



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Srdjan Segan

Narrative?

March 18, - April 20, 2006



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Telephone/Facsimile: 416-465-7352 Email: info@headbonesgallery.com
Director: Richard Fogarty
www.headbonesgallery.com

Srdjan Segan

Narrative?

It is such a long expanse - a magnificent stretch of paper like a royal welcome into drawing. The figures appear light for they are made of paper. They can be suspended by tape despite the monolithic proportions.

There will always be a part of these figures that is beyond focus so that the comparison of the sublime to a giant where human capacities cannot perceive his head is apt. Srdjan Segan's monochromatic giants require a physical exertion on the part of the viewer in order to comprehend them. A focused reading of the figures from any one point is impossible. Standing at the feet, the head will constantly be a blur. The body of the viewer must enter into the process of realization. It is necessary to move around or along these pieces, to walk the length of them, or if they are hung from the ceiling, to circle around their backs as if they were a piece of sculpture. Since Srdjan Segan is also a sculptor; it is not by accident that the roundness of perception has been acknowledged.

In the smaller works, the scale works similarly. The lankiness of the figure, slung like a bungee cord or a taut bow, because it has become so long also expands the imagined space that the paper represents. Srdjan creates a room for the preposterous elongations.

These figures are not comfortable. Visers and screws confine like medieval instruments of torture. The belly spills outside of the skin. The man or woman rumbles with the pain of sentience. It is an oppressive contrast to the thrill of the size. Monuments usually celebrate the grandeur of man not the amplification of man's failings. But that which is visceral and potentially unpalatable, having grown, becomes acceptable, even admirable. It is impossible to be ambivalent as the visuals physically project into space to connect.

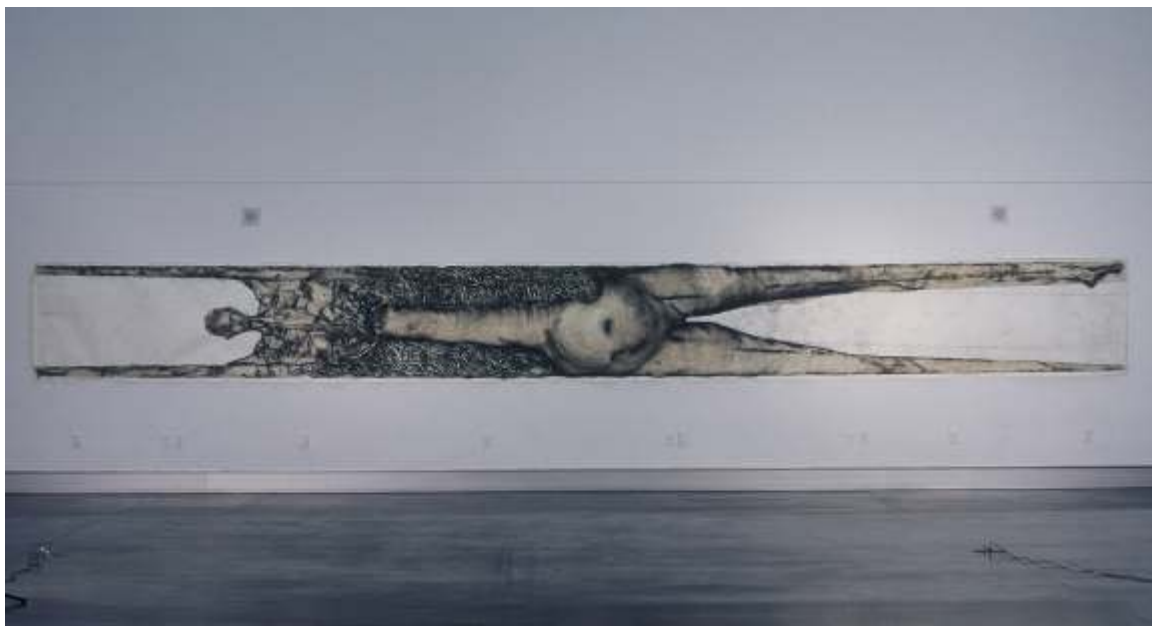
A master of illusions to the sublime, Srdjan Segan shares his Eastern European roots. Within these bold black and white pieces, there exists a testimony to the enduring struggles of mankind, an affirmation of monumentality and an exhibition of a natural draftsmanship.



Suspended Body
charcoal and coffee on paper
108"x104"
2004



Centaur
bronze
42"x31"x7"
2003



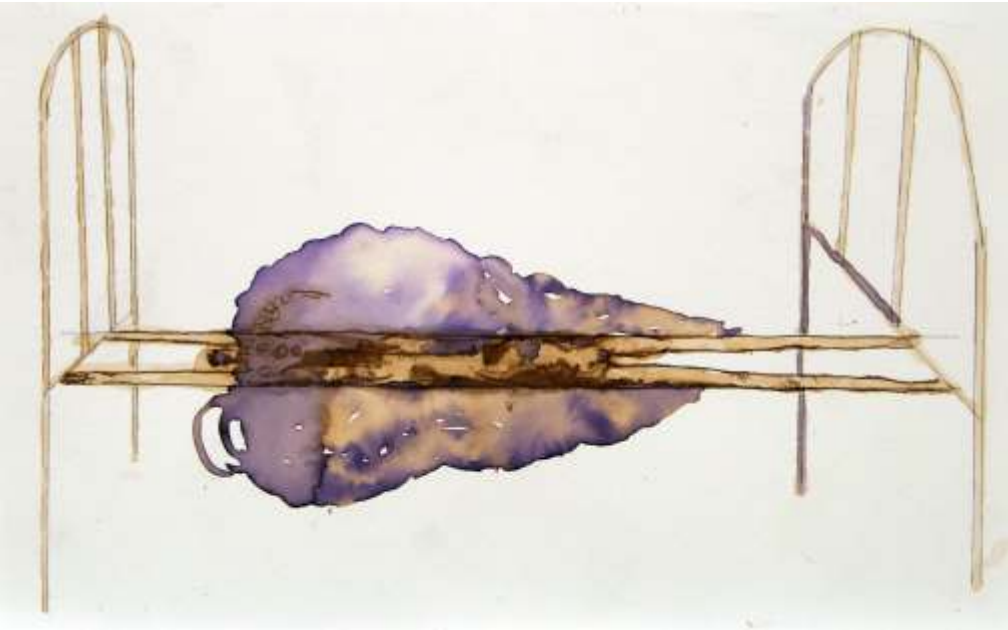
Long Standing Figure
charcoal and coffee on paper
42"x33 feet
2005



Stretched Figure I
charcoal and coffee
44"x30"
2006



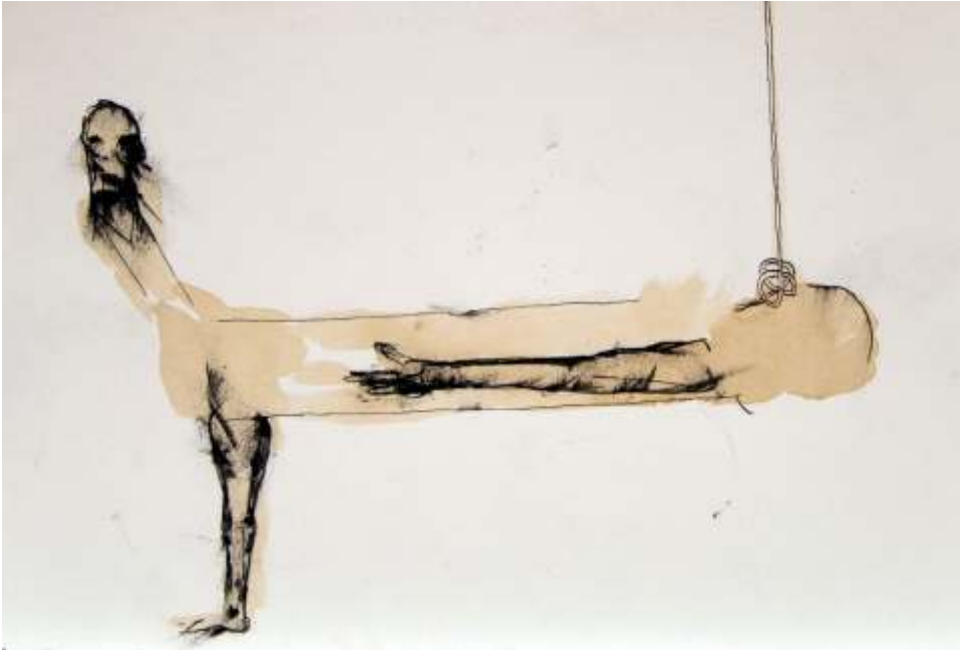
Stretched Figure II
charcoal and coffee
30"x44"
2006



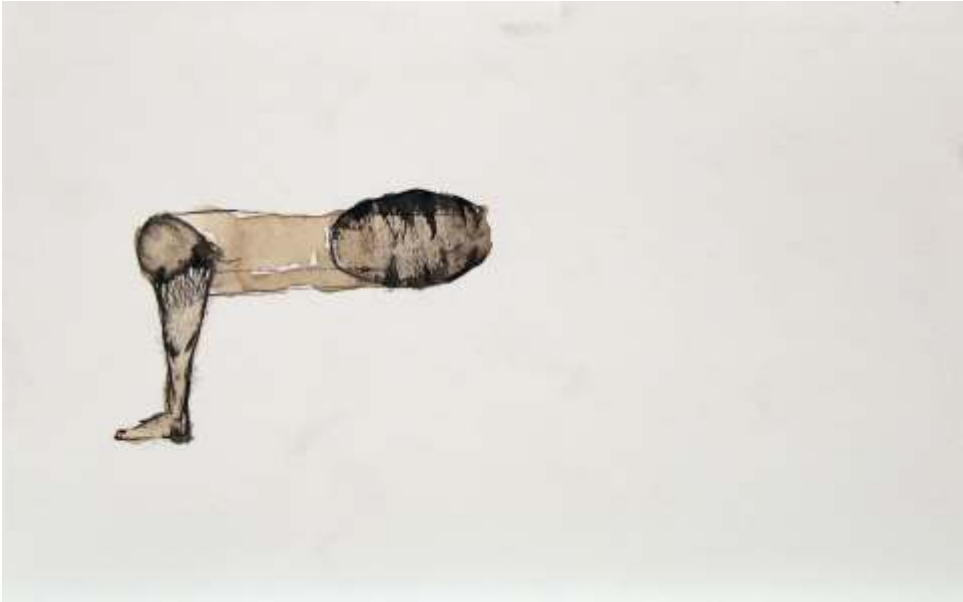
Suspended Figure
sepia, fabric dye, coffee, pencil
7"x10"
2006



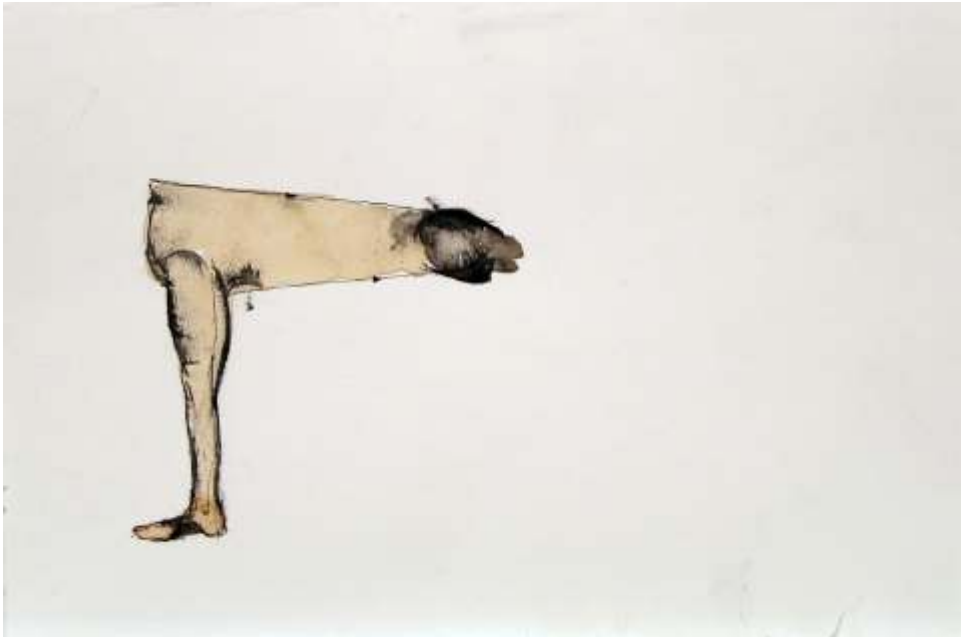
Installation
John B. Aird Gallery
Toronto, 2005



Centaur I
ink with coffee stain
7"x10"
2006



Centaur II
ink with coffee stain
7"x10"
2006



Centaur III
ink with coffee stain
7"x10"
2006



Suspended Body
fabric dye, coffee, pencil
7"x10"
2006



Installation
Headbones, The Drawers project room was generously provided by:
The Jain Family and Gykan Enterprises as part of Atria Developments
2006



Installation
OCAD
2004

Srdjan Segan

education

- 2004 Sculpture/Installation and Drawing/Painting at Ontario College of Art and Design
- 2002 Florence Off-Campus Studies at Ontario College of Art and Design
- 1999 Drawing / Painting at Student Town Culture Centre, Belgrade
- 1999 Sculpture at Unistitucional Sumatovacka, Belgrade

solo exhibitions

- 2005 "Architecture of Entropy" at John B. Aird Gallery, Toronto, sponsored by OSA
- 2005 Outdoor drawing installation at Diego Salazar Studios, part of "Open Studio Long Island", Queens, New York
- 2005 "Drawings and Sculptures: Srdjan Segan" at Raccoon Space, Long Island City, New York
- 2005 "Drawings and Sculptures" at Kabat Wrobel Gallery, Toronto
- 1998 Solo exhibition at Gallery Dom Kulture Studentski Grad, Belgrade,

juried exhibitions

- 2006 Drawing 2006: 7th Annual Juried Exhibition at John B. Aird Gallery
- 2006 Triple X: Visual Arts Ontario 30th Anniversary Exhibition Series, traveling exhibition
- 2005 7th Annual Emerging Sculptors Exhibition at Sculptors Society of Canada, Toronto
- 2005 "Through the Eyes of the Artist" at The Assembly Hall, Etobicoke
- 2005 "Metamorphosis: 131st Annual Juried Exhibition" at John B. Aird Gallery, Toronto
- 2004 "Home and Style Studio Tour" at Designers Walk, Toronto
- 2004 Sculptors Society of Canada: 9th Annual Graduating Student Exhibition at John B. Aird Gallery, Toronto
- 2004 89th OCAD Annual Student Exhibition at Ontario College of Art and Design, Toronto
- 2004 Drawing 2004: 5th Annual Juried Exhibition at John B. Aird Gallery
- 2004 "Bronze Now: A Voyage in Self Expression" at OCAD Gallery, Toronto

selected group exhibitions

- 2006 " The Result of the Head Hunting " at Head Bones Gallery, Toronto (April , confirmed)
- 2006 " Narrative? " at Head Bones Gallery, Toronto (March , confirmed)
- 2005 "5 Artists Choice" at Praxis Gallery, Toronto
- 2004 "Mistletoe Magic" at John B. Aird Gallery, Toronto
- 2003 "Summer Heat" at Praxis Gallery, Toronto
- 2003 "Sweet and Sour" at Gallery 1313, Toronto
- 2002 "Vignettes" at Gypsy X, Toronto
- 2002 "Miniaturas" at Acadia Gallery, Toronto
- 2002 "Unrelated Exposures" at XO, Florence, Italy
- 1999 Annual Exhibition at Student Town Gallery, Belgrade

grants and awards

- 2005 Production Grant, emerging level Toronto Arts Council
- 2005 Artcast Inc. Award, 7 Annual Emerging Sculptors Exhibition, The Sculpture Society of Canada
- 2005 Honorable Mention, Wyndham Award, Ontario Society of Artist
- 2005 Exhibition Grant, Ontario Arts Council
- 2005 Exhibition Grant, Ontario Society of Artists
- 2004 Art Cast Award, Sculptors Society of Canada
- 2004 Anne Adler Kagan Award, Ontario College of Art and Design
- 2004 Louis Odette Sculpture Scholarship, Ontario College of Art and Design
- 2004 First Prize, Drawing 2004: 5th Annual Juried Exhibition, John B. Aird Gallery

Statement

On many levels, my work is related to the experience of war, displacement, questions of necessity, and the search for and re-creation of identity.

My work explores human body movement and figural relation to space. Whether in sculpture or drawing, I am reaching for a state before movement, to a moment preceding decision or happening, when an organic mass in tension is pushed to make a move.

I am interested in exploring body gestures and static movements as language, and to present these in installation format in a physically engaging scale, providing viewers of the work with the potential of an energizing interaction.

RICH FOG



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