



*Afar Per Se*

DIANE

FEUGHT

# Headbones Gallery - The Drawers

*Contemporary Drawing, Sculpture and Works on Paper*

## ***Afar Per Se***

Diane Feught & Amar from Afar

November 11 - December 31, 2011

RICH FOG



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Diane Feught Commentary - Per Se  
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Amar From Afar Commentary - From Afar  
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Diane Feught Cover Image: Totem (detail)  
Amar from Afar Cover Image: Past, Present, Future

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# Diane Feught

Commentary by Julie Oakes



## Per Se

We look towards the far distant for a sense of something other than the hum-drum existence that often takes over our routine lives. Vacations, videos, reading, music – all become the escape routes to enrichment. A far Per se fulfills the wanderlust and slakes the thirst for exoticism, transferring a National Geographic mind frame into the refined halls of high culture.

The word 'per se' does not only mean "intrinsically" but also "by, of, for or in itself". It seems a fitting description of the works of Diane Feught with all of the allusions to otherness that they inspire.

Diane Feught's actual past, present and future have rarefied beginnings. Feught grew up in an Anglican home. As an adult, she lived in a Buddhist priory in Edmonton for seven years where she experienced the lush overlap of philosophical, spiritual and cultural diversity while still living in the heart of a 'typical' Canadian milieu. Her oil paintings and gouaches leave room for study as well as speculation as to their narrative source. Often with a strong composition that supports the drama of the imagery, her technique – impeccable and practiced – reinforces the strangeness of her subjects by granting an immediate viability to the juxtaposition of elements. The overwhelming perfection and balance take over any doubt at the unusual imagery. Her works bring together fields that are not commonly in the same frame – Science, Art, Psychology and Religion. Feught also backs her innuendos with information, detailing with a precision to provoke applause.

It is difficult not to use the word 'beauty' in conjunction with Feught's paintings. The fair distribution of attributes creates a sense of divine proportion. There is symmetry between the exoticism of the subject matter and the formal elements of the piece, substantiated by the remarkably adept execution. This balance between the subject and the process provokes a self-effacing exclamation of pleasure, the "opiate adjacency" that Elaine Paramount speaks of experiencing when in the presence of beauty. Self-consciousness disappears and the ego steps aside, paying honour to the experience and yet retaining enough of the self to appreciate the brush with beauty. The moment extends and repeats itself as memory. This is when the art piece transcends time and the image assumes a life of its own and although each piece is different one from the other, there is a stream of visual similarity running through the series as if they

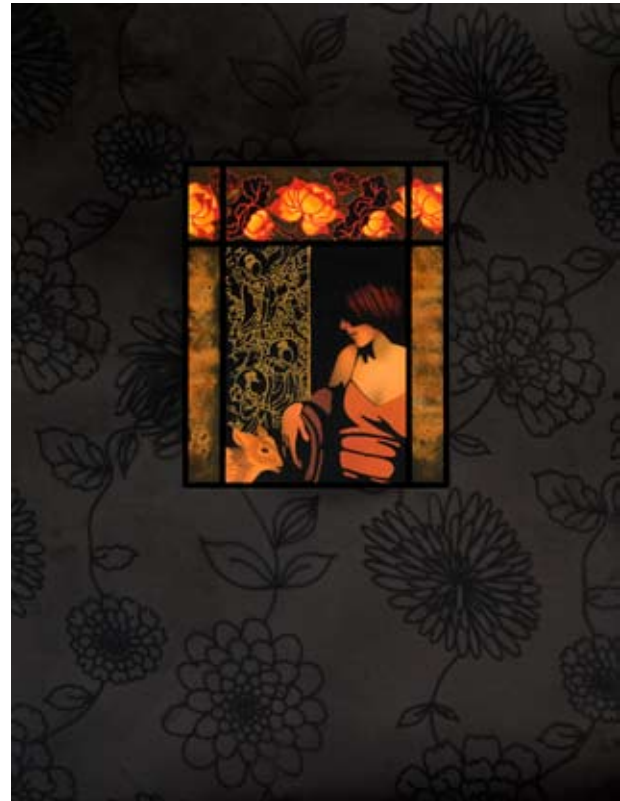
### **Q'an Yin - 2008**

gouache, acrylic, rust, metal foil on paper, 23.5 x 18 inches

all belong to the same family. By breaking down the overall impression into specific elements, exquisite circumstances are born.

Feught's work measures up to the rigorous strictures that define beauty as an elevated state. There is perfection within each aspect. The color is rich with a placement of image in relationship to patterning that promotes a feeling of luxurious elegance as if the world is the site of a series of exquisite peeks. Diane Feught also brings into play cultural particulars using costumes, a blushing light, a wan, consumptive complexion, a chocolate skin, or a faded nostalgia to shuttle between the past, the present and the future or to fly across oceans and catch a searing glimpse of exoticism. She is a steward of the strange and curious having formed close acquaintances with the denizens of her own imagination. She brings forth an affirmation of beauty from the wonderful panoply of existence and offers the chance to saturate in the pleasure through the grateful distraction of a phenomenal art piece.

Julie Oakes, 2011



upper image: **Deer Park - 2008** lower images details L-R: **Wonderful, Shelter, Ghost, Yama - 2008**  
gouache, acrylic, rust, metal foil on paper, each approx. 22 x 18 inches

**Path Of A Quark - 2009**  
acrylic, rust on canvas, 24 x 48 inches



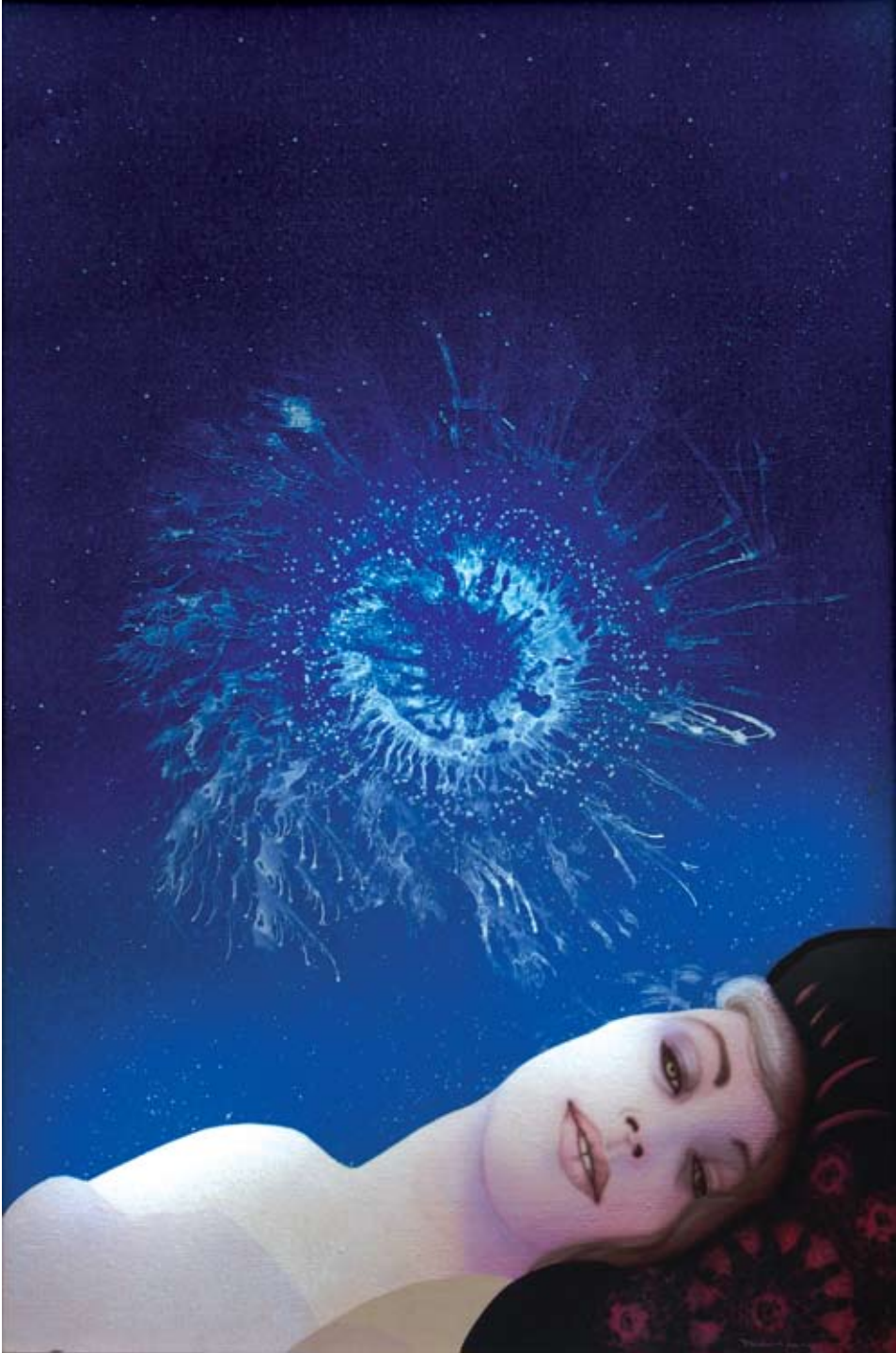
**Warrior Bride** - 2009  
acrylic, rust on canvas, 12 x 24 inches



**Third Coming** - 1987-2011  
acrylic on canvas board, 30 x 22 inches



**Lovers** - 1985  
acrylic on canvas board, 30 x 20 inches



**Totem** - 2011  
acrylic on canvas board, 22 x 28 inches



**The Annunciation** - 2009  
acrylic on canvas, 24 x 48 inches



**The Gift - 2009**  
acrylic, metal leaf on canvas board, 24 x 48 inches



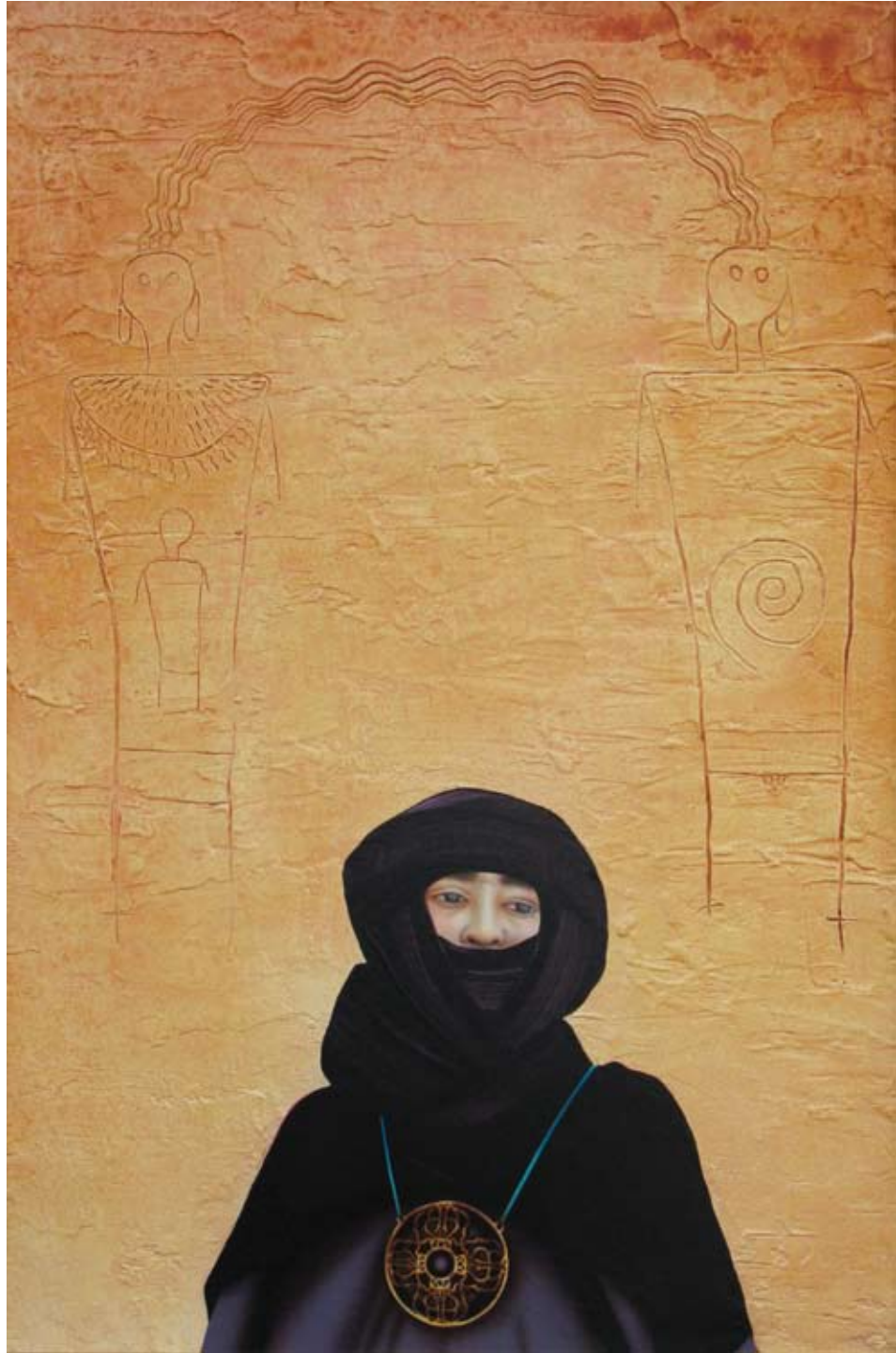
**The Bride Of Heaven And Earth** - 2010  
acrylic, rust on canvas, 24 x 48 inches



**The Bride Reconsiders** - 2009  
acrylic, rust on canvas, 24 x 48 inches



**Woman With Ancestors** - 1983  
acrylic on canvas board, 36 x 24 inches





## Diane Feught

### EDUCATION:

- 1970 BFA, University of Alberta, Edmonton, Alberta, Canada  
1985 Honors Diploma (graphic design), MacEwan College, Edmonton, Canada

### EXHIBITIONS:

- 2010 Galerie III, Schlossinsel Rantzau, "Angels and Brides", Barmstedt, Germany.  
2009 Canadian Museum of Northern History, "Pass the Buddha", Kirkland Lake, Ontario, Canada.  
Toronto International Art fair, "Pass The Buddha", Toronto, Ontario, Canada.  
'artbalance' Galerie für Kunst & Gegenwart, "Angels and Brides", Hamburg, Germany.  
Varley Art Gallery of Markham, "Aligning with Beauty", Markham, Ontario, Canada.  
2008 Kunstaussstellung Sparkassen Arena, "Schau der 1000 Bilder", Works on Paper, Kiel, Schleswig-Holstein, Germany.  
Galerie Atelier III, Schlossinsel Rantzaue "Kanadische Wochen in Barmstedt", one of five Canadian artists representing Canada in "Kanadische Wochen in Barmstedt "International Cultural Program" hosted by the City of Barmstedt, Germany.  
Varley Art Gallery of Markham, "Aligning with Beauty", Markham, Ontario, Canada.  
Headbones Gallery," WWW.WOMEN ", Toronto, Ontario, Canada  
Ashpa Naira Gallery, "Works on Paper", from Headbones Gallery, Vernon, British Columbia  
2007 Headbones Gallery, BONA FIDE, Works on Paper, Toronto, Ontario, Canada.  
1986 Robert Vanderleelie Gallery, Edmonton, Alberta, Canada Banff Centre for the Arts, Banff, Alberta  
1982 International Visual Arts Society , The Works , Edmonton, Alberta, Canada.  
1980 Sub Gallery, University of Alberta, Edmonton, Alberta, Canada.  
1976 Latitude 53 Gallery, Edmonton, Alberta, Canada.  
1972 Ring House Gallery, University of Alberta, Edmonton, Alberta, Canada.

### COLLECTIONS:

- Art Foundation Alberta, Edmonton, Alberta, Canada  
Edmonton Opera, Edmonton, Alberta, Canada  
MacEwan College in Edmonton, Alberta, Canada  
Peter Hemmingway Architects, Edmonton, Alberta, Canada  
Government of Alberta, Government House, Edmonton, Alberta, Canada  
Private collections

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