



OK THAUMATURGY

a.k.a.
OKANAGAN WONDERS

The Drawers - Headbones Gallery

Contemporary Drawing, Painting, Sculpture and Works on Paper

OK THAUMATURGY

August 15 - September 27, 2013

DOUG ALCOCK
DAVID ALEXANDER
AMAR FROM AFAR
KATIE BRENNAN
GLENN CLARK
CARIN COVIN
BRIAR CRAIG

ROBERT DMYTRUK
JEN DYCK
LEONARD EPP
DIANE FEUGHT
JOHANN FEUGHT
JOHN HALL
JOICE M. HALL

FERN HELFAND
JOCK HILDEBRAND
ANGELIKA JAEGER
BYRON JOHNSTON
JIM KALNIN
ANN KIPLING
STEVE MENNIE

DAVID MONTPETIT
JULIE OAKES
DAPHNE ODJIG
GARY PEARSON
ALISTAIR RANCE
BRYAN RYLEY
HEIDI THOMPSON
DAVID WILSON

HEADBONES GALLERY

Exhibition Catalog - OK THAUMATURGY a.k.a. Okanagan Wonders
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at Headbones Drawers Gallery, Vernon, BC Canada, August 15 - September 27, 2013

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Robert Dmytruk, Jen Dyck, Leonard Epp, Diane Feught, Johann Feught, John Hall, Joice M. Hall,
Fern Helfand, Jock Hildebrand, Angelika Jaeger, Byron Johnston, Jim Kalnin, Ann Kipling, Steve Mennie,
David Montpetit, Julie Oakes, Daphne Odjig, Gary Pearson, Alistair Rance, Bryan Ryley, Heidi Thompson and
David Wilson

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Cover: (detail) *High Light* - Joice M. Hall

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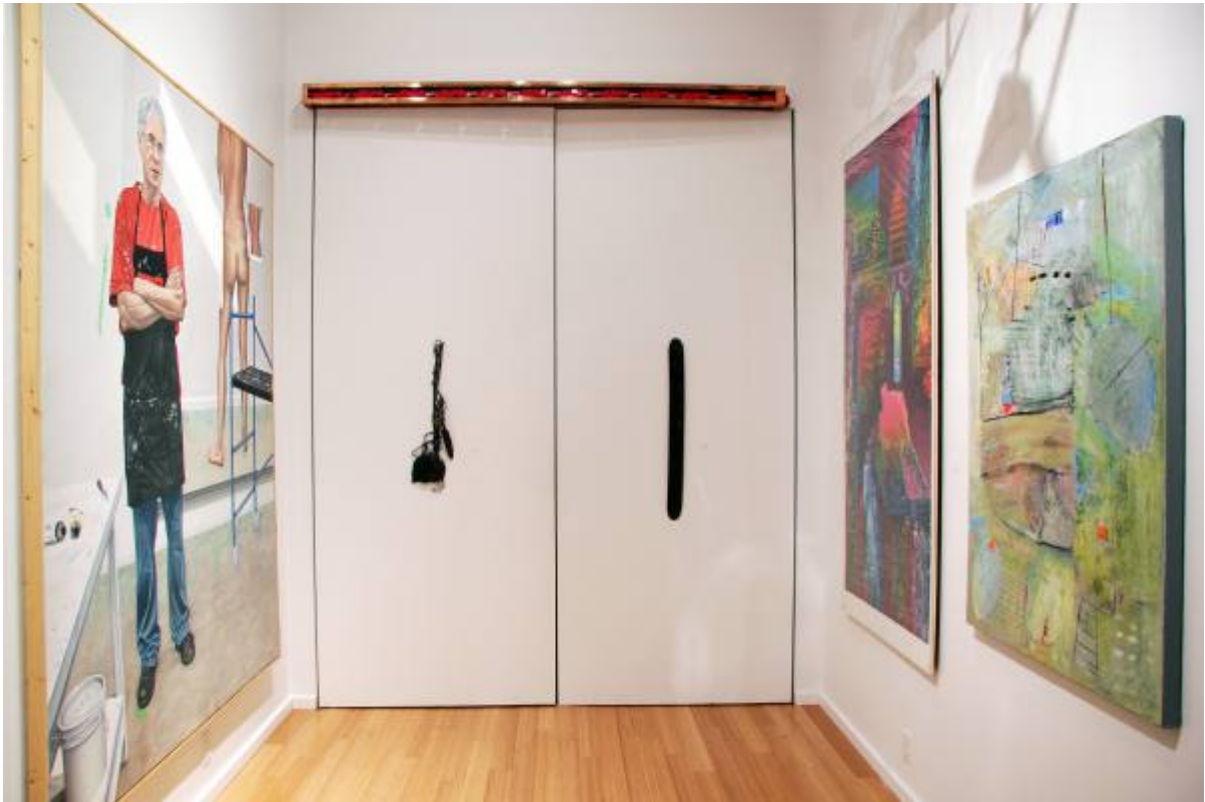
RICH FOG



OK THAUMATURGY

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Commentaries by Julie Oakes



Headbones Gallery, 2013



OK THAUMATURGY

a.k.a. Okanagan Wonders

We often associate great art with the big city but there are giants right here in the Okanagan. It is as if the combination of sun, water, the great outdoors and the headspace of artists meet on another plane to create works above and beyond the specifications of locale. *OK Thaumaturgy* addresses this *over-the-topness* - an exhibition in terms of the dictionary definition: "the working of wondrous materials or magic". *OK Thaumaturgy* is an occasion to enjoy a great bewitching.

There may, as in Joice M. Hall's or Ann Kipling's landscapes, be reference to actual Okanagan places, but regardless of subject matter, the results brought forth

from the creative process of artists in proximity is wonder-full. From the large colour field painting of Heidi Thompson to the self portrait of Glenn Clark in his studio as a nude model poses upon a stand, the styles range; the high consistency of execution, authenticity and individual vision particular to each work is the resulting magic. Many specific spells have been cast by this collection of magicians. The works are stand-ins for wonder and therefore *OK Thaumaturgy* has a titular follow up - *a.k.a. Okanagan Wonders*.



Following on a tradition of Okanagan based master works, Headbones Gallery will be featuring works by the artists who were a part of *Okanagan Eyes Okanagan Wise Okanaganise* (2011) and *Okanicon Iconagan* (2012).

In addition, Headbones Gallery's exhibition widens this year to include all of the artists that are featured in Patricia Ainslie's (Curator Emeritus of the Glenbow Museum, Calgary) book *Okanagan Artists in their Studios*. *OK Thaumaturgy* includes a large painting by Bryan Ryley, introduces Gary Pearson's work with a monoprint, *The Wine Bar*, and includes a substantial and original

work on paper by Daphne Odjig, *Good Against Evil*.

Julie Oakes - 2013



Headbones Gallery, 2013



Headbones Gallery, 2013

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Doug Alcock

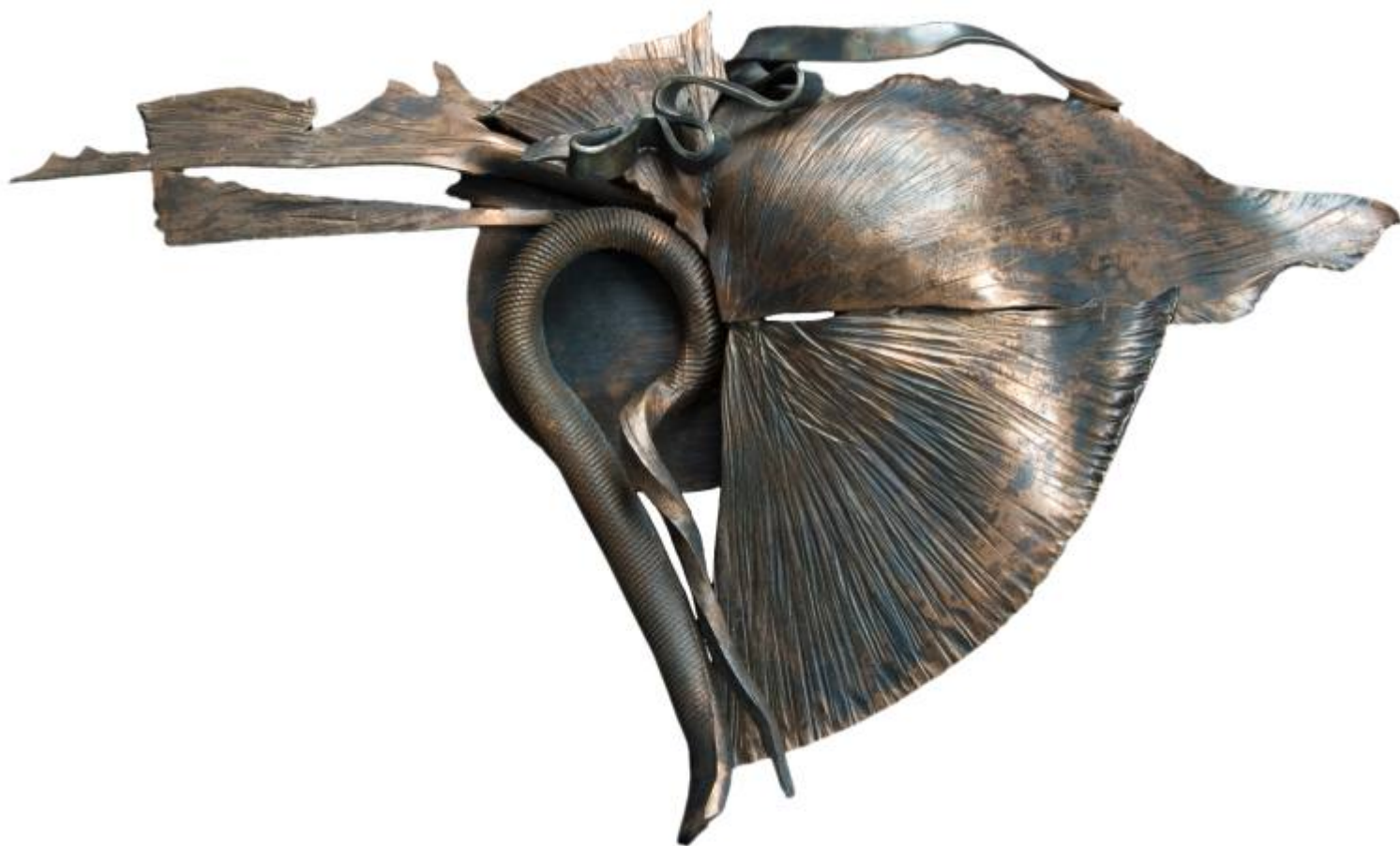
Vernon, BC

There is a symbol on many of Doug Alcock's pieces - a spiral. He has used it periodically as a signature. The spiral is the symbol of the Fibonacci series. By definition, the first two numbers in the Fibonacci sequence are 0 and 1, and each subsequent number is the sum of the previous two. The geometrical equivalent is the golden spiral which is found in nature in molluscs, nautilus shells and the arms of spiral galaxies. Spirals are common in nature but not all are perfect logarithmic golden spirals made by connecting the opposite corners of squares. The miracle in this geometry is that it relates the rigid square to the flowing line. Alcock's work turns hard metal into organic shapes. To do so he must submit the steel to fire.

Forged steel is the result of the blacksmith's trade when with hammer and anvil, steel that has been made malleable by fire is shaped. For many years Doug Alcock has drawn from the cowboy culture and nature bringing blacksmithing from trade to art through his intelligent use of pop culture. Alcock's art works could be termed 'pop realism' but the use of forged steel demands an acknowledgement of the material within the nomenclature - hard, solid, rooted, informed, committed and bolded - pop realism, perhaps.

Eye of the Storm has an elegance invested in it that brings to mind art nouveau. It could be the leaf, the swirls and curls. The masculine is not so prevalent and as the more rugged cowboy drops away, evidence of the sensitive man supercedes. *Eye of the Storm* is like Alcock's garden- exquisite, rare and imaginative.

DOUG ALCOCK



Eye of the Storm - 2012, Found & Forged steel, 21L"x 12H"x 3D"

David Alexander

Lake Country, BC

Conjured with an artist's sensibility, David Alexander is obsessively engaged with the loftiness of landscape.

The landscape has been orchestrated in a manner that pulls the experience of place through the sieve of his sensibility so that it comes through the other side mixed differently - refined so that the painting is more highly developed than the physical place. It is not that these visited spaces are not sufficiently wonderful in their authentic states but they have not been adequately acknowledged and it is through intuitive translation, the making of the art that these spaces receive due. Conversely, man in relation to the landscape also is granted position.

The meaning of existence is couched within the framework of physicality for ours is a manifestation of consciousness seated within a body. As the fine arts move forward - as they are heir to - claiming technological frontiers for material and subject, the relationship between man and the land becomes more tangential. Alexander plants a flag. He bears witness to the body of man in the midst of the natural. Benchmarks, imbedded in earthly surround are made visible as a series of legacies from which connection, meaning, relevance and an understanding born through identification can be derived.

DAVID ALEXANDER



Tributary Kalamalka - 2010, Acrylic on canvas, 58"x52"

Amar From Afar

Lumby, BC

Amar's work is not static. It reaches back wards in time as it projects forward and seldom is there only a surface meaning. Amar alters the historical sculpture of a traditional dancing dakini, stretching it, blurring it, overlapping with fabrics of life and in doing so achieves a distancing of reality, just as the past, due to it's far-away-ness, is altered in the mind. But this is not a plea for nostalgia or even a reinforcement of exotic otherness for Amar doesn't let the image rest. He pokes at it, jabs at it with the dissonance of virtual life and in doing so pulls his visual story line into the theatrical realms. There is a taste of intrigue, plot, climax and even the potential for a narrative resolution. He gives us sufficient clues but doesn't reveal the ending.

Our identification to family is through the surname. It is the name that a person has in common with the rest of his family as distinguished from his first or given name. The surname gives out many clues as to parentage, ethnicity and culture. Some would say that without a surname you are nothing; others, like Amar From Afar - that you are free for surnames raise expectations. With the surname missing and expectations freed from fetters, Amar joins a bigger family, one that includes his Indian birth right as it embraces the current flow of visual and social information. Amar From Afar's relationship to the ancestral riches inherent in art comes by virtue of his own design as well as his talent. He has a gifted 'hand', perhaps evidence of elevated genes but he brushes what comes with his specific being aside to concentrate on a greater whole.

AMAR FROM AFAR



Journey - 2011, Acrylic on canvas, 30"x42"

Katie Brennan

Winfield, BC

In Katie Brennan's water paintings, there is an illusion created which is brought about by the interruption of spaces devoid of colour where the canvas or applied gouache comes into play. These areas of white become bubbles or reflection as the colour describes a depth to the water as they overlap or as in some instances, bands are layered on top of bands. Water, being both reflective and see-through is a challenging substance that Brennan has managed to illustrate with an economy of means. As we move in closer to *Jaguar*, the illusion is lost and the work becomes an abstract application of paint on the surface of the canvas. The gestures are writhing and involved, as telling as any abstract expressionist endeavour. The colour is crucial. Her perse sea tones are necessary to convince doubt that this is flowing liquid.

There is a subversive sexuality in these works. The flow of the water are a reminder of the body fluids, the seasons in the seeming rush of water, the gush of emotions engendered in the implied movement, swirling, playful, seductive.

KATIE BRENNAN



Jaguar - 2012, Acrylic on canvas, 36"x30"

Glenn Clark

Penticton, BC

From the great artistic tradition of working from the figure, Glenn Clark's *Studio* resonates with the sense of quality valued by those who appreciate the double entendre that realistic painters have been able to employ since the Renaissance. Clark's large acrylic is not a typical figure painting nor is it a traditional self portrait of the artist in his studio. Yes, it is Glenn Clarke standing with his feet in the position marked out for the model. The tools of his trade are in sharp focus with a perfection that is more like the objects within an icon than the commonplace - tubes of paint or painter's scaffold. The wheels are detailed with such precision that we can see that the brake has been put on so that the scaffold is exactly where it should be - resting on the edge of the green tape.

The precision is in tune with the painting itself so that flawless reality dominates the supposed moment-caught-in-time as if Clark is determined to show that the painter's world is absolutely above the chaotic and unreliable messiness that is too often experienced in ordinary life. He has not lost the vitality of natural atmospheric conditions; Clark has idealized the environment so that it is more perceptively tactile. He has simplified the confusion and brings forth instead his "happy spot" to be in turn appreciated.

Clark has calmed the anxiety that comes with being an artist, and put in place an understandable, paced, version of the studio.

GLENN CLARK



Studio - 2011, Oil on canvas, 90"x78"

Carin Covin

Vernon, BC

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. *Monumental VII* is related to a graveyard. The paintings bear a family resemblance to the origin but like a new generation, the work expresses itself 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. The space is interlocked, folding upon itself, layered, engaging and mysterious. Covin dwelt on an insignificant, quotidian corner of the world and allowed it to expand far beyond the representational borders of objective art. As an abstract, non-objective painting, it wields muscle.

CARIN COVIN



Monument VII - 2011, Acrylic and paper on panel, 54"x48"

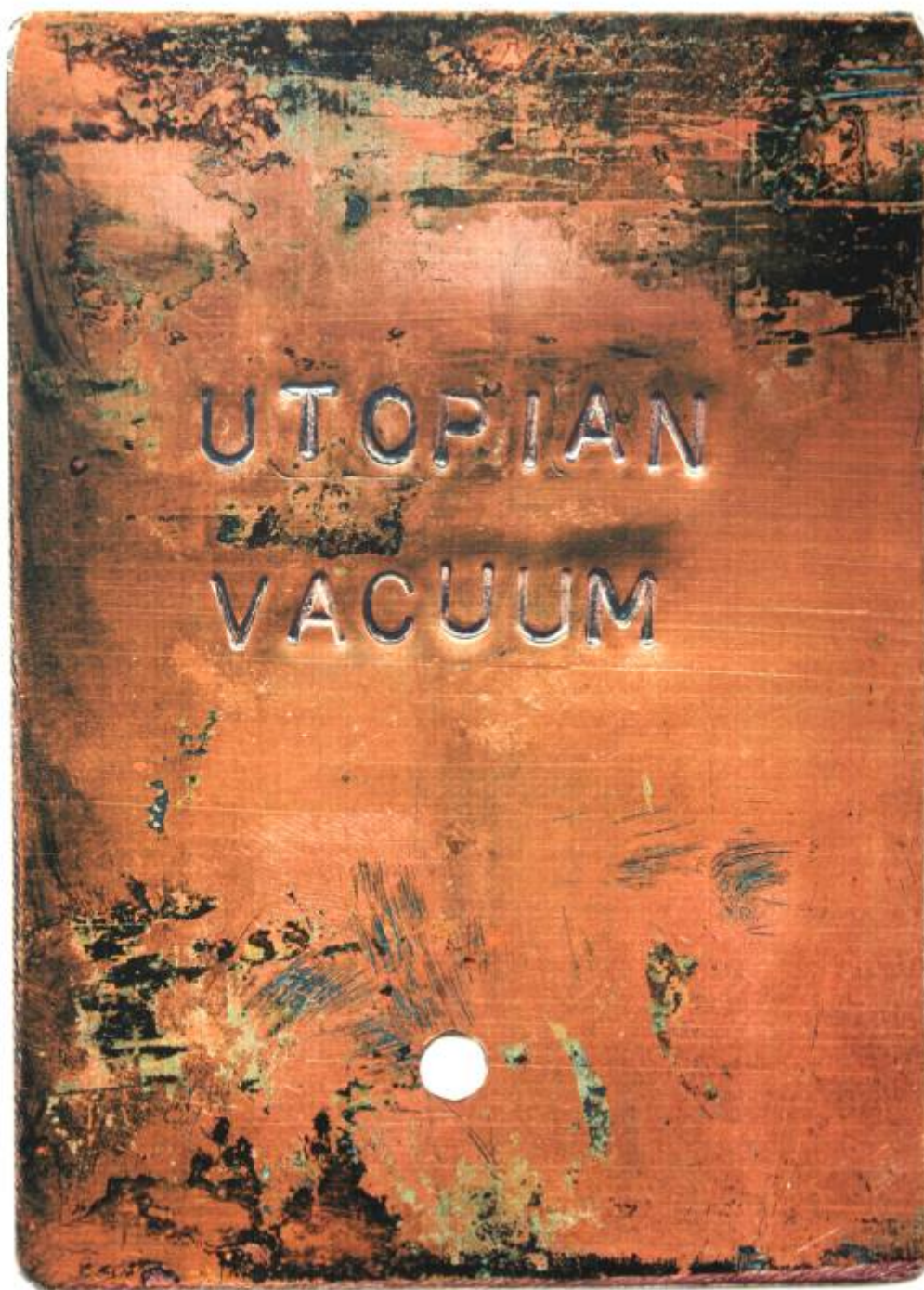
Briar Craig
Kelowna, BC

Words, made of letters, are meant to communicate a message. The 'word' has inspired reverence; "in the beginning was the word and the word was God". Man and his "word" has set himself above and beyond and still the engaging mystery as to the source and reason for his intelligence, catches his interest.

Man has long been divining signs that might illuminate him as to the mystery of existence. Through animal entrails, tea leaves, weather, the stars - insight into a question or situation has been sought from the diverse perspectives of culture, ethnicity and religion. Briar Craig's divination turns garbage into impetus and leads to rich multi-layered silk screens. Craig is an inquirer who delves into quotidian discard. Just as archaeologists collect, sift and process their findings so Craig uses messages sourced from discarded items to tell stories of the past and extend into the future. Remnants of social and economic complexities that happened in moments that went unnoticed resurface and are documented. Craig takes notice of things left behind, considers their significance and then revives the story line so that the object has not only a past but a future. He implicates the found object in a new set of meanings through his interpretation of it and in doing so he creates a new system of communication which is often as cryptic as the source material.

Craig's changes either further illuminate or obfuscate the original when, as the second party, he sets up the mind game. Craig finds it, takes notice and if it warrants enough attention that he decides to collect it. Craig's use of text, much like his subtractive and additive approach to image, provides new understanding as well as questions. There is an inconvenience imposed that creates a discommode as if the information is intermittent. The viewer is seldom allowed a passive stance, for he offers just enough clues to suggest that if the mind stretches, the reason why the letters have been set up in such a way will come clear. The personal rewards from having found significance in the discarded are realized. The objects seem more incredible, more wonderful than scraps.

BRIAR CRAIG



Utopian Vacuum - 2006, Ultraviolet screen-print on paper, 40"x28"

Robert Dmytruk

Summerland, BC

In abstract painting, wonder is not a stand-in for something else; it is the one-and-only image. Abstract expressionism involves the artist at the time of making but it results in imagery which is no longer attached to the physical movements of the artist. The painting becomes an entity unto itself. This intellectual justification betrays the energy that had been pulled forth to make the piece while still acknowledging it, much as a child is an entity absolutely unto itself while still carrying the genes and characteristics of the parents. *RR52, Transmission #9* carries the Dmytruk family identity. Like the most impressive of abstract work, it is recognizable as “a Dmytruk”.

Rr52, Transmission #9 is an icon from a religion with a language that best conveys the complexities of the work. Just as a prayer spoken in Latin can suggest meaning without understanding the language but not fully, so it takes an initiated understanding of visual language to reveal its richness. Dmytruk has a large visual vocabulary and he speaks volumes with his lines, textures, patches of colour and undulating greys. The title brings to mind the fabric of Canadian urban life where neighbourhoods are made of a combination of the generic and the unique. His execution contains a play of variance that expresses the make-up of our cultural mosaic.

ROBERT DMYTRUK



RR52 Transmission #9 - 2012, Oil, charcoal and acrylic on canvas, 52"x39"

Jen Dyck

Salmon Arm, BC

The intimacy of Jen Dyck's collages act as a direct channel into the psyche. Each piece requires a close examination. The subject is caught, unaware of the perusing eye so that a tendency towards voyeurism can be satisfied. Since it is impolite to stare at human oddness, within the scope of observance, some settings are banned from close scrutiny if not invited. Yet curiosity shapes not only the areas chosen for study but also the variety and depth of knowledge. To take a long, objective look – a good stare – at things quite freaky is a pleasant sensation. If a longer duration is rewarded with increasing information, the sense of fulfilment is greater.

Dyck's scenarios are weird, even when they depict familiar situations. She offers more complexity than a common sum up. A face is quite often not one face but many. The perspective from which the face is viewed varies. The handling of the face is not always careful indicating that Dyck's consideration for the assembled characters has oscillated between careful cuts, ragged rips and overlaps. She even adds folds and tucks. The quality of the original material comes to 'the paste' in varied conditions. Rather than trying to correct an old fold or a worn page, it is allowed to exist with a patina of time left uncorrected.

Collage grants attention in a world over-run with images and sensations. Dyck's work commands engagement once it has been gained. The small journey from the distance to peer closely at the work enables a closer proximity to the interior musings of another mind. To enter into a simpatico with one of the quotidian groupings within the exhibition, it is not necessary to understand the subtleties or ranking of the larger art world. Dyck hits a popular mark.

Built on her dreams, the work depicts interior physical spaces where people interact. They are constructed of snippets from National Geographic, Life, ladies journals - whatever magazine is worthy of her cull. The rooms are peopled with characters in zany situations charged with the illogical inventions and happenstance of her remembered sleeping state and they result in a wacky celebration of the emotional states that make up the sociological fabric of our life and times. They depict contemporary affairs, not specific to place. Dyck alludes to where we are at in our heads. Often containing a humorous jab at personal situations Dyck's collages act like the best comedies - employing wit, cynicism, criticism and sardonic strategy to bring the pathos of the human condition into play.

It is as if something has been put into motion and witnessed without all of the reasons revealed so that a nonsense world is framed in stop motion. Yet an uncanny familiarity in the work haunts, like a nudge in the ribs of awareness.

JEN DYCK



Serious Woman Business - 2012, Collage on panel, 16"x20"

Leonard Epp

Falkland, BC

Epp is an inventor. He doesn't rest in a safe place of acceptance – he makes beautiful ceramic pieces, sought after and acclaimed – but his mind seems to taunt him onwards with yet another quirky notion. *But* provokes a naïve aspect similar to a toddler looking at a story book that is being read to her – there is something familiar in the shape, as there is in the painting over the surface of the shape but the connection between *But* and the viewer is floating just below a surface that is not so simple to pierce.

The size of *But* is comparable to that of a Victorian figurine, but (aha!) bulkier and matt. *But* appears to depict a figure perched on the highest vantage point of a surface, as if it is balanced on the edge of a precipice – is it contemplating it's own end? Beside the figure is a smaller being. It could be a pig – it is piggy pink – or a crouching rabbit with one ear. The overall coloring of *But* is saccharine but the strokes are often harsh as if the fairytale or dream being projected upon the surface has a subtext of menace.

It could be a nose on the larger figure or it may be a phallus. There seems to be an ear. Epp has created figures in his *Man and Fish* series that had distorted appendages but (again) in *But* there is more distortion than recognition. Overall however, this is not a repulsive figure, it is quite endearing and despite the rigid property of the medium, it is endearing.

But is mounted on a spin-able black base so that the sculpture can be rotated causing the already blurry impressions to become even more ethereal. Epp's work has often embedded humour within his premise; *But* with his title that means “on the contrary” is the nod to the side that says this story may not be finished yet ...

LEONARD EPP



But - 2013, Clay & acrylic, 11"h x 9" x 7.5"

Diane Feught

Kelowna, BC

It is difficult not to use the word 'beauty' in conjunction with Feught's paintings. The fair distribution of attributes creates a sense of divine proportion. There is symmetry between the exoticism of the subject matter and the formal elements of the piece, substantiated by the remarkably adept execution. This balance between the subject and the process provokes a self effacing exclamation of pleasure. Self consciousness disappears and the ego steps aside, paying honour to the experience and yet retaining enough of the self to appreciate the brush with beauty. The moment extends and repeats itself as memory. This is when the art piece transcends time and the image assumes a life of its own and although each piece is different one from the other, there is a stream of visual similarity running through the series as if they all belong to the same family. By breaking down the overall impression into specific elements, exquisite circumstances are born.

Feught's oil paintings and gouaches leave room for study as well as speculation as to their narrative source. Often with a strong composition that supports the drama of the imagery, her technique – impeccable and practiced – reinforces the strangeness of her subjects by granting an immediate viability to the juxtaposition of elements. The overwhelming perfection and balance take over any doubt at the unusual imagery.

DIANE FEUGHT



Annunciation - 2007, Acrylic on canvas, 48"x24"

Johann Feught

Kelowna, BC

Feught presents a spiritual landscape or mind map. The closest comparison from architecture would be the vaulted ceilings with stained glass windows of the Renaissance and yet the environment that Johann Feught creates is not only from the past but also a projection into the future, kaleidoscopic and disorienting. Vague and incomplete memories unite with hopes and aspirations of moments yet to be born with a familiarity that is more real than the disconnected environment that passes as contemporary reality. In *Fire Escape*, a figure (vague and terrified) seems to push open a gate as flames rise from an edifice. Feught has exposed the circuit board to communicate on various levels. It is an ultra reality, one that draws from undiscovered places and sets them within the perspective of art.

There is a tapestry-like feel to *Fire Escape*. The coloration is reminiscent of the silver, gold, natural tints (indigo, cochineal) or the extreme poignancy of the dyes used in medieval tapestries. The color is eerily perfect as if wrought by a more developed technology than we have been introduced to in our dimension - as if Feught has carried out directions communicated from another realm like a visitation during a séance. Perhaps this sense of another time and dimension comes from the marvel at the workmanship, for *Fire Escape* lays evident a dedication to printmaking. This is a huge lino-cut print, an update of the woodblock, a medium that often remains fixed on the paper surface but Feught has managed to produce the illusion of action within a deep space like a precursor to digital manipulation.

JOHANN FEUGHT



Fire Escape - 1993, Lino-cut on paper, 77"x39.5" Ed. 5/5

John Hall

West Kelowna, BC

Giorgio Morandi spent a life time painting a limited number of simple objects, mostly vases and jugs in order to master his tonal qualities and understand the physicality of the object. He repeated the same objects many times over with the hopes that in doing so, the mysterious uniqueness that constituted those objects would, through paint, be comprehended. John Hall uses difficult and often illusive objects as his subject matter and masters them. He chooses very specific material and yet the reason for the choices of objects is curious - why this arrangement of things was chosen to exist within the context of art, and have Hall's time occupied by the task of depicting it, is not clear. The painting of the objects however, is more than clear. There is an overabundance of information as if Hall has challenged this difficult corner of existence for the sole purpose of conquering it with a flourish. The painting stands in as a representation for the objects but it doesn't represent anything familiar other than the materials.

There is a move away from manufactured materials, pop-py with heady nuance, with *Secret*, 2001, as geological material gains focus and the manufactured becomes a backdrop. The heaviness of rock is depicted with flicks, strokes and soft layering of paint and because it is a small object blown up bigger – and this is made obvious by the size of the grooves, scratches and pock marks in both the rocks and the foil - the viewer now has an opportunity to also dissect the visual makings of rock-ness.

It is representational painting at its purest when the choice of object depends solely on Hall's will to represent it. It is an accurate, albeit larger, representation of reality. It is as divorced from being disturbed by narrative as a minimalist abstract painting. The painting's personality relies on the objects painted. Hall's hand is absent, his gesture minimal yet his skill magnified. Each Hall painting is a one-shot Morandi, a lifetime of accomplishment, with Hall's elevated understanding and relationship to paint brought to bear.

JOHN HALL



Secret - 2001, Acrylic on canvas, 24"x36"

Joice M. Hall

West Kelowna, BC

There was a time when artists strove to depict what they saw, to represent the phenomenal world and their perception of it with accuracy. Then the camera did it effortlessly without the mind bending struggle between perception and concept getting in the way. *High Light* looks like a photograph and it reveals none of the confusion in comprehending space that the early painters experienced; confusion has been set aside as irrelevant as Joice Hall's ability to depict sets an ease in acceptance.

The monochromatic color of *High Light*, unlike her more full spectrum pieces, brings a sense of gravure or etching into play. The trees upon the hills, rendered in a dark indigo appear to have a burr the same as an etched line does - really the result of perception with the edges blurring in the distanced detail. This is satisfying appreciation, a subtle gift. The evidence of Hall's character and hand has been kept to a minimum so that other than her tenacity and technical ability, we are kept at a distance from the painter. Hall shares her perception of existence, her vision of a greater wonder and acknowledgement of beauty. Even within the terrifying spectres of natural disaster in the paintings she did of the fires in Kelowna in 2003, beauty plays a part. Our relationship to wonder is opened. We are able to comprehend a vastness - not only of the landscape but of the scope of existence - with a precision and sharpness, a particularity of object-ness that is not possible either through seeing or through a photographic representation of the same. That which is in reality miles long, can now be travelled by the eye and with relatively small exertion.



JOICE M. HALL



High Light - 2013, Oil on canvas, 18"x72"

Fern Helfand

West Kelowna, BC

Before the magical manipulations of digital techniques, the photograph was looked upon as recording a moment in time with absolute veracity. A portrait was a secure testament that the subject existed; it had been photographed. Helfand has captured the fires in Kelowna in 2003 with an eerie veracity yet the twist she gives to them is much like the alchemist turning one element into another. The light boxes - a kind of spectacle medium in itself – shows spectators watching a natural disaster as if it is a game where they have been able to procure great seats. The truth is that when the beds are burning, the sleeper has already been evacuated and can do little else than sit back and watch. It is a painful reminder of the ineffectiveness of man against such an almighty sublime nature. Helfand grants the privileged opportunity to look at both the disaster and the spectacle of it with an aesthetic distance rare in the moment.

The event has been composed, as if caught by the camera for the curious perusal of mankind without the attendant sorrow. The nicely boxed scenes instead show the artist's relentless desire to document and study. In doing so Helfand grants a profound take on an historical fire that was read from many different perspectives in reality.

This second, closer look is required as a myriad of personal issues clouded the understanding at the time. Helfand brings the fire back for a second consideration. The extreme quiet of the medium yields dignity to the subject.

Helfand's is a rare research. It helps us butt heads with great concepts. It calls into question man's place in relation to the cosmos – one of the grand questions that can be asked over and over again. It is the perspective from which Helfand asks the question that is unique.

FERN HELFAND



Okanagan Mountain Fire - 2003, Photo light box, 12x24x8D"

Jock Hildebrand
West Kelowna, BC

A skeletal remnant, the framework of organic life is the structural base upon which bodies are supported. They have been 'designed' to serve movement, strength, durability and support. The curves and reaches of their forms are in proportion to tasks and determined by use. They are subject to change as species mutate to accept the restrictions and expansion of environmental progress. Skeletal remains weather with time and eventually crumble into dust. And from dust man creates in clay and builds.

Jock Hildebrand's, *Marinostrom I*, is a ceramic piece that was later cast in bronze in the underground foundry adjacent to his studio where he sculpted the original earthenware. *Marinostrom I* was fired with a patina that suggests bone or driftwood. There are markings upon the surface that seem like an aging process has worked the form so that we think of driftwood. The sea also is echoed in the anchor-like shape of *Marinostrom I*. Because *Marinostrom I* is mounted on the thinnest edge of boniness in a metal housing, it appears to glide forward, directional, like a slim prow of a ship breaking a wave in space. Yet the long arm is boney, the flare at the end like a joint as if there may be another bone that would fit nicely into its hollows. The piece is complete in itself and yet suggests that it is part of a greater whole, that it fits into a grand comprehensible scheme of shapes that work together in harmony.

Hildebrand's distillation of structure down to an invented form, a created piece that is in sync with the overall design of nature resonates with an intrinsic sense of aesthetics within that identifies with that which is familiar. There is a further resonance in the fact that this organic quality to which we are related, has been acknowledged and brought to eminence through the adept handling of a practiced sculptor.

JOCK HILDEBRAND



Marinostrom - Ceramic, steel, H24"x W36"x D6"

Angelika Jaeger

Vernon, BC

An essential ingredient in the formation of a work of art is acceptance of the challenge of birthing the up-to-this-time unrealised object. It is the substance of the often quoted T.S Eliot line “between the idea and the reality falls the shadow.” Often the emergence of an artwork has come seemingly “out of the blue” as unheard of considerations of concept and substance came into being. The epiphany requires a clearing in order to appear, a space that has been made available so that wonder can gel into actuality. Angelika Jaeger's sculpture, freed of representation, transforms ordinary (steel) into an elevated state like a man who takes off his suit jacket to reveal that he is a superman - ubermensch. The ordinary becomes extraordinary and gains attention. *Fibrinus* is a usable sculpture and becomes more dynamic when a fire is lit in the lotus-like shelf in the front.

The biggest step in creating this new state comes from overcoming the barriers that lie between the idea and the reality - the killing of shadows. Jaeger has come to create art in maturity. She approaches the field with the experienced resolve of one who is confident of her ability to accomplish and yet she is not constrained by the habit of art making. Jaeger moves firmly ahead to make a piece that has the right proportions of oddness and authenticity in the mix to allow for the transmission of wonder.

ANGELIKA JAEGER



Fibrinus - 2012, Steel, 54H x 28W x 26D"

Byron Johnston

Kelowna, BC

Byron Johnston's choice of materials are often from sources that we wouldn't associate with the making of art but his decision to use the elements bring the statement of the piece home with a greater clarity. In *I5* Johnston uses an object in multiple and what better symbol for repetitive commercial excess than a toy car.

A car is a symbol of security, warmth, family and safety but also for posturing (male, success, flash and cool with a multitude of sub meanings depending on cultural and ethnic orientations). The 'car', as a substitute for wonder, is loaded. A car can also give rise to diverse translations depending on the context. When art is poised for interpretations but the signs along the way point a clear path to a message, the work stands-in effectively for the idea but when the symbol is layered in social nuance - there is room to interpret towards various ends.

In *I5* the car is not only representing the surge of vehicles on a highway – with attendant pollution, the rat race stuck in traffic – in *I5* it is also reminiscent of a bridge or a sampling of a production line. *I5* has also become a beautiful object, another desirable item in the long line up of wants.

Johnston, without forfeiting invention, curiosity or plain old “fun!” - pulls up what could be termed ordinary, daily materials into the realm of fine arts with such assurance that the acceptance of his unique and inventive art is impossible to contest. Yet above and beyond the marvel of his daring - he keeps a firm hold on the object as high art.

BYRON JOHNSTON



15 - 2008 (with detail), Copper & mixed media, w95"x d4.25"x h4.25"

Jim Kalnin

Oyama, BC

Some people here in the Okanagan know the artist, Jim Kalnin, as 'Feather' from the time when he lived in Stock's Meadow, the communal settlement “behind those hills” between Fintry and Bear Creek, - long before Okanagan Resort became an architectonic resort and destination on Westside Road. This was when Westside was still gravel and in parts like Nahun, it was a one-way, one-cart track where you had to toot to warn on-comers that you were in the advance mode.

Jim Kalnin never shed his connection to the intrinsic properties of this altruistic, idealistic habitat. He changed his *place* as he became a teacher at Okanagan College and moved on with its growth to become a professor at UBCO, but his orientation to the sacredness of place remained intact. He retired from UBCO in 2010 and in his wake left a successive generation of young visual artists who also felt it necessary to address the influence of modernity on the natural environment. Yet Kalnin is not - nor has been - heavy handed in his approach to the issues of global sustainability. He has maintained the 'Feather” touch and, as light as a serendipitous nudge towards awareness: Kalnin paints reminders of the encroachment of man upon his fellow creatures and Earth which we all share in common.

Sunlight Foliage Glass maintains the earthy point of view while still allowing a generosity in the interpretation. Through a screen of verdant lushness, the high-rise apartment building reflects sunlight from its windows. Man has inhabited Eden in full force and yet he fits in from Kalnin's perspective, even giving back some of the elemental glory as reflection.

JIM KALNIN



Sunlight, Foliage, Glass - 2011, Oil on canvas, 42"x54"

Ann Kipling

Falkland, BC

The centre of the world is not deep within the earth but within the self, each being having a sense of centrality that exists in relation to everything else. Ann Kipling's drawings, where her hand has touched the mountains and reached over to stroke the trees across the expanse of valley brings this into view. In reality, looking from within, through the eyes known as the window of the soul to the valley yonder is similar to encountering a Kipling drawing within its framed boundaries. Peripheral vision is more understood than truly perceived as we continue that which is within-focus to extend to the outer reaches. What is seen doesn't end abruptly but reasonably as if the mind is hesitant to deprive the eye of awareness.

There is vortex in Kipling's drawing as if her bearings have been taken intuitively. The orientation is intrinsically correct. Kipling, with a stoic insistence in the way that she records the synapse between mind and paper, brings the breadth of landscape into an area that can be encompassed. The drawing connects to the central part of the self that believes it is the center of the world. Her mark is very human without having been over clouded by the concept of representation. It is as if the mind has travelled to that tree, landed, processed it and then moved on to engulf the next aspect of the vista. In a suspended state the lighting of Kipling's hand has passed over us like magic dust that lifts the veil to reveal what a magic realm we live in.

ANN KIPLING



View Through The Spallumcheen - 1999, ink on paper, 24"x40"

Steve Mennie

Salmon Arm, BC

Steve Mennie is walking the walk these days.

Mennie has tended to work in series, concentrating on a field of study and then expanding upon it and each time he does so he is in for the commitment. He doesn't "beat the horse", he *schools* the horse so that it works to perfection. There is a blending together of opposites like one who thrives in the big city yet appreciates the country. His work is both urbane and back-to-the-land. He stays in touch with the medium. He disguises paint and places it in the service of illusion when he wants realism. He works paint through scraping, dabbing, brushing and what-ever-it-needs to grant dimension and colour spectacles. The precision of the hard edge work is as contemporary as it gets both for pure pop message and also for impact. He draws with a Da Vinci confidence.

Like Gerhard Richter, he seems able to master the nuances of a technique and then dance with aplomb, leading. In the latest body of work, he marries realism and abstraction. The resulting offspring is a new breed. Because he has produced significant bodies of adept work in both areas, the strain from each is strong so that the metaphor of a marriage, where each partner has a complimentary voice, is apt. When Mennie brings abstraction and realism together, they make music – it's a love affair where each style becomes more than in the individual states. *John a.k.a. Harold*, done in 1997, is an early indicator of the melding of realism and abstraction.

There is an obsessive bent to Mennie's art work. Veering between finely crafted figurative work and painterly psychological abstracts, each piece is both created and conceived, a product of nature and nurture. Then just as he could rest safely within his virtuosity, Mennie whirls like a dervish - about face! - and the next painting is a convoluted abstract that weaves in upon itself in multiple layers of colour. Figurative work and abstraction are two ends of the line and attempts to meld the two could, with less insight, appear noncommittal - but not in a Mennie.

Mennie's visual acrobatics overcome the desire to understand process as he overwhelms any disbelief with a brilliant slight of hand.

STEVE MENNIE



John (aka Harold) - 1997, Acrylic on canvas, 48"x60"

David Montpetit

Winfield, BC

Bend it, shape it, any way you want it - not so easy with glass. Montpetit has accomplished a physical thaumaturgical act in transforming the breakable medium into a molten wonder. *Tay al-ard* is as enigmatic as the title.

The gold reflects whatever is in front of it, taking on aspects of the coloring and character of the viewer while at the same time exerting the splendour of its inherent goldness to render the viewer dull in comparison. It is only in relation to *Tay al-ard* that the human figure in front becomes pertinent and even then it is in a secondary position.

The marks, seemingly inscribed upon the surface, are the results of the glass having been heated and fallen into marks carved onto forms from which the glass accepted the images. There is an oriental intonation to these patterns, as if a dragon in the sky is wending its way through the body of the material. Fossil-like, there seem to be fragments of bones or organic matter within the glass. *Tay al-ard* feels now more organic than man made. It is as if the glass became a receptor for messages from on high - kingly scribblings or the workmanship of artisans of old - and then been transported to a much less rarified, plebeian existence where it reigns shining-ly above the lesser materials.

Montpetit excels in works such as *Tay al-ard*, lifting a medium once deemed craft into a higher realm.

DAVID MONTPETIT



Tay al-ard - 2013, Glass, 30"x70"

Julie Oakes

Vernon, BC

Inspired by her relocation to the interior of British Columbia from her former cosmopolitan surroundings (Toronto and New York), Oakes reconnects with primal themes of the land, animals and the elements.

Anthropomorphising animal subjects that are self-consciousness in their demeanour, animal portraits are supported by carefully staged scenes. Borrowing from vanitas traditions, the animals are given the reverence of saints - fur perfect and eyes bejewelled, reflecting an ideal of nature rather than the real, messy and unpredictable "otherness" of the animal kingdom.

Stanzie Tooth, Curator, Lonsdale Gallery

Awestruck, Calendar of Ecology is a body of work arising out of Awestruck.

Ecological concerns about the sustainability of the planet create a different relationship to living rurally than that experienced during the last one hundred years when farming or hunting was the occupation of sixty percent of the world's population enabling a working conversation between people, animals and the earth. The population has grown four times since the previous generation and the interdependence of people with the land has changed to the extent that life systems and species are threatened.

Awestruck, Calendar of Ecology is set in the future, as if showing the results of a wounding devastation (*Blue Tornado*). Animals are memorialized within the framework of a calendar year as if the natural world, as we know it, no longer exists. *Spring* is the first panel of Seasons - four oil paintings 72 x 98 in, depicting animals and foliage.

Julie Oakes

JULIE OAKES



Spring - 2013, Oil on canvas, 78"x92"

Daphne Odjig

Penticton, BC

The archetypal theme of good against evil, the basis of most religion and philosophy, has historically brought about grand and weighty works as evidenced during the Renaissance in pieces by Titian, Raphael, Botticelli, Tintoretto, Michelangelo – the list is lengthy and the works monumental in both size and scope. These artists staged wrestling matches, tacklings and grapplings of the beneficial influences against the maleficent, complexly embedded in hierarchies of iconography and status. Yet Daphne Odjig, a first nations *woman*, encapsulates the theme on a simple piece of paper with three colours.

In Odjigs' *The Battle of Good and Evil*, the roles of the two characters are clear. Evil is pictured as a snake, serpentine yet spiky, curled in upon itself in a protective, closed gesture with a barbed tail reaching out to pierce. Good is a regal open chested bird., larger than Evil and more complex. Both enact the struggle upon a white surface, without illusions to gravity so that there is an equal balance of allotted space. It is not clear which animal is to reign victorious and nor is there a didactic message within the vision. Neither the snake nor the bird is realistically depicted but conceptualized and therefore ruled by a logic of design that is in line with the tradition and lore of a people who have worked out an interdependent relationship between man and beast. This distancing of the messy battle, refining it through culture, allows for a more comprehensive read of the grand theme. Odjig's graphic west-coast style transforms the opponents into a more understandable format.

DAPHNE ODJIG



The Battle of Good and Evil - 1968, Acrylic on paper, 24"x36"

Gary Pearson

Kelowna, BC

A wine bar is a relatively new venue born out of a connoisseurship that has far surpassed the easy acceptance of what was once a quotidian - even peasant - beverage. The imbibing of both bourgeoisie and peon gained subject space with Lautrec and Renoir and the beer parlour - a frontier world of blue jeans, work boots and the quaffing of ale to satisfy a thirst born of toil - has been the subject of the visual arts. But a wine bar is a by-product of middle class leisure particular to the widening playground created by a global economy. A wine bar houses a tastefully cultivated attitude towards drinking that even has a ritual in the physical approach to the beverage – the swirl, the inhalation, the roll on the tongue akin to conversation.

Gary Pearson's monoprint, *The Wine Bar*, is visual research into a specific situation that has a loaded capacity for revealing a larger dimension of cultural mores. Pearson presents his research using the same tools that have been employed historically – expressive gestures that can capture a moment within a stroke.

His work is psychological but not, however, therapeutic or counselling unless it is in the satisfaction gained from Pearson's luxurious aesthetic. In *The Wine Bar*, the simplicity of black and white, the lushness of line, the blurry image as if tinted by a wine glow, the fuzz of potential that the dark haired beauty exudes: recognises a common humanity. The woman sees her interlocutor, but the viewer doesn't. The viewer is in fact another unidentified head looking towards the subject. There is a palpable vulnerability within this piece that can be appreciated in much the same way as the taste buds and head-space open from a full bodied, rich, peppery red wine with overtones of fall berries.

GARY PEARSON



The Wine Bar - 2007, Oil on paper, 32"x32"

Alistair Rance

Armstrong, BC

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.

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. Rance lets us know where his arm has been as he swings his drips. He records his physicality in this way. Rance is an action painter.

ALISTAIR RANCE



Summit of the Loftiest Crag - 2013, Acrylic on canvas, 48"x36"

Bryan Ryley

Lake Country, BC

To leave the mark of individuality, a sense of the intellect and spirit, is to wax poetic. Abstraction reveals what it left behind, a track of energy. Abstraction indicates the state of mind that the artist inhabited while he assumed the creative responsibility. Bryan Ryley leaves indicators and passes over the flame of insight to the viewer with a practised hand.

At first glance it seems possible for a practised eye to deconstruct the process used in constructing *Conchita's Dress* (would the title turn the deconstruction into a defrocking or an unravelling?) but the means by which Ryley arrived at his end is more mysterious than first glance. There is scrape, stroke, underlays revealed and overlays obfuscating. There is implied space with corridors of illusion. There are colors that float, mist, and blur and areas that form silhouettes. There is a feeling of ascension and fall as well as a progression from left to right and visa versa so that vertigo comes into play. The slight tip of the overall orientation is like a visit to a crooked house. Because we read from left to right, a Sisyphean awareness of an uphill struggle with the potential to slide back down tips the balance so that rest is impossible. Although the palette is conservative there is an exciting movement very like the swish and glide of a crinoline. *Conchita's Dress* is engaging, riveting, and as wonderful as love at first sight – an example of thaumaturgical transformation for *Conchita's Dress* is *really* just paint on canvas.

BRYAN RILEY



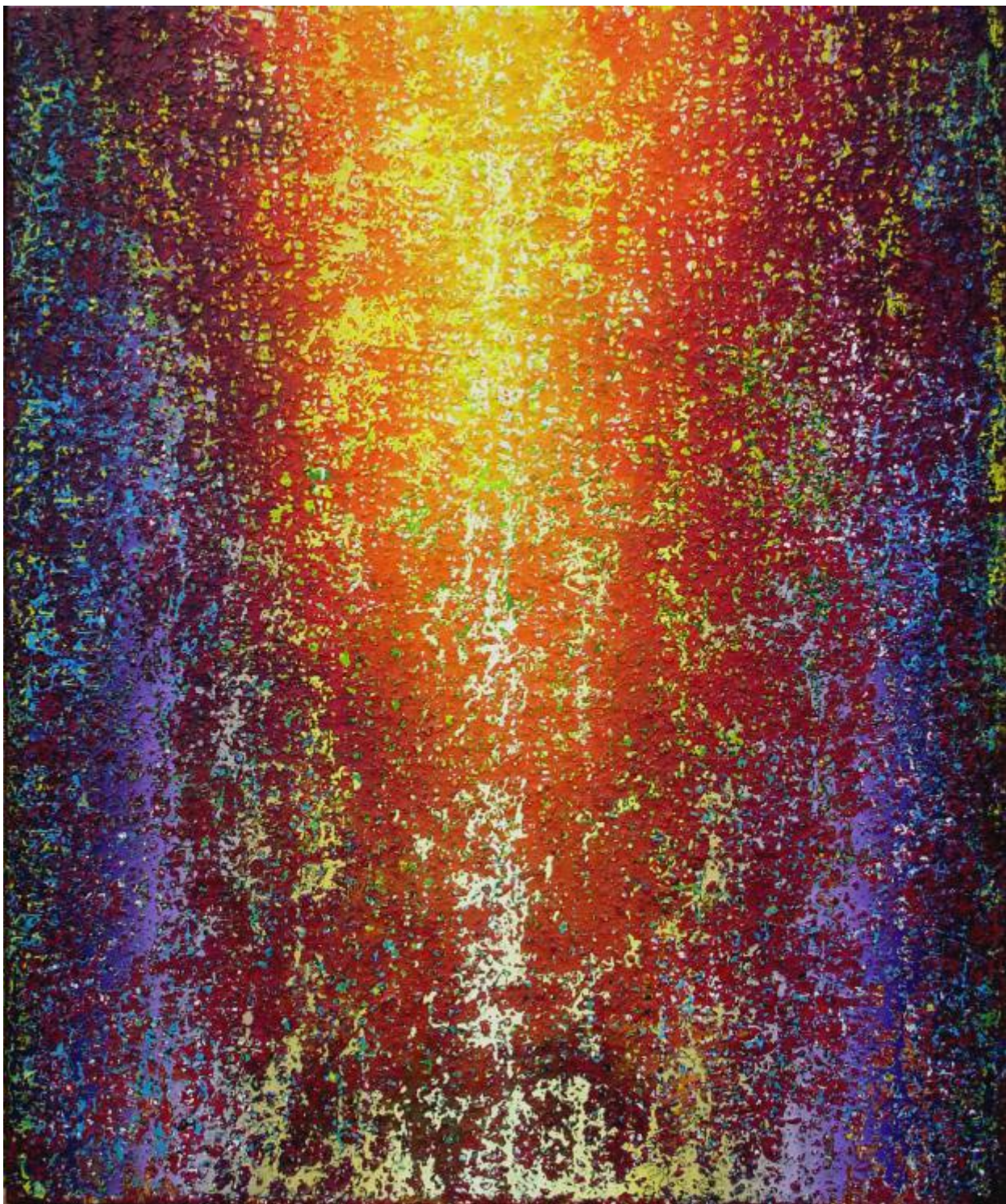
Conchita's Dress - 2012, Acrylic on canvas, 60"x48"

Heidi Thompson

Coldstream, BC

Using *Yellow Energy Violet Space* 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, Heidi Thompson brings about a distinctly human frame of mind. Because there is no subject other than the materials that makes up the painting there is room to enter into a pure symbiotic relationship with the artwork. This pure seeing, because of human cognizance, causes an understanding of the subliminal mystery inherent in being. There is no contextual significance to the piece other than its existence. There is no association. The painting acts as an analogy for a spiritual state of mind although it is also an intense display of its own properties - the texture reinforces the insistence that this object is *paint* and nothing else with the properties of colour affirmed. This firmness of being centers the art work. It exudes a sense of confidence as if it were a direct manifestation of the spirit of creation. *Yellow Energy Violet Space* fulfills the definition of an icon as standing in for an object, in this case a state of mind, by virtue of its analogy to it.

HEIDI THOMPSON



Yellow Energy Violet Space - 2013, Acrylic on canvas, 60"x50"

David Wilson

Vernon, BC

David Wilson is a member of the Okanagan Nation and the winner of the BC Achievement Awards in Aboriginal Art for 2012.

Wilson's work was featured at the Vernon Art Gallery this past year. His paintings grace the Performing Arts Center in Vernon and the Kelowna Community Theatre. Wilson's work speaks of the identity and origins of the Okanagan. It articulates traditional motifs executed in brilliant acrylic paint - sometimes on drums. Drawing from pictographs, stories and indigenous imagery influenced by the Mauri, North West Coast or Egyptians; Wilson's paintings can be seen as contemporary icons.

His work reaches out. It bridges gaps not only between cultures and backgrounds but also between generations, sociological hierarchies and the widening gaps created by technology. Using vibrant colours with a quick-read graphic style, the work can be appreciated from many levels. The paintings are clear and enlivened so that they catch the eye of younger generations yet also refresh the media-worn vision of the more mature. Fresh in concept and design - crisp - the combinations of geometric and organic shapes create an energy that makes the paintings dance. Each piece is a celebration of life, a return to belief.

Wilson had an interest in art from the age of 12 when he first discovered Salish pictographs. He read the seminal publication **Pictographs (Indian Rock Paintings) in The Interior of British Columbia** written by John Corner in 1968 and it brought to light an area of visual knowledge that many in the Okanagan have yet to explore. Wilson first studied art under Coastal Salish and Haida artists while attending business college.

Currently, Wilson riffs on the imagery from these ancient roots, transforming the wisdom of an earlier time into a brightened version. By reinventing the narratives, the stories gain in relevance. Because he has an impeccable sense of balance and composition, the resulting pictures reverberate with tones from our modern existence. Remembering the other inhabitants of earth that many have overlooked with the hustle and bustle of modernity, Wilson's work connects to the spirits of the animals, the elements and seasons. Man's place in the cosmos is once again in conversation with the natural world. And if the round format happens to be on a drum – made of deer or elk hide and able to be played – then the music made from a simpatico between man and nature can also be sounded.

With a holistic approach to his place as an artist within the community, David Wilson brings a positive inspiration into a complicated modern life. In telling his stories, verbally or visually, both Man and the animals – Moose, Deer, Salmon, Bat, Mouse – *all* have capital letters to their names.

In Wilson's art, Man *fits in* to the overall scheme of things rather than dominating.

DAVID WILSON



Brother Sun and Sister Moon - 2013, Acrylic on canvas, 54"x72"



Joice M. Hall – High Light, 2013, Oil on canvas, 18"x72"

OK THAUMATURGY

August 15-September 27, 2013

HEADBONES GALLERY

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| Jim Kalnin | www.okanaganarts.com/directory/profiles/kalnin |
| Ann Kipling | www.gallerieswest.ca/reviews/ann-kipling |
| Steve Mennie | www.youtube.com/watch?v=uVTdI8EGWCQ |
| David Montpetit | workingglass.ca |
| Julie Oakes | www.theclayandglass.ca/exhibitions/past-exhibitions/swounds |
| Daphne Odjig | http://www.daphneodjig.com/ |
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