

DO NOT RELEASE BEFORE APRIL 28

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The 2004 Annual VIVA Awards *and* The First Audain Prize for the Visual Arts

B.C. VISUAL ARTISTS RECEIVE \$10,000 and \$25,000 CASH AWARDS

On Tuesday, April 27 at 8 pm, three prestigious awards were announced at the Vancouver Art Gallery. British Columbia artists **RON TERADA** and **REBECCA BELMORE** each received a \$10,000 VIVA Award from the Shadbolt Foundation. **ANN KIPLING** received the new \$25,000 Audain Foundation award for lifetime achievement as a visual artist.

Her Honour, **THE HONOURABLE IONA CAMPAGNOLO**, Lieutenant Governor of British Columbia, presented the influential awards and talked about visual art and philanthropy to a gathering of approximately 500 members of the visual arts community.

Beginning this year, the Annual VIVA Awards included the new Audain Prize for the Visual Arts, a Lifetime Achievement Award funded by the Audain Foundation. Over the last 25 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, Chair of the Audain Foundation for the Visual Arts, and was appointed to the Arts Council of British Columbia.

The late **JACK AND DORIS SHADBOLT** were well-known philanthropists and community arts supporters. Jack Shadbolt was a significant artist, teacher and arts advocate, while Doris was equally successful as a writer, historian, curator and critic. The Jack and Doris Shadbolt Foundation established the VIVA Awards in 1988 to help stimulate a responsive atmosphere in which the visual arts may thrive.

The administration of the combined awards programme and the presentation of the awards falls under the auspices of the Jack and Doris Shadbolt Foundation, a legal trust and charitable foundation governed by a board of trustees. The trustees appoint a new jury each year who choose the recipients of the Annual VIVA Awards. This year, they appointed a second jury to choose the recipient of the Lifetime Achievement Award. The trustees do not recommend or require of the jury that they consider specific art or artists, but require that the recipients must be residents of British Columbia and have demonstrated exceptional creative ability and accomplishment.

This year's award winners represent the best characteristics of B.C. art today: respectively, their work demonstrates intellect, compassion and skill.

For more information or for high-resolution digital images of the artists' work for print, please contact Janice Whitehead, 604-254-1405 or by Email <preview@telus.net>.

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RECIPIENTS OF THE 2004 VIVA AWARDS

Presented by The Jack and Doris Shadbolt Foundation

REBECCA BELMORE

First Nations artist Rebecca Belmore does not "go gently into that good night". The 44-year old internationally-acclaimed artist has dealt significantly with such themes as social justice, land ownership, family and identity in hard-hitting performance art and installations. She has provided a voice for her people, the Anashinabe Objibwa, for 15 years. She has become a major force in contemporary art through her assertive installations and disturbing shows, especially those that protest violence against women.

Rebecca Belmore was born in the Sioux Lookout District of Northern Ontario and now lives in Vancouver. She first began doing performance art and creating installation pieces at the Ontario College of Art. Her extensive biography includes exhibitions and performances in galleries and museums, on the street, and at conferences, festivals and schools. Her artist-in-residencies have included sojourns in Trinidad, Banff and Providence, Rhode Island. She has been the recipient of several Ontario Arts Council Awards. Belmore has created installations in San Diego, Santa Fe, Phoenix, Tokyo, Toronto, Saskatoon, Edmonton and Montreal. To her credit, the majority of her work continues to be done in Canada and for Canadians.

Belmore speaks for disenfranchised people as well as for herself and the Objibwa First Nations in works like *The Named and Unnamed* (Art Gallery of Ontario, 2003), a series of sober memorials to the more than four dozen women who went missing from Vancouver's Downtown Eastside. Her personal negotiation of her status as a woman and as First Nations has led to multidisciplinary work where she uses her body as her voice. Images of symbolic bloodshed with red blotches against fields of white and acts of tearing, ripping and shredding lay bare the realities of Ojibway culture and the status of women. Her involvement with numerous communities of people in Canada and the United States has called attention to the struggles of different cultures to find their place in the geography of North America.

As an artist, Belmore describes her role not as healer, but as witness and navigator through the indifference, contempt and atrocities frequently faced by women and First Nations people. Currently she is exhibiting five new installations at UBC's Morris and Helen Belkin Art Gallery, to May 16.

RECIPIENTS OF THE 2004 VIVA AWARDS

Presented by The Jack and Doris Shadbolt Foundation

RON TERADA

Ron Terada is a post-modernist conceptual artist who uses signage and advertising as art forms. He is best known for his monochromatic and neon signs onto which he transposes text, such as "Welcome to Vancouver". He has also used the concept of an art exhibition as a vehicle. For example, he has created neon signs to hang at the entrance to exhibitions of his work and others. The signs are both the art piece and the exhibition signage. In a group exhibit at Vancouver's Contemporary Art Gallery (2003), his artwork consisted of vinyl names and logos of the exhibit's sponsors.

Ron Terada was born in 1969 in Vancouver, BC, where he continues to reside. He attended the Emily Carr Institute of Art and Design, the Nova Scotia College of Art and Design and the University of British Columbia. Since 1998 he has been an instructor at Emily Carr Institute of Art and Design. Terada has been a significant force in the development of a deconstructionist viewpoint on the trappings of contemporary art. He has pointed to the conflated esteem in which contemporary art exhibitions are held, the veneration for the venues, the curatorial and critical forces that promote them, and the forces behind their sponsorship.

His work intentionally casts suspicion on "high" art for the manner in which it is legitimized by art writings, sponsorship and catalogues. A recent example was an exhibition catalogue for the Contemporary Art Gallery (2003). It was created to appear and to perform like a typical publication for an exhibition, but by emphasizing the patronage aspects of the show it proposed to both reveal and take advantage of conventions that these promotional instruments rely upon in their efforts to contextualize and legitimize artist's work.

Recent solo projects by Terada include the magazine *Defile*, *Art Metropole* in Toronto, and *Big Toast* at the Charles H. Scott Gallery, Vancouver. His work has been included in numerous group exhibitions, including *Baja to Vancouver: The West Coast in Contemporary Art* (2003), which opened at the Seattle Art Museum before touring to the Museum of Contemporary Art, San Diego, Wattis Institute, Oakland and the Vancouver Art Gallery. His work was also included in the 2003 Prague Biennale and *Subscribe: Recent Art in Print* at Bard College in New York.

RECIPIENT OF THE 2004 AUDAIN PRIZE

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

ANN KIPLING

British Columbia's Ann Kipling has kept alive the art of drawing for more than forty-five years since she graduated from the Vancouver School of Art in 1960. Her love of line and gesture -- whether directly on paper or through printmaking -- and her skill as a draftsman has ensured her place among British Columbia's most successful and loved artists.

From her earliest recollections as a child born in Victoria, BC in 1934, Kipling has closely observed and captured the natural environment through her drawing skills. In 1962, she and her husband, the ceramic artist Leonhard Epp, moved to Lynn Valley, North Vancouver, where they lived until 1965. At that time they moved to the small community of Sunshine Falls on Indian Arm, and then to Richmond in 1967. She purchased a small etching press and taught herself drypoint, etching and aquatint. Her earliest prints included her first portrait heads, for which she was to become famous.

Her portraits are composed of hundreds of tiny lines that shimmer and briefly coalesce into images of people, as if seen through a hundred small glances. Her subjects seem to flicker and change before our eyes. Kipling's mark-making process reveals an energy, concentration and compulsiveness that transform her subjects, whether landscapes, animals or head studies, into temporal experiences for viewers. Her tools become an extension of her intense expression and response to subject matter.

Kipling has received wide recognition for her distinctive mark-making style, including numerous Canada Council awards and grants. In 1995, the Vancouver Art Gallery featured a major exhibition of her work, which subsequently was shown in two parts at the Kelowna Art Gallery and the Art Gallery of the South Okanagan in 1996. Kipling and her husband moved to Falkland, BC where she now resides. After a 30-year hiatus, Kipling returned to printmaking in 1999. Her prints and drawings have been acquired by many public art museums in Canada, including the National Gallery of Canada, the Vancouver Art Gallery, the Art Gallery of Greater Victoria and the Edmonton Art Gallery. In 2003, she was one of 40 artists chosen for the Vancouver Art Gallery's major drawing retrospective, *For the Record: Drawing Contemporary Life*.