



**Alive with Possibilitiy**

**MARIE ARCAND  
ROBERT BIGELOW  
SANGITO BIGELOW**

**EVOLVING**

**DEVOLVING**



*Evolving, Devolving  
Alive with Possibility*



**MARIE ARCAND  
ROBERT BIGELOW  
SANGITO BIGELOW**

Artist Catalog: *Evolving and Devolving, Alive with Possibilities: Marie Arcand, Robert Bigelow, Sangito Bigelow*  
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Vernon, BC, May 04 to June 12, 2024

Marie Arcand 1958  
Robert Bigelow 1940-2021  
Sangito Bigelow 1989

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*Evolving and Devolving, Alive with Possibilities: Marie Arcand, Robert Bigelow, Sangito Bigelow* commentary ©  
2024 Julie Oakes

Back Cover: Robert Bigelow's last drawing

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RICH FOG



Micro Publishing





Marie Arcand *Essence 1* acrylic, pencil, charcoal 14 x 10 inches

**MARIE ARCAND  
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## **Alive with Possibility**

**Evolving**

**Devolving**

**MARIE ARCAND  
ROBERT BIGELOW  
SANGITO BIGELOW**

A vessel is open to receive, to be held, while modernity is a cube which contains. To attempt to interpret the significance of either would result in a loss of possibilities because the earth and all upon or in it are in constant change, evolving and devolving, keening towards nothingness. Wabi-sabi.

The Japanese philosophy is pertinent: there is wabi-sabi intonation in the clay works and works on paper made in this last year by Marie Arcand.

She has made over fifty small clay bowls. Each can be held in the hand and while supported in the palm can receive liquid, an intimate drinking cup. But place the curved bottom on a flat surface and it will tip, roll, and likely spill before eventually coming to rest. Each bowl, a respectful quiet metaphor for the unique specificity of a life, for 'heart', was made fostering an awareness-in-the-moment, tuning into the small birth, shaping its character, its personality. Through an organic sympatico in process, the brown, white or black clay, once fired, maintains identity. Since the principle of movement is also embedded in the shape, the potential for change is still endemic in the object.

The ink drawings are equally difficult to pin down with energetic pen, brush and pencil marks that are flowing and expressive yet determined like cursive script. Nuances that recall animal, floral, vegetable, elemental, weather, cosmology – suggest scenes. The black and white drawings have a sense of immediacy to them like the pages of an artist journal where diaristic sketching overtakes time. The larger watercolor works maintain this feeling of record keeping, partially secretive and yet shared, left open to meaning, so that the reading is many leveled, poetic. Her landscapes are evocative, misty vistas, sublime settings, sky ghosting land, storms brewing as clouds part. Humans exist as auras, pulsing connections. A black scribble that nears obliteration was inspired by a dead duck. The works - wabi-sabi.

Marie leads but her back is covered. Works of the late Robert Bigelow and their son, Sangito Bigelow, are exhibited alongside.

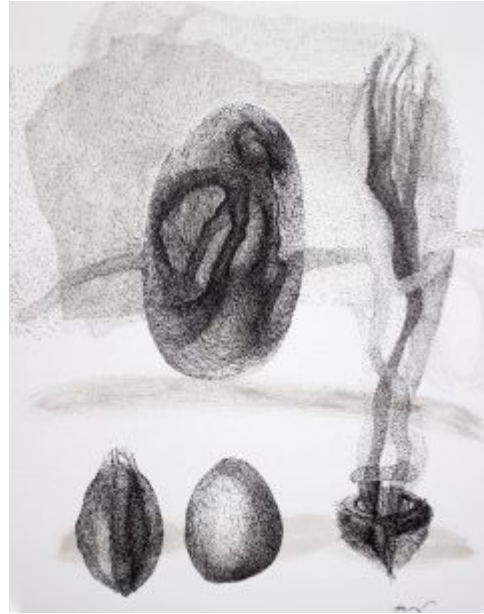


# MARIE ARCAND



*Essence 2* acrylic, pencil, charcoal 14 x 10 inches

Drawings 1- 8 ink 14x11 inches









*Drawing 9* ink 11 x14 inches





*Silence* acrylic, pencil, charcoal 23 x 21 inches



*Rencontre 2024* acrylic, pencil, charcoal 21.7 x 23 inches



*Arrachee* acrylic, pencil, charcoal 21.5 x 29 inches



*Script* acrylic, pencil, charcoal 21.7 x 13 inches





*Drawings 1-7 charcoal, pencil 6.7 x 6.7 inches*









Humain / Stand Still acrylic, pencil, charcoal 23 x 21.5 inches

Little grieving bowl project

## SAUDADE

The little pinched clay bowls wobble if placed on a flat surface, unstable until they settle as they may, in their varied rounded bottom shapes. For one of these bowls to hold their content properly, it needs to be held. That is my metaphor for my heart ; to feel right, it needs to be held in one's warming presence. When held, the bowl can then be filled with food or tea and therefore fulfill one of its few functions.

In my neighbor's garage, a pottery studio, I was given some clay. I slowly pinched a little bowl and I felt better. I then made more and felt better every time I did so. It became a part of my grieving, the grieving of my loved one.

Clay is malleable with every touch, pinch, pressure, imprint. At the start there is one constant intention ( to make a tea bowl ) but the created object will emerge in its own unique shape, more or less round or flat. The moisture of the clay, the mass, the initial shape, the pattern and the speed of pinching, all contribute to this result.

In Japan, some small sake cups have a very rounded bottom and must be held by the drinker. The bartender will repeat filling the cup until the client no longer drinks and puts it down, upside down. The purpose in this case is to encourage the client to hold the cup and drink more. It is a monetary inspired design.

My little rounded shaped bowls become stable when held. They fit comfortably in one's hand. Their shape is unusual yet very simple to hold. I have used under glaze, with painted and scratched brush strokes that are similar to the ones in my drawings.

Someone in my spousal loss support group shared the word "saudade" from the Brazilian language. It is defined as an emotional state of melancholic or profoundly nostalgic longing for a beloved yet absent something or someone. It is often associated with a repressed understanding that one might never encounter the object of longing ever again. It is a recollection of feelings, experiences, places, or events, often elusive, that cause a sense of separation from the exciting, pleasant, or joyous sensations they once caused. It derives from the latin word for solitude.

Nascimento and Meandro (2005) cite Duarte Nune Leão's definition of saudade : " memory of something with a desire for it." In Brazil, the day of Saudade is officially celebrated on 30 January.

Marie Arcand  
Vancouver, winter 2024

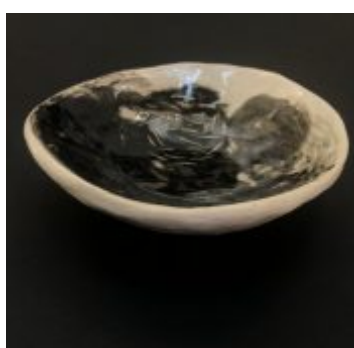


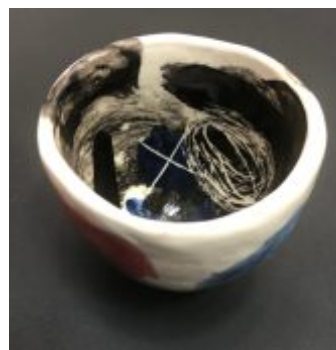
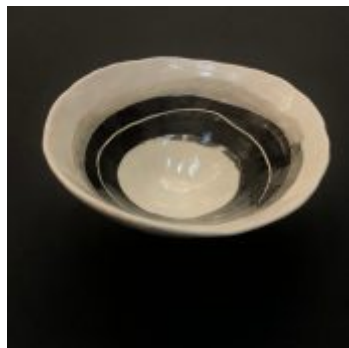
SAUDADE



*Saudade* glazed clay each approx 4 inch diameter



















Untitled acrylic, pencil, ink 16 x 20 inches





## ROBERT BIGELOW



The late Robert Bigelow is well known in the valley as having been a prolific and accomplished artist. He was drawing and painting until his last day. Alongside Arcand, and in honor of their thirty-three year marriage with its ground swell of art, the latest works of Robert Bigelow show a creativity that explored the potential of greatness in overlooked details. Deconstructing older works, and reassembling the pieces, these drawings combined with collage became shallow reliefs, a combination of architectonic and organic shapes using rich Veronese colors, The Bigelow touch lives on.



*Untitled* acrylic, pencil, ink 16 x 12 inches





*Untitled* acrylic, pencil, ink 12 x 16 inches



*Untitled* acrylic, pencil, ink 12 x 16 inches



*Untitled* acrylic, pencil, ink 16 x 12 inches





*Untitled* acrylic, pencil, ink 12 x 16 inches



*Untitled* acrylic, pencil, ink 16 x 12 inches





*Untitled* acrylic, pencil, ink 12 x 16 inches



*Untitled* acrylic, pencil, ink 12 x 16 inches



*Untitled* acrylic, pencil, ink 12 x 16 inches





*Untitled, Collaged acrylic, pencil, ink 16 x 20 inches*



*Untitled, Collaged acrylic, pencil, ink 16 x 20 inches*





*Untitled, Collaged acrylic, pencil, ink 16 x 20 inches*



*Untitled, Collaged acrylic, pencil, ink 16 x 20 inches*

# SANGITO BIGELOW



Sangito Bigelow is the apple that fell near, into his generation, one where wabi-sabi is explored through Grunge, Pop, graffiti, street murals and tattoos. Practicing the visual arts in a manner that evolved away from the modernist white cube and onto any surface that was available, including one's body - his imagery sharply, wittily and critically attests to the cornucopia of daily experience. His percussive band Kutapira recently enlivened the Kelowna schools as well as adult audiences. His other band, Los Duendes, plays works inspired by his travels in South America. Sangito is alive with possibility.







*Self Portrait* 2020 watercolor and inks 12 x 9 inches







*Corona Cough* 2020 watercolor and inks 12 x 9 inches

## Los Duendes



L-R: Alan Ruiz, Sangito Bigelow, Lily Towers, Seb Chamney. Not pictured of Los Duendes core members: Max Huberdeau



*Peyote Visions of Duality* 2024 acrylic 12 x 16 inches



In 2016 I left Emily Carr and the sanctity of it's printmaking studio to enroll in music school at VCC. I had been making prints for some time and wanted to focus my efforts on painting unique pieces where my attention could shift towards detail, limitless colour and working with paint rather than the constant practice of creating layers and how they would translate as printed medium. Somehow, a music diploma and eight years later, I find myself wrestling with the finishing touches on a gigantic piece that once again grapples with the idea of the multiple, only this time, each variation is painstakingly rendered by hand as painted medium. It feels as though a concept chooses me rather than the other way around because no one in their right mind would choose to paint something over and over again over the course of six years. It's a piece that may never have been completed had it not been for the deadline presented by this art show. This is the newest iteration of Goblin King imagery that I have illustrated since kindergarten. I intended to display them in a checker-board pattern and people could purchase the color that



speaks to them, but I recall my father saying, "you shouldn't sell these paintings individually, they should remain as one piece. And when you're finished with this let that be the last time you use that imagery. Move on from the Goblin to other things."

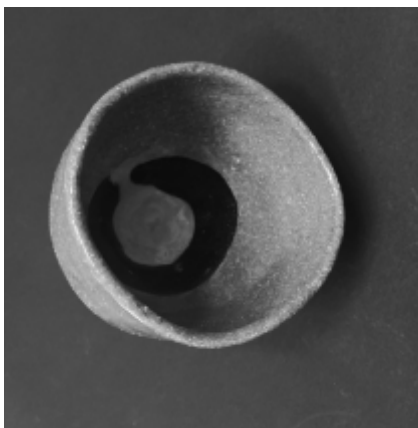
I no longer get Dad's advice since he passed away in 2021 so it meant something to me to take his wise words to heart.

Sangito Bigelow





Goblin King 2024 acrylic 48 x 48 in



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