

FOR RELEASE APRIL 20, 2006

B.C. VISUAL ARTISTS RECEIVE AWARDS

THE TWO 19TH ANNUAL VIVA AWARD RECIPIENTS ARE **DAMIAN MOPPETT** OF VANCOUVER AND **MARIANNE NICOLSON** OF VICTORIA ~ THE RECIPIENT OF THE 3RD AUDAIN PRIZE FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS IS **ERIC METCALFE** OF VANCOUVER.

A combined awards presentation will take place at the Rocky Mountaineer Station on Tuesday, April 25, at 8 pm. The Honourable Olga Illich, Minister of Tourism, Sport and the Arts will address a gathering of about 400 guests and present the awards to the recipients. The keynote speaker will be art historian John O'Brian.

THE JACK AND DORIS SHADBOLT FOUNDATION

The **VIVA AWARDS** were created by **Jack Shadbolt**, renowned painter, teacher and art advocate, and his wife **Doris Shadbolt**, equally renowned as curator, writer, historian and critic. The awards are intended to nurture the advancement of the visual arts in British Columbia and their appreciation by the public through the granting of \$12,000 annual awards to practicing artists. Since its inception in 1988, 30 Annual Awards have been granted in an ongoing programme that eclipses the lifetime of the founders. Jack died in 1998 and Doris in 2003.

THE AUDAIN FOUNDATION

The **AUDAIN PRIZE FOR LIFETIME ACHIEVEMENT IN THE VISUAL ARTS** is funded by the Audain Foundation for the Visual Arts in British Columbia. Over the last 20 years, **Michael Audain**, chairman and CEO of Polygon Homes Ltd. has been a strong supporter of the arts in Vancouver. He currently serves as Chair of the Vancouver Art Gallery Foundation and the Audain Foundation for the Visual Arts in British Columbia, serves as a member of the British Columbia Arts Council and chairs the B.C. Arts Renaissance Fund. In 2005 Michael Audain endowed the position of Audain Curator of British Columbia Art at the Vancouver Art Gallery. Okanagan artist, Ann Kipling, was the recipient of the inaugural Audain Prize in 2004.

The award recipients of the VIVA Awards and the Audain Prize are chosen by juries appointed each year by the Board of Trustees of the Jack and Doris Shadbolt Foundation.

CONTACT:

For more information or to obtain high-resolution digital images of the artists' work for print, please contact:

Ross Sullivan
Peak Communicators Ltd.
Telephone: 604-689-5559
Cel phone: 604-802-7139
E-mail: rsullivan@peakco.com

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RECIPIENT OF THE 2006 VIVA AWARD
Presented by The Jack and Doris Shadbolt Foundation

DAMIAN MOPPETT

Working in a wide array of art forms from photography, sculpture, ceramics, painting, drawing and small tableaux to larger installations, music and video, Damian Moppett is one of Vancouver's most diverse visual artists. In his work, however, he is more likely to focus on the process than the product. He has, in fact, devoted entire exhibitions to exploring the art-making process and the doctrines by which meaning is made, documenting process and technique rather than the art forms themselves.

Narratives of creative production repeatedly emerged from such exhibits as "The Visible Work", Contemporary Art Gallery, Vancouver (2005), "Impure Systems", The Power Plant, Toronto (1999-2000); and "1815/1962" at Catriona Jeffries Gallery, Vancouver (2004). His work questions notions of "quality" and concepts of "mastery" in art by attempting to avoid the traditional aesthetic and conceptual criteria that are used to judge artistic techniques and "proficiency". Although he trained as a painter and is a talented draftsman, in exhibits such as "The Visible Work" his unequal mastery of different media was intended to underscore the fine line between artistic processes and finished products. For Moppett, the uncontrollable variables of media are themselves motivators. He has risen to the top ranks of the contemporary art world by focusing on a unique, personal expression and shying short of "accomplishment".

Moppett was born in Calgary, Alberta in 1969. He graduated from the Emily Carr College of Art and Design in 1992 and received his M.F.A. from Concordia University in 1995. He currently lives and works in Vancouver, where he taught at the Emily Carr Institute of Art and Design from 1998-2004. The Catriona Jeffries Gallery in Vancouver has represented him internationally since 2000.

In the past five years, Moppett's work has been exhibited at the Museum of Contemporary Canadian Art, Toronto, Ontario (2006); Musée d'art contemporain de Montréal (2005); the Museum Van Hedendaagse Kunst Antwerpen, Belgium (2005); Whitecolumns, New York (2004); Galerie Kunstbuero, Vienna, Austria (2004); Canadian Museum of Contemporary Photography, Ottawa, Ontario (2003); Bluecoat Gallery, Liverpool, England (2003); the Art Gallery of Calgary (2003); The Power Plant Contemporary Art Gallery, Toronto (2002); Blackwood Gallery, University of Toronto (2002); Art Gallery of Ontario, Toronto (2002); Fruitmarket Gallery, Edinburgh (2002); and the Vancouver Art Gallery (2001).

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RECIPIENT OF THE 2006 VIVA AWARD
Presented by The Jack and Doris Shadbolt Foundation

MARIANNE NICOLSON

Note: The words in the first sentence are intended to have some characters underlined. Further down, "Plexiglas" is the correct spelling.

Marianne Nicolson is a member of the Dzawada'enuxw Tribe of the Kwakwaka'wakw Nations. She was born in Comox, British Columbia in 1969 to a Dzawada'enuxw First Nations mother and a Scottish father. During the 1990s, Nicolson studied western art practice at Emily Carr Institute of Art & Design and was simultaneously tutored by Kwakiutl artist Wayne Alfred in traditional Kwa'kwa'kawkw art. Her work combines symbolic elements of both western and First Nations cultures to create a bi-cultural visual language. Her primary objective is to raise awareness and sensitivity towards contemporary native existence while celebrating the continuation of a rich cultural practice.

Her solo exhibitions include "Bakwin-a`tsi: the Container for Souls", Artspeak, Vancouver (2006); "Return of the Lifebringers", Esquimalt Municipal Hall, Vancouver Island (2004); "A Prayer before the House of the Ghosts", Thunder Bay Art Gallery (2002); "A Return to the Winter House", National Indian Art Centre, Hull (2001); "The Entrance to Heaven", Campbell River Public Art Gallery (2000); and "A House of God", OR Gallery, Vancouver (1992). Using a wide range of materials that have included photographs, acrylic paint, copper wire, abalone, cedar, wool, mother of pearl, cotton thread and Plexiglas, she is best known for installations using native themes within contemporary settings. For example, in "Bakwin-a`tsi: the Container for Souls" (Artspeak, 2006) Nicolson built a ceremonial chest, etched and sandblasted the sides with traditional Northwest Coast designs like ovoids, circles, and U-forms, and lit it from the inside. The result was a spectacular four-sided light projection on the gallery walls.

Nicolson has a B.F.A. from the Emily Carr Institute of Art & Design (1996), a Master of Fine Arts from the University of Victoria (1999), a Master of Arts in Linguistics and Anthropology from the University of Victoria (2005), and is currently pursuing a Ph.D. in Linguistics and Anthropology. She has a prodigious exhibition list that includes work shown at the Canadian Embassy in Washington, D.C.; the Canadian Museum of Civilization, Ottawa; International Museum of Film and Photography, New York; National Museum of the American Indian, New York; the McMichael Canadian Art Collection; Taipei Fine Arts Museum; the Thunder Bay Art Gallery; U.B.C. Museum of Anthropology, Vancouver; the Vancouver Art Gallery; and the Art Gallery of Greater Victoria among many others.

Nicolson is the recipient of many previous awards including two Canada Council Grants, B.C. Arts Grant, Smithsonian Artist Fellowship, Vancouver Foundation Visual Arts Award, and National Aboriginal Arts Council Scholarship. She is currently a board member of the B.C. Arts Council and a former founding member of the Nunwakola Cultural Society.

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RECIPIENT OF THE 2006 AUDAIN PRIZE

Presented by the Audain Foundation for the Visual Arts in British Columbia

ERIC METCALFE

Vancouver's own Eric Metcalfe has had a robust career spanning almost four decades. Inspired by popular culture – including jazz, film noire, television, graphic novels and comic books – he has produced paintings, ceramics, sculptures, videos, performance artworks and installations. Metcalfe was a founding member of Vancouver's Western Front in 1973, and curator of performance art at the Western Front between 1980-1995. More recently, he taught at the Emily Carr Institute of Art and Design from 1994-2005.

Metcalfe undoubtedly is best known for his use of leopard patterning. In the guise of his first alter-ego, a character named "Dr. Brute", Metcalfe and his wife, artist Kate Craig, elevated the leopard spot to high art, eventually painting even the exterior walls of the Vancouver Art Gallery with spots. Much of his work has involved collaborations with other artists: Rebecca Belmore, Kate Craig, Hank Bull, General Idea, Michael Morris, Gary Lee Nova, Rick Ross, Vincent Trasov and Rodney Werden among them. He was an active participant with Michael Morris and Vincent Trasov in Vancouver's Image Bank correspondence network in the late 1960s. Metcalfe's Leopard Realty research, begun in 1970, was aimed at discovering and revealing the ubiquitous nature of ordinary exotica, synonymous with pornography and kitsch as well as sexual power. This led to exhibitions at the Vancouver Art Gallery, collaboration with General Idea, Hank Bull, "Mr. Peanut" and "Marcel Dot" (Vincent Trasov and Michael Morris, who shared a penchant for alter-ego), and performance at the 1974 Decca Dance in Los Angeles.

Metcalfe's work has referenced such disparate sources as jazz musicians Sonny Clark and David Raskin; filmmakers Bela Lugosi, Ernst Lubitsch, Otto Preminger and George Romero; and writers from Homer to Sigmund Freud and Jacques Lacan. Rife with loud patterns, complementary colour schemes and totemic motifs, his recent gouache paintings provoke an optic bombardment of a particularly unnerving sort, but one that becomes more comprehensible when viewed as pictorial equivalents to jazz music.

Eric Metcalfe's work has been widely exhibited across Canada and internationally. He was invited to exhibit at the Museum of Modern Art (1984); Documenta 8 (1987); the National Gallery of Canada (1999); the Vancouver Art Gallery (2002, 2001-2002, 1999-2000; 1998; 1995, 1983, 1982, 1973); and the Whitney Museum of American Art (1970). Metcalfe continues to collaborate, exhibit and perform widely in Canada, Europe, the United States and Australia.

VIVA AWARD RECIPIENTS

1988	Stan Douglas Carel Moiseiwitsch	1998	Cornelia Wyngaarden Lawrence Paul Yuxweluptun
1989	Carol Itter Neil Wedman	1999	Myfanwy MacLeod Judy Radul
1990	Terry Ewasiuk David Ostrem	2000	Haruko Okano Jerry Pethick
1991	Persimmon Blackbridge Gary Pearson	2001	Dana Claxton Brian Jungen
1992	<i>Award of Honour</i> Alvin Balkind	2002	<i>Award of Honour</i> Jeff Wall
1993	Elsbeth Pratt Henry Tsang	2003	Geoffrey Farmer Kelly Wood
1994	Mike MacDonald Chick Rice	2004	Rebecca Bellmore Ron Terada
1995	Kati Campbell Alan Storey	2005	Hadley+Maxwell Stephen Shearer
1996	Lorna Brown Phillipe Raphanel	2006	Damian Moppett Marianne Nicolson
1997	<i>Award of Honour</i> Joan Lowndes Ian Wallace		

**THE AUDAIN PRIZE FOR LIFETIME
ACHIEVEMENT IN THE VISUAL ARTS
RECIPIENTS**

2004	Ann Kipling
2005	E.J. Hughes
2006	Eric Metcalfe