



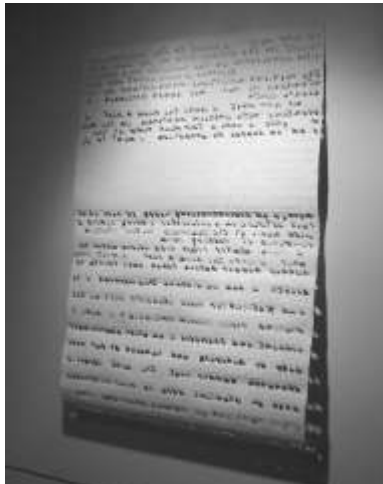
# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

Carin Covin

For Font's Sake

April 5 - May 15, 2007



Commentary by Julie Oakes



Carin Covin

For Font's Sake

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Artist Catalog, 'Carin Covin - Headbones Gallery, The Drawers '  
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# Carin Covin

## For Font's Sake

Historically, the first scripts grew out of patterns, simplified shapes that roughly depicted things from the physical world. They were scratched into mud or sand with twigs, gouged onto wood and wall or chiseled from stone. They contained messages, communicating between humans. Carin Covin's work has previously dealt with patterns, repetition of shapes that often formed an all-over field. This new body of work implies messages for although the marks read as shapes - the origin of the shape seems to be letters. On light paper, sewn with white filmy thread or cut away like lace; they, nonetheless, have a weighty significance and the actual profiles of the 'letters' resemble inscriptions from tombs or temples, from the Western or the Eastern worlds, from ancient to present languages, and seem to be derived from familiar yet foreign scripts. The placement of the origin of this muffled talk is impossible without a dictionary to guide translation. There is, however, a sacred tome intonation, a secret spell aura, as if these are magic words that could be a key to understanding and have been strategically placed before our neophyte vision to decipher.

The removal of the letter-like shapes, cut from the paper with precision, pasted on new strips, or sewn on character by character, furthers the impression of a ritualistic handling of the material. Clearly, it was a painstaking task, a labor of love, to make these pieces, like the names of lovers carved as a public announcement of private passion.

Covin's letters are like birds flying in straight lines. They can create shadows, the light can shine through them, they have dimension and they could come loose and drop to earth if they weren't stitched into place.

These pieces have a wondrous effect. The simple white or graphite gray has ceremonious associations; weddings, Far Eastern death rituals, Catholic convocations, christenings, and then there are the natural associations; snow flakes, crystals, icing, spider webs, moths, doves. The dove is very present for there seems to be a peaceful missive delivered within these beautiful pages.

Poetry and song as it veers to the purity of abstraction has similarities with Carin Covin's paper pieces when they take the tangential turn from description to impressionism. These pieces are flights of flocking, feathery, whispers. They bring words to mind and the love of beauty to heart.

Word Spoken  
*hand-cut paper collage*  
72 x 44.5 in  
2005

Handwritten text at the top of the page, appearing to be a list or notes. The text is mirrored and difficult to decipher due to the image's orientation and blurriness.

Main body of handwritten text, consisting of several lines of mirrored script. The text is illegible due to the image's orientation and blurriness.

detail - Word Spoken



Handwritten text in a cursive script, likely a letter or document.

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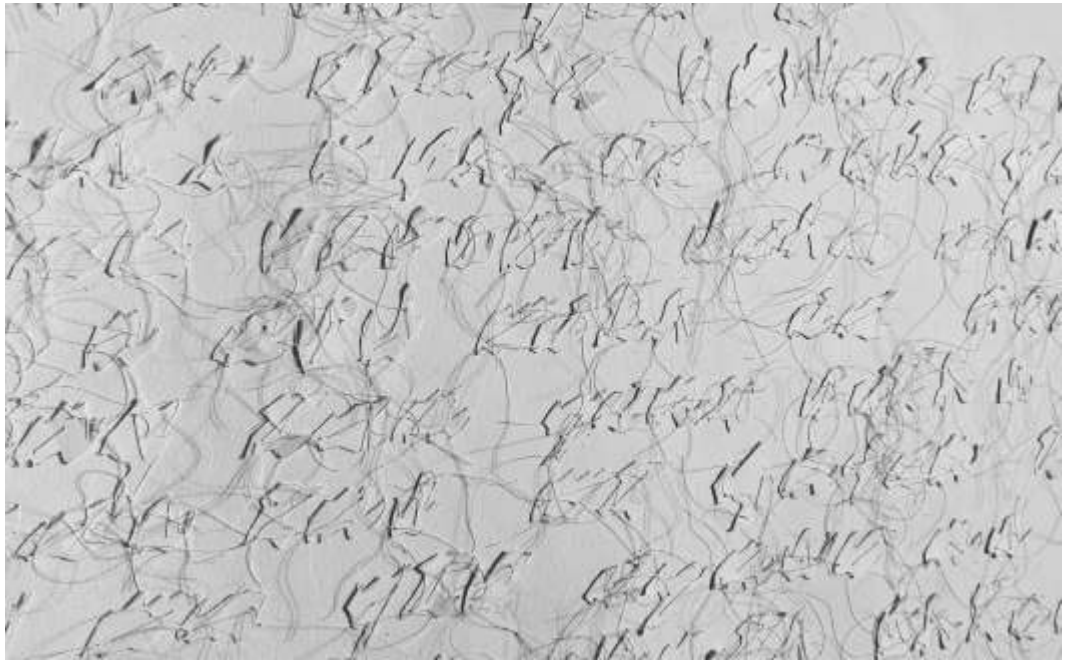
Handwritten text in a cursive script, likely a letter or document.



Word Heard  
*paper, graphite, thread collage*  
72 x 44.5 in  
2005



detail - Word Heard



Word Remembered  
*hand-cut paper and shadows*  
*paper: 72 x 58 in, installation: 120 x 96 in*  
2005



detail - Word Remembered



The company should  
not be allowed. It is  
not. It should be  
left in the hands of  
God, and we should  
be in the situation

Oswego Diaries I  
*graphite on paper*  
30 x 22 in  
2005

Handwritten text in a cursive script, likely a historical document or manuscript. The text is densely packed and covers the entire page. It appears to be written in a historical form of a European language, possibly German or Dutch, given the structure and some recognizable words like "Herr" and "Frau". The script is highly stylized and difficult to decipher without specialized knowledge of the specific dialect or time period. The document is oriented vertically on the page.

Oswego Diaries II  
*graphite on paper*  
30 x 22 in  
2005

Handwritten text in a cursive script, likely a historical document or manuscript. The text is densely packed and covers the entire page. It appears to be written in a language that may be a form of Chinese or a related East Asian script, given the character-like shapes and the style of the handwriting. The ink is dark, and the paper shows some signs of age and wear.

Oswego Diaries III  
*graphite on paper*  
30 x 22 in  
2005

Handwritten text in a cursive script, likely a historical document or manuscript. The text is densely packed and covers the entire page.

installation  
*Alternator Gallery, Kelowna, BC*  
2005







# Carin Covin

## Exhibitions

### Solo

- 2005 word The Alternator Gallery, Kelowna, BC.
- 2003 Loud Silence, The Alternator Gallery, Kelowna, BC.
- 1998 Moments in Time, Langham Cultural Centre, Kaslo, BC.
- 1998 Moments in Time, Plaskett Gallery, New Westminster, BC.
- 1998 Studio Watch, Grand Forks Art Gallery, Grand Forks, BC.
- 1992 Greek Building Series, Station House Gallery, Williams Lake, BC.
- 1990 Works on paper and canvas, Vernon Public Art Gallery, Vernon, BC.
- 1990 Works on paper, Station House Gallery, Williams Lake, BC.

### Two person

- 2005 Disrupted Patterns; Stranded Conversations, Covin and Preigert, Summerland Art Gallery, Summerland, BC.
- 2002 Loud Silence, Covin and Culen, Nelson Museum, Nelson BC.
- 1999 Loud Silence, Covin and Culen, Headbones Gallery, Vernon, BC.

### Group

- 2005 By the Book, Gallery Vertigo, Vernon, BC,
- 2005 Over Time, Kelowna Art Gallery,
- 2005 Winter Exhibition Gallery Odin, Vernon BC
- 2005 Contempora-neo-us Alternator Gallery, Kelowna BC.
- 2005 Over Time, Kelowna Art Gallery; Kelowna, BC.
- 2005 Summer Exhibition, Gallery Odin, Vernon, BC.
- 2005 Inspired by the land, Vernon Public Art Gallery, Vernon, BC.
- 2004 Works Together, Alternator Gallery, Kelowna, BC.
- 2004 3<sup>rd</sup> annual winter show, Odin Gallery, Vernon, BC.
- 2004 Drawings, Art Ark Gallery, Kelowna, BC.
- 2004 Duotone'o4 (Festival of Contemporary Art), Kelowna, BC.
- 2004 Summer Show, Odin Gallery, Vernon, BC.
- 2004 Fire and Rebirth, The Art Ark Gallery, Kelowna, BC.
- 2004 Looking Back, Kelowna Art Gallery, BC.
- 2003 Winter Show Gallery Odin, Vernon, BC.
- 2003 Opus: a set of Compositions, Italian Kitchen Restaurant, Vernon BC.
- 2003 More than décor, Alternator Gallery, Kelowna, BC.
- 2003 Fresh, The Art Ark Gallery, Kelowna, BC.
- 2003 Momentum, Graduate Exhibit, FINA Gallery, OUC, Kelowna, BC.



2003 Art for Social Change, ATRIUM, Rotary Centre for the Arts, Kelowna.  
2001 Monochromy, Alternator Gallery, Kelowna, BC.  
1998 artWORK BC Festival for the Arts, Victoria, BC.  
1999 a rose is a rose is a rose is a rose, Grand Forks Art Gallery.  
1998 North Okanagan Open Juried Show, Vernon Art Gallery, Vernon BC.  
1997 Artwork BC Festival of the Arts, Powell River, BC.  
1997 Spring Fashion Show, Headbones Gallery, Vernon, BC.  
1997 300 + 28, Kelowna Art Gallery, Kelowna, BC.  
1996 Masks, Headbones Gallery, Vernon, BC.  
1996 Rembrandt's Attic, Grand Forks Art Gallery, Grand Forks BC.  
1996 Fireworks, Headbones Gallery, Vernon, BC.  
1996 North Okanagan Juried Show, Vernon Art Gallery, Vernon, BC.  
1992 O.M.R.A.C. Sicamous, BC.  
1992 Images and Objects, Trail, BC.  
1990 Small Matters, Vernon Art Gallery, Vernon, BC.  
1990 EarthLines, DeadLines, LifeLines, Art Gallery of Victoria and Vernon Art Gallery, BC.

### Education

2003 Bachelor of Fine Arts, Okanagan University College.  
1997 Computer Graphics Core!DRAW!.  
1987 - 1985 Victoria College of Art and Design.  
1978 - 1977 Diploma in Fine Arts, Okanagan College.  
1971 - 1969 Diploma in Arts and Sciences, Claremont Senior High School.  
1969 - 1961 Elementary Studies, Prospect Lake Elementary School, BC.

### Awards

Helen Pitt Award 1977  
Presidents Choice Award OUC 2003

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