

yawn

&

HITHER

... hither and yawn

The Drawers - Headbones Gallery

Contemporary Drawing, Painting, Sculpture and Works on Paper



Hither and Yon

June 17 - August 19, 2023

Doug Alcock
Riley Alexis
Asahna
Rylan Broadbent
Glenn Clark
Briar Craig
Robert Dmytruk
Jen Dyck
Janine Hall
John Hall
Joice M. Hall
Angela Hansen
Fern Helfand
aj jaeger
Byron Johnston
Judith Jurica
Jim Kalnin
Reg Kienast
Wanda Lock
Molly March
PeeBee
Mary Smith McCulloch
Steve Mennie
Marcella Moser
Rhonda Neufeld
Destanne Norris
Julie Oakes
Gary Pearson
Crystal Przybille
Amber Powell
Bryan Ryley
Kevin Spetifore
Chuck St. John
Kent Tate
Heidi Thompson
Kate Tooke
David Wilson
Deb Wilson

HEADBONES GALLERY

Exhibition Catalogue - Hither and Yon
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This catalog was created for the exhibition “Hither and Yon” at Headbones Gallery, Vernon, BC Canada,
June 17 - August 19, 2023

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Bryan Ryley, Kevin Spetifore, Chuck St. John, Kent Tate, Heidi Thompson, Kate Tooke, David Wilson, Deb Wilson

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Front Cover: Photo taken outside Headbones Gallery courtesy of Judy Rose

Back cover: Detail of *Suburban Nocturn* by Joice M. Hall

Rich Fog Micro Publishing, printed in Vernon, BC, 2023

Printed on the Ricoh SP C830DN

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ISBN: 978-1-988707-45-7

RICH FOG



Micro Publishing
Vernon Canada



Hither and Yon

Commentary by Julie Oakes



Headbones Gallery, 2023



Hither and Yon

Embedded in philosophy since a worldwide (what a concept!) pandemic raised a specter of the possibility of being unable to share what artists create, separated as we were, there is now a sense of gratitude. The opportunity to appreciate the latest works from our valley (and slightly beyond), in the company of the artists, is welcomed. We also have a surprising increase in the number of artists for during that time of disappearance, new artworks began to appear, and the output is even deeper, truer and more specifically *here* than ever. We have been and come back. We are more familiar with the hither and yon.

Artworks are ephemeral, despite the diligent work of museums and collectors to keep them safe long after the makers pass. Matter disintegrates and our bodies can leave before the artwork supporting the notion that making art may be a drive towards immortality. With the awareness of a new age, hesitatingly called the Anthropocene, the impacts of human endeavors have been revealed to carry consequences beyond historical imagining or contemporary ken. Yet if anything defines the uniqueness of the human condition, it must be the persistent and ongoing spark to do, to make, to create. Fashioning through justifying words, around concepts as vague as 'progress' or 'mankind', we have pushed in a direction equally unknowable (ahead) while we experience the air and the waters losing their natural authenticity in the stir of our wake.

A daunting haunting but ... there is ART. The artist makes with everything or nothing in mind, bowed by the responsibility of being or inspired by the open-ended freedom that has been held as a masthead within the arts.



Does art just add to the bulk of the load or take some weight off? Art is a response to the call to make – a thought blooms into an idea and the invitation to make is accepted. Then the art piece must be seen, passed on in order to connect, from one wandering, wondering pilgrim to another. And since this relatively small geographical area contains a potent well of creativity, we present these insertions into the milieu of things as necessary impulses of visual heat.

Art brings us into the company of angels expelled from a bowdlerizing beyond, shining and attractive by sheer will –chutzpah from hither and yon.

Julie Oakes, Vernon, BC - 2023





The location itself sets up *Hither and Yon* like the addresses on notebooks back-in-the-day, beginning with the first and last name, then the address including the country and zooming out to planet Earth. On Old Kamloops road cars stretch as far as the eye can see in either direction, a country road winding through the Okanagan Valley hills alongside a long placid lake. Westside is Headbones Gallery, an edifice that seems a cross between church and barracks. A sweaty incline alongside blooming purple lavender leads to a glass and steel weighted sculpture yard. Tattered twigs torn by last night's wind litter the lawn like lacey remnants after a ball.

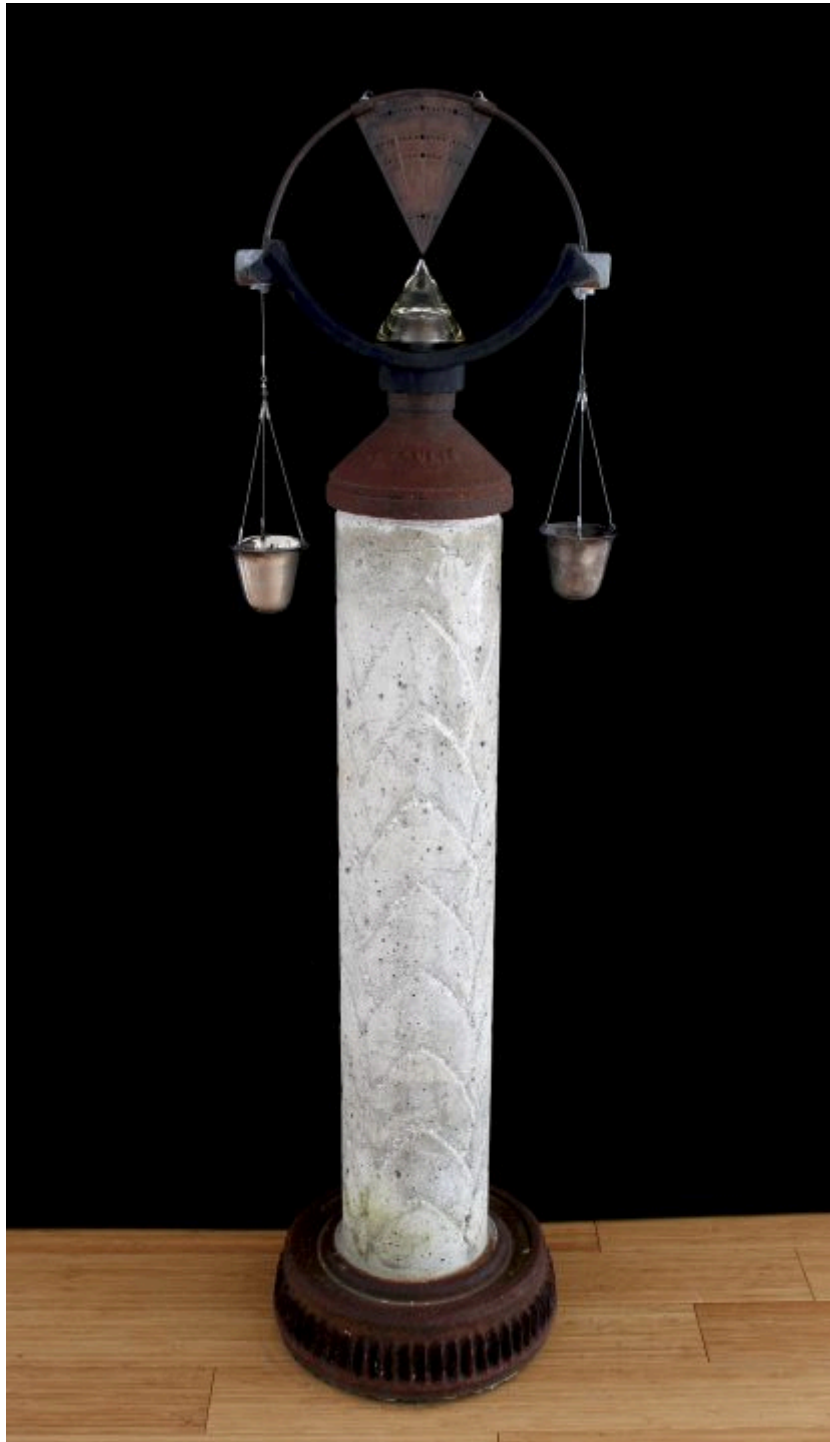
Museum-tall indigo-stained doors open onto the foyer of Headbones Gallery, the exhibition space designed along the lines of the Pitti Palace where the picture galleries could be illuminated by windows in daylight.

Chuck St. John

Lee Creek, BC

On the outdoor landing Chuck St. John's sculpture *The Victaulic* sets the tone, an inverted glass cone seemingly balancing, Libra-like, the arms of a scale. Sliding the top ring left or right alters the equation. A solar receptor mounted on the stem signals that at night, the pristine pinnacle glows like a headlamp for a magical mystery tour.

Chuck St. John



The Victaulic - 2021, Concrete, found objects, solar LED lighting, 49"x16"x12"

Angela Hansen
Lake Country, BC

Intricate and patterned, delicate and yet sturdy, just as nature designs, Angela Hansen's encaustic sculpture *The Vessel of Transformation* elicits sighs of appreciation from the beeswax aroma stirred by breezes as the guests arrive. Tiny tunnels into the material recall the industry of the artist, each separate incision of a hot tool in the golden mix of beeswax and resin as seemingly purposeful as the architecture of honeycombs or ant colonies. The vessel curls with a feminine gesture upon itself - paisley, puckering, closing or opening implied, blooming and perfumed.

Angela Hansen



The Vessel of Transformation - 2023, Encaustic, 16"x24" diameter

Kent Tate
Ashcroft, BC

Hither and Yon begins on the land. Kent Tate's film still *Cheryl and Kent Daydreaming in Reed Lake, Saskatchewan* is extrapolated upon as a card above his book *KENT TATE Selected Films 2010 – 2022* states that the film *Radius (2022)* is showing in the video room. The synopsis states "from my perspective, any place can become familiar... you can feel the sacred in every aspect of its land, air and water." The text in *Radius* (Search- Find- Pause- Look- Listen- Dream – Remember) brings the passing of his partner Cheryl in 2022 to bear. Kent filmed the pilgrimage to areas where they had walked together within a 10-mile radius of their house in Ashcroft. The digital print in the exhibition is a collage of movie stills from a special place Cheryl and Kent visited often when they were living in the Prairies.

Kent Tate



Cheryl and Kent Daydreaming at Reed Lake, Saskatchewan - 2021, Photo still from movie, 22"x39"

Joice M. Hall

West Kelowna, BC

Joice Hall's *Suburban Nocturn* zooms out with referential yet nonspecific definition on a suburban street. It is wintertime and night has fallen. Bringing light into the seasonal darkness, a chromatic glow of reassuring hominess renders the lunar illumination partially irrelevant. Halos around silhouettes in acidic green, phthalo blue, muted lime and mauve, fuzzily suggest domestic spaces nestled within coniferous landscaping. The only interior spied is vague and mysteriously nonthreatening as if a teddy bear guardian spirit is hovering.

Joice M. Hall



Suburban Nocturn - 2023, Acrylic on canvas, 18"x36"

Rhonda Neufeld
Spallumcheen, BC

Bare is a solitary print, 1/1 whereas *Winter, Late Afternoon*, hung below, is 1/5. Visual realization of the relationship between the two is much like the dimness of seeing during the seasonal time given in the title. The larger edition (below) has a second colour added that further defines the shapes of the native trees (Fir, Saskatoon, Choke Cherry, Aspen, Sumac, and Ponderosa Pine) which were already on the land when Rhonda Neufeld and her husband became stewards of their 9 acres 42 years ago. As the trees grew old, crustier bark showed character. This bark, observed, was then described by gouging lines into a block of wood. Through the print making process, Neufeld gave these trees new being, a fifth season.

Rhonda Neufeld



Winter, Late Afternoon - 2022, Woodcut on Japanese handmade Seichosen paper, 29"x55.5" Edition 1/5

Destanne Norris

Vernon, BC

On first seeing Destanne Norris's *Emergence* it is like having swallowed a metaphorical pill-one that makes you larger while at the same time it makes you small. The painting evokes not only the grandeur of landscape as the scale reinforces a sense of emergence when human scale is small, but then there is the sensation of scale from the spring nubile greenness of the plants forming a screen across the picture plane. Are they tiny, the perspective from which they were painted so low that they appear to grow from a trunk or like the forest, elevated and tall?

Destanne Norris



Emergence - 2023, Oil on canvas, 72"x60"

Mary Smith McCulloch

Kelowna, BC

In Mary Smith McCulloch's small etching *Earth*, the roots and the canopy of a tree spread to the edges of a circular space like the figure in Leonardo da Vinci's *The Renaissance Man*. The tree reaches up, touches down and stretches out, botanical life in a whirl of chaotic bits, scratches and bites of matter. The tree in *Earth* is composed, centered, a poem within an essay.

Mary Smith McCulloch



Earth - 2023, Etching, 15"x12" A/P

Crystal Przybille

Kelowna, BC

The building in Crystal Przybille's *Untitled* grants little knowledge of where or what, holding behind the vertical façade untold stories. Disclosing little, the stove pipe tied awkwardly in place and holes in the exterior cladding suggest make-shift or make-do. The green foreground, scraped or dabbed, could be exposed ground or spatters of wildflowers. The diminutive, demur size of this painting is an apt support for this humble gem.

Crystal Przybille



Untitled, Oil on Masonite, 13"x16"

Briar Craig

Lake Country, BC

Briar Craig's screen print is an enigmatic work, as the top lettering coaxes UNEARTH. It takes a close inspection to see that underneath there is another print that reads MISSING. The layered inks, the MISSING lettering white and ghostly revealing from a level below causes the turn towards indigenous issues around missing and murdered women and girls and the unmarked graves found on the grounds of residential schools. The silk screen print is a good transition from land-based themes into more abstract and conceptual subject matter.

Briar Craig



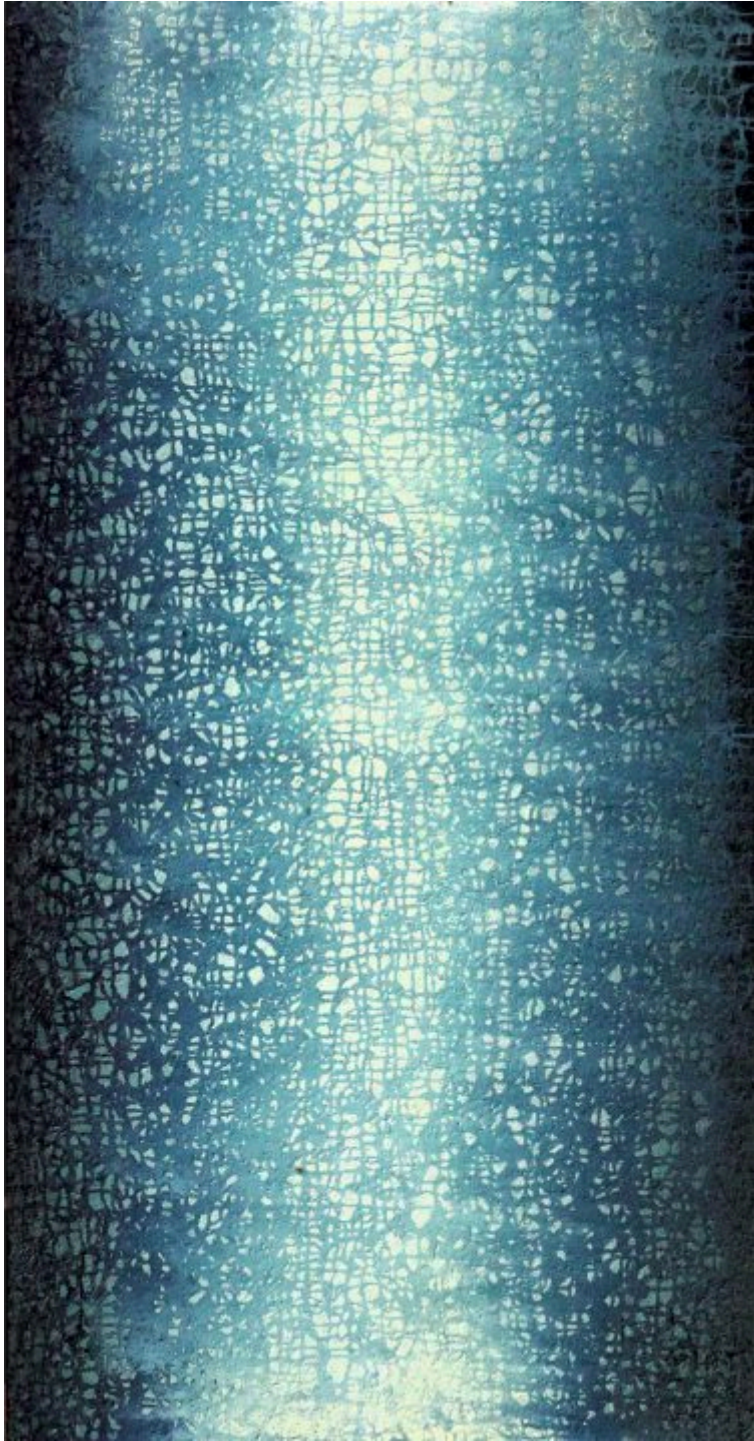
Unearth - 2023, Screen Print, 29"x22" Edition 2/4

Heidi Thompson

Vernon, BC

Although rooted in earthly substances (Heidi Thompson uses sand mixed with acrylic paints) the imagery soars like the ascent of a vaulted ceiling. *A Woven Veil of Blue*, although easily read as a veil by virtue of what appears to be a lacy weave, brings daydreaming on clouds to mind, lying on the ground and looking up as wisps of clouds traverse. This fabric is a reversal where behind there is light and the blues traverse creating “a twofold flight from the earth to the universe and from the world into the self.” (Hannah Arendt)

Heidi Thompson



A Woven Veil of Blue - 2021, Acrylic and silica on canvas, 78"x40"

The main gallery is a wide hall with seven windows and a generous space within each to sequester works.

I heard from a Jehovah's Witness who stopped in to *Hither and Yon* that Walt Disney ran an advertisement, back in the day, whereby anyone who could draw a perfect circle would be considered as an artist for his animation studio, a coveted and well-paid position that many architects found attractive. The ability to draw a perfect circle is talismanic.



Deborah Wilson

Vernon, BC

In front of the first window, light shining from the outdoors illuminates an onyx sculpture by Deborah Wilson, *Circle of Light*, set at eye height. The backlighting enhances the stone so that it gleams like a clear candied lozenge crusted with a slathering of toffee. The encrusted surface is irregular, organic swirls eerily relating to McCulloch's *Earth* for when looking through the central hole to the outside, a tree is spied.

Deborah Wilson



Circle of Light - 2021, Onyx, 8.5" diameter by 1.25" on Black Walnut base

Robert Dmytruk
Summerland, BC

The circular shapes on Dmytruk's *Chorus* starts a motion – gets the ball rolling – as directional cuts and choreographed circles play out against a pink background, polka dotted in black in varying intensities so that there is back and forth as well as round and round in a dancing, vibrant, arrangement that true to its name, sings.

Robert Dmytruk



Chorus - 2022, Oil, acrylic, colour pencil assemblage on Gatorboard, 32" diameter x 6"

Steve Mennie
Salmon Arm, BC

Little girls in old fashioned dresses, children, crawling under the hem of a circus tent captured by a black and white photo that is encircled by a rusty ring held between the circular clasp of thumb and forefinger - a view through a spyglass into the wonder of striving towards magic. The message is as elusive and slippery as the formation of crop circles. (Are those crop circles in the background?) Passing the next window, are those crop circles in the field below? Steve Mennie's *Framed Collage 2*, is as surreal as the engagement between art and life, elegantly staged and deeply phrased.

Steve Mennie



Framed Collage #2 - 2021-2023, Collage, 28"x34"

Asahna

Vernon, BC

Motion is absent, time is stilled, in Asahna's serene installation relating to meditation practices. *A Chair-ful Balance* with multiple use of the equilateral triangle recalls the triad position of a full lotus. *Breathing Apparatus* draws the circle shape up to become a cylinder as the kinetic sculpture slowly rotates. Making *Chakana Meditations* must have been like repeating a mantra. The painting introduces the square and cube to include all of the basic geometric shapes- conceptually human and spiritually significant.



Chair-ful Balance, Stainless steel, paint, 34.5"x18"x15"

Asahna



Chakana Meditations, Gold, silver leaf & acrylic on wood panel, 24"x24"

Kevin Spetifore

Winfield, BC

The contemplative precision and clarity of Kevin Spetifore's *Transcendence #1* unites the organic and geometrical. Cut paper, golden, teal, turquoise, dark slate and sienna communicate with a shapely olive, framing as well as structuring a shallow picture plane. The slate grey as it curves, expanding and contracting from line to form, suggests a face in profile. The panel size, twice as tall as it is wide, in relation to the curlicue is Fibonacciian, bringing to mind the geometric wonders of natural forms.

Kevin Spetifore



Transcendence #1 - 2023, Coloured paper collage on painted wood panel, 24"x12"

Rylan Broadbent

Vernon, BC

Hockey gear, a form of armor with pads and masks, caught Rylan Broadbent's imagination in a catharsis of metaphors that seemed applicable as a wider symbol of the masks we all wear for protection, to project or present. By pressing clay into an old goalie mask for a mold, he discovered a visual vocabulary referencing identity as the new forms changed context, posing technical, material and semiotic questions that relate to the cultural capital of ceramics which he notes are "incredibly durable and astonishingly fragile".

Rylan Broadbent



Behind My Mask, I Am Secure - 2023, Ceramic, stainless steel, 14"x12"x12"

Wanda Lock

Lake Country, BC

The Strawberry Thief cited in the titles is found upon close scrutiny to be a bird in the wallpaper pattern that is repeatedly used in the three stacked paper works. It is an engaging clue in a vague narrative with characters that range through eras and species. These stenciled circles are pristine, the hand drawn circles less perfect, though Wanda Lock's innate ability to animate would have been good for Disney, added some spice. She uses a childlike celebration of wickedness (rubber spiders) that works hand-in hand with an obvious joy in the spectrum of possibilities opened through the act of creation.

Wanda Lock



Boy and Spiders with The Strawberry Thief - 2023, Mixed media on paper, 22"x30"

Jen Dyck

Salmon Arm, BC

Jen Dyck's work screws into the psyche to excavate the oddness in our human condition. The ironical combination of facial expressions, words, props and décor in the crookedly constructed settings hits nerves as it strikes blows to the funny bone and sets off bells. Dyck is precise in her cutting wit. She pulls the teeth out of cliches and manages to bring the subject matter into an intimate range that is hyper sensitive.

Jen Dyck



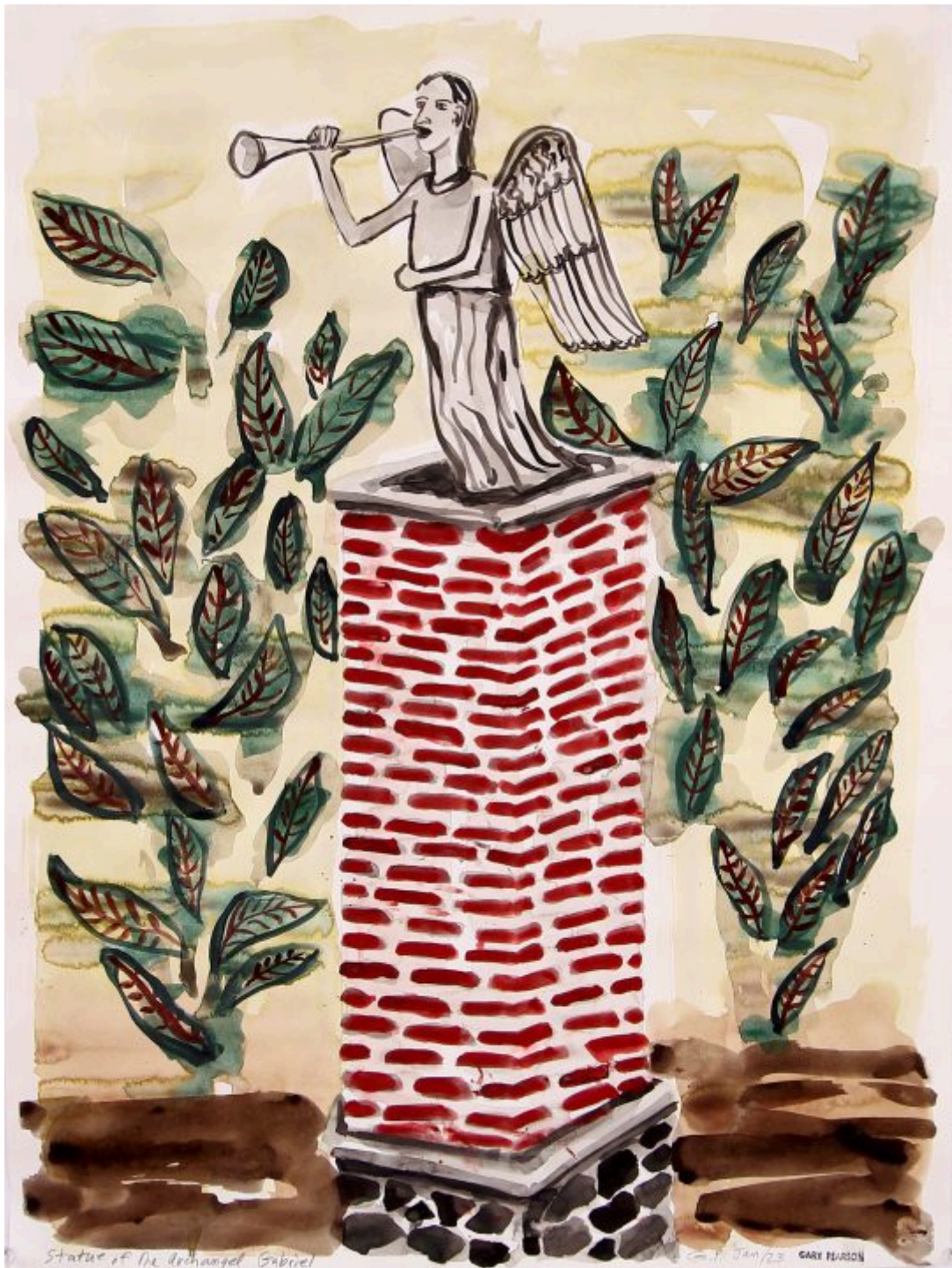
If Not King Charles, Then Who? - 2023, Mixed media collage on wood panel, 12"x12"

Gary Pearson

Kelowna, BC

The Archangel Gabriel is perched atop a red brick pedestal. The imagery harkens to a wake-up symbol often understood as inspiration or guidance signaling from a watchtower. In times of political division, the Archangel Gabriel calls for unity. Gary Pearson's direct way of rendering where every mark bares evidence of the hand, appeals to the heart in an authentic prayer for consciousness.

Gary Pearson



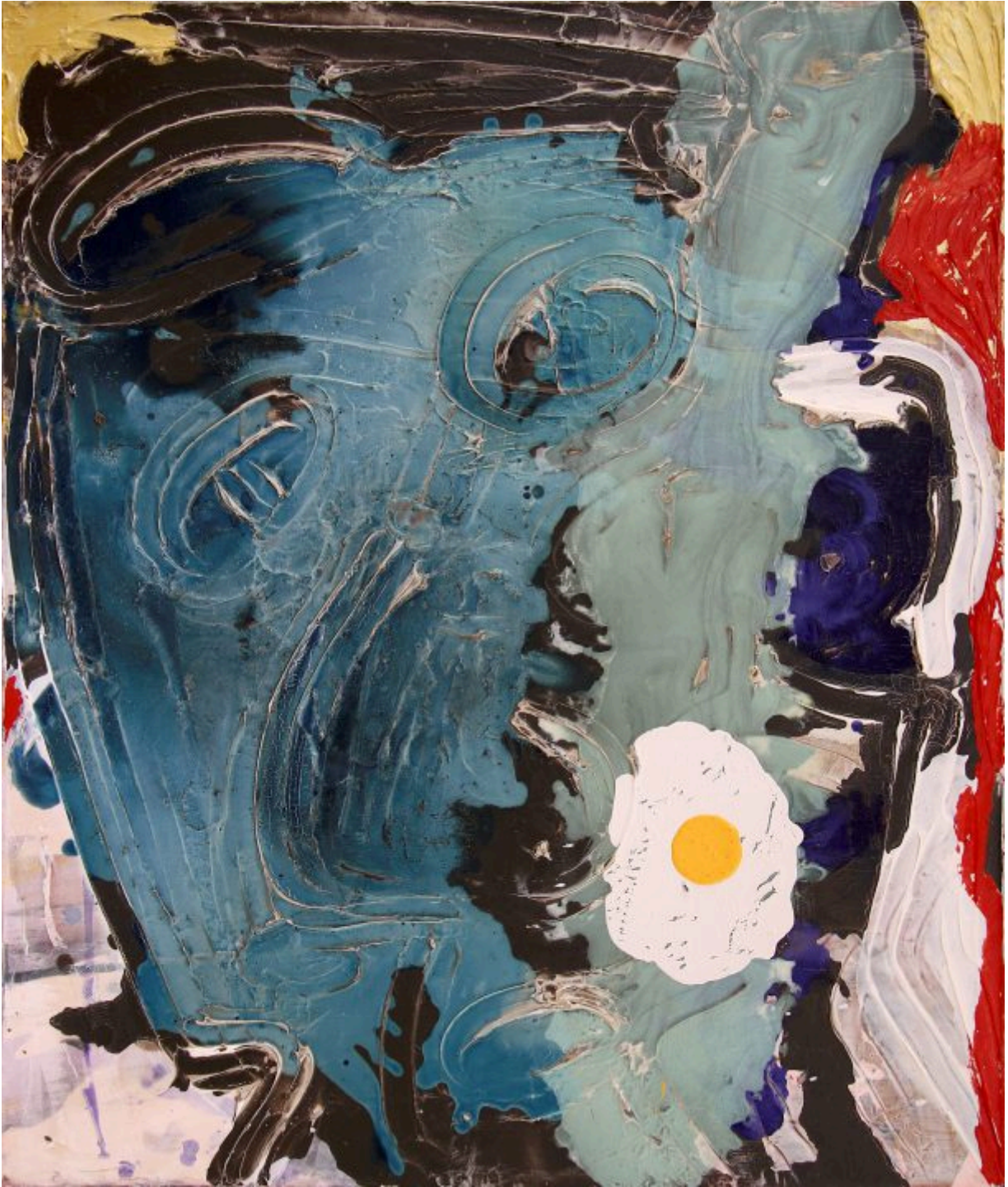
Statue of the Archangel Gabriel - 2023, Ink and watercolour on paper, 24"x18"

Bryan Ryley

Vernon, BC

Bryan Ryley's *Morning Briefing* is an abstract piece unmistakably interrupted by an egg. As a studio artist in a rural location, he is known to boost the day with a wider awareness by reading a variety of international newspapers each morning. The egg becomes a visual/perceptual wake-up as the intellectual liberty granted by an abstract painting is jarred into a different conceptual language, flipping from one side of the brain to the other.

Bryan Ryley



Morning Briefing - 2021, Oil on canvas, 42.5"x32.5"

Fern Helfand

West Kelowna, BC

The 50's-design miniature ceramic toaster, with a slice of white bread in each of the two slots, popped up and toasted golden that serve as a handle to lift the body up- expose the butter tray underneath. Fern Helfand's *Retro Toaster* butter dish joins an echelon of contemporary domestic references in ceramic sculpture such as Rebecca Clark's cabbage formed containers, Victor Cicansky's pickle jars or the homey clay sculptures of the people of Pence made by the late Joe Fafard or the more commercial works from vintage Fitz & Floyd or Italian Dal Pra Majolica. The taste for dishes fashioned for the containment of food that also display the context is brought up-to-date as Helfand turns her attention to the now ubiquitous array of kitchen appliances.

Fern Helfand

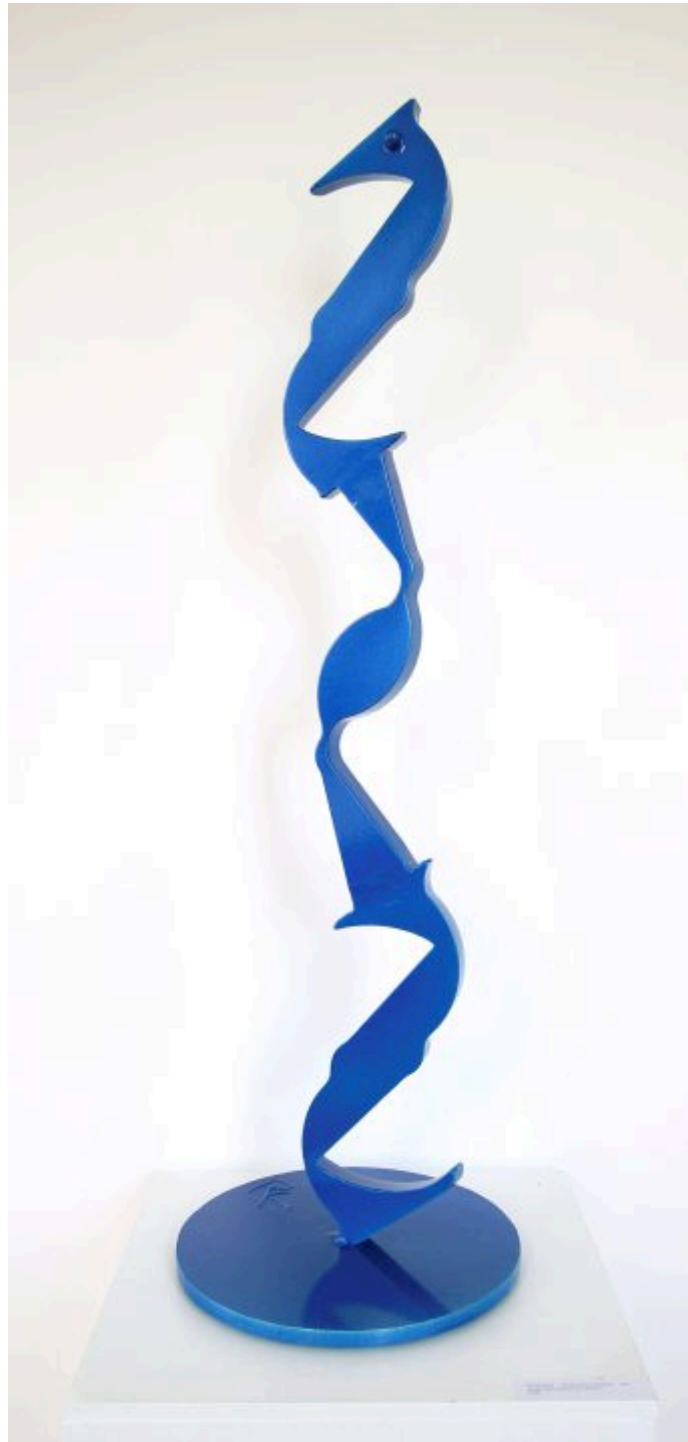


Retro Toaster - 2023, Ceramic, 4"x5"x7"

Reg Kienast
Armstrong, BC

The Blue Bird of Happiness is made for a garden, powder coated steel being weather worthy. The ascending planes as blue as the sky on a clear day with the size relatable and inspiration fulsome; Reg Kienast's new work has become simpler. The practice of many years of making, freed from technical concerns has been granted a license to celebrate beauty and goodness.

Reg Kienast



The Blue Bird of Happiness - 2023, Powder coated welded steel, 40"x12"x12"

ajjaeger

Vernon, BC

The trailing tendrils of ajjaeger's *Loose to extensive* is a felt heart, not only in the material but also through the sensation of feeling. It can be touched and hanging loose, the soft wool tail yields itself to draping, giving a participatory furtherance to the idea of 'heart'. Using a symbol that never tires and its corollary 'love' *Loose to extensive* invokes touch- the pat of a hand, a kiss, embrace or an absent smoothing of a palm over silky hair.

aj jaegeer



Loose to Extensive - 2016, Felted wool, wood, 90"x24"x4"

Molly March

Coldstream, BC

Molly March invokes a sterner scene with a call to conscience, equally poignant through the commonality of the range in the human condition. *Sinking* and *Saved (Amadeas)*, could the subjects see, would undoubtedly have the same desire for that blue bird of happiness as privilege has granted us, Amadeas's hard stare a necessary reminder that although we are lucky, not all are. This reminder is a tradition within painting from Titian through Delacroix and Goya to the present day with works by William Kentridge, Kara Walker or Maurizio Cattelan. Art serves as a witness.



Sinking - 2023, Oil on board, 18"x14"

Molly March



(Saved) Amadous - 2023, Oil on board, 18"x16"

Amber Powell

Vernon, BC

Amber Powell's series is titled *Wound Surround*. In each of the nine paintings, there is a splotch, drop or stain of red that could be the 'wound'. There is also a collaged element- black and white photos (woman, baby and an odd one, a saddled pig), an illustration of a heart and pieces of landscape or patterning. But primarily the 'surrounds' are complex abstracts in a flotsam of colors, a subtle metaphor for the amazing variety surrounding our life blood.

Amber Powell



Wound Surround #6 - 2023, Mixed media on board, 6"x6"

John Hall

West Kelowna, BC

The constructs behind art commerce, presentation, handling, conservation and reputation are aired and evident on the reverse of a damaged painting by John Hall. This piece is a work by John Hall. Is there a painting on the reverse? The painting speaks volumes about the strange lumbering beast that the art market has become. The Canadian Securities Commission cited the art market as the peak of the financial pyramid, the art market being the greatest opportunity for financial growth once a trend hits. Reading the provenance, we see brands of familiar auction houses, Sotheby's and Phillips, with the lot and sale numbers, side-by-side with duct and masking tape (non-archival), sheet plastic wrapping and glued patches. There is a frame around a frame around a framed, cracked, brittle painting done in 2020 titled *Boom*. With a rip. Through which is seen a deep dark blackness. And all of this visual, politically charged information is perfectly, precisely, convincingly, masterfully painted. BOOM? – WOW!

John Hall



Boom! Verso - 2023, Acrylic on canvas, 30"x30"

Marcella Moser

Vernon, BC

The collaboration between Marcella Moser and A.I. (a computerized operating system) titled *1000 Hours with AI and One Sleepless Night* is presented with the intent of opening a conversation that indicts as it intrigues. A.I. is a newcomer on the art block where the provenance of the images is nebulous although the presentation is slickly confident; the grid fitting a post-modern criteria and art-scene savvy. When the autonomy and authorship of art works are sacred and appropriation (or plagiarism) shunned the recent spate of media discussion around A.I. is introduced into the slate. The curatorial placement of four identical printed images of a pretty, bemused, red headed girl with a machine gun across from Ambrosia's piercing stare brings soul into the chat reminding us that A.I. is current, causing concern *and* enthusiasm showing that art has the potential to promote dialogue.

Marcella Moser



1000 Hours with AI and One Sleepless Night - 2023, Archival pigment print, 20"x20", Edition of 4 +1 A.P.

Janine Hall

West Kelowna, BC

Janine Hall's painted screen shot of the selfie-posed *Dante* furthers this idea of the imperiality of digital imaging and where it intersects with the art world. *Dante* is a more ensconced example of humanistic endeavor. Pink velvet ribbons, fresh and sugary, opal studded copper wires, turquoise electrical wires crisscross the photo of a young woman. In taking this selfie, the subject, *Dante*, looking at her 'mirror face' on the reversed lens, is sexily appraising, intent on getting her best angle to send out to her 'followers' and 'friends', her *contacts*. But the topper is the physical reality – this is an oil painting on stretched linen. This is an artwork that uses techniques, skills and materials that were used in the Renaissance. And that is what provokes the marvel, even more so than the youthful charm of the real-life *Dante*.

Janine Hall



Dante - 2023, Oil on linen, 30"x24"

PeeBee

Vernon, BC

The title is a message from the deeps. The name of the artist, Pee-Bee, is an alter ego. The imagery is electric and when exposed to a black light becomes even more so. The painting pulses with the complexity of psychological authenticity and individuality, yet is at home in the visual iconography of our time. The painting, an alter-image for a state within the human condition, is non-specific yet common. The figure aggressively appeals with more than enough shiny white teeth as it passively repulses with cartoon animation- cute and yet demonic. It confronts *Dante* and stoically vies for position with Kate Tooke's *Curious Gren*. And the title- *I am not okay enough to be here... i am not well enough now... I am overwhelmed... I am in love* - the feeling is mutual.

PeeBee



I Am... - 2023, Mixed media on canvas, 48"x36"

Glenn Clark
Penticton, BC

Glenn Clark's *Persephone*, the female subject in teal green with her stomach peeking and her intense eyes, is not stitched into the scene. She floats. The cat floats even more so. Both barely hover over soft mossy viridian fluff. Shadows of leaves dapple but there are only charred branches, no leaves, that cut awkwardly across the picture as if twiggy skeletal hands are reaching to touch her. Her expression is a shy, beautiful plea. Persephone was the Greek goddess of agriculture and vegetation. She was wed to Hades, the god of the underworld, perhaps through a deal her father Zeus had made with him. After a time, in response to her (and her mother's) petitions, Hades granted Persephone one third of each year in the world above. In the upper left of Clark's painting, the husband has come up through a crack in the earth to splash out of the stream and bring his wife back to the dark underground.

Glenn Clark



Persephone - 2023, Oil and acrylic on canvas, 67"x94"

Doug Alcock

Vernon, BC

Black and Chrome, two forged steel ravens, a unit, are best appreciated in the round. The hard black beaks transition onto the head in stainless steel filigree, the eyes coal-black balls. Layers of feathering cup the bodies like fingers caressing, pointing, gesturing along the spine, and over the breast plate to reach under the body protectively and then meet at the fanned tail, balancing. Between the engineering of a representational sculpture and the final expression, the material dictates direction. The subject of two ravens with their strong skeletons containing organs, coated in shiny black, light, floatable feathers had to be brought into existence in such a way as to be convincing. Doug Alcock, from his open-air forge and welding aerie on the Commonage, grants noble homage to the mythical, empowering species.

Doug Alcock



Black and Chrome - 2023, Found, forged and fabricated steel, each 16"x31"x16"

Kate Tooke

Vernon, BC

Imagine the gallery walls of a historical manor, the Ancestor 'looking down his nose' with haughty arrogance and disdain, hoping to be immortalized, canonized and respected by future generations. Kate Tooke wields a renaissance palette and style capturing this rooster's confronting blaze-of-being in such a way that it reads as assured as an aristocrat. Yet the interpretation of that look resides only within the human purview. The bird is not attempting to communicate position or command, appeal or aloofness; it is an impervious interlocutor. All we can determine of the rooster's being must be gleaned in the immediate and anyone who has had the care of a rooster can attest to this – they possess a lot of character, sufficient to fill a portrait with psychological nuance.

Kate Tooke



Curious Gren - 2023, Oil on canvas, 60"x30"

Judith Jurica

Vernon, BC

Ebb and Flow 2 wound up in the alcove with the birds naturally because although small, the painting holds sway with a fierce rush of energy. Like a creek during run-off where the spring melt muddies a rich field or water on a beach washing over shells, driftwood and sand before heading back to the greater body of water, Judith Jurica's piece can leave varying impressions. The translation from the language of paint to a more individualistic response is bound by only one criteria and that is an organic one that ebbs and flows.

Judith Jurica



Ebb and Flow II - 2023, Mixed media on panel, 20"x16"

Julie Oakes

Vernon, BC

With an initial response to collapsing a physical footprint and with paintings from the past rolled and stored, Julie Oakes began to cut and weave, turning two into one. *Combine Sprint Bunny Blend* sliced the canvas on the stretcher bar from *Eve of Adam and Eve* and then wove in the cut strips of *Adam*. The process brings out the “genuine, cunning, beast-of-prey suppleness, the tiger's claws beneath the gloves, the naivety of her egoism” (as written in the contestable Nietzsche passage) of an artist who identifies with the much-aligned adjective 'feminine'

Julie Oakes



Combine Sprint Bunny Blend - 2023, Oil on canvas with weave, triptych, 84"x135"

Riley Alexis

Vernon, BC

Riley Alexis' *Bad Dreams* strikes chords, individual notes creating a rounded, full resonance while each note also contains range. It is painted with a combination of styles - gestural, psychedelic, pop and an admirable deftness of trompe l'oeil rendering. The scene depicted is local, right here, where last year forest fires burned through the Okanagan Syilx Nation's land, Riley's homeland. Cigarette butts are a loaded image as is garbage (but these crushed cans read 100 calories gluten free). A partially buried liquor bottle is silvered with an indigenous symbol. Tiny foot prints lead past a painted depiction of a Value Village bill (WMN dress, WMN shoes) to go into a door at the peak of a pyramid on which is inscribed in gothic lettered perspective NOTHING VENTURED NOTHING GAINED. Above all, a chained bear roars. Alexis is giving a gift of knowledge, both ancestral and contemporary.

Riley Alexis



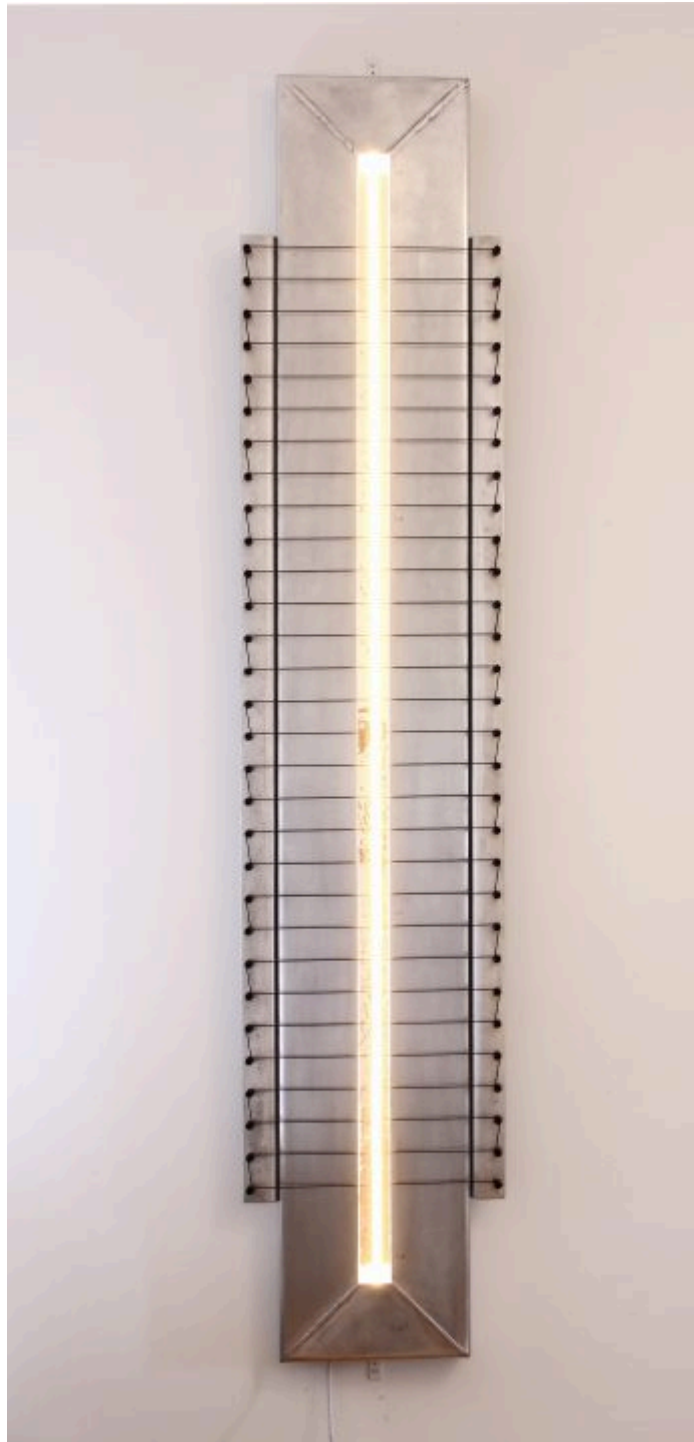
Bad Dreams - 2023, Mixed media on canvas, 36"x48"

Byron Johnston

Vernon, BC

Best played when quiet, the title, *This Will Just Take a Second*, could obfuscate the delight of discovering that this piece is strung to be strummed. Melding visual art with sonic experience and upsetting the 'rules' around the idea of the untouchable phenomenology of an art object, Johnston conceptually expands the boundaries around usage. By introducing the work not only as viewable but also as a possibility for participation, he creates a new dynamic where although the work itself holds power, not mutating or changing from the participation, the mind space of the viewer gets bumped over to a novel, pleasurable sensation. Byron Johnston knows how to get a smile.

Byron Johnston



This Will Just Take a Second - 2023, Aluminum, twine, LED light, steel, 80"x16"x3.5"

Jim Kalnin

Oyama, BC

A solitary figure walking through nature is familiar, a symbol of man, having left the world of man behind to contemplate eternity. A visualization of what happens in that walker's mind when he is amidst *los mariposas* (butterflies), as a crowd of fluttering beings encompasses, is what is captured in Jim Kalnin's painting *Hombre de Los Mariposas*. As the connection with the walker's surroundings have become multi-dimensional, fractured and multiplied, Kalnin has superimposed a grid on the wonder-man's attempt to fall in line with the miraculous.

Jim Kalnin



Hombre de los Mariposas - 2013, Oil on canvas, 42"x38"

David Wilson

Vernon, BC

There are works that become pivot points in an artist's practice such as *Rainbow Warrior* by David Wilson, a member of the Syilx Okanagan Nation. The beautifully made sculpture tells a deep, essential story that was once passed through oral tradition. The rainbow, considered a bridge to God, exists not only in the exterior realm but also within oneself, the human (and animal) body being such a large part water. Painted on the body of the yellow spruce canoe is the lake serpent Ogoopogo, again the rainbow symbol moving through water. At the back of the canoe is a red Deer and then an orange Dog. Sun, yellow and crowned by rays, holds a paddle where Eagle is visible. In the middle of the group is Warrior, green as the earth and with centrality balancing the canoe. The cut outs on Warrior's paddle show a one-eyed caterpillar above which there are three butterflies, symbolizing spiritual transformation. The blue rayed figure is Moon with Owl on the paddle and at the front, indigo Bear and purple Eagle complete the rainbow. Coyote is the figurehead, ears back, mouth open, with abalone eyes and a glorious look of joy.

David Wilson



Rainbow Warrior - 2022, Yellow Cedar, powder-coated cut steel, acrylic, abalone, 39"x15"x85"

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