

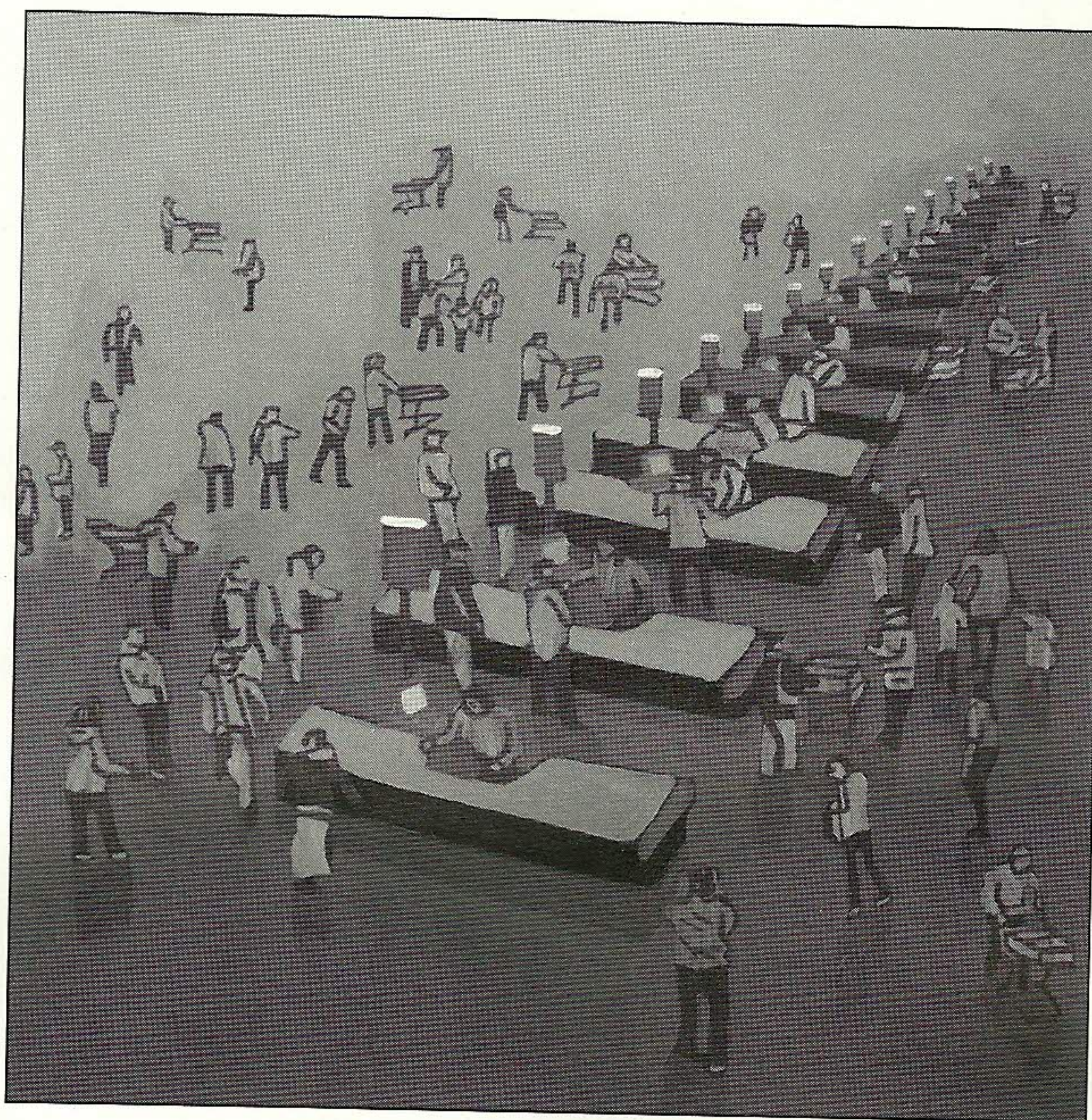
Jack Bishop, *Bonus Special*.
Oil on canvas, 91.44 cm x 121.92 cm.

the painter's moved from exteriors to interiors. He's tracking our movements.

In *Speedy Express*, for example, figures and cash-counters appear in a range of blues—dusky, lit by flash or electronic—on a killing floor of reds. Figures, shoppers, have characters and identifiers when looking close, which is best done in an actual gallery setting, of course. Close up, you can see how Bishop draws them and underpaints them. Frequently, figures are left in their underpainted state, another way they grab attention and focus. They become the negative space, while he works over and moves the paint around in the spaces surrounding—perhaps holding captive—the figures in the positive space.

In some cases, as in *Limits per Customer* or *Greater Selection*, people face and march in the same direction diagonally across floors and along railings and counters. These spaces go on seemingly forever, a reproduction in paint of a real experience in any grocery warehouse nowadays.

Underlying all this is an understanding of how we're mediated, organized and controlled by retail or consumer spaces. But then you realize, or remember, you're being controlled by the artist in the way he has you look over and into his paintings. It's a welcome irony and a mode Jack Bishop's brought to near-perfection. People pushing shopping carts have appeared before in his work, but never in such repetition, which makes their symbolic meaning and appeal even greater. You never get tired going from one canvas to the next, partly, again, because of shifts in colour and spatial perspective. For *Guaranteed Satisfaction* and *Over the Counter* Bishop places the counters in a single,



Jack Bishop, *Some Restrictions Do Apply*.
Oil on canvas, 91.44 cm x 121.92 cm.



Jack Bishop, *Hot Deals*.
Oil on canvas, 91.44 cm x 121.92 cm.

immobile line in the bottom-third and far-right third, respectively, of the paintings, and a scattered phalanx of customers move towards them, as if into a doomed battle.

Bishop's stuff works best when the canvasses are big—this goes for whether it's on screen or on the wall. The smaller pieces lose a bit in the translation for thought into the action or execution of painting. But this hardly outweighs the excitement for what this artist will do next, or what he'll see us and paint us doing next.

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