



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Zachari Logan

Inaugural Drawer's Selection

December 14, 2005 - February 4, 2006



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

Zachari Logan

Inaugural Drawer's Selection

Although there is diversity, a consistency rules with unflinching surety. There are no women. There are only men and each man is an archetypical, perfect specimen of maleness. Zachari Logan's man is a prince among men. He has an apollonian body. He is in the process of discovering the New World. He is a man among men even when wearing a ballgown.

Zachari Logan depicts with graphite in a manner reminiscent of romantic illustration. He has created a neo classical narrative of modern men with hip goatees, Little Lord Fauntleroy curls, baseball caps and sideburns dressed in the costumes of centuries previous or flaunting a Spartan nakedness. They inhabit a focused world, each figure realistically modeled with dramatic shadows adding clarity and dignity. Each man is concentrated on his task. They are busy doing the work of men, exploring the world in ships or scaling, mining and exploring mankind. In "Gulliver," Robert Lewis Stevenson's character is beached. The Lilliputians climb and claim the burly male body. They stand on his head, they peer into his anus, they truss his testicles. Zachari has lassoed masculinity.

The drawings are larger than the normal concept of drawing. Drawing has a history of being preparatory work, secretive intimate recordings, unfinished, undeveloped and partial ideas that have been given a cursory life on paper. Zachari Logan transcends both the physical and the conceptual limitations of drawings. He blows up an intimate statement of homoerotic yearning and grants the subject a monumental, dignified bearing.



Voyage, 2005
graphite on paper
86 x 96 in, two panels



Market
Graphite on paper
86 x 110 in, two panels



Market, detail



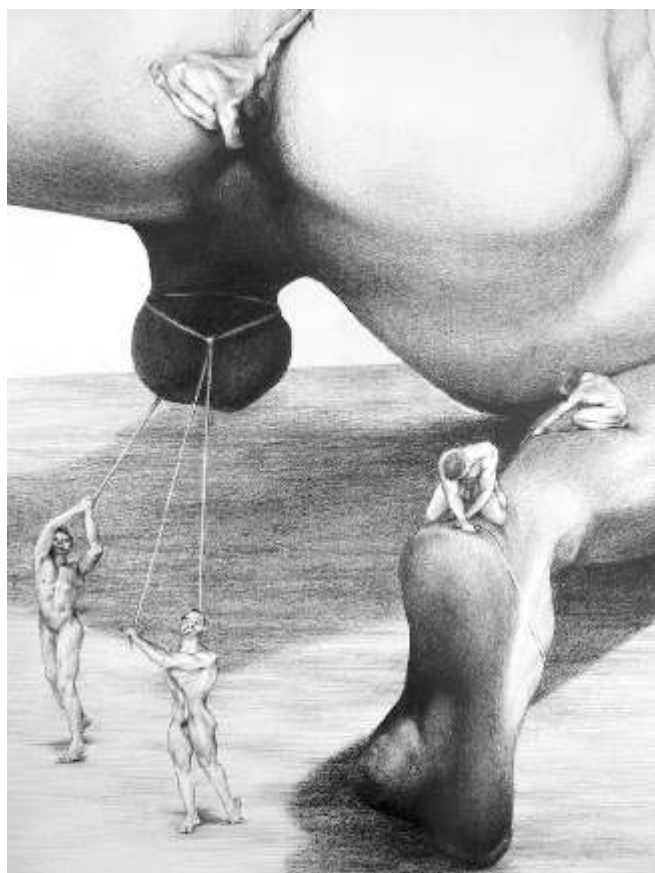
The World is Flat
Graphite on paper
91 x 126 in, three panels



The World is Flat, detail



Gulliver
Graphite on paper
57 x 42 in



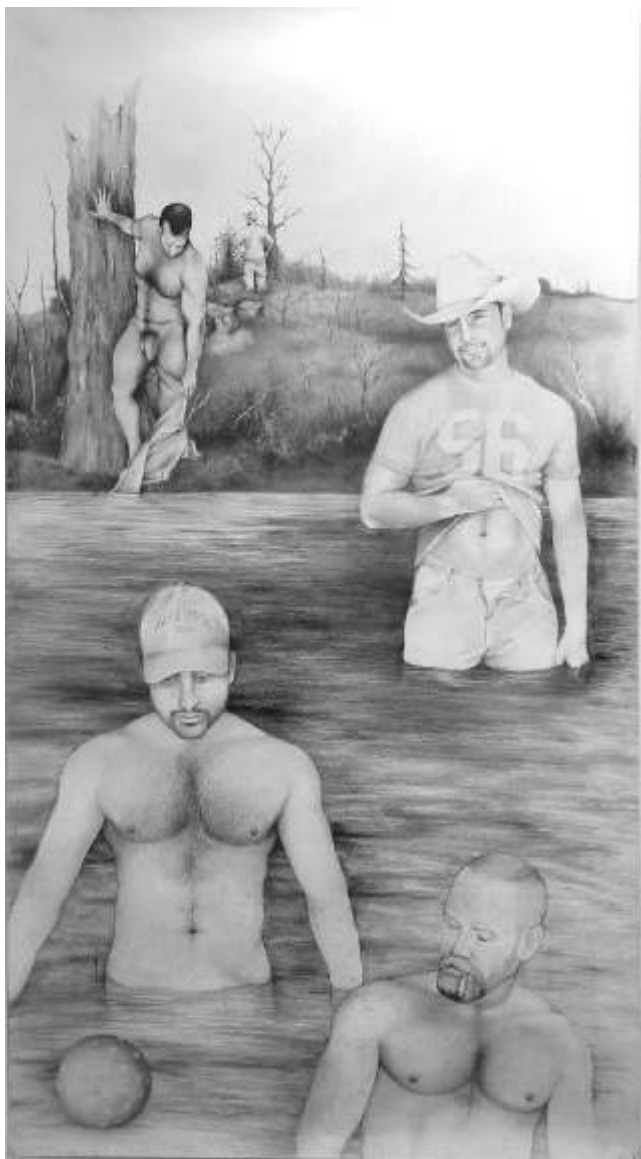
Gulliver, detail



Walking Gown 1901
Graphite on paper
40.33 x 61 in



Ball Gown 1898
Graphite on paper
39.5 x 61 in



The Ravine
Graphite on paper
39.5 x 61 in

Zachari Logan

Current work (2005): "Circumference Series"

Work titles: 1)"The world is flat" 2)"Market" 3.)"Voyage" 4.)"Gulliver"

- explores & critiques constructions of masculinity, queerness & marginalization in the contemporary world

- the figures are often recognizable as historical figures or heroic/archetypal figures, which I also describe as tragic or tragically heroic

-all these characters such as Matadors, male Bacchae, Napoleon, centaurs, construction workers, etc. make these pieces at times hard to read, because they come from different contexts and inhabit their own stories, but all the figures have been chosen for their similar manly attributes. All are hyper-masculine and are intended to walk the line of queerness, in a very special way, to aid in the creation of a mythical landscape

-the characters represent dynamic constructions of identity, i.e., heteronormative masculinity: the physical closeness of men during the Victorian age may have included kissing on the cheek and holding the hands of other men, something one today would consider to be strictly homoerotic/sexual activity; intergenerational, male/male sexual practices of the ancient Greeks, considered to be extremely masculine in nature when conforming to structures of dominance/initiation

-with these drawings I am exploring the fiction that there is one, overriding heterosexist masculinity from which all other constructions arise in conformity or reaction

-the boats act as a literal/physical stage for the activities taking place, yet they are obviously metaphors for such themes as travel/discovery, transience, enlightenment, and even the feelings of conquering or overcoming the intangible

-the stuffed animals (such as the ones in Voyage), and other discardables (in Market) act as objects which can be stand-ins for the voyeuristic drama taking place: objects with ears, eyes, but genitals conspicuously absent inadvertently are an everyday presence.... Watching, listening, touched but never touching; seen but hidden in their own seeing...

Literary references:

- unavoidable references to biblical stories, i.e., the story of Noah's Ark and the Deluge
- Gulliver's Travels, in which Jonathan Swift, satirized the societies of both Ireland and England through his description of imaginary countries, mythical landscapes

Previous work (2003-2004):

Work titles:

1.) "Walking Gown 1901" 2.) "Ball Gown 1890" 3.) "The Ravine"

-This earlier work explores the notions of gender as clothing.

- by comparing both hetro- and homosexual archetypes a similarity is exhibited: gender as 'drag' in the mein that a drag king/queen performs their stage-gender for the purpose of expressing/manipulating their personae

-The Victorian gowns worn are metaphors for the socially restrictive qualities that all gender inhabits, as the expressed purpose of a Victorian corset is to re-form the body into an artificial, hourglass shape.

Literary references:

-while I was working on this series, I was reading Orlando by Virginia Wolfe. There are no direct references, yet I believe it to be one of the strongest influences affecting my understanding of gender.

Resume

Exhibition History (*solo shows **curated):

2003:

-*Beautiful Creatures, St. Thomas More Gallery, University of Saskatchewan campus, St. Thomas More College, Saskatoon SK.

-Mayworks- The Peoples Art Exhibition, Gordon Snelgrove Gallery, University of Saskatchewan campus, Murray building, Saskatoon SK.

-*Same Difference, (BFA exhibition) Gordon Snelgrove Gallery, University of Saskatchewan campus, Murray building, Saskatoon SK.

2004:

-Mayworks- The Peoples Art Exhibition, Gordon Snelgrove Gallery, University of Saskatchewan campus, Murray building, Saskatoon SK.

-**Picturing Queer, Gordon Snelgrove extension Gallery, University of Saskatchewan campus, Murray building, Saskatoon SK.

-Del Mar Sessions, Gordon Snelgrove extension Gallery, University of Saskatchewan campus, Murray building, Saskatoon SK.

-*Variations on Postcard Art, Magnum Opus Art Gallery, 126 20th St. E, Saskatoon, SK.

2005:

-Mayworks- The Peoples Art Exhibition, Gordon Snelgrove Gallery, University of Saskatchewan campus, Murray building, Saskatoon SK.

-**That's so Gay, Mendel Art Gallery, 950 Spadina crescent, Saskatoon SK.

-*Circumference, Mendel Art Gallery, 950 Spadina crescent, Saskatoon SK.

Education:

-Bachelor of fine arts (BFA), University of Saskatchewan (2005)

RICH FOG



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