



ENWORLDING

# ENWORLDING



APRIL 18 - JUNE 5, 2026

HEADBONES GALLERY

Artist Catalogue: *ENWORLDING*  
Copyright © 2026, Headbones Gallery

This catalog was created for the exhibition *ENWORLDING* at Headbones Gallery, Vernon, BC, Canada,  
April 18 - June 6, 2026.

Artwork Copyright ©2014-2026  
Takira Verity Bolton  
Amir Rahsaz  
Debra Rushfeldt  
Joanne Sale  
Jesse Weemering  
Sylvia Ziemann  
Bahman Fakouri

Cover: Jesse Weemering (detail)

Installation photos taken by Headbones Gallery  
Commentary Copyright © 2026 Julie Oakes



Debra Rushfeldt: *Western Toad on a Rocky Beach*-2025, Acrylic on canvas, 16"x20"

Rich Fog Micro Publishing, printed in Vernon, BC, 2026

Printed on the Ricoh MP C4504ex from Okanagan Office Systems.

All rights reserved. The content of this catalogue is protected by the copyrights of Headbones Gallery and the Artists. No part of any of the content of this catalogue may be reproduced, distributed, modified, framed, adapted or made available in any form by any photographic, electronic, digital, mechanical, photostat, microfilm, xerography or other means, or incorporated into or used in any information storage and retrieval system, electronic or mechanical, without the prior written permission of Headbones Gallery.

[www.headbonesgallery.com](http://www.headbonesgallery.com)

ISBN: 978-1-988707-63-1

RICH FOG

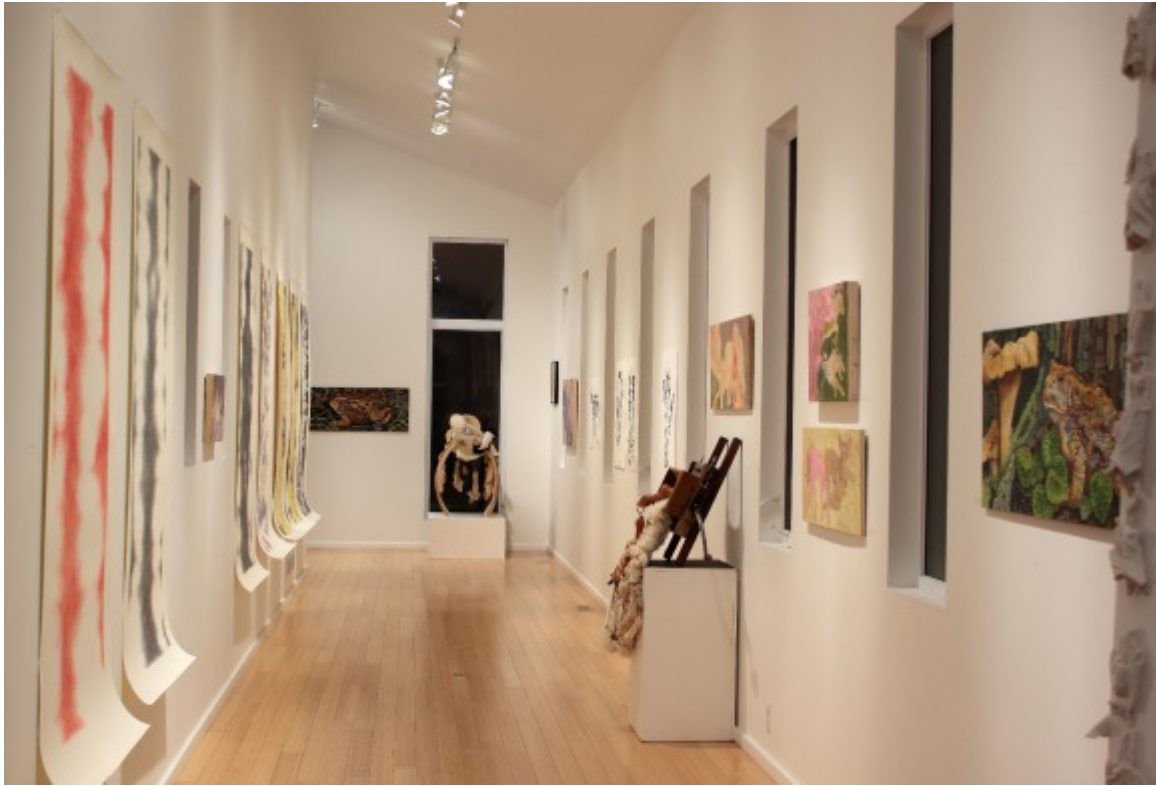


Micro Publishing

# ENWORLDING



COMMENTARY BY JULIE OAKES



## ENWORLDING

*Bringing together* works by Takira Verity Bolton, Bahman Fakouri, Amir Rahsaz, Debra Rushfeldt, Joanne Sale, Jesse Weemering and Sylvia Ziemann, “Enworlding” explores the *bringing together* of worlds through chunking, entangling, interconnectivity and diffraction. Veering away from an anthropomorphic centralism these artists *blend* nature in with body, both human and animal. *Blending* into the discourse, Amir Rahsaz, recently from Iran, reveals an extended definition for enworlding that speaks to the everchanging, pertinent and meddling impact that man has on both the environment and his fellow kind.

By bringing into the world artworks as a new appearance among the already existing appearances, one that has never appeared before, the artwork *enworlds*. It occupies a space in the world. In conjunction, a temporal element is also introduced. Kant cites space and time as essential, *a priori*, to our being able to sense and then think on the encounter with the world as it appears to us. Art, as it appears in its newness, can illicit an experience. Since there is the potential for meaning inherent in the encounter, the reception of art is dependant on the viewer's perception. They bring to the experience an expectation



that is informed by their own past experiences. And since reception requires a devoted time, they give of themselves.

Here, a Kantian notion is brought into play, that of 'chunking'. The artwork must first sufficiently engage the viewer to cause a pause, for time is now at play in the space before the object that has appeared. If the viewer recognizes an aspect in the art piece to which they intuitively respond, they 'chunk' onto it in a way that allows them to further create connections based on their own experiences. This entanglement brings them in line with meaning and can lead to further associations which reinforce the feeling of identification. It might be the thread that draws them closer to chunk on detail. Sensation in response to a bleeding colour, surprise at the handling of a medium, unique configurations of elements or subject matter striking a personal chord – all involve chunking and, subsequently, entanglement.

From a pragmatic perspective, John Dewey places emotion as a driver in artistic expression. He frames emotion, which leads to expression, within the concept of resistance. Resistance is that which forms the impetus towards change. Kantian essentials appear. Time must be pushed aside to make an artwork. Space must be cleared for the new artwork to occupy.

'Enworlding' (*Verwletichung*) is a term referenced in transcendental phenomenology, first coined by the German philosopher Eugene Fink-Edmund Hursel. *Verwletichung* also seems to relate to 'chunking' but the German phrase that describes the philosophical concept is *aufteilen in abschnitte*. Whether the exhibition "Enworlding" is approached from the concept of chunking, emotion or expression, the *experience* of connecting worlds and inventing new realities is foremost.

Takira Verity Bolton's delicate handling of human and animal imagery incorporates resistance. The imagery is strange and draws in attention. The world, as known to us, diffracts. Her imagery tilts reality. What is happening? Creatures, who in nature are at odds, appear to have melded together. As shapes suggest, relationships between objects are skewed. The chalky palette reinforces the oddness while stains ghost the imagined landscape. Sensual inuendoes allure through saccharine tints and pastille promises.





*Equanimity* - 2026, Oil and drawing medium on wood panel, 14x30 inches



*Play My Violin* - 2026, Oil and drawing medium on wood panel, 16x36 inches



*Lark* - 2026, Oil and drawing medium on wood panel, 16x20 inches



*Interlock* - 2026, Oil and drawing medium on wood panel, 16x20 inches



*Distance* - 2026, Oil and drawing medium on wood panel, 12x16 inches



*Osseous Matter* - 2026, Oil and drawing medium on wood panel, 12x24 inches



*Race* - 2026, Oil and drawing medium on wood panel, 16x20 inches



*Gargling Cartilage* - 2026, Oil and drawing medium on wood panel, 20x40 inches



Art comes from experience (John Dewey - 1934) with the conditions of time and space both receiving and creating the art object, the new appearance which is able to be experienced by another. For **Amir Rahsaz**, life in Iran, under an oppressive regime, was a specific experience dependent on the time when he was there and the physical and social conditions that were within his purview, his perceptive space. Viewing his paintings and drawings, it appears that there were emotions raised that inspired him to use his artistic skills to express these feelings. He was presented with an opportunity, prompted by emotion, to express a situation. Oppression became the basis for a deep understanding, an opportunity that many of us, gratefully, are not given.

Expressing his insider's viewpoint, that of one who has been there, through works that are so well executed, Rahsaz has managed to inspire concern and empathy within the viewer. His contemporary experience was sufficiently strong as to jar the conscience of the viewer who, by chunking on aspects of specificity, none-the-less, arrives on common ground through his material. His emotion from experience was the impulsion for the making and as a result the subject is dominant, the object in subservience.



*The Backyard* - 2019, Oil on acrylic on canvas, 60x46 inches



*Rusty Nap* - 2019, Oil on acrylic on canvas, 59x24 inches



*Iranian Flag* - 2019, Oil on acrylic on canvas, 59x28 inches



*Trace* - 2019, Oil on acrylic on canvas, 43x62 inches



*Strange Creatures* - 2019, Oil on acrylic on canvas, 35x47 inches



*Hidden Reality* - 2019, Oil on acrylic on canvas, 27.5x35 inches



*Intersecting Alternate* - 2019, Oil on acrylic on canvas, 39x59 inches



*Life* - 2018, Oil on acrylic on canvas, 42x27 inches



That a warty toad could be handled with such care that it is humanized is a testament to **Debra Rushfeldt's** masterful handling of paint. The time spent by the artist translates into time spent in admiration, both for the skillful depiction and for the wonder of nature, the original creator of flora and frog. A basic moral credo comes through the understory. It was told by The Brothers Grimm in the fairy tale "The Frog Prince". Physical beauty is a human construct, as is the hierarchy of species.

Shapeshifting has been an ongoing theme through diverse cultures and eras. Quantum awareness today is oft arrived at under the influence of mind-altering drugs when the one-ness of existence is undeniable and the ultimate potential of being is love. The pot smoking grasshopper, baggy-wielding, buggy dealer, a vial of sparkling potion and the basket exuding cosmic energy are sign posts. Rushfeldt lives in Nacusp, home to the yearly rave, Shamballa.



*Western Toad On The Forest Floor- 2020, Acrylic on wood, 18x46*



*Sunrise Toad*- 2020, Acrylic on wood, 18x48 inches



*Metamorphosis*- 2020, Acrylic on wood, 18x48 inches



*The Magic Basket- 2024, Acrylic on wood, 24x24 inches*



*Esso The Steampunk Toad Meets Mr Grasshole- 2024, Acrylic on wood, 24x24 inches*



*Serendipity, Serenity and Shadow*- 2025, Acrylic on wood, 24x24 inches



*The Evolution of Mr Grasshole* - 2025, Acrylic on wood, 24x24 inches



What of the artist who has lived within a seemingly stable space, during a time of relative peace? Joanne Sale's life-size drawings of the female body, passed through a water metaphor, are also expressive of a state-of-being effectively translated through her equally masterful skill sets. The excited incessant mark-making that defines not only the exterior and apparent bodily appearance but elements of the hidden, claims inner body parts are emotive. Expression through emotion during the experience of art making is uppermost in Sale's work. The object supersedes the subject as a mode of expression.



*Body Connection I* - 2014, China marker on paper, 80x36 inches



*Body Connection II* - 2014, China marker on paper, 80x36 inches



*Body Connection III* - 2014, China marker on paper, 80x36 inches



*Body of Water I* - 2018, China marker on paper, 80x36 inches



*Body of Water II* - 2018, China marker on paper, 80x36 inches



*Body of Water III* - 2018, China marker on paper, 80x36 inches



*Body of Water IV* - 2018, China marker on paper, 80x36 inches



Bringing skeletal animal remains into view, **Jesse Weemering** successfully negotiates worlds. Lying large, hoofed and tufted, bones connect to death as an equine-seeming carcass attracts the attention of perceptive, alive beings, the viewers. Permission given, intuitive responses have space to range as chunking happens. Unaccompanied by the usual dressing of decaying flesh, distanced metaphors of bleached bones rise from the carved wood as an aura of petrification quells the potential for squeamish repulsion. Instead, there arrives a need for closer inspection for Weemering's work invites admiration. Acknowledging the inventiveness, craftsmanship and care evident in the making- in the 'birth' of the art object- the subject matter, death, is brought into full mystical view. The similarities between the two great gateways- beginning and end, entry and exit - can be realized as new knowledge.



*The Straw That Broke The Camels Back* - 2025, Mixed media





*Clean Slate* - 2026, Mixed media

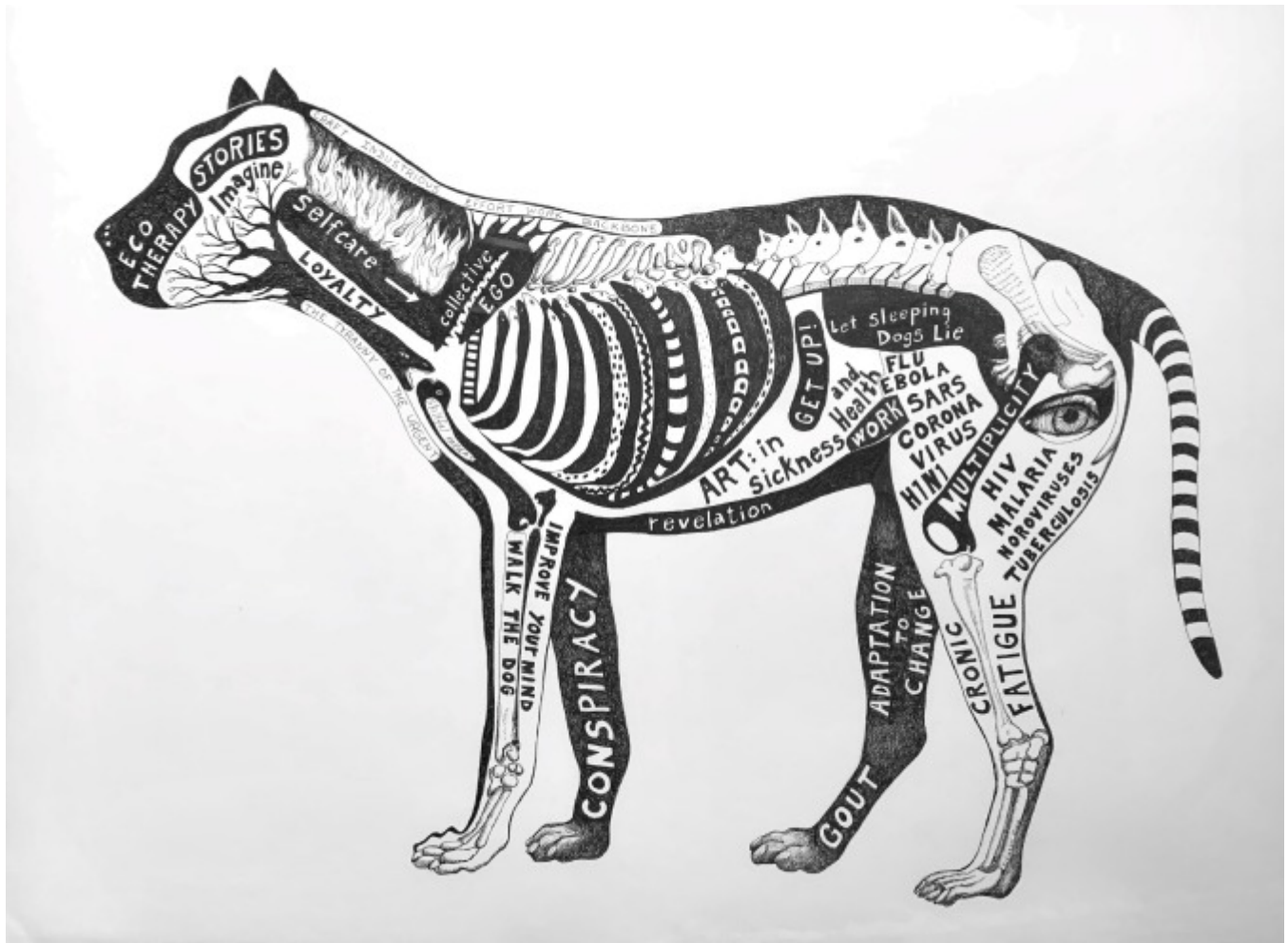




*Wool In The Wash* - 2026, Mixed media



Time is a dominant condition for interconnectivity with Sylvia Ziemann's drawings because they are to be read as well as viewed. The walk through the gallery invariably slows down before the Ziemanns. The granting of a more considered pace is generously rewarded for the text opens doors through which the visuals are brought into perspective. Adept rendering allows a familiarity to ensue and although seduced to engage, there is nothing taxing in the entanglement. The common ground established between artist and viewer is sprinkled with humour, wit, and a digestible transgression of values.

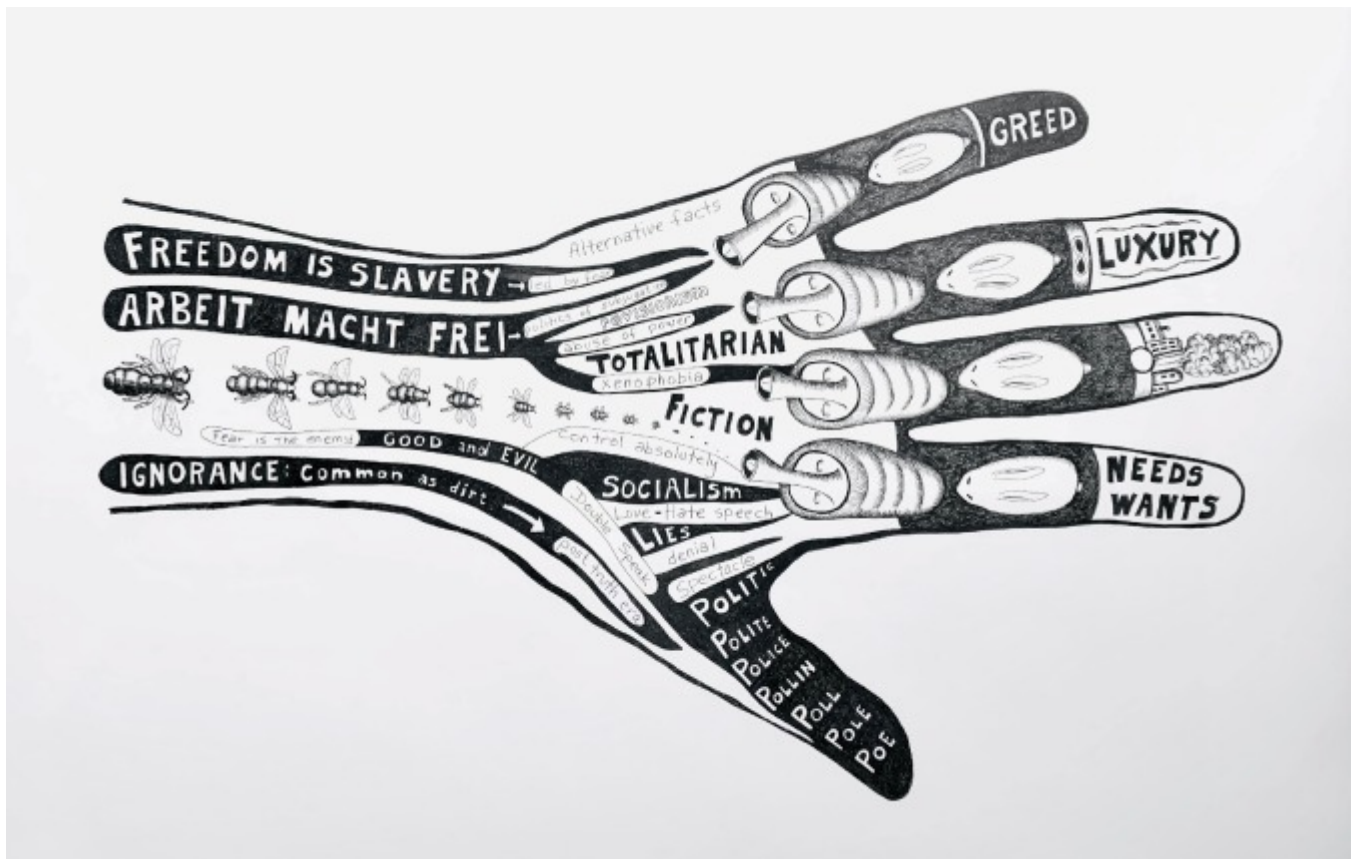


Walk The Dog (No Matter What)- 2016, Ink on paper, 22x30 inches





Who Are You? - 2016, Ink on paper, 30x22 inches



Totalitarian Fiction - 2016, Ink on paper, 22x30 inches

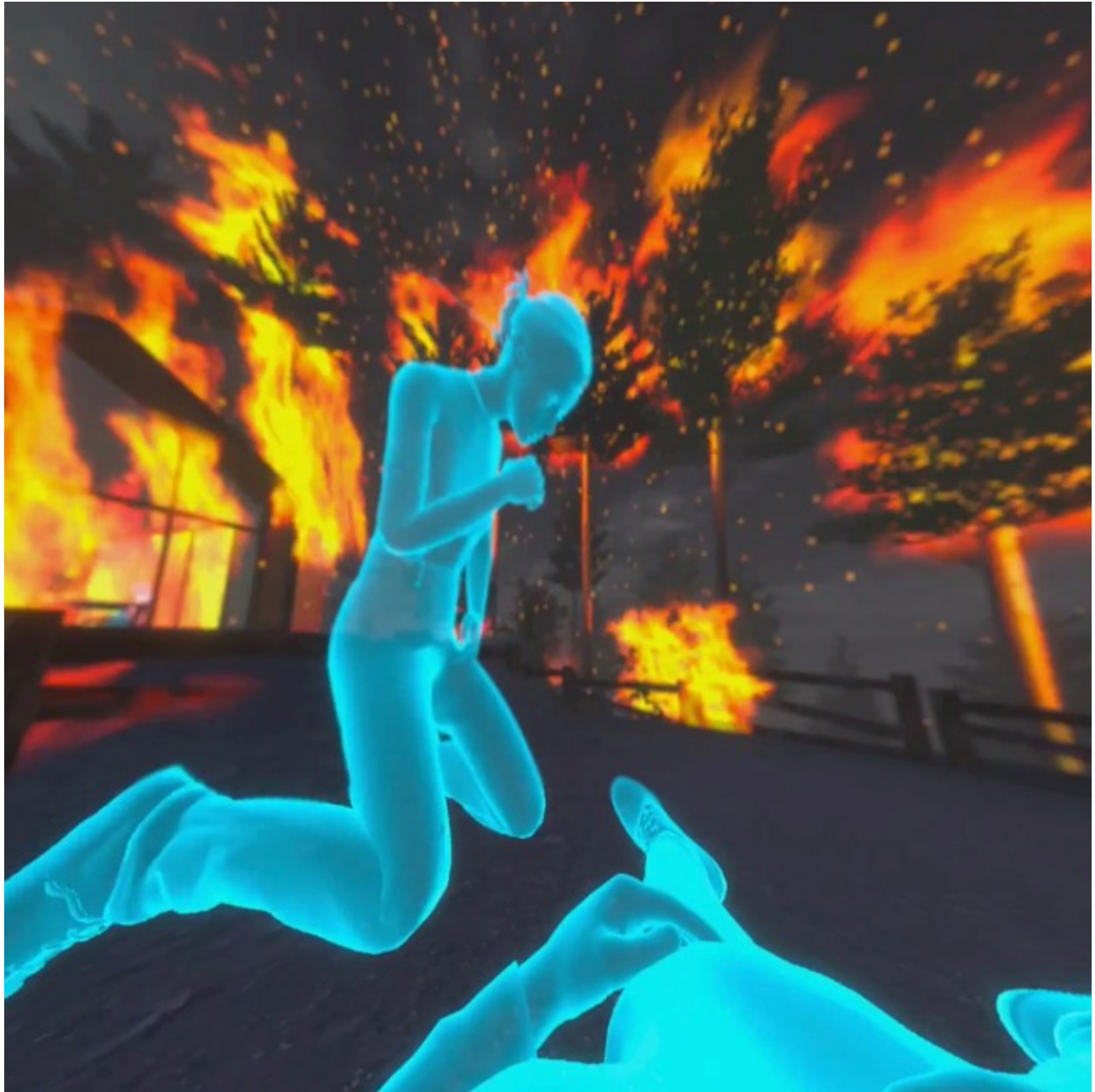


Art Is Anything- 2016, Ink on paper, 22x30 inches

## A letter to my grandchild in 2100



Bahman Fakouri's virtual reality experience brings the end result, the experience of the viewer, into the foreground and under the spotlight. The dislocation from physical reality begins as a headset is donned that cuts off the reassuring, accustomed prompts of the appearing world. The narrative is visually clear, bright and more distinguished than the complicated barrage of reality, which enhances the awareness of the uniqueness of visual and auditory perception. The emotions of the viewer activate as the narrative progresses, vacillating between the intake of information and the reaction of the virtual sense experiences. The time is set in the future, a grandmother telling her granddaughter of early childhood experience. The tale told is relatable; the space comprehended. The space between created visuals and the physical viewer has shrunk so there is no 'other'. All is as one for three minutes.



A screen capture from *A Letter From To My Grandchild in 2100* - Virtual Reality animation



Sylvia Ziemann: *Untitled* - 2017, Oil on panel, 9x12 inches

HEADBONES GALLERY

