



# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

Jodi Panas

Beauty & Obsession

September 7 - October 10, 2006



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Telephone/Facsimile: 416-465-7352 Email: [info@headbonesgallery.com](mailto:info@headbonesgallery.com)  
Director: Richard Fogarty  
[www.headbonesgallery.com](http://www.headbonesgallery.com)

# Jodi Panas

## Beauty & Obsession

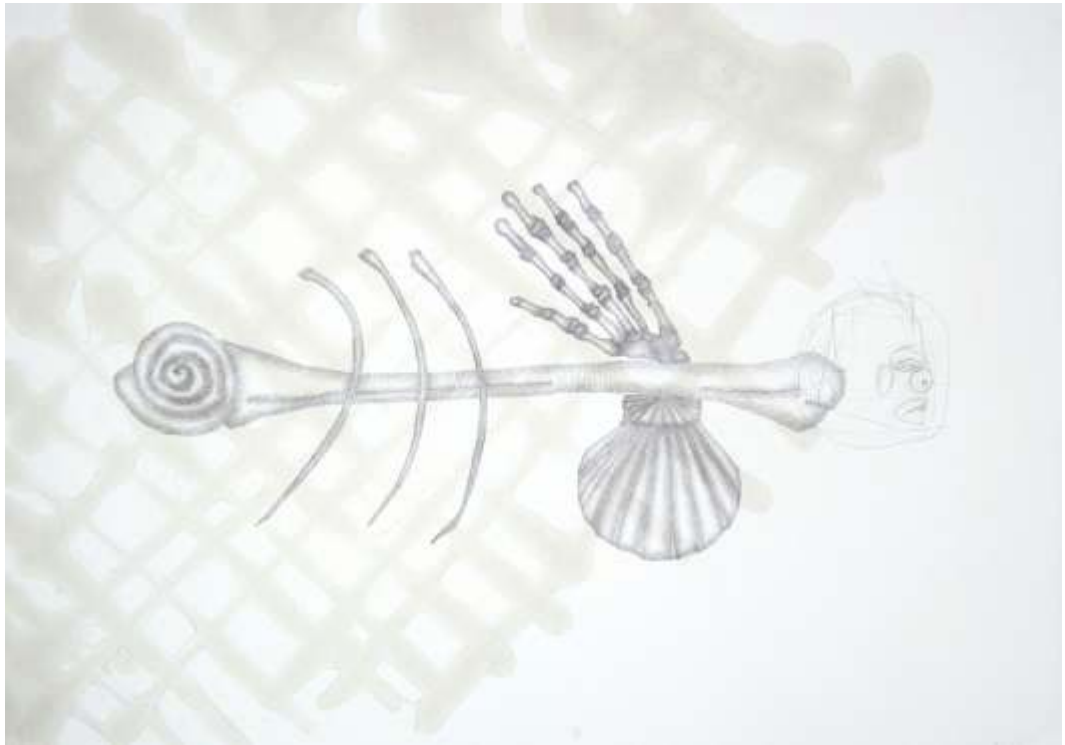
Jodi Panas looks right through you, in the manner of the expression. She puts on x-ray vision and then reveals what she has seen - on paper. Her skeletal frameworks are not the way we are used to imagining it, holding our body up, protecting the organs and then padded out with flesh and skin. The skeleton is pared down to a few pivotal bones that have a tenuous role as either support or protector. They are further inhibited in strength by the oil that has been applied to the drawing which makes the paper transparent so that where the bones cross over the oil, they are rendered more delicate. An exposure to light from behind the drawing gives an even *more* transparent effect. There is another aspect, that of the handling of the line, that brings a brittle quality along with it. The outlines are sharp and within each bone there's another structure that supports the bone itself, drawn with crosshatched or meticulously descriptive lines.

The suspension of a head, or the added confusion of a body that is not naturally part of this brittle framework, brings a new psychological dimension into the drawing. The question of identity now arises, the suspicion of fraud, of trickery creeps into the picture - a butterfly does *not* have a skeleton, the dangling, primitively executed head hanging from the scythe-like bone resembles a shamanic ritual instrument, a bird appears to have a skeleton made up of feathers. Despite the out-of sync revelations, there is a familiarity in the strange juxtapositions, as if a cosmic link has been made between the outside world and the subconscious.

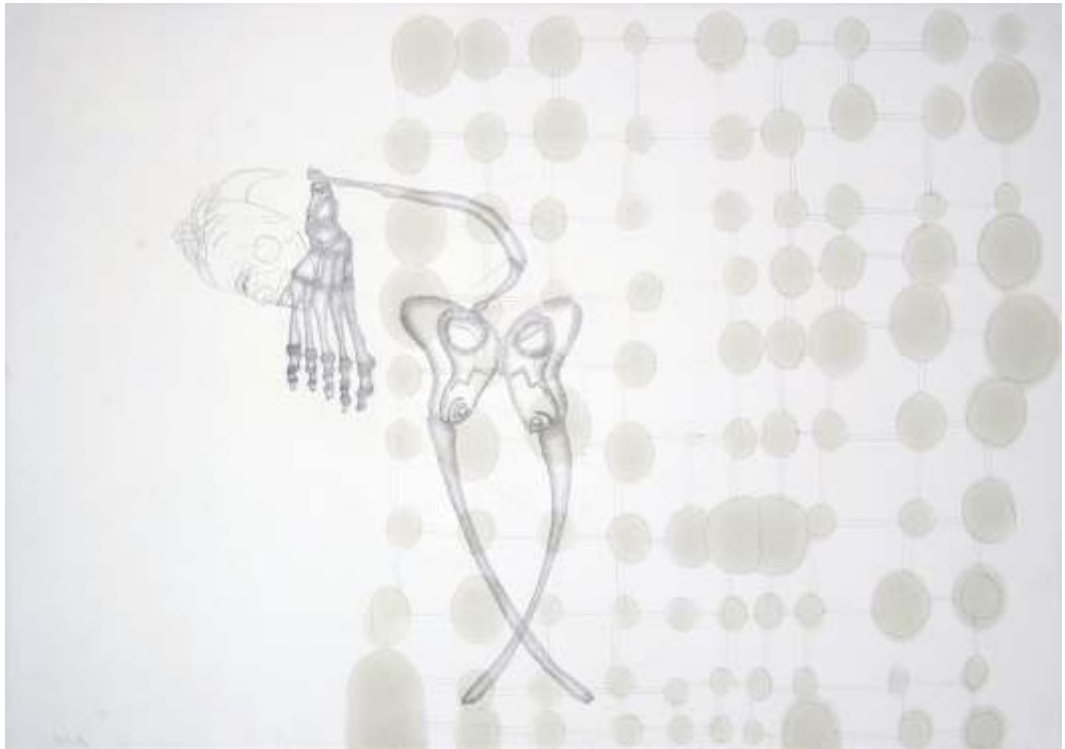
It is this subliminal psychological reference that pushes the drawings from a classification of illustration into one of high art. The power to probe the mind of the viewer and strip bare some of the artifice to reveal the fragility of our human psyche is part of the structure that Jodi Panas' psychological narrative hangs upon. Unwilling to rest with the superficial or natural configuration, Panas draws a new framework on which to hang her voodoo. It's white magic because the end result is beautiful, sophisticated and illumined.



Internal Objects Found In The Blood #1  
*pencil and oil on paper*  
19.5 x 27 in  
2006



Internal Objects Found In The Blood #2  
*pencil and oil on paper*  
19.5 x 27 in  
2006



Internal Objects Found In The Blood #3  
*pencil and oil on paper*  
19.5 x 27 in  
2006

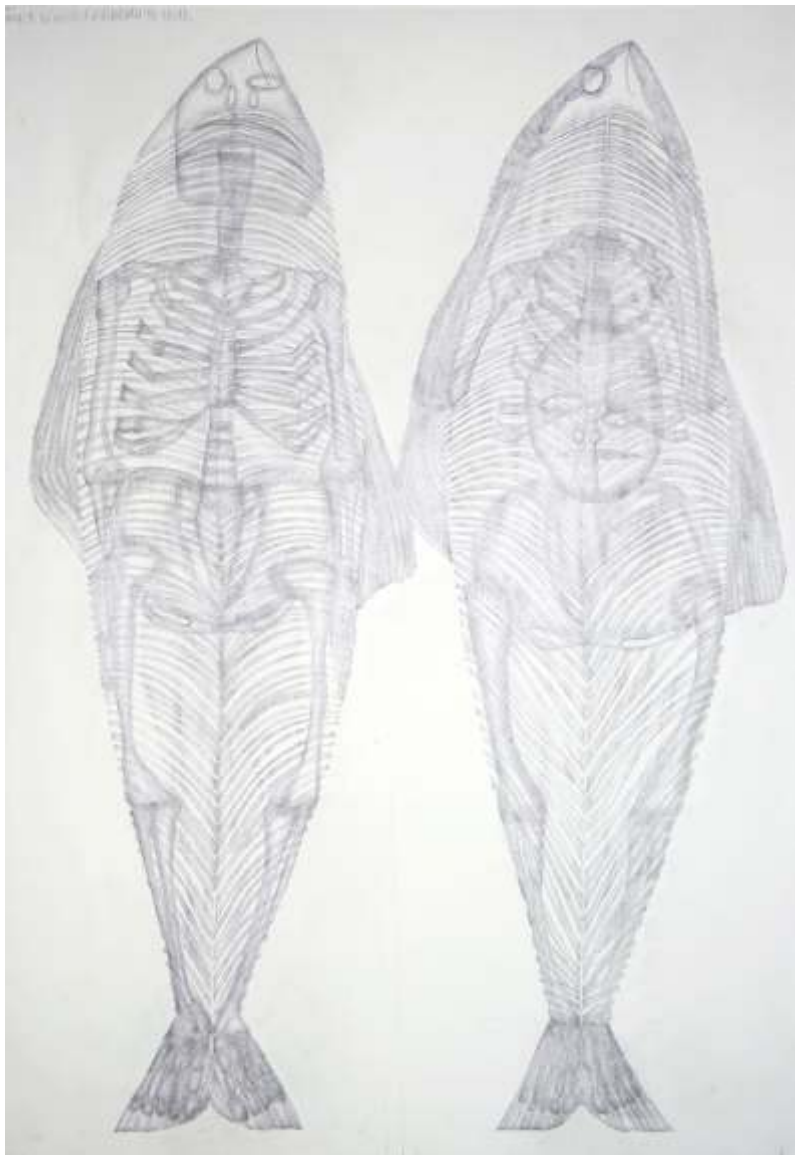


Falling Apart With Grace And Melody  
*pencil and oil on paper*  
39 x 27.5 in  
2005

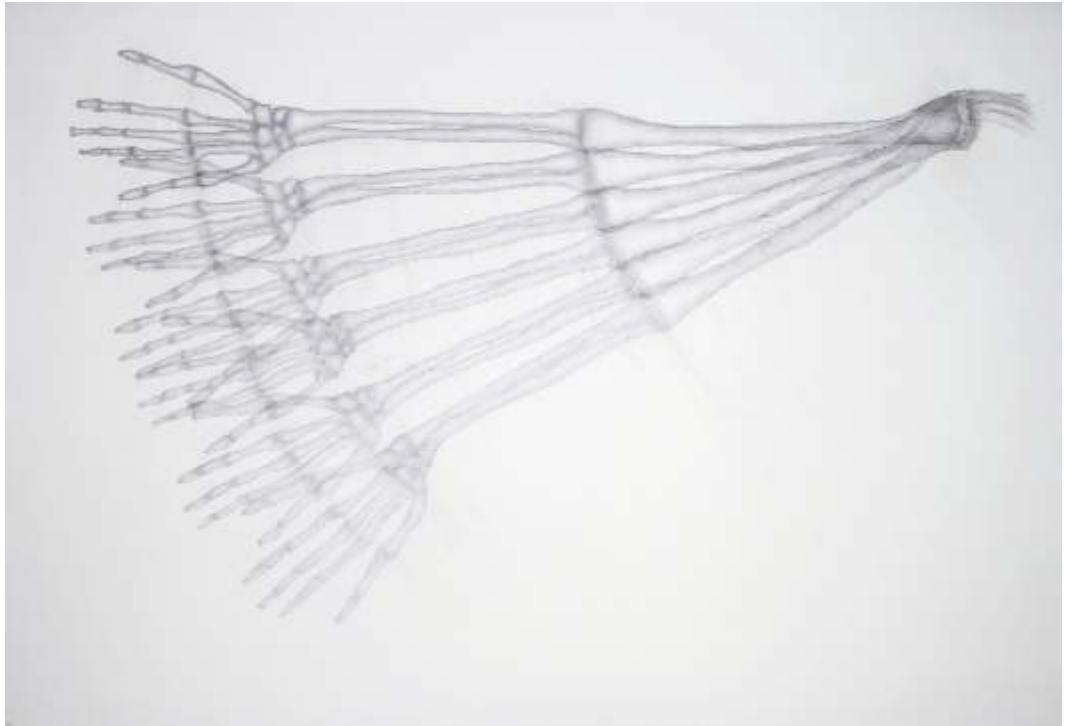




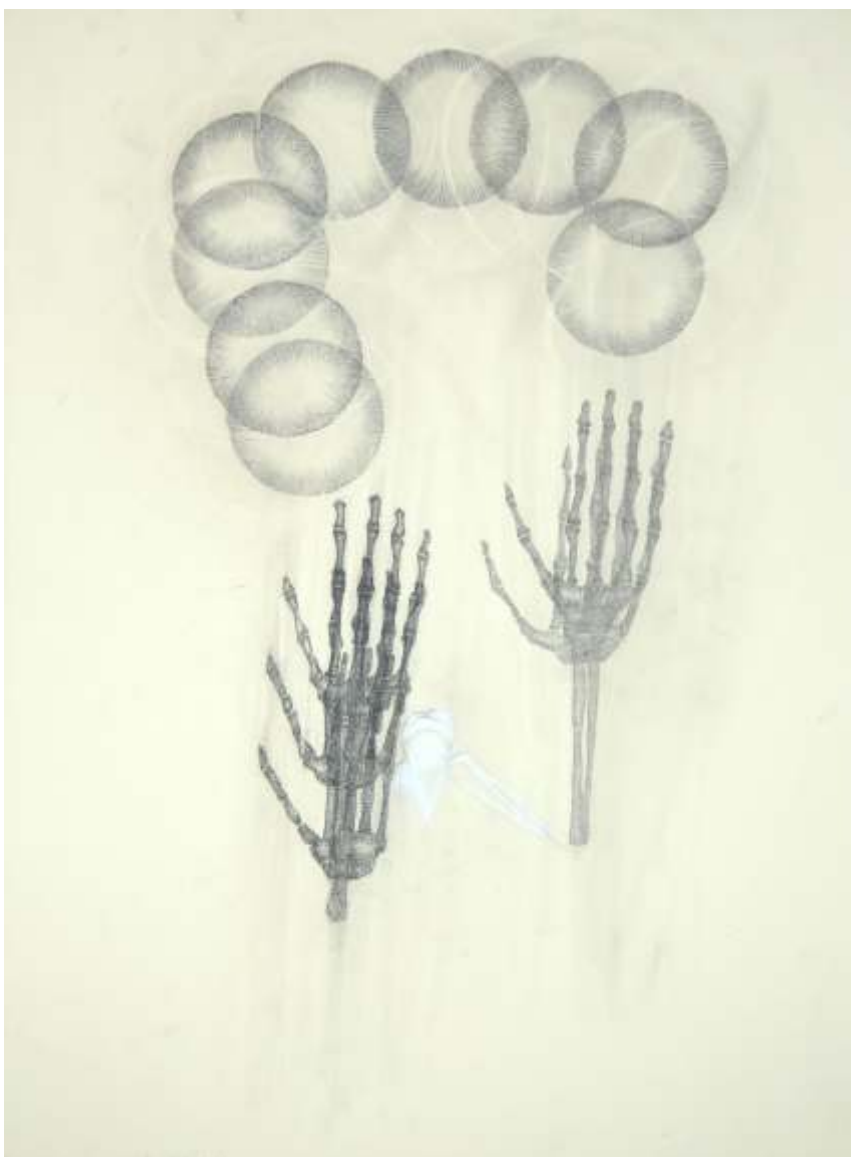
Leaving With Ruth Inside  
pencil on paper  
40 x 30 in  
1996



Two Ways To Be Inside A Fish In Order To Think  
*pencil on paper*  
39 x 27.5 in  
2006



An Arm In Motion  
*pencil on paper*  
27.5 x 39 in  
2003



Snapshot Capturing Hands and Balls in Motion While Juggling With Head Still  
*pencil on paper*  
30 x 22 in  
2004



The Truth About Some Deer  
pencil on paper  
39 x 25.5 in  
2000



An Explanation Of The Fragility Of Butterflies  
*pencil on paper*  
39 x 27.5 in  
2004

# Jodi Panas

## EXHIBITIONS

Diego Rivera Gallery, Group Show, San Francisco, Ca.

1429 Gallery, Group Show, San Francisco, Ca.  
Group Show

Room 605, Group Show, New York, NY

Gallery Tu-Tu, New York, NY

## EDUCATION

Institute for Psychoanalytic Training and Research

Psychoanalytic Training Licensed Psychoanalyst June 2005

Washington School of Psychiatry May 1997

Virginia Commonwealth University M.S.W. May 1995

George Washington University M.A.- Art Therapy May 1988

San Francisco Art Institute B.F.A. May 1979

RICH FOG



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