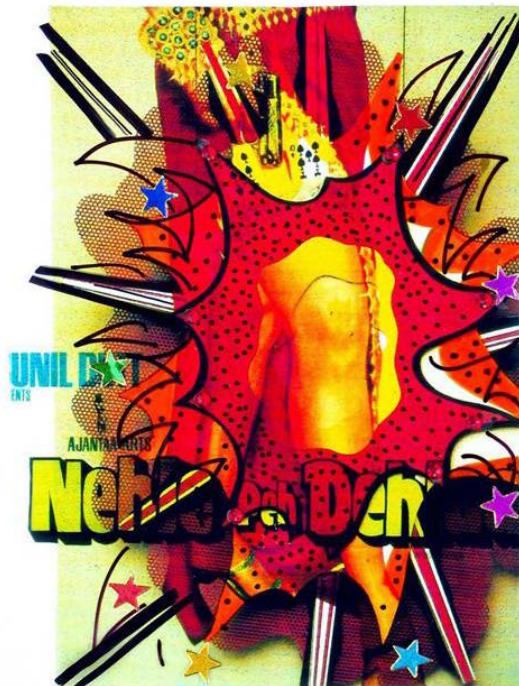




TEACHERS' GUIDE

for elementary grades

Spectacular Sangeet



Chila Kumari Burman
Desi Style, 2009
photo appears courtesy of the artist

DEAR TEACHERS

This guide is a classroom resource, designed to support teachers and students attending the exhibition, *Spectacular Sangeet*, on display at the Surrey Art Gallery from April 13 to June 16, 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.

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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's mission is 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

Spectacular Sangeet

April 13 – June 16, 2013

Over the past two decades, projected moving pictures, sound, and dance have increasingly found their way into art museums – spaces traditionally reserved for still pictures and objects. This shift has been due not only to the staging of performances in galleries (be they cinematic displays or the live human body in performance), but also to the inclusion of moving image, sound, and dance as *integral* parts of art objects and installations.

Against the backdrop of this multi-sensory shift within contemporary art museums, relatively limited exposure has been given to artworks that incorporate music, cinema, and dance rooted in South Asian traditions—despite the strong ties between song, dance and music, and picture making traditions in South Asian cultures. Meanwhile, long established and rapidly growing Indian diaspora populations in Canada and Britain have looked to music, cinema, and dance to retain a connection to home cultures and ways of living. Subsequently, these connections are being adapted by future generations as a tool for self-identification, nationalism, national affiliation, resistance, revolution, and expression. At the same time British and Canadian artists of non-South Asian heritage have made art about these strongly interwoven traditions of dance, music, and moving image without replicating the ‘orientalist’ romantic constructions of earlier European colonial art traditions.

Each artwork in Spectacular Sangeet showcases the work of visual artists who, using innovative picture-making techniques, strive to engage with historical traditions through the lens of their own experiences in contemporary globalized culture. Each artist explores tensions between ‘still’ (single) and ‘moving’ (multiple) images. In every case, the artists make images that respond to cinematic influences – be it Hindi popular cinema and related film posters, late 20th century video art, western popular music video, or documentary music and dance film histories.



Harminder Judge

The Modes of Al-Ikseer, 2010

photo appears courtesy of the artist



Oliver Husain

Item Number, 2012

photo appears courtesy of the artist

Many of the artworks share overlapping interests and parallel concerns. Chila Kumari Burman and Oliver Husain create signature artworks that draw upon the language of popular Hindi cinema. Ikbāl Singh and the artist collective Project Rainbow break up the frame of the image, making cinema into a sculpture that expresses the dynamism of Punjabi folk dance traditions. Harminder Judge subscribes to Burman’s enthusiasm for pop culture and collage, yet

the former is more closely aligned with Jack Shadbolt's attraction to ritual practice and the sacred. If Shadbolt's temple figures are revelatory and monumental, they are also concerned with the role of ornament and representations of time in a similar manner to Ron Sangha's shimmering photo-paintings. Sangha's engagement with choreographies of the human body distills multiple Bharatanatyam dancers into singular iconic symbols of dance based on an aesthetic of synchronization.



Meera Margaret Singh
Community Centre, 2013
photo appears courtesy
of the artist

Meera Margaret Singh's double video projection is revelatory in other ways than is evident in Shadbolt's impressive façade – through capturing a moment of everyday dance and celebration among friends in a generic social space. In this way, Singh's use of video editing and sound highlights the smallest gesture, bringing the dance sequence back to its original setting: the space between daily life and the space of the big screen.

The Spectacular Sangeet exhibition attempts to show that the fluid contours of music, song, and dance from South Asia are malleable instruments for visual artists based in Canada and Britain to illuminate relationships between the body and music, the individual and the group, gender and labour, spirituality and the profane. *Sangeet* is defined as the art or science of singing with music and dancing. *Spectacular* refers to the relationship between the viewer (spectator) and theatrical performance (spectacle). *Spectacular Sangeet* shows how artists make song, music, and dance experiences visible in ways that reflect our contemporary globalized visual culture.

If international contemporary artwork is increasingly presented as *combinations* of pictures, objects, and performances, what better way to understand these art practices than through diasporic South Asian aesthetics and practices that are deeply interwoven with the rich fabric of other global art traditions. The artists in Spectacular Sangeet provide new tools for engaging with ideas of the past and ideas for the future, through the present interdisciplinary moments that we continuously perform.

Jordan Strom, Curator of Exhibitions and Collections
Naveen Girn, Research Curator

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. In addition, the exhibition can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curriculum areas including Social Studies, Dance and Music. Students will explore personal and cultural identity and expression through dance, music, costume, pattern, colour, embellishment, and video. Each of the art areas displayed offer opportunities to explore the richness of expressions found in cultures around the world, inviting students to celebrate their own cultural identities with their families, classroom and larger communities.

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

Spectacular Sangeet offers teachers and students a unique window into South Asian culture through the medium of dance, music, art and celebration. Exploring the concept of Sangeet in India, and its evolution through its transposition to the West, teaches children about the fluidity of cultural expression as it is transformed through meetings with people from other cultures. The exhibition tour and workshops offer teachers many opportunities to address explore issues of ***Identity, Society, and Culture in Canada within the diversity of their own classrooms***. The BC Social Studies K-7 Curriculum explores characteristics that define self, cultures, and societies, and the similarities and differences within and across cultures over time. Students explore cultural influences in their own lives, and compare artistic expressions and cultures from Canada and other countries with their own. Students will:

Kindergarten

- A2 - gather information from personal experiences, oral sources, and visual representations
- B2 - identify groups and places that are part of their lives

Grade 1

- A3 - gather information from personal experiences, oral sources, and visual representations
- B1 - describe changes that occur in their lives

Grade 2

- B2 - describe ways individuals contribute to a community
- B3 - identify factors that influence who they are

Grade 3

B2 - describe the importance of communities

B3 - identify cultural similarities and differences

Grade 4

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

Grade 6

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

B3 - identify influences and contributions of ancient societies to present-day culture

SUGGESTED PRE-VISIT ACTIVITY: Puppet Dancers

OBJECTIVES

- Introduce students to Bhangra dance, music, and rhythm through an on-line video, ([How To Learn Bhangra - Good Indian Girl - YouTube](#))
- Explore dance costume through visual imagery, books, video, and photographs
- Create personalized, embellished paper puppets to explore the energetic and expressive qualities of Bhangra dance and music in visual form
- Discuss students' observations, and how they can portray movement and expression in their puppet through gesture, flow of fabric, hair, ribbons, or other items they would like to attach to their puppet
- Involve students in dialogue about the many forms of dance and their experience of dance and music in their families and communities

ACTIVITY

After looking at the videos and learning several Bhangra dance movements, students will explore movement visually by creating lively dance puppets. They will draw a dancing figure on card stock using pencil and felt pens, which will be cut out and embellished with collage materials such as coloured paper, glitter glue, stick-on gems, flowing ribbons, and other decorations. A handle will be attached to the back so the puppets can be “danced” to the music. If there is time, a second cut out can be traced from the first, then coloured and embellished and glued to the back of the puppet to cover the stick. Both sides will be visible as the puppet is “danced” – twirled, spun, and waved around in joyous celebration.

DISCUSSION & INTRODUCTION

Dance and music have been central elements of culture since time immemorial, used to mark many of life's important occasions, such as births, marriages, pageants, and holidays. Bhangra is one form which has developed to mark life through all its cycles. What kinds of dance and music do students enjoy in their families? What other forms of dance do they know about? Bhangra developed as lively folk dance and music celebrating the coming of spring, *Vaisakhi*, and the harvest in Punjab farming regions of India and Pakistan in the mid-to-late twentieth century. The dance later expanded to include wedding festivities, parties, and other celebrations.

Following the partition of India, communities began to mix and interact, sharing their regional forms of Bhangra, creating a hybrid form of dance and music which incorporates many different styles and costumes. Bhangra became popularized chiefly due to the Sikh community who helped to integrate the music and dance into the Bollywood film industry.

In its purest form, Bhangra is a mix of a singing accompanied by music and the beat of a single drum, or *dhol*. Dancers sing the chorus of the song while dancing to the unique beat of the *dhol*. The lyrics are always sung in Punjabi, and usually relate to social or cultural issues, including, love, money, and dancing itself. Distinctive forms are being developed in England and

North American communities. Many current Bhangra artists take their inspiration from many sources, often dealing with current topics, offering their message through music and dance. (sourced from: <http://www.britannica.com/EBchecked/topic/63998/bhangra>) and www.bhangra.org)

MATERIALS

- 8½ x 11 tag or card stock, 2 sheets per student
- Scissors
- Glue stick
- Masking tape
- Pencils
- Felt pens for colouring
- Bamboo skewers, with points cut off
- Embellishments such as: ribbons, sequins, stick on gems, glitter glue, feathers, yarn, coloured embroidery thread, beads, pom-poms, etc

PROCESS

1. Students will draw an exuberant dancing figure in colourful costume using pencil. Encourage them to draw the arms and legs in positions of movement using the whole sheet of paper, (up to 11" tall).
2. Colour the figure with felt pens, drawing in details on the face and costume.
3. Carefully cut out the puppet figure using scissors.
4. Dress and decorate the puppet with felt pen, and embellish with a variety of collage materials, such as ribbon, yarn, feathers, gems, glitter, etc., exploring how various media can hang and swing when the puppet is moved.
5. To create the handle, tape the top 4-5" of the bamboo skewer to the back of the puppet along the length of the body, leaving 6-7" for the handle.
6. Encourage students to explore various movements for the puppets: raising them up and down, twirling, spinning, waving them etc.
7. If desired, students can trace their puppet onto the second sheet of tag and cut out a back shape for their puppet. This can be left blank, or embellished with different colours and designs. This creates visual interest when the puppet stick is twirled back and forth, especially if the student has drawn different facial expressions on the back and front sides.
8. Use glue stick to attach the back to the puppet, encasing the bamboo stick between the two sides.

CONCLUSION

Students make connections between music and their bodies, learning about rhythm, melody, song, and movement kinaesthetically. Taking these embodied experiences into visual form, they will begin to explore how artists transfer the joy and celebration of dance and music into art works. By exploring the specifics of Bhangra, teachers can assist students in making



Ron Sangha
Mandala 2 Dancer A, B, C, 2013
photo appears courtesy of the artist

connections to other forms of dance from their own and other cultures. Students can explore the concept of movement and dance further by using their puppets in performances, story-writing, poetry, or other expressive media.

Follow-up activities include:

Students creating dances with their puppets in small groups, or dancing the puppets with the whole class; creating puppet shows; creating a display for the puppets, either on the wall, or free-standing in a base. Writing an artist statement about the puppets, or writing a story about dance, or how dance makes them feel, dances they do at home, or in their culture.

1. Give children a chance to talk about their puppet and the decorations they chose in small groups or with the whole class.
2. Invite the class to Bhangra dance with their puppets in a line, a circle, or in small groups.
3. Students can work in small groups to create their own dances with the puppets and present them to the class.
4. Create a puppet display by standing the puppets up in a piece of repurposed packing Styrofoam, pin to a bulletin board, or create an arrangement of tall jars or bottles as stands for several puppets each for easy access.

SUGGESTED POST-VISIT ACTIVITY: Celebrating Dance Collaborative Mural

OBJECTIVES

- Use the exhibition as an inspiration for personal creative expression
- Create a colourful and expressive self-portrait in a vibrant dance costume which reflects students' personal and/or cultural identity
- Explore drawing and collage media to create pattern, movement, gesture, and celebration



Spectacular Sangeet Surrey Art Gallery opening reception: Dancing, April 13, 2013

ACTIVITY

- Students will draw and collage a life-sized self-portrait of themselves dancing, wearing a vibrant costume that expresses their personal and cultural identity (*the project can also be done on 16x20 tag or other stiff paper or card stock to create smaller self-portrait.*)
- Students work in pairs to trace around their partner in a dance gesture of their choice.
- Use pencil, then collage with various media, to create a personal costume

DISCUSSION & INTRODUCTION

Music and dance are vibrant cultural expressions that have been developed over millennia in every part of the world. Using the exhibition *Spectacular Sangeet* as a starting point for discussion, and exploration, students will discover how music and dance can inspire visual art processes.

MATERIALS

- Large roll of 48" stiff paper, long enough to trace the outline of each student (smaller projects, 16x20 tag or stiff drawing paper suitable for collage with wet glue)
- Pencils and erasers
- Coloured markers
- Wide range of coloured tissue paper
- Pieces of patterned paper, used wrapping papers, images from magazines of colours, textures and patterns
- Coloured yarn and ribbons
- Scraps of fabrics in various colours, including felt
- Toothpicks for applying glue for attaching details
- 3x5 index cards for artist statements
- Scissors
- Variety of sequins, mirrors, beads, glitter glue
- Glue sticks
- White glue or acrylic medium

- Glue brushes
- Cans of water
- Paper towels/rags for brushes

PROCESS

Teacher will:

1. Cut sheets of paper from the roll large enough for two students to trace each other in exuberant dance poses.
2. Set up work stations on the floor for students to work in pairs or small groups on their collages

Students will:

1. Work with a partner and take turns tracing around the other with pencil in a dance gesture of their choice. If there are adult volunteers, they can draw around each student.
2. “Dress” their portrait by drawing clothing and adornments over the outline of their body, including, for example: flowing skirt, pants, headdress, jewelry, flowing scarves, and footwear, or other costume of their choice. Musical instruments or other items can be drawn in or attached to hands with yarn or ribbon.
3. Glue coloured papers or fabric to their drawings using glue stick. Tissue paper can be folded or crushed and brushed over with white glue thinned with water or acrylic medium to create folds in the fabric.
4. Use coloured pencils, oil pastels or felt pens to draw in details of their facial features, hands, feet, and costume. Note: water media will cause non-permanent felt pens to bleed; be sure to wait until surface is dry to add drawn details over tissue paper or glued surfaces.
5. Apply ribbon, yarn, glitter glue, sequins or other collage materials to embellish their dance costume using glue stick, white glue or gel medium with a brush or small stick.
6. Add details to the background that show movement such as: blurred or dynamic movement lines, dynamic diagonals, collage bits of paper or sequins to depict energy and movement.
7. The dance portraits can be hung together to create one long mural, or in several smaller groupings of dancers around the classroom, or hung in the hall to create an exuberant dance performance for the whole school to enjoy.

CONCLUSION

Using dance, music, and visual inspiration from the gallery exhibition, students make personal connections between the colourful dance and costume of Bhangra and their own creative expression. Discussion about the role of dance, music and art in India, as well as in Canada, encourages students to experience and celebrate unity through diversity in the community of their classroom.

Follow-up activities include:

1. Students write an artist statement on an index card to display with their artwork.
2. Give students a chance to talk about their self-portrait, including information about the culture, costume, music, and dance they are portraying.
3. The mural can become a backdrop for dance performances by the class.

SUGGESTED POST-VISIT ACTIVITY: Exploring Movement & Depth with Charcoal

OBJECTIVES

- Use Jack Shadbolt's expressive temple drawings as an example of movement and sculptural form to create drawings that depict movement and depth
- Use charcoal or black conte on white paper to create rounded forms using many shades of grey, from deep black to white
- Discover the expressive use of curved line to create form that looks like it is moving
- Create foreground and background using dark and light with older students

ACTIVITY

- Students will explore many types of line using only square charcoal sticks or conte and their fingers for smudging on white paper, to create lines that depict first movement, then form
- Students will then draw a tree form, or snake, using charcoal to create a drawing using deep black, and the white of the paper to create rounded, curvilinear forms that seem like they are moving

DISCUSSION & INTRODUCTION

Artist Jack Shadbolt used charcoal on paper to create his large drawings of ancient Indian temple sculptures. The animals and deities look three-dimensional and seem to dance off the surface of the paper. Animals such as snakes and elephants, images of Indian gods and goddesses (deities), and plant forms all appear to be moving through the use of curved lines and forms. The artist used dark lines to define the form further away from the viewer, and create a sense of depth. He smudged charcoal to create many shades of grey, making forms look round and sculptural, while leaving white areas of the paper as highlights. Create a segmented mural with student's drawings using charcoal on white paper that explores form and movement based on his temple theme.

MATERIALS

- 1 large sheet of newsprint per student, 16"x20"
- 1 large sheet of heavy white drawing paper per student, 16"x20"
- Charcoal sticks – square
- Rubber erasers, to be used to create highlights in shaded areas, once the drawing is near completion

PROCESS

Teacher will:

1. Ask students to remember the drawings of Jack Shadbolt. What do they remember about the drawings: the colour, form, dark and light, movement. Invite a discussion about the way he used line to make the animals, people and forms look 3-D, and look like they were moving. Show students pictures of his work from the website.
2. Hand out one sheet of 16x20 newsprint and one stick of charcoal to each student
3. Give instructions to draw a variety of types of lines, one at a time

- Straight horizontal line, same pressure
 - Underneath, a horizontal line with varying pressure. Ask students if they saw any flat, straight lines in Jack Shadbolt's drawings. How is this line different from the lines Jack Shadbolt drew? Does the line look like it is moving, or is it still or static?
4. Ask them to draw a straight line, but sometimes press hard, and sometimes very lightly
 5. Draw a wavy line, pressing hard on the bottom curves, and soft on the top ones
 6. Use your finger to smudge the darker line a little bit and see how the line changes
 7. Invite the students to make a variety of lines using charcoal, making the lines wavy, or straight, and creating a form that is like a long tube, with wavy lines
 8. Ask them to draw a snake or tree form with a curving trunk and branches from memory, using curved lines. It could be a snake standing up, coiled up ready to strike, or moving along the ground. They can remember the heads and eyes of the snakes. How can they make their image look like it is "dancing" and moving? Show the students how drawing with a line of one weight, or thickness, will define the forms contour, but explain that this can appear flat. Using a variety of line weights and darkening the background, or shading around the snake will create more contrast. Light areas will "pop" out from the darker backgrounds. If drawing a tree, how would students draw leaves to look like they were moving? Would they all be in a straight row, or would they be in various directions?
 9. Hang the drawings in two or three rows, to make their own mural wall in the classroom.

CONCLUSION

Students can explore drawing in a variety of media to compare the qualities of line, shading, and detail that each offer. As an extension to this project, students could try drawing in a variety of black media, such as pencil or felt pen on white paper to explore various ways to create shades of grey, shadow, detail and impression or draw with black conte on coloured paper, using white conte for highlights. Students could draw another animal of their choice.

PROJECT VOCABULARY

Contour line: line that depicts the edges of a form

Chiaroscuro: an Italian word meaning the gradation of light to dark in two-dimensional imagery. Used to create the illusion of a rounded form rather than using line alone.

Gestural line: line drawn quickly that shows movement

High contrast: the difference between the darkest and the lightest areas in an artwork, on a scale of white being 0, through many shades of gray, to black being 10

Highlight: where the strongest light hits an object, the white of the paper, or using a white drawing media such as white conte

Modeling: creating form using gradations from light to dark to create volume

Shading: using dark areas to create depth and form, shadow

Value: the range of intensity of a colour from dark to light, or black, through gray, to white

EXHIBIT VOCABULARY

BANDHANI: is a type of tie-dye practiced mainly in the states of Rajasthan and Gujarat, India. The term *bandhani* is derived from the Sanskrit word *banda* ("to tie").

BHANGRA: a form of popular music combining Punjabi folk traditions with elements of western pop music.

BHARATANATYAM: a classical Indian dance form originating in the South Indian state of Tamil Nadu. '*Bha*' - Bhavam (means expression), '*Ra*' - Ragam (means music), '*Ta*' - Talam (means beat or rhythm) and **Natyam** (means dance in Tamil).

BOLI (in Giddha): couplets (folk poetry of different sizes) that are often emotional, humorous, teasing, and address topics including love and nature. These are recited in the Punjabi folk dance, Giddha.

BOLLYWOOD: a name for the Indian popular film industry, based in Mumbai (Bombay).



Chila Kumari Burman, *Punjabi Rockers*
mixed media on paper 2010
photo appears courtesy of the artist

COLLAGE: artwork created by assembling separate elements to create a whole, often including photographs, news clippings, fabric, coloured paper and found objects. From the French term *coller*: to glue. Artists working in this mode include: Georges Braques, Hannah Hoch, and Vikky Alexander.

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.

DANCE: to move rhythmically, often to music, and sometimes in a set sequence of steps.

DHOL: a traditional drum from the Punjab region, used in the performance of Giddha and Bhangra.

DIASPORA: the dispersion or spread of any people from their original homeland.

FIGURATIVE ART: art that is derived from, or depicts the figure.

FOLK DANCE: a dance that originates as ritual among, and is characteristic of, the common people of a country transmitted from generation to generation.

GIDDHA: is a popular folk dance of women in Punjab region of India and Pakistan. The dance is often considered to be derived from an ancient dance known as the ring dance. This is performed mainly at festive or social occasions.

INSTALLATION ART: art designed for a specific place, often occupying all of, or a large portion of that room or space. These are often site specific. Artists include Marcel Duchamp, Allan Kaprow, Rachel Whitread, Tony Oursler, and Nam June Paik.

KINETIC ART: art that relates to, or uses movement as a key element, examples: Jean Tinguely, Naum Gabo, Alexander Calder, and Lin Emery.

MUDRA: a symbolic gesture used in classical Indian dance. These are also used ritually, in meditation and in the spiritual and religious practices of Hinduism, Buddhism, and Taoism.

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

NAUTCH: In North India, **Nautch** is a style of popular dance, performed by girls known as *Nautch girls*. Translated, literally translated from Sanskrit is "dance" or "dancing".

PERFORMANCE ART: art that is performed, in which the medium is the artist's body. Early practitioners were Vito Acconci, Judy Chicago, Bruce Nauman, and Yoko Ono.

POP ART: art that draws inspiration from popular and commercial culture including movies, advertising, packaging, pop music and comic books. Artists working in this mode include Evelyne Axel, Marisol Escobar, Roy Lichtenstein, Jasper Johns, and Andy Warhol.

PRAXINOSCOPE: an animation device, invented by Charles-Émile Reynaud in 1877. It uses a strip of pictures placed around the inner surface of a spinning cylinder with an inner circle of mirrors, placed so that the reflections of the pictures produce the illusion of motion.

SANGEET: a celebration, from Sanskrit *saṃgīta* 'singing together, concert, music', from *saṃgāy-* 'sing together'

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

VAISAKHI: (also Baisakhi), is a lively festival of thanksgiving celebrating the bounty of the winter harvest in mid-April the Punjab region of India, and by Sikhs around the world.

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, and Bill Viola among others.

ARTIST STATEMENTS AND BIOGRAPHIES

Chila Kumari Burman (Birmingham, England)

Since the mid-1980s, Birmingham-based Chila Kumari Burman has been exploring the experiences and aesthetics of Asian femininity in paintings and installations, photography and printmaking, video and film. Challenging stereotypical assumptions of Asian women, her work is informed by popular culture, Bollywood, fashion, found objects, the politics of femininity, and the relationship between popular culture and high art. She received commissions, including murals, for the Great London Council and London Borough of Haringey. Solo shows include Valentine Crush (2007) at Tamarai Space, Damascus and Aleppo (1995) for the British Council, 28 Positions in 34 Years at the Victoria and Albert Museum in 1999, and many others both in Britain and abroad.

Harminder Judge (Birmingham, England)

Birmingham-based Harminder Judge is an acclaimed interdisciplinary artist. His work has been shown extensively at venues such as the TATE Modern, London; The Bonington Gallery, Nottingham; Ikon Gallery, Birmingham; and the Tramway Gallery, Glasgow. Internationally, he has shown at the Centre for Contemporary Art Poland, Oblo; Cinema Switzerland; and Inport International, Estonia. He is a founding member of Milk Street Studios, an artist run venue in the Midlands that opened in 2009, and is co-Director of Conveyor Gallery, Birmingham.

Meera Margaret Singh (Toronto)

Meera Margaret Singh is a visual artist based in Toronto, Canada. She holds a BA in Anthropology (1997), a BFA in Photography (2004) from the University of Manitoba in Winnipeg, and an MFA (2008) from Concordia University, Montréal. Singh has been the recipient of several residencies and awards, including Canada Council for the Arts production/creation grants (2009, 2011), a Toronto Arts Council Visual Arts Grant (2010), and an Ontario Arts Council Mid-Career grant (2013). She has been a selected artist at the Banff Centre (2008), a McCain Artist-in-Residence at the Ontario College of Art in Toronto (2009), completed a JACA Residency in Brazil (2012), and was a visiting artist/instructor at the National Institute of Design in Ahmedabad, India. Her work has been included in numerous exhibitions and festivals in Canada and the United States. She is currently an instructor in the Photography department at OCAD University in Toronto.

Ron Sangha (Vancouver)

Ron Sangha has been a commercial photographer since 1989, and has worked for some of Western Canada's top corporations. He started sharing his art practice in 2012 and is represented in Vancouver by RendezVous Art Gallery.

Oliver Husain (Toronto and Frankfurt)

Based in Frankfurt and Toronto, artist/filmmaker Oliver Husain binds fractured narrative with theatrical materiality in his playful investigation of identity politics. His body of work combines

film, sculpture, and installation, tending to construct what he calls “attractive traps” for his audience, in which perception and assumption threaten a fragile sense of wholeness.

After studying film and art in Offenbach (Germany) and Baroda (India), in 2003 Husain’s video *Q* was awarded with the National German Film Award for best experimental short film. In 2004/05, he produced a series of travelogues in China, Indonesia, and India titled *Swivel*, *Shrivel*, and *Squiggle*, which screened at many international film festivals and exhibitions. In 2008 he was the featured filmmaker at the Flaherty Film Seminar in New York. In 2009 his screening of *Purpled Promises* premiered at the Live Film! Jack Smith! Festival in Berlin.

His work was recently shown at MOCA Cleveland and Nuit Blanche, Toronto. In 2011, a retrospective of his films and videos was screened at Experimental Festival, Bangalore, and his work was included in shows at Portikus Frankfurt, ICA Philadelphia and the National Gallery of Indonesia, Jakarta. In April 2013, Oliver Husain is featured in the exhibition *C-Value* at Republic Gallery, Vancouver.

Project Rainbow (Vancouver)

Project Rainbow is a group of Vancouver-based interdisciplinary artists who collaborate to explore the study of colour through photography, film, video, sound, and movement.

Jesse Birch – artist, curator, and writer. MA Curatorial Studies, UBC

Jade Boyd – artist and choreographer, PhD Women and Performance Studies, UBC

Heidi Nutley – artist, costume designer, and producer. BA candidate Sociology, SFU

Sydney Vermont – artist. BFA Emily Carr University, MFA, UBC

Ikbal Singh (Vancouver)

Curiosity is a given but confusion also motivates Ikbal Singh's work. Why do traditions exist in the form they do? Why do people accept the power that words hold? Is cultural assimilation reactionary or forced, and are we aware of it? While examining behaviour involving notions of acceptability and expectations, social and cultural belief systems, and experiences of being ‘othered’, Singh explores ways of communicating with the intentional and unsuspecting public. With a sense of regard, she furthers her experience as an artist by experimenting with many mediums, delving into ways of interacting with the public and examining the many roles a viewer can take. Singh completed her BFA at Emily Carr University in Vancouver in 2007.

Jack Shadbolt (Vancouver) (1909-1998)

Jack Leonard Shadbolt – artist, teacher, author, and poet – is best known as a painter and draftsman. He wrote three books and many articles, and through his teaching and the Vancouver School of Art (now Emily Carr University) profoundly influenced art and artists in BC and across Canada. Shadbolt’s paintings have appeared in many international exhibitions, as well as in major retrospectives at the National Gallery, Vancouver Art Gallery and University of British Columbia Museum of Anthropology. He received the Order of Canada in 1972 and the Order of British Columbia in 1990.

He was born in England in 1909 and came to Canada with his parents in 1912. From 1928 to 1937, he taught in high schools in Duncan and Vancouver, BC while attending night classes under Frederick Varley at the Vancouver School of Art (VSA). In 1938, he began teaching at the VSA and was the Head of Painting and Drawing Section until 1966. During this time he also spent two years as an official War Artist in the Canadian Army, and a year in study at the Art Student's League in New York.

Shadbolt wrote and published three books: "In Search of Form", "Mind's I", and "Act of Art". In 1988, with Doris Shadbolt, he established VIVA, a foundation granting awards to visual artists in British Columbia. He received the Guggenheim Award in 1957, the Molson Prize in 1977, and Gershon Iskowitz Award in 1990. Also, he was awarded Honorary Degrees from four universities, and the Order of Canada. In 1989, he was made Freeman of the City of Vancouver.

Shadbolt represented Canada in international exhibitions around the world, and exhibited in all major public galleries across Canada for 60 years. His works are represented in all major galleries across Canada, including the National Gallery of Canada, the Vancouver Art Gallery, the Surrey Art Gallery, and in many private and corporate collections.

TIMELINE OF SANGEET

This timeline captures some of the key moments in the presentation and representation of Sangeet, South Asian song, music and dance in North America.

1860 - British colonial photographers emphasize the “exotic” East in popularizing images of courtesans and *nautch* girls made for Western consumption. (Dance)

1905 - Dholaks, khartals, and other musical instruments become staples of early Sikh religious celebrations in Vancouver. (Music)

1906 - American dancer Ruth St. Denis premieres Radha in the company with several Indian male performers. Radha was the signature piece that launched her career as a solo and independent artist. (Dance)

1939 - The term “ethnic dance” is coined by American dance critic John Martin in 1939.

1958 - Three years after its release, director Satyajit Rai’s Pather Panchali wins Best Film at a Vancouver film festival. (Cinema)

1966 - The Beatles release their album Revolver, that features George Harrison’s Indian inspired song, Love To You.

1972 - Menaka Thakkar founds Nrtyakala (The Canadian Academy of Indian Dance), Canada’s first full-scale Indian dance school. Her award winning choreographies continue to combine elements of Bharatanatyam, Odissi, and Kalariapayattu, Western modern dance, and ballet. (Dance)

Mid-1970’s - The York Theatre on Commercial Drive becomes the destination for first run Hindi movies in Vancouver featuring such hits as Hare Krishna Hare Rama, Dushman, and Sholay. (Cinema)

Mid-1980’s - British Bhangra undergoes a decade long explosion in popularity with such artists as Apna Sangeet, Heera, Malkit Singh, DCS, The Sahotas, Premi Group, and more. (Music)

1988 - Jazzy B, “Crown Prince of Bhangra” – born in Punjab, raised in Surrey, and based in Birmingham – releases his chart topping Londono Patola from the album Folk N Funky. (Music)

1992 - In his self-choreographed solo dance performance Burning Skin, Toronto-based Roger Sinha combines modern dance, Bharatanatyam, ballet, and martial arts. (Dance)

1993 - Toronto’s Kala Nidhi Fine Arts organizes an ambitious six day event featuring eight of the world’s leading Indian dance companies from India, Canada, the USA, and France, showcasing 16 solo artists, and 26 scholars from eight countries. (Dance)

Mid 1990s - A wave of popular Hindi films are shot in Vancouver including Pardes which features an iconic shot of Shahrukh Khan driving (and singing!) across the Alex Fraser Bridge. (Cinema)

1999 - The innovative dance company inDANCE is established. Headed by Hari Krishnan, the company features a synthesis of Western and South Asian aesthetic.

2006 - Visual artist Tazeen Qayyum directs Double Date a “sight sound and performance” tableaux vivant at AKA Gallery Saskatoon. This collaborative, interdisciplinary interactive art installation incorporates classical and contemporary dance with Faisal Anwar’s real-time video projection.

2008 - MIA releases Jimmy an ode to her childhood, Hindi music, and the iconic film Disco Dancer. The features classical Indian inspired dance sequences. (Music)

2009 - Chris Welsby, Brady Marks, and Scheherazaad Cooper’s Heaven’s Breath new media installation artwork based on the Dance of Shiva features at the Surrey Art Gallery. A series of still images of an Odissi dancing figure is animated by real time weather data.

2009 - Presented at Victoria Miro Gallery in London, Doug Aitken’s Into the Sun is an immersive 4-channel video installation inspired by the sound stages of the Indian film industry combined Indian and electronic music, found film, and documentary footage.

2009 - The Vancouver International Bhangra Celebration launches TransFusion, a joyful tribute to globally inspired dance, featuring unique pairings of Butoh and Odissi, Dancehall and Bhangra, and Kathak performances delivered in contemporary interpretations

TEACHER GUIDE ACKNOWLEDGEMENTS

Teacher Guide prepared by Leslie Stanick, Interpretive Programmer and Chris Dawson-Murphy, Volunteer 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 Naveen Girn, Research Curator.

EXHIBITING ARTISTS

Chila Kumari Burman: www.chila-kumari-burman.co.uk

Harminder Judge: www.harminderjudge.com

Meera Margaret Singh: www.meeramargaretsingh.com

Ron Sangha: www.ronsangha.com

Oliver Husain: www.husain.de

Project Rainbow: www.projectroygbiv.tumblr.com

Jack Shadbolt: www.gallery.ca/en/see/collections/artist.php?iartistid=4999

RELATED ARTISTS

Music

Apna Sangeet: <http://www.youtube.com/watch?v=5ffylB5uHdA>

Heera: http://en.wikipedia.org/wiki/Heera_Group_UK;

<http://www.youtube.com/watch?v=BHR8wTgVg70>

Malkit Singh: <http://www.malkitsingh.com/>

MIA: http://www.dailymotion.com/video/xd4esf_m-i-a-jimmy_music#.UXBGgGH5Mos

Visual Arts

Tazeen Qayyum: <http://www.tazeenqayyum.com/>

Doug Aitken: <http://www.dougaitkenworkshop.com/work/into-the-sun/>

Chris Welsby, Brady Marx, and Scheherazaad Cooper – Heaven’s Breath:

http://www.surrey.ca/files/Heavens_Breath_brochure.pdf

<http://vimeo.com/37159257>

ONLINE RESOURCES

Imagery of Bhangra costume and dance

[How To Learn Bhangra - Good Indian Girl - YouTube](#) 2010-10-19 (easy to follow bhangra and bollywood dance steps). Produced By: Sima Thakkar Cinematography/ Editing By: Dan Carlson Dance Instructor.

Teaching Bhangra in Rishikesh, an energetic, step-by-step lesson in basic Bhangra movements:

<http://www.youtube.com/watch?v=P0qG6xECDSM>

Women dancers, beautiful fluid music and dance:

<http://www.youtube.com/watch?v=nVSlkwpOc9s>

Images of dancers, including children:

<http://www.bing.com/images/search?q=Bhangra+Dance&FORM=RESTAB>

A montage of dozens of photos of Bhangra dance and costume:

<http://www.bing.com/images/search?q=Indian+Dance+Poses&FORM=RESTAB>

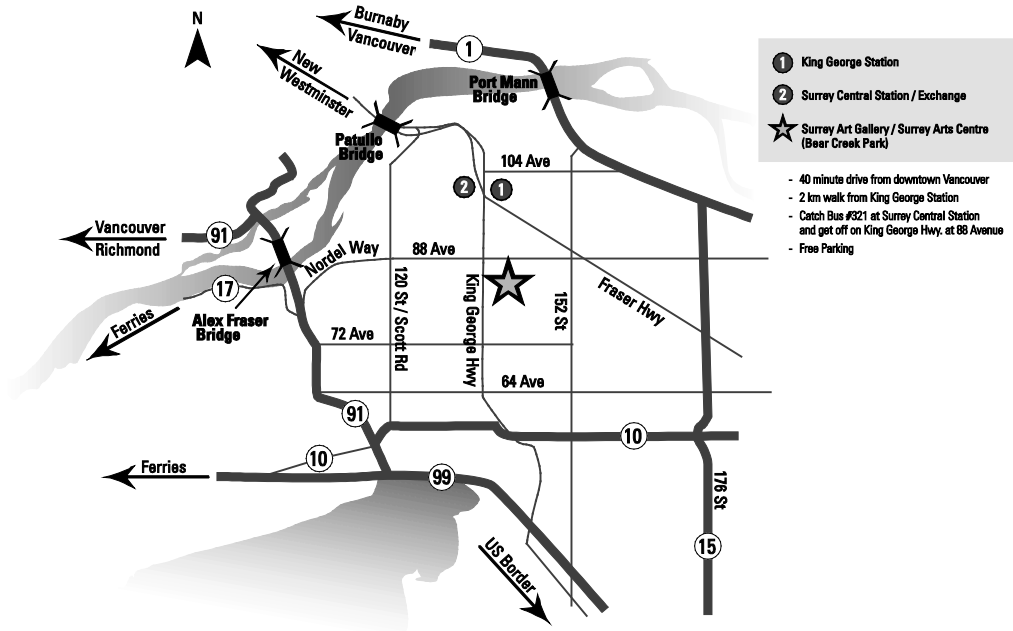
Vancouver International Bhangra Celebration: www.vibc.org

Learn to play Dhol: <http://www.squidoo.com/dholbeatsbhanga>

A selection of Bhangra music: <http://www.indianmelody.com/bhangra.htm>

Website for teachers, multicultural lesson plans and resources: <http://www.4to40.com/>

SURREY ART GALLERY INFORMATION AND MAP



Surrey Art Gallery

13750 – 88th Avenue
 Surrey, BC V3W 3L1
 604-501-5566
artgallery@surrey.ca
www.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

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



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