

The background is a complex abstract composition. It features a light blue-grey base with various paint splatters and textures. Several pieces of torn, multi-colored paper are scattered across the surface. The paper has intricate, swirling patterns in shades of red, green, blue, yellow, and black. In the bottom right corner, there is a dark, almost black, irregular shape that resembles a splash or a piece of torn material. A single, dark, teardrop-shaped mark is visible near the bottom center.

HORIZONS

Asana Hues, Karina Nardi, Mike Griffin, Heidi Alther, Damla Ozkalay, Victoria Verge,
Jessie Emilie, Kel Taylor, Latina Petrovna, Troy Teichrib, Laura McCarthy, zev tiefenbach

HORIZONS



NOVEMBER 8, 2025 - JANUARY 24, 2026

HEADBONES GALLERY

Artist Catalogue: *Horizons*
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November 8 - January 24, 2026.

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Asana Hues, Karina Nardi, Mike Griffin, Latina Petrovna, Damla Ozkalay, Victoria Verge, Jessie Emilie, Kel Taylor,
Heidi Alther, Troy Teichrib, Laura McCarthy, zev tiefenbach

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HORIZONS



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COMMENTARY BY JULIE OAKES AND ASANA HUES



Victoria Verge Studio - Kelowna, British Columbia - 2025



Zev Tiefenbach - Light Box, 24x36 inches

HORIZONS

We look to the horizon for the sun to rise and refer to it again, but from a different direction, as the sun sets. During the daylight between sunrise and sunset, we encounter the world. Sensitivity and inspiration is present in our cultural conversations around art, as is magic. Comparison between artist and shaman, invoking the 'sleight of hand', making an object that is convincing, runs throughout art practices. Immersion in life and the transformation of that specific take into art is an undeniable invitation from destiny to artist. And in order to gain full illumination, it must be introduced. This exhibition is an attempt to bring to *you* recent works by artists who have come into *our* light of late.

Two definitions for horizon come into play within this exhibition. If we take the horizon as the line where the earth joins the sky, we consider the role that art plays in world building. Bringing an object of art into being, as artists exercising "the human ability to do things ... that are deserving of immortality- that is



worthy of eternal remembrance - despite the fact that human beings themselves are mortal”* is to create a new facet of the world, one that did not exist before. It is, when it 'works', truly new visual knowledge. This is not life-making but world-making; 'life' is not the result but 'world', an addition to what exists in nature that has arrived through a transformation made by man. It is an operation that takes place where the earth (man) meets the sky (ideas). And, like the line where the earth meets the sky, art exists within the realm of physicality. Each artwork could be a new horizon. This is not to claim that all attempts art-making art are sufficiently successful to enter the process of preservation, for few make it to that rarefied level of participation, but that in creating art, there is a possibility for durability. The very uselessness of art, its non-utilitarian nature, makes it a worthy candidate for longevity because it can't be worn out. It was made, solely to exist, to mark where the earth meets the sky.

Horizon is also defined as “the limit of a person's mental perception, experience or interest”. This is the 'push' that is involved in creating, that stretch beyond, the reach further – the avant-gardism of at making. It is the specificity of Mike Griffin drawing his face as he sees it morning after morning in a bathroom mirror as opposed to the particularness of Damla Ozkalay's paintings of herself where the crop or angle distorts her (pretty) face almost to the point of not being recognizable as Damla. The factuality or artistic objectification that the individual brings to their practice creates the horizon where the art object is destined to remain when the work is finished and the means, method and artist are no longer present. The



limit becomes liminal in zev tiefenach's light boxes – a story told through images and text where an event from life is presented to now be contemplated on the other side of his mental perception, his experience and his interest. He brought his personal inner space into focus and left it behind as a glimmer of perception into his mental world.

These 'horizons' hanging upon the walls, without a traditional landscape in the mix, indicate diverse perspectives, immersions, histories and influences under an umbrella of the visual arts. There are those whose careers have spanned disciplines (Mike Griffin, Heidi Alther, Kelly Taylor, Karina Nardi) while raising families, holding professional positions and impacting social and political issues alongside making art. There are the recent graduates from University of British Columbia Okanagan - Jessie Emilie, Troy Teichrib, Victoria Verge, zev tiefenbach, Laura McCarthy, Damla Ozkalay, Asana Hues. Latina Petrovna has a cross over discipline- she is currently doing a master's degree (mushrooms) at The University of Victoria. To all of these artists, art-making is integral. Enchanted by the world, they, in turn, enchant.

The artist Joan Mitchell said, “The solitude that I find in my studio is one of plenitude. I am enough for myself. I live fully there.” Plenitude is to be shared - to make and show art is to communicate – and the offerings are as diverse as the artists themselves. Emilie's painterly realism becomes a distorted

surrealism for Ozkalay, an inventive construction from Verge, an abstract expression from McCarthy and a completely abstract transformation from Teichrib. Griffin, Alther, Nardi and Taylor concentrate on the body circling around realism, intersecting with tangential individual styles, in the same playground but on different swings. All source from the world of appearances and have brought into being an appearance that carries a semblance of understanding that is particular to their being.

Julie Oakes - 2025

* Arendt, Hannah. Thinking Without a Bannister p 170



Headbones Gallery - Vernon, British Columbia - 2025



Rising Horizons

By Asana Hues

Horizons exhibition brings together a group of ascending artists from the interior of BC and Alberta who offer a wide range of artistic expressions through a multitude of mediums. From sculpture and fabric art to mixed media, oil, acrylic, and watercolour painting, through writing and backlit photographs, this exhibition is an incredible culmination of artistic skill. Traversing the gallery, one may encounter many opportunities for introspection and the discovery of deep wells of meaning, as well as a bit of comedy.

Though the array of media, subject matter, and aesthetics in this exhibition is vast, this group surely has one thing in common: they are all on the rise. It has been a great honour to work with these artists for this exhibition, and it is exciting to consider what may be on the Horizon for this collective of creative souls.

My work can be seen upon entering the gallery and is a series of works that feature the Chakras according to Sanātana Dharma/Yoga and personal experience, created through traditional and contemporary methods. The hand-mulled watercolour pigments correlate to their planetary correspondence, and each painting contains layers of traditional symbolism in abstract geometric form. Horizons employs the same materials yet explores a more creative process with geometry, featuring undulating rings and patterns that converge in the centre.

Traditional Root, Sacral, Naval, Heart, Throat, Third Eye, Crown Chakras
Hand mulled watercolor on tea stained Gampi paper, each 10x10 inches



Horizons

Hand mulled watercolor on wood panel, 24x36 inches



(clockwise) Contemporary Root, Sacral, Naval, Crown, Third Eye, Throat, Heart Chakras
Hand mulled watercolor on wooden panels, 36x36 inches



Vishuddha (Throat) Chakra
Hand mulled watercolor on wood panel, 36x36 inches

Karina Nardi presents two fantastic renderings of art historical figures using textiles, which feature a range of traditional vegetal patterning and braiding cords to establish their silhouettes. The historical and contemporary are woven together in a way that pops off the canvas, capturing a moment between two figures of the past and bringing them into the present.



Karina Battista
Mixed media on canvas, 60x48x7 inches



Jahangir Hussein
Mixed media on canvas, 60x48x6 inches

Mike Griffin's collection of 100 self-portraits, drawn in the bathroom mirror over 100 consecutive days, offers an exciting display of the range of the human experience. Though the medium and subject stay the same, the facial expression, tone, and palette change drastically from one to the next.



Selfie 81 - 2025
Mixed media on paper, 8.5x5.5 inches



Mike Griffin (100 Selfies), Headbones Gallery - Vernon, British Columbia - 2025



Selfie 24 - 2025
Mixed media on paper, 8.5x5.5 inches



23

Selfie 23 - 2025
Mixed media on paper, 8.5x5.5 inches

Latina Penkova's Писма до вкъщи- Letter to Home is a series of hand-written and ornately decorated letters with paired chain-link jewellery addressed to members of her immediate family, all of whom live in Bulgaria. These letters represent Latina's move from her birthplace to Canada and contain heartfelt expressions and confessions about the multi-faceted experience she has had along the way. These sentiments have yet to be shared with the family members, and the series documents how time and distance can cultivate words left unsaid.



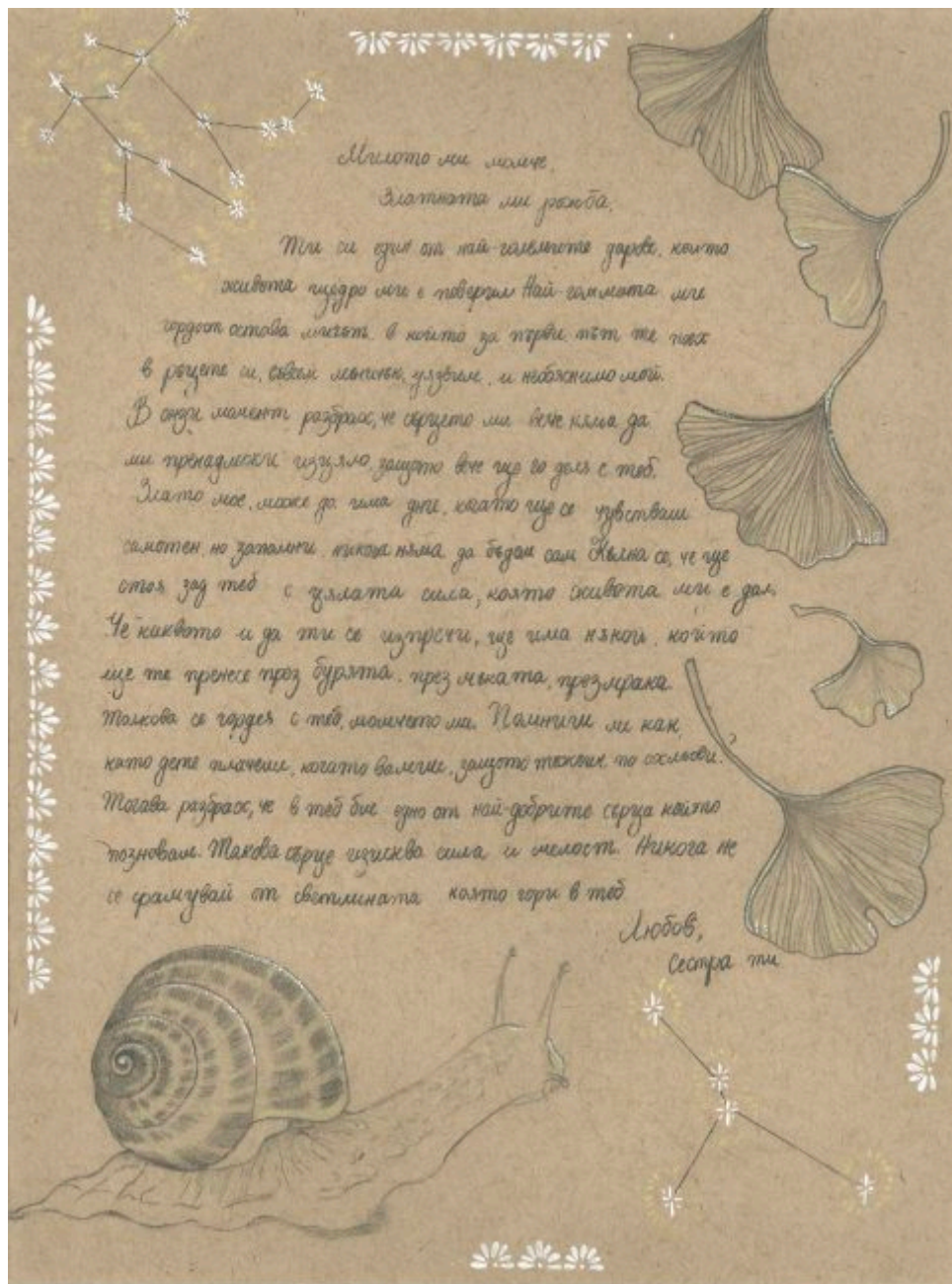
Untitled - 2025
Shell, aluminum, feather, 2.5x4x3 inches



Latina Petrovna at Headbones Gallery - Vernon, British Columbia - 2025

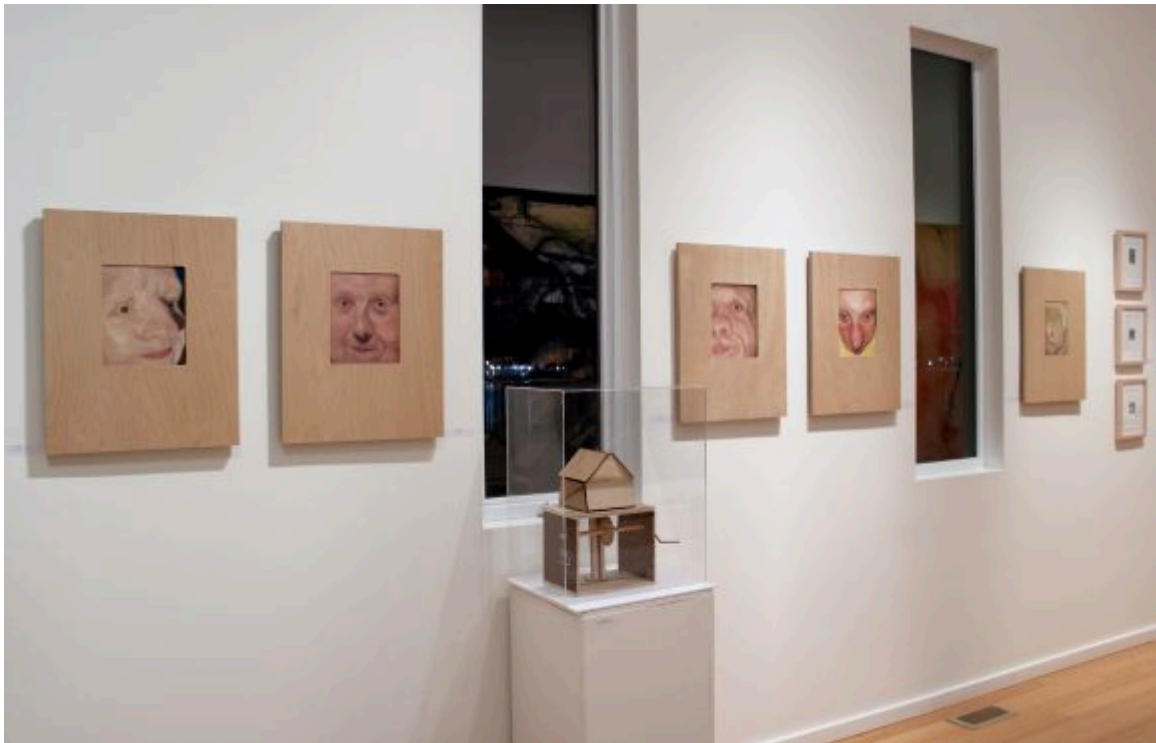


Drawing - Graphite on paper 12x9 inches
Necklace - Stainless steel, pearls



Drawing Letter
Graphite on paper, 12x9 inches

Damla Ozkalay's heavily framed paintings feature strange, outlandish perspectives on a variety of portraits, each unique to its painting. The wide borders on the frames render the feeling of a composition that has been squeezed to meet the demands, creating magnified viewpoints on faces that depict the maps of the past through wrinkles. Her three miniature graphite and charcoal drawings offer a perplexing view into the rigid curves of seashells.



Damla Ozkalay at Headbones Gallery - Vernon, British Columbia - 2025



Self - 2024
Oil on canvas 10"x8", frame 23x18 inches



Peephole - 2024
Oil on canvas 10"x8", frame 23x18 inches

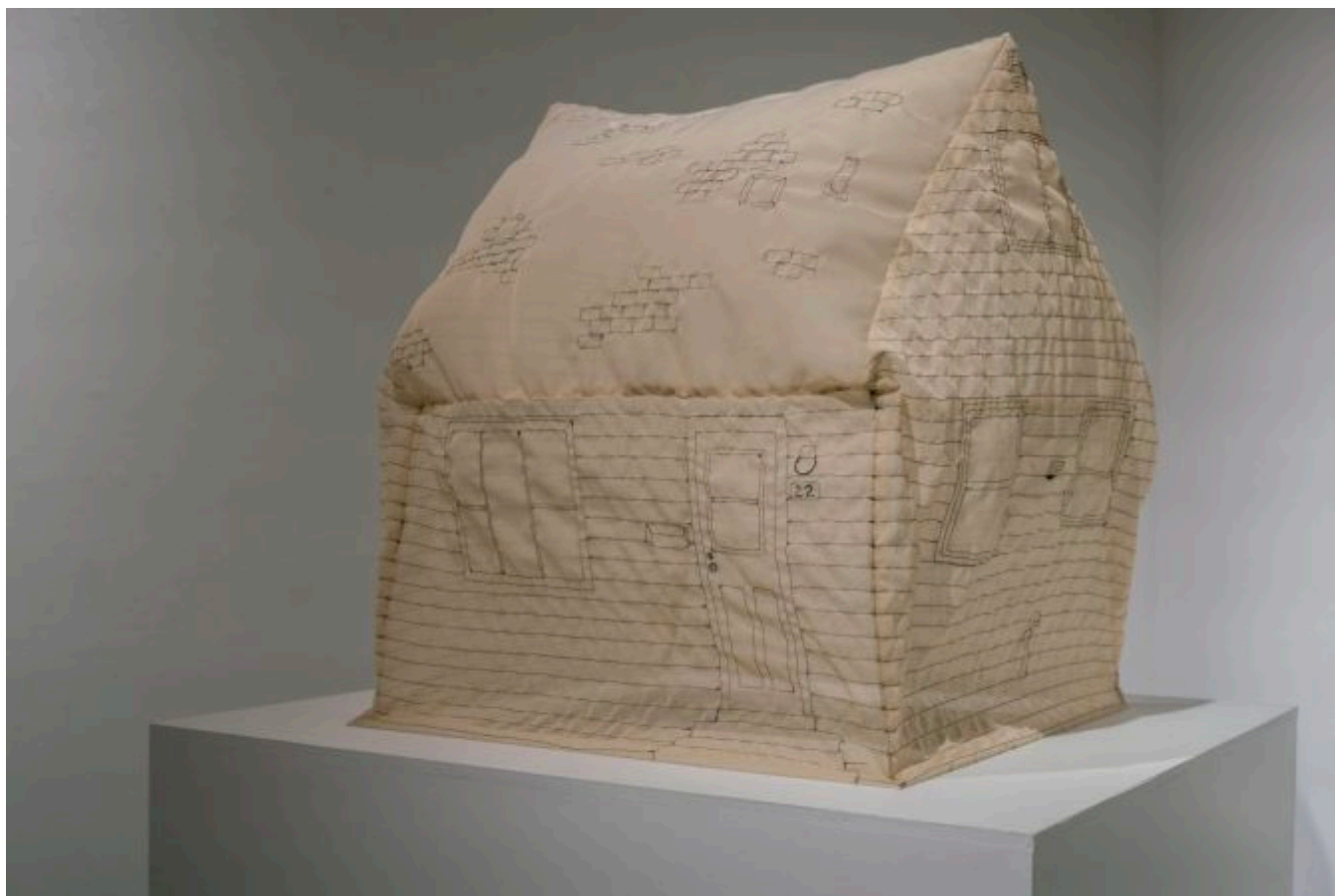


Persun - 2024
Oil on canvas 10"x8", frame 23x18 inches

Victoria Verge's heartwarming and thoughtful kinetic sculptures tell a story of the temporal childhood home. Two of them are hand-operated and are quirky yet composed renditions of houses that move or collapse when interacted with. The third is a cloth balloon house that rises and falls from established to diminished in a matter of moments, inspiring consideration of childhood experiences and perhaps more universally the temporary nature of what we call home.



Video Still from CCS 227, Victoria Verge and Zev Tiefenbach - March 3, 2024, Looping video performance 2:38



Rise and Fall - 2023
Fabric, thread, wire, fan, plywood, 65x36x32 inches



Artifacts of Displacement 01 - 2024
Reclaimed wood and found objects, 15x10x8 inches



Artifacts of Displacement 06 - 2024
Reclaimed wood and found objects, 19x14x8 inches

Jessie Emilie, working in oil, focuses her compositions on the unclothed human form in everyday scenarios, offering insight into body confidence and the inherent beauty of human physicality. Emilie's technique is established and consistent, keeping the backgrounds expressive yet straightforward, bringing her subjects to the foreground, which adds a fabulous depth to the pictorial space.



Jessie Emilie at Headbones Gallery - Vernon, British Columbia - 2025



Lady On Couch
Oil on birch panel, 24x36 inches



I've Never Been Good With Words
Oil on birch panel, 24x18 inches



Mind's Struggle
Oil on birch panel, 24x18 inches

Kel Taylor's three large mixed-media paintings share an amusing series of events between human animal hybrids, which fade in and out of their expressive, texturally rich backgrounds. From a dog-headed dancer leading a dance with a Sufi-hat-wearing cackling figure, to a tidily dressed donkey-headed figure in contrapposto and some hopscotch fun with a polka-dot skirt, these paintings each offer a chance to dive into a compelling and imaginative realm, full of whimsy and delight, while cultivating a thought-provoking moment.



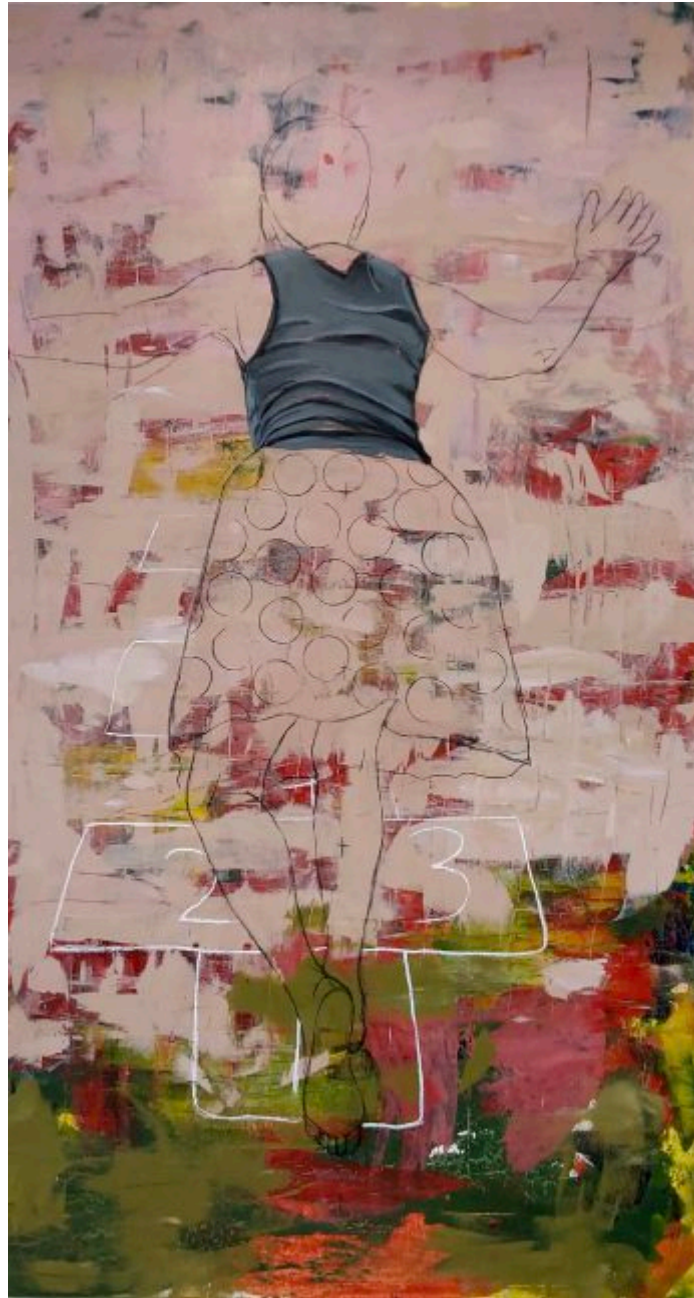
Kel Taylor and Heidi Alther at Headbones Gallery - Vernon, British Columbia - 2025



This Dance
Mixed media on wood panel, 66x36 inches



Gods In The Meadow
Mixed media on wood panel, 66x36 inches



It's Just A Game
Mixed media on wood panel, 66x36 inches

Heidi Alther brings to us a collection of oil portraits that depict a variety of subjects, from prim and proper to wild and eccentric. Heidi's range of style echoes the subject's demeanours, some with more texture, others relying on soft lines and a gentle palette. The range of sizes and canvas shapes offers even further individuality to each of the paintings while still maintaining a common approach.



Heidi Alther at Headbones Gallery - Vernon, British Columbia - 2025



She and Her Parrot Became Magnetic. She Was Someone Else
Oil and Acrylic on wood panel, 27x13 inches



Aviatorial
Oil and Acrylic on wood panel, 16x12 inches



Part Of Her Disappeared. Not The Raven
Oil and Acrylic on wood panel, 14x10 inches



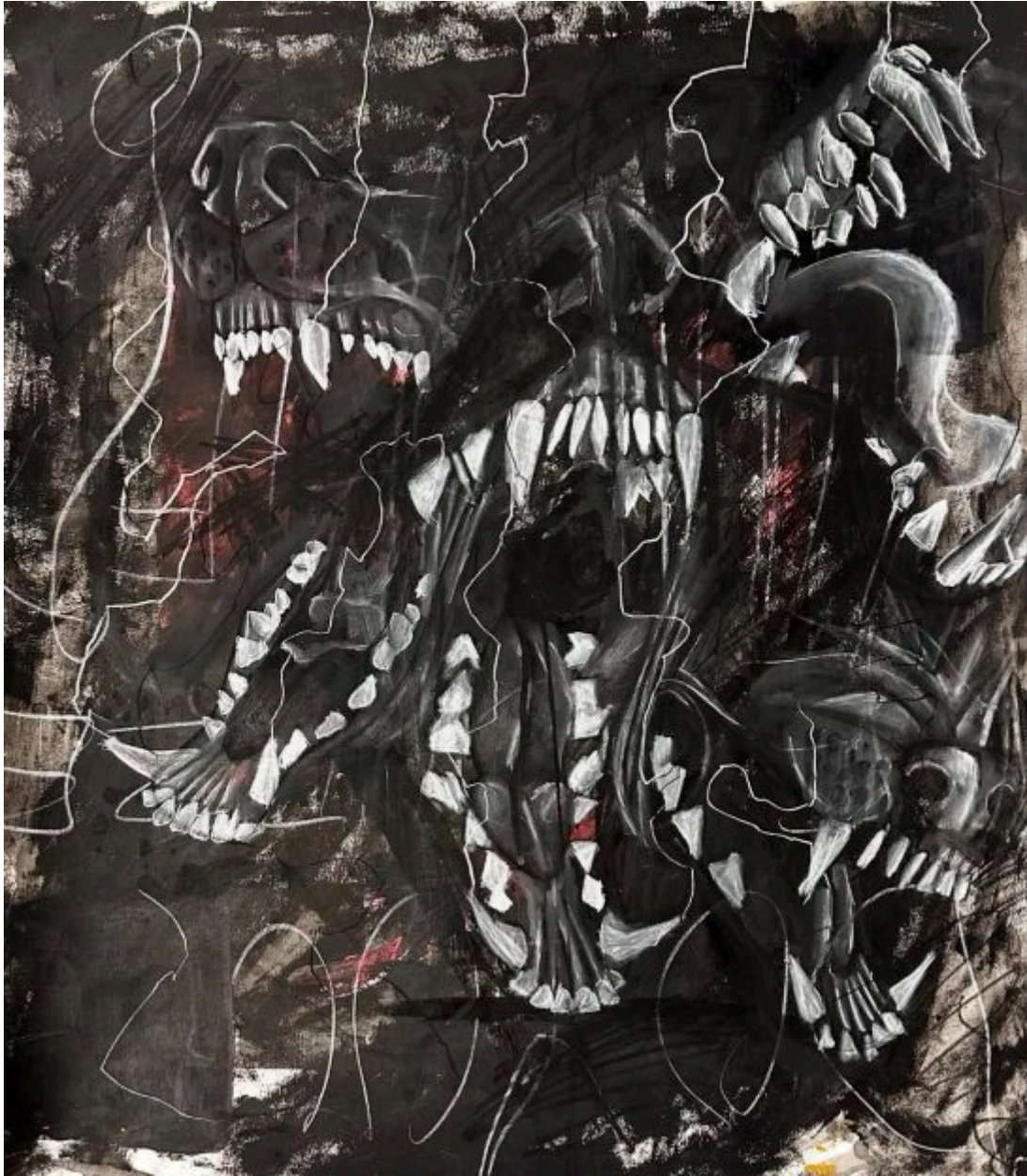
Untitled
Mixed media on wood panel, 24x18 inches

Troy Teichrib takes an almost anthropological approach through his use of found materials composed of layers of paint from popular graffiti locations, blending them into abstract compositions which often offer more than meets the eye. Layers of stencils and acrylic mediums produce visually stunning works that become increasingly complex the longer one observes.

Laura McCarthy populates nearly half of the feature wall with a diptych of a dramatic scene featuring a multi-headed wolf-dog robo-chimera, along with smaller charcoal drawings of a gas mask and a gun-wielding skeletal cowboy. McCarthy's aesthetic relies heavily on dripping paint, scratchy, sketched backgrounds, and heavy tones, with dialed-in figurative elements that blend seamlessly through the compositions.



Troy Teichrib, Laura McCarthy and Mike Griffin at Headbones Gallery - Vernon, British Columbia - 2025



Untitled (teeth)
Charcoal on paper, 24x18 inches



Untitled (bird skull)
Charcoal on paper, 24x18 inches

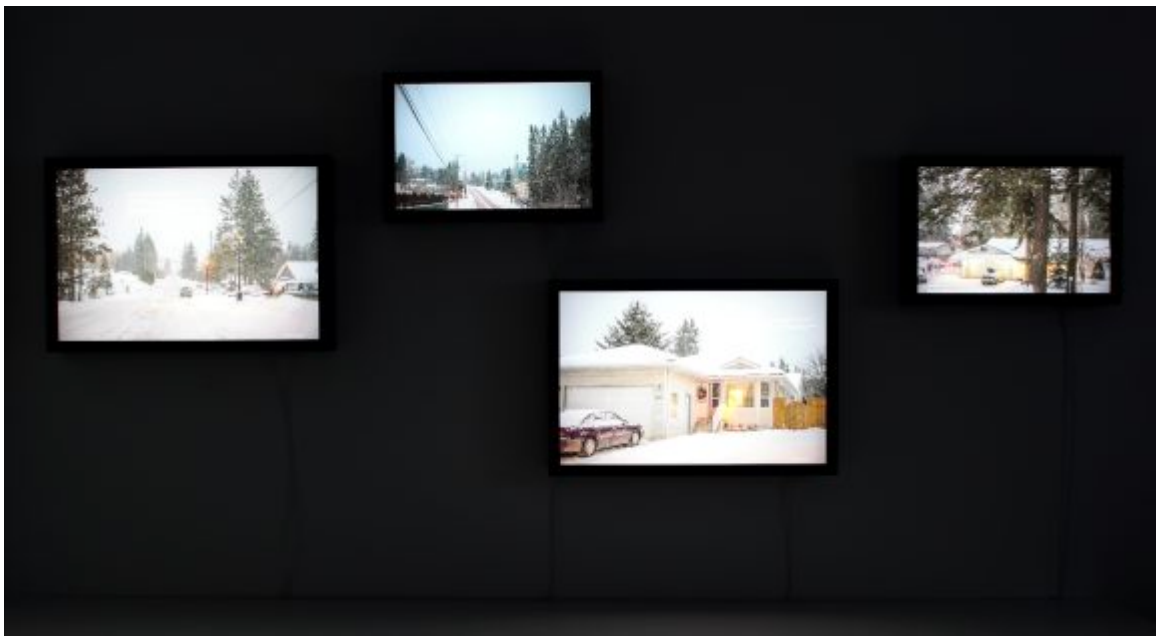


Untitled (mask)
Charcoal on paper, 24x18 inches

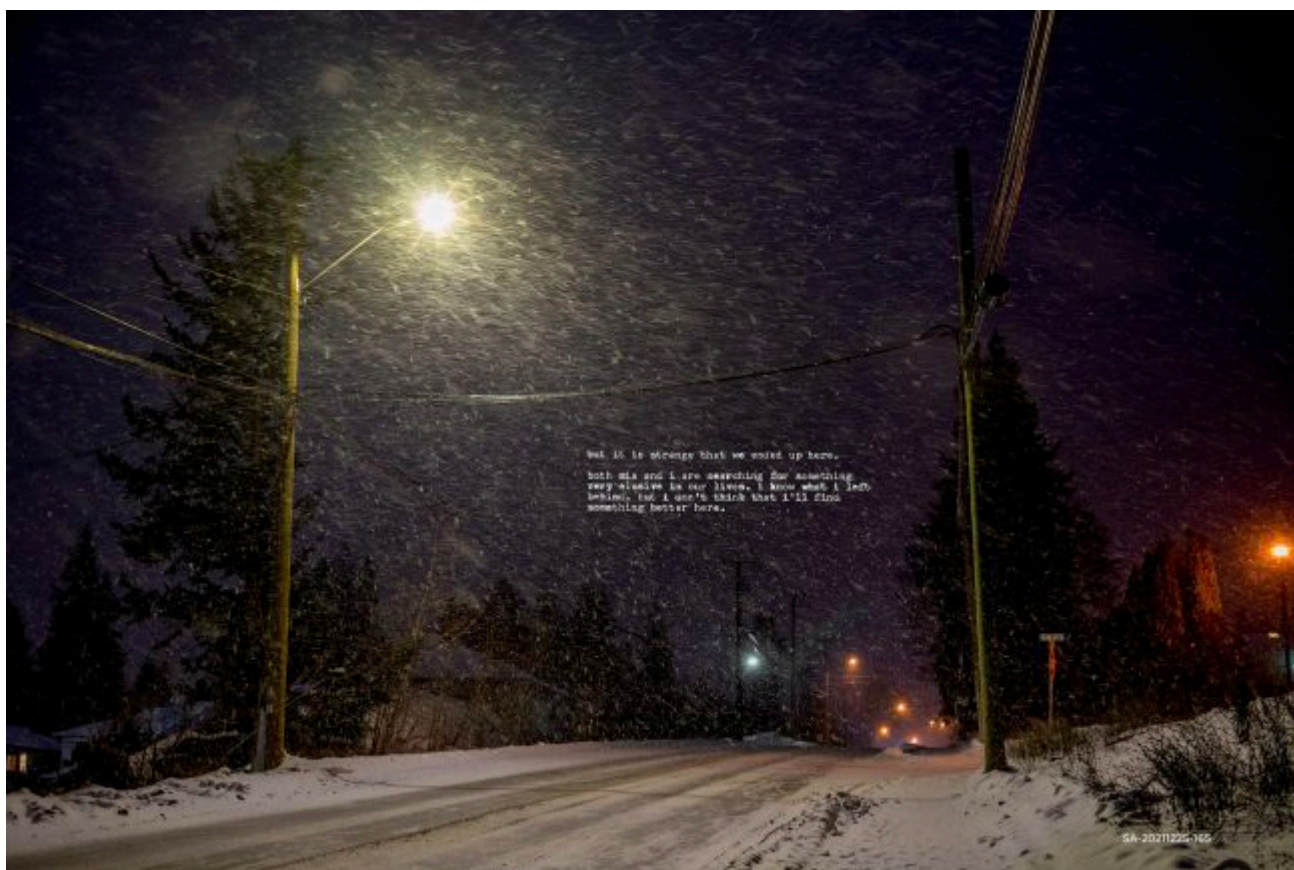


Untitled (skull)
Charcoal on paper, 24x18 inches

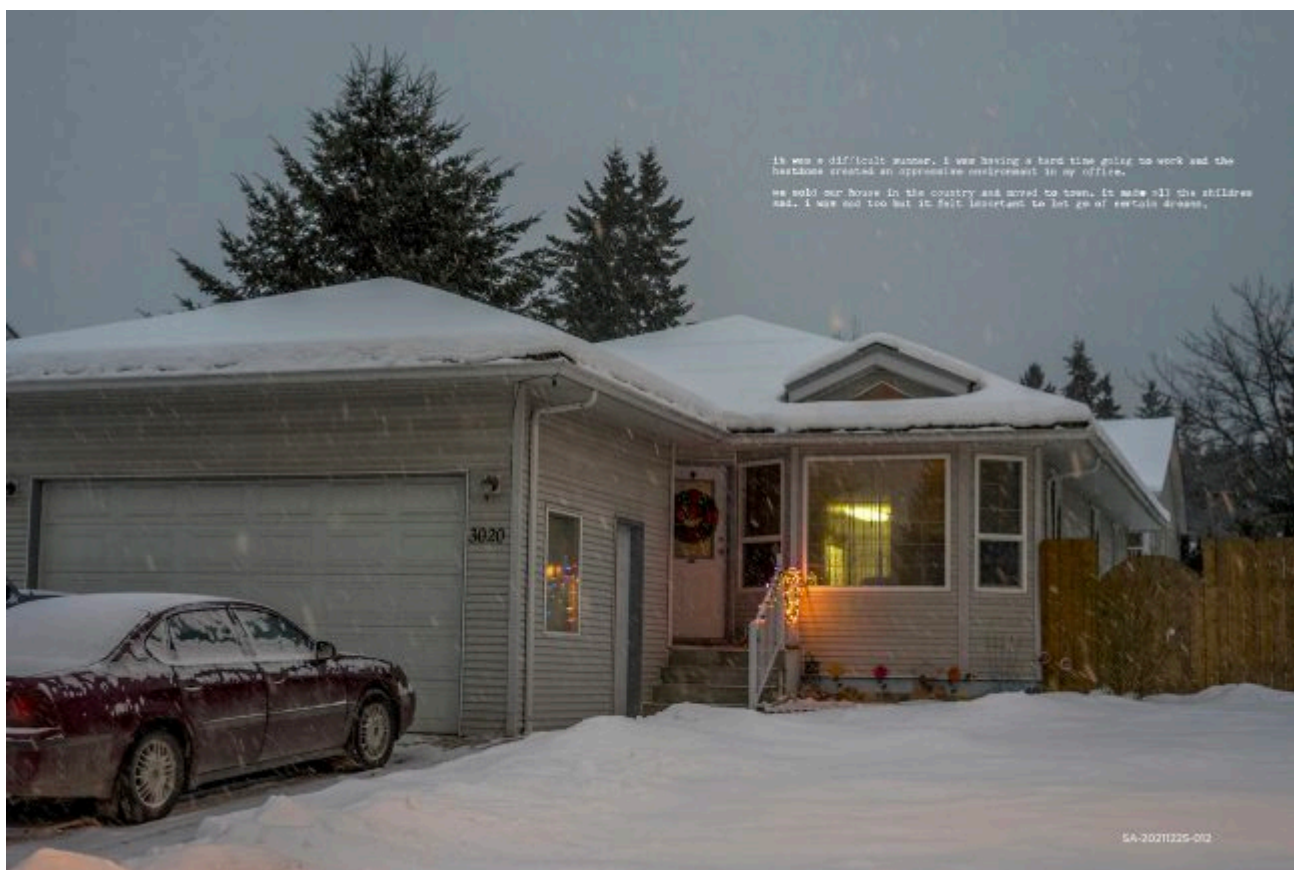
zev tiefenbach presents us with an anthology of photographic lightboxes titled salmon arm, bc. December 25, 2021. A series of winter scenes featuring string lights and snowfall represents the mythos of this middle-class Christian community while the type-written text presents an inner monologue that is at odds with the external. This series invites the viewer to walk alongside the artist on this particular day, while topics ranging from what will be had for dinner, to the climate crisis and family health matters, are considered.



zev tiefenbach @ Headbones Gallery - Vernon, British Columbia - 2025



Light Box - 24x36 inches



it was a difficult winter. I was having a hard time going to work and the
business created an oppressive environment in my office.
we sold our house in the country and moved to town. It made all the children
sad. I was sad too but it felt important to let go of certain dreams.

SA-20211225-012

Light Box - 17x25 inches

the decision seems harder for me to make because i'm mostly estranged
from my own parents. i wanted to call them and ask how to decide if it's
okay to cut open my son's skull and have doctors operate on his brain.
my parents both live in toronto and are also estranged from one another.

SA-30211225-144

Light Box - 17x25 inches

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