



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Edward Giordano Jr.

Inaugural Drawer's Selection

December 14, 2005 - February 4, 2006



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Ed Giordan Jr.

Inaugural Drawer's Selection

The combination of virility and impotence creates a push and pull in Ed Giordano's sculptures and drawings. Seemingly attached to the irony, his sculpture describes a common condition. They are rendered in common materials plaster and wood.

In *Father Domine*, the mouth has been replaced by a sealed megaphone. The body is bulky. It is starchy white with a flaky red (shame) falling on the shoulders. He has - not *one* - but *many* chips on his shoulders. His hands are pressed against his sides, glued to his body with no definable fingers.

Within each work there is a potential for rejection even though these sculptures are appealing or seductive. Their bulkiness is attractive for there is an energy lying beneath the surface that is straining to bust out. The viewer is able to empathize with the burden, frustration, humiliation or shame. One bulky figure is imprisoned by a massive block of chunky wood like the world pressing in upon him.

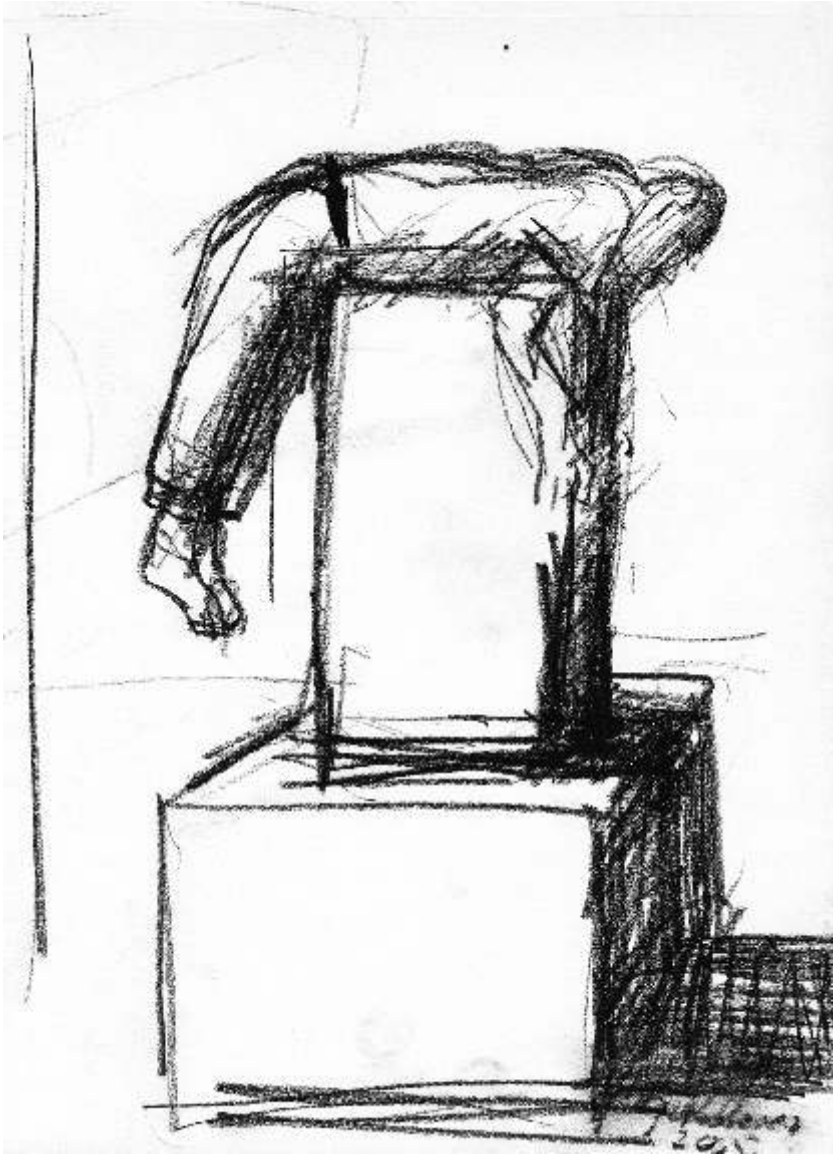
The work is not, despite the immobility of the figures, distanced. But they are often too "pinned" to make contact. This angst yanks on the heartstrings. It is identifiable and yes - we are attracted to that which we understand. But there is a visionary strength in the "pinned" message. There is a purity and naivete. There is a sense of humor. These figures are endearing. In fact, they're lovable. They're memorable. They're hideously attractive.



Father Domine
plaster, wood, paint
18x8x10 in
1998



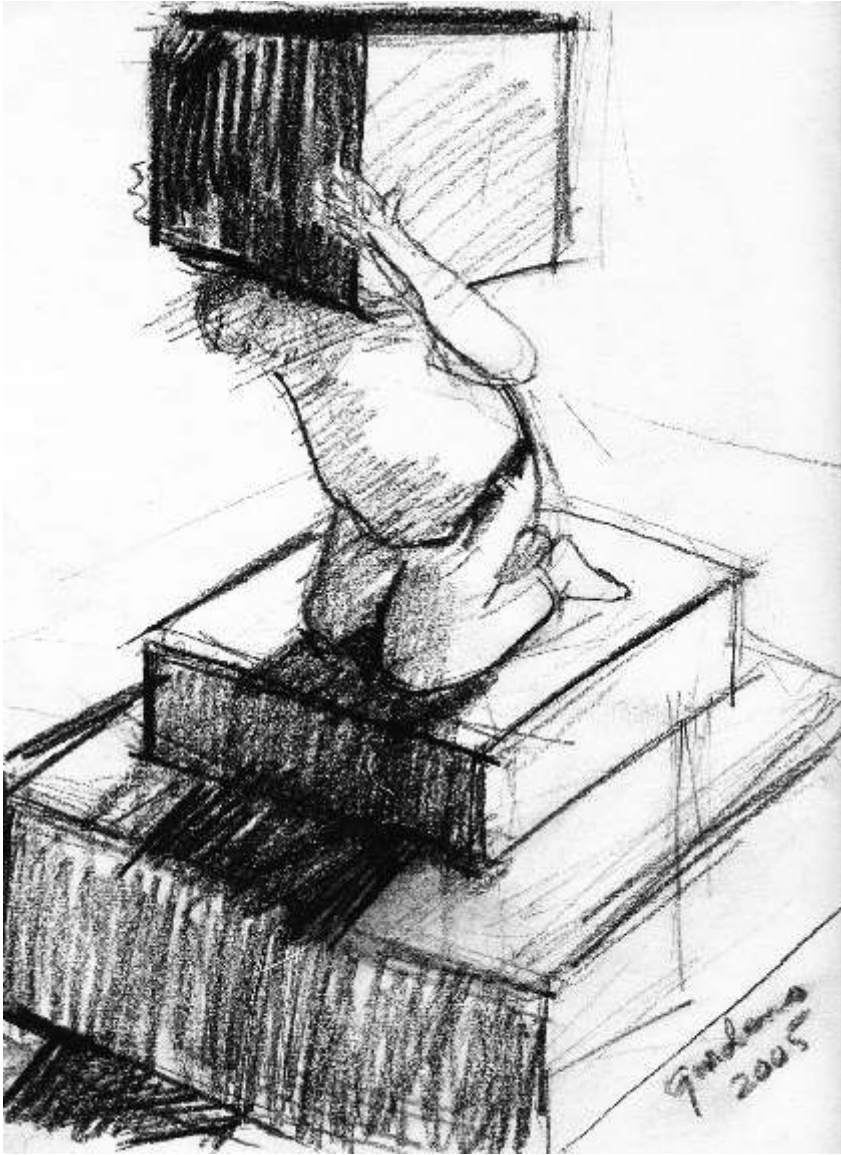
detail, Ecce Homo
plaster and wood
figure 40x20x20 in, 12x4x2 ft
1999



Bent Over Box
charcoal on paper
12x9in
2005



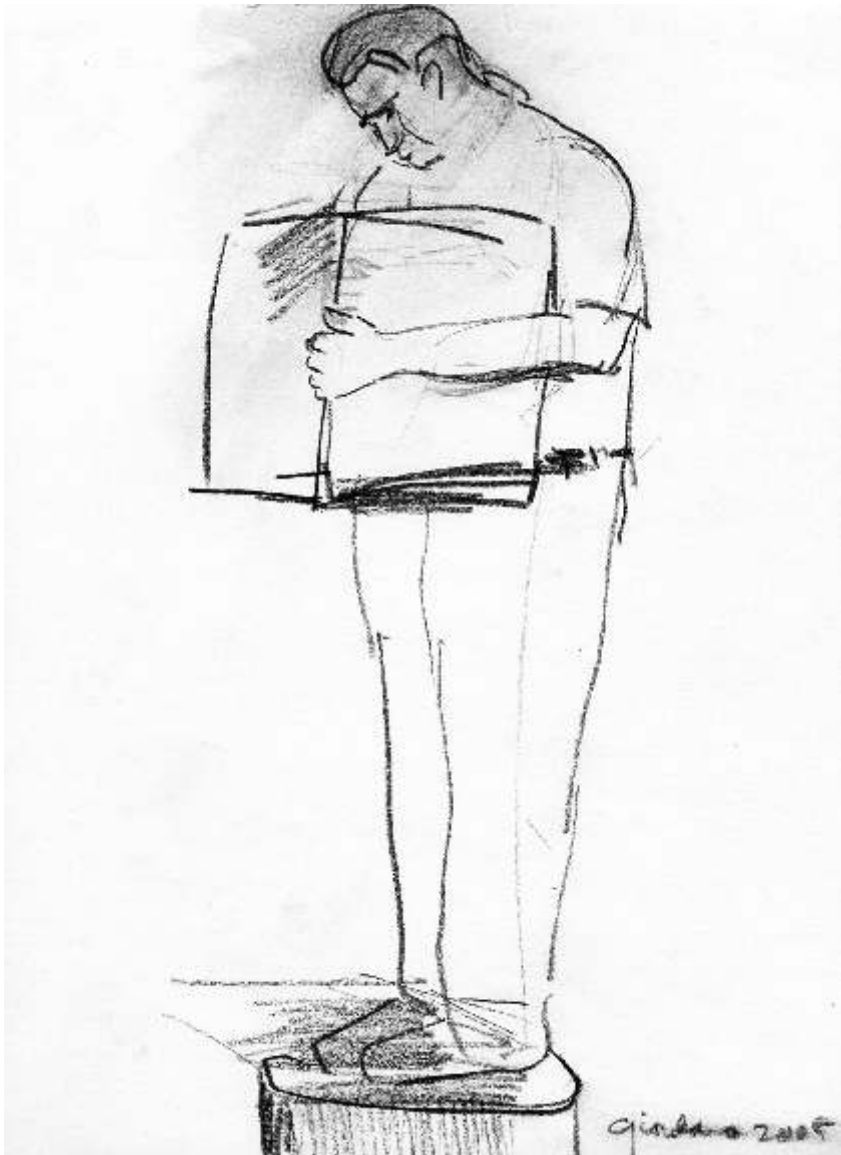
detail, Figure Under Cube
plaster and wood
60x15x15in
1996



Box on Shoulders
charcoal on paper
11.5x9in
2005



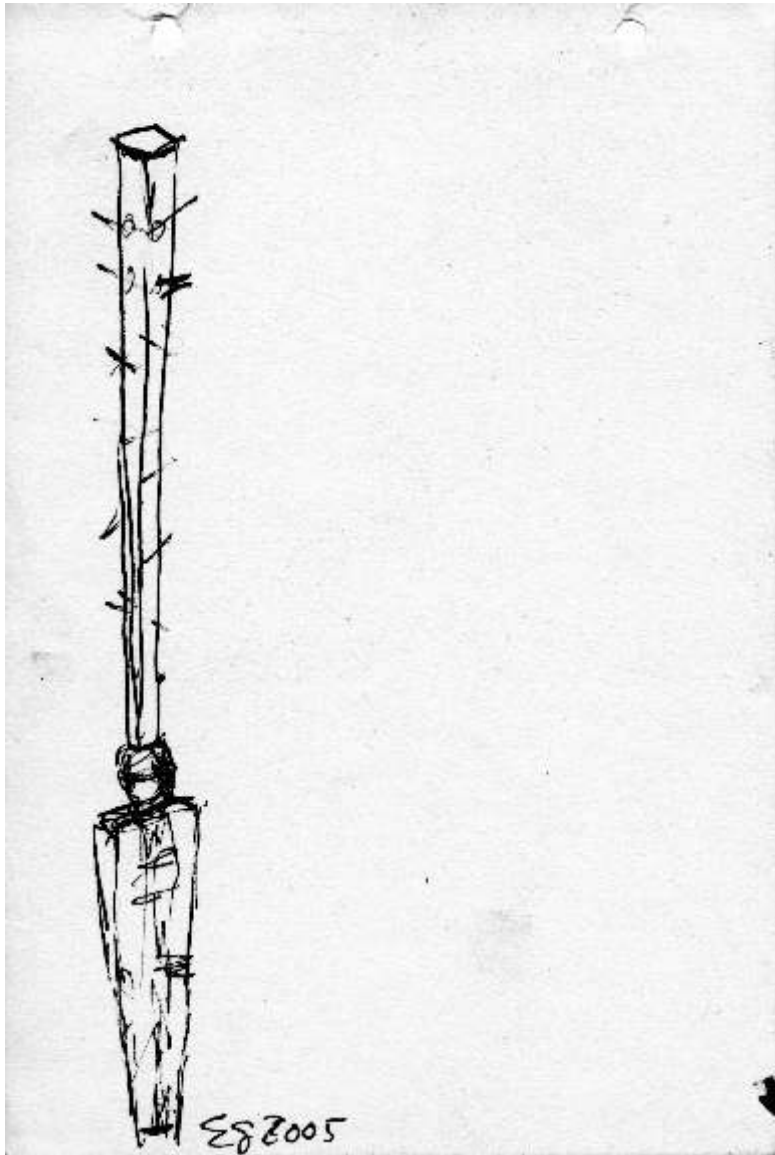
detail, By the Cubic Yard
plaster and wood
48x57x24in
2000



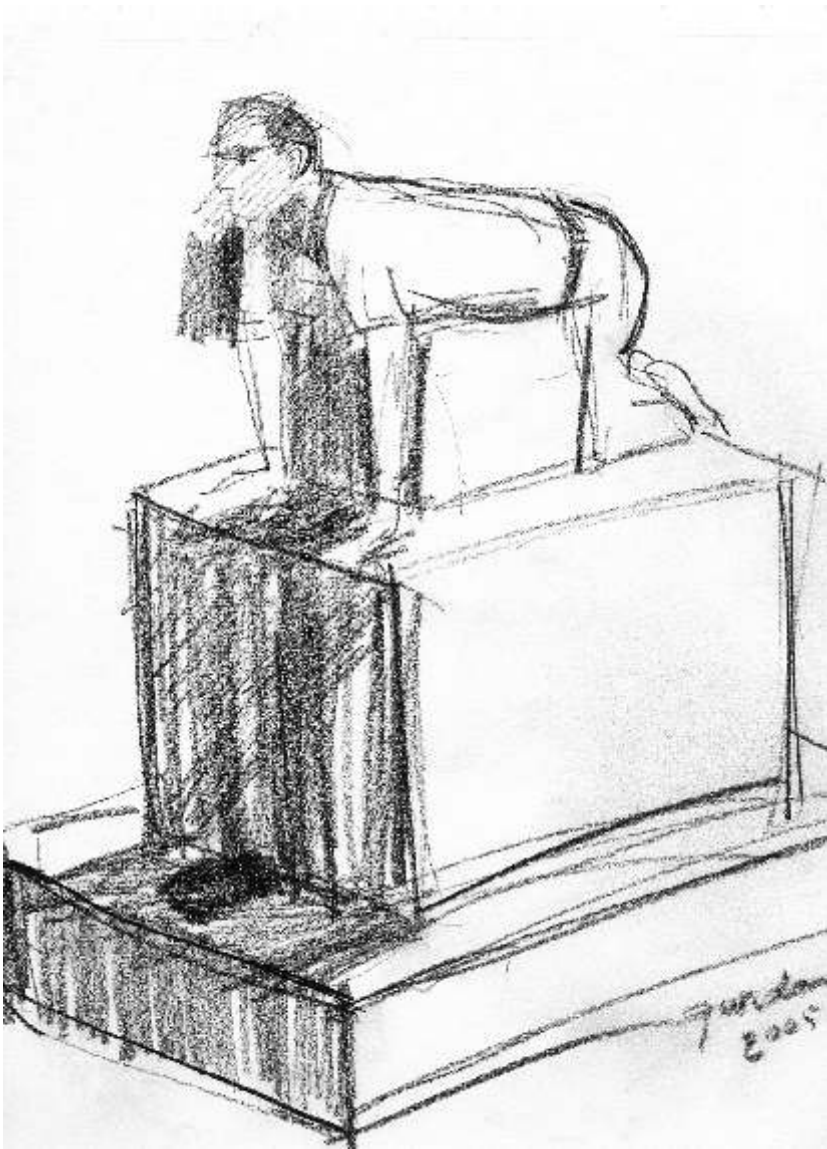
Man Holding Box
charcoal on paper
11.5x9in
2005



Untitled
plaster
14x4x4in
2002



Untitled
ink on paper
7x4.75in
2005



Bent Man on Box
charcoal on paper
12 x 9in
2005



Diver
oil on canvas
10x8in
1994

Ed Giordano Jr.

Grants & Awards

- 2003 Violette de Mazia Trust at The Barnes Foundation:
Advanced Critical Studies in the Fine Arts.
- 2002 The Pollack-Krasner Foundation.
- 2001 Violette de Mazia Trust at The Barnes Foundation:
Advanced Theoretical Studies in the Fine Arts.
- 1997 The Pollack-Krasner Foundation.
- 1995 The Joan Mitchell Foundation.
Sculpture Space, Inc. Utica, New York.
- 1994 Delfina Studio Trust, London, England.
Sculpture Space, Inc. Utica, New York.
- 1992 The Marie Walsh Sharpe Foundation, New York.
- 1988 Hohenberg Family Foundation Traveling Fellowship; Italy
- 1987 Robert Lehman Foundation.

Exhibitions

- 2002 Ace Gallery-Sharpe Foundation Tenth Year Group Show.
Pennsylvania Academy of the Fine Arts, Group Show.
- 2001 New York Studio School Gallery, Group Show.
Sculpture Space, New York City Auction.
- 1999 d'Art Mag. LL Gallery: curated by Leeza Ahmady & R. Curcio
- 1998 "Humanoid": Genovese/Sullivan Gallery, Boston, Mass.
- 1997 Persona: 450 Gallery, New York, N.Y. Group Show.
- 1996 New York Studio School Gallery, New York. Group Show.
"Closed and Open Form" curated by Michael Brenson.
- 1995 The Police Building - "Behind the Eight Ball" Group
show curated by Susan Mastrangelo.
- 1993 Bernard Toale Gallery, Boston, Mass. Group Show.
New York Studio School Gallery, New York. Group show
curated by Judy Rifka.
The Marie Walsh Sharpe Foundation, New York.
- 1992 White Columns, New York. Group Show.
- 1991 Drexel University sponsored artist's studio exhibition,

- 1988 New York Studio School Gallery, New York. Group Show.
- 1983 Tweed Gallery, Plainfield, New Jersey. Group Show.
- 1982 Rowan State College (formerly Glassboro State College)
Glassboro, New Jersey.

Education

- 1985 M.S. Pratt Institute, Brooklyn, New York. Master of Science
in Communication Design. Thesis Title: The Significance of
Assemblage on 20th Century Design.
- 1975 Rhode Island School of Design, Providence, Rhode Island.
Bachelor of Fine Arts with a major in sculpture.

Collections

Ardente Collection, Providence, Rhode Island
Dr. Andrew Messina Collection, Albany, New York
Jose Pincay Delgado Collection, New York, N.Y.
Ivy Club, Princeton University, Princeton, New Jersey
Alien Scheuch Collection, New York, N.Y.
Scheuch Collection, Hartford, Connecticut
Oliver Wyman & Company, New York, N.Y.
Reeve Collection, Stamford, Connecticut.
Alexander Savitsky, Magnitogorsk City, Russia.
Hasko De Jong Collection, Asterdam, The Netherlands.

RICH FOG



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