

DIANE FEUGHT



Broken Spell

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Diane Feught
Broken Spell

September 13 - October 25, 2014

RICH FOG



Micro Publishing

Artist Catalog: Diane Feught - Broken Spell
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Broken Spell - Diane Feught
Commentary © 2014, Julie Oakes

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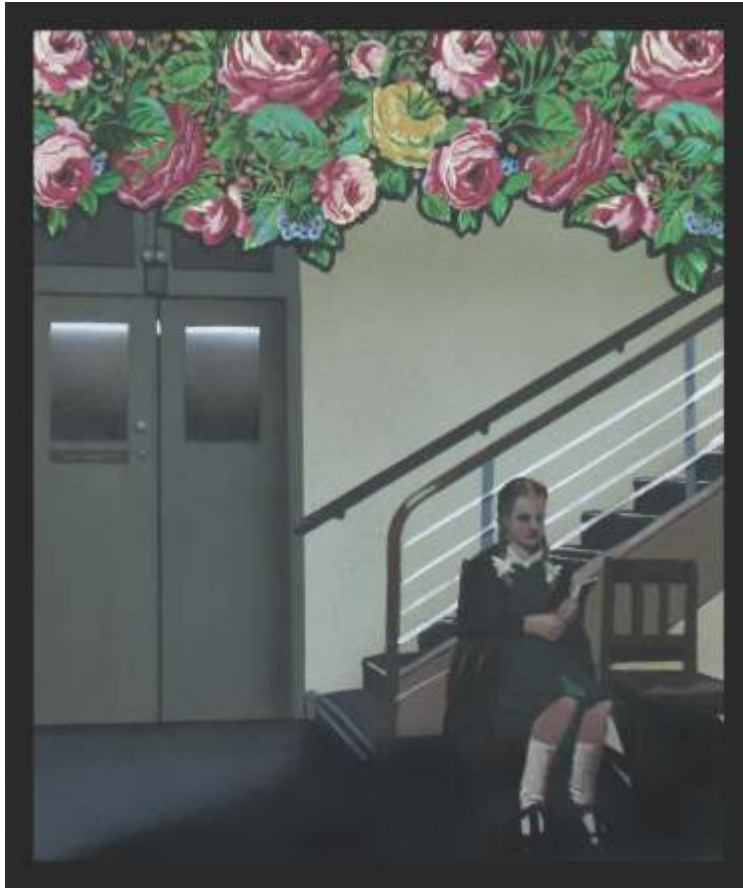
Front Cover: *Broken Spell* - 2014, Gouache on 30x40 cm rag paper, 13x19 cm

Diane Feught
Broken Spell

Commentary by Julie Oakes



Grace - 2014
Gouache on 30x40 cm rag paper, 15.5x28.5 cm



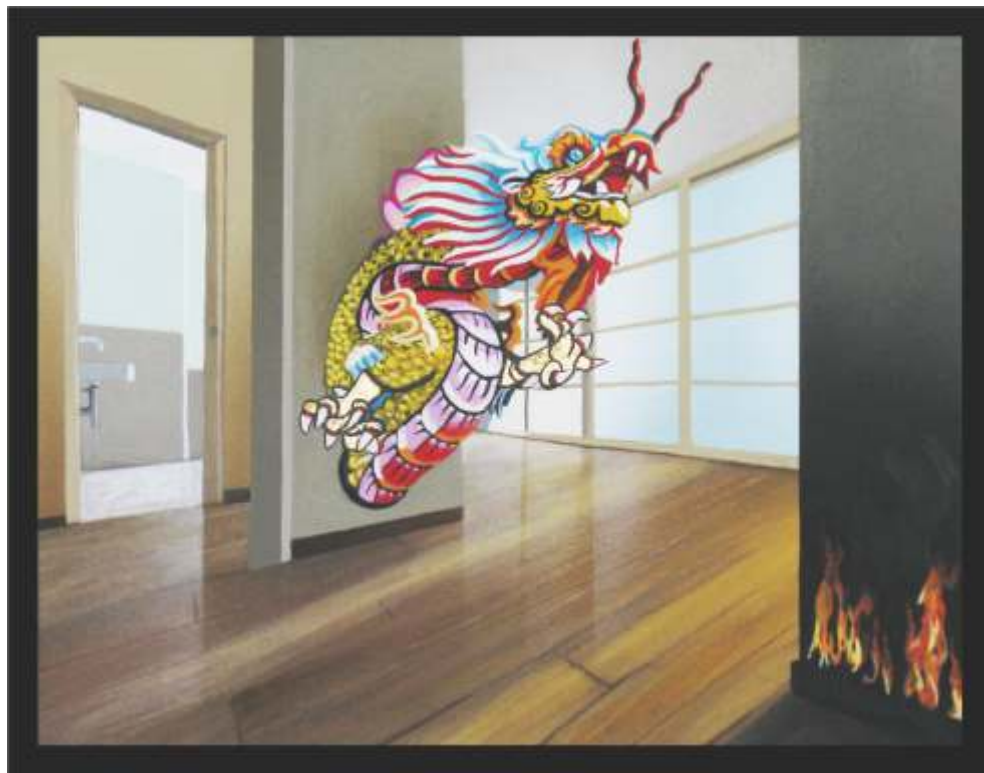
The Call - 2014, Gouache on 25x20 cm rag paper, 18.5x15 cm

Broken Spell
Diane Feught

Karl Ove Knausgaard in “Death in the Family” discusses the difference between our interior and exterior life. The interior is within us, the soul or mind. The exterior surrounds us, the human condition. He speaks of the inherent understanding that we come to have of our condition and how *little* it nourishes spirituality. “We have measured the value of the world with categories that refer to a purely fabricated world”.

Diane Feught grew up immersed in Buddhist teachings yet she was in the western world. She became an artist and worked in graphic design while keeping up an active painting practice. That she should turn to miniatures follows suit for the format came from the Eastern world. Traditionally miniatures depicted scenes from religious stories but because of their portability, they were also used for portraiture and scenes from daily life, sometimes of a personal nature.

Feught's miniature gouache paintings on paper reveal interior spaces which often have a figure and a swatch of wall paper within the frame. The interiors are



Dream Home - 2014
Gouache on 21x26.5 cm rag paper, 14x17.5 cm



dark and the light is on the outside of the spaces. There is a hint of a story-line but we are not given enough information to be able to cast back in time nor enough presentiment to look forward. The action is frozen within a situation where there would *not* under normal circumstances be a witness. These are descriptions of private moments. The figures are usually solitary inhabitants of their pictorial world. We see the faces of women but never of men. In the pristine contemporary interior depicted in *Dream Home* there is no human

presence at all. And although a fire burning signals humanity, the only being is a floating mask/dragon shape, an illogical introduction within the polished designed architecture, a fabrication.

If the interior space is a metaphor for the mind, Feught's visual statement yearns towards knowing. This knowledge we could call wisdom. Feught is striving to say something unspeakable. She *understands* that which she is painting - we all do, for a room is a room and a figure is one of us – but the connection to knowledge is left hanging in a way that is uncomfortable. Her measured and "purely fabricated world" has a dubious value so that an element of incomplete mystery reigns. The hallways, stairwells, narrow door frames resemble the convoluted recesses of the mind. The beings are not relaxed but more often on guard as if sensing a presence nearby that cannot be realised except in the peripheral vision.

It is possible to identify with certain images. Others are foreign. It may be Feught who bars the way into knowing the figure through the use of a mask, an averted glance or the expression of the figure. In *Acts of Apostasy* the figure seems to be looking out of the frame but not directly as if seeing something 'out there', over a shoulder

and behind, something strange and telling. *Recidivist* shows two male figures, one going upstairs with his head turned away so that his face cannot be seen while another man is going down whose face is a mask. There is an ambiguity in the positioning so that this could also be read as a mirrored version of the same man.

Each painting is set up as an interior. The figures are within a space, behind a mask, enclosed or boxed. The wallpaper is a substitute for the outside, the exterior. It is the objective reality that refers to the undisclosed subjective personality. It is Freudian, associative. It is the wall paper that writhes or speaks to the estranged nature. It is in code, just understandable now - but with the potential for knowledge.

Feught's psychoanalytical visual approach to the human condition is alluring as well as mystifying because she sets up her scenes with the trappings of beauty, like a film noir. The women are cool, waiting to respond when the camera call has been made. Diane Feught, as director, calls forth characters that draw us in. The settings, dressed



Misfortune - 2014, Gouache on 26x21 cm rag paper, 17x15.5 cm



Acts of Apostasy - 2014
Gouache on 30x40 cm rag paper, 15x27 cm

from a western cultural orientation, are known. The roles have been played before and are recognisable. In *Denial* there is a danger while in *Benediction*, the ingénue waiting with her hand poised is desirable.

Miss Fortune falls outside of this analysis. The frontally posed portrait without spatial context presents an isolated subject through which the abject flows unhindered.

These small, well-done paintings are powerful pulls towards consciousness. This is Diane Feught's third solo exhibition with Headbones Gallery and the wait is sure to be worth it. These may be little works, but visually they deliver a Goliath-like punch.

Julie Oakes, 2014

Denial - 2014
Gouache on 21x26 cm rag paper, 15x19 cm



A Day Later - 2014
Gouache on 30x40 cm rag paper, 13x31.5 cm



The Way Out - 2014
Gouache on 30x40 cm rag paper, 12x25 cm



Benediction - 2014
Gouache on 30x40 cm rag paper, 14x30.5 cm



The Recidivist - 2014
Gouache on 30x40 cm rag paper, 12.5x24.5 cm



Entanglement Theory - 2014
Gouache on 30x40 cm rag paper, 14x28.5 cm



The Protagonist - 2014
Gouache on 30x40 cm rag paper, 14x29 cm



Modern Times - 2014
Gouache on 30x40 cm rag paper, 12x24.5 cm



Premonition - 2014
Gouache on 30x40 cm rag paper, 14x29 cm



Consequence - 2014
Gouache on 30x40 cm rag paper, 12x30 cm



Luck - 2014

Gouache and metal foil on 30x40 cm rag paper, 13.5x31 cm



Looking For Love I - 2014
Gouache and metal foil on 30x40 cm rag paper, 13x22 cm



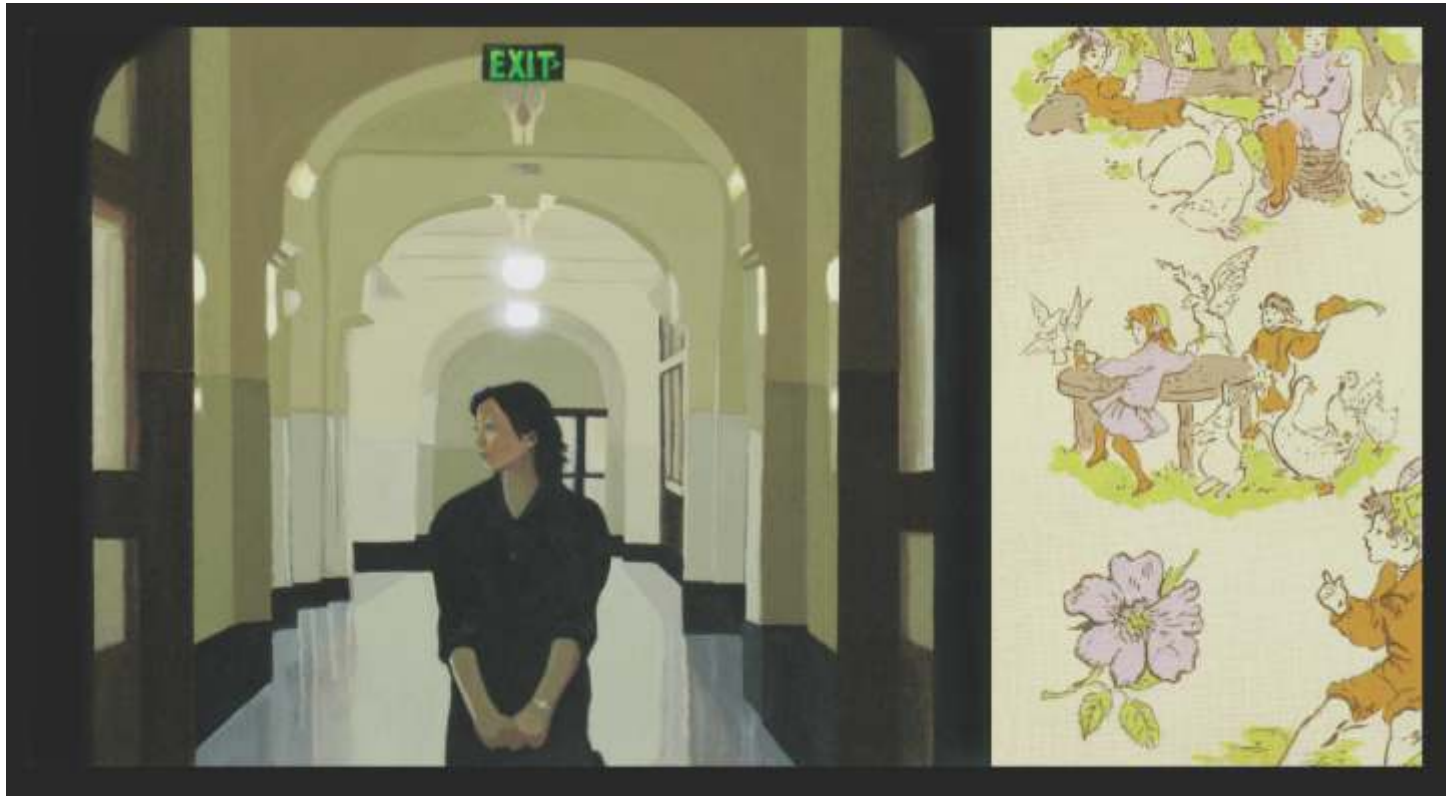
Looking For Love II - 2014
Gouache on 30x40 cm rag paper, 14x20 cm



Sibylla's Gate - 2014
Gouache on 30x40 cm rag paper, 13x30 cm



Exit - 2014
Gouache on 30x40 cm rag paper, 15x27.5 cm



Misunderstanding - 2014
Gouache on 30x40 cm rag paper, 12.5x30.5 cm



Thank Goodness - 2014
Gouache on 30x40 cm rag paper, 12x29 cm

thank goodness



Gödel's Proof - 2014
Gouache on 30x40 cm rag paper, 13x30 cm

Ax. 1. $\{P(y) \wedge \forall x [y(x) \rightarrow \phi(x)]\} \rightarrow P(y)$

Ax. 2. $P(\neg y) \leftrightarrow \neg P(y)$

Th. 1. $P(y) \rightarrow \exists x [y(x)]$

Def. 1. $G(x) \leftrightarrow \forall y [P(y) \rightarrow y(x)]$

Ax. 3. $P(\exists)$



Th. 2. $\exists x G(x)$

Def. 2. $\forall x [x \leftrightarrow \forall y (y(x) \rightarrow \exists z [y(z) \rightarrow y(x)])]$

Ax. 4. $P(y) \rightarrow \exists F(y)$

Th. 3. $G(x) \rightarrow G \text{ on } x$

Def. 3. $E(x) \leftrightarrow \forall y [y \text{ on } x \rightarrow \exists z [y(z)]]$

Ax. 5. $F(E)$

Th. 4. $\exists z G(z)$

She Disappears - 2014
Gouache on 30x40 cm rag paper, 12x21 cm



DIANE FEUGHT

EXHIBITIONS:

- 2014 Headbones Gallery, BROKEN SPELL, Vernon, Bc, Canada
- 2011 Headbones Gallery, Afar Per Se, Vernon, Bc, Canada
- 2010 Galerie III, Schlossinsel Rantzau, "Angels and Brides", Barmstedt, Germany.
- 2009 Canadian Museum of Northern History, "Pass the Buddha", Kirkland Lake, Ontario, Canada.
Toronto International Art fair, "Pass The Buddha", Toronto, Ontario, Canada.
'artbalance' Galerie für Kunst & Gegenwart, "Angels and Brides", Hamburg, Germany.
Varley Art Gallery of Markham, "Aligning with Beauty", Markham, Ontario, Canada.
- 2008 Kunstaussstellung Sparkassen Arena, "Schau der 1000 Bilder", Works on Paper, Kiel, Schleswig-Holstein, Germany.
Galerie Atelier III, Schlossinsel Rantzaue "Kanadische Wochen in Barmstedt", Barmstedt, Germany.
Varley Art Gallery of Markham, "Aligning with Beauty", Markham, Ontario, Canada.
Headbones Gallery," WWW.WOMEN ", Toronto, Ontario, Canada.
Ashpa Naira Gallery, "Works on Paper", from Headbones Gallery, Vernon, British Columbia
- 2007 Headbones Gallery, BONA FIDE, Works on Paper, Toronto, Ontario, Canada.
- 1986 Robert Vanderleelie Gallery, Edmonton, Alberta, Canada Banff Centre for the Arts, Banff, Alberta
- 1982 International Visual Arts Society , The Works , Edmonton, Alberta, Canada.
- 1980 Sub Gallery, University of Alberta, Edmonton, Alberta, Canada.
- 1976 Latitude 53 Gallery, Edmonton, Alberta, Canada.
- 1972 Ring House Gallery, University of Alberta, Edmonton, Alberta, Canada.

EDUCATION:

- 1970 BFA, University of Alberta, Edmonton, Alberta, Canada
1985 Honors Diploma (graphic design), MacEwan College, Edmonton, Canada

COLLECTIONS:

- Art Foundation Alberta, Edmonton, Alberta, Canada
Edmonton Opera, Edmonton, Alberta, Canada
MacEwan College in Edmonton, Alberta, Canada
Peter Hemmingway Architects, Edmonton, Alberta, Canada
Government of Alberta, Government House, Edmonton, Alberta, Canada
Private collections

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