



# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

Alan Glicksman

Beauty & Obsession

September 7 - October 10, 2006



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# Alan Glicksman

## Beauty & Obsession

The quotidian round is inescapable. The desire to escape the mundane is the reason to vacation.

It is a task itself, work, to get rid of the niggling characters who constantly converse in the head. Alan Glicksman upsets the apple cart. He spills the beans. He regurgitates the cud. The brainy babble takes shape and the permutations of comings and goings, getting and winning, continue to agitate - but from a different vantage point. The characters are frozen in their freaky symbolism on the pristine page. It's up to the viewer to make sense; if that's the aim of the exercise - to make sense. Perhaps it makes sense just to get it out.

It's an intimate disclosure, a telling of secrets and that takes a weight off the mind. Yet 'All' is not revealed. It is an overload of information without the key to the map from which to take bearings. Where does one go with all of this? Which brings the question back to whether or not the quotation from the Glicksman pen, the confession from the Glicksman brush, has to be dealt with or whether it's physical manifestation, as an art piece, is sufficient. The 'subject', the outpourings of the artist, is now the 'object' and that settles it! A drawing is presented.

He uses some symbols repetitively - the light bulb, honey bees, dinosaurs, reptiles with many legs and there are also recognizable Glicksman portraits in the line up. The perspective is either an overall field of characters or a shallow side view, much like a Roman relief. The historical associations are numerous and yet don't logistically jibe Egyptian papyrus and tomb paintings, Roman temple friezes, aboriginal textiles, Aztec iconography, Picasso (especially the Guernica-like imagery with the big floating heads on the strung-out necks or in the female profiles). The work is as informed as it is referential. It's also pertinent, for even if the exact and precise meaning of the symbolism is missed, there are universal clues; the biggest one being the recognition of the mind space. The world that Alan Glicksman has depicted is the one that most of us live in with variety flickering in quick takes to a crazy cacophonous sound track that almost overwhelms - but not quite! We take it in, daily, and Glicksman puts it out, daily. His work is the testimony of a man who lives as an artist, making art from his life, talking about that which he knows.



Recent Times  
ink on paper, three panels  
40 x 78 in  
1997

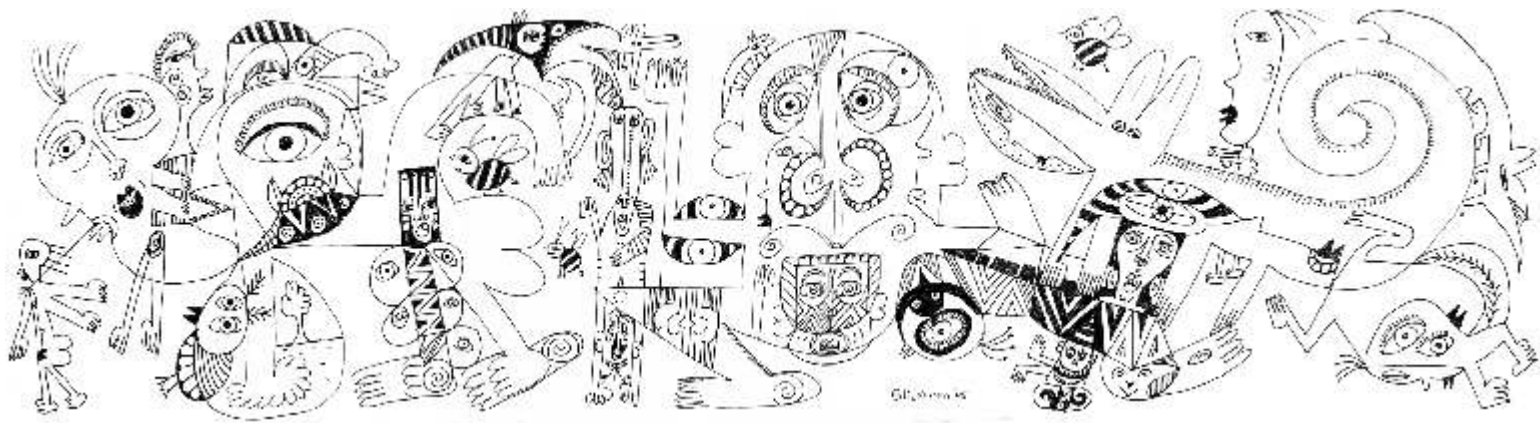


Untitled 1  
ink on paper  
6 x 22 in  
2005



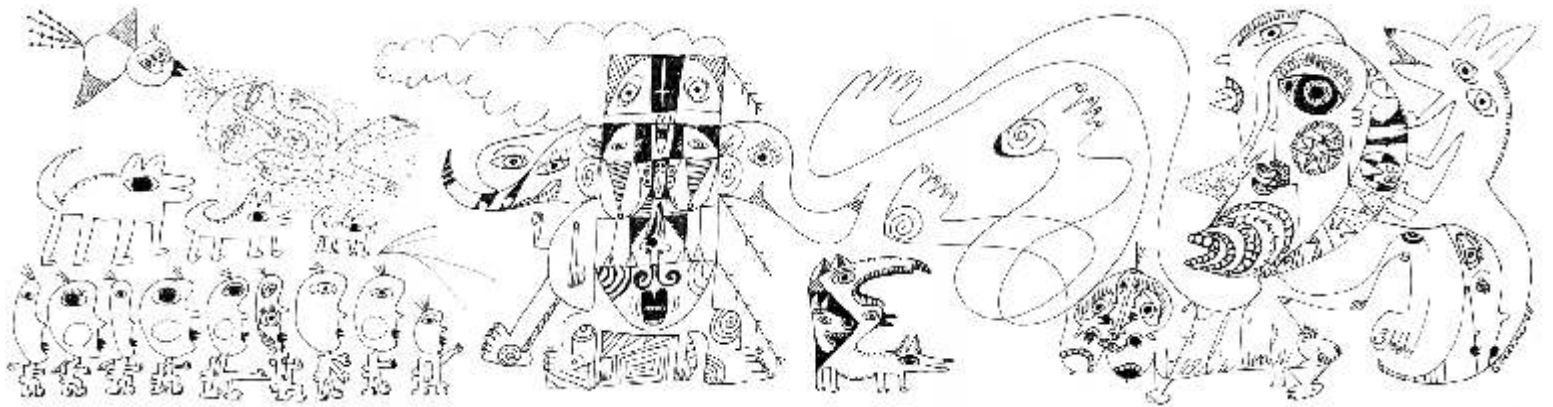


Untitled 5  
*ink on paper*  
6 x 18 in  
2005

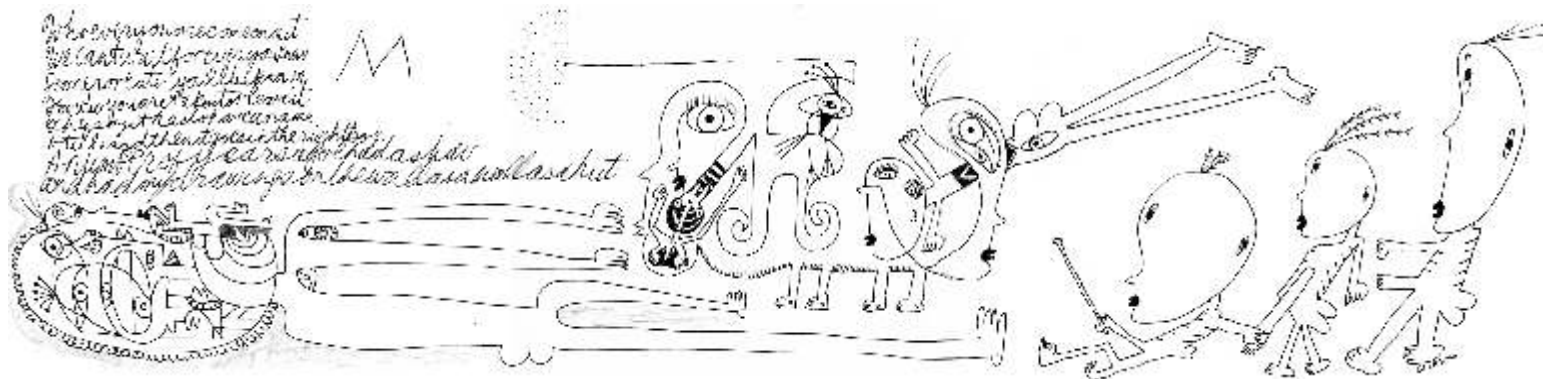


Untitled 8  
ink on paper  
6 x 23 in  
2005

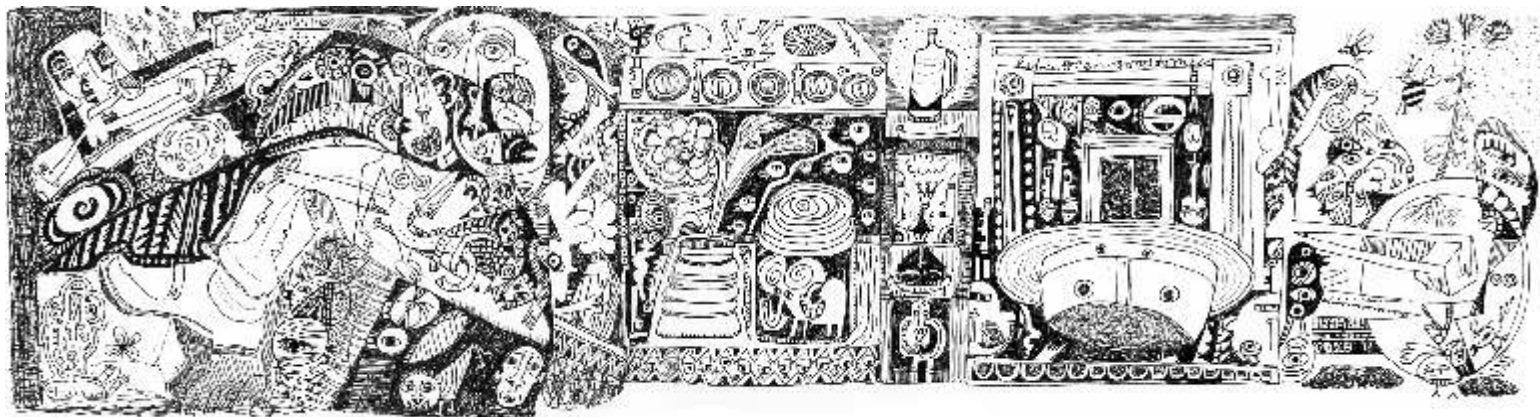




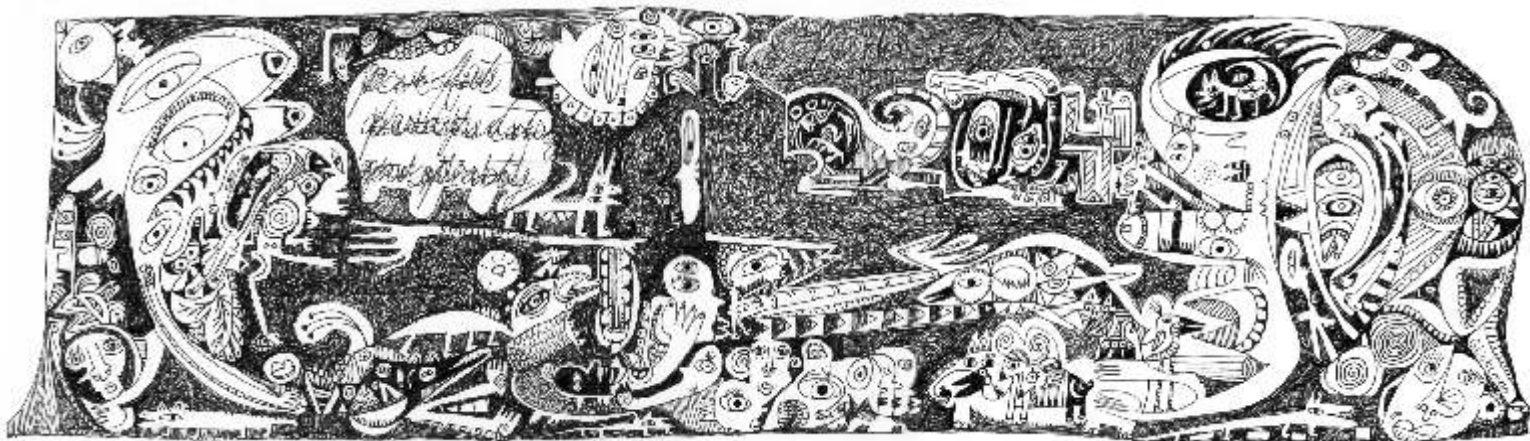
Untitled 9  
*ink on paper*  
6.5 x 24 in  
2005



Untitled 11  
ink on paper  
6.5 x 23.5 in  
2005



Untitled 13  
*ink on paper*  
6 x 22 in  
2005

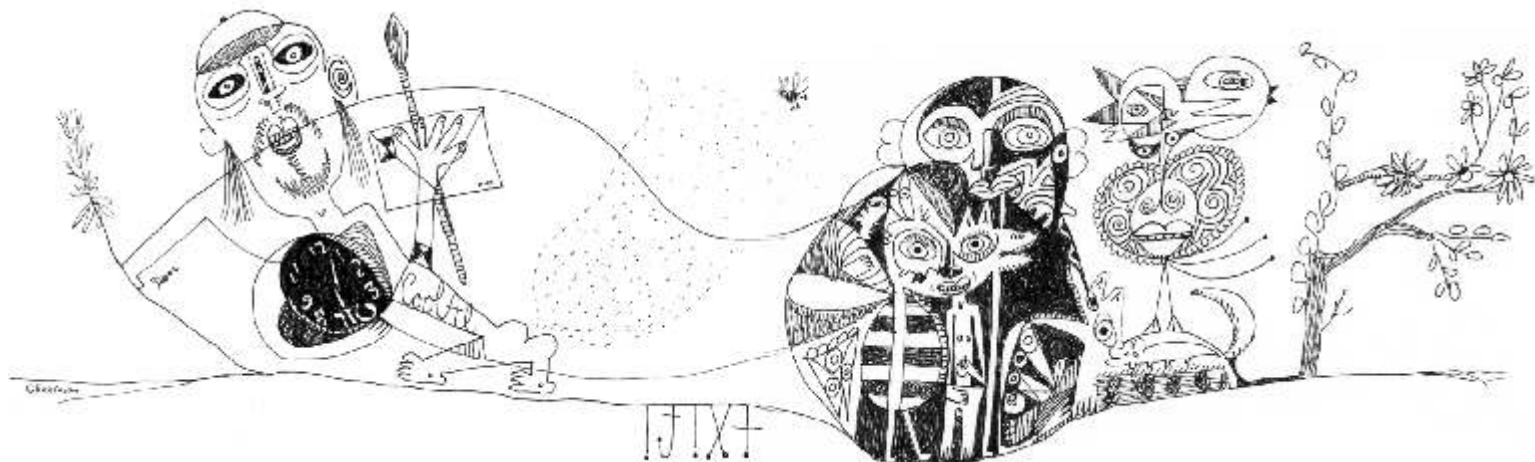


Untitled 14  
ink on paper  
6 x 22 in  
2005



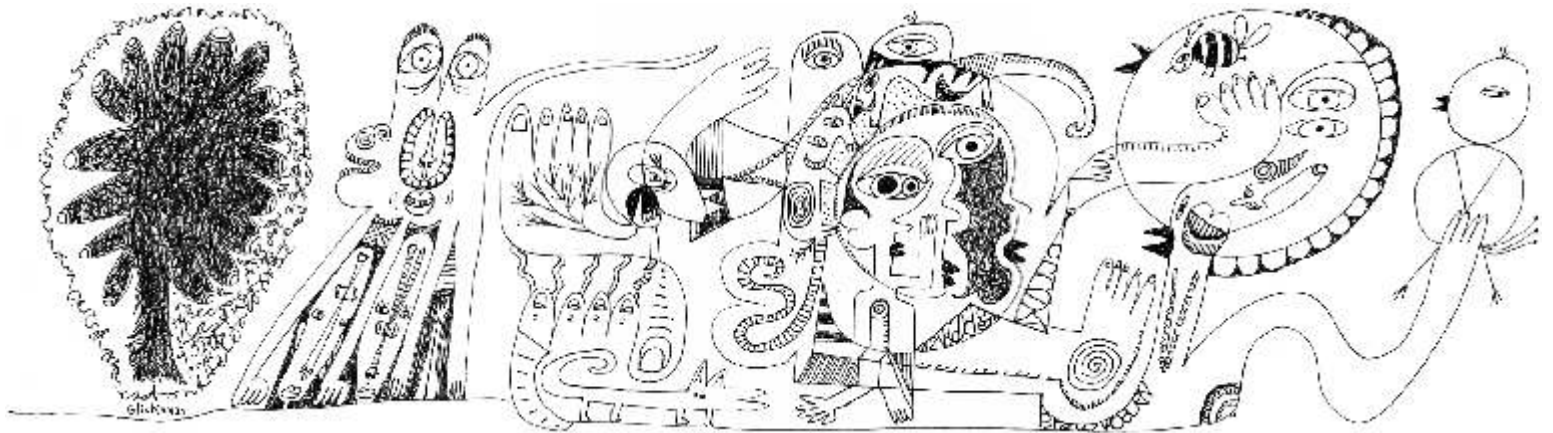


Untitled 15  
ink on paper  
6 x 19.5 in  
2005



Untitled 16  
ink on paper  
6 x 18 in  
2005





Untitled 18  
ink on paper  
6.5 x 22.5 in  
2005

# Alan Glicksman

## Selected Solo Exhibitions

- 2006           Flesherton Art Gallery, ON
- 2005           Engine Gallery, Toronto ON
- 1996, 87       Durham Art Gallery, Durham, ON
- 1989           Pearl St. Gallery, Hamilton, ON
- 1986           Grunwald Gallery, Toronto, ON
- 1984           Gallery 620, Toronto, ON
- 1982, 81       Lacemakers Gallery, Toronto, ON

## Selected Group Exhibitions

- 2006           Art Gallery of Ontario, Toronto, ON
- 2006           Lonsdale Gallery, Toronto, ON
- 2006           Headbones Gallery, Toronto, ON
- 2006           Double Door Gallery, Anten Mills, ON
- 2006           Fran Hill Gallery, Toronto, ON
- 2004           Engine Gallery, Toronto, ON
- 2002           Parts Gallery, Toronto, ON
- 1997           Flesherton Art Gallery, Flesherton, ON
- 1996, 93, 92   Gallery Moos, Toronto, ON
- 1991           Extension Gallery, Toronto, ON
- 1990           McDonald Stewart Art Centre, Guelph, ON
- 1988           YYZ Gallery, Toronto, ON
- 1987, 88       Tom Thomson Memorial Art Gallery, Owen Sound, ON
- 1986           Champlain Art Gallery, Lennoxville, QC

- 1985 Public Image Gallery, New York City
- 1983 Chromaliving, Toronto, ON
- 1983 Articule, Montreal, QC
- 1982 Art Gallery at Harbourfront, Toronto, ON
- 1980 London Regional Art Gallery, London, ON
- 1978 Royal Bank of Canada, Toronto, ON
- 1977 Gallery 76, Toronto, ON

#### Selected Reviews

- 2006 Henry, Bill. "Creatures of Inspiration", Sun Times, June 15
- 2006 Robinson, Dave. "Imaginative and Tribal", Mosaic Magazine, Vol.14 No.1
- 2005 Dault, Gary Michael. "A Holy Fools Folly", Globe and Mail, Nov. 12
- 2002 Mays, John Bentley. "Alan Glicksman at The Parts Gallery", Amigo Motel, Nov.11
- 1996 Crosby, Don. "Artist Opens New Exhibit", Durham Chronicle, Nov. 6
- 1992 Hume, Christopher. "The News from Moos", Toronto Star, April 2
- 1991 Hanna, Deirdre. "Working Drawings", Now Magazine, Feb. 1
- 1989 Taylor, Kate. "Toronto Painter", Hamilton Spectator, April 29
- 1987 La Sale, V. "Diary Grams at New TTAG", Sun Times, April 9
- 1986 Dault, Gary.Michael. "Grunwald Gallery", Canadian Art, Oct. 1
- 1985 Hume, Christopher. "Compelling Show", Toronto Star, April 4
- 1984 Monk, Philip. "Locations/National", Vanguard, Feb.1
- 1983 Mays, John Bentley. "Chromaliving", Globe & Mail, Oct. 22
- 1982 Goldman, Donna. " Alan Glicksman", Canadian Jewish News, May 13
- 1981 Mays, John Bentley. "Dashing Off Witty Little Snippets of Life", Globe & Mail, May 18

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