



Diane Feught

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

WWW.WOMEN

February 16 - March 20, 2008

Diane Feught

Commentaries by Julie Oakes

Artist Catalog, Diane Feught
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Commentary by Julie Oakes
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RICH FOG



Micro Publishing
Toronto Canada

Diane Feught

Bona Fide

It is difficult not to use the word 'beauty' in conjunction with Diane Feught's paintings on paper. 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 a remarkably adept execution. This balance between the subject and the process provokes a self effacing exclamation of pleasure, an un-selfing, or the "opiate adjacency" that Elaine Scarry in her book "On Beauty" speaks of experiencing when in the presence of beauty. 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 it's 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 exquisite circumstance.

How does Diane Feught manage to measure up to the rigorous strictures that define beauty as an elevated state? By breaking down the overall impression into specific elements, there is perfection within each aspect- the color is rich with the compositional placement of the window in a field of patterning (applied with stencil or linocut repetition) promoting a feeling of luxurious elegance. The gold and silver leaf, the graceful patterns of wall paper or floral material, the framing of the windows with slats or seemingly carved embellishments, all lend an aura of aristocracy as if the world is the site of a series of exquisite peeks.

Diane Feught also brings into play cultural particulars using costumes, a blushing light, a wan, consumptive complexion, a chocolate skin, or a faded nostalgia to shuttle between the past, the present and the future or to fly across oceans or catch a searing glimpse of an art nouveau flash of eroticism. She is a steward of the strange and curious having formed close acquaintances with the denizens of her own imagination. She brings forth an affirmation of beauty from the wonderful panoply of existence and offers the chance to saturate in the pleasure through the grateful distraction of a phenomenal art piece.

Julie Oakes





Annunciation - 2007
gouache, metal leaf on paper (55x40 cm)



Madonna - 2007
gouache, metal leaf on paper (55x40 cm)



Manju-she-ri - 2007
gouache, metal leaf on paper (55x40 cm)



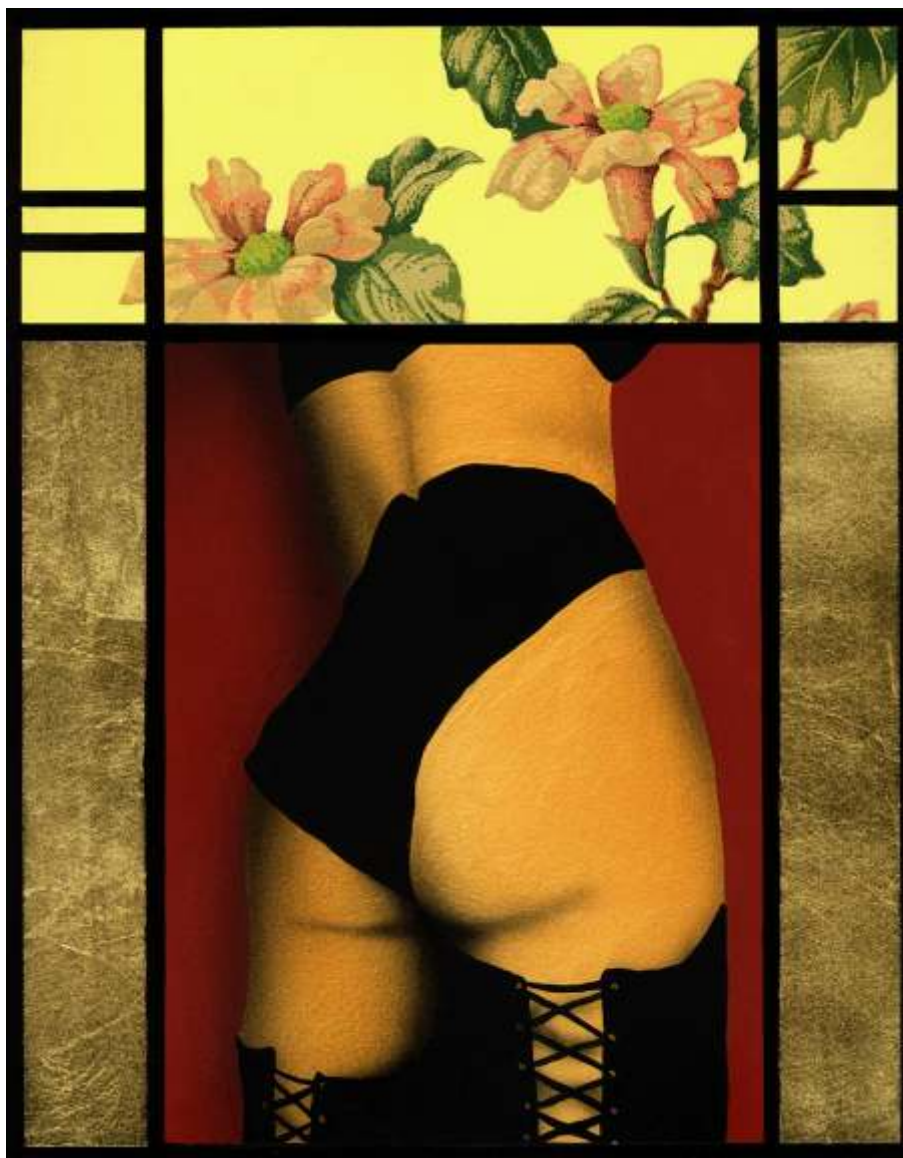
Chinrezig - 2007
gouache, metal leaf on paper (55x40 cm)



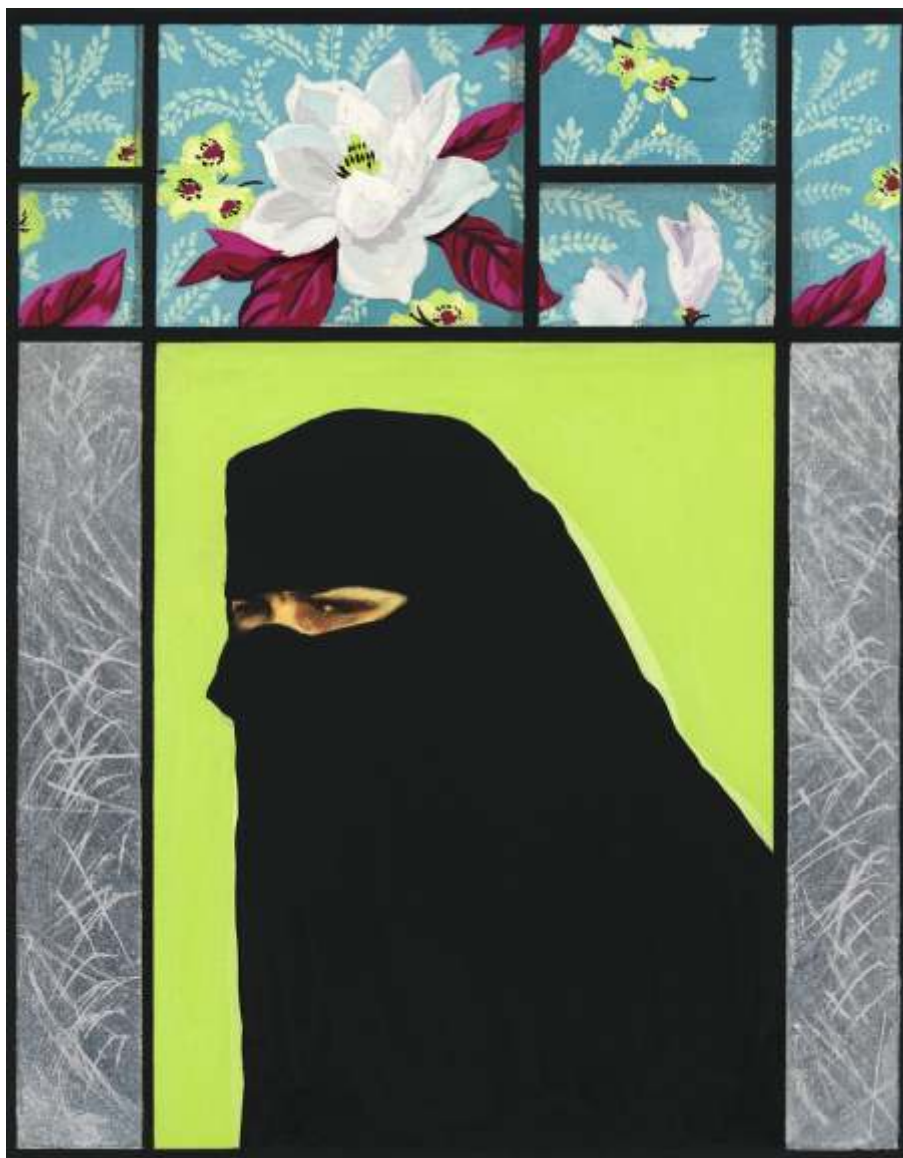
Yab Yum - 2007
gouache, metal leaf on paper (55x40 cm)



Vipassana - 2007
gouache, metal leaf on paper (55x40 cm)



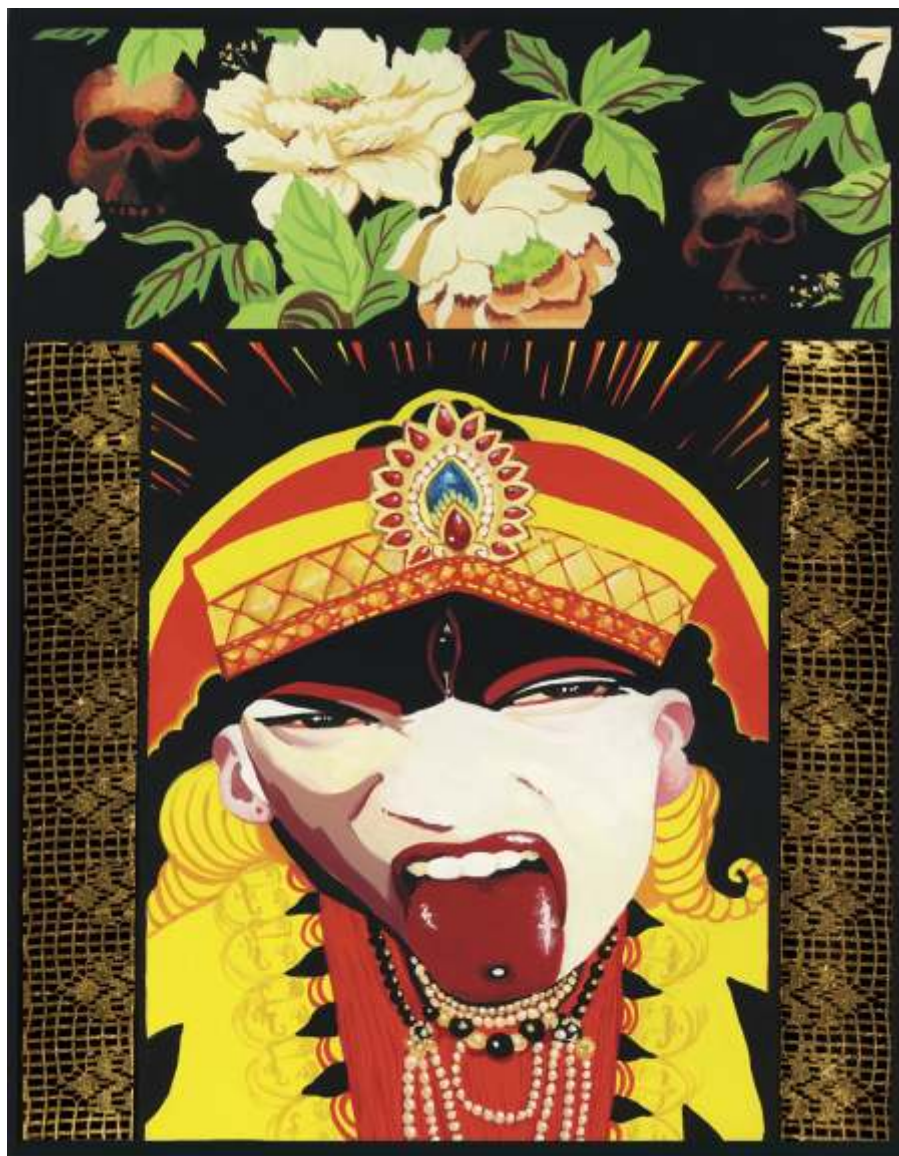
Chinnamasta - 2007
gouache, metal leaf on paper (55x40 cm)



Dakini - 2007
gouache, metal leaf on paper (55x40 cm)



Aphrodite - 2007
gouache, metal leaf on paper (55x40 cm)



Kali-Ma - 2007
gouache, metal leaf on paper (55x40 cm)

WWW.WOMEN

A Queen is a figure head, one who rules. She can be a consort to a King or she can reign alone. She is an example to her subjects and upholds the laws or regulations prescribed by the members of her kingdom. She is the shining light that illuminates darkness, dispels chaos and inspires right living. Queens are fairytale, mythological, fantastic figures and yet there are also 'real' Queens. A Queen is the highest ranking female within a kingdom. She is a woman of great power and effectiveness. She is also a solitary being for there can only be one Queen although there can be many realms.

That Diane Feught should create a series of paintings on paper addressing the theme of women by creating images of Queens and accomplish such a regal display of beauty and strength is a royal curtesy before the gender. She recognises the potential of her feminine perspective and uses that potential personally to summon up her slate of women. Women have a large range, of colors, textures, dispositions, levels, overlaps and tendencies. They talk with the moon and receive messages from the other side while still taking care of the necessities. They possess a dignified patience that oversees differences and difficulties and yet are susceptible to bouts of self immersion. Against a hand painted, deep brocade background, Diane Feught's luminous beings become votive icons, offered in devotion to womanhood and continuing with a life of their own to inspire and serve as an example of the force of females.

Women have been said to love beautiful things as well as embodying beauty themselves. Feught has the intuition to call to mind and hence to bring to her creativity, a range of women. She has painted traditional goddesses such as Q'an Yin (the Chinese female principal), Mara (the evil one who tried to tempt the Buddha and whom Feught depicts in the same frame as a snarling bear with a fire raging above her head) or Mama Kala (the avenging Hindu deity). She also presents women who appear to belong to today such as the ones depicted in the realms denoted 'shelter', 'jewel' or 'ghost'. The pearl in 'jewel' is suggestive of a woman's sex, her precious treasure, hidden in the deep dark cave of her physicality and rendered to nestle in amorphous golden folds like the crown jewel of a private realm. Even the comic character Wonder Woman is extended to 'wonderful' by Feught's titling and has been given noble status through the elegant depiction.

Diane Feught, like a Queen, has granted titles to each of her women, allotting them kingdoms and an aristocratic dignity. With a style of depiction that leaves the old masters behind, she makes paintings on paper of women who become accentuated through her skill and elevated taste. She has made art work fit for a palace, as rich as any of the phenomenal works of the Renaissance that were made for the grand castles, ecclesiastic collections and public interiors of yore. There is, in fact, a large degree of 'yore' - and suggested lore - in Feught's recent series of Queens. These regal women awaken yearnings. This is the effect of being in the presence of Queens.

Julie Oakes



Q'an Yin - 2008
gouache, acrylic, rust, metal foil on paper (60x46 cm)



Mara - 2008
gouache, acrylic, rust on paper (60x46 cm)



Mamakala - 2008
gouache, acrylic, rust on paper (55x40 cm)



Shelter - 2008
gouache, acrylic, rust on paper (60x46 cm)



Yama - 2008
gouache, acrylic, rust, metal foil on paper (55x46 cm)



Jewel - 2008
gouache, acrylic, rust, metal foil on paper (55x46 cm)



Wonderful - 2008
gouache, acrylic, rust on paper (55x40 cm)



Ghost - 2008
gouache, acrylic, rust on paper (55x40 cm)



Deer Park - 2008
gouache, acrylic, rust on paper (55x40 cm)

Diane Feught

EDUCATION:

1970 BFA, University of Alberta, Edmonton AB

1985 Dip. Graphic Design, MacEwan College

PROFESSIONAL EXPERIENCE:

1972, Sessional instructor, U of A

1973-85, Glass artist/Architectural installations (church, public, private) 1989-1996, Designer, illustrator

1996-1999, Software/multimedia designer, Axion Spatial Imaging 1999 - present, Designer, artist

EXHIBITIONS:

The Varley Gallery, Markham, ON (Dec. 2008)

Headbones Gallery, The Drawers, Toronto, ON

Ring House Gallery, University of Alberta

Latitude 53 Gallery, Edmonton AB

The Works, Edmonton AB

Robert Vanderlelie Gallery, Edmonton AB

SUB Gallery, Edmonton AB

Banff Centre, Banff AB

AWARDS:

1995, ACE GOLD Award of Excellence, Traditional illustration 1995, ACE GOLD Award of Excellence,

Product design 1995, ACE bronze Award of Excellence, Poster design 1996, Alberta Book Cover Award

1999, Gold Award Best Software Design (Canada) Axion 3D World Atlas

COLLECTIONS:

Alberta Art Foundation

Edmonton Opera

Grant MacEwan College

Peter Hemmingway Architects

Government of Alberta / Government House

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