

The background is an abstract composition of overlapping, torn-edge shapes in various shades of red and grey. The shapes are layered, creating a sense of depth and movement. The reds range from deep maroon to bright, almost white highlights. The greys are muted and earthy. The overall effect is a complex, textured visual field.

Doug Alcock,
Lynden Beesley
Rylan Broadbent
Alan Brandoli
Janet Cardiff
Carin Covin
Briar Craig
Julian Dix

Robert Dmytruk
Alison Beaumont, Joanne Gervais,
Shauna Oddleifson
David Doody, Rain Doody
Jorden Doody

Jen Dyck
Janine Hall
Joice M. Hall
John Hall
Angela Hansen
Fern Helfand
Asana Hughes
aj jaeger

LAGS

Glenn Clark
Byron Johnston
Judith Jurica
Reg Kienast
Bob Kingsmill
Wanda Lock
Steve Mennie
Destanne Norris
Herald Nix
Julie Oakes
Mary Smith McCulloch
Katherine Pickering
Gary Pearson
PeeBee
Amber Powell
Shawn Serfas
Todd Schulz
Kevin Spetifore
Heidi Thompson
Kate Tooke
David Wilson
Deb Wilson

LYING

FLAGS FLYING



MAY 31 - AUGUST 28, 2025

HEADBONES GALLERY

Artist Catalogue: *Flags Flying*
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May 31 - August 28, 2025.

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Anonymous, Doug Alcock, Lynden Beesley, Alan Brandoli, Rylan Broadbent, Janet Cardiff, Glenn Clark,
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Mary Smith McCulloch, Steve Mennie, Herald Nix, Destanne Norris, Julie Oakes, PeeBee, Gary Pearson,
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COMMENTARY BY JULIE OAKES



Headbones Gallery - Vernon, British Columbia - 2025



FLAGS FLYING

Flags can be a metaphor for a range of subjects pertinent to art. We stand *under one flag* as we work in the visual arts. As a symbol of unity, a flag shields and protects us while granting validation that comes with plurality, as *of the same tribe*. Despite how cosmopolitan our lifestyles may be, we have a relational sense of commitment to art practices, art professions, art research and writing. A living community is identified where each piece is *a flag raised*.

When *a flag is waved*, there is an expectation of a spectator. The bearing of a flag requires an actor, one engaged in the action of holding it aloft. A flag can be manually fluttered, creating movement that is meant to draw the attention towards a noticeable appearance, just as each new art piece requires a showing, a presentation, an appearance in order to perform as it was intended—to communicate.



Headbones Gallery, 2025 - Vernon, British Columbia



The expression *'flag that one'* uses the flag as a warning or signal, calling for a need for surveillance, attention, awareness- to stay awake and keep the eyes open. In the exhibition *Flags Flying* some of the artworks specifically address the theme using imagery pertinent to current politics with overtones hinting at tariffs or threats of annexation, glory or oppression. Under suggestions brought forth in the exhibition's title, works like Briar Craig's red and white *SAY IT AIN'T SOSO* resonates with double entendre.

Of late, the political climate has given reason to fly the Canadian flag- without the division that developed during the trucker protest. Now, where Canadian flags fly and catch attention, there appears a professed belief in good, a convinced announcement of plurality and strength in the togetherness embedded in Canadian sovereignty. Our identity as Canadians has come under scrutiny. We take stock of who we are as Canadians when flying our flag. Exhibiting the recent works of these Okanagan artists is also a way of taking stock, of recognizing what is being considered, creatively and intellectually, by artists who live in the Okanagan Valley.



Pride is associated with flags and Headbones Gallery is proud to present the works of this roster of artists under this banner. *Flags Flying* is a timely reflection from the gallery walls. As an example, before the title *Flags Flying* had been assigned, Joice Hall had completed a new painting, *Full Moon, Early Dawn*, depicting homes on a hillside in Kelowna rendered in her signature detailed-and-exact style that she had proposed for inclusion in the 2025 Headbones Okanagan exhibition. Re-viewing the perspective from which the



painting had been taken. She began to notice flags appearing on some of the balconies she had depicted and she determined this to be significant and went back into the painting in order to catch the moment. The show of plural political messaging was important. Headbones was assured that it would be dry in time to show the change in the appearance of the urban landscape. Now it is as recognizable of the current visual climate as masks were during COVID. The way in which we decide to appear to each other communicates.

There is a mystery piece in *Flags Flying* with a poignant caption that concludes with the line “In an era where speaking the truth invites peril, the artists has chosen to remain anonymous.”

This can segue into another quote, this one historical, from Hegel's *Introductory Lectures on Aesthetics*. “The world as we view it consists in no more than the projection of our own thoughts or categories onto an intrinsically indeterminate reality. Spiritual depth is needed to fathom the depths of the world.” And from



here Hegel develops his philosophy of art where art is aligned with the absolute (truth) which comes from the artist's spiritual depths which in turn transmits the essence of the times. That transmitted essence then serves to shape history.

And what of '*flagging*' as in drooping, limp? It's not happening here.

The Headbones' flag is taut from the energy blowing it straight so that the fullness of imagery is unavoidably *showing, exhibiting, appearing*.

Julie Oakes - 2025



A dream once woven in stars and stripes now frays at the seams—its threads pulled loose by the hands of discord and avarice. “Elegy to the American Republic” explores the disintegration of national identity through the corrupted, fragmented spirit of a once iconic flag. Inspired by the political and social divisions of our time, the piece reflects the damage wrought by divisive leadership and the loss of shared ideals. In an era where speaking the truth invites peril, the artist has chosen to remain anonymous.

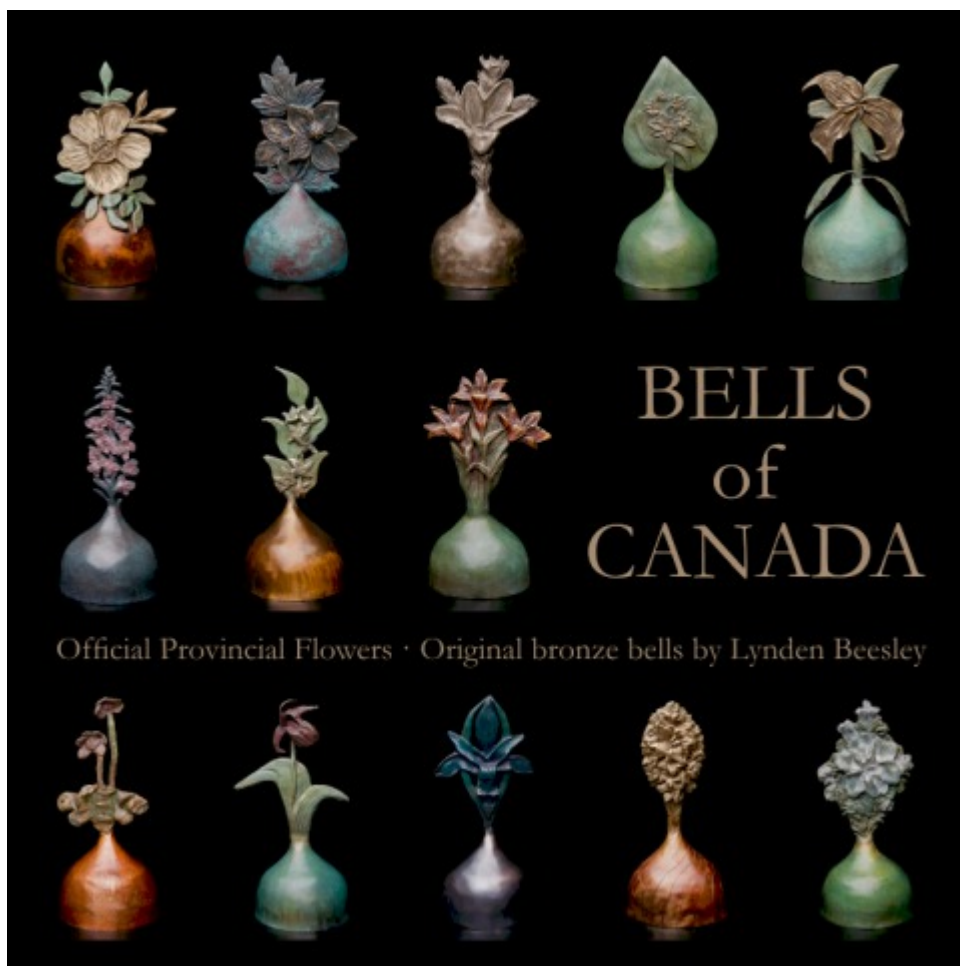
Anonymous: *Elegy to the American Republic* - 2018
Acrylic on canvas, 13x15 inches



Doug Alcock: *Blue Bayou* - 2022
Steel and cast glass, 20x8x4 inches



Doug Alcock: *Red Tide* - 2025
Steel and cast glass, 15x12x5 inches



BELLS of CANADA

Official Provincial Flowers · Original bronze bells by Lynden Beesley



Lynden Beesley: *The Bells of Canada: British Columbia Dogwood* - 2017
Cast bronze, patina, 9x4.5x4.5 inches



Alan Brandoli: *Fish 2*
Mixed media, oil on panel, 44x90x15 inches



Rylan Broadbent: *CADPAT (Canadian Disruptive Pattern)* - 2025
Fabric, lamp, 36x14x14 inches



Rylan Broadbent: *Says the Art to the Audience* - 2025
Repurposed wood, 13.5x4x4 inches



Janet Cardiff: *Madame*
Mixed media, 5x8x5.5 inches



Glenn Clark at Headbones Gallery, 2025 - Vernon, British Columbia



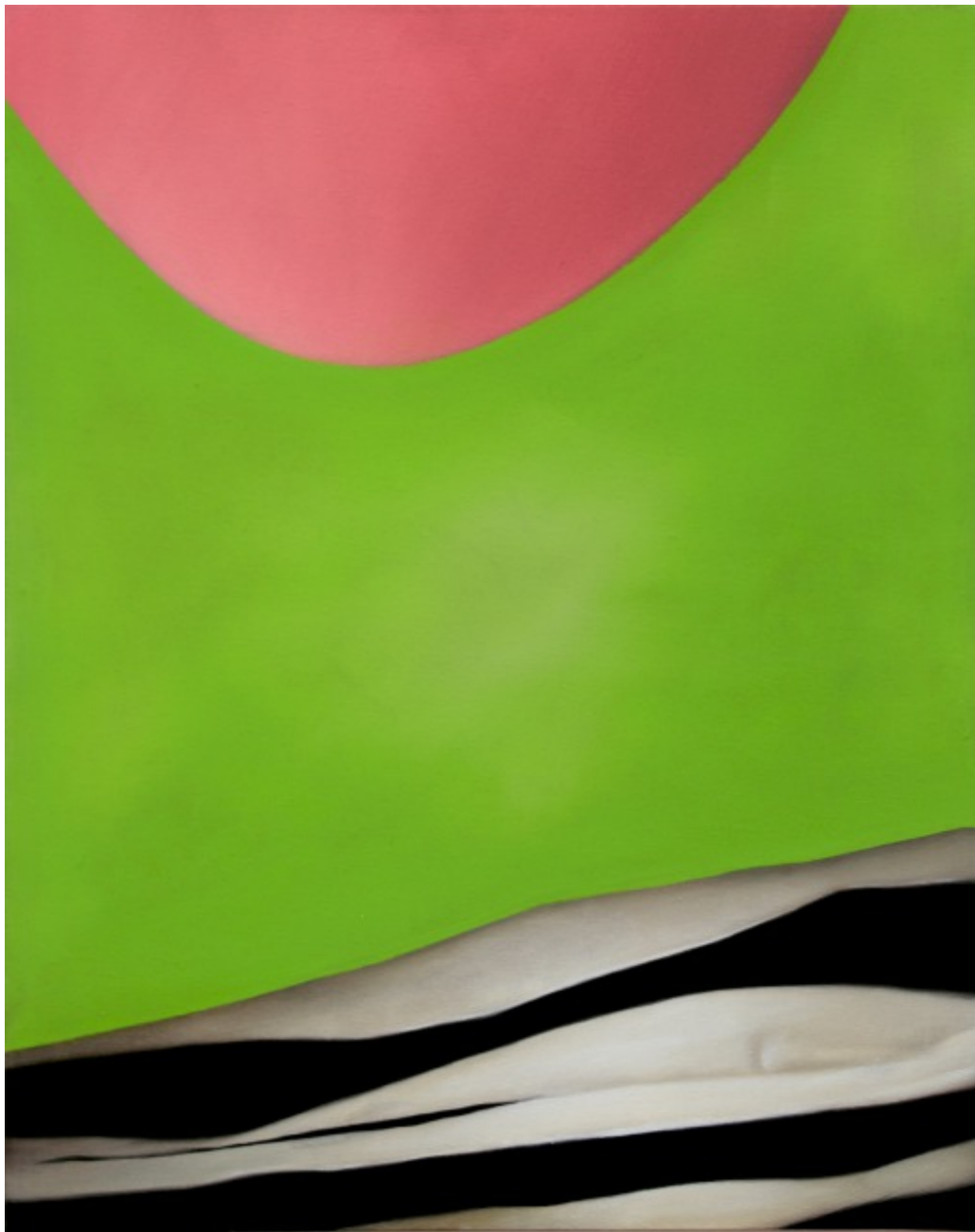
Glenn Clark: *Guardian Angel* - 2025
Oil on canvas, 72x56 inches



Carin Covin: *Shredded Work* - 2024
Paper, graphite, 24x24x3 inches



Briar Craig: *SAY IT AIN'T SO SO* - 2024
UV Screenprint on paper, 22x15 inches, Ed. 15



Julian Dix: *Dance of Nonsense* - 2024
Oil on canvas, 36x24 inches



Julian Dix: *Not Quite Almost* - 2024
Oil on canvas, 36x24 inches

Pandora's Hope Revisited

This series of work constructed from disparate shapes of painted and collaged material reflects the overwhelming chaos and fragmentation of the contemporary world. Like shards of broken mirrors, each piece captures a fleeting glimpse of a reality fractured by uncertainty, conflict and the relentless onslaught of information and disinformation. The vibrant colors and playful patterns are defiant assertions of hope flickering like embers in the face of encroaching darkness.

Although the compositions are seemingly random at first glance, they represent a deliberate dance between order and disorder. The circular forms act as anchors providing a tenuous structure amidst the surrounding turmoil. These circles suggest a cyclical nature to chaos, a constant ebb and flow between disruption and a fragile equilibrium. The smaller more chaotic elements, bursting with color, pattern and texture, embody the myriad complexities of our globalized world. They represent the cacophony of voices, the clash of ideologies, the constant barrage of stimuli that bombard us daily. Each fragment, unique and distinct, tells a story - a story often interrupted, incomplete, and ultimately unresolvable. Yet, they project an energy, a vibrant pulse of life that refuses to be extinguished through the chaos and disorder.

The work directly engages with the myth of Pandora's Box, not as a retelling, but as a reimagining. While the narrative traditionally focuses on the release of evil into the world I am more interested in the often-overlooked element of hope. In our current climate, it's easy to feel overwhelmed by the seemingly endless stream of negative events and succumb to a sense of despair. But like the solitary spark of hope that remained within Pandora's Box, even after all the evils had been unleashed, my work clings to the possibility of a brighter and better future.

My work is not a resolution, but a reflection of our present day predicament. It is a visual representation of the tension between the overwhelming chaos of our world and the enduring power of hope. By embracing the fragmented nature of our reality, by acknowledging the brokenness and uncertainty, we can begin to piece together a new narrative, one where hope, however fragile, remains a potent force for change and resilience. The "hope" in this context is not a naive optimism, but courageous confrontation with reality, a refusal to surrender to despair and a commitment to building a more just and compassionate world, fragment by fragment. Just as my artwork is constructed from fragments so too can we reconstruct our future with fragments of potent, flickering embers.

Robert Dmytruk



Robert Dmytruk: *The Root, the Third and the Fifth* - 2025
Oil, acrylic, spray paint on Gatorboard, 60x51x4 inches



David James Doody & Rain Doody: *Flor-E-daaa' Ma'man* - 2025
Mixed media, 40x24x16 inches



Jordan Blue Doody: *You Did* - 2025
Paint, collage and mixed media on canvas, 36x24"



Jen Dyck: *Eve and Marcel Play Chess While Nudes Quietly Descend Staircase* - 2021
Collage on wood panel, 12x12 inches



Jen Dyck: *Frozen in Winter* - 2022
Collage, graphite on wood panel, 12x12 inches



Joanne Gervais, Shauna Oddleifson & Alison Beaumont: *Vanishing Point* - 2024/25
Collaborative artificial reality work, printed. 53x46 inches



Janine Hall: *O Canada* - 2025
Graphite on paper, 18x24 inches

My Scholar's Rock (George Benmore)

Cross-bedded nuclear
Eruption from ancient
Polar tropic. Sino-
Occident suitcase stuffed
With deliberate mis-fires as
Tributes as hand extended across North
Pacific
Cultural divide.

Ten leap-years have passed. I said
I would return. I have not returned. I cannot
Foresee returning. 'The past is another country' -
Memento - visa allows memory - and imaginary visits only.

Cement dissolved and rinsed away; framework grains stand in
Low relief. Present rock speaks of earlier rock maybe rocks
Smashed and abraded and components reassembled
In this new form that even so long ago would have been
Far from novel. Red beds testify to
Oxygen-emitting stromatoporoids. No
Scholars amongst stroms. Nary a one. But planetwide countless
Generations breathed and breathed and breathed,
Remade planetary
Atmosphere.

Silence matters, echoes.
We graffiti our paltry noises
Across the face of eternity. Thought
Expressed in collection,
Painting,
Poetry.



John Hall: *We Graffiti Our Paltry Noises* - 2023
Acrylic on canvas, 30x30 inches



Joice M. Hall: *Full Moon, Early Dawn* - 2025
Acrylic on canvas, 48x36 inches



Angela Hansen: *Alien Spores* - 2025
Encaustic and fosshape, 24x19 inches



Angela Hansen: *Fruiting Bodies* - 2025
Encaustic and fossil shape, 31x29 inches



Fern Helfand: *Untitled Tree Stump* - 2025
Ceramic, 8x12.5x10 inches



Asana Hughes: *Entrancement* - 2025
Handmade watercolour, pencil, wood panel, 24x24 inches



aj jaeger: *5 Hearts* - 2025
Felt, various sizes up to 9x8 inches



Byron Johnston: *Collective Anxiety* - 2025
Aluminum, Covid vaccine bottles, shredded dollar bills, 12x10x3 inches



Judith Jurica: *Rare Birds II* - 2024/25
Mixed media on wood panel, 18x18 inches



Judith Jurica: *Rare Birds I* - 2024/25
Mixed media on wood panel, 18x18 inches



Reg Kienast: *Bird on Fused Glass Embossed Tree* - 2022
Speckled powder coated hand forged steel, 53x12x12 inches



Bob Kingsmill: *Pax*
Round stoneware tile mural, diameter 27 inches



Bob Kingsmill: *A Man in Doubt of His Dinner*
Stoneware platter, 18x18x2 inches



Wanda Lock: *Room With Flowers* - 2025
Oil on canvas 24x30 inches



Wanda Lock: *In Youbou* - 2025
Oil on canvas, 30x40 inches



Marie Smith McCulloch: *HERE:THERE* - 2025
Monoprint, 33x31 inches



Steve Mennie: *Untitled abstract, no5465* - 2019
Acrylic and mixed media on panel, 48x36 inches



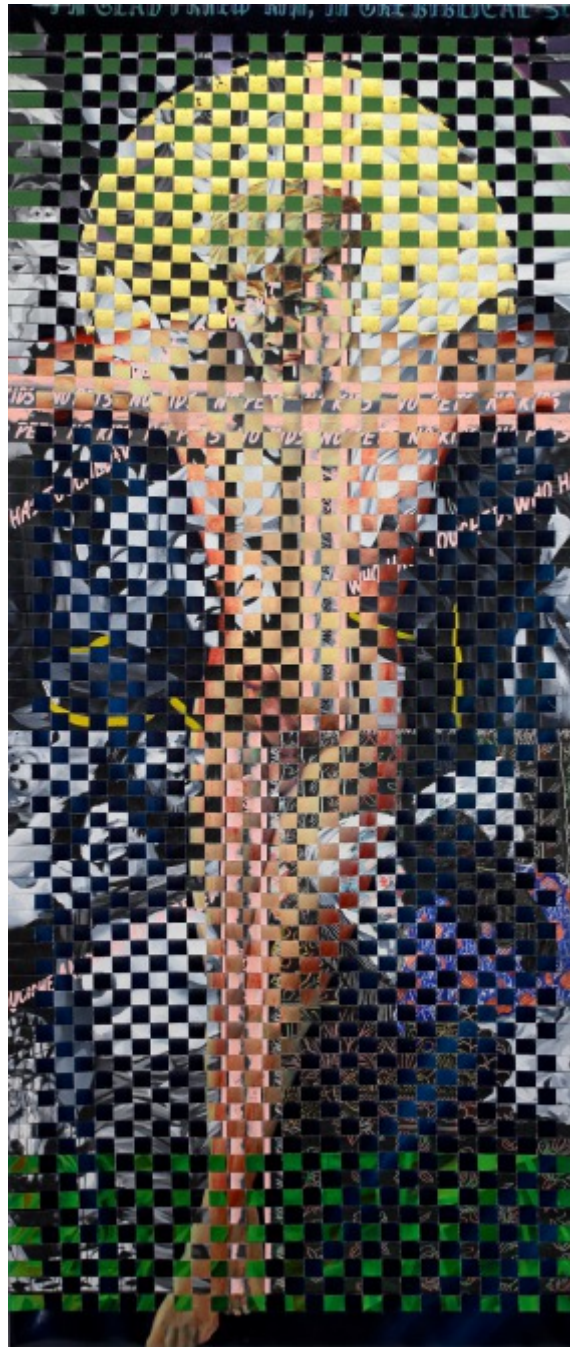
Herald Nix: *Dec 2024*
Oil on wood panel, 9.5x11.5 inches



Herald Nix: *Jan 2025*
Oil on wood panel, 8.5x10.5 inches



Destanne Norris: On The Way Home - 2025
Oil on canvas, 48x54 inches



Julie Oakes: *In The Biblical Sense, Who Has Dabbled?* - 2024
Three oil on canvas paintings woven, 114x48 inches



PeeBee: 25 23 21 51 22 34 21 52 12 21 41 52 etc - 2022
Aerosol paints, inks and markers on canvas, 20x16 inches



Gary Pearson: *Between The Acts: An Allegory* - 2020
Pencil, oil, enamel spray paint on paper, 30x22 inches



Katherine Pickering: *Untitled* - 2025
Acrylic and oil on wood panel, 10x8 inches



Amber Powell: *Wound Surround Compression*

The Wiz - 2025

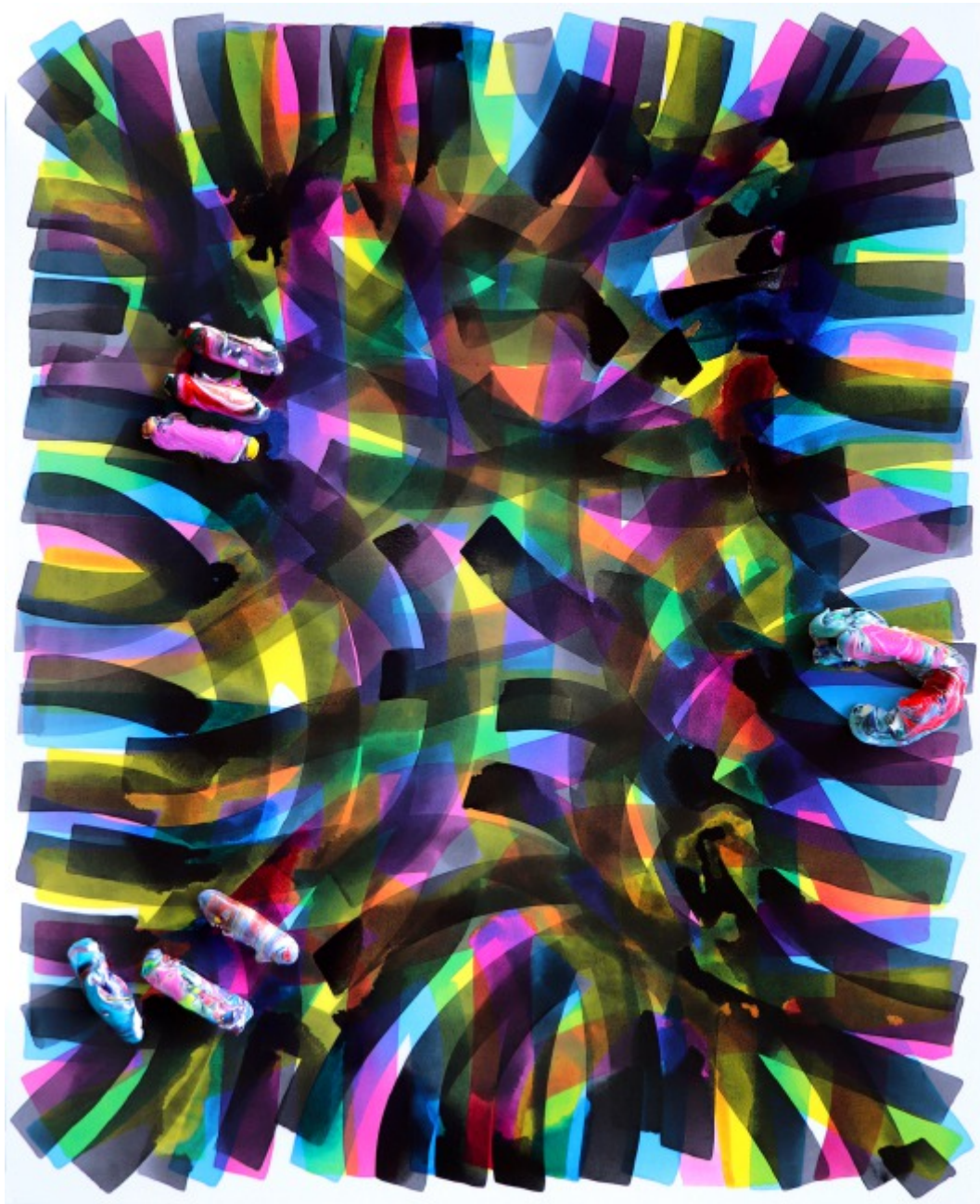
Graphite and mixed media on folded paper, 11x60 inches

Acceptance - 2025

Graphite and mixed media on folded paper, 11x100 inches

Pomegranate Seeds - 2025

Graphite and mixed media on folded paper, 11x100 inches



Shawn Serfas: *Keep* - 2019
Mixed media on canvas, 66x54x3 inches



Todd Shulz: *Stereological*
Acrylic on canvas, 30x46 inches



Kevin Spetifore: *Revelation #1* - 2025
Monoprint on foamcore, diptych, 16x14 inches



Heidi Thompson: *Into The Brilliance* - 2025
Acrylic on canvas, 50x40 inches



Kate Tooke: *Cock Sure* - 2024
Oil on canvas, 48x48 inches



David Wilson: *Turtle Spine* - 2017
Acrylic on canvas, 66x66 inches

Burmese jadeite is known for its diverse colour palette, encompassing a wide range of hues from brilliant greens to less common colours like lavender, pink, orange, yellow, black, *white* and brown.

BC nephrite jade is my go-to stone for carving! This is a great example of the nephrite mined in the Kutcho Creek claims, that are located east of Dease Lk, in northern BC.

Australian blk nephrite jade is famous for its stunning black colour, especially the vintage jades mined in Cowell back in the 80s and 90s. This is an example, the best there ever was. Note the subtle transition zone at the top of the plumb bob, where the black softens into shades of grey and white.

The rhodonite is exceptional for color, it's the best I've seen. It was an estate sale acquisition so I can't be sure that it is from a BC deposit.

Shattuckite is a copper silicate mineral from the Shattuck mine in Arizona. It's a combination of Azurite, Malachite, Turquoise and Chrysocolla.





Deborah Wilson: *Plumbobs: A Matter of Gravity* - 2025
Burmese jadeite, 2.7x1.6 inches, BC nephrite jade, 2.4x1.6 inches



Headbones Gallery, 2025 - Vernon, British Columbia

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