

visual Arts

And The Finalists Please!

by Diane Land

Images and Objects X. Co-ordinated by the Assembly of B.C. Arts Councils, is the visual component of the tenth B.C. Arts Festival. This year, ten local artists have been selected at the North Shore Spring Jurying at the West Vancouver Silk Purse to represent the North Shore in the Provincial Show to be held in Vernon, May 22 - 27, 1992.

Jurors Martin Honisch and Sandra Semchuk reviewed over one hundred and thirty entries to the show. Due to the high quality of the works entered ten finalists were chosen and an additional 28 artists were selected to receive honourable mentions.

Martin Honisch believes the real value of this show is that it is truly a grassroots event providing many first time artists with an opportunity to have their work placed in a juried environment. Ideally, he believes that all the entered works should be shown at a local gallery to both encourage the artists and provide the community with a chance to view all the entries and make their own personal selections. The Silk Purse in West Vancouver, where the jurying was held, is not a gallery and could only accommodate a show for the qualifying ten entries, just after the jurying. However, plans have been made to show the 28 honourable mentions at The Silk Purse, March 29 - April 24.

As a preview to the final **Images & Objects X** show, here are a few of the selected entries with their accompanying artist's statement.

The Top Ten.

On the cover of Arts Access
Boomer Jerrit's
"Inspiration for Preservation"
The Carmanah Valley

On a recent photography trip to the Carmanah Valley, I witnessed for the first time an old growth forest. I stood in awe at the size of the trees; so old, so much history. At the same time I saw hillsides left bare to erosion. The contradiction of the two landscapes emphasized to me the need for preservation of this stand of old growth timber.

My image, "Inspiration For Preservation" - The Carmanah Valley, is the result of nine and a half months of effort. I have portrayed man and nature working together as protectors. The young woman with the tree painted on face looks ahead to the future; her future and ours. She looks ahead with apprehension, as an ever-increasing demand is placed on our natural resources, and the eagle. To the eagle, the forest is his home, his domain. He has done nothing to foster the destruction, though as he soars high above his wilderness home, he can see the boundaries that he knows so well shrinking daily. The proud eagle and those who depend on the forest as their homes and means for survival, stand to lose the most.

Gordon Finlay's "Vulnerability Reciprocated"

Communities evolve, at least in part, out of our human need to nurture the vulnerable. Regrettably the responsibilities of adulthood then shut us down emotionally. The grind to survive and the competition tends to take its toll. In the painting, the aging man is a toughened forestry worker, but the vulnerability of the child exposes his soft underbelly. Vulnerability Reciprocated goes to the heart of community - our need to nurture the vulnerable.



I. A. Mohr's "My Sister And Her Daughter"

My work involves presenting the human figure in a social context; often members of my family. I am intrigued by how easily misunderstandings can occur. Despite communication and best intentions, My specific interest lies in attempting to capture the dramatic tension at the moment of misunderstanding.



Lisa Klepak's "Enter", "The Model's Amusement"

My objectives when I paint are to seduce and challenge the viewer at the same time. Incorporating many past painting influences with modern subject matter, social issues and painting concerns (such as flatness and depth) creates a rich enigmatic feeling. My influences include David Hockney, Susan Rothenberg, Max Bechman and Eric Fischl. I believe the world needs art that truly feeds the mind.



Rita Rowbotham's

"Blue And White Jar"

My preference is for relatively pure and simplified forms, together with strong, uncomplicated decoration. Perhaps somewhat unusually, I find the most aesthetic pleasure in work which feels right, as well as in which shapes and decoration harmonize. Careful workmanship and fine finish are essential markers of such an approach to art. Additional winners whose works are not shown here include:

Donna Alexandria Fraser's "Garry Brown & The Temple Of Poseidon".

Ken Nichols' "Untitled".

**Barbara Bartholomew's
"Mousing Through History".**

Honourable Mentions

Lewis Krzyckowski, S. Bonitemaker, Alexander Phillips, Jane Coulthard Adams, Brian Hemingway, Laura "Lalli" Blodgett, Alvaro Roca-Rey, Charles G. Fawcett, Sharmini Wirakesara, Badru Jamal, Maureen L. Brown, Margo Cuthbert, Lindsay Ross, Jack Phoezer, Neil MacDonald, Robert Jones, Marie Price, Kim Payne, Jas W. Felter, Charles W. Merrick, Sharon Christian, S. Mc. Mahon, Susan Burgess, Forrest Johnson, Gerihle Stulken, Patricia Jury, Karen Cain, Rosemary Holmes.



Lyla Bessner's

"Sycophancy"

I've noticed that I tend to become what I judge negatively. In an attempt to overcome the urge to gossip or criticize I overcompensate. This painting evolved unconsciously out of these self-observations.



Photos: Valerie Brower