

A detailed illustration of a futuristic, metallic interior, possibly a spaceship or space station. The scene is dimly lit, with light coming from a doorway on the left and a set of stairs in the background. In the foreground, a white and black astronaut suit lies on the floor, suggesting a fallen crew member. In the middle ground, a small, brown, mechanical droid-like creature is curled up on the floor. The overall atmosphere is one of desolation and tragedy.

CHRIS WOODS

SANDSTORM

SANDSTORM - Chris Woods

The work of Chilliwack-based artist Chris Woods exposes a critical light on the vast consumerism and growing spiritual void at the core of modern North American culture. Over the past fifteen years, Woods has masterfully uncovered shopping malls, fast-food outlets, billboards and car culture to reveal their effects on the individual. Primarily self-taught, he has been labelled a hyper-realist for his alluring, irreverent and challenging portraits of people grappling with the effects of consumerism. These paintings are both humorous and provocative, making reference to everything from advertising billboards to Christian iconography.

Woods creatively uses friends as models and paints them into recognizable suburban settings such as malls and fast-food restaurants. He has concentrated his message on the way that advertising has colonized the popular imagination and how the culture of consumption has become the only culture available to vast numbers of North Americans.

Whatever the impact of Woods paintings, one cannot escape the extraordinary feat in which he has devised and executed his brilliantly conceived series of paintings. Every painter knows the extraordinary challenge and difficulty in bringing a work to creative synthesis. The development of the concept, the translation of the concept into a compositional framework, the deployment of colour, the depictions of form, the endless manipulations of the medium, the shifting, additions and deletions of form and content that take place during the creative process are often seemingly endless and overwhelming struggles. Achieving this on one's own is hard enough; successfully doing so in the context of the painter's canvas, which is inextricably identified by tradition and culture with the singular artist's personal voice, is a rare and engaging event.

In his current work, *SANDSTORM*, Chris Woods turns his attention to popular culture with a new and radical exploration of the mega saga Star Wars - but with a twist. His re-examination of the Star Wars saga is taken from the perspective of the original trilogy's antagonist, Darth Vader. The central theme of *SANDSTORM* is: "What if we saw the events of Star Wars through Darth Vader's eyes?" The title, *SANDSTORM*, was taken from one of the most famous scenes cut out of the original Star Wars Saga. *SANDSTORM* is based



Scott Marsden and Kate Bradford install *SANDSTORM*

on scenes from the original Star Wars trilogy and examines Luke Skywalker, Princess Leia and Han Solo from Darth Vader's twisted perspective. Although we associate these characters with heroism, to Vader they were villains out to destroy him. With these works Chris Woods asks: "What is it that makes a person hero or villain? Is it their actions or is it the person who tells their story?"

By turning the narrative of the Star Wars trilogy inside out, Woods is attempting to go beyond the 'good-guy, bad-guy' Hollywood dichotomy and reveal that Vader's history of personal trauma, isolation and abuse stands at the root of an adult who never truly had the chance to choose good over evil. Darth Vader's journey to the dark side serves as a meditation on the nature of evil in contemporary times. It also serves as an entry point into understanding the many dark forces that can slowly erode and distort the better human qualities we all share as individuals. Vader's life followed a tragic arc that has many parallels in history and the history of painting.

These themes are explored through a series of fourteen oil-paintings, inspired by the early 19th century French painter, Eugène Delacroix. Delacroix was at the forefront of the Romanticism movement which overtook Europe from 1800-1850, based on a revolt against the social and political norms of the Age of Enlightenment. Delacroix was obsessed with painting scenes from epics by Dante, Virgil and Shakespeare. Just as Delacroix saw *The Divine Comedy*, *The Aeneid* and *Hamlet* as the popular myths of his time, Chris Woods sees the Star Wars trilogy as one of the popular myths of our time. In an effort to better express these themes, Woods

adopts a looser, more agitated style in an effort to emulate the storm of anger and confusion that Vader fought through every day. By seeing the events of the Star Wars trilogy from Darth Vader's perspective, Woods is giving us an alternative perspective into the forces and circumstances that can blind any individual and twist them into an 'agent of evil'.

The paintings on canvas are based on digital 'screen captures' taken from the theatrical releases of the original Star Wars trilogy and the 'deleted scenes' found on the *Star Wars: Complete Saga* Blu-Ray Box-Set. By using deleted scenes, as well as scenes still appearing in the films, Chris Woods offers another alternative narrative for the Star Wars movies that places us in Darth Vader's black metal boots.

These paintings attempt to chronicle the darkest visions and nightmares that Darth Vader may have suffered in his private moments during the events of the original Star Wars trilogy. Even though we are used to the heroic figures of Han Solo, Luke Skywalker and Princess Leia, to Vader they were mysterious figures that represented the latest in a long line of threats to him and his future. To Vader they are the villains to be feared, hated and destroyed.

Scott Marsden

Curator
The Reach Gallery Museum Abbotsford



Chris Woods with *Death of Beast* in progress.



Chris Woods installs *SANDSTORM*



SANDSTORM **Artist Statement**

The series *SANDSTORM* is a radical new direction in my ongoing look at popular culture and its meaning within modern society. This new series differs in two major ways from my previous work. Firstly, I am choosing to adopt a looser, more 'painterly' and expressionistic style in an effort to better express my ideas. Secondly, in an effort to explore new facets of pop-culture, I plan to appropriate imagery and themes from filmmaker George Lucas' original Star Wars Trilogy, released between 1977 and 1983. This series consists of fourteen large scale, oil paintings on canvas.

With *SANDSTORM*, I intend to re-examine the story of the Star Wars saga from the distorted vantage point of the primary antagonist Darth Vader. By recasting the main characters of Luke Skywalker, Han Solo and Princess Leia Organa as villains in Darth Vader's mind I hope to demonstrate how the actions of individuals and organizations who lack empathy can lead to war, genocide and near societal collapse.

Powerful American institutions such as the Republican party and its propaganda arm 'Fox News Channel' have become experts at altering the narrative regarding people and groups that fight for the common good in the modern age. Communities that push for societal equality and fairness have been recast by these forces as malignant tumors destroying the 'body politic' from within.

Movements that support and promote LGBT rights, women's equality, reproductive freedom, access to universal health care, global climate change, freedom of speech, freedom of religion,

universal human rights and movements such as 'Occupy Wall Street' have been continuously assaulted by this sinister campaign of conceptual 'sight-of-hand'. The governments of the western world and the corporations that support them continue to sink to new depths in fomenting fear among their own populaces so as to further their own shortsighted goals. These campaigns urge people to fight against their own interests and ignore social inequality and public and private corruption by fighting the sinister phantoms of 'socialism', 'gay marriage' and the continuously looming threat of 'imminent terrorist attack'.

By assuming the perspective of Darth Vader I hope to examine how self-deception becomes a malignancy to the individual so virulent that it not only consumes its perceived 'enemies' but eventually itself.

Many kings, despots and presidents have historically cast themselves as liberators rather than conquerors. This simple misapprehension, whether conscious or unconscious, has led to immeasurable human suffering. I feel that Darth Vader's final realization of the gravity of his crimes shortly before his own death urges us to realize that redemption and understanding are still possible even when faced with the darkest workings of the human mind.

The paintings in *SANDSTORM* are drawn mostly on scenes not seen in the original Star Wars films. By utilizing 'deleted scenes' found on Blu-Ray home video releases of the Star Wars Trilogy, I hope to portray an alternate timeline that depicts the thoughts, nightmares and waking visions that Darth Vader might have endured in his darkest moments.

These images will illustrate what instills fear in Vader's mind and will allow us a window on what motivates him in his ceaseless drive to defeat the Rebellion and its leaders. By examining the mind of this widely known fictional villain I hope to shed some light on the nature of evil that lies in wait in the real minds of our leaders and those who genuinely consider themselves our 'lords and masters'.

Now that I have reached 'mid career' in my profession I feel that it is essential that I continue to challenge myself and set an ever higher bar for my technical and thematic abilities. I want the works in *SANDSTORM* to be easily understood to be 'paintings' and not oil-paint applied in a manner that replicates a photograph. I have enjoyed executing my previous work in a photorealistic manner but I feel I must now explore new avenues in an effort to create newer and stronger work. I do not plan to completely reject my pursuit of figurative painting but rather initiate a 'reboot' of my working methods and rate of

production. I want to create works faster, with more vigor and with greater emotional impact.

I feel that the 'comic book' sensibilities displayed by the Star Wars trilogy disguise very fertile ground for the exploration of the human condition and how good can slowly and stealthily evolve into evil in the human heart.

I see Darth Vader as a most tragic and human figure that has many parallels throughout history and the history of art. This series will serve as a meditation on the causes of evil and the necessity for good as a balancing force in allowing all of us a chance in finding a path to a brighter human future.

Chris Woods



Heroes in Sandstorm in progress



Self Portrait as George Lucas in progress

The Paintings

Heroes in Sandstorm, 60" x 90", 2013

This painting is central to the *SANDSTORM* series. The phenomenon of the sandstorm serves as a metaphor for Darth Vader's turn to the dark side of the force. Vader's life has been a continual stripping away of human qualities. Born into slavery, Vader immediately faced a life of hardship and trial. His training as a Jedi was a brief respite until the subtle manipulation of Chancellor Palpatine began to undermine his moral judgement. After suffering the loss of his mother, his anger grew exponentially. Vader's inability to combat the overwhelming flood of rage and guilt drew him irretrievably to the dark side. Vader's former self was lost forever after suffering nearly fatal injuries while battling Obi-Wan Kenobi. When Vader learned that he had killed his own wife out of anger, his transformation was complete. In losing most of his physical body, he also lost the ability to feel empathy for anyone beyond himself. His quest to turn Luke to the dark side of the force and gain ultimate control of the galaxy has stripped him of anything considered remotely human. Or so he thought...

This oil study is based on a famous deleted scene from *The Return of the Jedi*. This routed and mysterious trio represents the combined powers of Vader's enemies after they have cheated death and escaped imprisonment from Jabba the Hut. Vader's fears continue to grow as the heroes demonstrate their growing resolve in the wake of another victory. Together, they constitute a considerable threat to Vader and the Empire. This nightmare is the most lucid vision of the future that Vader has received so far. He's beginning to feel genuine fear regarding the outcome of his confrontation with Luke Skywalker.

Dead Soldiers, 80" x 109", 2013

At the center of *SANDSTORM* is a painting depicting a group of imperial storm troopers lying dead on the floor of a bunker hallway. This painting is based on a deleted scene from *The Return of the Jedi*. Imperial storm troopers were common fodder in the Star Wars films: countless numbers of these anonymous troopers died quick and bloodless deaths as the heroes fought their way to victory against the Empire.

Although this deleted scene is short and borders on the comical, I found that it took on an entirely new meaning once I hit the pause button on my DVD remote. The student of art history knows this image has many historical counterparts. I was immediately reminded of Eugene Delacroix's incredible painting, *Liberty Leading the People* (1830), which depicts the

July Revolution of 1830 in Paris, France. Painted in the same year, *Liberty Leading the People* is an iconic image that depicts a victory for the masses at the expense of the King's soldiers. The soldiers at the bottom of the painting were indeed impediments to the revolutionaries, but they were also French citizens with lives and families who were unlucky enough to be caught in the unrelenting cogs of history. Similar images of the dead and the massacred have been common in art since pre-history. For example, another masterpiece by Delacroix, *The Massacre at Chios* (1824), finds his sympathies on the side of the victims rather than the victors.

In 1978, 918 American citizens died in the Peoples Temple Agricultural Project compound in the country of Guyana in what cult leader Jim Jones called a "revolutionary suicide". Known as the 'Jonestown massacre', 200 children were victims along with the adults in what would be the largest single loss of civilian American life in a non-natural disaster until the events of September 11, 2001. Among the dead was United States Congressman Leo Ryan.

The Jonestown massacre inspired Canadian artist, Laura Baird, to begin a decade long project in 1981. Over 10 years she created a tapestry depicting the famous aerial photograph of the Jonestown massacre by Time Magazine's David Hume Kennerly. She felt the distant view the photograph provided was insufficient in portraying the extent of the massacre and was a symbol of the inability of the media to truly portray the gravity of such a shocking event. I was lucky enough as an art student to see her in person, at work on the tapestry in Vancouver in the late 1980's and it has remained a powerful image in my mind ever since.



Chris Woods with *Dead Soldiers*.

The image of the massacre has sadly remained with us even to the present day. The conflicts in sub-Saharan Africa and the former Yugoslavia in the 1990s and the wars in the aftermath of September 11th have provided us with countless new examples. Despite the continual output of imagery from conflicts in the Third World, the media remains hesitant to show us graphic depictions of our own dead.

Dead Soldiers may allow us to use the world of entertainment as a launching point to construct a world in which we are able to explore and accept the hard facts that have plagued humanity ever since we've been able to kill and create. I find the scene in *Dead Soldiers* especially relevant to life in the 21st Century: by depicting the fictional evils perpetrated by the evil galactic empire and their successful campaign to perfect mass murder on a planetary scale, we maintain some insight into the real world's ever growing reliance on and embracing of technology in the pursuit of war. In doing so, we continue to further distance ourselves from the dreadful consequences of killing our fellow human beings. *Dead Soldiers* is a warning of our future, as much as an acknowledgement of our past. The anonymous nature of the dead storm troopers is a template on which we can project our own faces and better understand our propensity for war and its inevitable human cost.

Self Portrait as Young George Lucas, 40" x 30", 2013

A photograph of George Lucas on the set of *Star Wars: A New Hope* in 1977 is the inspiration for this painting. George Lucas is a cultural icon and remains a figure of great controversy after the release of the Star Wars prequel trilogy in the early 2000s. Now, in the wake of Lucas Films sale to Disney, Lucas is felt by some to have betrayed the spirit of Star Wars by creating Episodes I, II and III. His emphasis on visual effects, slapstick comedy, and dry exposition over character development and storytelling has been a subject of much debate within and outside the Star Wars fandom. To some, Lucas' fall from grace resembles Darth Vader's embrace of the dark side of the force.

The self-portrait will see me dressed up as Lucas and is intended to resemble the work of famous nineteenth century artist, John Singer Sargent. Sargent was well known for his flattering portrait of the rich and famous, including author Robert Louis Stevenson, industrialist John D. Rockefeller and U.S. Presidents Woodrow Wilson and Theodore Roosevelt. With this painting, I endeavour to look through the eyes of the man and the force that once reigned supreme over the Star Wars universe.



Chris Woods with *Self Portrait as George Lucas*

Dead Master, 36" x 48", 2013

The character of Obi-Wan Kenobi embodies the antithesis of Darth Vader. Kenobi was a respected and powerful Jedi master with a total commitment to the Jedi Order. He was once Vader's closest mentor and friend. Vader killed Kenobi at the end of the second act of *Star Wars: A New Hope* for what he felt were Kenobi's many betrayals and deceptions. Vader also sought revenge for his nearly fatal immolation and dismemberment at Kenobi's hands. His injuries left him totally dependent on his life-giving suit of protective armor. Despite this victory for Vader, Kenobi's spirit survived and causes Vader to feel his defeat of Kenobi was a hollow one. His anger in the face of this revelation only drives him further into megalomania.

Hero Leaving Swamp Planet, 48" x 72", 2013

Based on a scene from *The Empire Strikes Back*, Yoda, and the spirit of Obi-Wan Kenobi urge Luke to remain on Dagobah to complete his Jedi training. Luke disagrees and here he takes his leave before climbing into his X-wing to speed to the rescue of Han Solo and Princess Leia, who are held captive by the Empire at Cloud City. Vader's fears reach a surprising new level as he realizes that he is about to confront a young, powerful and freshly trained Luke. Luke's abilities with the force continue to ascend as Vader's doubts continue to grow.

Death of Beast, 90" x 60", 2013

Luke Skywalker killed this fearsome monster known as the Rancor after he was thrown into a massive dungeon on the desert planet Tatooine. The Rancor was a fearsome five metre tall creature who was starved and taunted for the amusement of the notorious underworld crime lord, Jabba the Hutt. The Rancor was neglected, tortured, imprisoned and ultimately driven mad by his captors. It lived a short, brutal life and then met a violent end. The death of the Rancor stands as a symbol for Vader's ultimate fate.

Dead Father Figure, 48" x 48", 2013

Governor Tarkin was a mentor to Darth Vader who died when the Death Star was destroyed by the rebel attack at the end of *Star Wars: A New Hope*. Tarkin was one of the few people who still held Vader's respect. Tarkin's death was another blow in a series of painful losses for Vader, including the death of his mother, wife and his nearly fatal mutilation and immolation. Tarkin was an intelligent and gifted leader; his sadistic side seemed reserved for subordinates other than Vader. Whether out of respect or fear, Tarkin treated Vader as an equal rather than a monster. He seemed to exhibit an understanding of Vader's plight and Vader feels a profound sense of loss for his one remaining friend and mentor. Tarkin's death only fuels Vader's desire for revenge against the rebels. He wrongly believes that only their destruction will restore peace to his tortured mind.

Death of Gangster, 48" x 48", 2013

Alliance Leader Princess Leia was briefly imprisoned by Jabba the Hutt as an unwilling consort and slave while attempting to rescue Han Solo from Jabba's Palace in *Return of the Jedi*. As the heroes are being led to execution in the forbidding desert of Tatooine, Luke Skywalker launches an attack on Jabba and his Sail-Barge. During the confrontation, Leia quickly destroys Jabba's ship-board control-panel and then asphyxiates him with the heavy chain used to hold her captive. She is then freed by loyal droid companion R2-D2 and assists Luke in completely destroying Jabba's ship as they depart. Darth Vader may have had a vision of this event and perceived it as a portent of his own death.

Death of Villain, 36" x 48", 2013

Images of the dying hero are common in the history of art.



Death of Villain, 2013, 36" x 48"

Paintings such as *The Death of General Wolfe* (Benjamin West, 1770), *Napoleon on his Deathbed* (Horace Vernet, 1826), and the *Death of Marat* (Jacques-Louis David, 1793) are only a few of the works that tackle this most sublime of subjects. Even though Darth Vader's status as hero is a dubious one, *Death of Villain* takes its cues from all of these powerful and iconic paintings.

Taken from the conclusion of *Return of the Jedi*, this image depicts Vader's final moments after killing the emperor. Broken and fatally wounded by Palpatine's lightning attack, he sacrificed his own life to save Luke's. Here he lies dead and unmasked. Vader told Luke moments before that he had saved him with his faith that he could be brought back to the good side of the force. In a final act of redemption, he destroyed the key figure in the control of the Galactic Empire and paved the way for the restoration of the Republic and the Jedi Order. In doing so, Vader showed that he was still capable of empathy and was indeed the only person capable of bringing balance to the Force, fulfilling the prophecy.

Hero in Cave, 48" x 60", 2013

Another possible vision in Vader's mind, here we see an almost fully-trained Jedi Knight in Luke Skywalker. Taken from another deleted scene from *Return of the Jedi*, Luke has just moved one step closer in his quest to destroy the Empire by completing construction of his new Lightsaber. He built it to replace the one he lost after Vader wounded him in their previous lightsaber battle. The Lightsaber is a most powerful weapon and it's restoration to Luke only increases his formidable power as a Jedi. To Vader, Luke is now the most potent threat to his future. Luke is the one individual who can truly match Vader's abilities and defeat him in personal combat. Capturing and turning Luke to the dark side is Vader's sole motivation in the *Return of the Jedi* and therefore the source of his greatest fears.

Hero in Peril, 80" x 108", 2013

This painting is based on a scene from the first act of *The Empire Strikes Back* in which Han Solo rescues Luke Skywalker after he was brutally attacked by a fearsome snow-creature called a Wampa. Critical in saving Luke was Han's use of the still-warm carcass of his dead mount (a bipedal animal called a Tauntaun) as a temporary refuge from the rapidly dropping temperature.

Vader knows little about the character of Han Solo other than he participated in Princess Leia Organa's escape from Imperial custody and assisted Luke Skywalker in destroying the first Death Star. By firing directly on Vader's T.I.E. Fighter, Solo prevented Vader from destroying Luke's X-Wing and paved the way for the Rebel's successful destruction of the Death Star. Solo's arrogance and natural abilities as a leader, warrior and pilot irritates Vader and makes Solo more than just a simple annoyance. Solo's ability to continuously escape and outwit Vader haunts his nightmares and reflective moments.

Villain Mortally Wounded, 48" x 72", 2013

This painting, based on a scene from the climax of *Return of the Jedi* depicts Darth Vader in close-up in the act of throwing Emperor Palpatine into the reactor shaft of the second Death Star and destroying him. As he lifts Palpatine he is struck by the 'Force-Lightning' that, moments before, had been aimed at Vader's son, Luke Skywalker. The energy of the attack was so great that it made Vader's skeletal structure, along with it's cybernetic enhancements, luminesce through his protective armor. Vader's life-support system was all but destroyed by

the effects of the Force lightning and the remains of his organic body soon followed.

Robot in Hallway, 48" x 60", 2013

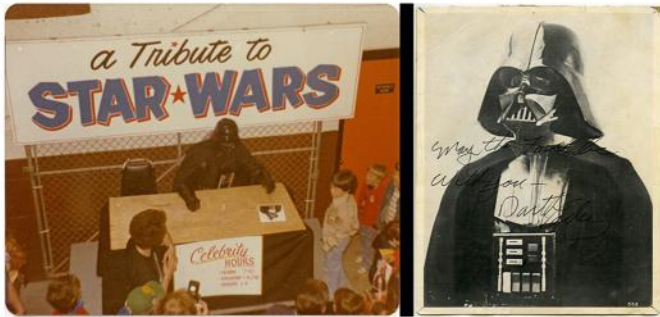
This painting depicts the droid C-3PO in a darkened hallway on the ice-planet of Hoth. It is still a matter of debate in the Star Wars universe whether droids are sentient. Despite their dogged loyalty and willingness to follow orders they often display human-like emotions and behavior. If droids do indeed possess conscious thought this makes their status as indentured servants even more disturbing. They are bought, sold, reprogrammed and often scrapped on a whim. They are seldom seen by organic beings as no more than helpful furniture. Whether conscious or not, droids in the Star Wars universe are undoubtedly slaves.

As a boy Darth Vader rebuilt C-3PO from scrap and modified him to act as servant to his overburdened mother. Threepio was one of the few friends that Anakin Skywalker had while still a young slave on Tatooine. Vader feels a reawakening kinship with C-3PO near the end of his life as he contemplates his own journey to the dark side and the realization that his relationship with Emperor Palpatine was not as apprentice but as slave. Vader realizes that his ambitions and abilities were merely tools for the Emperor to use in the same way that a droid is worn-out and discarded according to their master's whims. Vader finally accepts that his own lack of vision has kept him a mere pawn in a game he thought he controlled and dominated.

Peter as Jedi Youngling, 40" x 30", 2013

I have chosen to depict my son Peter as a young Jedi 'learner' in this painting. Star Wars, and the Jedi order's embrace of 'The Force' in doing good, is the bedrock of my own personal guiding philosophy. The ideals of the Jedi are ones that I hope my son grows to embrace.

The 30+ years of Star Wars as a popular phenomenon have given my son and I common ground for bonding, play and mutual understanding. The multi-generational appeal of Star Wars has granted us, and the movie going public, a shared and thrilling framework through which to see the world. Peter, like Luke Skywalker, has served to redeem my role as a father (and my own real-life role as a tiny Darth Vader of sorts) and showed me that I have the strength to make better choices and work toward a positive future. I see this painting as a bright epilogue to the dark themes of *SANDSTORM*.



The Story Behind *SANDSTORM*

The paintings and drawings I'm producing for *SANDSTORM* were inspired by the many hours I spent as a kid sitting at the kitchen table filling elementary school workbooks with galaxies full of Star Wars characters and epic space battles. By picking up felt tip markers and #2 pencils again, I'm hoping to recapture some of the energy, excitement and even struggle I felt while learning to draw as a child.

I feel that artwork is an appropriate way to pay tribute to the Star Wars trilogy since the pre-production phase of the movies relied heavily on hand-drawn elements such as storyboards, concept art and costume design. The cinematic spectacle that is Star Wars would never have happened without the work of dozens of dedicated artists creating thousands of incredible drawings in advance with only paper and pencil.

Now, with more than thirty years of drawing experience under my belt, I recently discovered that I had fallen out of love with it. The ever-present excitement and motivating struggle to improve my skills had faded somewhere over the years. In conceiving the *SANDSTORM* series, I took some time to look back to the drawings I did as a kid in the 1970s. In doing so, many fond memories came pouring back. I realized that, for the good of the series, my thirty-year-old modus operandi needed to make a dramatic shift in method. I wanted to recapture the spirit of play I used to feel when drawing my favourite subject.

Unsure of what part this returned spirit should play, I remembered an old adage used in graphic design that said if you need to create drawings that looked like a child had drawn them, use your left hand. That led to the unique style you now see in the *SANDSTORM* series. It has been a joy to revisit what inspired me to become an artist a long time ago in a galaxy far far away.



Heroes in Sandstorm, 60" x 90", 2013



Hero in Peril, 78" x 108", 2013



Pupil and Master on Swamp Planet, 2013

Selected Biography

Born

New Brunswick, Canada, 1970

Education

1988 Chilliwack Senior Secondary School, Fine Arts Program, Chilliwack, BC

1988-90 Fraser Valley College, Fine Arts Program, Abbotsford, BC

Selected Solo Exhibitions

2012 *SUPERFORTRESS*, Gallery Jones, Vancouver, BC

2009 *Alcohol, Tobacco & Firearms*, Gallery Jones, Vancouver, BC

2007 *The Magic Hour: Part Two*, Diane Farris Gallery, Vancouver, BC

2004 *The Magic Hour: Part One*, Diane Farris Gallery, Vancouver, BC

2002 *McTopia: A Ten Year Survey*, Clara P. Hatton Gallery, Colorado State University, Fort Collins, Colorado

2001 *Decade*, Diane Farris Gallery, Vancouver, BC

2000 *Dreamland*, Diane Farris Gallery, Vancouver, BC

1998 *McTopia*, Diane Farris Gallery, Vancouver, BC

1997 *Royal Treats*, Diane Farris Gallery, Vancouver, BC
Stations of The Cross, Dunlop Art Gallery, Regina, Saskatchewan

Selected Group Exhibitions

2011 *1st Fraser Valley Biennale*, The Reach Gallery Museum, Abbotsford, BC

2005 *Richmond Art Gallery-25 Years-25 Artists*, Richmond Art Gallery, Richmond BC

2004 *In the Bag!* Diane Farris Gallery, *Celebrating 20*, Diane Farris Gallery, Vancouver, BC

Face to Face: Portraits from the Permanent Collection, Surrey Art Gallery, Surrey, BC

2003 *Portrayal*, Diane Farris Gallery, Vancouver, BC

Artropolis 2003, CBC Building, Vancouver

2001 *Artropolis 2001*, CBC Building, Vancouver

2000 *The Authentic Eye*, Diane Farris Gallery, Vancouver, BC

1999 *Sur La Table*, Diane Farris Gallery, Vancouver, BC

1997 *The University College of the Fraser Valley Alumni Show*, University College of the Fraser Valley, Abbotsford, BC

Selected Commissions

2003 Barenaked Ladies' Album Cover - *Everything to Everyone*

2000 *The Church of Krispy Kreme*, The National Post - Saturday Night Magazine, August 2000 (cover)

1995 *Fourteen Stations of The Cross*, St. David's Anglican Church, Vancouver, BC

Selected Collections

Nanaimo Art Gallery, Nanaimo, BC

Kamloops Art Gallery, Kamloops, BC

Surrey Art Gallery, Surrey, BC

Alma Mater Society, University of British Columbia

Douglas College Foundation, New Westminster, BC

Microsoft Corporation, Redmond, WA, USA

Subway, New York, NY, USA

Selected Publications

Adbusters Magazine. Front & Back Cover. October/November 2000, no. 32.

Davison, Kevin G. *Negotiating Masculinities and Bodies in Schools*, The Edwin Mellin Press, 2007.

Geist Magazine, cover illustration, interior illustration, Spring Issue, 1998.

Klein, Naomi. *No Logo*, 1999.

Lasn, Kalle. *Culture Jam-the Uncooling of America*, 1999.

Lasn, Kalle. *Design Anarchy*, Adbusters Media Foundation, Vancouver, BC, 2006.

Maclean's Magazine, *Faces of the Future*. January 17, 2000.

Chris Woods - Biography

Over the last twenty years, Chris Woods' painting focused on a consumer landscape composed of malls, fast-food restaurants and 7-Eleven stores where kids, teens and young adults hang-out in every day.

His work has appeared in numerous solo and group exhibitions in Canada and the United States and his work is in numerous public and private collections. His 1997 painting *McDonald's Nation* has become a symbol for the anti-consumerism movement and has appeared several times in *Adbusters* magazine, Naomi Klein's book *No Logo* and numerous legitimate and guerrilla, print and electronic publications worldwide. Woods won the 2000 Golden Award for illustration at the Canadian National Magazine Awards for his *Church of Krispy Kreme* cover painted for Canada's Saturday Night Magazine. In 2002, Chris was Artist--in--Residence at Colorado State University in Fort Collins, Colorado.

He has painted album covers for the Barenaked Ladies, SNOG and the Vancouver Punk Band, The Darkest of the Hillside Thickets. He lives and works in Chilliwack with his wife and son.

List of Works

Please note: all works are oil on canvas except where mentioned.

Dead Soldiers, 80" X 108", 2013
Hero in Peril, 80" X 108", 2013
Death of Beast, 60" X 90", 2012/13
Heroes in Sandstorm, 60" X 90", 2013
Villain Mortally Wounded, 48" X 72", 2013
Hero Leaving Swamp Planet, 48" X 72", 2013
Hero in Cave, 48" X 60", 2013
Robot in Hallway, 48" X 60", 2013
Death of Gangster, 48" X 48", 2013
Dead Father Figure, 48" X 48", 2013
Death of Villain, 48" X 36", 2013
Dead Master, 48" X 36", 2013
Peter as Jedi Youngling, 40" X 30", 2013
Self-Portrait as George Lucas, 40" X 30", 2013
Heroes in Danger, 22" X 15", 2012
Villain, Serigraph on Paper, 22" X 15", 2013

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Front cover: Chris Woods, *Dead Soldiers*, 2013, oil
on canvas, 80" X 108".

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Sat and Sun 12-5pm
Closed Mon and Stat Holidays

Archives Hours

Tues to Fri 1-5pm
Evenings and weekends
by appointment