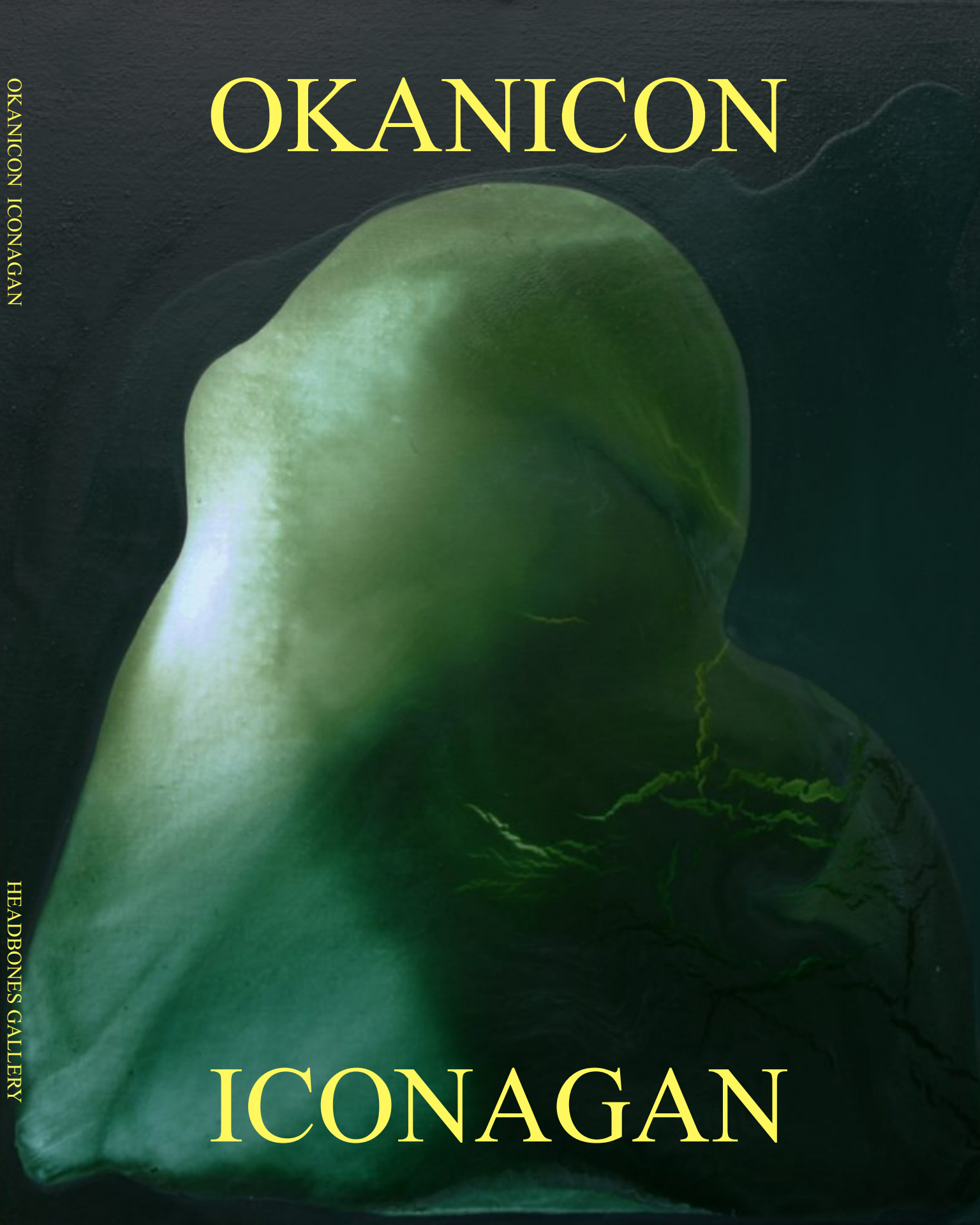


# OKANICON

# ICONAGAN

OKANICON ICONAGAN

HEADBONES GALLERY





# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

## OKANICON ICONAGAN

December 8 - January 20, 2013

DOUG ALCOCK  
DAVID ALEXANDER  
AMAR FROM AFAR  
KATIE BRENNAN  
GLENN CLARK  
CARIN COVIN  
ROBERT DMYTRUK  
JEN DYCK  
LEONARD EPP  
DIANE FEUGHT  
JOHN HALL  
JOICE M. HALL  
JOCK HILDEBRAND  
ANGELIKA JAEGER  
BYRON JOHNSTON  
JIM KALNIN  
ANN KIPLING  
GEERT MAAS  
STEVE MENNIE  
DAVID MONTPETIT  
JULIE OAKES  
KATHERINE PICKERING  
KEVIN SPETIFORE  
CARL ST JEAN  
HEIDI THOMPSON  
DEBORAH WILSON

HEADBONES GALLERY

Exhibition Catalog - OKANICON ICONAGAN  
Copyright © 2013, Headbones Gallery

This catalog was created for the exhibition titled "OKANICON ICONAGAN"  
at Headbones Drawers Gallery, Vernon, BC Canada, December 8 - January 20, 2013

Artwork Copyright ©

Doug Alcock, David Alexander, Amar from Afar, Katie Brennan, Glenn Clark, Carin Covin, Robert Dmytruk,  
Jen Dyck, Leonard Epp, Diane Feught, John Hall, Joice M. Hall, Jock Hildebrand, Angelika Jaeger, Byron Johnston,  
Jim Kalnin, Ann Kipling, Geert Maas, Steve Mennie, David Montpetit, Julie Oakes, Katherine Pickering,  
Kevin Spetifore, Carl St Jean, Heidi Thompson and Deborah Wilson

Commentaries by Julie Oakes Copyright © 2013, Julie Oakes  
Julie Oakes *Awestruck* commentary Copyright © 2012, Stanzie Tooth

Rich Fog Micro Publishing, printed in Vernon, BC, 2013

Printed on the Ricoh SPC 811DN

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means,  
electronic or mechanical, including photocopying and recording, or by any information storage or retrieval  
system, except as may be expressly permitted by the 1976 copyright act or in writing from Headbones Gallery.  
Requests for permission to use these images should be addressed in writing to Headbones Gallery.  
[www.headbonesgallery.com](http://www.headbonesgallery.com)

Front cover: *Headlike Shape #7* - Katherine Pickering  
Back cover: *Gravitas* - Jock Hildebrand

ISBN: 978-1-926605-58-6

RICH FOG



Micro Publishing  
Vernon Canada

# OKANICON ICONAGAN

Commentaries by Julie Oakes



Headbones Gallery, 2013



## OKANICON ICONAGAN

There are a number of reasons why the Okanagan works for artists. The Okanagan lifestyle provides the opportunity to work without distractions, the physical environment is spectacular, even inspirational, and there is enough of a community of artists here to dull the edge of isolation, making the area more of a respite than a retreat. *Okanicon Iconagan* is an exhibition of drawing, painting and sculpture that gathers together, under the bright blue roof of Headbones Gallery, one iconic piece from each artist. *Okanicon Iconagan* has resulted in the makings of a spectacular exhibition.

*Okanicon Iconagan* includes work by

those who have lived in the Okanagan for many years. They continue to leave their marks. Ann Kipling's artistic practice relates directly to the landscape in her drawing from the Okanagan. Doug Alcock, in collaboration with Bryan Ryley, has branded the southern entry into Vernon with the 1992 sculpture *Legacy* and Kelowna has two Doug Alcock works in their public art collection. Geert Maas' sculpture garden in Kelowna is a landmark and his work graces both private and public spaces such as the bronze family, *The Bathers*, on the beach in Kelowna.

Byron Johnston opens the exhibition with his iconic chrome piece *Faces* gracing the foyer. Both Jim Kalnin and Johnston have made major cultural contributions

both with their own work and as mentors to students who have graduated from UBCO in Fine Arts. Artists who are now included within this line-up; Carin Covin, Katie Brennan, Angelika Jaeger and Katherine Pickering have been their students and are now part of *Okanicon Iconagan*. Katie Brennan's imagery is suggestive of the whirls, cascades and reflections of water. Carin Covin's text-based painting vacillates between pattern and message. Katherine Pickering has imbued a resonating psychological mysticism and *The Skullpture*, Angelika Jaeger's pillar of steel topped by a crystal skull, was created at Alcock's studio and stands beside his large forged works *Fem Form* and *Fold Form*. The artists of *Okanicon Iconagan* have connections based not only on proximity

but on mutual support and encouragement. Many have works of the others within their own private collections often gained through trades.

In *Okanicon Iconagan*, reality exceeds our expectations in the shiny surfaces of John Hall's immense still life, Joice Hall's ten-foot stretch of Okanagan landscape, the detailed snowiness of Glenn Clark's winter-scape, the perfection of Amar from Afar's *Past Present and Future* and *Totem* by Diane Feught. Jen Dyck delightfully skews reality.

Jock Hildebrand presents a bronze piece cast at his studio, a hoof from a giant horse. Doug Alcock's *Harrier Landing* made of forged steel rings with talent. (Alcock is featured in the fall 2012 issue of *Icon Okanagan* magazine). Julie Oakes' bronze







*Ophelia* is garlanded by the herbs and flowers that Shakespeare cites in *Hamlet*. Deborah Wilson's jade, bronze and steel *Awakening* is stunningly gorgeous while Leonard Epp and David Montpetit push the power of ceramics and glass to the near breaking point.

David Alexander, presents a large piece fresh from the studio, lyrically titled *Reluctance Casts an Abyss beneath Surface Shadows*. Heidi Thompson's latest color field painting is transcendently resplendent. *Okanicon Iconagan* will introduce the work of Robert Dmytruk recently moved to the Okanagan from Edmonton, with a large abstract painting. Steve Mennie's latest work combines optical hard edged precision with

expressionism.

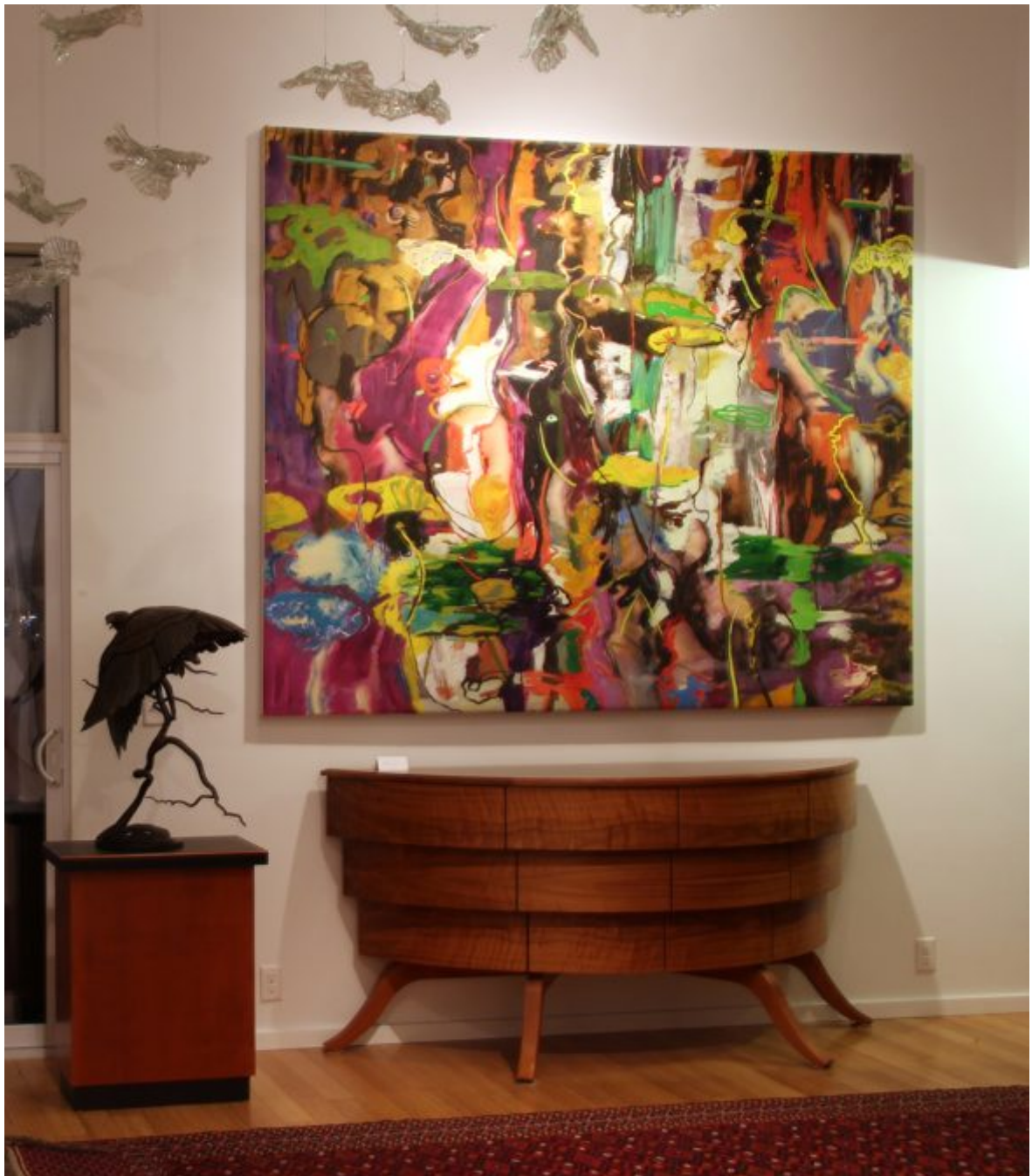
Unique each to their own vision and medium are the clean cuts of Kevin Spetifore's paper pieces and Carl St. Jean's cabinetry.

On opening night, December 08, from 6-9 PM, there was a performance by Neil Cadger titled *Sound Cans*.

Dale Zeitch, a Kelowna busker, was playing accordion.

A selection from the 1984 exhibition *Artists and their Work - Portraits by Heidi Thompson* in the upstairs gallery, lent a short-term historical perspective to *Okanicon Iconagan* in the upstairs gallery.

Julie Oakes - 2013



Headbones Gallery, 2013

# OKANICON ICONAGAN

DOUG ALCOCK  
DAVID ALEXANDER  
AMAR FROM AFAR  
KATIE BRENNAN  
GLENN CLARK  
CARIN COVIN  
ROBERT DMYTRUK  
JEN DYCK  
LEONARD EPP  
DIANE FEUGHT  
JOHN HALL  
JOICE M. HALL  
JOCK HILDEBRAND  
ANGELIKA JAEGER  
BYRON JOHNSTON  
JIM KALNIN  
ANN KIPLING  
GEERT MAAS  
STEVE MENNIE  
DAVID MONTPETIT  
JULIE OAKES  
KATHERINE PICKERING  
KEVIN SPETIFORE  
CARL ST JEAN  
HEIDI THOMPSON  
DEBORAH WILSON

## John Hall

West Kelowna, BC

Giorgio Morandi spent a life time painting a limited number of simple objects, mostly vases and jugs in order to master his tonal qualities and understand the physicality of the object. He repeated the same objects many times over with the hopes that in doing so, the mysterious uniqueness that constituted those objects would, through paint, be comprehended. John Hall uses difficult and illusive objects as his subject matter and masters them. He chooses very specific material, such as the red cellophane in *Scar* and casts doubt over the reason for its existence. The reason for the choices of objects is curious, and even the title hints at a hidden narrative, but why this arrangement of things exists at all is not clear. The painting of the objects however, is more than clear. There is an overabundance of information as if Hall has challenged this difficult corner of existence for the sole purpose of conquering it with a flourish. The painting stands in as a representation for the objects but it doesn't represent anything familiar other than the materials.

There is a mood to *Scar*, a heady nuance, as if the act of witnessing this painting implicates us in some purposeful act. Through glitter and glam, the still life becomes a pulp fiction cover insinuating meaning while delivering foils. It is representational painting at its purest when the choice of object depends solely on Hall's will to represent it. It is an accurate, albeit larger, representation of reality. It is as divorced from being disturbed by narrative as a minimalist abstract painting. The painting's personality relies on the objects painted. Hall's hand is absent, his gesture minimal yet his skill magnified. Each Hall painting is a one-shot Morandi, a lifetime of accomplishment, with Hall's elevated understanding and relationship to paint brought bear.



JOHN HALL



*Scar* - 1995, Acrylic on canvas, 60" x 73"

## Jen Dyck

Salmon Arm, BC

Jen Dyck's collages celebrate human events that arise from the emotional states that make up the sociological fabric of our life and times. They depict contemporary affairs, not specific to place but to where we are at in our heads. Often containing a humorous jab at personal situations they act like the best comedies, employing wit, cynicism, criticism and sardonic strategy to bring the pathos of the human condition into play. There is a tattered quality to the surfaces as if the magazines that have been the source of Dyck's raw material have been used as coasters for mixed drinks and then packed into a box in a garage that has not been cleaned in years. The maudlin gesture of *Sleeping Beauty* flung upon the crumpling couch, lips darker than ruby, slightly parted, is recognizable and in the recognition any cloud of angst attached to her condition dissipates in appreciation of the perfection of the pose. Like a stylised play where everything from the set, to the lines, to the costumes, tell a common narrative. *Sleeping Beauty* tells a tale of the heart, at once jaded and yet invested with belief. The gnaw of the aristocratically featured portrait upon the fainting lady's slender fingers is the perfect sarcastic touch to turn the iconic sleeping beauty into a familiar friend.

JEN DYCK



*Sleeping Beauty* - 2012, Collage on panel, 12"x12"



## Heidi Thompson

Coldstream, BC

Using *Light Matter Space* as an object for meditation and paring the sensation down to the energy that is flowing into the eyes and being then transmitted to the brain, Heidi Thompson brings about a distinctly human frame of mind. Because there is no subject other than the materials that makes up the painting there is room to enter into a pure symbiotic relationship with the artwork. This pure seeing, because of human cognizance, causes an understanding of the subliminal mystery inherent in being. There is no contextual significance to the piece other than its existence. There is no association. The painting acts as an analogy for a spiritual state of mind although it is also an intense display of its own properties - the texture reinforces the insistence that this object is *paint* and nothing else with the properties of colour affirmed. This firmness of being centers the art work. It exudes a sense of confidence as if it were a direct manifestation of the spirit of creation. *Light Matter Space* fulfills the definition of an icon as standing in for an object, in this case a state of mind, by virtue of its analogy to it.



HEIDI THOMPSON



*Light Matter Space* - 2011, Acrylic on canvas, 90"x66"

## Carin Covin

Vernon, BC

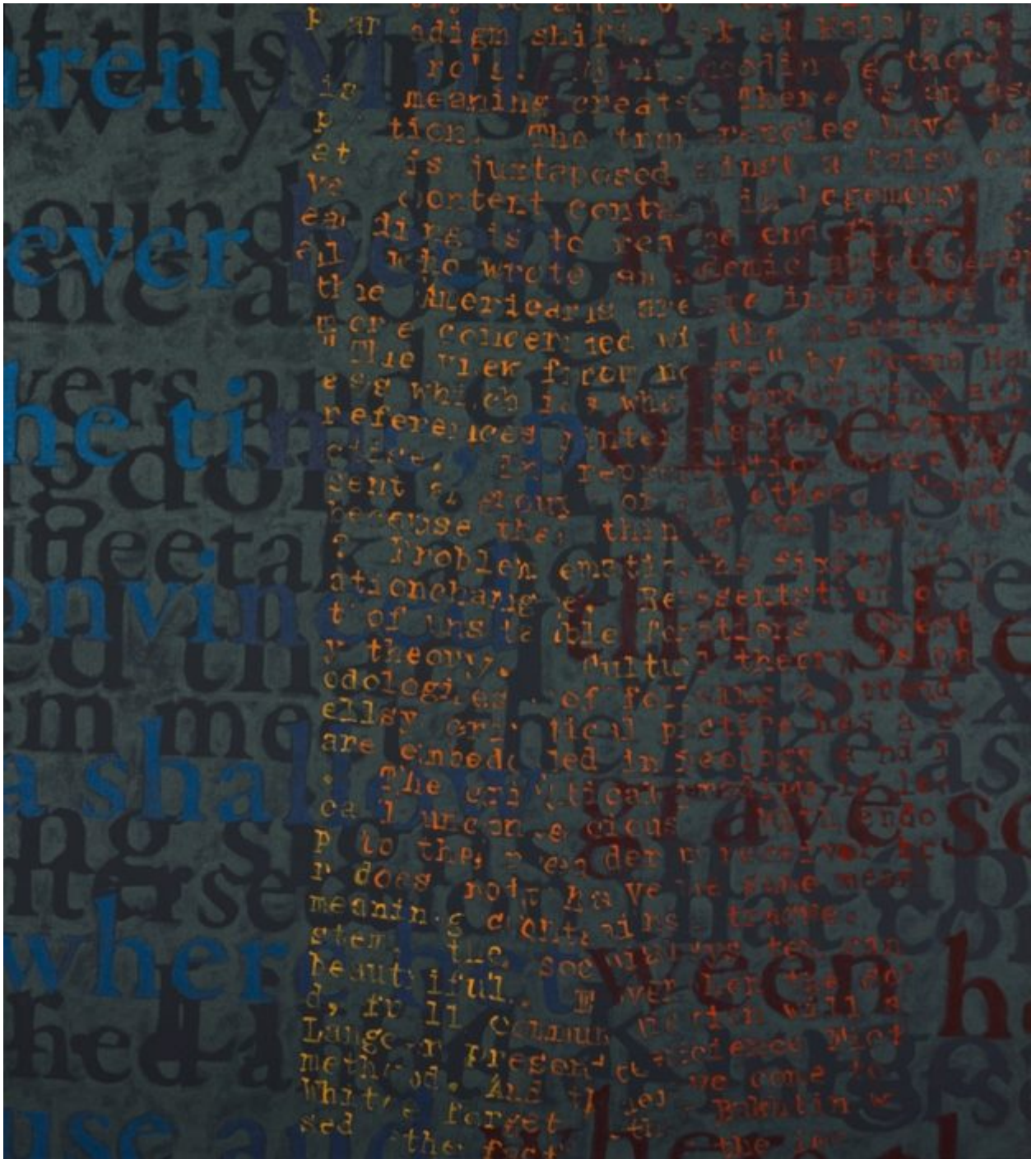
Words, made of letters, are meant to communicate a message. The 'word' has inspired reverence; "in the beginning was the word and the word was God". Man and his "word" has set himself above and beyond and still the engaging mystery as to the source and reason for his intelligence, catches his interest.

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 chiselled from stone. They contained messages, communicating between humans. Gradually, the pictographic origin of the letters was lost to abbreviations and changes wrought by usage. The pictorial in the letter or in the word lost status to the message.

Carin Covin's richly coloured painting *Place and Identity* is not an easy read. It appears to be involved with communicating a message but the words, when they are recognisable - and often they aren't - don't join together to tell something but rather they disassociate before they gel. The letters are layered floating in a sparkly darkness. They seem burned or tattooed into this sombre space and entreat as if destined to communicate but caught by baffling tongue tied tactics. The words serve as glimmers into a reality that Covin is privy to but has not given over in its entirety. Instead there are hints - even a name, "Donna" - to give a sense of the matter. The words, beauty, meaning, this and concern, can be picked from the visual jumble. But discovery is not the pith of the work. Rather, there is a rewarding implied field of possibilities, like that of a life, like the gift of consciousness resides in the painting. The title, *Place and Identity*, describes the fullness that the work gives over for it suggests that this mysterious presence is knowable.



CARIN COVIN



*Place and Identity* - 2010, Enamel on canvas, 54"x48"

## Katherine Pickering

Vernon, BC

The mystical nature of the shape in Katherine Pickering's *Head-like Shape #7* emanates from the dark background like an aura during a séance. It is illuminated by an unearthly light, veiled by a celestial sheath, shining as if alive. The form has upper hand and yet it is not connected to the dictionary of beings that inhabit physical existence. The figure-like shape is very powerful but it is also reticent. It shares essence without revealing identity. It is an iconic image, standing balanced between human characteristics and the spirit.

There is little evidence of the technique. The paint is not foremost to the impression so that process doesn't stand between the perception of the image and the sense of a revelation. It is also a unique appreciation as if confronted by the one-ness of individuality. This relational sense of being parallels the respectful acknowledgement that we have to each other.

*Head-like Shape #7*, titled to reflect anonymity and given only a number in a series of heads, has tripped into a position in the hierarchy that goes beyond the other paintings in this series. It has fallen into dominance, elected through an unerring belief in its authenticity. *Head-like Shape #7* inspires superlatives.

KATHERINE PICKERING



*Head-like Shape #7* - 2012, Oil on canvas, 36"x30"

## Steve Mennie

Salmon Arm, BC

From an artist who has dual styles and has worked with effective adeptness through disciplined realism to the freedom of abstraction, Steve Mennie's *Sightlines*, with graphic economy, is an iconic work. Drawing upon both 'site' and 'sight', the title grants insight into what can be read as a visualisation of a state of mind. Orange and blue slats are perceived as either a blind through which to see the amorphous or a two colour orange and blue background upon which is laid organic strips. This is a trick of perception, the duality of sight brought about by focusing which is the small miracle that the eyes accomplish in coalescing from two vantage points as the left eye and right eye send messages to the brain which translate the two into one image. Steve Mennie is playing with the optics of vision while referencing "place" for the horizontal components, despite the overall vertical format, suggest landscape. The title Okanicon Iconagan pairs a place with a visual term used to describe an idea. Mennie's *Sightlines* also suggests a place within the organic forms with the architectonic orange and blue being a metaphor closer to concept.



STEVE MENNIE



*Sightlines* - 2012, Acrylic on canvas on panel, 40"x31"

## **Jim Kalnin**

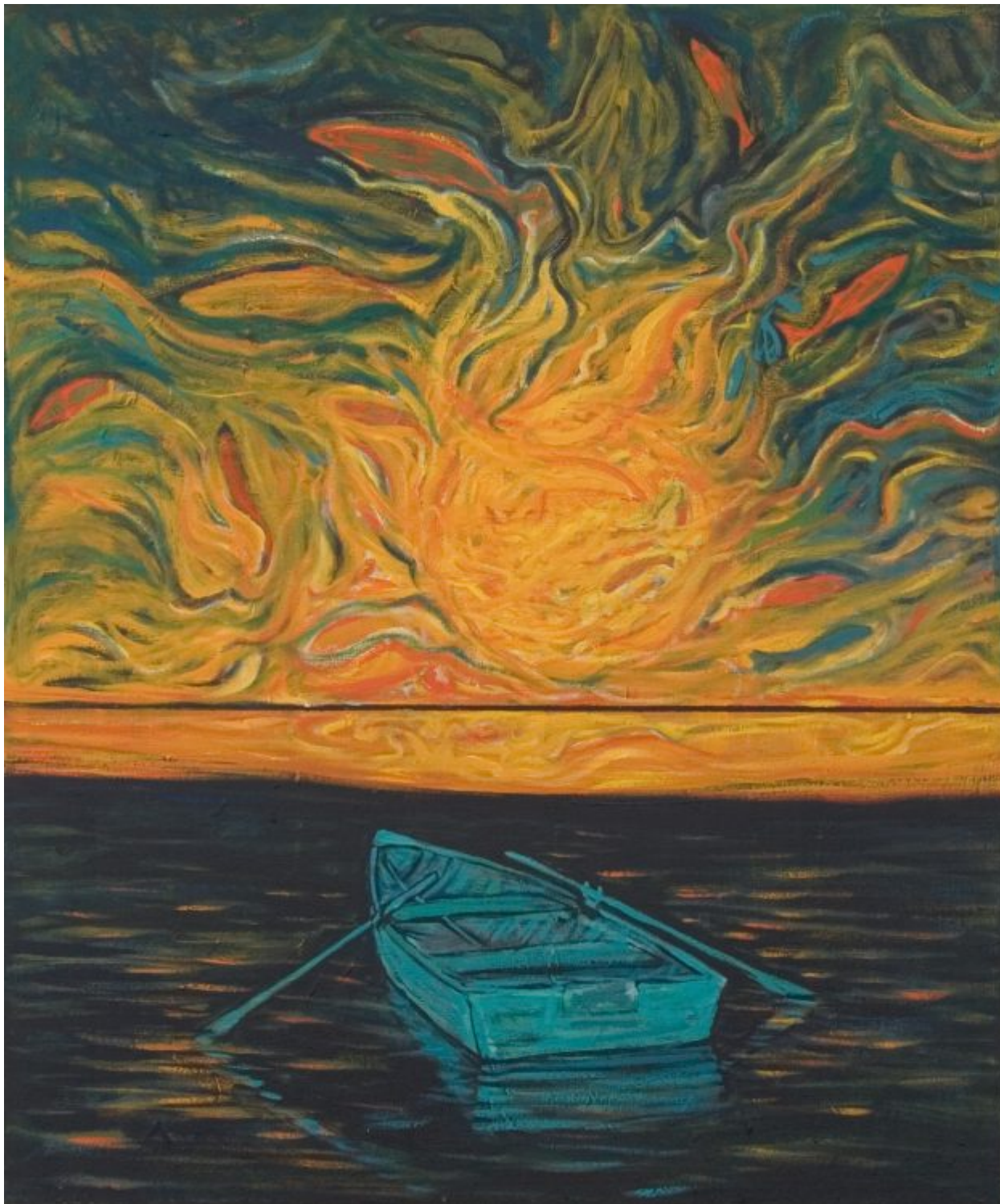
Oyama, BC

Jim Kalnin has been coping with a dual existence that has brought about his visual bilingualism. His work is seated in abstraction and has the attributes of the intellectual as well as the instinctual. But he also has developed an acute awareness of the imposition of societal structures onto the natural which he represents within depictive genres. Kalnin doesn't slap us towards consciousness, he *eases* us towards it. His paintings (and works on paper) are like a poignant butterfly kiss with sincere, concerned humility at man's place within the cosmos.

Jim Kalnin never shed his connection to the intrinsic properties of the altruistic, idealistic habitat. Yet Kalnin is not - nor has been - heavy handed in his approach to the issues of global sustainability. He has maintained the 'Feather' (Kalnin's nickname) touch and, as light as a serendipitous nudge towards awareness: Kalnin paints reminders of the encroachment of man upon his fellow creatures and the Earth which we all share in common.



JIM KALNIN



*Fireball* - 2011, Oil on canvas, 36"x30"

## **Diane Feught**

Kelowna, BC

In Diane Feught's *Totem* there is symmetry between the exoticism of the subject and the formal elements of the piece, substantiated by the remarkably adept execution that provokes the “opiate adjacency” that the philosopher Elaine Paramount speaks of experiencing when in the presence of beauty. Self consciousness disappears and the ego steps aside, paying honour to the experience and yet retaining enough of the self to appreciate the brush with beauty. The moment extends and repeats itself as memory. This is when the art piece transcends time and the image assumes a life of its own. An icon, as the visual representation of something else can bring together fields that are not commonly in the same frame - Science, Art, Psychology and Religion. *Totem* with overwhelming perfection and balance of imagery dispels doubt at the unusual imagery. It convincingly stands in for the idea bringing forth an affirmation of beauty from the wonderful panoply of existence.

DIANE FEUGHT



*Totem* - 2011, Acrylic on canvas board, 22"x28"

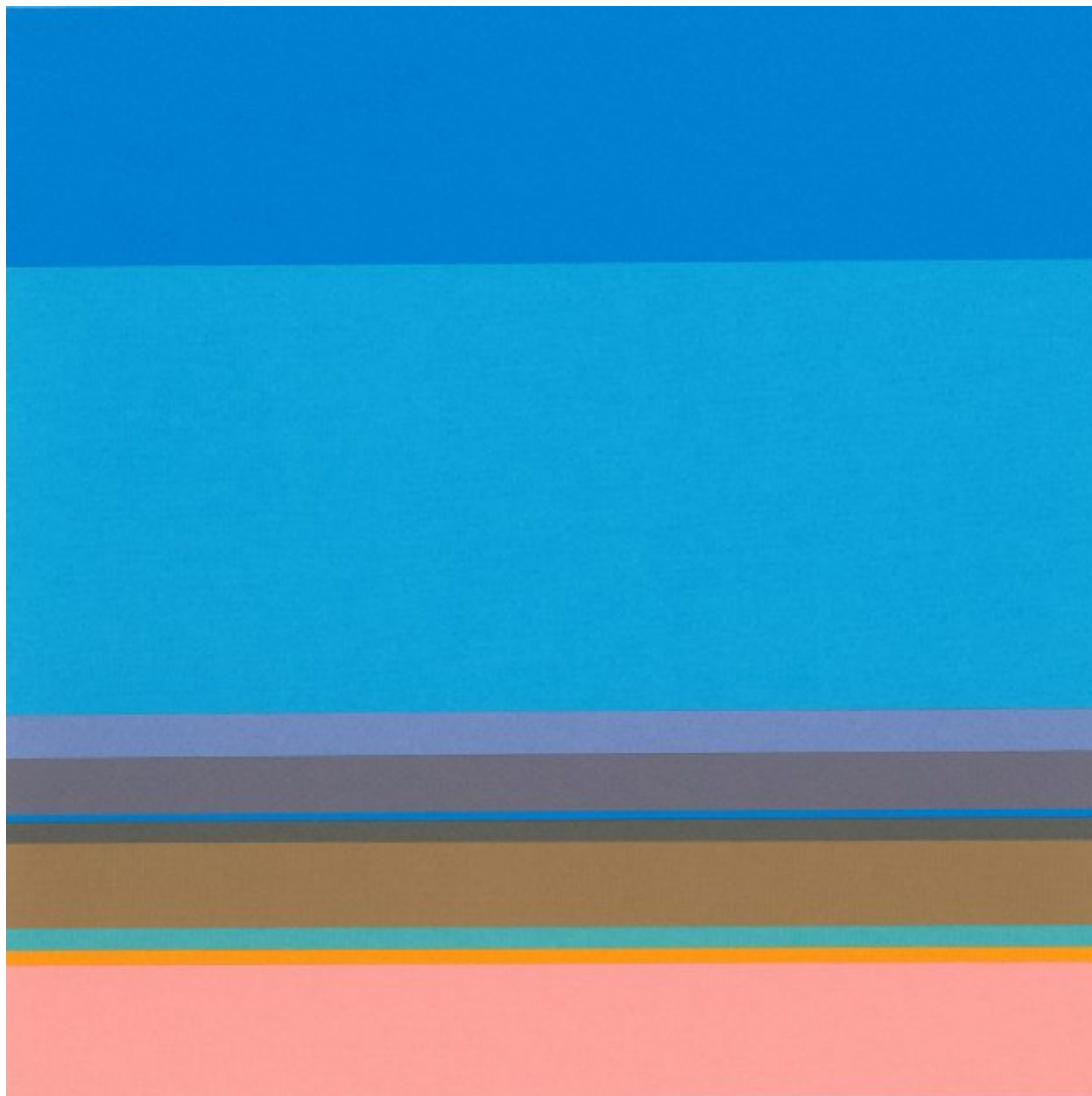
## **Kevin Spetifore**

Vernon, BC

Kevin Spetifore is a clean-cut aesthete. He is as far away from the mess of existence as is possible while still inhabiting this earthly plane. Because his work is not demanding but a respite from the cacophony of life, it has iconic properties for there is a transformative potential in the stacks of coloured stripes. The calm precision invokes a pristine headspace with the calm transitions between colours acting as a mandala to bring about a state of meditation. This series demonstrates the complexities embodied in this simple use of coloured paper as the perception of space changes from stripe to stripe so that at times a colour comes forward and when in another combination, it sinks back. There are illusions to Jacob's ladder - the higher one is on the ladder, the closer to spiritual maturity - but it is not only in ascent that the precision of a Spetifore is fulfilling. Rather than a hierarchical structure, these vertical chromatic ascensions work with each other. While supporting the whole, each stripe has a relationship within the frame that maximises the potential.



KEVIN SPETIFORE



*Composition #31 - 2011, Paper, 9.75"x9.75"*

## **Amar from Afar**

Lumby, BC

Amar's paintings on canvas are as layered as an immigrant's life - he was born in India, now resides in Lumby - and replete with references to the beyond yet they impact contemporary and generic living as well. He reaches back wards in time as he projects forward and seldom is there only a surface meaning.

In *Past, Present, Future*, the Buddha, an iconic image, is not distracted by the passing satellite or the bat-like night creature. The Buddha's stone eyes chiselled in the past, stare out, unseeing, into a future which has become the present. The bat that sees best in the dark is depicted by the artist with his day vision and then regarded lit by modernism under electrical lights within a cultural context. Amar digitally altered the photograph of the historical sculpture, stretching it, blurring it, overlapping with fabrics of life and in doing so achieved a distancing of reality, just as the past, due to it's far-away-ness, is altered in the mind. But this is not a plea for nostalgia or even a reinforcement of exotic otherness. Amar disturbs the image with the dissonance of virtual life and in doing so pulls his visual story line into theatrical realms. There is a taste of intrigue, plot, climax and even the potential for a narrative resolution. He gives clues but doesn't reveal the ending in a static visual format that acknowledges time.

AMAR FROM AFAR



*Past Present Future - 1997, Acrylic on canvas, 36"x36"*

## **Ann Kipling**

Falkland, BC

The centre of the world is not deep within the earth but within the self, each being having a sense of centrality that exists in relation to everything else. Ann Kipling's drawings, where her hand has touched the mountains and reached over to stroke the trees across the expanse of valley brings this into view. In reality, looking from within, through the eyes known as the window of the soul to the valley yonder is similar to encountering a Kipling drawing within its framed boundaries. Peripheral vision is more understood than truly perceived as we continue that which is within-focus to extend to the outer reaches. What is seen doesn't end abruptly but reasonably as if the mind is hesitant to deprive the eye of awareness.

There is vortex in Kipling's drawing as if her bearings have been taken intuitively. The orientation is intrinsically correct. Kipling, with a stoic insistence in the way that she records the synapse between mind and paper, brings the breadth of landscape into an area that can be encompassed. The drawing connects to the central part of the self that believes it is the center of the world. Her mark is very human without having been over clouded by the concept of representation. It is as if the mind has travelled to that tree, landed, processed it and then moved on to engulf the next aspect of the vista. In a suspended state the lighting of Kipling's hand has passed over us like magic dust that lifts the veil to reveal what a magic realm we live in.



ANN KIPLING



*Landscape Falkland* - 2005, Aquarelle, graphite, 30"x40"

## Joice M. Hall

West Kelowna, BC

There was a time when artists strove to depict what they saw, to represent the phenomenal world and their perception of it with accuracy. Then the camera did it effortlessly without the mind bending struggle between perception and concept getting in the way. *Okanagan Lake Panorama* looks like a photograph and it reveals none of the confusion in comprehending space that the early painters experienced; confusion has been set aside as irrelevant as Joice Hall's ability to depict sets an ease in acceptance.

The painting identifies a place within time and in doing so sets a historical precedent upon the subject matter. Painted in 2001, this view has already, in 2012, changed discernibly. The evidence of Hall's character and hand has been kept to a minimum so that other than her tenacity and technical ability, we are kept at a distance from the painter. Instead we are able to comprehend a vastness of landscape with a precision and sharpness, a particularity of objectness that is not possible either through seeing or through a photographic representation of the same. That which is in reality miles long, can now be travelled by the eye and with relatively small exertion. Joice Hall grants a God-like perspective to that which is 'local'. *Okanagan Lake Panorama* becomes iconic because it has been encompassed by the act of making art. The painting has validated the place. Hall has made it into a phenomenal object where as before it was just Westside Road, Okanagan Lake.



JOICE M. HALL



*Okanagan Lake Panorama* - 2001, Oil on canvas, 15"x120"

## Robert Dmytruk

Summerland, BC

The synonym for “image” is “icon”. When medium (paint) and the exploration of it as mark-making becomes the image, the painting is the icon. In abstract painting, the iconic is not a stand-in for something else; it is the one-and-only image. Abstract expressionism involves the artist at the time of making but it results in imagery which is no longer attached to the physical movements of the artist. The painting becomes an entity unto itself. This intellectual justification betrays the energy that had been pulled forth to make the piece while still acknowledging it, much as a child is an entity absolutely unto itself while still carrying the genes and characteristics of the parents. *Urban Mapping* carries the Dmytruk family identity. Like the most impressive of abstract work, it is recognizable as “a Dmytruk”.

*Urban Mapping* is an icon from a religion with a language that best conveys the complexities of the work. Just as a prayer spoken in Latin can suggest meaning without understanding the language but not fully, so it takes an initiated understanding of visual language to reveal its richness. Dmytruk has a large visual vocabulary and he speaks volumes with his lines, textures, patches of colour and undulating greys. The title brings to mind the fabric of Canadian urban life where neighbourhoods are made of a combination of the generic and the unique. His execution contains a play of variance that expresses the make-up of our cultural mosaic.



ROBERT DMYTRUK



*Urban Mapping* - 2012, Acrylic, oil, charcoal on canvas, 62"x66"

**Glenn Clark**  
Penticton, BC

From the great Canadian tradition of landscape painting, Glenn Clark's *Snow Angel* resonates with the sense of quality valued by Canadians for the Group of Seven still exert an impact on contemporary painters and landscape painting in this country has not flagged. Clark's large acrylic is not typical to his relationship with the landscape - he has exercised his practice with oils in both small plein air sketches and studio paintings - for *Snow Angel* was a work of discovery as the fast drying paint lends itself to a more controlled result than the ever shifting organics of reality. Clark has gotten on top of the landscape rather than being carried away by it. This painterly dominance is clear in the sky. Clark has taken apart the sky and put it back together from the perspective of a long career of realist depiction. The clouds have been analysed, deconstructed down to components and put back together again with vibrating success. He has not lost the vitality of natural atmospheric conditions; Clark has humanized the vaporous environment so that it more perceptively tactile. He has simplified the sublime.

The earth, frozen lake and trees are depicted with a precision that is not at odds with the ever-changing nature of the physical landscape. Clark has calmed the anxiety that comes with expectation of the unexpected, an element of the natural world that is prevalent, and put in place an understandable, paced, version of the big white north. That he has placed in the foreground the impression left by a snow angel, the childhood delight at lying in the snow and making with bodily movements a winged celestial being, further bears witness to his relationship to the vista. Humanism is foremost.

GLENN CLARK



*Snow Angel* - 1998, Acrylic on canvas, 78"x96"

## **Katie Brennan**

Winfield, BC

In Katie Brennan's water paintings, there is an illusion created which is brought about by the interruption of spaces devoid of colour where the canvas or applied gouache comes into play. These areas of white become bubbles or reflection as the colour describes a depth to the water as they overlap or as in some instances, bands are layered on top of bands. Water, being both reflective and see-through is a challenging substance that Brennan has managed to illustrate with an economy of means. As we come closer to *The Love Affair That Never Was*, the illusion is lost and the work becomes an abstract application of paint on the surface of the canvas. The gestures are writhing and involved, as telling as any abstract expressionist endeavour. The colour is crucial. Her persea tones are necessary to convince doubt that this is flowing liquid.

There is a subversive sexuality in these works. The flow of the water are a reminder of the body fluids, the seasons in the seeming rush of water, the gush of emotions engendered in the implied movement, swirling, playful, seductive.



KATIE BRENNAN



*The Love Affair That Never Was* - 2012, Gouache on canvas, 52"x74"

## David Alexander

Lake Country, BC

Conjured with an artist's sensibility, David Alexander is obsessively engaged with the loftiness of landscape. He is "A watcher of the skies when a new planet swims into his ken". Alexander's looking to the skies reveals messages, experienced as in days of yore. His weather is predicted not days in advance, spied upon by electronic eyes in satellites circulating the earth and beamed into his I-phone; but as hours and expectant minutes away.

The landscape has been orchestrated in a manner that pulls the experience of place through the sieve of his sensibility so that it comes through the other side mixed differently - refined so that the painting is more highly developed than the physical place. It is not that these visited spaces are not sufficiently wonderful in their authentic states but they have not been adequately acknowledged and it is through intuitive translation, the making of the art that these spaces receive due. Conversely, man in relation to the landscape also is granted position.

The meaning of existence is couched within the framework of physicality for ours is a manifestation of consciousness seated within a body. As the fine arts move forward - as they are heir to - claiming technological frontiers for material and subject, the relationship between man and the land becomes more tangential. Alexander plants a flag. He bears witness to the body of man in the midst of the natural. Benchmarks, imbedded in earthly surround are made visible as a series of legacies from which connection, meaning, relevance and an understanding born through identification can be derived.

*Reluctant Casts an Abyss beneath Surface Shadows*, hot from the studio, takes the landscape another leap into the liveliness of Alexander's abstract expression.

DAVID ALEXANDER



*Reluctance Casts an Abyss beneath Surface Shadows* - 2011-12, Acrylic on canvas, 78"x94.75"



## **Doug Alcock**

Vernon, BC

There is a symbol on many of Doug Alcock's pieces - a spiral. He has used it periodically as a signature. The spiral is the symbol of the Fibonacci series. By definition, the first two numbers in the Fibonacci sequence are 0 and 1, and each subsequent number is the sum of the previous two. The geometrical equivalent is the golden spiral which is found in nature in molluscs, nautilus shells and the arms of spiral galaxies. Spirals are common in nature but not all are perfect logarithmic golden spirals made by connecting the opposite corners of squares. The miracle in this geometry is that it relates the rigid square to the flowing line. Alcock's work turns hard metal into organic shapes. To do so he must submit the steel to fire.

Forged steel is the result of the blacksmith's trade when with hammer and anvil, steel that has been made malleable by fire is shaped. For many years Doug Alcock has drawn from the cowboy culture and nature bringing blacksmithing from trade to art through his intelligent use of pop culture. Alcock's art works could be termed 'pop realism' but the use of forged steel demands an acknowledgement of the material within the nomenclature - hard, solid, rooted, informed, committed and bolded pop realism, perhaps.

*Harrier Landing*, with its many forged feathers, is a piece that marks the height of Alcock's engagement with the medium. The Okanagan is home to many predatory birds that can be seen from his studio and forge at Predator Ridge.

DOUG ALCOCK



*Harrier Landing* - 2004, Forged steel, 36"x32"x30"



## Deborah Wilson

Vernon, BC

The metaphor of the metamorphosis of a chrysalis into a butterfly when the awkward worm-like shape breaks out of its cocoon and becomes resplendent has served as an image for transformation. It is an image of affirmation for the sureness of change, part of the life process, can also be fraught with inherent doubts. The success story of a butterfly connotes positive change.

Jade is beautiful in its own being, possessing lush colour along with capacities for reflection and translucency. *Awakening* is made from Canadian jade which looks like an ordinary rock before a cut surface reveals the glamorous qualities of the stone. With apt material for the subject matter, the setting in bronze and forged steel reinforces the immutable impression of the art work. The firmness of the material seizes the movement of the change in process so that it is cast into a state that enables a long examination of what in reality would be a fleeting moment in time. The enlargement of the subject reinforces the importance of this birth of beauty. Yet the fragility of the moment is also conveyed through Wilson's skill. The fine edges of the jade wings appear to transmit light for they are so thin as to be see-through. Much like the sun shining behind a human ear grants a celestial glow to the flesh, so the hardness of the jade is softened by the delicacy of the carving.

Deborah Wilson is accurate in her representation of the iconic transformation. Although the depiction taunts reason with the hanging wings and the feet clinging to the pupa shell, this is the way that the butterfly begins this phase of life - upside down and still clinging to the abandoned exoskeleton. The proximity of the chrysalis to the fully mature insect or imago completes the poignancy of the metaphor.

DEBORAH WILSON



*Awakening* - 1995, Canadian Jade, steel, bronze, 65"Hx33"Dx30"W

## **Julie Oakes**

Vernon, BC

Oakes continues to explore themes of spirituality found in nature through the anthropomorphising of her animal subjects. The subjects seem awestruck by the attention paid to them, which engenders a self-consciousness in their demeanour. In each portrait, *in Ophelia the portrait is a bronze bust*, the animal subjects are supported by carefully staged scenes, the foliage and environment of the settings adding to metaphors of mortality. Borrowing from vanitas traditions, the animals are given the reverence of saints- their fur perfect and eyes bejewelled- they seem to reflect an ideal of nature rather than the real, messy and unpredictable “otherness” of the animal kingdom.

Stanzie Tooth, 2012

JULIE OAKES



*Ophelia* - 2012, Bronze, H18"x D9"x W12", Edition 7

## **Jock Hildebrand**

West Kelowna, BC

To distil an image that has a myriad of loaded associations down to a single element of the whole and to make that image even clearer than the entirety is to create a signifier. The giant bronze hoof cast by Jock Hildebrand in the underground foundry adjacent to his studio where he sculpted the original is an example of this paring down to the essential.

The horse has meant many things to man. The horse has been a helpmate in his labours, clearing his fields, ploughing his lands, pulling and carrying both goods and man himself. The horse's fleetness has been prized and the trading of horse flesh used to acquire king's treasures. As a race horse, the beast has been an indicator for the rise and fall of fortunes. There have been famous horses - books, songs, paintings, sculptures and movies about horses. The horse has often been depicted in the public sculpture of historic personages. Eking substance from happenstance, attention has been paid to the hoof before this unique Hildebrand hoof. There was even a rumour, now disproved, that the position of the horse's hooves within the configuration of a sculpture indicated the cause of the personage's death.

Hildebrand has taken an animal which has been an important part of man's survival and appreciation and made both the suffix and prefix of its meaning into a single image.

Hildebrand reclaims the significance of man's relationship to the horse, brining it into a contemporary perspective with his minimal modern handling of the form. He has presented the hoof as a beautiful object more in tune with man's current relationship to the animal - a higher and less quotidian relationship - for today the horse is primarily a part of our cultural and recreational life.



JOCK HILDEBRAND



*Hoof* - 2007, Bronze, H27"x W14"xL20"

## Byron Johnston

Kelowna, BC

Byron Johnston's choice of materials are often from sources that we wouldn't associate with the making of art but his decision to use the elements bring the statement of the piece home with a greater clarity.

A house is a symbol of security, warmth, family and safety with a multitude of sub meanings depending on cultural and ethnic orientations. A house can give rise to diverse translations much like the cross which could symbolize medical aid, Christianity or an intersection depending on the context. In *Sardine*, Johnston has framed a chrome house within large red pincher jaws open so that the shiny house is held in place. The foundation of the bright home rests upon what appears to be a steel sardine can. The large vice is a sardine-can press and the message is made apparent. Reinforced by the title, this archetypal home, flashy with promise, portends a cramped conformity.

Johnston turns the iconic hearth-and-home around, as our idea of what makes a house *comfortable* becomes precarious. The sardine can within this new vernacular has become synonymous with cramped quarters or cheek-by-jowl living. When art is poised for interpretations but the signs along the way point a clear path to a message, the work stands-in effectively for the idea and becomes iconic.

Johnston, without forfeiting invention, curiosity or plain old "fun!" - pulls up what could be termed ordinary, daily materials into the realm of fine arts with such assurance that the acceptance of his unique and inventive art is impossible to contest. Yet above and beyond the marvel of his daring - he keeps a firm hold on the object as high art.

BYRON JOHNSTON



*Sardine* - 2012, Steel, stainless steel, brass, wood, w23"x d15"x h27"

## Leonard Epp

Falkland, BC

The fish, biblically, was a symbol of depth of knowledge. In Christianity, it meant abundance, happiness, freedom and faith. For the Celts, the fish stood for knowledge, inspiration, wisdom and prophecy and in East Indian mythology the fish is symbolic for transformation and creativity.

Leonard Epp's man - plump around the neck, pink and greedy - is consuming a golden fish, head first down the gullet.

In the story of Jonah and the whale, God tells Jonah that he must preach repentance to the people of Ninevah. Jonah does exactly the opposite as he boards a ship to flee the request. While on the high seas, a storm comes up and his ship mates fear that the fierce storm is because Jonah has disobeyed God. They solve the situation by throwing him overboard. It works. The sea calms but Jonah finds himself about to drown. He calls to God for salvation and then is swallowed whole by a giant fish where he lives for three days. He repents while in the belly of the fish and God rewards him by having the fish vomit him, alive and unblemished, on to shore.

But Leonard Epp in *Jonah and the Whale* has depicted a man eating the fish. The reversal gives the symbolic interpretations of fish an eerie outcast. Man is gulping down abundance, happiness, freedom, faith, wisdom, knowledge - all of the good things - wholesale - and yet he doesn't appear to need the sustenance. Epp's fish is golden. It is a metaphor for man's gluttony and thoughtless treatment of the earth. It is through this iconic image that Epp's work has been identified. His ceramic figures of men engorging on fish have become his signature.

LEONARD EPP



*Jonah and the Whale* - 2005, Ceramic, 23.5"Hx12"Wx12"D



## Geert Maas

Kelowna, BC

The fish is an iconic image for many faiths and also assumes a prominent role in mythology. It has status both on its own and in relation to mankind.

*Man and Fish* by Geert Maas takes a positive and masculine turn using the fish as a symbol. Maas' fish is embraced, held to the chest of a strong straight-backed, muscled male. He would be face to face with his fish, granting the fish a comparative equality. The tail of the fish comes from between the man's legs so that it could also be read as his phallus. There is nothing limp in this fish - if anything, the fish has been granted dignity, with posture as upright and rigorous as the man's. The fish can be seen as a staff, an offering or a spear. In the encircling arms, it is also protected, as if it has a weight that needs to be held close to the body, as if it is a precious object.

Geert Maas has celebrated the human condition in his figurative work, often depicting families where the women are endowed with signs of potential fertility. In *Man and Fish*, all of the beneficial symbolic aspects of the fish have been claimed - abundance, happiness, freedom, faith, knowledge, inspiration, wisdom and prophecy. Even the Eastern Indian mythology where the fish is symbolic for transformation and creativity is relative to Maas' sexual interpretation of the iconic symbol. He declares that the fish is a symbol that bodes well.

GEERT MAAS



*Man and Fish* - Bronze, 13"H x 16"W x 12"D

## David Montpetit

Winfield, BC

*Rah Rah Rah* has become an exclamation point upon a landscape and wherever it is placed it would retain this relational position. Akin to human height it is invested with an animation by virtue of the squiggly red body, suggesting dance, a shimmy, excitement. Glass is made to be looked through and the 'head' retains the original intentions of its plate glass origin. The distortion created by the forming of the glass during the moulding process adds a dimension to the view behind the glass that distorts the original vista as it adds to it.

We are accustomed to looking in glass and seeing a mirror of our own reflection but this shiny round surface doesn't grant us this acknowledgement. Instead it asserts its own sense of presence. Like a party-er on the dance floor of existence *Rah Rah Rah* cheerleads. It is more a delightful, poignant character than a static object despite the formidable substances of steel and glass. It adds personality to its surroundings.

DAVID MONTPETIT



*Rah Rah Rah* - 2012, Metal and Glass, 72"Hx15"Wx1"D

## Angelika Jaeger

Vernon, BC

An essential ingredient in the formation of a work of art is acceptance of the challenge of birthing the up-to-this-time unrealised object. It is the substance of the often quoted T.S Eliot line “between the idea and the reality falls the shadow.” Often the emergence of an artwork has come seemingly “out of the blue” as unheard of considerations of concept and substance came into being. The epiphany requires a clearing in order to appear, a space that has been made available so that wonder can gel into actuality. Angelika Jaeger's *Skulpture*, freed of representation, transforms ordinary (steel) and exceptional (the crystal skull) material into an elevated state like a man who takes off his suit jacket to reveal that he is a superman - ubermensch. The ordinary becomes extraordinary and gains attention.

The biggest step in creating this new state comes from overcoming the barriers that lie between the idea and the reality - the killing of shadows. Jaeger has come to create art in maturity. She approaches the field with the experienced resolve of one who is confident of her ability to accomplish and yet she is not constrained by the *habit* of art making. *Skulpture* is the result of this stance. It takes disparate elements and on the whim of an idea, gone firmly ahead and made a piece that has the right proportions of oddness and authenticity in the mix to allow for the transmission of wonder.



ANGELIKA JAEGER



*The Skullpture* - 2012, Steel, copper, acrylic resin, light, 150"Hx12"Wx12"D

## **Carl St Jean**

Vernon, BC

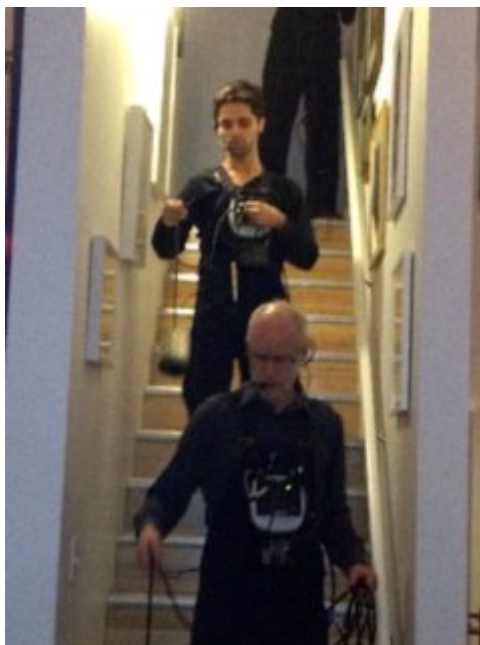
Fine arts has been known to set itself apart from functionality, concentrating on aesthetic criteria and meaning. The meaning of a table is to support on a flat top supported by legs, or of a hutch to provide storage. They are objects which are necessary to maintain the order and functional apparatus of daily life.

Carl St. Jean has been seated in utilitarian objects but he has not denied aesthetics a foothold so that when he turns his attention to fine arts the ease in handling the material, wood, translates effortlessly into pure image. For the less assured the cross, as subject, could be too loaded a symbol to be embraced in simplicity. St. Jean lends his talent to the task of creating a cross with the authenticity of his trade marrying a finesse usually attributed to fine arts.

CARL ST JEAN



*Cross - 2012, Walnut, 23"Hx18"Wx3/4"D*

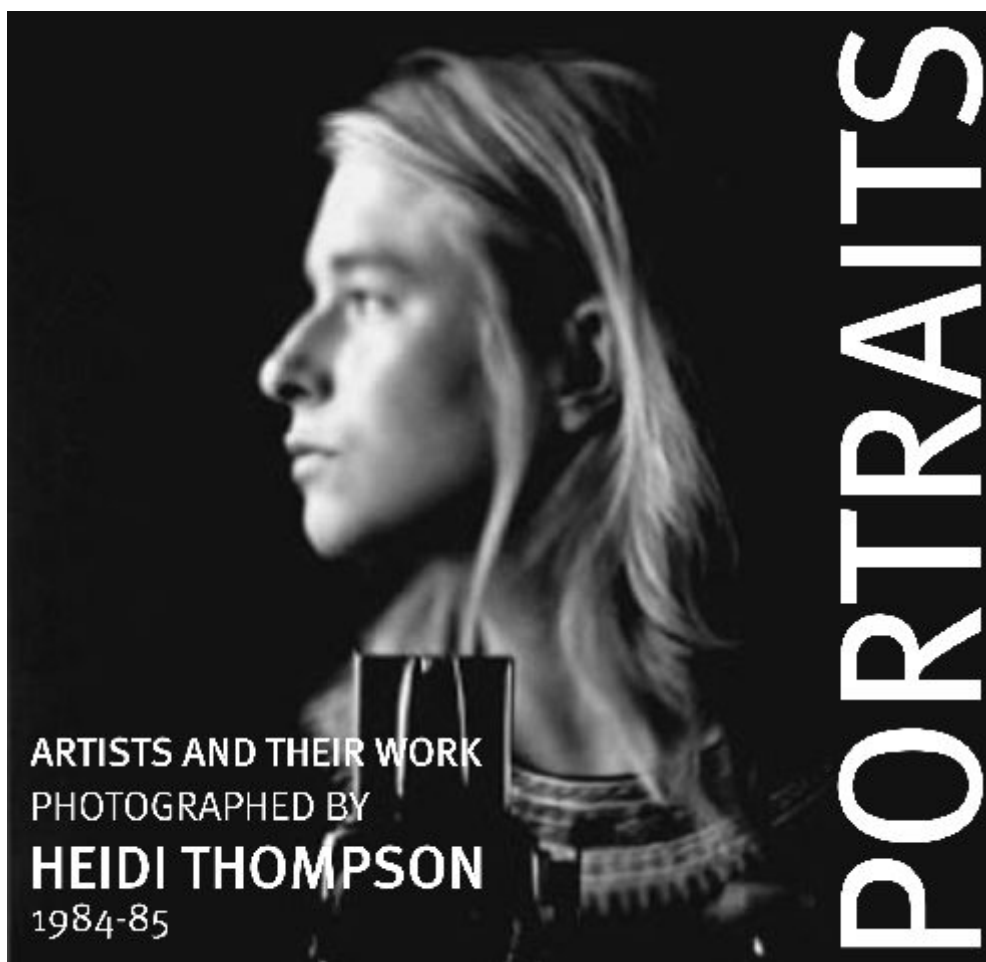


Sound Can performance by Neil Cadger, Kevin Jesuino, Nataila Leigh and Darren Williams on saxophone  
Headbones Gallery, 2013

## Links of Interest

Doug Alcock	<a href="http://alcockart.com">alcockart.com</a>
David Alexander	<a href="http://kelownaartgallery.com/exhibitions/2012-2/david-alexander-the-shape-of-place">kelownaartgallery.com/exhibitions/2012-2/david-alexander-the-shape-of-place</a>
Amar from Afar	<a href="http://amarfromafar.com">amarfromafar.com</a>
Katie Brennan	<a href="http://katiebrennan.ca">katiebrennan.ca</a>
Glenn Clark	<a href="http://www.pentictonartgallery.com/scms.asp?node=71&amp;year=2012&amp;exid=101">www.pentictonartgallery.com/scms.asp?node=71&amp;year=2012&amp;exid=101</a>
Carin Covin	<a href="http://www.pentictonartgallery.com/scms.asp?node=71&amp;year=2010&amp;exid=71">www.pentictonartgallery.com/scms.asp?node=71&amp;year=2010&amp;exid=71</a>
Robert Dmytruk	<a href="http://www.robertdmytruk.com/about-robert-dmytruk-painter-artist">www.robertdmytruk.com/about-robert-dmytruk-painter-artist</a>
Jen Dyck	<a href="http://www.salmonarmartscentre.ca/jen-dyck">www.salmonarmartscentre.ca/jen-dyck</a>
Leonard Epp	<a href="http://www.kag.bc.ca/exhibitions/publications.htm">www.kag.bc.ca/exhibitions/publications.htm</a>
Diane Feught	<a href="http://www.headbonesgallery.com/woman/Feught">www.headbonesgallery.com/woman/Feught</a>
John Hall	<a href="http://mimesisfinearts.com">mimesisfinearts.com</a>
Joice M. Hall	<a href="http://okanaganartists.com/the-artists/joyce-m-hall">okanaganartists.com/the-artists/joyce-m-hall</a>
Jock Hildebrand	<a href="http://www.jockhildebrand.com">www.jockhildebrand.com</a>
Angelika Jaeger	<a href="http://www.angelikajaeger.com">www.angelikajaeger.com</a>
Byron Johnston	<a href="http://kelownaartgallery.com/exhibitions/2008-2/byron-johnston-dysfunctional-chair">kelownaartgallery.com/exhibitions/2008-2/byron-johnston-dysfunctional-chair</a>
Jim Kalnin	<a href="http://www.okanaganarts.com/directory/profiles/kalnin">www.okanaganarts.com/directory/profiles/kalnin</a>
Ann Kipling	<a href="http://www.gallerieswest.ca/reviews/ann-kipling">www.gallerieswest.ca/reviews/ann-kipling</a>
Geert Maas	<a href="http://www.geertmaas.org">www.geertmaas.org</a>
Steve Mennie	<a href="http://www.youtube.com/watch?v=uVTdI8EGWCQ">www.youtube.com/watch?v=uVTdI8EGWCQ</a>
David Montpetit	<a href="http://workingglass.ca">workingglass.ca</a>
Julie Oakes	<a href="http://www.theclayandglass.ca/exhibitions/past-exhibitions/swounds">www.theclayandglass.ca/exhibitions/past-exhibitions/swounds</a>
Katherine Pickering	<a href="http://www.publicaffairs.ubc.ca/ubcreports/2006/06may04/artist.html">www.publicaffairs.ubc.ca/ubcreports/2006/06may04/artist.html</a>
Kevin Spetifore	<a href="http://easthillinn.com/the-artist">easthillinn.com/the-artist</a>
Carl St Jean	<a href="http://www.intothewoods.ca/portfolio/index.html">www.intothewoods.ca/portfolio/index.html</a>
Heidi Thompson	<a href="http://www.heidithompson.ca">www.heidithompson.ca</a>
Deborah Wilson	<a href="http://www.deborahwilson.bc.ca">www.deborahwilson.bc.ca</a>





ARTISTS AND THEIR WORK  
PHOTOGRAPHED BY  
**HEIDI THOMPSON**  
1984-85

# PORTRAITS

Headbones Gallery Project Space, 2013