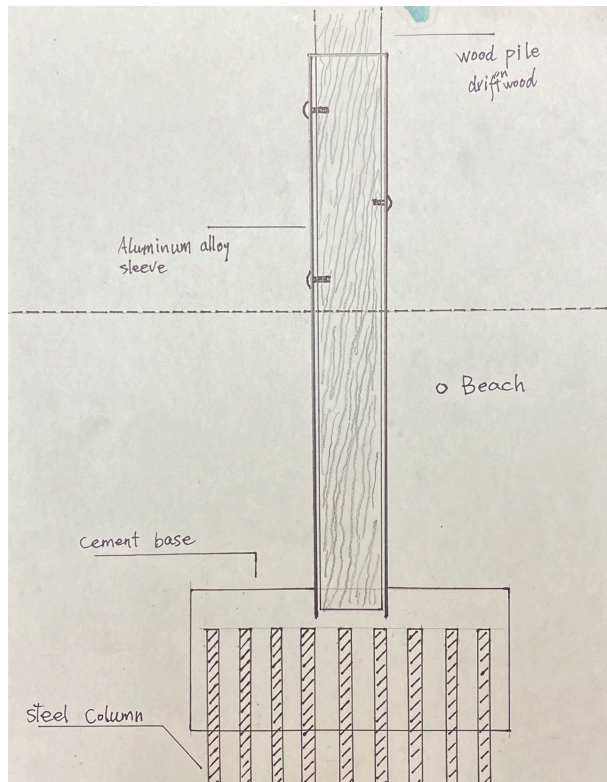
Project 2: Additionally, we will invite artists to participate by erecting one or more pieces of driftwood and incorporating carvings of marine life and the scenic beauty of White Rock City, establishing a new landmark in White Rock.



**Locations and Safety Considerations**

For project 1: The driftwood will be transported to the studio for carving and painting. Once completed, it will be returned to its original location(or other idea locations along White Rock Beach) for display, ensuring no safety concerns during this process. (10-12 pieces of driftwood)

For project 2: For the installation of the erecting driftwood, our proposal includes the use of steel columns, cement bases, and other stabilizing structures as depicted in the accompanying illustration.(1 or more pieces of driftwood)



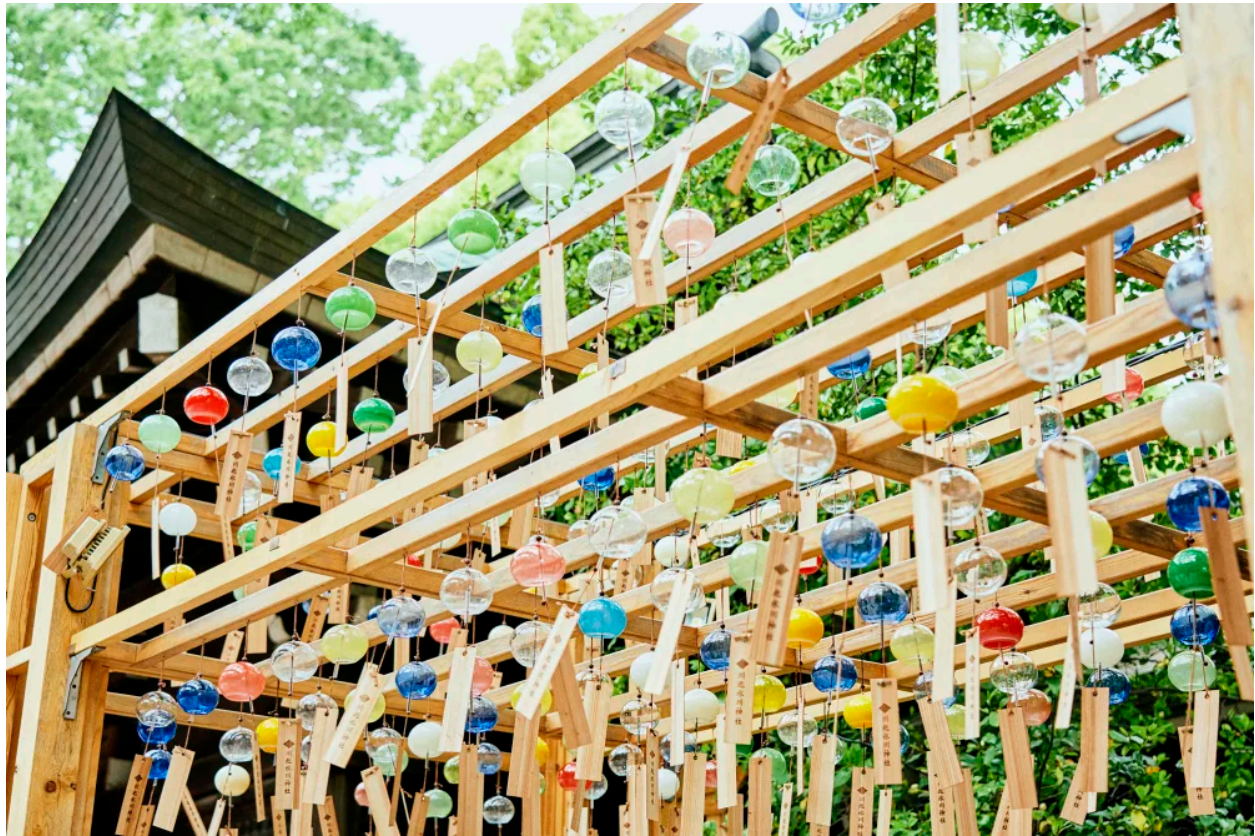
There three locations are suitable for placing the driftwood projects. First, slightly farther to the right of the pier, where there is less foot traffic, allowing for the driftwood to be placed either flat or upright, serving as a landmark beyond the white rocks. Second, around the area of the white rocks but not too close, where the driftwood can complement the stones either lying flat or standing as columns. Third, 180 meters east of the white rocks, near two stones where the driftwood can be positioned in any direction, extending the area's attractiveness as a photo spot.

### **Timelines**

1. Preparation Phase (1-2 months):
  - Get the log salvation permit
  - Site inspection and material preparation.
  - Promotion and recruitment of participants.
  - Safety and logistical preparations
  - Public engagement phase including artiest workshops set up
2. Creation Phase (2 months)
3. Installation Phase( 1 months)
4. Year round workshop



We plan to establish a year-round workshop, both in-studio and outdoors when weather permits,



*(Picture of Kawagoe Hikawa Shrine Wind Chimes)*

utilizing small driftwood, pebbles, shells, and similar materials to craft small art pieces for sale or display. These items, including wind chimes, will help raise funds for charity. Drawing inspiration from global events like the Kawagoe Hikawa Shrine Wind Chime Festival, we propose organizing a White Rock Wind Chime Festival.

Wind chimes are revered for their profound cultural significance, especially in Asian cultures, embodying attributes such as warding off evil spirits, bringing coolness and tranquility, enhancing aesthetic beauty, symbolizing love and relationships, and serving as meditative tools.

As a point of reference, the cost estimate for crafting a simple wind chime from driftwood is around \$2. Such initiatives not only enhance the community's cultural landscape but also engage public participation and support.

### **Regulations Considered**

- **Local Permits:** We have made contact with Ms. Allison Smith from the BC Ministry of Forestry regarding obtaining a permit for salvage logging and discussing additional requirements.
- **Environmental Regulations:** Ensure the use of natural materials does not harm the beach's ecosystem. Avoid using toxic paints or chemicals.
- **Public Liability Insurance:** Acquire public liability insurance to cover potential accidents during the event, meeting the requirement of \$5 million in liability coverage(including in the budget)

### **Maintenance Plan**

**Overview:** We recognize that artworks made from driftwood are susceptible to both human vandalism and natural deterioration. We will document these pieces through our website and social media platforms, acknowledging that their temporal nature is also a part of their artistic value. Project 1 is likely to have lower possibilities of damage and maintenance costs because it maintains the integrity of the log and encourages public participation. Project 2, being positioned higher up, is less likely to be vandalized.

#### **Regular Inspections:**

- Mobilize a team comprised of 3-5 volunteers to inspect, repair
- Schedule monthly inspections to check the condition of the artworks, ensuring there are no damages or structural issues.

#### **Minor Repairs:**

- Perform minor repairs as needed, such as reapplying paint or fixing loosened stones/ woods

#### **Annual Overhaul:**

- Conduct a comprehensive overhaul annually, including repainting, structural checks, and other necessary maintenance tasks.

### **High-Level Installation Plan(refer to location&safety)**

Project 1, featuring flat-lying driftwood, will be displayed directly on the beach, integrated into the natural environment. Project 2, involving erect driftwood, will be securely mounted.



### **Community Engagement:**

Members of the public will be invited to engage in workshops where they can create and maintain the artworks, providing an opportunity to contribute their own personal touches. This will foster ongoing participation and interaction with the project.

### **Impact on Community and Cultural Strategy Contribution**

#### **Community Cohesion:**

- The project fosters collaboration among community members, enhancing a sense of belonging and unity through collective creation.

#### **Cultural Identity:**

- The project incorporates local cultural elements, strengthening cultural identity and pride within the community.

#### **Environmental Awareness:**

- The project promotes environmental conservation, encouraging the community to adopt sustainable practices.

#### **Cultural Strategy:**

- This project contributes to the broader cultural strategy by showcasing the importance of public art in fostering community engagement and environmental consciousness.

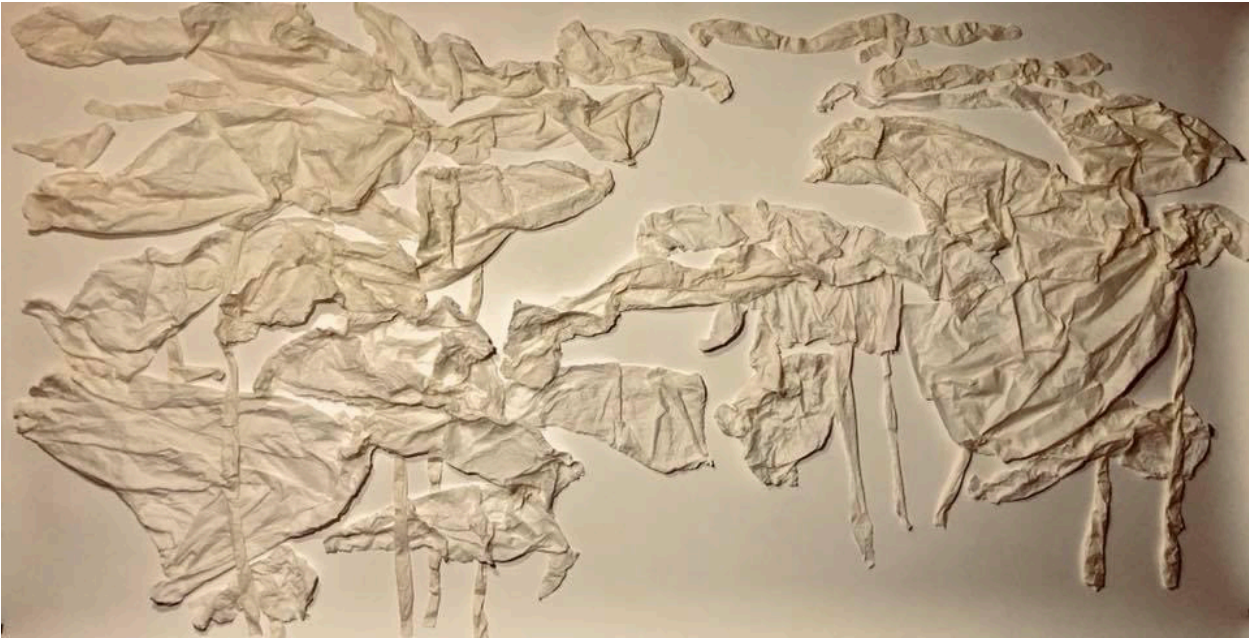
### **Biographies of Artists and People Involved**

#### **Artists:**

##### *Yong Zhang*

Yong Zhang is a distinguished artist based in Metro Vancouver, where he manages three studios under the banner of Angle Brush Studio, located in Richmond, North Surrey, and White Rock. A proud alumnus of the esteemed Lu Xun Academy of Fine Arts in China, Zhang is deeply integrated into the artistic community as an active member of the Chinese Bookplate Association, the Provincial Artists Association, and the Municipal Artists Association. He further contributes to the art world as the Chairman and Secretary-General of the Comic Art Committee of the Municipal Artists Association.

Zhang's illustrious career is marked by extensive involvement in both national and international exhibitions, showcasing his expertise and commitment to the art community. His exhibition



history includes notable appearances at the National Bookplate Exhibition (1994, 2000), the World Bookplate Exhibition (1996, 1998), the Bookplate Joint Exhibition (1998), the Provincial Art Exhibition and Municipal Art Exhibition (1999), and various thematic exhibitions in Vancouver from 2016 to 2019 celebrating Chinese art and fusion concepts.

### Wei Chen

Wei Cheng is a distinguished ceramic artist based in Vancouver, BC, Canada. Cheng holds a degree from the Emily Carr University of Art and Design and has an extensive background in both artistic residencies and workshops. Over the years, Cheng has participated in prestigious residencies, including at the Banff Centre for Arts and Creativity and the Shadbolt Centre for the Arts.

Cheng's work has been featured in numerous exhibitions across Canada and internationally,



showcasing a deep connection to both traditional and contemporary ceramic practices. Notable exhibitions include "FIRE: A Celebration of Destruction and Creation" at the Italian Cultural Centre Gallery in Vancouver, BC, and "KC Clay Guild Teabowl National" at The Arts KC Gallery in Kansas City, MO, USA. Cheng's dedication to the craft is further exemplified through participation

in specialized workshops, such as those at Alfred University and the Peters Valley School of Craft.

As a recipient of several awards, including the Mudslinger Ceramic Scholarship and the Maureen Wright Bursary, Cheng continues to explore the artistic possibilities within ceramics, pushing the boundaries of the medium through innovative techniques and expressive forms. Cheng's work

has been recognized and celebrated for its intricate designs and thoughtful exploration of themes, making a significant impact on the contemporary ceramics scene.





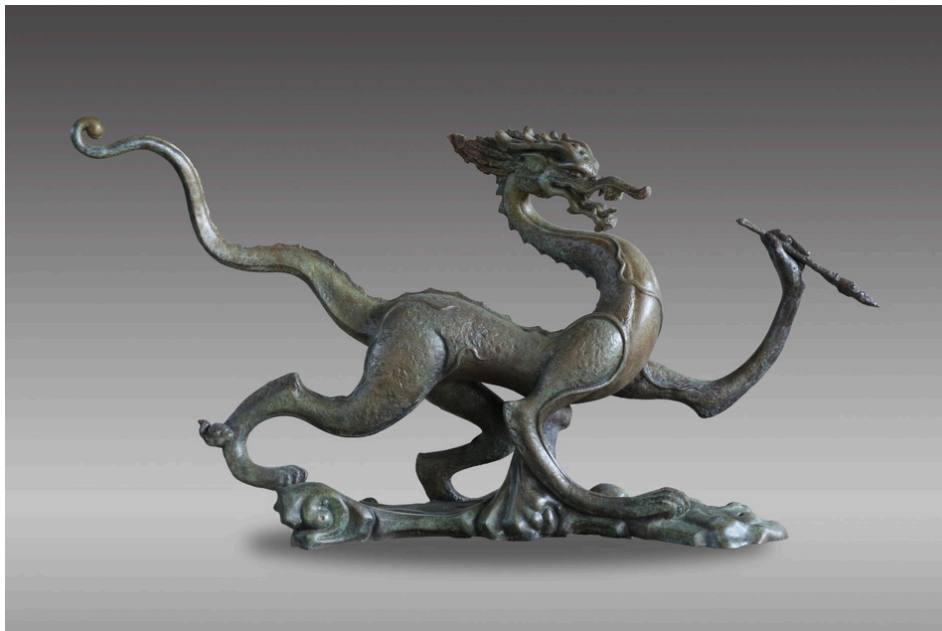
## Feng Gao

Gao Feng is a distinguished Chinese sculptor born in 1972 in Liaoning, China. He pursued his education in sculpture at the Lu Xun Academy of Fine Arts in Shenyang, where he earned a Bachelor's degree from 1991 to 1996. Gao Feng's artistic journey has primarily been centered in Beijing and Shenyang, where he has been actively creating art since 1996. His dedication to sculpture led him to further his studies at Tsinghua University, where he obtained a Master of Arts degree between 2007 and 2009.

Gao Feng's work is characterized by a deep engagement with traditional Chinese culture, philosophy, and a profound understanding of both Eastern and Western artistic traditions. His sculptures often explore themes such as spirituality, the human condition, and the intersection of ancient and contemporary values. Notable exhibitions of his work include solo shows like "The Research of Buddha Nature in All Beings" at Beijing's Eleven Gallery in 2015 and "Where Has Laozi Gone?" at the Sofitel J-ART Gallery in Shenyang in 2017.

In addition to his artistic practice, Gao Feng has been a lecturer at the Sculpture Department of the Academy of Fine Arts at Shenyang University since 2002. His contributions to the field of sculpture extend beyond the national level as he has also made a mark on international platforms, showcasing his work in various global exhibitions.

Gao Feng's sculptures are widely recognized for their unique blend of traditional motifs with modern sensibilities, making his work a significant contribution to contemporary Chinese art. Many of his works have been acquired by private collectors and featured in prestigious auctions. Notably, pieces like "The Bull," "The Leap of the Golden Toad," and "Ritual, Buddhism, and Taoism" have achieved successful bids at renowned auctions such as the China Guardian Spring Auction, demonstrating both the artistic and commercial value of his creations.







## Fanny BokYin Tang

Fanny Tang is an accomplished artist born on the island of Nauru, a small, picturesque island in the Central Pacific near Australia. With a profound connection to her cultural roots and a strong foundation in fine arts, Fanny has developed a unique artistic voice that resonates with audiences worldwide.

Fanny holds a Bachelor of Fine Arts (BFA) in oil painting from the University of Calgary, Canada. After completing her undergraduate studies, she returned to Hong Kong, where she continued to refine her craft. Driven by a passion for further artistic exploration, she pursued and completed a Master of Fine Arts (MFA) in the Fresco Department at the Central Academy of Fine Arts in Beijing, China.

Currently based in Vancouver, British Columbia, Canada, Fanny has established herself as a prominent figure in the art world. Her work has been showcased in numerous solo and group exhibitions across the globe, including in Beijing, Taiwan, Hong Kong, the United States, and Canada. Her artistic journey has been marked by a commitment to exploring the themes of impermanence, connection, and the fluidity of life, as reflected in her deeply symbolic and visually captivating pieces.

Fanny's art often blends elements of realism and surrealism, creating multi-dimensional landscapes that invite viewers to escape into a world of hope, beauty, and contemplation. Her works are a testament to her belief in the power of art to offer solace and inspire a deeper appreciation for the delicate balance of our natural and spiritual worlds.

Through her art, Fanny Tang continues to invite audiences to explore the mysteries of existence, the beauty of the present moment, and the potential for transformation and connection in every aspect of life.







June Yun

June Yun is a Vancouver-based artist. She was born in China and educated at the Central Academy of Fine Art in Beijing. Then she lived and studied Fine Art in UK, received a Master of Fine Art degree from the University of Newcastle upon Tyne. She has taught art in Anqing university, Macau Polytechnic Institute and Emily Carr University of Art and Design.

Yun has exhibited internationally since 2000. In UK: Hatton Gallery, Newcastle Upon Tyne;

Durham Oriental Museum; Atkinson Gallery, Somerset; Global art gallery in Newcastle; Manchester Art Center, Kings College London; Washington Art Centre; Galerie Du Tableau, Marseille, France; In Canada, she had installation shows in Banff Centre, Richmond Art Gallery; video installation show in Centre A and three solo exhibitions in Lipont Gallery in Richmond ; In China, Shanghai Himalaya Art museum, Shang Shang contemporary Art Gallery in Xiamen. Also she has received a few art grants



from Canada Council for the

Arts and BC Arts Council for Professional Visual Arts. She has participated several international artist residencies, such as Banff Centre, Shanghai Himalaya Museum and Art Council England funded an art project in Goa, India, etc. In the summer of 2016 She participated the “Big Print Project” with Chinese Canadian and Indigenous artists celebrating the art of large-scale woodcut print-making using a steamroller, funded by city Vancouver. 2018, her painting “Wuhu 03” has been selected by “Bombay Sapphire Artisan Series competition” in North America, as one of the 100 finalists, and exhibition at the Gallery Jones in Vancouver.



**Project Team:**

**Curator:** Yong Zhang (refer above for the bio)

**Project manager:** Ben Gong, is the project manager of this project. As a Grade 11 student at Southridge School, Ben will oversee all administrative and promotional tasks, such as budgeting, social media management, and coordinating with government bodies and the local community, allowing the artists to focus on the creative process.

Ben is also a dedicated volunteer, actively participating in various community initiatives. His contributions include volunteering at SFU's summer camp and producing the promotional video for the 2024 White Rock South Surrey Spring Festival Gala. Additionally, Ben co-manages two social media accounts that cater to Chinese immigrants, with a combined follower base of approximately 7,000. His passion for community service and effective management makes him a vital asset to the project.



## **Safety Plan for Volunteers**

### **Safety Training:**

- Organize detailed safety training for volunteers, including tool use, emergency procedures, and material handling.
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### **Personal Protective Equipment (PPE):**

- Provide gloves, goggles, ear protection, safety shoes, and other necessary protective gear.

### **Emergency Procedures:**

- Ensure the availability of first aid kits, designate emergency contacts, and have trained medical personnel on site.

## **Budget**

Please refer to the attached document 'Budget' for details.

### **Two cases:**

If artist fully manages project 1, the total budget will be approximately \$66,000. If artist oversees project 2, with public or volunteers executing it, the total budget will be around \$51,000.

## **Support Requested from the City**

We are requesting a public art grant from the city ranging from \$51,000 to \$66,000.

## **Donation & Sponsorship Options**

Concurrently, we will actively seek further community support and additional sponsors to ensure the success of our project