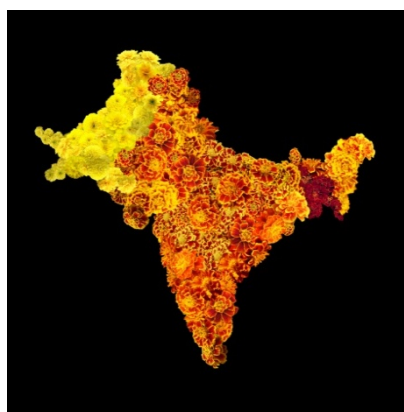


TEACHERS' GUIDE

for elementary grades

***Sarindar Dhaliwal: Narratives from the Beyond
&
Figuring Ground: Sylvia Grace Borda and Jeremy Herndl***



Sarindar Dhaliwal
The Cartographer's Mistake: the Radcliffe
Line, 2012
Image appears courtesy of the artist



Sylvia Grace Borda
Farmers at Work, from the series This One's for the Farmer, Video Still,
2013
Image appears courtesy of the artist



Jeremy Herndl
Hungry Ghost, 2013
Image appears courtesy of
the artist

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibitions, *Sarindar Dhaliwal: Narratives from the Beyond* and *Figuring Ground: Sylvia Grace Borda and Jeremy Herndl*, on display at the Surrey Art Gallery until December 15, 2013. The Teachers' Guide contains exhibit information, as well as activities that will prepare your students for their Gallery visit and engage them in classroom discussion afterwards. These activities reinforce the ideas and processes explored in the exhibition, and provide continuity between the gallery visit and classroom. They are adaptable to different grade levels and require a minimum of materials – these can also be adapted depending on what is readily available at your school. The guide also provides curriculum links, vocabulary, and a resource section.

IN THIS GUIDE...

About the Surrey Art Gallery	pg.2
About the Exhibitions	pg.3
Vocabulary	pg.8
Suggested Pre-Visit Activity	pg.13
Suggested Post-Visit Activity	pg.15
Artist Statements and Bios	pg.17
Curriculum Connections for Gallery School Programs	pg.19
Related Artists	pg.22
Online Resources	pg.23
Surrey Art Gallery information and map	pg.24

ABOUT THE SURREY ART GALLERY

Surrey Art Gallery is the second largest public art gallery in the Metro Vancouver region. Internationally recognized, the Gallery showcases diverse contemporary art practices including digital and sound art and exhibits renowned local, national, and international artists. The Surrey Art Gallery's aims to engage the public in an ongoing dialogue about issues and ideas that affect our numerous communities as expressed through contemporary art, and to provide opportunities for the public to interact with artists and the artistic process.

To receive announcements about exhibitions and related events at the Gallery, sign up for our e-bulletins at www.surrey.ca/artgallery.

ABOUT THE EXHIBITIONS

Sarindar Dhaliwal: Narratives from the Beyond

September 21 – December 15, 2013

Drawing from childhood memory, global history, the real and imagined, the world revealed in Sarindar Dhaliwal's mixed-media art presents compelling meditations on beauty, identity, exile, and home. This exhibition traces the artist's experiences in India (where she was born), Britain (where she was raised and educated), and Canada (where she has lived and worked for close to three decades).



Sarindar Dhaliwal

When I grow up I want to be a namer of paint colours, 2010

Image appears courtesy of the artist

The experience of migration affects not only how we remember our cultural roots, but also how we recreate it in our new country. The process of relocating to a new homeland can influence our interpretation of symbols, and have a powerful impact on how we form and adapt our identities. The artworks in this exhibition explore questions concerning culture and memory in intensely personal and provocative ways. Featuring selections from ten years of photography, sculpture, textile, and video, this survey showcases one of Canada's most idiosyncratic and original artistic voices.

Dhaliwal's practice is rooted in painting and drawing as well as large mixed media installations that make use of systematic and arbitrary collecting practices. These image or object-based accumulations – whether of teacup saucers, sports equipment, hand-made books, bottles of olive oil, colours, or words – define the genesis, materiality and content of the artwork.

This exhibition gathers together a selection of artwork from a number of separate bodies of work, including elements from her *Cartographer's Mistake* and *Akashic Records* series' of works. The relationship between language and colour, sport and ritual, family and society, and the histories of colonialism and migration return repeatedly through different threads of the artist's ongoing investigations. Collectively, these artworks present a rich and illuminating cartography of place and experience that spans the globe while uniting the personal with the universal.

Jordan Strom, Curator of Exhibitions and Collections

Figuring Ground: Sylvia Grace Borda and Jeremy Herndl

September 21 – December 15, 2013

Home to the Lower Mainland's most extensive network of parks, largest industrial land base and some of its most precious agricultural acreage, Surrey's combination of natural and man-made landscape is an enormously rich—and sometimes fragile—tapestry of spaces and places. The exhibition, *Figuring Ground*, presents the art of two British Columbian artists who have a long running passion and curiosity for Surrey's dynamic constantly shifting landscape.

With one eye to specific Canadian traditions of landscape art, and the other, to older and more global histories of landscape representation, Borda and Herndl—in uniquely different ways—create visceral pictures of often-over looked spaces of labour and habitation in the contemporary edge city.

Borda's lens-based art making considers the modern practice of farming in the Surrey and Fraser Valley growing basin. Her series "This One's for the Farmer" depicts agricultural labour and landscapes through a combination of 19th, 20th, and 21st century technologies in a way that simultaneously engages with agricultural landscape painting traditions from the 15th and 19th centuries.



Sylvia Grace Borda
Farm Tableau: Zaklan Heritage Farm, 2013
Digital Photo in Google Street View
Image appears courtesy of the artist

Herndl's paintings depict vibrantly hued in-between landscapes where new residential and natural environments run up against emerging high density development and old residential and commercial built forms. These are the spaces where transient and fixed cultures intersect: a liminal space caught in a future vision that sometimes appears forgetful of the recent and much deeper past.

Both artists speak about the importance of time in their work. For them, the work of art comes out of a desire to arrest the present, and create an intense experience in this moment in order to better understand it. *Figuring Ground* is about this figuring out—or the search for and discovery of meaning—in the spaces and places in which we live. This searching or figuring is simultaneously an "acute observation" of the tools of representation, be they camera technologies or paint, brush and canvas. The idea of ground here is the interpenetrating space between foreground and background that is so critical to how landscape is experienced and read within the image.

Borda talks about her interest in creating "dimension"—extending magnitude and scope—through new and old technology. Similarly, Herndl creates dimensionality through his wide reaching techniques of manipulating paint and drawing from his extensive plein air (outdoor) painting experience. Ultimately both artists open up windows on the present to extend the magnitude and scope of where we live.

Jeremy Herndl

A common thread that runs through this new and recent cycle of Jeremy Herndl's paintings—and indeed in the artist's past landscape imaging of sites in such places as southern Poland and Vancouver Island—is the depiction of vibrant living communities and the sometimes derelict, seemingly abandoned and often overlooked places in the midst of those communities. Previous paintings have portrayed new housing developments and otherwise successful public spaces alongside overgrown commercial lots, once thriving industrial zones, and automobile wrecking yards.



Jeremy Herndl

Kikait, 2013

Image appears courtesy of the artist

In his new set of painted canvases presented in this exhibition Herndl returns to a part of the province where he has spent a good deal of time—both growing up as a child and as a young adult staying with immediate family. Here in various portions of North Surrey Herndl depicts a constellation of different, though related, spaces: forested suburban scenes of single-family homes overlooking sloped vistas; a densely overgrown thicket of branches and vines that obscure large 'light industrial' buildings in the distance; the traces of temporary sites of habitation or transaction in a glade of trees with new development in the distance; a streetscape of low-rises at dusk.

Well aware of the sometimes sensational media portrayals that continue to stereotype this part of the Lower Mainland as one prone to crime, violence and poverty, and the simultaneous newer narratives of a bright new city on the hill, the artist is compelled to draw our attention to the transformations of place and space on the ground and in the immediate present. These paintings ask the viewer to consider the nature of both these transformations and see outside of preconceptions, promotional abstractions and media portrayals. The cycle of paintings ask the viewer to consider these spaces as they exist now and imagine a future that acknowledges this present and far deeper past than we often times give credit.



Jeremy Herndl's canvas and tarp during the production of a "plein air" painting

Several of Herndl's current paintings owe a debt to Gordon Smith's forested scenes of the past decade and Smith's early landscapes from the 1950s and 1960s. But unlike Smith's recent forays into densely layered landscapes, Herndl's approach spans the gap between dense forest, human settlement and industrial-commercial lands. While other recent paintings acknowledge the influence of the Group of Seven and related painters—for example Herndl's *Beaver Pond* alludes to Lawren Harris's *Beaver Swamp, Algoma* (1920) and the camp series is a variation Tom Thomson's small wooden *plein air* panel paintings – it is with certain of Emily Carr's paintings that Herndl expresses a closer affinity. Herndl's approach to landscape is reminiscent of Carr's raw and luminescent depiction of forest remnants pockmarked with the traces of human industry: paintings such as *Scorned as Timber, Beloved of the Sky* (1935) and *Above the Gravel Pit* (1937). Yet for Herndl, the spaces of the province have changed and in the process the artist must make work about the increasingly cluttered and complex environment. In this way perhaps, Herndl reveals an equally strong influence of recent BC photography.

Herndl's new cycle of paintings are, in part, a fragmented set of pictures of a particular place at a particular instant. At the same time, these pictures can be read as allegorical scenes detached from any fixed location. In this second sense, they are paintings about the relationship between urban settlement and development and what the artist calls "persistent primordial nature." But while the human figure is not depicted, the presence of humanity exists in flux through traces of life and castoffs from culture in the picture. "Nature" in Herndl's painting is "inclusive of humanity" and inclusive of the trails, shimmering or sullied, that we leave behind. In the process, Herndl's pictures are just as much, if not more, about painting itself.

Jordan Strom, Curator of Exhibitions and Collections

Sylvia Grace Borda

Sylvia Borda's series "This one's for the farmer" encompasses five bodies of work. Each set of work has been produced with the farming community as a partner. While the title seems to exclude the art viewer, the whole body of work is about enticing viewers to take a second look at what is being portrayed.

Typically farming is not the subject matter of contemporary art. Likewise for most residents of cities, it remains hidden as an activity seen by most as a fleeting moment often from a moving car traversing the highway. In "This one's for the farmer" the subject becomes central to the digital compositions, wherein carefully staged camera views are juxtaposed to create unconventional portraits of modern day farmers and their cultivation practices.



Sylvia Grace Borda
Farm Tableau: Portrait of Sylvia Grace Borda, 2013
Digital Photo in Google Street View
Image appears courtesy of the artist



Sylvia Grace Borda
Farm Tableau: Bose Family Farm, 2013
Digital Photo in Google Street View
Image appears courtesy of the artist

Upon closer inspection of this series, one notices that the aestheticized arrangements are at odds with their surrounding environment and what defines metropolitan Surrey, and the wider Fraser Valley growing basin. By extracting farm work as a commodity and part of larger food production processes and labour, "This one's for the farmer" draws new representations about an age old subject. In contrasting space, time, labour and farming through the creation of a conceptual series, Borda attempts to create a contemporary dialogue about farming and its development and misalignment within society today. After all where does food on the dinner plate come from if not from farming?

Credit and Acknowledgements:

Production Team

Reiner Derdau, UAV flight operations | John Lynch, Google Street view photography | Roz McNulty, Video editing

UAV Consultancy

Denis Bison | Peter Cox, Ministry of Transport Canada | Allison Dymond | Colin Laverty

Farms and Related Organizations

Adam Bongarzone & Samantha Lawler, Sundog Vegetables, Surrey, BC | Mike Bose & family, Bose Farm, Surrey, BC | Sarah Dent, Co-ordinator, Young Agrarians | Pat and Sue Harrison, Collishaw Historic Farm | Christine Koch, Director of the BCYFA | Peter Leblanc, President, Surrey Urban Farmer's Market Association | Vernon Finley, Sue and Chris Klapwijk, Finley's Rhododendrons | Melissa Maltais, Market Manager, Surrey Urban Farmer's Market Association | Cristina and Josef Molnar, Langley, BC | Ginny and Harold Fearing, Fearing's Farm - Species Rhododendron and Azalea Nursery, Abbotsford, BC | Ravi Bathe, R&R Farms Ltd., President of the BC Chicken Growers Association, and President of the BC Young Farmers Association | Mohinder Hansra, Hansra Farms, Pitt Meadows | Michael and Linda Steele, Clover Valley Organic Farm | Pam Tamis, Rondriso Farms, Surrey, BC | Ron Tamis, Vice President, Surrey Urban Market and Owner, Rondriso Farms, Surrey, BC | Nigel Van der Brink, Cedarbrink Dairy Ltd. | Doug Zaklan and Gemma McNeill, Zaklan Heritage Farm

International Support

Malcolm Dickson, Director, Street Level Photo works Gallery, Glasgow, Scotland | J.Keith Donnelly | Dan ilroy | Chris Hawkes | Dorothy Hunter | Sally Johnston and Staff, Starter for 6, Cultural Enterprise Office | Mima Sorocean, Lois Atelier & Centre for the International Book and Media Arts

Jordan Strom, Curator of Exhibitions and Collections

VOCABULARY

Figuring Ground: Sylvia Grace Borda and Jeremy Herndl

Acrylic Paint: fast-drying paint containing pigment suspension in acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a watercolour or an oil painting, or have its own unique characteristics not attainable with other media.

Agriculture: the science or practice of farming, including cultivation of the soil for the growing of crops and the rearing of animals to provide food, wool, and other products.

Agroecology: the study of ecological processes that operate in agricultural production systems. The prefix *agro-* refers to *agriculture*. Bringing ecological principles to bear in agroecosystems can suggest novel management approaches that would not otherwise be considered. The term is often used imprecisely and may refer to “a science, a movement, [or] a practice.” Agroecologists study a variety of agroecosystems, and the field of agroecology is not associated with any one particular method of farming, whether it be organic, integrated, or conventional; intensive or extensive.

Biodiversity: the variety of plant and animal life in the world or in a particular habitat, a high level of which is usually considered to be important and desirable.

Drone: A remotely controlled aircraft, an unmanned aerial vehicle

Ecology: the branch of biology that deals with the relations of organisms to one another and to their physical surroundings; the political movement concerned with protection of the environment.

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

Environmentalist: person who is concerned about protecting the environment.

Genetically modified organism (GMO): an organism whose genetic material has been altered using genetic engineering techniques. Organisms that have been genetically modified include micro-organisms such as bacteria and yeast, insects, plants, fish, and mammals. GMOs are the source of genetically modified foods, and are also widely used in scientific research and to produce goods other than food.

Landscape: All the visible features of an area of land, often considered in terms of their aesthetic appeal; a picture representing an area of countryside.

Oil paint: a type of slow-drying paint that consists of particles of pigment suspended in a drying oil, commonly linseed oil. The viscosity of the paint may be modified by the addition of a solvent such as turpentine or white spirit, and varnish may be added to increase the glossiness of the dried oil paint film. Oil paints have been used in Europe since the 12th century for simple decoration, but were not widely adopted as an artistic medium until the early 15th century.

Organic: (of food or farming methods) produced or involving production without the use of chemical fertilizers, pesticides, or other artificial chemicals.

Stereoscope: a device for viewing a stereoscopic pair of separate images, depicting left-eye and right-eye views of the same scene, as a single three-dimensional image. A typical stereoscope provides each eye with a lens that makes the image seen through it appear larger and more distant and usually also shifts its apparent horizontal position, so that for a person with normal binocular depth perception the edges of the two images seemingly fuse into one “stereo window”.



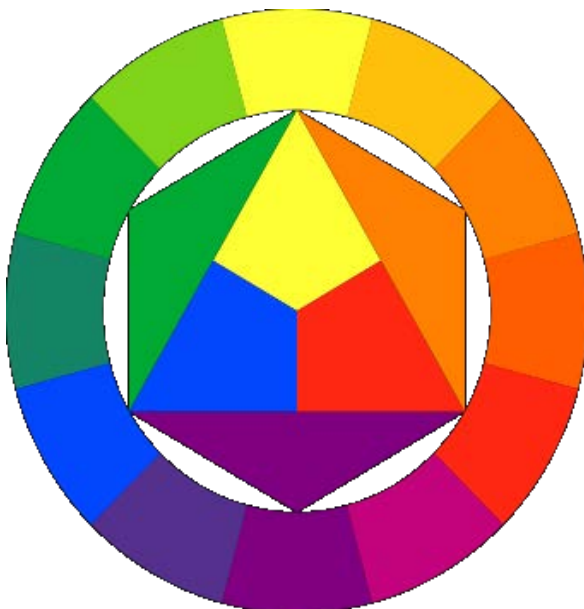
The Holmes Stereoscope, available under public domain at http://commons.wikimedia.org/wiki/File:1871_Bates_stereoscope_BostonAlmanac.png

Sarindar Dhaliwal: Narratives from the Beyond

Colonialism: the establishment, exploitation, maintenance, acquisition and expansion of colonies in one territory by people from another territory. It is a set of unequal relationships between the colonial power and the colony, and between the colonists and the indigenous population. The *European colonial period* was the era from the 1500s to the mid-1900s when several European powers (particularly, but not exclusively, Portugal, Spain, Britain, the Netherlands and France) established colonies in Asia, Africa, and the Americas.

Colour:

1. *[mass noun]* the property possessed by an object of producing different sensations on the eye as a result of the way it reflects or emits light
2. *[count noun]* one, or any mixture, of the constituents into which light can be separated in a spectrum or rainbow, sometimes including black and white



Farbkreis_Ippen_1961_RYB by Schnatsel, available under a Creative Commons CC0 1.0 Universal Public Domain Dedication http://commons.wikimedia.org/wiki/File:Farbkreis_Ippen_1961_RYB.svg

Primary colour: any of a group of colours from which all other colours can be obtained by mixing. The primary colours for pigments are red, blue, and yellow. The primary additive colours for light are red, green, and blue; the primary subtractive colours (which give the primary additive colours when subtracted from white light) are magenta, cyan, and yellow.

Secondary colour: a colour resulting from the mixing of two primary colours.

Tertiary colour: is a colour made by mixing either one primary colour with one secondary colour, or two secondary colours, in a given colour space such as RGB (more modern) or RYB (traditional).

Complementary colours: are pairs of colours which, when combined, produce white, grey, or black. When presented next to each other, complimentary colours provide the most vivid contrast, and each will appear to be more intense. This principle is widely used in art and design. In painting, the primary-secondary complementary colour pairs are red–green, yellow–purple, and blue–orange.

Cultural diversity: the quality of diverse or different cultures, as opposed to monoculture, as in the global monoculture, or a homogenization of cultures, akin to cultural decay. The phrase cultural diversity can also refer to having different cultures respect each other's differences. The phrase “cultural diversity” is also sometimes used to mean the variety of human societies or cultures in a specific region, or in the world as a whole. The culturally destructive action of globalization is often said to have a negative effect on the world's cultural diversity.

Discrimination: the prejudicial and/or distinguishing treatment of an individual based on their actual or perceived membership in a certain group, “in a way that is worse than the way people are usually treated.” It involves the group's initial reaction or interaction, influencing the individual's actual behavior towards the group, restricting members of one group from opportunities or privileges that are available to another group, leading to exclusion based on logical or irrational decision making. Discriminatory traditions, policies, ideas, practices, and laws exist in countries and institutions in every part of the world. In some places, controversial attempts such as quotas or affirmative action have been used to benefit those believed to be current or past victims of discrimination—but have sometimes been called reverse discrimination themselves.

Ethnocultural: 1) Of or pertaining to the culture of an ethnic group; 2) Describing an ethnic group that has a distinct culture.

Ethnodiversity: the diversity of ethnic groups, the main basis for cultural diversity.

Hindustan Ambassador: a car manufactured by Hindustan Motors of India. It has been in production since 1958 with few improvements or changes, and is based on the Morris Oxford II model, first made in the United Kingdom from 1956 to 1959. Sale of Ambassador taxis has been banned since 2011. At present the company is in an extremely challenging situation with plummeting sales; the company could only sell around 2,500 cars in 2011. Despite its British origins, the Ambassador is considered a definitive Indian car and is fondly called “The king of Indian roads”. Some prominent Indian politicians, such as Sonia Gandhi, use the Hindustan Ambassador.



Ambassador Car by കടക്കര, available under a Creative Commons Attribution Licence 3.0 at http://commons.wikimedia.org/wiki/File:Car_-_E0%B4%95%E0%B4%BE%E0%B5%BC.JPG

Immigration: the movement of people into another country or region to which they are not native in order to settle there. Immigration is a result of a number of factors, including economic and/or political reasons, family re-unification, natural disasters, or the wish to change one's surroundings voluntarily. As of 2006, the International Organization for Migration has estimated the number of foreign migrants worldwide to be more than 200 million. Europe hosted the largest number of immigrants, with 70 million people in 2005. North America, with over 45 million immigrants, is second, followed by Asia, which hosts nearly 25 million.

India: officially the **Republic of India**, is a country in South Asia. It is the seventh-largest country by area, the second-most populous country with over 1.2 billion people, and the most populous democracy in the world. Home to the ancient Indus Valley Civilization and a region of historic trade routes and vast empires, the Indian subcontinent was identified with its commercial and cultural wealth for much of its long history. Four world religions—Hinduism, Buddhism, Jainism, and Sikhism—originated here, whereas Judaism, Zoroastrianism, Christianity, and Islam arrived in the 1st millennium CE and also helped shape the region's diverse culture. Gradually annexed by and brought under the administration of the British East India Company from the early 18th century and administered directly by the United Kingdom from the mid-19th century, India became an

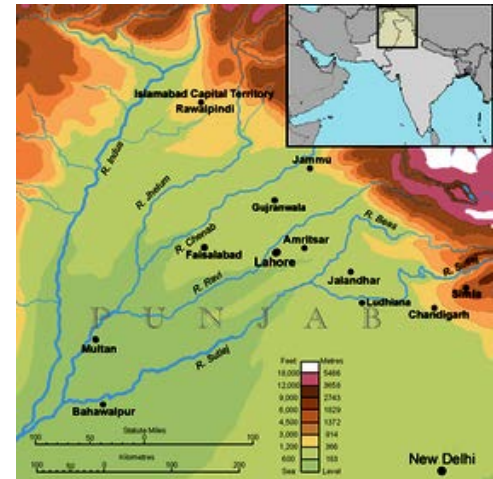
independent nation in 1947 after a struggle for independence that was marked by non-violent resistance led by Mahatma Gandhi.

Memory: 1) The ability of an organism to record information about things or events with the facility of recalling them later at will; 2) A record of a thing or an event stored and available for later use by the organism; 3) The time within which past events can be or are remembered.

Narrative: any account of connected events, presented to a reader or listener in a sequence of written or spoken words, or in a sequence of (moving) pictures. Narrative is found in all forms of human creativity and art, including speech, writing, songs, film, television, games, photography, theatre, and visual arts (with the modern art movements refusing the narrative in favour of the abstract and conceptual) that describes a sequence of events.

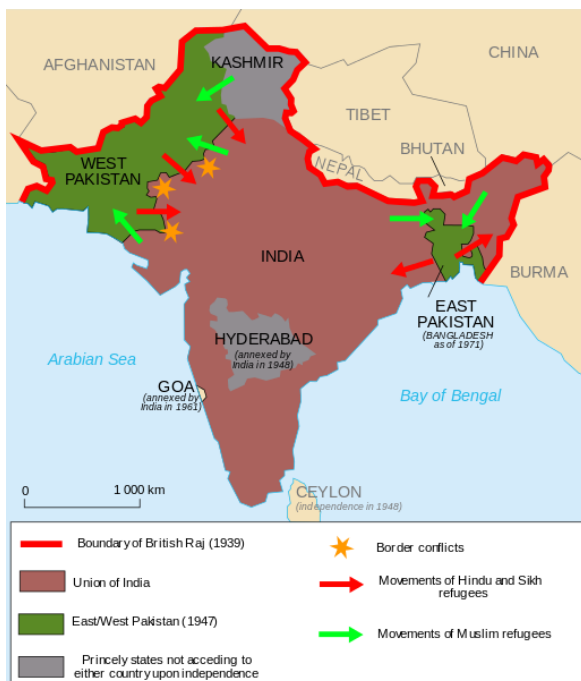
Phenomenology: A philosophy based on the intuitive experience of phenomena, and on the premise that reality consists of objects and events as consciously perceived by conscious beings.

The Punjab: also spelled **Panjab**, “five rivers”, is a geographical region in South Asia comprising vast territories of eastern Pakistan and northern India. Punjab literally means “*The Land of Five Rivers*” referring to the following rivers: the Jhelum, Chenab, Ravi, Sutlej, and Beas. All are tributaries of the Indus River.



Punjab map (topographic) with cities by Apuldrum, available under Creative Commons 3.0 license http://commons.wikimedia.org/wiki/File:Punjab_map_%28topographic%29_with_cities.png

Pakistan: officially the **Islamic Republic of Pakistan**, is a sovereign country in South Asia. With a population exceeding 180 million people, it is the sixth most populous country and with an area covering 796,095 km², it is the 36th largest country in the world in terms of area. Located at the crossroads of the strategically important regions of South Asia, Central Asia, and Western Asia, Pakistan has a 1,046 kilometre coastline.



Partition of India-en by Partage de L'Inde, available under a Creative Commons Attribution Licence 3.0 at http://commons.wikimedia.org/wiki/File:Partition_of_India-en.svg

Radcliffe Line: announced on 17 August 1947 as a boundary demarcation line between India and Pakistan upon the Partition of India. The Radcliffe Line was named after its architect, Sir Cyril Radcliffe, who as chairman of the Border Commissions was charged with equitably dividing 450,000 km² of territory with 88 million people. The Punjab's population distribution was such that there was no line that could neatly divide Hindus, Muslims, and Sikhs. Likewise, no line could appease the Muslim League, headed by Jinnah, and the Indian National Congress led by Jawaharlal Nehru and Vallabhbhai Patel, and by the British. Moreover, any division based on religious communities was sure to entail “cutting through road and rail communications, irrigation schemes, electric power systems, and even individual landholdings.” However, a well-drawn line could minimize the separation of farmers from their fields, and also minimize the numbers of people who might feel forced to relocate. As it turned out, on “the

sub-continent as a whole, some 14 million people left their homes and set out by every means possible – by air, train, and road, in cars and lorries, in buses and bullock carts, but most of all on foot – to seek refuge with their own kind.” Many of them were slaughtered by an opposing side, some starved or died of exhaustion, while others were afflicted with “cholera, dysentery, and all those other diseases that afflict undernourished refugees everywhere”. Estimates of the number of people who died range between 200,000 (official British estimate at the time) and two million, with the consensus being around one million dead.

http://en.wikipedia.org/wiki/Radcliffe_Line

Race: is a classification system used to categorize humans into large and distinct populations or groups by anatomical, cultural, ethnic, genetic, geographical, historical, linguistic, religious, or social affiliation. First used to refer to speakers of a common language and then to denote national affiliations, in the 17th century, people began to use the term to relate to observable physical traits. Such use promoted hierarchies favorable to differing ethnic groups. Starting from the 19th century, the term was often used, in a taxonomic sense, to denote genetically differentiated human populations defined by phenotype.

Racism: is generally defined as actions, practices, or beliefs that consider the human species to be divided into races with shared traits, abilities, or qualities, such as personality, intellect, morality, or other cultural behavioral characteristics, and especially the belief that races can be ranked as inherently superior or inferior to others, or that members of different races should be treated differently.

SUGGESTED PRE-VISIT ACTIVITY: Landscape Exploration – Mixed Media

OBJECTIVES

Through this activity students will explore and consider landscape art and connected issues of our environment, both urban and rural in connection with the exhibition *Figuring Ground: Sylvia Grace Borda and Jeremy Herndl*. They will also explore a variety of art processes and media: drawing, painting, and collage, through this mixed media project.

ACTIVITY

Students will create their own mixed media landscape using a variety of drawing media and collage materials.

DISCUSSION & INTRODUCTION

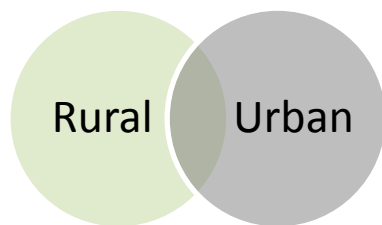
Discuss with students their upcoming visit to the exhibition *Figuring Ground: Sylvia Grace Borda and Jeremy Herndl* at the Surrey Art Gallery. In their guided tour of the gallery, students will view and discuss the work of the two artists in the exhibition. Though the work of each participating artist is visually quite different, both investigate ideas around landscape, ecology, and the rural heritage of Surrey. These works explore the intersections of: nature/culture, rural/urban, past/future, and how the City continues to evolve in the dynamic context of unprecedented growth.



Jeremy Herndl
Mayflower, 2013
Image appears courtesy of the artist

Ask students to consider: What is a landscape? Have they seen landscape art? What did it look like? Discuss the terms rural and urban. On the white board create a Venn diagram with two intersecting circles. Use one circle to list elements we might expect to see in a rural landscape and the other for elements we might see in an urban landscape. Elements seen in both rural and urban landscapes will fall in the area where the circles intersect.

Ask the students to consider what it would be like to live in a completely urban landscape and a totally rural landscape? A landscape that is both rural and urban? A landscape composed of rural and urban elements that are not usually found together?



Ask students: What sort of landscape would like to live in or visit? What, in a landscape, would make you not want to live, or even visit there? How do real landscapes differ from those that we see in artworks? What do these landscape artworks make us think about?

MATERIALS

- drawing paper
- pencils
- erasers
- paints (tempera, watercolour or acrylic)
- coloured pencils
- markers
- collage materials (magazines, newspapers, coloured paper, photographs)
- glue sticks
- scissors

PROCESS

Use a combination of drawing and painting media, as well as collage materials, to create a compelling landscape artwork. You can include any combination of images or ideas related to concepts of urban and rural landscapes. These combinations can be abstract or representational, and can include unorthodox and unusual combinations of image, idea, and material.

1. Ask students to draft a list of the elements they would like to include in their landscape.
2. Encourage them to explore the collage materials and find elements for their composition.
3. Have students design their composition, using a pencil to lightly sketch the composition of their landscapes referring to the elements and ideas in their lists.
4. Working from their rough sketches have students work using mixed drawing materials, paints, and collage materials to complete their artwork (encourage them to experiment with combining media and materials).



Sylvia Grace Borda
Farm Tableau: Zaklan Heritage Farm, 2013
Digital Photo in Google Street View
Image appears courtesy of the artist

CONCLUSION

Have students present their landscape artworks. How are the resulting artworks different? Are they more or less representational, or abstract? Can you imagine living in, or visiting, one of these landscapes? Would you want to? Why? Why not?

When students come to visit the exhibition, mention to the docent that they have done this project. They may ask them to search for elements in the exhibiting artists' work that they incorporated in their own mixed media landscape. Finding, or not finding, these elements can be the basis for rich discussion at the gallery, or back in the classroom.

SUGGESTED POST-VISIT ACTIVITY: Colour, Narrative, Memory

OBJECTIVES

The objectives of this project are to explore ideas of story-telling, memory, and narrative. Students will consider their own memories and stories, and will create their own narrative using images, text, and colour.



Sarindar Dhaliwal
Mothers and Daughters, 2009, digital print
Image appears courtesy of the artist

ACTIVITY

In this activity students will be invited to create an artwork that illustrates a personal memory and explores colour. The students will collaborate to combine their artworks and produce a bound book.



Sarindar Dhaliwal
Corner Flags and Corner Shops, 2013 (detail)
Image appears courtesy of the artist

DISCUSSION & INTRODUCTION

Sarindar Dhaliwal's artwork is often inspired by her own childhood memories and recollections of events from her youth. Her works frequently describe a poetic narrative based on these experiences. We will ask students to consider their own memories e.g., what are your earliest, oldest, funniest, most cherished memories? The class will be making a book compiled of their individual artworks.

Artists communicate visually and use a variety of visual elements

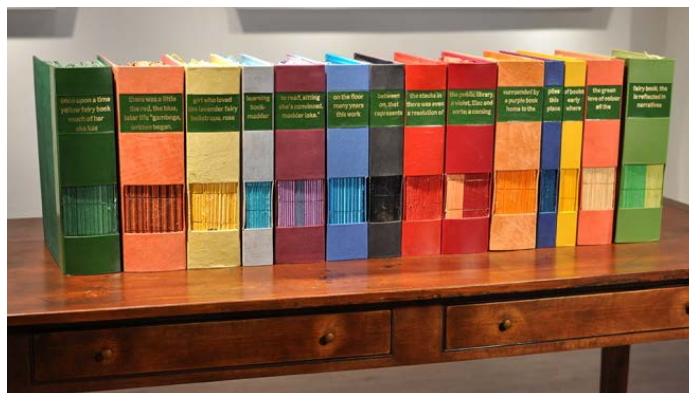
and principles of art. Colour is a key element used by Sarindar Dhaliwal in her artwork. Students will be using the element of colour as an expressive component in their artwork. Ask students if they can recall how she used colour in the exhibition. Discuss how the use of colour affected the artwork. How would it change the artwork if: different colours had been used, if it was black and white, grayscale, or monotone? Emphasizing that there are no incorrect answers, ask students what colours they see in their minds when they think of different emotions: happiness, anger, sadness, excitement, etc. How are they affected by colour?

MATERIALS

- 8 1/2" x 11" multimedia paper
- pencils
- erasers
- oil pastels
- watercolour paints
- paintbrushes
- water containers
- newspaper
- three hole punch
- binder
- ribbon

PROCESS

1. Provide each student with a pencil, and a piece of watercolour or multimedia paper.
2. Have students choose a memory that they would like to write about or illustrate. In pencil, have them write their name and a title for their memory at the top of the page.
3. Ask your young artists to lightly write and/or sketch their idea. They can use both sides of their paper if they wish.
4. Once they are satisfied with their initial sketch, students can use this as a starting point, working over their drawing and text using oil pastels. Encourage students to press firmly so the pastels will resist subsequent watercolour washes.
5. Cover the work area with newspaper (this part can be slightly messy). Have students consider which colour, or colours, will best express the memory they have illustrated. They may paint their pages on both sides with these colours.
6. Using a colour wheel for reference, have students arrange the pages into a colour spectrum. Once dried, these drawings can be assembled into a book using a three hole punch and ribbon, yarn, or string.



Sarindar Dhaliwal
The Green Fairy Story Book, 2010 (detail)
Image appears courtesy of the artist

CONCLUSION

Have students discuss their memory artworks; encourage conversation. They can discuss memory, colour, and how colour is used. Did the colour they used change their artwork? How did it change it? Can they imagine it with a different colour? How might that change it? Students can brainstorm to decide on a colour for the cover, and a title for the book they have created together. Have the book available in the classroom for students to read.

ARTIST STATEMENTS AND BIOGRAPHIES

Sarindar Dhaliwal: Narratives from the Beyond

Sarindar Dhaliwal

Sarindar Dhaliwal is a visual artist based in Toronto. She was born in the Punjab, raised in London, and has lived in Canada since 1968. Dhaliwal received her BFA with a concentration in sculpture at University College (Falmouth, Cornwall, England, UK), and her MFA from York University (Toronto, Canada). Dhaliwal's practice is rooted in both painting/drawing and large-scale mixed-media installations that make use of systematic and arbitrary collecting processes, and those accumulations define the genesis, materiality and content of the pieces.

Dhaliwal has exhibited widely in Canada since the 1980s. Her most recent solo shows were at A Space in Toronto (2013), Robert Langen Art Gallery in Waterloo (2012), and Galerie Deste in Montreal (2010). In 2011, she participated in exhibitions in Stony Plain (Alberta), at the Art Gallery of Greater Victoria and at The Reach Gallery Museum Abbotsford (both in British Columbia), and at Vadehra Art Gallery (Delhi, India).

Figuring Ground: Sylvia Grace Borda and Jeremy Herndl

Sylvia Grace Borda

I am a trained artist and designer who enjoys reworking cultural symbols and creating hybridized products or visuals from historical sources.

My projects involve cultural research into topics like comprehending compositional space and analyzing socio-political ideologies of a particular time. I take historic visual components (concepts, compositions, etc.) which become the foundation of my own aesthetic vocabulary. The resulting works are constructs reflecting past vocabularies held in juxtaposition with contemporary values. My works cause audiences to do double takes. The resulting images appear familiar but the messages associated with them are often unfamiliar.

I admire the work of historical artists such as Chardin, Millais and Charles Marville for their simplicity and direct portrayal of their subjects. While I have been defined as a cultural anthropologist and conceptual artist, I must state that I don't fully envision myself as either; instead I like the term adopted by French photographer Eugene Atget, who preferred to be called an "author-producer."

This definition comes closest in summarizing my broad art practice which covers media installation to photo conceptual projects. In my work, I blend my interests in art history, new media, and early imaging processes in an attempt to create work that is reflective of a given moment in time and place, and how past and present cultural symbols associated with a geographic space can be remapped and re-interpreted into new visual systems.

Several of my projects tend to adopt a found or "readymade" information scheme, wherein, my use of technological mapping subverts ordinary 'knowledge' cues and questions the audience's ability to process relevant information and understand new information schemes in the context of art and location (e.g. from perspectives of local residents). For those unfamiliar with my landscapes and ideas of place, I attempt to offer

new insight into an area's social and economic diversity that reaches far beyond the stereotypical typecasts audiences may hold in relation to these subjects.

Throughout the last 10 years, I question what type of information is pertinent to the creation of my works, and how each viewer consumes information with different preferences and relationships based on history, location, and experience. Ultimately my working processes are about attempting to add and shift values of how my subjects can be considered by the public.

Jeremy Herndl

Jeremy Herndl was born in Surrey in 1972 and travelled and worked across Canada, the USA, Europe, and Japan. He has a BFA from the Nova Scotia College of Art and Design and an MAA from Emily Carr University's MAA program. Herndl is currently based in Victoria, and teaches at the Vancouver School of Art.

CURRICULUM CONNECTIONS FOR SCHOOL PROGRAMS

Participating in a guided tour, studio workshop, or self-guided tour in conjunction with the exhibitions supports British Columbia Visual Arts Prescribed Learning Outcomes for elementary grades as outlined below. The exhibition can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curriculum areas.

VISUAL ARTS PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Kindergarten to Grade 1

- identify a variety of image sources, their own and others
- describe the many forms that images take
- demonstrate an awareness that images come from a variety of contexts
- demonstrate recognition of the expressive qualities of individual visual elements

Grade 2 to 3

- suggest purposes for a variety of images
- demonstrate an awareness of a variety of reasons why people make and use art
- identify the expressive qualities of individual visual elements
- demonstrate an awareness that materials, tools, equipment and processes can be used to create particular effects

Grade 4

- identify image development and design strategies
- compare images developed for particular purposes
- identify the characteristics of materials, tools, equipment and processes used to create particular effects
- demonstrate an awareness that there are various types of artists in the community

Grade 5

- compare the relationship between form and purpose in a variety of images
- identify aspects of selected images that indicate the social, historical, or cultural context in which they were created
- compare a variety of works that emphasize particular elements and principles
- analyse the use of materials, tools, equipment and processes in a variety of artworks

Grade 6

- demonstrate knowledge of image-development and design strategies used by artists for a variety of purposes
- demonstrate an awareness that images influence and are influenced by their social, historical, and cultural contexts
- identify images that emphasize particular elements (including space) and principles (including rhythm)
- analyse the use of materials, tools, equipment and processes in a variety of artworks

Grade 7

- analyse image-development and design strategies used by various artists for a variety of purposes
- demonstrate an understanding of the influence of social, historical, and cultural contexts on artists and their images
- analyse how the elements and principles are used to create effects and convey mood and meaning in images
- evaluate the use of materials, tools, equipment and processes in a variety of artworks

SOCIAL STUDIES PRESCRIBED LEARNING OUTCOMES**Heading Names**

- A – Skills and Processes of Social Studies
- B – Identity, Society, and Culture
- C – Governance
- D – Economy and Technology
- E – Human and Physical Environment

Kindergarten

- A2 gather information from personal experiences, oral sources, and visual representations
- B1 demonstrate an awareness of the concept of change
- B2 identify groups and places that are part of their lives
- B3 identify similarities and differences among families
- D1 identify individual human needs
- D2 identify work done in their community

Grade 1

- A3 gather information from personal experiences, oral sources, and visual representations
- B1 describe changes that occur in their lives
- B2 explain how families can be similar and different in terms of characteristics such as composition, culture, traditions, and roles of various family members
- B3 identify a variety of social structures in which they live, learn, work, and play together
- D1 describe basic human needs
- D2 identify types of work done by people in their community

Grade 2

- A3 gather information from a variety of sources for presentation
- B3 identify factors that influence who they are
- B4 identify significant language and cultural characteristics of Canadian society

Grade 3

- A1 apply critical thinking skills – including questioning, predicting, imagining, comparing, classifying, and identifying patterns – to selected problems or issues
- A2 identify a variety of symbolic representations
- A4 gather information from a variety of sources
- B2 describe the importance of communities
- B3 identify cultural similarities and differences
- B4 identify characteristics of Canadian society

Grade 4

- A1 apply critical thinking skills – including comparing, imagining, inferring, identifying patterns, and summarizing – to selected problems and issues
- A3 gather information from a variety of sources
- A4 identify alternative perspectives on a selected event or issue

Grade 5

- A1 apply critical thinking skills – including hypothesizing, comparing, imagining, inferring, identifying patterns, and summarizing – to a range of problems and issues
- B2 assess why immigrants came to Canada, the individual challenges they faced, and their contributions to Canada

Grade 6

- A1 apply critical thinking skills – including comparing, classifying, inferring, imagining, verifying, identifying relationships, summarizing, and drawing conclusions – to a range of problems and issues
- A3 compile a body of information from a range of sources
- B1 assess diverse concepts of Canadian identity
- B2 compare Canadian society with the society of another country
- B3 relate a society's artistic expression to its culture

Grade 7

- A1 apply critical thinking skills – including comparing, classifying, inferring, imagining, verifying, using analogies, identifying relationships, summarizing, and drawing conclusions – to a range of problems and issues
- A3 compile a body of information from a range of sources

RELATED ARTISTS

Sarindar Dhaliwal: Narratives from the Beyond

Brendan Fernandes: <http://www.brendanfernandes.ca/>

Paul Wong: <http://paulwongprojects.com/>

George Littlechild: <http://georgelittlechild.com/>

Joseph Beuys: <http://www.guggenheim.org/new-york/collections/collection-online/artists/423>
<http://www.moma.org/visit/calendar/exhibitions/306>

Brian Jungen: <http://www.canadianart.ca/artist/brian-jungen/>
<http://www.gallery.ca/en/see/collections/artist.php?iartistid=25208>

Brendan Tang: <http://brendantang.com/>
<http://www.canadianart.ca/reviews/2010/05/20/brendan-tang-2/>

Trinh T. Minh-ha: <http://trinhminh-ha.com/>

Figuring Ground: Sylvia Grace Borda and Jeremy Herndl

Walker Evans: http://www.metmuseum.org/toah/hd/evan/hd_evan.htm

Vincent Van Gogh: <http://www.vangoghmuseum.nl/vgm/index.jsp?page=1282&lang=en>

August Sander: <http://www.tate.org.uk/art/artworks/sander-farmer-sowing-al00022>
<http://www.tate.org.uk/art/artworks/sander-country-girls-from-the-westerwald-al00015>
<http://www.tate.org.uk/art/artworks/sander-farmer-working-the-fields-al00021>

Group of Seven: http://en.wikipedia.org/wiki/Group_of_Seven_%28artists%29

Tom Thompson: http://en.wikipedia.org/wiki/Tom_Thomson

Gordon Smith: <http://www.equinoxgallery.com/artists/portfolio/gordon-smith/4>

Emily Carr: http://en.wikipedia.org/wiki/Emily_Carr
http://www.vanartgallery.bc.ca/collection_and_research/emily_carr.html
http://www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/emily_carr/en/index.php

Richard Long: http://en.wikipedia.org/wiki/Richard_Long_%28artist%29

Hamish Fulton: <http://www.hamish-fulton.com/>

ONLINE RESOURCES

Surrey Art Gallery

Current Exhibitions: <http://www.surrey.ca/culture-recreation/1564.aspx>

Facebook Page: <https://www.facebook.com/pages/Surrey-Art-Gallery/141848319171587>

Sarindar Dhaliwal:

Canadian Art Magazine: <http://www.canadianart.ca/see-it/2013/02/01/sarindar-dhaliwal-the-cartographers-mistake/>

Art Sync Interview: <http://www.artsync.ca/interview-sarindar-dhaliwal/>

Wikipedia: http://en.wikipedia.org/wiki/Sarindar_Dhaliwal

The Radcliffe Line – the Indo-Pakistan border: <http://opinionator.blogs.nytimes.com/2012/07/03/peacocks-at-sunset/?r=0>

http://www.unc.edu/depts/diplomat/archives_roll/2002_01-03/chester_partition/chester_partition.html

Art 21 – Stories: <http://www.pbs.org/art21/films/stories>

Sylvia Grace Borda:

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

David Brewster:

http://en.wikipedia.org/wiki/David_Brewster

Stereoscopy: <http://en.wikipedia.org/wiki/Stereoscopy>

Jeremy Herndl:

Website: <http://jeremyherndl.com/home.html>

Artists talk at Vancouver Island School of Art, 2009:

<http://www.youtube.com/watch?v=AlSePxdiSx8>

Winchester Galleries: [Jeremy Herndl - Winchester Galleries](#)



[Kaiserpanorama](#) consisted of a multi-station viewing apparatus and sets of stereo slides. Patented by A. Fuhrmann around 1890, available as public domain at http://commons.wikimedia.org/wiki/File:August_Fuhrmann-Kaiserpanorama_1880.jpg

ACKNOWLEDGMENTS

Jeremy Herndl acknowledges project funding from the Canada Council for the Arts and the BC Arts Council.

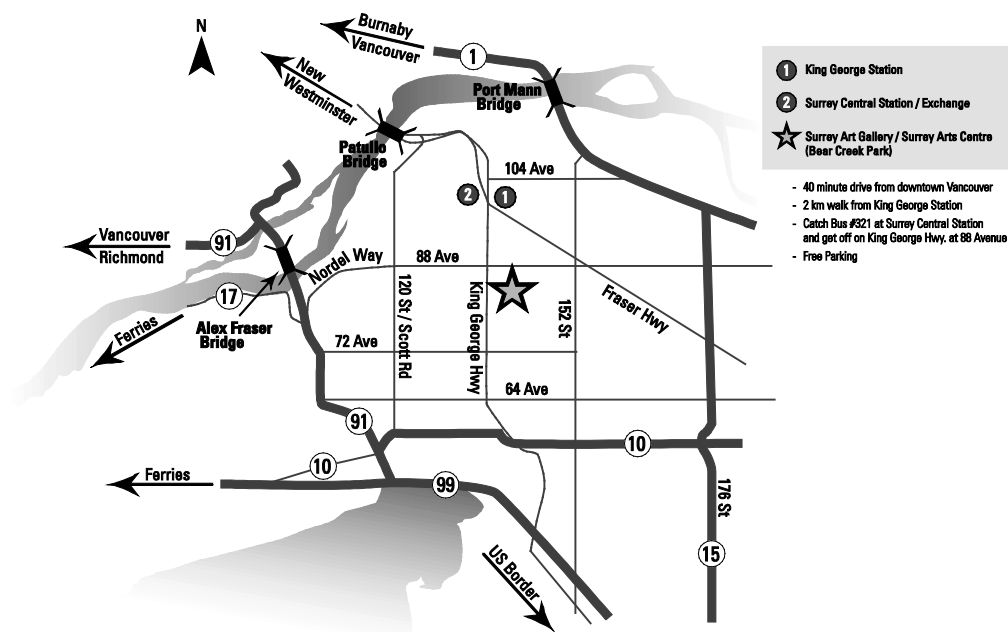
Sylvia Grace Borda would like to acknowledge the financial support of the Province of BC, and Creative BC, and BC Arts Council.

Surrey Art Gallery acknowledges the financial support of the Canada Council for the Arts, Province of BC, Creative BC, and BC Arts Council.

TEACHER GUIDE ACKNOWLEDGEMENTS

Teacher Guide prepared by Chris Dawson-Murphy, Volunteer Program Coordinator, with the assistance of April Davis, School Programs Instructor and Ingrid Kolt, Curator of Education and Public Programs, Surrey Art Gallery. Exhibition descriptions prepared by Jordan Strom, Curator of Exhibitions and Collections and Brian Foreman, Assistant Curator of Exhibitions and Collections, Surrey Art Gallery.

SURREY ART GALLERY INFORMATION AND MAP



Surrey Art Gallery

13750 – 88 Avenue

Surrey, BC V3W 3L1

604-501-5566

artgallery@surrey.ca

surrey.ca/artgallery

Gallery Hours

Tues, Wed & Thurs: 9am – 9pm

Fri: 9am – 5pm

Sat: 10am – 5pm

Sun: Noon – 5pm

Closed on Mondays & holidays / Admission by donation

Sign up for our e-bulletin at www.surrey.ca/artgallery to receive gallery exhibition and program updates.



Canada Council
for the Arts

Conseil des Arts
du Canada



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