

September, 1990

**JURORS' STATEMENT
IMAGES & OBJECTS IX**

THE JURY

If the major task of the jury is to educate and stimulate artists who submit their work to this exhibition, then the jurors should be those people who not only have an interest in doing this, but have a good chance of doing it well as a result of their interest. It is not simply an act of passing judgement that is the jury's task; indeed, the passing of judgements upon these works is not only not useful, given the above goals, but it is also not interesting. The mere passing of judgements allows works and artists to remain in what is essentially a creative rut, even if we do not want to say so explicitly, or the artists who take part do not want to own up to the implications of their self-proclaimed "emerging" status. (Hence the disputes over works chosen and not chosen.) "Amateur" and "professional" are in themselves not interesting or useful terms in this process if it is to be one that involves any kind of creative evolution. If we were to criticize the earlier process it would be with regard to communication and intent rather than at the level of judgements and assessments.

The whole point of having a small and stable jury is that the issues that such an exhibition raises, and its implications for community-based culture in this province, can only be addressed by a group that can meet, discuss and analyze the nature of this exhibition and the work in it - and have these meetings over a period of time so that the deliberations will be both comprehensive and serious; serious in that they may respond to current community arts issues. Ultimately, the secondary goal of the jury is to stimulate discussion among and within all communities, providing a vocabulary through which artists are encouraged to discuss their works and their aspirations...a vocabulary that goes beyond likes and dislikes, beyond taste and into the potential that exists in the person of INDIVIDUALS WITH DIFFERENCES.

1990 JUROR MEMBERS

Liane Davison: Curator, Surrey Art Gallery
Lynda Gammon: Educator, U. Victoria; 3-D Artist
Bill Jeffries: Curator, Contemporary Art Gallery, Vancouver
Ann Kipling: Visual Artist
Sandra Semchuk: Educator, Emily Carr College of Art &
Design; Photo-based Artist
Keith Wallace: Independent Curator

THE PROVINCIAL EXHIBITION

The jurors, staff and board of the Assembly have proposed changes to the exhibition structure that will permit certain modifications to occur without losing what was best in the former system of shows. It is our collective feeling that this new format will address the weaknesses of the old format without severing the historical tie to the past (which is to say current) situation. The criticism of Images & Objects past is of two kinds, both of which yield the same result: homogeneity, or excessive similarity. The first similarity is in the year-in, year-out production of many of the artists who participate. Often the works reflect the fact that artists are not challenging themselves in terms of growth, change and experiment. The second similarity, and the more inexplicable, has to do with the relative lack of differentiation between and among the various regions; in terms of subject matter and production values, the works from the 12 regions are often interchangeable.

By dividing the exhibition into two sections artists will have the opportunity to work as they always have, submitting to the usual open call for submissions - AND BE EVALUATED AS THEY ALWAYS HAVE - with the idea that the resulting show will (for the first year anyway) resemble those of the past.

Alternately, artists are invited to submit to a new - OPTIONAL - thematic section. This year's theme is "Creative Approaches to Community Issues". This section will showcase works in mini-exhibitions that are about WHAT IS ACTUALLY GOING ON IN THAT PARTICULAR PLACE. In this regard these works will be connected to a noble history in art - 17th century Dutch painting (cityscapes, interiors, meetings of town councils), 18th century English painting (fashions, recreation, class attitudes), 19th century French painting (workers working, soldiers warring, lovers boating, cafe society).

The jury is extremely interested in doing everything it can to encourage and develop art that knows something about a SENSE OF PLACE, and not just any place, or any fake, false, non-existent place, but a VERY PARTICULAR PLACE, one that the artist not only knows, but one that has a SOCIAL MEANING for the viewer as well as a PERSONAL MEANING for the artist.

The jury has collectively agreed that this year the search will not be the JURY'S SEARCH for that arbitrary term EXCELLENCE; rather, the ARTIST'S INTERNAL SEARCH FOR SOCIAL AND PERSONAL MEANING in his or her work will guide the discussion and selection.