



# The Drawers - Headbones Gallery

*Contemporary Drawings and Works on Paper*

Katia Santibanez

Inaugural Drawer's Selection

December 14, 2005 - February 4, 2006



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Artist Catalog, 'Katia Santibanez - Headbones Gallery, The Drawers '  
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# Katia Santibanez

## Inaugural Drawer's Selection

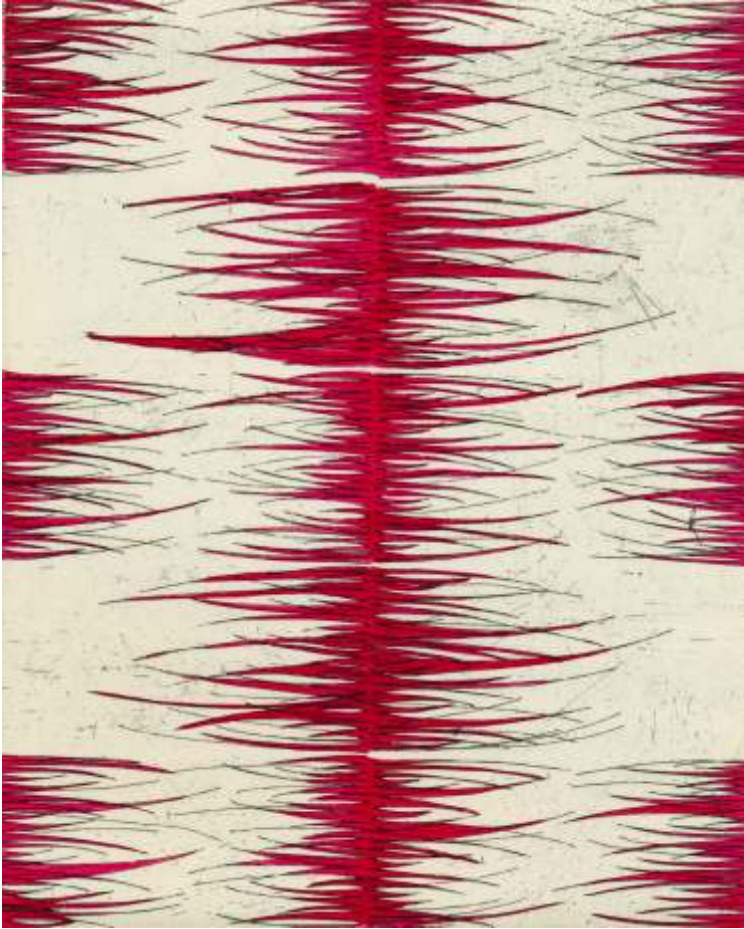
"...as there are blades of grass" - A biblical quote to describe the importance of each presence.

The incomprehensibility of the miniscule and of the miniscule in large numbers, in particular, is a reference for philosophical musing. It can be connected to the sublime for it goes outside of normal understanding, transcends the quotidian (and grass is common), and turns it into a statement from God. An expanse of grass and the number of blades therein, or the realization of the single blade to the lawn – this is the intersection between that which is 'of the earth' and that which is 'made in heaven'. This is a grandiose and loaded notion.

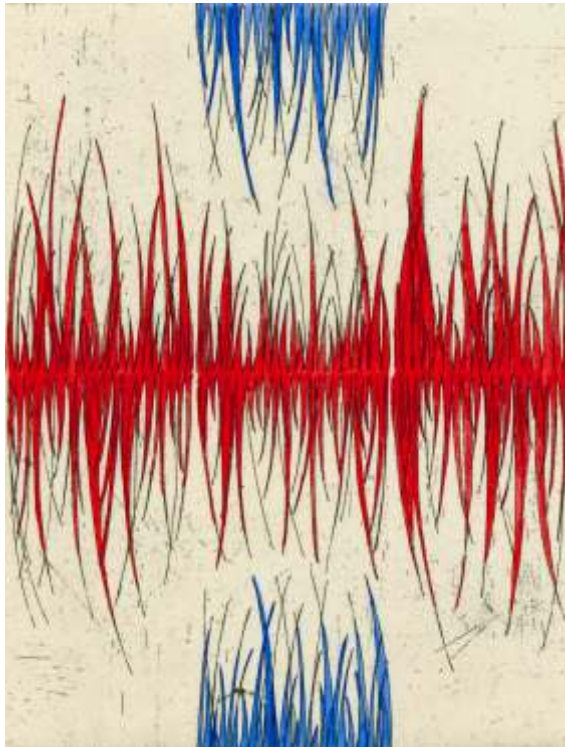
Katia Santibanez has physically understood the relationship between the fine and individual perfection of a blade and the lawn. She has brought it into comprehension by organizing the individual components and by physically rendering and capturing each one. Considering, first, the individual blade, it is a pristine blade. The shape is similar to a knife blade as it narrows to a point. The edges are sharp. Each one is as close to the other as the human hand is able to accomplish. Katia has paid equal and undivided attention to each component, has focused on the blade, and then has ordered it. Katia relates not only to the organic but also, with a firm commitment to the architectonic. She lines the little blades up, places them in squares and ordered rows. She controls them. She exerts her logic on an organic system. There is, arguably, always a component of playing "The Creator" in the making of art, and in art that derives subject from the natural world, the metaphor is strong.

The result of the work from the blades or the other elements she is working from, tends to become a different element and has references to sexual and sensual elements and feelings such as hair, eyelashes... The energy also between the emptiness and the pattern created by the natural elements.

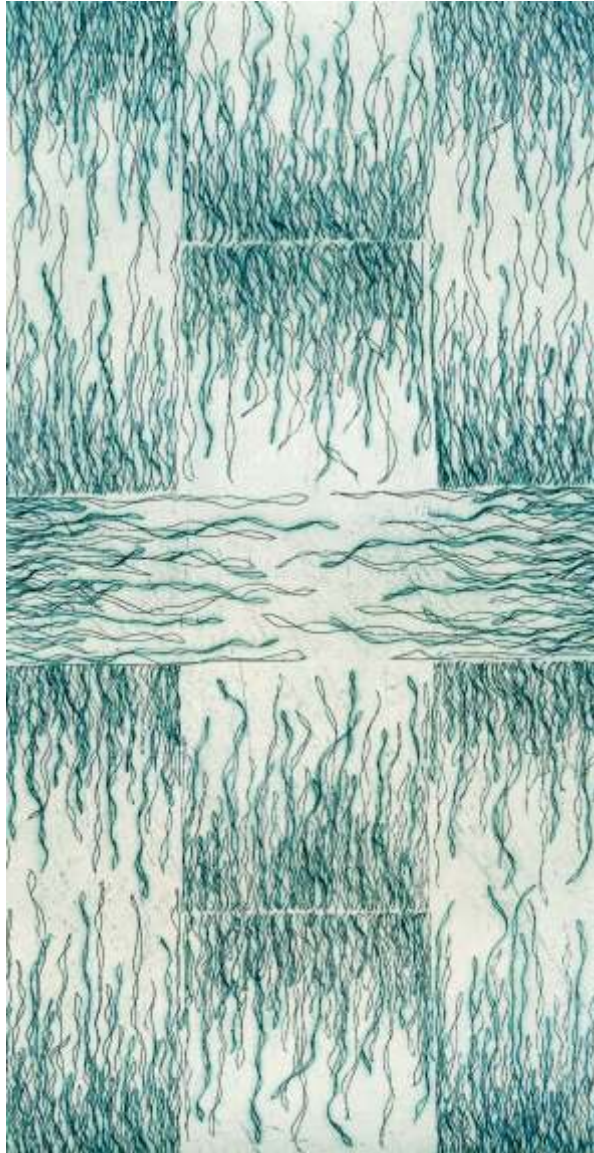
The act of drawing, painting or etching the single component and then repeating it almost as often as naturally occurs also creates awe when looking at the work. Within relatively small formats (in an art world that tends to oversize), Katia Santibanez inspires the respect due to a monumental task. There is a palpable awareness of the labor that went into executing each precise blade over and over and over again. We are amazed at her vision. Her eyes are keen instruments. Her patience and attention - great. The works are awesome, with the strength of the original, rather than the cliché derivation, definition of the word.



*Red (CP3) 3/7*  
*etching with hand painted red watercolor on paper*  
*10.5 x 11.5 in*  
*2004*

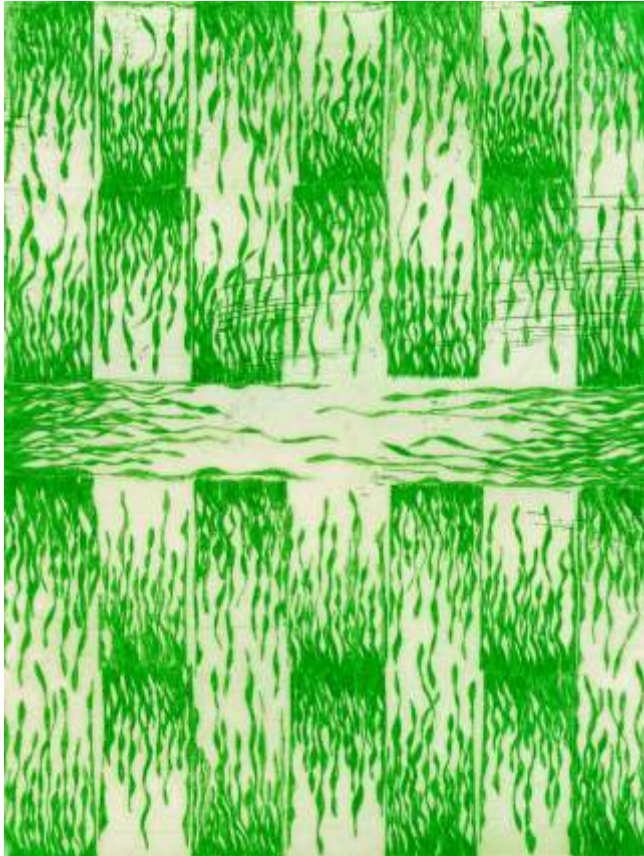


*Red and Blue 10/34*  
*etching with hand painted red & blue watercolor on paper*  
*9 x 10.5 in*  
*2004*



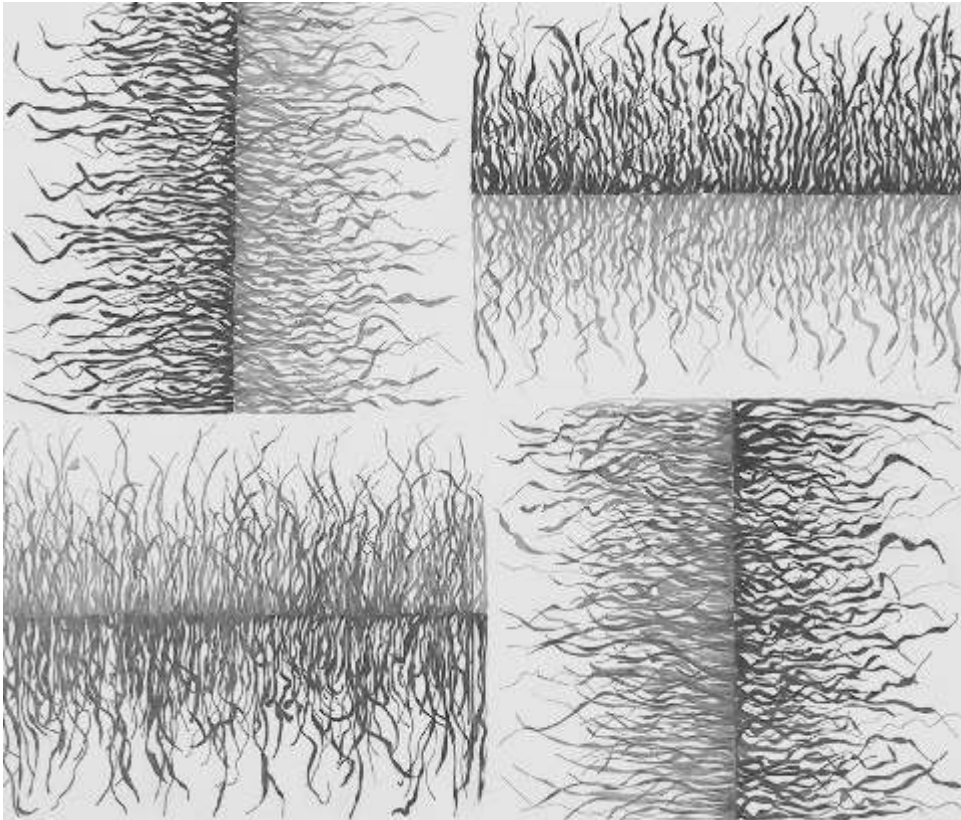
*Green Blue 3/9*  
etching with dry point on paper  
10 x 13 in  
2005



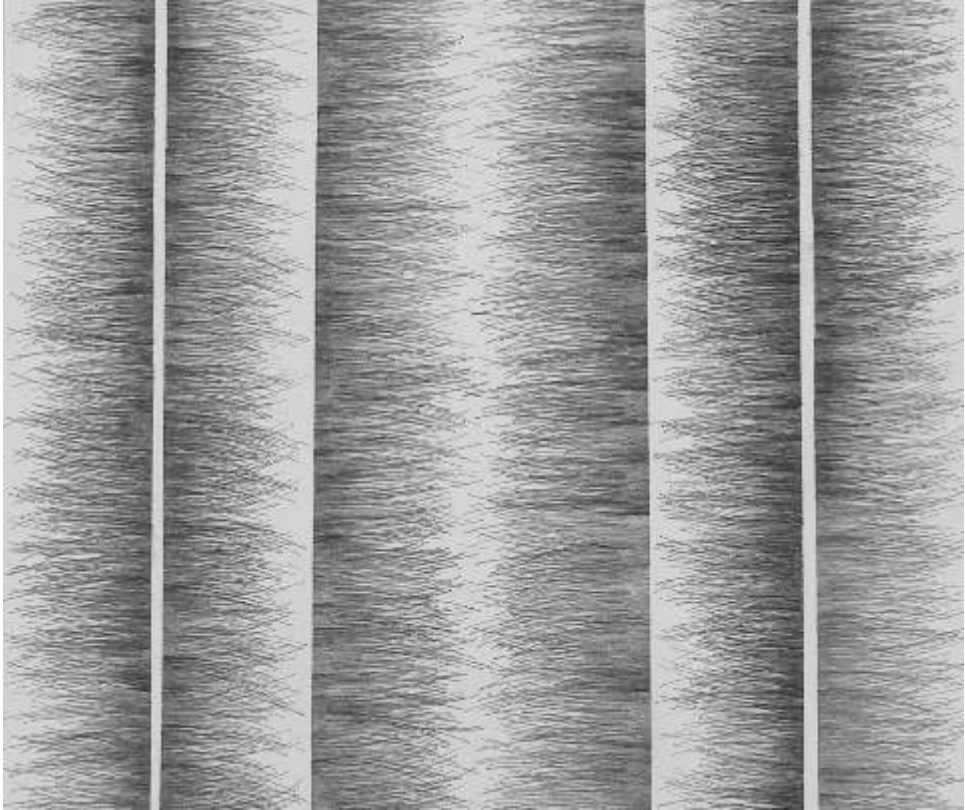


*Green Grass 3/5*  
etching on paper  
9.5 x 10.5 in  
2005

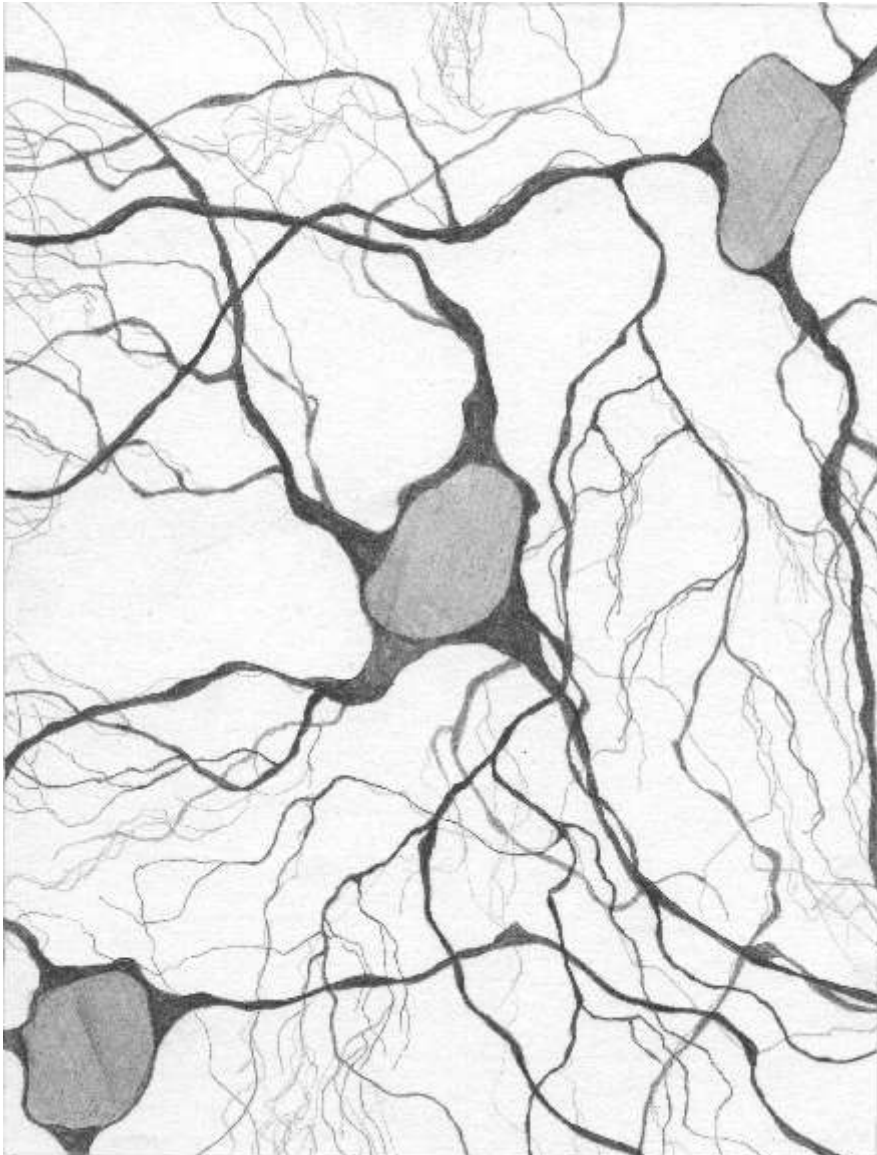




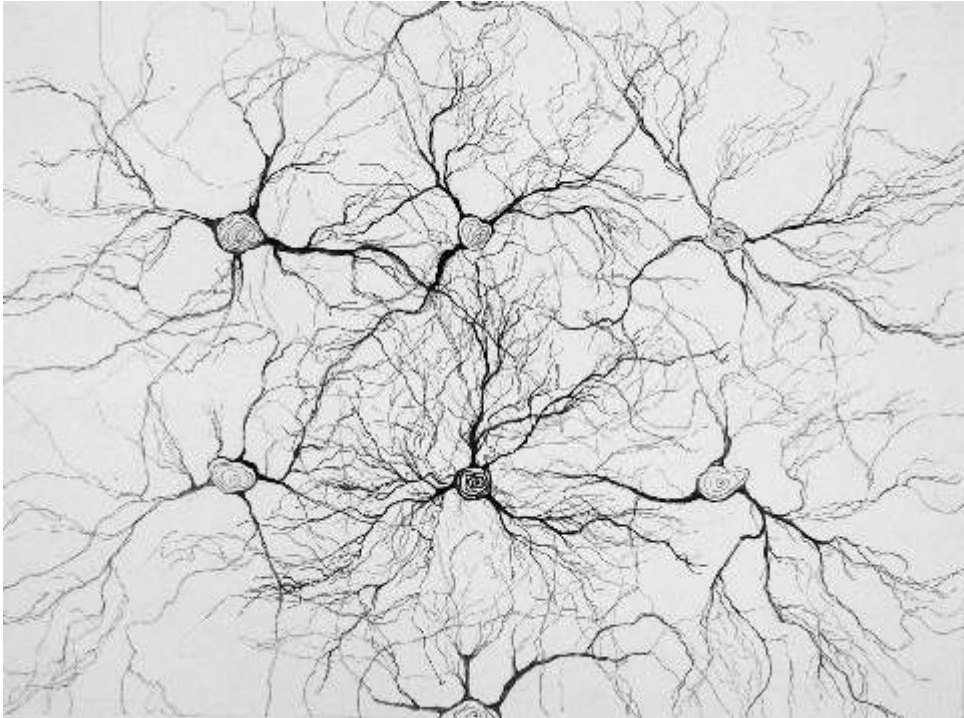
*Grass Quadrant*  
pencil on paper  
8 x 9.5 in  
2004



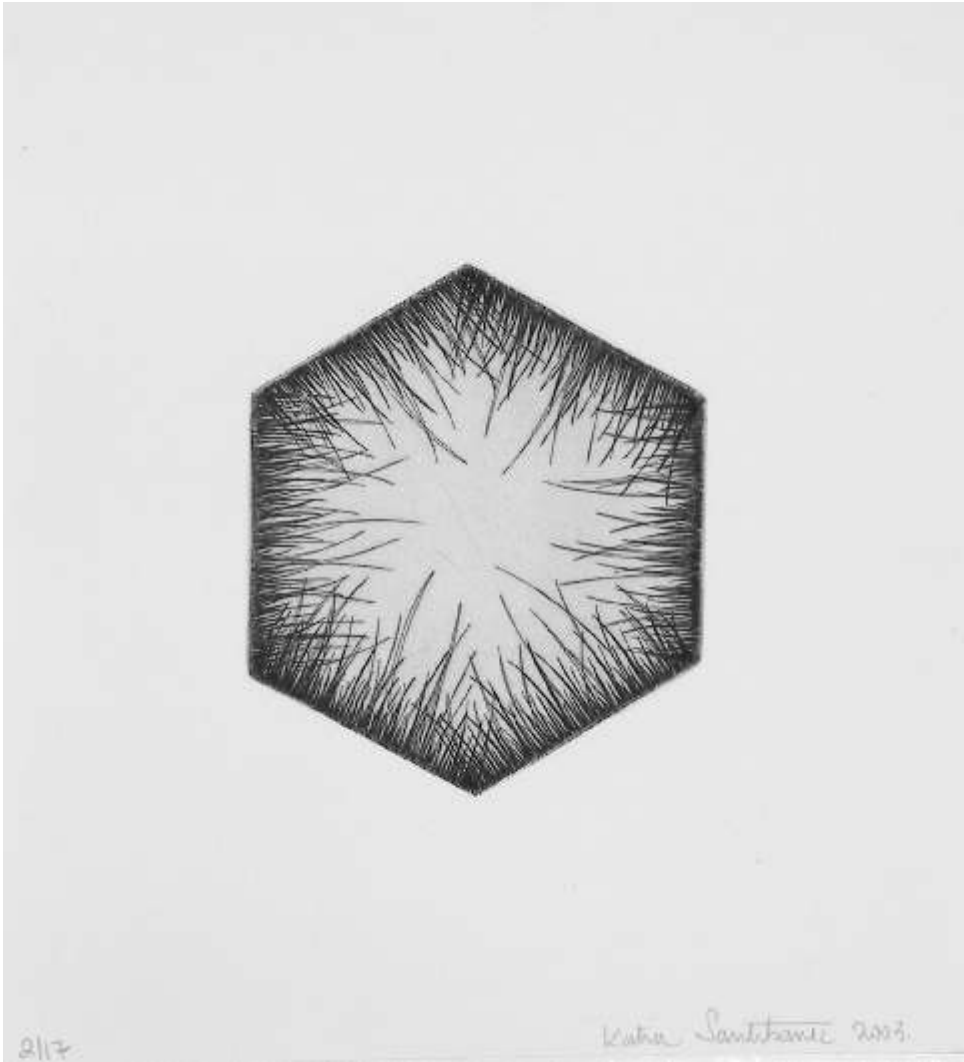
*Grass Black (P7)*  
pencil on paper  
8 x 9.5 in  
2004



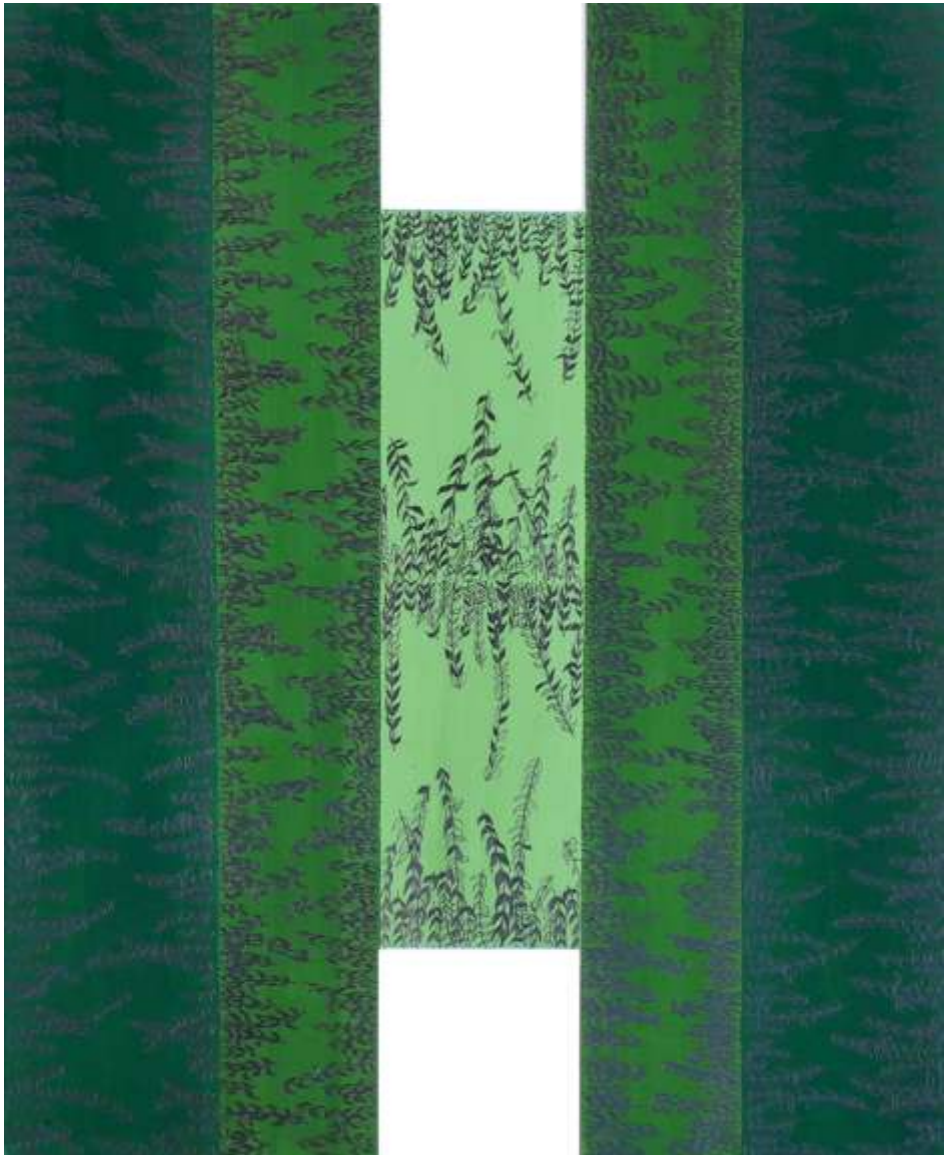
*P Nerve 4*  
*pencil on paper*  
*4.5 x 6 in*  
*2005*



*P Nerve 2*  
*pencil on paper*  
*9 x 12 in*  
*2004*



Hexagon 2/17  
etching on paper  
7.25 x 8 in  
2003



*Green / Light Green  
gouache/ pencil on paper  
9 x 11 in  
2005*

# Kati Santibanez

## Education

1990 B.F.A., School of Art in Paris, France, Ecole Nationale Superieure des Beaux Arts de Paris

## Solo Exhibitions

2005 Michael Steinberg Gallery, New York  
2002 What is Nature? P.P.O.W. Gallery, New York  
2001 Jardins Artificiels, G-Module Gallery, Paris  
2000 P.P.O.W. Gallery, New York  
Rosenberg Gallery, Hofstra University, Hempstead, NY  
1998 Galerie du Tableau, Marseille, France

## Selected Group Exhibitions

2005 The summer of love – Redux, Morgan Lehman Gallery, Lakeville, CT  
Color Theory, Schweinfurth Memorial Art Center, Auburn, NY  
On Paper, Daniel Weinberg Gallery, Los Angeles, CA  
2004 Pencil Me In, Geoffrey Young Gallery, Great Barrington, MA  
Articles and Waves, Geoffrey Young Gallery, Great Barrington, MA  
In Polytechnicolor, Michael Steinberg Gallery, New York  
New Prints 2004 / Summer, International Print Center, New York  
Colored Pencil, K.S. Art Gallery, New York  
2003 Summer Summary, Mamiya Bretesche Gallery, Paris, France  
Inside Scoop, Geoffrey Young Gallery, Great Barrington, MA  
Ball Point Inklings, K.S. Art Gallery, New York  
2002 Déjà vu, G-Module Gallery, Paris  
Ball Point Inklings, Geoffrey Young Gallery, Great Barrington, MA  
2001 Luck of the Drawn, Geoffrey Young Gallery, Great Barrington, MA  
Refrigerate After Opening, Cynthia Brown Gallery, New York  
Nature Re-visited, Kenise Barnes Fine Art, Larchmont, NY  
2000 @ the artist's studio, P.P.O.W. Gallery, New York  
To Detail, Geoffrey Young Gallery, Great Barrington, MA  
1999 Return in Splendor, Geoffrey Young Gallery, Great Barrington, MA  
Little, Jeffrey Coploff Gallery, New York



- 1998 Ambrosino Gallery, Miami, Florida  
Eich Space, New York
- 1997 Painting Center, New York  
Art on Paper, Weatherspoon Art Gallery, The University of North Carolina at Greensboro, Greensboro, NC  
New York Drawers: The Pierogi 2000 flatfiles, Gasworks, London, traveling to Corner House, Manchester, UK  
The Night of 1000 Drawing, Artists Space, New York  
Current Undercurrent: Working in Brooklyn, The Brooklyn Museum, Brooklyn, NY
- 1996 The night of 1000 Drawings, Artists Space, New York
- 1995 Small Paintings, O'Hara Gallery, Gallery, New York, New York
- 1994 Christmas Show, Bronwyn Keenan Gallery, New York  
Other Rooms, Ronald Feldman Gallery, New York  
Matchbox Show, Art in General, New York.

### Bibliography

- 2003 Karlins, N. F. "Drawing Notebook", Artnet, May 5.
- 2002 Unsigned, The New Yorker, November 11.
- 2000 Cotter, Holland. "Cool", The New York Times, July 27.  
Johnson, Ken. Review, The New York Times, November 3.
- 1998 "Nueva York se Vuelca en Miami", El Nuevo Herald, August 30.  
Turner, Elisa. "An Artsy Link between Brooklyn", Miami Beach, The Miami Herald, September 18.

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