



# The Drawers - Headbones Gallery

*Contemporary Drawings and Works on Paper*

Shauna Oddleifson

Narrative?

March 18, - April 20, 2006



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Director: Richard Fogarty  
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# Shauna Oddleifson

## Narrative?

Shauna Oddleifson's little girl has no guilt. Nor does Shauna as she scratches onto an etching plate or onto the oil stick ground and produces the images of innocence gone awry. Art when it voices violence serves the function of informing as well as clearing the conscience, much like the role of the confessional. This is not to imply that Shauna has left in her wake a myriad of dead little girl-friends but she may nonetheless have helped to clear the cosmic unconsciousness of some of the repercussive strain caused by our collective sins. The little girl wants more than she can have (greed) and connives into position (avarice) so that she is able to kill (murder) to get (steal) what she wants. Then she walks away from her crimes with the same smile on her face that she had when she walked in. This detached perpetration of wrong-doings is paralleled in wars, politics, business and numerous social situations so that the metaphoric allusions are blaringly relevant.

The work raises questions on many levels. Psychologically, the little girl by killing a female (a rival in Freudian terms as is 'the mother' to every little girl) gains first place in the hierarchy and is then able command the attention of the male which leads to reproduction and hence the furthering of the species. Is this little girl that complex or is she simply *mean*? The competitive nature of mating with all of the trappings of beautification and wealth is cut to the quick with one foul swoop by Shauna Oddleifson's predatory female. There is a push off a slide, a knife in a belly, hair snipped or a tie to a tree as the little girl stands with a hammer in hand or digs the grave with a benign look of satisfaction. Is the gender pertinent? Since it's always a girl, it is. Does this say that women are wicked and conniving? The artist is a woman. She is simply using her own voice. This is where the simplicity lies and it is reinforced within the depiction a naive primitive drawing style.

The psychological clearing is through a 'safe' medium. It is better to draw the fantasy than act it out. It is also mentally healthy to observe. As observer, the reaction is not one of disgust, but a hearty, somewhat maniacal glee. The acts are absurd. This little girl is just *too bad, too outrageous*. Identification is through a comic reaction. These little art works of little girls doing naughty, bad, nasty things are fun.

Perhaps it is because of the innocence implied in the child-like rendering, the timorous scratches, that Shauna Oddleifson's little girls don't alienate but rather - they draw in. The viewer becomes complicit in the bad girl's world for they are given the idea for the nasty act and then watch as the naughty child carries it out. The aftermath is the crowning evil, however, for the act is rarely fulfilling. There is more often than not just sheer waste as the outcome. A visual parable of cupidity with an eerie echo in our times.



*Pigtails (part 1,2,3)*  
oil stick on paper  
three panels, 5.5"x7" each  
2000



*The Things That Bad Little Girls Do (part 1)*  
oil stick on paper  
11"x12.5"  
2000



*Rollerskate (part 1,2,3)*  
oil stick on paper  
three panels, 5"x5.5" each  
2000

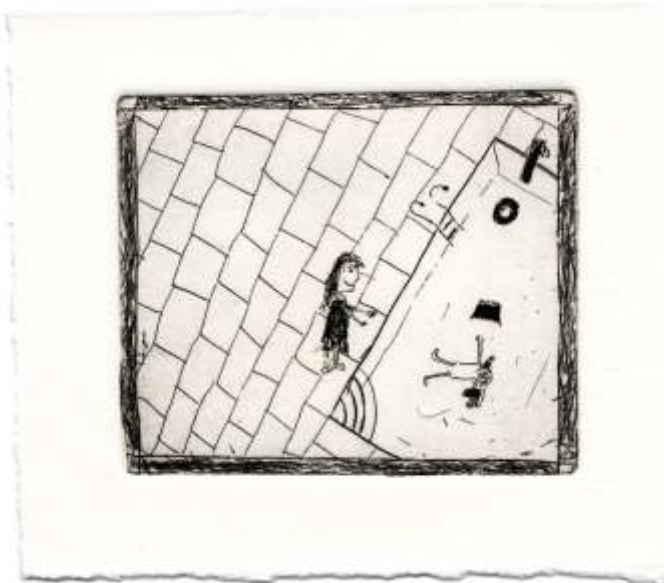
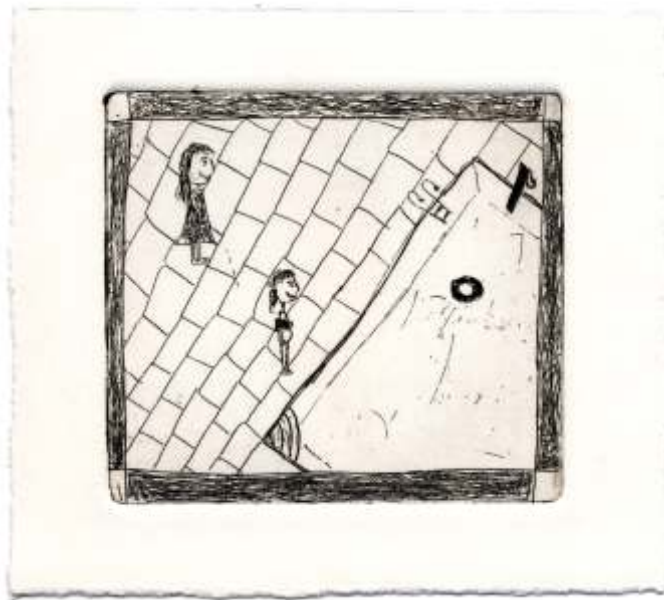


*The Things That Bad Little Girls Do (part 2)*  
oil stick on paper  
11"x12.5"  
2000





*Teddy Bear (part 1,2,3)*  
oil stick on paper  
three panels, 5.5"x7.5" each  
2000



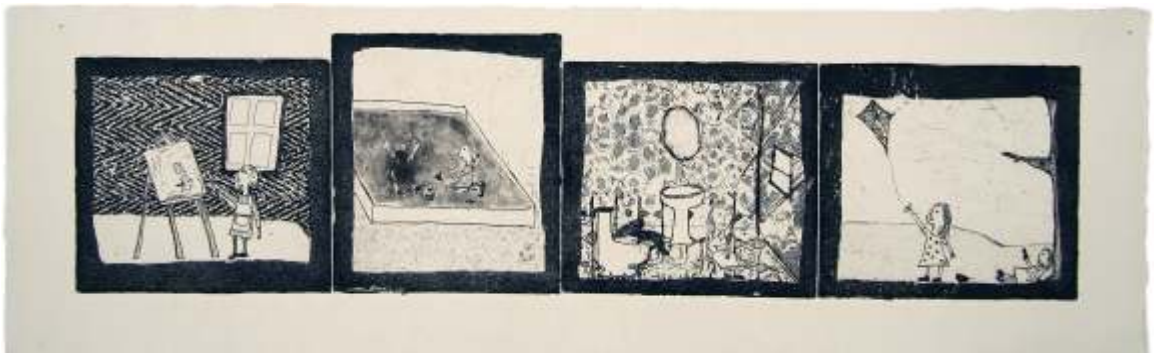
*Swimming Pool (part 1,2)*  
intaglio  
two panels, 4.25"x5.75" each  
2000



*Trick or Treat (part 1,2)*  
intaglio  
two panels, 5"x6.5" each  
2000



*Balloon*  
intaglio  
5.75"x19"  
1998



*Little Girl*  
intaglio  
6.5"x21.5"  
1998



Tea Party  
lithograph  
17"x22.5"  
1998

## Shauna Oddleifson

### Education

- 1998 Bachelor of Fine Arts  
Okanagan University College, Kelowna BC

### Selected Exhibitions and Projects

- 2006 Bookworks, Vertigo Gallery, Vernon BC
- 2005 Group Show, Laughing Moon Gallery, Kelowna BC  
Infinity Book Project, group exhibition organized and curated by Jo Cook for the Helen Pitt Gallery, Vancouver BC  
Duotone 05, group exhibition. Kelowna BC
- 2004 Works Together, group exhibition, Alternator Gallery Window, Kelowna BC  
The Girl Who Does Bad Things, The Vernon Art Gallery, Vernon BC  
Duotone 04, group exhibition. Kelowna BC  
(self) Publish or Perish, artist books/zines, group exhibition, Open Space Arts Society, Victoria BC  
A Set of Compositions, group exhibition, The Italian Kitchen, Vernon BC
- 2003 Fresh (2003), group exhibition, The Art Ark, Kelowna BC  
Dangerous Games, FINA Gallery, Okanagan University College, Kelowna BC  
Duotone 03, group exhibition, the New Renaissance Building, Kelowna, BC  
MOBILIVRE-BOOKMOBILE project, traveling exhibition  
when I get up and go to work..., book project and exhibition, Struts Gallery, Sackville New Brunswick  
Childhood, group exhibition, Richmond Art Gallery, Richmond BC  
Alphabet Soup, Gallery Vertigo, Vernon BC
- 2002 Doll Parts, Armstrong Art Gallery, Armstrong BC  
Fresh (2002), group exhibition, The Art Ark, Kelowna BC
- 2001 The Art Of Toy, group exhibition/auction, Kelowna Art Gallery, Kelowna BC  
Celebrating Contemporary BC Visual Art, ARTROPOLIS 2001 CBC Broadcast Centre, Vancouver BC  
MOBILIVRE-BOOKMOBILE project, traveling exhibition
- 2000 Pink Elephants and Lemonade, Access Artist Run Centre, Vancouver, BC  
Group Show, Headbones Gallery, Vernon, BC  
Playground, installation in the Lounge, Alternator Gallery, Kelowna, BC
- 1999 1999 Helen Pitt Awards Exhibition, OR Gallery, Vancouver, BC  
Three Emerging Artists, Headbones Gallery, Vernon, BC  
Quartet, group exhibition, Bean Scene, Kelowna, BC
- 1998 Selected works for the OUC Traveling Exhibition, Art Gallery of the South Okanagan, Vernon Art Gallery, Sushwap Art Gallery

- Right Foot Red, Okanagan University College Year End Graduating Degree and Diploma Exhibition  
480 Group Show, M Body Gallery, Kelowna, BC
- 1997 Weebles, Wabbles and Whatchamacallits, group exhibition, M Body Gallery, Kelowna, BC

#### Selected Publications and Catalogues

- 2005 duotone05, catalogue for the exhibition produced by The duotone Artist Collective
- 2004 duotone04, catalogue for the exhibition produced by The duotone Artist Collective
- 2004 (self) Publish or Perish, catalogue for the exhibition
- 2003 Dangerous Games, catalogue for the exhibition produced by OUC
- 2002 Filing Station, issue twenty-four, Calgary Alberta
- 2001 ARTROPOLIS Celebrating Contemporary BC Visual Art, catalogue produced by The A.T Eight  
Artropolis Society
- 2000 Pink Elephants and Lemonade, booklet for the exhibition produced by Access Artist Run Centre
- 1999 Helen Pitt Awards 1999 Exhibition, catalogue produced by OR Gallery
- 1998 480 and Faculty Art Book, conceived and edited by Shauna Oddleifson and Stephanie Smith
- 1998 Right Foot Red, catalogue for the exhibition

#### Collections

- Kelowna Art Gallery Permanent Collection  
Okanagan University College Permanent Collection  
Okanagan University College Library Special Collection

#### Awards

- Helen Pitt Award 1998  
Presidents Choice Award, Okanagan University College, 1998

#### Selected Bibliography

- 2003 *Exhibit battles good and evil*, Event Magazine. September 24-30, 20
- 2002 Preigert, Portia. *A breath of fresh art*, Event Magazine. November 28  
December 4, 8
- 2001 VanYork, Stephanie. *Artropolis 2001 Showcase local talent*, Lake Country Calendar. April 4, 17
- 2001 *Local Artists Participate in Artropolis*, Lake Country Arts Council ARTS NEWS. Volume 2, Issue 1, 1



- 2001 Preigert, Portia. *Artropolis*, Event. February 15 - 21 2001, 8
- 2000 Hill, Mary Francis. *Artists honour one of their own*, Westender. October 26-  
November 1, 2000, 17
- 1999 *Artists emerge with group show*, Vernon Sun. February 4, 1999, 9
- 1999 Alt, M. Scott. *Viciously Honest*, The Standard Exhibit. April 1999, 7
- 1996 Brennan, Maeve. *Indoors is Outdoors*, Kelowna Daily Courier. November 16,  
1996, E1

RICH FOG



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