



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Craig Ziper

Weird Queer Freaky Xmas
December 3 - January 8, 2008



Commentary by Julie Oakes

Craig Ziper

Weird Queer Freaky Xmas

December 3 - January 8, 2008

Artist Catalog, 'Craig Ziper - Headbones Gallery, The Drawers '
Copyright © 2007, Headbones Gallery

Commentary by Julie Oakes
Copyright © 2007, Julie Oakes

Images Copyright © 2007, Craig Ziper

Rich Fog Micro Publishing, printed in Toronto, 2007
Layout and Design, Richard Fogarty

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 Craig Ziper, c/o Headbones Gallery, 260 Carlaw Avenue, Unit 102, Toronto, Ontario M4M 3L1 Canada
Telephone/Facsimile: 416-465-7352 Email: info@headbonesgallery.com
Director: Richard Fogarty
www.headbonesgallery.com

Craig Ziper

Julie Oakes

Both carry weight, Subject and Technique, to become indivisible aspects of Craig Ziper's Dead Bug Series. Bugs, the Subject, and creepy crawliness get under the skin and send a shiver up the spine. They have been of interest since we have been children, a miniscule world that we can control with a squash but which also can sneak up and get us with nearly equal advantage with a bite, sting or deadly injection of venom. Their presence causes an insidious nigggle of awareness that they are here - surrounding us, outnumbering us, as ever-present as dust yet they exist primarily just outside the range of our perception.

To bring them into range, Ziper has used an eye far more powerful than our human capabilities, that of the camera, the Technique. His bugs are not a discovery, found in their natural states, but clinically isolated against a sterile white background, similar to the clean environments of modernity. And as they lie (dead) under the scrutiny of a mechanical eye, they assume a contemporary aspect related to design, engineering, systems, architecture and the sophisticated range of civilization where advanced technology aids humanity in reaching beyond personal physical space and perceptual limitations. The freaky and grotesque associations with these air breathing arthropods - their antennas, segmented legs and exoskeletons filled with foreign juices assume a more dignified position in the elevated realm of the photographed context. They become line, form and composition as they have been cropped, suspended, posed but always 'on view'. Unnatural, (another aspect of their 'strangeness') in their stillness, they are no longer able to get us. Instead, they achieve an iconic beauty.

As their fragilities are revealed through a macro perspective, they provoke contemplation on the perfection of insects and replace the shiver of horror with a thrill at the marvels of existence. Ziper, with a background in naturalist photography (the Museum of Natural History in New York) has honed his technique to our advantage. And it is in this respect that the series elevates above the more utilitarian documentation of the natural sciences and assumes a rightful place in the greatest of cultural quests - that in which the object-hood of the art piece reveals a philosophical truth, that there is more to be seen than immediately meets the eye and in that seeing, we become more enlightened.

Prints are 14" X 17" .

Each of the prints are signed and limited to 10 copies.

The prints have been made using Lucia pigment inks with a 12 ink Canon iPF5000 printer on Fine Art paper. These prints are of the finest quality made with the most up to date archival printing technology available. A limited edition portfolio of eighteen 14 X 17" prints in a portfolio case will also be available.



Bee Front



Bee Back



Pill Bug Front



Pill Bug Back



Rose Bug Front



Rose Bug Back



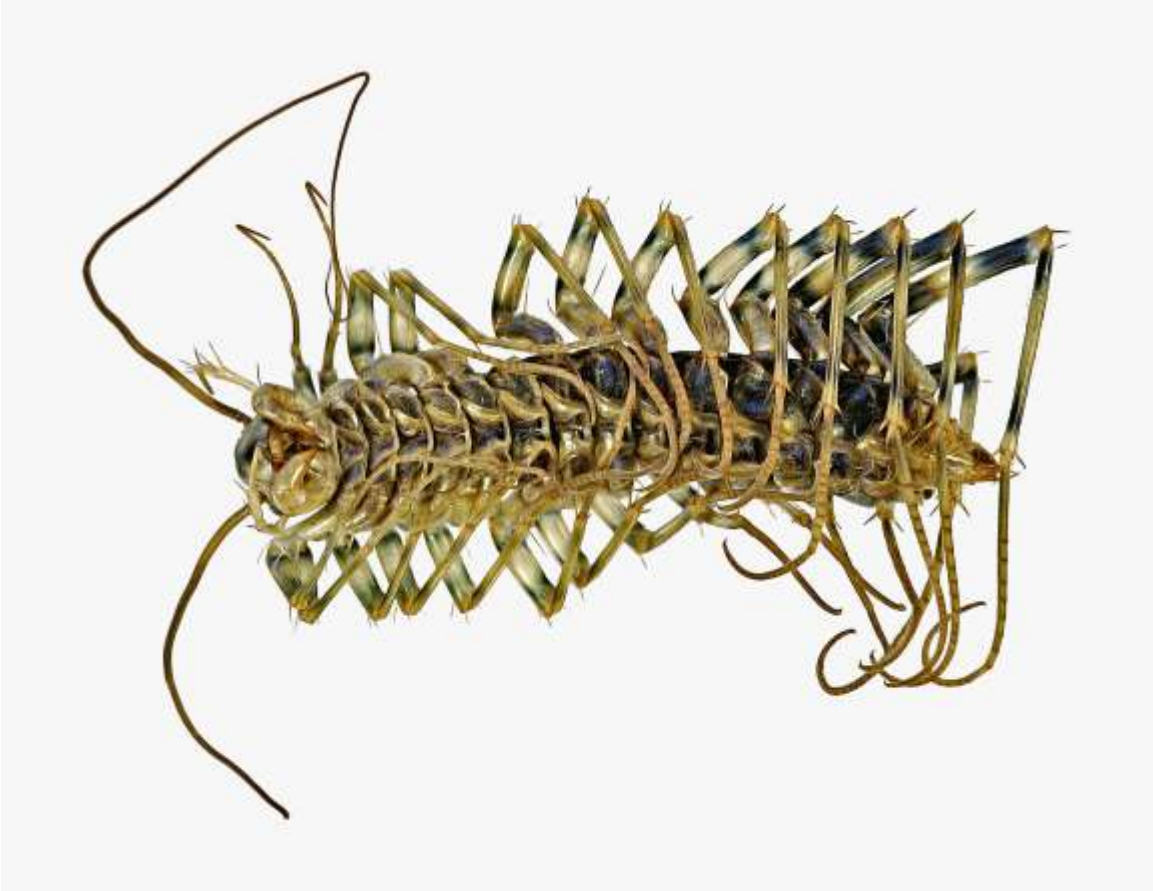
Mole Bug



Spider



Jesus Bug



Scary Bug



Space Bug



Moth



Grass Hopper



Fly



Cicada Side



Cicada Back



Black Bug



Cicada Shell

Craig Ziper

Projects

2005	Pretense video ziper.net
2004	The Kiss that lasted forever video ziper.net
2003	Be careful what you start video 2000 2003 ziper.net
2003 /10	The Void photo series Tantrum gallery Buffalo, NY
2001	Nature Video Icon (religion unknown) Video RealityByteGallery.com
2000	Yum mmm mmm Video (00) ziper.net
2000	Chrysler Building Video ziper.net
1991 / 3	Premiered Video Give Me Liberty (91) on The Windows program: Manhattan Cable Television Community Access
1991 / 2	Premiered Video The Way We Like it (91) on The Windows Program: Manhattan Cable Television Community Access
1990 / 12	RYO and Micro Tech Video Night (The Knitting Factory, NY NY) Group show, Exhibited Video Retrograde Commotion (87)
1990 / 11	NYU Graduate Students' Exhibition Video: Just East of Eden (89)
1990 / 10	PSI (Performance Studies Institute Conference) - NYC Group show Exhibited Video A Soluble Reality (89)
1989 / 6	What Sexy Is ? A Photographic series, Exhibited in advertising space of the public transportation system: CEPA Gallery Buffalo, NY
1989 /12/31	Refraction's Text and photographs, Invited artist. First Night Buffalo: Sponsor CEPA Buffalo, NY
1988 / 4 - 5	Gus Miller: An Old Man Dies Installation, Group show. Antic Gallery Buffalo, NY

Publications

If I were a computer things would be just about the same:
Thoughts on digital media Interactions Journal Spring (1992)

The Promise of a Man Silence Journal May (1989)

Electronic Art

My NiteMare Interactive Narrative 1993 - 2003

This is a interactive narrative centering around a murder. The viewer discovers through an interactive process the crime and its context. This piece deals with issues of race and memory through trauma.

First designed for laser disc then CD-ROM this project continues to grow in complexity.

Techno - Shrine v.2.0 (1999) NYC Mobile version of original updated new hardware that increased the quality of serially compressed sound. New interactive environments and a large Mobile Kiosk designed as a 6.5 Foot reproduction of a telephone.

Talk Video (1994 - 1998) Video kiosk placed around New York City to collect view points and opinions from the public which was later rebroadcast on Manhattan Cable Television Community Access.

Memory Clock (1992, 1996, 2001) Old spring driven key wound clock interfaced to a chip (micro) computer that sends signals to a laser disc player to display images on a TV. Revised to playback images set to specific times of day to act like a living scrape book for old images. Revised to capture images as it plays images back from the same time of day weeks ,months or years prior creating a memory of the space the clock is setup in.

Video Soapbox (1993) Computer Kiosk produced for the *Kid's World Conference*. An international conference on the environment was used to produce interactive digital video. This allowed people to response to a given question and playback what others had previously said.

Techno - Shrine (1992), Group Show titled "Gods of The Modern Age": Bronx River Art Gallery.

Sculptural object and Computers interfaced to the phone system to create a virtual community.

Interactions Band (1990-1992) Multimedia jam band involving vocals instrumentals and electronically modified images using a video toaster in an improvisation jazz / experimental style. Live performances, every Tuesday was broadcast for one hour programs on Manhattan Cable Television Community Access.

Theater Production

Theater Production of *Private Property*

NADA Theater NYC 1992 and 1993

My role for these productions was a Video Designer. My work was to give the TV monitor a persona and create natural transitions between live stage action and the use of video. This play centered around the rape scene in "A Street Car Named Desire". This three minute scene in the original movie is expanded to 50 minutes through the use of video. Simple actor and audience interactive techniques allow for audience participation and actor improvisations. Performed at Nada July 17, 18, 19,1992 and again July 22, 1993.

Huanshi Theatre Company Production of Yo Lin: The Dark Spectre
Kampo Culture Center NYC 3/91 - 10/91

My work involved image design, digital video, computer programming for interactive events and video imagery. This piece was billed as virtual reality in theatre. It involved live actors interacting spontaneously with projected life sized computer - generated environments, objects and video. Performed at the Kampo Culture Center Sept. 27 and 28, 1991. , Under One Roof productions scheduled 20 performances in May 1992.

Education

New York University 1989 - 1991
New York, NY

Tish School of the Arts,
Interactive Telecommunications Program MFA.
Emphasis: Interface Design, Digital Video and
computer driven interactive Multi-Media

Buffalo University 1986 - 1988
BA. Buffalo, NY

State Univ. of New York, Media Studies Department
Emphasis: Video and Photography

RICH FOG



Micro Publishing
Toronto Canada