
UPDATE
FORECAST

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aj jaeger, Doug Alcock, Asana Hues, Lynden Beesley, Takira Verity Bolton, Myron Campbell with Philip Wyness, Matt Rader and Craig Carpenter, Glenn Clark, Janet Cardiff, Briar Craig, Julian Dix, Robert Dmytruk, Janine Hall, Joice M. Hall, John Hall, Angela Hansen, Byron Johnston, Judith Jurica, Reg Kienast, John Lawrence, Wanda Lock, Laura McCarthy, Mary Smith McCulloch, Steve Mennie, Marcella Moser, Herald Nix, Destanne Norris, Julie Oakes, Gary Pearson, Shauna Oddleifson, C.J. Ozee, Damla Ozkalay, Crystal Przybille, Todd Schulz, Shawn Serfas, Kevin Spetifore, Zev Teifenbach, Heidi Thompson, Jesse Weemering, David Wilson, Deb Wilson



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July 25 to September 06, 2026.

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Micro Publishing



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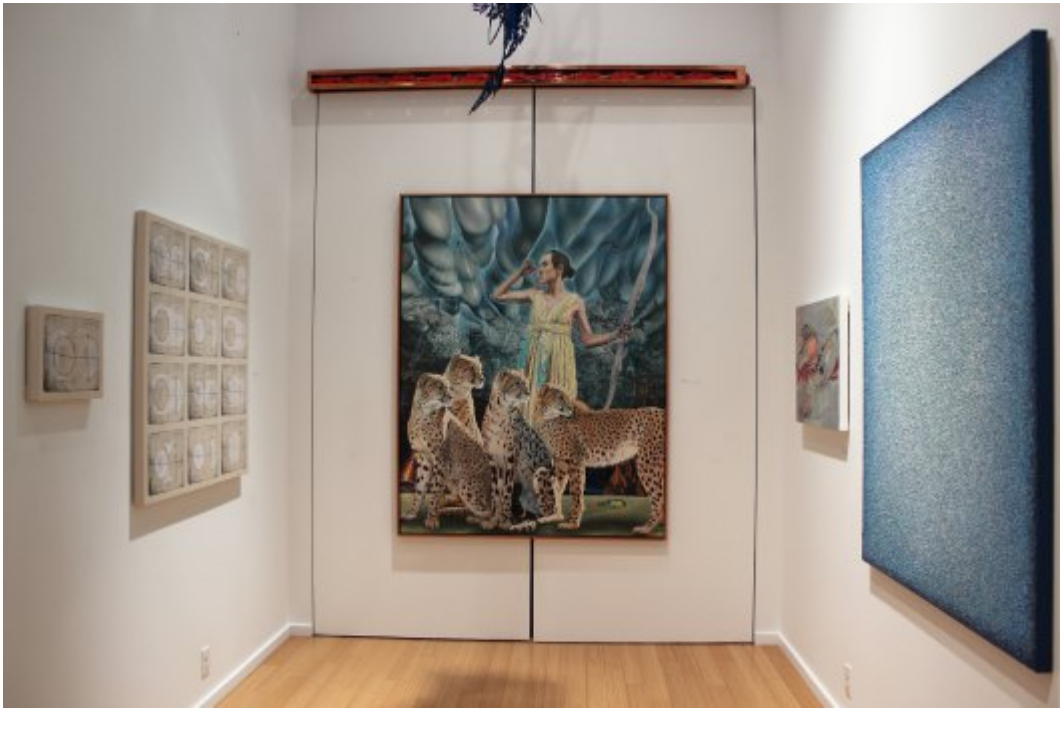
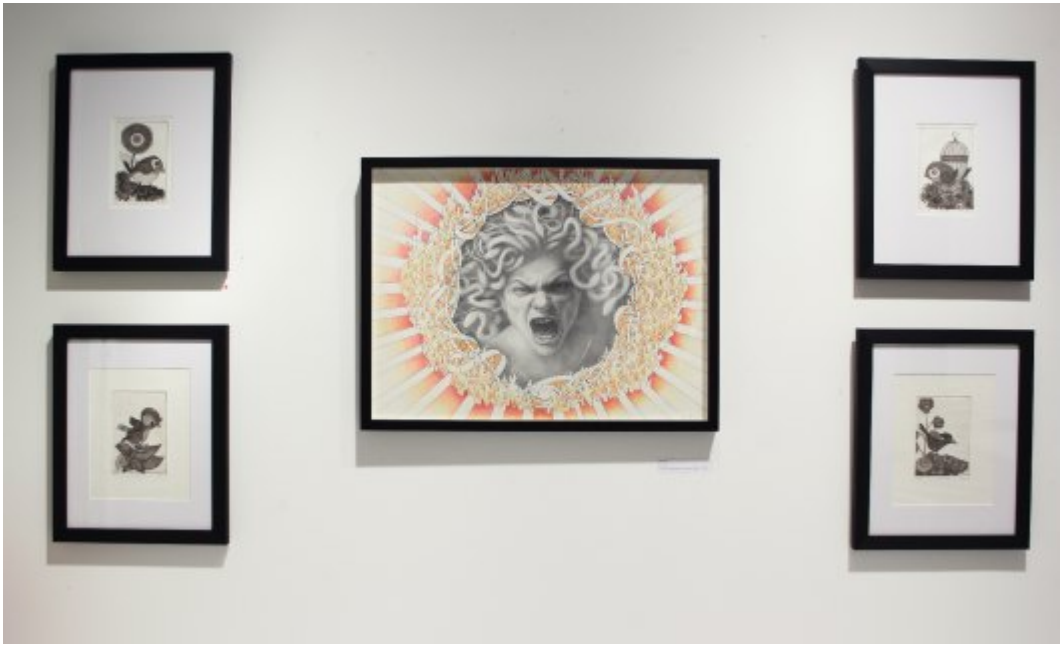
We are only able to know a small part of reality, the place and time of our knowing dictated by our perceptions. Headbones Gallery has gathered together a slate of artists who live here in the Okanagan, from Salmon Arm to Penticton. We have titled this year's exhibition Update & Forecast. It presents an update on what has been considered by those who dedicate their lives to translating life as they experience it into artwork. In a world that might feel cacophonic, even off-track, art can provide clarity, inspiration, respite, knowledge and joy. Unlike the news, it can dive into the cool waters of the imagination, basing the outcome not on facts but fantasy. In a time when it is hard to tell which way the wind is blowing and with fire season upon us, the refreshing breeze of creativity can bring wonder.

Where have we come from and where are we going to? Caught in the everchanging present, Glenn Clark's Artemis, large-as-life, perfectly rendered, and accompanied by four handsome leopards, contrasts with, further down the gallery, John Lawrence's puffy vacant Strawman. John Hall and Joice M. Hall masterfully depict the complexity of the appearing world. John Hall's tangle of wires obfuscate perception with insistent presence. Joice M. Hall's clay chimney spouting sparks set against the Okanagan vista is prescient. During Update & Forecast fires broke out in the valley where evacuations and loss of structures ruptured the summer.

Fractal cognizance, fields of colour, sacred geometry, interpretations of musical scores – the push and pull of materials enliven the gallery in the works of Todd Schultz, Heidi Thompson, Asana Hues, Kevin Spetifore, Robert Dmyrtuk and Shawn Serfas, all who work with abstraction.

We pay attention to the landscape through Herald Nix's contemplative scenes with Lynden Beesley adding a memory of the loon's haunting call with her latest bronze medal. Family is honoured by Byron Johnson, woman by Deborah Wilson, and even the lowly, frog, fish, anemone, lichen and shrimp are given radiant pride of place by Takira Verity Bolton, Wanda Lock, Judith Jurica, Angela Hansen and Damla Ozkalay.





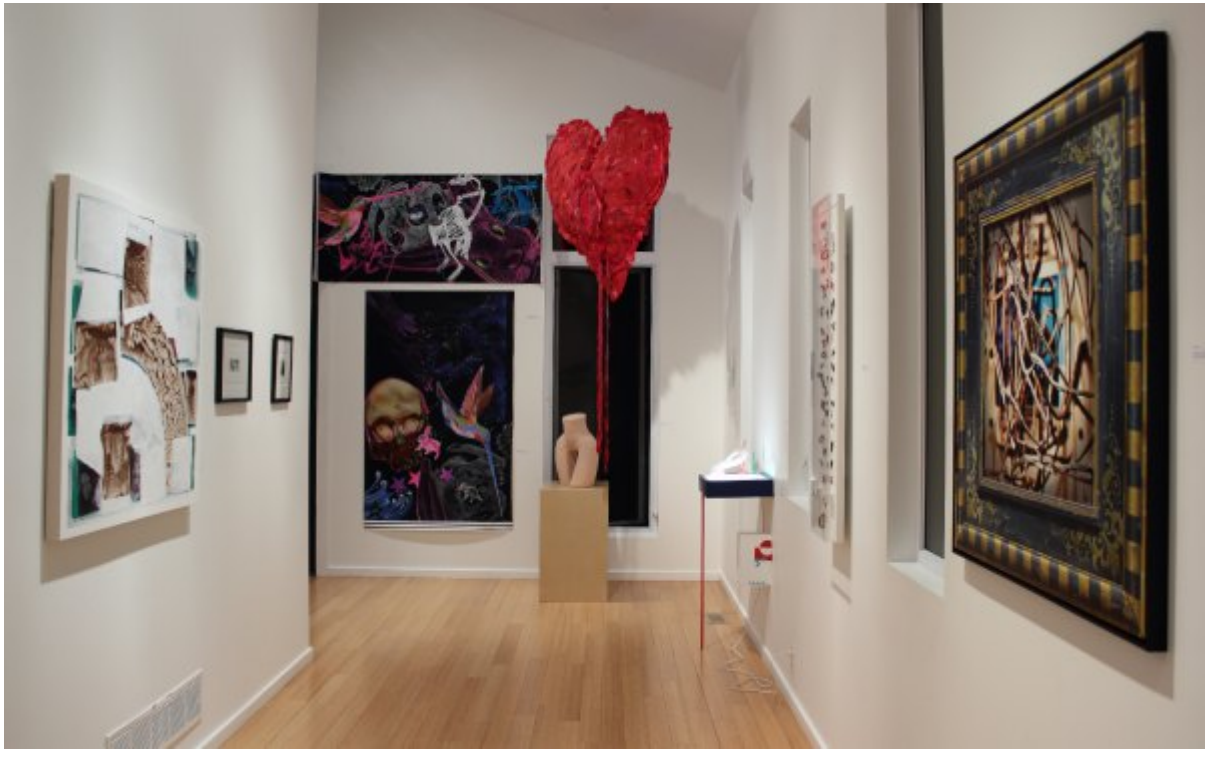
Lightness abounds with aj jaeger's giant felt heart, Reg Kienast's four-directional chair, Briar Craig's “No More Kinks” and Shauna Oddleifson's etchings of happily chirping birds. Curated to surround Janine Hall's “Mad”, a screaming Medusa reacting to the current environmental and political dysfunctionality, the forecast is open to interpretation. Not all that is pertinent is pleasant. Destanne Norris literally references the Jaspar fire using burnt remnants that she gathered during a recent residency there. Steve Mennie brings to the headlines environmental concerns (beautifully executed). His darkness is balanced by Laura McCarhy's embrace of goth culture where skulls and blackness serve as a badge declaring the rights of youth are poised to disturb complacency.

Many works talk to each other. Tried and true historical printing techniques are brought poignantly to use in miniature by Julian Dix and Mary Smith McCulloch. Across the way, updated digital media techniques are brought to bear by Myron Campbell collaborating with Philip Wyness, Matt Rader and Craig Carpenter. Together, they have created an aesthetic of contemporary design, beauty and mystery, where a delicate silken eel balances, hypnotically alluring, in the geometric setting. Zev Teifenbach began a conversation about a meeting in a parking lot to which Marcella Moser responded with a pair of AI generated Siamese twins. The good girl side and the bad girl side fused in a single body become another meeting in a different setting. Doug Alcock's forged steel stands in company with C.J. Ozee's laser-cut, tig welded, powder-coated Ampersand.



Crystal Przybille, well known for her sculpture brings a wispy landscape into view while her son Jesse Weemering demonstrates that sculpture comes in many mediums, replete with floaters and airbags. Julie Oakes updates her PhD work and forecasts more to come. Gary Pearson allows a cosmopolitan moment of relaxation to give pause to the tour while work by Janet Cardiff of the Cardiff Miller Art Warehouse in Enderby adds her world-informed view to be, in turn, viewed.

The culture and context of an era elicit responses that then build a new paradigm for the future. This is comparable to turning away from one direction towards another where the 'corrected version' of a path forward is revealed. As we update our response to the past, in the present it forecasts our future.



Headbones Gallery - 2026



aj jaeger *There has to be Love* - 2025, Wool, tulle, fishing line, copper, wood, 60” x 60”, tail 72”



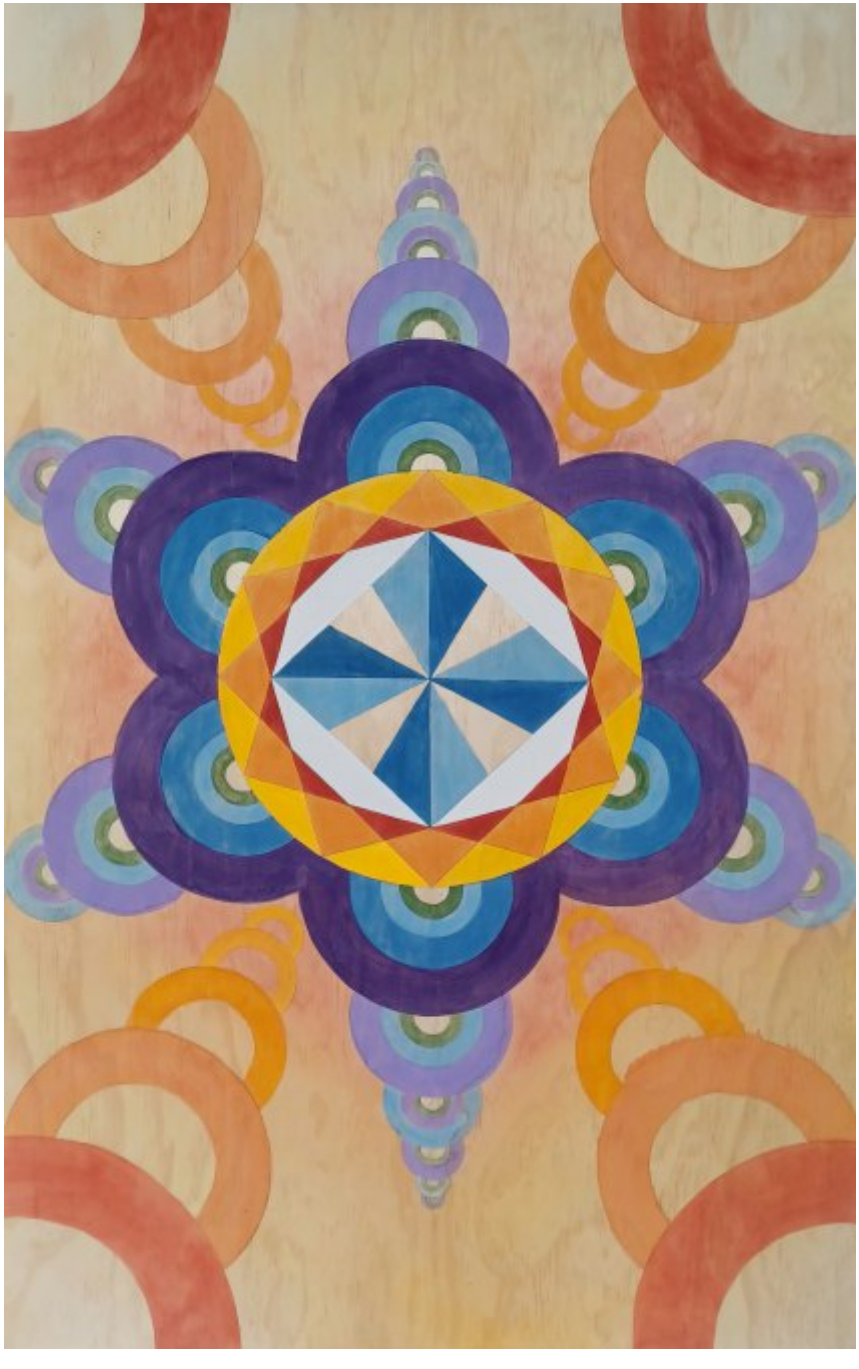
aj jaeger *There has to be Love* - 2025, back.



Doug Alcock *The Hustle* - 2026 Forged steel and found objects, dimensions variable



Doug Alcock *Cognitive Fitness* - 2026, Forged steel, 24” x 10” x 10”



Asana Hues *The significance of insignificance* - 2026, 48" x 30”



CJ Ozee *Ampersand S3* - 2026 , Hydro-formed steel, 30” x 24” x 6”



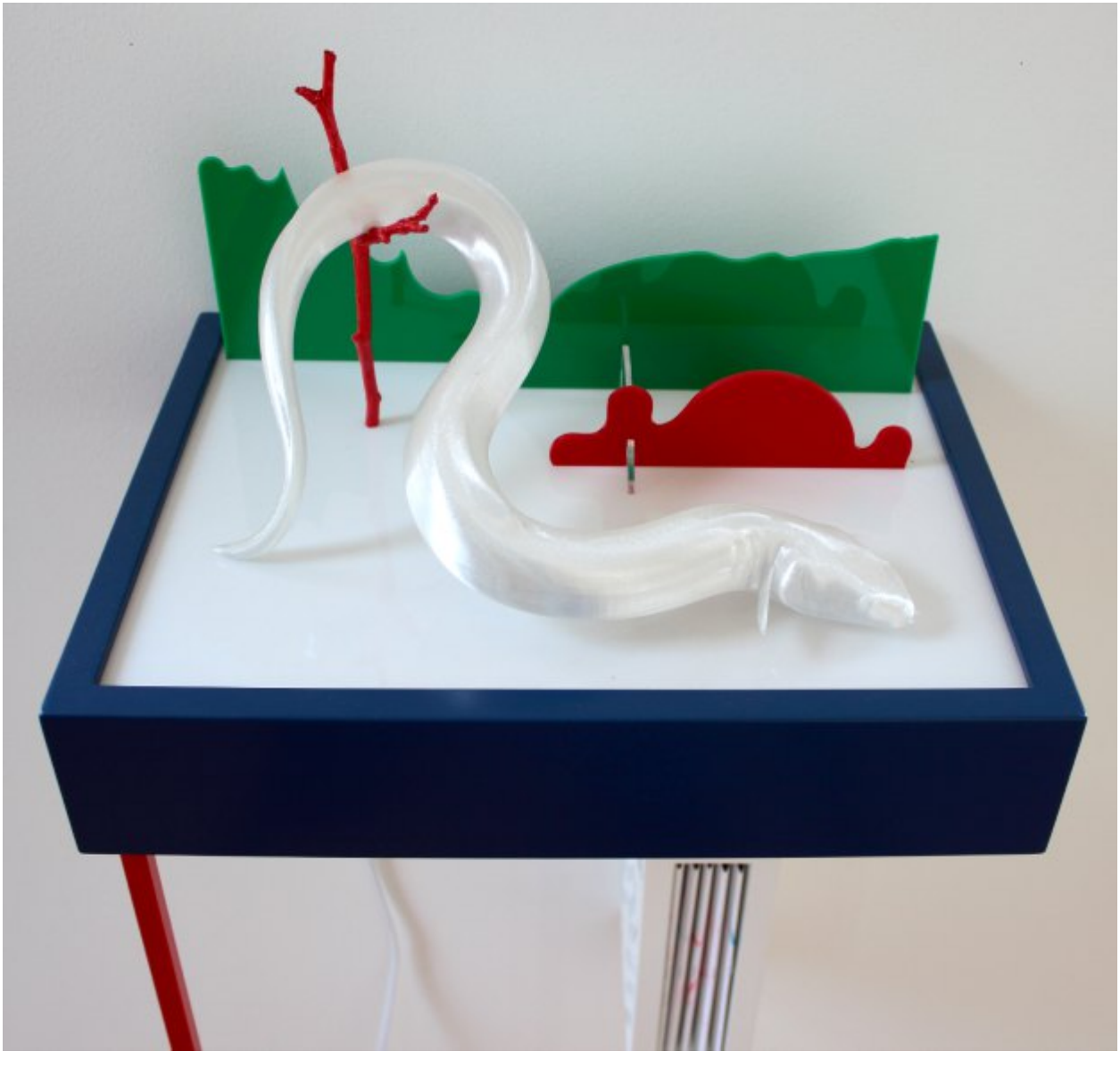
Robert Dmytruk *Internal Momentum* – 2026,
Acrylic, oil, spray-paint, resin, charcoal on paper on Gatorboard, 63” x 39" x 3.5"



Briar Craig *NO MORE KINKS* – 2026, Ultra-violet screen print 24” x 17”



(detail) *Lake Box Salt House Zine* - 2026 Mixed media, 48” x 18” x 14”



Myron Campbell, Philip Wyness, Matt Rader and Craig Carpenter *Lake Box Salt House Zine* - 2026
Mixed media, 48” x 18” x 14”

This work is a collaboration with my mother.

She collected hair from the early age of 16 during beach parties on Okanagan Lake in 1929. Many of her party friends have streets in Kelowna named after them. This collection ends in 1938.

These are the "dirty 30s".... hard times for the economy. The human connection of the young people plays an important role for me in this piece. My part in the work is minimal , basically the assembler of the hair ribbons.

Byron Johnson











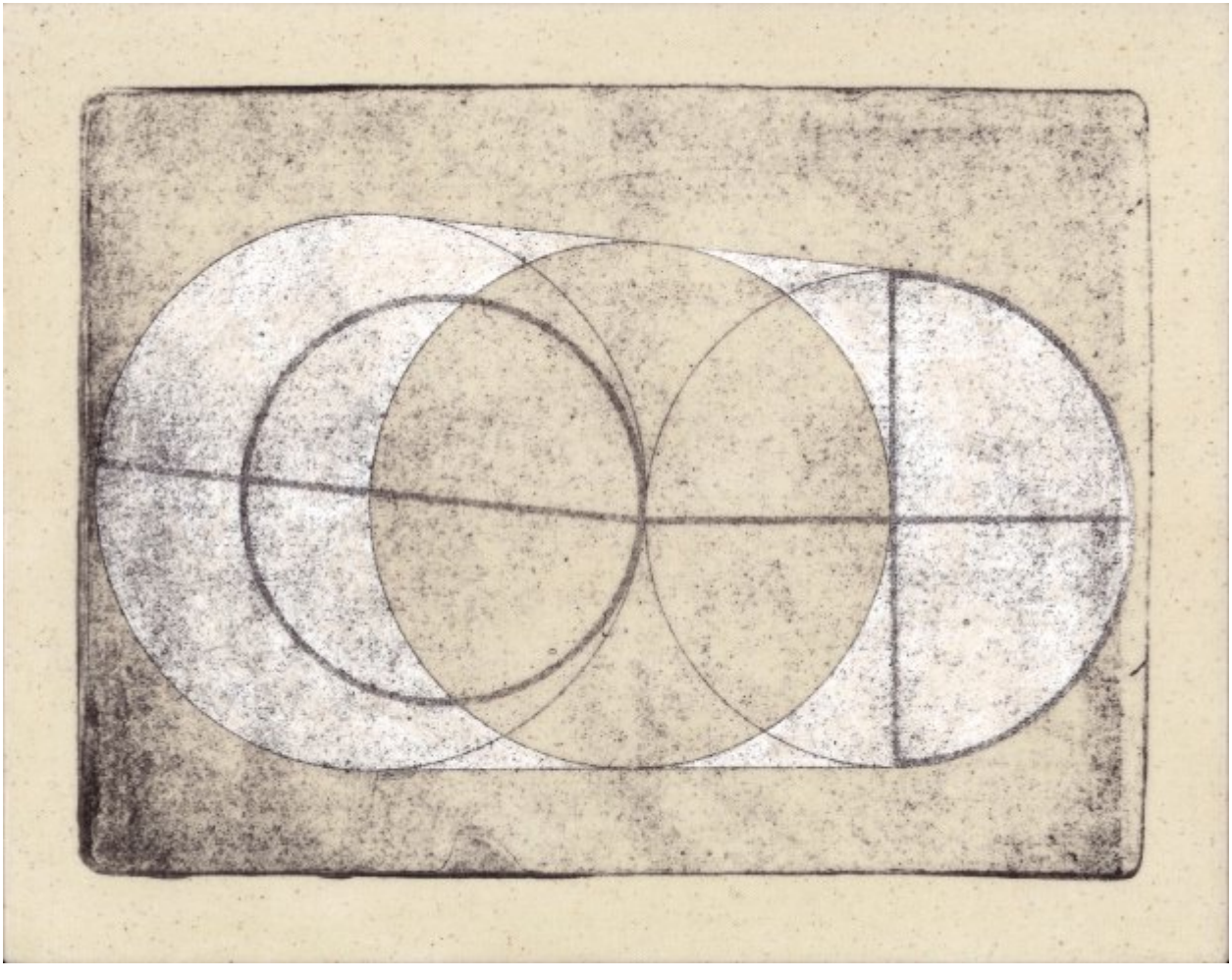
Byron Johnston *Remembrance Magic* – 2026, Wood, plexiglass, hair, pins, fabric, paper. 51” X 18” X 3”



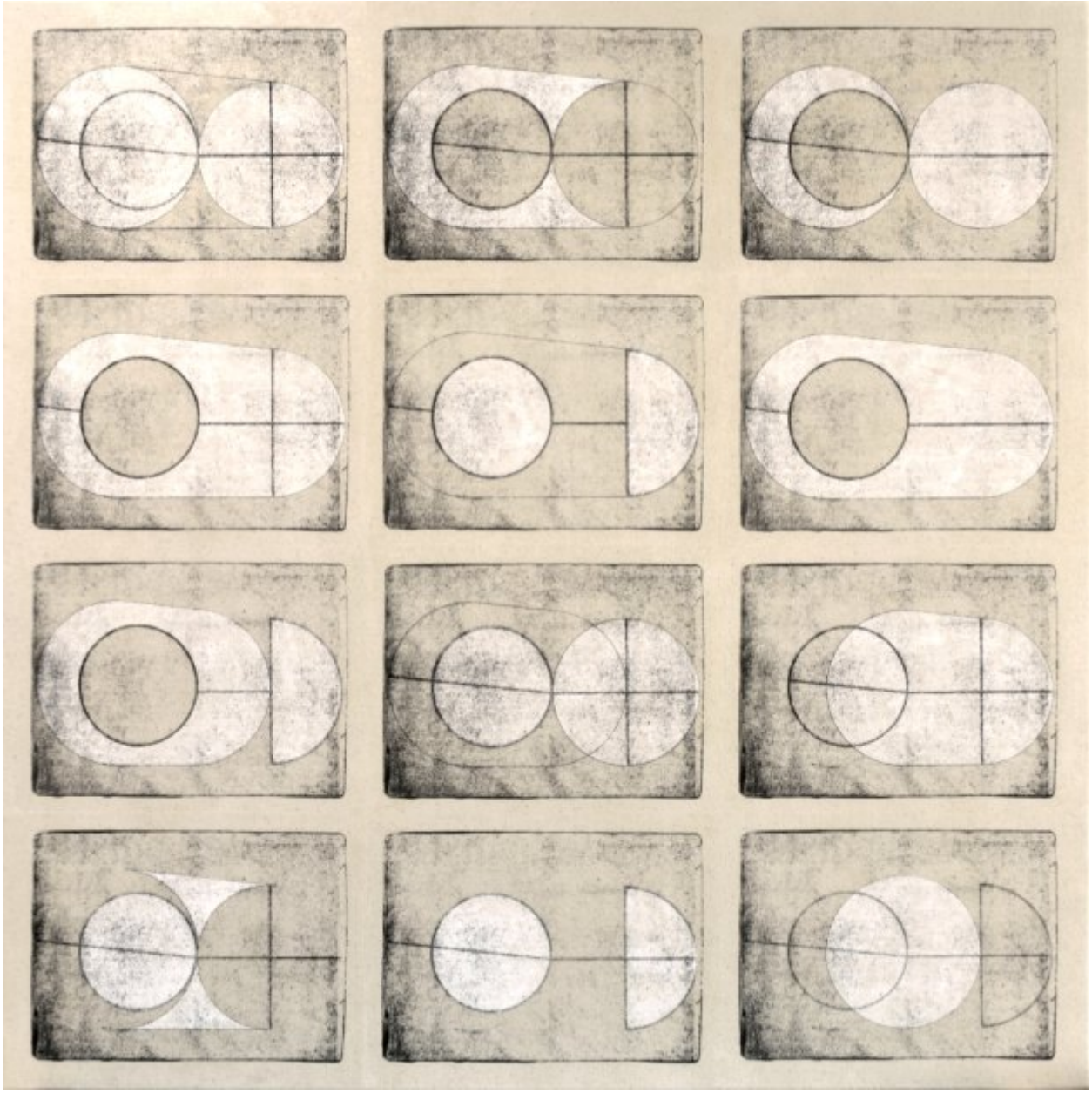
Glenn Clarke *(detail) Artemis* – 2026, Oil on canvas, 78” x 56”



Glenn Clarke *Artemis* – 2026, Oil on canvas, 78” x 56”



Todd Schulz *Known in Parts* – 2025, Acrylic, toner transfer on canvas, 1 of 2 panels, 11”x 14”



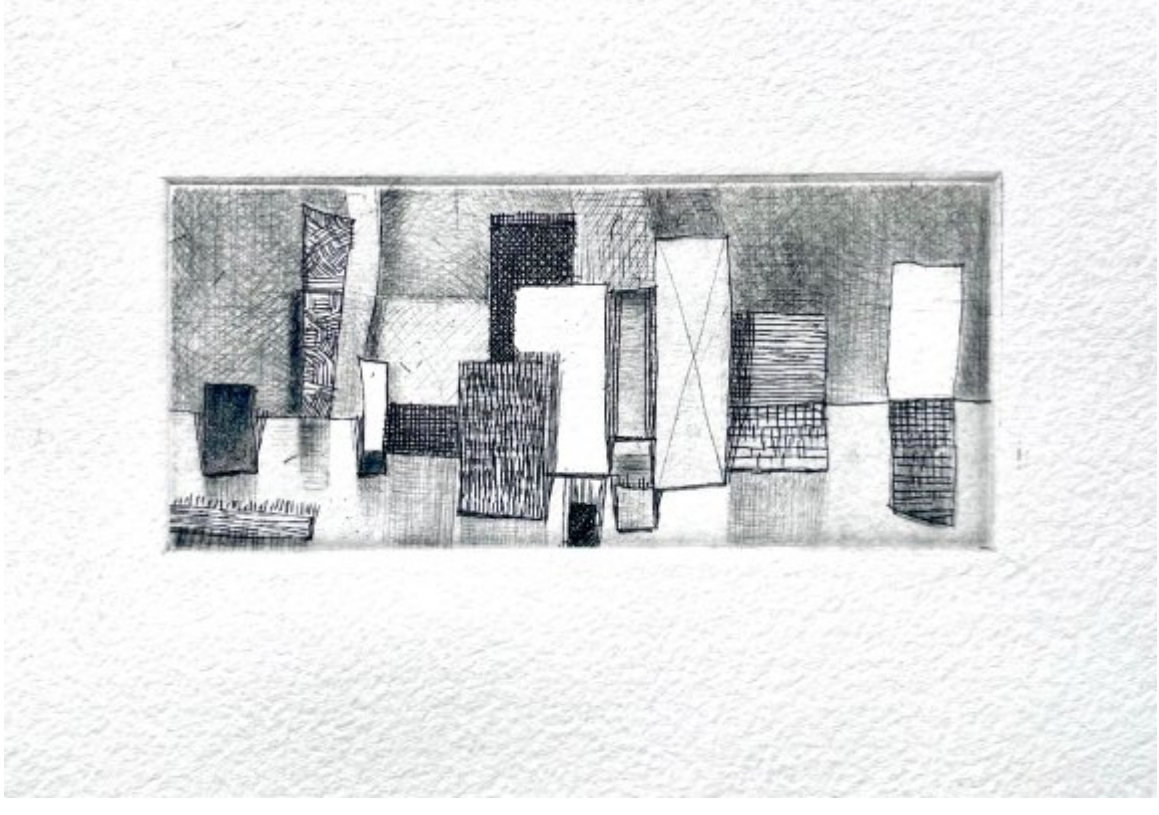
Todd Schulz *Known in Parts* – 2025, Acrylic, toner transfer on canvas, 2 of 2 panels, 42” x 42”



David Wilson *Stellar Jay* – 2020, Acrylic on wood panel, 18” x 24”



Heidi Thompson *Sky Aura* – 2026, Acrylic on Canvas 50” x 60”



Julian Dix *Bagatelle No. 2* – 2026, Dry point etching, Image 2”x4.25” (paper) 5.5”x8” 11”x14”



Mary Smith McCulloch *The Smith House* - 2026, Etching, 5” x 4”



Janine Hall *Mad* - 2026, Graphite, coloured pencil, ink on paper, 18”x24”



Joice M. Hall *Chiminea* – 2026, Acrylic on canvas, 18" x 24"







John Hall *Framed: Blue Wires* – 2018, Acrylic on canvas 36” x 36”



Judith Jurica *I'd like to be under the sea* - 2024-2026, Mixed media on panel, 10.75" x 8.25"



Angela Hansen *Lichen Globe* - 2026, Ceramic, encaustic, acrylic 8” x 10” x 10”



Wanda Lock *Still Life with Greenhouse and Mask* – 2026, Oil on canvas, 20” x 24"



Wanda Lock *Still Life with Scissors and Fish* – 2026, Oil on canvas, 20” x 24"



Wanda Lock *Three Fish* – 2026, Oil on canvas, 20” x 24"



Damla Ozkalay *Chim chim* – 2026, Oil on canvas 22” x 28”



Takira Bolton *Swallowing Cuticle* - 2026, Acrylic on panel, 9” x 12”



Shauna Oddleifson
Mod Bird in the Garden,– 2025, Intaglio, 4"x 6"



Shauna Oddleifson
Petal Power – 2025, Intaglio, 4"x 6"

Shauna Oddleifson
Tin Wings in Bloom – 2025 Intaglio, 4"x 6"





Shauna Oddleifson
Wind-Up Pedals – 2025, Intaglio, 4"x 6"



Lynden Beesley *Loon by the Light of the Moon* - 2026, Bronze, 4” x 5.5” x 1/16”



Crystal Przybille *Untitled* – 2026, Mixed media, 16” x 24”





Jesse Weemering *Driftwood* – 2026, Mixed media, carved wood, 12” x 30” x 28”





Destanne Norris *The Body Remembers I & IV* – 2026,
Burned tree limb from Jasper Wildfire & air-dry clay, dimensions variable



Destanne Norris *The Body Remembers I, II, III, IV* – 2026,
Burned tree limb from Jasper Wildfire & air-dry clay, dimensions variable



Laura McCarthy *Untitled II* – 2024, Oil on canvas, 72” x 48”



Laura McCarthy *Untitled lil* – 2024, Oil on canvas, 72” x 48”



Julie Oakes *The Concept of Right* – 2026, Gouache, oil-stick, pencil, pen on print, 63” x44”



Julie Oakes *Enhancing and Concentrating* – 2026, Gouache, oil-stick, pencil, pen on print, 32” x 70”



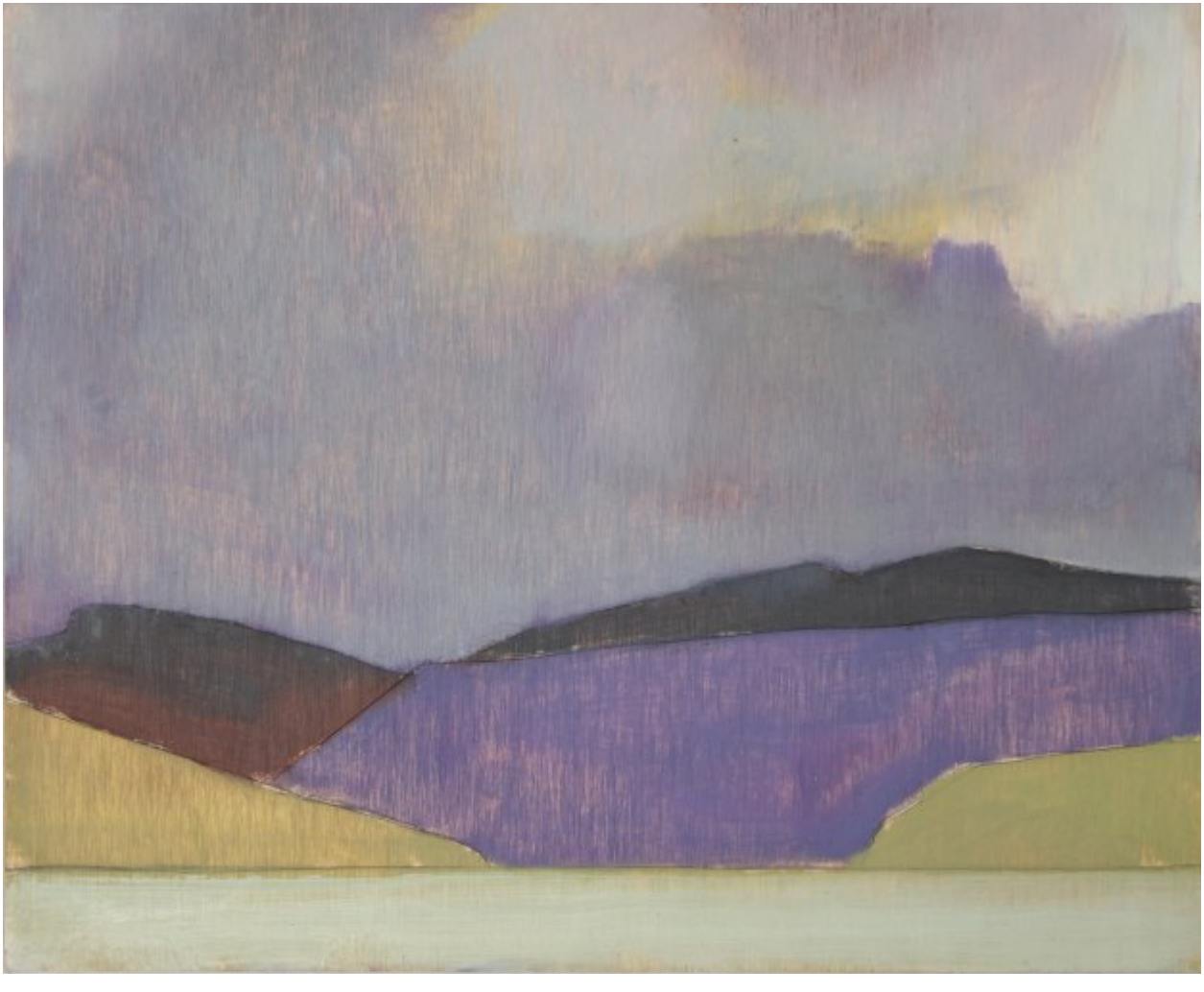
Shawn Serfas *Where-Nothing-Moves* – 2025, Acrylic on canvas, 40” x 40”



Steve Mennie *Untitled* - 2026 , Collage 48” x 48”



Herald Nix *May 26* - 2026, Oil on panel 8.5" x 11”



Herald Nix *June 26* - 2026, Oil on panel 8.5" x 11”



Janet Cardiff *Burning Oil Derrick* - 2023, Oil on panel, 9” x 12”



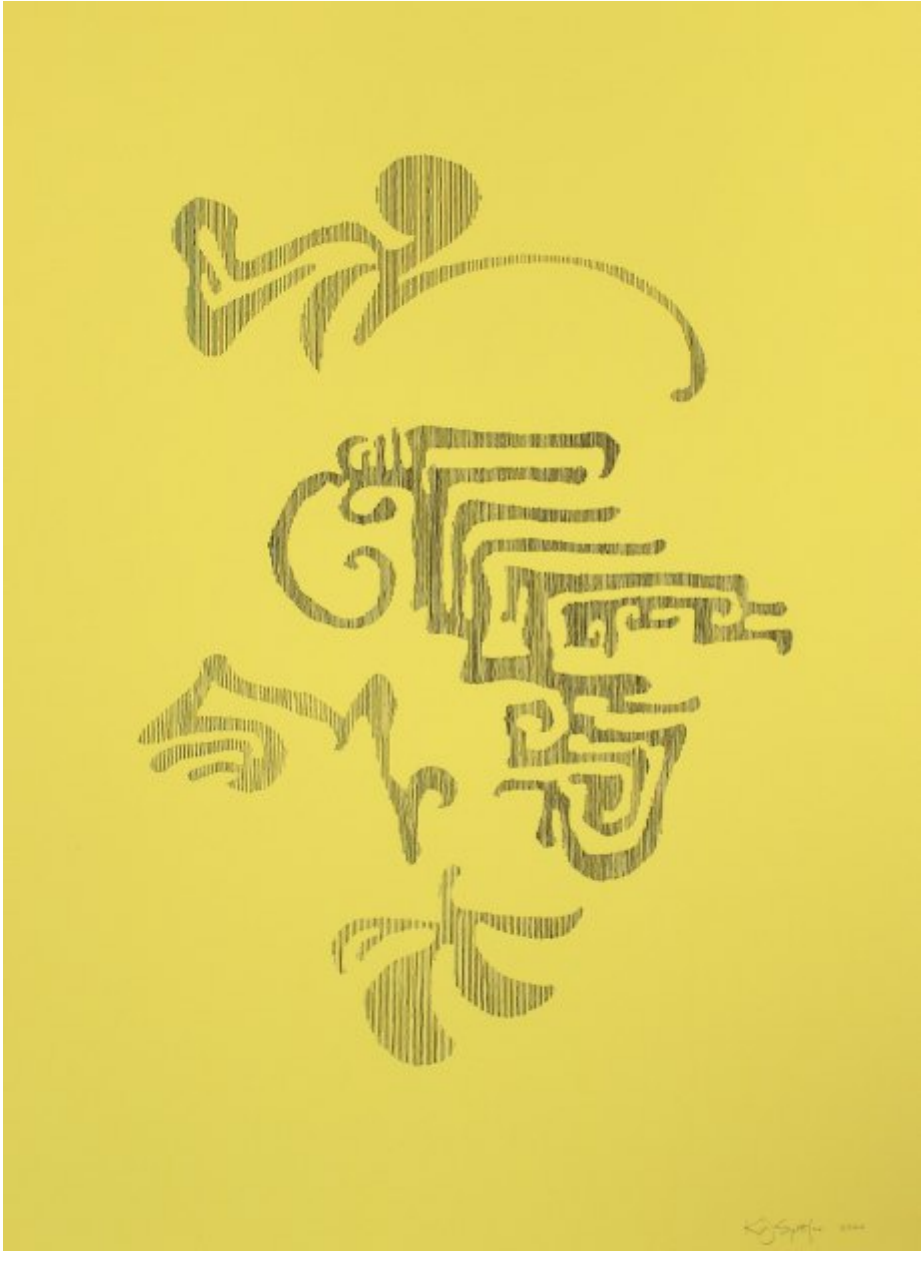
Janet Cardiff *Coal Plant* - 2023, Oil on panel, 8.5” x 9”



Gary Pearson *Somewhere* – 2026, Oil on paper, 41” x 60”



John Lawrence *Straw man* – 2019, Oil on Canvas 60” x 40"



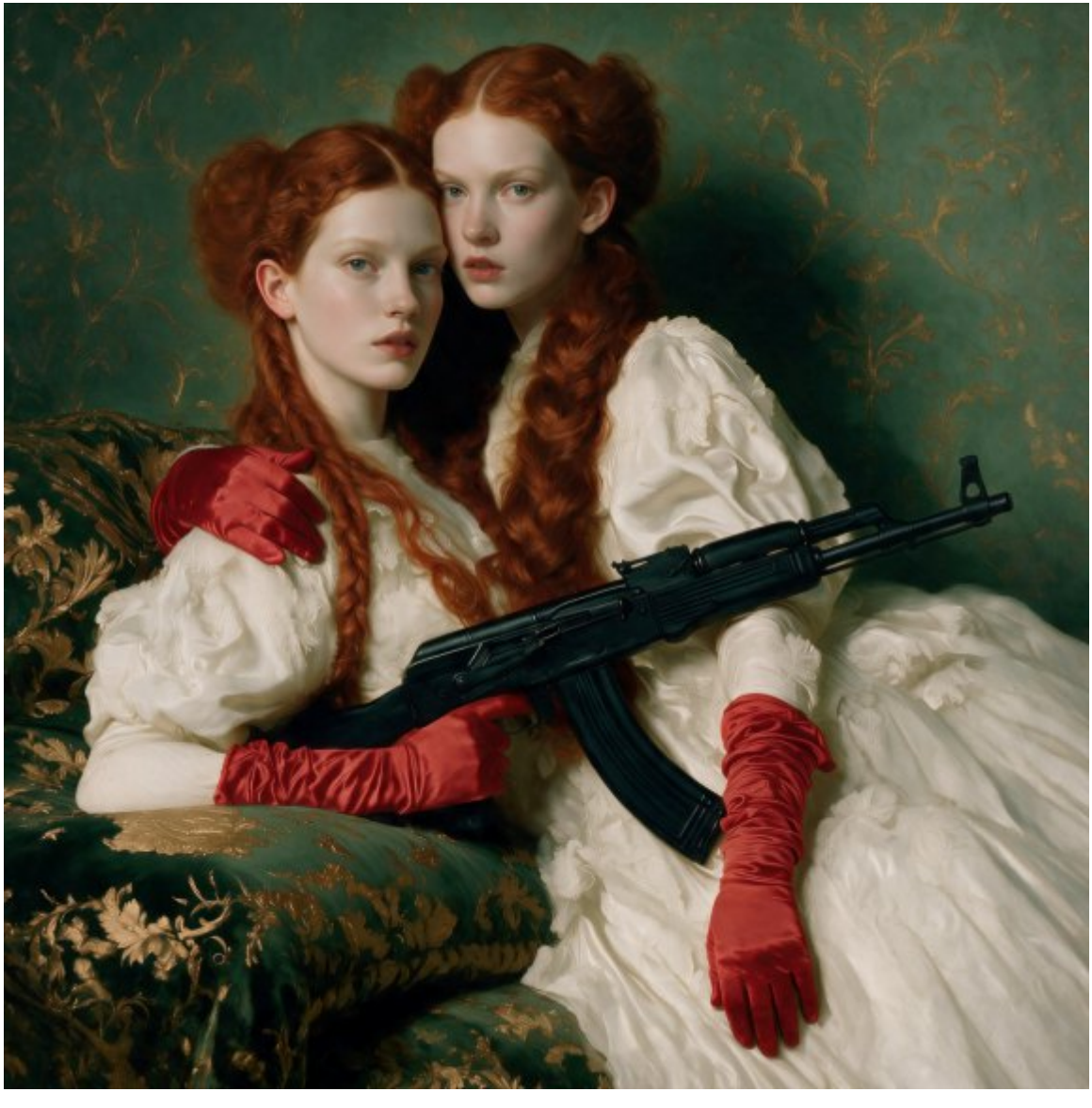
Kevin Spetifore *Jazz Tune #1* – 2026, Ink on Tizano paper, 25” x 20”



Zev Tiefenbach *16512AVE-20260618-008* – 2026, Archival inkjet print on steel, ed/5+AP, 20” x 30”




we spoke on the phone, too after the meeting. I
was a little feverish. We had soup. I hurt
you and that you might never recover. overnight
my fever broke and I shaved my head.



Marcella Moser *Anne de Breuil* - 2026, Archival inkjet print edition /2, 16” x16 “





Deb Wilson *Humaré* - 1997, Carved Concrete with pigment ,19.5” x 13.5” x 7” (70 lbs +/-)

HEADBONES GALLERY



Reg Kienast *AI Designed 4 Directional Slider Chair* – 2026
Wood, metal, cloth, 56” x 21” x 18”

