

Jeremy Herndl

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Education:

- 2011 MAA. Visual Art (Painting) - Emily Carr University. Vancouver BC.
Thesis Title, Speaking Spaces: Phenomenology, Meditation and Pleinairism.
Research focusing on painting as a methodology for reciprocal interaction with places and objects, exploring observational painting and attention as active empathy and methodology for relaying non human agency. This research project was supervised by Professor, Ben Reeves.
- 1996 BFA. Studio - Nova Scotia College of Art and Design, Halifax, Nova Scotia. 1996
- 1995 Ecole Nationale Superieure Des Beaux-Arts - Paris, France.
Exchange study

Selected Solo Exhibitions:

- 2021 – Human Nature. Madrona Gallery, Victoria, BC
- 2020 – Painter in the Forest. Winchester Gallery, Victoria BC. (Postponed, Covid-19)
- 2019 – Camp Namegans. Ministry for Casual Living. Victoria, BC
- 2018 – Lights Through Trees Michael Gibson Gallery. London, Ontario
- 2018 – You Are Here. Ministry of Casual Living, Artist Run Centre, Victoria, BC
- 2016 – Sticks and Cloth. Ministry of Casual Living, Artist Run Centre, Victoria, BC
- 2012 – Speaking Space. Winchester Galleries. Victoria BC
- 2010 – Interlux Micron CSC. Gallery 1612. Vancouver, BC
- 2009 – New Paintings, Elissa Cristall Gallery, Vancouver, BC
- 2008 – New Work, Winchester Galleries Victoria, BC
- 2006 – Suburban Mystic Herring Kiss Gallery, Calgary, AB
- 2005 – In Between Lights, Herring Kiss Gallery, Calgary, AB
- 2004 – Lights, Herring Kiss Gallery, Calgary, AB

Selected Group Exhibitions:

2020 – Arbeiten auf und mit Papier. Galerie Hübner Hübner, Frankfurt, Germany.
2020 – Local Compostions. Winchester Gallery, Victoria, BC
2017 – Broken Paths. Two Rivers Gallery, Prince George, BC. Curated by George Harris
2016 – Things Fall Apart. Feral Group Production. Victoria, BC
2016 – Voice. Two Rivers Gallery, Prince George, BC
2015 – Jeremy Herndl | Niklas Edstam. GolCI Art, Visby, Sweden.
2015 – ALMANAC. Popup exhibition at The Guild, Victoria, BC.
2015 – New Perspectives. Winchester Modern. Victoria, BC
2015 – Views From the South Bank: Recent Art From Surrey and Region. Surrey BC.
Curated by Jordan Strom.
2015 – Realities Follies. Open Space Art Gallery. Curated by Linda Gammon and
Wendy Welch. Victoria, BC
2014 – Feral. Group show (popup) Victoria, BC. Curated by Toby Lawrence AGGV.
Produced by Jeremy Herndl.
2014 – REWILD. Group show (popup) Victoria, BC. Produced by Jeremy Herndl.
2014 – Group Exhibition. Winchester Gallery. Victoria, BC.
2013 – Figuring Ground. (Two Person Show) Surrey Art Gallery. Surrey BC.
2012 – Faculty Exhibition. Vancouver Island School of Art. Victoria, BC.
2012 – Beyond Vague Terrain. Surrey Art Gallery. Surrey BC
2011 – Some Paintings. Equinox Gallery, Vancouver BC.
2011 – Graduate Exhibition. Charles H. Scott Gallery. Emily Carr University
2010 – Other Gallery. Banff Centre AB.
2010 – Killer Texts. Gallery 1612. Emily Carr University.

Teaching

2020 Sessional Instructor (online), Kwantlen Polytechnic University.

Teaching Introductory Painting to an international student group using Moodle and Zoom technologies. Providing synchronous and asynchronous instruction including self-filmed demonstration videos, annotated Powerpoint presentations and live critiques. Course content covered basic grey scale, colour and complementary colour wheel exercises, lectures and demonstrations on representation, portraiture and still life.

2019 - 2020. Sessional Instructor, University of Victoria, Theatre Department. Scenic Painting.

Teaching students observational painting and painting techniques for the theatre. This includes consideration of theatrical lighting, audience perspective, colour theory and collaboration. The course included demonstrations and hands-on work in the shop and theatre.

2012-2020. Instructor. Vancouver Island School of Art. Victoria, BC.

Soon after completing the MAA program at Emily Carr, I was offered a position at the Vancouver Island School of Art, a small community-based school in Victoria, BC. At VISA I taught a range of courses including Introductory Painting, Painting Outdoors and a few studio-based painting courses. As a regular faculty at VISA for years before working with SOVA in the Yukon, I taught up to four courses per semester. In addition to courses taught, I served to curate exhibitions of student work, visiting artist liaison and community outreach. I maintain a warm relationship with the director and faculty at VISA and I expect to offer more classes and workshops in the future.

2018 Sessional Instructor, Kwantlen Polytechnic University.

Teaching Foundation Drawing at Kwantlen Polytechnic University at the Surrey Campus. This appointment was a condensed summer semester teaching the fundamentals of drawing. The pace of this course was rigorous with two classes per week and a systematic regime that consisted of presentation and then demonstration for each topic/technique covered. We would then proceed to work on the assignment in class in a social, collaborative spirit while I would assist students as they needed. The in-class assignments would be augmented by out of class assignments that would expand on the concepts/techniques.

This class consisted of mostly new arrivals to Canada from India and China and so in my presentations/lectures I tailored the content to incorporate culturally relevant material while also introducing Western and regional First Nations material. While language was at times challenging, the hands-on approach of demonstrations and frequent one on one interaction with students made the objectives of the course clear and the culture of the class friendly and comfortable. At mid-term I would review assignments to date with each student to advise them of their grade-standing so they could adjust it if they needed to. This approach was effective as several students redoubled their efforts to improve their grades.

2016-18 Instructor, 2D and 3D Yukon School of Visual Arts, Dawson City, Yukon, YT
Working in collaboration with Tr'ondëk Hwëch'in First Nation for land based learning.

From September 2016 to January 2018 I taught 2-Dimensional and 3-Dimensional Studio at the Yukon School of Visual Arts in Dawson City, Yukon Territory. This rigorous foundation year program brought students from across Canada and the North. This small school houses an intimate program among the cohort, instructors and the community embracing the region, land-based learning and collaboration with The Tr'ondëk Hwëch'in First Nation.

The 2-Dimensional course began with the fundamental drawing skills of looking and drawing from life and using multiple techniques to hone hand-eye coordination. With an emphasis of process over product, exercises such as blind contour drawing, extended stick exercise, blind drawing by touch (objects and self portrait) and rigorous figure drawing exercises, students gained skills that would

later apply to more involved individual projects, printmaking (block print and intaglio), collage and painting. As we moved through these different 2-dimensional modalities the lectures and presentations introduced the conceptual implications of these processes and precedents of contemporary artists. The course offerings had a special focus on cultural expression from all over the world with a focus on Canadian art and especially First Nations artists from Across Canada and the North. In keeping with the inclusive mandate of the school and the needs of the class alike, examples of artists and practices from LGBTQ2S perspectives was also embraced.

The 3-Dimensional Studio course took a similar format the 2-D starting with fundamental ideas about working in three dimensional space from wire building, planar construction (cardboard) to modelling. The course then covered carving, casting and mold-making and assemblage. Over the duration of the course we covered materials such as cloth, wood, plaster, plastics, foam, metal and electronics with special consideration to history of these materials and their futures. I linked the 2-D and 3-D course outlines to encourage cross-pollination of concepts and eventually outcomes. For example, collage in 2-D was taught at the same time as assemblage in 3-D, printmaking with casting and so on. Eventually students were encouraged to merge the two realms in installations and multimedia works.

The Yukon School of Visual Art is a unique collaboration with the Tr'ondëk Hwëch'in First Nation, The Klondike Institute for Art and Culture and Yukon College based in Whitehorse. The program was initially designed after the Black Mountain College in North Carolina with emphasis on collaboration with the Tr'ondëk Hwëch'in First Nation and land-based learning. It was for this reason that I was particularly attracted to the role at SOVA and I took initiatives to cultivate this relationship, reaching out to the Tr'ondëk Hwëch'in' for their cultural offerings including field trips and inviting visiting artists and elders to the class. Further, I reached out to the city itself and integrated my class and syllabus to collaborate with Parks Canada's Halloween haunted house and also a collaboration with (S)hiver Winter Arts Festival.

My role at SOVA extended beyond the classroom, from ordering materials for classes, to curating exhibitions, administrative committee service, visiting artist liaison and community outreach. Unfortunately my tenure at SOVA was cut short due to family concerns which brought me back to Victoria, BC. I maintain contact with several of the students, faculty and the former director of the program.

2016/2018/2019	Landscape Painting Workshop for Metchosin International Summer School of the Arts
2017	Still Life Painting Workshop at Klondike Institute of Art and Culture.
2017	Painting workshop Tombstone Territorial Park Interpretive Centre.
2009	Teaching Internship. Foundation Drawing and 2D language. Emily Carr University. As an intern working under Dr. Monique Fouquet I designed and delivered a condensed Foundation Drawing course. Classes were one per week at six hours per class.

Certifications.

- * WHMIS Certification 2017
- * Occupational First Aid Level I
- * First Nations Core Competency, Yukon college

Residencies:

Current. Eden Grove AiR. Fairy Creek Blockade, Guest of Elder, Bill Jones and Hereditary Chief Victor Peter, Pacheedaht Territory.

2021 Sointula Art Shed. One month residency scheduled on Malcolm Island, May 2021.

2020 The Outelier. A two week painting residency in Duncan, BC. The focus is to engage the community in the process of making two large scale plein air paintings of the endangered old growth forests that has sustained the region economically for a century and which now has new meaning for a changing demographic in the current context of climate and ecological justice.

2019 Vermont Studio Centre Helen Frankenthaler Fellowship. Johnson, Vermont, USA. A six-week fully funded fellowship (including travel stipend) residency in Johnson, Vermont.

2017 Tombstone Territorial Park Artist in Residence. Yukon Territory, Canada. A two week residency with stipend and lodging was a wall tent in the adjacent camp ground. This residency included an artist talk and a workshop for the public.

2015 Brucebo Summer Residency. Visby, Gotland, Sweden. A three month solo studio residency in Visby, Sweden which included a stipend, a cottage by the Baltic Sea, studio and a bicycle. This residency culminated in an exhibition in the town of Visby and a donation of a large paper-work and sculpture to the foundation.

2010 Figure in a Mountain Landscape, residency. Banff Centre. This was a ten-week residency with artist Silke Otto-Knapp, art critic, Jan Wervoert and visiting artist Geoffrey Farmer. The cohort engaged with landscape as a practice including alpine hikes and experimental plein air painting.

2007-2008 Self Directed Studio (sponsored by Alberta Foundation for the Arts) Łódź, Poland. Sponsored in part by the Alberta Foundation for the Arts, Myself, my wife and our two young children moved to Poland for one year of research and painting in the post-Soviet, rural industrial town of Tomaszow-Mazowiecki near Łódź. Inspired by the writing of Simon Schama in his seminal text 'Landscape and Memory' I sought to engage with the human legacy invested in place from the Teutonic Knights to the Third Reich to the Soviet occupation of Poland. This research inspired a new direction for my studio practice and it was this body of work that led to my graduate research and current practice.

Juries:

2017/2019 Juror, Brucebo Foundation, Gotland, Sweden.
2016 Juror, BC Arts Council Scholarship.
2014 Juror, Sooke Fine Arts Show. Sooke, BC.
2012 Juror, Metchosin Art Gallery.

Artist Talks

2019 - Vermont Studio Centre. Johnson VT
2019 - Camosun College, Victoria, BC
2018 - University of Fraser Valley, Abbotsford, BC
2017 - Tombstone Territorial Park, Yukon
2017 - Two Rivers Gallery, Prince George, BC
2016 - Yukon School of Visual Art, Dawson City, Yukon
2015 - Open Space Arts Society, Victoria, BC
2013 - Vancouver Island School of Art, Victoria BC
2013 - Surrey Art Gallery

Relevant Work:

2019 - Current Lead Scenic Artist for Pacific Opera Victoria for the 2019/2020/2021 season.

2014 - 2017 Producer and Organizer of Feral Arts, Victoria. A grassroots exhibition program activating local artists, businesses and media.

In response to limited venues or opportunities to engage the public with our practices in Victoria, BC I cleared out my studio and invited three other local artists to have a group exhibition with me. What emerged was a pop-up exhibition that focused on the regional landscape from four very different yet complementary perspectives. The exhibition was meant to invite the public in without the pressure of buying or selling (there were no price tags) and to just enjoy each others company in the context of great art. This was intended as an antidote to the problem of 'elitism' as sensed by the public in artist run centres and public galleries, 'market' in the private galleries and also for us artists to reach out to the community in the spirit of openness and service. I engaged the local media including CBC Radio and the newspaper and the event was well attended and received. Following this project I expanded the reach bringing in more artists and curators and inviting local businesses, sponsors and performing artists into the project maintaining the ethos of 'non-market', hospitality and service to the community. This event, the second called 'Feral' made quite an impact on the local community resulting in offers for future venues and significant interest in participating by local artists. Two more events occurred activating more local spaces, artists, performers and writers culminating in the final pop-up that I titled 'Things Fall Apart'.

In the 'Feral Arts' project I took on the leadership role as producer, manager, cultivating support and activating local businesses and media. It was important to maintain the original idea of making art accessible to the public and also to make the public accessible to the artists in a social, multi-disciplinary space.

- 2015 Panelist, Realities Follies. Open Space Arts Society. Victoria BC
- 2013 Peripheral Visions. Panel Discussion, Surrey Art Gallery. A public discussion of issues related to geography, urban studies, animism and plein air painting.
- 2002-2004 Bronze Foundry and Sculpture Assistant, Alexander Caldwell Design, Calgary, Alberta. Lost wax, bronze, iron, aluminum, welding and metal finishing.
- 1999-2002 Scenic Artist and Installation Supervisor, Tokyo Disney Seas Park, Tokyo, Japan. Fast paced production atmosphere working with crews, interpreters, new materials and machinery.

As scenic artist I used casein, enamel, dyes, acrylic, shellac and oil paints on a variety of substrates. I gained expertise on compatibilities of different paints and special effects including malleable sculptural paints, textures and finally sculpture as well. The sculptural mediums ranged from wood, rubber, polyurethane foam, fibreglass and metal rope, faux plants and animatronic props. As head painter and sculptor on several projects including Tokyo Disneyland my role was to work closely with designers to realize their visions from animate cartoon-like props to high realism 2-dimensional and 3-dimensional artworks and installations. In addition to the appearance of these sets, props and paintings, was the consideration of lighting, actors' usability and safety, waterfalls, climbing apparatus, mechanics and the longevity of the sets including wear and tear and waterproofing and lightfastness. A truly collaborative environment involving all trades and artists from many different backgrounds this role took me from trainee to installation supervisor in Tokyo for six months working in Tokyo with a crew of craftspeople and interpreters.

Publications:

- 2020 – Archive 02. Produced by Saint Maison Gallery, Tokyo, Japan. www.saintmaison.world/blogs/archive-00/archive-02
- 2020 – Fire Season Book. Produced by Liz Tooey-Wise and Amory Abbott. www.fireseason.org
- 2020 – February/March Boulevard Magazine. Into the forest with Artist, Jeremy Herndl. Story by Sean McIntyre, Photography by Don Denton.

2018 – July - CBC Radio, All Points West. Painter at Regina Park, Camp Namegans.
2018 – April - CTV News interview painting at Uplands Park. Andrew Sawatzky, Sawatzki Sign-Off.
2018 – April Oak Bay News interview. Artist in Conversation with days Long painting in Uplands.
2015 – August 14. Interview with Hanna Sihlman, Sverige Radio, Visby, Sweden
2015 – August “Årets Brucebo-Stipendiater Ställer Ut” Gotlands Allehanda. Visby, Sweden
2015 – January “The Sum of Appearances” interview with Aaron Madden for Focus Magazine, Victoria, BC.
2013 – John Threfall, “The Great Wide Open”. Yam Magazine, Victoria, BC
2013 – Elizabeth Nolan, Shari McDonald, “The In-Between Spaces of Jeremy Herndl”.
Tweed Magazine, Victoria, BC

Awards:

Helen Frankenthaler Foundation Fellowship. (2019)
BC Arts Council Research and Development Grant, (2018), (2015), (2013)
Elizabeth Greenshields Foundation Grant, (2017), (2012), (1995)
Tombstone Territorial Park Residency. Yukon Territory, Canada. (2017)
Brucebo Summer Residency. Gotland, Sweden. (2015)
Canada Council For the Arts, Project Grant, (2013)
Presidents Fund Grant Emily Carr University, (2010)
Production Grant, The Alberta Foundation for the Arts, (2007)
Endowment Fund Scholarship, (1996)
Marguerite and Leroy Zwicker Fellowship Award, (1996)
Senior Award, British Columbia Arts Board, (1995)

Collections:

- ◆ Art Gallery of Greater Victoria
- ◆ Surrey Art Gallery. Surrey, BC
- ◆ Parc Living Vancouver, Victoria, Surrey BC
- ◆ Brucebo Foundation. Visby, Gotland, Sweden
- ◆ The City of Surrey BC
- ◆ University of Victoria
- ◆ The Ing Collection, Calgary, AB
- ◆ The Department of Foreign Affairs, Ottawa ON
- ◆ Alberta Foundation for the Arts, Edmonton, AB
- ◆ Vancouver Island School of Art
- ◆ Office of the Auditor General, Victoria, BC
- ◆ Benjamin Bryce Levinson Architects, Victoria, BC
- ◆ Merrill Lynch, Victoria, BC
- ◆ TD Canada Trust, Halifax, NS
- ◆ Koncepthus, Stockholm Sweden
- ◆ Corporate and Private collections in Canada, the USA and Europe