

## ART &amp; FILM



A partial scene from "Nocturne - From Burrard Bridge looking West" by David Haughton. Contributed photo

## Portraits of a threatened landscape

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When LA artist David Haughton moved to Vancouver, he fell in love with Burrard Inlet. The mountains, the sunsets, the tankers...

For 24 years since, the accomplished painter, who works as a pediatric emergency doctor otherwise, has painted vivid portraits of the working harbour, capturing the beauty of the freighters and sailboats as they maneuver under morning, evening and night skies.

"It's fascinated me from the moment I got here," says Haughton. "The moment I saw it I thought, this is just so cool, this is just so beautiful with the mountains and the sea planes going back and forth."

But it was the tankers, Haughton says, that piqued his interest the most.

"The tankers, in some ways," he muses, "are the most interesting architectural objects in the landscape."

Since 1991, Haughton has taken time off work to document the Burrard Inlet and Georgia Strait on canvas. Across three series of harbour paintings, Haughton has struck up an aesthetic relationship with the cargo ships and tankers that dot the horizon, framing their shapes with beaches, bridges, cranes, clouds, and trees in luminous acrylic.

"I don't necessarily associate them with oil spills or bad things," he explains. "I think of them as being interesting objects that change as they shift, and everybody is paddling around them or sailing around them. Goodness knows it's just an idyllic landscape, and I've loved it since I first got here."

In light of the recent tanker-spill, however, which

dumped at least 2,800 litres from a grain ship into English Bay, and talk of increased oil tanker traffic from Kinder Morgan's Burnaby terminal, Haughton says his latest series, *Nocturnes III*, is a reminder of what could be lost.

"This series is a bit poignant, anyway, because of the colour at the end of the day," says Haughton, "and it becomes more poignant as you think about the potential arguments about the environment, [and that] the landscape we love may also disappear if these changes happen."

Haughton wonders, as a painter, what that might look like.

"If they twin the pipeline, there will be hundreds of tankers, versus 20 or 30. It's quite a different aesthetic," he postulates, "and it might be too dangerous for people. They might have to say, 'Okay, you can't go sailing out there because there's too many big ships.' I don't know how it will play out, but it's fascinating to me as I'm sitting here."

Twenty-one paintings from his latest collection will be for sale this weekend at a three-day "flash" exhibition at the Visual Space Gallery (3352 Dunbar) from May 29-31, noon to 5pm daily. They will feature scenes from Vancouver and Seattle in the early morning and at night.

"Part of the joy of living here in Vancouver, whether you're conservative or liberal, favour business, favour pipelines, is this is a gorgeous place to live. And it will be less so," he concludes. "The lightness and play that you have when you look out on the water, at everything going on out there, will be significantly diminished, I think."

"It will certainly be less fun to paint." **W**



Dakota Daulby (pictured here in *Roar*) is the youngest lead actor nominee in both the short and feature categories at this year's Leos. Contributed photo

## Dakota Daulby is one lucky guy

Vancouver actor  
bros out in two  
Leo-nominated  
performances

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It's difficult to watch *Black Fly* and imagine Dakota Daulby in anything but the leading role – and yet, had his original audition landed a little differently, that would have been the case.

*Black Fly* is director Jason Bourque's thriller about a charismatic serial killer (portrayed by Matthew MacCaull) and his conflicted younger brother (Daulby).

The locally produced film – based on events that went down in New Brunswick's Kingston Peninsula where Bourque grew up – was a critical hit of the 2014 Vancouver International Film Festival, and was one of 10 Canadian films selected to screen as part of Telefilm's showcase at Marché du Film – Festival de Cannes earlier this month.

As Jake Henson, Daulby holds his own in intense scenes with MacCaull's murder-lovin' sociopath. Jake's journey is intense,

leading to a climax that is bloody and brutal and brilliantly executed.

But don't just take Reel People's word for it. The fine folks at the Leo Awards have nominated Daulby for Best Lead Performance by a Male in a Feature Film for his nuanced performance.

So it's weird to think about anyone but Daulby in the role of Jake, and borderline surreal to learn that he originally auditioned for a supporting role.

"I remember reading the script for the first time and thinking, 'Wow, whoever gets to play this role is a lucky guy, it's a cool role,' and I was envious," recalls the Vancouver actor in a recent phone interview.

"Every audition is an opportunity to be seen by somebody, so I changed my mindset and I went and saw Jason and he was gracious and liked what I had chosen, and I didn't get that role, and he called me back a few days later for the lead, and a week later I was on set."

Daulby, 20, has amassed a long list of credits over the course of his young career. He recurred on *Falling Skies*, appeared in *Sitting on the Edge of Marlene* and *iZombie*, and starred in the award-winning short, *Why does God hate me?*

At five years old, he was the national poster boy for Toyo Tires.

"They gave me my first introduction to what it was like to do something that's in the film industry," says Daulby.

He's never idle, thanks to words of wisdom drummed into him by his mother, who was once a model and ran an extras agency.

"The constant advice I get every day – honestly, I get this every day – is to stay on your path," says Daulby. "I have a very clear understanding of where I want to go with my career and what I want to do with it, so it's about keeping that in mind every day when you wake up and doing something that moves the career forward, that adds to it every day."

Daulby is up for a second Best Actor Leo: for *Roar*, a short film about (according to its official write-up) "two brothers divided by pride, brought together to fulfill their grandfather's final wishes."

And Daulby's brother in *Roar*? Oh, just his brother from *Black Fly*, MacCaull.

The fact that Daulby and MacCaull were cast to play brothers a second time around isn't too crazy. They worked hard to create and maintain that brotherly chemistry for *Black Fly*, according to Daulby.

What's crazy is that the casting occurred by sheer coincidence.

The actors didn't audition together, and *Roar* filmmaker

ers didn't have a chance to screen *Black Fly* before casting their short.

"They happened to cast us together, and we thought it was because of *Black Fly*, but no, they thought our chemistry would work," says Daulby.

At the Leos, Daulby and MacCaull will compete against each other for acting nods in the same two categories.

Is it "bros before Leos" with MacCaull?

"I'm super thrilled that he got nominated because he did a fantastic job, and I'm sure he'd say the same about me," raves Daulby. "We put a lot of time into both films, and worked a lot of stuff together so it's cool that we're both being recognized for that together."

Their brotherly chemistry extends off of the screen.

"I remember going to lunch with [MacCaull] when we were filming *Black Fly*, and we were talking at the table, and I was laughing, and I said 'shit' or something like that, and he scolded me like a brother," laughs Daulby. "I totally apologized."

May the best bro win. **W**

### THE LEO AWARDS

will be handed out over three ceremonies in June. *Black Fly* screens at Vancity Theatre on May 29. Tickets at VIFF.org.