

**CARIN
COVIN**

That

**ALISTAIR
RANCE**

This

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

CARIN COVIN
ALISTAIR RANCE

This That

April 6 - May 5, 2013

HEADBONES GALLERY

Exhibition Catalog : *This That* - Carin Covin & Alistair Rance
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at Headbones Drawers Gallery, Vernon, BC Canada, April 6 - May 5, 2013

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Vernon Canada

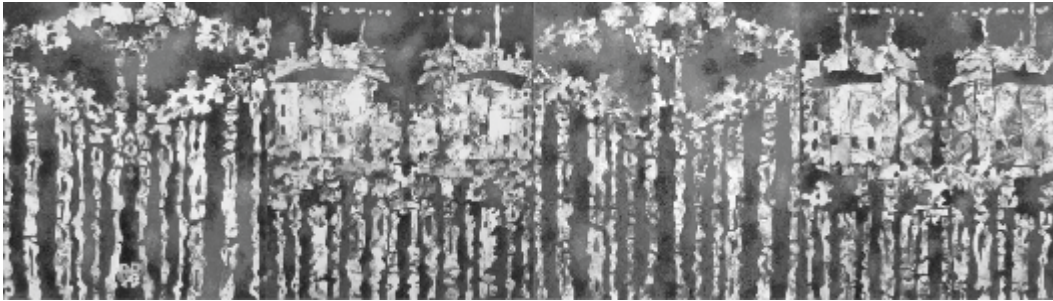
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Commentary by Julie Oakes



Headbones Gallery, 2013



This That

Carin Covin & Alistair Rance

Most languages have a *this* and a *that*. In French, there is *comme si, comme sa*. In Italian, it is *questa, quella*. *This* and *that* distinguish one from another - "I want *this* one, not *that* one" - within the same frame.

Two abstract painters, Carin Covin and Alistair Rance can be brought within the same frame and yet their work is vastly different. Because they have perspectives at odds from one another, yet operate in the same arena, the pairing of their works in *This That* creates a rich conversation that is informed, intelligent and personable.

Carin Covin's imagery is based in the real world. Her newest paintings began as a series of sketches made at a summer workshop in Wells, BC. They are related to a graveyard. The paintings bear a family resemblance to the origin but like a new generation, the works express themselves in a language that is not always clear to the generation of representation. In the colour sketches that began this body of work, there is a cemetery hinted at, one with a secluded, overgrown, private aura. An iron fence or the decorative top of a commemorative stone, caught Covin's eye

and she began to work with it. The twists and turns of the shape veer slightly away from the first painting to the second and continue the permutation or translation in increments. The link to that first physical shape dims from its first meaning and a brand new presence overrides the origin.

Covin's work is interesting to read chronologically for her path away from the subject and into the non-objective can be discernible. The transparency of method doesn't lessen the impact of the more developed, resulting image but rather validates the image, granting a hook to on which to attach comprehension.

Carin Covin's studio atop a mountain where the view sweeps over Okanagan Lake. It is a perspective shared with the weather, high flying birds and the regal, though blousy, Pondersa pine. Quiet and secluded, the studio is conducive to contemplation. A painting that resembles the pieces of a cubist jigsaw puzzle has been executed in grey scale. The space is interlocked, folding upon itself, layered, engaging and mysterious. It resembles nothing that I have seen. Covin began this painting by doing drawings of the dishes drying in the rack. Covin dwelt on an insignificant, quotidian corner of



domesticity and allowed it to expand far beyond the representational borders of objective art. As an abstract, non-objective painting, it wields muscle.

Alistair Rance is in the garage pouring his paint. The floor is sticky with blobs of colourful acrylic. His youngest son peels the paint from the floor and hands it to his mother who explains that he is going to make a new art piece from the remains of his father's work. Rance's finished paintings are outside propped against the railings of a deck that backs onto a large yard and then the edge of the forest. Large canvases are leaning against the side of the house. Alistair's older son is up one of the trees. Rance has four children. It is a lively family atmosphere. Born and raised in B.C., Rance did his graduate work at NSCAD (Nova Scotia College of Art and Design) and then returned to Vancouver where he studied architecture. He and his family now live in Armstrong but they are soon to settle in Nova Scotia.

There is an architectonic echo in Rance's work as if at the site of a high-rise building under construction. Even the



smaller pieces appear larger than they are for the strokes of paint appear to extend beyond the boundaries of the canvases. The method is discernible, a floor drip method much like Jackson Pollock's but the drips are wider and more plastic, done in a shiny acrylic that appears to have been arrested in viscosity. There is no subject reference in Rance's paintings. They are simply the materials and the gesture of the artist so that the work relates only to the act of painting.

Covin examines an aspect of physical reality and then transforms it into non-objective painting. Rance's work may suggest the physical plane after the fact - as in the architectonic overtones – but it is aesthetically divorced from the real world so that an open-ended relationship is permitted to the person who is in front of this series. Rance has not given any clues to representation. Covin's work also holds a secret – the initial impetus, the source. Rance lets us know where his arm has been as he swings his drips. He records his physicality in this way. Covin paints where her mind has gone to holding back

information on her physical movements. Alistair Rance is expressing. Carin Covin is considering. Rance is an action painter; Covin, an abstract painter.

Having paired the painters in the exhibition, *This That*, Headbones Gallery presents two approaches to non-objective, abstract art that are diametric to one another although not opposed. The exhibition brings forth two committed identities working in the same genre.

Julie Oakes - 2013



Carin Covin: *Monument IV* - 2011, Acrylic and paper on panel, 24" x 12"

Monument VII - 2011, Acrylic and paper on panel, 54" x 48"

CARIN COVIN



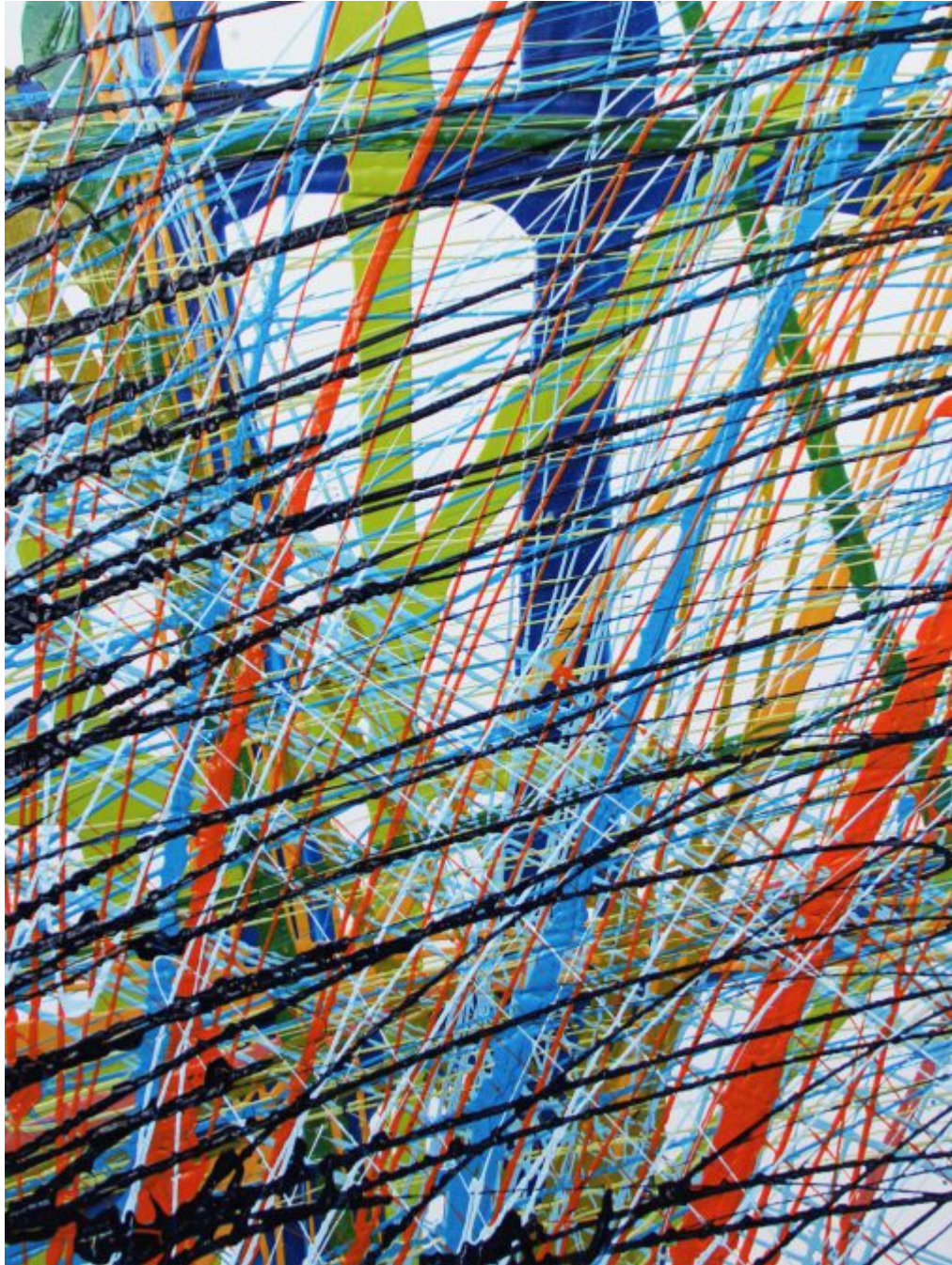
Monument VIII - 2011, Acrylic and paper on panel, 54" x 48"

CARIN COVIN



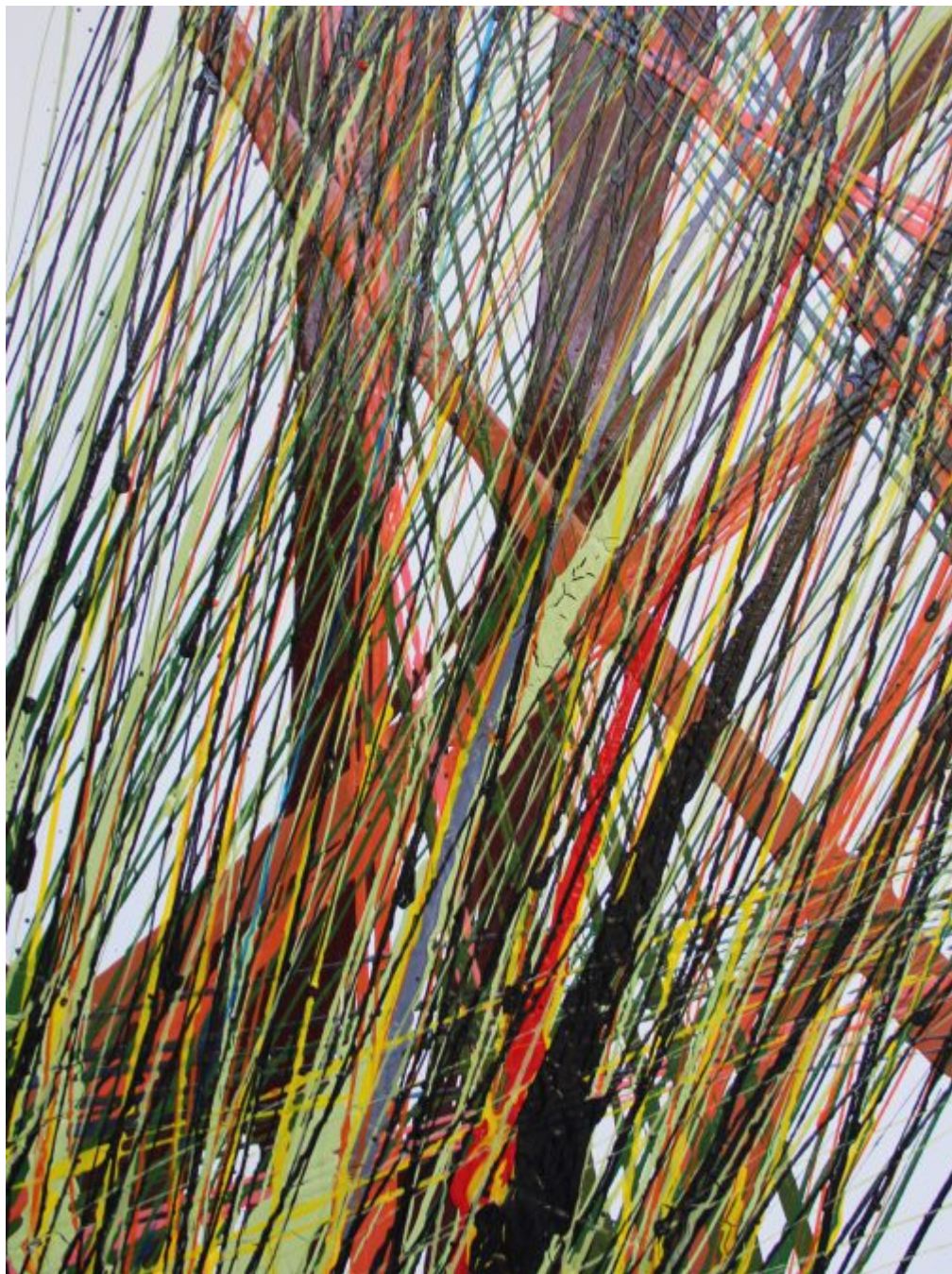
Summit of the Loftiest Crag - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE



Another Circumstance - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE



Reduction Road II - 2012, Acrylic and paper on panel, 27" x 24"

CARIN COVIN



Reduction Road I - 2012, Acrylic and paper on panel, 27" x 24"

CARIN COVIN



The Day Again Dawned - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE



Appearance of the Dream - 2013, Acrylic on canvas, 36" x 48"

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CARIN COVIN



Monument VIII - 2012, Acrylic and paper on panel, 8.5" x 11"



Monument XI - 2012, Acrylic and paper on panel, 7" x 8"

CARIN COVIN



Monument XIII - 2012, Acrylic and paper on panel, 7" x 8"



Monument XII - 2012, Acrylic and paper on panel, 7" x 8"

Headlong Impetuously - 2013, Acrylic on canvas, 72" x 96"

ALISTAIR RANCE



Encompassed at Various Intervals - 2013, Acrylic on canvas, 76" x 92"

ALISTAIR RANCE



CARIN COVIN



Monument IX(a) - 2011, Acrylic and paper on panel, 27" x 24"

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Monument IX(b) - 2011, Acrylic and paper on panel, 27" x 24"

CARIN COVIN



Monument IX(c) - 2011, Acrylic and paper on panel, 27" x 24"

CARIN COVIN



Monument IX(d) - 2011, Acrylic and paper on panel, 27" x 24"

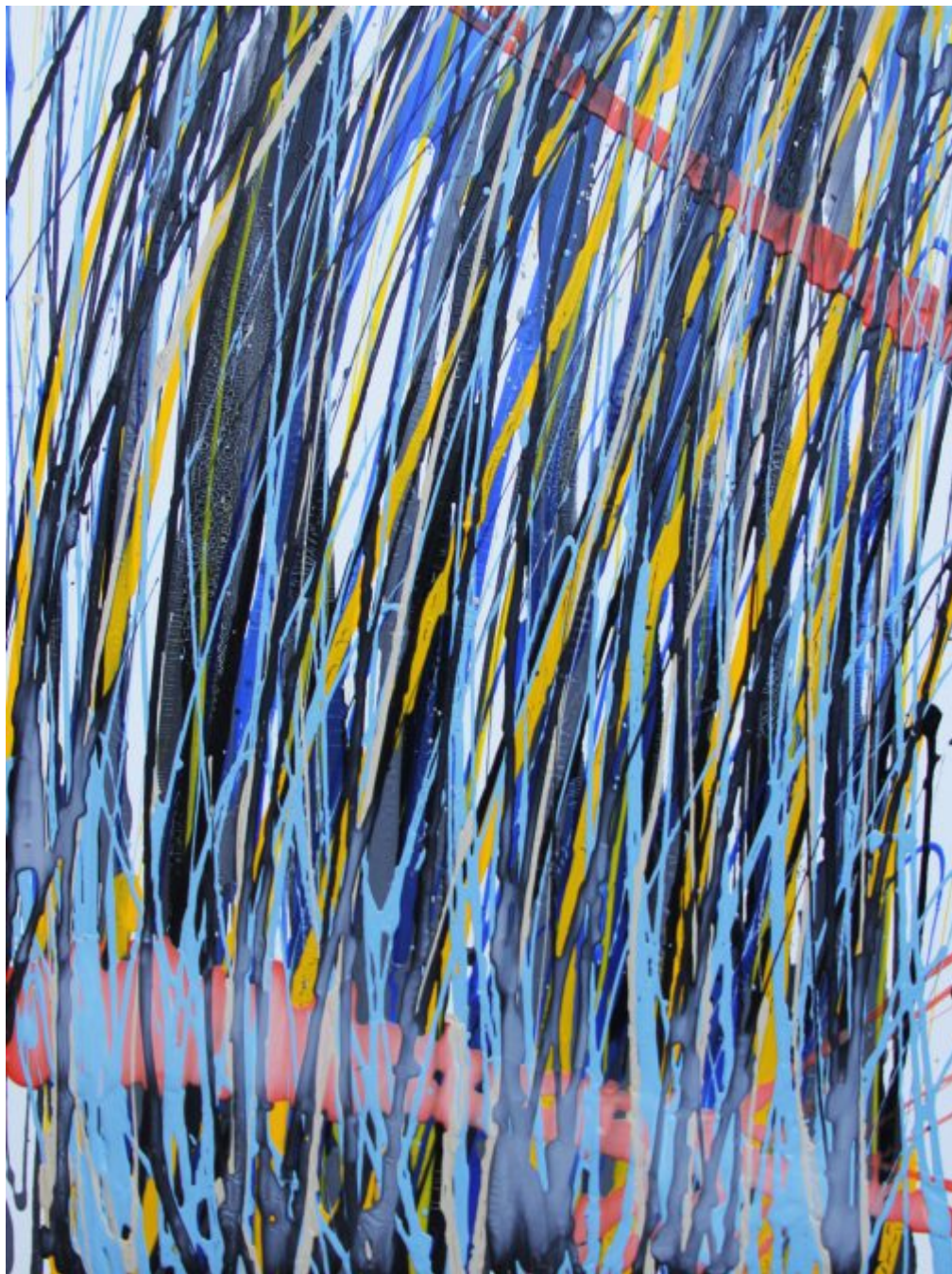
Quest for a Stolen Letter - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE



Masked Figure - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE

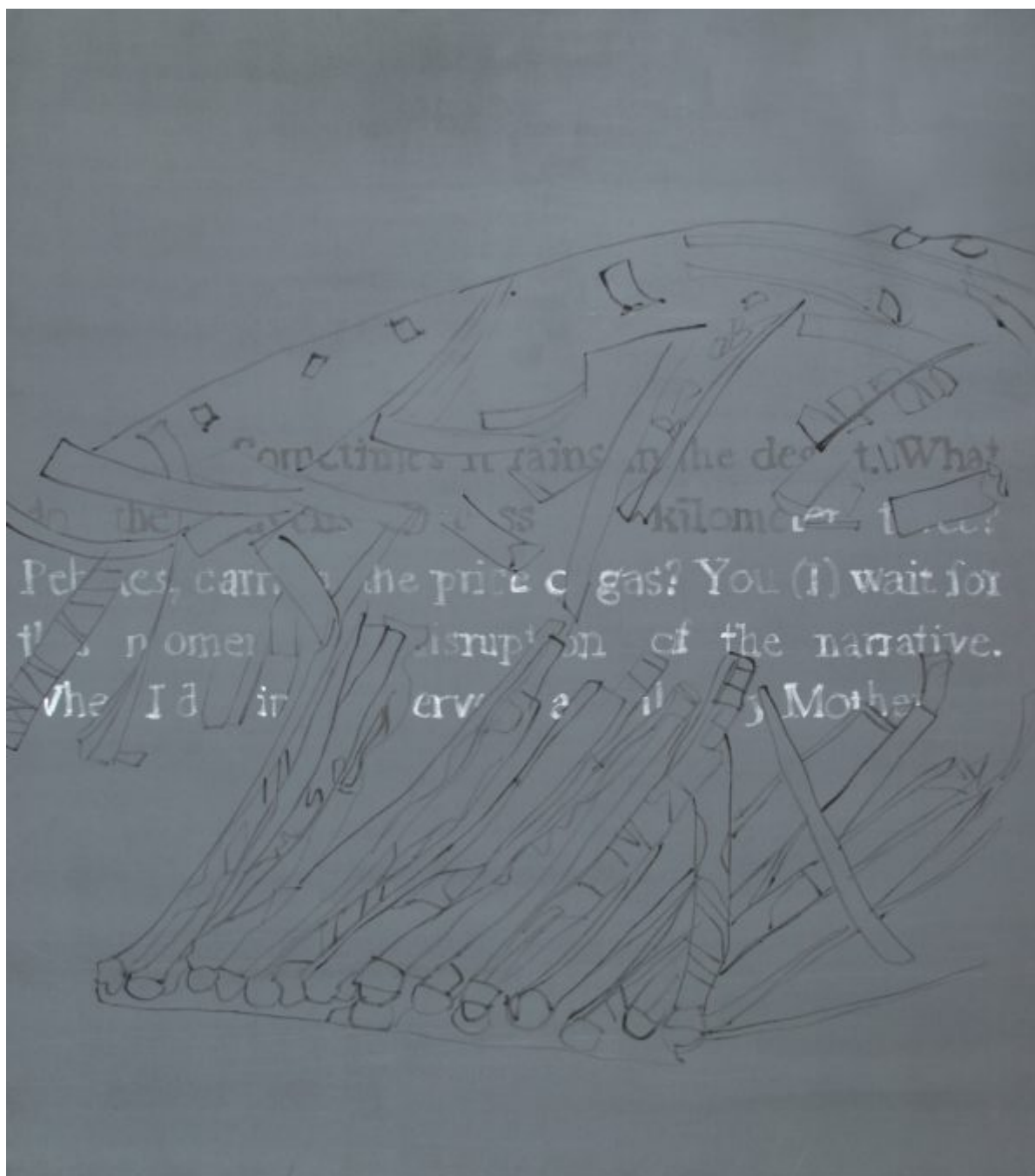


Nocturn I - 2011, Enamel on canvas, 54" x 48"

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Nocturn II - 2011, Enamel on canvas, 54" x 48"

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Nocturn III - 2011, Enamel on canvas, 54" x 48"

Evidence of a Bitter Struggle - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE



Unassisted by the Lips - 2013, Acrylic on canvas, 36" x 48"

ALISTAIR RANCE





Headbones Gallery, 2013

Carin Covin

Born April 9, 1954, Riverside, California.

Education

- 2009 MFA UBC Okanagan
- 2003 BFA Okanagan University College
- 1977 Diploma in Fine Arts Okanagan College

Awards

- 1977 Helen Pitt Award
- 2003 Presidents Choice Award
- 2008 IGS Scholarship
- 2013 British Columbia Arts Council Grant: Project Assistance Category I

Exhibitions Solo

- 2013 *Reduction Road*. Station House Gallery. Williams Lake, BC.
- 2012 *Nocturnes*. Gallery Two, Grand Forks, BC
- 2009 *Cartographies of Place and Identity*. MFA Visual Thesis Exhibition. Alternator Gallery for Contemporary Art. Kelowna, BC.
- 2005 *Word*. The Alternator Gallery for Contemporary Art. Kelowna, BC.
- 2003 *Loud Silence*. The Alternator Gallery for Contemporary Art. Kelowna, BC.
- 1998 *Moments in Time*. Langham Cultural Centre. Kaslo, BC.
- Moments in Time*. Plaskett Gallery. New Westminster, BC.
- 1998 *Studio Watch*. Grand Forks Art Gallery. Grand Forks, BC.
- 1992 *Greek Building Series*. Station House Gallery. Williams Lake, BC.
- 1990 *Works on Paper and Canvas*. Vernon Public Art Gallery. Vernon, BC.
- Works on Paper and Canvas*. Station House Gallery. Williams Lake, BC.

Two Person Exhibitions

- 2010 *Retro-Geographies*. Covin and Gervais, Penticton Art Gallery, Penticton, BC.
- 2010 *Faculty Exhibition UBC O*. FINA Gallery, UBC O. Kelowna, BC.
- 2010 *Retro-Geographies*. Covin and Gervais. Island Mountain Arts Gallery, Wells, BC
- 2010 *Three Artistas*. Aspha Naira Gallery, Killiney Beach, Kelowna, BC.
- 2005 *Disrupted Patterns; Stranded Conversations*. Covin and Priegert. Summerland Art Gallery. Summerland, BC.
- 2002 *Loud Silence*. Covin and Culen. Nelson Museum. Nelson, BC.
- 1999 *Loud Silence*. Covin and Culen. Headbones Gallery. Vernon, BC.

Selected Group Exhibitions

- 2013 *Okanicon* Iconagan Headbones Gallery, Vernon, BC.
2012 *2Pro:gress* Island Mountain Arts Gallery, Wells, BC.
2011 *Artists as Educators*, Penticton Art Gallery, Penticton, BC.
2011 *UBC O Faculty Exhibition*, UBC Vancouver
2010 *Faculty Exhibition*, FINA Gallery, UBC O, Kelowna, BC
2009 *Retro-Geographies*, Covin and Gervais, Penticton Art Gallery, Penticton, BC
2009 *Retro-Geographies*, Covin and Gervais, Island Mountain Arts, Wells, BC
2008 *Geographies*. MFA Student Exhibition. FINA Gallery, UBC Okanagan.
Kelowna, BC.
2008 *Aligning with Beauty*. The Varley Gallery. Markham, Ontario.
2007 *Ars Longa*. Kelowna, BC.
2006 *Beauty and Obsession*. Headbones Gallery. Toronto, Ontario.
2006 *Here and Now*. The Vernon Public Art Gallery. Vernon, BC.
2005 *By the Book*. Gallery Vertigo. Vernon, BC.
2005 *Over Time*. Kelowna Art Gallery. Kelowna, BC.
2005 *Contempora-neo-us*. The Alternator Gallery. Kelowna, BC.
2005 *Inspired by the Land*. The Vernon Public Art Gallery. Vernon, BC.
2004 *Drawings*. The Art Ark Gallery. Kelowna, BC.
2004 *Looking Back*. Kelowna Art Gallery. Kelowna, BC.
2003 *Opus: A Set of Compositions*. The Italian Kitchen. Vernon, BC.
2003 *Momentum*. BFA Graduate Exhibition. FINA Gallery. Kelowna, BC.
2003 *Art for Social Change*. Atrium, Rotary Centre for the Arts. Kelowna, BC.
2001 *Monochromy*. Alternator Gallery. Kelowna, BC.
1998 *artWORK*. BC Festival of the Arts. Victoria, BC.
1997 *Artwork*. BC Festival of the Arts. Powell River, BC.
1992 *Images and Objects*. BC Festival of the Arts. Trail, BC.

Selected Publications and Catalogues

- 2003 *Momentum* catalogue for Graduate Exhibition Okanagan University College
2004 *duotone 04* catalogue for the exhibition produced by the Duotone Arts Collective
2005 *word* catalogue for Im-material written by David Ross, Alternator Gallery.
2007 *beauty and obsession* catalogue for Headbones Gallery
2008 *aligning with beauty* catalogue for exhibition at the Varley Gallery

Alistair Rance

Born 1972

Education:

- 2012 UBC Masters of Architecture Program
- 2010 NSCAD University, Halifax Nova Scotia
 - Masters of Fine Arts Degree. In Fine and Media Arts
- 2008 University of British Columbia Okanagan, Kelowna BC
 - Bachelor of Fine Arts Degree

Selected Solo Exhibitions:

- 2012 Everett Series, Vernon Public Art Gallery, Vernon BC
- 2010 Doodles, Anna Leonowens Gallery, Halifax
 - Point of Origin, Anna Leonowens Gallery, Halifax MFA Thesis Exhibition

Selected Group Exhibitions:

- 2010 Dandilion, SEEDS Gallery, Halifax, NS.
 - Art on the Line, fundraising exhibition, Kelowna, BC.
- 2009 new and/or knot crocky liminality noumena area and gaia block rodeo south worship or elbow trope-like Anna Leonowens Gallery, Halifax.
 - NSCAD MFA Exhibition
 - New Paint/New Construction, Gallery Art Mur, Montreal.
 - In Return, Sydney College of Art, Australia. NSCAD MFA
 - Hello My Name Is, Anna Leonowens Gallery, Halifax Nova Scotia, NSCAD MFA Group Exhibition
- 2008 BMO 1st Art Exhibition, Museum of Contemporary Canadian Art, Toronto
 - Anchor Tenant, Traveling UBC-O Graduation Exhibit, Vernon Public Art Gallery, Vernon BC
 - U8, SOPA Gallery, Kelowna BC
 - Anchor Tenant, UBC-O Graduation Exhibit, Kelowna BC
 - WAG, Kelowna Performing Arts Center, Kelowna BC
 - Art on the Line, Kelowna Curling Club, Kelowna BC
- 2005 Wearable Art Gala, Alternator Gallery, Kelowna BC

Awards:

- 2011 UBC Masters of Architecture Entrance Scholarship
- 2008 NSCAD Entrance Fellowship
- 2008 BMO 1st Art Competition winner for BC. Helen Pitt Fine Arts award, UBC.
- 2006 UBCO Fine Arts Scholarship. Helen Pitt Fine Arts Award, UBC.
- 2005 Trek Scholarship, University of British Columbia, Kelowna BC
- 2004 John Hamilton Fine Arts award, University of British Columbia, Kelowna BC

Catalogue:

- 2012 Alistair Rance, Everett Series, Really Small Vernon Press, 2012

HEADBONES GALLERY

Presents

This That

Carin Covin & Alistair Rance

Exhibition

April 6 – May 5, 2013

Opening Reception 6-9 pm

Saturday, April 6, 2013

Zentangle - Contemporary Fusion music

Daniel Stark on sarode, Paul Langlois on percussion and
Jonathon Heaven on hang pan

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

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www.headbonesgallery.com - info@headbonesgallery.com

Hours: Tue-Sat 12-6pm

RFMP