

An abstract collage artwork featuring several large, dark, organic shapes that resemble stones or pebbles. These shapes are set against a background of intricate, dark, textured patterns. Interspersed among the dark shapes are vibrant, flowing patterns in shades of red, pink, and white, which appear to be made of paper or fabric. A central, prominent green shape contains a detailed, miniature landscape scene with buildings, trees, and a body of water. The overall composition is dense and layered, with a rich, textured appearance.

CORrE

The Drawers - Headbones Gallery

Contemporary Drawing, Painting, Sculpture and Works on Paper

CORrE

December 2, 2018 - February 9, 2019



Doug Alcock
David T. Alexander
Glenn Clark
Briar Craig
Robert Dmytruk
Jen Dyck
Diane Feught
Johann Feught
John Hall
Joice M. Hall
Fern Helfand
Reg Kienast
Ann Kipling
Wanda Lock
Mary Smith McCulloch
Steve Mennie
Amy Modahl
Rhonda Neufeld
Herald Nix
Destanne Norris
Julie Oakes
Gary Pearson
Amber Powell
Heidi Thompson
David Wilson
Deborah Wilson

HEADBONES GALLERY

Exhibition Catalogue - CORrE
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This catalog was created for the exhibition "CORrE: Contemporary Okanagan Rank-and-File registered Exhibition" at Headbones Gallery, Vernon, BC Canada, December 2, 2018 - February 9, 2019

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Rich Fog Micro Publishing, printed in Vernon, BC, 2019

Printed on the Ricoh SP C830DN

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ISBN: 978-1-988707-19-8

RICH FOG



Micro Publishing
Vernon Canada

CORrE

Commentary by Julie Oakes



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Headbones Gallery, 2019



CORrE

Headbones Gallery has again mounted an exhibition with an overview of works born and bred in the Okanagan Valley. We are calling this 2018 exhibition CORrE.

CORrE is an anagram, a transposition of the letters of a word or phrase to form a new word or phrase and is a trope often used today. This is Headbones Gallery's encapsulation of the current exhibition; CORrE as a new word means Contemporary Okanagan Rank-and-file registered Exhibition.

Contemporary means with-the-times, in-the-now. It connotes a position in history against the back drop of what has come before and prefixes what is to come next. The fine arts have often been associated with concepts of the avant-garde—in advance of time. The concept of art marching in time with the present is so endemic to the field that international museums of art that are showing the results of artists working in the present have the word 'contemporary' within their names like MOCCA (Museum of Canadian Contemporary Art) and all the rest; MOCA in NYC, MACBA in Barcelona, LACMA in LA, to name just a few. The content is made clear within a small number of characters like a tweet. Capturing the 'now' is the essence of Facebook, Instagram and a myriad of social media feeds. Even Google and Wikipedia could be construed as an expression of the contemporary consciousness and the obsession with sharing the immediate. With the need to stay connected having managed to squire such a prominent position within the social register, 'contemporary' has gained popular focus.



Okanagan is the featured place and from Penticton to Salmon Arm, the artists assembled for this exhibition live and work in the extended valley framework. We see the same skies, breathe the same air and feel the same atmospheric temperature fluctuations within a similar range but still with astounding diversity; we have all had the experience of being in one spot under sunshine and yet looking at a vista where the dark clouds pour. And just like the weather, within the valley is a simultaneous artistic variety.

Rank-and- File is membership in a club and the visual arts is a 'club' where the stylistic variables are tied together by an unavoidable belief in the importance of art. The artists in CORE are committed adherents to practicing image making for the purpose of furthering visual communication. There is no official roster. The 'group' is not so much organized through art as immersed in art. As in any engagement, there is a language that can be acquired to enhance articulation, a visual language that can cross national language barriers and even-out cultural and political differences. Art can also advocate- for identity, social consciousness, morality and philosophy or art may disassociate from idea to relate to the pure physicality of the medium as in Marshall McLuhan's famous phrase – “the medium is the message.”

There is a small r word, registered, after the capitalized Rank-and-file of our title which indicates Headbones Gallery's ongoing commitment to cataloguing each exhibition. The mounting and viewing of an exhibition is temporal. The catalogue documents the works within an iteration of exposure. The exhibition catalogue for CORrE, as all catalogues from Headbones' exhibitions, will be registered with



the National Archives and therefore enter the annals of art history, taking a step further towards extending the 'life' and reach of the works.

Exhibiting the work especially in the context of a yearly show has a long history in the visual arts from famous salon shows of Royal Academies to the historic public and private investments made to establish galleries and museums in which art is made accessible to a greater audience.

The word 'core' meaning center or that around which a larger entity grows is also pertinent to Headbones Gallery. With a mandate to expose contemporary art that has been filtered through an informed perspective our purpose has been to spread what we see as a significant channel for cultural insights through the visual arts.

Julie Oakes, Vernon, BC - 2019



CORrE Exhibition



Headbones Gallery, 2019



CORre Exhibition



Headbones Gallery, 2019



CORrE Exhibition

C_{ontemporary} O_{kanagan} R_{ank-and-File} r_{egistered} E_{xhibition}

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HEADBONES GALLERY

Alcockadoodledoo II

Doug Alcock

Vernon, BC

Alcock makes light with steel. Knives, forks and spoons, the utensils of the table where we carve the bird and consume the fowl is brilliantly rendered in feathery delicacy and patinated through heat. The crow of the rooster is clarion, a call to awaken and realize yet another day. Born from the quotidian round of necessity, relating to the vitalizing use we make of the rooster, to fertilize eggs and keep the hens in line, the imagery has been lifted from ordinary to superlative through Alcock's technical skill and creative vision.

Doug Alcock



Alcockadoodledoo II - 2018, Found, forged & fabricated stainless steel, 22"x19"x10"

Petlyn Pool

David T. Alexander

Lake Country, BC

The texture that is so encompassing in the fronds and folds of landscape meet the eye above the surface of the panel so that the viscosity and juiciness of paint is as vivid as the colors. The intimacy of a closer look is rewarded with voyeuristic discovery as trees are found to be paint brushes or pink squiggles and curves to be small nude figures. That closer inspection leads to playfulness 'takes the mick' out of the ever-serious art stance and humanizes the exchange between artist and viewer with a wink and a nod that is absolutely in character with Alexander's real time persona.



Nudie Beach - 2017, Acrylic on board, 3.5"x30"

David T. Alexander



Emil Green - 2017, Acrylic on board, 5.5"x22.5"



Petlyn Pool - 2017, Acrylic on board, 7.5"x48"



Hanging Rain - 2017, Acrylic on board, 5.5"x26"

BUS

Glenn Clark

Penticton, BC

Glenn Clark, on the heels of his recent exhibition *Giddieeyup*, brings forward the piece that was missing from that show. His most recent works, message infused and prescient as the debate between the oil industry and environmental factions, moves forward and melds his accomplished handling of paint to political turns. *BUS*, painted in 2016, seems to have been a loaded and prescient perception as well. Bus depots having closed in 2018, the nostalgia of the sign, originally seated in the font, style and materials, is now a retrogression that reflects social and economic changes.



Elite - 2016, Acrylic and oil on panel, 48"x48"

Glenn Clark



BUS - 2016, Acrylic and oil on panel, 48"x48"

Will You Make...

Briar Craig

Kelowna, BC

In a political and social atmosphere where the truth is unreliable and media dominates social exchange, the engagement required to pierce the first veil of a Craig text brings the human forward. By questioning the value of contribution within the distracted context of modernity with a personal challenge phrased in the direct pronoun 'you', a moral prompt is made without didactic dominance. The artistic framing with the layers of screen printing granting a satisfying aesthetic experience, the piece becomes a positive prod towards holistic social interaction.

Briar Craig



Will You Make... - 2018, Screen-print on paper, 48"x36"

Tatianna's New World

Robert Dmytruk

Summerland, BC

Pattern is a number of elements arranged in a formal manner and has been used in textiles and architecture, ceramics and furniture, sometimes as symbol, more usually as decorative. The placement of parts or elements in a space form a composition where the relation between the parts alters the reading of the whole to become a new definition that was not possible by exposing only one or more of the parts. Both of these processes involve an assessment of that which the eye sees and coordination superimposed by the mind to become the act of being creative. Creation is the result of originality. Dmytruk's latest series exercise this potential and by starkly positioning the shapes against a simple geometrically divided background hit on the very essence of the abstract. It is all about arranging and planning, choosing and affirming – facilities that bear testament to man's development and through art can be exercised in relative purity.

Robert Dmytruk



Tatianna's New World - 2018, Oil on canvas, 62"x54"

Homecoming

Jen Dyck

Salmon Arm, BC

Homecoming is a feminine response to ages of rhetoric around the male gaze. On a boat marked Athena (the goddess of wisdom, knowledge, inspiration, arts, crafts, and skill) a mature woman arrives in a domestic setting. Infused with dignity despite her nakedness, she sips tea and peruses the antics of a hand standing figure in the foreground that can be read as asexual, male or female. That the back of a human body reveals none of the indicators of gender and that all eyes are on this athletically positioned body is an indication that the pleasure registered on the ferried woman's face is indeed in the eyes of the beholder. The rights of the individual to a personal opinion is confirmed as secure and, in this scene, the female's gaze contains absolute rights.



Curtain Call - 2014, Collage on panel, 18"x24"

Jen Dyck



Homecoming - 2018, Collage on panel, 16"x16"

Vipassana
Diane Feught
Kelowna, BC

As Diane Feught's current work will be presented in the upcoming 2019 exhibition *Feught and Feught*, CORrE is preparing the passage with a gouache from the 2007 Headbones Gallery exhibition *www.women*. Feught's past work centered on the feminine while acknowledging the strengths and diversity of ethnic cultures. Her upcoming exhibition continues to explore her relationship with the spiritual within the 21st century paradigm.

Diane Feught



Vipassana - 2007, Gouache and metal leaf on paper, 22"x16"

Deep Waters
Johann Feught
Kelowna, BC

Johann Feught has identified *Deep Waters* as a seminal print in which the development of his current work is based only in part. The essentials of direct drawing with cutting tools in his present image development is even more complex to express his vision for upcoming works. Because of the connection between the works of the nineties to those of the present, Headbones Gallery will be showing a selection of his works from this period in the upcoming exhibition. As the title *Deep Waters* implies, there is still much to be discovered from Feught's rich psyche, often based on autobiographical reference and personal philosophy.

Johann Feught



Deep Waters - 1992, Multi-plate colour linocut, 53.5"x43" Ed. 3/6

Framed (Red Pliers)

John Hall

West Kelowna, BC

The ways of framing artworks are numerous and multileveled today. Framing is not only the physical tradition of rimming a painting to separate the art work from that of its environ but the framing of the art world, the immense machinery that sets art apart from – and usually above – the rest of life. The surround of galleries, museums, critics, magazines, auction houses and collectors that place the artwork within a specific although moveable context place a monetary value for the phenomenal objects, a framework that allows the work entry into various prestigious echelons or destines it to 'the attic'.

Framed (Red Pliers) portrays tools of trade with a package of plastic seat hinge bolts suggesting plumbing as the elevated subject matter. Framed in a style reminiscent of historical works, the authenticity appears to be further validated by the antique framing. Rendered with such expertise, the tools of a common working man, perhaps just a home repairman, are illuminated with a focus worthy of distinction. A frayed red dot pulls the reference back into the realm of financials. Art and reality are seamed into unquestionable relevance, as related and committed as a married couple.

John Hall



Framed Red (Pliers) - 2018, Acrylic on canvas, 36"x36"

Boat Wake

Joice M. Hall

West Kelowna, BC

Following on the immense opus of her Haida Gwaii paintings Hall continues to pursue the intersection between man and nature with evermore subtle imagery. In her large lakescapes, the evidence of the imprint of man upon the environment may have been tiny buildings dwarfed by the magnificence of the ultimate show- Nature sublime in all weather and mysterious in its destruction as referenced in Hall's fire paintings or as pure and spatial as the sky.

In *Boat Wake*, occupying a quarter of the picture plane and depicted with the care, detailing and attention usually accorded to a portrait, the presence of humanity is signaled by the wake of a boat. The disturbance of the materiality of water is the only evidence of the human. With nary an edifice or even the crumbling foundations and poles of indigenous art and architecture to mark man's presence, there is a depiction of a balanced intrusion or- as gentle as it is- integration.

Joice M. Hall



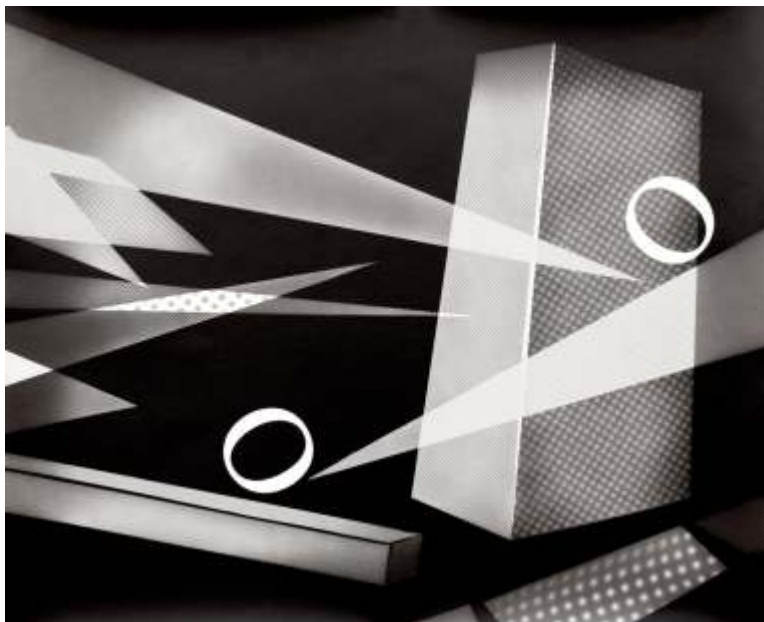
Boat Wake - 2018, Acrylic on canvas, 24"x48"

Photograms

Fern Helfand

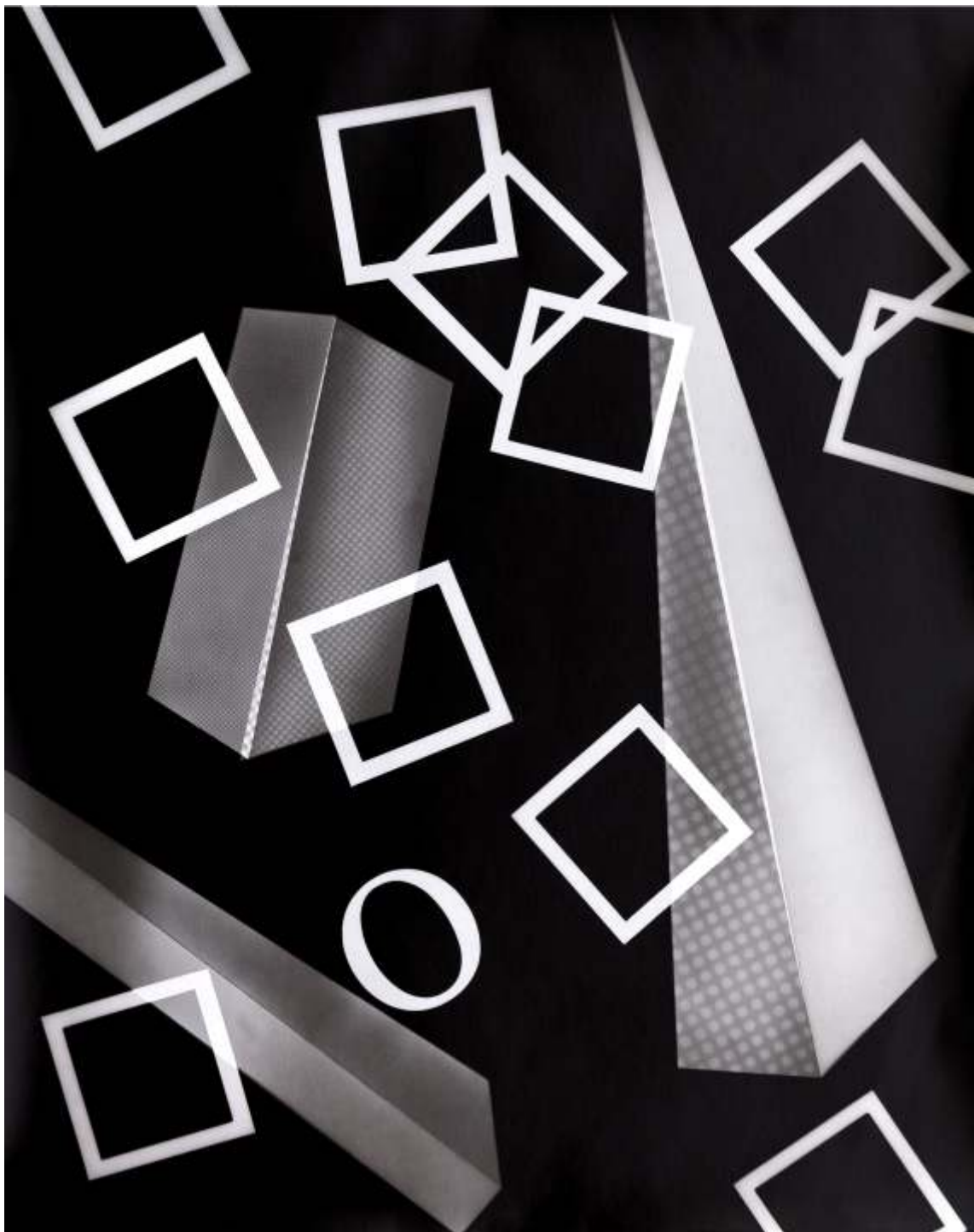
West Kelowna, BC

The new series of photograms/ monoprints as Helfand experiences her first year free of the time constraints of a full academic commitment launch from her previous complex realistic photographic statements into an abstraction that is reminiscent of constructivism. The constructivists, keen on supporting a climate where sharing a work ethic defined the role of participation, wanted to 'construct' art rather than make art that was autonomous. Using 30-year-old, discontinued museum quality photographic paper, these monoprints are 'constructed' using traditional darkroom photographic processes, chemicals and obsolete materials. The layout and compositions are inspired by an approach to design favored by both constructivist and Bauhaus artists in the early part of the 20th Century. In this work Helfand's process and objectivity over-ride individual identity or message.



Photogram #10, Series I - 2018, Photogram / monoprint, 20"x16"

Fern Helfand



Photogram #11, Series I - 2018, Photogram / monoprint, 16"x20"

Geometrica
Reg Kienast
Armstrong, BC

A standing art object is often associated with sculpture and yet the predominant feature of these works is color. Shape takes a role as part of the composition, as the base and as the plane of glass. Yet the materiality of glass with its particular make-up allowing for light to pierce through it and change the sensation of color brings another dimension into the mix. The illumination from behind or the reflection and definition from a foreground light both bring an awareness of an expanded space – that which exists around the piece and frames it. The effect of external light is so great that it must be kept in mind during the creation of the piece, anticipating the way to best achieve desired colors and yet being open to the surprises that can then guide the work to a greater eminence.



Nourishment - 2018, Fused Glass, powder coated metal, 19.5"x20.5"x6"

Reg Kienast



Geometrica - 2018, Fused Glass, powder coated metal, 27.5"x13.5"x9"

Pamela

Ann Kipling

Falkland, BC

Pamela, accomplished in 2000, is an excellent example of the fastidious and demanding ink lines that Kipling has been developing over her career. The extreme delicacy of strokes marks numerous registrations of the impression of the sitter so that the portrait appears to shimmer with lively vibration.

Ann Kipling



Pamela - c. 2000, Ink on paper, 30"x21.5"

#1 Crush

Wanda Lock

Lake Country, BC

Lock's work is a dynamic combination of specificity and ambiguity. With imagery, choice of text and even the dance of styles, she incorporates graphics, abstraction, depiction, repetition, color and composition with a tongue-in-cheek wit. *Royal Mounted*, the phrase devoid of the first and last words, 'Canadian' and 'police' lend the words a sexual nuance that belies the healthy, hardy, smartly uniformed men. Lock plays with her characters lending to them a less formal and more open nuance than is usual and in doing so, she opens the road to humor, that trait singular to human beings where the love of a joke becomes an expression of appreciation at the many ways to translate and communicate existence.



#1 Crush - 2018, Mixed media on paper, 77"x44"

Kettle Valley Memory
Mary Smith McCulloch
Kelowna, BC

Kettle Valley Memory is a powerful invocation of time past through imagery – the diminishing tracks ending in a tunnel where there is a presence barely discerned but anticipated. Still it hearkens back as if to a lost tradition. The tracks over-vaulted by trees with the lushness and light reminiscent of the works of Emily Carr are like a set where the play will begin or the curtain is about to fall. The cross-over between man and nature in this monoprint is poignant. The penetrating ascension formed by the railway towards the organic arch is a well-spoken image of the relationship between the two forces.

Mary Smith McCulloch



Kettle Valley Memory - 2018, Monoprint on paper, 11.5"x8.5"

Untitled (with green forms)

Steve Mennie

Salmon Arm, BC

This painting has never been seen nor has a painting like this *ever* been seen and that is an incredible accomplishment for any artist. Mennie's art practice has been staged on various platforms and through lenses that are similar to that of the make-up of families where individuality is retained with rightful insistence. He is a master printmaker, realist painter and drawer, abstract painter and drawer and has even had a time as documentary film-maker. His interest is engaged in each undertaking so thoroughly that the result of his focused attention rings true. But this painting is beyond reference because it is NEW to the eyes and a surprise for the mind. Mennie might have discovered a solar system.

Steve Mennie



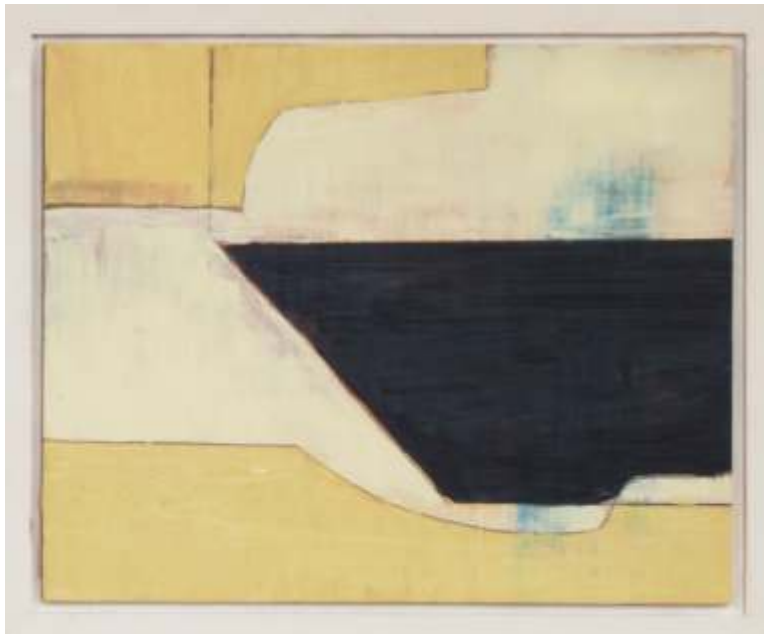
Untitled - 2018, Mixed media on panel, 48"x36"

Untitled

Amy Modahl

Salmon Arm, BC

Balanced and yet precarious, Modahl's new works carry tones of subtle distinction. Like a dance that is choreographed to a piece of original music, small movements build within a setting that invokes dimension while seeming as precise, planned and appropriate as would deny a temptation to re-arrange. Expressive in coloring and mark making, exploration in process gives a palpable sense of creation and discovery using the tools of the trade with sensitivity. Modahl pulls lyricism from a line, making a poem of space.



Untitled (single darker element) - 2018, Mixed media on panel, 8.5"x10.5"

Amy Modahl



Untitled (two darker elements) - 2018, Mixed media on panel, 8.5"x10.5"

Strata (Capital Reef Park)

Rhonda Neufeld

Spallumcheen, BC

Strata (Capitol Reef Park) is like a cross-section of material, the directions as erratic as those that the earth displays but filtered through the skill and logic of process. It speaks of the rigor of printmaking and the distance from the hand that printmaking imparts upon the art piece as if standing up for its own voice. The four layers, primarily horizontal marks that make up a vertical, form a tower or scroll of visual information. The imagery relates to that which is substantial without depicting it so that rocks are suggested as if the striations are evidence of the shifting plates of an earlier time or the remnants of geographical upheaval. In reality, particular strokes have been etched into metal, then colored with ink and placed on yet another surface, the paper, to enter a region that is defined by aesthetics and is perhaps far distant in intent from any rocky reference.

Rhonda Neufeld



Strata (Capital Reef Park) - 2006, Intaglio on Rives BFK paper, 31.5"x10.75"

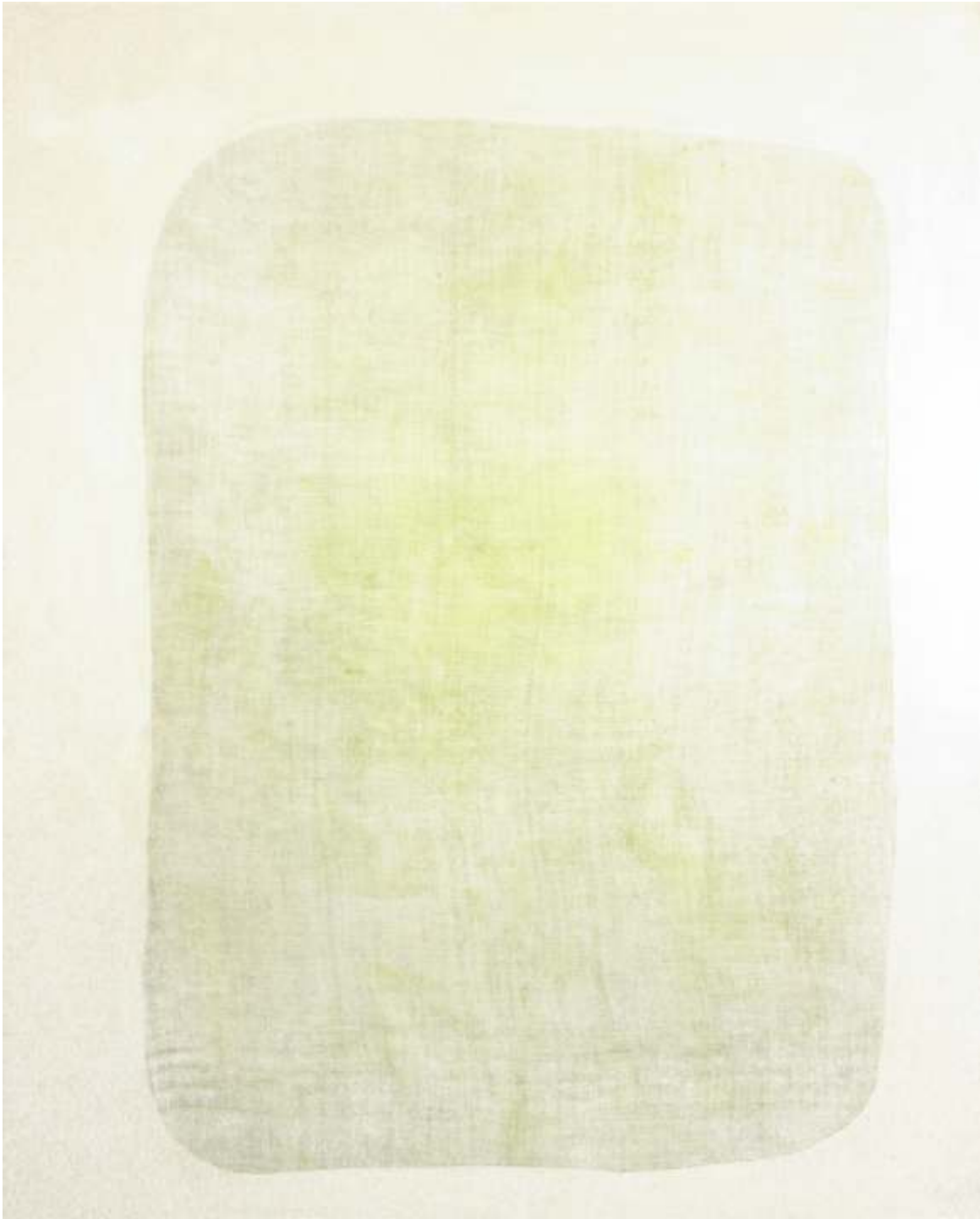
F-Major

Herald Nix

Salmon Arm, BC

The physical reality of *F-Major* is unique for the piece's monochromatic simplicity steps outside of reference into a visual realm where tropes become meaningless overshadowed by the presence of the art work. The pattern is from a place far away, another day, and the origin of the stain becomes mysterious. There is space left to interpret where the Intention and happenstance become interchangeable. The piece, informed and unassumingly confident, has an aesthetic with a purity of visual stimulus that is hauntingly attractive.

Herald Nix



F-Major - 2018, Mixed media on panel, 48"x38.5"

Burst

Destanne Norris

Vernon, BC

Drawing inspiration from images of super-novas is a step removed from visual availability as the visual structure can't be seen by the naked eye but instead is the product of super telescopic imaging. Once on the canvas it is translated another time, through the artist and given a new significance in a realm that also assumes an elevated hierarchy – the art world. Destanne Norris, with a practice that has consciously connected to the physics of spiritual sensation through her own life experience, accesses the stars through an advanced science and brings the beauty back to within human reach.

Destanne Norris



Burst - 2018, Acrylic on canvas, 36"x36"

SHE SHE

Julie Oakes

Vernon, BC

Currently working through the creation of a complicated installation titled *She She*—a room with a floor on which will be chairs and a table with a hanging tapestry and paintings — the process begins with conceptual gouaches and designs and is fabricated into woven silk tapestries which are then upholstered. The extensions to the chairs and table are originally modeled in clay and then cast in aluminum. The process can be arrested and displayed at mid-points and still retain sense and aesthetics. This current wall installation brings forward the work in process, choosing the components available and arranging them, showing the present tense in anticipation of a future.



She She (concept Drawings) - 2017, Gouache on paper, each 22"x30"

Julie Oakes



Unicorn/Magic Back - 2018, Gouache on paper, 26"x20"

The Blue Fountain

Gary Pearson

Kelowna, BC

The Blue Fountain maps a journey through ink like a travel diary telling the story of discovery. It is difficult to deconstruct because the time line is unclear as to when the interactions with place occurred. The evidence of engagement varies in increments- a wash of water, a zoom in to a detailed attention to leaves, a laying of rocks one-by one to make a wall, the pull of a loaded brush to delineate a border, patches make undulating ground. Each element has been given individual consideration. The star role has been given to the fountain and as if following the curves of the contour with ardor, up and around and down the jewel-like structure is crowned and then a bubble of blue character, that seeps and leaks from the basin below draws focus, as a star should. It is hard to deny poetry in relation to Pearson's work.

Gary Pearson



The Blue Fountain - 2015, Ink and watercolour on paper, 42"x60"

Untitled (with Butterflies)

Amber Powell

Vernon, BC

Untitled is about the moment captured and preserved. Print is like this and collage gathers the frozen moments, distributing them in space which in Powell's case is a sky-like sweep of watercolor wash. From cloud bursts of tint, events with memorable significance reinforced by the repetition of the clear sighting of different butterflies, set up a positive atmosphere like a picture with an intent to underscore loveliness. On a wave of an affirmation for the feminine, the work enforces acceptance rather than challenges adverse notions.

Amber Powell



Untitled (with butterflies) 2018 - Mixed media and collage on paper, 22"x30"

Summer Tapestry

Heidi Thompson

Coldstream, BC

Thompson draws more light out of her painting so that the further back into the perspective, the more the release of color serves to engulf any hesitation to enter. The exploration of the mind and the unbounded depth of vision that the eyes when closed reveal seems to have been brought out into the world, into the communal outer-space. The implied reverence of the church-like forms is an invitation to ecclesiolatry that can be accepted without having to adhere to any faith other than a belief in the transcending properties of art.

Heidi Thompson



Summer Tapestry - 2018, Acrylic on canvas, 84"x36"

The Path Of The Sacred Tree

David Wilson

Vernon, BC

This piece from 2009, *The Path of the Sacred Tree*, relates to the rise of awareness through the chakras. It is woven from the foreground where there is a medicine wheel to the background where a cave or temple made of rocks again forms an image of the fox. On a middle plane, on top of a bright red fox's head sits a small human crowned by a rainbow, consciousness attained. In the fox's paw is clutched the tails of two snakes. Following their meticulously detailed bodies ends at the two eyes of the cave fox. These eyes form the snakes' heads. This brings the circle back again to the identical eyes of the red fox. Wilson's command of his technique brings long-told stories into contemporary relevance.

David Wilson



The Path of the Sacred Tree - 2009, Acrylic on canvas, 36"x36"

Bia

Deborah Wilson

Vernon, BC

The female body as a symbol for the procreation of mankind has found expression in most cultures but the most classic form is that where the breasts and belly are the dominant subject and references to ethnicity, religion, culture or sociology is made secondary to the focused gaze. Titled *Bia*, (*Mother in Shoshone language*) the perfect smoothness of the forms enhanced by the tilt of the stance lends a comfortable grace to the elevated subject. Slim in profile, the piece of Wyoming nephrite jade shows the concavity of the buttocks in back in perfect harmony to the swell of the stomach in front.



Awakening - 1996, Canadian Nephrite Jade, bronze, steel, 65"x30"x33"

Deborah Wilson



Bia (Mother in Shoshone language) - 2018, Wyoming Nephrite Jade, granite base, 13.5"x6"x5"

Pmurt

P-murt (pee- mirt), n, *familia contradictus* **1.** can be seen as good or bad **2.** never good enough but the alternative is always worse **3.** unites and divides **4.** declared immovable but often flips **5.** loved by some but can't be trusted **6.** Falsely endearing **7.** A contradiction of absolutisms **8.** dangerous if left unchecked **9.** Self contradicting **10.** Enthusiastically pessimistic **11.** Optimistically irrelevant **12.** Paradoxically narrow minded **13.** Vain to a detriment **14.** Intolerant unless gainfully endowed **15.** Rabble rousing **16.** Inappropriately self congratulatory **17.** Side-stepping **18.** duplicitous champion **19.** transparent with an agenda **20.** And on and on making it up as it goes.
Syn – separation, division, deviation.

P-mur-tian (pee-mir-shun), adj. **1.** behaving like a pmurt.

P-murt-ism (pee-mir-tism), n. **1.** As if from the mouth of a pmurt.

P-murt-ed (pee-mir-ted), v. **1.** Lost the game **2.** Often used as having been cheated out of something.

Due to the recent rising focus on pmurt and the concern a pmurt engenders, we invite you to help us visualize pmurt. There is a size restriction (small) and substance parameter (somewhat limp).

Pmurt visualization kits available from Headbones Gallery. Feel free to ask an attendant.



Links of Interest

Doug Alcock	www.alcockart.com
David T. Alexander	www.davidtalexander.com
Glenn Clark	www.glennclarkart.com
Briar Craig	www.fccs.ok.ubc.ca/faculty/bcraig.html
Robert Dmytruk	www.robertdmytruk.com
Jen Dyck	www.jendyckart.com
Diane Feught	www.headbonesgallery.com/woman/Feught
Johann Feught	www.ubc.ca/okanagan/fccs/research/faculty/featured-faculty/jfeught-2009.html
John Hall	www.mimesisfinearts.com
Joice M. Hall	www.rca-arc.ca/member/joyce-hall
Fern Helfand	www.fernhelpand.com
Reg Kienast	www.headbonesgallery.com/index_Running_With_The_Ball.htm
Ann Kipling	en.wikipedia.org/wiki/Ann_Kipling
Wanda Lock	www.wandalockart.com
Mary Smith McCulloch	www.kelownaartgallery.com/2005-2/landmarks-mary-smith-mcculloch
Steve Mennie	www.youblisher.com/p/675861-Steve-Mennie
Amy Modahl	www.amymodahl.net
Rhonda Neufeld	www.headbonesgallery.com/index_Scapes.htm
Herald Nix	www.heraldnix.com
Destanne Norris	www.destannenorris.com
Julie Oakes	www.julieoakes.com
Gary Pearson	www.kelownaartgallery.com/gary-pearson-short-fictions
Amber Powell	www.amberpowell.co
Heidi Thompson	www.heidithompson.ca
David Wilson	www.headbonesgallery.com/index_david_wilson.htm
Deborah Wilson	www.deborahwilson.bc.ca

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Contemporary Okanagan Rank-and-file registered Exhibition

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Opening Reception 2-5pm: Sunday, December 2 - February 9, 2019

Doug Alcock, David T. Alexander, Glenn Clark, Briar Craig, Jen Dyck, Robert Dmytruk,
Diane Feught, Johann Feught, John Hall, Joice M Hall, Fern Helfand, Reg Kienast, Ann Kipling,
Wanda Lock, Mary McCulloch, Steve Mennie, Amy Modahl, Ronda Neufeld, Herald Nix, Destanne
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