

Jim Dine, aj jaeger, Cecilia Stelini, Pedie Wolfond

HEART



HEART

aj jaeger, Cecilia Stelini, Pedie Wolfond

February 5 to March 19, 2023



Signed- 1970 Jim Dine exhibition Lithograph poster, 25x35 inches, Galerie Thomas, München

HEADBONES GALLERY

Artist Catalog: HEART: aj Jaeger, Cecilia Stelini, Pedie Wolfond
Copyright © 2023, Headbones Gallery

This catalog was created for the exhibition HEART: aj Jaeger, Cecilia Stelini, Pedie Wolfond
Vernon, BC, February 05 to March 19, 2023
aj Jaeger
Cecilia Stelini
Pedie Wolfond

Artwork Copyright © 2005-2020
aj Jaeger 1955
Cecilia Stelini 1951
Pedie Wolfond 1937

HEART commentary © 2023 Julie Oakes

Rich Fog Micro Publishing, printed in Vernon, BC, 2023
Layout and Design, Richard Fogarty, Julie Oakes
Photography: aj Jaeger, Cecilia Stelini, Tacito Carvalho, Pedie Wolfond, Richard Fogarty
Vernon, BC, February 05 to March 19, 2023
Printed on the Ricoh SP C830DN

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 copyright act or in writing from Headbones Gallery. Requests for permission to use these images should be addressed in writing to the artists care of Headbones Gallery.

www.headbonesgallery.com

ISBN: 978-1-988707-40-2

RICH FOG



Micro Publishing

HEART

aj jaeger, Cecilia Stelini, Pedie Wolfond



Commentary by Julie Oakes



aj jaeger
The other side of my Heart, 18x24, Mixed Media



HEART

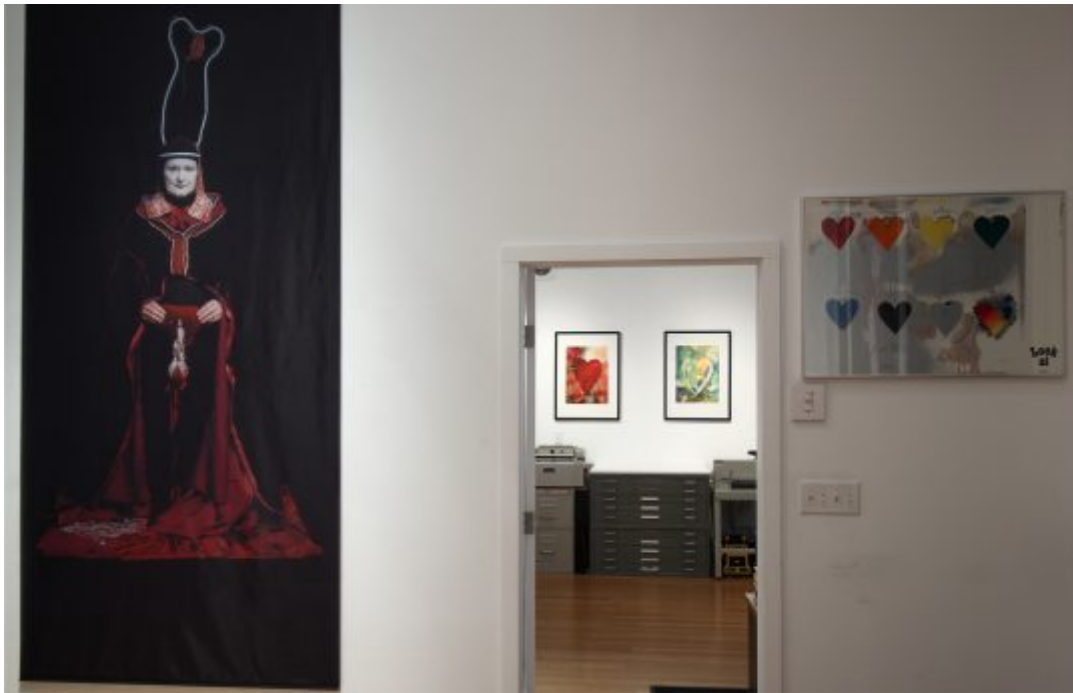
aj jaeger, Cecilia Stelini, Pedie Wolfond

Although the origin is unclear, one of the first known heart symbols was found on a Roman coin depicting the seed of a silphium plant. Silphium was employed as a spice or herbal medicine where it was touted as both a form of birth control and as a protective healer and was so used that it became extinct. Ivy leaves or the leaves of the waterlily have also been cited as the first heart images along with a myriad of notions around breasts, the head of the penis and buttocks.

The heart as an organ was accurately described by Aristotle (384-322 BC) as two chambers linked, folding over each other. This model can be extrapolated into the heart shape we know today. Aristotle also first knew that the accurate functioning of the heart is the very basis for on-going life.

What of the equation between the heart and love, that most esteemed of emotions, manifest in a variety of forms between humans. In the twelfth century the Sacred Heart began to appear in art, often flaming, shining with divine light and encircled by thorns which indicated the Divine Passion of Christ. Many early images while being based on the physical heart became stylized more akin to the heart shape of today. The literature on the Immaculate Heart of Mary, refers to the inner life of Mary, her joys and sorrows, virtues and hidden perfections which manifested as virginal love, motherly love, and a boundless love for all mankind.

Extrapolated versions of heart iconography are now commonplace from the relentless emojis that pepper messages today to the ubiquitous joys and pressures of Valentine Day. But 'love for all mankind' as a guiding social, philosophical or political principle seems to have been demoted. The personal drive for love as in friendship, family love or the 'love' desired in coupling has remained a constant goal, partially as a form of survival, but somewhere in the move from a religious to a secular state the idea of love for all mankind has been misplaced – as Tina Turner sang “What's love but a second-hand emotion”.





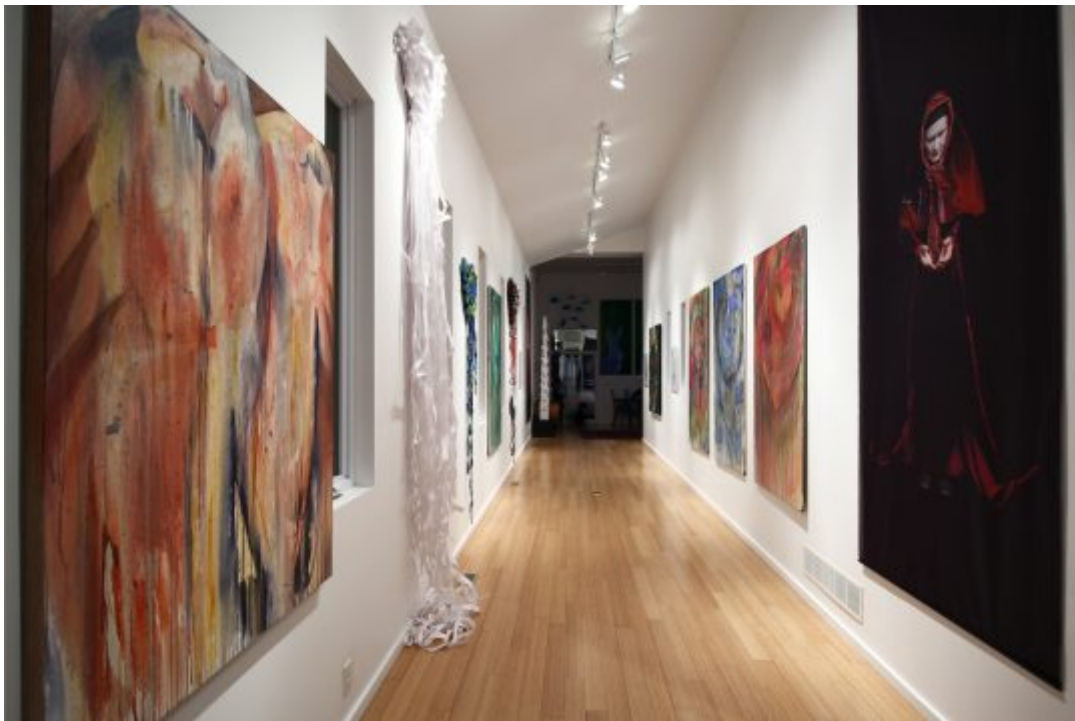
Yet the heart is still deemed worthy of artistic attention although it has become banal, pop and somewhat common, strewn across the internet, merchandise and graphics. Easily drawn by young and old, the heart is a depiction of a 'good feeling'. The heart as a form was also eschewed by artists for many years as 'too cute' until Jim Dine, muscly abstract painter and *self-described romantic*, used the symbol as a template for exploring colour, texture, composition – tools of the trade – and unavoidably *association* with the implied meaning and graphic relief of the commonly understood symbol.

aj jaeger has explored heart imagery with boundless commitment, in a variety of materials and perspectives, channeling through her hands. Gestural expressivity is uppermost in all her heart works realized as the impact of traces left by her hand manipulating the symbol, either in paintings or sculptures.

The paintings clearly demonstrate memory especially in the large canvases that bare the mark of a full body gesture, a sweeping reach of the two curves, often repeated many times, reinforcing, a muscular memory that reflects the full stature of the body. aj jaeger performed an encompassing,

balletic, movement in relationship to a static two-dimensional surface, developing as close a connection between the idea and the reality as the body could bring to bear. The dance lasted over a duration until the crescendo relaxed back into stasis. The imprint of this series of strokes, framed within the idea of 'heart', would have been a delicate balance, hard to erase once begun, the painting an additive process. If there had been too much participation, over saturation, then, just like in love, the unity would have been unbalanced and the dynamic collapsed. Also, like love, the act of art-making requires finesse to reach a noticeable height, to stand clear and whole without doubt.

aj jaeger's installation of seven sculptural hearts that occupied the Kelowna Art Gallery's satellite space at the Kelowna International Airport, 2016 – 2017, titled "Wanderlust" brought heart before the eyes of thousands of travellers. These giant hearts rendered in paper, film tape, felt, twigs, painted canvas, metal and gauze used the same heart shape rekindled each time it was reworked by the limitations and freedoms inherent in the diverse materials. Joined by a single red line which the artist used to symbolize connectiveness, the materials held individuality while existing within a common context. Six of these hearts now reside in the University of British





Columbia Okanagan Collection granting students within diverse disciplines the respite of a symbol recognized as positive and yet unique.

Cecilia Stelini, a survivor of open heart surgery, approaches affairs of the heart from a visceral stance. A multimedia artist based in Brazil, her works include performance, installation, sculpture, and photography often using her own body as an element in the construction.

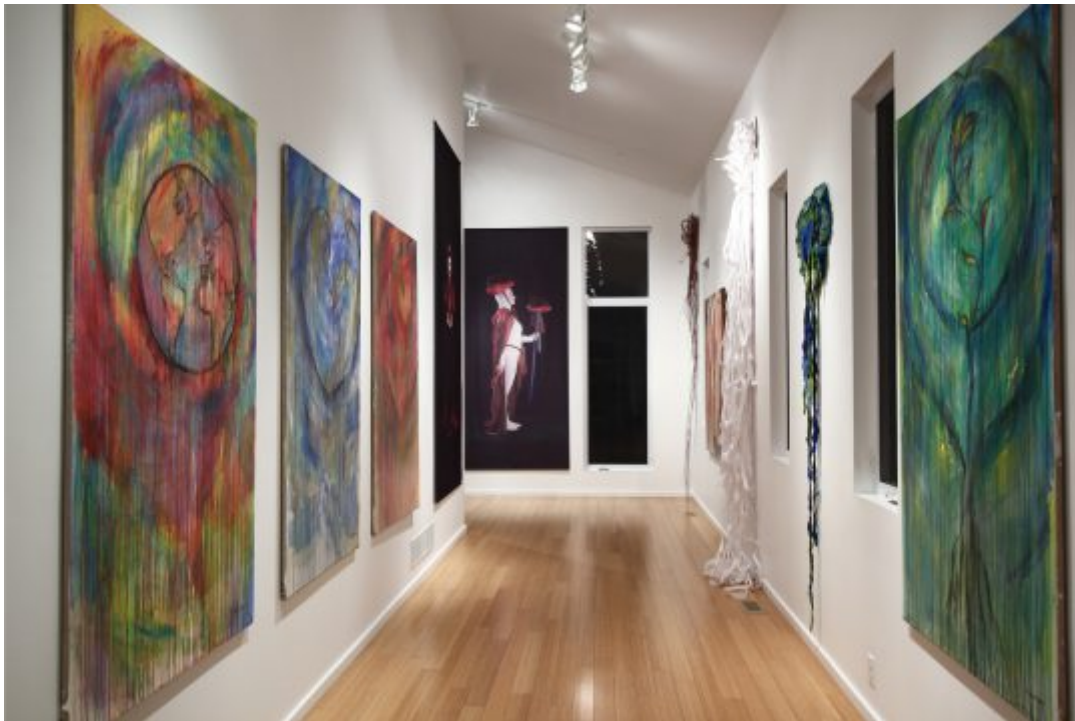
Stelini's use of objects as stand-ins or interlocuters between the body and the exterior world, while appealing to a universal sense of connectedness, including the spirit realms, gives her sculptures an aura of implied significance, as if they are ancient religious relics or anthropological finds. The sculptures, displayed in plexiglass boxes as if worthy of worship or so rare as to have to be protected, use heart (the organ) shapes. Stelini had in fact used pig's hearts in her performances, not the least squeamish of the interior body or of using other species as she acknowledges that "people's bodies, the natural elements, and the ritual become the hybrid universe of these works" - and we are referred, again, to the Sacred Heart.

Stelini's large photographic works are a visual diary of the various phases of works completed between 1998 and 2014. She has used a rich wine-colored palette throughout with a formality to the

poses that is reminiscent of cultural rites of passage. She has titled these figures “Guardians” which places them on our side – we are protected without having to have a graphic realization of just what might be out there that we must be protected from. Comforting in their dignity, collected in aspect, the expression “her heart is in the right place” comes to mind, without sentimentality - more as an objective truth.

Pedie Wolfond is best known for large abstract works conversant with 'the ninth Street women (Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell and Helen Frankenthaler). She adopted heart imagery and used not only the shape and form but also the unavoidable innuendo of love. A publication of her heart paintings came out in 2011, “Find Your Heart Book Two”. The author Dianne Collins put it best: “This book is more than an extraordinary collection of paintings. It is an experience of transformation and unity, of light and love.”

Then there is the other side to Heart - the wounds and scars. Bonaventure wrote: "Who is there who would not love this wounded heart?". Just as the loss of valentine love can create a break in spirit, the sense of life-giving, growth and love associated with the steady pumping of blood,

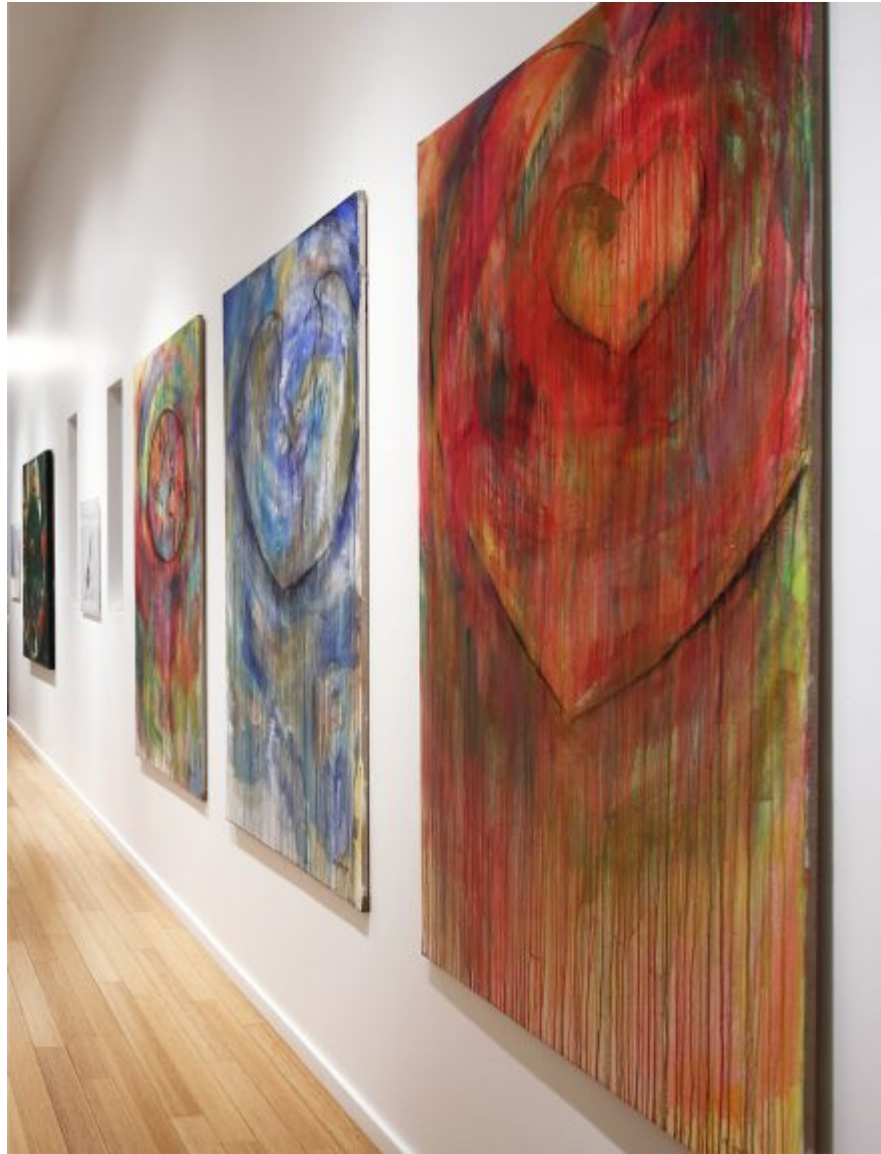


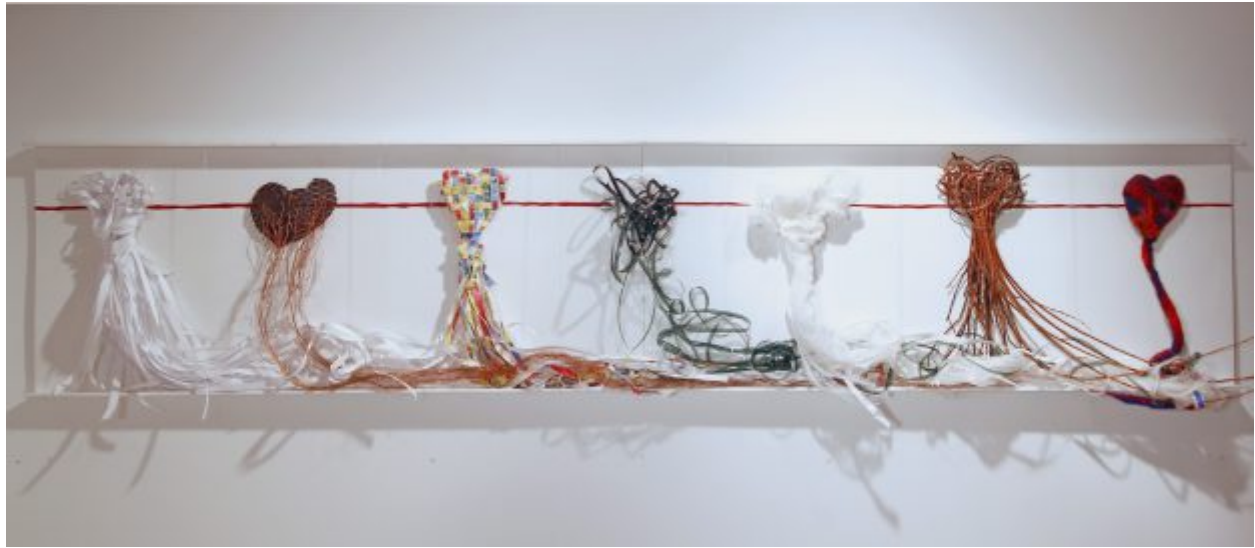


miraculous as it is, also contains the opposite - the cessation of the heart's functions and ultimately, death. The significance of the heart shape is, indeed, all encompassing.

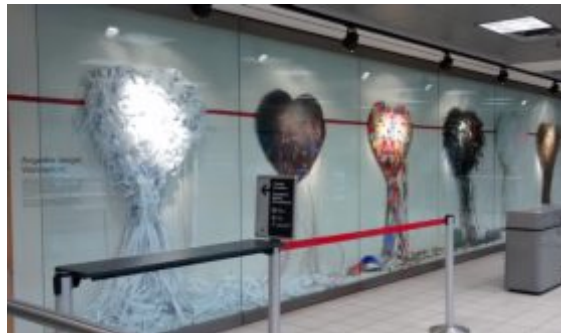
This simplified form has been adopted by religion, the arts and science. It continues to resonate as witnessed by these works, based on the HEART as symbol, organ, and a stand-in for the word 'love'.

Julie Oakes, 2023





aj jaeger



Wanderlust - Kelowna Art Gallery Airport Commission

Taking Wings
48x60, Mixed Media



When will the world be healed again?
72x42, Mixed Media



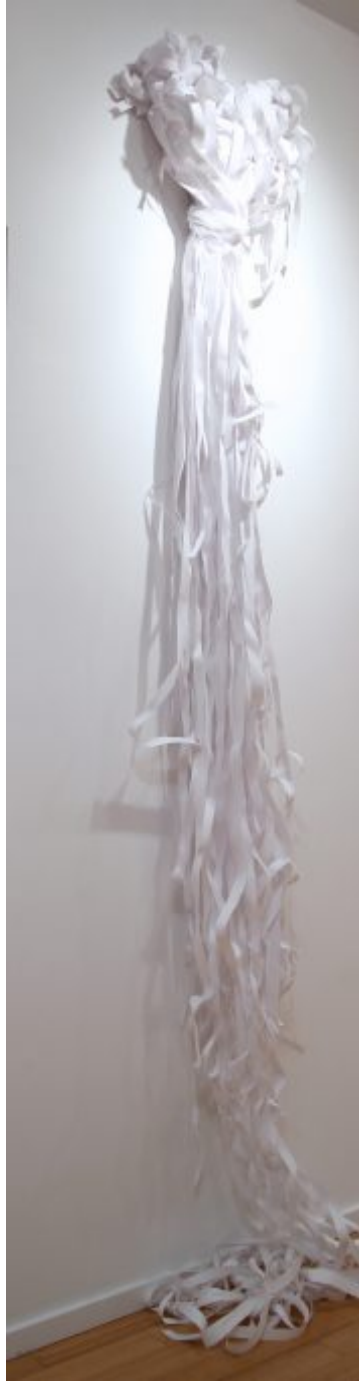


Life on a Reel
24x24x48, Cellulose nitrate/Wood/Metal



Breaking open
72x42, Mixed Media





Purity in Oneself
24x24x48, Paper/Wood/Metal,



Only with Love!
72x42, Mixed Media





Gratefulness for Nature
24x24x48, Willow/Wood/Metal



There is Hope
72x42, Mixed Media





Loose to Extensive
24x24x48, Wool/Wood/Metal



...and yet you didn't take it all!

The big C, a scary word for so many of us. We were always of the
belief everybody else, but us.
...and then the diagnosis, he walked his path with courage, grace, and
bravery.

We walked side by side and besides the darkness and devastation,
it became the path of openness and acceptance,
kindness and love beyond the end.

I feel his strength, his humble pride of his accomplishments,
his invisible hug and know that his heart will always stay with me,
as it grew bigger because of the big C.

Klaus Jaeger April 8th, 1948 - November 15th, 2022

aj jaeger



Walking Away
60x48, Mixed Media



It's all about the People in the Heart
36x36, Mixed Media





Cecilia Stelini





WHITE 1
Photogravures on Hahnemühle paper, 0.70m X 0.50m
Image capture : Tacito Carvalho



WHITE 2

Photogravures on Hahnemühle paper, 0.70m X 0.50m

Image capture : Tacito Carvalho



WHITE 3
Photogravures on Hahnemühle paper, 0.70m X 0.50m
Image capture : Tacito Carvalho

THE GUARDIANS

These Figures have been constructed from installation projects and objects created by the artist herself, from 1998 to 2014. The human figure of the artist appears on a stage-like manner as the central and unique character of a performance act.

"The Guardians" are characters who, out of strong affection, fiercely defend something or someone. They also act as the protector, conservator and repository of our feelings and fears. In this case, "The Guardians" are the preservers and are the protectors of the artwork itself. They also protect the concepts and questions of the artist about everyday life, the world in which we live and the coexistence actions among human beings.

Cecilia Stelini

“THE GUARDIANS”
Banner print on fabric, 3.00m X 1.30m
Image capture : Tacito Carvalho





“THE GUARDIANS”

Banner print on fabric, 3.00m X 1.30m

Image capture : Tacito Carvalho





“THE GUARDIANS”

Banner print on fabric, 3.00m X 1.30m

Image capture : Tacito Carvalho





“THE GUARDIANS”
Banner print on fabric, 3.00m X 1.30m
Image capture : Tacito Carvalho





“THE GUARDIANS” 5
Banner print on fabric, 3.00m X 1.30m
Image capture : Tacito Carvalho





“THE GUARDIANS” 6
Banner print on fabric, 3.00m X 1.30m
Image capture : Tacito Carvalho







Corde Cordis
porcelain and acrylic
6.75 X 5.75 X 12.5 inches



Corde Cordis
porcelain and acrylic
11.25 X 6.5 X 5.75 inches



Corde Cordis
porcelain and acrylic
11.25 X 6.5 X 5.75 inches



Corde Cordis
porcelain and acrylic
4.5 X 5.75 X 4.5 inches



Corde Cordis
porcelain and acrylic
4.5 X 5.75 X 4.5 inches



Pedie Wolfond

Untitled Heart #1
Digital Print
22x16 inches



Untitled Heart #2
Digital Print
22x16 inches





aj jaeger

As a German born Canadian, aj jaeger's heritage and travels are expressed in her work as a contemporary artist. Her artwork is exhibited in private collections in Europe, the Bahamas, USA, and Canada. As a graduate of the University of British Columbia-Okanagan, having completed her Bachelor of Fine Arts in 2013, as well as an active studio practice, she was appointed the Chairperson of the Board of the Caetani Cultural Center Society in Vernon, BC where she served until 2021. As a sculptor and painter inspired by rich colors and distinctive textures, aj jaeger is recognized not only for her works but also as an advocate in the local art community, through her teaching and curatorial involvement.

I believe that art is visual storytelling, communicating a needed message, showcasing beliefs, heritage, and vision. My work has deliberately evolved to depict the complexity and contrast of life through a combination of mediums, symbolism, and surface patterns. Intuitively acknowledging the uncertainty of life fuels my creative mind and heart to keep expressing unedited emotions with hopes of positively transforming our collective future.
ajjaeger



Cecilia Stelini

Cecilia Stelini, visual artist and performer, lives and works in the city of Campinas, Brazil, where she owns an art space, AT | AL | 609, a place of artistic investigations.

Stelini graduated from FAAP / SP and the Specialization Course in Visual Arts, UNICAMP, SP. She has participated in festivals and performance projects in Brazil and other countries, such as Argentina, Uruguay, Chile, Colombia, Mexico, Dominican Republic, Cuba, Canada, Finland, Northern Ireland, United States and Poland.

AT | AL | 609 is dedicated to the diffusion of contemporary art through projects, including exhibitions, workshops and an international artistic residency program.

In my performances and interventions work, I put in evidence the ritual power of these dialogues, by trying to establish links between elements and polarities such as the physical and the spiritual, the masculine and the feminine, the permanent and the ephemeral, the sacred and the profane. I work on these elements using time, material, and natural components, which I select as follow:

For the performances I incorporate animal internal organs such as a pig's heart, fish, apples, white ceramic plates, small plastic objects, thick sewing threads, long sewing needles, etc.

For the interventions I incorporate wood ash, sand, seeds, flowers, etc.

People's bodies, the natural elements, and the ritual become the hybrid universe of these works.

What most interests me in every work is exchange. The energy exchanged among the public during a performance, as well as the exchange of sharing with the audience the dos of the work in an intervention. This starts at the very beginning of an invitation to participate in a collaboration.



Pedie Wolfond

Pedie Wolfond is an established abstract artist, known for her large-scale immersive colourful compositions, which evoke the patterns found in light, nature, and music. As an artist, Wolfond strives to capture the psychological affects of colour and light, through her signature use of thin washes of transparent acrylic glazes on unprimed canvas. Her vast paintings not only reflect light, but radiate it. Wolfond paints her enormous canvases on the floor of her studio, kneeling, reaching, and stretching to apply layer after layer of acrylic washes, saturating to the surface with luscious and vibrant hues. When regarding her vast canvases, the viewer becomes immersed in the artist's painterly vocabulary of lyrical gestures and pure colour that captivate the mind and imagination. Beginning her painting career in the 1950s, Wolfond's work came of age with the Colour Field and Abstract Expressionist movements. Wolfond belongs to a generation of women artists, embarking on their careers during the rise of Abstract Expressionism, who had to assert their vision in a predominately male-dominated field. Like many of her female contemporaries during that period, her work remained at the periphery until years later. Now at the age of 83, Pedie Wolfond is recognized for her signature radiant energetic paintings and her contributions to the aesthetic language and processes of Colour Field painting in Canada.

Pedie Wolfond has been actively exhibiting her work since the mid 1970s. Wolfond's works can be found in numerous corporate collection as well as private collections in Canada, Unites States, England, Israel, Belgium, France, Italy and Australia.

HEADBONES GALLERY



HEART

Jim Dine
aj jaeger
Cecilia Stelini
Pedie Wolfond

