

Multi-panel works featured in exhibition

An exhibition, *Jack Shadbolt: Act of Painting*, which focuses on the large multi-panelled works produced by the artist during the past 12 years, is currently being held at the Vancouver Art Gallery in Vancouver, British Columbia.



Siwik Productions

Jack Shadbolt at the opening of the first retrospective of his large-scale works painted during the past 12 years.

The exhibition, comprising 23 major works, represents the first retrospective view of his large scale series of this period in a single exhibition.

The works were assembled by Vancouver Art Gallery curator Scott Watson from public and private collections and include such

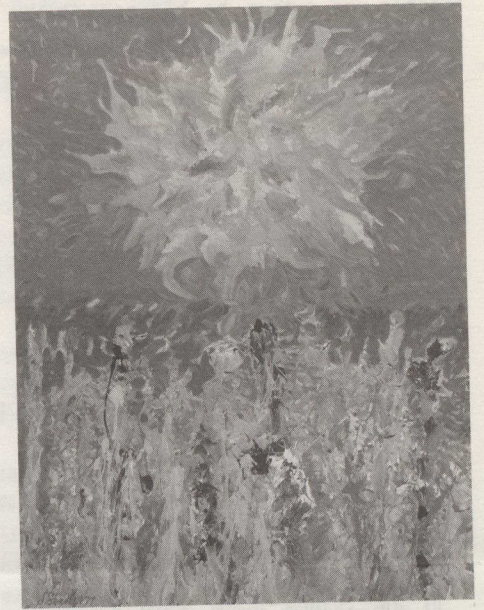
works as: *Hornby Suite (Homage to Emily Carr)* (1968-69), 15 panels, charcoal on paper; *The Chilkoot Experience* (1971), 30 panels, acrylic on watercolour paper; *India Suite* (1976), 20 panels, charcoal on watercolour board; *Summer Suite* (1979), 20 panels, acrylic on paper; *Butterfly Transformation Theme* (1981), six panels, acrylic on canvas; and *Hill Fire* (1984), three panels, acrylic on canvas.

Nature and ritual explored

"Shadbolt's energetic and expressive paintings deal with the forces of nature, ritual and sexuality," said Mr. Watson. "An admirer of Emily Carr, whom he knew in his youth, he has carried on a tradition of modern *avant garde* painting, in an effort to understand his West Coast biological and anthropological roots," he said.

In *Butterfly Transformation Theme*, 1981, Mr. Shadbolt uses a motif that often appears in his work. Butterflies are a symbol of the soul for him and he turns them into gigantic solid beasts. They enter the world tattooed, decorated and painted, and represent the artist's modern longing for an authentic experience of being which is unmediated by culture.

According to Scott Watson, *India Suite*, 1976, and *Coast Indian Suite*, 1976, are more literal transcriptions of the high art of exotic, non-Western peoples in which the statement seems to be about the "natural" correspondence between these arts and nature. "As a Western man, deeply alienated from the other of nature and just as deeply

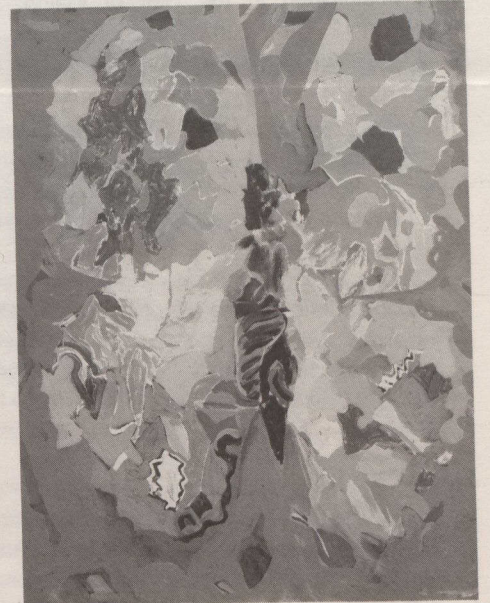
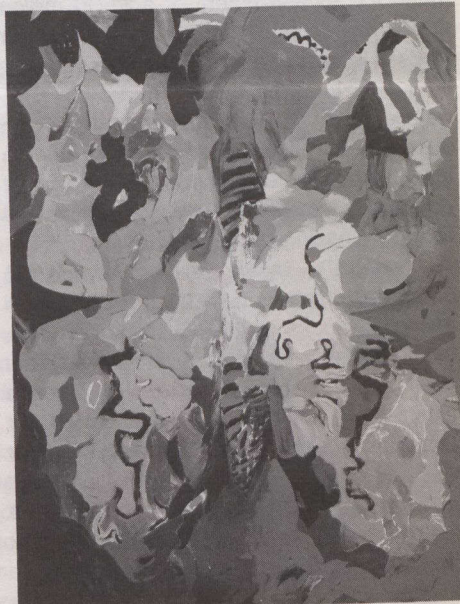
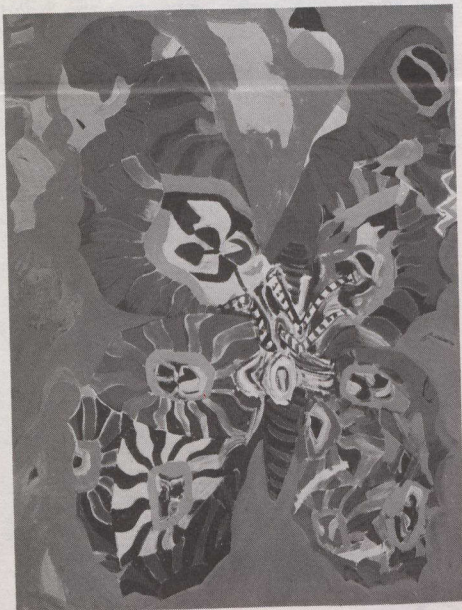


One of the 20 panels in *Summer Suite*, 1979. A characteristic work of Jack Shadbolt's, where the sense of agitation appears aggressive and raw.

fascinated by it, Shadbolt, like Emily Carr, would appear to believe that the highly sophisticated arts of the Northwest Coast have an *organic*, relationship to the world. This organic relationship is something both artists constantly struggle to recapture for the tradition of modern art," he wrote in the catalogue accompanying the exhibition.

Long, distinguished career

The exhibition was also designed as a celebration of Jack Shadbolt's long career as "British Columbia's most celebrated artist," said Mr. Watson. "Not only has Jack Shadbolt distinguished himself as artist,



A series from the six panels in the *Butterfly Transformation Theme*, 1981. The butterfly is a motif common to Jack Shadbolt's work. This series is painted in vivid acrylic colours on canvas. Each panel measures 152.4 x 132.1 centimetres.