



ROAMING PERSPECTIVES

PHOTOGRAPHS

DAVID T. ALEXANDER & LEONHARD EPP

ROAMING PERSPECTIVES

JANUARY 23 - FEBRUARY 22, 2014

DAVID T. ALEXANDER & LEONHARD EPP

HEADBONES GALLERY

Artist Catalog: Roaming Perspectives - Photographs by David T. Alexander and Leonhard Epp
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at Headbones Gallery, Vernon, BC Canada, May 11 - June 22, 2013

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Roaming Perspectives commentary by Julie Oakes
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www.headbonesgallery.com

Front Cover: David T. Alexander, (detail) *Wet Weed Eyes* - 2011, photograph
Back Cover: Leonhard Epp, (detail) *Suspicious* - 2013, photograph

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RICH FOG



Micro Publishing

ROAMING PERSPECTIVES

COMMENTARY BY JULIE OAKES



David T. Alexander: Okanagan Valley, British Columbia

Roaming Perspectives

David Alexander and Leonhard Epp

'Taking a picture' - the concept embodies the intent to share, to communicate and enlarge the individual to include the context of a broader human spectrum. Photography extends the act of seeing to a step beyond seeing in order to consciously record what has been seen. This brings what had been a purely visual experience into a realm that has more permanence as the fleeting moment slows down and time is granted in which to consider the original perception. With this transference, there is another dimension added and that is the vast dimension of another mind – or minds – that can layer their unique viewing to the artist's perception which is now filtered by the camera's interpretation of the original visual.



Photographs shown in a gallery bring those original visual recognitions into the aesthetically laden world of Fine Art, creating an even larger backdrop against which the informed viewer might have a response to the visual as formal considerations between photographs designated for art as opposed to photographs intended for documentation for family or social reasons come into play. Within the Fine Art criteria, is the culling of images gathered (editing out or granting of a larger life span that is up and

beyond the quotidian) as the photographs are readied for the hallowed halls of critical viewing. The addition of a title to the photograph brings forward a new filter, one that contains the artist's personality, preferences, and varying degrees of didactic hints that can guide the viewer to a more particular read of the visual.

Alexander as painter and Epp as ceramicist are artists who have honed their disciplines to the extent that they have gained significant recognition in their respective areas. David Alexander has a national profile. He moved to the Okanagan where he sequesters and paints between his trips to exhibitions or into nature to work directly from the surroundings. His exhibition *The Shape of Place* (with



Leonhard Epp: Okanagan Vally, Vernon, British Columbia - 2014

monograph published by McGill Queens University Press) at the Kelowna Art Gallery in 2012, curated by Liz Wylie, garnered critical acclaim. His recent exhibition of drawings *Drawn into Taos* reflects his engagement with the mountains and desert near “his other spiritual home”. Leonhard Epp, emigrated from Germany to Canada in 1951. After receiving a degree in Sculpture from The Vancouver School of Art in 1960 followed by a professorship there until 1972, he and Ann Kipling, also an artist, moved to the Okanagan where he set up his ceramic studio near Falkland. His exhibition *Gotta Have It* at The Vernon Art Gallery in 2008 was an exhibition of ceramic sculptures that animated the gallery with characters enacting implied narratives.



Alexander was often immersed in nature, drawing and gathering imagery that could, within the confines of his Okanagan studio, take another leap forward to become a painting. When in the outdoors, he sensed the environment as it unfolded to reveal the exceptional aspect of that particular place, anticipating the changes that could occur as the day moved on. He would sit and wait for the light to turn to come abreast of the moment when the spell held the most potent power. His timing was seated within his artistic maturity as was his super sensitivity. It is ethereal, this moment of rightness, and the ability to discern that which should be noticed became

available because of a developed perception. The photographs that he has chosen to exhibit need no further development to become art for they became completely realised with his recognition, as vivacious as his paintings.

Epp, from his flatlands, surrounded by land, has taken advantage of the opportunity to wander. He too possesses an awareness of the specialness of his surroundings and the semiotic language of physical

reality. In this series of photographs there is much to be seen when the call to alertness was answered. The snow melting becomes an animated world where characters grin, semblances squint, expressions change, macabre influences appear or beauty resides behind a veil. Partially recognised through the culling of many shots, the peculiar distance that results when nature is isolated within the frame of the photograph results in a kind of psychic comprehension as if a fairy world, hitherto invisible, has been revealed.

Each artist has already been travelling on their individual defined path, looking for and then expressing their brand of the magic found in our physical existence, translating their internalized experiences into new and more poignant objects. Both artists have been versed in the photographic process but it wasn't their 'art'. Epp had been the primary photographic documenter of Kipling's drawings which are extremely difficult to capture due to the level of overall detail and hence able to achieve the high calibre required for reproduction. Alexander has had a habit of roving with camera in hand, *pleine aire*, the camera being a necessary side car to hold a myriad of impressions that his trips into nature bring to his attention. They have each used the camera as a tool of reference rather than as a medium until recently when the long practice of recognizing that which has the potential for artistic merit was arrested, re-examined and chosen to exist not as a tool or a step but as an art object by virtue of its own intrinsic value. Neither Alexander nor Epp have become reliant on digital manipulation which can upstage the original subject matter. Each uses a minimum of extra-site techniques - only to clean the image.

Alexander and Epp are discerning magic that without notice would have disappeared. But it *was* there - that exceptional moment existed and we see that, in their photographs. Since neither artist uses digital manipulation to a sizeable degree, the 'art' in these photographs comes directly from their individually developed sense of perception, like superman's x-ray vision, or a psychic able to receive messages from the other side. Both receive these stirrings in quiet, usually solitary journeys like a pilgrim made aware of the power of place because he has been touched. Alexander and Epp have managed to slow down the rush for just long enough to wrap it in an object-ness that can be passed over - a photograph that brings with it a spirit more lively than actuality. This awareness would be a state of mind impossible to endure continuously for the acknowledgement of such exceptional beauty would be too much charge for our systems to process.

This, however is how the magic perception can be shared - with a roaming perspective gleaned through this body of photographs. The photographs give us an idea of *how* and *what* Alexander and Epp see.

Julie Oakes - 2014

AN EXHIBITION OF PHOTOGRAPHS BY

DAVID T. ALEXANDER & LEONHARD EPP

DAVID T. ALEXANDER

Water Bits in Kaslo - 2008, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Suspicious - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Drowned White Stumps Remain - 2013, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Tiger - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Water Ghosts - 2011, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Riddler - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Floater Factor - 2013, photographic micro piezo inkjet print, 36x24 inches



LEONHARD EPP

Ica's Folly - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Rhumba Past - 2013, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

My Teacher - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Pink Slabs Over - 2008, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Jester - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Reality Changes in Minutes - 2013, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Mask - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Coco Palms, Elvis Left Long Ago - 2012, photographic micro piezo inkjet print, 36x24 inches



LEONHARD EPP

Stern - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Wet Weed Eyes - 2011, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Avalunch - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Bleached By Time - 2012, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Smile - 2013, photographic micro piezo inkjet print, 18x24 inches



DAVID T. ALEXANDER

Filigree and Lace - 2012, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Playhouse - 2013, photographic micro piezo inkjet print, 18x24 inches



DAVID T. ALEXANDER

Blue Rafts, Short Duration Event - 2013, photographic micro piezo inkjet print, 24x36 inches



LEONHARD EPP

Masklike - 2013, photographic micro piezo inkjet print, 24x18 inches



DAVID T. ALEXANDER

Canadian - Born 1947, Vancouver, BC

SOLO EXHIBITIONS Public

- 2012 Kelowna Art Gallery, Kelowna, BC
- 2006 Art Gallery of Alberta, Edmonton, AB
- 2003 University of Saskatchewan, Kenderdine Gallery, Saskatoon, SK
- 1997 Whyte Museum Banff AB
- Kootenay Art Gallery, Castlegar, BC
- Grand Forks Art Gallery, Grand Forks, BC
- Kelowna Art Gallery Kelowna B.C
- 1982-83 Mendel Art Gallery, Saskatoon, SK: Travelling Exhibition, Hamilton, ON; Edmonton, Lethbridge, AB
- Dunlop Art Gallery, Regina, SK
- 1979 Burnaby Art Gallery, Burnaby, BC

GROUP EXHIBITIONS Public

- 2008 Glenbow Museum, Calgary Ab.
- Illingworth Kerr Gallery, Alberta College of Art and Design, Calgary, AB
- 1997 Museum of South Texas, Corpus Christi, Texas
- Memorial Art Gallery, University of Rochester, New York
- 1996 Kelowna Art Gallery, Kelowna BC
- Kenderdine Gallery, Saskatoon, SK
- Museum of Art, Tucson, Arizona
- 1995 Mendel Art Gallery, Saskatoon, SK (traveling exhibition)
- 1994 Vancouver Art Gallery, Vancouver, BC
- Edmonton Art Gallery, Edmonton, AB
- Musée d'art contemporain de Montréal, PQ
- Art Gallery of Nova Scotia, Halifax, NS
- University of Lethbridge, AB
- 1993 Galerie Pallas, Prague, Czechoslovakia
- 1992 Hope & Optimism Portfolio,(traveling prints) Oxford, England, Gibraltar, India
- 1991 Mendel Art Gallery, Saskatoon, SK
- Beaverbrook Art Gallery, Fredericton, NB
- 1990 Robert McLaughlin Gallery, Oshawa, ON
- 1988 Alberta College of Art, Calgary, AB
- 1986 Expo '86, Vancouver, BC Mendel Art Gallery, Saskatoon, SK
- 1985 Edmonton Art Gallery, "Canadian Contemporary Art", Edmonton, AB
- 1985 MacKenzie Gallery, "Fourteen Saskatchewan Painters", Regina, SK
- 1984 Mendel Art Gallery, "Saskatchewan Open," Saskatoon, SK
- 1983 Dunlop Art Gallery, Regina, SK
- 1981 Edmonton Art Gallery, Traveling Exhibition University of Saskatchewan, Saskatoon, SK
- 1977 Kelowna Art Gallery, Kelowna, BC
- Topham Brown Gallery, Vernon, BC

LEONHARD EPP

Born Heidelberg, Germany. 1932-

1960	1956	Degree in sculpture, Major, Vancouver School of Arts
1951	1950	Journeyman Certification, Sculpture, Handwerkskammer, Mannheim, Germany

SOLO EXHIBITIONS (Selected)

2008	Vernon Public Art Gallery, Vernon BC
2005	Kamloops Art Gallery, Kamloops BC
1989	Topham Brown Public Art Gallery, Vernon BC
1983	Kelowna Art Gallery, Kelowna BC
1983	Topham Brown Public Art Gallery, Vernon BC
1974	House of Ceramics, Vancouver BC
1973	Topham Brown Public Art Gallery, Vernon BC
1971	Bau-Xi Gallery, Vancouver BC
1969	Bau-Xi Gallery, Vancouver BC
1965	Bau-Xi Gallery, Vancouver BC

TWO-PERSON EXHIBITIONS

2014	Roaming Perspectives, Headbones Gallery, Vernon, BC
2012	not.com, Ashpa Naira Gallery, Vernon, BC
1973	L. Epp and A. Kipling, Bau-Xi Gallery, Vancouver BC
1971	L. Epp and A. Kipling, Bau-Xi Gallery, Vancouver BC

GROUP EXHIBITIONS

2011	Okanicon Iconagan, Headbones Gallery, Vernon, BC
2011 1965	Numerous exhibitions in Vancouver BC and Seattle, WA, USA

COMMISSIONS

1965	Concrete sculpture, Federal Manpower building, Victoria BC
1965	Concrete sculpture, Fishermen Credit Union building, Vancouver BC

DAVID T. ALEXANDER



HEADBONES GALLERY

PRESENTS

ROAMING PERSPECTIVES

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DAVID T. ALEXANDER
&
LEONHARD EPP

OPENING RECEPTION

6-9PM

THURSDAY, JANUARY 23

6700 OLD KAMLOOPS RD,
VERNON, BC V1H 1P8
HEADBONESGALLERY.COM

LEONHARD EPP





HEADBONES GALLERY