

ELEMENTARY SCHOOL TEACHERS' GUIDE

Ruptures in Arrival: Art in the Wake of the Komagata Maru



Raghavendra Rao, *The Imaginary Landscape of the Komagata Maru: Visions of the Living Past*, 2013
Image appears courtesy of the artist

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibition, *Ruptures in Arrival: Art in the Wake of the Komagata Maru*, on display at the Surrey Art Gallery from April 12 to June 15. This 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.

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ABOUT THE SURREY ART GALLERY

Surrey Art Gallery is the second largest public art gallery in the Metro Vancouver region. Internationally recognized, the Gallery showcases diverse contemporary art practices including digital and sound art and exhibits renowned local, national, and international artists. The Surrey Art Gallery endeavours 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/arts.

ABOUT THE EXHIBITION

RUPTURES IN ARRIVAL: ART IN THE WAKE OF THE KOMAGATA MARU

April 12 – June 16

Artists have long been compelled to portray the plight of groups of people who travel great distances, risking their lives in the process, in search of new opportunities. When these journeys lead to a better life, they are often celebrated, memorialized, and commemorated as stories of resounding success, and universal positive social transformation. When these journeys don't succeed, they frequently become hidden, marginalized and forgotten. In some cases, these latter types of journey may survive as allegories of failure. Or, if people care to tell or depict the stories, they may live on as tragedy.



Roy Arden, *Komagata Maru*, 1989
Image appears courtesy of the artist

In 1914, the chartered Japanese ship *Komagata Maru*, transporting 376 Sikh, Hindu, and Muslim passengers, was kept from disembarking and eventually turned back from western Canada and diverted to India. This was seen by many Canadians as a successful defeat of the “Hindoo invasion”—as the *Vancouver Sun*, at the time, had referred to the passengers of the ship. The dreams of a “white only” Canada, held by many in early 20th century British Columbia, had been successfully protected. But what had transpired for the passengers over the course of the journey from

Hong Kong to Vancouver—two months sequestered in Vancouver’s harbour, and the two month return trip to India where they encountered incarceration, and in some cases, death—encompassed what has only more recently been acknowledged as one of the darker moments in Canadian history.

There has been growing recognition in recent years of the extraordinary work done by novelists, poets, and playwrights who have imaginatively addressed the complex histories of the *Komagata Maru* episode. What has been less frequently acknowledged is the important role that visual artists have played in making the *Komagata Maru* story more accessible, vivid, and multi-dimensional for Canadians today.

While it is not the first group exhibition of visual art to be presented on the history and imagery of the *Komagata Maru* episode, the exhibition *Ruptures in Arrival: Art in the Wake of the Komagata Maru* brings together the largest selection of visual art works, across a wide spectrum of media—painting, drawing, photography, sculpture, video, and installation art—that collectively address this important moment in our country’s history. Within the exhibition, artworks that specifically engage with the story of the *Komagata Maru* episode are presented alongside other works that attempt to portray and analyze more recent histories of transoceanic migration by ship. In a variety of ways, all



Ravagendra Rao, *The Imaginary Landscape of the Komagata Maru: Visions of the Living Past*
Image appears courtesy of the artist

of the artworks represent ruptures—tears, gaps, and flash points—in the fabric of society, which episodes such as the Komagata Maru can reveal.

There are many thematic trajectories that thread through the exhibition. Ali Kazimi's multi-media installation *Fair Play* and Raghavendra Rao's *The Imaginary Landscape of the Komagata Maru: Visions of the Living Past* examine the story of the Komagata Maru beyond the more exposed imagery circulated in the mass media and history books. Kazimi and Rao deploy different forms of portraiture to explore spaces of memory, “on shore” life—and in the case of Kazimi—interpersonal relationships. Avantika Bawa's sculptural drawing *Halt*. Along with Haris Sheikh's painting *KMG-01*, distill, in very different ways,

the relationship between time, travel, and the condition of homeless and stateless suspension to which the Komagata Maru passengers were subjected. Jarnail Singh's *Saga of the Komagata Maru* painting and Paul Wong's *Class of 2000* video, layer together image/text relationships, revealing the languages of xenophobia and racism that is so often rooted in fear and misinformation. Ken Lum's *Four Boats Stranded: Red and Yellow, Black and White* uses simplified colour and ship icons to address colonial stereotyping of cultural, racial, and historical identification.

Other artworks, such as Roy Arden's *Komagata Maru*, Evan Lee's *Untitled [Migrant Ship Recreation Project]* and Mass Arrival's *Mass Arrival, Queen Street*, focus on media portrayals of large group migration. These ship-bound crowd images circulate widely as central symbols of these events. Lee and Mass Arrival consider the revealing power of re-creation and re-construction of these groups of “foreign” bodies, while Arden's interest lies in how these media moments enter (or remain absent from) the official record of the archive, and thus History.



Evan Lee, *Untitled Migrant Ship Project* – detail
Image appears courtesy of the artist and Monte Clark Gallery

The artworks in this exhibit make these multi-layered histories more visible beyond the limits of history and the archive, thereby opening up spaces for understanding and engagement with the past. On the 100th anniversary of the Komagata Maru episode, perhaps these individually resonant artworks and the dialogues they have with each other will inspire further consideration of these stories now and in the future.

Jordan Strom, Curator of Exhibitions and Collections

VOCABULARY

ANCESTORS: People from whom one is descended (mother, father, grandparents, great-grandparents, etc.)

ARCHIVE: An accumulation of historical records, or the physical place they are located.

BORDER: A line separating two countries, administrative divisions, or other areas.

CARGO SHIP: A ship that is intended to carry large quantities of goods or materials.



Photograph of the Komagata Maru, available under Creative Commons 3.0 license

http://commons.wikimedia.org/wiki/File:Komagata_Maru_4.jpg

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.

CONCEPTUAL ART: Art in which emphasis is placed on the ideas and concepts examined through the artwork, rather than on the aesthetic, or material, qualities of the art.

CONTINUOUS JOURNEY REGULATION: Was an amendment to the Immigration Act in (enacted in 1908) in an attempt to restrict immigration, prohibiting immigrants "...who have come to Canada otherwise than by continuous journey from the country of which they are natives or citizens and upon through tickets purchased in that country." This effectively limited immigration by citizens of India, as the great distance necessitated a stopover. These regulations came at a time when Canada was accepting massive numbers of immigrants (over 400,000 in 1913 alone – a figure that remains unsurpassed to this day), almost all of whom came from Europe.

CULTURAL IDENTITY: Identity as it relates specifically to cultural heritage, and how a person or people define themselves within the culture or cultures to which they relate or belong.

CULTURAL DIVERSITY: The quality of diverse unique cultures co-existing within society. This is in opposition to a monoculture, or a homogenization of cultures.

DISCRIMINATION: The prejudicial and/or distinguishing treatment of an individual based on their actual or perceived membership in a certain group, i.e. gender, race, sexual orientation.

DIASPORA: A population of any peoples in a location other than their original homeland.

EMIGRATION: The act of leaving one's own country to settle permanently in another; moving abroad.

EQUALITY: Having equal value within a group, including equal rights, liberties and treatment.

FLEET: The largest organized unit of naval ships grouped for tactical or other purposes.

GENERATION: All of the people who were born within a specified duration of time, a particular age group, often sharing interests, attitudes, and culture, i.e. Generation X, Baby Boomers.



The cover of a compilation of Ghadarite poems published in 1913, available under Creative Commons 3.0 license
http://commons.wikimedia.org/wiki/File:Ghadar_di_gunj.jpg

GHADAR (GHADR) PARTY: An organization founded in 1914 by Punjabi Indians. Operating in the United States and Canada, the party's aim was to gain India's independence from British rule. Ghadar is an Urdu word derived from Arabic which means "revolt" or "rebellion."

GURDWARA: A gurdwara (Punjabi: ਗੁਰਦੁਆਰਾ, gurduārā or , gurdwārā), meaning the gateway to the guru, is the place of worship for Sikhs; however, people of all faiths are welcomed in the Sikh Gurdwara.

HINDU: A follower of Hinduism.

HINDUISM: A major religious and cultural tradition of South Asia, which developed from Vedic religion. Hinduism is practised primarily

in India, Bangladesh, Sri Lanka, and Nepal. It is a diverse family of devotional and ascetic cults and philosophical schools, all sharing a belief in reincarnation and involving the worship of one or more of a large pantheon of gods and goddesses. Hindu society was traditionally based on a caste system.

INDEPENDENCE: Freedom from the control, influence, support, aid, or the like, of others.

INSTALLATION ART: Art designed to transform the perception of a room or space. This transformation can involve any variety of 2-D, 3-D, or time based art



The Komagata Maru and the HCMS Rainbow in the Vancouver Harbour, July 1914, available under Creative Commons 3.0 license .
http://commons.wikimedia.org/wiki/File:Komagata_Maru_and_Rainbow.jpg

media. Installations are often site specific. Artists include Marcel Duchamp, Allan Kaprow, Rachel Whitread, Tony Oursler, and Nam June Paik.

IMMIGRATION: The act of entering a new country to settle permanently.

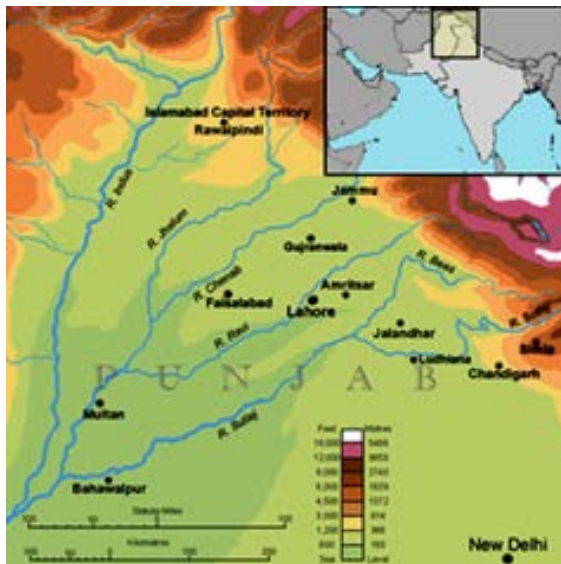
KHALSA: The Khalsa (Punjabi: ਖਾਲਸਾ; [xaːlsaː]) is the collective body of all initiated Sikhs represented by the five beloved-ones and can be called the Guru Panth, the embodiment of the Guru and the final temporal Guru/leader of the Sikhs. The word Khalsa translates to “Sovereign/Free”. Another interpretation is that of being “Pure/Genuine”. The Khalsa is also called the nation of the Sikhs.

KOMAGATA MARU INCIDENT: In 1914 the Komagata Maru, a Japanese steam ship commissioned by Gurdit Singh, sailed from Hong Kong, Shanghai, China to Yokohama, Japan and then to Vancouver, British Columbia, Canada. The vessel carried 376 passengers from Punjab, India. Only 24 of these passengers were permitted to disembark and stay in Canada. The remaining 352 passengers were not allowed to land in Canada and the ship was forced to return to India. The passengers consisted of 340 Sikhs, 24 Muslims, and 12 Hindus, all subjects of the British Commonwealth.

MULTI CHANNEL VIDEO: A video that uses more than one channel of video, often an installation.

MIGRATION: Movement of people to a new area or country in order to find work or better living conditions.

MIGRANT SHIP: A ship that carries passengers who are migrating from, or leaving their country.



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

NATIONALISM: A belief that your country is better than other countries.

PHOTOGRAPHY: The process, or art, of producing images by the collection or action of light.

PUNJAB: A region of NW India and Pakistan, a wide, fertile plain traversed by the Indus and the five tributaries which gave the region its name. The region became a centre of Sikhism in the 15th century and, after the capture of Lahore in 1799 by Ranjit Singh, a powerful Sikh kingdom. It was annexed by the British in 1849 and became a part of British India. In the partition of 1947 it was divided between Pakistan and India.

RACISM: Treating people unfairly because of their race.

RAJ: (In India) rule, especially the British rule prior to 1947.

ROSS STREET TEMPLE: The home of Vancouver's oldest Sikh congregation, the Khalsa Diwan Society. The Gurdwara moved from the original temple in Kitsilano, inaugurated on January 19th, 1908, in 1970.

SELF IDENTITY: The recognition of one's potential and qualities as an individual, especially in relation to social context.

SIKH: A member of a monotheistic religion, founded in the Punjab around 1500 by the guru Nanak.

SIKHISM: A monotheistic religion founded in Punjab in the 15th century by Guru Nanak. Sikh teaching centres on spiritual liberation and social justice and harmony. Sikhs follow ten gurus, from Guru Nanak (1469–1539) to the last guru, Gobind Singh (1666–1708). Gobind Singh passed his authority to the scripture, the Guru Granth Sahib, and to the Khalsa, the body of initiated Sikhs, who show their allegiance by five signs, called the five Ks.

STEAM SHIP: Is an ocean faring vessel, often referred to as a steamer, which is propelled by one or more steam engines driving a propeller or paddlewheel.

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.

TAMILS: An ethnic group of people who originate from south India and northern Sri Lanka.

TURBAN: A man's headdress consisting of a long cloth of silk, linen, cotton, etc., wound either about a cap or directly around the head. The Sikh turban, known as the Dastar or a Dumalla, is used to show others that they represent the embodiment of Sikh teachings. The turban also protects Sikh's long unshorn hair. It is mandatory that all male members of the Khalsa wear a turban.

VIDEO ART: Art that is made using the medium of video. Pioneering artists in this field are: Dira Birnbaum, Nam June Paik, Martha Rosler, William Wegman, Paul Wong, and Bill Viola among others.

SUGGESTED PRE-VISIT ACTIVITY: **Stories of Arrival**

OBJECTIVES

Through this activity students explore their family histories and origins in connection with some of the themes of the exhibition *Ruptures in Arrival: Art in the Wake of the Komagata Maru*. This activity could include family stories of their ancestral homes within Canada, or even locally.

ACTIVITY

Through interviews with their parents and/or grandparents, students will explore their own ancestry, cultural history, and places of origin. Using the collected information each student will create a drawing that tells their family migration story. Students will connect their drawings to the countries or places they have traced their ancestry on a world map, using yarn and pushpins.

DISCUSSION & INTRODUCTION

Discuss your upcoming visit to the exhibition *Ruptures in Arrival: Art in the Wake of the Komagata Maru* at the Surrey Art Gallery. In a guided tour they will be viewing and discussing contemporary artwork that engages with immigration to Canada, and in particular the story of the Komagata Maru incident. Explore the notion that everyone living in Canada, with the exception of First Nations people, has (or has ancestors who have) immigrated here at some point. Invite students to share their own experiences and thoughts around immigration. As a multicultural society, in many ways the story of Canada is one of migration – each family has its own stories within this larger narrative.

MATERIALS

- Family Interview Sheet
- Drawing paper
- Pencils
- Erasers
- Pencil crayons
- Felt markers
- World map
- Pushpins
- Yarn

PROCESS

Give each student a copy of the **Family Interview Sheet** (pg.11). Discuss the interviewing of their family members, notes on their answers, and how they will use this information as inspiration for their drawing about a family migration story.

Upon completion of the **Family Interview Sheets** have students share what they learned. Discuss how their stories might be expressed as drawings. Who first came to Canada? How did they come: on a ship, a plane, a train? Where did they come from? Where in Canada did they arrive? Discuss how they might illustrate these elements of their stories with pictures. Supply students with drawing paper, pencils, erasers, coloured pencils and felt markers. Invite them to create a drawing that illustrates a family migration story.

Display a large map of the world. Have students place their drawings around the border of the map. Have each student stretch a piece of yarn from his or her drawing to a country or region where his or

her ancestors lived, and secure it with push pins. You may want to color code the yarn by country, continent, or world region.

CONCLUSION

Discuss the finished map and drawings. Use this activity to visually identify connections students have to other countries in the world. Do some students share ancestral homes? How many countries and regions are represented? Students may take turns presenting their artworks of family stories.

Note: Before beginning this activity, you may wish to address special concerns that families with adopted children and those living in foster care may have about the activity. It may be useful to call parents or guardians in advance to discuss the activity and find out if it could raise sensitive issues with their child.

Family Interview Sheet

Ask your parents and/or grandparents about your family's migration story:

1. Where are my relatives originally from?

2. Do you know any stories about our family, your grandparents, or parents? For example: Did they come from another place? Did they travel? Did they come to Canada seeking work? Or to go to school?

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SUGGESTED POST-VISIT ACTIVITY: A Fleet of Wishes

OBJECTIVES

The objective of this project is to explore themes in the exhibition *Ruptures in Arrival: Art in the Wake of the Komagata Maru*. Through examining their thoughts and feelings in response to the artwork, as well as the story of the Komagata Maru episode, students will be encouraged to imagine and express positive experiences for future immigrants coming to Canada. Students will collaborate to create an installation that expresses these ideas visually.

ACTIVITY

Students will work individually to create a folded paper ship that will carry their special message of welcome and hope to new families arriving in Canada. They will then collaborate with the teacher to hang the ships as a sculptural installation.

DISCUSSION & INTRODUCTION

Discuss the idea that art can provide opportunities for engagement with ideas, issues and history. Ask students to recall their own experiences of the exhibition and consider what the artworks conveyed about people's experiences immigrating to Canada. As a group, discuss the potential for artworks to tell a story, inspire critical thinking, and even change how we think. Invite students to imagine how they could welcome new immigrants to Canada to make their move to a new country a positive experience.

MATERIALS

- 8 ½ " X 11" paper, (white or colour)
- Sharpened pencils, fine felt pens
- Tape
- Scissors
- Coloured felt markers or pencil crayons (optional)
- Sharp tooth picks
- Nylon fishing line or heavy thread

TEACHER PREPARATION:

Refer to instructions for folding a paper ship at the following link in advance:

1. <http://www.wikihow.com/Make-a-Paper-Ship>, video
2. Paper boat folding template: See page 14, or visit:
http://commons.wikimedia.org/wiki/File:Origami_boat.svg
3. View website of paper boats for an inspiring array of paper boat sizes, colours, display options:
<https://www.google.com/search?site=&tbm=isch&source=hp&biw=&bih=&q=paper%20boats>



PROCESS

1. Provide each student with a piece of paper, pencil and felt pens.
2. Folding the ship: Using the Wiki link above, guide the class through the step-by-step process of folding their paper ships. Make sure edges perfectly lined up so folds are even. Use your thumb nail or the side of a pencil to crease the paper for a clean, crisp fold.
3. Ask students to write a welcoming message or wish for families arriving in Canada for the first time, on the sides of their boat. Students can also create designs on the outside of their ships, or write the name of their vessel with felt markers if they desire.
4. To hang the ships, carefully create a small hole in the point of the triangular “sail”, using a tooth pick from the underside of the boat. Thread a 3’ length of nylon line or heavy thread through the hole, securing the inside end with a small piece of tape on the inside of the “sail”. Adjust the length of line to hang each ship at the desired height as you compose your installation of ships.
5. Hanging the ships: creating an interesting sculptural composition. Find a place in your classroom or school hallway where you can hang the ships as a group; taping them to the ceiling or tying them onto light fixtures, etc. Invite students to make aesthetic decisions about how and where to hang the ships. Discuss what kind of arrangement would be most visually interesting, such as hanging them at varied heights, in a line or row, close together or far apart. Discuss which their placement changes how we view the ships, for example, which arrangement might be the most static, dynamic, playful or whimsical composition. Hang the installation.

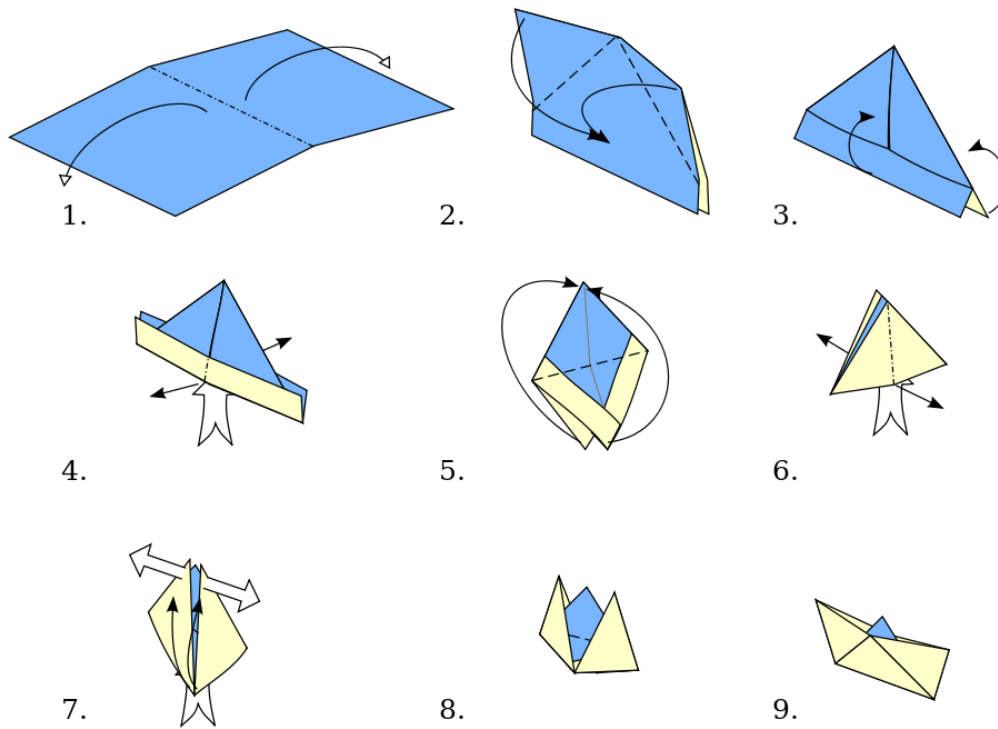
CONCLUSION

Admire the fleet! Discuss the effect of displaying their artworks together as an installation. Would the installation be different if the messages were written on the inside? Would it change the feeling of the piece if they had, or had not, coloured and named their ships? How would the installation look if all the boats were one white?

EXTENSIONS

- The boats can be arranged along a window sill covered with blue paper instead of being suspended.
- Create a water colour painting of ocean waves to place their boat on as a base.
- Cut wave shapes out of paper and nestle the boats in between the standing waves.
- Use coloured or patterned paper to create the boats.
- Create a white flotilla of boats, with messages written inside the boat, as private wishes.

Paper Boat Folding Diagram



http://commons.wikimedia.org/wiki/File:Origami_boat.svg

ARTIST STATEMENTS AND BIOGRAPHIES

Roy Arden



Komagata Maru, 1989

gelatin silver prints and ink on card
Image appears courtesy of the artist

For this artwork Arden chose 18 photographs found in the historical photographs division of the Vancouver Public Library that were catalogued under the heading “Komagata Maru.” Arden reprinted these and placed them below corresponding accession numbers that record the order in which the materials were obtained by the institution. The gaps in the accession numbers indicates that the photographs were received by the library in two groups, many years apart. This artwork speaks to the gaps, instability, and changing nature of archives. It points to how we, as viewer, should constantly question the authority we lend to historical documents.

Between 1985 and 1990, Arden made several works using archival photographs. These could be broken down into three thematic groups: the subjugation of indigenous peoples and the land by Europeans and Asians primarily (*Mission* 1986, portrayed an early 20th century re-enactment of the Christian crucifixion drama performed by native North Americans under the direction of missionaries); class based struggle (*Rupture* 1985, re-presented archival imagery from the Bloody Sunday Labour Riots in Vancouver in the 1930s); and lastly, the discord and struggle between Europeans and Asians on the basis of race (i.e., *Komagata Maru* 1989). These photo based artworks that used local historical photograph were seen by the artist as engaging with the main events in local history before World War II.

Avantika Bawa

Halt. is a sculptural drawing by Avantika Bawa in which, two long canvas scrolls cascade down from the wall onto a large orange barrier. The routes of the Komagata Maru have been recreated on these scrolls; one of the outbound journey, and the other the return. The routes are reduced to single lines, and any related visual and textual information of landmasses and port cities is absent. Through this simplification, the audience is urged to examine the poetics of the journeys in its infinite scope of hope of the outbound journey; and eminent despair in the return



Halt., 2014

Graphite and colour pencil on canvas,
latex on wood and Styrofoam

Halt.376, 2014

376 posters, digital print, wood, brick
Image appears courtesy of the artist

journey. The abrupt end of the scrolls on the barrier is a conceptual reference to the 'barriers' experienced by the hopeful passengers of the Komagata Maru. The length and drape of the two scrolls is 4-5 meters, as an indirect reference to the Sikh turbans. The choice of canvas draws attention to both the history of painting as well as the most common utilitarian fabric aboard a ship.

Accompanying this work is *Halt.376*; a stack of 376 maps that rest on a horizontal plinth. One face of this map has the routes as well and on the flip side, 376 digitally drawn lines; one line as an homage to each passenger.

Ali Kazimi

Fair Play is a whimsical and enigmatic immersive encounter with history and technology. Set in 1914, an immersive, 7-minute stereoscopic 3D cinema installation turns our attention away from the ship's passengers to those South Asians already on shore. As Kazimi explains, "I wanted to bring to life these moments that have no visual record. The scenes are of ordinary people whose lives were irrevocably changed by the arrival and turning away of the Komagata Maru. On the main screen, viewers can contemplate ten quiet, meditative vignettes that provide a view into the private lives of South Asians on shore. The pieces are evocative of time and place. These seemingly ordinary scenes, located in an historical Canadian landscape, are made extraordinary by the presence of South Asian men claiming their Canadianness."



Fair Play, 2014

S3D video, wooden stereoscopic viewer, iPad, active shutter glasses, flags

Image appears courtesy of the artist

The installation also includes a small, modified, early 20th century stereoscope. The traditional photographic stereoview cards are replaced by a high-resolution screen on which a slide show of 30 scanned stereoviews of British India plays continually. Hanging on the walls are the old colonial flags of the Dominion of Canada and British India, both drawn from the British naval ensign, but each made unique through the addition of the Canadian coat of arms and the Star of India.

Ali Kazimi

***Komagata Maru Redux*, 2012**

chromogenic emulsion on paper

Courtesy of the artist

This series presents key individuals involved in the Komagata Maru episode. These photo-collages are based on Kazimi's documentary, *Continuous Journey* (2004). The picture on the far left depicts inspector William Hopkinson, a former Indian police officer, who became an inspector at the

Canadian Immigration Branch in Vancouver. He was actively involved in monitoring the Indian immigration and the nationalistic opinions and outlets in North America. He was also pursuing investigations for the Criminal Intelligence Department in India. To Hopkinson's left is Gurdit Singh, who chartered and commandeered the Komagata Maru. To Hopkinson's right is Mewa Singh who would end up shooting Hopkinson in the Vancouver courthouse during Bela Singh's murder trial, as retribution for the killing of two local Ghadarites. The Ghadar Party was an organization, with a strong base on the west coast of North America, who was agitating for rebellion and overthrow of the British control of India in the second decade of the 20th century.

The centre image, presents a portrait of Husain Raheem, the editor of the Hindustani newspaper, who was a member of the Ghadar Party and Komagata Maru shore committee.

The image on the far right shows Robert Borden; who served as Prime Minister of Canada from 1911 to 1920. In British Columbia, the party ran on the slogan "A White Canada", playing to the fears of British Columbians that resented the increasing presence of cheap Asian labour and the resulting depression in wages. On the right-hand side is Richard McBride, the 16th premier of BC. In the background is the BC Regiment who were charged with escorting the Komagata Maru out of the harbour.

Evan Lee

In his *Migrant Ship Project*, the set of objects and images that Evan Lee has created have centered on several widely circulated press photographs of the recent arrival of ships to Canada's west coast: particularly, a series of ships carrying close to 600 Chinese migrants from Fujian province in 1999 and a ship known as the MV Ocean Lady that transported 76 Tamil passengers to Canada in 2009.

Lee became interested in the images that frequently accompanied the extensive media coverage; these were usually low-res images that depicted passengers (faces pixelated) on the deck of the ship, or from rocky shorelines waving and calling out to the approaching helicopter. In his ongoing project Lee has meticulously recreated these scenes using a combination of photography and 3D digital modelling. The artist is interested in imagining and re-creating the events that these widely circulated images depict. The 3D modelled



Rendering from digital three-dimensional re-creation, Untitled Migrant Ship Project (figure studies), 2009-present
archival pigment print

Rendering from digital three-dimensional re-creation, Untitled Migrant Ship Project I, 2009-present
archival pigment print

Rendering from digital three-dimensional re-creation, Untitled Migrant Ship Project II, 2009-present
archival pigment print

Migrant Ship Model, 2009-present
3D printed plastic, display case and crate
Images appear courtesy of the artist and Monte Clark Gallery

sculpture re-creates the MV Ocean Lady based on the artists own photographs and press images.

As he has done in several of his past art projects, Lee frequently starts with found photographs that he repurposes and transforms through other media. In this case, the limitations of the 3D modelling software are evident in the limited range of such things as clothing, body and facial types, and skin colour. Lee is interested in this technology's structural limitations originating in gaming, a cultural form so often divorced from narratives of contemporary migration; a technology that has its own built in cultural codes and blind spots. The 3D modelling software allows the artist to view and construct the scenes from multiple angles as he re-builds a set of images around this historical moment, and uses "fiction to fill in the gaps."

Ken Lum

Ken Lum's *Four Boats Stranded: Red and Yellow, Black and White* is comprised of four 'scaled down' versions of historically significant boats installed at the roof corners of the Vancouver Art Gallery. The artist selected four boats that each signify an important moment associated this region's history: a First Nations' longboat (*red*); Captain Vancouver's ship, the *Discovery* (*white*); the *Komagata Maru* (*black*); and the merchant vessel that brought Chinese refugees to British Columbia in 1999 (*yellow*).



Studies for *Four Boats Stranded: Red and Yellow, Black and White*, 2001

maquette, architectural drawings, laserjet photographs
Image appears courtesy of the artist, Vancouver Art Gallery Archive and Boelling Smith Design

The boats are placed such that the viewer needs to circumnavigate the building in order to see the entire artwork. Placed upon the exterior of the Vancouver Art Gallery, formerly the court house, Lum's floating counter-monument evokes questions about territorial rights, immigration, and colonization. Lum highlights the often hidden histories by positioning the works out of immediate sight.

The title of the work references a children's Sunday school song from the American Civil War period: *Jesus loves the little children. / All the children of the world. / Red and yellow, black and white, / they are precious in his sight. / Jesus loves the little children of the world.*

Mass Arrival [Farrah Miranda, Graciela Flores, Tings Chak, Vino Shanmuganathan, Nadia Saad]

In August 2010, the arrival of 492 Tamils in British Columbia in a cargo ship led to concerns over the effectiveness of Canada's border. This situation prompted Ottawa to tighten laws against human smuggling.



Mass Arrival, Queen Street, 2013
collage, video (duration: 3min. 30 sec.)
Image appears courtesy of the artists

As an act to explore Canada's reception of the passengers on the MV Sun Sea, 5 Toronto artists re-enacted the Tamils' arrival in downtown Toronto in 2013. The performance purposely drew attention to the role that the images of the crowds-especially of racial "others" -have played in elevating fear and anxiety for many Canadians about people arriving in large groups on Canada's coasts. For their participatory performance the Mass Arrival artists invited "white" people "dressed in white" to participate in filling a ship and disembarking down one of Canada's busiest streets.

This "white mass arrival" in front of Hudson Bay's flagship store on Queen St. was meant not only to draw connections to Tamil arrival three years earlier, but also to earlier histories of mass arrival including the Fujianese boat that arrived on the West Coast in 1999, or the MS St. Louis and its 907 Jews who were turned away in 1939, and the Komagata Maru "incident" in 1914.

The Mass Arrival artists invite audience members to use the red pencil crayons to write thoughts and comments on the wall that presents the *Mass Arrival Queen Street* performance and related newspapers and blog dialogue.

Raghavendra Rao

The main figures in the series of paintings are small and centrally placed, frozen in a kind of formal pose, reminiscent of Mughal and other schools of miniature portraiture. The medium is acrylic, which is not normally associated with the miniature tradition. The images are of Sikh labourers in North America in the early 20th century. "We know these photographs," says Rao, "they are the kind of thing we expect to find in the archives and libraries: unnamed men facing the camera, silent and serious, but obviously recently toiling in the fields or in the mills." These unknown figures are situated along with the Singapore-based businessman Gurdit Singh, who chartered the Komagata Maru, along with a portrait of his son who also travelled on the ship. The artist has resituated all of the male figures largely apart from any identifiable context. They are "monumental, perhaps even regal... [these individuals] demand that we answer them, to account for ourselves and for them." A cropped image of the Komagata Maru and Vancouver's first Sikh temple (Gurdwara) are the spiritual centre of the portrait cluster.



Visions of the living past: The imaginary landscape of the Komagata Maru, 2013
acrylic on canvas
Image appears courtesy of the artist

Haris Sheikh

Haris Sheikh's *KMG-01* presents the Komagata Maru as a floating symbol of both tragedy and hope. The vertical image of the ship links the Punjab, through the iconic architecture of the Golden Temple, the central spiritual holy site for Punjabi Sikhs on the left of the painting, to the profane modern day condominium and business towers of Vancouver represented through the pinkish bronze towers on the right of the painting. As is common within Sheikh's paintings, distantly separated places are connected by a web of ornate building facades built entirely of Indian style arched windows.

The hull of the ship turned on its end resembles a vertical monument, set loose from any firm grounding. The figures visible on the deck of the ship are intended to symbolize the "march forward to a victory of equality of rights." Eight golden flairs shoot out in various directions from the ship's hull. For the artist, these coiled lines represent the eight wings of Great Britain's Union Jack, and thus the British Empire. These lines, "like mushrooming dragons", symbolize for the artist, the provocation of the Komagata Maru to the most powerful and fearful empire of the 19th and early 20th century.



KMG-001, 2012

oil on wood

image appears courtesy of the artist

Jarnail Singh



Voyage of the Komagata Maru, 2014

oil on canvas, image appears courtesy of the artist

Jarnail Singh's newest painting to address the history of the Komagata Maru is perhaps his most ambitious. *Voyage of the Komagata Maru* seamlessly incorporates the artist's compositional style that he has honed in his smaller scale portraits and landscapes along with the more dispersed narrative approach that he has developed with past mural commissions.

In his new work, Singh has composited together key moments in pictures from the story of the Komagata

Maru episode (many of these were first represented in Singh's earlier series *Komagata Maru Stories*) and placed these in close proximity to a variety of statements, newspaper headlines, a decree regarding the "continuous journey" legislation that prevented the passengers from disembarking, and a telegram to the Governor General from the ship's passengers.

The first panel of Singh's four panel painting captures the departure of one of the passengers from the Punjab to travel to the Hong Kong where the ship was to sail to Vancouver. The panel also portrays some of the early news reports and communiqués that anticipated the ship's departure.

The middle two panels portray the arrival of the boat and the restriction of the passengers from disembarking in Vancouver's harbour. The final panel depicts the return of the ship and passengers to the Calcutta suburb of Budge Budge, where they met a police force; violence erupted and many of the passengers were arrested and detained. Nineteen of the passengers were killed.

Singh's painting is remarkable for its use of colour and for its economy in distilling key moments of the history and along with imagined scenes. As with other works in the exhibition, Singh's painting draws attention to the role of media portrayals to the tragic story of the Komagata Maru.

Paul Wong

In these short videos, Grade 12 students from Sir Charles Tupper Secondary School were recorded stating the following phrase: "My name is __, I was born __, I am a refugee, I am a __ and I want to be __". Paul Wong has then added pictures, words, graphics and images depicting racist, sexist, political, religious social unrest, highlighting acts of institutionalized racism and xenophobia. *Class of 2000* explores the use of everyday racial, sexist, and homophobic slurs which equally enforce how we, as a society, construct and apply stereotypes. With these videos the artist juxtaposes those things that are used to divide people against the hopes and dreams of individuals who strive to succeed and contribute as Canadians. Each video was originally made for presentation on television. They were produced as part of the Canadian Race Relations Foundation's *Unite Against Racism Campaign* and were first aired on January 15, 2000. Evident in some of the background scenes is footage from the detention of migrants from the Fujianese migrants that arrived on British Columbia's west coast in 1999.



Class of 2000, 2000

3 channel video

Bottom left: *Class of 2000* (30 seconds)

Bottom right: *I am a Refugee* (1 minute)

Top: *Refugee Prisoner's Lament* (2 minutes)

Image appears courtesy of the artist and Winsor Gallery

Artist statements and biographies prepared by Jordan Strom, Curator of Exhibitions and Collections.

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 CURRICULUM CONNECTIONS

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

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

B4 - identify symbols of Canada

D1 - describe basic human needs

E1 - recognize maps of Canada

Grade 2

A1 - interpret simple maps using cardinal directions, symbols, and simple legends

A3 - gather information from a variety of sources for presentation

- B2 - describe ways individuals contribute to a community
- B3 - identify factors that influence who they are
- B4 - identify significant language and cultural characteristics of Canadian society
- E1 - locate on a map landforms and bodies of water of local and national significance

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
- A3 - use simple maps to interpret and present information
- A4 - gather information from a variety of sources
- B1 - identify changes that can occur in communities over time
- B2 - describe the importance of communities
- B3 - identify cultural similarities and differences
- B4 - identify characteristics of Canadian society
- C1 - describe how an understanding of personal roles, rights, and responsibilities can affect the wellbeing of the school and community
- C2 - summarize the roles and responsibilities of local governments
- D1 - compare ways in which needs and wants are met in communities

Grade 4

- A1 - apply critical thinking skills – including comparing, imagining, inferring, identifying patterns, and summarizing – to selected problems and issues
- A2 - use maps and timelines to gather and represent information
- A3 - gather information from a variety of sources
- A4 - identify alternative perspectives on a selected event or issue
- E1 - use maps and globes to locate the world's hemispheres, as well as continents and oceans

Grade 5

- A1 - apply critical thinking skills – including hypothesizing, comparing, imagining, inferring, identifying patterns, and summarizing – to a range of problems and issues
- A2 - use maps and timelines to locate, interpret, and represent major physical, political, and economic features of BC and Canada
- A3 - gather a body of information from a variety of primary and secondary sources
- B2 - assess why immigrants came to Canada, the individual challenges they faced, and their contributions to Canada
- B3 - describe the contributions of significant individuals to the development of Canada's identity
- D1 - analyse the relationship between the economic development of communities and their available resources
- D2 - analyse the development of transportation systems in BC and 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

A2 - interpret graphs, tables, aerial photos, and various types of maps

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

C1 - compare the federal government in Canada with national governments of other countries

C2 - describe key characteristics of the justice system in Canada

C3 - assess equality and fairness in Canada with reference to the Canadian Charter of Rights and Freedoms

C4 - compare individual and collective rights and responsibilities in Canada with those in other countries

C5 - describe the role of Canada in the world

D4 - compare Canada's economy, technology, and quality of life with those in one or more selected countries

E2 - describe factors that affect settlement patterns and population distribution in selected countries

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

A2 - use various types of graphs, tables, timelines, and maps to obtain or communicate information

A3 - compile a body of information from a range of sources

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, and Leslie Stanick. Interpretive Programmer, Surrey Art Gallery. Exhibition and artwork descriptions prepared by Jordan Strom, Curator of Exhibitions and Collections and Brian Foreman, Assistant Curator of Exhibitions and Collections, Surrey Art Gallery.

ONLINE RESOURCES

Komagata Maru 100th Anniversary

<http://komagatamaru100.com/>

Progressive Intercultural Community Services

<http://pics.bc.ca/>

Surrey Art Gallery

www.surrey.ca/artgallery

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

SFU Library

<http://www.lib.sfu.ca/>

Surrey Museum

<http://www.surrey.ca/culture-recreation/2372.aspx>

Surrey Libraries

<http://www.surreylibraries.ca/>

Museum of Vancouver

<http://www.museumofvancouver.ca/>

Khalsa Diwan Society

<http://kdsross.com/about-us/about/komagata-maru/>

Vancouver Maritime Museum

<http://vancouvermaritimemuseum.com/exhibit/komagata-maru>

Komagata Maru

<http://komagatamarujourney.ca/>

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

http://www.vancouverhistory.ca/archives_komagatamaru.htm

http://www.huffingtonpost.ca/naveen-girn/komagata-maru_b_5157396.html

Komagata Maru Passenger Biographies

<http://komagatamarujourney.ca/bios>

Ghadar Party

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

Canadian Sikh Heritage

<http://www.canadiansikhheritage.ca/en/node/10>

Roy Arden

<http://www.royarden.com/>

<http://www.monteclarkgallery.com/portfolio.php?artist=1>

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

Avantika Bawa

<http://avantikabawa.net/>

<http://rhizome.org/profiles/avantikabawa/>

Ali Kazimi

<http://finearts.yorku.ca/about-us/our-faculty/ali-kazimi>

<http://undesirables.ca/>

<https://www.youtube.com/watch?v=K2uNB8GcvNw>

Evan Lee

http://evanlee.ca/Evan_Lee_Artist_Site_Home.html

<http://www.monteclarkgallery.com/portfolio.php?artist=14>

<http://hereelsewhere.com/see/an-interview-with-evan-lee/>

Ken Lum

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

Mass Arrival [Farrah Miranda, Graciela Flores, Tings Chak, Vino Shanmuganathan, Nadia Saad]

<http://www.canadianart.ca/reviews/2013/09/17/mass-arrival/>

<http://bordercriminologies.law.ox.ac.uk/tag/mass-arrival/>

Ragavendra Rao

<http://raghuraokv.wordpress.com/paintings-and-drawings/>

Haris Sheihk

<http://fineartamerica.com/profiles/haris-sheikh.html>

Jarnail Singh

<http://www.saatchiart.com/Jarnailarts>

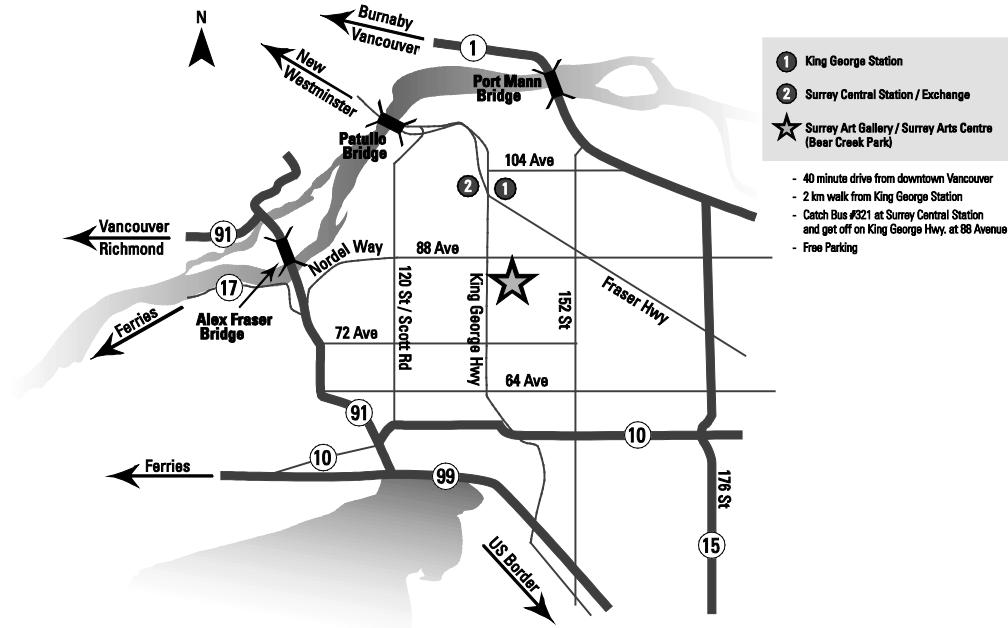
Paul Wong

<http://paulwongprojects.com/>

http://en.wikipedia.org/wiki/Paul_Wong_%28artist%29

<http://www.videoartincanada.ca/artist.php%253Fid=2.htm>

SURREY ART GALLERY INFORMATION AND MAP



Surrey Art Gallery

13750 – 88th Avenue

Surrey, BC V3W 3L1

604-501-5566

artgallery@surrey.ca

surrey.ca/arts

Gallery Hours

Tues, Wed & Thurs: 9am – 9pm

Fri: 9am – 5pm

Sat: 10am – 5pm

Sun: Noon – 5pm

Closed on Mondays & holidays / Admission by donation

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