

CHARLOTTE

EMILY

ROMANCE

ANNE

A STUDIO
OF ONE'S OWN

POE

When a man's
passion explodes
into violence,
only a woman's
desire can turn it
into love

WANDA

AND I WON'T GO I WON'T SLEEP

LOCK

0-360-8961-1

WANDA LOCK

A Studio Of One's Own

JANUARY 11, 2017 - FEBRUARY 25, 2018



HEADBONES GALLERY

Artist Catalogue: WANDA LOCK - *A Studio Of One's Own*
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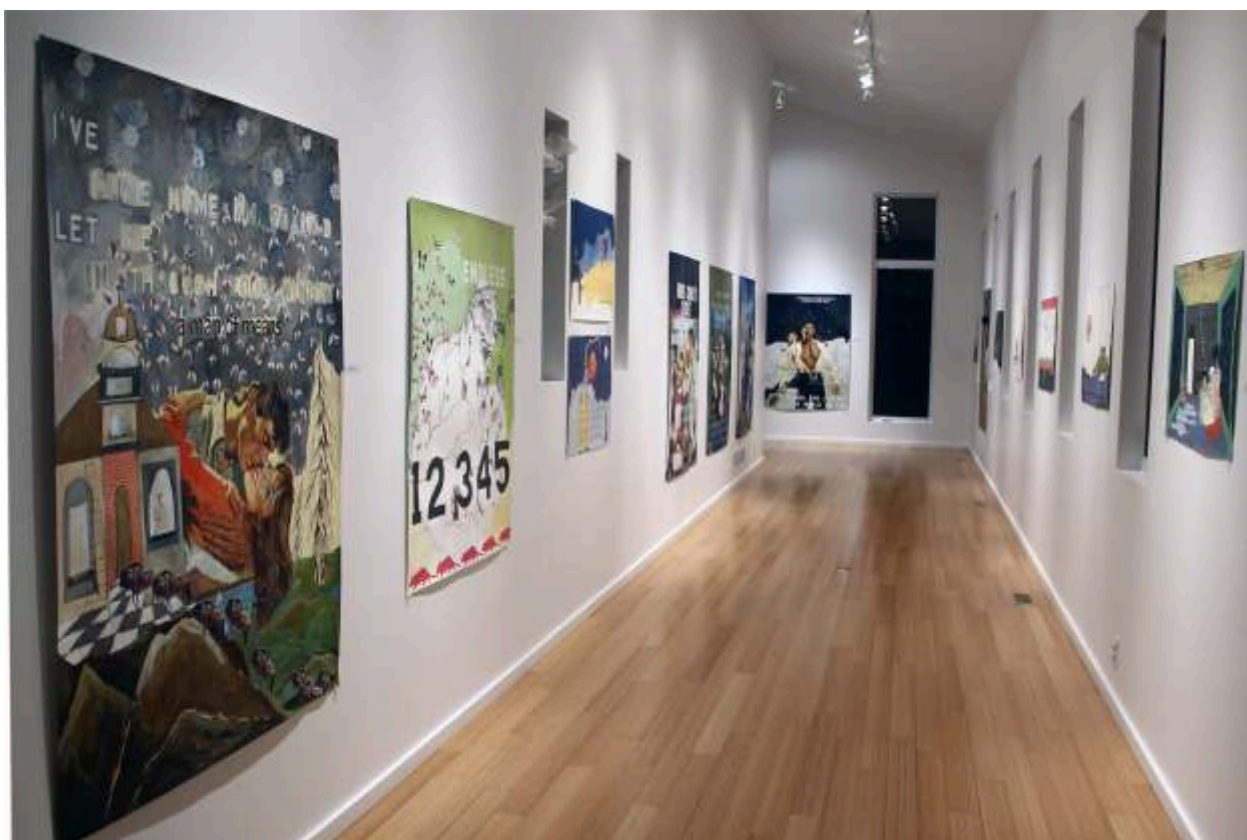
Micro Publishing

WANDA LOCK

A Studio Of One's Own



COMMENTARY BY JULIE OAKES



Wanda Lock - *A Studio Of One's Own*
Headbones Gallery - Vernon, British Columbia - 2018

WANDA LOCK

A Studio Of One's Own

When Virginia Woolf wrote *A Room of One's Own*, a series of extended essays that she had given at two British women's colleges she explained her premise- "a woman must have money and a room of one's own if she is to write fiction." She wrote this in 1929 following on the heels of the great novels where women had principal roles but very little agency or bargaining power other than their beauty. Female characters created by men – Tolstoy's *Anna Karenina*, Grushenka in Dostoyevsky's *The Idiot*, Balzac's *La Cousin Bette*, or Zola's *Nana* cross between re-enactments of Adam and Eve in the garden of Eden when woman tempts man to his demise or as tragedies that result in the death of the female, often at the hands of a jilted lover. Too often when man said "yes", he entered a sphere where he was bound for ruin and when woman said "no", she was made to suffer. Virginia Woolf, once she had her room, went on to write a body of work that added unmitigated voices of female characters to the history of literature.

Wanda Lock demonstrates where a woman can go to when she has the liberation of an open slate and a place to work. Her latest body of multi-media works is based on the covers of Harlequin romance novels. Just as Man-and-Woman in cultural history was depicted from a variety of perspectives now Lock has turned her gaze to the pulp fiction rendition objectifying the imagery and 'having her way' with it. Her unabashed translation of muscled males and wilting women turns the tides on cliché role playing.

Lock's painting is invention perceived with much of the information found in the mark-making. Wanda Lock's earlier works where she used her son, then a young teen, as a model bring the complex fulfillment of mothering into the visual arena. She describes and even laboriously repeats while keeping the evidence of her journey intimate. There is a subjective immersion in her style, as if her process is transparent only to further enrich the already complex matter. The use of architectural space in the large works are especially palpable in the placement at Headbones Gallery as the three paintings in such close proximity create a new 'room' with three extensions projecting back into space. The sizes of objects and people in her interior spaces fluctuate as she grants her own significance to the characters. The result is as strong and poignant as Tolstoy's *War and Peace* – the novel that Woolf cited as being an impossible subject for a woman writer since in Woolf's time, a woman could not be out in the larger political world for her place was in the home and that is where Woolf set her novels. It is encouraging that the woman artist of today creates works from the relative banality of the home that commands a gallery space so absolutely. Lock is a painter in control of her vision and rather than accepting a status quo, she invents it with determination.

Her liberal introduction of insects and vermin onto her pages, the application of small plastic googly eyes, the hats that extend into space, the white and black overlays of drawn eyes where real ones should be, the insertion of the comics into works that are primarily expressionistic in style – all these have become Lock's vocabulary. The bodies of work relate one to the other and a landscape is set through which to skip and fly from idea to idea.

Lock's use of text, both as meaning and as prompt is either obfuscated as if to draw the mystery out longer or didactically unavoidable as if to leave no room for misinterpretation. The texts are often one liners or a series of them. The juxtaposition to the visual is clever. In *Your One and Only, I know a Man Who* and *Oh Mother* even when the scenes feature the Dick and Jane family grouping, the text is all about the romantic feminine, a cliché, as if to override the ordinary implications of the banality of family life. In *Who Can Find It*, the line “It Happens Every Time she Thinks” coming from the head of the running girl could be autobiographical for Lock seems to have a whirlwind flurry of ideas that she flips and turns from a number of playful takes. Using humor with alacrity, the sting is taken out of the meanings with the detoxification of content often achieved through the isolation of the phrase.

“When a man's passion explodes into violence, only a woman's desire can turn it into love”. The absurdity of the statement is illuminated by the visual where the woman's breasts are pressed against the man's groin as if she is stopping the advance of a powerful potency. Lock's tongue-in-cheek, in addressing a complex and worrisome subject (this could be rape) defuses the masculine punch and gains the female footing. Her many texts beginning with “I know a man who ...” uses this exterior assessment well. In *This Way Out* the words “I know a man who is half the man he used to be” shows up the very odd composition of the original cover where the man depicted is indeed at about half the height of the women. Lock is telling a new story now that takes the Mickey out of the original and this old British expression in itself illuminates a Lock-ism. A “Mick” was a pejorative term for an Irishman because so many Irish names began with Mc or Mac. Since they were known to be volatile fighters, to take the Mickey (out of someone) means to take the fight, the vigor, the gravity, the self-importance out of them, by mocking them, often in a very subtle way. By knocking out the gravity, Wanda Lock lightens up the picture and with her rich imagery acknowledging the intellectual wealth of a woman's perspective, woman rules.



Wanda Lock - *A Studio Of One's Own*
Headbones Gallery - Vernon, British Columbia - 2018



Poe (Here with Me) - 2017
Mixed media on paper, 44x60"

CHARLOTTE
EMILY
ROMANCE
ANNE

1 2 3

POE

When a man's
passion explodes
into violence,
only a woman's
desire can turn
the tide

BUT I CAN'T HIDE
AND I WON'T GO, I WON'T SLEEP
I CAN'T BREATHE

THE
POE



Singing Softly (Glory Box) - 2017
Mixed media on paper, 44x60"

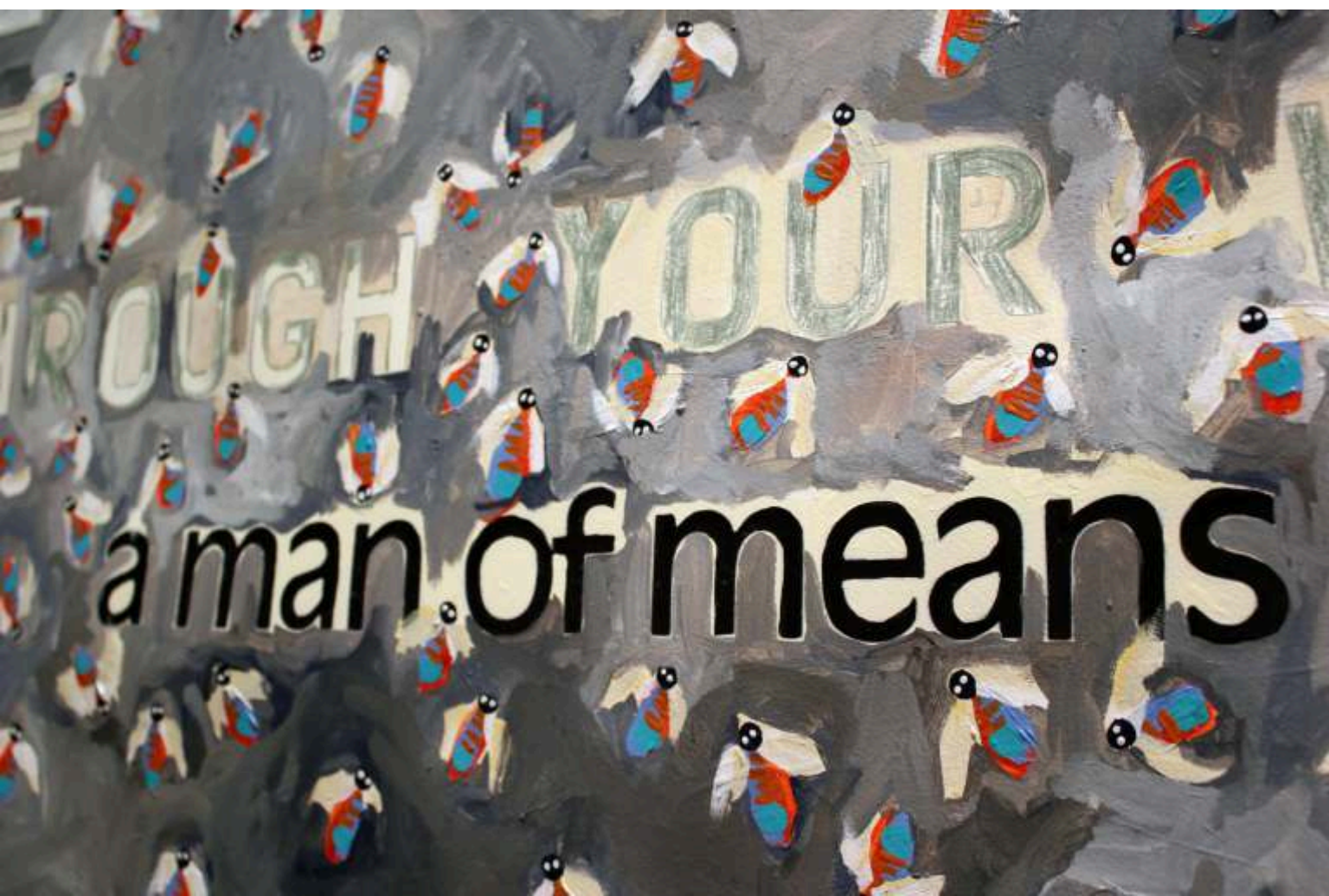
NURSE CAROL'S SECRET

I KNOW A MAN WHO
SINGS SOFTLY IN
HIS
SLEEP

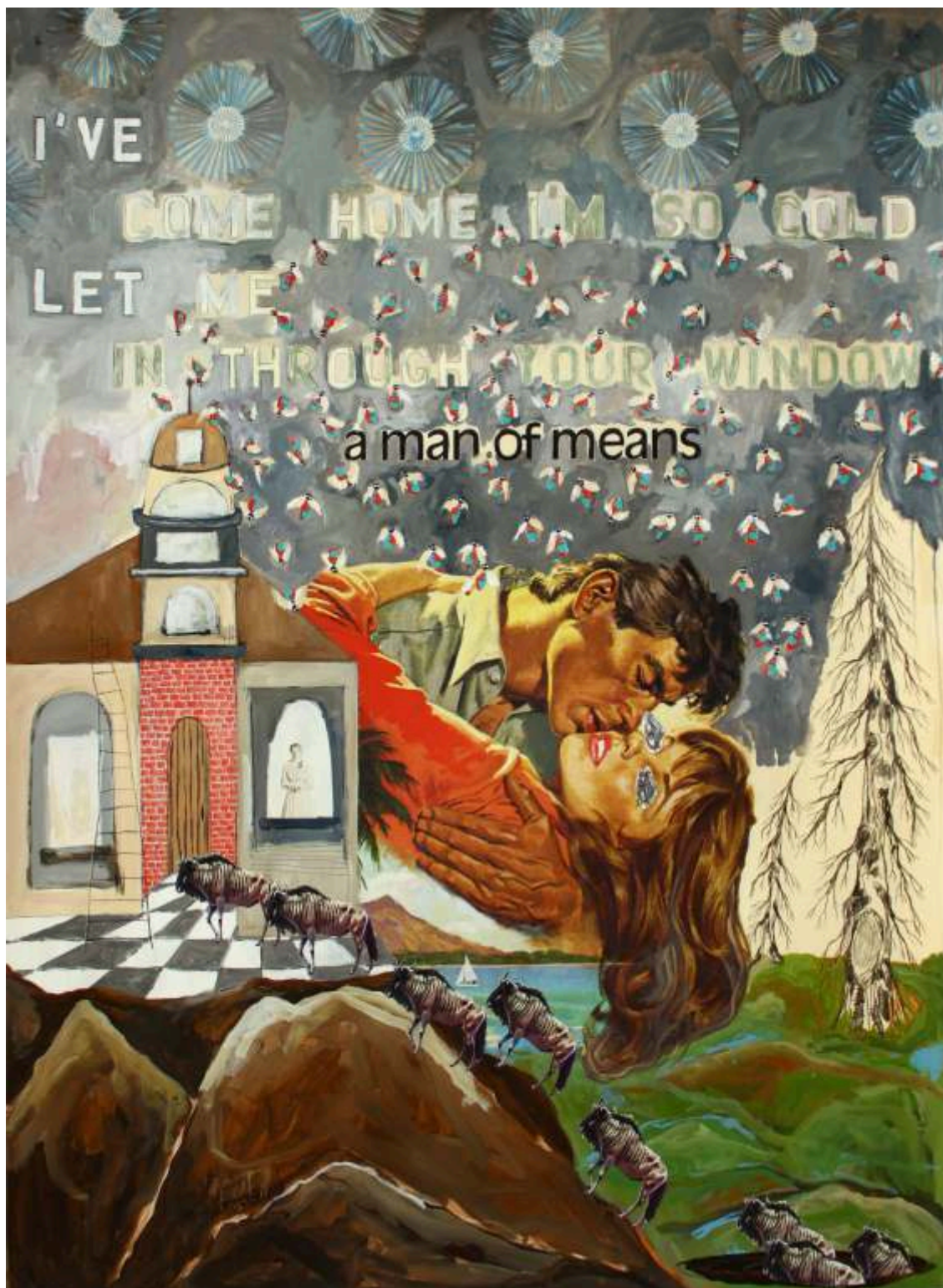


DONNA GIVE MY HEART AWAY

LEAVE IT TO THE OTHER GIRLS TO PLAY



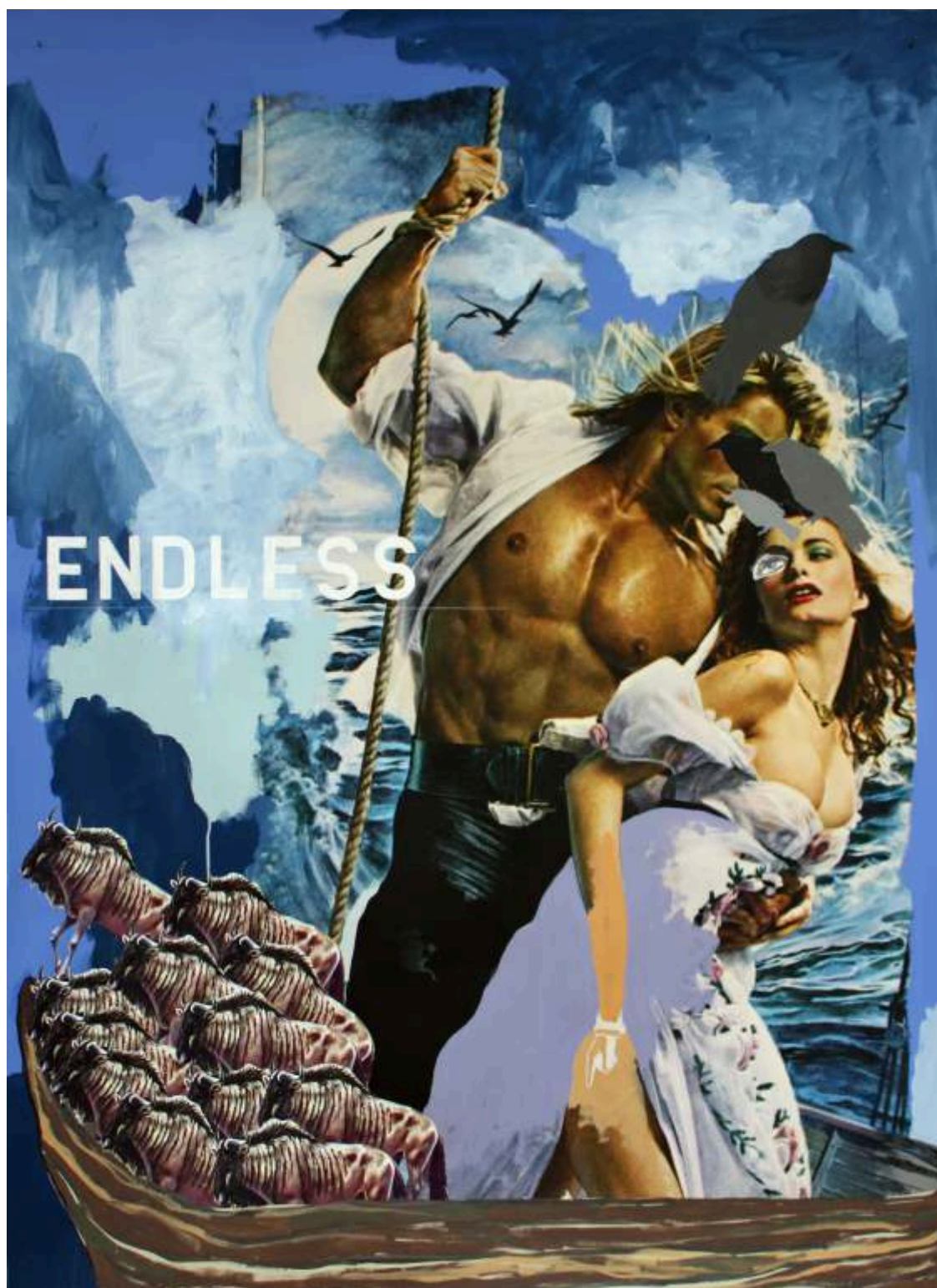
A Man Of Means (Wuthering Heights) - 2017
Mixed media on paper, 44x60"



I'VE
COME HOME I'M SO COLD
LET ME
IN THROUGH YOUR WINDOW

a man of means

Endless (Love) Adrift in a Boat Filled With Wildebeests - 2018
Mixed media on paper, 44x60"



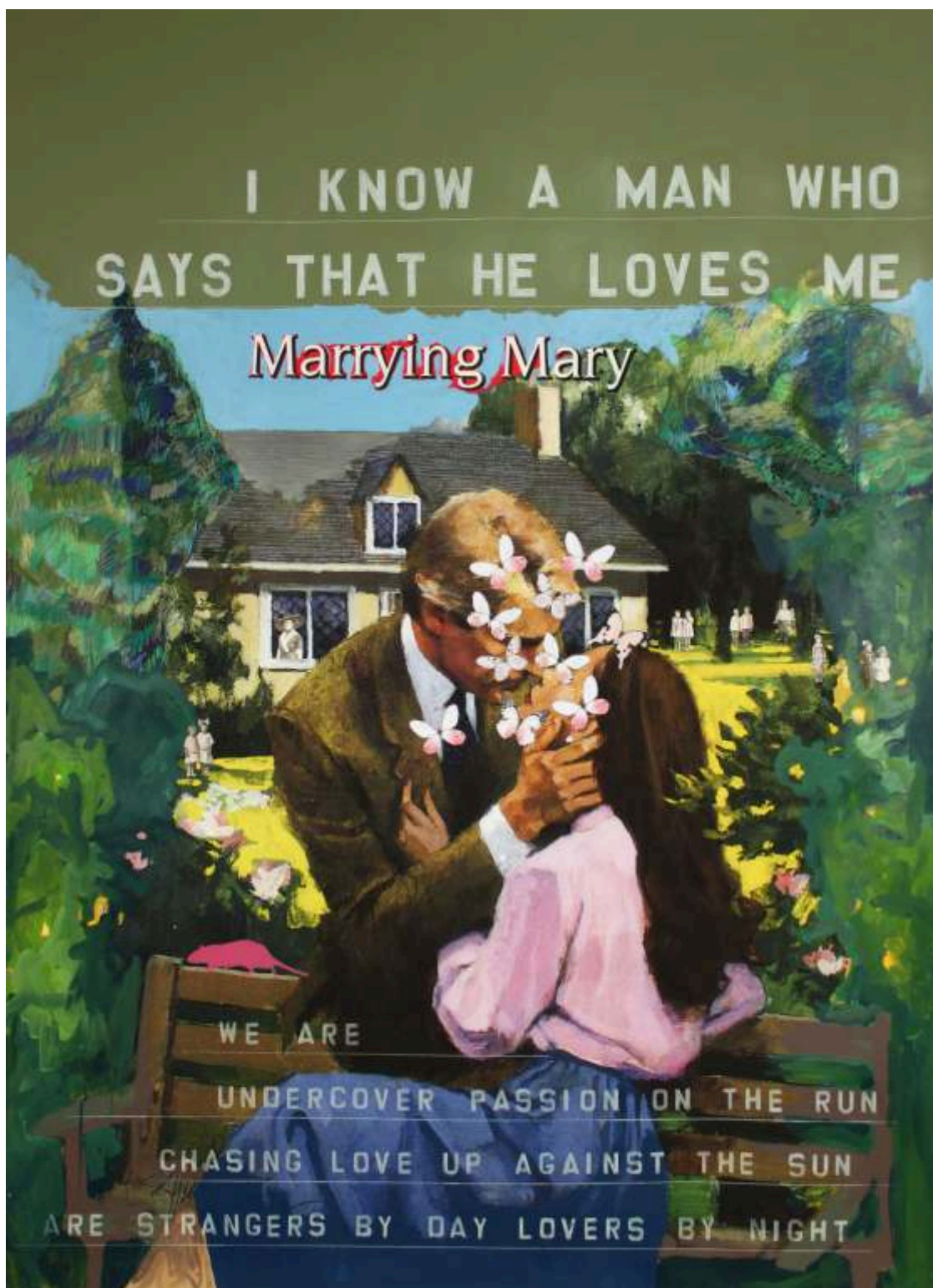


Marrying Mary (Part-time Lover) - 2017
Mixed media on paper, 44x60"

I KNOW A MAN WHO
SAYS THAT HE LOVES ME

Marrying Mary

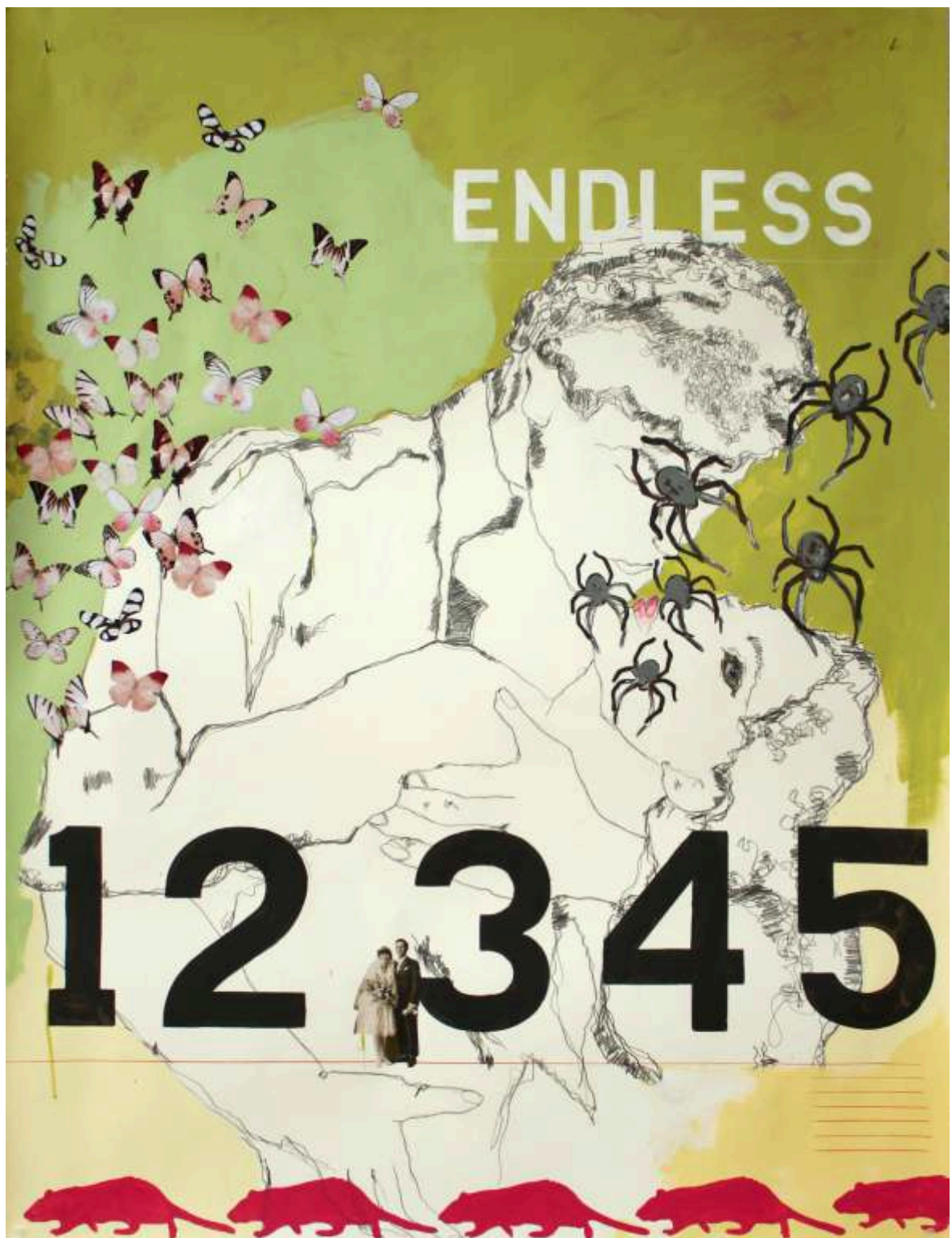
WE ARE
UNDERCOVER PASSION ON THE RUN
CHASING LOVE UP AGAINST THE SUN
ARE STRANGERS BY DAY LOVERS BY NIGHT



Endless (Butterflies and Spiders) - 2017
Mixed media on paper, 38x50"

ENDLESS

12345





Setting The World On Fire (Sweet Jane) - 2017
Mixed media on paper, 44x60"

EXPERIENCE UNFORGETTABLE
ECSTASY IN HIS ARMS



HEAVENLY
WINE AND ROSES
SEEM TO WHISPER
TO ME WHEN YOU SMILE

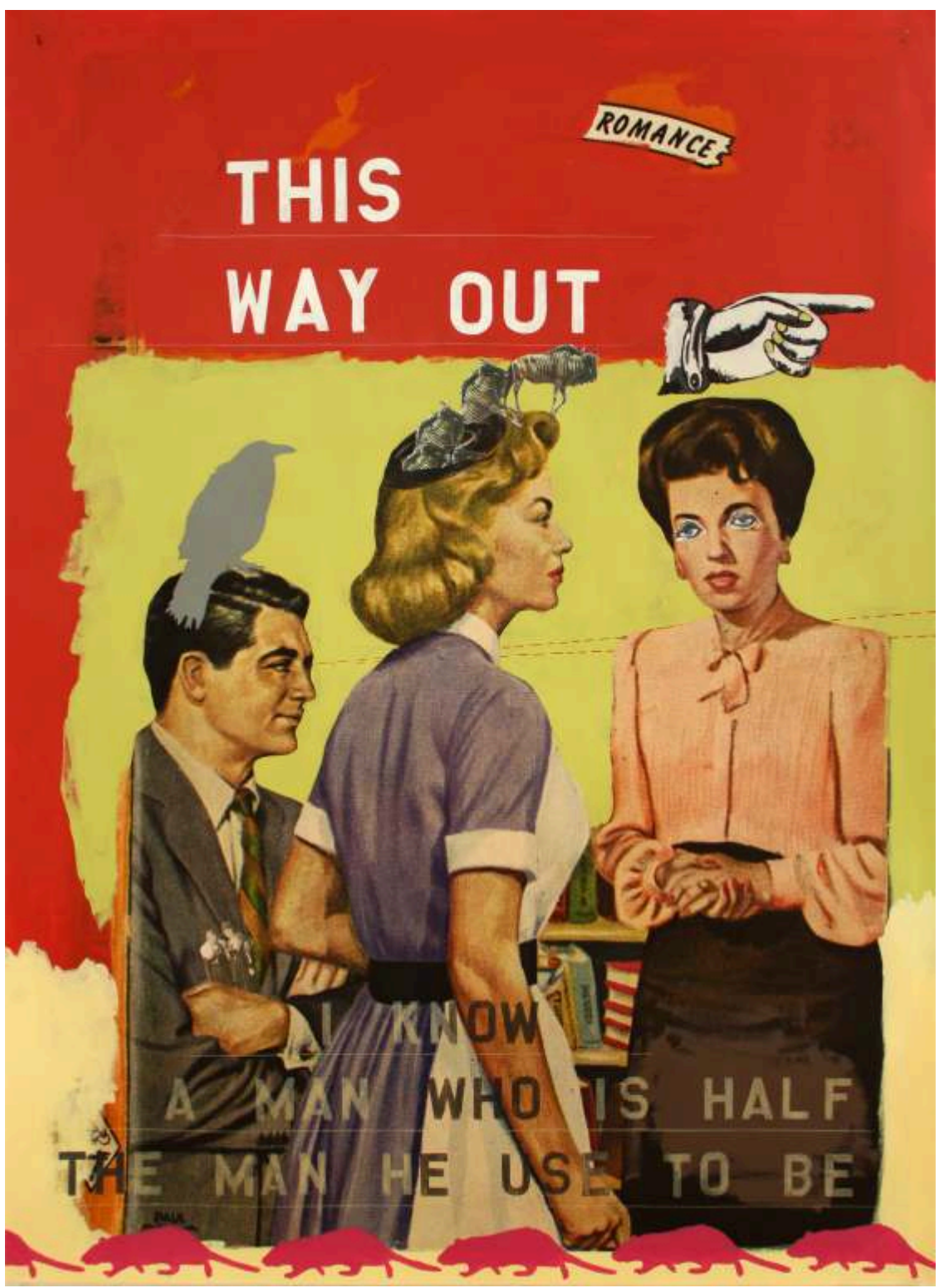
I KNOW

A MAN WHO CAN SET
THE WORLD ON FIRE

This Way Out (Hanging Out With Friends) - 2018
Mixed media on paper, 44x60'

ROMANCE

THIS WAY OUT



I KNOW
A MAN WHO IS HALF
THE MAN HE USE TO BE



Wanda Lock - *A Studio Of One's Own*
Headbones Gallery - Vernon, British Columbia - 2018



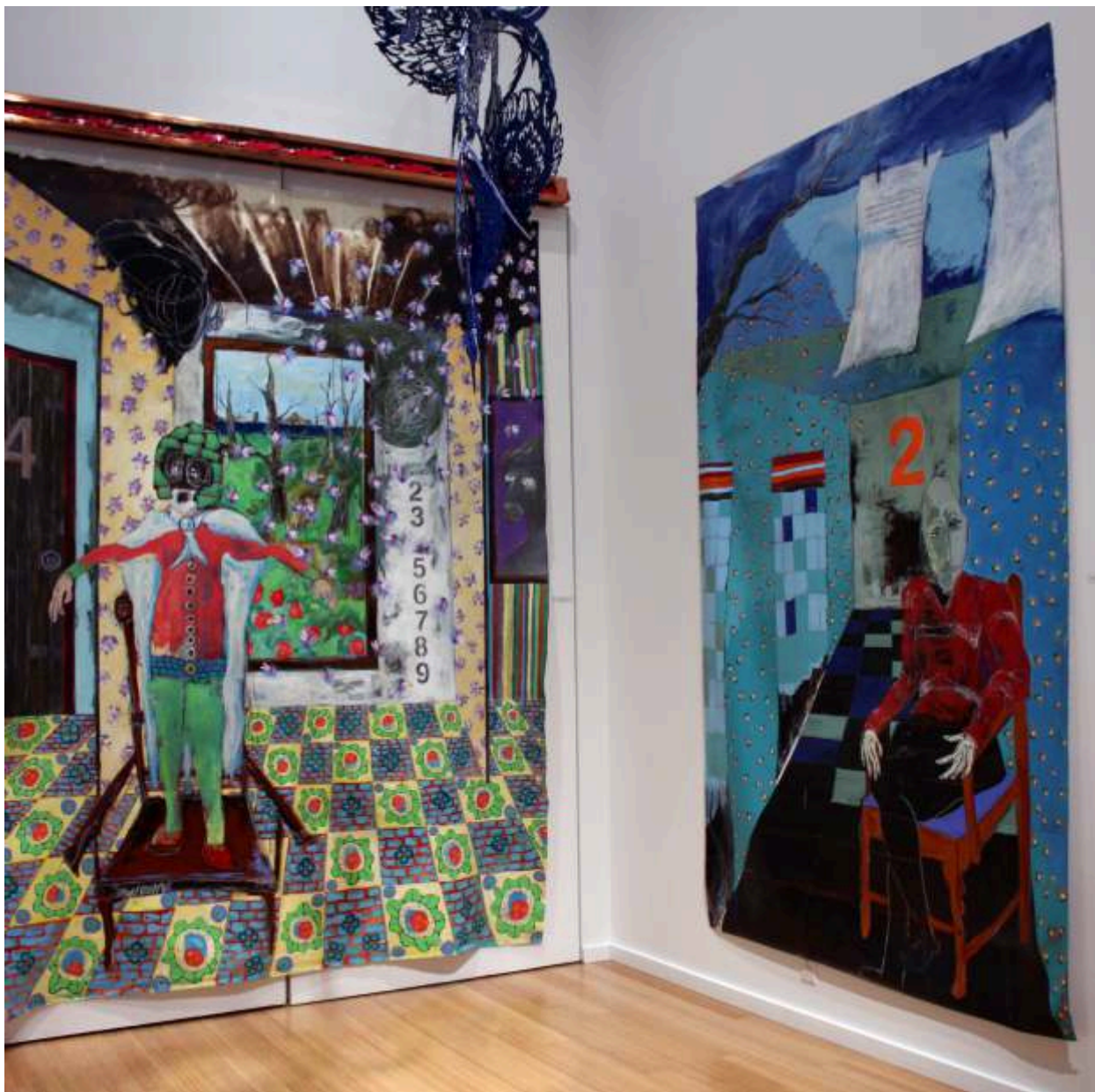
You Alone in a Room with a Swarm of Flying Insects (with detail) - 2014
Acrylic on un-stretched canvas, 83x112"





You Forgot I Wasn't There #1 (with detail from *Flying Insects*) - 2014
Acrylic on un-stretched canvas, 66x105"



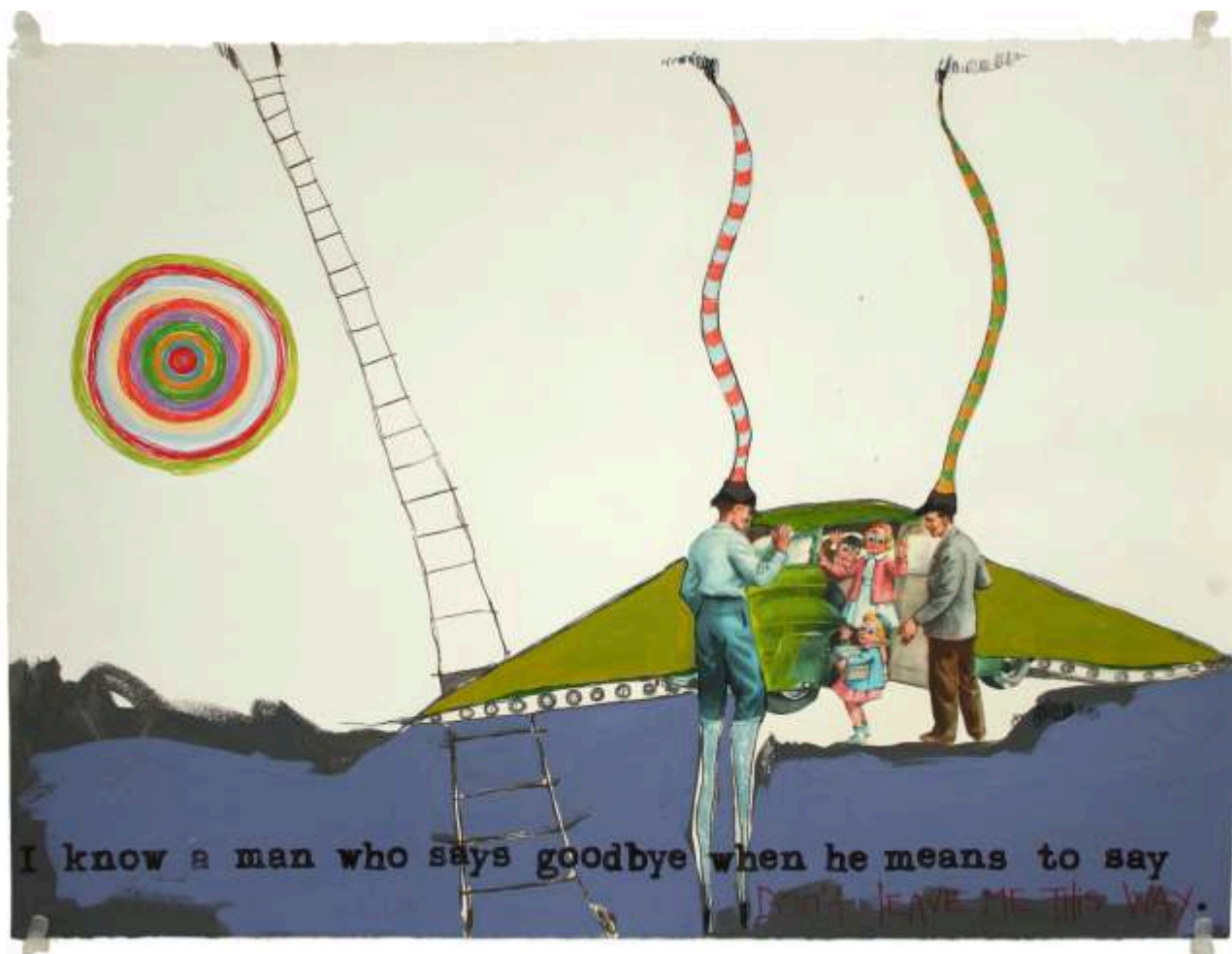


You Forgot I Wasn't There #2 (opposite) - 2014
Acrylic on un-stretched canvas, 66x105"





I Know A Man Who Says Goodbye... (with detail) - 2012
Acrylic and mixed media on paper, 30x22"



Finding Melancholy At Sunrise - 2011
Acrylic and mixed media on paper, 30x22"



Swept Away and Dreaming... - 2013
Acrylic and mixed media on paper, 30x22"



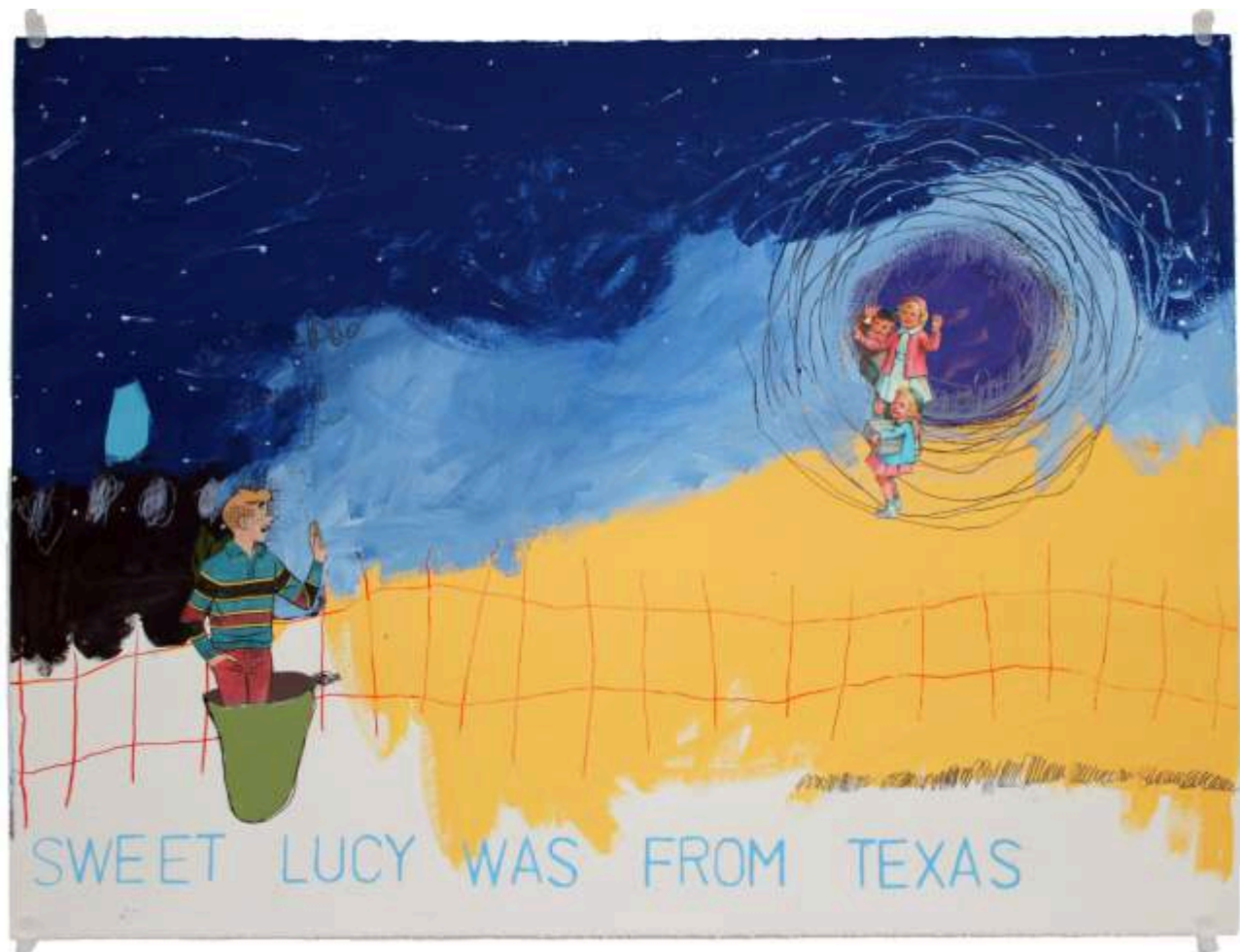
You Should Know - 2013
Acrylic and mixed media on paper, 30x22"



Making Something Out Of Nothing - 2011
Acrylic and mixed media on paper, 30x22"



Sweet Lucy Was From Texas - 2013
Acrylic and mixed media on paper, 30x22"



SWEET LUCY WAS FROM TEXAS

At The Pond - 2011
Acrylic and mixed media on paper, 30x22"





... *Everyone Told Her So* (with detail) - 2012
Acrylic and mixed media on paper, 30x22"



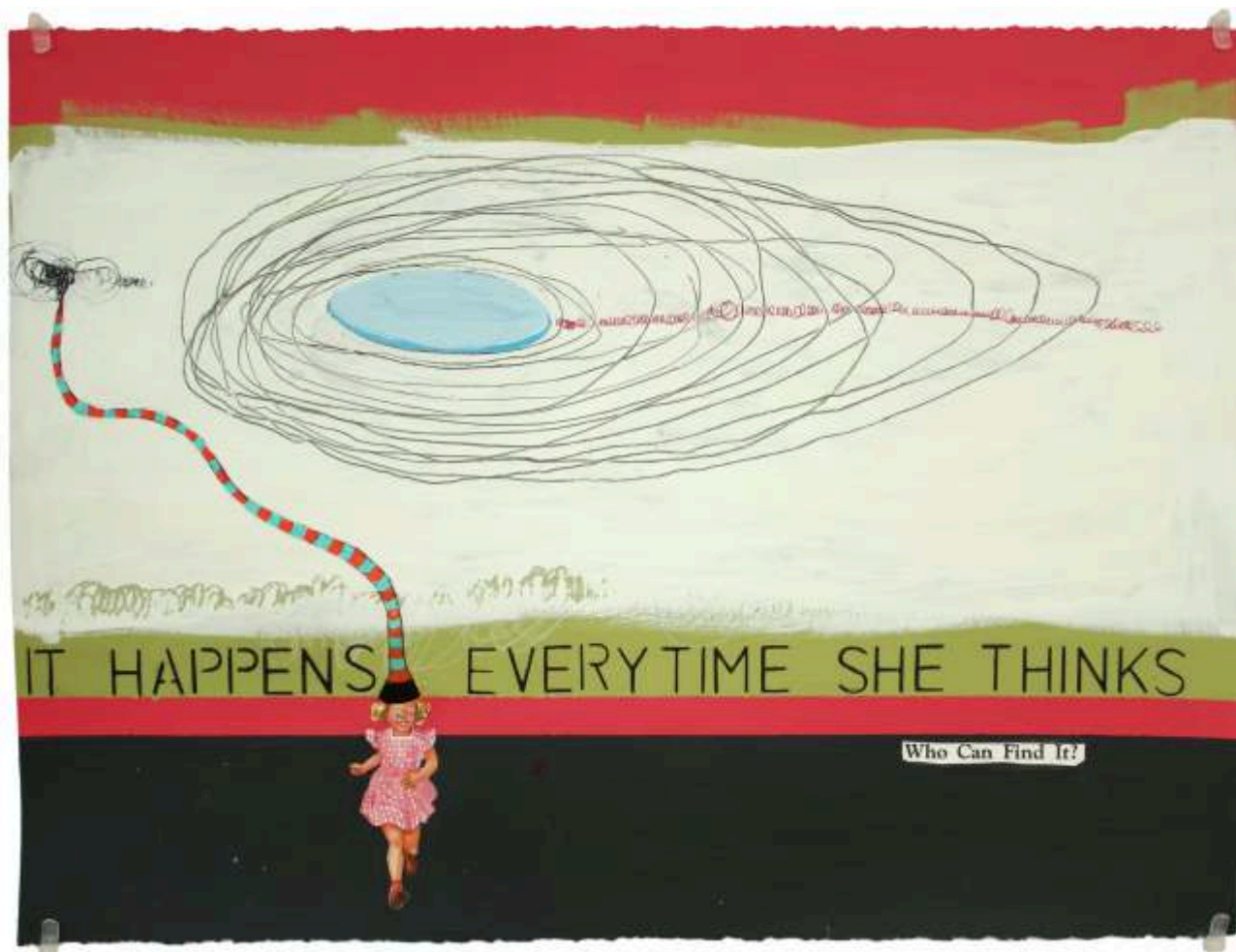
Oh Please Let Me Be Your One And Only - 2011
Acrylic and mixed media on paper, 30x22"



oh please let me
be your one and
only



It Happens Everytime She Thinks - 2013
Acrylic and mixed media on paper, 30x22"



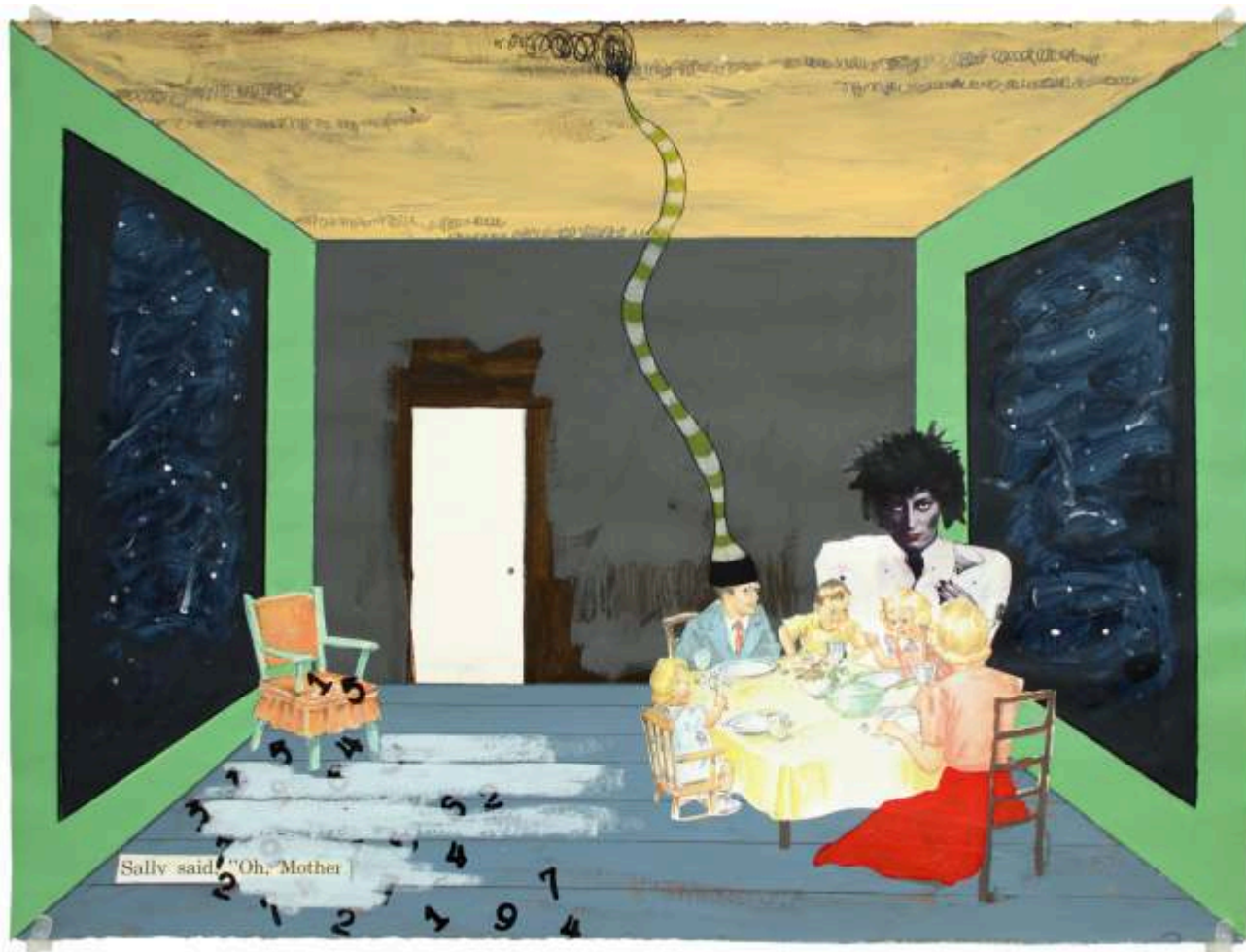
IT HAPPENS EVERYTIME SHE THINKS

Who Can Find It?

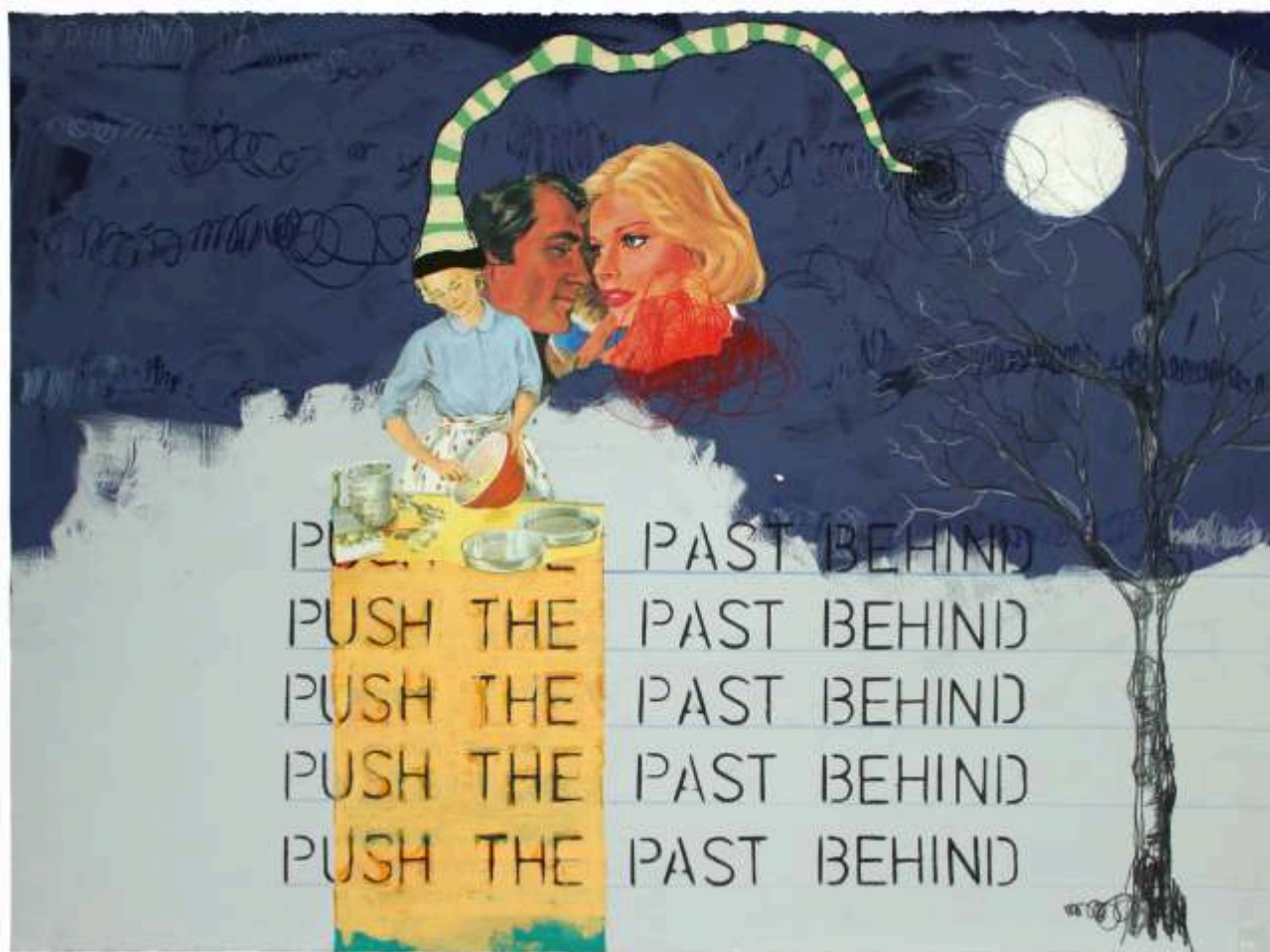
Something Funny - 2011
Acrylic and mixed media on paper, 30x22"



Sally Said, "Oh Mother" - 2012
Acrylic and mixed media on paper, 30x22"



Push The Past Behind - 2013
Acrylic and mixed media on paper, 30x22"



PUSH	PAST BEHIND
PUSH THE	PAST BEHIND
PUSH THE	PAST BEHIND
PUSH THE	PAST BEHIND
PUSH THE	PAST BEHIND



Wanda Lock
In The Studio - Lake Country, British Columbia - 2018

WANDA IVY LOCK

Born Oliver, BC, 1969

Education

- 1992 Emily Carr College of Art and Design, Vancouver BC, Four year diploma – Studio Major (painting and drawing)
1989 Okanagan College, Kelowna BC, Studio Major (art history, painting, drawing and printmaking)

Public Collections

Kelowna Art Gallery, Kelowna, BC
Penticton Art Gallery, Penticton, BC

Public Art Projects

- 2016 *'Us, Together': Glenmore Elementary Mural Project*, Glenmore Elementary, Kelowna, BC
'2016 Ultimate Summer Festival Guide Cover', BC Musician Magazine, Peachland, BC
2015 *'Gaudi in the Garden'* Part Two, Cool Arts and Community Gardens Public Art Project, Kelowna, BC
2014 *'Gaudi in the Garden'*, Cool Arts and Community Gardens Public Art Project, Kelowna, BC
2011 *Leon Avenue Banner Project*, Communities in Bloom, Kelowna, BC

Solo Exhibitions

- 2018 *A Studio Of One's Own*, Headbones Gallery, Vernon, BC
2013 *Flying Machines and Poems Sung by Strangers*, Kelowna Art Gallery's satellite space at the Kelowna International Airport, Kelowna, BC
2009 *Pitching Tents*, Vernon Public Art Gallery, Vernon, BC
2008 *Stacks & Piles: Recent Work by Wanda Lock*, Kelowna Art Gallery, Kelowna, BC
2006 *Place Explained...*, Art Ark Gallery, Kelowna BC
2005 *You told me once, but I forgot*, Gallery Vertigo, Vernon, BC
2004 *Crush*, Art Gallery of the South Okanagan, Penticton, BC
1997 *New Work*, Alternator Gallery, Kelowna, BC
1995 *New Work*, Vancouver Community Arts Council Gallery, Vancouver, BC

Group Exhibitions

- 2016 *Escape Artists*, Kelowna Art Gallery Courtyard, Kelowna, BC
Drawing from Life, Kelowna Art Galley, Kelowna, BC
2015 *OAR Exhibition*, fina Gallery UBCO, Kelowna, BC
Elementary BASIC: A Steampunk Primer, Penticton Art Gallery, Penticton, BC
Steamrolled: How Steam Colonized the West, Penticton Art Gallery, Penticton, BC
Superheroes & Supervillians, Kelowna Art Gallery, Kelowna, BC
2014 *Sotto Voce*, Lake Country Art Gallery, Lake Country, BC (*two person exhibition*)

Group Exhibitions cont'd

- 2014 *Styx n Stones*, Penticton Art Gallery, Penticton, BC
Welcome Home, Penticton Art Gallery, Penticton, BC
Day Job, Kelowna Art Gallery, Kelowna, BC
- 2013 *Salonus Paptrus*, Headbones Gallery, Vernon, BC
Saturday Morning Cartoons, Kelowna Art Gallery, Kelowna, BC
Tall Tales, The Art Gallery of St Albert, St Albert, Alberta (*two person exhibition*)
Terroir: Physically Speaking, Penticton Art Gallery, Penticton, BC
- 2012 *Group Show*, Warehouse Gallery, Kelowna, BC
Revision: Member's Show, Alternator Gallery, Kelowna, BC
Exploratorium: Member's Show, Gallery Vertigo, Vernon, BC
Personal Topographies, Kelowna Art Gallery, Kelowna, BC
Member's Wall, Gallery Vertigo, Vernon, BC
Member's Exhibition, Lake Country Art Gallery, Lake Country, BC
- 2011 *Leon Avenue Banner Project*, Communities in Bloom, Kelowna, BC
Diversity in Drawing, Lake Country Art Gallery, Lake Country, BC
Starting Point, Lake Country Gallery, Lake Country, BC
Migration/Hibernation Show, Victoria Park Gallery, Kincardine, Ontario
- 2010 *It came from the sky*, Elevation Gallery, Canmore, Alberta
Constructions of Identity, Kelowna Art Gallery, Kelowna, BC
- 2009 Untitled six-month installation at the Kelowna Art Gallery's satellite space at the Kelowna International Airport
Strength and Vitality, Elevation Gallery, Canmore, Alberta
- 2008 *Whimsy*, Front Gallery, Edmonton, Alberta
- 2007 *Green*, Gallery Vertigo, Vernon, BC
- 2006 *Narrative?*, The Drawers/Headbones Gallery, Toronto
- 2005 *By the Book*, Gallery Vertigo, Vernon, BC
- 2003 *Fresh*, Art Ark, Kelowna, BC
- 2002 *Fresh*, Art Ark, Kelowna, BC
- 2001 *The Creative Voice: Life and Art in the Okanagan*, Gallery 284, Penticton, BC
Celebrating Contemporary BC Visual Art, Artropolis 2001, CBC Broadcast Centre, Vancouver
- 2000 *No Particular Order*, Okanagan University College Gallery, Kelowna, BC
- 1997 *Strange Patterns*, Richmond Art Gallery, Richmond, BC
- 1996 *Rosanne Bennett & Wanda Lock: New Work*, Gallery XX, Kelowna, BC
- 1993 *New Work*, Gallery XX, Kelowna, BC
- 1993 *Wanda Lock: New Work*, Vancouver Community Arts Council Gallery, Vancouver, BC

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