LOCAL LOSERS
STUDIO + GALLERY

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HEADBONES GALLERY

NOAH MACLEOD

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HEADBONES GALLERY

August 18 – October 1, 2022

Artist Catalogue: LOCAL LOSERS @ Headbones Gallery with Scott P. Ellis
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Vernon, BC, Canada August 18 - October 1, 2022.

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www.headbonesgallery.com

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Micro Publishing

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HEADBONES GALLERY

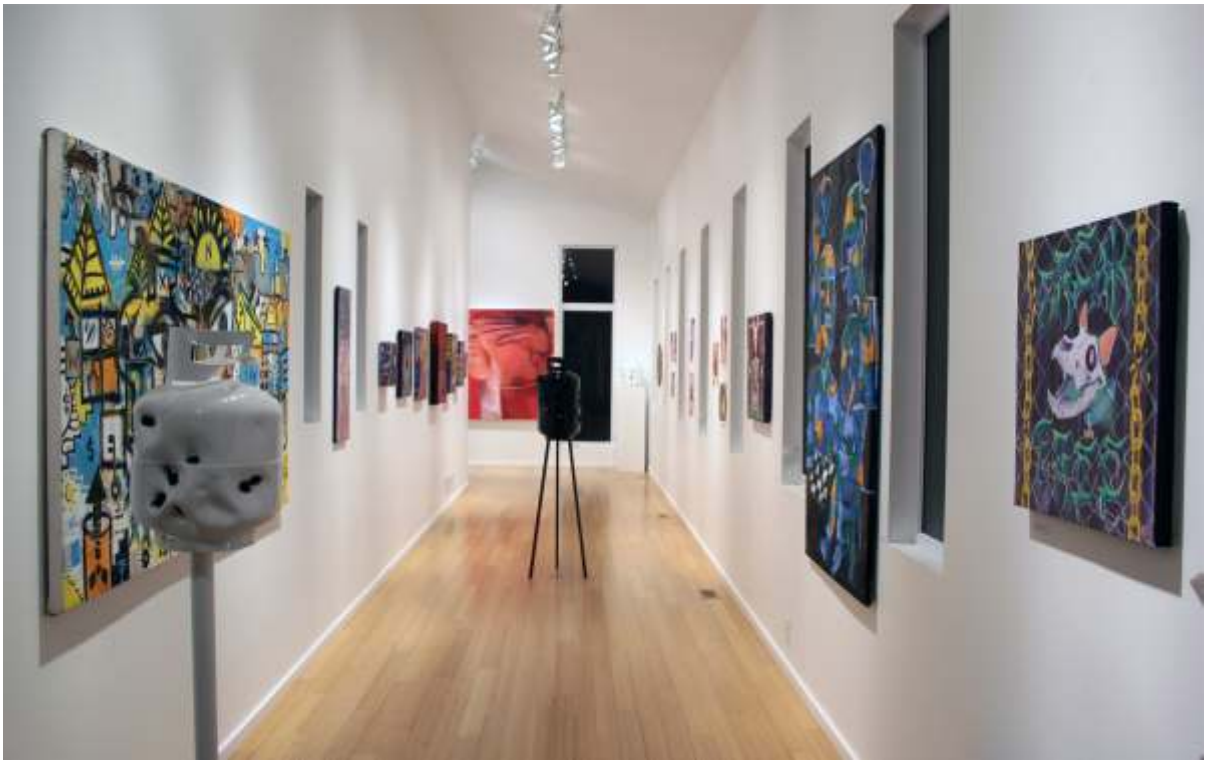
Commentaries by Julie Oakes

...and a poem by Rein Fichtner

and I saw
as my blood ran
blue then fed
into the reservoir
that I drank freely
from a cup of
flesh and bone

Rein Fichtner

Detail from: *The Last Supper and How We Dished It Out* - 2017
Collage on panel by Scott P. Ellis



LOCAL LOSERS (Riley Alexis, Rylan Broadbent, Amelia Ford, Ian Knopf and Noah MacLeod)
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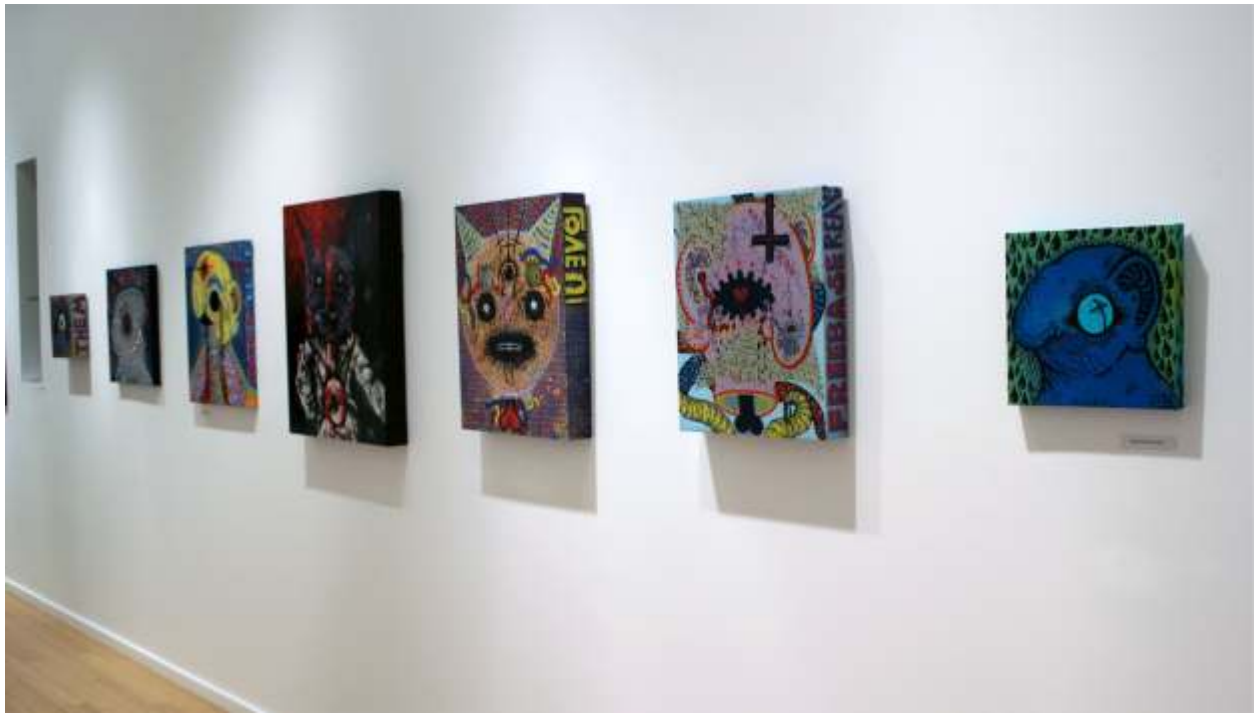
HEADBONES with Scott Ellis

Local Losers Studio/Gallery, Vernon, is an accessible creativity outlet, offering art supplies, custom apparel , (Lolos), an open space in which to make art, hold concerts, and a great exuberance towards creativity. With a light touch, the by-line is KEEP IN THE LOOP LOSER, so Headbones Gallery is looping, linking, loping alongside Local Losers to present works by Rylan Broadbent, Amelia Ford, Ian Knopf, Riley Alexis and Noah McLeod, who is Local Losers' curator and a cutting-edge artist. The poet for this show is Rein Fichtner and for the opening reception, the soundtrack is by Ganzfeld.

Headbones is instigating a pairing with Scott Ellis (Toronto) whose latest collage works executed during the past five years with customary aplomb, have tackled the tangled issues of the times – COVID, the mind's social maps, misinformation, Trump, Putin, the future of money, and the global business of vice.

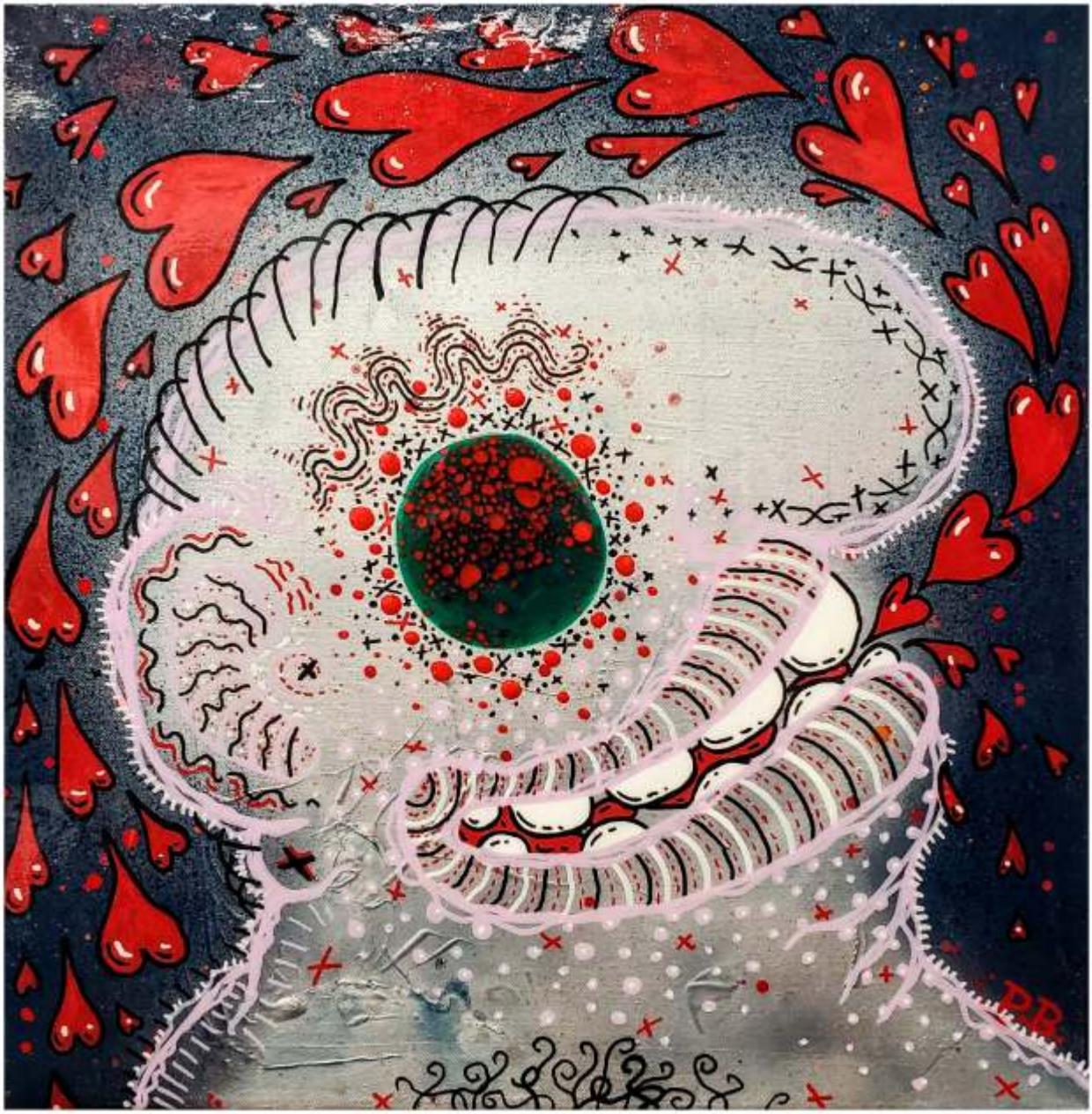
LOCAL LOSERS @ Headbones



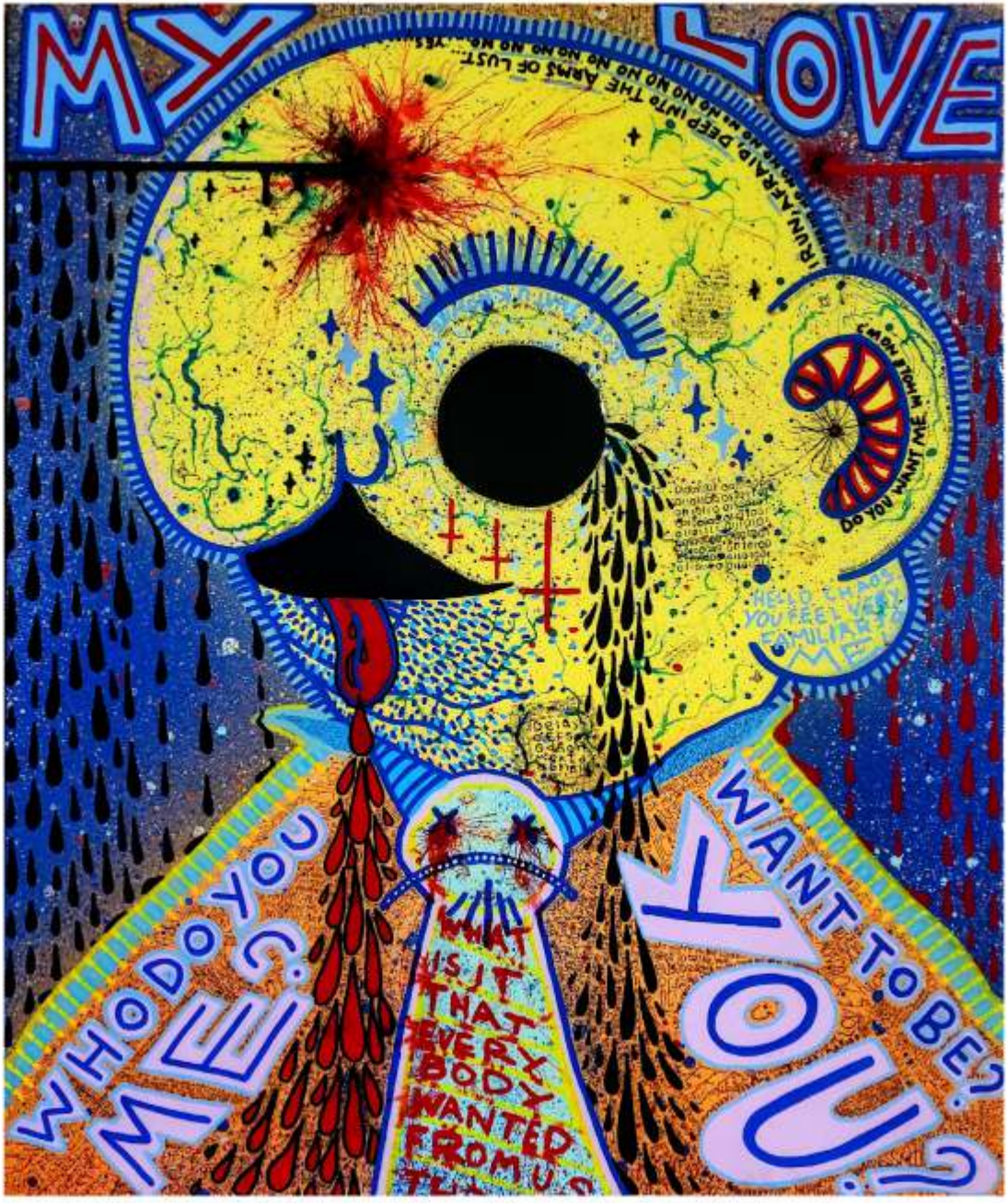
Noah MacLeod

Vacillating between the inner and outer life, between meaning and questioning, using words and imagery, surface and depiction- Noah MacLeod's paintings are jam packed. Or jamming in 'packed-ness' as if riffing on the nature of stuff. Created in a semblance of humanity, though bulbous, deformed and unusually specific, the subjects of these portraits seem to all be members of a symbiotic clan. Their expressions are not threatening while in their individuality they appear vulnerable, open and familiar. They defy understanding- not an easy read- and the imagery is not without attendant rudeness. It is just complicated. MacLeod has given written clues to thoughts, but he hasn't made deconstruction easy. The tininess of much of the lettering speaks of care, and, hard to read, maintains an almost protective stance towards the sharing of the message. These formulations of human-kind engender respect, not only due to MacLeod's craftsmanship and the dedication to detail but due also to their nonconformity, a personal expression of a unique, admirable mind.

NOAH MACLEOD
Good Night ♥ - 2021
Aerosol paints, inks and markers on canvas, 30x24 inches



NOAH MACLEOD
a curious mouthfeel... - 2021
Aerosol paints, inks and markers on canvas, 20x20 inches



NOAH MACLEOD

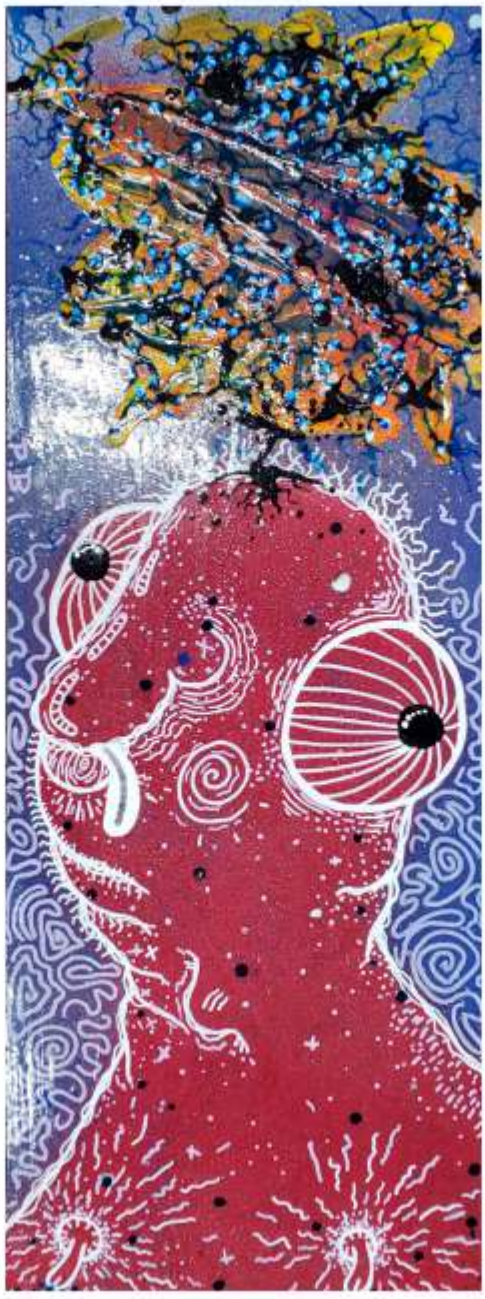
My Love! Are You Okay? - 2022

Aerosol paints, inks and markers on canvas, 24x20 inches

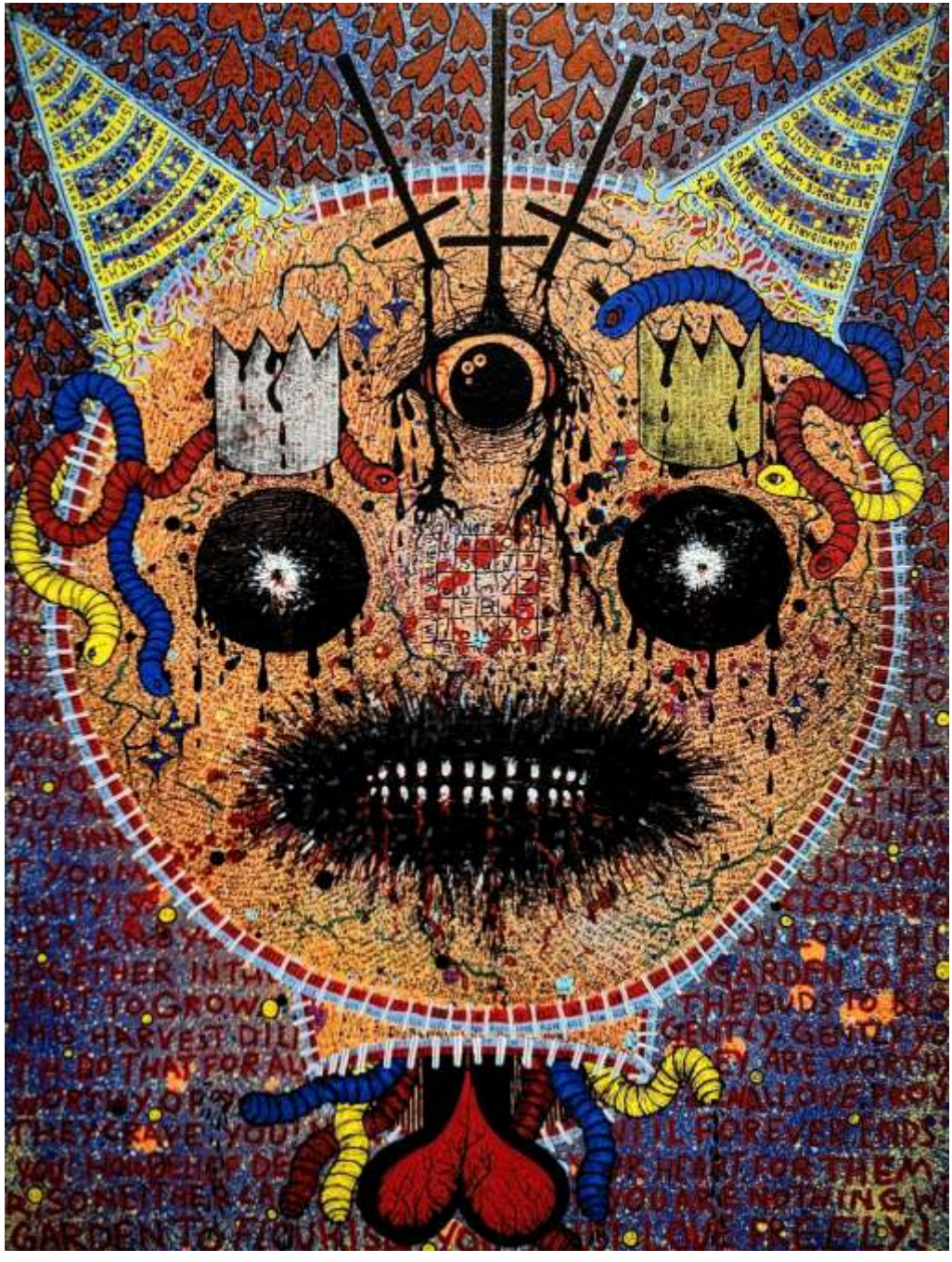
NOAH MACLEOD
Show Me Your Pain - 2021
Aerosol paints, inks and markers on canvas, 12x12 inches

NOAH MACLEOD
Rainy Days - 2022
Aerosol paints, inks and markers on canvas, 12x12 inches

NOAH MACLEOD
25 23 21 51 22 34 21 52 12 21 etc. - 2022
Aerosol paints, inks and markers on canvas, 20x16 inches



NOAH MACLEOD
Brainrot... - 2021
Aerosol paints, inks and markers on panel, 34.5x12.5 inches



NOAH MACLEOD

LOVEME! LOVEU! HOLD FAITH DEEP:) - 2022

Aerosol paints, inks and markers on panel, 24x18 inches

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Vernon, British Columbia

LOCAL LOSERS @ Headbones

Amelia Ford

Amelia Ford can paint. She has the hand, obvious in her capable rendering but she doesn't lean on it overly hard. She works it and by walking an edge, her works produce a reaction that veers on distrust because it is associated with an ignorance of what is being perceived. This is an advantage within the work, that what is being seen is not at first recognized, or conversely, what is assumed recognizable has been scarred in a manner that careens towards repulsion before being brought, convincingly, back to reason. What appears as a slash becomes a waistband, a pock or pucker is reread as light glancing, a hand is more a stroking caress than flesh and blood while skin radiates, and limbs are buoyant – all because Amelia Ford can paint. She has the touch and the taste to carry it.

AMELIA FORD
Embrace - 2021
Oil and acrylic on canvas, 64x58 inches

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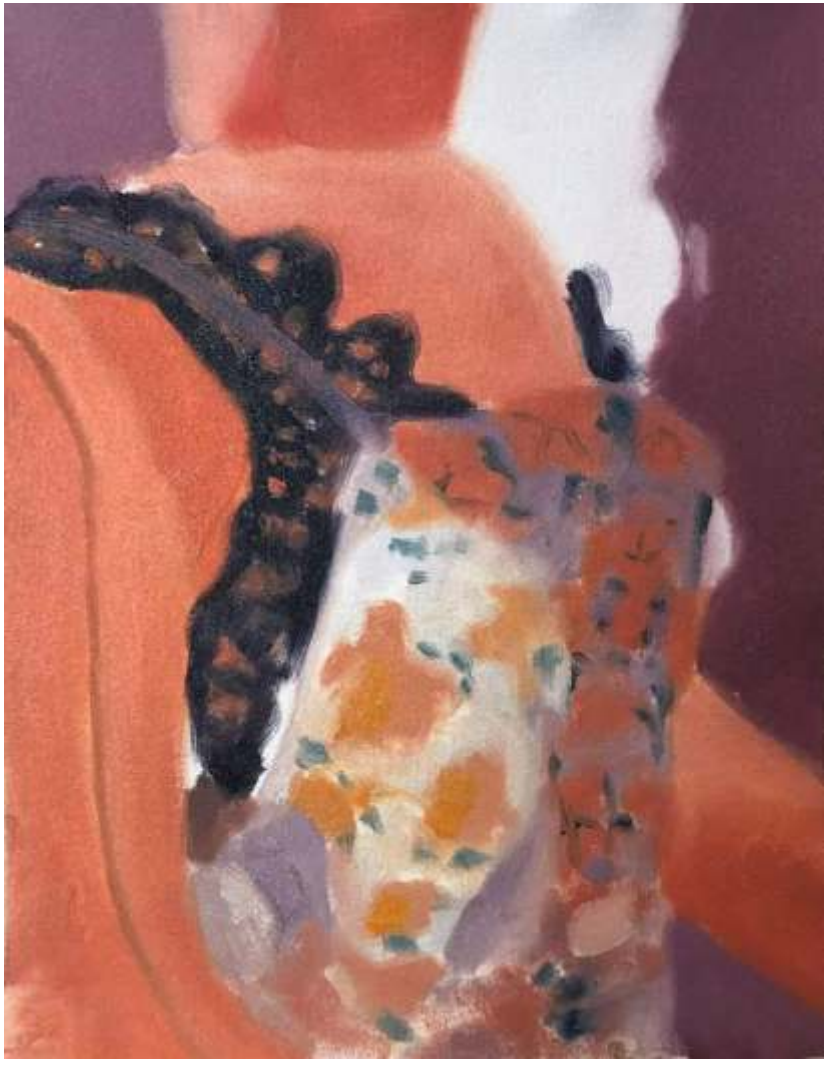
Vernon, British Columbia



AMELIA FORD
Untitled (small paintings) - 2021
Oil and acrylic on canvas, 13.5x10 inches

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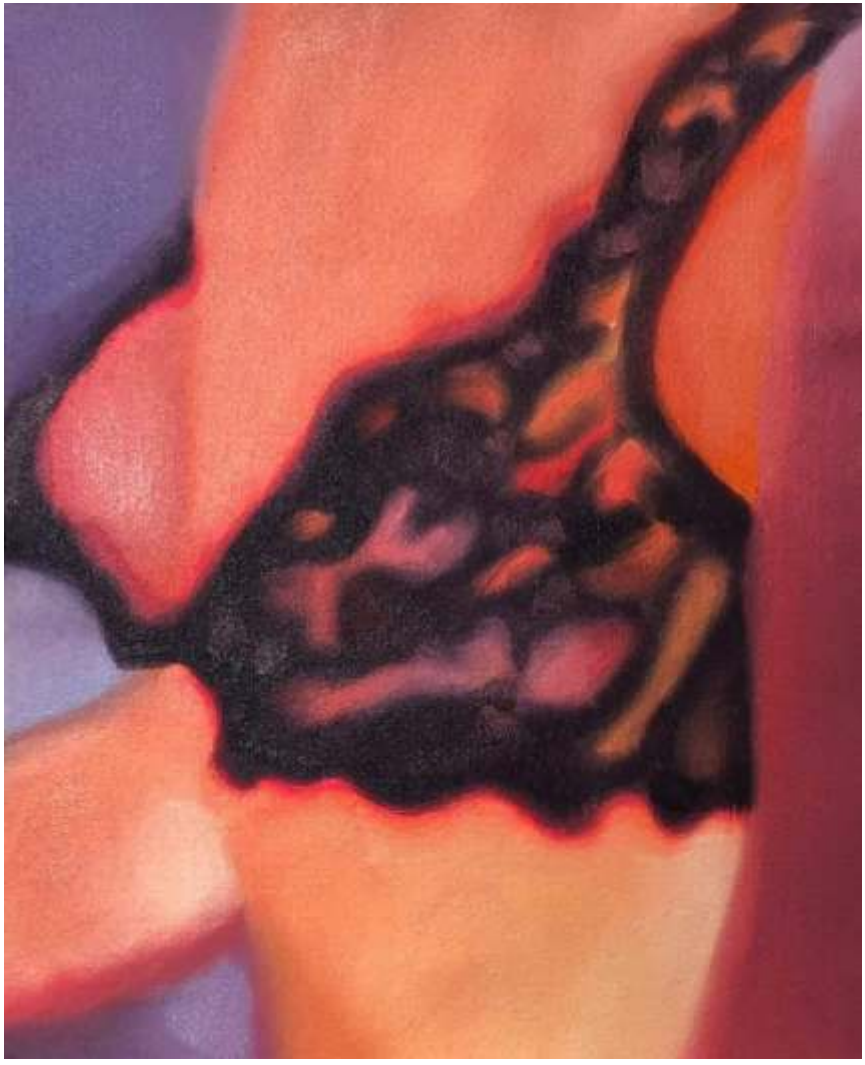

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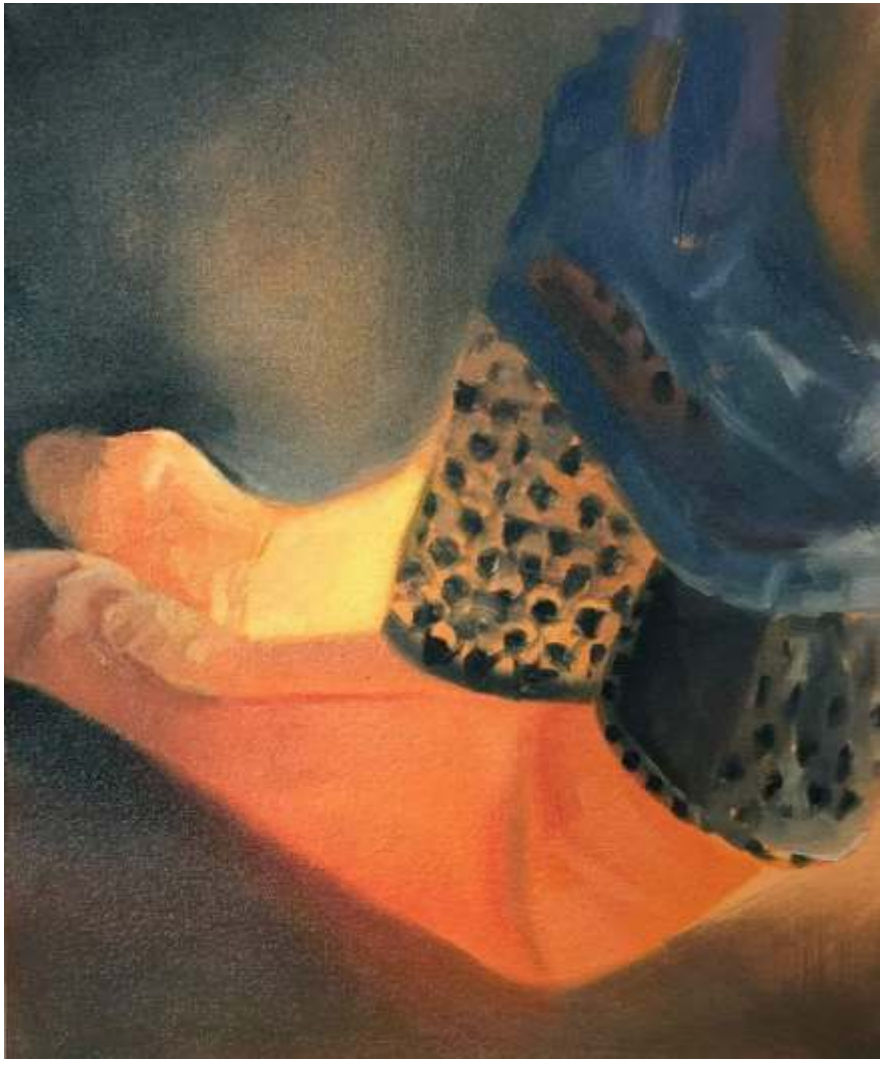
Oil and acrylic on canvas, 13.5x10 inches



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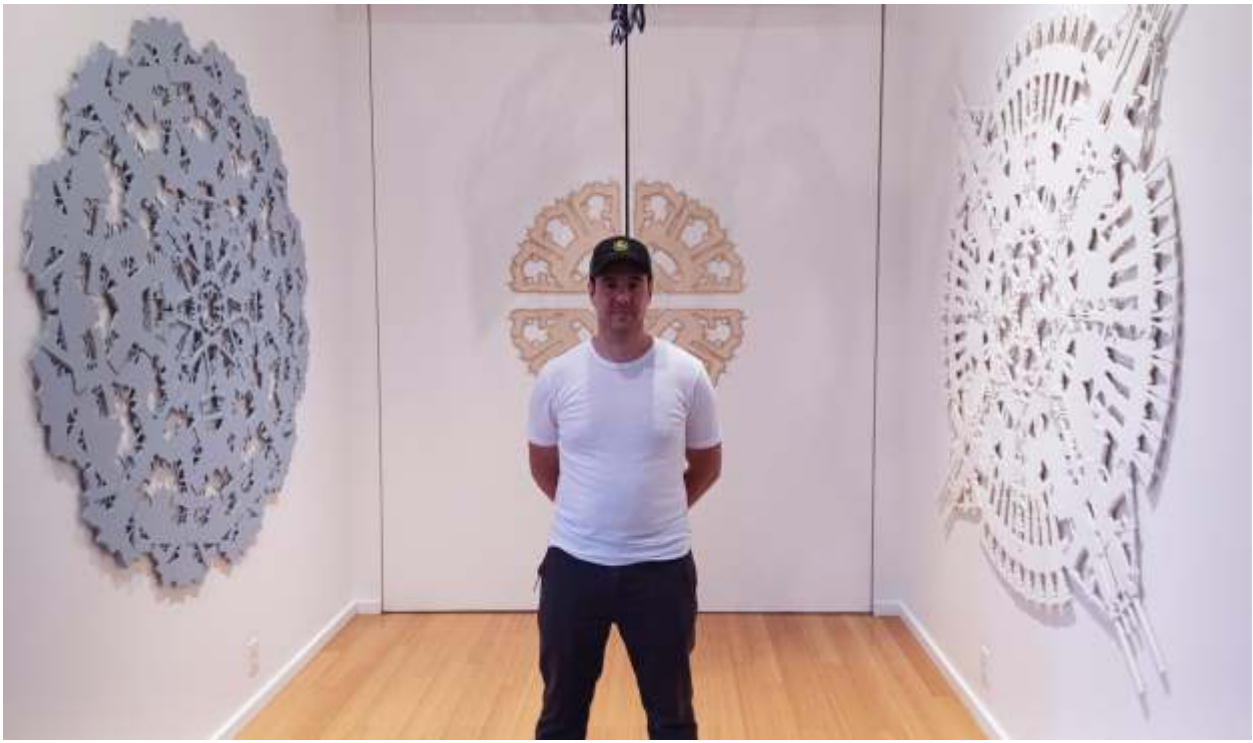
Untitled (small paintings) - 2021
Oil and acrylic on canvas, 13.5x10 inches

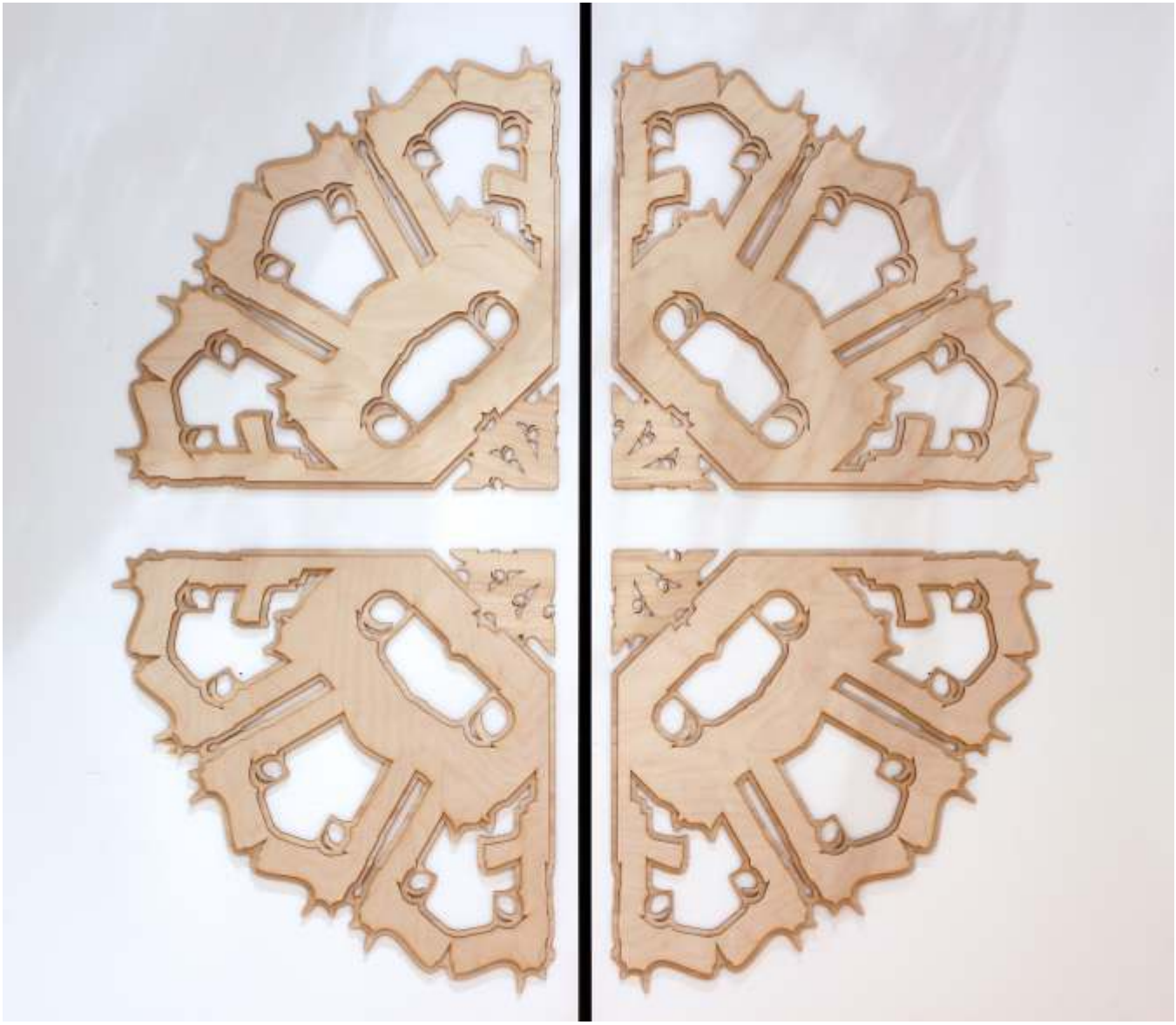
AMELIA FORD
Untitled (small paintings) - 2021
Oil and acrylic on canvas, 13.5x10 inches

LOCAL LOSERS @ Headbones

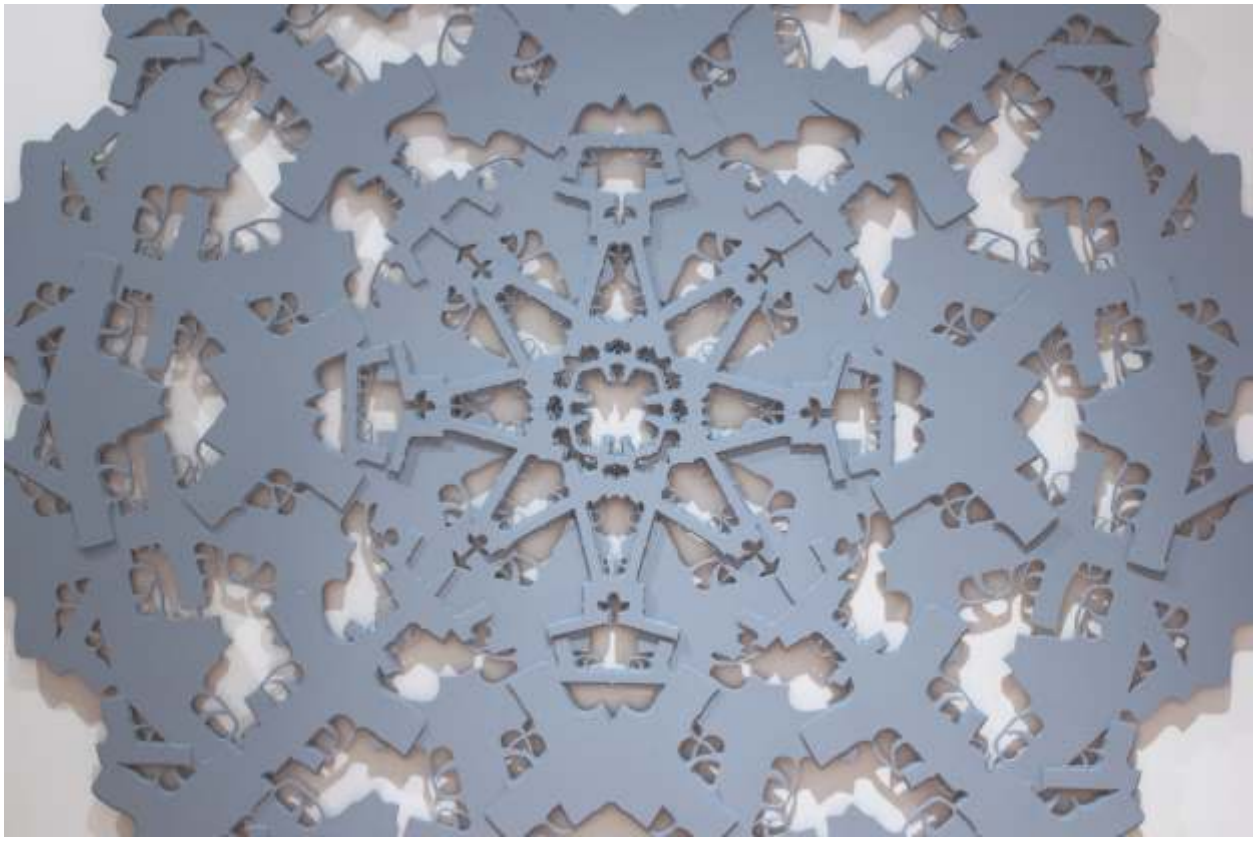


Rylan Broadbent

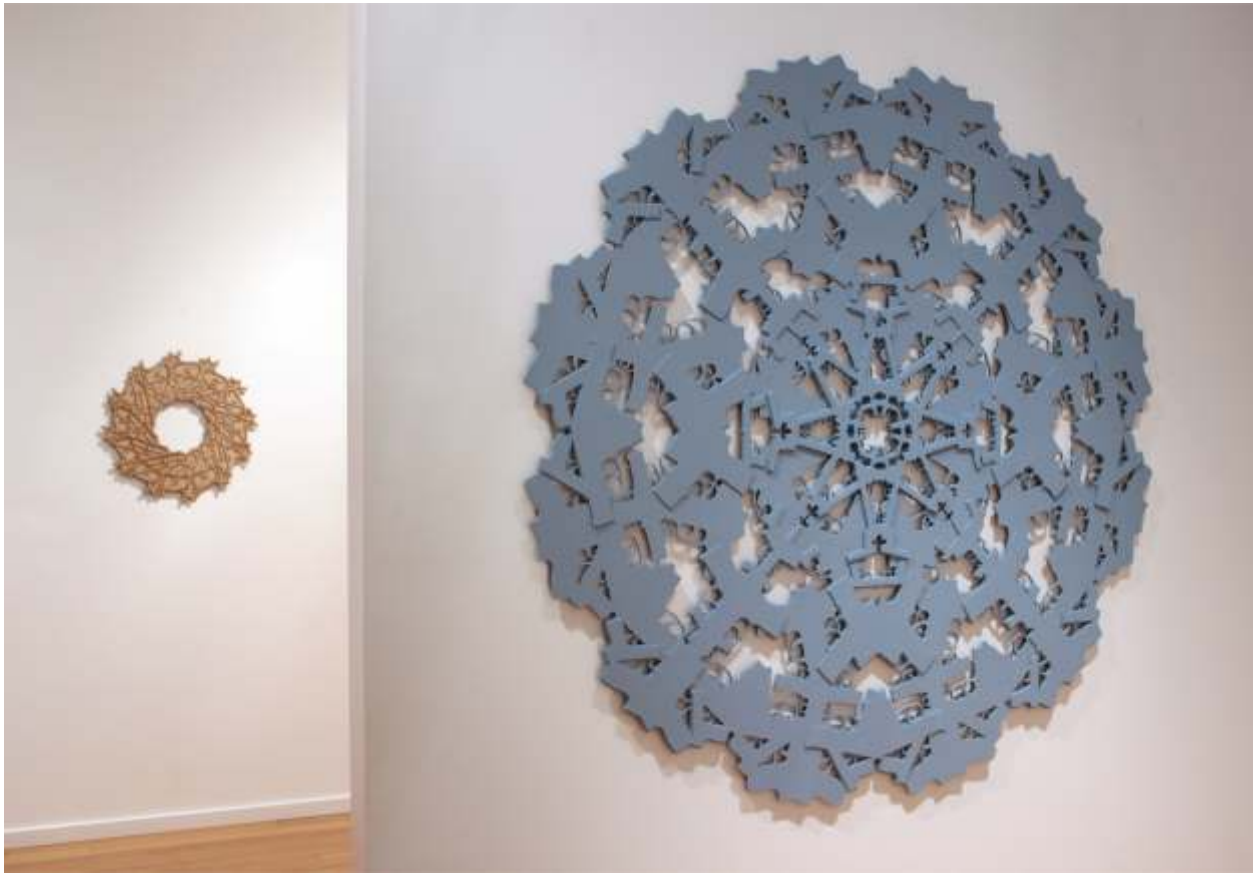
The initial impression on seeing Ryan Broadbent's mandalas is benign- a snowflake, a flower, a peace-keeping mandala. For some, it stays there, in the realm of décor, as if by choice until a prompting shifts the perception and it becomes obvious. These are GUNS – handguns, machine guns, Kalashnikovs and weapons known by a combination of letters and numbers. Broadbent has flattened, repeated, tilted, arranged and displayed GUNS. In doing so, he has defused the image, whipping away lethalness and passing back a positive sensation. One of the most loaded and obstreperous visual symbols of our times has been pre-empted by an aesthetic reclamation so overwhelming that the associated tropes of violence, death and aggression are nullified, emptied of menace. Comparable to ManWoman's commitment to reclaiming the negativized swastika, through his art practice, Broadbent's wielding of objects that detonate, hefting of heavy metal, translation of steel into lacey circles and powder-coating of exploded propane tanks hits a target. Fine Arts aims for this target – to create an art piece that is unique and relatable.



RYLAND BROADBENT
The Semiotic Shift 1 (artist proof) - 2021
Birch ply, dimensions variable, 40x40 inches



RYLAND BROADBENT
detail of *Peaceful Blue* (Objects of Contemplation 0001.) - 2021
Birch ply, latex paint, 72x72 inches



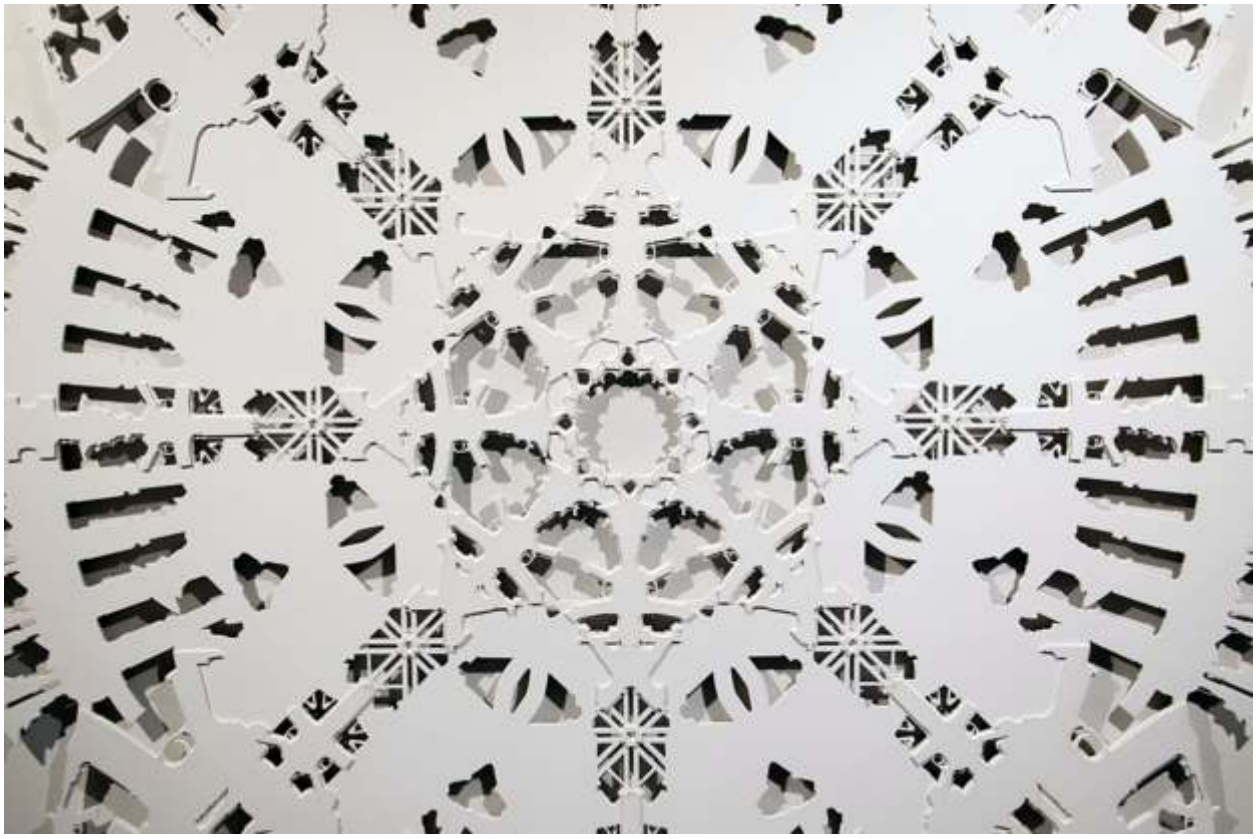
RYLAND BROADBENT
Peaceful Blue (Objects of Contemplation 0001.) - 2021
Birch ply, latex paint, 72x72 inches

Headbones Gallery - 2022
Vernon, British Columbia

RYLAND BROADBENT
On The Capture of Impact 1. (white tank, square plinth) - 2021
Found object, Aluminum plinth, 16x16x62 inches

RYLAND BROADBENT
The Semiotic Shift 2 (artist proof) - 2021
Birch ply, 23x23 inches

RYLAND BROADBENT
The Semiotic Shift 3 (artist proof) - 2021
Birch ply, 22x22 inches



RYLAND BROADBENT
Ultra Pure White - detail (Objects of Contemplation 0002.) - 2021
Birch ply, latex paint, 80x80 inches

RYLAND BROADBENT
*Constellations (*video still*)* - 2022
Looped Video, 15 seconds

LOCAL LOSERS @ Headbones

Riley Alexis

Skeletons, although associated with death (which all fear) have been expropriated by popular culture so that even children can find them friendly (Disney's “Coco” for instance). The way that Riley Alexis has depicted skeletons makes them feel almost healthy, holistic and close to loveable. Symbols of hardship and death become sites of rebirth and empowerment. The pop handling, graphically rendered, turns the bones, chain-link fencing, thorny stemmed roses, broken rendering of space and form, all serve to tell the tale of that rebirth. Alexis, who is two spirited indigenous, creates works filled with the optimism of youth, a welcomed break from didactic messages too current in the art of today. Alexis's work is an invitation into a brave new world.

RILEY ALEXIS
Rabbit Skeleton - 2022
Acrylic on canvas, 24x24 inches

Headbones Gallery - 2022
Vernon, British Columbia

RILEY ALEXIS
Floating With Horns - 2022
Acrylic on canvas, 24x24 inches

LOCAL LOSERS @ Headbones

Ian Knopf

Is Knopf playing the game as he makes his pictures, guided by his own signs, directions, penalties and checkpoints? Both of his paintings contain a reference to chess – the pawn picked or let fall in *Outside Influence* and there could be as many as eight chess boards in *City Scape* where the city becomes a slew of games – x's and o's, snakes and ladders, monopoly, Rubiks cubes, dice, building blocks, and illusions to math and word games. The systems that keep society in order without bumping into one another are scattered pell mell across the canvas where they are brought visually to the lowest common denominator so as to be quickly readable (skull, arrow, pylon, ghost). The quotidian directions to which modern society commonly acquiesces is successfully manipulating while on the bodies of the players, there are also indicators. In both paintings, colouring enhances the message, systems themselves. In a world of memes, mojies and wingdings, Ian Knopf is walking the walk.

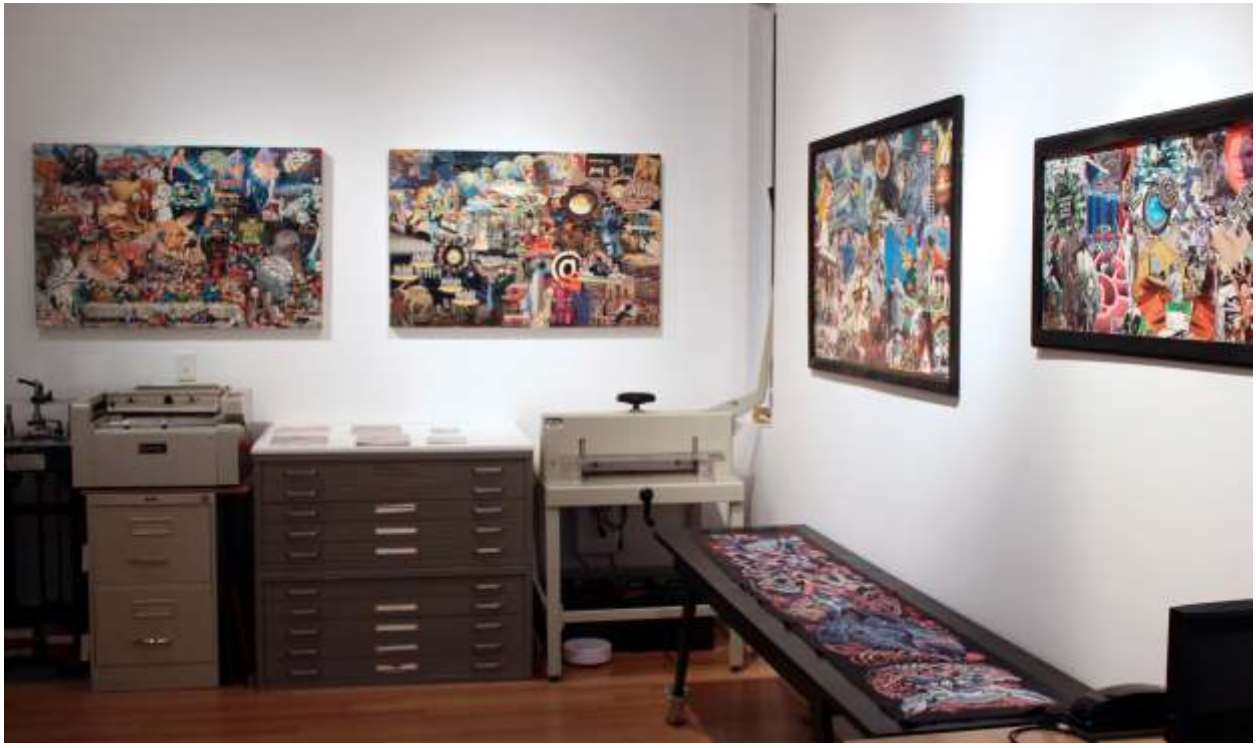
IAN KNOPF
Outside Influence - 2021
Oil marker and acrylic on canvas, 67x42 inches

IAN KNOPF
City Scape - 2021
Oil marker and acrylic on canvas, 48x84 inches

SCOTT P. ELLIS @ Headbones

Scott P. Ellis

It's not loud, it's *loaded*, and whichever of the new works is selected, the amount of information is as overwhelming as the times they depict. The difference between living it over again- that glut of news and views that jammed up the pipeline to the extent that splits in ideologies, like brooks off the mainstream, created gushes – is that Scott Ellis has at least *attempted* to organize this stuff of recent history. No mean feat but he tackled the task. Ellis telling the story with meticulous bits of cut magazines, books, and news paraphernalia, will elaborate on each panel verbally if the good fortune comes your way to be in the presence of this consummate collage artist as he stands before one of his elaborate pieces.



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SCOTT P. ELLIS
Yesterday, Tomorrow and Today - 2021
Collage on panel, 18x23 inches

SCOTT P. ELLIS
Looking For A Piece Of Mind - 2021
Collage on panel, 26x32 inches

SCOTT P. ELLIS
Play Fair - 2020
Collage on panel, 20x24 inches

SCOTT P. ELLIS
Sick Of It - 2020
Collage on panel, 28x46 inches

SCOTT P. ELLIS
Beginning and Ending - 2022
Collage on panel, 15x36 inches

SCOTT P. ELLIS
The Last Supper and How We Dished It Out - 2017
Collage on panel, 30x46 inches

SCOTT P. ELLIS
A Little More Of Everything - 2015
Collage on panel, 30x46 inches

SCOTT P. ELLIS
Yesterday's Utopian Dreams - 2006
Collage on panel, 22x38 inches

Headbones, The Drawers Gallery - 2022
Vernon, British Columbia

HEADBONES GALLERY