

***INHERENT
BOUNDLESSNESS***

ROBERT DMYTRUK

&

HEIDI THOMPSON

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November 18, 2023 - January 6, 2024

Artist Catalog: *Inherent Boundlessness*: Robert Dmytruk and Heidi Thompson
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This catalog was created for the exhibition *Inherent Boundlessness*: Robert Dmytruk and Heidi Thompson
Vernon, BC, November 18, 2023 to January 06, 2024

Robert Dmytruk, 1950
Heidi Thompson, 1956

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Inherent Boundlessness: Robert Dmytruk and Heidi Thompson commentary © 2023 Julie Oakes

Rich Fog Micro Publishing, printed in Vernon, BC, 2023
Layout and Design, Richard Fogarty, Julie Oakes
Photography: Robert Dmytruk, Heidi Thompson, Richard Fogarty

Printed on the Ricoh SP C830DN

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ISBN: 978-1-988707-46-4

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Inherent Boundlessness.

Thinking on location poses problems. There are boundaries implied. Drifting, watching the clouds, is freer but to consider the here-and-now, the drag from the past as well as the makings of a physical reality could hinder the imaginative reach.

Not so in the recent works of Robert Dmytruk and Heidi Thompson.

Plato believed in a model of the universe where man was the centre with the sun and heavenly bodies above and the earth below. The interference of a pantheon of gods was supported by his community and helped to grant rhyme and reason for the model. Primarily though, reality was verified through the senses, a relatively uncomplicated philosophy.

With the advance of the Ptolemaic model the earth where man stood became round. Man was at the center as the sun circled around the globe everyday. This meant adjusting ideas as to where the gods resided, a shocking re-arrangement of cosmological place, unsettling and causing some worry until the sheer numbers of others accepting the new model pushed aside the old sense-based model in favour of one based on reason.

During the Copernicus Revolution, the sun was deemed the center around which a twirling earth revolved, and man's location shifted into a new dimension again. Ships were circumambulating the globe and within two centuries Galileo invented the telescope so that the moon, which was once believed to be a clear luminous ball, was found to be a pitted mass. The senses, what man could realize through vision, had betrayed him. Reason had also not made the jump over the hurdle. Man adjusted to a new reality based on Science as the authority and verification of what was real. A technological instrument had out stripped both the senses and the powers to reason.

The revelations that followed - Cartesian doubt, Descartes theory of skepticism where the only reliable reality is doubt itself - made for shaky ground as what is true or false as verified by science became more and more complicated and contradictory. Quantum theory presented the world as a series of minute vibrations where even rocks were said to be made of lively electrons and protons. The atom was split and nuclear power, an action begun that once begun could not be sucked

back into the genie's lamp, brought to man's shoulders another contingency far beyond his collective ability to understand much less carry.

Man turned to his fellow man demanding an objective truth, underlining that if he lies to me or I to him, it will all fall apart. At least truth could be knowable on a personal scale. Relationships based on truth sought larger societal scales - the justice system, governments, the media, fair play in sports, dependability in the workplace, and interpersonal loyalty. Reliability became a possible reality.



This brings me back to relying on an immediate position in relation to life. Who I am ripples through who you are which again pulses to the next and infinitely outward. Because of this interconnection it is crucial to be aware of what and who is nearby, an algebraic concept with countless possibilities in multiple dimensions and endless varieties Perhaps it is as simple as acceptance, this question that is life.

To be able to receive I need the strength to take it with a hand free.

Switch the metaphor to thought and stay awake for the curious quest.

Switch to ART and it is inherent boundlessness.

“Abstract art uses visual language of shape, form, color and line to create a composition which may exist with a degree of independence from the visual references in the world” (Wikipedia)

Robert Dmytruk and Heidi Thompson have long-term practices dedicated to abstraction, each different from the other in form and composition. They both have used a full spectrum of colors as well as the gray scale. Yet the source of their personal freedom, the creative sparks of their truths, differ in relation to the specificity of individuality. And it is this initial action, in the decision to act in a specific way towards the material that embodies the phenomenology, the unique object which is the art piece.

Each artist grants clues within their artwork as to the location of their wellspring. Robert Dmytruk and Heidi Thompson each veer inherently towards

positivity. Each has boundless energy. Rather than comparing their work, Headbones Gallery is focusing on the effulgence of co-operative pairing where the independent dance of each relates choreographically to their inherent boundlessness.

Julie Oakes - 2023



ROBERT DMYRTUK

Robert is a musician as well as a visual artist. His recent exhibition at the Penticton Art Gallery included a sound installation by Murray J. Reid, composer of the symphony “1987”. This composition emerged as a dominant influence on his work during 2021-22, not as interpretation but as personal responses enriching a creative conversation not only in regard to Reid's composition but also in a constant syncopation with his own internal rhythms.



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Symphonia 29 in diameter x 4 in deep 2021 -2023



The following works are constructions in oil, acrylic, spray paint and resin on gatorboard on plexiglass.



Atonality 29 in diameter x 4 in deep 2021 -2023



Rhythm and Tempo 29 in diameter x 4 in deep 2020 -2022



Sequence 29 in diameter x 3.5 in deep 2020 -2022



Symphonic 29 in diameter x 5.5 in deep 2020 -2022



Melody and Harmony 29 in diameter x 4 in deep 2020 -2022



Serialism 29.4 in H x 29.5 in W x 5 in deep 2020 -2022



Progression 87 33 in H x 43 in W x 6 in deep 2020 -2022



Orchestra Day One and Three (of Orchestra Day Six) 24 in H x 24 in W 2023



Blues one 24 in x 24 in 2020 -2023



Blues two 24 in x 24 in 2020 -2023



Blues three 24 in x 24 in 2020 -2023



Prologue Enigma: Ukraine Pentiction Art Gallery



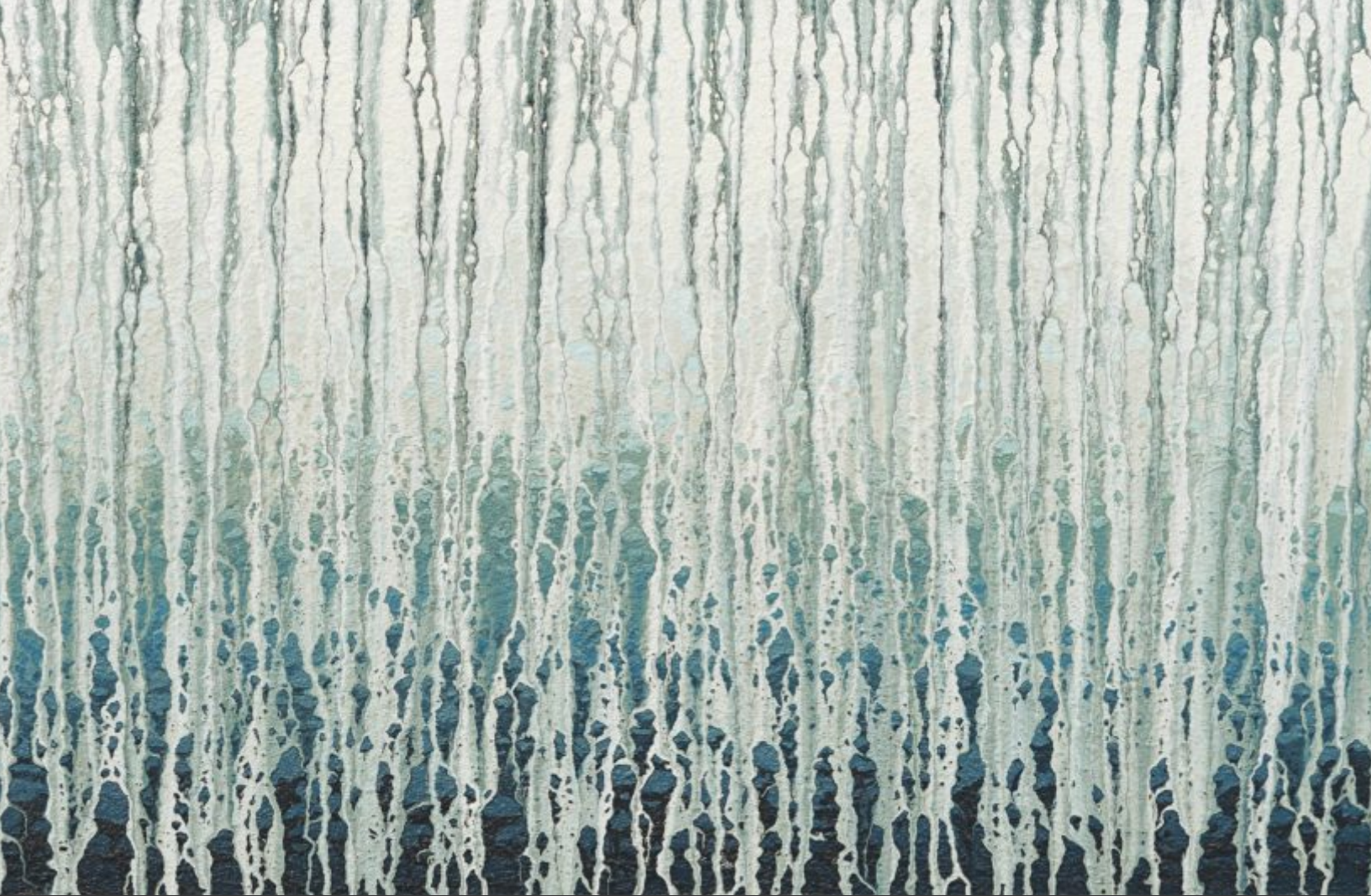
Prologue Enigma: Ukraine is a series of ten charcoal drawings in a horizontal format that first showed at the Pentiction Art Gallery as part of Robert Dmytruk's exhibition, *ENIGMA: Abstracted*, September 22 to November 04, 2023. The Headbones Gallery iteration includes seven of the drawings in a vertical format with a redux variation of the chandelier.



Heidi is a Vipassana meditator and is clear as to her practice:

My 'abstract' paintings use elements of shape, form, light, color and line to create compositions that may appear to reference visuals seen in the world but are intended to be independent visual creations. Technically, they are not abstract at all - they are just colorful designs.





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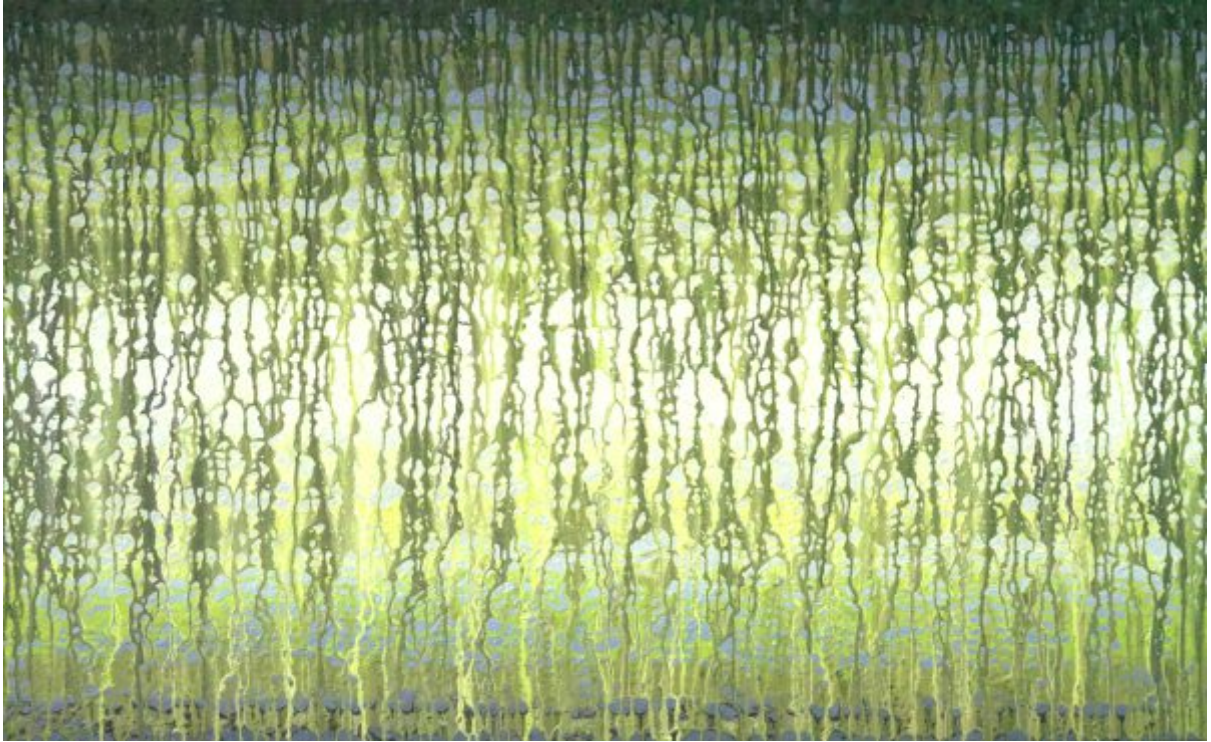
Heidi Thompson





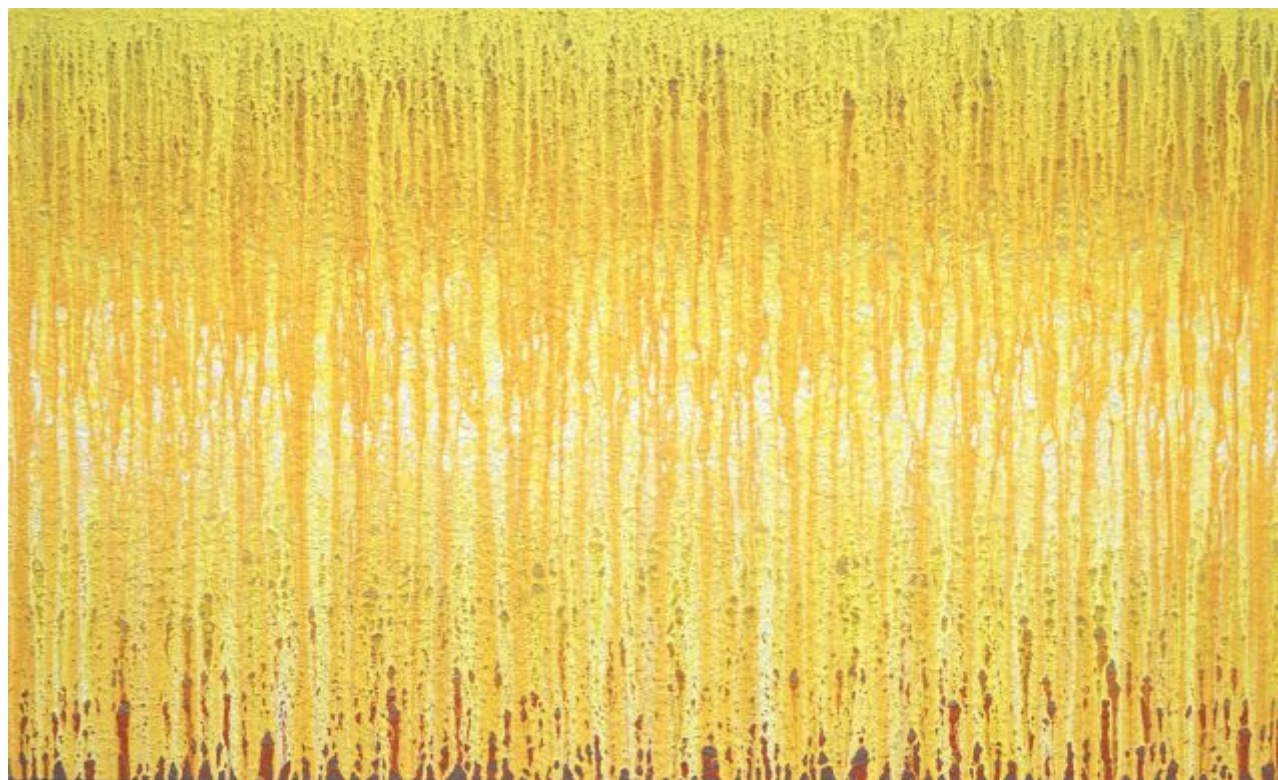
Blue Veils over Sunlight 54 in x 54 in 2022





Warm Green Veils 36 in x 60in, 2022



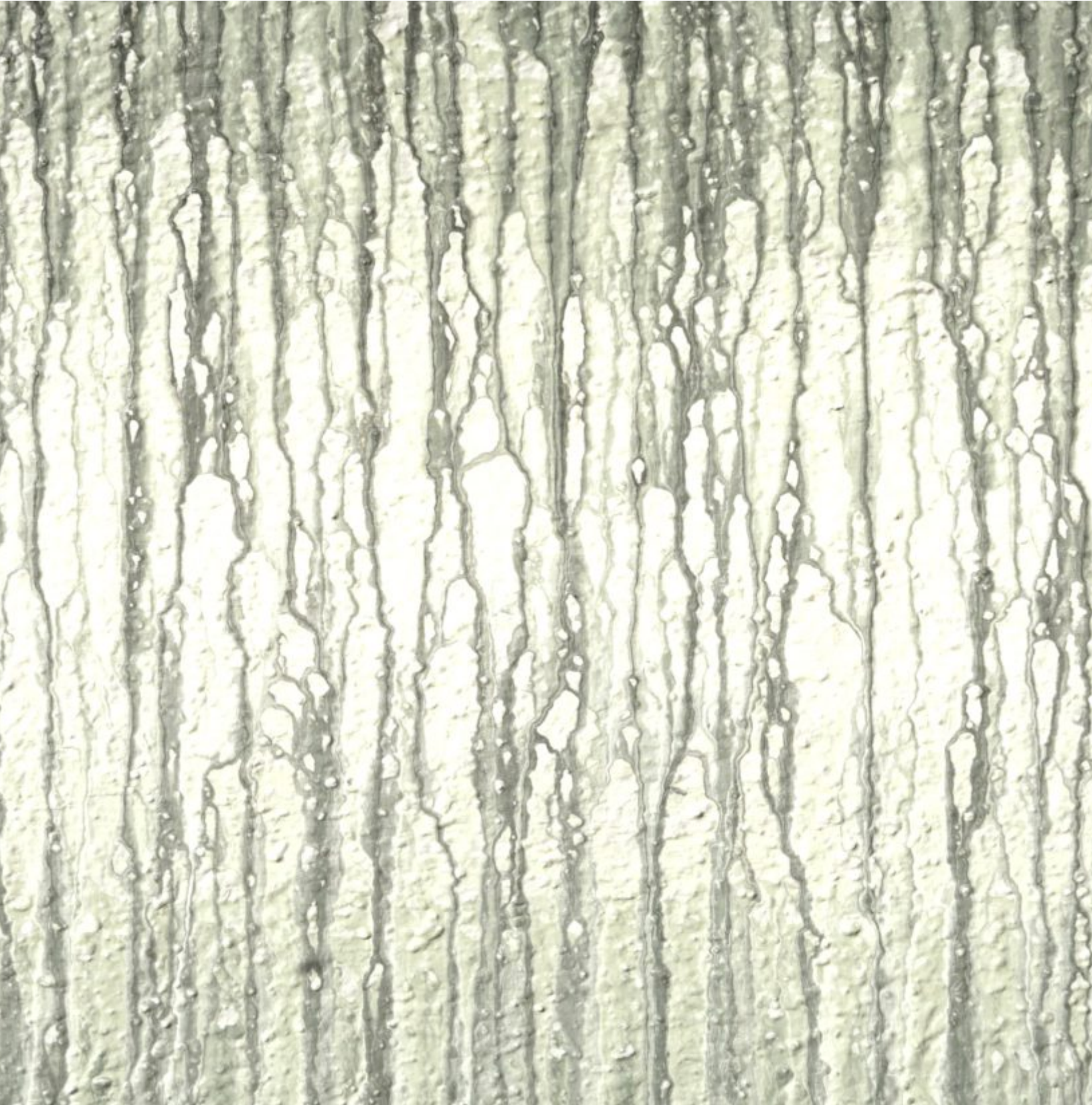


Veils of Sunshine 36 in x 60 in, 2023





Green Veils over Light 36 in x 84in, 2020





Grey Gently Falling 40 in x 60 in, 2023





Silver over Light 60 in x 46 in, 2022



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