

# 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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Director: Richard Fogarty www.headbonesgallery.com

### Cynthia Karalla

#### Inaugural Drawer's Selection

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.

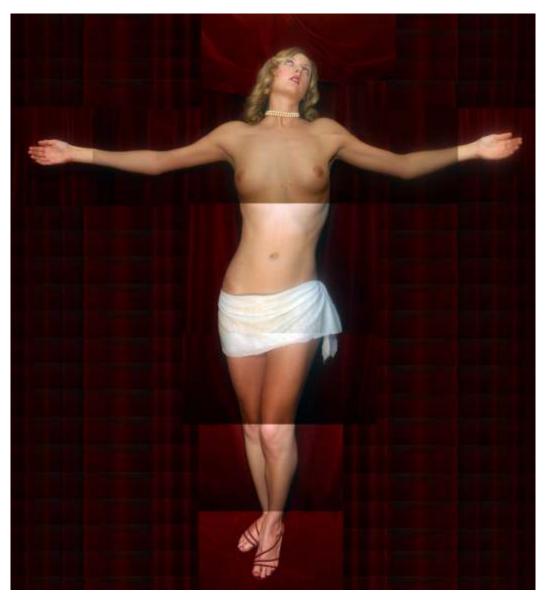
Rita de Cascia (Santi) is another example. She is alluring, beautiful and sexy in her religious possession.

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.

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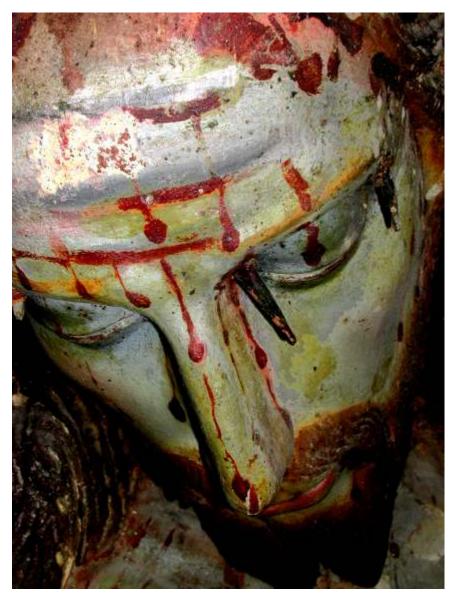
Untitled (Mona) Duraplex print AP framed 24 x 17.6 in



Entertainment (Humanity) C-Print 17.6 x 16 in



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



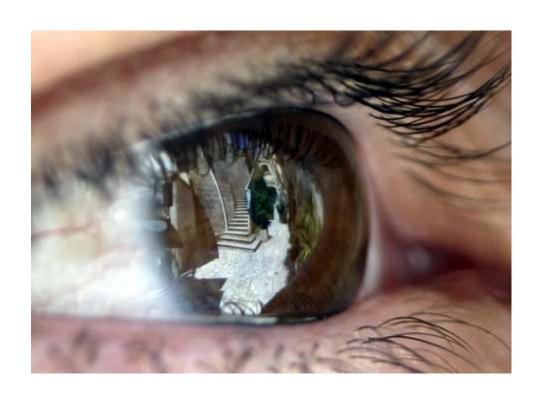
GESU Christo (Santi) Duraflex print on plexiglass 32 x 24 in



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



## 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
2004	Serrano at the Jen Bekman Gallery, NYC 'Rubber Souls & I Santi,' 'Metamorphosis di una citta: architettura
2004	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
1000	'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

#### **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

The image of the Woman in the 3<sup>rd</sup> 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- Materia –lerofanie

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

Museum of Modern Art, NY, NY Coop Yokohama Museum, Tokyo, Japan New

Cooper-Hewitt Museum, NY, NY New York Public Library, NY, NY

