

Heidi Thompson
The Colour Experience

HEADBONES GALLERY

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

REFRESH Featuring

Robert Bigelow
Scott McEwan
Steve Rockwell
Katia Santibanez
Carl St Jean
Heidi Thompson

Commentary by Julie Oakes

Headbones Gallery Exhibition Catalog, REFRESH
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February 10 - March 20, 2011

Commentaries by Julie Oakes
C-RBB 6X6, Steve Rockwell & Katia Santibanez previously printed
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Katia Santibanez, Heidi Thompson & Carl St Jean

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www.headbonesgallery.com

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The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

REFRESH

February 10 - March 20, 2001

RICH FOG



Micro Publishing
Toronto Canada

Heidi Thompson

The Colour Experience

The Picture Gallery

Heidi Thompson

The Colour Experience

Part of the phenomenology of meditating is that the act acknowledges that nothing is static. It is the dichotomy that exists between doing nothing and doing something for meditation can consist of sitting and doing as little as possible - watching the breath, for instance - but in this state the totality of existence as the oneness of being can be experienced.

Thompson's work has been described in terms of the spirit for over two decades. Her work has incorporated sameness and yet exhibited variety. It reads as focused yet offers great diversity.

This recent work goes even further into the non-attachment of Buddhist philosophy. Whereas works such as *Yellow Veils* and *October* from 2007 bring to mind physical objects - and the titles themselves suggest this - such as patinas, peeled wall paper, geological, seasonal, mineral and astrological substances or myriad associations attached to memories both vague and evocative; her new work is less substantiated by references from the physical world. The new work needs no references for it has a total identity unto itself.

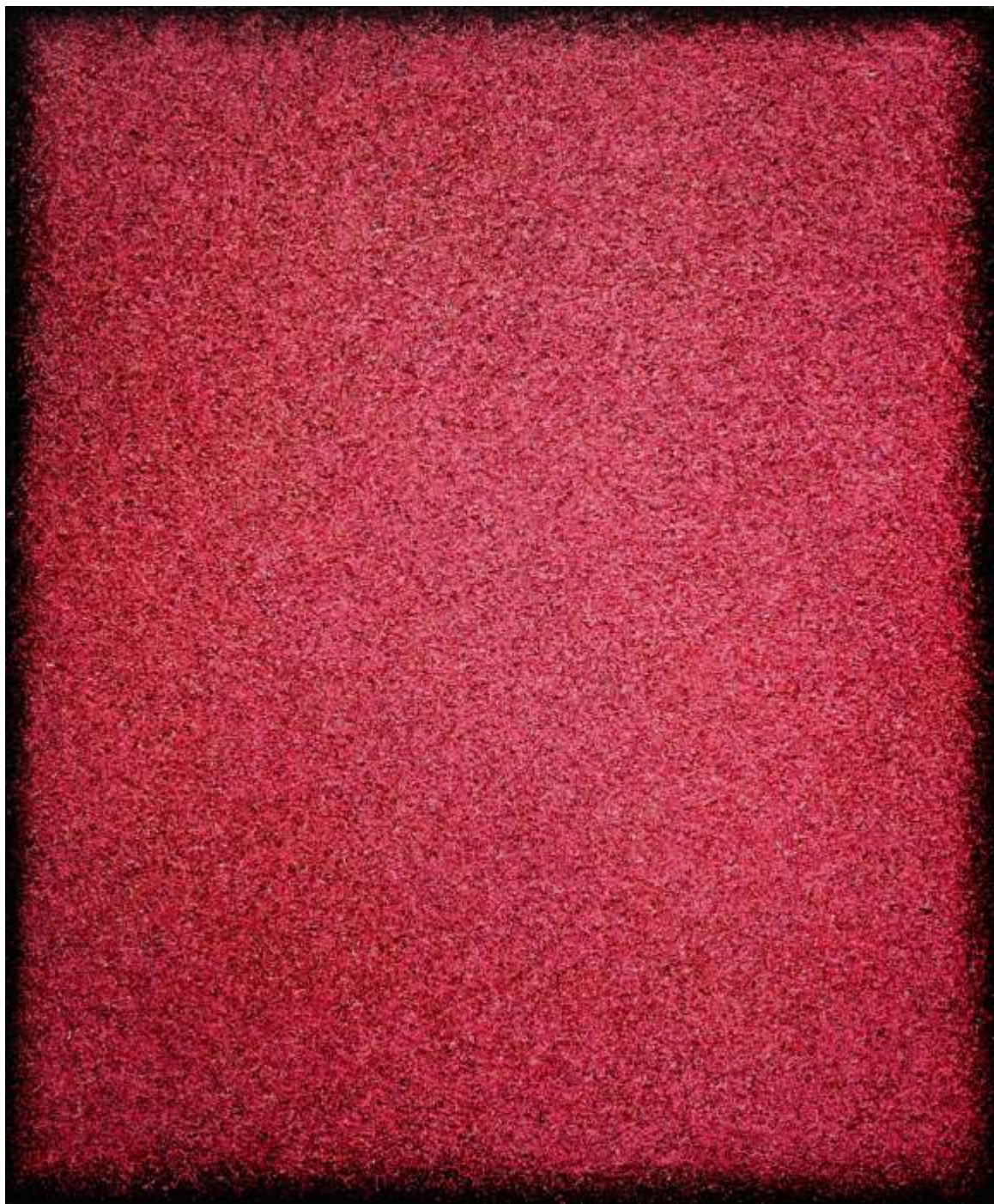
The space contained between the dark boundaries of the borders is covered in flicks of paint that emanate light while still giving an illusion of depth. This new series is comprised of a detailing of nothingness. It affords endless contemplation without pulling the attention away from an overall oneness - an experience similar to focusing on the intake and out-take of breath in the body during meditation.

Using the piece as an object for meditation and paring the sensation down to the energy that is flowing into the eyes and being then transmitted to the brain, brings about a distinctly human frame of mind. Because there is no subject other than the materials that make up the phenomenal object that is the piece of art, there is room to enter into a symbiotic relationship with the artwork that is just about as pure as it can get. This pure seeing, because of the human cognizance, causes an experience - a thrill, perhaps, at the sheer beauty, or maybe dread at the subliminal mystery inherent in being or it could be a pleasurable shock at the glory of perceiving such a vision. There is less association in these new paintings for the medium is being assertive and allowing little room for fanciful imaginings. Just as a cut glass with the added surfaces enable more refraction and reflection, so Heidi Thompson's work progressively offers more of itself, more of an intense display of its own properties. This firmness of being centres the art work. It exudes a sense of confidence as if it were a direct manifestation of the spirit of creation.





Small White Blue Field - 2010, Acrylic on canvas, 50 x 40 inches



Warm Magenta Field - 2010, Acrylic on canvas, 60 x 50 inches



Equinimity - 2010, Acrylic on canvas, 50 x 40 inches



Emerald Energy Field - 2010, Acrylic on canvas, 60 x 50 inches



Soul Resonance - 2010, Acrylic on canvas, 60 x 50 inches



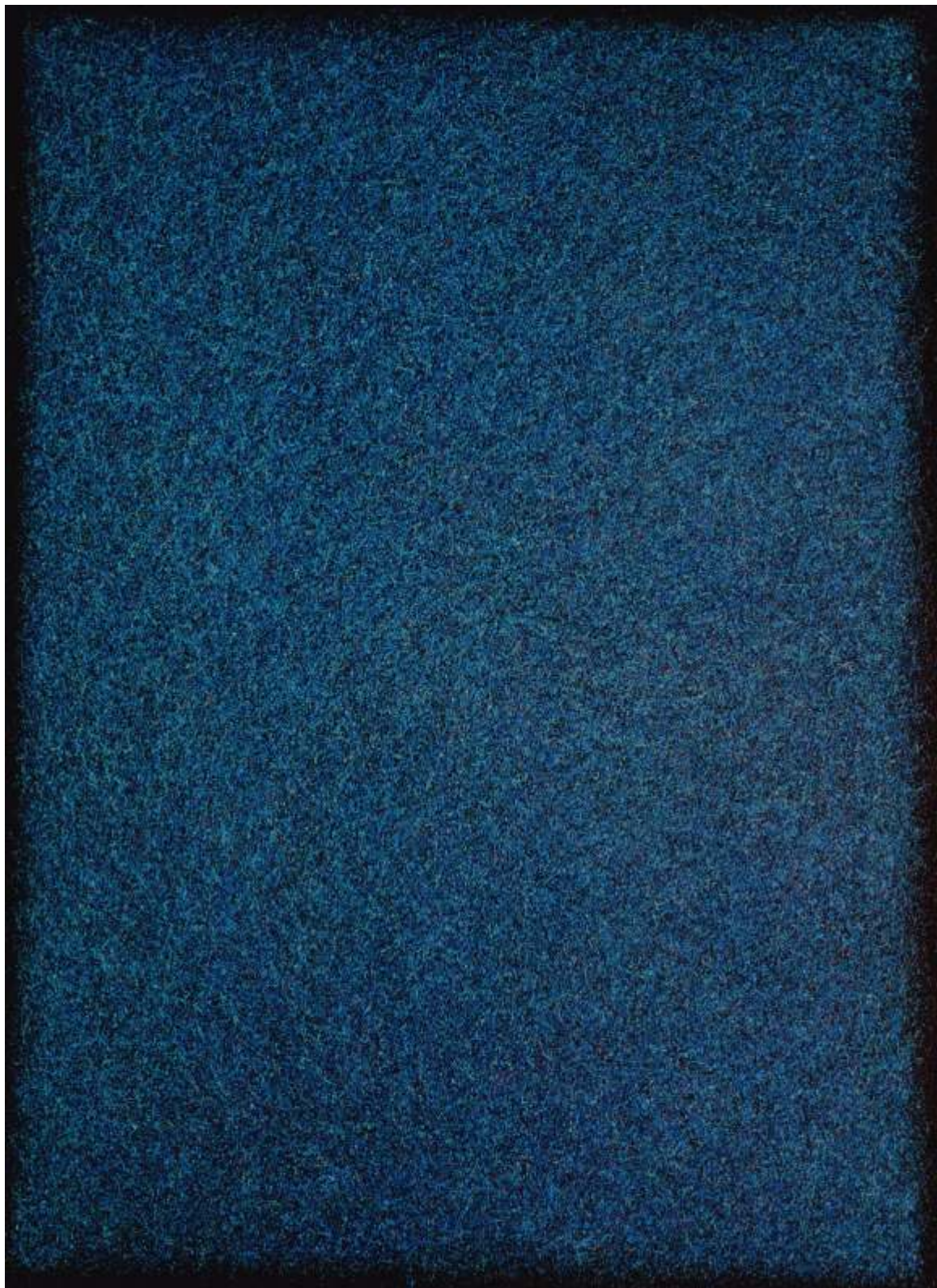
Yellow Orange Energy Field Field - 2009, Acrylic on canvas, 48 x 36 inches



Large Red Field - 2007, Acrylic on canvas, 90 x 66 inches



Light Blue Infinity - 2010, Acrylic on canvas, 90 x 66 inches



Blue Resonance - 2010, Acrylic on canvas, 90 x 66 inches



Carl St Jean

Design

Headbones Gallery



Twelve Drawer Hutch - Walnut, walnut burl, Babinga, 30"H x 20.5"L x 15"W



Chair - Walnut, 36"H x 19"L x 15"W



Floating Table - Walnut, 31"H x 71"L x 43"W



Julie Oakes: *Sparrow Christi* - 2011, Porcelain, 13"L x 14"W x 2.5"D, Cross by Carl St Jean - 18"W x 24"L x 3/4"D

Robert Bigelow

C-RBB 6x6

The Paper Gallery

Robert Bigelow

C-RBB 6x6

The use of the word 'practice' to describe the working routine of an artist has come into vogue. Originally, it was a word more commonly associated with a medical doctor and yet the denomination for an artist is also fitting for both the doctor and the artist demonstrate a dedication beyond a job description. Both the 'true doctor' and the 'true artist' work from a point of calling. A calling connotes ethical, moral and even spiritual motivation. Another similarity between the dedicated medic and the authentic artist is the propensity to research; adhering to thorough investigation while being sufficiently open to change to allow for new discoveries. This kind of research requires specialisation, patience, focus and astuteness. Both the artist and the medical doctor must be informed, alert and able to respond to new situations with presence of mind.

Robert Bigelow's recently accomplished work is a series of drawings - over two hundred in less than a year - using just red, black and blue. His practice is a perfect example of inspired research. With an attention to detail often associated with the scientific method, Bigelow has executed a concentrated body of work that records the visual charting of his mind as carefully as an electroencephalograph. He has recorded the aesthetic decisions of a carefully tended consciousness. Over time, he has elected to respond to variables in shape and composition while maintaining an identifiable 'look' — the identifiable style of a 'Bigelow' - a style that has been present in his work over the past forty years since he departed from a more confined expression that was aligned with surrealism and a California funk. The 'Bigelows' of the eighties, nineties and into the new millennium have displayed a fluid, energetic, open-ended, juicy exploration using the elements of abstraction. He relied more on form as manifest in shape, colour or gestural markings than in line per se. This new work, however, with obsessive cross hatching and outline, grant equal weight to line as he confines himself to two or three colours of ink. RBB 2010 (Red Black Blue) echoes the kookiness of the works from the seventies with a graffiti sensibility that comes across like an abstract tattoo. Quite often emblematic, the floating zaniness of Kandinsky comes to mind or the visual vocabularies of Leger, Twombly, Tchelitchew, Miro and Ernst, yet the over-riding effect of this series is more akin to contemporary than to modernism. These Bigelow creations relate back to the earlier work, the California funk and the absolute hip-ness of Bigelow's perspective.

Bigelow has numbered each piece so that his permutations of slicing-and-dicing chart the chronology of his decisive directions. C-RBB 2010 presents one-hundred drawings on paper, each 6 x 6 inches, done in red black and blue ballpoint pens.





Red Blue Black 079 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 009 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 060 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 099 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 050 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 096 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 057 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 036 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches



Red Blue Black 080 - 2010, Ballpoint ink on paper on paper, 6 x 6 inches

Steve Rockwell & Katia Santibanez

A Selection of Paper Works

The Paper Gallery

Steve Rockwell

Abstraktid

The individuality of the artist as it translates his particular interests into the physical art object is filtered through the chosen technique. Steve Rockwell's obsessive precision, reveals a logical, ordered, patient agency of human nature as, with a clear, clean, method; he challenges the perceptions. He provokes a number of responses that transpire as a run of revelations, each transformative step in the process being predictable, much like a ritual initiation. From a distance, the paper appears to carry an over-all colour field. Closer inspection reveals that the colour field is made up of thousands of minuscule circles or squares. A new aspect of the transformation now occurs as the painterly application of colour shows that each unit is hand painted and still retains the gesture of the application. These read as a seemingly infinite number of small and perfect paintings that are interesting in themselves, square inch by square inch, and yet also demanding an attention as to how each section relates to the whole.

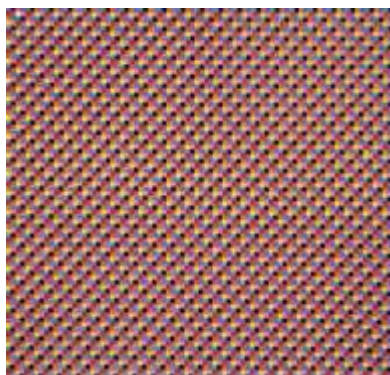
The meditative repetition of this process also produces a sonorous effect on the spectator's eye. It is strenuous trying to discern the combinations of patterns, the links in directions and pathways that form the relationships between the individual units. So the final level left open to the spectator is one on which to de-focus, to rest in the fact that Rockwell has done the work, both mentally and physically, and it is time to enjoy the pleasure of a visual sensation.

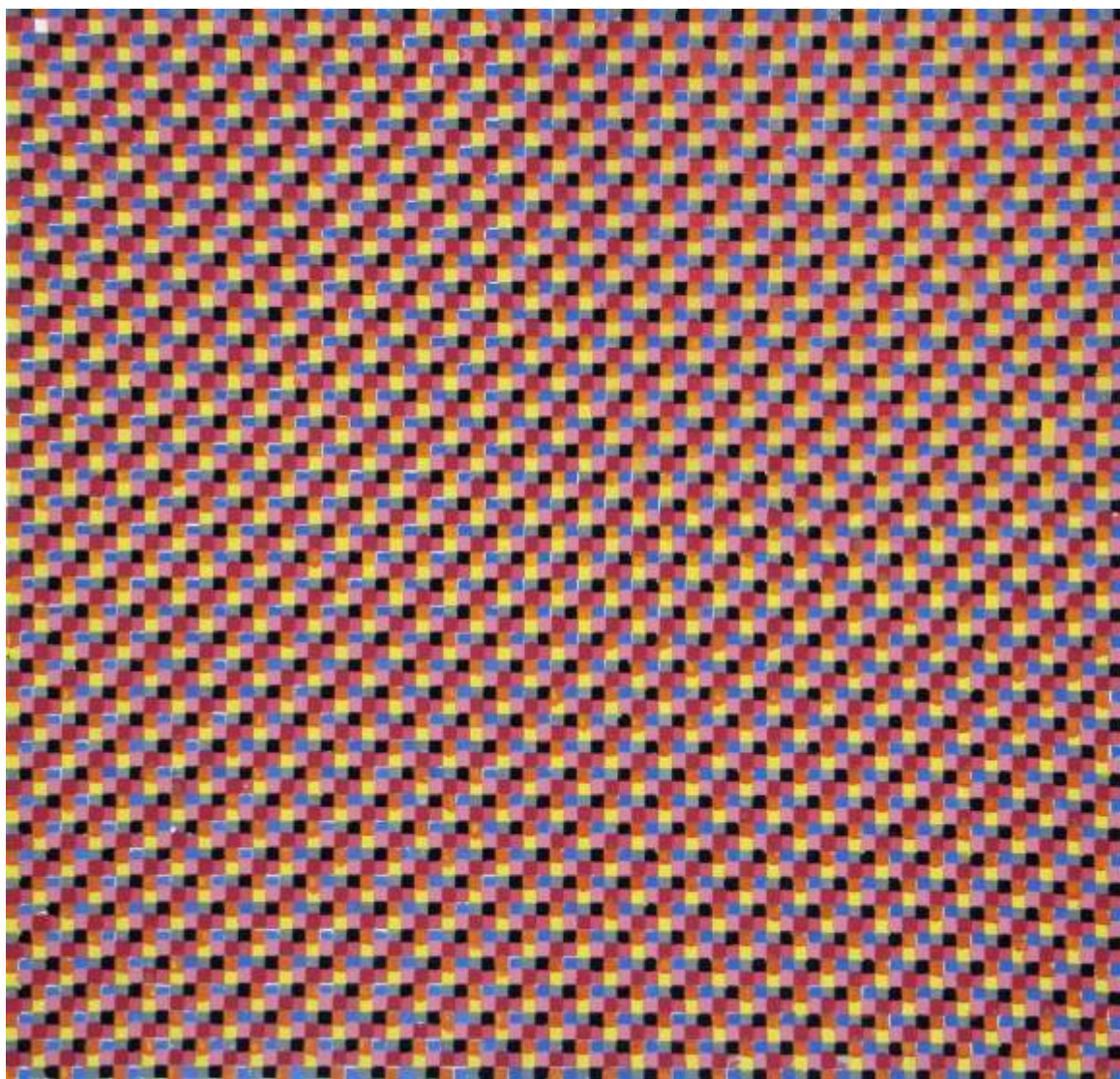
Katia Santibanez

Inaugural Drawer's Selection

Katia Santibanez has physically understood the relationship between the fine and individual perfection. She has brought it into comprehension by organizing the individual components and by physically rendering and capturing each one. Santibanez has paid equal and undivided attention to each component, has focused and then has ordered it. Katia relates not only to the organic but also, with a firm commitment to the architectonic. Santibanez exerts her logic on an organic system. There is, arguably, always a component of playing "The Creator" in the making of art, and in art that derives subject from the natural world, the metaphor is strong.

The act of drawing, painting or etching the single component and then repeating it almost as often as naturally occurs also creates awe when looking at the work. Within relatively small formats (in an art world that tends to oversize), Katia Santibanez inspires the respect due to a monumental task. There is a palpable awareness of the labor that went into executing each precise form over and over and over again. We are amazed at her vision. Her eyes are keen instruments. Her patience and attention - great. The works are awesome, with the strength of the original, rather than the cliché derivation, definition of the word.

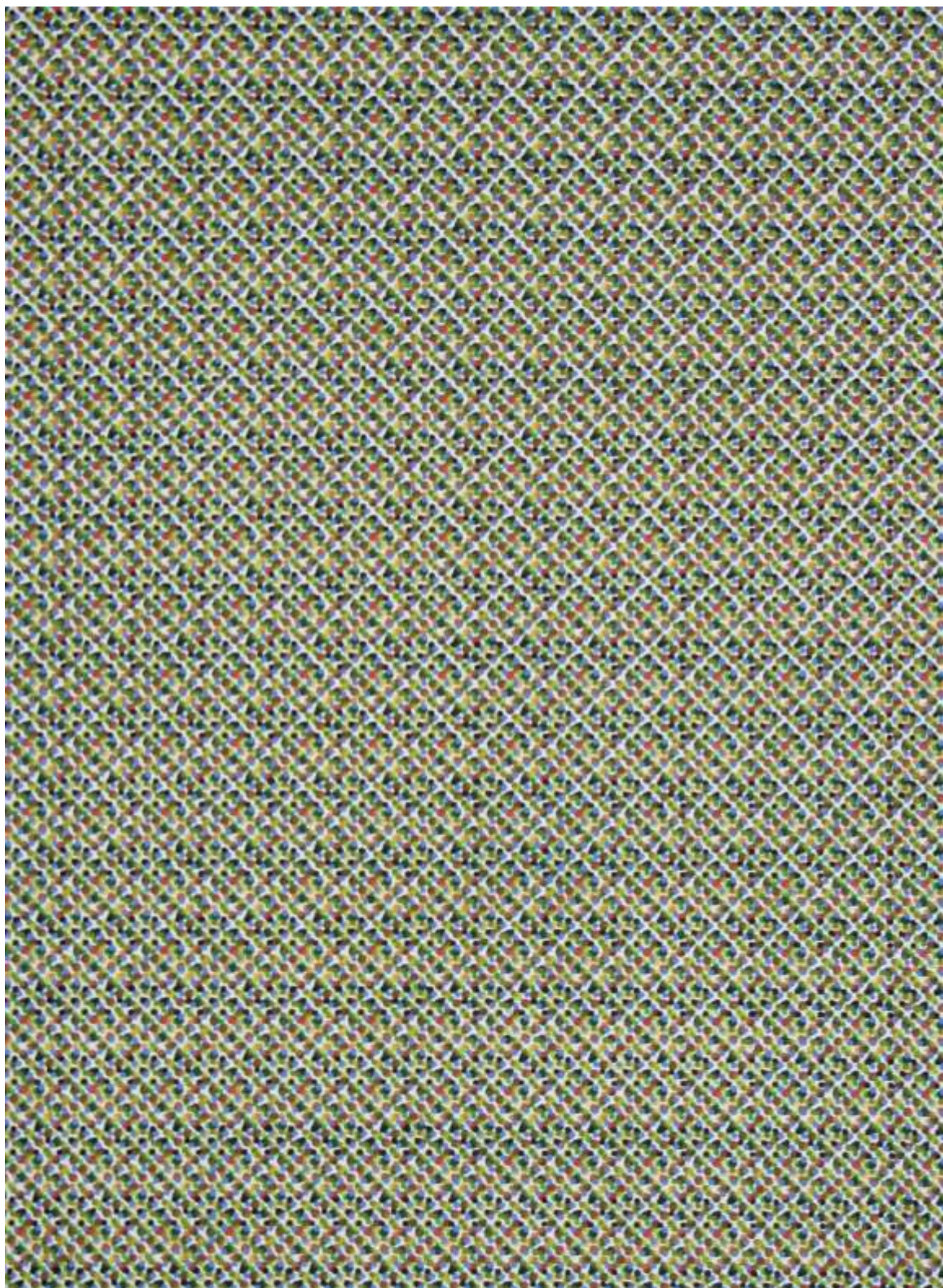




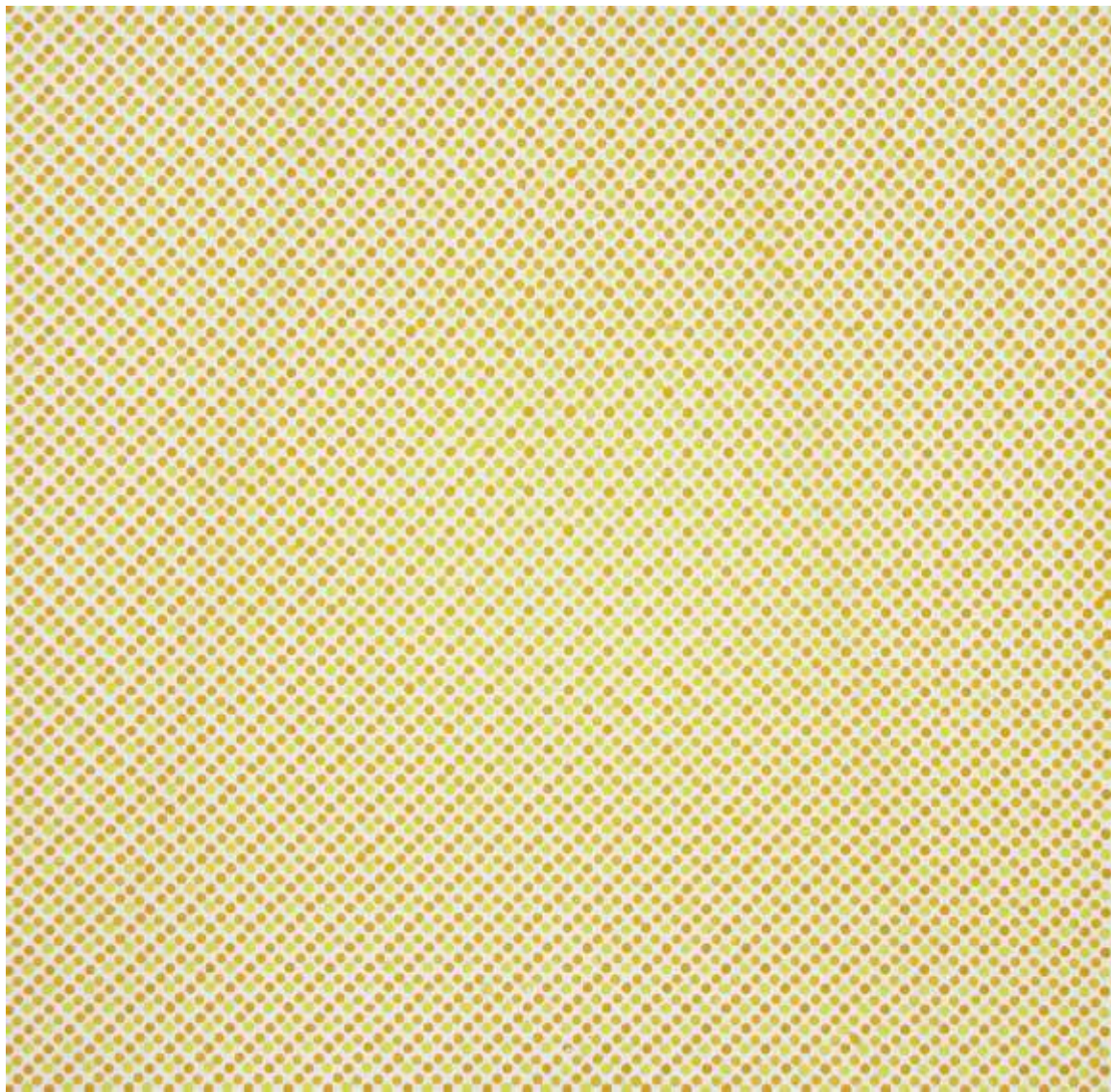
Steve Rockwell, *Red, Yellow Blue* - 2009, Acrylic on paper, 22 x 22 inches



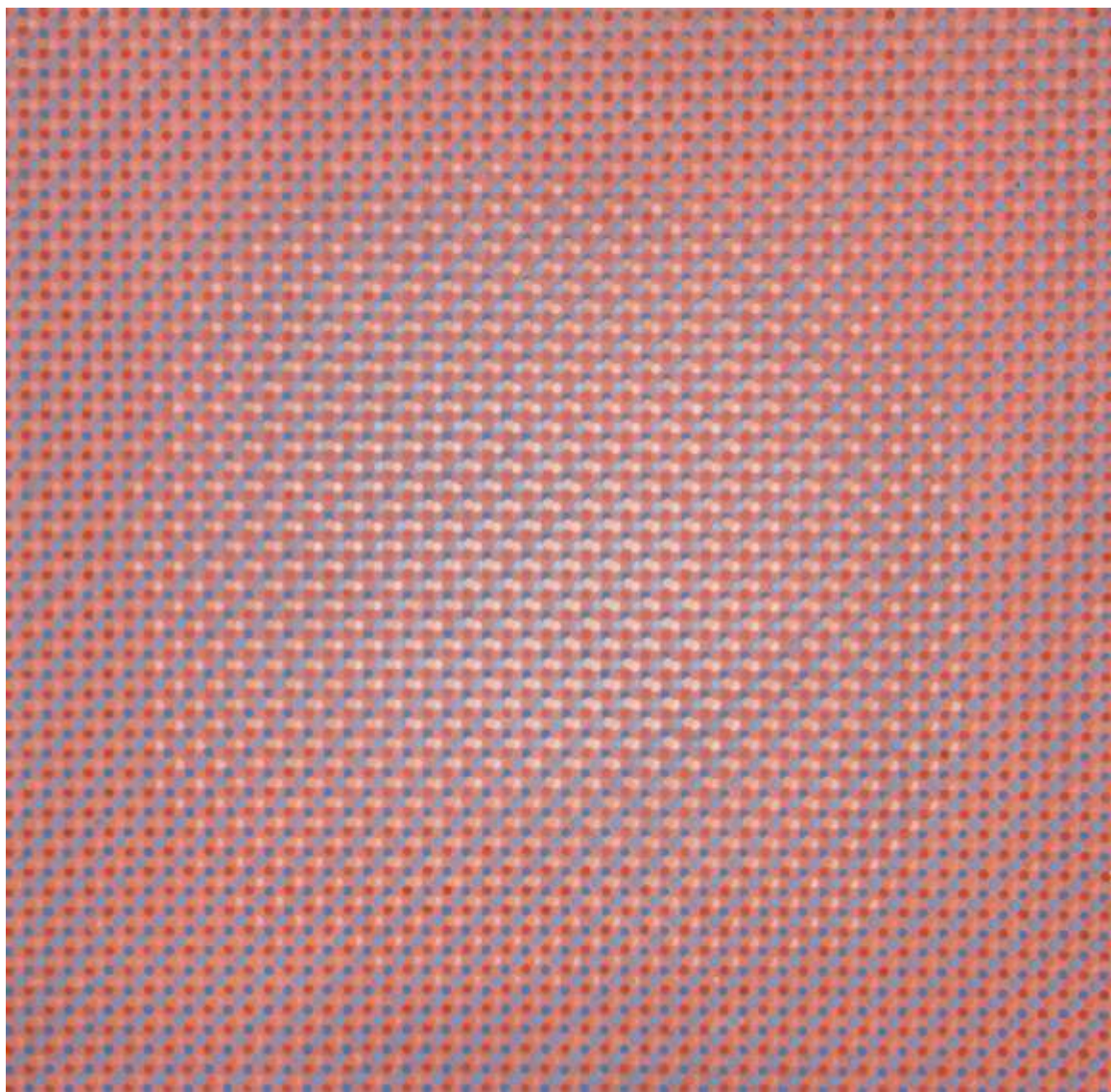
Steve Rockwell, Blue - 2007, Acrylic on paper, 22 x 22 inches



Steve Rockwell, Green - 2007, Acrylic on paper, 29 x 22 inches



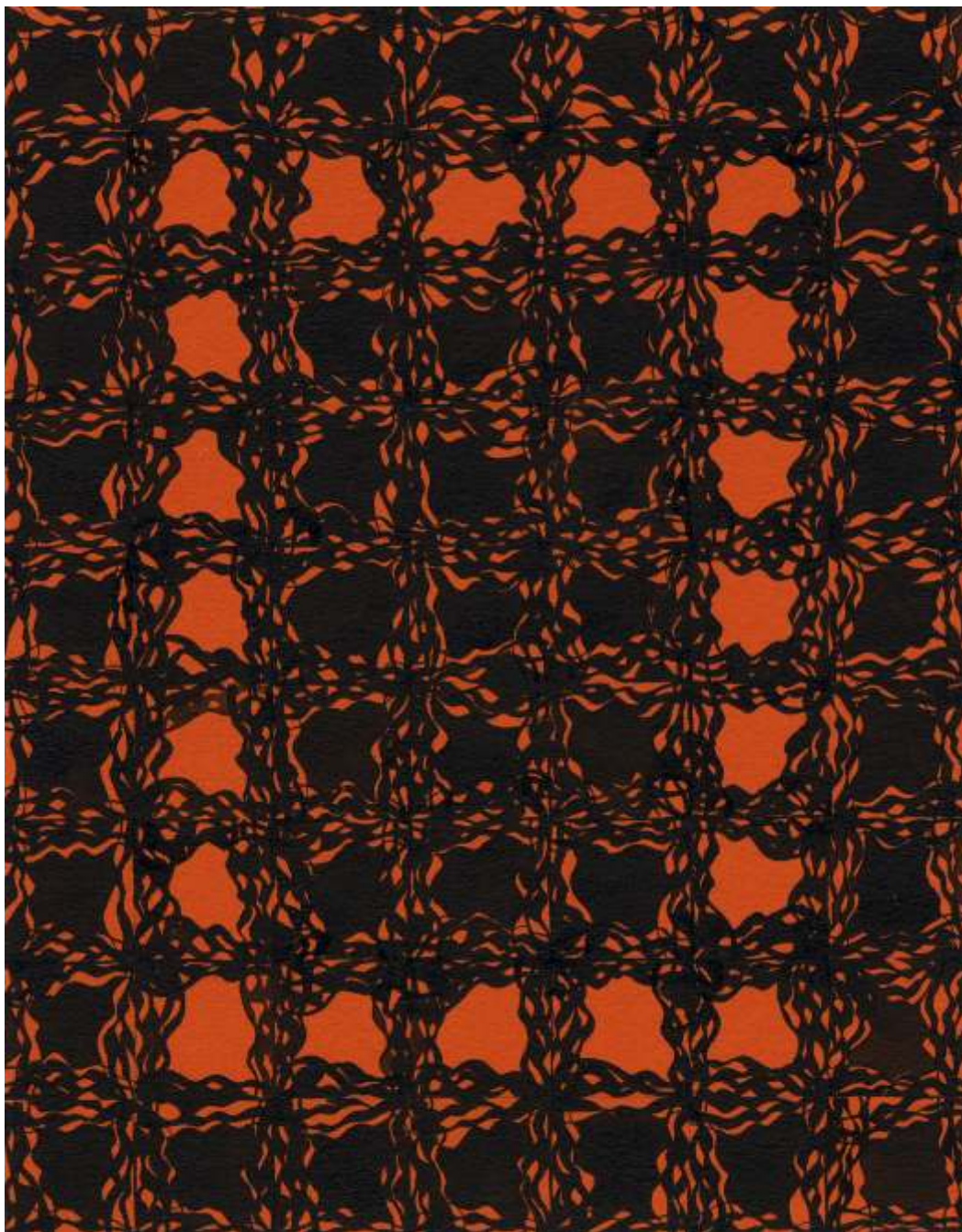
Steve Rockwell, Yellow - 2007, Acrylic on paper, 22 x 22 inches



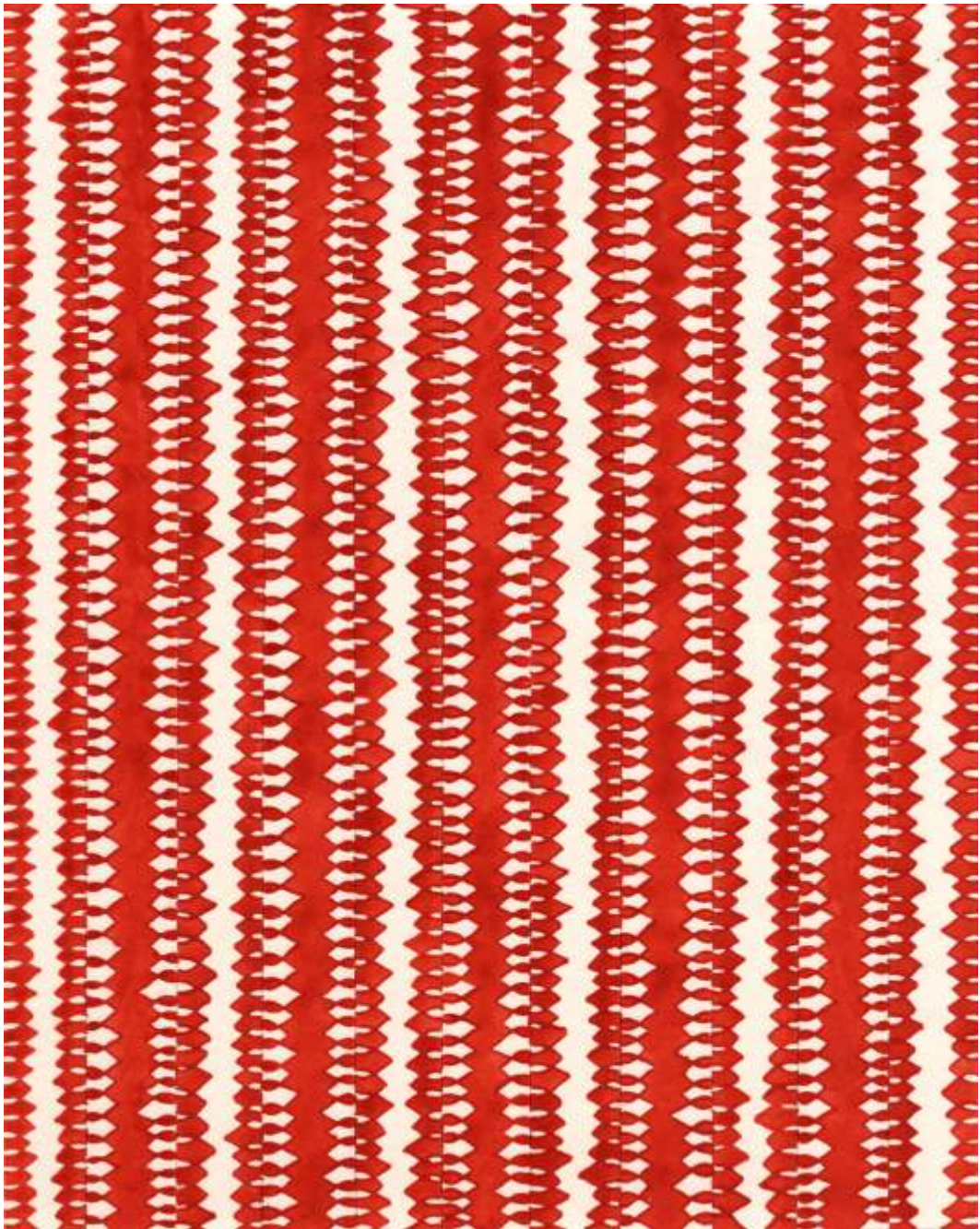
Steve Rockwell, Magenta - 2007, Acrylic on paper, 22 x 22 inches



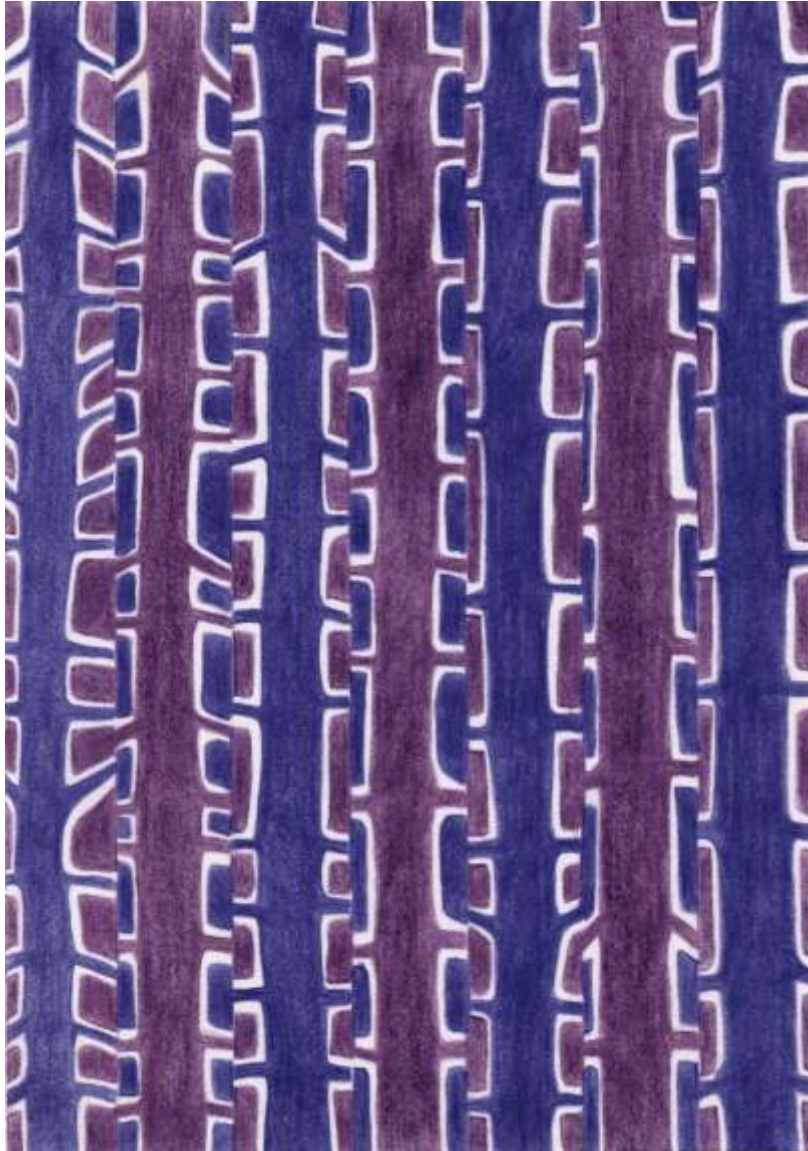
Katia Santibanez, *The Orange and Red Paradise* - 2009, Color pencil on paper, 7 x 5.5 inches



Katia Santibanez, *Sometime Somehow* - 2009, Color pencil on paper, 7 x 5.5 inches



Katia Santibanez, *Red Taste* - 2009, Color pencil on paper, 7 x 5.5 inches



Katia Santibanez, *After The Chaos* - 2009, Color pencil on paper, 6 x 4.5 inches

Scott McEwan
Tweener

Drawers Gallery

Scott McEwan

Twixt and Tweener

Tweener is packed as hard packed as the power-packed body of a wrestler. *Tweener* is packed with information, not only across the board but layered upon it, technically, visually and as intersecting narratives that resonate in the recent body of neo-psychedelic paintings by Scott McEwan. This series provides the perfect opportunity for an intellectual workout in deconstruction although the work is as far from the super serious stances of intellectualism as can be for there is an element of play in McEwan's work as well.

For the purposes of trying to acknowledge the many permutations of meaning however, it is useful to deconstruct *Tweener* and in doing so the very phrase, now acknowledged - 'deconstructing tweener' — reveals another layer which is the push and pull of the subject matter itself. Built from references to the world of wrestling and backed up by an affirmation of the homo erotic contingencies of the sport, even the psychological arena where *Tweener* is performed is packed and the audience for the topic growing as interest in the world of queer wrestling comes into its own.

The flamboyance of the wrestling world is part of its attraction with over-the-top costumes, esoteric language, bigger-than-life personalities and exaggerated gestures akin to 'vamping'.

The physical rigour involved in building the body to become more than 'normal' through diet, exercise, and the use of drugs is easily co-referenced with cross dressing, transvestite and transsexual creativity, habits and trends. The third element in McEwan's mix, the psychedelic, also brings in colourful, hallucinogenic, reality altering elements. That the seemingly masculine sport of wrestling is depicted in the company of expressive gay sociological tendencies and the passive stance of flower power - and is accomplished with both sincerity and technical virtuosity — attests to the complexity of McEwan's narrative. That the work is bright and uplifting in aspect yet far from superficial in psychology reinforces the feeling of jam-packed worth.

McEwan had embedded a face in each of the *Tweener* panels. Behind the layers of colour, fragmentation, allusion and attraction, there is a person. The lashes may be flower petals, the nose a muscular elbow, the mouth a rippling torso and the over-all a mask but rather than an obfuscation of the humanity embedded there—McEwan's work reveals the reasons why life is cause for a celebration.





Work Shoot - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Green Legend - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Clean Gas - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Worker Promoter - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Under Over - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Light Crowd - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Brawl Rules - 2010, Acrylic & India ink on Arches, 29 x 21 inches



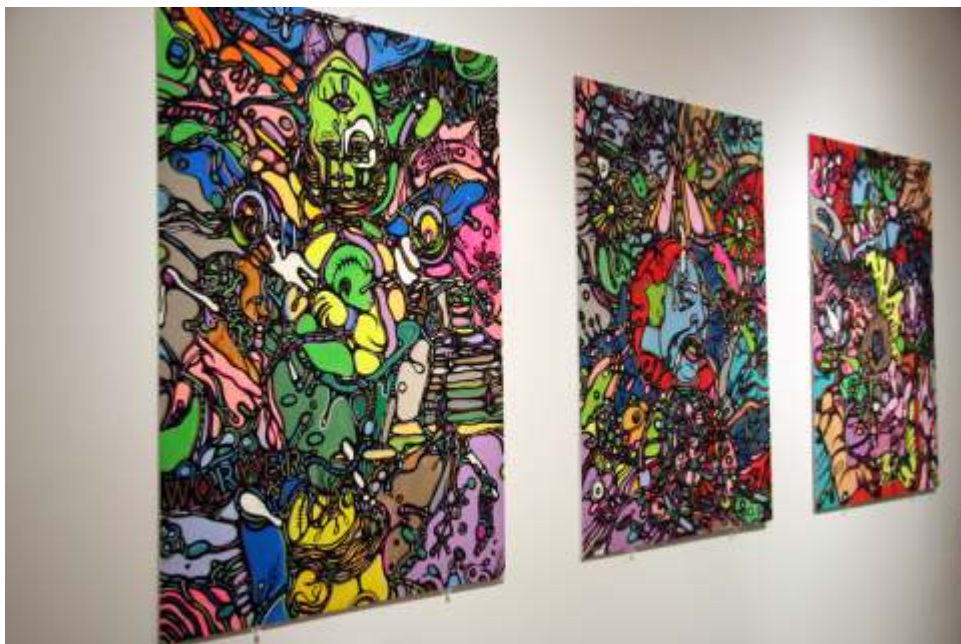
Pretty Ugly - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Heel Jobber - 2010, Acrylic & India ink on Arches, 29 x 21 inches



Headbones Gallery - The Picture Gallery 2011



Headbones Gallery - Drawers Gallery 2011



Headbones Gallery - Paper Gallery 2011



Headbones Gallery - Paper Gallery 2011

HEIDI THOMPSON

1956 Born in Canada

EDUCATION

1974-1979 University of Art & Design Zurich, Switzerland, Dipl. Photography

1980-1981 Academy of Art Nurnberg, Germany

1981-1982 University of Art Budapest, Hungary

2001-2002 BC Open University, Canada, earned B.F.A

2002-2003 University of Victoria, Canada, earned B.C. Teaching Certificate

SELECTED EXHIBITIONS

1978 Zurich Witikon Community Centre (solo)

1980 Nurnberg Kom Youth Centre (solo)

1980 Nurnberg Gallerie der Stadt (group)

1981 Budapest State University (group)

1983 Vancouver BC Festival of the Arts (juried/group)

1985 Vernon Topham Brown Public Art Gallery (solo)

1985 Grand Forks Grand Forks Public Art Gallery (solo)

1985 Kelowna Kelowna Public Art Gallery (solo)

1987 Vernon Topham Brown Public Art Gallery (solo)

1988 Vancouver Naam Restaurant (solo)

1989 Vancouver Firehall Arts Theatre (solo)

1989 Vancouver Robson Square Media Centre (group)

1989 Vancouver Community Arts Centre/BC Women Artists (solo)

1989 Vancouver Alma Street Caf (group)

1991 Kelowna Kelowna City Hall (solo)

1991 Vancouver BC Festival of the Arts & (juried/group)

1991 Penticton Front Street Gallery (group)

1992 New York Viridian Art Gallery (represented)

1992 Kelowna Dow Reid Art Gallery (represented)

1994 Vancouver Talking Stick Art Gallery (solo)

1994 Vancouver Simon Patrich Art Gallery (represented)

1996 Vernon Headbones Art Gallery (solo)

2000 Vernon Headbones Art Gallery (group)

2000 Vancouver Howe Street Art Gallery (represented)

2004 Kelowna Art Ark (represented)

2004 Vernon Gallery Odin (represented)

2005 Vernon Vernon Art Gallery (group)

2006 Toronto The Drawers - Headbones Art Gallery (group)

2007 Toronto The Drawers - Headbones Art Gallery (represented)

2007 Berkely Gallery Sam (represented)

2008 Montreal Galerie Samuel Lallouz (group)

2008 New York Lana Santorelli Gallery (group)

2008 Silver Star Odin Gallery (represented)

2008 Grand Forks Grand Forks Art Gallery (solo)

2009 New York Lana Santorelli Gallery (group)

2009 Toronto Varley Art Gallery (group)

2009 Toronto Lausberg Contemporary (group)

2009 Vernon Gallery Vertigo (solo)

2009 Atlanta Bill Lowe Gallery (group)

2010 Atlanta Bill Lowe Gallery "Bloom: The New Abstraction"

2011 San Diego, CA Alexander Salazar Art Gallery (solo)

Scott McEwan

Born London, Ontario, Canada, 1970

Education

- 1997 M.F.A. in Visual Arts (Painting and Drawing), York University, Toronto, Canada
- 1996 Independent Study in Public and Site Specific Art, York University, Toronto, Canada
- 1995 French as a Second Language, The University of Ottawa, Ottawa, Canada
- 1995 B.Ed in Junior/Intermediate Divisions (Visual Arts), University of Ottawa, Ottawa, ON
- 1993 B.F.A. in Visual Arts, University of Western Ontario, London, Canada

Solo Exhibitions

- 2007 Business, Homo Social East, Toronto, Canada
- 2006 Equipment Homo Social East, Toronto, Canada
- 2006 Max Attitude vs Skinny Divine Paul Petro Multiples, Toronto, Canada
- 2006 Kayfabe, The Waterbury, NEMAA, Minneapolis, USA
- 2005 Pile-Drive-A-Thon, T.A.A.F.I, Toronto, Canada
- 2003 Saturday Venerations, Studio Deluxe, Toronto, Canada
- 2002 Assumption, Zsa Zsa Gallery, Toronto, Canada
- 2001 Reviresco, Spin Gallery, Toronto, Canada
- 1998 Recent Work, Medicine Hat College Gallery, Medicine Hat, Canada
- 1998 Accumulative Calendars, Red Head Gallery Showcase, Red Head Gallery, Toronto
- 1997 Orbital Desires, The I.D.A. Gallery, York University, Toronto, Canada

Group Exhibitions

- 2007 Snap!07, Spin Gallery, Toronto, Canada
- 2006 Jingle, The Gladstone Hotel, Toronto, Canada
- 2006 Pontiac - Eye magazine, The Gladstone Hotel, Toronto, Canada
- 2005 Pot Modern, Zsa Zsa Gallery, Toronto, Canada
- 2004 Panorama, Spin Gallery, Toronto, Canada
- 2004 Bijoux, Zsa Zsa Gallery, Toronto, Canada
- 2004 Beaver Feaver, Sis Boom Bah, Toronto, Canada
- 2004 Flash, Edward Day Gallery, Toronto, Canada
- 2004 Foxy Boxing, YYZ Artist Outlet, Toronto, Canada
- 2003 X Show, The Burston Gallery, Toronto, Canada
- 2003 Lesbian, Gay, Bi Youth Line Fundraiser, Mercer Union, Toronto, Canada
- 2003 YYZine, YYZ Artist Outlet, Toronto, Canada
- 2003 Micheal Jackson Project, Zsa Zsa Gallery, Toronto, Canada
- 2003 Drawing Attention, Spin Gallery, Toronto, Canada
- 2002 Tongue in Chic, Spin Gallery, Toronto, Canada
- 2001 Overtime, Workplace, Toronto, Canada
- 2001 No Mercy - The Artworld Wrestling Federation, Mercer Union, Toronto, Canada
- 2001 Spring Break, Zsa Zsa Gallery, Toronto, Canada
- 2001 Bleu, Noir et Rouge, Spin Gallery, Toronto, Canada
- 2000 Last Century Modern, Spin Gallery, Toronto, Canada
- 1998 Artbox 98, The Nadal Management Centre, Toronto, Canada
- 1997 Juried Exhibition, Glenhyrst - Art Gallery of Brandt, Brantford, Canada
- 1996 M.F.A. Programme Exhibition, I.D.A. Gallery, York University, Toronto, Canada
- 1996 Gay Sensibilities, Forest City Gallery, London, Canada
- 1994 Between Cultures Arts Dialogue, Forest City Gallery, London, Canada
- 1993 6th Annual Juried Exhibition, Gibson Gallery, London, Canada
- 1992 501, Gallery Without Walls, Toronto, Canada
- 1991 Sexual Politics, Hillary Gallery, The University of Western Ontario, London, Canada

Robert Bigelow

EDUCATION

- 1963, 1967 BFA (Major in Painting), Chouinard Art Institute. Los Angeles, California
1966 University of New Mexico, Albuquerque, New Mexico

SOLO EXHIBITIONS

- 2010 Ashpa Naira Gallery, Vernon, B.C.
1999 Vernon Art Gallery, Vernon, B.C.
1997 Pengah Gallery, Vancouver, B.C.
1997 Headbones Gallery, Vernon, B.C.
1994 Temple University, Philadelphia, Pennsylvania
1993 Simon Fraser Gallery, Burnaby, B.C. (Two-person Show)
1987 Galeria de Arte "Domingo Ravenet," Havana, Cuba
1983 Galerie Don Stewart, Montreal, Quebec
1982 Don Stewart Gallery, Toronto, Ontario
1982 Sir George Williams Art Gallery, Montreal, Quebec
1981 Galerie Don Stewart, Montreal, Quebec
1971 Canadian Art Gallery, Calgary, Alberta
1969 The University of Calgary, Calgary, Alberta
1968 Simon Fraser University, Burnaby, B.C.
1966 Gallery 66, Los Angeles, California

GROUP EXHIBITIONS

- 2010 "Pulled, A Print Show," Headbones Gallery, Toronto, ON.
2008 "Abstracted," Headbones Gallery, Toronto, ON.
2007 "The Drawers," Headbones Gallery, Toronto, ON.
1997 Headbones Gallery, Vernon, B.C.
1995 Hollyhock Summer Show, Cortes Island, B.C.
1994 San Diego Art Institute, 4th Annual Juried Exhibition, San Diego, California
1993 The Boston Printmakers' 44th North American Print Exhibition, Boston, Mass.
1993 "Collaborative Drawings," Malaspina Gallery, Vancouver, B.C.
1991 "The Works," Award "Jurors' Choice," Alberta Printmakers Society, Edmonton, Alta.
1991 The Boston Printmakers' 43rd North American Print Exhibition, Boston, Mass.
1991 Medicine Hat Print Show (Travelling Show), Medicine Hat, Alberta
1991 "25th Anniversary Exhibition," University of Calgary, Calgary, Alberta
1983 "Acquisitions 82-83," The University of New Brunswick, Fredericton, N.B.
1979 Faculty Show, Concordia University Gallery, Montreal, Quebec 81/85/88/90
1980 Galerie Don Stewart, Montreal, Quebec
1975 "Prints and Drawings from the West Coast," Travelling Show, Canada
1974 "Six Faculty Otis Art Institute," Otis Art Institute Gallery, Los Angeles, California
1972 Print Show, Trent Polytechnic, Nottingham, England
1971 "Contemporary Prints and Drawings," Hartnell College Art Gallery, Salinas, CA
1970 "Contemporary American Prints," Krannert Art Museum, University of Illinois
1969 Graphic Gallery, San Francisco, California
1967 Bau-Xi Gallery, Vancouver, B.C.
1968 The University of British Columbia, Vancouver, B.C.
1967 Douglas Gallery, Vancouver, B.C.
1967 "Young Printmakers Exhibition" (Travelling), Herron School of Art Indiana University, IN
1965 Gallery 66, Los Angeles, California
1980 Reconciliation Elergy, Rizzoli International Publications, Inc.
1980 Painter and the Printer, The American Federation of Arts

Steve Rockwell

Steve Rockwell is perhaps best known as the publisher and editor of dArt International magazine. First released in Los Angeles ten years ago, dArt began by covering contemporary art in New York, Los Angeles, and Toronto. dArt magazine itself, was the product of a 1995 narrative performance piece entitled Meditations on Space, which involved 175 art galleries from Switzerland, France, United States, and Canada.

In tandem with dArt, Steve Rockwell has performed his Color Match game across North America. Another conceptually based work, the Steve Rockwell Sandwich, was recently served at the Rushton Restaurant in Toronto and at Arts and Eats in San Antonio, Texas. His paintings have been exhibited for the past six years at the Fran Hill Gallery in Toronto. He was part of the Drawing Conclusions group exhibition at the New York Arts Gallery and Art Basel Miami Beach in 2005.

Katia Santibanez

Born in Paris

Education

1990 B.F.A., School of Art in Paris, France

Solo Exhibitions

2007 Morgan Lehman Gallery, New York
Kenise Barnes Gallery, Larchmont, NY
2005 Michael Steinberg Gallery, New York
2002 What is Nature? P.P.O.W. Gallery, New York
2001 Jardins Artificiels, G-Module Gallery, Paris
2000 P.P.O.W. Gallery, New York
Rosenberg Gallery, Hofstra University, Hempstead, NY
1998 Galerie du Tableau, Marseille, France

Selected Group Exhibitions

2010 Pulled, A Print Show, Headbones Gallery, Toronto
2005 To Jack, Roberts & Tilton Gallery, Los Angeles, CA
The Drawers, Headbones Gallery, Toronto, Canada
The Summer of Love – Redux, Morgan Lehman Gallery, Lakeville, CT
Color Theory, Schweinfurth Memorial Art Center, Auburn, NY
On Paper, Daniel Weinberg Gallery, Los Angeles, CA
2004 Pencil Me In, Geoffrey Young Gallery, Great Barrington, MA
Articles and Waves, Geoffrey Young Gallery, Great Barrington, MA
In Polytechnicolor, Michael Steinberg Gallery, New York
New Prints 2004 / Summer, International Print Center, New York
Colored Pencil, K.S. Art Gallery, New York
2003 Summer Summary, Mamia Bretesche Gallery, Paris, France
Inside Scoop, Geoffrey Young Gallery, Great Barrington, MA
Ball Point Inklings, K.S. Art Gallery, New York
2002 D j vu, G-Module Gallery, Paris
Ball Point Inklings, Geoffrey Young Gallery, Great Barrington, MA
2001 Luck of the Drawn, Geoffrey Young Gallery, Great Barrington, MA
Refrigerate After Opening, Cynthia Brown Gallery, New York
Nature Re-visited, Kenise Barnes Fine Art, Larchmont, NY
2000 @ the artist's studio, P.P.O.W. Gallery, New York
To Detail, Geoffrey Young Gallery, Great Barrington, MA
1999 Return in Splendor, Geoffrey Young Gallery, Great Barrington, MA
Little, Jeffrey Coploff Gallery, New York
1998 Ambrosino Gallery, Miami, Florida
Eich Space, New York
1997 Painting Center, New York
New York Drawers: The Pierogi 2000 flatfiles, Gasworks, London,
traveling to Corner House, Manchester, UK
The Night of 1000 Drawing, Artists Space, New York
Current Undercurrent: Working in Brooklyn, The Brooklyn Museum, Brooklyn, NY
1996 The night of 1000 Drawings, Artists Space, New York
1995 Small Paintings, O'Hara Gallery, Gallery, New York, New York
1994 Christmas Show, Bronwyn Keenan Gallery, New York
Other Rooms, Ronald Feldman Gallery, New York
Matchbox Show, Art in General, New York.



Headbones Gallery

6700 Old Kamloops Rd., Vernon, BC V1H 1P8

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W: www.headbonesgallery.com

E: info@headbonesgallery.com

Hours: Tue-Sat 12-6pm

REFRESH

February 10 - March 20, 2011

Picture Gallery

Heidi Thompson - *The Colour Experience*

Anapana Meditation - Sunday, February 13, 2-3:30 PM

Heidi will offer an introduction to Breath Awareness and Vipassana Meditation concluding with a 45 minute practice session. Anyone interested is welcome to attend. For sitting, wear comfortable clothing and bring a cushion, blanket or shawl.

Drawers Gallery

Scott C. McEwan - *Tweener*

Paper Gallery

Robert Bigelow, Steve Rockwell, Katia Santibanez

Design

Carl St Jean - *Designer / Maker & Co.*

In The Studio

Julie Oakes - *Die Liebenden Fliegen*

Opening Reception

February 10, 6-9 PM



Scott McEwan
Tweenener

HEADBONES GALLERY