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THE JACK AND DORIS SHADBOLT FOUNDATION VIVA FOR THE VISUAL ARTS

FOR IMMEDIATE RELEASE

The Jack and Doris Shadbolt Foundation announces the 2020 recipients of the VIVA Awards and Max Wyman Awards

Three British Columbia visual artists received VIVA Awards: Lucie Chan, Cindy Mochizuki and Tania Willard

Max Wyman Award for Critical Writing recipients are: Dorothy Woodend and emerging writer Paloma Pacheco

Lucie Chan, 2020 VIVA Award winner

Cindy Mochizuki, 2020 VIVA Award winner
photo: Adam Blasberg

Tania Willard, 2020 VIVA Award winner
photo: Kyla Bailey

Dorothy Woodend, winner of the 2020 Max Wyman Award
photo: Avril Woodend

Paloma Pacheco, winner of the 2020 emerging writer prize, Max Wyman Award
photo: Omri Wallach

Vancouver, October 14, 2020 – The Board of Trustees of the Jack and Doris Shadbolt Foundation announce this year's recipients of two prestigious cultural awards in British Columbia: the **VIVA Awards** and the **Max Wyman Awards**.

Three distinguished individuals working in the field of visual arts: artists **Lucie Chan**, **Cindy Mochizuki** and **Tania Willard** are winners of VIVA Awards. Each receives $15,000 from The Jack and Doris Shadbolt Foundation for the Visual Arts.

Esteemed writer **Dorothy Woodend** is the winner of the $5,000 **Max Wyman Award for Critical Writing** and **Paloma Pacheco** was chosen by Ms. Woodend to receive the emerging writer prize of a residency at the Banff Centre. The Max Wyman Awards are jointly administered by the Max Wyman Award Committee and the Yosef Wosk Family Foundation.

The usual annual celebration, a public ceremony honouring the recipients, was cancelled this year due to COVID-19.

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Statement by Greg Bellerby, Chair of the Jack and Doris Shadbolt Foundation:

Jack and Doris Shadbolt created the foundation that bears their name with the intent of assisting and encouraging visual artists in the province of British Columbia. The **VIVA Awards** have been presented annually since 1988. The awards are exemplary in that there are no applications, rather, a selection committee from the art community selects the recipients. The award acknowledges the value that artists contribute to our culture and the community.

Jack being an artist and Doris a curator and writer, they understood the challenges faced by artists. They understood the financial demands of sustaining an art practice and the determination required to be successful. The award is a way for the community to honour and celebrate the creative individuals in our province.

2020 has been a year like no other. The Covid-19 pandemic meant that we could not present the awards at a public event as we normally do. Instead we will rely on celebrating the achievements of our VIVA Award recipients virtually. It is our hope that we will be able return to a public celebration in the future.

On behalf of the trustees of the Foundation I would like to congratulate this year's **VIVA Award** recipients: **Lucie Chan**, **Cindy Mochizuki** and **Tania Willard**. They join a long list of outstanding B.C. artists who have received VIVA Awards.

I would also like to thank this year’s jury for their thoughtful deliberations during the selection process. The generous donation of their time is always greatly appreciated. The jury members this year were Julian Hou, Allison Hrabluik, Hannah Jickling, Ben Reeves and Charlene Vickers.

2020 marks the first time we are collaborating in presenting the **Max Wyman Award for Critical Writing**. The award recognizes writers who have amassed a significant body of work. The Jack and Doris Shadbolt Foundation would like to congratulate **Dorothy Woodend**, this year’s recipient of the award. The award winner chooses a second award of a Banff Centre residency to an emerging writer; this year’s mentee is **Paloma Pacheco**.

Our congratulations to all the award recipients for 2020.

ABOUT THE VIVA AWARDS:

Established in 1988, the **VIVA Awards** are funded by the **Jack and Doris Shadbolt Foundation for the Visual Arts**. The VIVA Awards were created to nurture the advancement

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of the visual arts in British Columbia and their appreciation by the public. Providing a minimum of $12,000 annually, these awards celebrate exemplary achievement by British Columbia artists in mid-career, chosen for outstanding accomplishment and commitment by an independent jury.

2020 VIVA AWARD RECIPIENTS

Lucie Chan is a visual artist who creates multi-layered drawing installations that may also include video animation, sculptural elements, text, and found objects. Her focus is on cross-cultural narratives and connections between seemingly disparate lives, and her socially engaged practice often involves eliciting and responding to the life stories of strangers, who voluntarily share their personal narratives with her. Such exchanges are motivated by her curiosity about the lived experiences of others and the desire to expand her own understanding and that of her viewers around issues such as cultural identity, immigration, and racism. “My interest lies in accumulating investigations that are seemingly unrelatable in tandem with the misunderstandings and miscommunications that often take place between people from different demographics,” she says. Her interview subjects often include those who are “othered”, marginalized, or displaced. “My aim is to provide a space for contemplation on narratives which would not necessarily come together with ease… My aim is always to create work that does not alienate viewers but to have the work completed and furthered by our shared experiences.”

Chan was born in Georgetown, Guyana and immigrated to Canada with her family in 1981. She is based in Vancouver, where she is an associate professor at Emily Carr University of Art + Design. She holds a BFA with distinction from the Alberta College of Art + Design (now the Alberta University of the Arts) and an MFA from the Nova Scotia College of Art and Design (now NSCAD University), where she also taught for a number of years. Chan has exhibited her work nationally and internationally, with venues that include the National Gallery of Canada, Carleton University Art Gallery, Mendel Art Gallery, TRUCK Artist Run Centre, and the Richmond Art Gallery. She has also completed residencies across Canada and in Europe, and was long-listed for the Sobey Art Award in 2006 and 2010.

Cindy Mochizuki is an interdisciplinary artist whose creative practice moves between multimedia installation, audio fiction, performance, animation, drawing and community-engaged projects. Her art often employs elements of experimental story-telling, combining the fictional and the documentary, the contemporary and the historic, the pre-conceived and the improvi-

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sational. Whether working individually or with community groups, she draws on both memories and archival records. “I have a curiosity for things unseen with the human eye – traces of historical events, spectres of ghosts, and the gaps and silences that are often found mining through archives, oral histories and museums,” she says. “I am interested in personal histories, especially of family members and of other immigrant and diasporic experiences that make transpacific connections to Canada and Japan.”

Recent gallery-based installations have focused on subjects ranging from aging and death as expressed in Japanese legends and folklore, gleaned during a residency in Akita-ken, Japan, to her grandmother’s life on a strawberry farm in Walnut Grove before the war.

Based in Vancouver, Mochizuki has exhibited, performed and screened her work locally, nationally, and internationally, from Sydney, Australia to Chicago, Illinois and from Surrey, B.C. to Komaran, Hungary. Most recently she exhibited and was an artist-in-residence at the Burrard Arts Foundation, Vancouver. She has also participated in a number of cultural festivals, worked with collaborators from other disciplines such as dance, and led community cultural initiatives at home and abroad. In 2015, she received the Mayor’s Arts Award in new Media and Film. Mochizuki holds an MFA in Interdisciplinary Studies from the School for Contemporary Arts, Simon Fraser University.

Tania Willard is a multi-disciplinary artist, curator, and educator of Secwépemc and settler heritage. Her creative practice often alludes to shifting ideas around the contemporary and the traditional, as well as to the forms and spaces in which Indigenous culture intersects with other cultures. Recent sculptural and mixed-media installations have taken on subjects ranging from Indigenous land rights to anthropological and museological practices. Her public art works include Rule of the Trees at Commercial Broadway SkyTrain station in Vancouver and If the Drumming Stops, with artist Peter Morin, on the lands of the Papaschase First Nation in Edmonton. She often works collaboratively with other artists through the collective known as the New BC Indian Art and Welfare Society. As well, she is the founder of the BUSH gallery, an experimental land-based project and exhibition space located on Secwépemc territory in the Interior of British Columbia and grounded in Indigenous knowledge and relational art practices. “Interconnectedness is the root system of my work as an artist,” she says. “Land-based art, community-engaged practice, printmaking, painting are the mediums I most often work in; these ways of working are tied to me, I am tied to my ancestors, we are tied to the land.”

Willard has exhibited at the Morris and Helen Belkin Art Gallery, Vancouver, Open Studio

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Contemporary Printmaking Centre, Toronto, The Burnaby Art Gallery, Burnaby, and SFU Gallery, Burnaby, and her work is held in leading public collections across Canada. She holds an MFA from UBCO (Kelowna), where she is an assistant professor in Creative Studies.

ABOUT THE MAX WYMAN AWARD FOR CRITICAL WRITING:

Dorothy Woodend, the culture editor for the on-line news magazine *The Tyee*, is the winner of this year's Max Wyman Award for Critical Writing.

The annual award celebrates critical commentary on the visual, performing and literary arts. It is intended to honour informed and compelling writing that stimulates critical thinking, fosters ongoing discussion about the role of arts and culture in contemporary society and demonstrates the value of creative commentary in our understanding of the world around us.

The award was established in 2017 by philanthropist Yosef Wosk to honour the career and lifetime contributions of the Vancouver author, arts critic and commentator Max Wyman. It recognizes writers who have amassed a significant body of work. Eligible subjects of criticism include the visual arts, architecture and design, theatre, literature, dance, music, film and television, as well as more general cultural commentary.

The winner receives a prize of $5,000 and a gold and emerald pin designed by Vancouver artist Robert Chaplin. A secondary mentorship prize, in the form of a residency at the Banff Centre for Art and Creativity, recognizes an emerging critical writer, chosen by the award winner. Winner of this year's mentee award is **Paloma Pacheco**, a Vancouver-based freelance writer and a graduate student at UBC's School of Journalism, Writing and Media.

"Much has been made in recent years of the so-called death of criticism at the hands of social media," said Wosk. "But in a time of unprecedented social upheaval, informed discussion of the imagined alternatives presented by our artists becomes a vital part of our forward journey. I am delighted that this prize is going to a writer of such insight, empathy and courage."

"The Banff Centre is delighted to be part of this important initiative," said Centre Vice-President of Arts and Leadership Howard Jang. "We see the mentorship as a perfect fit with our central aim to unleash creative potential through cross-disciplinary learning."

The jury for this year's award consisted of Brenda Leadlay, Executive Director of the B.C. Alliance for Arts and Culture, Scott Watson, Director of the Morris and Helen Belkin Art Gallery at the University of BC, and Max Wyman.

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Dorothy Woodend is the culture editor for *The Tyee*. She maintains an active freelance writing career, contributing to newspapers and magazines across Canada and the U.S., including *The Globe & Mail,* the *Vancouver Sun*, *Elle Canada*, *Chatelaine*, as well as a number of literary anthologies. She has twice been awarded the Silver Medal for Best Column from the Digital Publishing Awards and was also nominated this year for a National Magazine Award for Best Column for her work with The Tyee.

Born in Vancouver and raised in the Kootenays, she holds degrees in English from Simon Fraser University and Film Animation from Emily Carr University. In 1998, she co-founded Eponymous Inc., with Jim Smith and Bernard Sauvé, working with a number of Vancouver artists and organizations, among them The Holy Body Tattoo, Vancouver New Music, Kidd Pivot and Wen Wei Dance.

She was the associate editor and art director for Hodgepog Books, an award-winning children's press from 1998 to 2001, and from 2005 to 2010 was the associate editor for the Vancouver International Film Festival, helping to produce the annual festival program. She has worked with the Whistler Film Festival, the National Film Board of Canada and the Available Light Festival. In 2008 she joined the board of the DOXA Documentary Film Festival in Vancouver and in 2010 became its director of programming. She was the acting-festival director from 2017 to 2018 and is currently the senior festival advisor.

In 2004, Dorothy became *The Tyee*'s film critic, and became culture editor in 2019. She is a member of the Broadcast Film Critics Association, the Vancouver Film Critics Circle and the Alliance of Women Film Journalists.

For more information specifically about the Max Wyman Award contact:

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