



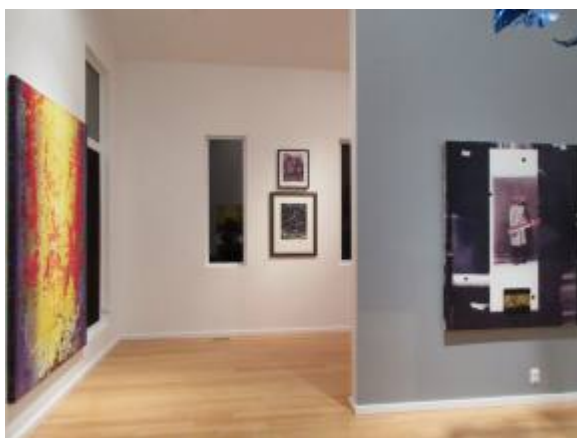
OK BEST.

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

OK BE ST.

July 10 - August 29, 2015



DOUG ALCOCK
DAVID ALEXANDER
GLENN CLARK
BRIAR CRAIG
JEN DYCK
ROBERT DMYTRUK
LEONARD EPP
DIANE FEUGHT
JOHANN FEUGHT
JOHN HALL
JOICE M. HALL
FERN HELFAND
BYRON JOHNSTON
JIM KALNIN
ANN KIPLING
MARY MCCULLOCH
STEVE MENNIE
JULIE OAKES
GARY PEARSON
BRYAN RYLEY
HEIDI THOMPSON
DAVID WILSON

HEADBONES GALLERY

Exhibition Catalog - OK Be ST.
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This catalog was created for the exhibition titled "OK Be ST."
at Headbones Drawers Gallery, Vernon, BC Canada, July 10 - August 29, 2015

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Doug Alcock, David Alexander, Glenn Clark, Briar Craig, Jen Dyck, Robert Dmytruk, Leonard Epp, Diane Feught, Johann Feught, John Hall, Joice M. Hall, Fern Helfand, Byron Johnston, Jim Kalnin, Ann Kipling, Mary McCulloch, Steve Mennie, Julie Oakes, Gary Pearson, Bryan Ryley, Heidi Thompson and David Wilson.

Commentaries by Julie Oakes Copyright © 2015, Julie Oakes

Rich Fog Micro Publishing, printed in Vernon, BC, 2015

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www.headbonesgallery.com

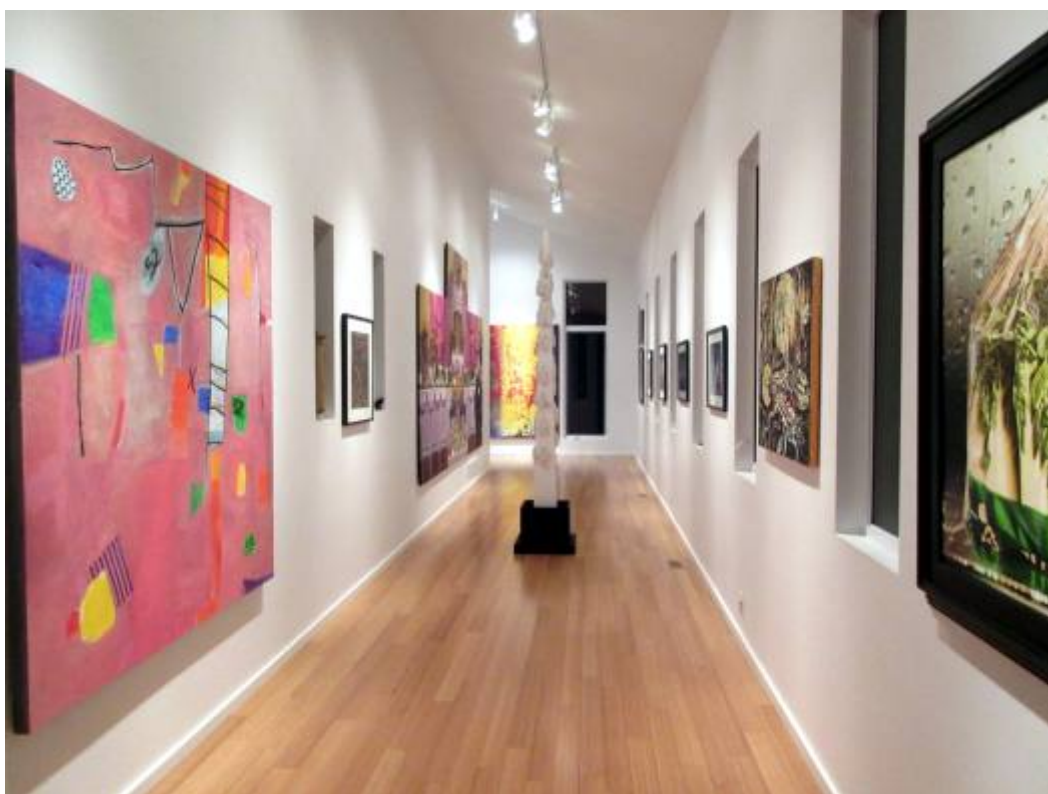
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RICH FOG



Micro Publishing
Vernon Canada

OK BE ST.



Commentary by Julie Oakes



OK BE ST. - Headbones Gallery, 2015



OK BE ST.

In this fast-paced tech-based age, we have become used to reading abbreviated messages while concepts and potential for new technology widens. Perhaps by saving time and firing out the words in short, animated clips we make room to receive information that requires a greater depth of attention. *OK BE ST.* (an abbreviated message) is an exhibition of works that took considerable time to conceive and build - master works. Part of that time was experience, the time it took the artist to develop the technique employed and the ongoing development of their subject matter. *OK BE ST.* presents recent and significant works by artists whose oeuvre is mature.

These artists have made a choice to settle here in the Okanagan, the land itself being the draw. Not an urban center with the allure of a vibrant existing art scene, the Okanagan offers instead a natural beauty with the opportunity for physicality as well as options to create work spaces and life styles conducive to focus, an integral part of

the creative process. This potential for aestheticism in the living surround was sufficiently seductive to draw a number of dedicated artists to this destination. So in turn, an artistic community springs up right here in the OK. Dynamic conversations ensue between visual artists diverse in styles and techniques but consistent in dedication to their practice.

Much of the work focuses on the landscape, reasserting this connection to the land. Glenn Clark's precise, detailed bird's eye view reflects a committed level of involvement. His work encompasses the figurative (as in the *Whackem Sackem* hockey exhibition) and he also brings his love of visual articulation to the distant scape. Mary McCulloch zooms in both through the rigour embodied in printmaking and with her viewpoint of the orchards and vineyards of the area. She records a unique visual vantage point and in doing so reveals an architectonic coursing through the planted rows showing the intervention of man taming the jumbled cacophony of growth. Ann Kipling has a life-long relationship with the hilly, scrubby



Ann Kipling

land around the home she shares with Leonard Epp near Falkland. She heads out with drawing board, pencils, pens, and paper and in the intimate communion between her skill and her surroundings, magic happens. Epp's relationship to the land is inherent for as a ceramicist he connects to the earth through his material, clay. Epp expanded his dialogue with the



David T. Alexander



Leonard Epp

earth in his photographs of melting snow in Headbones' exhibition *Roaming Perspectives* while David Alexander brought to attention the way that photography has been important in his visual output. Alexander's vocabulary has origins in nature and is translated into an even more universal language encompassing the spirit. Whether small, medium or large, drawing or painting, he delivers lively images that help us reconnect with the forces of nature. Jim Kalnin, a back-to-the-lander relates to wild life in the context of nature. The gesture of his strokes - writhing, snaking, swirling - attest to the ever present motion of life. Many of these artists continue to paint plein air.



Steve Mennie

Steve Mennie's work has run a gamut between abstract and realism. His painting *Agricultural Geometry #8* speaks volumes about the relationship between man and the land. The aerial, almost God-like perspective of a farmer's field with the lone electrical pole dead center in a patterned patch of land, abstracted geography, is far from the unbridled take of an unruly



Robert Dmytruk

mother earth that we see in an Alexander. Mennie's is the land as we know it, the familiar 'country-side' of today. It is a loaded piece, past prescient, realised, shocking - yet soothing for we recognise it.

Not so obvious at first take, Robert Dmytruk's large abstract pieces are born of a relationship to the land as well. His Headbone's exhibition, *Transitions*, used abstract imagery based on a parcel of family land near Edmonton where he grew up.



David Wilson

David Wilson of the Okanagan Nation brings a wealth of knowledge born from the traditions of his people, inspired by pictographs and then brought up to contemporary speed in bold colours with a pop freshness. He brings animals that are fast being overlaid by progress into animated clarity.

Fern Helfand has documented another aspect of life in the Okanagan, one that has the print of industrialization upon it. Her logging series hinted at the ecological consequences of progress creeping steadily to occupy the land. She further elaborates this idea with stark rich

depth in these recent photographs of a deserted packing house. The numbers upon the walls now meaningless reveal an antiquated look compared to contemporary factories with spotless stainless steel processing methods. Doug Alcock's use of found steel harkens to a similar space. He reclaims what is past, bringing it into the present through care and attention so that the due paid is not 'past due' but rediscovered.



Doug Alcock

Then there is the past brought up for another look, the other lives that existed outside of the Okanagan that contributes to the variety of our artistic conversations. Joice M. Hall's *Ofrenda*, from her *Day of the Dead* series was completed in 1989. The triptych has been in a number of exhibitions in Mexico and Calgary over the years and curator Patricia Ainslie included it in Hall's retrospective exhibition at KAG back in 2010. Currently, Hall brings her lush colours out in paintings that feature the sky, a subject matter sourced again from the landscape here in the Okanagan. This reinforces the idea that the artist is drawn to this area by the land. In Mexico the colourful culture spoke to Joice. Here, it is

the spectacular environment.

Not only relating to the landscape, the work in OK Be St. is diverse and this makes for a vibrant tapestry. From the high realism of John Hall and Diane Feught; through the distorted zaniness of Briar Craig, Jen Dyck, Johann Feught, Byron Johnston or Julie Oakes; to the psychological implications in the paintings by Bryan Ryley and Gary Pearson - stories are told, ideas inserted, concepts expanded upon from within the individual studios of this widespread location, the Okanagan.



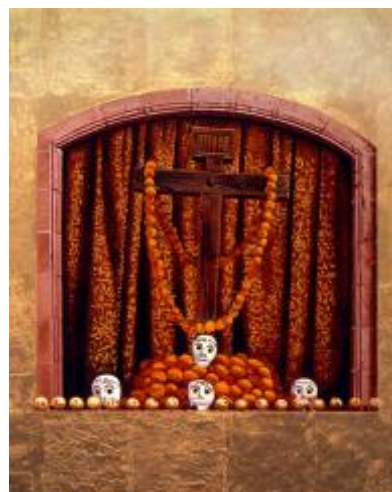
Jen Dyck

The artists range between Salmon Arm and Penticton, with histories of roaming profiles at local public and commercial galleries. During the summer months when the Okanagan enjoys an influx of visitors, *OK BE ST.* brings an exhibition to the fore that enables an overview of works produced in the Okanagan. The valley is truly unique with a high concentration of professional artists,



many with national and international exhibition schedules. Headbones Gallery's *OK BE ST.* although not representative or entirely inclusive of all the great work being done in the Okanagan, is proud to present this selection of some of the best.

Julie Oakes - 2015



Joice M. Hall

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GARY PEARSON
BRYAN RYLEY
HEIDI THOMPSON
DAVID WILSON

Doug Alcock
Vernon, BC
www.alcockart.com

DOUG ALCOCK



Navajo Bride, 2015, Found, forged and fabricated steel, 10" x 6.5"



David T. Alexander
Lake Country, BC
www.davidtalexander.com

DAVID T. ALEXANDER



Red Hot Winter, Hotter Below - 2010, Acrylic on canvas, dyptych 34"x 188"

Glenn Clark

Penticton, BC

www.pleinairbc.com/abandoning-paradise

GLENN CLARK



Chase BC - 2010, Oil on canvas, 30"x 40"

Briar Craig

Kelowna, BC

www.fccs.ok.ubc.ca/faculty/bcraig.html

BRIAR CRAIG

573.3 86 86-046

AUTHOR 7

TITLE Prehistoric men

DATE ISSUED TO

"There is nothing fiercer than a failed artist. The energy remains, but having no outlet, it implodes in a great black fart of rage which smokes up all the inner windows of the soul. Horrible, but as successful artists often are, there is nothing crueler or more vain than a failed artist" Erica Jong

what shall I wear today?

WLS 63

Prehistoric Men - 2010, Screenprint on paper, 29.75"x 21.75"

Jen Dyck
Salmon Arm, BC
www.jendyckart.com

JEN DYCK



Rite of Spring - 2015, Collage on panel, 16"x 16"

Robert Dmytruk
Summerland, BC
www.robertdmytruk.com

ROBERT DMYTRUK



Storyteller's Promethean Promise - 2015, Oil, acrylic, charcoal on canvas, 70"x66"

Leonhard Epp
Falkland, BC
www.headbonesgallery.com

LEONHARD EPP



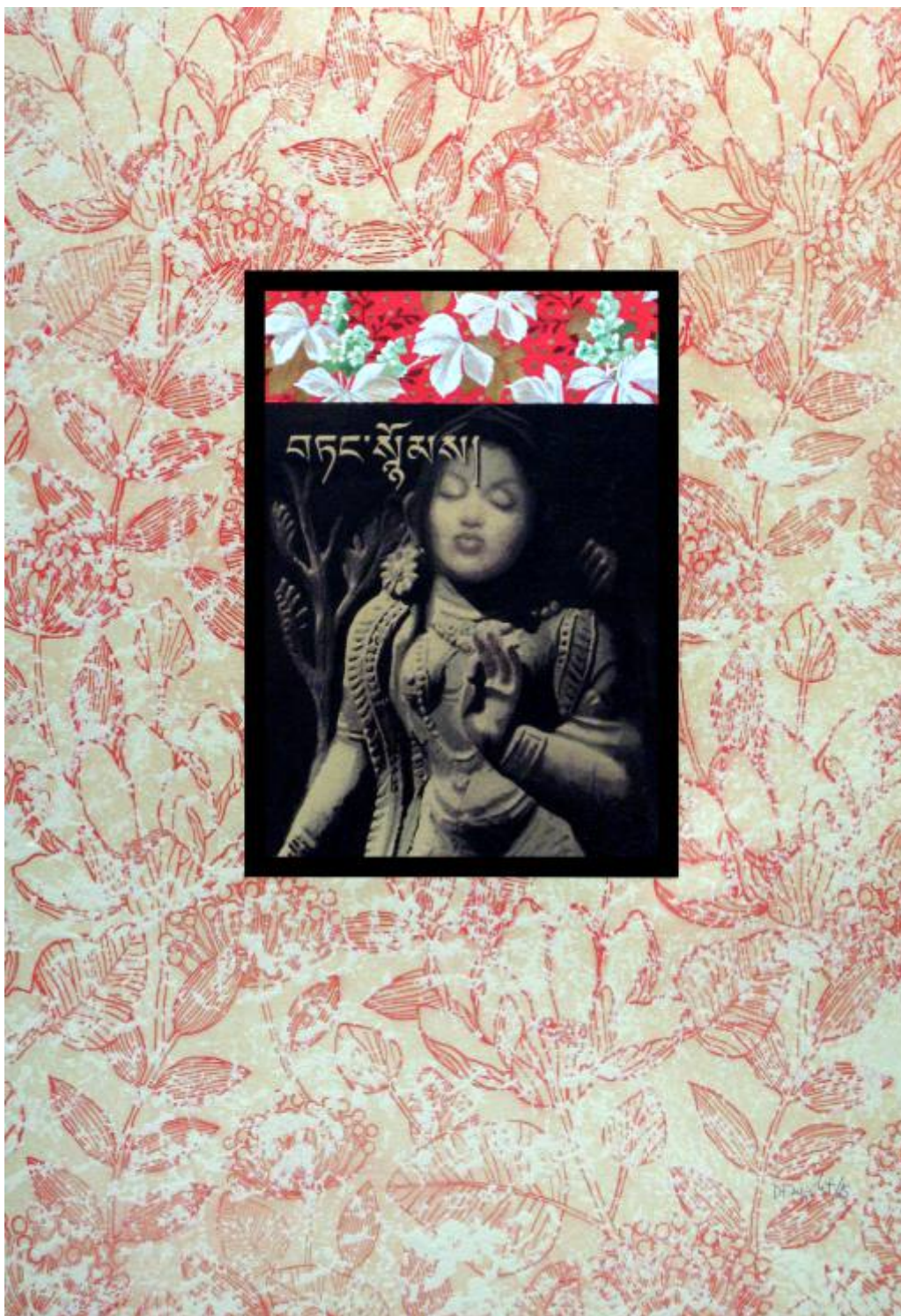
Dog - 2015, Bronze, 6L x 3W x 4H"

Diane Feught

Kelowna, BC

www.headbonesgallery.com/index_Diane_Feught_Broken_Spell.htm

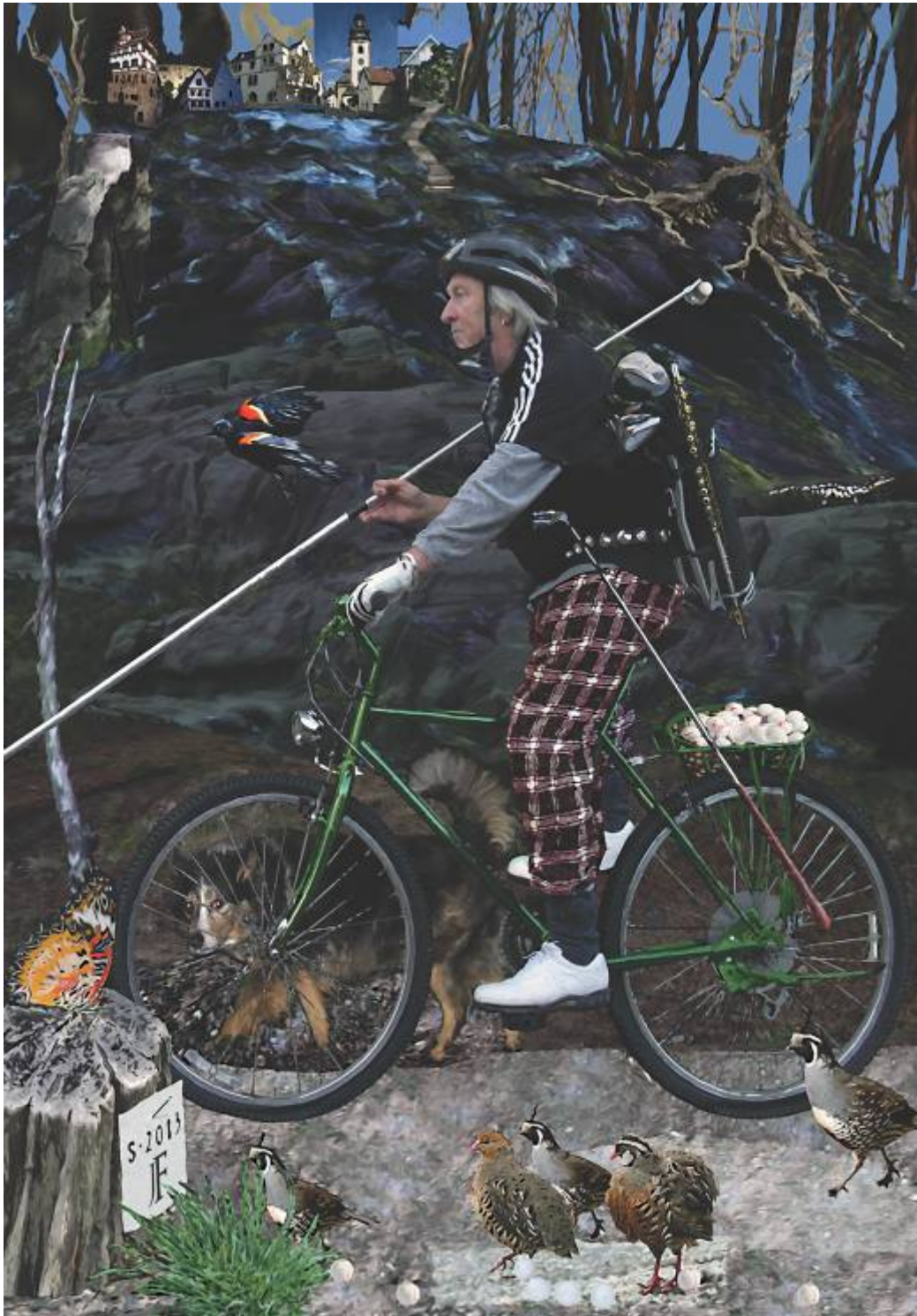
DIANE FEUGHT



Equanimity - 2015, Gouache on paper, 15"x 11"

Johann J. Feught
Kelowna, BC
www.headbonesgallery.com

JOHANN J. FEUGHT



Keeping The Faith (Ode to Albrecht Durer) - 2013, Digital Drawing and painting, 25.75"x 34.75"

John Hall
West Kelowna, BC
www.mimesisfinearts.com

JOHN HALL



Flash: Breach - 2015, Acrylic on canvas, 36"x 36"

Joice M. Hall

West Kelowna, BC

www.okanaganartists.com/artwork/joyce_m_hall

JOICE M. HALL



Ofrenda - 1989, Oil on canvas, triptych, 96"x 165"

Fern Helfand
West Kelowna, BC
www.fernhelpand.com

FERN HELFAND



Kelowna Fruit Packers II - 2015, Photograph, 14"x 19"

Byron Johnston

Kelowna, BC

www.okanaganartists.com/artwork/307-2

BYRON JOHNSTON



Sculpture Installation - 2015, Aluminum, Powder coated steel

Jim Kalnin

Lake Country, BC

www.okanaganartists.com/artwork/jim-kalnin-one-planet

JIM KALNIN



Moonlight Underground - 2015, Oil on canvas, 30"x 34"

Ann Kipling

Falkland, BC

www.okanaganartists.com/okanagan-artists/ann-kipling

ANN KIPLING



View Through the Spallumcheen II, September, 1977, Ink on paper, 26"x 42"

Mary McCulloch

Kelowna, BC

www.gobc.ca/kelowna-travel/mary-smith-mcculloch_2322

MARY McCULLOCH



Winter Vineyard III - 2015, Monoprint on paper, 30"x 41"

Steve Mennie

Salmon Arm, BC

youblisher.com/p/675861-Steve-Mennie

STEVE MENNIE



Agricultural Geometry #8 - 2015, Acrylic on canvas on panel, 60"x48"

Julie Oakes
Vernon, BC
www.julieoakes.com

JULIE OAKES



Bat Column (detail) - 2015, 40 Porcelain Bats, Plexiglass, wood, led, 84"x18"x18"

Gary Pearson

Kelowna, BC

fccs.ok.ubc.ca/faculty/gpearson.html

GARY PEARSON



The Green Bar - 2007, Oil on canvas, 79"x 95"

Bryan Ryley
Vernon, BC
www.bryanriley.com

BRYAN RYLEY



Things on My Face and on Yours Too - 2015, Digital photo, acrylic, collage on canvas, 60"x 48"

Heidi Thompson
Vernon, BC
www.heidithompson.ca

HEIDI THOMPSON



Dancing With Fire - 2015, Acrylic and silica on canvas, 85"x 58"

David Wilson Sookinakin

Vernon, BC

http://wn.com/exact/David__L_Wilson_Sookinakin

DAVID WILSON



Thunder Beings - 2014, Acrylic on deer skin drum, diameter 10"



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