



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Cynthia Karalla

Inaugural Drawer's Selection

December 14, 2005 - February 4, 2006



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Like a private eye, Cynthia Karalla follows the clues, researches her subject, and stalks her prey. Honest but ruthless, her definition of *borrowing* is an extrapolation. She gives back, but she gives it back in an altered state.

For the photograph *Untitled (Mona)*, Cynthia Karalla combed through her many contacts and found her model. She showed him a reproduction of the painting Mona Lisa and asked him to sit. Initial photographs show a man posing who is exuding attitude. He is far more himself than Mona and, in fact, he barely resembles her. Over a month, each day, Cynthia photographed the young man, coaxing him into his role. He started to assume the identity of Leonardo's Mona. Cynthia, hands on, reproduced the clothes from the renaissance piece and - voila! - shot, captured and wrapped up the case.

In *Jesu Christo*, the viewer is brought painfully close to the dripping painted wounds and deathly glance away - as close as a kiss - so that the viewer is placed in a compromised closeness. Karalla has breathed life into these stiff icons.

Rita de Cascia (Santi) is another example. She is alluring, beautiful and sexy in her religious possession.

The idea of sneaking up and capturing is especially impressive in the photographs of the eyes. Here images reflected on the eyeball (these are not digital manipulations) throw back to us that which the photographed eye is seeing - without Cynthia included. She has used the angle of reflection that best suited her stealthy tracking and passed it through her technical expertise to surprise us with her mastery.



Untitled (Mona)
Duraplex print AP framed
24 x 17.6 in



Entertainment (Humanity)
C-Print
17.6 x 16 in



Rita da Cascia (Santi)
Duraflex print
32 x 24 in



GESU Christo (Santi)
Duraflex print on plexiglass
32 x 24 in



Resurrection (Humanity)
Duraflex print
24 x 16 in



St. Anne (Humanity)
Duraflex print
24 x 16 in



Steps
C-Print (certificate)
13.6 x 19 in



Tower 2
C-Print
16 x 18.2 in



Sunflower 1
C-Print (certificate)
14.4 x 19 in



Lolita (Rubber Souls)
C-Print (certificate)
9.5 x 19 in

Cynthia Karalla

Exhibitions

- 2005 'Visionari Primitivi Eccentrici - 2005 - 2006 - Galleria Civica - Palazzo Loffredo, Potenza, Italy
'Rubber Souls,' Digi-Arte 2005, University of Florence, Sesto Fiorentino, Florence, Italy
'Busted,' Superlative Exposition, Dekalb Area Women's Center, Chicago
'Baby Grand Intro & Humanity,' Young Willing & Hungry: curated by Andres Serrano at the Jen Bekman Gallery, NYC
- 2004 'Rubber Souls & I Santi,' 'Metamorphosis di una citta: architettura contemporanea a Matera,' 2004-05 Touring Matera, Bari, and Florence Italy / Madrid Spain
'Humanity,' The Underground Art Fair, NYC 'Eleven,' Bassel Art Fair, NYC
- 2003 'Madonna in the Chair,' from the Humanity Series, Pels-Leusden Galerie, Zurich, Switzerland
'Limmagine della Donna nell,' Arte del 3° Millennio, Ex-Convento delle Suore Pie, Brindisi, Italy
- 2002 'I Santi, a Viso Aperto,' Puglia, Italy
'Eleven,' video project. Arteria, Matera, Italy
- 2001 'I Santi, a Viso Aperto,' Matera. Sassi, Matera, Italy
'Busted Prints,' Because Sex Sells. Nikolia Fine Art, NYC
- 2000 'The Praying Mass,' The Ukrainian Institute, NY, NY
'Narcy,' (short for Narcissism), Gershwin Gallery Space, NYC
- 1999 'The Irony of Ironing,' The Ukrainian Institute, NY, NY 'Karallas Corolla,' 1999 Auto Show at the Javitt Center, NYC
'Karallas Corolla,' The Orange Art-car Show, Houston, Texas
- 1994 'Spaces Dressed in White,' The Wall at NYU, NYC
'Boyfriends in Rocken Shades,' Gallery U, NYC
'Virtue = Rebel,' Gubala Gallery, NYC
- 1993 'The X-Girlfriend of Marcel Proust,' at The AlleyCat Gallery, NYC
'Christ,' at E.S.V. Vandam Gallery, NYC
'Nervous Collector,' The AlleyCat Gallery, NYC
'Comprachicoes in the Raw,' at The AlleyCat Gallery, NYC
- 1992 'Comprachicoes in the Raw,' at The Puck Building Exhibition Space, NYC
- 1991 'Eat Cake all Natural Ingredients,' National Academy of Arts, NYC
- 1990 'Layers of Life,' Museum of Contemporary Arts, NYC
'Layers of Life,' Soho 20, NYC
'Layers,' Synchronicity Space, NYC
'Layers,' Under Acme Exhibition Space, NYC

Writings

- Present 'Dilated Pupils,' in the process
1997 'The Third World'
1992 'Comprachicoes in the Raw'

Video Projects:

- 2001 'Eleven' (One minute and Eleven Seconds)
1999 'Narcy' (Short for Narcissism)

Documentation

- 2003 'Eleven,' Shown on TV with a discussion panel
2003 TV interview in Matera Italy on the 'Saints,' July,
2002 'Mary & Jesus,' Backstage, Documenting the last night of shooting the still.
1995 'Karalla's Rolle Back,' making a 'Rolle Back Sculpture,' Filmed by Tatsushi Tahara

Publications

- 2005 Saatchi & Saatchi, Lovemarks German Edition, the art directors cut. Image Rubber Souls
'SunFlower.' Citi, Matera, Sept - Interview with Images
The Jewish Post, New York's Best And Worst Art Shows, Volume 31, No. 5, p. 15 & 48
La Gazzetta Del Mezzogiorno, National & Regional, Fotografia moderna, Un pianoforte fatto di sessi per rompere le barriere fra uomo e donna, Oct 12, 04 p.8
2003 The image of the Woman in the 3rd Millennium Art, Catalog, Roundtable: Art, Religion and Censorship, Conscience, vol. 24, no. 1, Spring 2003, p. 29
2002 Euorio 7, 2002
MATERaPACIS, 2002 p. Cover, 36 & 37
La Gazzetta Del Mezzogiorno, Sabato 16 Febbraio, E New York scopri I nostri santi
2001 Mathera Luogo non luogo- Matera -Ierofanie
1999 Ukrainian Community Press, Hohol / Gogol: From the Traditional to the Bizarre
1993 Chelsea Clinton News, New AlleyCat for Chelsea. January 28- February 3

Museum Collections

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| Museum of Modern Art, NY, NY | Cooper-Hewitt Museum, NY, NY |
| Yokohama Museum, Tokyo, Japan | New York Public Library, NY, NY |

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