

## **'New Myths' at Headbones Gallery**

February 19 - March 28

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Exhibition opening February 19th at 6pm

There are states of mind that seem personified by a visual and Anna Glynn's work has been active in the emerging Australia - Sino art scene. Her home studio is in the rainforest at Jaspers Brush, NSW, Australia but she has frequently worked and exhibited in China.

The Chinese used landscape as a springboard from which to consider the great philosophical questions: What is life? How does individuality relate to the whole? How and to what extent is connectivity important? They would approach these concepts from a tangential viewpoint so as to leave open to interpretation - and further exploration - the subject being considered. Ink as a medium could approximate this openness so that by using washes with blurs between areas the relationship between one shape and another was suggested but not locked in. The relationship between self and the world was the subject of ink scrolls depicting landscapes that broached the sublime including references such as 'the unreachable mountain' or 'the unfathomable misty scope'. The Chinese landscape painters as they veiled the vista with clouds brought the challenging incomprehensible realities of distance and height into a manageable intake of information that soothed rather than irritated the viewer into accepting his limitations.

Using a wide range of animals from the exotic elephant to the common (even deemed 'urban nuisance') rabbit, Glynn characterizes the animal with recognizable human traits providing a bridge between a complex, sophisticated take on the otherness of species with a more child-like, approachable rendition. She has referred to her creations as "hidden worlds". Within the animals there are landscapes inhabited often by other species, often at odds in character to the host animal such as an elephant who has on the interior spindly legged cranes.

In Anna Glynn's work, the lightness of being is made permissible and in the world of fine art this has not always been allowed. Beauty, once revered was given a back burner to individuality since the advent of abstract expressionism. Glynn brings back beauty. She broaches the diversity of being in the animal world through simplified characters, filled with semitransparent layers and then presented as elegant scrolls, making animism a friend rather than a foe. Glynn calls forth the white from the black, the light from the heavy, the delineated from the suggested and allows a broader range of interpretation. Like Dylan's lyrics "She can take the dark from the nighttime". Glynn's work is, like the Chinese landscapes, a respite from the difficult challenges of modernity while still acknowledging the issues.

Glynn with her frequent exposure to China, uses the advantageous contingency of both countries to create a body of work that seamlessly marries sensibilities from each culture. The response from the Chinese was a visiting research position in the Department of Visual Studies at Lingnan University in Hong Kong. From the Australian perspective, Glynn was a finalist for the prestigious Gold Coast Art Award in 2014 and in 2013 was awarded the Veolia Creative Arts Scholarship for her contribution and commitment to creative arts. The universality of her appeal is in line with current concerns centering around environmental precariousness. Furthering her research into culture and the environment, in 2014 Anna Glynn was the artist in residence at The Caetani Cultural Center here in Vernon where she completed an interdisciplinary collaboration with the biologist Peter Dalmazzo exploring the sounds of the Okanagan landscape. Currently Glynn is artist in residence at SITKA Center for Art and Ecology in Oregon until May 15 and so will be able to be in attendance for the opening of her exhibition New Mythologies at Headbones Gallery on February 19.