

NIGHT GARDEN TRANSFORMATIONS

The series *Night Garden Transformations* began as far back as 1973 as a single pen drawing 26 x 40 in. which I then had photo-transferred and printed as a lithograph of the same size (see plate 1). Years later, having on hand a number of copies of this black and white litho from the original drawing, I began, as I often do in after-thought about my work, to see possible variations of the theme. So with pen and ink of the same black as the litho I began to alter the first design, obliterating parts and seeking new images in the transformed pieces that were left. My inventiveness was stimulated and I became more and more fascinated with the re-configurations that were taking place. At intervals, when I felt a little stale about my studio painting, I would take out one of these lithos and alter it again for yet another variation until finally I found I had done about forty of them.

I saw that they had become 'fantasies'; and the idea came to me of linking them together as parts of one larger concept. I began to think of a wild night garden where, in the magic of the dark, presences new and strange might emerge and play their delighted games of change and interchange. And I became intrigued with the showing of these changes in the process of change - a bird slowly becoming another kind of bird; a flower disappearing and emerging as a butterfly; other flowers becoming fish, birds becoming animals lurking in the grass. The night garden could be full of wonders one never encountered by daylight.

Thus this series grew out of the transformations of existing imagery through eliminations and re-drawing. It became a game of invention and there remained only the necessity for a certain editing into transformational sequences - sequences which, of course, can be changed at will, for there is no linear logic in the series, only perhaps the surreal logic of the dream.

JACK SHADBOLT

ART TEACHING IN THE SCHOOLS

by JACK SHADBOLT

TRANSCRIPT of the KEYNOTE ADDRESS PRESENTED at the
BCATA 1991 CONFERENCE ART-ICULATION 2000
SATURDAY, FEBRUARY 16, 1991 - Semiahmoo Secondary School, Surrey, B.C.

Part 1

Those of you who know me will know that I have only one steady theme over the years - a profound belief in the creative process of art. As both an art teacher and a practising artist of long experience, I am more than ever convinced of the fundamental value of an understanding of the nature of art as a core ingredient of the education of the whole human being. I therefore believe it to be essential and central to any serious system of education. I believe that it should be inculcated early and continue throughout the growth and development of a person from his early schooling, through university level and continue on into life.

I may not be telling you anything you don't know but I will try to reinforce things you do know, subconsciously, perhaps, but have not always been articulated nor focused on art. We must have a clear view of the objectives of art teaching in the school system in order to deal with it. The ideas I am dealing with did not all originate from me but are notions I have tested and come to believe.

There is no need to dwell on the practicality of art being taught in the schools. Its vocational usages are everywhere manifest in the routine pattern of our living.

i.e., the clothing design and fashion industry - especially the efflorescence costume among teenagers as a mark of identity. Packaging and advertising art and logos, Housing design and interior decor - witness the gaudy outbreak of post-modern architecture. Magazine and book design. Community centre art activities for leisure...there is no need to justify the obvious value of the arts as a life-enhancing occupation for an increasingly leisure society to relieve boredom and keep people "happy". A brief noting of the attitudes that have prevailed in School Art Education will help to clarify what I do propose to deal with:

1. Art for utilitarian purposes: "schools" art education first began in the industrial revolution.
2. Art for art's sake: - idealism, ennoblement: - crafts on personal embellishment
3. Art as personal creative development - with its spokesman like Lowenfield and Maslow.
4. A coalescing of all previous positions into an integrated whole with an added conceptual element of critical response to art called aesthetic education - the art appreciation phase.
5. Art as social exploration of new media and multi-media experiment presumably to keep the child up with his environment and to integrate with modern ways.

I would like to add a new phase - art for personal

and social survival of civilized values and against anarchy - holistic perception in art, if you will, which keeps the individual's self-identity and sense of self-worth together and keeps him or her from flying apart under the stress of a descriptive modern society. Individual alienation, disillusionment and the bewilderment of multi-choices with only a materialistic pragmatism for a so-called philosophy is a recipe for calamity, both private and social.

6. Art for ethnic understanding in a world of interchanging cultures.

The school art programme has become increasingly subject to pressures to follow the Western conformity pattern. The education system in general is sloped toward education for employment - for vocational ends. Professionalism has become the key definition of excellence.

People are bound by conventional patterns, by unconscious inhibitions about "what will 'they' think?" (i.e. peer pressure) and by not being able to act because they cannot see the larger pattern of external controls that they have to contend with. They cannot ultimately relax because of social tension and alienation from their intimate selves. (Every last intimacy is discussed publicly these days. The romance of privacy is denied and with it the leisurely reflection and dreaming which was a counterbalance to the practical urgency of living). They cannot find a personal rhythm to living because of so many obligations to go with expected behaviour patterns and thought processes. To be "with it" is our highest accolade.

A Rhythm to living is essential and it is this misunderstanding of rhythm which is at the root of our difficulty in finding our wholeness.

We separate life into compartments. Our senses (usually thought of as "sport" or "exercise") are separated from our thought processes or feelings. ("Art" is art galleries and "feelings" are celebrity concerts.) Sensation is all (witness the television advertising or the prevalence of violence in T.V. or films.) In short, matter-of-factness has replaced romance. Ersatz romance cannot fill the gap.

There are many aspects of the senses that do not get sensitively nurtured - especially in metropolitan living - Sight, how often do we see the sky at night? Smell, how often do we smell a flower or a frozen vegetable? Smell is regarded as unclean. Taste. Junk food has taken over. Motion, like the wind on one's face, or walking. Rhythm, not rock and roll which is OK but also like the tide lapping a beach. Quality of atmosphere - such as in mountain climbing. Silence - as in the country where creatures rustle - a pause in music. Darkness - as in the country, also height, depth, space, social distance (proxemics)

(sound of voice of cocktail party noise and eye-contact, smell, fashion), etc. etc. etc. What is needed is a cultivation of the whole sensorium our bodies respond consciously or unconsciously not just to one of these things but to the whole complex of them acting on us simultaneously. We live by heightened sensation, like the sensation of driving in a fast car with loud music playing and traffic and landscape going by and girl friend near, etc. and singing. We whip sensations up rather than quietly enjoy, i.e.. Beer ads, we try to be "with it" at all cost.

This offers a parallel for thought: is not totally an analysis or reasoning. It is a process somewhat like connections operating a computer: and the input from our sensorium is part of that computer bank information that is affecting our thinking. We need time for reflection - to slow down to absorb. Fruitful thought is holistic: it comes from total response (like falling in love - we don't do it with our head). I want to suggest that the senses (the sensorium) are fundamental to the training of thought - the true education that includes joy in discovery - that in turn produces insight and leads to wisdom. (How often do we encounter highly intelligent minds who are illiterate in the areas of the senses - music, art, etc.?)

Now Art (as one of the "arts") is so at the very centre of the development of sensorium that one cannot achieve a "rhythm" of life, therefore a serious, comprehensive kind of thought process, without it. That is, one cannot think creatively without responding holistically to the situation to which the thought applies. Thought has to be generated and nurtured. It grows. The art of thinking provides the process - the necessary flexibility to consider all the angles - and senses the solution. "Jumping to conclusions" can be treacherous. The mere analyst with his "dry facts" and checklists is apt to force what he thinks of as an "efficient" decisions before the feelings of those who have to implement them are accounted for. (Hence our labour problems.) i.e. Bush and Iraq. There are many people, highly educated in special ways, who cannot read a book for its literary style but for its literal meaning, not realizing that the style is the key to its content - the quality of the way it is stated that makes it impinge and makes it memorable.

We live in a Xerox and computer age where fact gathering, data processing and information pass for understanding. Instant and therefore superficial understanding. The process of art is another thing. It is a process of finding and projecting a coherent form for our experience of life. Experiencing a thing involves our senses, our feelings, our thoughts about it, racial and social memories, our private social adjustment, our value the symbols that govern our lives - the whole gamut. These factors may be partially unconscious but they condition our response to any situation and how we absorb its meaning - how we evaluate it. And how we learn from it. In fact, we cannot truly learn until mere information is put through this process of absorption into our wholeness. To think is to roll it around in our consciousness. So, I am proposing that art (the arts) should be the core of the education process, not the peripheral consideration once the so-called practicalities

are dealt with.

The art process is the core of our coordinating faculties which link the senses into the act of thinking. This is the true epicentre, the cross-roads through which all other disciplines meet and are resolved into the whole person. Art deals with the connection between things. How the parts relate. Its process is the coming-together place of all our separate parts into a singular personal rhythm where original responses to life originates and where a wisdom of over-view becomes a possibility. Above all, it is where one's sense of self-worth originate - the satisfaction of having fitted the parts together into an integral satisfying rhythm.

Why art in the schools? This is a ridiculous question born of pedestrian-minded ignorance.

PART 2

To make such a claim for art, one must understand the creative mind and the nature of the process of thought that makes it so. From sources too numerous and varied to single out, let me try to summarize what the consensuses of learning psychologists believe are the criteria for a creative attitude. For that is what art teaching in the schools is concerned with: to equip people to live more fully and individually realized and perceptive lives.

1. The capacity for direct experience

to experience through the senses - a simultaneous flow of mind and sense operating in one piece. Things are what they are - he/she recognizes their own principle.

He/she sees process not facts - "gets the hang of it", - senses "how it works".

The eye is not just seeing but observing.

The ear is not just hearing but listening.

The hands are not just touching but feeling.

2. The capacity for free association

- has fluency of ideas

- can sense parallels

- has suggestibility

He/she has the pre-conscious mind on the ready. Already half-formed possibilities are on tap. This is the natural process of making art - feeling or improvising one's way into a form, not reaching through mere "conventional wisdom". The pre-conscious leads to creativity by a gathering, assembling, comparing and re-shuffling of ideas. It rapidly rehearses the data around the idea in mind in a way which frees our psychic apparatus from rigidity. It is the synthesising process which digests the complex associations around a notion into a single symbolic imagery.

Mental Images are the means by which we resolve our experiences into usable concepts. Making images of our concepts is one way of understanding how images communicate ideas. We have to take our complex ideas apart and put them in a way other people can understand them. Or in order to understand the images of others, i.e. to make a diagram. The art making process translates these into concrete visual forms. Visual language awareness is an enormous asset to full living. And image making

stars in our sensory capacities.

The measure of health is flexibility. In fact the essence of normality is adaptive flexibility - the ability to respond to new stimulæ. This is precisely the territory that is the central process of art activity - not setting a pre-fixed response. As the concept develops every move has to be instantaneously edited for its rightness, adapted or changed, tested for its contribution to furthering the desired image, ready to absorb accident by using or rejecting it, to parley new awareness toward the final satisfactory configuration. It is a process which demands both intuitively and consciously, all aspects of intelligence.

3. No wonder Flexibility is an essential criterion to creativity

- to adapt and adjust quickly
- to abandon conventional or pre-fixed

attitudes

- to use happy accidents
- to "fly by the seat of one's pants", so to

speak.

The creative person always appears a bit reckless because he/she challenges our everyday mundanity by causing seemingly impossible elements to cohere together. i.e. as when a child shows you what is a house by drawing all sides of it in one conceptual image or a Coast Indian draws a whale by showing both inside and outside together.

4. The fourth criterion is Unique Response or Originality.

- It is always unusual because it involves the balance of one's whole personal reaction not just one's social category.

- It involves a "play" factor - a quick adaptation. (Note: i.e. Klee taking a walk with a line. i.e. first I have a think then I put a line around it.)

- It relies on natural grace as opposed to perfection of technique. (People are often shocked at the unpolished look of art.)

- It "goes with" an experience or situation. i.e. humour - to defend oneself puts one on the defensive. To "go with" and "go one better" brings the laughter on our side. A good example of this occurred with Bernard Shaw at the opening of his play "The Apple Cart". After wild applause he was called on stage for a speech. He got as far as "Ladies and gentlemen - " when a voice from the balcony shouted "shut up, Shaw, your play's rotten!" Shaw bowed to the voice and then remarked, "Ah, yes, you and I know that but who are we among so many?"

In judo combat you don't push the opponent over, you pull his thrust further and overbalance him, using his own weight to floor him ... or in Western parlance, you "pull the rug out from under".

5. An ability to Re-define and Re-arrange.

- to use objects in a new way. i.e. I recall an incident at a party at the Canadian Embassy in Washington, where those of us who had taken part in a conference on Canadian culture were being entertained, when the impressionable Harold Town seized up a valuable four-

wing Japanese screen and pulling it in and out like an accordion, began to sing a mock Italian operatic solo.

- to unhook conventional perceptions and re-see every thing freshly:

i.e. Feurbach statement that - "God is the noblest work of man": Kafka's changing of man into an insect.

i.e. In an El Reed cartoon of a boxing ring where a manager is building up the morale of his beaten-up slob of a fighter by telling him, "You got him worried now Slug -- he's afraid he's going to kill you in the next round.

i.e. Or another cartoon where two hippopotami are submerged up to the eyes in ooze and one is saying to the other, "But my dear, do you think mere physical attraction is enough?"

6. Another factor of creativity is an ability to Abstract and Analyse.

i.e. (and this is particularly important to-day) to see a person of a different culture not as a stereotype — Negro or Arab or Chinese, for example — but as a particular human being.

i.e. to see an accomplishment in stages. To visualize ahead the whole process to achieve the desired end. (The failure of this, for example, in the pursuit of the Gulf War where the aftermath was not sufficiently thought out, is proving to have disastrous consequences.)

7. An ability to Synthesize

- to see from a group of miscellaneous objects a composite image.

- to sense the whole from the parts.
- to see the configuration - where all this is leading to growing with by referring back.
- parleying the evidence into a whole.

8. Which leads to Parleying as a criterion for creativity.

i.e. Witness the structure of this joke about two hung-over visitors driving by the great Wembley exhibition in London. One says, pointing out the car window, "Say, That's Wembley." The other says, "No it's Thursday." The first then says, "Well let's stop and have a drink." Moving by relating the next step to the one before. - breaking the attack into phases, improvising one's way.

i.e. A good storyteller always adapts his telling of it to the occasion and parleys the suspense.

9. The capacity for Coherent Organization combined with Inspired Integration - where the parts fit.

- to sense what is Relevant as the situation moves.

- kicking it into a new situation to test it - even into fantasy and invention.

- ability to apply its wisdom to future situations.

10. And now we come to the ultimate criterion: Creative Leaping.

- i.e. to see (sense) the principle by which the whole relates.

- seeing "connections", ramifications, extensions.

- to see the larger relevance from "outside", looking in.
- to see the whole is the final triumph of the imagination.
- to see that a work of art is greater than the sum of its parts.

Note: That all these aspects I have suggested enter into the process of conceiving and realizing a work of art. The art process is a veritable training ground of creative integration. We seem to have come a long way round to teaching art in the schools. But have we? This notion of "coming into being" of "intelligible form" is what the artistic conception is all about. How to encourage that process of "coming into being" into the recognition of awareness of form in our lives so that we feel self-directed and confident is what it's all about. The making of art is the analogue of this process.

We learn from the arts that visual education of the eye, plastic education of the touch, musical education of the ear, kinetic education of the body rhythm, verbal education of speech and construction education through thinking, through craft and building are all potentially rewarding parts of the whole human being. So says Herbert Read. I would add two more: Image education through art and Mimetic education - the ability to think oneself inside another person's point of view or a situation. We cannot "read" art unless we can enter into the artist's viewpoint and experience him/her as, like ourselves, part of the larger social context. We live in a world of images both in our environments and in our inside minds. Images are tools for thought and a fantastic enricher of our lives. How to use them is both the art of living and the art of education.

To conclude with the realities: What are the conditions of the visual arts classroom programme which can make this work?

- The atmosphere must be relaxed without fear of failure. The trying is what is important.
- It must be a workshop atmosphere with tools and equipment ready at hand.
- It should have an amiable creative chaos, not a rigid discipline imposed externally but a discipline of craft. Tools should be respected and reasonable clean-up expected.
- Pupils should be free to move, not just bound to desks.
- A multi-media atmosphere should be encouraged. (New media available: video, film, performance, multi-media, installation, computer art, collage, montage.)
- They are not all working on the same thing necessarily.
- The programme should keep in touch with reality - working from nature, from actual things, working on location with field trips, drawing their own environment, etc. and socio-political awareness.

Metaphoric Paradigms afloat: peace, love, communal, racism. Hate, power, cultism, outer space, perpetual change, environment, recycling, speed, "with it".- Equally, fantasy should be encouraged, letting loose the

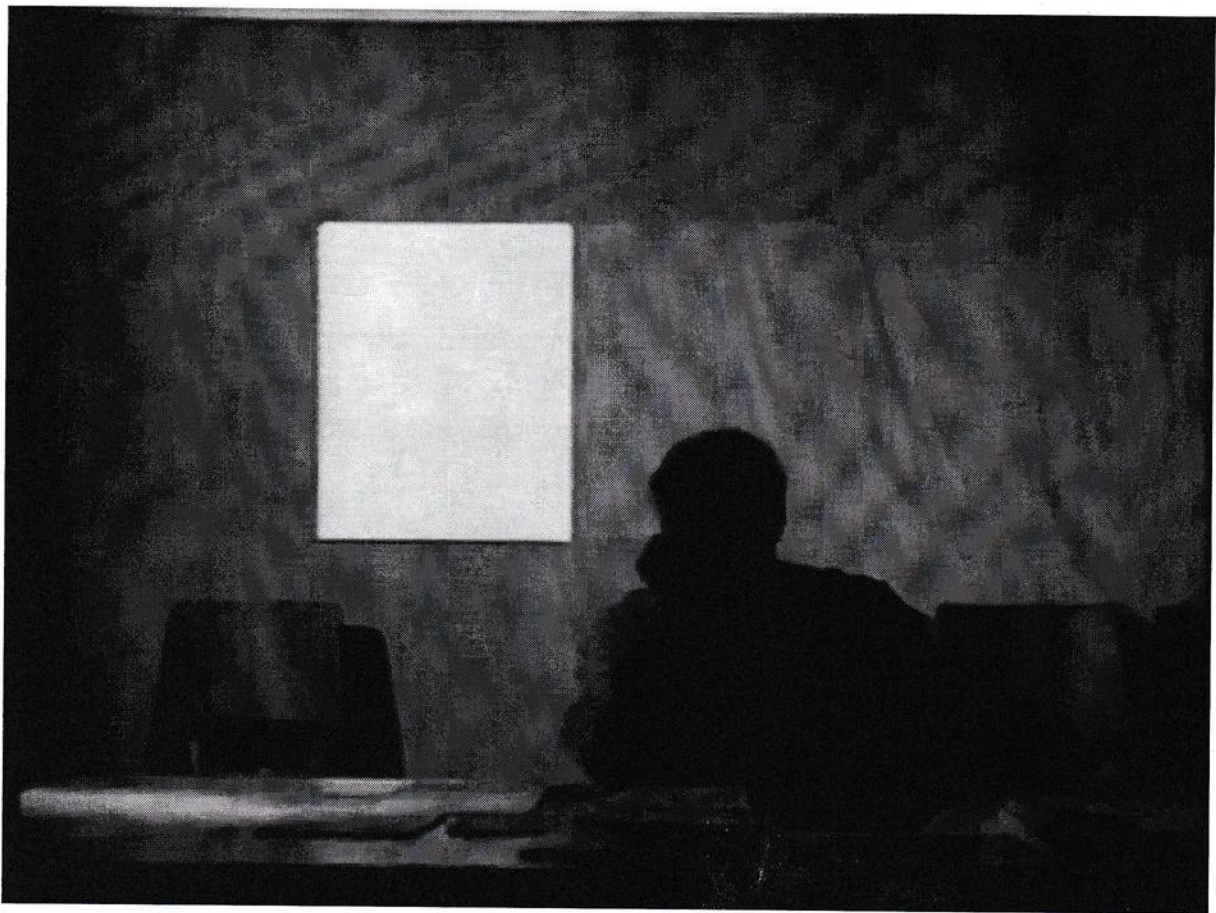
playful imagination. Exorcising the traumas. The art activity should be linked wherever possible to other creative areas in the school - literature, history, current events, music, dance, ethnic cultures, acting, etc. Inter-group performances should be taken in stride but the star system discouraged. The aim is self-discovery, not career-oriented nor competitive. "The artist is not a special person. Each person is a special kind of artist."

In conclusion:

Our society has proved that it can take care of itself practically but shockingly that it is doing so only with increasing devastation to the spirit - in fear, insecurity, alienation, a lack of self-worth and boredom; things which lead to delinquency. Those of us concerned with the arts - and in our case, visual art, have a job to do. Children need their senses coordinated with their fantasies, their imagination, their thinking and their living patterns into a self-directed productive and regarding adulthood.

There is an art of living.





Ian Wallace, *Study Corridor*, 1983

After rejecting his late modernist painting practice of the 1960s, Ian Wallace embraced a "post-modern" turn to semiology and subject matter in his pioneering photoconceptual practice. Throughout the 1970s he created multiple series of large panoramic photographic works that featured narrative sequences of dramatic actions influenced by cinema theory. Since the early 1980s Ian Wallace's hybrid artistic practice has integrated photography with painting by means of the lamination of photographic enlargements onto canvas.

In particular, it was the materiality of the canvas as a support or field that grounded the pictorial power of the photographic image and introduced a self-reflexive critique of the fabrication, medium and support of the artwork. The issue of process was at its centre, specifically what it is to fabricate an image and most importantly, what it means to make a picture in terms of a work of art.

A development of this self-conscious commentary on the making of a picture, represented within the imagery of the picture itself, has led Wallace to what is termed a *mise en abyme*, a mirroring of pictures within pictures that compounds the expressive dimension of the pictorial. It offers a web of complex referential links between each autonomous picture that has expanded his artistic project beyond the conceptual framework of any single work.

This occupies the lasting contradictions that have characterized the project of modernist art from the beginning: that of the tension that exists between the limits of the frame and the desire to transgress this frame and engage with those spaces beyond it, those concerns that we refer to as subject matter, and those spaces that are social, political and affective.

The positioning of *field*, or *ground*, or *surface*, or *support* as a signifying component that contributes to the complete meaning of the work extends past the stretched canvas of the easel painting, or the table, to the page, to the wall, to the floor, to the public space of the street.

Ian Wallace (b. 1943, Shoreham, UK) lives and works in Vancouver. Solo exhibitions include *Abstract Paintings I-XII (The Financial District)*, National Gallery of Canada, Ottawa (2015); *Ian Wallace: At the Intersection of Painting and Photography*, Vancouver Art Gallery (2012); *The Economy of the Image*, The Power Plant, Toronto (2010); *A Literature of Images*, Kunsthalle Zurich, Witte de With Center for Contemporary Art, Rotterdam, and Kunstverein für die Rheinlande und Westfalen, Dusseldorf (2008); *The Clayoquot Protest (August 9, 1993)*, Presentation House Gallery, North Vancouver, Sprengel Museum, Hannover, and Staatliche Kunstsammlungen, Dresden (1995-1998). Group exhibitions include *Recto Verso*, Fondazione Prada, Milan (2015); *Many Places at Once*, CCA Wattis Institute for Contemporary Arts, San Francisco (2014); *Traffic: Conceptual Art in Canada 1965-1980*, Vancouver Art Gallery (2012); *Exhibition, Exhibition*, Castello di Rivoli Museo d'Arte Contemporanea, Turin (2010); *UN COUP DE DÉS: Writing Turned Image. An Alphabet of Pensive Language*, Generali Foundation, Vienna (2008); *Les Peintres de la vie moderne*, Musée national d'art moderne, Paris (2006); *Intertidal: Vancouver Art and Artists*, Museum van Hedendaase Kunst Antwerpen (2005); *Jede Fotografie ein Bild*, Pinakothek der Moderne, Munich (2004); *Oh cet écho! (Duchampiana) 2*, Musée d'art moderne et contemporain, Geneva; *Notion of Conflict*, Stedelijk Museum, Amsterdam (1995); *Recent Acquisitions*, Museum of Modern Art, New York (1995); *Recent Acquisitions*, Museum of Contemporary Art, Los Angeles (1991).

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SATURDAY REVIEW

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IAN SMITH

J. Shadbolt '92

T H E • A R T I S T • I N • H I S • E I G H T I E S

Writer Mick Gzowski chronicles Jack Shadbolt's life in art – and critic
Ann Rosenberg assesses the major new Shadbolt retrospective. D 7, 10

You're a winner — by
computer, D2

All the dirt on
that Di book, D16

Right posture for
praying, D13

Jack and Doris
meet Einstein, D10

100 works depict Shadbolt's progress

By ANN ROSENBERG

The generosity and productivity of Jack Shadbolt have been particularly evident here in recent months.

First came the announcement of Alvin Balkind as the first recipient of a \$50,000 award that will be regularly dispensed by Jack and Doris Shadbolt's Vancouver Institute for the Visual Arts foundation.

Next, the artist's abstract banners materialized on the bridges and major streets, offering a variety of colorful compositions to drivers and pedestrians.

Now his first retrospective since 1967 has opened at the Vancouver Art Gallery (750 Hornby St. to Aug. 30).

On Tuesday an excited audience of almost 900 people — artists and patrons of art — flocked to the VAG for what director Willard Holmes described as the opening of the year.

The retrospective (instigated by the Glenbow Museum in Calgary) is so small it fits gracefully into the VAG's main floor.

But don't despair. Although only 100 works represent the six-decade output of one of Canada's most prolific artists, judicious editing makes his progress clear to see.

In fact, moving through the first part of this chronologically organized show is like paging through an exquisite primer on the development of modern art.

As curator Patricia Ainslie's superbly written catalogue affirms, Shadbolt's early influences are clear to see.

The 1933 Seaport Abstraction Shadbolt produced in New York, for example, looks very Art Deco and depends on his understanding of artists as divergent as Giorgio DeChirico and Paul Nash.

The 1938 Nude Figures in a landscape drawing is as obviously inspired by Cezanne as the Stadacona Park drawing of the same year by Emily Carr.

In the '30s and '40s you can see Shadbolt responded to the brooding sobriety of social realism as practised by understated realists like Edward Hopper. And in the same period you can detect his attraction to the more free-wheeling expressions of such abstractionists as Hans Hoffman and Picasso.

Even if you don't possess the art history background that allows you to name the styles or artists that influence Shadbolt's early art, you'll be amazed by his vigorous treatment of a variety of approaches.

At the same time, you'll sense that underneath all the diversity is a strong individual whose strength lies in communicating an abundant energy, constrained by a firm sense of structure and composition.

Looked at this way, the almost traditionally representational 1941 still life of gourds full of seeds that practically leap off the page is clearly from the same mind and heart that produced the angular semi-abstract of teasels that rasp each other in Autumn Pods.

It's clear from this retrospective that Shadbolt worked in a variety of manners until the late '60s. It's not until the '70s that a real coalescence, an amalgam of impulses, has occurred in his art, although even now Shadbolt still vacillates happily between the almost purely abstract realms depicted in the 1990 Terrain of Fire and the butterflies he impaled on wire fences in the same year.

At the Vancouver Museum (1100 Chestnut St. to Aug. 16) you can enjoy an unusual specialty exhibition — 65 lion motif rugs from a private collection.

The lion is an Iranian symbol that connotes courage, generosity, protective power and royalty.

But while each of these rugs — hand-produced by village women — contains a sword-wielding lion, each is a highly individual interpretation . . . from animals that look like Bert Lahr to others that could have come from Queen Victoria's parlor mat.

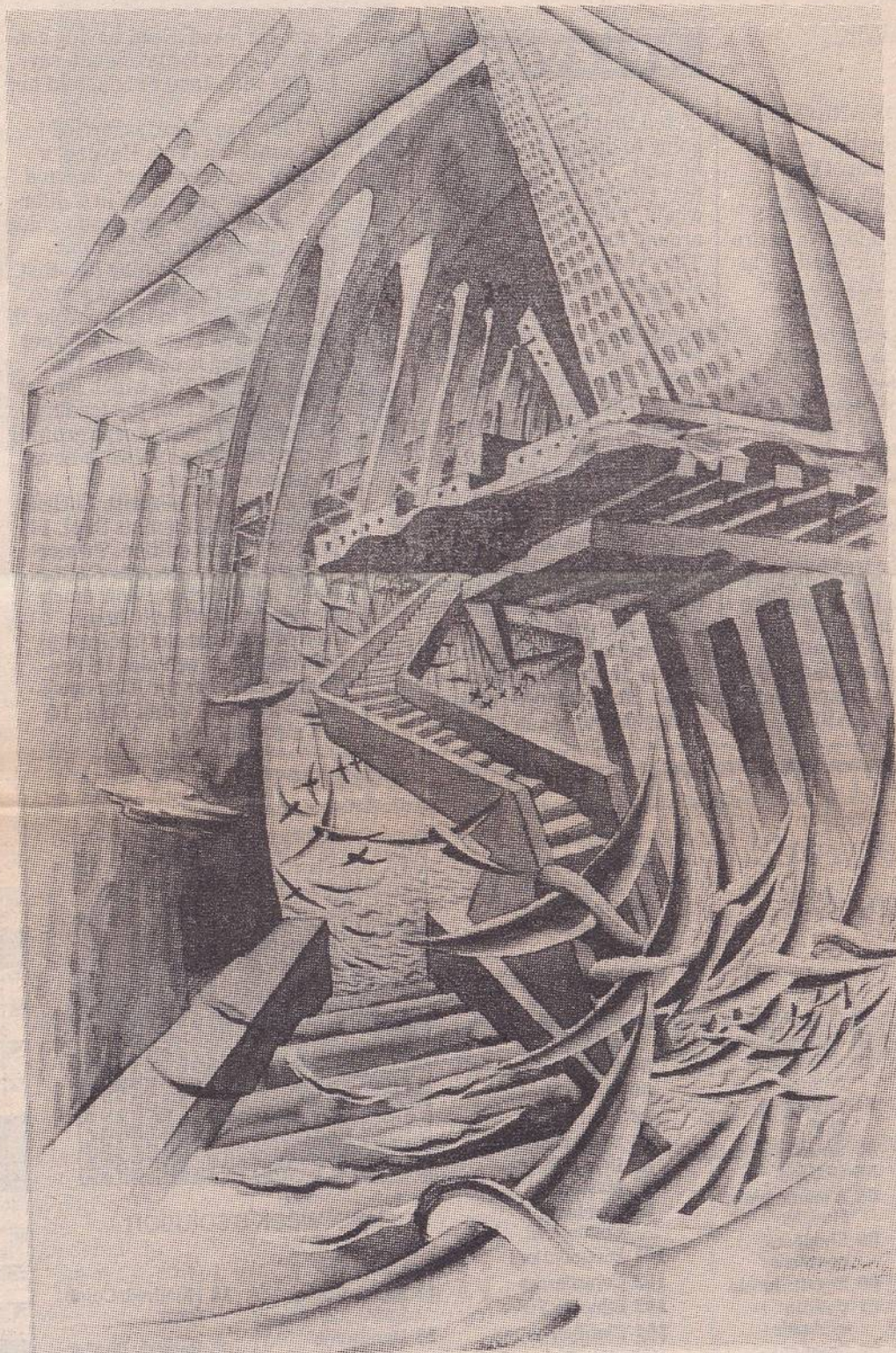
Whether they were made in the 14th century or last year, extremely few lions represented on the rugs look like the animals we've seen in zoos or photographs. Many have spots like leopards or stripes like zebras. Some seem to be semi-human, others like cartoons of roadkills.

And how is this eccentricity, this departure from the real world of appearances explained?

According to the well-illustrated wall text, it's partially because the village women who designed these beautifully crafted artifacts were working often from models quite removed from nature — for example, the extremely stylized, undetailed stone carvings of lions one finds throughout Iran.

While you're at the Vancouver Museum, see Sharyn Yuen's Kakali show — far more than merely an informative exhibition about paper making.

In addition to giving viewers step-by-step instructions on producing this material from pulp, it includes two major artworks Yuen fabricated in paper.



SEAPOrT ABSTRACTION
New York, 1933
Watercolor and pencil on paper.
Art Deco's influence shows

One is an installation of 16 paper jackets called John Chinaman. Each is imprinted with newspaper stories and lit from within. This moving piece chronicles racist regulations and other tribulations suffered by immigrants like Yuen's father.

The second piece is also about Yuen's roots. It includes six paper murals that include Yuen's handwritten responses to the family photos they contain.

Two galleries are presenting new artists this week. The Smash Gallery (160 West Cordova St. to July 22) features John Goetz's huge paintings of abstract beings and RyonMcMurray's psychologically powerful works.

At the Catriona Jefferies Gallery (1009 Cambie St. to Aug. 8), Emily Carr College of Art and Design graduate Martin Whist is having his first one-person show

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TOWN TALK

Tweed and power collide with flowers at VanDusen meet

TOODLE-OO... There'll be tweed caps and leather elbow patches a'plenty on Saturday when — like an overturned can of Castrol R racing oil — the annual All-British Meet coats VanDusen Botanical Garden's pristine lawns with elderly automobiles, classics and otherwise.

Later, at the Sheraton Plaza 500 hotel, 50 show cars will be auctioned, with Main Dance Projects Society a beneficiary.

Six-figure bids are expected for three special vehicles: UBC professor **Sultan Karim's** Bugatti Brescia with unique four-seater body by Compton of Britain; restorer **David Cohen's** tiny EX 120 MG that Col. **George Eyston** drove to several world records; and a replica of the Le Mans-winning D-type 1957 Jaguar.

As for Main Dance associate director **Niki Follows**, GP husband **Robert Follows** (that's general practitioner, not grand prix) has tweeded his extensive collection and will toss a 1962 Aston Martin DB4 coupe and 1971 Rolls-Royce Corniche convertible in for bidding.

Remembering how dance innovator **Isadora Duncan** was strangled to death by a Bugatti, one trusts that la Follows will not wear a silk scarf near the Brescia's rear wheels.

PIP PIP... Elsewhere in auto-mobiledom, the dual-purpose Amphicar that **Erin Joyce** donated to the B.C. Transportation Museum will soon be taking longer sea voyages as well as chugging over unfamiliar Gulf Islands highways.

When the NDP government auctioned off museum vehicles, **Gordon Levett** paid \$8,500 for the amphibious four-seater. After restoration, he will hoist it aboard his 38-metre yacht Taconite to join a six-metre mahogany speedboat built by the late **Thornton Grenfell**.

At month's end, Taconite itself will end 63 years on the Coal Harbour waterfront. Chased out by the marathon redevelopment, the yacht will move to covered moorage at Reid Point — which may juggle its traditional June 11 birth-



MALCOLM PARRY

Maybe Levett will scramble into the Amphicar and, as previous owner **Joyce** used to say, "swim" back to the Bayshore for a drink with a gardenia in it.

FRIEND IN DEEDS... At Science World Tuesday, its president **Michael Francis**, Mayor **Gordon Campbell**, B.C. Tel chief **Brian Canfield** and others named **Haig Farris** a "friend" of the educational and exhibition facility on False Creek.

Also honoring Farris were 1991 and 1992 "friends" **Dr. Cecil Green** and **Barbara Brink**.

As 80 or so variously distinguished citizens lunched in a roped-off second-floor gallery, a noisier tribute to the modest Farris was going on downstairs.

Children cheered and ran to help as UBC third-year science student **Laura Battye** squeezed a bellows-like box to demonstrate the qualities of air. She grabbed them again later with the "Locomotion" display and also with liquid nitrogen in a cryogenic demonstration called "Cold, Hard Facts."

In the robot show, which will open officially Saturday, children inspected R2D2-style non-robots and learned that real ones must adapt to their environment; have a sensory capacity; move and do work; and be programmable to undertake new functions.

Few looked up as a plaque was unveiled to Farris who did much to bring about their absorption.

JACK'S BACKERS... After years beneath the arts community's icecap, Port Alberni-raised **Frans Wynans** has surfaced as the fellow behind the **Jack Shadbolt** series of four lithographs being produced at **Torie Groening's** Prior Editions.



Weeks of twisting and turning in the public eyes lie ahead as the two Gordons — **Gibson** and **Campbell** — reach for the provincial Liberal ring. As for their wives, **Shaughnessy** mansion owner **Kilby Gibson**, left, is accustomed to walking the Liberal-politics tightrope while Vancouver teacher **Nancy Campbell**, right, walks the picket line.



Published by Wynans' Stone Graphics Inc., the prints will go public Wednesday May 26 at a Vancouver Art Gallery reception.

C.M. Oliver Investments chief **Michael O'Brien** should be there.

Shadbolt collector **O'Brien** put together a dozen investors in a \$500,000 partnership that financed the venture (four more Shadbolt 10-color prints will follow in the autumn).

Wynans' \$1.5-million plan to produce works by **Peter Blake** and **Joseph Rafael** fell through.

Groening, whose own partnership with **Nigel Harrison** ended amicably in March, has produced three black-and-white Shadbolt print series since 1991.

(Groening will also vacate Yale-town Cambie Street's "gallery row" and on June 1 open in a larger Gastown locale.)

Is there a trend here? Thirty "recreational investors"



recently bought positions in the **Diane Farris** Gallery. Now corporate investors are financing specific projects.

A \$1.25-million partnership,



JACK'S MAN: **Frans Wynans** (left) is the brains behind the production of **Jack Shadbolt** lithographs that go on sale next week. Above, **Gilbert Park** and **Kelsey Hutchison** take in new robot exhibit at Science World.

Wynans said, may result in lithographs by **Roy De Forest** and **Leon Golub** being produced in Emily Carr College facilities this summer. The printer: Concordia University teacher **Bob Bigelow**.

As for 84-year-old Shadbolt, "We had a courier on standby to run stuff up to him," said Wynans, "But he came downtown ever day to work on the project — a tremendous effort on his part."

On being an artist

The Alberta College of Art Convocation Address, given by Jack Shadbolt, April 30, 1988

Every artist has a secret dream - of belonging to a great fraternity across time of brave individual spirits who have each, out of their own imaginative idealism, created noble works which express their experience of life so convincingly that it outlasts historic change. They feel sustained by this vision of a heroic companionship across ages and cultures up and into the present; and it is this, above all, that sustains their courage to be bold and to explore and to "hang in there" when the going is tough.

It is the record of this high vision embodied in these artist's images to which Andre' Malraux has given the name The Museum Without Walls. As never before in history we all have access, through photography and travel, to these finest images that human imagination has bodied forth. Yet simultaneously, as never before, we are also bombarded by the most overwhelming flood that history has known, of current, immediate, graphic, dramatic, coarse, violent, crude and mundane, hysterical, sentimental and banal images.

What has the art student, graduating out into this maelstrom of the swirling current world, to help him or her evolve and maintain a vision of high excellence while performing this tight-rope walk between the disillusioning class out there and a calm, private search for artistic form?

Let's focus on this chaos of the art world out there to which the art student is entering: The electronic revolution and all its attendant technologies have wrought inevitable and irreversible change within our culture. The forms of art, art's role in society, our attitudes to art and the audiences for it are all undergoing drastic re-evaluations.

Our older and more orthodox art institutions, essential as they are by nature, tend toward conservatism and cannot practise the flexibility that changing conditions demand. While they continue to reflect the importance of our past conditions within the generalized present, they cannot respond to the probing edge of change as it is reflected in all the new and experimental expressions, structures and inter-relationships of art that are characteristic of our time. And yet without vital activity in these innovative and investigative areas we have little hope of a rich or viable artistic future.

Television, video, the new idioms of popular music and rock video, the underground films, graffiti art, situation art, performance art, kinetics, the invention of new technologies and materials (such as plastic), the enormous expansion of the entertainment industry, of the graphic and design arts and photography, of poetry and writing in general, of the commercial printing and publishing industries, the metropolitanization of our cities with their increasing demands upon architecture use - these have all evoked pressures for new expression. The former traditional modes of art such as drawing, painting, sculpture, design and crafts, theatre, opera, classical music and dance, can no longer, alone, fulfill the needs of the new generation of creators - such as you will be - to seriously interpret our world.

This turbulent situation has spawned new agencies where artists of various stripe can regroup to survive. Our art communities are permeated by action groups of many kinds - public galleries, art centres and museums with their large dependence on volunteer art workers, art dealers to whom artists hope to get attached; unions of artists to protect their interests, such as CARFAC, the Canadian Artists Representation which deals with copyright, exhibiting fees, reproduction rights, taxation, censorship; conventional societies like sketch clubs, or The Canadian Group of Painters or the Royal Canadian Academy; contemporary art societies with their lecture and discussion programs; university fine arts departments, art festivals, charity auctions, a new breed of art consultants who act as brokers between practising artists and corporate business - and so on and on.

And best of all, the small groupings that artists do for themselves to support each other practically - establishing off-beat galleries, staging their own art events and exhibitions, bulk buying to save on the cost of materials, the sharing of studio space in derelict buildings.

Economics for the artist is the hardest burden of all to face - and here intelligence and practical compromise are called for - part-time employment or teaching, for example. Artistic

survival is notoriously risky in its early stages - a hard life, at least, in the economic leper colony, without the luxuries of yuppieedom.

Let's face it, no one is so suspicious as an unsuccessful artist - and no one so adulated as the artist whose name is a "collector's item". Our society loves success. But for the artist, easy success, with the modern rapidity of popularization, can become overkill and is often the road to quick burnout. It takes a strong personal integrity to resist the glamorous blandishments of the mercantile processing which quickly turns the artist's serious products into a commodity - a thing for which, it is assumed, every artist has his price.

Well, if we are serious we cannot be bought to pander to this commodity game . . . but of course (and do I hear a sigh from all of you?) a little decently earned success is sweet. And a good review makes the world seem right.

Yet such is our thirst for the published word that as one moves up to the more prestigious art magazine reviews, a powerful seduction exists for the artist: to be too easily impressed by the critical analysts with their scholarly eru-

to distrust words and one of the endemic conditions of young artists is an inferiority complex in the face of what they take to be intellectual scholarship.

Of course they are unsure! They spend the longest hours and the peak periods of their lives in doing it, making it up, dreaming it; whereas a scholar spends his time reading and discussing.

"Don't waste steam in useless anger when it could heat the boilers of your art."

The artist tends to be a generalist. He should be a thinker - the mind is part of the whole man - and a worthy artist is no bigger than the size of his mind.

But there are differing kinds of minds and all are of equal value. There are intellectual-analytical minds, romantic minds, ruminative minds and imaginative fantasists. Each of them throws light on our life. Each of them will reveal to future generations aspects of how

society is no better or no worse than societies have ever been for the unique individual in them. It is in their very nature to be full of contradictions, cruelties, and indifference.

What matters is the communities of belief within the societies that enable one to act with positive conviction. One must be part of one of these grounds of faith and respect the others.

And artists are part of a community. They must be aware of the ghastliness in life, aware of the corrupting influences, but get on with the positive, therapeutic act of living in an understanding and constructive way by finding where the coherences of living are and setting them forward as images of revealed truth. For the one positive fact of art is that it is experience which has been translated into form. By this process it allows the artist to concentrate on the act of projecting a form metaphor for his interior states that keeps him passionately occupied and therefore keeps him sane and free from guilt if he is not always out there on the firing line. He is not content with the superficial excitements and sensations of life but is concerned with the internal changes that happen to people as a result of the hazards of existence.

That is the real meaning of experience: not the immediate event itself but how we are changed as a result of it. The art comes later when we can focus on the connections between things. It asks big questions and demands deep answers. And the pursuit of these gives the artist stamina to continue.

He is fortified by two great realizations. First, the artist is probably the only free person left in society. He or she does his or her own thing from start to finish and no one can dictate how to do it. And as the artist grows in wisdom he or she begins to see that the art process is the very core of true education. He or she is on

For we live by images, as Picasso summed it up. No matter how much information and data, how much intellectual analysis and rational thought, we cannot absorb this into our living until it is resolved into metaphors of our experience, into images that impinge on our imagination as facts never can - until things are fused together in our whole being - which means in our reason, in our emotion and in our senses acting simultaneously.

In this fusing process the artist holds the key element: his visual language starts in the senses. The very process of art making is finding and projecting images of structure for the connections between things. This is his home territory. He is a significant contributor to an educated civilized society. He resolves the chaos of living into meaning.

Be proud of it. Be proud of your freedom. God knows you'll need your pride to stay the course. That and your sense of irony - and humour if you can muster it. Don't waste steam in useless anger when it could heat the boilers of your art.

Lastly: nature and your social environment are out there. Your art is here on the page of the canvas or in the sculptured structure of the pot, or the film or the dance. It is its own reality. The work of art is a thing in itself. But it has no critical validity unless it has been distilled firsthand from life - from the actualities of where time, place and history have deposited us each, individually, now.

Art, like charity, begins at home. It has an eye on the larger scene - the "mainstream" you will - but it comes from oneself. It doesn't matter what idiom it is expressed in or what its subject. What signifies is the process manifested in the system of its form connections in how it transposes from the mere facts of reality into metaphor for the spirit. That process, embedded as an image of structure is true content.

As artists going out, you are each to be envied. You should never be bored. You must shine with inner life. But you must be tough minded to keep that shine alive.

Good luck! And don't forget your sketchbooks!

Jack Shadbolt

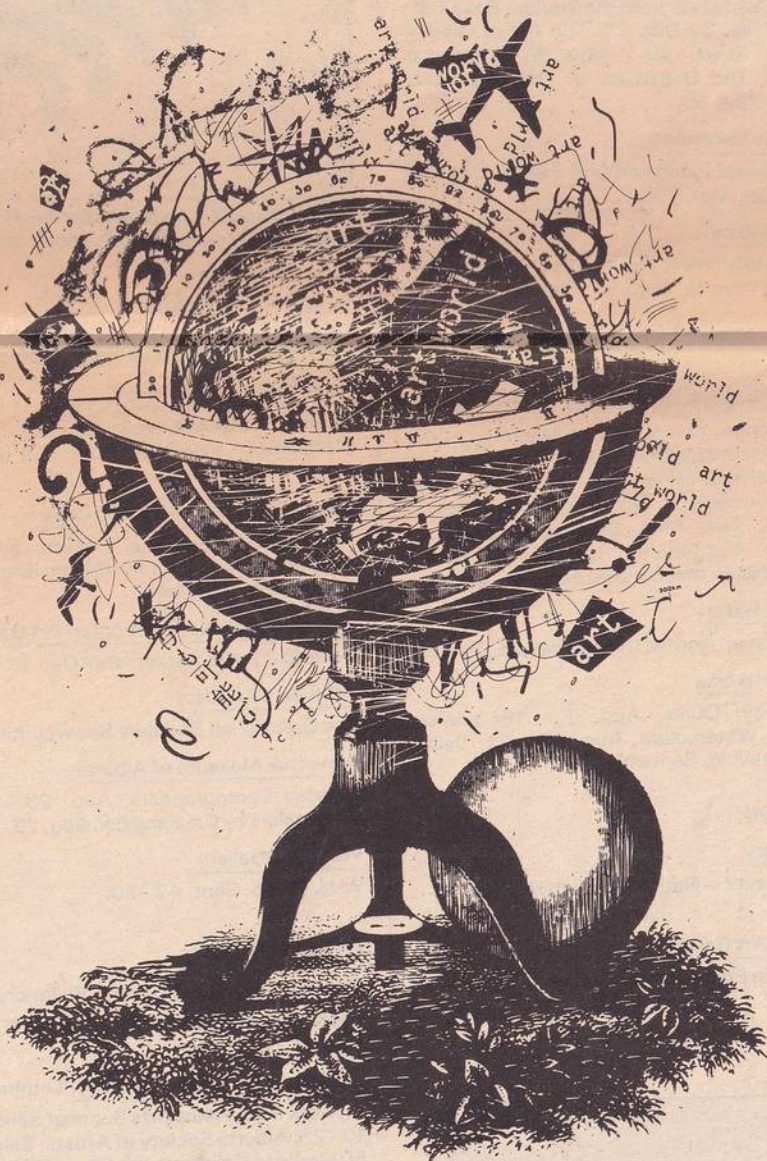


Illustration: Brad Brechin

dition and, let us say it, their "mainstream" critical jargon as they write for one another and use one's work only to illustrate their thesis.

One must learn, as a maturing artist, to keep an open mind for illuminating ideas and valid critical thought but not to be fooled by the current international pressure of seeming high-brow discourse that there is only one important way one should be going - Berlin, New York or whatever.

One does not paint or sculpt, or otherwise create, for critics. A little healthy skepticism is in order, such as Lauren Harris' funniest remark that makes him seem human: "Critics don't know their arts from a hole in the ground." Or another remark he made to me when I was a young artist: "After all, the critics are the camp followers."

However, and this is a big however, many artists develop an anti-intellectualism, which is equally bad. Let no one mistake it: artists of serious intent have good minds. But what they are trying to express is not necessarily reducible to the coherent written word. They tend

it feels to be living now.

So don't worry if you think you can't keep up. That you haven't read everything you should. The important thing is the quality of the experience you have had from what you have read, and seen, and from life itself. And therein lies the crux! It is how deeply your art penetrates life that will be its guarantee of relevance and therefore of longevity. And to penetrate life one must keep in touch with human reality.

There is a repository of an influence from Freud that hangs over our present thought. Freud had a theory that art is an escape into illusion caused by the inability to act positively. There is a pessimism with regard to the infinitely complex superficiality of modern society that aids and abets this Freudian death-wish, for that is what it is, this wish to opt out into morbid fantasy that engulfs the art atmosphere of our time, to which, if one is totally serious, one must not succumb.

It is a defeatist attitude because it prevents us from looking at life clearly and rationally and in the light of understanding that our

Formerly head of the drawing and painting section of the Vancouver School of Art, Jack Shadbolt has been recognized, since the 1950's as one of Western Canada's most prolific and respected artists.

By ROBIN LAURENCE

Just when you think Jack Shadbolt's career in art has been acclaimed and fêted, critiqued and retrospected as far as it possibly can be, some new occasion for admiration arises.

This season, Shadbolt's 86th autumn, sees the launch of a major book of his drawings, encompassing some 150 works produced between 1936 and 1991. Published by Vancouver-based Douglas & McIntyre, designed and printed locally, *Jack Shadbolt Drawings* is a handsome tribute to both the man and the region in which he lives and works.

"My art belongs in a place where it primarily originated," Shadbolt says. "Not a regionalism — I'm not talking about that — but it has to have an authenticity about it."

Place and authenticity are themes that University of B.C. Fine Arts Gallery curator Scott Watson has considered in his long studies of Shadbolt. In fact, Watson, who has written both the text for *Jack Shadbolt Drawings* and a 1990 critical biography of the artist, says: "Shadbolt's history as an artist is tied to the history of British Columbia."

It's a history that Watson characterizes as "repressed, violent [and] colonial."

In Shadbolt's works, whether executed in pencil, ink, charcoal, oil, acrylic or watercolor, you can see recurrences of natural forms that have been dissected, abstracted, blasted, truncated and skeletalized.

You can see "castrated" and tortured logs, stumps and slash; strangely distorted configurations of driftwood; nightmare gardens, tangled forests and fearful fetish figures. You can see dark and sexualized cycles of life and death — twisting vines, thrusting horns, exploding seed pods, transforming butterflies.

And you can see the endless struggle between nature and culture — encroachment and cultivation, devastation and reclamation. Shadbolt's "lifelong search for form and his concern about its inherent instability are . . . a reflection of his involvement with the guiding existential metaphor of modernism," writes Watson. They are also "an allegory about the deep interrelationship between place and identity."

Ian Thom, senior curator at the Vancouver Art Gallery, says that Shadbolt "makes an art that is absolutely of this place, but that is not provincial." Thom says that Shadbolt introduced the "dialogue of modernism" into B.C. art, and aligned it with local subject matter. Like Emily Carr before him, Shadbolt has imposed a sensibility and a vision upon the West Coast environment that once imposed a sensibility and a vision



DRAWING ON LIFE: Jack Shadbolt at work and (inset) motif for *Alcazar Hotel Mural*, Vancouver, 1949

JEFF VINNICK/Vancouver Sun

Senses and sensibilities

In his 86th year, Jack Shadbolt's place as B.C.'s voice of artistic authenticity has undergone another renewal

upon him.

The new book, whose drawings were selected and organized by Shadbolt, is not the only Shadbolt marvel of this season. There is also the fact of his recovery from a recent stroke. The stroke hit him on the first weekend in October, sending him to hospital with right-sided weakness and garbled speech. For a few days Shadbolt was in what he describes as a "semi-lunar state" — physically "enfeebled" and with a mind "jumping its connections."

"I'd start to talk about something and then suddenly, something in the system called something else to memory," Shadbolt says. "It's like rolling [the word] in the dust of memory — you get all these bits and pieces stuck to it." Even now, he says, words suddenly "lurch out of place," a difficulty that makes him feel sadly "ashamed."

Two weeks after the stroke, having impatiently discharged himself from Burnaby General ("I can't stand not being able to do — there's this great sense of waste time"), Shadbolt walked into the UBC Fine Arts Gallery for the launch of his book and the opening of a companion exhibition.

He greeted the admiring crowd, gave a modest speech and remained at the reception for two hours — alert, upright and articulate.

Sitting now in his Burnaby studio, Shadbolt looks even better, answering my questions at length and gesturing throughout our conversation, shaping and framing his words with steady hands. His gestures are those of a maker and a doer, and so are his compulsions.

Shadbolt's ceaseless drive to

create art is well documented, and he is anxious now to resume work. Despite his seeming triumph over age and illness, a kind of existential frost adheres to his studio — as if death had brushed through the crowded room and left some of its chilly particles behind.

It's not the first time Shadbolt has encountered this fearful chill. Ten years ago, he suffered a heart attack, underwent valve-replacement surgery, then threw himself into an energetic and extended period of painting and drawing. (Both Watson and Thom think the 1980s represent one of Shadbolt's most ambitious and significant periods of artistic production.)

In the early 1990s, Shadbolt lost many months of work to a protracted and painful attack of shingles. Again, he recovered and resumed painting with vigor and

enthusiasm, recapitulating in his own life the large cycles of creation, destruction and re-creation that have been expressed in his art.

Some critics would argue that death is the only real impetus for art; others, that death is art's only real subject. Certainly death is a recurring presence throughout Shadbolt's work: his drawings include studies of winter-bare trees, bombed-out houses, decayed

industrial sites, deforested mountain slopes, animal skeletons, cannibal masks and the emaciated victims of Nazi concentration camps. As if in anticipation of war, a 1938 ink and wash drawing of dark and withered plant form is entitled *Death Is an Untimely Frost*.

Shadbolt's studio is racked, stacked and heaped with work through which he has recently been sifting and sorting. (When asked how many pieces of art Shadbolt has produced during his long career, Ian Thom says he would "be surprised if it were fewer than 10,000.")

Most of the paintings have gone into public, private and corporate collections, snatched up at the artist's yearly exhibitions in Vancouver and Toronto, or at auction. But Shadbolt has saved enough of his drawings to have used them as the basis for the new book.

Watson describes Shadbolt's drawings as "the backbone and inner life of his practice, methods and beliefs."

Certainly they create a compelling line through a lifetime of visual sensations and personal experiences, at home and abroad. They impose a "clarifying" order upon sensations of location and dislocation.

In addition to his characteristic images of the West Coast rain forest, Shadbolt has drawn downtown, harbor and industrial scenes in Vancouver, park and garden scenes in Victoria, and First Nations villages on Vancouver Island.

Continued on page 5

ver Island.

He has drawn a substantial series of Second World War scenes, including a prisoner-of-war camp in Petawawa, a camouflage workshop in Point Grey, the War Memorial in Ottawa, bomb sites in London and (from photographs) the horrors of Auschwitz and Sachsenhausen.

He has drawn in museums and from books, reinterpreting Egyptian sculpture, tribal masks and medieval armor, and he has drawn during and after his travels in France, Italy, Greece and India.

As has been remarked many times by many critics and historians, Shadbolt's styles are as various as his subject matter. Over the past 60 years, his work has ranged through social realism, surrealism, cubism and caricature to muscular, nature-based abstraction.

His influences can be charted through his drawings, from Emily Carr to Pablo Picasso and from John Burchfield to Joan Miro. Looking at Miro, Shadbolt says now, liberated him from the pictorial constraints of foreground and background. "You knock the ordinary props off forms — they're floating on the picture plane."

Shadbolt makes no apologies for his eclecticism. "I follow the form of the painting and what will say the thing that I want to say." In art, he declares, "there's a way of accommodating every aspect of experience."

Irrespective of all the evidence of his enormous productivity, irrespective, too, of the awards and honors, the 100-plus solo exhibitions, the dozens of publications on and by him, the long and influential teaching career and the establishment, with his wife Doris, of a foundation to support younger visual artists, Shadbolt contemplates his achievements with a certain bleakness.

His stroke has forced him to confront the possibility of not painting again. "It's the ultimate scrutiny," he says. "If I don't produce any more — I don't like to think about it but you can't help it, these thoughts come at you when you're down — what does it signify? Have I said enough to state anything permanent?"

Isn't there a point, I wonder, at which you can sit back and say: "That's it, I've accomplished what I needed to accomplish?"

"No, no!" Shadbolt responds. "I always feel I'm getting near to something that's got more to it than I can get hold of."

Then he adds: "It's the process of life that keeps revealing things, it's the process that I'm really interested in." ♦

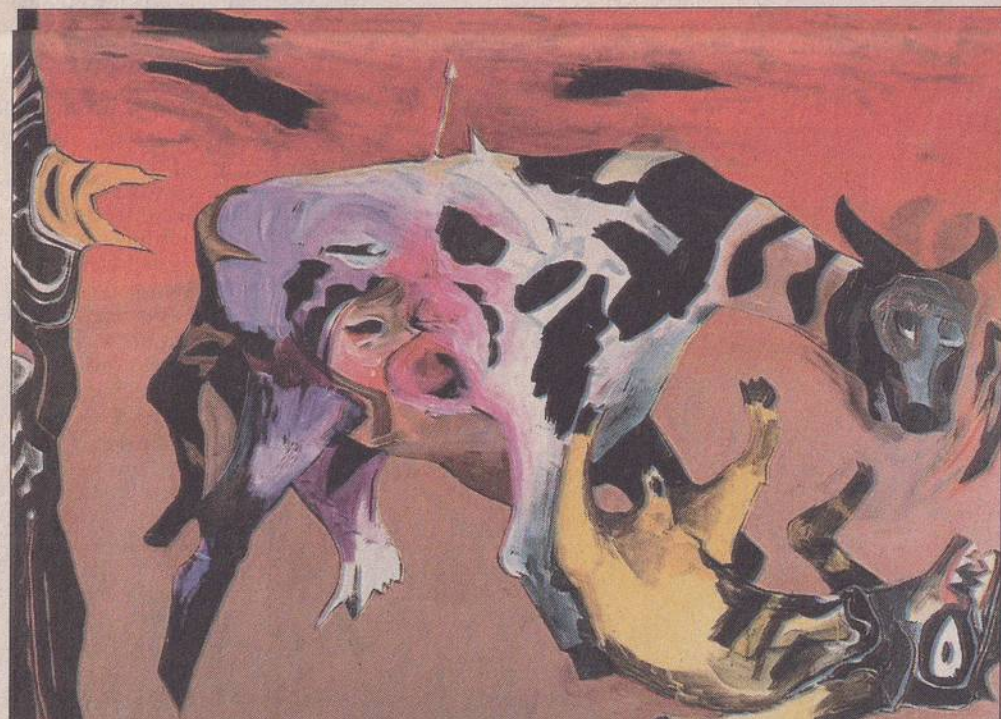


ENTERTAINMENT

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THE VANCOUVER SUN

TUESDAY, NOVEMBER 24, 1998



EVERLASTING IMAGES: (Clockwise from top left) *Jesting Grasses*, 1953-54, watercolour and graphite on paper; *Yellow Dog*, 1993, acrylic on canvas; *Between No. 7*, 1992, acrylic on paper; and *Space Between Columns* (Homage to De Stael), 1965, oil on canvas. Shadbolt's diverse early influences fell away as he sought to reflect the culture and landscape of B.C. in his painting.

Shadbolt's legacy

Jack Shadbolt's relentless search for new ways to express his vision ended with his death on Sunday. But the rich language of his paintings and the fruits of his benevolence toward other artists will endure.

Jack Shadbolt, who died at home late Sunday at the age of 89, was a guiding figure in the development of art in British Columbia. The painter, teacher and benefactor was a pioneer in creating a visual language to portray this part of the world.

Shadbolt and his wife Doris, whose 1979 critical biography *The Art of Emily Carr* is the seminal look at that great B.C. artist's work, spent their lives bringing painters, curators and architects together in the mission of finding a way to express the fecund beauty of our coast.

The Shadbolts' benevolence through the Vancouver Institute for the Visual Arts, which provides grants to British Columbia artists, and the Artists for Kids Trust, which contributes to arts education for children, is legendary. The death of Jack Shadbolt, who suffered from congestive heart disease, was not unexpected, but he will be sorely missed.

Peter Birnie and Kerry Gold talked to a few of Jack Shadbolt's friends and colleagues and asked them to reflect on the life of a man who is synonymous with contemporary painting in British Columbia.

Toni Onley

Artist and friend of Jack and Doris Shadbolt since the early '60s.

"I lived in Ontario for eight years and moved to B.C. in 1955, and the main image in my mind when I moved to B.C. — not knowing the country — was Jack Shadbolt's imagery, his paintings. He was always a favourite Canadian painter of mine, one I admired greatly. I came to B.C. thinking I could interpret the landscape in my own way, but encouraged by the way that he worked with nature.

"I remember when he retired from the Vancouver School of Art, I met him at a party, and I said, 'Oh Jack, I hear you've retired.' And boy, did he get mad at me. He said,



JACK SHADBOLT: At work in 1977 on *Evening Valley Flight*, acrylic on watercolour.

SUN FILES

'artists don't retire.' Which is perfectly true, of course. He did his best work from that time on. The work we know Jack for was done in that period."

Alan Wood

Artist and friend who spent summer vacations with the Shadbolts on Hornby Island and worked with Jack Shadbolt occasionally on art projects.

"Jack was probably happiest when he was talking about painting, and the whole business of painting, with another artist. We've done that over the years for hours and hours.

"He's probably the only person I would ever take a reprimand from. There were occasions where I'd step out of line, and was a bit mouthy when I was younger, and he'd caution me.

"The thing that absolutely filled me with

awe — and I watched him do this when we worked on two big installation pieces — was the way he would dip brushes into pots of paint or [recycled] salmon tins and fruit tins, and he'd jam these brushes in, and he'd paint so directly. It was all about 'from the brain, down the arms through the wrists.' A very direct, physical interpretation that happened before your very eyes.

"All my life when I've been around painters, they talk about wanting to loosen up. And Jack was loose. I'd sometimes wince when he would stick a brush with blue on it into an expensive pot of red. It never seemed to matter, though. It always had amazing clarity."

Arne Olsen

Semi-retired investment manager, former owner of Impark, friend of the Shadbolts, VIVA Foundation board member and collec-

tor of Shadbolt's work. His farm on Hornby Island was down the road from Jack and Doris Shadbolt's summer home. For 20 years, they vacationed together.

"I remember three years ago having a coffee with him on Hornby, and I said, 'Jack, why do you work so hard now?' Because his health was failing. And he said, 'If I can't paint, I don't want to carry on any longer. It's not worth it, for me to stick around. For me, life is my art.

He was having difficulty getting the energy up to paint. Virtually right up to the end, he was [painting]. Even if it was for an hour or two a day. That seemed to keep him going."

John Bishop

Restaurateur and Shadbolt collector. Bishop's restaurant was the luncheon gathering place for Shadbolt, Alan Wood, Gordon Smith and Toni Onley. Bishop also travelled to Hornby Island to visit the Shadbolts and their friends, and make great feasts. Bishop had been planning a party for Doris Shadbolt's 80th birthday this weekend.

"I know whenever he came in the restaurant people were thrilled to see him. We had some wonderful long lunches, where [Shadbolt, Wood, Smith and Onley] would get into long discussions about their works. I'd have the good fortune to sit in and listen to what was going on. Jack was the great master, he was the mantel. He felt he was passed that because he knew Emily Carr.

"I found him to be a very direct person. I remember hearing that Jack had invited Alan to lunch at his house while Doris was away, and Alan showed up and Jack had obviously forgotten. He had nothing in the house. So he fried up one egg, and divided it between them.

"He certainly made a real impression on me. I don't feel sad about [his death] for some reason, because he hasn't been well. I just feel privileged to have known him."

SEE SHADBOLT, C6



SATURDAY REVIEW

Saturday, November 26, 1994 • Section D



SPECIAL BOOKS ISSUE

A NEW CRITICAL ASSESSMENT
OF THE DRAWINGS OF JACK
SHADBOLT (LEFT) TOPS THE
FALL LIST OF NEW ART BOOKS.
ART CRITIC ROBIN LAURENCE
TALKS TO THE ARTIST.

ALSO FEATURED — BOOKS ON:
COOKERY
PHOTOGRAPHY
ARCHITECTURE
SPIRITUALITY
VISUAL ARTS
MULTICULTURALISM

PLUS NEW DETECTIVE FICTION
AND PROFILES OF
P.D. JAMES
AND NOBEL PRIZE WINNER
NAGUIB MAHFOUZ

Turning the corner of
conservatism? D3

A passionate
life in art, D4

New ways to talk
to the stars, D9

Leaf from the
Gen-X tree

Artist contributed to intellectual, cultural life

Doris Shadbolt receives our highest cultural distinction: the Governor General's Award.

MICHAEL SCOTT
SUN VISUAL ART CRITIC

Fifty years ago, when Doris Shadbolt and her artist husband Jack first went up Capitol Hill in Burnaby, the area was a logged-over frontier. There were no roads to the top, no neighbours except for the crusty old Scot who presided over a hardscrabble farm on the crest of the hill, and no plans for development.

They hiked up to a ridge line on the western flank of the hill, and looked back across a city that was just beginning to know itself, a boisterous little place dwarfed by the sweep of Burrard Inlet and the North Shore mountains. The Shadbolts built their first house on that hill, on a footpath that eventually became Harbourview Road.

The dark hillsides on the North Shore now blaze out at night with the light of thousands of homes, the city is studded with high-rise towers and Capitol Hill itself is an orderly, close-packed neighbourhood.

As the city's architectural fabric grew, so did its intellectual life. And Doris Shadbolt, 81, has laboured at both tasks. Art historian, author, curator, cultural bureaucrat, educator, philanthropist . . . Shadbolt has been an organizing force in Vancouver's burgeoning sense of itself.

Today in Ottawa, she will receive the country's highest cultural distinction — the Governor-General's Award in Visual and Media Arts — along with a cash prize of \$10,000.

Doris Shadbolt's contributions to our sense of place are deep and enduring. She wrote two books, *The Art of Emily Carr* and *Bill Reid*, that became standards of art scholarship in Canada. She presided over the Vancouver Art Gallery for 25 years as educator, curator and most recently as associate director.

She has also served the country at large, with characteristically effective stints on the boards of the Canadian Film Development Corporation, the National Museums, the Canadian Craft Museum and the Canada Council.

Seated in the living room of the house she and Jack built — a series of pavilion rooms culminating in an airy chapel of a studio — Doris Shadbolt is philosophical about her work.

"I am very proud of the couple of books that I did," she says of her luminous biographies of Carr and Reid, "proud that I got them finished. I embarked on both those projects with a great deal of trepidation."

Shadbolt's poetical biography of Reid, published in 1986, does more to explain the genius of the man than any thing else that's been written about him. Reid may have been an accomplished artist, but Shadbolt taught the world to see his greatness.

"I am also proud to have been part of the [Vancouver Art] Gallery at a great [period] in its history," she continues. "Art was at such a high phase. You felt you could do something of value for this place."

If Shadbolt has a personal credo, that must be it: to do something of value. In 1988, she and her husband co-founded the Vancouver Institute for Visual Arts, which awards prizes of

\$10,000 to two artists every two years, and a prize of \$50,000 every five years to an artist or art worker who has made a lasting contribution to the art scene in British Columbia.

(Jack died in 1998, covered in glory as one of the country's most important painters. After his death, the institute was renamed the Jack and Doris Shadbolt Foundation.)

The Shadbolts' generosity also helped build the Shadbolt Centre for the Arts in Burnaby, and fund innumerable small (and often anonymous) kindnesses to young artists.

Doris Shadbolt was herself a young artist once. She grew up in Prescott, Ont., in the years following the First World War, mad keen for painting. When she went to the University of

Toronto, the dean told her to consider a useful career such as English or history, but she opted instead to study painting.

To this day she keeps a self-portrait she made in her Toronto days. It stands, unframed, in a corner of her living room. That she had enormous promise as an artist is instantly clear (in fact Jack used to say that the best piece in the house was a beach scene that Doris sketched in oils). But the portrait is ex-

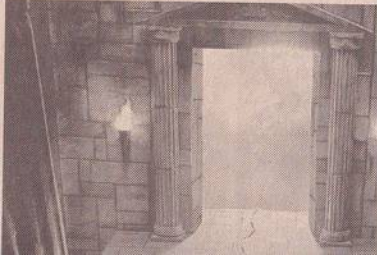
ceptional because of what it says about the young woman who made it. It shows a girl of particular determination, perfectly aware of the big job ahead and eager to get started.

A minor stroke four years ago dogs her ability to play the piano and arthritis complicates her love of the outdoors, but Shadbolt is undaunted. "Underneath what's the matter with me, I'm feeling pretty good," she says.



PORTRAIT OF THE FUTURE
Doris Shadbolt with s

GREAT WEST COAST FISHING



Honour for a life of art

IAN SMITH/Vancouver Sun

SURPRISE HONOUR: The Vancouver curator attends ceremony in Ottawa today.

Doris Shadbolt wins first governor-general arts award

MICHAEL SCOTT
SUN VISUAL ARTS CRITIC

Vancouver curator and author Doris Shadbolt joins six other Canadians today in receiving the first-ever Governor-General's Awards in Visual and Media Arts, the country's highest cultural distinction.

Shadbolt, the widow of renowned artist Jack Shadbolt, has written books on Emily Carr and Bill Reid that became standards of art scholarship in Canada. She presided over the Vancouver Art Gallery for 25 years as educator, curator and most recently as associate director.

Of her Governor-General's award, Shadbolt, 81, said: "I'm sure they know what they're doing, but I'm not entirely sure why they'd pick me."

A ceremony at Rideau Hall will inaugurate the annual awards, each of which includes a gold medallion presented by the governor-general, a \$10,000 cash prize and an Inuit carving.

The seven laureates are Shadbolt, Montreal sculptor and installation artist Jocelyne Allouche, Montreal painter and

art teacher Ghitta Caiserman-Roth, Calgary ceramic artist and teacher John Chalke, Montreal documentary filmmaker Jacques Giraldeau, Toronto painter John Scott, and Toronto filmmaker and media artist Michael Snow.

The awards, funded and administered by the Canada Council, were created last June under the stewardship of the previous governor-general, Romeo LeBlanc. Six of the awards each year will be reserved for career achievement in the visual arts, with the seventh award for "voluntarism, philanthropy, board governance or community outreach activities." It is in this second category that Doris Shadbolt has been honoured.

"These awards — along with the Governor-General's Literary and Performing Arts Awards — complete a trilogy of national recognition that celebrates those whose creative spirits define Canada's culture," said Governor-General Adrienne Clarkson in an official release.

NATION

Doris Shadbolt gets Canada's highest cultural award



JONATHAN HAYWARD/CP

PRESENTATION: Vancouver curator and author Doris Shadbolt (left) is congratulated by Governor-General Adrienne Clarkson after receiving prize for voluntarism at the Governor-General's Awards in Visual and Media arts presented by the Canada Council for the Arts at ceremony in Ottawa, Thursday. John Ralston Saul (right), husband of the governor-general, looks on.

The Opus Newsletter

OPUS FRAMING & ART SUPPLIES ~ January Sale Dates: Jan. 2nd-31st



"Artropolis* 2000?"

Opus is sponsoring a meeting for artists interested in seeing an Artropolis-style exhibition in Vancouver in the year 2000. If you want to help make it happen, please attend the meeting and bring your friends. See this month's editorial.

Vancouver Museum Auditorium
1100 Chestnut Street
WED., FEB. 3RD @ 7:30pm

* Artropolis name is borrowed for use as an adjective.

Our Victoria

OPUS FRAMING & ART SUPPLIES

presents

A PUBLIC DEMONSTRATION FESTIVAL
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Arts & Crafts Ideas & Techniques

Sunday, Feb. 21st, 10am through 2pm

at the

da Vinci Centre,

195 Bay Street, Victoria, BC

The schedule of Events:

10:00 am Florentine Marbling on Paper
& again at Painting on Ceramics & Glass
12:00 am Decorative Papers & Lantern Making

11:00 am Gilding Natural Objects
& again at Paper Mâché & 3D Techniques

Jack Shadbolt 1909-1998

BC's foremost artist, Jack Shadbolt, passed away last month. To honor him we print his opening address at an exhibition of artwork by fine arts students.

"My criteria for selecting paintings of quality has been the same for this student exhibition as it would have been for works by established artists. I would not patronize these student artists by applying any but the highest standards to their hopeful works. The following are the general screenings which went through my mind as I viewed the total exposed works presented to me and from which I chose these on the wall:

"One: What is the state of the student's mind? Is he or she clear about what they wish to convey, or is there evidence of a confused or unresolved thought process? In short, what is the content of the work?

"By this I don't mean 'Is there a message or a moral or an obvious social statement?' I mean 'has this been a real experience?' Has it penetrated life genuinely or is it just superficial? Does it finally add up to a poetic truth? Is it just a prosaic statement?

"Two: Is it stated with adequate means? In short, has the artist used the vehicles at his or her disposal with clarity and intelligence? Is the statement authoritative, giving a sense of being completely right to project the experience involved? This would be my definition of technique.

"Three: Is the artist over-anxious to convince us, resorting to heavy dramatics and melodramatic statement? Is he or she trying to win us over by sentimentality or cuteness? Are there painting 'tricks' present, or is there too much technical bravura? Is there a self-conscious attitude, or does the artist keep her or himself out of it and leaving something for our imagination to complete, thus involving us in his or her process?

"Four: Is the artist's vision fresh? Does it have a personality? Is there anything unique involved, or has the artist relied on borrowed current styles, without merely learning from these influences and adding something of his or her own? In short, has the artist's influences been truly digested?

"Five: Does the whole performance have a vitality? Is it vital (the first necessity), and sensitive in the sense that it takes us deeper into the subtle areas of experience opening us up to insight.

"These are tough criteria, but even to have thought about them is the true training process of a potentially serious artist. To the degree that each of these works has realized some element of these notions, the artists involved should be encouraged. Finally, the organization of the work achieves a totally coherent configuration, exactly suitable to the nature of the experience presented.

Jack Shadbolt, February 17, 1989

**Evergreen Cultural Centre
1205 Pinetree Way**

Tickets available by phone
(461-6883) or at the door.



Presented in association with

*Triad
Concert
Society*

8:00 pm

Saturday

February

13

coquitlam

An Artist For Kids



Jack Shadbolt • 1909 - 1998

Jack Shadbolt's dedication to the necessity of quality art education for children was an inspiration that will be with us always.

The Artists For Kids Trust is extremely grateful for his guidance and generous support of three outstanding etching editions to our program.

A limited number of prints are still available. For information, please call 987-6667 between 8:30-4:30.

Shadbolt dies at 89 with boots on

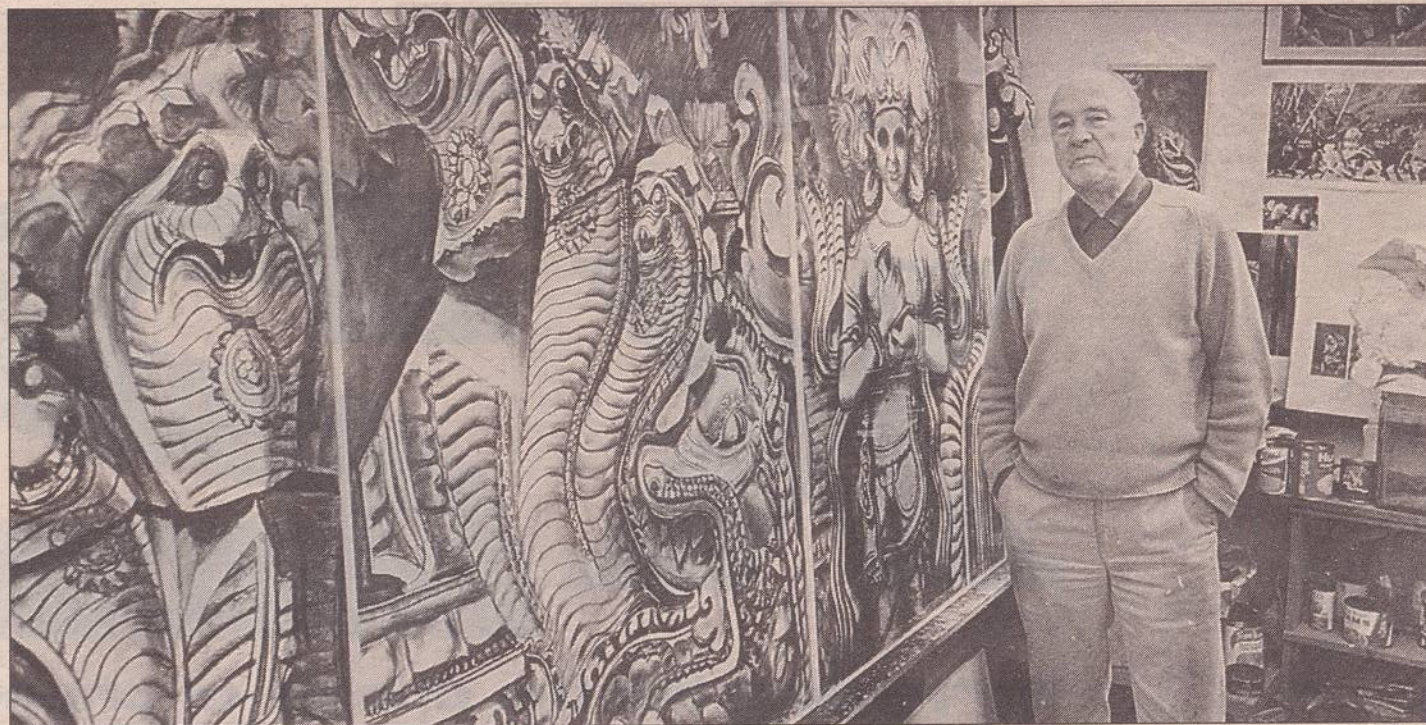
By Suzanne Fournier
Staff Reporter

Jack Shadbolt, one of Canada's greatest artists, a philanthropist and a generous mentor to young people working in the arts, has died at the age of 89.

Shadbolt leaves his wife Doris, a writer and former curator, to carry on the couple's artistic-grants program, and will be missed by "hundreds, if not thousands of people all across Canada who are greatly saddened," said Xisa Huang, the Bau-Xi Gallery owner who represented Shadbolt in Vancouver and Toronto for 28 years.

Although he had a heart-valve transplant in his 80s, Shadbolt worked vigorously until late last week. He was busily planning a new exhibit to coincide with his 90th birthday, which would have been Feb. 4.

Shadbolt once said that after he hung a finished painting, his feet couldn't feel the



John Denniston — The Province

Jack Shadbolt, seen here in 1985 photo, kept working until the end, despite having undergone heart-valve surgery.

floor. "He was completely turned on by the act of making art," said Huang.

"His work was very powerful and he was completely honest about his imagery, which was wonderful images — not pretty bouquets of flowers, but . . . the natural images of life and death, with all the mystery and threat and power that implies."

She spoke to him about the exhibit last week and again for the last time Saturday,

a day before he died in the Capitol Hill house he and Doris built 40 years ago.

Born in England, Shadbolt grew up in Victoria and lived in B.C. most of his life, except for brief stints in New York. His work was exhibited from Venice to Sao Paulo, Brazil, from Warsaw to Sydney, Australia. He was awarded the Order of Canada in 1972.

The Financial Times described his art as

a "gold-plate investment," but Shadbolt deliberately sold his paintings for a fraction of their value so they could be purchased by young painters or anyone who loved art more than money.

He and his wife founded the Vancouver Institute of the Visual Arts (VIVA) Awards, offering grants of \$20,000 to two young artists each year, and \$50,000 every five years to a senior artist.

"Jack's work is exciting because his best paintings offer the viewer a panacea and a dare."

Scott Watson

SHADBOLT

FACETS OF A WEST COAST LEGEND

When B.C. painter Jack Shadbolt (below) died this week aged 89, the giant of British Columbia art left a vast legacy. During six decades his work was virtuosic in sweep and intensely original in form. He studied and was inspired by a succession of monumental movements in painting, then outlived, some say outpainted, them all. As a man, Shadbolt's frank and earnest manner, and his clarity of thought, won him legion admirers and proteges. Among those who knew Shadbolt well is his biographer SCOTT WATSON, who here recalls the artist and his outlook.



MASKS

• In this late work of a man in his 70s, critics read the allusion to aboriginal myth as an attempt to create a hybrid identity in the rootless Canadian west.

I hadn't seen Jack and Doris Shadbolt for some time when, in late March, I arranged to visit them in their house on Capital Hill in Burnaby. I wanted to talk to Jack about his Edmonton Airport mural because I had agreed to lecture on it.

Another friend of theirs had been helping them record an inventory of the many hundreds of works in Jack's studio, but the friend had gone abroad for a while, and the inventory project had come to a halt. I volunteered to help. I saw that it was important to Jack not just to put all these works in some order, but to think about his career and his accomplishments, and for me it was a rare opportunity to spend time with this extraordinary artist and his work.

Jack wasn't in good health, but he had a few hours of energy a day and during those hours he was often hard to keep up with. The two-room studio is a magical place. The large room is two storeys high and flooded with light from skylights. You are always aware of the forest outside the windows. In the smaller room, Jack kept paintings stacked in bins and did his office work. Everywhere the walls are covered with photographs and reproductions, used as an ever-changing inventory.

Jack was still painting. The paintings were what he called "double-dated" — he'd take an old painting, turn it upside down or sideways and begin a new one on top of it. He had recycled work like this periodically throughout his career and was notorious for producing completely new paintings when collectors or institutions would ask him to repair old works.

The large purple butterfly painting in the University of B.C.'s main library, for example, began its life as an orange and brown abstract executed in the '50s. In the 1970s, Jack had volunteered to repair some minor damage but when the painting came back, it was a completely new and different work.

Consequently, while we were doing the inventory I was always a little on edge, wondering if some marvelous work we'd recently uncovered and examined and talked about would be painted over by the time I saw it next. That never happened — Jack wouldn't have painted over a really good painting.



Self-portrait (1933)

EARLY YEARS

• Touches of Emily Carr and the Group of Seven; the stay-at-home years often suggest a coastal idyll.



Dog among the ruins (1947)

WAR YEARS

• He has lived in the great cities, seen Picasso's *Guernica*, documented the war, confronted social inequity.



Energy flux (1965)

EXPERIMENTAL PERIOD

• The primitivist Shadbolt esthetic emerges in the 40s and 50s, but his career is still an adventure.



Butterfly Transformation (1981)

DEFINED

• The Shadbolt look many now think of first takes charge in the mid-70s. Coastal Indian motifs strengthen.

BOOKS

INSIDE NEXUS

A new book takes an inside demographers' look at a redefined Generation X. C5



A MAN IN FULL

Tom Wolfe's reconstruction of Southern U.S. society makes his latest novel an informed recovery of our times. C5

PAINTER from A1

Shadbolt's legacy lives on in art and education

Jack Shadbolt and his wife were both inspirational figures in for B.C.'s artists, but they were also known for their loving sense of community.

ness, England. Shadbolt was three when his family emigrated to Canada, spending two years in Nelson before settling in Victoria in 1914. His father Edmund was a sign-painter and dabbled in watercolours; his mother Alice was a dressmaker, and from an early age Jack showed a keen interest in art. By the age of 19 he was teaching art in Duncan and by 21 at Kitsilano high school in Vancouver.

In 1936, at the age of 27, Shadbolt had his first one-man show at the Vancouver Art Gallery. In 1938, after sabbaticals in New York, London, Paris, Chicago and Toronto, he began teaching at the Vancouver School of Art (which became the Emily Carr College of Art & Design).

A stint overseas as a war artist during the Second World War led to a profound shift in Shadbolt's style, away from boldly figurative representations of Vancouver urban life and into the near-abstract, ever-primal of world he came to be famous for. In September 1945 he married Doris Meisel, who would go on to establish her own credentials as a writer with the seminal biography *The Art of Emily Carr*. Until this week, they remained an inseparable team who inspired generations of artists.

Everyone was welcomed into a loving community, which was partly a reaction to the sense of isolation Shadbolt had encountered in a series of yearly meetings with Emily Carr. Yet like Carr, Shadbolt knew his brand of modernist art would forever be stamped by the strong forces of the coastal landscape around him.

"Jack was always with creepy crawlies, his butterfly series, that kind of thing," recalls friend and fellow artist Toni Onley. "He really got off on rotting vegetation in the woods. That is what inspired him. He was a product of Emily Carr, I think."

Family friend Scott McIntyre, whose firm Douglas & McIntyre recently published two books of Shadbolt's works, refers to "that combination of directed passion that was deeply rooted in this sense of place, obviously influenced by Carr."

Xisa Huang, who has represented Shadbolt for almost 30 years at Bau-Xi Gallery, found he always had the respect of curators, writers and other artists.

"Witness the public gallery exhibitions and the honours," she says. "But people also bought his works for their homes, to live with, and his art spans the whole spectrum from intimate personal space to big public works."

In Vancouver, Shadbolt's *Primavera* hangs in the MacMillan Bloedel building at 925 West Georgia, while *The Tree of Life* can be seen in the upper lobby of Cineplex-Odeon's Granville 7 movie complex at 855 Granville.

Huang also recalled Jack as "a wonderful teacher. I've seen him in action, giving an artist a critique, and he was just a natural because he really wanted people to understand the process."

After decades spent as an art teacher, Shadbolt "retired" in 1966 to spend another 30 years painting bold works characterized by an unabashed modernism, where figurative elements played freely into colourful abstract expressionism.

"His colour is not about comfortable

relationships," says longtime friend Alan Wood. "It's colour used for psychologically very jarring things, almost shock tactics with colour."

The Shadbolts never stopped giving back to the community. In 1988 they launched VIVA, the Vancouver Institute for the Visual Arts, which presents two \$10,000 awards to visual artists each year and one \$50,000 prize every fifth year. Painter Carel Moiseiwitsch was one of the first recipients of a VIVA award, and noted Monday of the Shadbolts that "whenever you met them, they always treated you like you were a friend of theirs, instead of their being just a benefactor."

In 1989, Jack joined with fellow artists Bill Reid and Gordon Smith to form the Artists for Kids Trust, which raises funds for art education in North Vancouver schools by selling series of prints by its patron artists. To date, says trust managing director Bill MacDonald, three editions of Shadbolt works have generated more than \$500,000 for trust programs that now help more than 5,000 students each year.

"His legacy to art and education since the mid-'30s," says MacDonald, "has been phenomenal. Right through

his career he was inspired by the honesty and truthfulness of children's art."

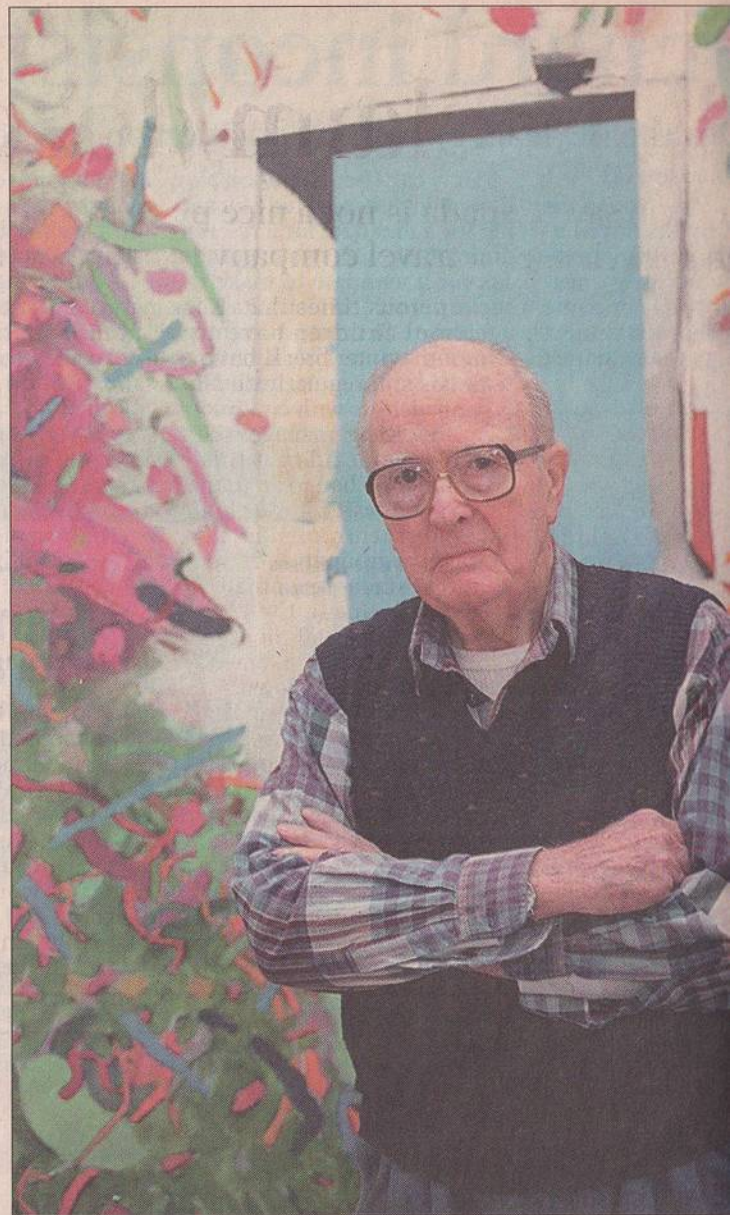
Shadbolt's 1994 stroke left him in what the artist described as "a semi-lunar state," but two weeks later he was speaking at a book launch. Then it was right back into the studio to start reworking pieces.

"I always feel I'm getting near to something that's got more to it than I can get hold of," he told *The Vancouver Sun* at the time. Moiseiwitsch recalls having dinner with Shadbolt and being struck by his drive.

"He found it very hard to even think about not being in the studio," she says. "That was his whole focus, the painting, and he was still thinking about it, still talking about it and still obsessing about it."

Last year he told the Canadian Press that "I look to find a combination of ways of fitting forms, how they talk together, how they exude feelings of resonance, but without melodrama or overstatement."

Jack Shadbolt is survived by his wife Doris and brother Douglas. A private burial will take place Wednesday. Donations in lieu of flowers should go to VIVA, by calling 254-1405, or c/o Janice Whitehead, 1556 William St., Vancouver, V5L 2R2.



INSPIRATIONAL: The artist, shown in 1994 photo, had health prob

FRESH OFF THE LINE

NEWS LEADER

ARTS & CULTURE

Shadbolt a champion of artists

□ The Burnaby resident who died last week, was a unique, dynamic artist and an encouraging teacher who stressed to his students the need for commitment

By Wanda Chow
NewsLeader Staff

He was an artist and a teacher. But to his peers, Burnaby's Jack Shadbolt, who died last Sunday at age 89, was also an advocate for the arts and a defender of his profession.

Shadbolt and his wife, Doris, "really helped make a space for contemporary art in Vancouver," said Scott Watson, an associate professor of fine arts at the University of British Columbia.

Watson, author of two books on the artist's work, said contemporary art "still isn't very well respected."

In fact, Watson said, when Doris Shadbolt and a family friend went to get a death certificate for the venerated artist, government bureaucrats "refused to accept his occupation as 'artist.'"

Jack Shadbolt believed that the "artist should be recognized as a citizen, that 'artist' should be recognized as a profession ... but it's not," he said.

"It's one of the things that bugged Jack all his life."

Shadbolt's legacy includes an enormous body of work numbering in "the many thousands, I'm sure," the result of a prolific, 70-year-career.

While generally considered a modernist, he was "a unique artist, unclassifiable in many ways," Watson said. "I don't know if there is a label that would stick to him."

Although Shadbolt was interested in abstraction, "He never made an abstract painting in his life," Watson

said. "There was always reference to a figure or form in his work."

The concern of Canadian artists such as Shadbolt and Emily Carr, he explained, was that modern art in Canada should "acknowledge, reconcile itself" to First Nations art.

Shadbolt "saw in First Nations art a very powerful and long-lived tradition of art making." When he first encountered it in the 1920s and '30s, its production, through potlatches, was actually illegal. The British-born artist's experience being "raised in a dominant culture would've told him the First Nations culture was dying."

Along with a concern that the culture not die out, it was felt that if non-natives were going to create truly Canadian art, they had to learn from the aboriginals who first made art here, Watson explained.

The themes which Shadbolt explored in his work included nature, sex and later, history and "a sense of impending ecological crisis." The latter is evident in some of his work from the '50s which featured "forms imploding and exploding, a lot of tension" that would have related to the threat of the atomic bomb.

The artist also left a great legacy through his many years of teaching, most of them at the Vancouver School of Art, the precursor of today's Emily Carr College of Art & Design. "Several generations of Vancouver artists went through his tutelage."

When Vancouver first became recognized as a centre of contemporary art in the 1950s, and again in the



NewsLeader File Photo

Doris and Jack Shadbolt in 1995.

'60s when the city was put on the map of the art world, "those were Jack's students."

"Besides technique, what Jack really taught people was to be an artist meant a very, very serious commitment," Watson said.

Those thoughts were echoed by artist Torrie Groening, owner of Prior Editions printmaking studio in Vancouver who started working with Shadbolt on stone lithographs in 1990.

"I think I learned courage from Jack, just in ... the life of being an

artist, that it's a long process," said Groening, 36, a graduate of New Westminster secondary. She learned from Shadbolt that many of the troubles in life for an artist, such as the marketing and showing of works and what people thought "wasn't really the big picture."

The creation of art and being a part of it was the important thing.

"In my toughest hour, he really gave me a sense of respect for the (art) profession and for what I was doing," she said. "I wouldn't still be doing what I was doing if it wasn't for Jack."

As a teacher, he was positive, always offering some

form of encouragement, she recalled, describing his regard for her work as worth "that parental approval you seek but never get, times a hundred."

When he'd express his approval at one of her projects, "I'd get off the phone and I'd be flying for days."

I think I learned courage from Jack, just in ... the life of being an artist, that it's a long process ~ artist Torrie Groening

"He is such an important figure in Canadian art, everything has to change now," she said of his passing. "I think my whole world has changed."

Noting that she didn't begin working with him until he was in his 80s, Groening marvelled at Shadbolt's energy and how he would be "completely sparked up" when a work came together to his satisfaction. "I've certainly been with younger artists that had less energy."

His very dynamic, physical techniques led to him talking of "pushing things, crushing" the forms in his works, almost as if he was speaking of sculpture, yet, he was talking about images and drawing.

It was "exhilarating" to watch the artist work. "My eyes would be going

from his hand to his eye to the piece to see what he was going to do next. I'd be holding my breath," she recalled with a laugh. "I'd be dizzy and lightheaded afterwards."

Together with his wife Doris, a curator, historian and writer in her own right, they "don't have peers" for their work in the community championing Canadian artists. In 1988 they created VIVA, the Vancouver Institute for the Visual Arts, which presents two \$10,000 awards to visual artists each year and one \$50,000 prize every fifth year. The couple were looked at as "parents and grandparents" of the visual arts community, Groening said.

"They were a dynamic duo in the romance of the art world. Everybody talks about that. They were just in love."

On Wednesday night, Groening added, the day of her husband's burial, Doris Shadbolt attended and spoke at an awards dinner where the couple was honoured with Simon Fraser University's distinguished community leadership award, something that had been planned well in advance.

"She's not letting down the Shadbolt team."

Donations in lieu of flowers should go to VIVA, by calling 254-1405, or c/o Janice Whitehead, 1556 William St., Vancouver, BC, V5L 2R2.



Jack Shadbolt's Chimera V, 1991, an acrylic on canvas which hangs in the atrium of the Burnaby's Shadbolt Centre for the Arts.

Shadbolt, giant in B.C. art circles, dies at 89



LOVED WOODLAND CREATURES: Jack Shadbolt, painting Evening Valley Flight 1977-79, acrylic on watercolour board.

The artist was known not only for his work, but also for his role as a benefactor.

PETER BIRNIE
VANCOUVER SUN

Jack Shadbolt died as he lived, surrounded by the art that drove him ceaselessly. A towering figure in British Columbia's artistic community and one of Canada's most profound modernist painters, Shadbolt passed away just before midnight Sunday in the studio attached to his hillside Burnaby home, where sweeping views of mountains

and water helped inspire decades of intense work.

Shadbolt was 89 and in poor health with congestive heart disease, after suffering a heart attack 15 years ago and a stroke in 1994. On Nov. 16, after his wife Doris and family friend Abraham Rogatnick set up a hospital bed for Shadbolt in his studio, the artist returned home and, Rogatnick said Monday, "gradually faded away."

Jack Leonard Shadbolt was born Feb. 4, 1909 in Shoebury-

SEE PAINTER, A11

SHADBOLT'S LEGACY, C5

A graceful presence mourned

NORTH Vancouver's Artist For Kids Trust has suffered a loss with the death Sunday of Jack Shadbolt.

Shadbolt, with Bill Reid and Gordon Smith, was one of three founding artist-patrons of the trust, which was established in '89 to provide art enrichment opportunities for students in North Vancouver School District 44.

Artists For Kids earlier this year lost the support of Reid, who died in March. Bill MacDonald, the trust's director, said Shadbolt's contributions to not only the trust but to art education in general were enormous.

"Jack left an incredible legacy because he was a teacher all his life," MacDonald told the *News* earlier this week.

Shadbolt taught art at Kitsilano High School in the '30s, then, for 28 years at the Vancouver School of Art, which was to become Emily Carr College of Art and Design. He retired from teaching in '66 but maintained a passion for art education till his death, said MacDonald.

Though Shadbolt was a longtime resident of north Burnaby, where he lived in a West Coast design home with his wife Doris, he had a special affinity with the North Shore.

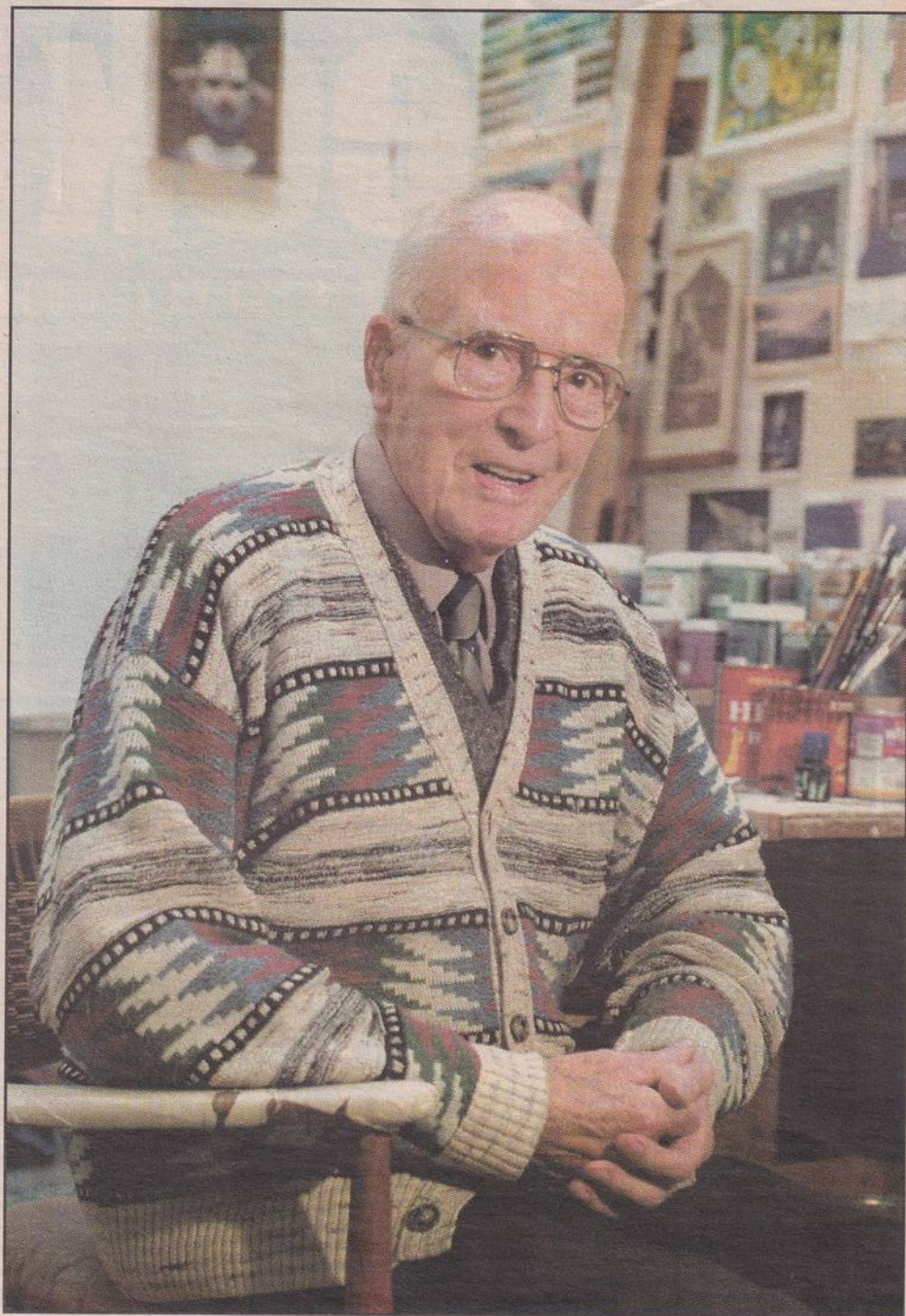
In 1983, Shadbolt addressed a meeting of administrators from North Vancouver School District. As MacDonald recalled, the artist warned them that all children's education must include art in order that they could "live with grace in an ungraceful environment."

His words of wisdom were heeded and laid the foundation to much greater support and leadership for art education in North Vancouver schools, said MacDonald.

In March 1997, Artists for Kids (AFK) organized the first-ever exhibition of Shadbolt's art curated especially for young people. Hundreds of teachers and thousands of students viewed the show at the AFK gallery located within the Leo Marshall Curriculum Centre on West 21st Street.

"Jack has always been inspired by children's art. Their work is truthful and honest and direct. He used that as inspiration for his own work. Children find his work inspirational as well," said MacDonald.

On Oct. 23 this year, North Van art teachers gathered in the gallery to pay tribute to Shadbolt as an educator and artist. To mark the occasion, AFK released an edition of 100 color lithographs by the artist. Entitled *Shore Image 1997*, the print is



NEWS photo Mike Wakefield

JACK Shadbolt was photographed at home in Burnaby during the March 1997 show of his works *Bugs, Birds and Beasts* at North Van's Artists For Kids gallery.

Shadbolt's third contribution to the trust and is expected to raise \$200,000 towards art education on the North Shore.

Both Doris and Jack Shadbolt had planned to be there for the tribute, which MacDonald said was meant to give the artist, who was in failing health, a "boost." But Shadbolt was taken to hospital that day.

On Sunday, he died at home, surrounded by his paintings, said MacDonald.

The Bau-Xi gallery, which has represented the artist since 1970, plans to hold a Shadbolt retrospective in the new year, timed around the artist's birthday, Feb. 4.

— Layne Christensen



A NATIONAL FILM BOARD OF CANADA RELEASE

Transfigured

"Unique...hallucinatory...an intense reflection on the vision of decay and rebirth that inspires Shadbolt's art." POINT OF VIEW

Butterflies, totem poles and satellites. Incisive lines and slashes of colour. Images inspired by West Coast Aboriginal art, nature and personal experience. Welcome to the world of Canadian painter Jack Shadbolt, and to *Transfigured*, Stephen Arthur's brilliant animated homage to his work.

Using computer technology, *Transfigured* portrays Shadbolt's shamanistic vision by animating a large number of his paintings into a seamless flow of interacting, transforming figures.



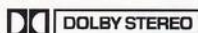
About the filmmaker



Stephen Arthur was born in Vancouver in 1954. He started doing traditional cel animation while still in high school, and continued animation work while completing a BSc in zoology. He went on to earn master's degrees in both science and fine arts, and for many years, earned a living as a technical writer while unsuccessfully trying to peddle his screenplays in Hollywood. Eventually, he decided to return to his early roots as a self-taught animator; in 1993, he bought a computer and taught himself to animate 2D images. Since 1971, Stephen Arthur has directed 11 short films. His work has shown at a number of prestigious festivals, including Berlin, Toronto and Vancouver.

Director and animator:	Stephen Arthur
Original paintings:	Jack Shadbolt
Original music:	Jean-Luc Perron
Producer:	George Johnson
Executive Producer:	Svend-Erik Eriksen

5:31 / 35mm, video / colour / © 1998
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TRANSFIGURED: JACK SHADBOLT INSIDE THE MIND

*"This animation is not only about my work visually,
but it's as though I were producing it in actuality."*

— Jack Shadbolt

Welcome to the world of Canadian painter Jack Shadbolt and to **Transfigured**, Stephen Arthur's brilliant animated homage to the painter's work.

Shadbolt's exploration of West Coast Aboriginal art, nature and personal experience comes alive through the animation of Stephen Arthur, and through the short documentary **Metamorphosis**, where we meet the creative mind behind the work.

Transfigured/Transfiguré (without words, shown twice)

Director: Stephen Arthur

Producers: George Johnson, Stephen Arthur

5 min 31 sec

C0098 023

Jack Shadbolt - Metamorphosis

Director: Bernard Motut

PEMC Production

26 min 32 sec

C0180 270

Total running time: 37 min 46 sec

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Printed in Canada



TRANSFIGURED:
JACK SHADBOLT INSIDE THE MIND



A National Film Board of Canada Release



TRANSFIGURED: JACK SHADBOLT INSIDE THE MIND

VHS

C0198 108

*"...A mind-dazzling, sight-and-sound roller-coaster ride
that leaves viewers gasping with amazement."*

— Paula Gustafson, *Artichoke* magazine

TRANSFIGURED: JACK SHADBOLT INSIDE THE MIND

This video compilation brings the viewer into the world of Jack Shadbolt, the innovative and influential Canadian painter. The first part of this video, entitled *Transfigured*, features the work of filmmaker Stephen Arthur, who animates Shadbolt's paintings, creating an entirely new work of art on film. This segment without words is followed by *Jack Shadbolt — Metamorphosis*, a documentary that enriches our appreciation of Shadbolt's oeuvre by examining the artistic vision behind the work. *Transfigured* is repeated at the end of the tape, allowing the viewer to appreciate the animated short in a more analytical and instructive manner, informed by the artistic process explored in *Metamorphosis*.

Transfigured

Butterflies, totem poles and satellites. Incisive lines and slashes of colour. Images inspired by West Coast Aboriginal art, nature and personal experience. Welcome to the world of Canadian painter Jack Shadbolt and to *Transfigured*, Stephen Arthur's brilliant animated homage to the painter's work. Using computer technology, Arthur portrays Shadbolt's shamanistic vision by animating a large number of his paintings into a seamless flow of interacting, transforming figures.

Jack Shadbolt — Metamorphosis

Metamorphosis allows us a glimpse into the creative process of Jack Shadbolt, the artist and teacher. Shadbolt demonstrates how he finds everyday images in fashion magazines and transforms them into beautiful, surreal mixed-media paintings, which can then be transformed into a book and a film. This documentary segment shows the artist exploring context, shape, texture and movement as only Shadbolt can.

Transfigured

Director and animator:
Stephen Arthur

Original paintings:
Jack Shadbolt

Original music:
Jean-Luc Perron

Sound design:
Stephen Arthur

Producers:
**George Johnson
Stephen Arthur**

Executive Producer:
Svend-Erik Eriksen

Total running time:
37 min 46 sec



Animation Techniques

Pushing the limits of 2-D animation on an old PC, Stephen Arthur reconstructs the missing backgrounds behind the cut-out foreground objects of Shadbolt's paintings. By using a cause-and-effect sequence of actions and by visually matching the moving forms from one painting to the next, Arthur creates a contiguous environment, a surreal world made from Shadbolt's paintings. The events are choreographed in movement phrases, with synchronized sound effects added, to help the viewer follow the fast flow of unusual transformations.

Activities for the Classroom

Teachers will find that *Transfigured* and *Jack Shadbolt — Metamorphosis* can enrich their curricula in many ways. This video compilation will be of particular interest to teachers of visual arts, communications technology, cyber arts, computer studies and media studies.

In the studio

- Create your own mixed media inspired by the work of Jack Shadbolt in *Metamorphosis*. Use found images as a starting point and transform them to reflect your own imagination. Focus on the colour, shape and texture of your initial image to lead to new possibilities.
- Let the work of an artist inspire you to create an original piece, as Stephen Arthur does in *Transfigured*. Make a 2-D work using collage or photo manipulation with the help of software programs such as Photoshop.
- Make a time-based media piece in video using pixilation (stop-camera) technique and special FX editing software or using computer animation software.
- Write an artist's statement for your work that might appear in an exhibition catalogue.

Visual theory

- In **Metamorphosis**, Shadbolt mentions various elements and principles of design when discussing his work: texture, form, colour and composition, to name a few. Identify the various elements and principles of design cited in **Metamorphosis**, and consider how they are realized in Shadbolt's work.
- Discuss the artistic process of Shadbolt as illuminated in **Metamorphosis**. Do Shadbolt's decisions make sense to you? Examine your own artistic process: Do you work with materials until an idea develops or do you start with an idea? Do you work alone or in collaboration with others? Why are you attracted to certain media or themes?

Art history

- Locate Jack Shadbolt's work in an art historical context. Consider influences such as modernism, surrealism, abstraction and North West Coast Aboriginal art. What were other Canadian artists producing at the time?
- Discuss Stephen Arthur's work in terms of art history. Examine the evolution of such time-based media as film, television, video and computer animation. How does Arthur's work — and computer animation — challenge traditional notions of what constitutes art?
- Both Shadbolt and Arthur use images generated by others as a foundation for their work. At what point does the work become their own? Consider the issues of copyright and appropriation raised by Shadbolt's and Arthur's work.

Related NFB Videos

The Colours of My Father: A Portrait of Sam Borenstein

The Irises/Les Iris

A Little Phantasy on a 19th-century Painting

Seurat: The Realm of Light

The Studio

This Is Your Museum Speaking

Stephen Arthur, the filmmaker



Born in British Columbia in 1954, Stephen Arthur started making abstract animated films during high school and as a science undergraduate in Vancouver. He then turned to experimental live-action films, followed by a degree in film production at U.S.C. in Los Angeles. This led to a ten-year period of authoring original feature-length screenplays. Finally, after a second detour into the hard sciences, Arthur returned to his early roots as a self-taught experimental animator. For the last six years he has been using a computer to create independent, non-commercial animation films. Since 1969, Arthur has directed over 16 short films. His work has been screened at various festivals in Toronto, Montreal, Vancouver, Berlin and Hiroshima. His Web site is <http://mypage.direct.ca/w/writer/xenos.html>

Jack Shadbolt, the artist



Jack Shadbolt was born in Shoburyness, England, in 1909 and immigrated to Victoria, British Columbia, in 1912. He studied in New York, London and Paris and taught art to children in BC between 1929 and 1937. As an artist, Shadbolt struggled to be understood at a time when Canadian society was not yet accepting of modern art. Shadbolt taught at the Vancouver School of Art, where he was head of painting and drawing until 1966. He was an influential teacher and an important contributor to the development of abstraction and modernism on the West Coast and across Canada. Shadbolt continued to paint and exhibit up until his death in 1998, at the age of 89.

THE PERILS OF TRANSFORMATION PSYCHIC AND CULTURAL VIOLENCE IN THE ART OF JACK SHADBOLT

by Robin Laurence

DID PICASSO SAY "Genius is clever thievery" or is that merely an apocryphal note from some undergraduate art history course? Had he said it, and had he said it in these postmodern times, genius might be "clever appropriation" and Jack Shadbolt—appropriator *nonpareil*—might be a genius. Or he might not. He might merely be politically incorrect. Which leads us to the difficulty in re-evaluating Shadbolt's long and vaunted career. Since his last retrospective in 1969 critical positions have shifted radically; our perspectives have been altered by poststructuralist and postcolonialist theory and discourse, and by an awareness of the politics of difference. Shadbolt's paintings, prints, drawings and collages, though, continue to function in a plane of mid-century-modernist motivation and justification. The challenge now (and one that his new retrospective, *Correspondences*, does not begin to undertake) is to reposition Shadbolt's long-standing modernist practice with respect to postmodern proscriptions against cultural appropriation, and formal and psychological presumptions of the colonized "other."

The curatorial premise of this retrospective—that Surrealism is "the underlying thread that links all periods of [Shadbolt's] work"—is not completely



Night Fears (Fetish Series #12), 1970, ink, acrylic, crayon and conte on watercolour board. Private collection, photograph courtesy Vancouver Art Gallery.

convincing. Long phases of the artist's career seem to have little to do with the surrealist impulse. Still, Surrealism, together with allied notions of primitivism and the archetypal, recurs as a governing school of thinking behind much of his biomorphic abstraction and Native-based figuration. Many of Shadbolt's artistic influences are evident here: earliest and perhaps most lastingly, Emily Carr, followed by

Pablo Picasso, Paul Nash, Ruffino Tamayo, Joan Miró, Arshile Gorky, Robert Motherwell. (The list goes on but never seems to name the dozens of the late 19th-century Native artists whose images recur throughout Shadbolt's oeuvre.) It is evident from *Correspondences* that the indigenous art of the Northwest Coast has long held a fascination for Shadbolt, although his earliest studies of it seem more motivated by his admiration for Emily Carr than for the people who actually produced the masks, rattles, poles, and head-dresses. Unlike Carr, Shadbolt did not make sketching trips to isolated coastal villages, but used objects in museums and, later, photos in books, as the source for his images. Typically, works like *Numatl Mask*, 1939 (drawn at the British Columbia Provincial Museum in Victoria), are literal renderings of displaced ceremonial or heraldic objects—colonialist collectibles isolated from both their original context and from Shadbolt's later symbol-making imperative.

For Shadbolt, one of the effects of the Second World War was to move towards a more symbolically charged art, which could express his revulsion at the physical and psychological devastation of the conflict. In establishing an immediate iconography of angst—ruin, violence,

apocalypse—Shadbolt adapted Nash's blasted trees and dead branches, and Tamayo's howling and snarling pariah dogs. He also combined images of bird skeletons and Kwakiutl *hamatsa* masks (with their wild, "man-eating" connotations) in a series called *Killer Birds*. This series is the first indication of Shadbolt's tendency to use Native art forms as symbolic markers for his own emotional state.

The argument for Surrealism as Shadbolt's pivotal and sustaining influence is made during and following his 1948-49 studies in New York. Among other schools and movements, Shadbolt was exposed to transplanted European Surrealism, and to the evolving strategies of Abstract Expressionism, which included automatism, archetypal myth-making and primitivism. At our own privileged point in history, we can see more clearly what was the real dynamic. Through romanticizing the relationship between indigenous peoples and nature, and by either misreading or ignoring the essentially conservative and realistic impulses behind much tribal art, primitivist artists were able to attach their own agenda—their anti-rational aspirations, their desire to tap an unmediated, instinctual, "preconscious" state of being—to what were actually highly evolved, hierarchical tribal art traditions (Freud, Rousseau and Boas, whipped up into one big frenzy of spontaneous, transcultural expression . . .).

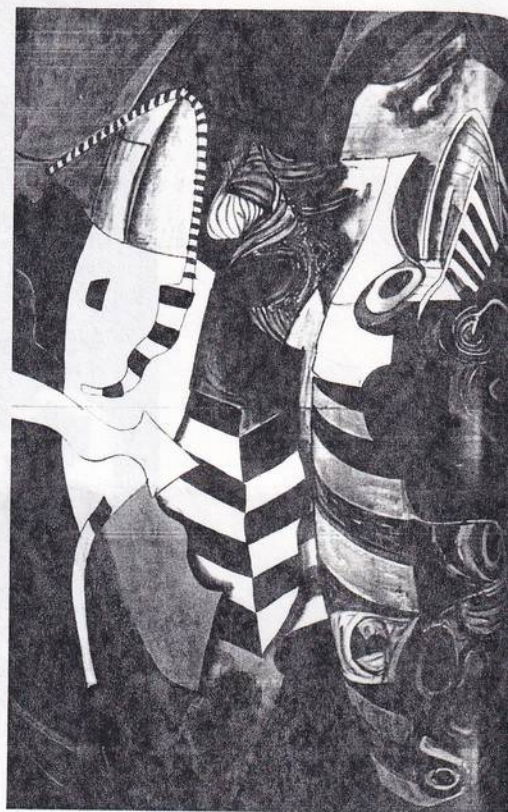
Mistaken as we now believe this thinking to have been, it cannot be discounted as art historical fulminator: primitivism was a powerful factor in the modernist search for alternatives to Western culture and the "civilization" that spawned the atrocities of the Second World War and the technology of the atomic bomb. Certainly primitivism can be read as a significant means and motivation in many of Shadbolt's appropriationist works.

The impact of surrealist and primitivist philosophies upon his treatment of Native forms and designs seems to have taken a number of years to become fully manifest. After returning to Vancouver, Shadbolt launched into a period of making biomorphic abstractions whose sexualized pod and plant forms were apparently influenced by Miró, Gorky and early Rothko. The biomorphs were followed by a number of variously abstract and realistic phases and fixations, ranging over landscapes, cityscapes, geometrics and

automatist calligraphy. Evidenced by the work in *Correspondences*, it appears that it wasn't until after his Vancouver Art Gallery retrospective in 1969 and after completing *Hornby Suite* (*Homage to Emily Carr*) that Shadbolt's compulsion to use Native imagery was again dramatically aroused. The exorcistic dance around Carr is not incidental, since Shadbolt seems to have been profoundly influenced not only by her painted relation to the landscape, but by the way she saw Native Northwest Coast art evolving mystically out of that rain forest landscape. (That the attempted Carr "exorcism" failed is obvious in Shadbolt's *Coast Indian Suite*, 1976.)

As other writers have shown, for both Carr and Shadbolt, establishing a sense of place in art—a sense of their West-Coastness—included identifying with the area's indigenous cultures. For both, identification involved using Native art as formal subject matter, and as emotional screens upon which to project their own aspirations and sensibilities. (That this identification could be both colonialist and exploitative—and, in Carr's case, had to do with romantic notions of cultural salvage married to her own sense of social alienation—has also recently been discussed by Vancouver writers, although it is not represented as an issue in this retrospective. But then nothing of a postmodern nature is.) As if to make explicit the search for place and the primitivist conflation of nature and tribal culture, Shadbolt's *The Place*, 1970-72, juxtaposes tangled forest and garden imagery with fish-drying racks and a dissolving or decaying Bella Bella transformation mask. By this work, Shadbolt seems to locate himself at a nature-culture and culture-culture margin—a psychological edge fraught with the artist's sexual and creative anxieties, and a social edge from which the colonized Other is being further displaced.

In later work, assembling disparate elements from Inuit, Northwest Coast, and American Southwest cultures, together with phallic and vulvar signs and symbols, Shadbolt develops an iconography of life, death and regeneration. Paintings like *Night Fears*, 1970, *Guardian*, 1970-72, and *Little Wolf*, 1972, assume a composite tribal presence, and identify the modern artist of European tradition with the shaman of some generalized tribal tradition. The idea that artist and shaman (or spirit-questioning initiate, as in the *hamatsa*



Transformations #3, 1974, ink, latex, conte and acrylic on watercolor

ceremonials) share the capacity for engaging in ecstatic or visionary experience, for transformation and transcendence, pervades Shadbolt's tribalist works.

The theme of violent transformation—of disintegration and reconstruction—is persistent in Shadbolt's postwar paintings (possibly conditioned by remembrances of bombed-out buildings which for him were a symbol of the process of abstraction). Initially, the theme is realized by incorporating literal renderings of Kwakiutl transformation masks into the two-dimensional works. Later, the mask forms are exploded and reassembled. Later still, in works like *Transformations #3*, 1974, and *High Range Country*, 1977, the mask as transformative symbol is replaced by the butterfly. Shadbolt would go further: in *The Bride*, 1969-74, transformation mask and butterfly imagery coexist in the same painting, along with other presumably transcultural or archetypal Christian, Judaic and Hindu symbols. The sense of cultural violence is disturbingly conjoined to that of sexual violence—of rape, crucifixion, torture. The dangling Tlingit charms which Shadbolt employed as formalist devices in *Guardian* have here transmogrified into flattened, striped



watercolor on board, 152.4 x 101.6 cm each panel, photograph courtesy Glenbow Museum.

shapes which are both sexual and larval, and which also cruelly pierce and ravish the female figure. Hooking the butterfly to the transformation mask in a drama of crucifixion and fertility makes explicit Shadbolt's thematic investment in the notion of rebirth out of violent death—and of primitive art as agent in the ritual of regeneration. As anthropologist Marjorie Halpin has pointed out, borrowing tribal art elements allows Shadbolt to combine a Cubist/Surrealist predilection for fractured or disintegrating forms with the projected shamanic experience of psychic disembodiment.

Coast Indian Suite, 1976, is a room-filling, 20-panel work which places large, literal, charcoal and crayon drawings of Northwest Coast masks, clubs, costumes and head-dresses at the front of a flattened theatre of coastal forest. What's evident here is the modernist sense of art as psychic impulse or emanation, with the forest serving as a symbol of the unconscious. Equally clear is the Carr-esque notion of Native art emerging directly from the forest, without human agency—a notion that would probably surprise most Native artists. The forest from which these artistic forms emanate is a dark,

dense place—primordial but not pristine. Some of its vistas open onto logged clearings, fallen trees, phallicized stumps—again the conscious transformative conjunction of the dismembered and the regenerative. And again we're made aware of the seemingly unconscious parallels between cultural violence and sexual violence, between appropriation and rape.

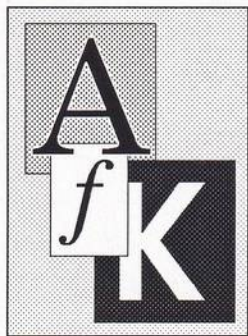
The examples provided by *Correspondences* suggest that the literally rendered Native objects in Shadbolt's 1970s art underwent a process of abstraction and fragmentation in the early and mid-1980s. Generalized tribal motifs reasserted themselves, not as composite figures but as isolated design fragments: an eye, a stripe, a chevron, a series of jagged lines. A reversion to an anachronistic notion of "savage" occurs in *Demon Hills*, 1980, in which indigenous elements are identified with the devilish, the demonic. In *Silent Land*, 1985, a disintegrating Northwest Coast mask floats over a vast, dark, almost apocalyptic landscape. Two notes are struck: cultural displacement (through formal disruption and appropriation) and the reworking of the theme of the mask as natural emanation (emerging from nature without human agency). Together they unconsciously coincide with the colonial-corporate myth

that Canada is a vast, empty country with its natural resources easier to exploit if there are no people around to claim them. What this painting seems to consciously signify is contemporary devastation—a land already stripped and mined past restoration, past reclamation, past redress, a plundered land in which the lone Native mask acts as agonized witness.

An isolated Northwest Coast eye motif floats in another foreboding, uninhabited landscape, *Darkening Foreshore*, 1989, along with the stripes, banners and amorphous elements that have come to characterize Shadbolt's late abstractions. Again there is a sense of psychic and cultural violence, again the sense of a vast land, unoccupied save for shattered fragments of indigenous and—in this case—European culture. Here, truly, Surrealism and primitivism contend for a place—stake a cultural claim—in what looks like the soulless wilderness beyond the edge of the known world. ♦

Robin Laurence is a West Coast art critic.

Correspondences: Jack Shadbolt was organized by the Glenbow Museum in Calgary and curated by Patricia Ainslie. It will travel to the Art Gallery of Windsor and the National Gallery in Ottawa.



ARTISTS FOR KIDS

PRESS RELEASE

Well known BC artist, Jack Shadbolt was honoured by the North Vancouver School Board on October 12th for his valuable contributions as a founding patron of the "Artists for Kids" Trust. In 1989, Jack Shadbolt joined with artists Bill Reid, Gordon Smith and the North Vancouver School Board in founding the "Artists for Kids" Trust. The Trust has achieved much success since it began and now supports a wide range of fine arts enrichment opportunities for North Shore children.

In June 1993, Jack Shadbolt donated 129 large etchings entitled "Garden Flux" to the "Artists for Kids" Trust. The proceeds from sales of these original prints will be used to support the many initiatives of the Trust including it's after-school programs, the development of a teaching art gallery and the 1994 Paradise Valley Summer School of the Arts.

In recognition of the outstanding contribution made by Jack Shadbolt to Fine Arts education in School District #44, the Board of School Trustees, on behalf of the "Artists for Kids" Trust, has established the Jack Shadbolt Excellence in the Arts Scholarship. This \$500 award will be given annually to a graduating student from a North Vancouver school who has excelled in two or more Fine Arts disciplines.

The Board is pleased to announce that the first recipient of the Jack Shadbolt Scholarship is Mr. Bruce Sled who graduated from Carson Graham School in June. Bruce Sled received this award for his outstanding work in piano composition, jazz vocals and in drawing and painting. He is now studying in the faculty of Fine Arts at the University of British Columbia.

For further information about the "Artists for Kids" Trust, it's programs or it's prints; please contact the Trust coordinator: Bill MacDonald at 987-6667

in sincere appreciation

JACK SHADBOLT

***FOUNDING PATRON
"ARTISTS FOR KIDS" TRUST***

*presented on behalf of the children of North Vancouver
by
the North Vancouver Board of School Trustees
October 12, 1993*

Superintendent of Schools



Educators Tribute to Jack Shadbolt

October 23, 1998

1:00 **From Teachers to a Teacher**

Bill MacDonald

1:15 **The Critic's Choice**

Ann Rosenberg

1:45 **Students Look Back**

Molly Lamb Bobak

Gordon Smith

Irene F. Whittome

James A.S. Macdonald

Gordon Payne

2:15 **Art For Survival**

Jack Shadbolt

excerpt from a presentation to North Vancouver administrators March 18, 1983

2:30 **"Transfigured"**

Stephen Arthur

2:45 **Bugs, Birds & Beasts**

Yolande Martinello

Janice Keys