JACK SHADBOLT

BAU-XI GALLERY

JACK SHADBOLT

PAINTINGS FROM CONCURRENT EXHIBITIONS

Vancouver, February 19 to March 10, 1990
Toronto, February 20 to March 11, 1990

BAU-XI 3045 Granville Street, Vancouver, B.C. V6H 3J9 (604) 733-7011
340 Dundas Street West, Toronto, Ont. M5T 1G5 (416) 977-0600

COVER:
TAURUS
acrylic on canvas, 48" x 44", 1989

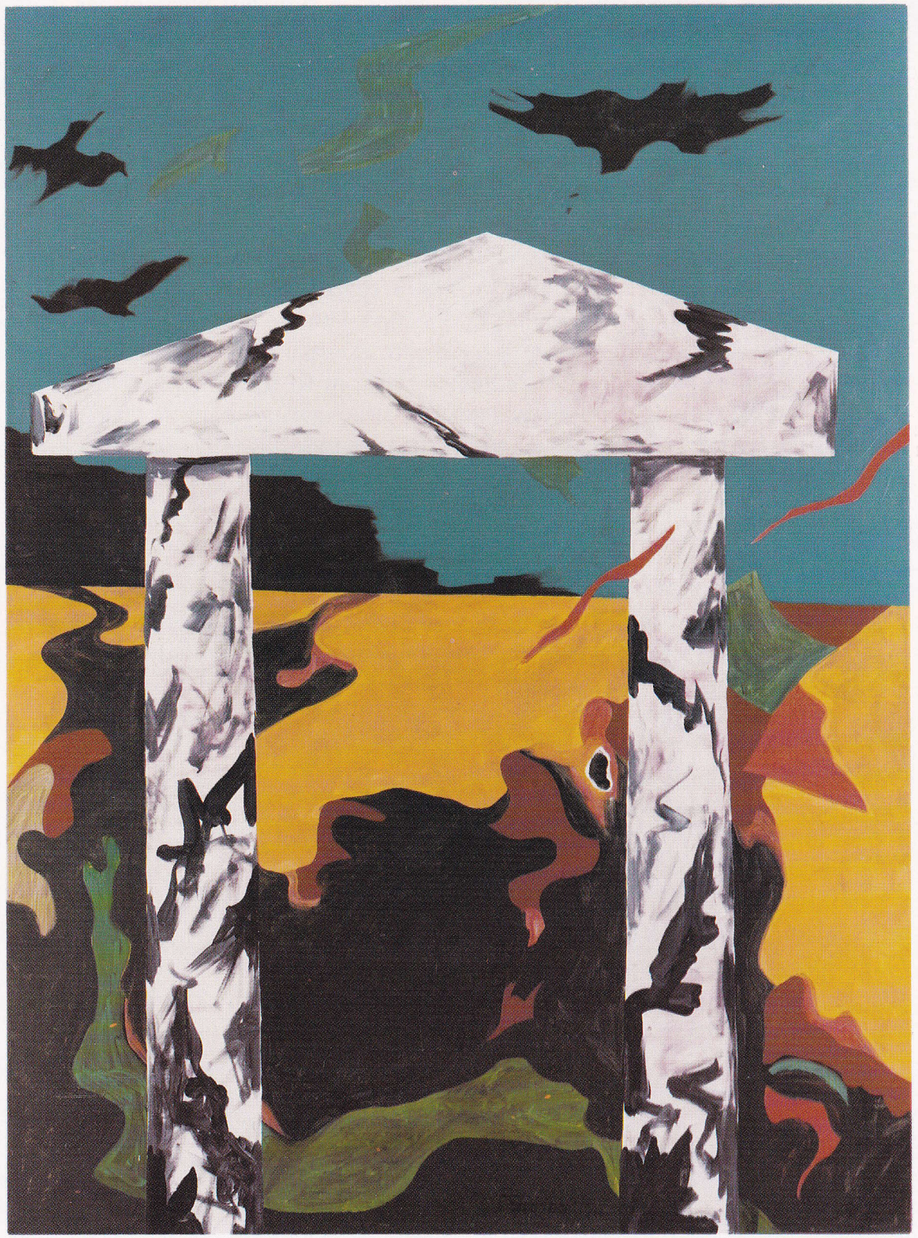
ABOVE:
MOON TRAP
acrylic on canvas, 49" x 62", 1989

This current exhibition represents a certain shift in my work as anyone who has followed my painting will notice. A surrealist element has crept into several of them and in general they are more conceptually determined and their forms more defined than in my recent past. I do not know why this is unless it is that I have tired of wrestling the blank canvas in the hope that out of the process of form creation itself some idea or concept would emerge. My working theory up to now has been that in that struggle psychological contents would surface to give the work greater depth. Possibly in growing older it is simply that the problem becomes less how to paint than what to paint: to become concerned with a statement of authentic response to the complexity of life – to locate the underlying connection with the tap-root of one's personality and bring it into dialogue with external reality. This simply means deploying one's accumulated wisdom to try to express the poetry of experience: lyrical, narrative, structural or imagistic. What finally remains of works of art are the images they have planted in the collective imagination, images that have retained their resonance.

I realize that although my concern has always been with structuring the configuration of the work, I am really an image maker at heart, strung between the impulse to respond intuitively and the need for detached statement. These recent works tend to be more explicit in their imagery – no less enigmatic but more direct in expression. I hope they are still alive with the process of painting itself for I alternate defined with free and improvisational elements, trying as I have tried all my life to reconcile nature with abstraction and deliberation with intuition. I have slowed down the pace of painting and I grunt and groan more because I think harder, with deeper doubts and an even stronger conviction that truth has many aspects. And because I have spent so much time in "the museum without walls", and because I know from hard experience that ideas do not necessarily make art – I have to confront the irrational, to wait for the insights to come and to be prepared to re-work the concept until the components fuse and ignite. I hope the results – whatever the changes – have the capacity to stimulate the imagination in ways that may be as often disturbing as reassuring.

JACK SHADBOLT
1990

OPPOSITE: AGAINST THE LIGHT, acrylic on canvas, 67" x 49", 1990

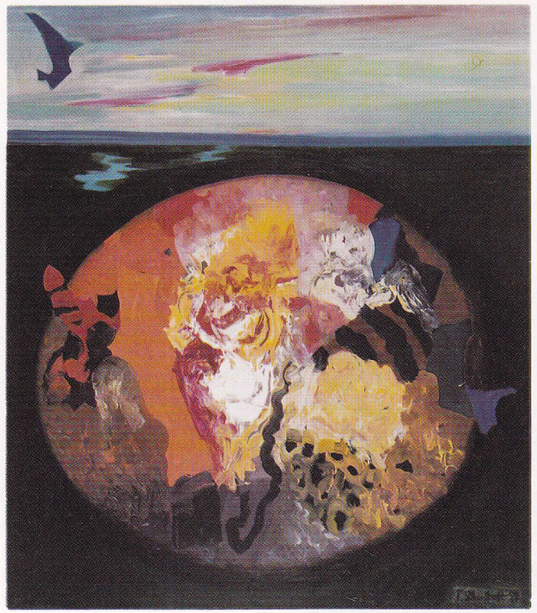


STILL LIFE AT THE EDGE
acrylic on canvas, 60" x 49", 1989

SUMMER'S ORB
acrylic on canvas, 59" x 49¼", 1989

OPPOSITE:
TEMPLE
acrylic on canvas, 67" x 49", 1989

AT THE BRINK
acrylic on canvas, 49" x 40", 1989



LAND EMBLEM
acrylic on canvas, 56" x 49", 1989

SIGN
acrylic on canvas, 53" x 49", 1989

RETURN OF THE SUN
acrylic on canvas, 49" x 49", 1989

WINTER SCARECROW
acrylic on canvas, 49" x 49", 1989

"ENGRAMS OF A DEAD CHRIST"
acrylic on canvas, 67" x 49", 1989

OPPOSITE:
WHITE BREAKING
acrylic on canvas, 58" x 49", 1989

ENTYMOLOGICAL DREAM I
acrylic on canvas, 49" x 54", 1989

BELOW RIGHT:
ENTYMOLOGICAL DREAM II
acrylic on canvas, 49" x 49", 1989

BELOW LEFT:
ENTYMOLOGICAL DREAM III
acrylic on canvas, 48" x 49", 1989

FROM A BESTIARY
acrylic on canvas, 65" x 49", 1989

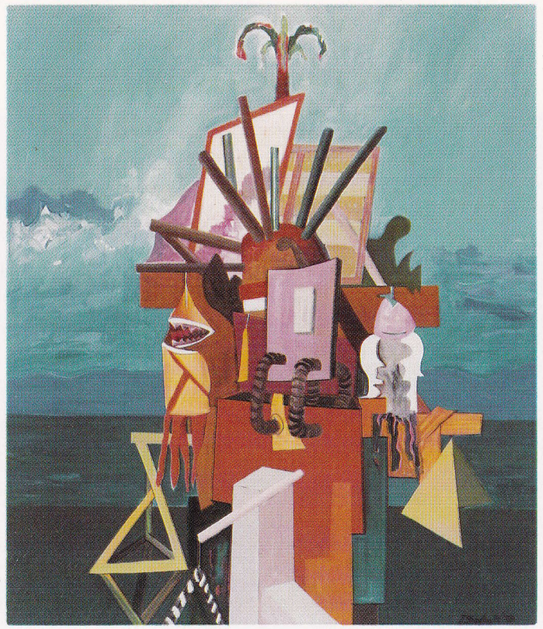
BELOW:
COCOON
acrylic on canvas, 49" x 83", 1989

MONUMENT FOR AN ARTIST
acrylic on canvas, 58½" x 49½", 1989

DEVICE AT THE EDGE
acrylic on canvas, 57" x 49", 1989

OPPOSITE:
MOUNTAIN STORM
acrylic on canvas, 49" x 87¼", 1989

COASTAL CLASSIC
acrylic on canvas, 49" x 87", 1989



DARKENING FORESHORE
acrylic on canvas, 49" x 65", 1989

SIGNS IN A LANDSCAPE I
acrylic on canvas, 59" x 49", 1989

OPPOSITE:
COMING TOGETHER
acrylic on canvas, 49" x 60", 1989

SIGNS IN A LANDSCAPE II
acrylic on canvas, 49" x 49", 1989

HILL ENIGMA
acrylic on board, 30" x 40", 1989

APALOOSA
acrylic on board, 30" x 40", 1989

TOWER AT THE EDGE
acrylic on canvas, 57" x 49", 1989

BULBS
acrylic on board, 30" x 40", 1989

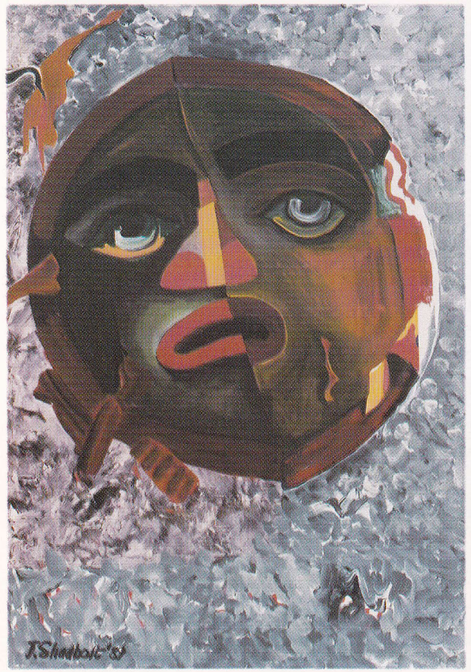
REGALIA
acrylic on board, 30" x 40", 1989

EMBLEM FOR A GRAY SPRING
acrylic on canvas, 57" x 49", 1989

OPPOSITE:
SURVIVORS
acrylic on canvas, 49" x 83", 1989

SPRING BREAK-OUT
acrylic on canvas, 49" x 83", 1989

ALTERED LANDSCAPE
acrylic on canvas, 49" x 100½", 1989



MASK VARIATION I
acrylic on paper, 31" x 21¾", 1989

STILL LIFE IN A WINDOW
acrylic on canvas, 49" x 39", 1989

MASK VARIATION II
acrylic on paper, 27" x 20", 1989

DARK LANDSCAPE
acrylic on paper, 20" x 27", 1989

FIELD GRASSES I
acrylic on board, 30" x 40", 1989

FIELD GRASSES II
acrylic on board, 30" x 40", 1989

CANADIANA
acrylic on board, 30" x 40", 1989

OPPOSITE:
PASSIONATE SUMMER
acrylic on board, 30" x 40", 1989

LIFTING OFF
acrylic on canvas, 49" x 50", 1989

Jack Shadbolt was born in 1909 in Shoeburyness, England. His family moved to Victoria when he was a child. As a teenager he met Max Maynard and Emily Carr and spent long hours studying the collections of Northwest Coast Indian art in the provincial collections.

He began his career as a teacher, first in Duncan, then, in 1931, he moved to Vancouver where he taught at Kitsilano High School. He met Varley and participated in the first Vancouver School of Art camp on Hornby Island with Jock Macdonald. In 1933 he travelled to the Chicago World's Fair where he saw the Italian Primitives and Cézanne. He went on to spend a year in New York City.

During the stormy thirties, Shadbolt was influenced by Surrealism and the Mexican and American muralists. He developed an interest in architecture. His art documented the industrial landscape of Vancouver. In 1937 he studied in London, then in Paris with Andre Lhote. He saw Picasso's *Guernica* and a large Munch retrospective at the Paris Exposition.

On his return he taught at the Vancouver School of Art. He joined the army in 1942 and, in 1944, he was assigned to the War Artists Administration in London. There he saw the Occupation Army photographs of the Nazi camps.

He returned to Vancouver in 1945 marrying Doris Meisel en route. In 1948 and 1949 he studied at the Art Student's League in New York where he came in contact with the work of the Abstract Expressionists.

In the early fifties he built a modern house designed by his architect brother, Doug, who is now Head of the University of British Columbia's School of Architecture. His work became involved with nature, influenced by Sutherland and Nash as well as the international Abstract Expressionist movement. He exhibited frequently and, with B.C. Binning as the "classical" counterpart to his own "romanticism", led the West Coast renaissance in painting of the 1950s and early 1960s.

He travelled to the Mediterranean twice and, as a consequence, introduced sharp, bright colour into his palette. During the late fifties he developed his painterly method as the "act of painting".

In the sixties there were important mural commissions. He began the programme at Emma Lake and was one of the founders of Intermedia, in Vancouver. After 35 years of teaching he left the Vancouver School of Art in the spring of 1966 to paint full time.

In the seventies he extended his interest in native and primitive arts and commenced a series of fetish images and ritual transformation themes, notably in the triptych form, on the growth cycle of the butterfly. In 1975 he travelled further to Iran, Afghanistan and to India which occasioned his large scale India Suite of twenty panels in serial form. He then experimented with this format in several versions, working often from his summer studio on Hornby Island. His imagery, since then, has tended more and more towards the enigmatic.

Throughout his career he has maintained an independent analytical outlook, writing extensively about art and the creative process as well as taking an interest in architecture and community planning.

VANCOUVER:
- Altered Landscape
- Bulbs
- Canadiana
- Cocoon
- Dark Landscape
- Darkening Foreshore
- Emblem for a Gray Spring
- "Engrams of a Dead Christ"
- Entymological Dream II
- Entymological Dream III
- Field Grasses I
- From a Bestiary
- Land Emblem
- Lifting Off
- Mask Variation II
- Mountain Storm
- Passionate Summer
- Regalia
- Signs in a Landscape I
- Still Life in a Window
- Summer's Orb
- White Breaking
- Winter Scarecrow

TORONTO:
- Against the Light
- Apaloosa
- At the Brink
- Coastal Classic
- Coming Together
- Device at the Edge
- Entymological Dream I
- Field Grasses II
- Hill Enigma
- Mask Variation I
- Monument for an Artist
- Moon Trap
- Return of the Sun
- Sign
- Signs in a Landscape II
- Spring Break-out
- Still Life at the Edge
- Survivors
- Taurus
- Temple
- Tower at the Edge

Photography by: Brian Foreman
David Chaperon for Altered Landscape

Printed by: G.A. Roedde Ltd., Richmond

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Vancouver & Toronto, Canada

JACK SHADBOLT

Twenty-five Owls for Doris
crayon, ink, acrylic; 1970

A SELECTION OF WORKS FROM THE PERSONAL COLLECTION OF JACK AND DORIS SHADBOLT

PRINCE GEORGE ART GALLERY

October 22 to November 30, 1988

ARTIST'S STATEMENT

This exhibition has no particular unity except, perhaps, as a sampling of some of the attitudes my painting has taken over a long period of years.

For the convenience of assembling a ready-made exhibition these works are from among those given to my wife, Doris, from time to time for special occasions such as Christmas or birthdays but mostly so that we might have a record of my phases and also a stock from which we could change pictures, at intervals, throughout our house. For convenience, because in recent years, I have tended to work on a larger scale, this group is mostly smaller scale and earlier works.

It is interesting for me to look back and view the changes. There is sometimes a critical tendency to think an artist should repudiate his youthful works because he has "progressed" in his technique and therefore his late works should be better than his early ones. In my view an artist is either an artist or not from the beginning. His earlier works may be more simply focussed on specific problems of art and his later works, from experience, may penetrate life more deeply, but in terms of their qualities of unified structure and the exact marriage between form and concept they are both equally valid as artistic statements. It has been reassuring to me that most of my earlier works still stand up to my scrutiny as being clear in their intention and firm in their execution; and it has been a pleasure to dig them out again, to tidy up their framings and expose them to exhibition - several for the first time.

DORIS SHADBOLT

The biographical note which follows will indicate briefly the changing locales of my study, my work and my travels and suggest the scope of my artistic concerns.

LIST OF WORKS IN THE EXHIBITION

1.	Vining House, Victoria	29 3/4" x 20 5/8"	conté & watercolor	1939
2.	Night Return, Musgrove St., Victoria	18" x 14"	watercolor	1939
3.	Back Alley Serenade, Point Grey	15 3/4" x 19 3/4"	watercolor	1942
4.	Yellow House, Sasamat St.	22 3/4" x 18 1/4"	watercolor	1942
5.	The Cenotaph, Ottawa	18 1/4" x 14 1/2"	watercolor	1942
6.	Camouflage Training, Point Grey	19 1/2" x 25"	watercolor	1943
7.	Prisoner of War Camp	25 1/4" x 19 1/4"	watercolor	1945
8.	Yates St. Evening, Victoria	21 3/8" x 20"	watercolor	1946
9.	Robson St. Vancouver, Rainy Evening	19 5/8" x 19 1/4"	watercolor	1946
10.	Aftermath	17 7/8" x 25 1/2"	watercolor and gouache	1946
11.	Cage	31 3/4" x 22 1/4"	watercolor	1948
12.	Night Beach	22" x 19 1/2"	watercolor and gouache	1948
13.	Bird Skeletal Image	21 3/4" x 15 1/4"	watercolor and gouache	1948
14.	Night Trees	14 5/8" x 10 3/4"	watercolor and gouache	1948
15.	Victor	22 1/4" x 30"	watercolor	1948
16.	Industrial Abstraction, New York	21 3/4" x 14 3/4"	watercolor	1948
17.	Abandoned Mining Town (Wells, B.C.)	14 1/4" x 36 1/2"	watercolor	1954
18.	Vineyard Hill, Menton	25 3/8" x 19 1/2"	conté	1961
19.	Six part Odalisque Variations	13 1/8" x 22"	ink	1965
20.	Reflected Landscape Series (Blue)	40" x 26"	acrylic	1969
21.	Rainy Garden (Land Section Series)	40" x 26"	acrylic	1970
22.	Twenty-five Owls for Doris	40" x 53"	ink & crayon	1970
23.	Flowering Bush (series)	40" x 26"	acrylic	1975
24.	Christmas Drawing for Doris	30" x 40"	ink	1976
25.	Clearing in the Woods, Hornby Island	25 1/2" x 33 1/2"	charcoal	1977
26.	Secret Garden #3 (lithograph series)	18 1/4" x 24 1/4"	stone litho	1977
27.	Lodi Gardens, New Delhi	60" x 40"	charcoal and acrylic	1977
28.	Tree with Birds	40" x 30"	acrylic collage	1977
29.	Birthday Painting for Doris	30 3/4" x 23 1/2"	altered lithographic poster and acrylic	1986
30.	Summer Passion Series	22" x 30 1/2"	acrylic collage	1981
31.	Primavera Poster Variation #1	19 3/4" x 25 3/4"	acrylic on litho	1988

BIOGRAPHY

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In the seventies he developed his working method of making large serial works and triptychs. Throughout his career as an artist he has written extensively about art as a regionalist as well as taking an active interest in architecture and community planning.

Reprinted with permission of the Vancouver Art Gallery from the catalogue "Jack Shadbolt - Act of Painting". 1984.

Special Gifts . . . Most of the works in this exhibition were done by Jack Shadbolt as gifts for his wife, Doris, on special occasions such as birthdays or Christmas. The works reproduced here are some of those special gifts.

Night Return, Musgrove St., Victoria
watercolor; 1939

Night Trees
watercolor & gouache; 1948

This exhibition is sponsored by

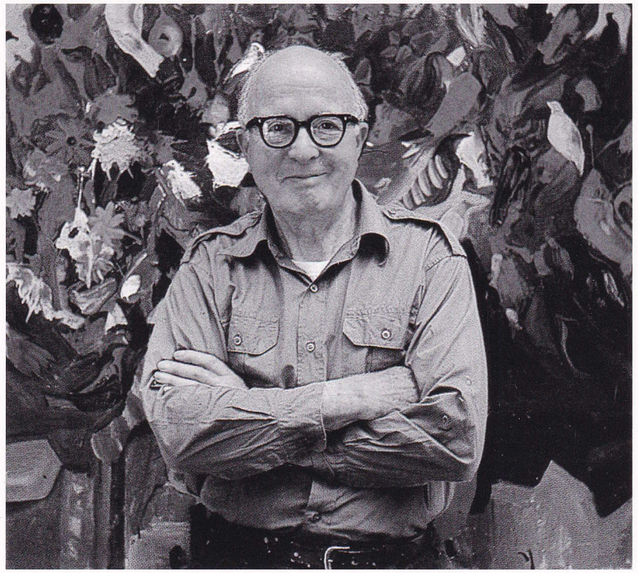
Canfor-Prince George Pulp and Paper Mills

CANFOR

The Prince George Art Gallery gratefully acknowledges the financial assistance of the Government of British Columbia.

SPEE-DEE PRINTERS

Garden After Rain – Land Section Series, 1968, acrylic on paper, 45" × 26"



THE ESTATE OF

JACK SHADBOLT

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January 4 -28, 2005

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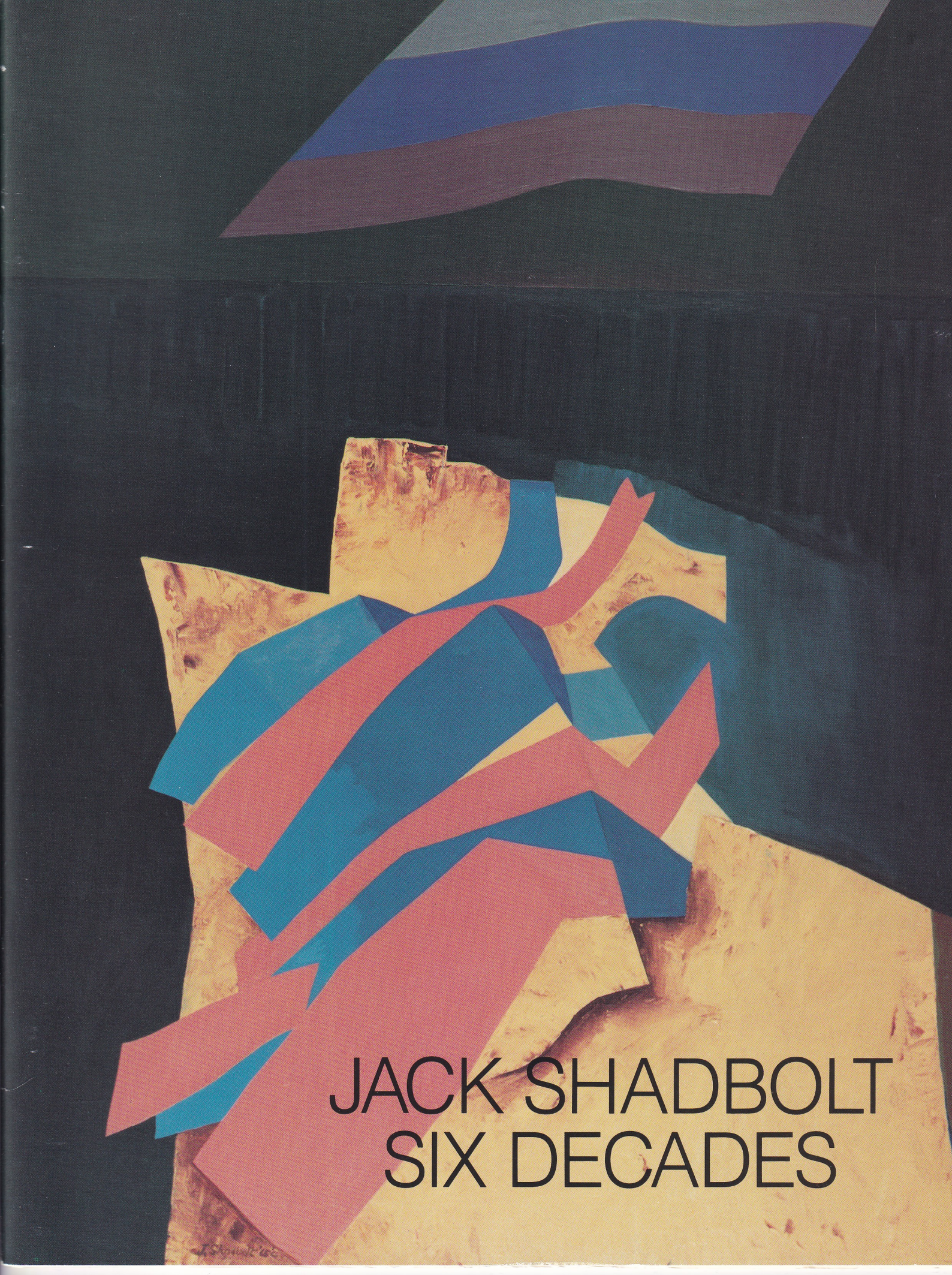
www.equinoxgallery.com

After Rain – Reflected landscape Series, 1970, acrylic on paper, 40" × 26"

Land Section (October), 1968-69, acrylic on paper, 46 3/4" × 26"

Modular Variation K, 1967-70, acrylic on paper, 40" × 26"

Smokey Summer – Land Section Series, 1968-70, acrylic on paper, 46 1/2" × 26"



JACK SHADBOLT
SIX DECADES

JACK SHADBOLT
SIX DECADES

November 8 to 17, 1990

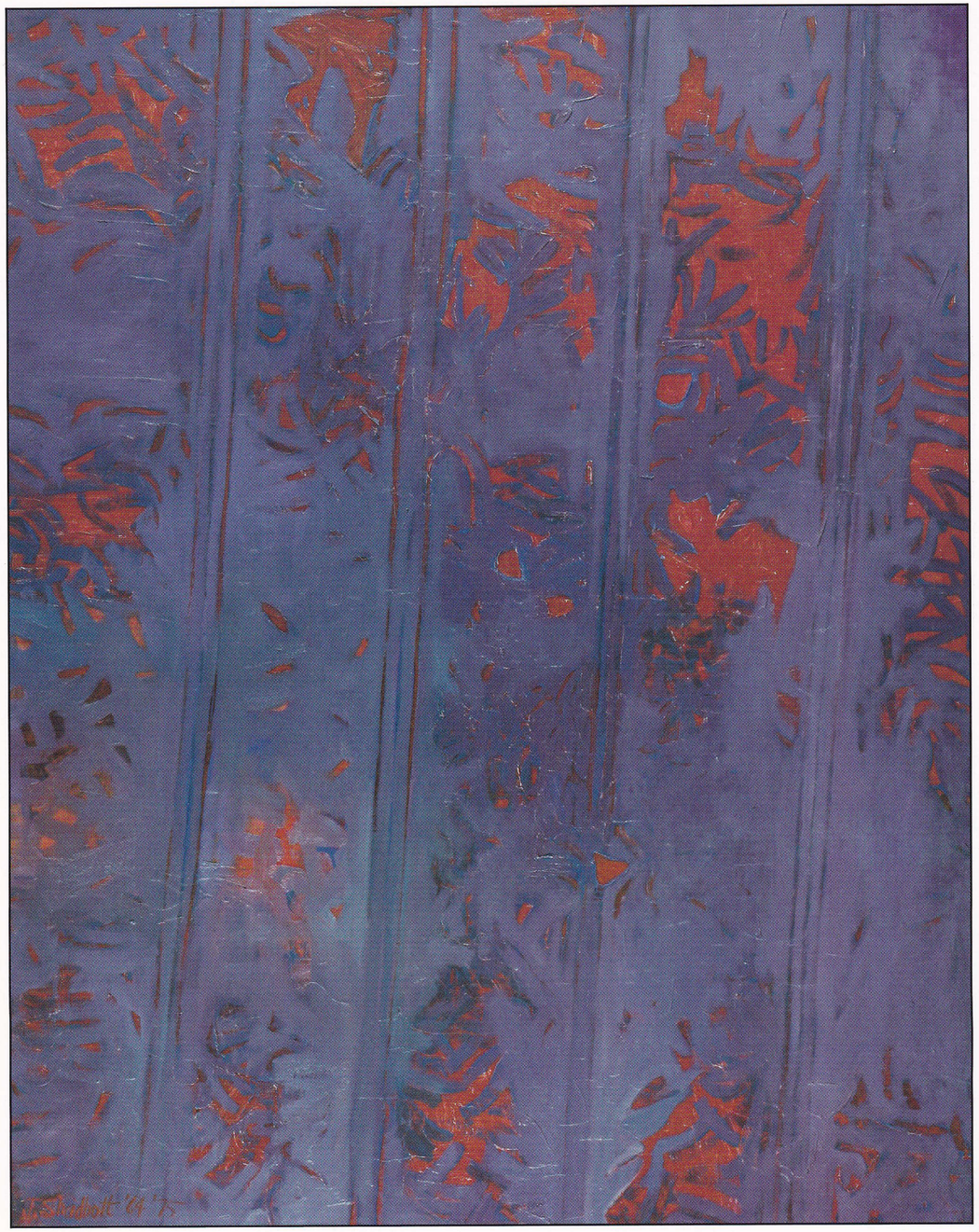
The Art Emporium
2928 Granville Street,
Vancouver, B.C.
738-3510/4510

Member Professional Art Dealers Association of Canada, Inc.

COVER:
NORTHERN EMBLEM NO. 8 (SILENCE),
oil and lucite on canvas
79'' x 59¾'', 1965-6.

EXHIBITION:
Montreal Museum of Fine Arts, 1968.

The co-operation of Jack Shadbolt and
Bau-Xi Gallery Ltd. is gratefully acknowledged.



2 MEMORY OF ISLAM: RED SCRIPT ON VIOLET, oil and lucite on canvas, 64'' x 50½'', 1964/75.

FOREWORD

...I have had a recurrent pattern of going periodically in one direction toward the cosmic flux of all nature only to switch over for a period to an architectonically designed structure... Hindsight has shown me that this duality in myself is permanent. Reflection has told me that, in fact, it is me, I should accept it; and insight has suggested that it may be my strength, not my weakness, if I can contain it in a form.

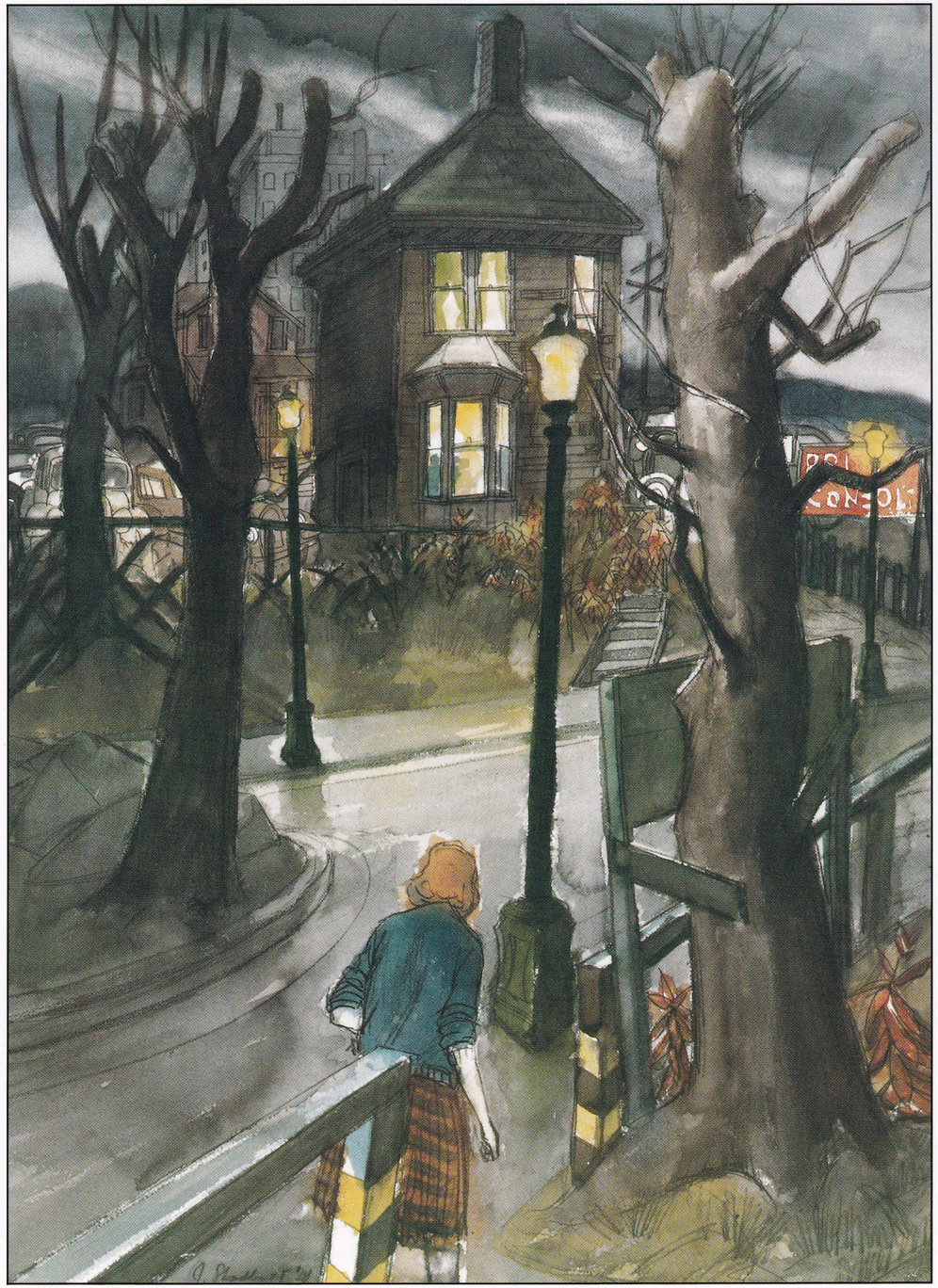
Jack Shadbolt, In Search of Form

For over six decades, Jack Shadbolt has sought to articulate the language of form. His search has led him to a diverse array of creative solutions that express his ultimate goal - the evocation of experience. For Shadbolt, the experiences evoked through his imagery are those of both artist and viewer, as well as in a larger sense the shared experiences of the collective unconsciousness. He sees form as a conveyor of meaning that can stimulate multi-levelled responses - resonances and associations woven into the fabric of memory, myth and imagination. The constant in Shadbolt's image-making - the thread that binds his works over time, place and style - is the concept of a struggle between two poles of expression. Structure emerges at different moments to dominate, control the flow, only to have the spontaneous erupt forth unfettered at a later moment. The tension between design strictures and organic flux has not only informed the artist's oeuvre but has given impetus to the dynamic of development. But Shadbolt's imagery did not simply evolve in a spiralling vacuum. His work exists as a response at different moments in time to his cultural surroundings. It has been impinged upon and in turn impinges on the historical context, both global and regional, in which it was made.

On one level, Shadbolt's paintings participate in the international dialogue of twentieth century modernism and post-modernism. His imagery, which is theoretically and technically linked to Picasso, the Surrealists and the New York school, probes a vocabulary that explicates the modern condition. Even the personal paradox of structure opposing flux partakes of issues foregrounded in twentieth century art - formalism vs. expressionism, rationalism vs. irrationalism - placing Shadbolt in the mainstream of contemporary discourse. At the same time, however, he is an avowed regionalist. His earlier social realism represented both a rejection of Group of Seven ''academicism'' and a concern for social issues. Furthermore, his primitivism - a pivotal component of his abstraction - emerged with a regional focus that was engaged. Unlike his eastern contemporaries, Shadbolt's primitivist interests were local - Northwest Coast aboriginal art. Even his '80's works, which in a global sense can be seen as connected to the ecological movement, are site specific. They represent the landscape of B.C.

The Art Emporium is honoured to be able to offer for acquisition such a broad spectrum of significant images spanning six decades. But this exhibition should not be considered a retrospective because retrospective implies an end. Jack Shadbolt continues to explore a visual syntax for expressing experience, tapping the depths of preconsciousness and the irrational - in search of form.

Anne James Kristiansen, 1990



3 CAMBIE STREET HOUSE, watercolour, 30'' x 22'', 1946.
This work is part of a series of street scenes and old houses that Shadbolt painted on his return from the war.
The combination of gaunt figures and dilapidated buildings with a nature in sympathy with the mood conveys the disillusion that the artist felt with social values at the time.

4 BEAUX ARTS BALL, posterpaint, 19½'' x 35½'', 1947.
This image is actually a poster that Shadbolt painted to advertise a dance at the art school that had a Picasso theme. It was executed shortly before his trip to New York where his encounter with the work of Picasso and ''psychological abstraction'' was to have a profound impact.

5
EXPANSION OF SEED,
ink and sepia wash, 22'' x 27½'', 1949.
This painting is one of the most significant works in the exhibition. For Shadbolt, it represented the synthesis in an image of ideas that he had been grappling with - Coast Indian sectional design, anatomical structure and African fetish sculpture - to express the forces of growth in nature.

LITERATURE
In Search of Form
(Toronto: McClelland and Stewart Ltd., 1968), p. 47, pl. 37.

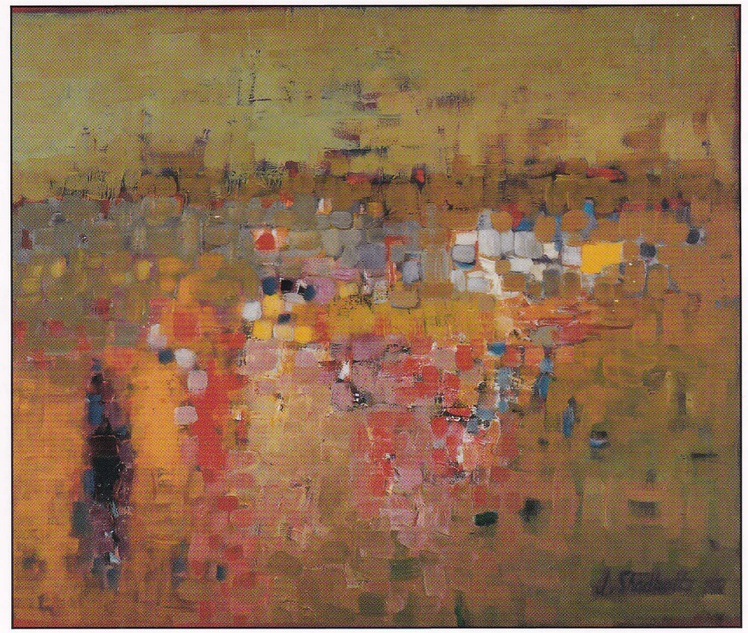
EXHIBITIONS
Vancouver Art Gallery, 1969, / National Gallery of Canada, 1970 / Art Gallery, Memorial University, St. John's, Newfoundland, 1970 / Confederation Art Gallery, Charlottetown, Prince Edward Island, 1970, / Edmonton Art Gallery, 1970 / Mendel Art Gallery, Saskatoon, 1970 / Winnipeg Art Gallery, 1970 / Art Gallery of Greater Victoria, Victoria, B.C. 1970.

6 MARSH GOLD, conté, ink and wash, 22½'' x 31'', 1953.
This work forms part of a series in which Shadbolt became interested in the idea of forms conveying meaning through their own organic interactions independent of reality. The image is conceived of as a ''decorative surface masking deep psychological impact underneath''.

PROVENANCE
Formerly owned by A.Y. Jackson.

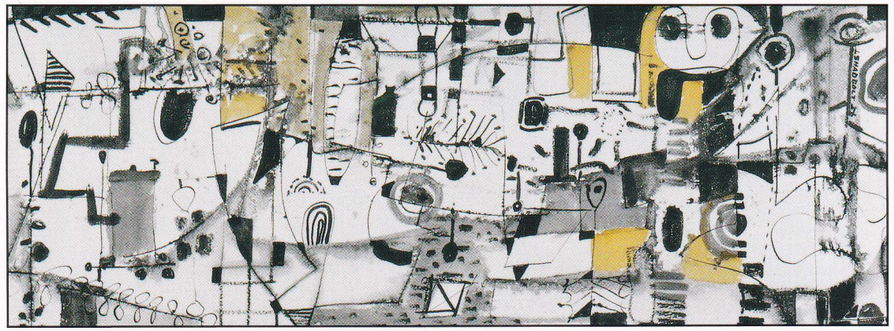
EXHIBITION
Art Gallery of Toronto, 1954.

7 STILL LIFE, oil on paper laid down on masonite, 22'' x 30'', 1958.
This image was executed on Shadbolt's return from France when the impact of Mediterranean colour inspired him to explore the psychological ''mood'' potential of colour.



8 MORNING IMAGE, oil on canvas, 36'' x 43'', 1959.
This painting represents a response to the Mediterranean environment, its luminous, sensual colours and block-like structures. The pigment was applied with tabs of cardboard to create a facade-like structure that Shadbolt sees as a translation of the psychological ideas inherent in works like ''Marsh Gold'' into the medium of oil.

9 EVENING LANDSCAPE, B.C., oil on canvas, 24½'' x 34½'', 1959.
This work was executed on Shadbolt's return to B.C. from the Mediterranean. It represents the transposition of ideas developed in Europe onto the B.C. landscape with an emphasis on the drama of light opposing dark.



10 WHITE GARDEN, ink wash and watercolour, 11½'' x 30½'', 1956.
This painting represents a loosening of the treatment seen in ''Marsh Gold'' and a move toward a more abstract, calligraphic expression. The importance of psychological meanings veiled by surface decoration continues to be developed.

11 COLLIOURE, pencil drawing, 12½'' x 17¾'', 1957.
This drawing was done on Shadbolt's first trip to Collioure, a tiny fishing village in the southwest corner of France. On this trip, the artist was working with structural problems and was fascinated with the vertical rhythmn of the boats across the picture plane. See In Search of Form, pp. 86-95.

12 THE BEACH, COLLIOURE, oil on illustration board, 13'' x 16'', 1961.
Shadbolt writes of this period in his unpublished ''Chronology of Conceptual Concerns,'' ''Collioure again: drawings of beach life. Small oil panels heavily pigmented. Blazing, enigmatic images out of paint itself.''

13 MYKONOS FROM MY BALCONY, charcoal, 19½'' x 27½'', 1960.
Shadbolt spent a period of time in Greece on the island of Mykonos where he explored structure through the theme of the townscape. Of this work, he writes, ''There is a kind of drawing one does under relaxed conditions of sheer enjoyment that can best be described as meandering... On quiet mornings, before the sun had reached its blinding effulgence and Mykonos existed in the transfixed radiance of a white, mad dream, I would sit on our balcony up on the rocks behind the village, with a drawing board across my knees, and simply draw for no other purpose than to let my eye wander through the familiar layout, along its walls, through its narrow streets between houses, down to the basin of the port...'' In Search of Form, p. 95-96.

LITERATURE
In Search of Form, pp. 96, pl. 84.

14 MERRY CHRISTMAS, mixed media collage, 22'' x 31'', 1959.
This work was intended as a Christmas greeting to friends of the artist and stands as an interesting precursor to the calligraphic experiments.

15 MYKONOS NO. 1, watercolour and ink, 22½'' x 30½'', 1962.
In this painting, Shadbolt explores the Greek theme with an increasing emphasis on gestural abstraction, revealing his interest in the "action" painting of the Abstract Expressionists.

16 WINTER CALLIGRAPHY, watercolour, 22½'' x 31½'', 1962.
This image is to be included in the new monograph on Jack Shadbolt by Scott Watson (p. 93). It refers in technique to the gestural painting of the Abstract Expressionists and shows the artist's growing interest in the calligraphic rhythmn of script forms in this period.

17 DARK BEACH, oil on canvas, 32'' x 39¼'', 1960-61
This painting was executed in the south of France and is part of a series described by Shadbolt as follows, a "field of canvas with protagonists forces in tension across it... Radiant light from 'fire within'. Passionate lyricism turning to expressionist intensity. 'Angry pink.' 'Terrible force' of growth". From "Chronology of Conceptual Concerns."

18 HANGING SCRIPT CLUSTER IN WHITE AND GOLD, acrylic and ink, 40'' x 26½'', 1963.
This painting is part of a series of explorations that Shadbolt made into the expressive powers of script forms.
For a discussion of the development of the calligraphic imagery, see In Search of Form, pp. 146-53.

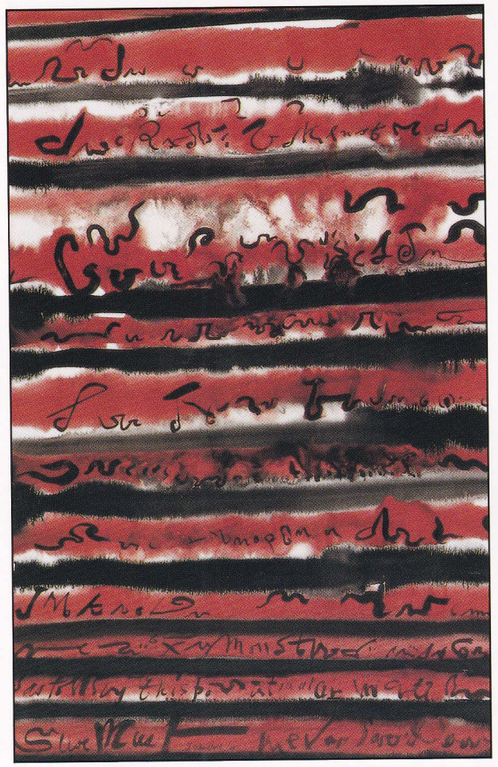
19 LAND EMBLEM SERIES, acrylic on illustration board,
31'' x 22½'', 1963.

20 NICE, LANDSCAPE, mixed media on paper laid down, 20'' x 39½'', 1963.
In this work, Shadbolt continues his exploration of gestural abstraction using landscape as a theme.

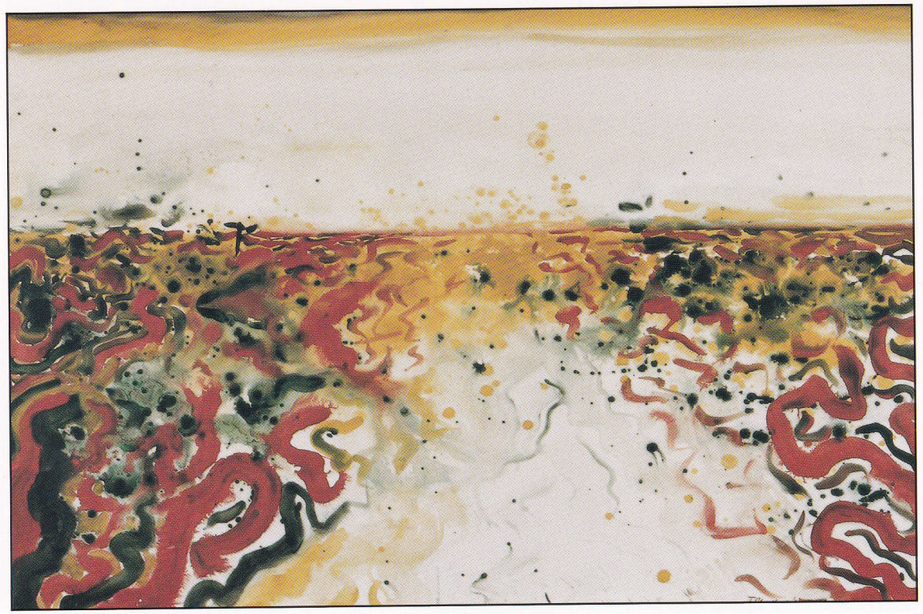
25 NORTH NO. 1, acrylic on masonite, 26'' x 40'', 1964.

26 COLOURS OF THE LAND SERIES — STUDY NO. 1, mixed media collage, 26'' x 40'', 1965.

27 SONG FOR AUTUMN, acrylic of board, 40½'' x 26½'', 1964.
This painting should be seen in relation to ''Hanging Script Cluster'' as an example of Shadbolt's calligraphic imagery. The artist conceived of the script forms as conveyors of meaning - a sort of self-contained ''language'' in themselves.



28
CALLIGRAPHIC SCRIPT IN RED,
BLACK AND WHITE,
ink and acrylic on paper, 39¾'' x 26'', 1965.
In this period, the emphasis in the calligraphic works is placed on the rhythmic, energized quality of script forms - a quality of which this work is a fine example.



29 PRAIRIE CALLIGRAPHY, acrylic on paper, 26½'' x 40'', 1965.
In this work, the expressive power of calligraphic script forms are applied to a landscape theme, providing an interesting play between picture surface and deep illusionistic space - a dynamic that held great fascination for Shadbolt in this period.

30 NORTH SERIES NO. 15, acrylic on paper, 40'' x 26'', 1963-5.
This image was painted at a moment when Shadbolt felt strongly reconciled on the issue of structure versus flow in his work. Though purely abstract in form, the image evokes content associations - sun, moon, cosmos.

31 SPACE BETWEEN COLUMNS NO. 22 (BYZANTIUM), oil and lucite on canvas, 31" x 39", 1965. In the "Space Between Columns" series, Shadbolt focussed on the dynamic potential of space itself to create tensions and energies on the picture surface. The Greek experience is recalled and in turn stimulates associations with local architecture such as banks and the courthouse.

32 IMPROVISATION ON SPACE BETWEEN COLUMNS, mixed media collage, 26½" x 36", 1967.

33 IMPROVISATION ON SPACE BETWEEN COLUMNS, mixed media collage, 26¼" x 37½", 1969. The "Improvisations" are a fascinating visualization of the artist's struggle to reconcile structure and flow. The column shapes contain the free-flowing elements and yet, in themselves, break free of the constraint of orders.

34 SPACE BETWEEN COLUMNS SERIES (JEMSHID), oil and lucite on canvas, 36" x 49", 1965.

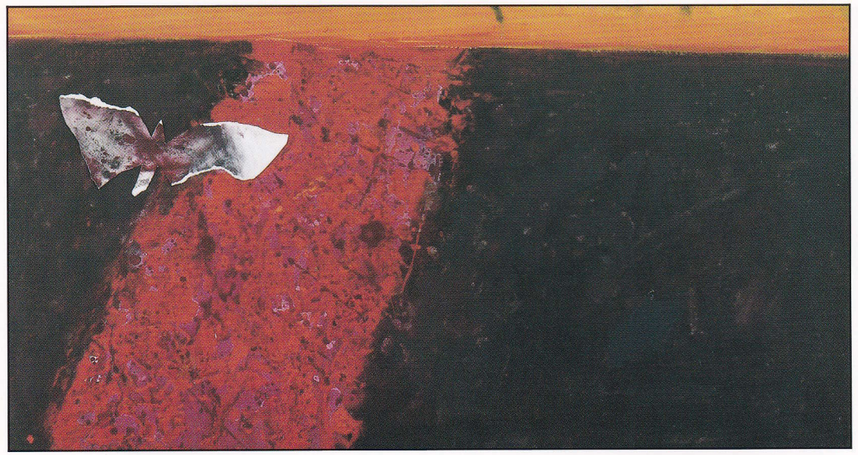
35 PRELIMINARY VERSIONS FOR RITA JOE POSTER,
posterpaint, 12'' x 17'', 1968.
In this period, Shadbolt was painting posters for the Playhouse Theatre. This work is a study for a poster advertising ''The Ecstasy of Rita Joe'', a play by George Ryga.

36 SPACE BETWEEN COLUMNS NO. 19 (ISLAM), mixed media collage,
26½'' x 20½'', 1969.

37 ENERGY SERIES, acrylic on canvas, 51½'' x 61½'', 1967.
This painting represents an intriguing combination of two modes in which Shadbolt was working in this period. The flat, hard-edged forms seen in works such as the ''Northern Emblem'' series are given tremendous energy through the rhythmic, almost script-like flowing lines.

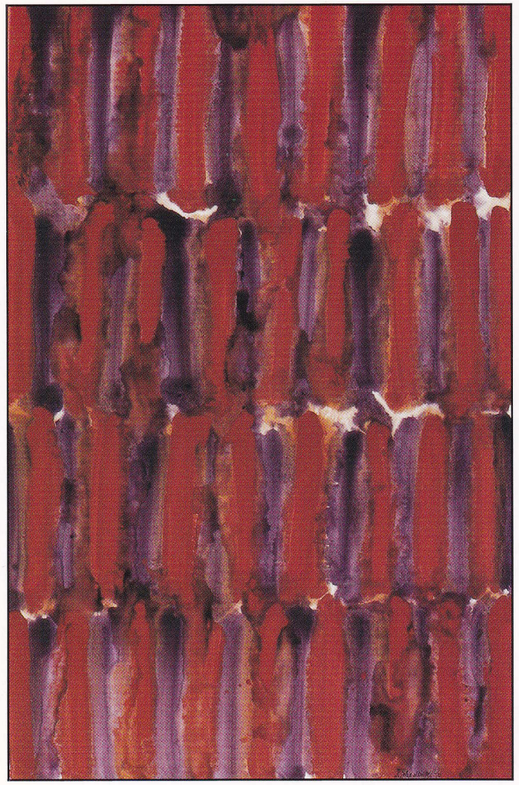
38 BLUE-GOLD THEME, acrylic on paper laid down on board, 13'' x 40'', 1969.
In this work, Shadbolt's calligraphic method has been expanded into a richly textured gestural sequence of considerably looser formations.

39 HANDS, mixed media collage, 12¼'' x 22'', 1968.
In this image, structure again is imposed on flux through the juxtaposition of painted image and cut-out paper form.



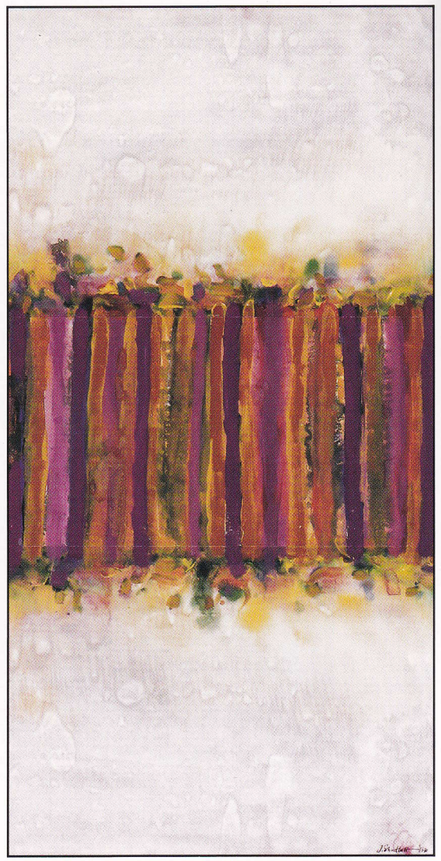
40 LONELY LAND, acrylic and collage, 13'' x 24'', 1960 - 79.
This image is a good example of Shadbolt's propensity to combine old and new works - in whole or in part - to project new meanings.

41 NORTHERN BUSH OWLS, acrylic on paper laid down on masonite, 26'' x 39¾'', 1970.
One of Shadbolt's most well-known series, the owl images emerged out of experiments with freely dissolving ink spatters applied unpremeditated on the picture surface.



42
MODULAR LYRIC SERIES NO. 1,
acrylic on paper,
39¾'' x 25¾'', 1970.

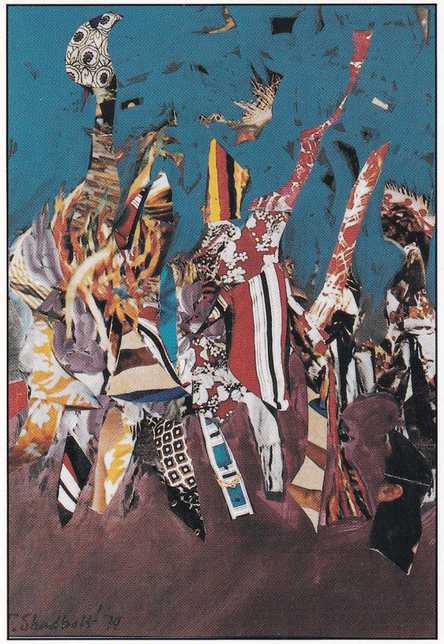
The ''Modular'' and ''Land Section'' series emphasize vibrant colours, textures and rhythmns and a means of expression,



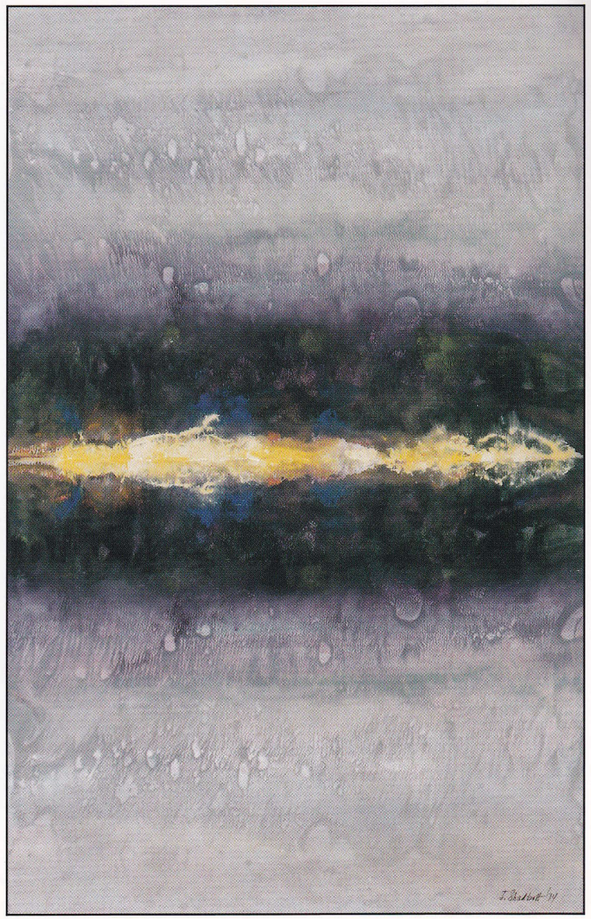
43 THAT SUMMER NO. 3 (LAND SECTION SERIES),
acrylic on paper, 48½'' x 25¾'', 1969-70.

44 NIGHT FLIGHT, mixed media collage, 10'' x 13'', 1979.
In the small collage works, Shadbolt combines paint and cut-out magazine pictures to produce evocative juxtapositions of form and image.

45 IMMEMORIAL DAWN, acrylic and latex on paper, 35¾'' x 25¾'', 1969.



46
FIRE FESTIVAL,
mixed media collage,
11½'' x 8'', 1979.



47 MORNING ISLAND (REFLECTED LANDSCAPE SERIES),
acrylic and latex on paper, 39¾'' x 25¾'', 1974.
In the ''Reflected Landscapes'', calligraphic elements remain but Shadbolt has placed them in a looser formation of rich colour and texture.

48
EDGE OF THE TERRACE,
mixed media collage,
10'' x 13'', 1979.

49
FALL INLET (REFLECTED LANDSCAPE SERIES),
acrylic and latex on paper,
39¾'' x 26'', 1974.

50 WHITE FORMS (DARK LANDSCAPE SERIES), acrylic on canvas, 42'' x 59'', 1978.
This painting represents an interesting precursor to the transformation theme which emerges fully formed in the "Butterfly" series. It is to be included in the new monograph on Shadbolt by Scott Watson. (p. 177).

51 TRANSFORMATIONS, collage from reproduction and painting board drippings, 19'' x 32¾'', 1989. This image is an interesting multi-media expansion on (and compression of) the earlier butterfly images representing the same theme. Again, Shadbolt's grappling with structure and flux is given significant resolution.

52 MOUNTAIN LIGHTENING, acrylic on canvas, 49'' x 67'', 1988.
In this painting, Shadbolt has taken the characteristic landscape forms of B.C. as a theme for exploring the painterly process.

53 SUMMER GARDEN (DIPTYCH), acrylic on canvas, 36'' x 72'', 1990.
Today Shadbolt continues to explore the dialogue between personal intuition and the outer world using a language of vibrant colours and bold gestural strokes.

54 BUCCANEER BAY, oil on board, 28'' x 22'', 1947

I have a wakening dream:
a voice
exquisite and as clear as memory
sings on and on
a threnody that almost I recall
yet never quite
I know it is my song
it is of islands
and of summer
rising now
now falling
holding me in thrall
unbearable almost
and yet I fear
that it will end

It is a song which
breaks like white spume
stings like salt spray
dies like the gull's cry
with rock sea and sky
emblems of epiphany...

Jack Shadbolt, Mind's I

55 NIGHT BEACH, COLLIOURE, oil on paper laid down, 21'' x 25'', 1957.

PHOTOGRAPHY: Stuart Dee
DESIGN: Ellen McCulloch and Anne James Kristiansen
PRINTER: Rainbow Press Ltd.
© 1990: The Art Emporium
Vancouver, Canada

J. L. SHADBOLT
5121 Harbourview Road
N. Burnaby, BC V5B 1C9

JACK SHADBOLT

Early Watercolours

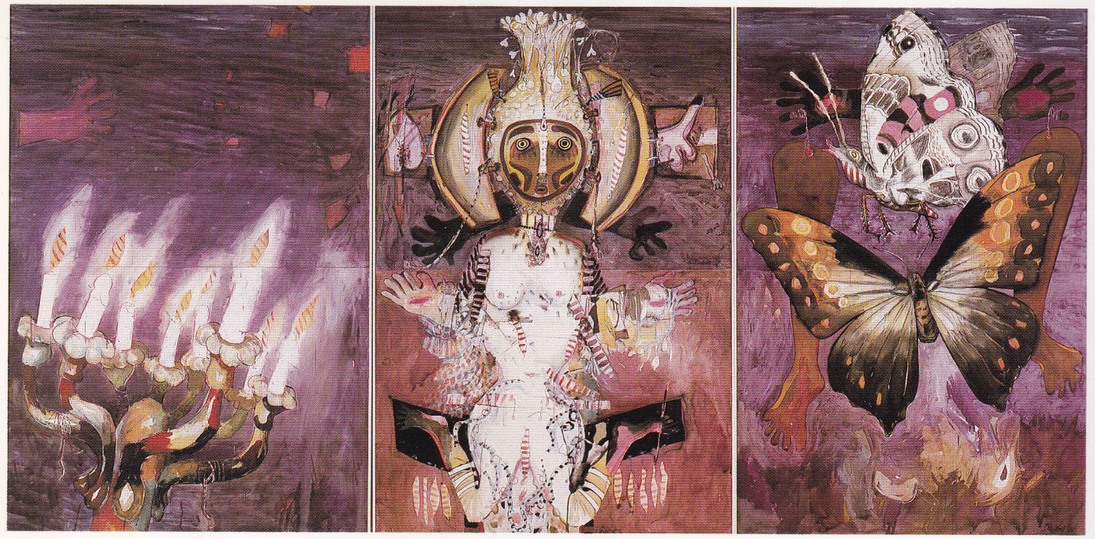
ART GALLERY OF GREATER VICTORIA
1040 MOSS STREET, VICTORIA, B.C., CANADA V8V 4P1 / TELEPHONE (604) 384-4101

J. Shadbolt

BUTTERFLY TRANSFORMATION THEME

OCTOBER 6 TO NOVEMBER 27, 1988

ART GALLERY *of* GREATER VICTORIA



Bride

Three phases of my artistic evolution led me to the butterfly transformation theme. The first was a formal one, where, like most serious artists of my generation, I had gradually gone through the process leading from Cezanne through Cubism to the breaking of the old Renaissance mode of composing in deep, illusionistic space from foreground to middle distance to the vanishing point on the horizon and come to accept the mode of confronting the actual flat surface of the picture plane as an independent reality in itself. At this stage, I began to prefer forms that functioned pre-eminently as shapes not modelled in volumetric depth. Format, as opposed to spacial structure, began to take control—that is, laying out the shapes side by side rather than one behind the other in receding order. This new concern caused me to favour emblematic, more designed and abstracted forms than formerly. If I thought of drawing an apple, for example, I would choose to cut it open and draw the cross-section as revealing more clearly the concept of its formation.

Secondly, this kind of pre-occupation turned me, as it had Picasso and others, toward the primitive arts where often, as in the Australian Bushman or our own Coast Indian tradition, the object depicted was flattened out showing both its perimeter shape and its inside structure simultaneously. There was, too, a factor of fetish art which drew me. When primitive man wanted to gain control over threatening elements in his life such as the sun, which could wither his crops or the river which could flood them, he created a symbolic object representing his fear and laid over it a strong, decoratively abstract design which held it in subjection; and at times he destroyed the object ritually. I became increasingly aware how, in ritual ceremonies, the same formal transformational process was at work abstracting the theme with richly ornamental trappings and masked dances which enabled the participants to deal with the unknown inimical forces without fear.

A third phase of my evolution had gone somewhat as follows: In earlier years I had for some time been occupied with the growth cycle of plants in our garden. I had become very aware of how their seasonal cycle parallels the human cycle—a reflection of man's inseparability from the larger order of nature. It had been easy to transfer this cyclical notion to the life of insects, which I had done. Thus, when I finally came to deploy the butterfly image, it seemed to satisfy not only the personal nostalgia of my memories of childhood at Oak Bay where I chased butterflies endlessly over the grassy fields, but all the demands which my evolving concerns had faced me with. It was flat, open, emblematic. It was sensuously splendid (I craved a certain splendour of colour from previous contacts with early Renaissance altar pieces) and here the amazingly decorative dazzle patterns of the wings concealed its true contours and converted it into a symbol of mystery and wonder. And its life-cycle was common knowledge—the transformation from larva into pupa into full-fledged winged creature into flight. What is more, its natural appearance seemed to imply an erotic mystery of the sexual duality of all life, a potent ingredient of all mythology—the body as penis form and the opening wings as the vagina.

So, far from the trite sentimentality which accrues to the butterfly as a trivialized token in popular culture, I saw the butterfly as a powerful symbol of the natural and spiritual will to survive through change and transformation—a symbol all the more potent in contrast with the fragile and ephemeral beauty of its subject. I created my own abstracted paraphrase where, by raw and intense design, by alteration of scale and by supercharged psychological transcription I could pitch the implications of human overtone to the extreme. And the butterfly's dangerous flight over gulfs of space and migratory distance, subject to instinctive compulsion, offered me the possibility of a heroic metaphor.

Jack Shadbolt
October, 1988

I first approached the artist with a fantastic proposal to fill all six of the Art Gallery of Greater Victoria's exhibition halls with hundreds of his paintings. Sage advice from Mr. Shadbolt and the inevitable limitations of time and resources narrowed our collaboration to the Butterfly Transformation Theme.

Surely one of the most arresting of Nature's great mysteries is the metamorphosis that is the butterfly's lifecycle. Mr. Shadbolt's heroic, painterly statements on this theme are convincing demonstrations of his creative power and insight. The artist here provides us with poignant metaphors about the immutable cycle from birth to death and eloquent testimony into the enigmas of psychological transformation.

Nicholas Tuele,
Chief Curator,
Art Gallery of Greater Victoria
October, 1988

Event on the Rocks

". . . I chased butterflies
endlessly over grassy fields . . ."

Transformations #3

EXHIBITION CONTENTS

Sixteen Variations on the Primavera Poster
mixed media
1987
16 (50.0 × 64.6 cm.)
Collection of the artist

Butterfly Transformation Theme
acrylic on canvas
1981
6 (161.0 × 122.0 cm.)
Private collection

Event on the Rocks
mixed media
1977
3 (152.0 × 101.1 cm.)
Private collection

Transformations #5
mixed media
1976
3 (152.5 × 101.8 cm.)
Private collection

Transformations #3
mixed media
1974
3 (151.7 × 101.4 cm.)
Private collection

Bride
mixed media
1969 - 1974
3 (150.0 × 101.0 cm.)
Private collection

COLLECTIONS

Mr. Shadbolt is represented in many public galleries and in numerous private and corporate collections, including:

Art Gallery of Greater Victoria
National Gallery of Canada
Canada Council Art Bank
B.C. Government Collection
Vancouver Art Gallery
University of British Columbia
Confederation Art Gallery
McMaster University
Sarnia Art Gallery
Saskatoon Gallery
University of Manitoba
Prueter Collection
Shell Oil Collection
Inco Collection
Longstaffe Collection
Zacks Collection
Hirshhorn Collection
CIL Collection
Art Investment Corporation
College of Physicians and Surgeons
Pirelli Collection
S.C. Johnson & Son, Inc., Wisconsin
Hamilton Art Gallery
Art Gallery of Ontario
Simon Fraser University
Seattle Art Museum
Cleveland Art Museum
Smith College
Mills College Art Museum

ACKNOWLEDGEMENTS

The Art Gallery of Greater Victoria is pleased to present *Jack Shadbolt: Butterfly Transformation Theme*. Mr. Shadbolt has been an important Canadian artist for many years and he has a special place in Victoria, having grown up here. This exhibition focusses on the artist's continuing preoccupation with the butterfly transformation theme and provides an opportunity for a rich, thought-provoking and emotionally powerful experience.

We extend our very sincere appreciation to Canfor Corporation Ltd. for their special sponsorship of this exhibition as part of their 50th anniversary celebrations. Our thanks go, as well, to the artist and lenders to the exhibition.

Patricia E. Bovey,
Director

The three panels shown on the outside covers constitute *Transformations #5*.

CANFOR 50

Canfor Corporation
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50th Anniversary!
1938 - 1988

ART GALLERY *of* GREATER VICTORIA
1040 MOSS ST., VICTORIA, B.C., CANADA V8V 4P1 (604) 384-4101

PHOTOGRAPHY: BOB MATHESON

PRINTED IN CANADA BY MANNING PRESS

PHOTOGRAPHY: DAVID CHAPERON

''His reputation as one of Canada's most important painters, established long ago with his critical triumphs of the late forties, continues to grow, and he continues to paint works that catch critics and followers of his career off guard. For he has never fallen into formulas that his own successes might have suggested to him, but has always opened himself to the event of painting in a search for truth.''

Scott Watson
from *''Jack Shadbolt''*

''REQUIEM II'', *acrylic on canvas*, 56.75'' x 49.25'', 1990

JACK SHADBOLT

FEBRUARY 19 - MARCH 10, 1991
Preview, Tuesday, February 19, 10:00 a.m. - 12:30 p.m.
Sale begins Tuesday, February 19, 12:30 p.m.

MEET THE ARTIST
SATURDAY, FEBRUARY 23, 2 - 4 p.m.

BAU-XI
340 DUNDAS STREET WEST
TORONTO, ONTARIO M5T 1G5
(416) 977-0600

10:00 - 6:00 TUESDAY - SATURDAY, 1:00 - 6:00 SUNDAY

JACK SHADBOLT

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博物

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JACK SHADBOLT

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NIGHT GARDEN TRANSFORMATIONS
INDIA SUITE

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Continues to June 7th, 1979

10:30-5:30, Tuesday-Saturday

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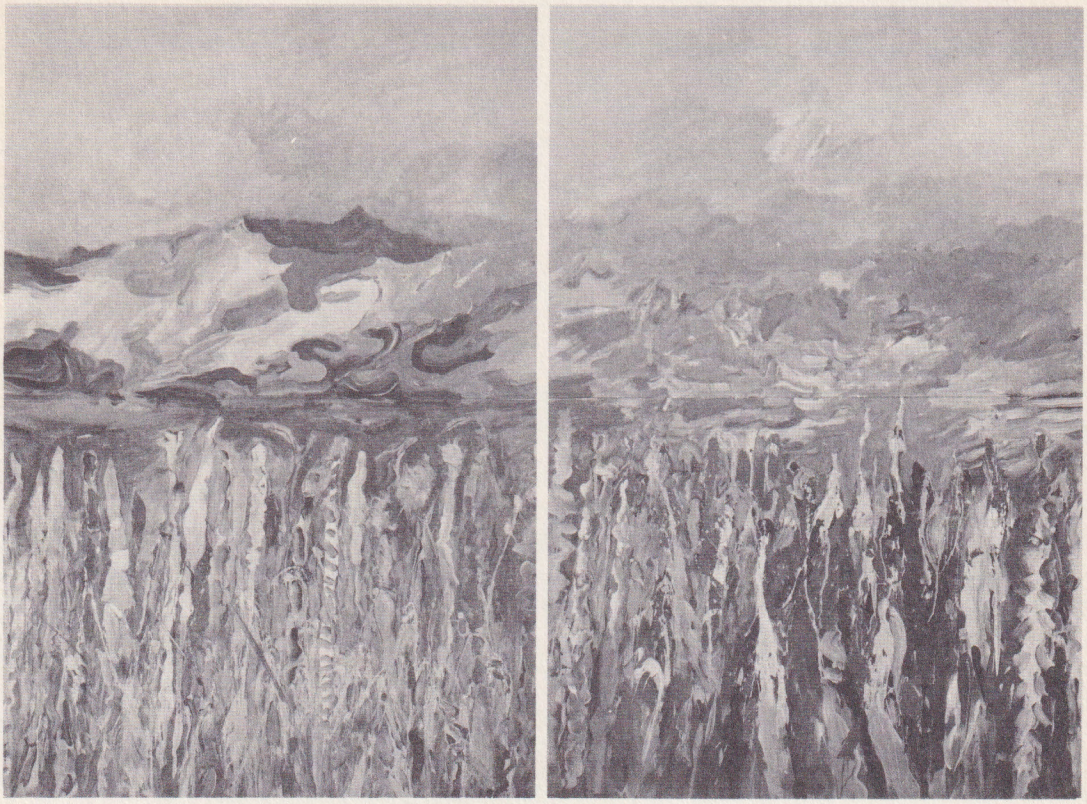

Above: JACK SHADBOLT, Canada, b. 1909, "Wild Grass Suite (Quartet), panels #1 & #2", Acrylic on Watercolour Board, 152.4 X 101.6 cm. each, 1978. Represented by Bau-Xi Gallery, Vancouver & Toronto. Printed in Canada. ©

Inside: JACK SHADBOLT, Canada, b. 1909, "Primavera #2", triptych, Acrylic on Watercolour Board, 152.4 X 101.6 cm. each, 1979. Represented by Bau-Xi Gallery, Vancouver & Toronto. Printed in Canada. ©

BIOGRAPHY

Jack Shadbolt was born in England in 1909. He grew up in Victoria, B.C., and has lived in Vancouver since 1931. He studied art in London, Paris and New York. He has been a prominent Canadian artist, teacher, writer and lecturer on art matters for many years. He has represented Canada in many international exhibitions, including the Venice and Sao Paulo Bienniales, the Carnegie International at Pittsburgh, the Brussells and Seattle World Fairs, and numerous travelling exhibitions. One-man shows of his work have been held in New York, San Francisco, Portland, Seattle, and all major Canadian centres. A thirty-year retrospective of his output was shown at the National Gallery of Canada in 1969, and subsequently toured Canada. A retrospective of the last seven years was held at the Vancouver Art Gallery in 1978.

Shadbolt is widely represented in North American public and private collections. Commissioned works include murals in the Edmonton International Airport, the Confederation Centre in Charlottetown, the National Arts Centre in Ottawa, and the CBC building in Vancouver. He received the Canadian section Guggenheim International Award in 1957, and was awarded a Canadian Government Overseas Fellowship to work in France. In 1972, he was appointed to the Order of Canada. In 1973, he received the University of Alberta Canadian Artist's Award. He holds honorary degrees from the University of Victoria, Simon Fraser University, and the University of British Columbia. He participated in the 1977 Symposium on Canada's Cultural Future in Washington, D.C., and received the Molson Award in 1978. He is the author of two books: "In Search of Form," on the artist's creative process, and "Mind's I," a volume of poems and drawings.

JACK SHADBOLT

CAGES (reproduced)
RECENT TRIPTYCHS
RECENT CANVASES

PREVIEW: Saturday, November 22nd, 2-5 p.m.

Continues to December 8, 1980

10:30-5:30, Tuesday-Saturday

鼓 BAU-XI

340 DUNDAS STREET WEST, TORONTO ONT.
M5T 1G5, CANADA, (416)977-0600 or 977-0625

J. Shadbolt '80

''His reputation as one of Canada's most important painters, established long ago with his critical triumphs of the late forties, continues to grow, and he continues to paint works that catch critics and followers of his career off guard. For he has never fallen into formulas that his own successes might have suggested to him, but has always opened himself to the event of painting in a search for truth.''

Scott Watson
from ''*Jack Shadbolt*''

''SUMMER GARDEN IMPROVISATION #1'', *acrylic on canvas*, 30'' x 48'', 1990

JACK SHADBOLT

RECENT PAINTINGS

The expressive power of forms — which Shadbolt seems convinced are archetypal, and which together constitute a sort of image bank — a *spiritus mundi* — is released only within the artist's imagination; where, in a state of what he has called "palpitant reverie" or what he once referred to, with equal felicity, as an "orgy of recall," events in his life are "legendized."

"My paintings," he says, "seem to me to be imprints of this inchoate flow (of legendized events [or memories]) passing through me into configuration."

— GARY MICHAEL DAULT from VISIONS 1983

BAU-XI GALLERY JAN. 30 - FEB. 18, 1989

MEET THE ARTIST: SATURDAY, FEB. 4, 2-5 P.M.

3045 Granville St., Vancouver, B.C. (604) 733-7011

JACK SHADBOLT

JANUARY 28 - FEBRUARY 15, 1992

PREVIEW: JANUARY 27

BAU-XI

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3045 GRANVILLE STREET, VANCOUVER, B.C. V6H 3J9 (604) 733-7011

TORONTO

BLUE INVASION	48" x 48.5"
BREAKAWAY	36" x 36"
DEFIANT REACH	48" x 48"
FIERY ENTRAPMENT	48" x 48"
FORMING	49" x 44.5"
FULL FATHOM	49" x 54"
GREEN AWAKENING	49" x 51"
IN THE VORTEX	48" x 48.25"
RED PROBE	48.5" x 49"
SNARE 2	45.75" x 49"
VERNAL BREAK	59" x 53"
YELLOW SPAN	48" x 49"

VANCOUVER

BEAST	49" x 60"
BIOMORPHIC DREAM	49" x 60"
BURSTING ORB	49" x 54"
CHIMERA #5	48.25" x 74"
DEAD COUNTRY	42.75" x 49"
FOR A RAINY SUMMER	49" x 57"
FULL SUMMER	49" x 82"
LAND MEMORY	49" x 60"
NIGHT BLOOMING	49" x 66"
OUT OF THE DAWN	49" x 74.5"
STORM HEAD	49" x 80.75"
URBAN DREAM	60" x 120"

"If Shadbolt never followed other young Surrealists of the 1940's into full-fledged abstraction, at least part of the reason lies in his stubborn commitment to making pictures in the way writers make literary texts: cobbling together meaningful fragments of visible reality (like words) to make curious, striking music. Indeed, it may well be that Shadbolt has never really been a painter at all, but (as Breton always insisted about Miro) a poet who paints."

"Though Shadbolt probably doesn't want his art to be useful, it nevertheless works to save us from the dogmatism inherent in all theories and ideas about art-making. Miro's wayward art worked in much the same way, though Shadbolt is a more electrifying poet of the irrational than Miro."

John Bentley Mays
Globe and Mail

Jack Shadbolt, "ALTERNATIVE TRANSFORMATIONS: AFTER RAIN", altered lithograph, 27" x 36", 1996

PHOTO: TIEN HUANG

Inventive extrapolations by colour, collage and shape from recent works in my Print Retrospective showing concurrently at the Burnaby Art Gallery, opening July 6.

How the Creative Process continues

BAU-XI

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9:30-5:30 MONDAY TO SATURDAY (604) 733-7011

JACK SHADBOLT

ALTERNATIVE SEQUENCES

JULY 8 - AUGUST 8, 1996
RECEPTION:
MONDAY, JULY 8, 6-8 PM

BAU-XI

Captive White, 1993
8 colour lithograph
Jack Shadbolt
Edition of 150
27 x 36" (67.5 x 90 cm)
Printed at Prior Editions

This card was printed for the exhibition
Counterpoint: The Prints of Jack Shadbolt
July 6 to September 2, 1996

Burnaby Art Gallery
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Tuesday to Friday
9.30 – 4.30 pm
Saturday, Sunday and
Holidays 12.30 – 4.30 pm
Closed Monday

The Burnaby Art Gallery is grateful for the support of

The Canada Council Exhibition Assistance Program

The Province of British Columbia through the Ministry of Small Business, Tourism and Culture

The City of Burnaby through the Parks and Recreation Commission

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Also thanks to Michael Isman, Doug and Sidney Shadbolt, Art Gallery of Greater Victoria, National Gallery of Canada, and the Ottawa Art Gallery.

Please join us for the opening reception of

Counterpoint The Prints of

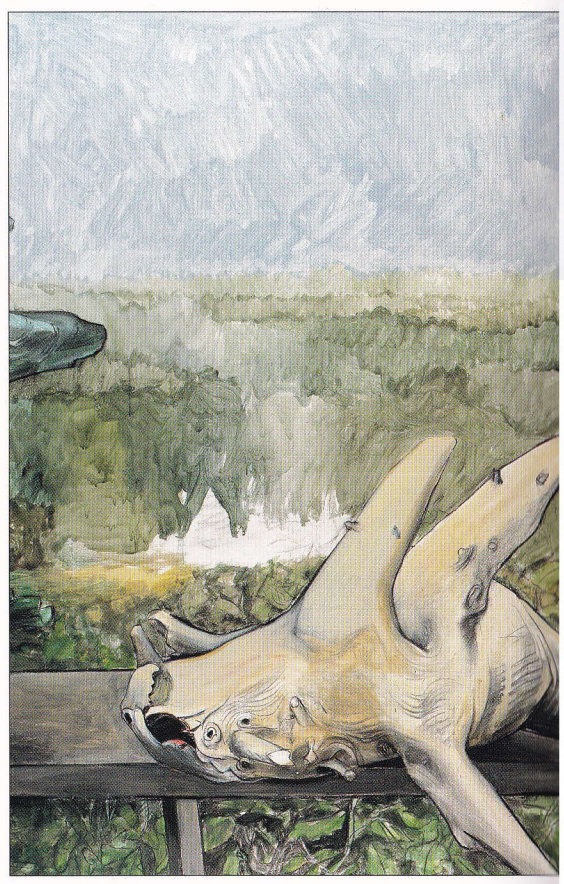
Jack Shadbolt

Saturday, July 6, 2 pm
The artist will be in attendance

Exhibition
July 6 to September 2, 1996

Exhibition tours guided by curators and docents are scheduled for Tuesday July 16 and Saturday July 27 at 1 pm. Other group tours may be scheduled on request.

JACK SHADBOLT



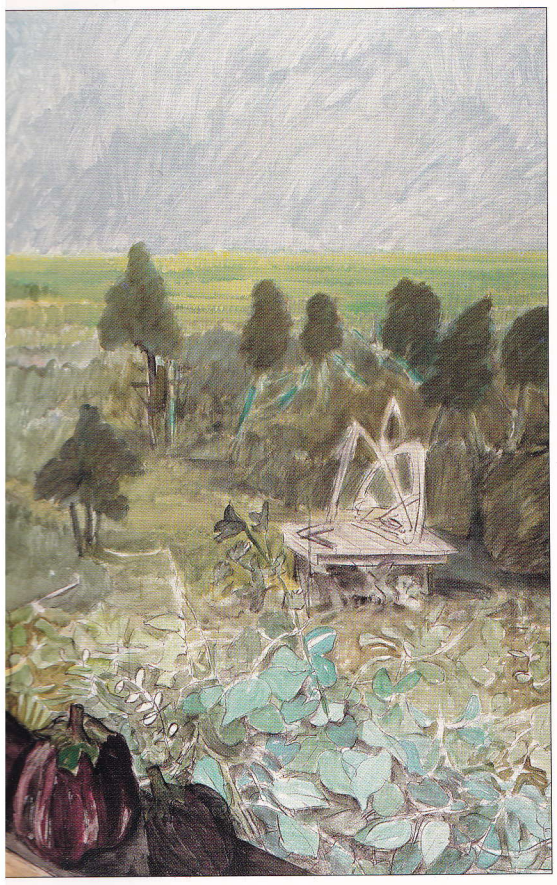
"MORNING DECK NO. 2," acrylic on watercolour board, 7 panels of 60" x 40," 1980

Cover: "LAYERED FIND," acrylic on canvas, 63" x 49," 1995

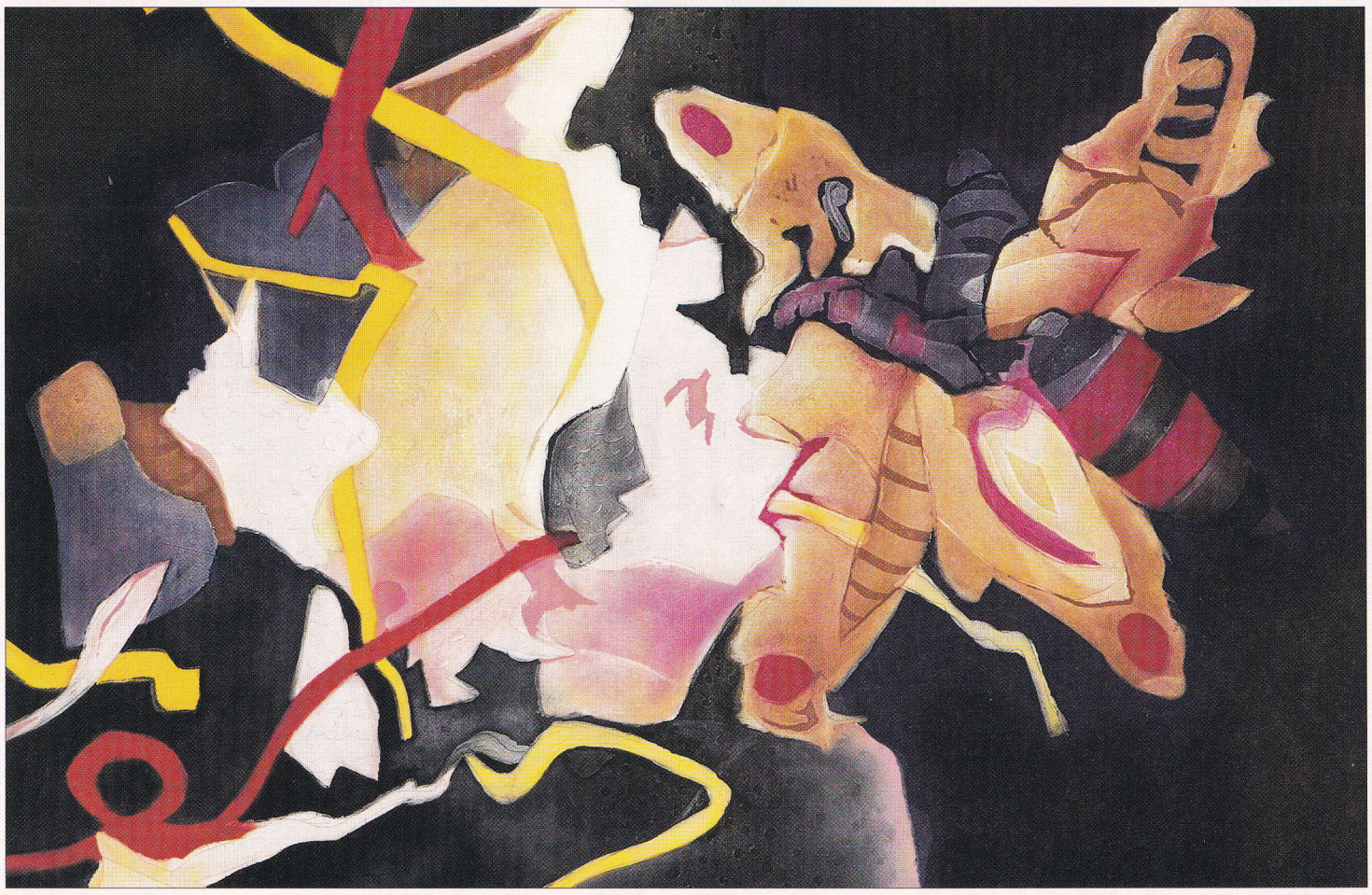
JACK SHADBOLT

NOVEMBER 18 – DECEMBER 7, 1995

MEET THE ARTIST: SATURDAY, NOVEMBER 18, 2 – 4 pm



JACK SHADBOLT



artists for kids

Artists for kids original prints are published in partnership with Canadian artists in support of children, their art education and their future.

NIGHT TRANSFORMATION

10 colour intaglio, edition 100, 15 artist's proofs
signed and numbered by the artist
printed on Arches 100% rag paper
79.5 x 99.5 cm. (30.5 x 38.5")
released March 1, 1997
issue price: $2,000

JACK SHADBOLT

Jack Shadbolt is one of the most highly respected and important artists working in Canada today. His passionate and intense study of the dynamics of colour and organic form has for more than sixty years, rendered him a *"tour de force"* of abstract painting in the world of art. Much of his early painting career was also paralleled by a career in teaching that has left a lasting legacy with countless British Columbia artists and teachers over the years.

Jack Leonard Shadbolt was born February 4, 1909 in Shoeburyness, England. His parents were trades people who provided a home life that respected things made by hand. His father Edmund, was a signwriter, and his mother Alice, a dressmaker. The Shadbolts left England for Canada when Jack was three and after a brief stay in Nelson, B.C., settled in Victoria, British Columbia in 1914.

Jack credits his early home life for his love of making things. He had a strong interest in technical drawing and athletics in high school, but it wasn't until he met fellow artists Max Maynard and Emily Carr that he began to seriously pursue his art. After completing studies at Victoria College and the provincial Normal School, he began to teach art; first in Duncan, then after moving to Vancouver in 1931, at Kitsilano High School. Following a series of sabbaticals which led him to Chicago, Toronto, New York, London and Paris; he began to teach at the Vancouver School of Art in 1938, a tenure which he continued until his retirement in 1966.

Throughout his long teaching career, and now, more than thirty years later, Jack Shadbolt continues a prolific *search of form* in drawing, painting and in printmaking. Since his first group show with the Island Arts and Crafts Society in 1932, he has held solo exhibitions or been part of group exhibitions virtually every year including the most recent **Bugs, Birds & Beasts** show in the Artists For Kids Gallery. His work has been shown across Canada, the United States, Venezuela, Brazil, England, France, Italy, Spain, Poland, Australia and Japan. He was awarded the Order of Canada in 1972 and has been the recipient of numerous other awards including the prestigious Gershon Iskowitcz Prize for his outstanding contribution to Canadian art.

The 10 colour, a la pupee´aquatint, ***Night Transformation*** was printed in collaboration with Studio PM in Montreal, Quebec. It is a vivid example of how Jack Shadbolt dynamically reconciles the forces of growth in nature with abstraction. This print is unmistakably Shadbolt. The imagery of transformation has been part of his repertoire since the fifties and the inspiration can be traced to a love of the environment that he has nurtured since growing up in Victoria many years ago.

Master printer Paul Machnik and Jack Shadbolt happily assess a proof print of one of two large etchings created for Artists For Kids in the Fall of 1996.

ARTISTS FOR KIDS

The Artists For Kids Trust was established in 1989 through a generous partnership between some of Canada's finest artists and the North Vancouver Board of School Trustees. Its mission, through the sale of original prints created by its artist patrons, is to build a visual arts legacy for the children of British Columbia. The Artists For Kids Trust awards annual scholarships to graduating students. It also provides a variety of arts enrichment opportunities for thousands of students of all ages each year including the popular Paradise Valley Summer School of Visual Art.

The Artists For Kids Gallery is a stunning testimony to the Canadian artists who have generously supported the program. They include: Jack Shadbolt, E.J. Hughes, Kenojuak Ashevak, Jane Ash Poitras, Ted Harrison, Michael Snow, Jean McEwen, Betty Goodwin, David Blackwood, Bill Reid, Gordon Smith, Robert Bateman, Joe Fafard, Gathie Falk, Alan Wood, Guido Molinari, Molly Lamb Bobak, Anne Meredith Barry, Takao Tanabe, Toni Onley, George Littlechild, Irene F. Whittome and the estates of the late Bertram Charles Binning and the late Frederick Amess.

To make an appointment to view ***Night Transformation,*** *or if you require more information concerning the Artists For Kids Gallery, other prints or programs for young artists, please contact the Managing Director, Bill MacDonald. 810 West 21st Street, North Vancouver, B.C. Canada V7P 2C1*
Telephone: (604) 987.6667 Facsimile: (604) 987.8967 E-mail: bmacdonald@nvancvr.schdist44.bc.ca.
Visit our web site at: WWW.Mastermall.com/art4kids

The "Artists for Kids" Trust Proudly Offers

JACK SHADBOLT

"GARDEN IN FLUX"

18 colour etching, 79.5 X 108.5 cm. (31 x 42.5")
printed on Arches 100% rag paper
Edition of 99, Special Edition of 30, 20 Artist's Proofs
signed and numbered by the artist
issue price $1200.00 + taxes

Jack Shadbolt

Jack Shadbolt is one of the most highly respected and important artists working in Canada today. His passionate and intense study of the dynamics of colour and organic form for more than sixty years has rendered him a "tour de force" of abstract painting in the world of art. Much of his early painting career was also paralleled by a career in teaching that has left a lasting legacy with countless British Columbia artists and teachers over the years.

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Throughout his long teaching career, and now, more than twenty five years later, Jack Shadbolt continues a prolific "search of form" in drawing, painting and in printmaking. Since his first group show with the Island Arts and Crafts Society in 1932, he has held solo exhibitions or been part of group exhibitions virtually every year. His work has been shown across Canada, the United States, Venezuela, Brazil, England, France, Italy, Spain, Poland, Australia and in Japan. He was awarded the Order of Canada in 1972 and has been the recipient of numerous other awards including the prestigious Gershon Iskowitcz Prize for his contributions to Canadian art.

The 18 colour, two plate, a la pupee´aquatint, ***"Garden in Flux"*** is a vivid example of how he dynamically reconciles the forces of growth in nature with abstraction. This print is unmistakably Shadbolt. The imagery of the garden has been part of his repertoire since the fifties and the inspiration can be traced to a love of the environment that he has nurtured since growing up in Victoria many years ago.

Jack Shadbolt (right) joined Gordon Smith and Bill Reid (not shown) in 1989 as the founding Patrons to the "Artists for Kids" Trust.

The "Artists for Kids" Trust

The "Artists for Kids" Trust was established in 1989 through the generous cooperation among some of Canada's finest artists and the North Vancouver Board of School Trustees. Its mission, through the sale of original prints by it's patron artists, is to build a lasting legacy for visual and performing arts programs for children. The "Trust" provides four annual scholarships and on-going enrichment opportunities for hundreds of elementary and secondary students each year.

Canadian artists who have donated prints to the program include Jack Shadbolt, Bill Reid, Gordon Smith, Robert Bateman, Joe Fafard, Gathie Falk, Alan Wood, Betty Goodwin, Guido Molinari, Molly Lamb Bobak, David Blackwood and Anne Meredith Barry.

To make an appointment to view Jack Shadbolt's print "Garden in Flux" or if you require more information about the "Artists for Kids" Trust, please contact: Bill MacDonald, North Vancouver School District, 810 West 21st Street, North Vancouver, B.C. Canada. V7P 2C1
Phone: 604-987-6667 Fax: 604-987-8967

JACK SHADBOLT is one of the most highly respected and important artists working in Canada today. His passionate and intense study of the dynamics of colour and organic form has for more than sixty years, rendered him a *"tour de force"* of abstract painting in the world of art. Much of his early painting career was also paralleled by a career in teaching that has left a lasting legacy with countless British Columbia artists and teachers over the years.

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The 12 colour etching, ***Shore Image*** was created and printed in 1997. Like his other two Artist For Kids prints, it is a vivid example of how Jack Shadbolt dynamically reconciles the forces of growth in nature with abstraction. This intaglio print is unmistakably Shadbolt. Landscape imagery has been part of his repertoire since the fifties. The inspiration can be traced to a love of and, concern for the environment that he has nurtured since growing up in Victoria many years ago.

Jack Shadbolt, the eternal teacher, discusses the importance of development of form with a Grade five student in an Artists For Kids Gallery enrichment classs.

ARTISTS FOR KIDS

The Artists For Kids Trust was established in 1989 through a generous partnership between some of Canada's finest artists and the North Vancouver School District. Its mission, through the sale of original prints created by its artist patrons, is to build an art education legacy for the children of British Columbia. The Artists For Kids Gallery is home to a stunning collection of work created by its parton artists. Artists For Kids provides a variety of art enrichment program opportunities for thousands of students of all ages each year including the popular Paradise Valley Summer School of Visual Art.

Canadian artists who have generously supported the program include: Jack Shadbolt, E.J. Hughes, Kenojuak Ashevak, Jane Ash Poitras, Ted Harrison, Michael Snow, Jean McEwen, Betty Goodwin, David Blackwood, Gordon Smith, Robert Bateman, Joe Fafard, Gathie Falk, Alan Wood, Guido Molinari, Molly Lamb Bobak, Anne Meredith Barry, Takao Tanabe, Toni Onley, George Littlechild, Irene F. Whittome, Charles van Sandwyk, the late Bill Reid, the late B.C. Binning and the estate of late Frederick Amess.

To make an appointment to view ***Jack Shadbolt's Shore Image,*** *or if you require more information regarding other Artists for Kids prints or programs for young artists, please contact the Managing Director, Bill MacDonald at 810 West 21st Street, North Vancouver, B.C. Canada V7P 2C1*
Telephone: (604) 987.6667 Fax: (604) 987.8967 E-mail: bmacdonald@nvancvr.schdist44.bc.ca.
Visit and bookmark our web site at: www.artists4kids.com

JACK SHADBOLT

Shore Image, 1997 *intaglio 30.5 x 38.5" edition 100 price $2,000.*

Artists For Kids Trust, 810 West 21st Street
North Vancouver, British Columbia V7P 2C1
telephone (604) 987.6667 facsimile (604) 987.8967
e-mail: bmacdonald@nvancvr.schdist44.bc.ca
internet: www.artists4kids.com

GEORGE LITTLECHILD
CHARLES VAN SANDWYK
MOLLY LAMB BOBAK
DAVID BLACKWOOD
IRENE F. WHITTOME
GUIDO MOLINARI
ROBERT BATEMAN
JANE ASH POITRAS
GATHIE FALK

ANNE MEREDITH BARRY
KENOJUAK ASHEVAK
EDWARD J. HUGHES
GORDON SMITH
TONI ONLEY
B.C. BINNING
BILL REID

JOE FAFARD
ALAN WOOD
JEAN McEWEN
ANNE KIPLING
MICHAEL SNOW
ARNOLD SHIVES
BETTY GOODWIN
JACK SHADBOLT
TAKAO TANABE
TED HARRISON
FRED AMESS

Artists For Kids editions are published in partnership with Canadian artists in support of children, their art education and, their future.

JACK SHADBOLT

1909 – 1998

BAU-XI

JACK SHADBOLT

DIRECTIONS

FEBRUARY 4 - FEBRUARY 20, 1999

OPENING RECEPTION:
THURSDAY, FEBRUARY 4, 6-8 PM

DIRECTIONS

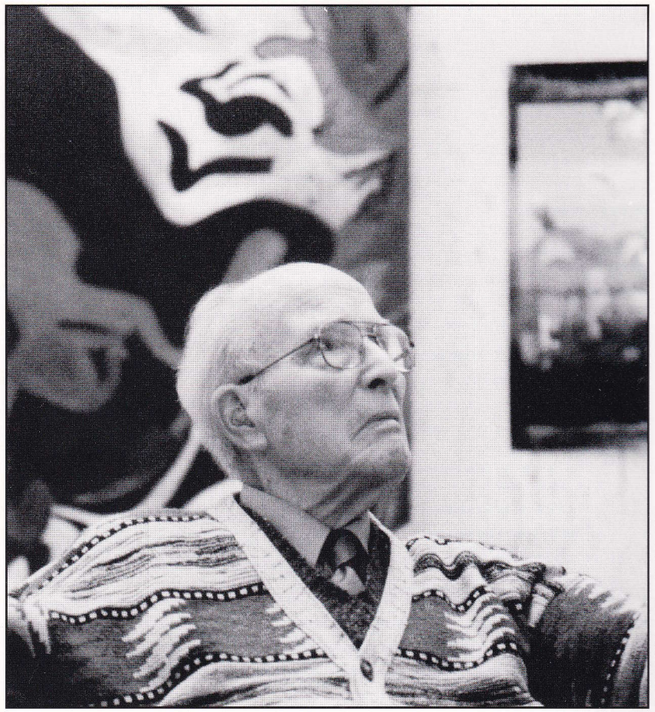
This small group of collages and paintings are the last works that Jack made. He continued to think about painting right to the end, talking about "how much he had to do" and berating himself for "another wasted day" which he considered almost any day to be in which he had not done some painting. In the last weeks of October he managed to stagger to his studio and stand up long enough to open up his pigments and get out his brushes and complete the two watercolours in this exhibition. But the effort of standing erect and raising and moving his arms in the gestures of painting could not be sustained and he turned to the familiar but slightly less physically demanding process of collage. There were usually middens of coloured paper, abandoned painting efforts or rejected prints on the floor of the studio to provide him with the materials and the clues he needed. And so, his head as clear as ever about the strategies demanded in the manipulation of colour and form, he started in with scissors and glue. He would emerge exhausted from the studio after the hour or so he was able to devote to the work at one time, for he gave to the collages the same demanding care and attention to every move as he did to painting. he was pleased, excited and encouraged by this new group of work he had produced and announced to the Bau-Xi Gallery that he planned to have an exhibition ready by the time of his birthday in February; and so hopeful was he that he even announced from his hospital bed a week before his death the title he had for the show — it was to be called "Directions". As luck would have it, the promise of future work implicit in that title was not to be fulfilled for his time and energy had run out and so these are the last works he was able to bring to his satisfied conclusion.

Doris Shadbolt

Above: **DIRECTIONS #1**, collage on paper, 21.5" x 25.5", 1998
Left: **DIRECTIONS #8**, collage on paper, 29.25" x 27", 1998

BAU-XI

3045 GRANVILLE STREET, VANCOUVER, B.C. V6H 3J9
9:30 – 5:30 MONDAY TO SATURDAY (604) 733-7011



PHOTOGRAPHER: UNKNOWN

TRIBUTE

FRIENDS OF JACK SHADBOLT WILL EXHIBIT WITH HIM TO HONOUR HIS OUTSTANDING CONTRIBUTION AS AN ARTIST, COLLEAGUE, BENEFACTOR, TEACHER, AND FRIEND.

JACK SHADBOLT

A TRIBUTE

ADAMS
BALZAR
BLACK
BOBAK
BONIFACHO
BONNIEMAN
BREEZE
BRETT
BURROWS
CAINE
CAPEL DORAY
DIKEAKOS
DORAY
GRAUER
GODWIN
GROENING
JARVIS
KERR
KIPLING
MASSEY
MCKAY
METCALFE
MORRIS
NEVILLE
ONLEY
O'HARA
NGAN
PAPOU
PAYNE
PLASKETT
PLEWMAN
ROSENBERG
SHIVES
SMITH
SWINTON
TAIT
TURNER
VOORMEIJ
WHITTOME
WILLER
WOOD
YOUNG

JACK SHADBOLT

FEBRUARY 19 - MARCH 9, 1991
Preview, Monday, February 18, 9:30 a.m. - 5:30 p.m.
Sale begins Tuesday, February 19, 9:30 a.m.

MEET THE ARTIST
TUESDAY, FEBRUARY 19, 8 - 10 p.m.

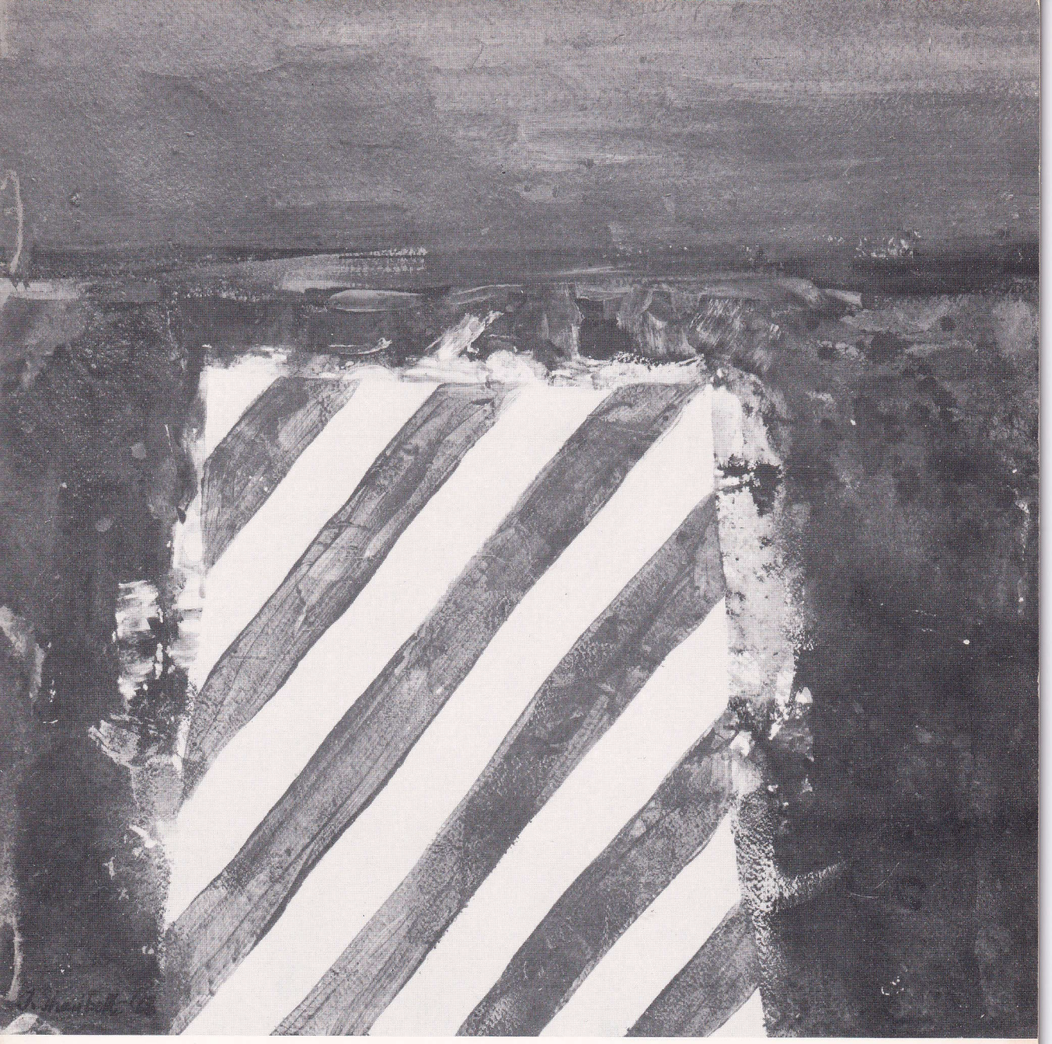
BAU-XI

3045 GRANVILLE STREET
VANCOUVER, B.C. V6H 3J9
(604) 733-7011

9:30 - 5:30 DAILY, CLOSED SUNDAY

MEMORIAL FOR JACK

TO CELEBRATE THE LIFE AND MOURN THE PASSING OF JACK SHADBOLT THERE WILL BE A MEMORIAL TRIBUTE ON FRIDAY, JANUARY 29, 1999 AT 6PM IN THE JUDGE McGILL THEATRE OF THE ROBSON SQUARE CONFERENCE CENTRE, CORNER OF ROBSON AND HORNBY STREETS, VANCOUVER. A RECEPTION AT THE VANCOUVER ART GALLERY FOLLOWS THE TRIBUTE



JACK SHADBOLT
MINI-RETROSPECTIVE

Cover 13
43

Cover 13
43

JACK SHADBOLT
MINI-RETROSPECTIVE
EXHIBITION

SPONSORED BY
THE RICHMOND COMMUNITY ARTS ASSOCIATION

JACK SHADBOLT was born in England in 1909, grew up in Victoria, British Columbia, and studied art in London, Paris and New York. For many years he was head of the drawing and painting section of the Vancouver School of Art and is widely known as a juror, lecturer, teacher and as an advocate of contemporary attitudes in art. He is an internationally known Canadian painter who has shown in the Venice Biennial, the Carnegie International at Pittsburgh and at Sao Paulo. He has represented his country in many travelling exhibitions including those shown at the Tate Gallery, London, the Brussels and Seattle World Fairs and in Warsaw, Toulouse, Mexico City, Chicago, Sydney and other major cities. His list of one-man shows includes New York, San Francisco, Seattle, Portland, Montreal, Toronto, Vancouver etc. In 1969-70 a thirty year retrospective of his painting was shown at the National Gallery of Canada and toured the country. He is widely represented in both public and private collections including the museums of Montreal, Brooklyn, Cleveland, Portland and Seattle and the major Art Galleries of Canada as well as the Zacks, Hirschorn, Longstaffe and other private collections. He received the Canadian Guggenheim International Award in 1957 and a Canadian Government Overseas Fellowship on which he worked in France, Italy and Greece. He has mural paintings in the Edmonton International Airport and Confederation Centre in Charlottetown and in the National Arts Centre, Ottawa (1973). In 1972 he was appointed an officer of the Order of Canada and in 1973 received an honorary Doctor of Laws degree from Victoria University. He is the author of two books on the artist's creative process: IN SEARCH OF FORM published 1969 and MIND'S I in 1973, poems and drawings.

With works of art before us as easy to enjoy as those by Jack Shadbolt, there isn't too much need for words to intellectualize them: to look for verbal embellishment that may enlarge their area of interest. Although it is true that Shadbolt himself is never at a loss for words to discuss his own work with infectious vividness, these discussions almost never slip into metaphysics, but more often than not concern the process of events which induced him to follow one experience or another. His own descriptions of his work often sound like the anecdotes of a scientific researcher narrating the events that led to a new discovery in some science. Perhaps this is because Jack Shadbolt, like so many of the most effective scientists and artists of history, has been such a dedicated and enthusiastic observer.

Although it may be true that observation is the beginning of creativity, the artist's urge to re-create, to reshape, to make a new and surprising juxtaposition, is what indeed singles him out as artist. Perhaps what ultimately makes of him a success and acknowledged artist is the kind of courage that Jack Shadbolt has possessed, the boldness to confront unfearingly whatever form his relentlessly observing eye has set before him as if every form were a challenger in a ring or a potential lover taunting him in semi-friendly defiance as if to say: here I am and what are you going to do with me?

There has always been something athletic (dare we say masculine or even heroic?) about Shadbolt himself and every work of art he has produced. Every painting seems to be the visible result of a kind of wrestling match, a force against a force, where the defeated is pinned into only momentary and apparent stillness, and the victory for the winner is no more nor less than the gaining of that moment.

It is the immediate sense of confidence, and assuredness, in a Shadbolt work, a hand that is always "in training", that draws the athlete analogy still further.

Shadbolt's paintings are beautiful. He often uses and obviously is in love with words like voluptuousness, opulence, lyricism and exuberance. A painting of his may burst upon us with the emphasis of an explosion of wildflowers on a sunny hillside, a platoon of bagpipers in a holiday parade, a riot of exotic foodstuffs spilling from the stands of an oriental market. And we can let it pour over us; we can wallow in it, and delight in it without expressing anything more coherent than the clucking, breathing, murmuring and sighing sounds of pleasure.

But both the artist and the viewer can talk in simple words about a Shadbolt work with equal ease and with equal satisfaction because they are so open to description and to narration. There seems to be a specific and describable motive for every occurrence in a work by Shadbolt. Every event seems to have happened because of an observation chain of events, even though the chain may not have followed a course which was at all predictable The result is something curiously clear, a narrative, delightful in its continuity. The paradox is that this clarity is so frequently enhanced by a kind of definable ambiguity and underlying mystery.

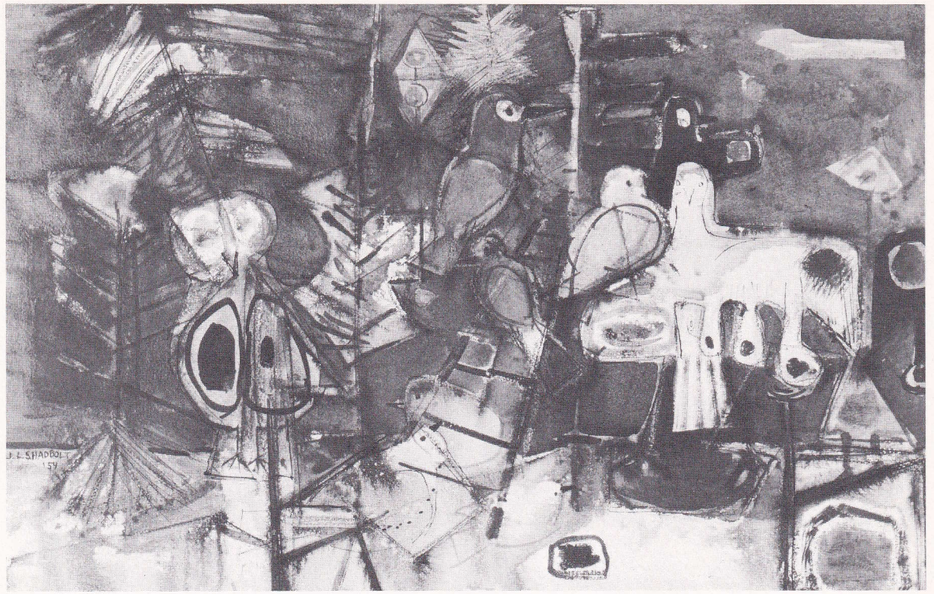
Here is a typical Shadboltian event: The images of football players, a mystic world of violent, physical contact, noise, crowds, strident colours, exaggerated shapes and symbols, humanoid mask-helmets on outrageously distorted torsos, screaming numbers — all combining and contributing to one of the more awesome, racous rituals of human transformation. These are then compounded and confounded by a further magical transformation into owls, hidden subdued night creatures, ancient symbols of quiet, intellectual confidence, of scholarly isolation. But even the owls are manifestly mad as if drunk from the vertiginous series of "demonic transformations" (Shadbolt's words) which brought them into being. Instead of appearing solemn, sobered as it were by the complex of metamorphoses and the absurd cauldron of symbolic stew which gave them birth — they are zany; in the end the crazy combinations which make us what we are as much a cuckoo joke as a basic fact in the conundrum of our being. The football players may turn into fish as in "Sinbad and the Demons of the Deep." Says Shadbolt: "It is a parlaying process," from which the variations spring. "Here are people, but let's look at them as fish. Here are fish . . . what if they are owls?"

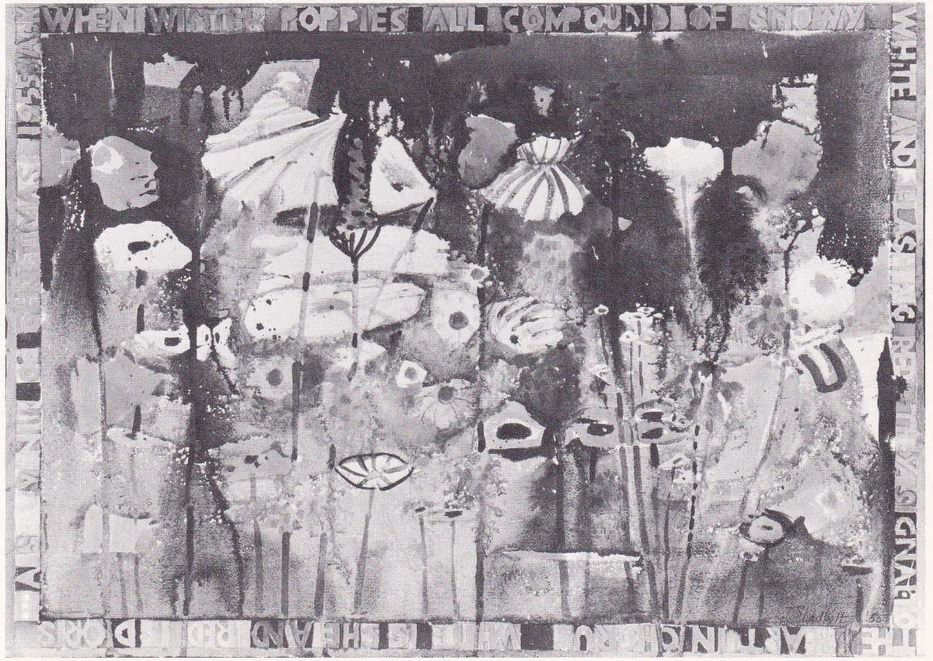
Another event: We are observing the trappings of a great and solemn rite — a sarcophagus (a sacrificial altar?) presses its contour through the pattern of a flag which drapes it. But while the pressure of death touches the fabric only lightly, the entire scene is scaleless and startingly the flag becomes transformed to landscape and the very earth is heaved with painful, silent mourning. Mystery.

There is mystery in the inner fruit that bears the core that bears the seed that bears who knows what potency? The fruit becomes a cup, a chalice; the chalice a castle or ship. Anything can lead to anything — and of course it does — in the phantasmagoria of fearless, creative, observation.

There is mystery in the dark interstices beneath the weeds and grasses of an autumn garden, and there is mystery in the dazzle of a hillside town in Greece. Is it reflecting sunlight or is it sun itself shattering the surface of the canvas? Is this now an inkblot unfolded accidentaly or is it quite suddenly and clearly (and beautifully) the deliberate surprise of a forest landscape stunningly reflected in a mirror lake? Is this a New Guinea idol copied down for the record in all its terrible details or is it just another Shadboltian transformation evolved from a deep forest of seething forms, mystery derived from mystery? The answers may be moot, but the questions are intriguing. Just asking suffices to arouse the beauty or the terror or the humour of the riddle.

Abraham Rogatnick





CATALOGUE

1 Still Life With Melon 1941
23″x31″, oil on canvas
Private Collection, Richmond

2 Mousehole, Cornwall 1944
17″x20″, watercolour
Private Collection, Richmond

3 Tank in a Bomb Crater 1944
22″x23″, watercolour
Collection: Mr. John A. MacDonald

4 The Living Dead 1944
34″x22″, Brush, ink on paper
Private Collection, Vancouver

5 Old Marpole Bridge 1945
27¾x21⅝″, Pencil and watercolour
Collection: College of Physicians & Surgeons of B.C., Vancouver

6 Medieval Ball 1947
30″x20″, Ink, watercolour
Collection: Dr. Ken Kanee, Vancouver

7 Killer Birds 1948
14¾″x18¾″, carbon, watercolour on paper
Collection: Dr. Ben Kanee, Vancouver

8 Expansion of Seed 1949
22″x27¼″, Ink and Sepia on paper
Collection: Mr. and Mrs. Torben Kristiansen, (Art Emporium), Vancouver

9 Insect Explorers 1949-62
32″x40″, oil
Collection: Mrs. Doris Shadbolt, Burnaby

10 At the Red Rock 1950
26¼″x36⅝″, India ink and casein on paper
Collection: Dr. Ben Kanee, Vancouver

11 Transformations Along a Hedge 1954
17¼″x26⅜″, Ink and watercolour on paper
Collection: Dr. J. L. Parnell, Vancouver

12 Winter Poppies 1955
22″x30¼″, Watercolour, coloured inks on paper
Collection: Mrs. Doris Shadbolt, Burnaby

13 Sketch for Northern Emblem 1957-1963
18″x18″, Acrylic
Collection: Professor and Mrs. Harry Adaskin, Vancouver

14 Battle Scene 1958
23″x31″, Ink and watercolour
Private Collection, Vancouver

15 Red Palms 1958
35½″x28¼″, Oil on canvas
Collection: Drs. L. and J. Zeldowitz

16 Orienta Plaza (Ancient Port) 1959
20¾″x29″, Gouache
Collection: Dr. Ben Kanee

17 Night Harbour Image 1960
36″x43″, oil and lucite on canvas
Collection: Mrs. Doris Shadbolt, Burnaby

18 Chalice 1961
42¼″x50⅝″, Oil and lucite on canvas
Collection: Dr. Ben Kanee

19 Collioure, Riviera Coast 1961
12¼″x16″, Oil and lucite on board
Collection: Mr. and Mrs. J. R. Longstaffe, Vancouver

20 Valley Behind Petras (Greece) 1961
14″x17″, Oil
Collection: Dr. and Mrs. A. Herstein, Vancouver

21 Orange and White Calligraphy 1962
14″x17″, Ink
Private Collection, Vancouver

22 Spring Garden Triptych 1962-67
54½″x90″, Watercolour and ink
Collection: Mr. and Mrs. R. J. Springer

23 Winter Barn Abstraction No. 1 1963
23″x31½″, Acrylic, ink
Collection: Professor and Mrs. Harry Adaskin, Vancouver

24 Winter Barn Abstraction No. 2 1963
23½″x31½″, Acrylic, Ink
Collection: Professor and Mrs. Harry Adaskin, Vancouver

25 Land Emblem 1963
31″x21½″, Acrylic on board
Collection Professor and Mrs. Harry Adaskin, Vancouver

26 Fertility Emblem 1963
60½″x48½″, Oil on masonite
Collection: Mr. and Mrs. R. J. Springer, Vancouver

27 Dog (Sketch for Silk Screen) 1964
15″x17½″, Gouache and ink
Collection: Mrs. Doris Shadbolt, Burnaby

28 Stripe and Land Theme 1964
39″x49″ Oil and lucite on canvas
Private Collection, Richmond

29 Energy Flux 1965
80″x60″, Oil and lucite on canvas
Private Collection, Richmond

30 Italian Town from the Air 1965
80″x60″, Oil and lucite on canvas
Collection: Mr. and Mrs. H. Isman, Vancouver

31 Studio Emblem 1965
45″x72″, Collage construction
Collection: Mr. and Mrs. H. Isman, Vancouver

CATALOGUE (continued)

32 Prairie Owls 1967
26¼"x40½", Acrylic
Collection: Mr. and Mrs. R. J. Springer, Vancouver

33 Reflected Landscape (Through a Swallow's Eye) 1967
40"x26", Acrylic
Collection: Mrs. Doris Shadbolt, Burnaby

34 Space Between Columns (Desert Edge) 1967
40"x51", Oil on canvas
Private Collection, Richmond

35 Deep Forest Triptych 1968
40"x72", Charcoal
Collection: Waisman Architectural Group, Vancouver

36 Bride No. 7 1969
60½"x40½", Ink, latex, crayon
Collection: Miss Carol Jutte

37 Six Owls 1969
40"x52", Acrylic and latex
Collection: Mrs. Doris Shadbolt, Burnaby

38 Triptych: End of Season 1969
40½"x41", Oil on board
Collection: Mr. and Mrs. H. Isman, Vancouver

39 25 Birds of Good Omen 1970
60"x40", mixed media
Collection: Mrs. Doris Shadbolt, Burnaby

40 Triptych: Visitation of Birds 1970
120"x48", Ink, latex, acrylic
Collection: Professor and Mrs. Harry Adaskin, Vancouver

41 Triptych: The Owl House 1971
60"x40", Ink and latex
Private Collection, Vancouver

42 Daughters of Chiefs 1972
60"x40", Mixed media
Collection: Mr. and Mrs. A. Waisman

43 Guardian 1972
60"x40", Ink, latex and crayon
Private Collection, Vancouver

44 Little Bride 1972
60"x40", Mixed media
Collection: Bau Xi Gallery

45 Little Wolf 1972
60"x40", Ink and latex
Collection: Mr. and Mrs. R. J. Longstaff

46 Sinbad's Voyage (A Football Fantasy) 1975
8 panels, each 50"x13", Collage and latex
Collection of the Artist

We extend special thanks to the following benefactors whose generosity has made this show possible:

Amana Developments Ltd.
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PREMIERE PRINTS EXCLUSIVE

Monday, June 28, 1993

Le Meridien Hotel, 845 Burrard St.

5:00 - 8:00 pm. **Chateau Lafite**

exclusive original prints at investment prices

JACK SHADBOLT
MOLLY LAMB BOBAK
ROBERT BATEMAN
GUIDO MOLINARI
GATHIE FALK
JOE FAFARD
ALAN WOOD
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Present this invitation for your chance to win a Premiere Print June 28

Two Premiere Prints Will Be Drawn Every Hour!

Overleaf: Jack Shadbolt, Etching, (31" x 42") "Garden in Flux", 1993

This event is sponsored by the AFK Trust

For information call: Bill MacDonald 987-6667

"SUBTERRANEAN", acrylic on canvas, 55¼" x 66¼", 1985

JACK SHADBOLT

NEW WORKS

NOVEMBER 16 - DECEMBER 5, 1985

MEET THE ARTIST: SATURDAY, NOVEMBER 16, 2 - 5 P.M.

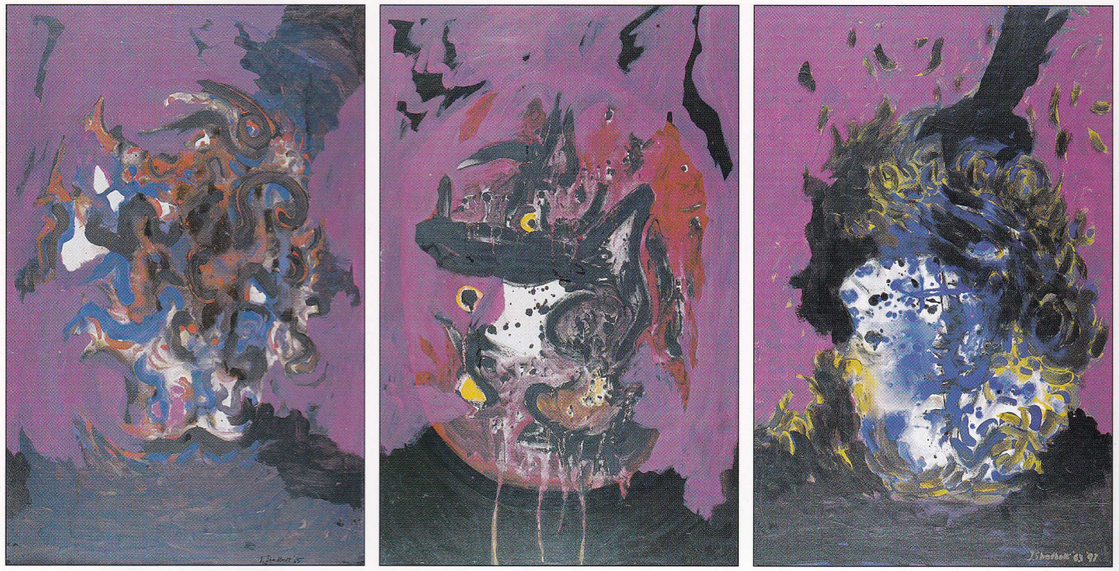
BAU-XI 340 DUNDAS ST. WEST, TORONTO, ONT. M5T 1G5 (416) 977-0600

"END OF SUMMER", acrylic on masonite, 60" X 48", 1962-97

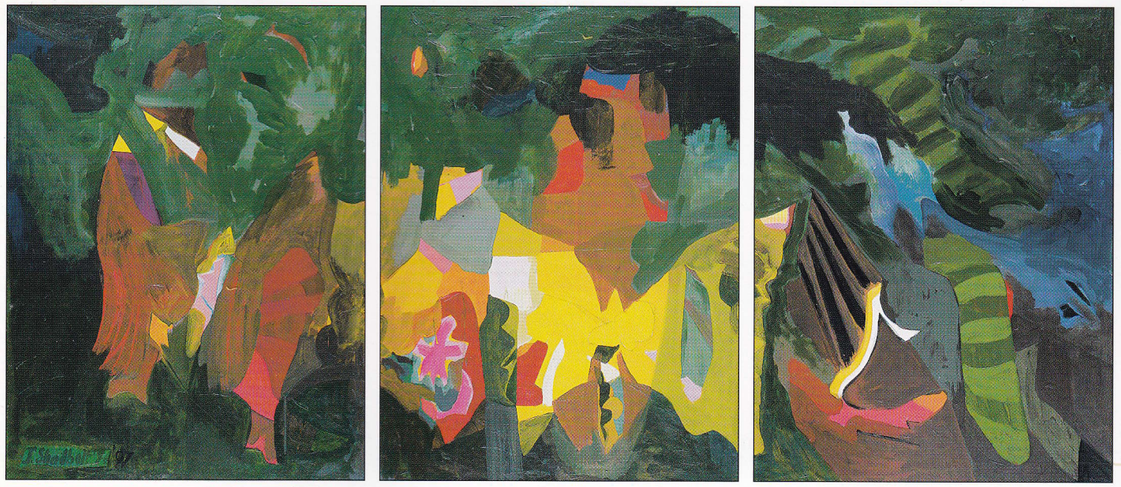
JACK SHADBOLT

DOUBLE DATED

BAU-XI GALLERY

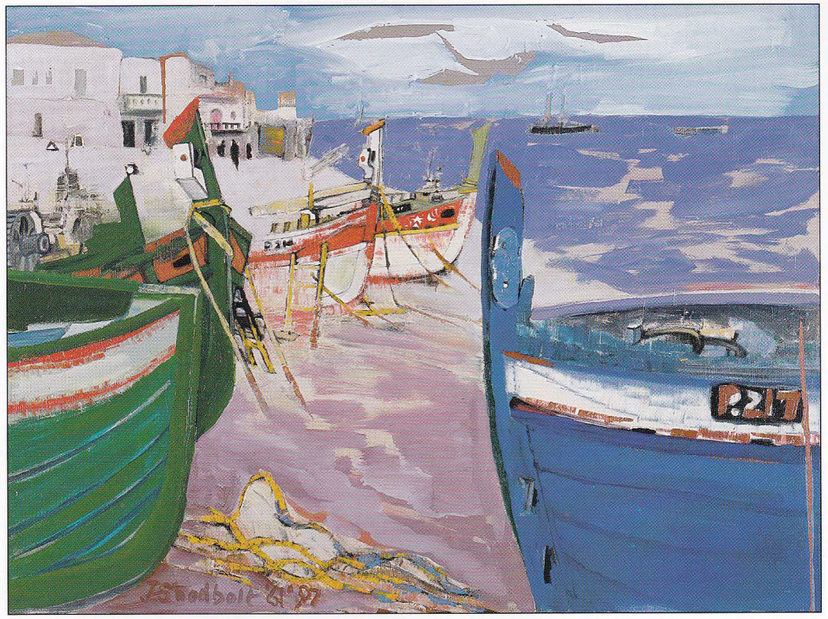


"THREE FURIES", acrylic on masonite, 3 (40" X 26"), 1963-97



"NIGHT FLASH", acrylic on board, 3 (40" X 30"), 1986-97

COVER: "DARK RHAPSODY", acrylic on board, 30" X 40", 1995-97



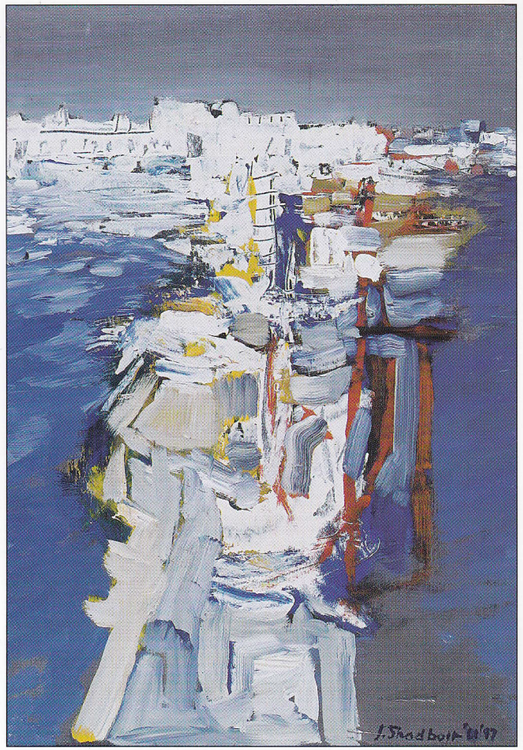
"AFTER STORM COLLIOURE", acrylic on canvas, 24" X 32", 1957-97

"SPACE BETWEEN COLUMNS I", oil, acrylic on canvas, 38" x 49", 1965-97

"SIENNA FESTIVAL II", *acrylic on masonite, 23" X 32", 1963-97*

"ARCTIC DREAM", *ink, acrylic on paper, on board, 27" x 40.5", 1970-97*

"MEMORY OF MYKONOS I", *acrylic on board, 34.5" X 24", 1961-97*



"MEMORY OF MYKONOS II", *acrylic on board, 32" X 24", 1961-97*

"DOUBLE-DATED" – an exhibition of recent work by J.L. Shadbolt

For two years I had been unable to paint as a result of a stroke on top of a chronic heart condition. It was a black period during which I was confronted with the realisation that I might not be able to paint again. And then, just recently, the necessity of drawing up my will which involved an inventory of my work forced me to go into my studio storage where I discovered a large horde of unfinished works – unrealized painting ideas, exercises from learning periods and records of my efforts to adjust to new ideas. I suddenly realized that in them, with nothing to lose I might make a reckless start at painting again. In desperation I started to work on those old beginnings, to pick up and re-follow old suggestions that were offered by these technically accomplished surfaces. Before long and for a short time each day I began real painting again, teasing out and developing ideas and impulses just hinted at in those early ruins or disregarding them altogether. So that now I have produced a body of new works which carry only nostalgic reminders of my earlier career through its many changes. For me, this exhibition is a great joy, a reprieve from inactivity and the continuation of my life as a painter – the only life I know. Each work is double-dated to record its early beginning and its recent transformation as a new conception.

J.L. Shadbolt

JACK SHADBOLT *Bugs, Birds & Beasts*

ARTISTS FOR KIDS GALLERY

JACK SHADBOLT

Bugs, Birds & Beasts

ARTISTS FOR KIDS GALLERY
North Vancouver, BC
March 1 - April 26, 1997