


INTERwoven

(HEADBONES)



MARK BOVEY
GUY LANGEVIN
TRACY TEMPLETON
SEAN CAULFIELD
KAREN DUGAS
WALTER JULE
LIZ INGRAM + BERND HILDEBRANDT
ALEXANDRA HAESEKER
DEREK BESANT
JULIE OAKES
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APRIL 26 - JUNE 9, 2018

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Mark Bovey

Guy Langevin

Tracy Templeton

Sean Caulfield

Karen Dugas

Walter Jule

Liz Ingram + Bernd Hildebrandt

Alexandra Haeseker

Derek Besant

Julie Oakes

Davida Kidd

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www.headbonesgallery.com

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RICH FOG



Micro Publishing

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APRIL 26 - JUNE 9, 2018

Commentary by Julie Oakes & *Derek Besant (italics)*



INTERwoven (Headbones)

It is fitting that the exhibition ***INTERwoven New Canadian Perspectives in Textile and Printmaking*** - *Mark Bovey, Guy Langevin, Tracy Templeton, Sean Caulfield, Karen Dugas, Walter Jule, Liz Ingram + Bernd Hildebrandt, Alexandra Haeseker, Derek Besant, Julie Oakes and Davida Kidd* opens with the trees in leafy bloom broadcasting seeds throughout the Okanagan, for art too is cyclical, rejuvenating and refreshing.

The exhibition ***INTERwoven*** contains works that originate from studios in Canada from coast to coast. Twelve artists *were invited to challenge their personal practices to produce new works for an exhibition at Kobra Gallery in Lodz, Poland that looked to both textile and print references in creative ways.* Derek Besant was the Canadian curator and Alicja Habisiak Matczak curated the exhibition in Poland. Furthering a long standing liaison between Poland and Canada, most of the Canadian artists attended the opening in the spring in Lodz, Poland at the KOBRO Gallery, The Strezminski Academy of Art. ***INTER woven*** traveled that fall to The National Cultural Center Art Gallery in Warsaw with the support of the Canadian Embassy.

Mark Bovey is resident in Nova Scotia, where he develops his long standing themes through the use of digital technology. Novel-like, his work resounds with layers, coloring and imaginings that imply causes and effects but leave the relevance of the combinations of events open-ended.



Taking the “book” as an image brings us face to face with contemporary reality where libraries are in the midst of converting their holdings into digital data. Bovey's work seduces the viewer with his rich washes, positive to negative reversals and careful editing of found images as if collaged together into a bank heist map. His orchestration with such density of subject material demands one spend time with the work, allowing the element that might be overlooked to assert itself, like any good book might.

Guy Langevin, from Quebec, brings a sensual sensibility – subtle, visionary and toned by his expertise. The pose is hard to place. The body parts are curiously unfamiliar and in the guessing game that ensues, the second look reveals that gravity is reversed. The figure hangs upside down with the flesh sagging where we are used to seeing it upright and firm. With this simple disorientation, the intrinsic miracle of the human body refreshes. Printed on a soft fabric, the body appears to breathe as ambient air waves stir.

In Gulliver's Travels we are invited to imagine our human scale in question to relative surroundings that give pause to more universal doubts of man. Guy Langevin has been on a voyage of his own searching out the nuances of the nude figure and between his dark and light



mezzotints, the body is contained as a mysterious vessel. The mammoth proportions of the body bring on an almost architectural profile.

Indianapolis based **Tracy Templeton** hails from the Canadian prairies and her works bring the chill of winter back into view. She brings forward the fabric that wraps the body before slipping into sleep when the cool pleasure of bed sheets set the stage for dreams. In the last touch of virtual reality before the consciousness drifts; snow silences, soft, and falls like starbursts from above. Woman and nature are in sync, meld and sink into peace.

Changes are Shifting. Her approach to studio work is drawn from an abiding longing that derives from landscape. Saskatchewan is prairie. The eye scans distance along a vast horizon. Weather comes not dissimilar to how sailors watch the open sea for signs. Templeton's translations of these instincts, her wariness, survival habits and the temperature relationship of body to place gives her work an intimacy of sanctuary that is at the heart of Canadian wilderness.

From Edmonton, **Sean Caulfield, Walter Jule, Karen Dugas** and the artist team **Liz Ingram + Bernd Hildebrandt** have pushed the boundaries of textile and printmaking.



Sean Caulfield's concurrent exhibition at the Vernon Art Gallery, *Active Workings*, an eloquent and extensive exploration, opens the possibilities of printmaking to grand dimensions. There, he flipped convention upside down suspending expectations by the toes on the barely perceptible trapeze of existence. Caulfield casts an indelible spell that settles on the shoulders with the softness of a fishing net floating downwards, a pleasant feeling but it catches none-the-less.

Caulfield is well known for his deft abilities rendering other-world organisms, floral-like stamens and pistils the visceral flotsam and jetsum that might have fallen on the operating floor after an absent-minded, near-sighted surgery that transforms into mezzotints of color.

Karen Dugas edifies the feminine. She dares to argue with the paternal traditions embedded in historical image making. There is little doubt that woman has the upper hand, won through being in touch with her core. **Dugas** is able to argue down the determination of an over-riding historical male perspective, reclaiming the dignity and strength of the female.

There has always been a predisposition in **Dugas'** print imagery that includes an element of dance. Always the female body. Always nude. Taking 16th century engravings that are from legends where women might hold powers, her most recent graphic works play historical



reference, traditions of print and archaic roles of women against contemporary photo-based imagery of women.

Walter Jule claims the high ground where reason and spirit meets with logic and the hierarchy of philosophy. His somber palate where white is pure, dark is rich, and grays hold an infinite array of subtle tones that grant relief but also demand challenge. The figure of Buddha is licked by flames, words fade in and out of comprehension kept at bay through language. Extolling the medium path, though the fabric is fine, the edges are rough and the presentation as impermanent as sentience.

There is his philosophical shadow that is embodied in a Buddhist statue that stands in for a figurative presence. He references the teachings of one of his mentors, Stanislaw Fijalowski, artist and Professor Emeritus who taught many years at the art academy in Lodz. Jule's straightforward production of both sides of the base print-making dialogue - that of the tryst of plate-to-paper as two halves of one equation - spins all of these disparate sources into a set of monumental tablets.



Liz Ingram + Bernd Hildebrandt intersect image with material, body draped. The results are more reassuring than frightening and conjure up religious rites used to interpret the great mysteries. The questions between what is here or there and what is seen and that which remains forever invisible are answered as veils. *Passage I and Passage II* reveal that mystical nuances are inevitable and can be trusted. The works placate concern and calm apprehension.

Time and time again the couple draws inspiration from visits to Oben lake in Northern Alberta's wild, where a slip-stream with tendril like reeds and water grasses call Pre-Raphaelite themes to mind. But it is not their goal to depict narratives so much as to hide away much of the subject and reveal what else is afoot in their dark water. Figures either naked or cloaked in material take on an eerie pallor as if raised from the grave. Lithographic wash gestures play upon the references between photography and expressionism.

Alexandra Haeseker and **Derek Besant** (Calgary), who both have an artistic history of expanding the methods and imagery of art making, bring a more vibrant Alberta onto our BC walls with an inclusive slant un-jaded by politics.



Alexandra Haeseker plays with the thin layer of protection that fabric lends, inserting a niggling intrusion like something small and important forgotten. Picturing folds of luminous cloth that obfuscate form, shapes assume new identities while retaining an element of familiarity. *Menace of the Invisible* pulls the quotidian annoying insect into the same frame as the transcendent beauty of Veronesean color schemes with a tongue in cheek exposure of the wide range of experiences that can be changed through a layer of textile.

In the falling dark tropical night memory, wound up in bed sheets, serenaded by the high pitched whine of mosquito wings, guiding a missile like protuberance to its target... the heat of a sleeping body. Haeseker's remembrance of early childhood in Indonesia followed her to adulthood. Menace of the Invisible began as a challenge on how to invoke the mosquito's presence and the insidious associations of not seeing them that plagues our summer nights in search of sleep.

Besant's *Falling* series could be taken from a stunt woman perfecting her skill at the awkwardness of choreography in mid air. For Poland he returned to the nemesis of the freefall in black and white, all too common that we are served up each night in the news media.

For *Headbones*, the figures are smaller and rather than seeming like the aftermath of a disastrous circumstance they seem caught out as if witnessed doing a strange and amazing gymnastic trick. Printed on cloth, genteel fabric with some embroidery as if back-dropped by his



grandmother's tea party, black dots pepper the air, lending an absurdist flavor to his mad hatter's antics. The dots are buttons. As if pockets were emptied as a flip was performed, with change flying, the image seems captured by the camera of a voyeur where the privilege of witnessing such a strange occurrence is meant to be shared.

Julie Oakes brought a Canadian's perspective on the rights of women to both Lodz and Warsaw where she marched in two Women's Marches, with the good wishes of the Canadian Embassy in order to support the causes of Polish women. One of her *Interwoven* pieces, a flag



titled *Striving in the Pink Lane* sports the image of a woman swimming 'in the pink lane' depicting the master's class Olympic swimmer Hella Versfeld who lives and trains in Vernon. The large banners, *Half Full Half Empty* depict a pool race suggesting the competition that man imposes upon the environment - a race to the finish that animals have been unwittingly drawn into.

Oakes' relationship to the world around her is struck from core experiences, informed by travel and founded in her feminist stance that regards the world as a set of elemental parts that all have something to do with one another.

Concurrently with a solo show at The Reach Gallery in Abbotsford, BC, **David Kidd's** poignant, intimate photographs of marginalized people in alternative spaces caps off the west coast. Setting up 'difficult', obscure, disorienting scenes, she reveals the commonality of human - or just plain earthly - experience, an identifying similarity that precludes personal judgment. Her lens is all-accepting and the opportunity to share the sensitivity of 'the other' furthers knowledge. The compassion for her subjects, place or person is made visible so that an empathetic reaction is provoked.

David Kidd's practice as a visual artist plumbs the depths of the subjective akin to a David

Lynch film where her characters might hide in basements, stand perfectly still like statues in a garden or bend over a chair as if it were an altar. Kidd has always seen the normal as perfectly absurd.

As the relationship between Canada and Poland deepens and to keep the Polish-Canadian connection open, Headbones Gallery will be hosting *INTERlacing: Oscar Gozkiewicz, Tomasz Matczak, Alicia Habisiak-Matczak, Witold Warzywoda and Jolanta Rudzka Habisiak* when most of the artists will be in attendance. The conversation between the artistic out-put of the sister countries is to be continued.

Julie Oakes

Derek Besant (Italicized sections)

MARK BOVEY

While Adrift - 2018
Digital collage on paper, 35"x47"

MARK BOVEY

There's a Tear - 2018
Digital collage on paper, 35"x47"

297 lbs undrilled tube
1038 " steel rivets
1241 " copper rivets
130 " brass
300 " assorted
500 "

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101

PLATE FOUR DECEMBER



Handwritten signature or name, possibly 'J. H. H. H.' or similar, written vertically on the right page.

GUY LANGEVIN

Veil IV - 2017

Digital print on fabric, 4 panels, 140"x65.5"



TRACY TEMPLETON

Changes are Shifting - 2016

Photo assemblage & digital print on cotton, 128"x43"



TRACY TEMPLETON

Much Stirring In the Air - 2016

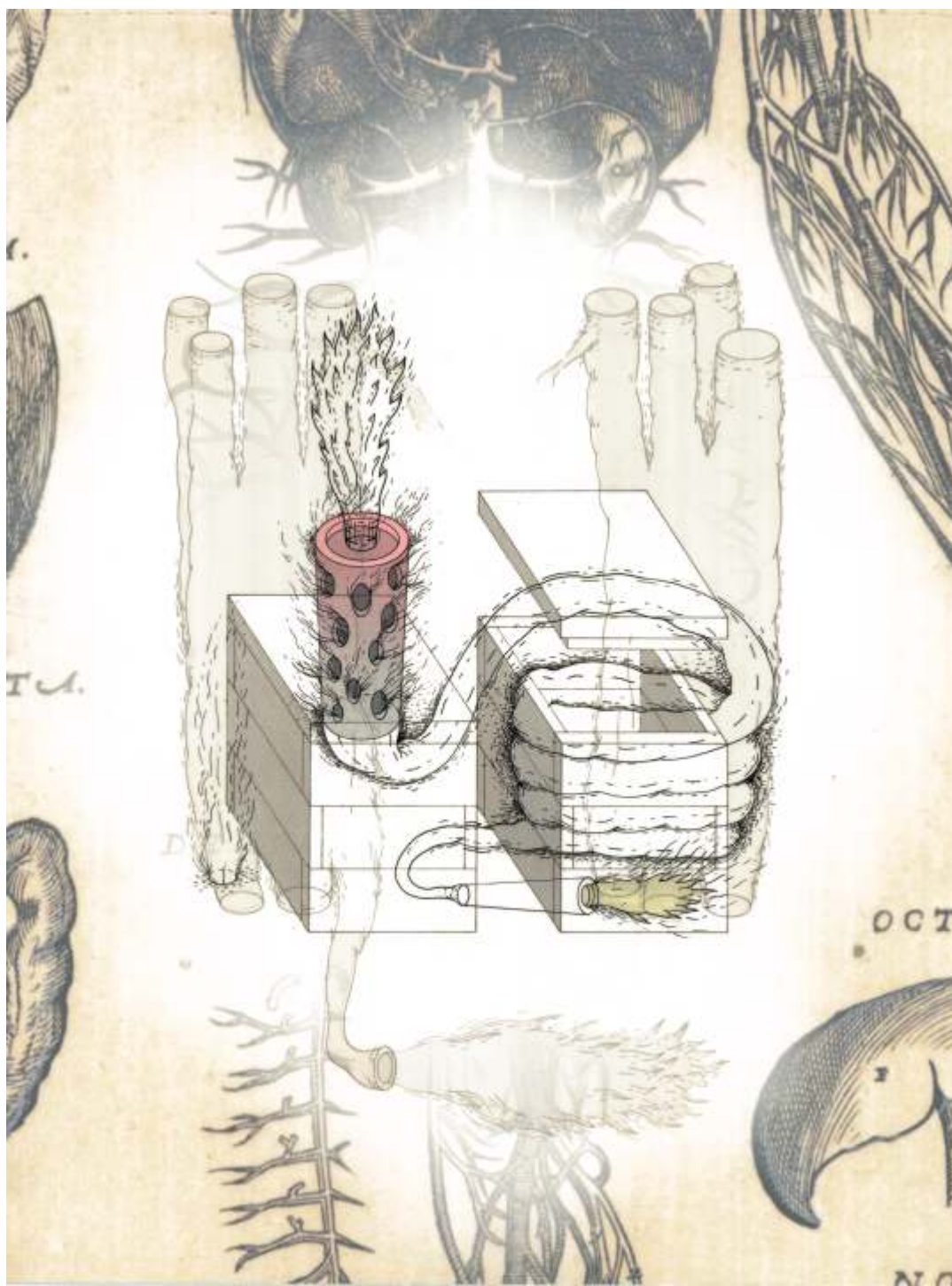
Photo assemblage & digital print on cotton, 128"x43"



SEAN CAULFIELD

Virus 1 - 2016

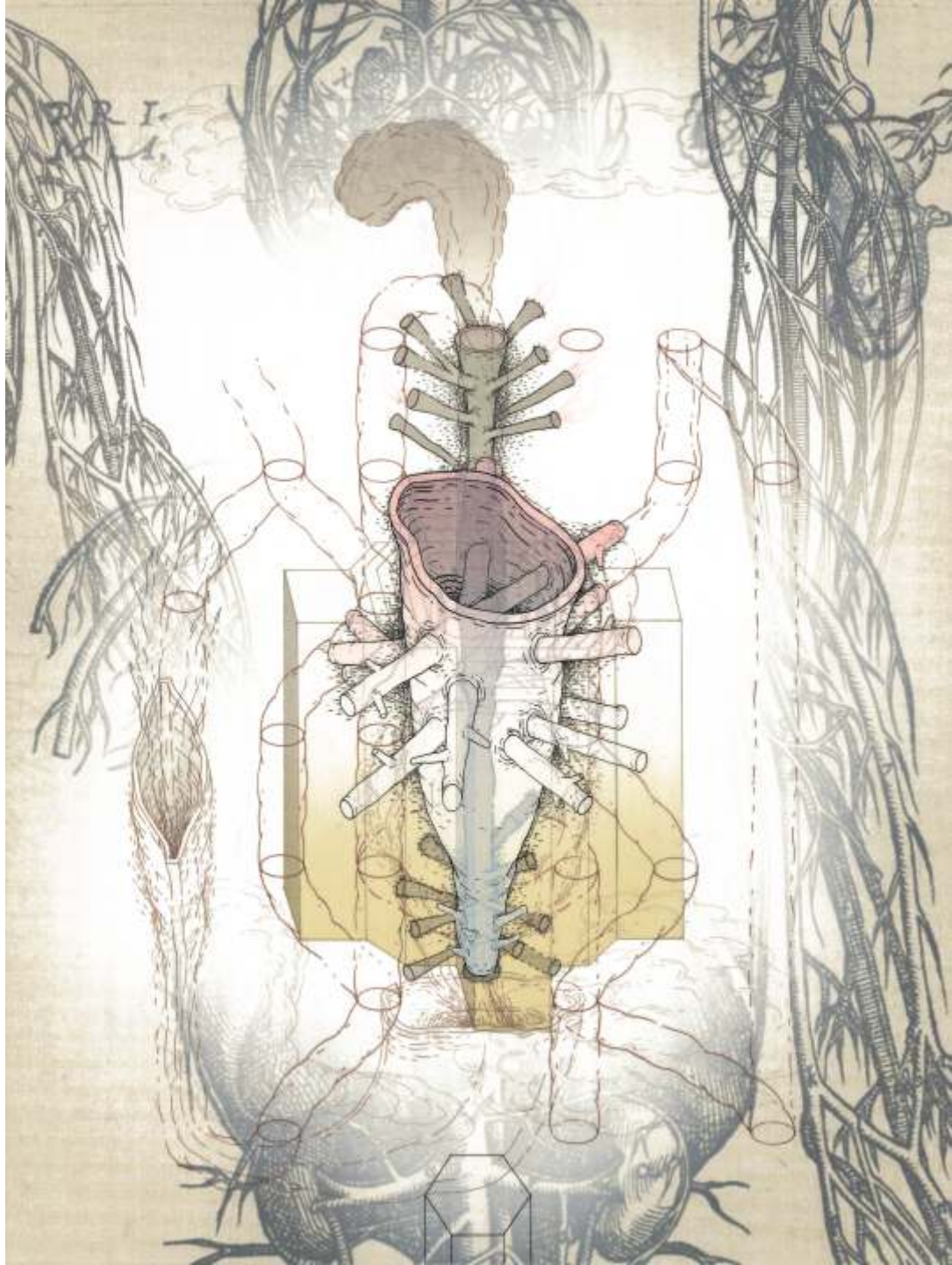
Silkscreen and digital on drafting film and paper, 24"x18"



SEAN CAULFIELD

Virus 2 - 2016

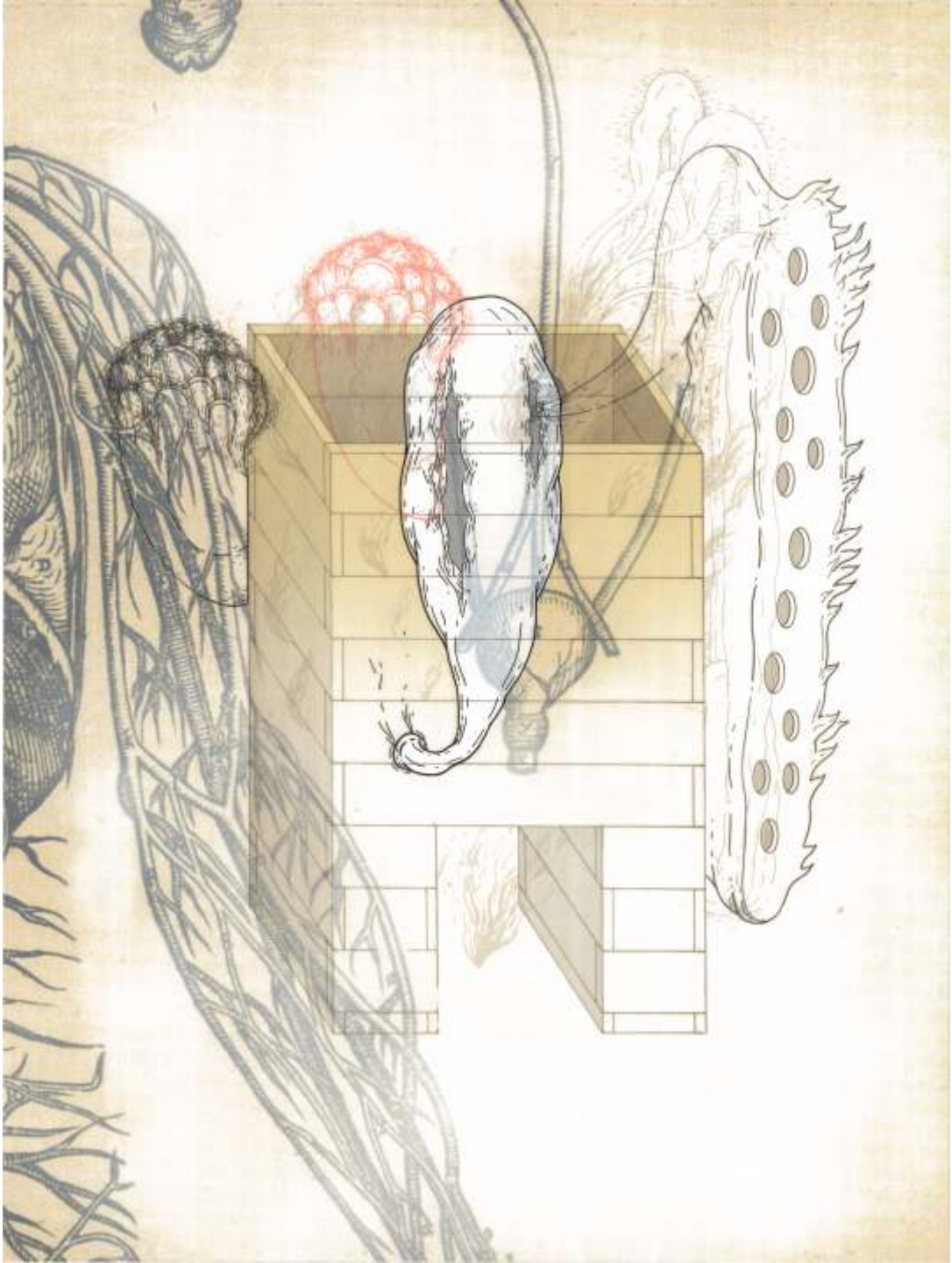
Silkscreen and digital on drafting film and paper, 24"x18"



SEAN CAULFIELD

Virus 3 - 2016

Silkscreen and digital on drafting film and paper, 24"x18"



KAREN DUGAS

Time Interwoven: Touch - 2016
Digital print on fabric, three panels, 88"x120"



TACTVS SENSORIVM PER TOTVM CORPVS EXPANSVM EST, AC PROINDE ETIAM EIVS ORGANVM

WALTER JULE

Warsaw (untitled) - 2017
Digital print on fabric, 2 panels, 95"x65"



...nawet najprostszy i najmniej element
żywego dzieła kładą się zawsze nie tylko z
materialnej formy ale i z niematerialnych napięć
wewnątrz niej..

LIZ INGRAM + BERND HILDEBRANDT

Passing Through I - 2017
Lithography and inkjet on BFK paper, 55"x31"



LIZ INGRAM + BERND HILDEBRANDT

Passing Through II - 2017
Lithography and inkjet on BFK paper, 55"x31"



ALEXANDRA HAESEKER

Red Dawn / Pitch Black - 2018

U.V. latex ink on 3d cutout panels in 2 parts, 24"x32"



ALEXANDRA HAESEKER

Red Dawn / Restless - 2018

U.V. latex ink on 3d cutout panels in 2 parts, 35"x37"



DEREK BESANT

Firewall #5 study - 2018

U.V. thermal ink transfer into veil scrim, buttons, 20"x20"



DEREK BESANT

Firewall #8 study - 2018

U.V. thermal ink transfer into veil scrim, buttons, 20"x20"



JULIE OAKES

Striving In the Pink Lane - 2016
Digital print, mixed media on fabric, 58"x99"



DAVIDA KIDD

Iron Lung - 2016
Photographic print, 42"x81" Edition 7



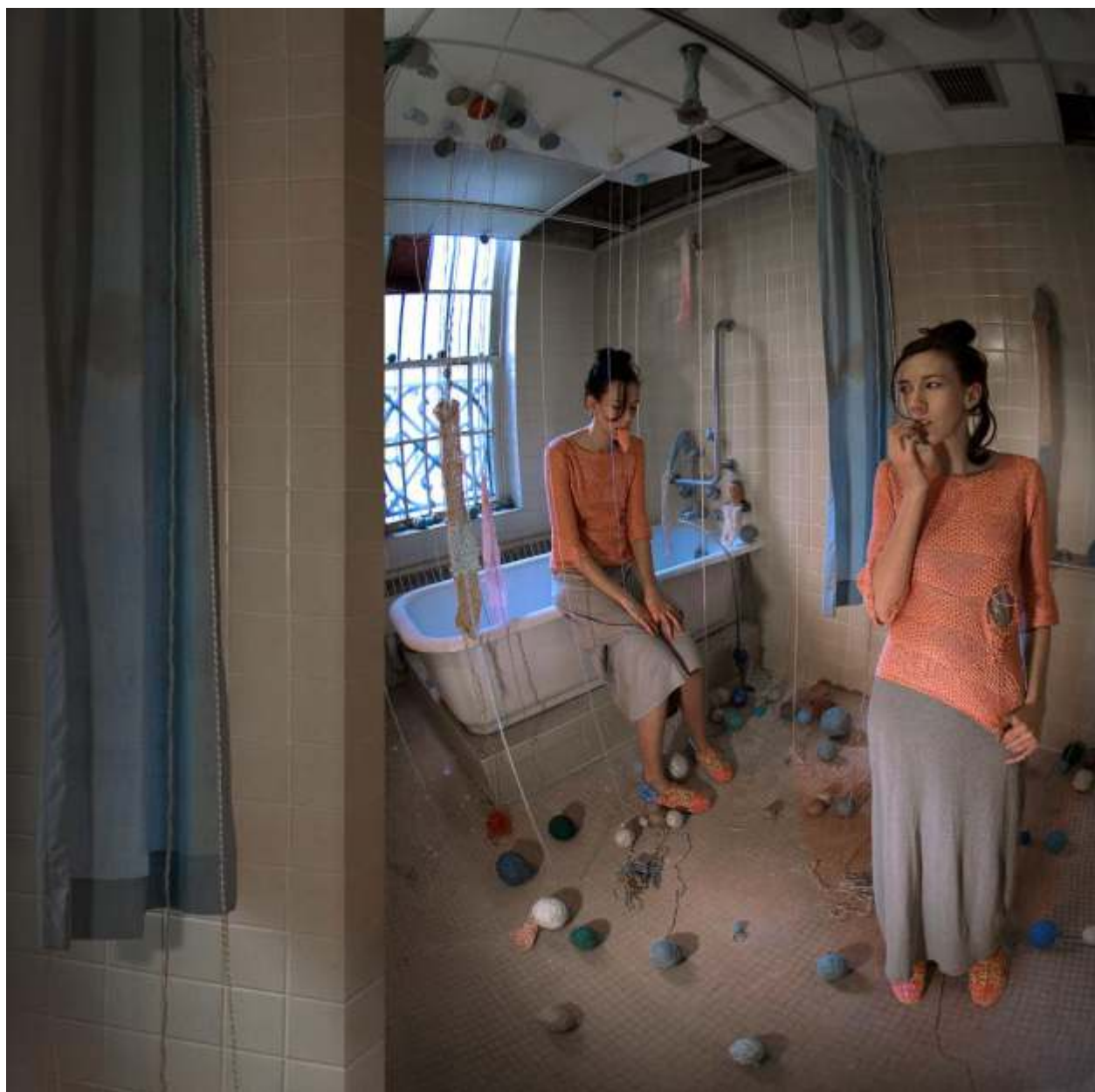
DAVIDA KIDD

Red Dwarf - 2016
Photographic print, 42"x46" Edition 7



DAVIDA KIDD

Asylum - 2016
Photographic print, 42"x46" Edition 7



MARK BOVEY

Mark Bovey is an artist and Associate Professor in the Printmaking Area at the Nova Scotia College of Art and Design in Halifax Nova Scotia Canada (2004-present). He received his MVA in Printmaking from the University of Alberta in 1992 and his BFA from Queen's University in Kingston Ontario in 1989.

Bovey's work has represented Canada internationally in juried Biennial and Triennial Exhibitions in 17 nations Worldwide. He has exhibited in solo and group exhibitions across Canada including 15 curatorial projects. This coming year his work will travel to Gyor Hungary, Krakow Poland, Houston Texas and Novosibirsk Russia and nationally will show in Kelowna British Columbia, Kitchener Ontario, Edmonton Alberta and as part of the national touring exhibition "Sense of Place" at the Cape Breton Art Gallery in Sydney Nova Scotia.

Bovey's practice ranges from traditional printmaking (combinations of Intaglio, Lithography, screen printing and woodcut) to print installation works incorporating inkjet and digital video projection that reference and incorporate the history of printed forms. His work is in numerous collections: most recently Canadian Foreign Affairs Visual Art Collection, The Art Gallery of Nova Scotia, the Nova Scotia Art Bank, and the Danforth Museum Boston.

<http://www.stmichaelsprintshop.com/artists/mark-bovey/>

GUY LANGEVIN

Graduate from Université du Québec à Trois-Rivières in 1977, Guy Langevin has made more than 60 solo exhibitions in Quebec, Canada, U.S.A., France, Belgium, Portugal and Germany. He has participated in more than 300 group exhibitions throughout the world, including approximately 80 international biennials or juried exhibitions. Mainly known for his work in mezzotint, he received several awards and gives masterclasses of mezzotint in many countries.

His work is based on duality between fugitive of light and moment, and the perennial of impressions people, situations and events make in our minds. As this duality, the work rocks between precision and blurry images. Haziness may be, sometimes, the more accurate way to express an idea. When the work speaks about human, or through the human image, it is important to have many levels of reading. In my mind, that shows the complexity of life.

Deeply involved in his cultural milieu, at the end of the 70's, Langevin participated in the creation of Atelier Presse Papier, a collective professional printmaking studio. In 1984-85, he was president of the Quebec Printmakers' association. Langevin is one of the founders of the Biennale Internationale d'Estampe Contemporaine de Trois-Rivières. His experience is often required for juries, councils and curating.

<https://chinaprintfestival.weebly.com/guy-langevin.html>

TRACY TEMPLETON

Canadian-born Tracy Templeton was raised in southern Saskatchewan on a small grain farm. Much of her early work chronicles the abandoned rural homesteads that characterize the prairie. Often derived from personal moments of struggle or unfolding change, her work expands from this intimate point of departure to encompass larger cultural issues and commonalities across the human experience. Templeton's images capture the subtle changes wrought by time, the unremarkable gaps between events, and what is left at the end. Memories re-emerge as evocative fragments of actuality in the present and invite reflection on the past. Without succumbing to sentiment, Templeton makes remembering, observing, and creating part of the active production of her work. Through the process of her printmaking, she asks the question common to any journey, "From here to where?"

Templeton became the Head of Printmaking at Indiana University in 2013. Previously, she taught at Southern Oregon University, the University of Alberta, the University of Regina, and Illinois State University. Her work has been widely exhibited across the United States and throughout the world, including more than 150 exhibitions in such countries as Canada, Mexico, England, France, Germany, Italy, Turkey, Egypt, China, Bulgaria, Poland, Russia, Japan, Malaysia, and South Korea. Templeton won Honorary Mention at the Seoul Print Biennial and third place in the Great Canadian Printmaking Competition in addition to being awarded numerous artist grants.

Specializing in photographic etching, she has lectured extensively on the technique and her artwork at such institutions as Warsaw Academy of Art in Poland; Anchor Graphics, Chicago; University of Tennessee, Knoxville; Kansas City Art Institute; Lane Community College in Oregon; and Duke University.

Templeton earned her MFA from the University of Alberta and her BFA from the University of Regina, where she graduated with Distinction and The Riddell Award in Fine Arts. Her prints appear in more than thirty different collections worldwide, and her work has been published in more than sixty different books, magazines, catalogs, and journals, including *The Canadian Encyclopedia*; *Great Canadian Printmaking*; and *Grapheion: The European Review of Modern Prints, Book, and Paper Art*.

<http://tracytempleton.org/about/biography>

SEAN CAULFIELD

Sean Caulfield is a Centennial Professor in the Department of Art and Design at the University of Alberta. He has exhibited his prints, drawings and artist's books extensively throughout Canada, the United States, Europe, and Japan. Recent exhibitions include: *Perceptions of Promise*, Chelsea Art Museum, New York, USA/Glenbow Museum, Calgary, Alberta; *The New World*, The Centre for Modern and Contemporary Art, Debrecen, Hungary; *Imagining Science*, Art Gallery of Alberta, Edmonton, Alberta.

Caulfield has received numerous grants and awards for his work including: Triennial Prize at the *2nd Bangkok Triennial International Print and Drawing Exhibition*, Bangkok, Thailand; SSHRC Dissemination Grant: Canadian Stem Cell Network Impact Grant; SSHRC Fine Arts Creation Grant; Canada Council Travel Grant; and a Visual Arts Fellowship, Illinois Arts Council, Illinois, USA. Caulfield's work is in various public and private collections including: Houghton Library, Harvard University, USA; Fitzwilliam Museum, Cambridge, England; Blanton Museum of Art, University of Texas, Austin, Texas, USA.

<http://seancaulfield.ca/>

KAREN DUGAS

Karen Dugas was born in Cornwall, Ontario and now lives in Tofield, Alberta. She graduated from Queen's University in Kingston, Ontario, with a BFA in 1979, and received an MVA from the University of Alberta in 1982.

Aspects of the human figure, gender, the transient nature of human life, ecology, cultural anthropology, and socio-political issues all wrapped in a poetic and philosophical metaphor, are recurring topics in her photo-based print works. Her work can be described by a metaphoric character and a principle of breaking away from the traditional dimension of medium and artistic conventions.

Working with photographs of industrial environments, posed models and constructed maquettes, Dugas selects, enlarges and transposes photographs onto intaglio plates. She draws on the plate, manually manipulating components and highlighting or suppressing lines, forms and tonal gradations, changing the photographic image to conform to her artistic vision. The resulting digital prints carve out a photographically rooted world...acknowledged as allegorical, with its metaphor acted out by a protagonist and totemic items like spheres, ribbons, batons and tree limbs. Her prints have been exhibited nationally and internationally and are collected across the United States, Canada and Europe.

<http://albertasocietyofartists.com/karen-dugas/>

WALTER JULE

Walter Jule, a professor emeritus of the Department of Art and Design at the University of Alberta, is recognised for his exemplary art practice and teaching legacy. Born in Seattle, Walter Jule studied at the University of Washington, specialising in architecture and printmaking. Jule relocated to Canada in 1970 and was instrumental in assisting with the establishment of the country's first printmaking graduate program at the University of Alberta, continuing to teach there until his retirement in 2006.

Walter Jule's work can be found in the collection of the National Gallery of Canada as well as over 60 international public collections. Jule has received numerous awards, including the Tokyo International Mini-Print Triennial (Japan, 2005). Jule has also been inducted into the City of Edmonton's Arts and Culture Hall of Fame.

<http://jftor.org/event/ryoji-ikeda-and-walter-jule-threshold/2014-11-05/>

LIZ INGRAM + BERND HILDEBRANDT

Liz Ingram has exhibited prints and print installations in over 20 solo and duo exhibitions, and over 200 group exhibitions in North and South America, Europe, the Middle East and the Far East. Bernd Hildebrandt is a freelance designer/artist who has exhibited multi-media, text and image works in a wide range of solo and group exhibitions and design projects.

For *Imagining Science*, Ingram and Hildebrandt collaborated to create a work that utilizes text and image combinations in order to question the impact of emerging biotechnologies upon natural environments and our bodies. In particular, the artists are interested in exploring the long-term ramifications of technology on our relationship to forces and cycles in ecosystems, specifically in relation to water preservation, pollution and biodiversity. To pursue these creative questions Ingram/Hildebrandt are planning to explore digitally printed layered images of water, human chromosomes, poetry, and the body onto large fabric screens. These will be placed in an open gallery environment in a manner that confronts the viewer.

<https://sites.ualberta.ca/~sserrano/perceptions/participants.html>

ALEXANDRA HAESEKER

Canadian artist Alexandra Haeseker, RCA, has a traditional studio background in Fine Arts. Her themes trace personal family histories from her beginnings growing up in Indonesia and Holland. Exhibitions of her autobiographic life showing her dogs, exploring empty landscapes across Canada with isolation of the human figure, into examining what dogs think about; have evolved into museum installations based on collective thought, swarm theory, and the morphic field.

Haeseker graduated from University of Calgary with BFA '66 and an MFA '72, and is Lecturer Emeritus at ACAD, where she taught from 1973 to 2003.

Exhibitions include The Musée des Beaux-Arts (2015, Liège, Belgium), The Centro de Arte Moderno (2014, Madrid, Spain), MODEM Museum of Contemporary Art (2013, Debrecen, Hungary), The Centre for Book Arts (2013, New York City, USA), Warsaw City Museum (2011, Poland), Akademija Centre for Art Research (2010, Belgrade, Serbia), and Shanghai Art Museum (2008, China).

<https://art.ucalgary.ca/event/2016-02-26/visiting-artist-alexandra-haeseker>

DEREK BESANT

Derek Michael Besant, RCA, is well known for his unorthodox use of materials and technology; hybrid forms often include soundtracks relating to themes of memory, language, and the body as a metaphor. Dislocation of the body haunts his imagery; impressions, gestures, and the ephemeral serve to underpin selected concepts.

Besant earned a BFA with Honors (1973) and has taught at ACAD since 1977. At age 29, Besant won the Andrew Nelson Whitehead Award from the Los Angeles Printmaking Society, along with his first major public art commission of *The Flatiron* mural in Toronto's Theatre District and his life-sized *Waterfall* mural at Scotia Plaza. Most recently, Besant's END OF LANGUAGE image + sound exhibition toured museums in the Balkans (2014-16). His film STRANGERS premiered at the 2010 Portobello International Film Festival (London, UK). Besant also recently installed a six-sided, twelve-foot metallic etched sculpture at the Cerveira International Sculpture Biennial in Portugal.

Studio activities include: feature exhibitions for The Centro de Arte Moderno in Madrid, Spain (2017); Edinburgh International Art Festival, Scotland (2015); and Krakow International Triennial, Poland (2016). International exhibitions include: Saatchi Gallery (London); Bibliotheca Alexandrina (Egypt); Akademija Centre for Art Research (Belgrade Serbia); Musée des Beaux-Arts Liège (Belgium); Stedelijke Museum (Belgium); Sun Yat-Sen Museum (Taipei, Taiwan); Canadian Cultural Centre (Paris); and Künstlerhaus Museum (Vienna).

Awards: Grand Prix from Associazione Nazionale Graphica (Italy 2015); Grand Prix from International Drawing Biennial, MMA Museum (Hungary 2009); Smithsonian American Museum Award (Boston 2005); Lieutenant Governor of Alberta Art Award (1987); World Culture Prize for Letters, Arts & Science from The Centre Recherche delle Nazioni (Milan 1984); Metropolitan Museum Prize (Miami 1977). Besant also won the Distinguished Alumni Award from the University of Calgary (1999) and two MUDA (Mayor's Urban Design Awards) for the City of Calgary for his proactive collaborative role in urban art integration. Besant is an elected member of the Royal Canadian Academy of Arts.

<http://www.koartscentre.org/2017/03/07/derek-michael-besant-rca-touch-13-silent-auction-lot-103/>

JULIE OAKES

Oakes has a master's Degree in visual arts from New York University and a Masters Degree in Social and Political Science from The New School for Social Research in New York. Oakes uses multi-disciplinary means such as painting, drawing, sculpture, video, performance and printmaking to support narrative imagery often with gender based or spiritual overtones. Swounds at The Canadian Clay and Glass Museum in Canada included an installation of porcelain, paintings and glass.

Oakes' exhibition history includes The Bau-Xi Gallery, Vancouver, The Rivington Gallery, London, Curcio Projects, New York, Lehman Leskiw Fine Arts, Toronto, The Museum of Modern Art, Miami, Galerie Atelier III, Barmstaedt, \Germany, Galerie Samuel Lallouz, Montreal, The Varley Art Gallery, Ontario, The Canadian Museum of Northern History, Ontario, The Canadian Clay and Glass Museum, Ontario, and Lonsdale Gallery, Toronto. Oakes works are in public collections such as The Glenbow Museum, The Norman Mackenzie Art Gallery, The Mendel Gallery, The Varley Art Gallery, The Vernon Performing Arts Center, The AGSO, The Kenderdine Gallery, UBCO and The National Art Gallery of the Bahamas.

<http://lonsdalegallery.com/artists-3/oakes/>

DAVIDA KIDD

Davida Kidd was awarded the prestigious Grand Prix (for traditional and non-traditional printmaking) at the International Print Triennial in Krakow, Poland on September 19th, 2003.

"The content of my art practice, for years, has addressed themes of domination: the psyche by the dream or ideal, the conscience by guilt, the personality by passion. Individuals often appear to be trapped or misguided by their own choices.

Working in the general realm of manipulated photography, I like to blend the line between illusion and reality, cultivating the ambiguous line at which my subjects become invented creatures. We are, after all, human projectors. How we perceive what we see in front of us can change before our eyes.

As much as the intrinsic documentary quality and "truth" factor of the photograph has been challenged, it still lends a kind of rational surface, which I enjoy manipulating in order to pull the viewer into my ambiguous narratives."

http://elliottlouis.com/artists/Davida_Kidd.asp

HEADBONES GALLERY