



LADIES ONLY

GENTLEMEN FORBIDDEN

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February 13 - April 11, 2026

Heidi Alther
Lynden Beesley
Janet Cardiff
Diane Feught
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Janine Hall
Angela Hansen
aj jaeger
Judith Jurica
Wanda Lock
Molly March
Shauna Oddleifson
Julie Oakes
Damla Ozkalay
Katherine Pickering
Crystal Przybille
Karina Nardi
Destanne Norris
Laura McCarthy
Mary Smith McCulloch
Marcella Moser
Kel Taylor
Heidi Thompson
Kate Tooke
Rhonda Neufeld
Victoria Verge
Deb Wilson

HEADBONES GALLERY

Artist Catalogue: *Ladies Only Gentlemen Forbidden (LOGF)*
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Kel Taylor, Heidi Thompson, Kate Tooke, Rhonda Neufeld, Victoria Verge, Deb Wilson.

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RICH FOG



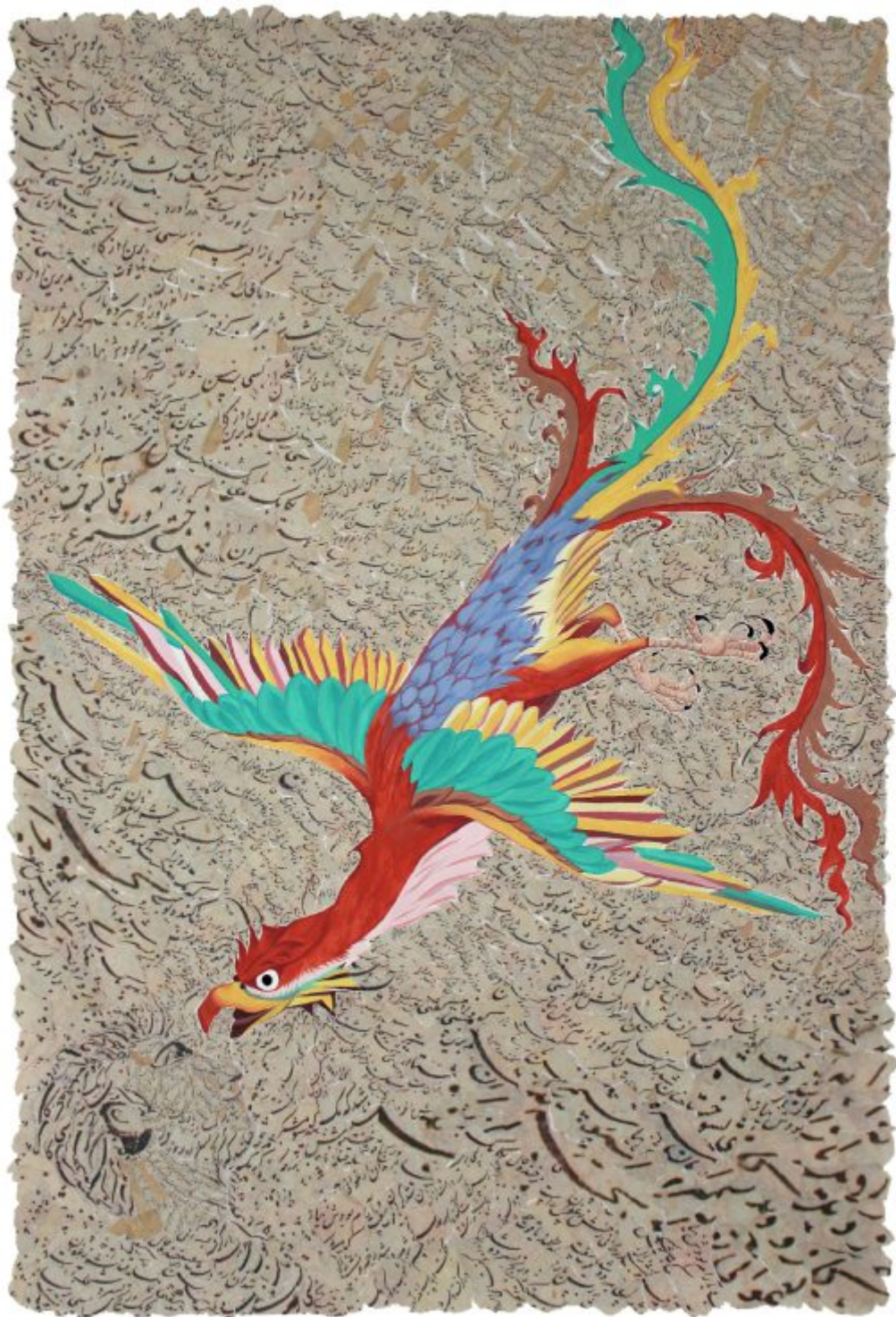
Micro Publishing

LADIES ONLY GENTLEMEN FORBIDDEN



COMMENTARY BY JULIE OAKES

KARINA NARDI



The Simurgh

Oil, gouache, mixed media on paper, 44 x 30 inches



Ladies Only Gentlemen Forbidden (LOGF)

There is a rumour referring to the origins of the word GOLF - that it stood for 'Gentleman Only Ladies Forbidden'. This phrase is *usually*, admittedly, no longer used on the course but its residue persists as is evident by the number of reports online as to male preference in game quarters. The word etymologically came from the Scots, *goulf*, which meant to strike or propel forward. The game was adopted by the British - Mary Queen of Scots, 1500, was known to be an enthusiastic player - and then spread internationally with imperialism, which was also a male initiative with *some* female (Queen Isabella) input. Linda Nochlin in her seminal text *Why have there been no great female women artists?* begins with an expletive - "assumptions must be questioned and the mythic base of much so called 'fact' brought to light. And it is here as the very notion of woman as an acknowledged outsider, the maverick "she" instead of the neutral "one", (that there) is a decided advantage rather than merely a hindrance or subjective distortion." In other words, women have a unique opportunity and perspective that can be put to use.

Nietzsche tripped me up when I read this passage: "Women want to be independent and to that end she is beginning to enlighten men about "woman as such" – this is one of the worst developments in the general *uglification* of Europe."

It raised my hackles, that italicized word *uglification* in the context of women gaining an equal footing to man. But reading on, I read sarcasm in his voice and then a bend towards softness, although I



may be interpreting his words to my own translation. If I am though, it works. It can be a decided advantage, the female point of departure. My understanding of Nietzsche's take on women is that he acknowledged not only the usual signifiers for debating or defining the feminine but he also sensed a deep and untapped female strength for which he advocated. The following passage sums it up: "That in woman which inspires respect and fundamentally fear is her *nature* that is more natural than that of man, her genuine, cunning, beast-of-prey suppleness, the tiger's claws beneath the gloves, the naivety of her egoism, her ineducability and inner savagery, and how incomprehensible, capacious and prowling her desires and virtues are."

Is this what women refer to as 'the mother bear', a fierce instinctual inclination to protect life that the gloves don't obfuscate but render even more effective? The phrase "naivety of her egoism" can be read as an affirmation of her unaffected being, "her uneducability" could refer to her instinctual balking at having to bend to irrational power – it is the woman's voice, arguing back for Nietzsche admits to not being 'in the know', of not understanding how woman 'works', his ignorance of "woman as such". His words reveal a masculine disorientation when women are the subject of his dissertation, despite having been raised in a home of five women (sisters, mother and aunts) after his father died when he was five. The famous photo of Nietzsche with the Gothic tinge - mustached like a walrus, his masculinity worn like a facial badge, the male signifier, so thick as to appear impermeable, his deep intense eyes *sanpaku* – he

lived most of his life without social contacts due to ill health. He was constantly feeding from the crop of his own mind, his thinking turning again and again inwards.

If the glove is the veneer of a gentile hand forward, does it always hide a tiger's claws? He wrote that he didn't want life "*uglified*". If this is read within the context of his abhorrence to what he saw as the over-manufacturing of humanity, and in light of his desire to be closer to natural feelings and insights that he felt had been cultivated out of mankind, this is a cry for Woman to abandon the drive to be like Man. Man was not doing a good job of progressing towards a better humanity; He had brought about war and waste and misused his opportunity to advance goodness. Is Nietzsche saying that Woman has been less influenced by these negative trends, partially due to her relatively ineffective role in society? She wasn't invited into the war games. Did he see the modern trend towards emancipation as giving up the female's more developed sense of intuition? Was he not advocating for a new way to be *discovered* by women, not equal at all, but *other*, even above; imagining a line tangential to the current course, a line that would touch the curve to *describe* the positive growth of humanity.

It has been the case for *LOGF – Ladies Only Gentlemen Forbidden*. The call went out just three weeks in advance of the opening date and the ladies stepped up to bat. And what a game, what a show! They took full advantage of 'show time'; and showed up with twenty-seven strong and confident iterations of 'woman's works'. The women used challenging a definition as a springboard to bring forward the many roles, attitudes and cleverness that women are heir to. They took off their gloves and revealed an adept, informed, inclusive and generous touch.

A panoply of concepts endemic to being a woman frame each work as they also embrace interconnectivity within humanity and the natural world. *Family* (Crystal and Julie) entangles with *identity* (Diane and Karina) as it lives alongside *organic fecundity* (Damla, Judith, Laura, Mary and Rhonda,) in the presence of *beauty* (Heidi A., Heidi T., Katherine, *all* the women) while *sexuality* (Angela, aj, Deb, Kate and Lynden) mixes with *hospitality* (Fern, Kelly and Victoria) within the *positionality of being a woman* (Destanne, Janet, Janine, Marcella, Molly, Shauna and Wanda).

Our flag is rippling in the wind, gracefully dancing with the elements.



HEIDI ALTHERR



Left and Right in Pieces 1, 2, 3 - 2026
Acrylic, frame, rock on panels, 13.5" X 26"

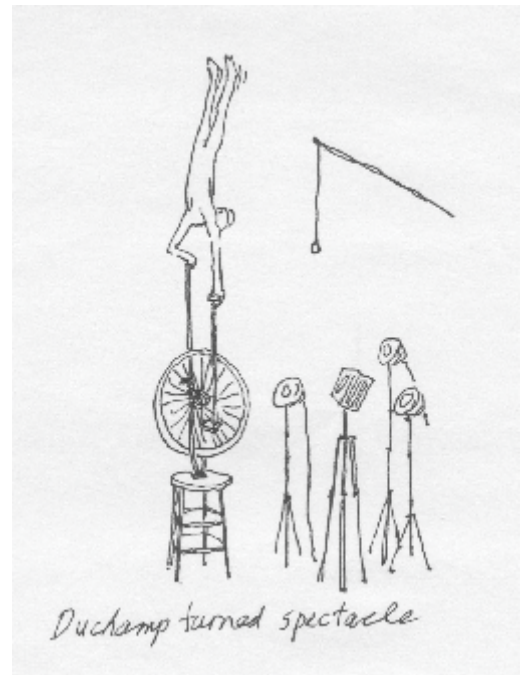
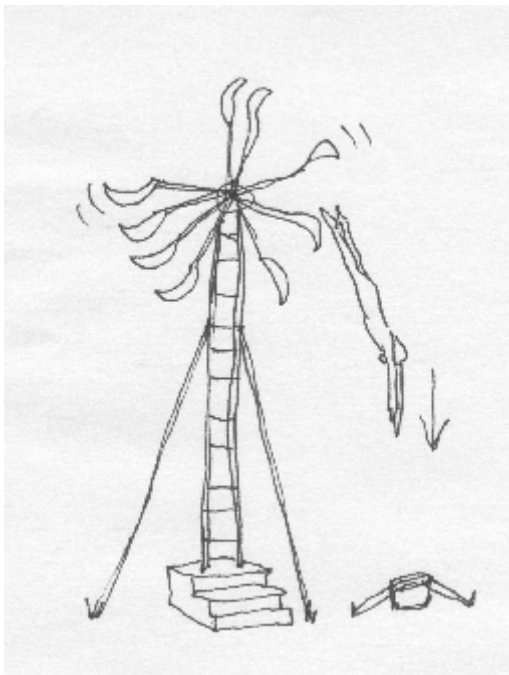
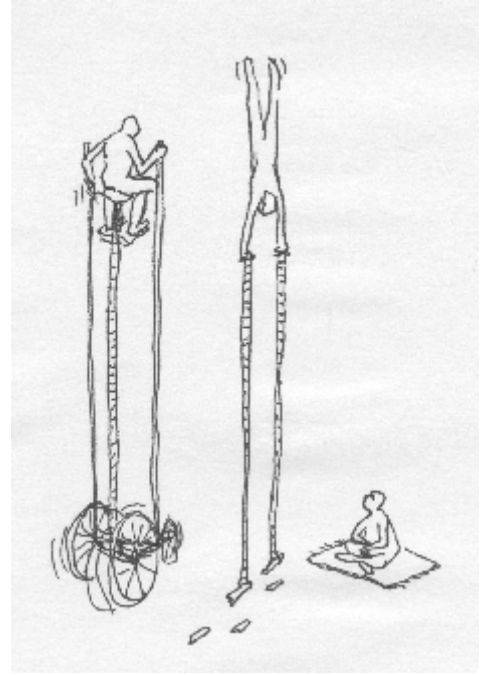
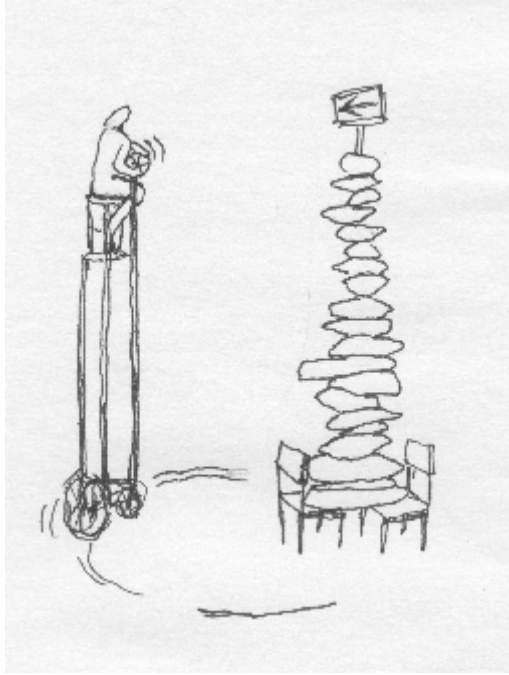
LYNDEN BEESLEY



Blue Body - 2001

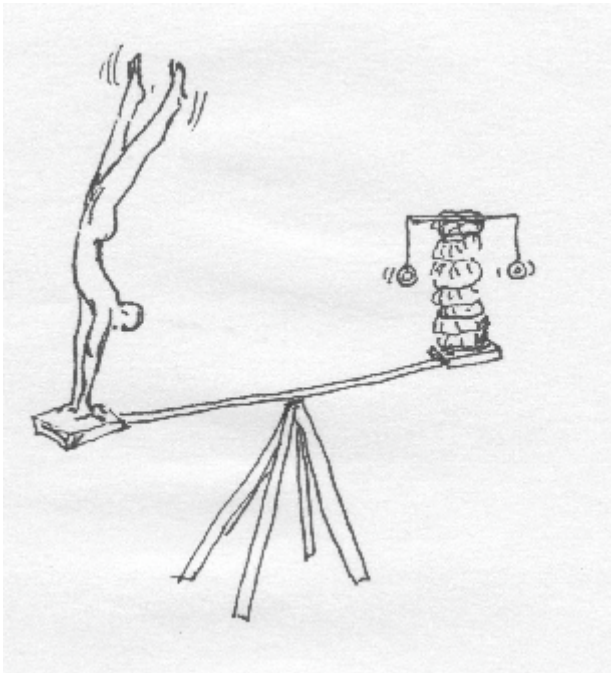
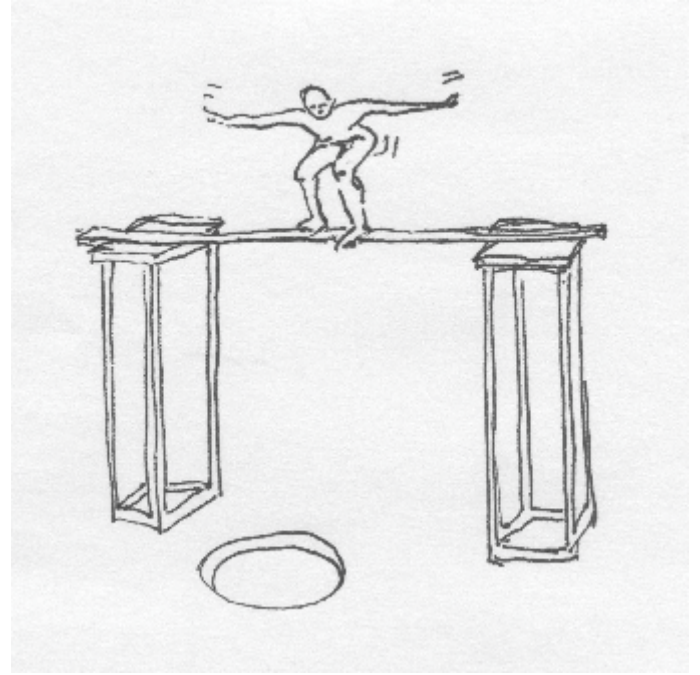
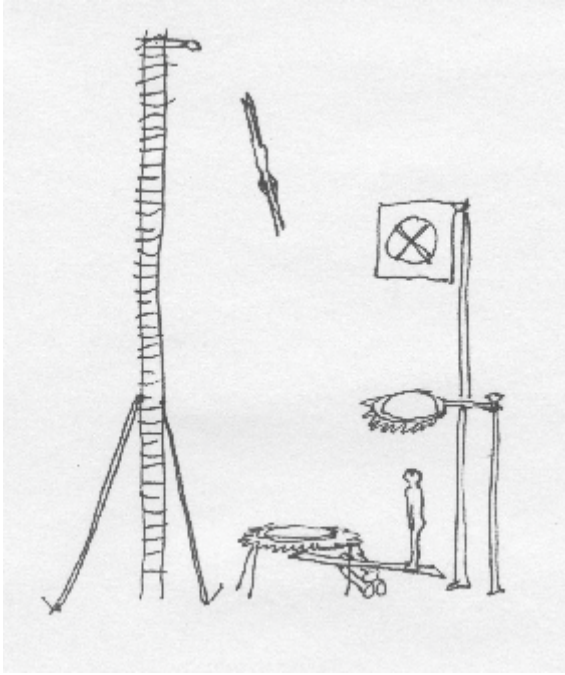
Calico cyanotype, Japanese paper stitched to linen, diptych each, 63 x 35 inches

JANET CARDIFF



Pile of Stones, Stilts, Duchamp Turned Spectacle, Bucket - 2009
Digital print on paper, 8.5 x 5.5 inches, Edition 1/5

JANET CARDIFF



Trampoline, Flying and Hole, Ball and Ladder, Balance - 2009
Digital print on paper, 8.5 x 5.5 inches, Edition 1/5

DIANE FEUGHT



Ancestors - 1983
Oil on linen, 38 x 26 inches

JANINE HALL



Blood - 2026
Oil on linen, 24 x 18 inches

FERN HELFAND

Women, The Tea Room, a Third Space

The Tea Room was core to the Women's Rights movements of the 1860s-1920s, in the U.S. and British Empire. It formed the base for a political revolution allowing women to run their own businesses, and provided socially accepted spaces for unaccompanied women to socialize and build identity outside the home. Neither home nor workplace, the Tea Room functioned as a "third space" where women gathered, exchanged ideas, and organized.

FERN HELFAND



Women, The Tea Room, a Third Space - 2026
Hand painted ceramics with inkjet print photo collage, 19.5 x 27 inches

ANGELA HANSEN



Venus Fly Trap with Flies - 2026
Porcelain, acrylic, 10 x 2 x 4 inches

ANGELA HANSEN



Forbidden Fruit - 2026
Porcelain, acrylic, 10 x 7 x 7 inches



Headbone Gallery - 2026

AJ JAEGER



Where We All Come From, Belonging, We're Running Out of Time For Love... - 2026
Wool, linen, aluminum, 18 x 54 inches

JUDITH JURICA



Virgin Snow - 2026

Mixed media on panel, 12 x 16 inches

JUDITH JURICA



Phase One - 2026

Diptych, mixed media on canvas, 48 x 48 inches

WANDA LOCK



Bell Jar - 2023

Porcelain and mixed media composition, 7 x 7 x 7 inches

WANDA LOCK



Phase One - 2026
Oil on board, 38 x 49 inches

MOLLY MARCH



LOGF - 2026
Oil on board, 24 x 20 inches

MOLLY MARCH



Hole in One - 2025
Oil on board, 24 x 20 inches

SHAUNA ODDLEIFSON



The Witch - 2025

Intaglio, pen and ink on paper, 22 x 30 inches

SHAUNA ODDLEIFSON



The Girl - 2025

Intaglio, pen and ink on paper, 22 x 30 inches

SHAUNA ODDLEIFSON



The Crone - 2025

Intaglio, pen and ink on paper, 22 x 30 inches

JULIE OAKES



Revenge of the Little Woman - 2025
Oil on canvases, woven, 78 x 109 inches

DAMLA OZKALAY



Seashell 5 - 2025

Oil on canvas, 24 x 24 inches

DAMLA OZKALAY



Shreemp - 2025
Oil on canvas, 16 x 16 inches

KATHERINE PICKERING



Sill, Middle, Seam - 2025
Oil on linen on panel, each 12 x 9 inches

KATHERINE PICKERING



Sill - 2025

Oil on linen on panel, 12 x 9 inches

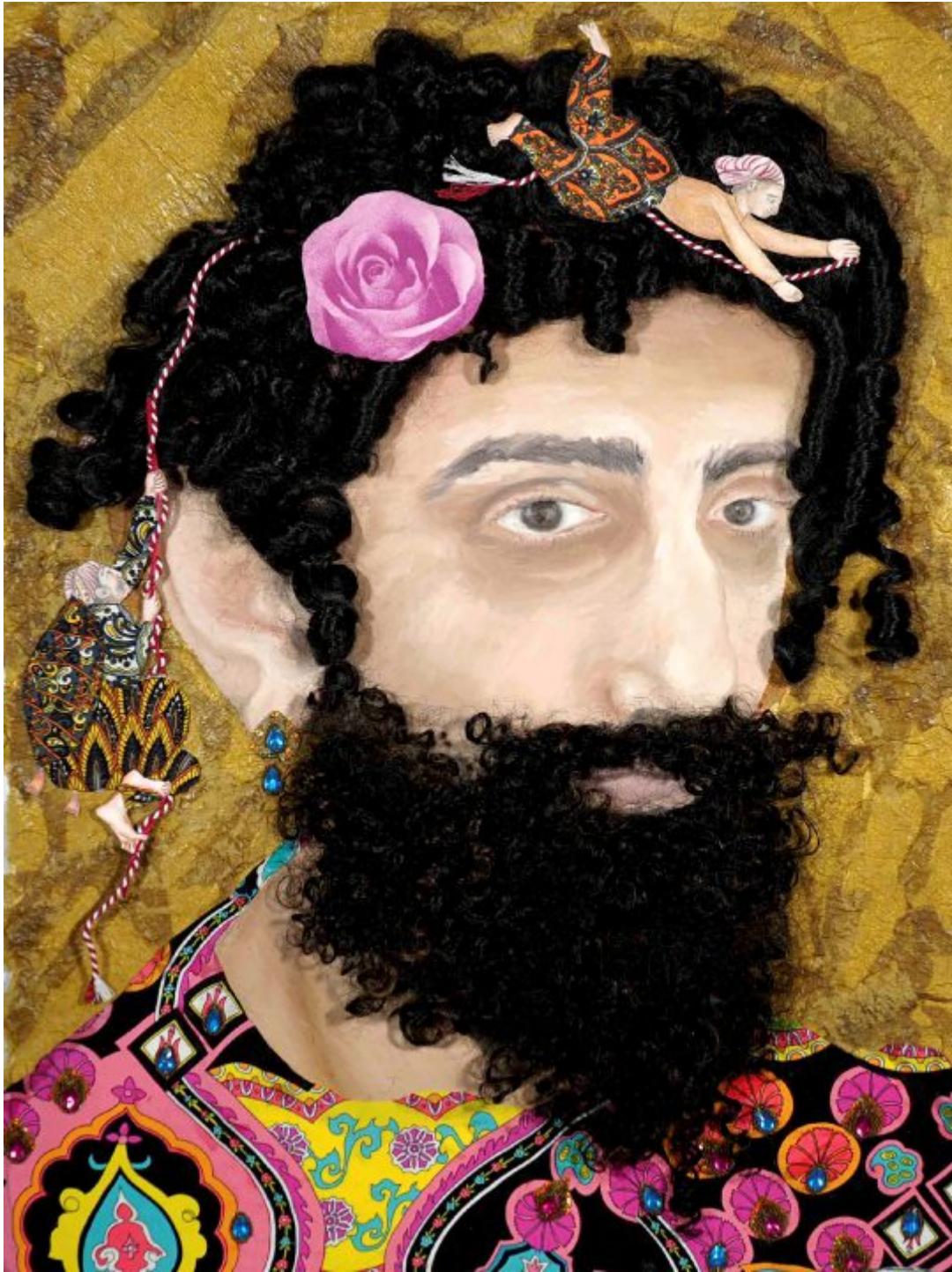


CRYSTAL PRZYBILLE



Family Portrait (detail) - 2009
Oil on canvas, 77x19.25 inches

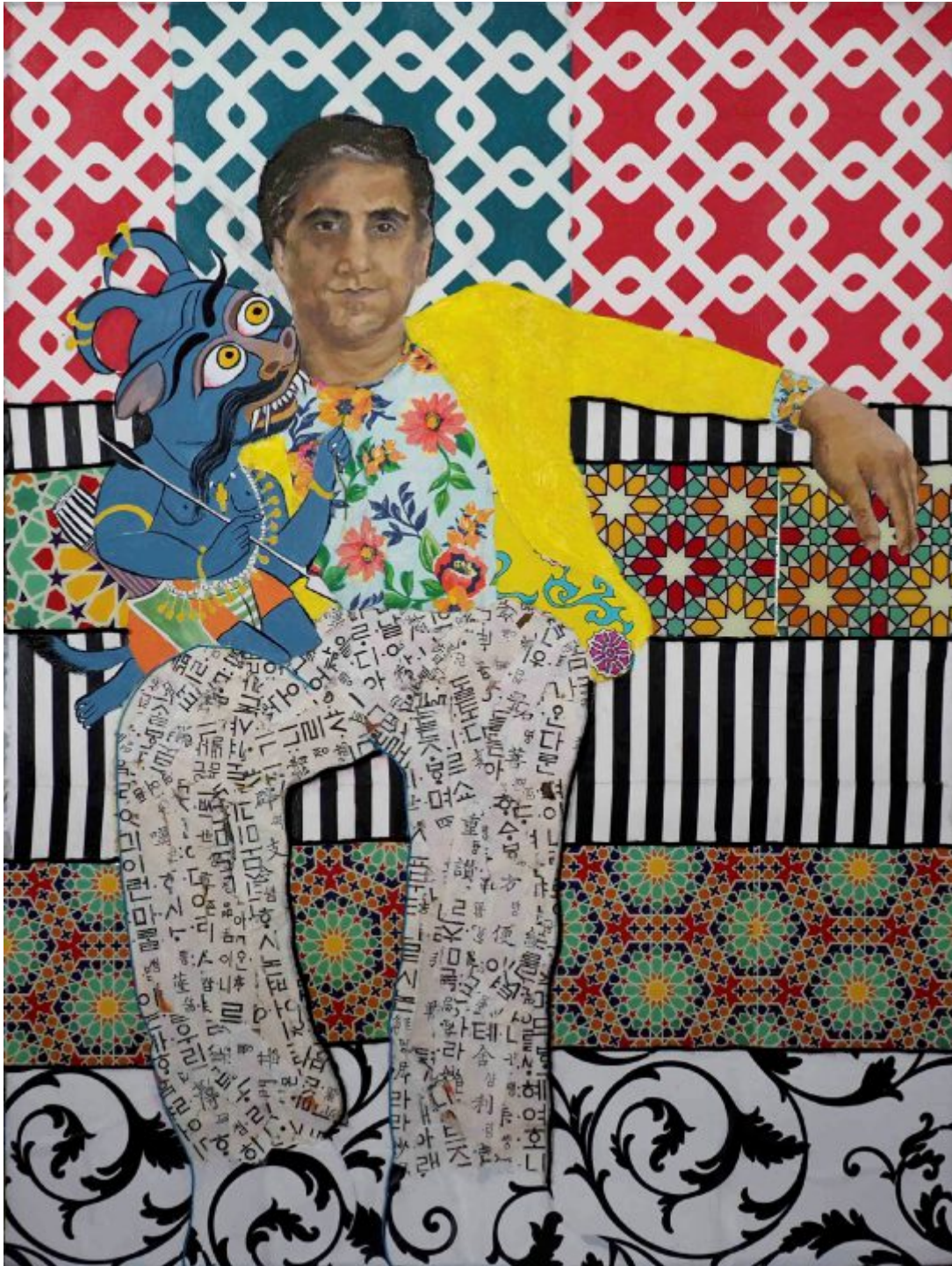
KARINA NARDI



Habibi - 2022

Oil, watercolour, mixed media on paper 30 x 24 inches

KARINA NARDI



Couch Monster - 2022

Oil, gouache, mixed media on paper, 30 x 24 inches

DESTANNE NORRIS



Twenty Eight Days - 2025
Installation of twenty-eight oil on canvas paintings, each 14x11 inches

DESTANNE NORRIS



DAY EIGHT: *Sleepless Nights* (02.02.25)

Oil on canvas, 14x11 inches

LAURA McCARTHY



Untitled (Raven) - 2025
Charcoal on paper, 18 x 24 inches

LAURA McCARTHY



Untitled (Owl) - 2025
Charcoal on paper, 18 x 24 inches

MARY SMITH McCULLOCH



Horizon in the Hollow - 2025
Monoprint on paper, 43 x 30 inches

MARCELLA MOSER



Mélusine - 2026

Archival inkjet on paper, Edition 3, 24 x 18 inches

KEL TAYLOR



Small White God - 2025
Acrylic on canvas, 67 x 36 inches

HEIDI THOMPSON



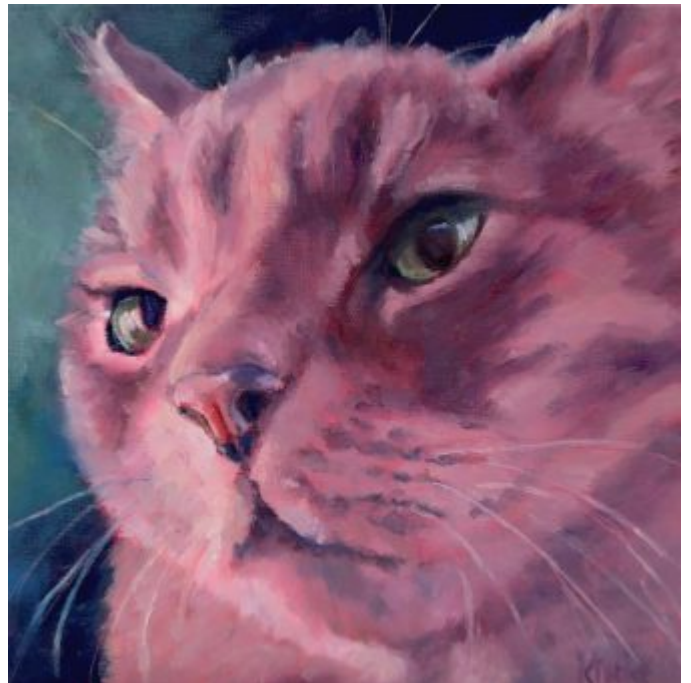
Soft Shower of Light in Blue - 2026
Acrylic on canvas, 90 x 12 inches

KATE TOOKE



Pussy - 2026
Oil on canvas, 20 x 20 inches

KATE TOOKE



Sweet, Cool, Coy, Hot Pussy - 2026
Oil on canvas, each 8 x 8 inches

RHONDA NEUFELD



Before Spring - 2025
Woodcut, 29.5 x 55 inches

RHONDA NEUFELD



Once The Spring - 2025
Woodcut, 29.5 x 55 inches

VICTORIA VERGE

Domestic S.O.S draws from a covert practice used in some military communities, where a laundry detergent box (typically Tide) is placed in a window to signal that a spouse is deployed and that the remaining partner may be seeking companionship. Historically, this signal has been entangled with a gendered double standard: while deployed men were often granted social permission for intimacy abroad, women remaining at home were expected to embody fidelity, patience, and silence. In this installation, the box of detergent emits a looping Morse code S.O.S signal, combining the silent domestic code with one of militarized distress. The work considers how loneliness, desire, and vulnerability become encoded within military domestic life, where women navigate both isolation and the scrutiny of their communities. Positioned between public display and private interior space, the window becomes a threshold where the home itself appears to call for recognition and support.

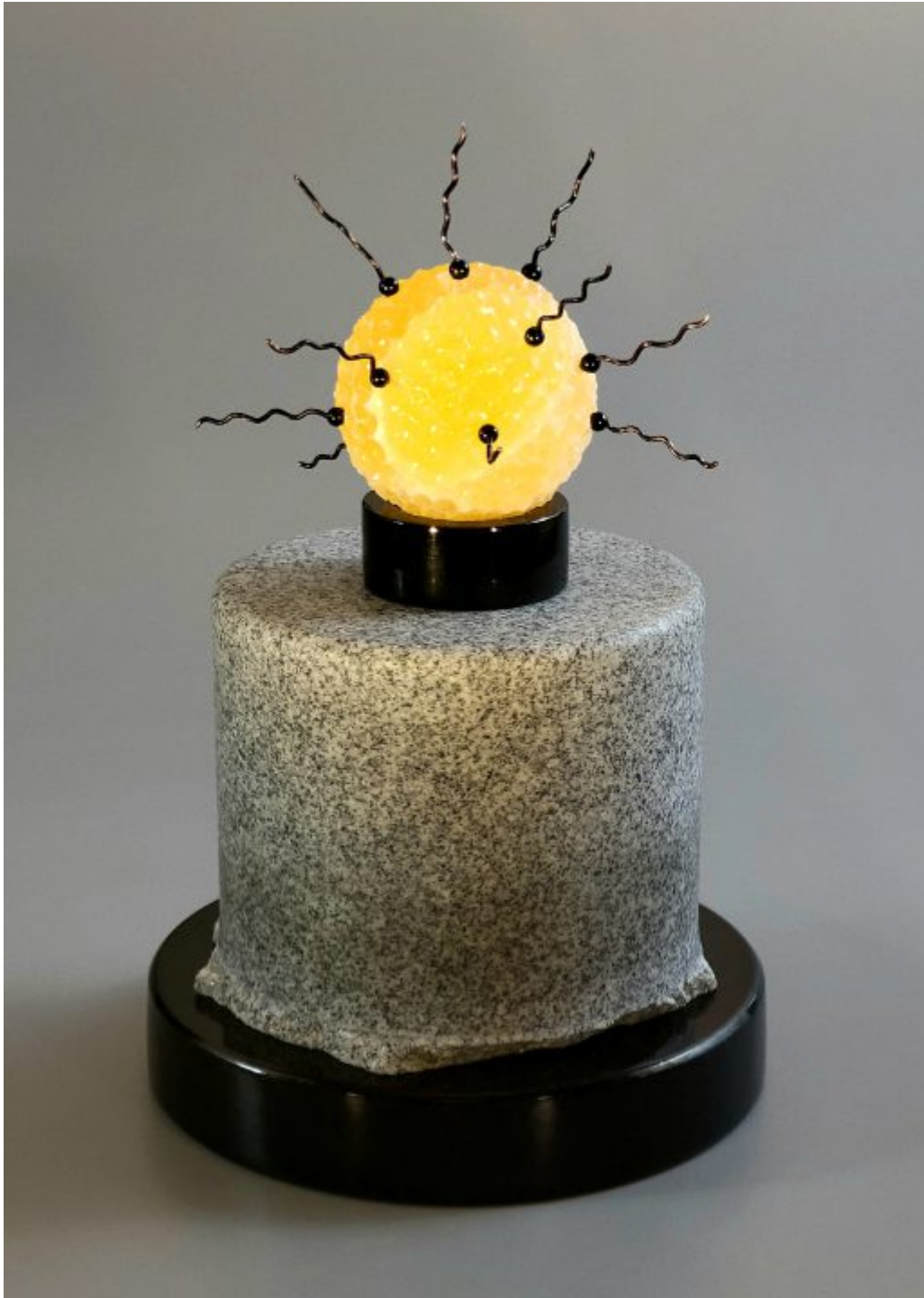
VICTORIA VERGE



Domestic S.O.S. - 2025

Window, fabric, wood, curtain rod, Tide box, speaker, 25 x 47 x 7 inches

DEBORAH WILSON



Syngamy - 2026

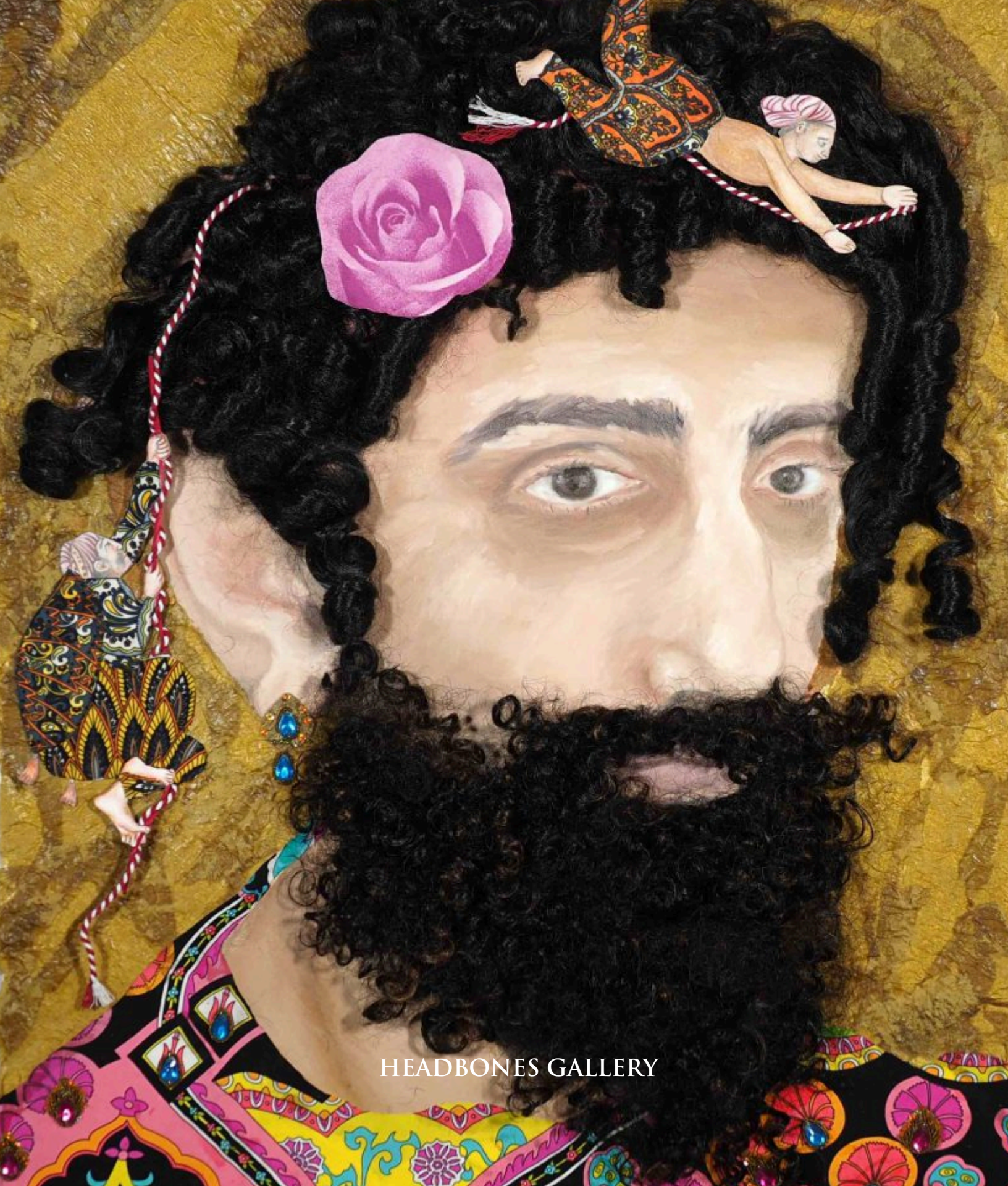
Honeycomb calcite, black Australian Nephrite jade, black onyx, black & grey granite, copper, 9.5 x 6 x 6 inches

DEBORAH WILSON



Fore-Ward - 2026
BC marble, 19 x 12 x 6.5 inches

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