

NEW WORKS BY
DIANE FEUGHT

HEADBONES GALLERY

Exhibition Catalog: Diane Feught / Cautionary Tales
 Johann James Feught / m i n d i n g

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Commentary by Julie Oakes Copyright © 2019 Julie Oakes

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COMMENTARY BY JULIE OAKES

A frame provides not only a separation from extraneous matter but also contextualizes the content within the frame. It serves to organize and focus the attention, drawing it away from myriad alternate possibilities. It is a form of dictation. Diane Feught and Johann Feught, each working on separate bodies of work from respectively secluded studios, bring attention (frame) illuminations of the mind. Johann clusters, combines, encompasses: Diane Feught, orders, beautifies and presents. Each offers a wealth of visual information accomplished within practiced disciplines so that the results are impactful yet respites against the overflow of stimulus that life brings. Each offers personal insights.

CAUTIONARY TALES / NEW WORKS BY DIANE FEUGHT

With gouache on paper and with consideration, Diane Feught's series *Cautionary Tales* sets a complete stage. She has designed the proscenium to each act through a wide patterned border that compliments the subject. The work is polite; it is introduced by a patterned prologue in preparation for reception. With formalist dignity, each piece is also ruled by black lines, the sheen of the paint slightly reflective. Led into the central imagery by this visual ritual, the exquisite-ness of the subject gains rapt audience, one that is primed to be receptive, and alert to intriguing nuance. She has allowed room to wonder and despite the relatively diminutive size of this window, each work is completely unalterable.

In each of these works, Feught answered a question. From her perspective, the center of her understanding, she attempted to pin this question to a definite conclusion but the answer was a mirror. There is openness to the imagery whereby it allows another mind to enter the quest for a solution. By combining elements that are not usually associated together, depicting within a surety that leaves no room for fuzzy viewing, she begins a process of vague imaginings, the very human response to existence which is the eternal question "why?". *Annunciation* with a group looking upwards while in the panel above there is a repetition of an angel recognized from historical paintings, giving an unseen receiver the gift of a lily which has been interpreted as acknowledgement towards the Virgin Mary that she will bear a child. The onlookers aren't in biblical dress and there is nothing in the single featured image to suggest anything but awe, surprise, astonishment. The answer to the question "what's it all about?", lies in the response to the painting, an awareness as informed as the viewer that sees the work. This is the same position as those gawking skywards.

The dynamics of viewing a miniature - intimacy, secrecy and privacy formally disclosed - connects the subject to the objectivity of viewing where, in close range, the magnetic attraction between the incompleteness of existence and the coveted closure of the imagery challenges assumptions, opening

another curtain to reveal a new layer of meaning. The patterned border was a scrim and handled as such. The framed inner panels are scenes from a play and appeal in line with the information the audience brings to the subject. Diane Feught's work connects at the personal with an inferred, attractive offer to be touched, to be moved, to witness.

This can be a palpable sensation as in the panels where flowers occupy the stage. She allowed cockroaches and flies to land upon the page, perfect painted renditions of those small insect beings that with her precise handling shimmy out of filthy associations.

In another gouache, a figure burns in a whirl of saffron fire while above a bemused baby is being held up by a woman in a bathing cap as if to a camera. It is titled *A Sense of Agency* which aids in gaining mileage on the answer posed. Feught waltzes from sensation to normalcy, from close range to outside of the ken with dizzying adeptness. Her choice of subject matter though is deep as she makes profound associations between cultures, social mores and the environment.

Diane Feught brings to her gouaches a burgeoning strength that is feminine as if her roots are nourished and this had allowed her tendrils to catch hold of many possibilities. It is limitless, her ability to tackle diversity, recognizing negative and positive with judgment intact.

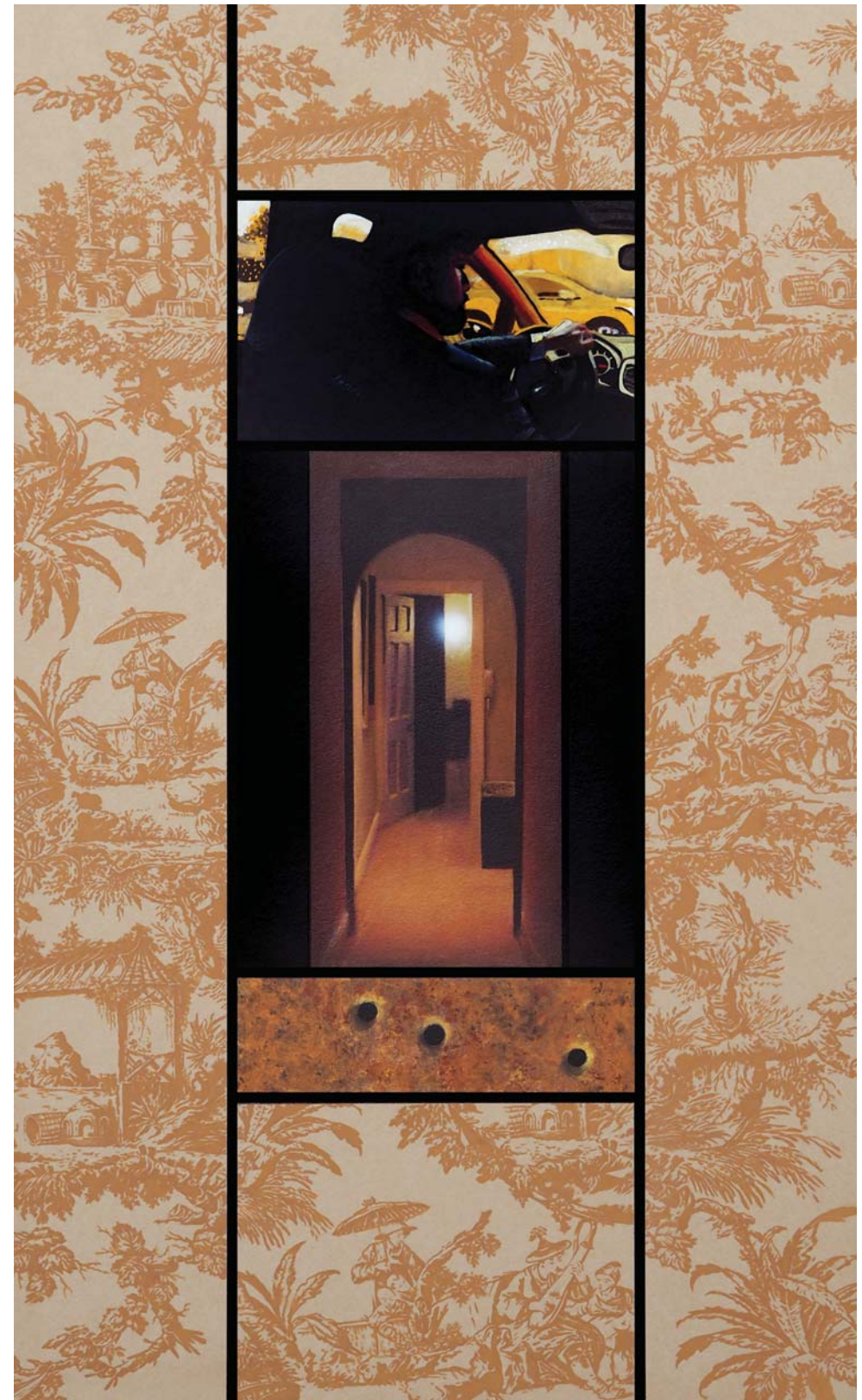
Although beauty dominates the appreciation of Diane Feught's works, the effort to gain this admiration has been as risky as a high wire act. It takes a practiced confidant commitment to dare to the exactness of pattern. Gouache only forgives effort. Not only must the hand painted pattern-ing and line work be as exact as the machine made, it must communicate the phenomenology of the perfection through an acclamation at the artistry, that Diane Feught has painted it and because life is fraught with mistakes, a confrontation with perfect execution is satisfying. This same level of skill is also necessary to translate her chosen subject, be it a group of people that suggest personal worth, such as a black and white photograph or an image that has slipped into the realms of banality through commercial over use like the image of Buddha. Diane Feught must raise the bar on that subject matter to a level that leaves no room for argument and she manages this through an exacting skill. Each piece is convincing, elegant, un-alterable and precise. There is no inclination to rearrange the furniture.

And although Diane Feught and Johan Feught had no awareness of the body of work the other was completing during their respective processes, like osmosis, messages drifted between the two studios in a way that validated equanimity yet sustained individuality. Creation is always private but when oneness overrides difference, in each studio, it became art.

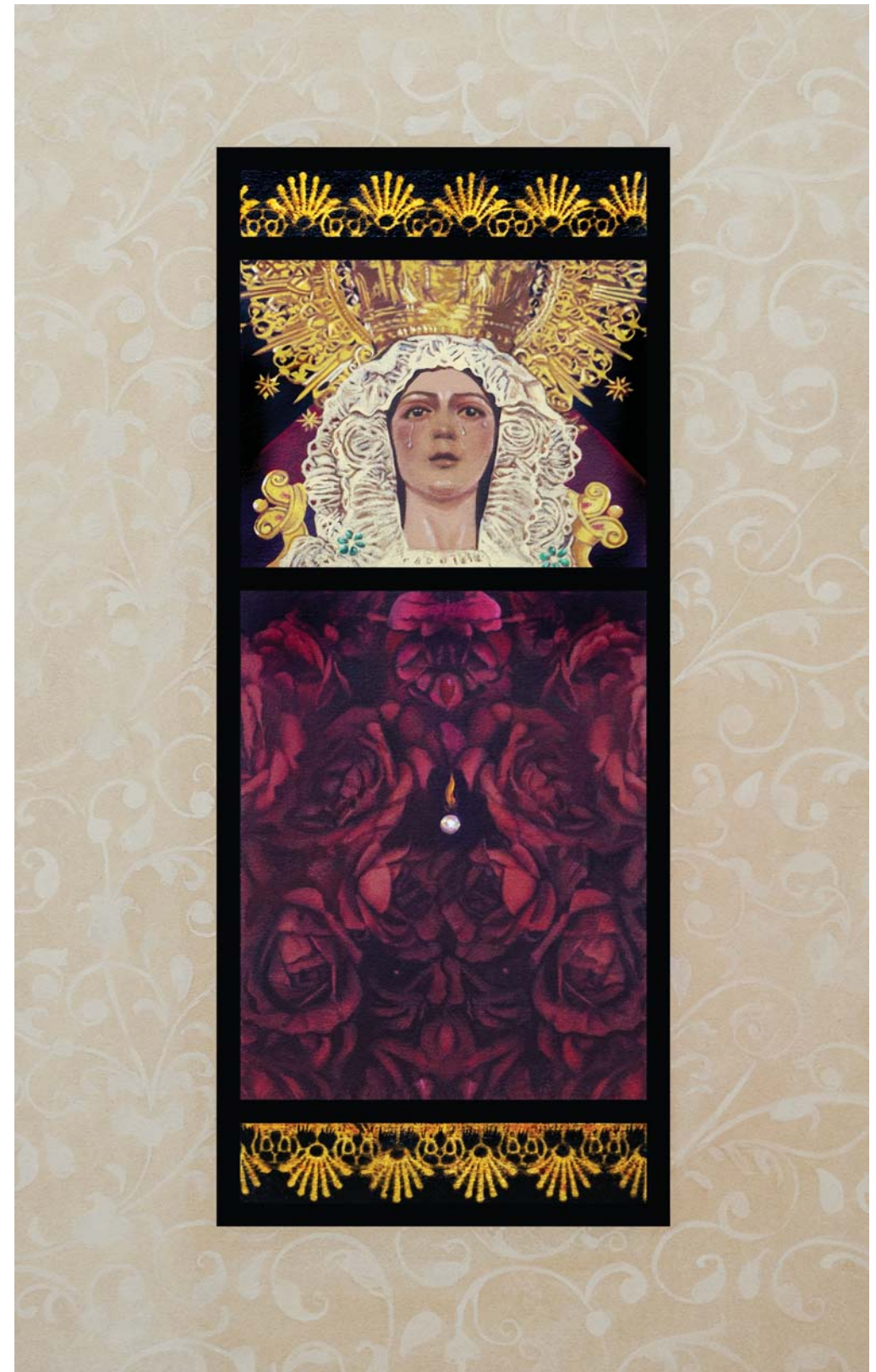
Annunciation
28CM x 45.7CM
GOUACHE ON STONEHENGE



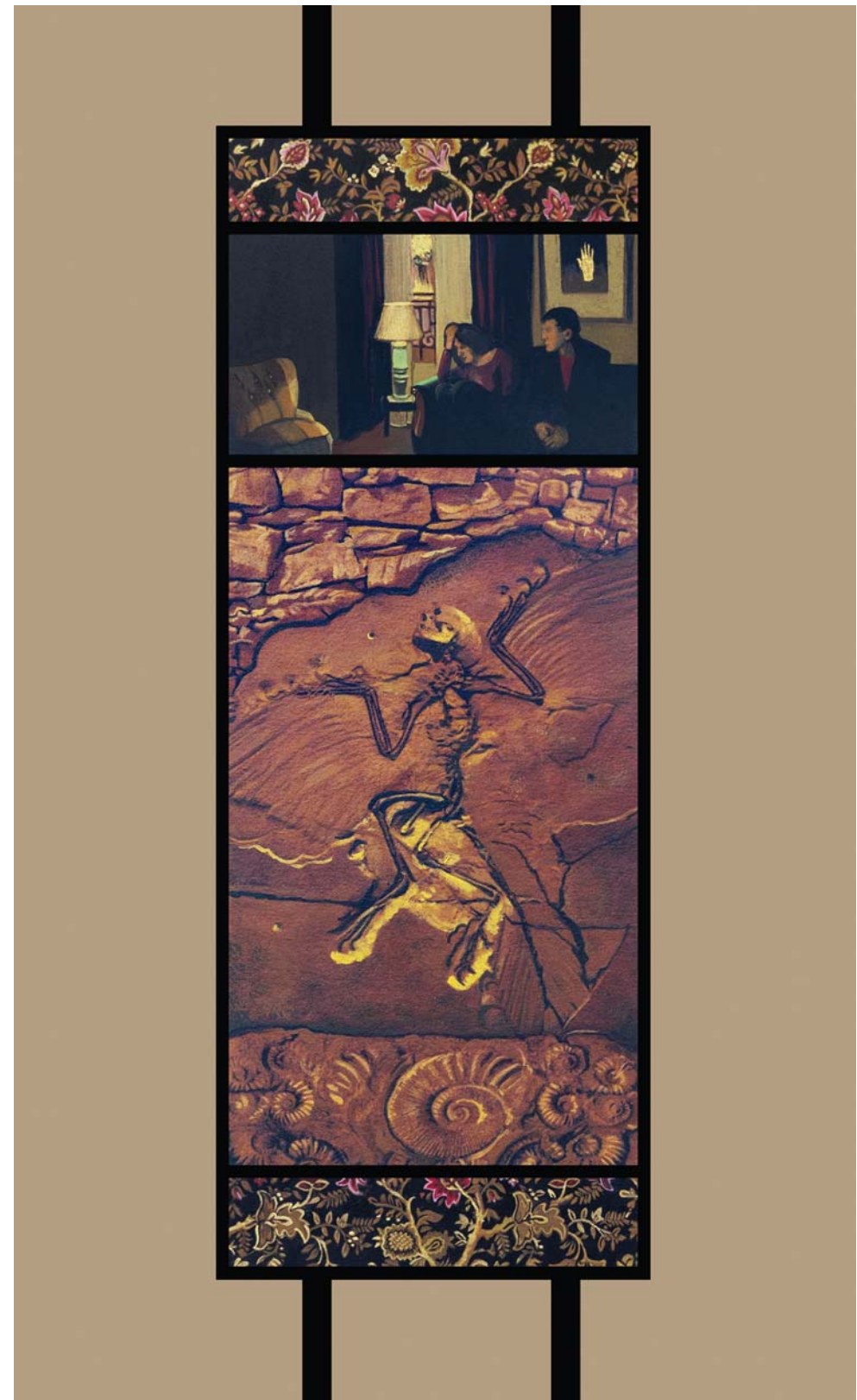
Context Awareness
28CM x 45.7CM
GOUACHE ON STONEHENGE



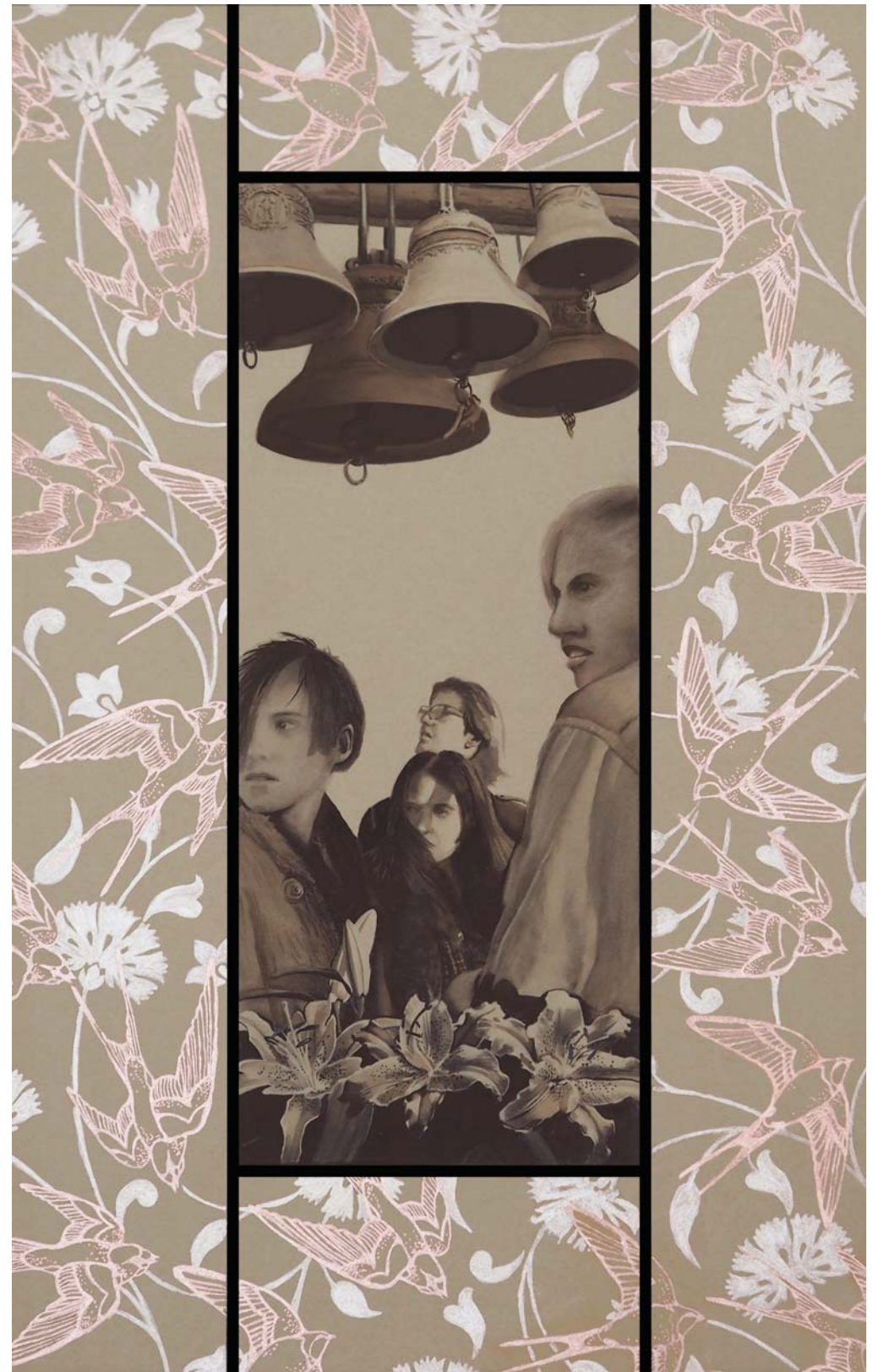
Desire
28CM x 45.7CM
GOUACHE ON STONEHENGE



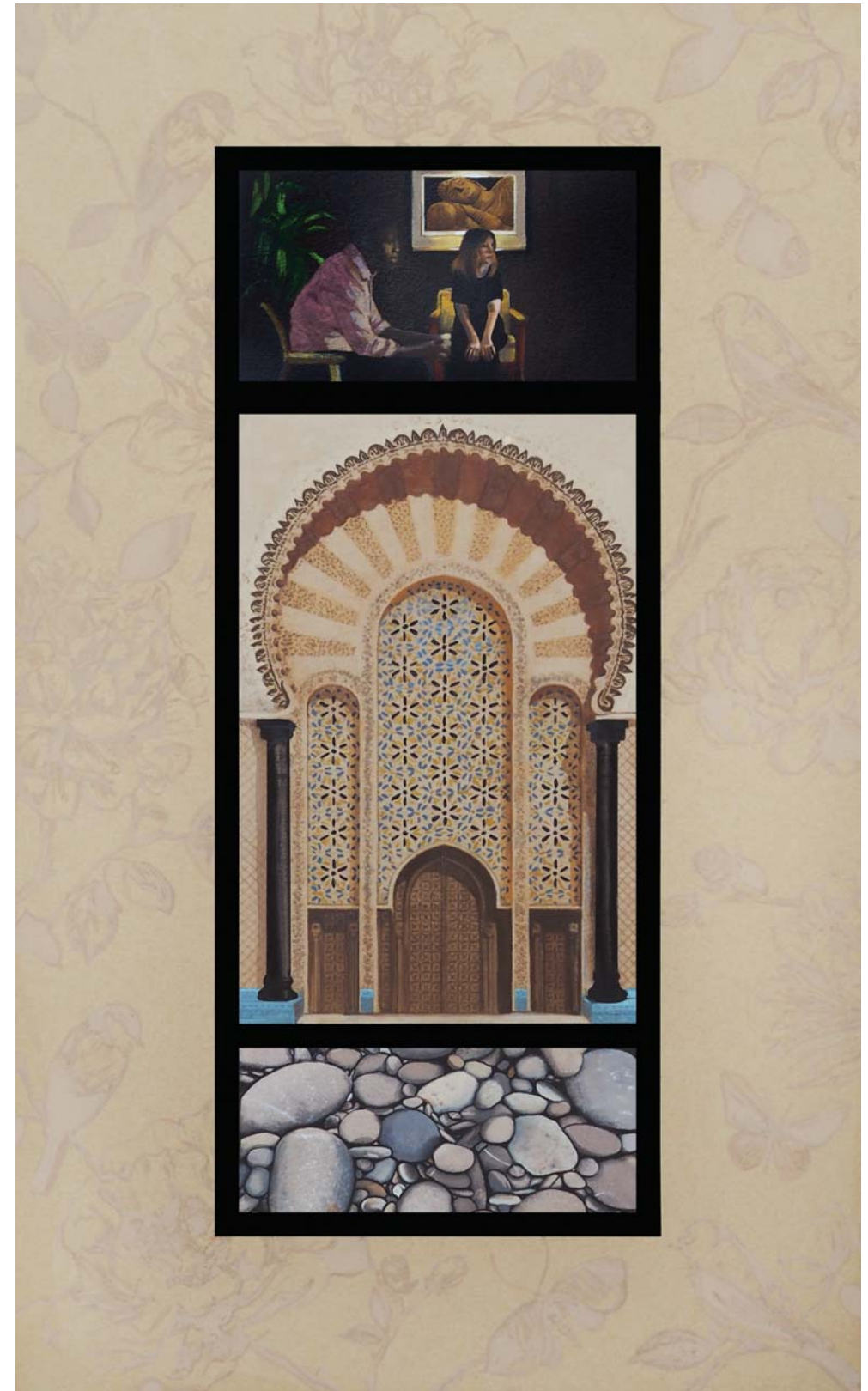
Fallen
28CM x 45.7CM
GOUACHE ON STONEHENGE



Omen
28CM x 45.7CM
GOUACHE ON STONEHENGE



Oneness ≠ Sameness
28CM x 45.7CM
GOUACHE ON STONEHENGE



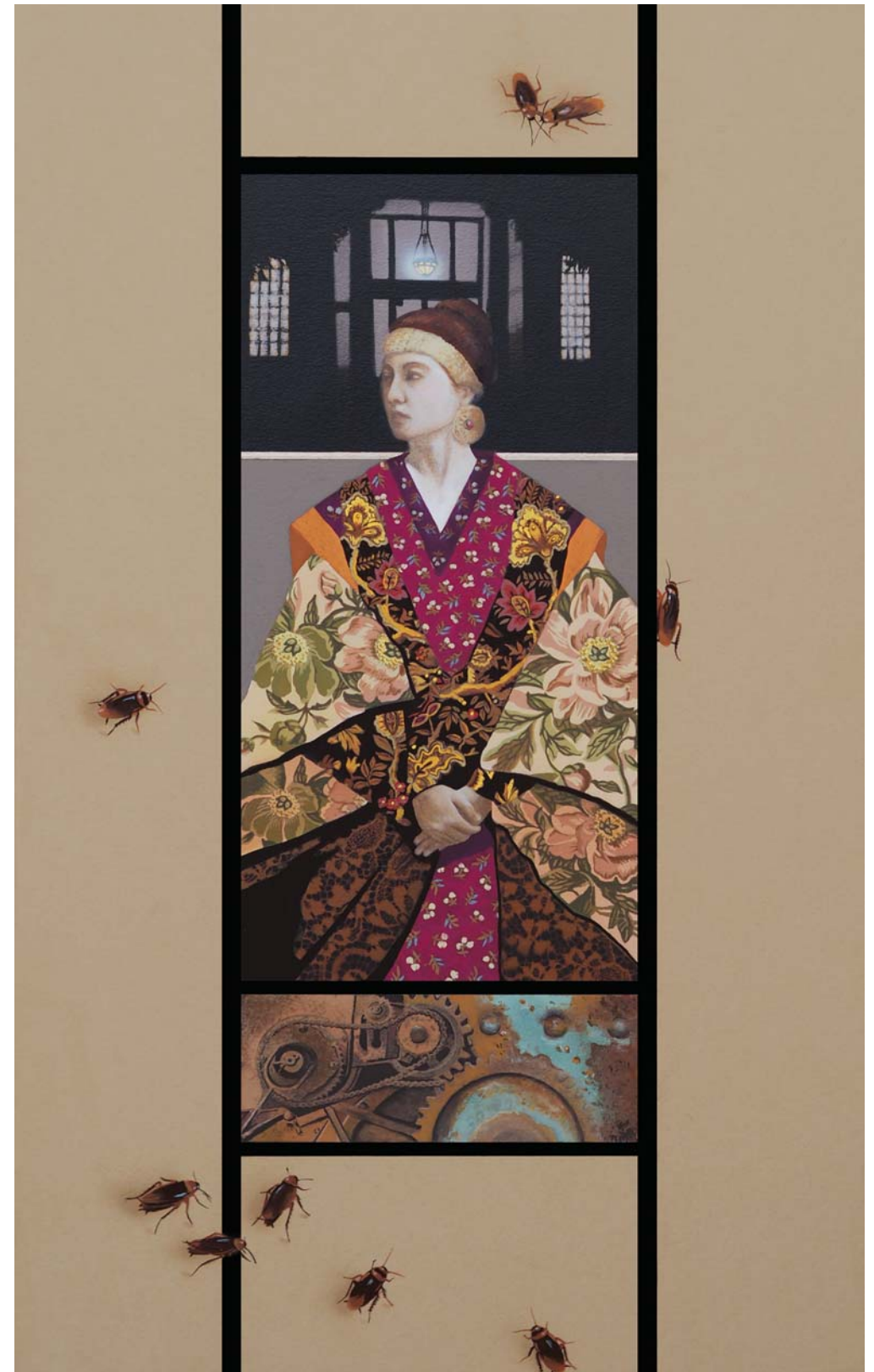
Pattern Recognition
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GOUACHE ON STONEHENGE



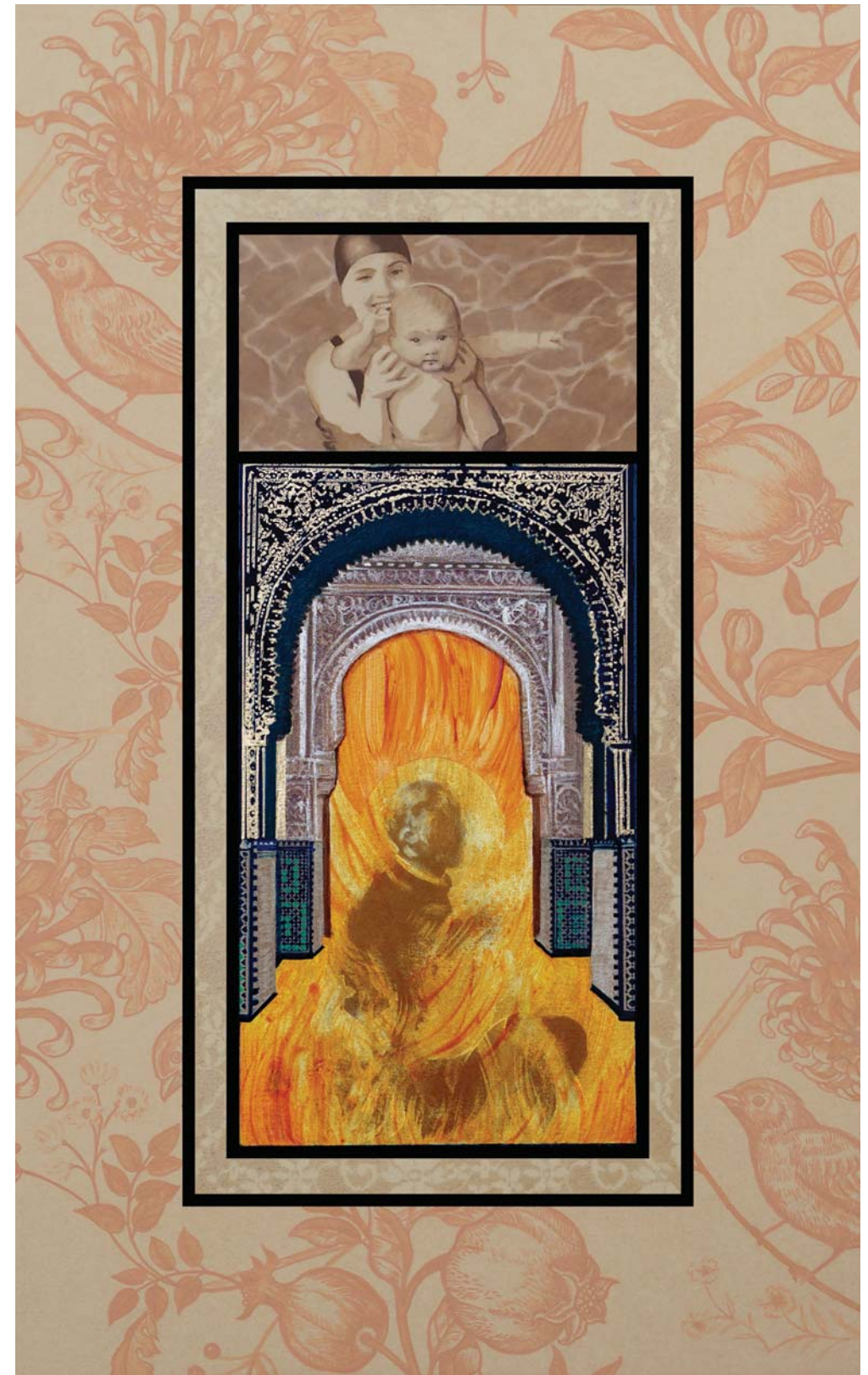
Point of View
28CM x 45.7CM
GOUACHE ON STONEHENGE



Samsara
28CM x 45.7CM
GOUACHE ON STONEHENGE



Sense of Agency
28CM x 45.7CM
GOUACHE ON STONEHENGE

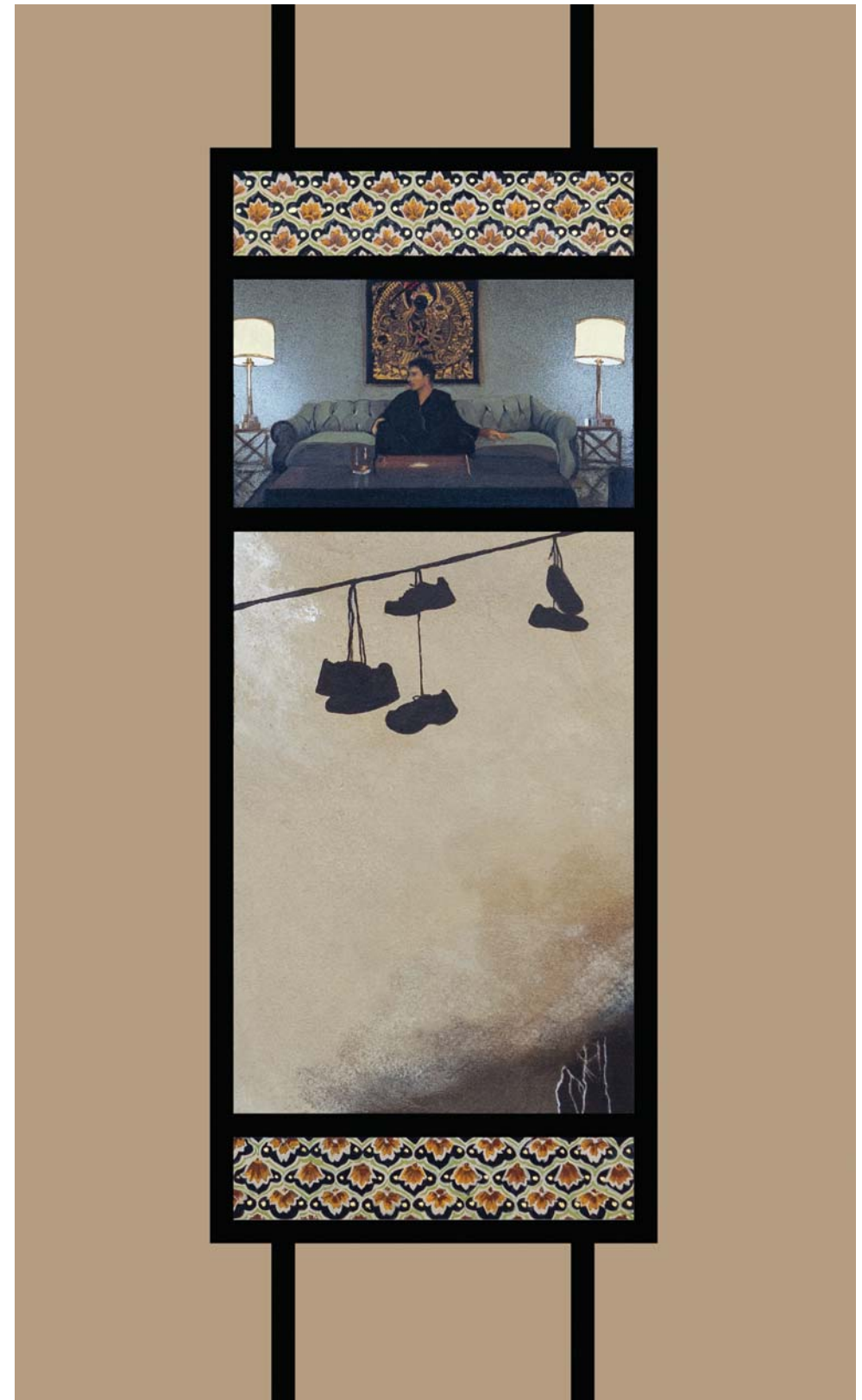


The Magritte Assertion
28CM x 45.7CM
GOUACHE ON STONEHENGE

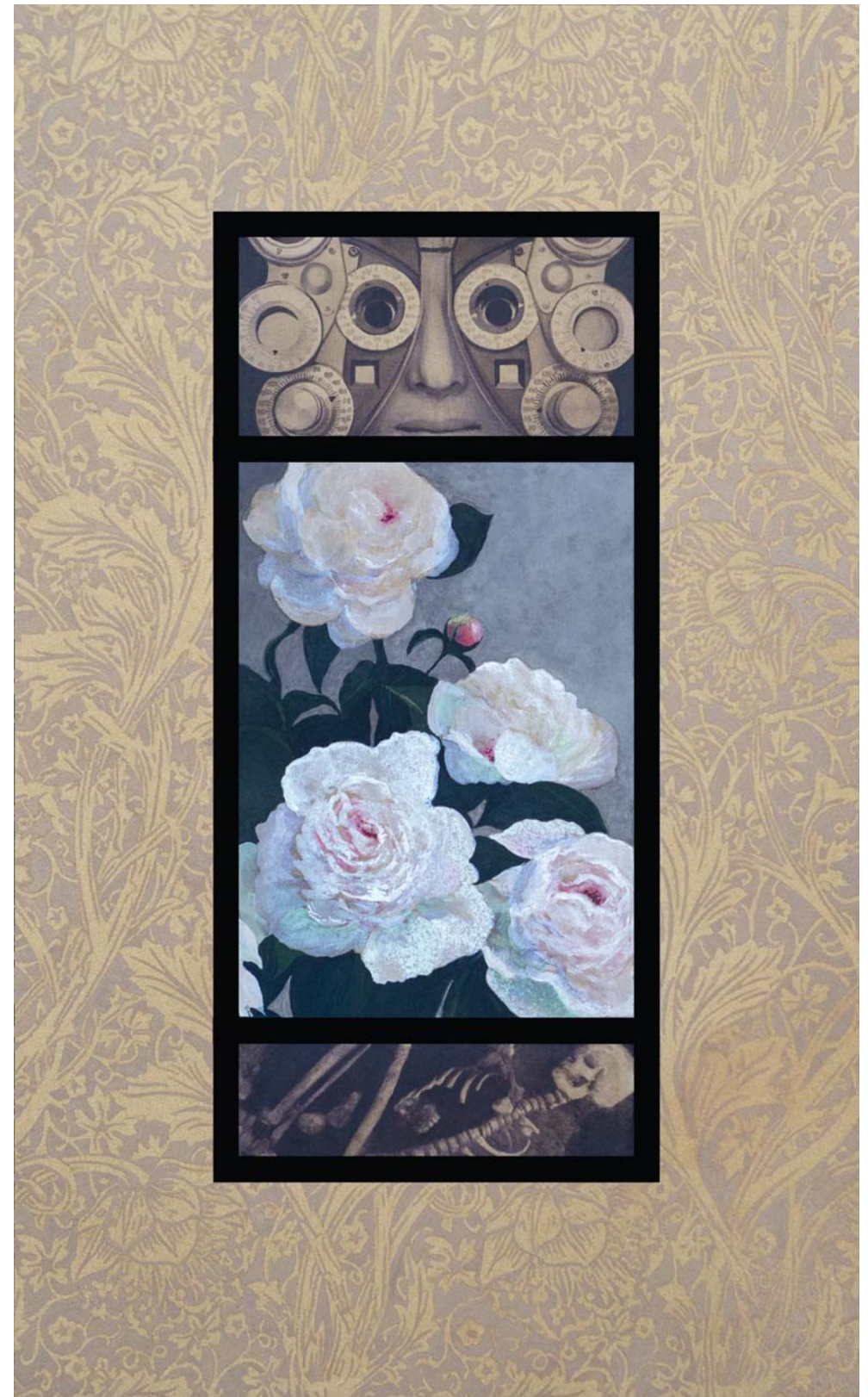




Tools for Living
28CM x 45.7CM
GOUACHE ON STONEHENGE



Vision Test
28CM x 45.7CM
GOUACHE ON STONEHENGE



Vision Quest
28CM x 45.7CM
GOUACHE ON STONEHENGE



