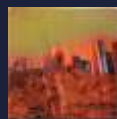


MINUTIAL MATTERS

Larry Eisenstein
Daniel Hanequand
Mitsuo Kimura
Katia Santibanez
Cole Swanson
Ruth Waldman



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

MINUTIAL MATTERS
October 16 - November 9, 2009

Larry Eisenstein
Daniel Hanequand
Mitsuo Kimura
Katia Santibanez
Cole Swanson
Ruth Waldman

RICH FOG



Micro Publishing
Toronto Canada

Art Catalog, Minutial Matters
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Minutial Matters

We are exhorted to “pay attention to details” and by doing so the larger endeavours will fall into place. We have been counselled to acknowledge “the power of one” and to focus on the importance of the individual, no matter how small or inconsequential. Conversely, we have also been advised “not to sweat the small things”. Man’s fascination with minutiae extends into the sciences where microscopic discoveries illuminate health, engineering and physics. The ability of the eye to delve ever tinier has been aesthetically grasped in carvings on grains of rice, Roman enamels, Persian miniatures and renaissance religious icons. The applied arts have grappled with such preciously miniscule treasures as tapestries made of hair and beaded carpets.

Six artists reveal their obsessive ability in Minutial Matters at Headbones Gallery. From New York, Ruth Waldman’s works has been honoured in exhibitions that ranged from a concentration on size and detail to spotlighting the disguised eroticism of her characters. Katia Santibanez, also from New York where Pace Editions is currently showing her work, speaks an erotic visual language as well but hers is one of tickling hairs and sensuous wavering. Daniel Hanequand’s miniature paintings on panels reveal an intimate futuristic realm that has been executed with such care that wonder follows on perusal. He is an accomplished master of his own universe. Two emerging artists introduce their latest works. Cole Swanson who was trained in India in the art of miniature painting airs his skills with a contemporary subject matter. These paintings must be exhibited under glass for so delicate is the surface that even a drop of moisture can disturb the perfection. Mitsuo Kimura, from Tokyo, presents small paintings on stretched paper that recall Japanese animation, fabrics and design wherein he tells of his reactions to the western world in lively saturated colours and stylised characters. And re-emerging from Toronto is Larry Eisenstein’s full-on obsessive doodles of evolving forms and obfuscated narratives.

Clearly, these artists have “sweated the small stuff”, spent time with a magnifying glass and exerted patience born of dedicated practices.

Minutial Matters

Mitsuo Kimura

Murakami branded Japanese contemporary art just as Louis Vuitton with Murakami branded his product and the repetition of Murakami imagery in the fashion world spread the brand far further than the exclusive realms of Fine Art. When Warhol used products as his subject, Pop was born. Murakami used art on products and marketing art through secondary products gained in significance. Authenticity, already in question due to mechanical reproduction, assumed a new definition with the signature of the artist no longer the mark of phenomenology as factories fabricated, assistants produced and the hand and gesture of the artist was firmly eradicated. Still, the look, which after all is the over riding criteria of visual art, remained in tact - a Murakami is easily recognisable. There are certain traits that lead to the recognition— the cartoon characters, wide eyed and big headed, the delicate shading often in saccharin, close to fluorescent colors, the symbolic imaging of the elements, the reduction of natural floral and fauna to design and the negation of the individual expression of the artist in favour of a slick and impersonal finish. All of these elements can also be found in traditional Japanese paintings, screens and fabrics with the exception of the exaggerated features and heads that mark a more contemporary handling of character best referenced in cartoons. Therefore, the first impressions of similarity between Mitsuo Kimura's work and Murakami's, or the derivative implications that the work of the older and established artist might have affected the young and emerging are over ridden by the more likely impact of an overall Japanese historicity on the work of the young Kimura.

The association to traditional miniature painting where narrative is foremost falls in line



Green Seed, 2009

Acrylic and pencil on paper, 10 x 8"



Anger, 2009
Acrylic and pencil on paper, 12 x 16.5"

with Kimura's attesting to the biographical subject matter in his work. He relates his adventures in Canada where he is currently visiting from Japan, within these finely painted panels. Personal storytelling motivates the imagery and from his private image bank he has created a particular set of beings that are more akin to his journey than to general cartoon characters. Repeated use of a face on what could be a finger bring simple finger puppets into a world where the scrolled clouds, water patterning, formulaic fires, lotus blossoms and clustering of small motifs set the scene in a Japanese context. The finish is so perfectly accomplished that there is not a trace of the messier aspects of the visual diary. Emotion is radically expressed in the cartoon explosiveness of the dominating characters such as the spiked and maniacal visage portrayed in "Anger". This 12 x 16 inch format pops with the vibrancy of both youth and exuberance and establishes itself as a force not be ignored. Kimura's work shows the self absorption of a generation where the identification with the *look* of the times is securely fastened to experience.



The Missing Animals, 2009
Acrylic and pencil on paper, 9 x 12"



Asleep On The Hill, 2009
Acrylic and pencil on paper, 8 x 10"



below

The Eye Of The Tiger, 2009

Acrylic and pencil on paper, 9 x 12"

above

Night View, 2009

Acrylic and pencil on paper, 9 x 12"





above

Thunder, Lightning, 2009
Acrylic and pencil on paper, 9 x 12"

below

Hard Running, 2009
Acrylic and pencil on paper, 9 x 12"





A Small Hill, 2009
Acrylic and pencil on paper, 10 x 8"



Small Pond, 2009
Acrylic and pencil on paper, 10 x 8"



Tastes Like Melting Teeth, 2009
Acrylic and pencil on paper, 9 x 12"



Exaltation (Two Squirrels and a Junkie), 2009
Opaque watercolour and gold on wasli, 9 x 13"

Minutial Matters

Cole Swanson

Miniatures were made to tell a story, be easily transportable and readable for both the illiterate and literate. They would depict recognisable spaces and the narrative would be one that also resonated with the viewer. The subject was broached in such a manner as to include as much as possible of what had come before the scene depicted and also gives hints as to what would happen next. Most poignant are the Indian miniature paintings that told of loved ones meeting with the expectation of the encounter welling and the results implied. Because it took such a long time to paint a miniature, the subject matter and staging of it was carefully planned so as to take advantage of the moment on view. Symbolism was often used so that the details and their significance could be maximised. The painter was taking the viewer on a wee journey within a small perimeter and attempting to make that experience as wonderful as the means would allow. Erotic miniatures also maximised the potency of the intimate encounter through the necessity for closeness.

Cole Swanson, in *Bitter March*, records the journey that he makes daily in his commute between Toronto and Mississauga where he is the curator of the Living Art Center. The border is a highway just as the dimensions of the world experienced within a commute is framed by the road. The bird's eye view of the looping overpasses form a decorative backdrop for the sole occupant of the picture, a woman Swanson noticed in passing from the inside seclusion and hermetic headspace of the commute. She is no one special and her dress leaves few clues as to her personality, background, state of mind or circumstance. She could be the 'everywoman', the common denominator of modern life, heading somewhere but with no particular definition, the generic human, socially indifferent and ambivalent. Relating back to the history of miniature painting and how it hooked in to the daily life and knowledge of the viewer so that it reinforced the tale of existence as most knew it as a common narrative of the time — Cole Swanson is maintaining the authenticity of



Exaltation (detail)

the format.

How innocuous is the modern dilemma, the common narrative? Is there an underlying element of manipulation in the way that we have become accustomed to living? The potential for coercion is made clear in the series that Swanson has just embarked upon that employs the installation of an air freshener (the brand that is depicted in the miniature) in close proximity to the painting. Even the sense of smell is controlled and here lies the rub—for to a portion of the population air freshener scents are an anathema. To some even toxic, artificial scents are the basic ingredients of environmental fatigue. The argument for the dictatorship of the viewer could come into play when the artist attempts to influence not only the vision but the scent.

This sets up another dynamic for the miniature was also meant to be an intimate viewing as in miniatures that have been used for the expression of the erotic. To juxtapose a close encounter with the imposition of atmospheric control through scent, a sense that can awaken memories as it creates new impressions; is to maximise the minutiae. But much like the audio recording of an installation piece, whether or not the scent stimulus is left on during the entire duration of the exhibition run or not is probably dependant on the gallerist's stoicism to endure the intervention.

Swanson's miniature paintings have indeed brought the common narrative up to date.



Glade, 2009

Opaque watercolour and gold on wasli, 5 x 5"



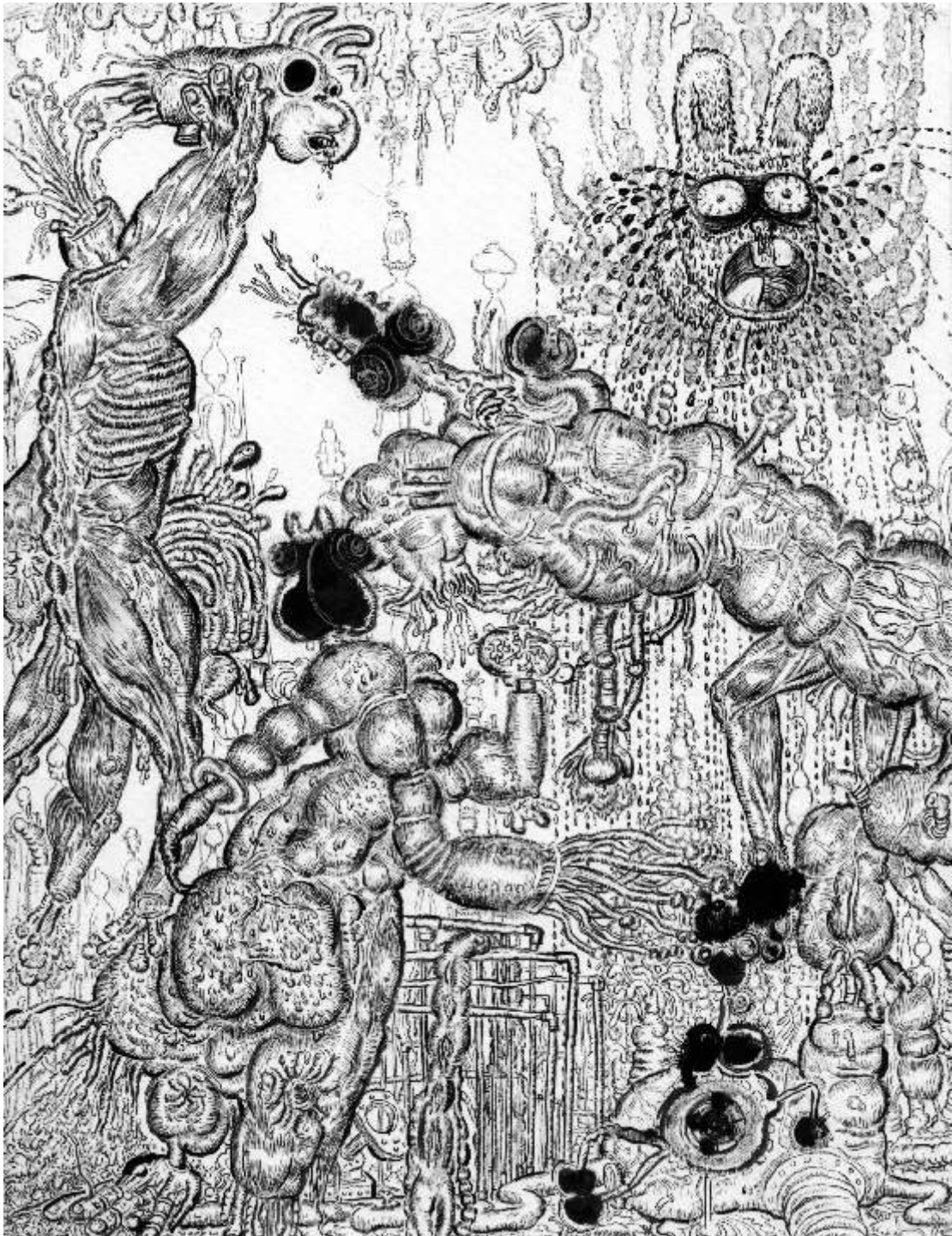
Bitter March, 2009
Opaque watercolour on wasli, 9 x 13"



counting, counting, 2009
Opaque watercolour and gold on wasli, 3.5 x 5"



Free Transform #1, 2009
Opaque watercolour on wasli, 4 x 5.5"



Plasmeato, 2009
Ink on paper, 11 x 8.5"

Minutial Matters

Larry Eisenstein

In the presence of little ones, soft words are spoken, doors are closed quietly and care is taken not to step on toes. With awareness of the other person in mind and of personal proximity within the order of things, orientation towards the small one becomes inclusive with a positive co-dependency that could be upset if there was a voice too dominant. This approach allows for the beauty of small things to come forward and be appreciated. The biblical phrase “the meek shall inherit the earth” is often at odds, ignored in fact, in competitively driven social orders such as modernity produces. That 'meek' is defined as

“humbly patient”, with the respectful attitude towards the small line and the delicate image that it brings forth; there is a conclusion made that Eisenstein enables the meek. His is an attitude of inclusion and cooperation that encourages wonder in the minuscule. His practice allows the less demonstrative to step forward.

The relationship between the size of the human body and the size of a work of art has come into play through the ages primarily in terms of 'larger'. The gesture of the fingers and the small distances traveled compare to the swings and swirls of the arm extended outwards to grow even bigger with the trajectories of paint as it splashes outwards in abstract expressionism (Pollock). The all-encompassing potential for immersion in color field work, the prevalence of the contemporary trend towards the total surround of installation work or the factories producing work by artists such as Jeff Koons and Damien Hirsts; all are in competition with the size of the body and our ability to accomplish the act of the art making. The art work overwhelms the body. With Larry Eisenstein's work, however, the body determines the connection in a more submissive manner for the detail of the imagery is so intense that the perception is dependant on the viability of the eyes to perceive. One must move in close, develop intimacy. There is a direction that originates from the viewer to move into the frame of perceptual relevance. The viewer, therefore, is the



Spore-Hobo Toilette, 2008

Ink on paper, 11 x 8.5"

one in control of receiving, not the art work. This is an instance of co-operation between the maker and the viewer, the giver and the receiver.

There is a feminine aspect in the coloured swirls of *I love you, heart* that reflects the new found freedom of post modernism to claim from areas not necessarily deemed 'strong'. Once again, comparing the posturing of abstract expressionism with its muscular, masculine bravado to Eisenstein's commitment to a more delicate visual vocabulary that references floral, curlicue, organic forms; the movement of liberated artistic decision towards the small and non demonstrative becomes a radical progression. That Eisenstein combines the grotesque with his organic referencing rounds out the picture. Like the revelations of Ernst Haeckel's pivotal imaging in *Art Forms in Nature*, the relevance of design and beauty to the edification of mankind is confirmed in Eisenstein's work.



LullaBeanie, 2008

Etching, paper 12 x 10.5", plate 10 x 8"



My Hundred Virgins, 2008

Etching, paper 11 x 10", plate 8 x 6"



King Kid the 3rd, 2008

Etching, paper 11 x 10", plate 8 x 6"

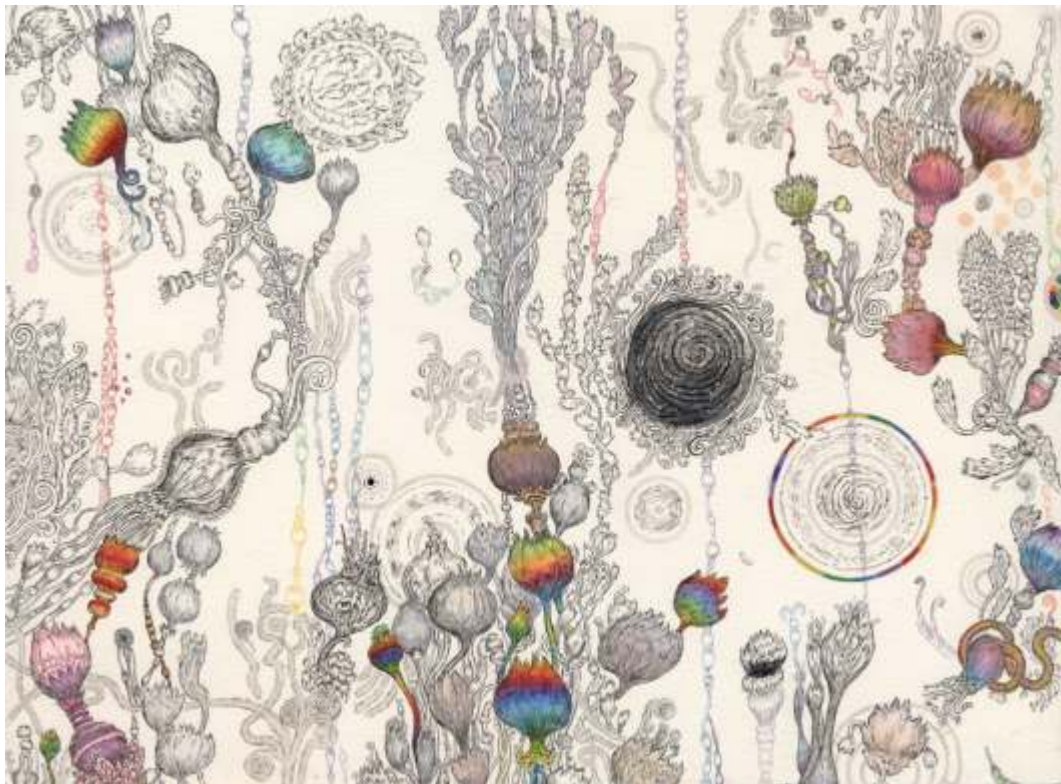


above

Nucleonoodlepest, 2009
Ink and pencil on paper, 9 x 12"

below

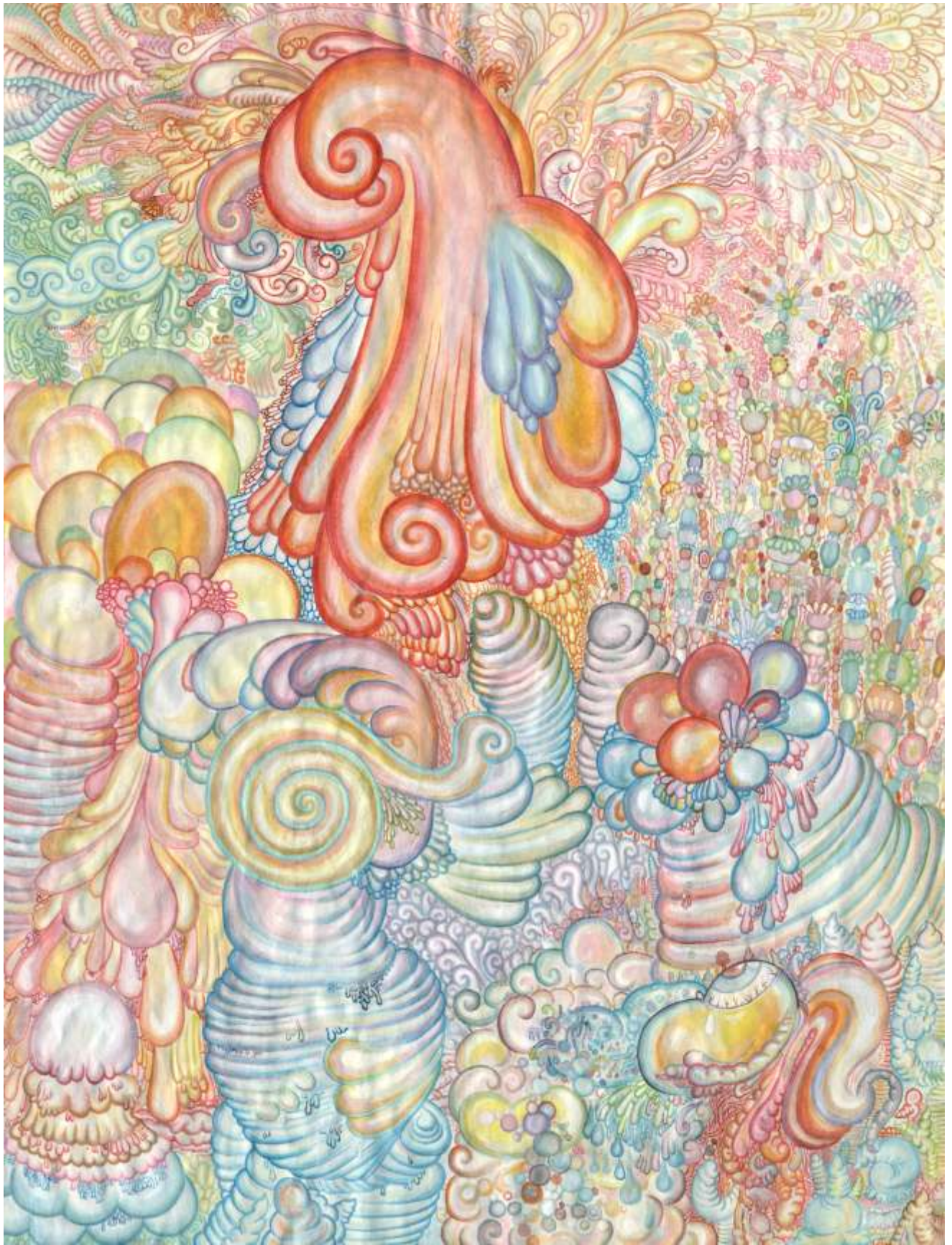
Rainbooboo, 2009
Ink and pencil on paper, 9 x 12"





Arsonmellow, 2009
Ink on paper, 11 x 8.5"

opposite
I Love You, Heart, 2009
Ink and gouache on paper, 15 x 10.5"





top

For Crying Out Loud, 1975

Oil on masonite, 3 x 4"



bottom

Headbone, 2008

Oil on Ivorine, 4 x 5"

Minutial Matters

Daniel Hanequand

Daniel Hanequand treats each one of his paintings like a parent caring for his child, concerned for his destiny. His close examination and careful nurturing pays astute attention to each individual nuance and even when he has finished with them and put on the crowning touches, his work seems attached to him. A 'Hannequand' is clearly identified as having come from his family. The Hanequand name doesn't even have to be read in the signature for the resemblance between pieces is noticeable, more like a family resemblance. You can tell they are a 'Hanequand' just by looking at them. They possess a similar personality, a strangeness that sets them apart from the normal and that itself is a compliment for were they to be deemed 'normal' they would be classed inappropriately. They are far from mundane. The Hanequands are an exceptional breed and the miniatures, like small children, are especially endearing.

Daniel Hanequand has thrown out the old and created a new sociological order with the swagger of a true French revolutionary. He has upturned existing, stuck and rather boring functional ways and invented a different breed of humanoid and then placed the beings into relationships and a context of his own making. When Paul Klee abstracted the figure, he turned from depiction, sorted the elements through cubism and then dove into the signification of abstraction and geometry. Hanequand is a 'curvist' rather than a cubist, softening the fractured space and creating a world view that is more akin to poetry than documentation. There is an abounding lyricism in his work which leaves room for the outsider, the viewer, to enter and rewrite the Hanequand story in tales of a more personal telling. Just as abstraction leaves room to invent narrative, so these characters as they exist within their peculiar architectonic, leave room for interpretation for they are *believable*. They have arrived, inhabited our consciousness and left an indelible imprint yet there is room for the exchange that happens between the viewer and the art work that leads to a refreshed



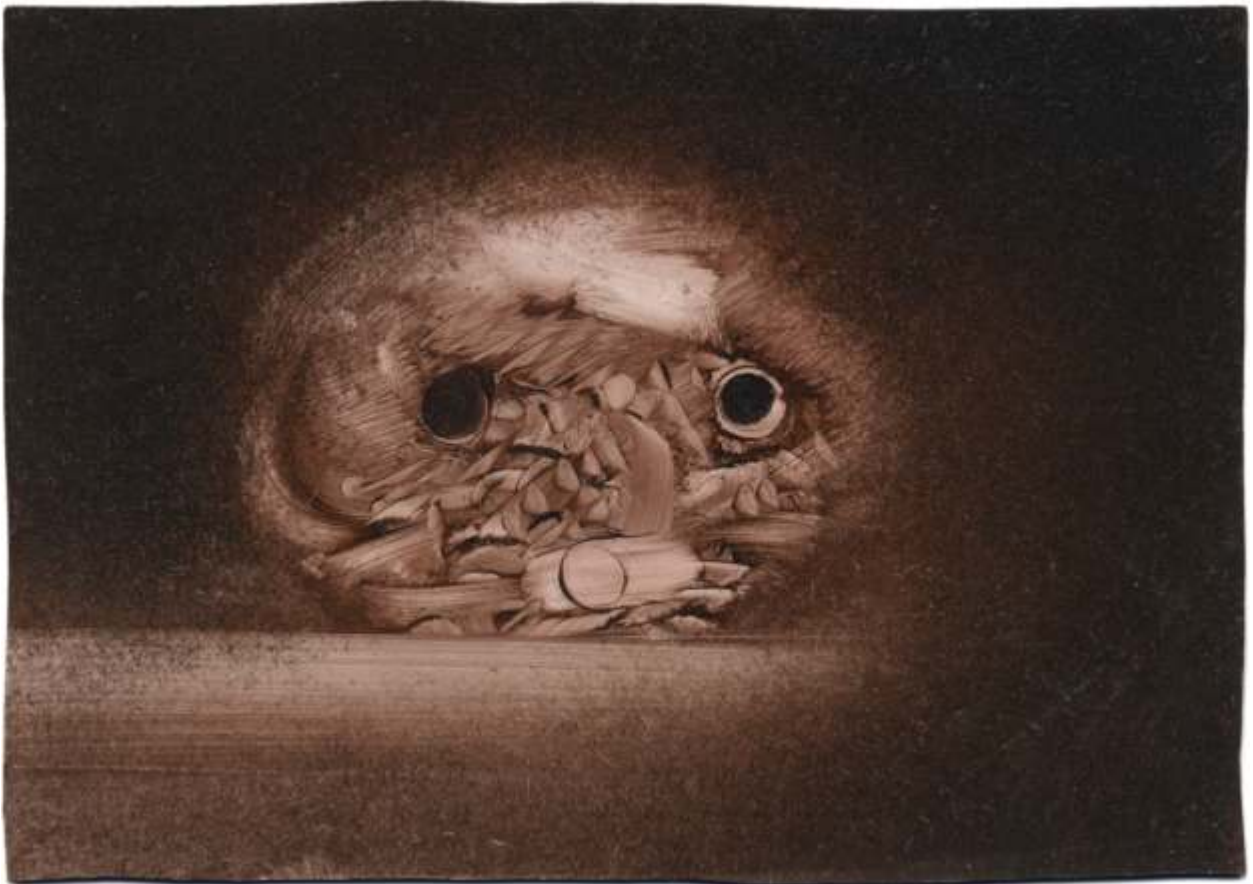
Man Pod, 1975

Oil on Masonite, 4 x 3"

interpretation of the work on each new meeting.

The miniatures are spookier than the larger paintings as if they are inhabited by founding children with a built in vulnerability that increases their 'otherness'. Although many have a deathly intonation, it is not the screaming, howling land of phantoms or ghosts that he portrays but the luminous beauty of the spectral. Hanequand's skulls, for instance, are handsome remnants of a fleshier physicality. Eyes glow like soft bulbs with a romantic low light. The muted colours bring to mind tinted photographs brought back to earth from outer space or a postcard that arrives from an unknown sender who has been touring a fantastic underworld. The miniatures inspire the question as to what inhabits the mind of the creator. The answer contains elements associated with the heavenly realms of the afterlife, the side of 'strange' that is aligned with the unique and special rather than the frightening.

Hanequand has begat a world under cover of unassuming smallness. It is completely self generating - falling in love, procreating and inspiring attention. Exquisitely rendered (few hairs on tiny brushes) with an elliptical naturalism, the beings have taken over and left Daniel Hanequand slightly bewildered and bemused that they are so independently sure of themselves once weaned from his careful upbringing.



Ghost, 2008

Oil on Ivorine, 4.5 x 6.5"



Outpost, 2008
Oil on Ivorine, 4.5 x 4"



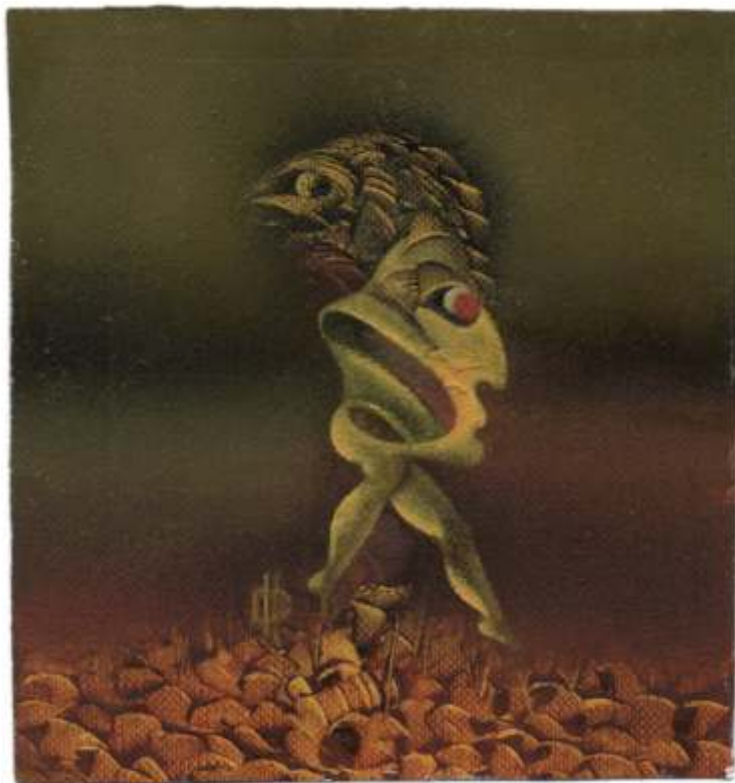
above

Cupidon, 2008
Oil on Ivorine, 6 x 7.5"

below

Urban Jungle, 2008
Oil on Ivorine, 5 x 7"





top
Look In, 1995
 Oil on Masonite, 3.5 x 3.5"

middle
Out of Brittany, 1995
 Oil on Canvasette, 4 x 4"

bottom
Look Out, 1995
 Oil on Masonite, 3.5 x 3.5"





Runaway, 1998
Oil on Masonite, 4 x 5"



above

One's Face, 1998
Oil on Masonite, 4 x 5"

below

Glimmer Of Hope, 1998
Oil on Masonite, 4 x 5"





above

Topsy Turvey, 1998
Oil on Masonite, 4 x 5"

below

Critter's Gathering, 1998
Oil on Masonite, 4 x 5"

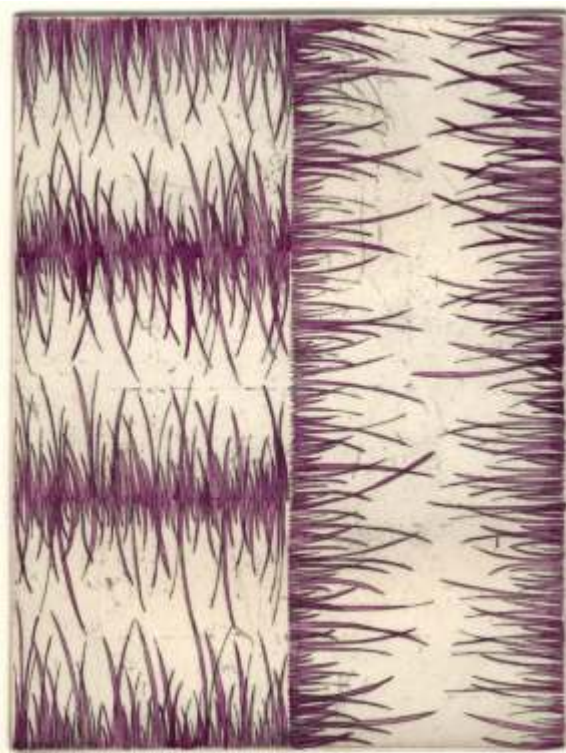
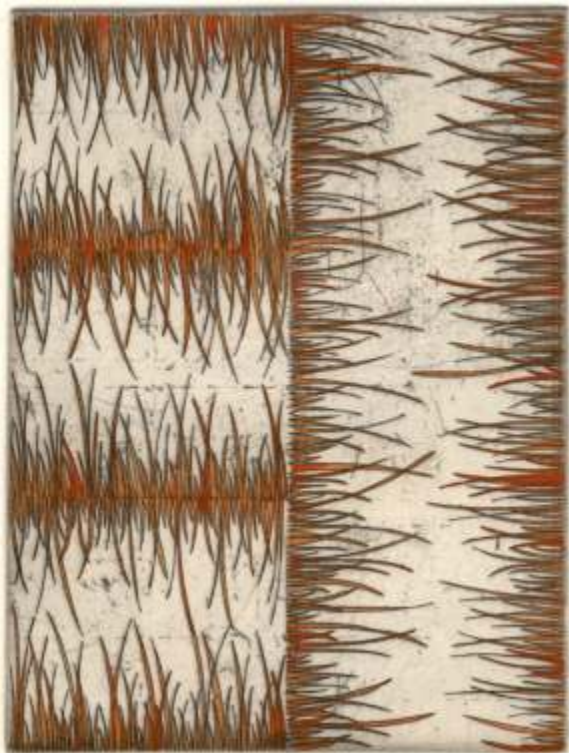




above
Days of Wrath, 2003
 Oil on Ivorine, 4 x 4"

below
Heat, 2003
 Oil on Masonite, 4 x 4"

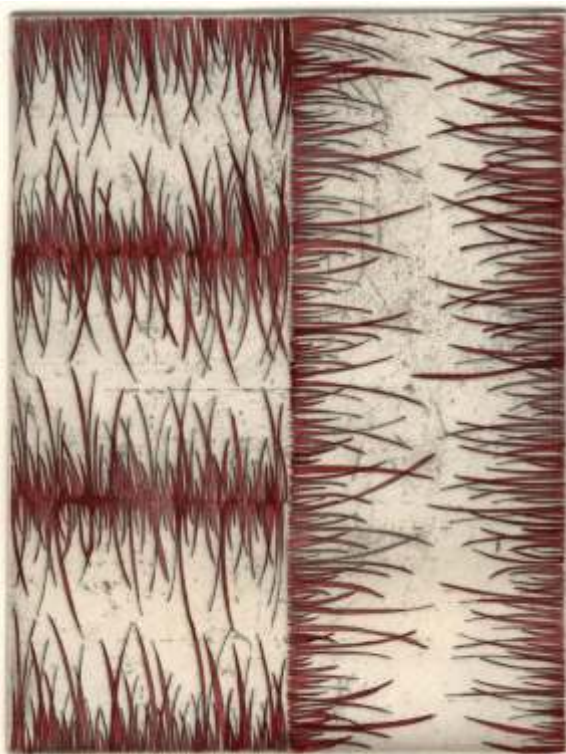
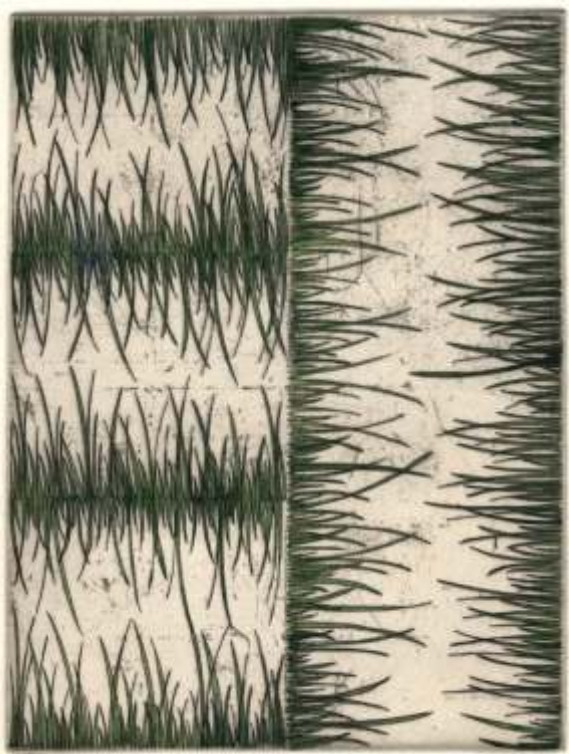


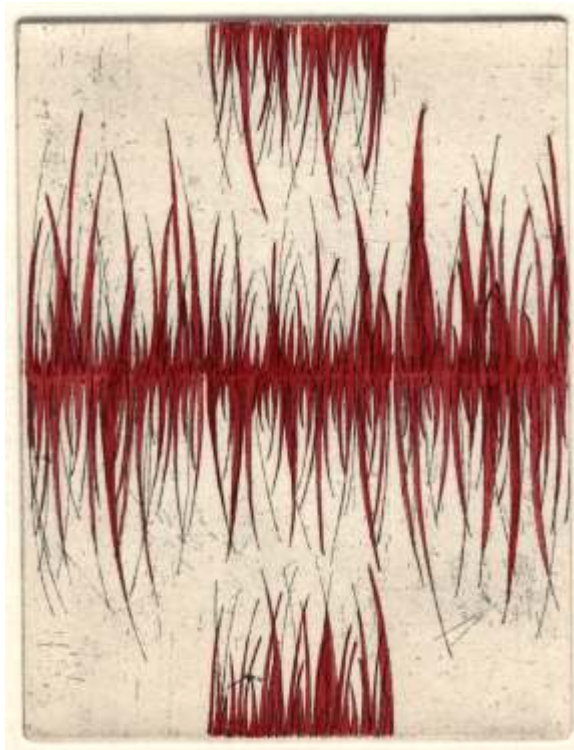


clockwise

Print - Orange, Lilac, Red, Green, 2003

Etching and hand colored with watercolor, Paper 10 x 8.5", plate 6 x 4.5"





Minutial Matters

Katia Santibanez

As fragile and delicate in her person as her wispy lines, Katia Santibanez' drawings exhibit tenacious patience. Not only is her work made of small markings, but the strokes are repetitious which means that again and again and again she makes the mark that grows under her attention into significance by virtue of her careful tending.

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 brings comprehension up a level and transforms the quotidian. There is a comparison made to the omnipotent

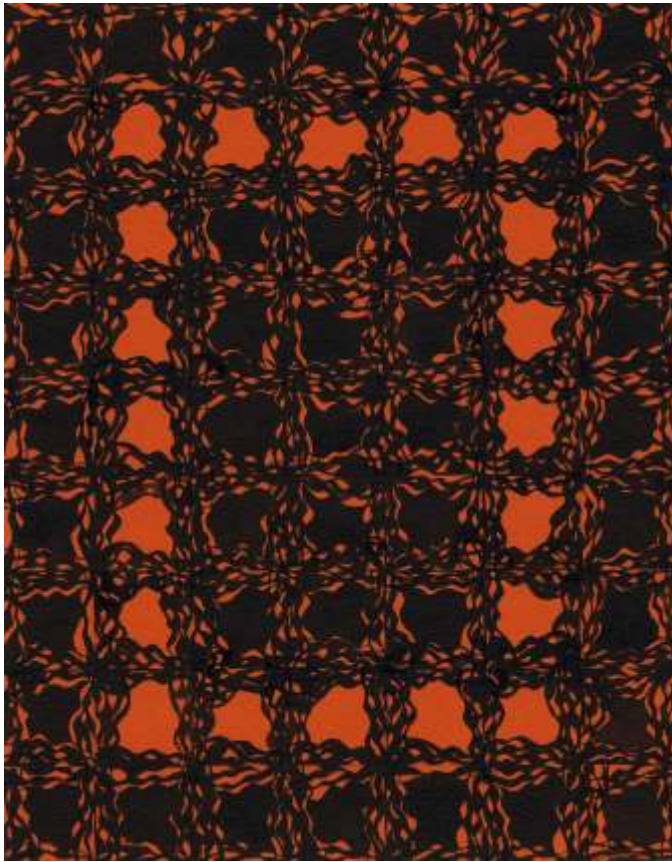
perspective as being so acute that it recognises the importance of each blade of grass. The drawing, **2 / C,C / 34**, for instance, is reminiscent of grass, ordered grass a lawn in fact. The perception of the importance of the single blade to the lawn is perceived at the intersection between that which is 'of the earth' and that which is 'made in heaven'. Katia Santibanez has physically understood the relationship between the fine and individual perfection of a blade and the lawn and brought it into comprehension.

Like the transcendental leap from the physical to the spiritual as a mantra is intoned, the hair-like lines drift above the mere suggestion of organic to an elevated comprehension of the workings of the relational. The link to the omnipotent perspective occurs when individualism, by inclusion in the grouping of similarities, joins with other individuals to form a pattern. The phenomena of focus comes into play as the close-up reveals the individual and then the pan-out reveals the pattern. Adages recommending taking a step away become pertinent.

Psychological distance enables an objective picture of that which can be blurred by subjectivity. To comprehend the truth of individuality it is necessary to subsume intimacy and back off. Yet the experience of the close-at-hand fuels that move towards comprehension for without the impetus to examine from different perspectives the status

2 / C,C / 34, 2004

Etching and hand colored with watercolor, Paper 10 x 9", plate 4 x 3"



quo reigns in the inertia of comfort.

Katia Santibanez' work is challenging. It challenges comprehension on a number of levels the first being actuality. What exactly is it that she is revealing? Is there a biological reference from the outside world (grass, hair, membranes, threads, brushes)? Is she drawing from the innerscape, that world inside the head where, with eyes closed, connections made by the brain's lively synapses form a display much like a circuit board? There is implied movement in the delicate lines—waiver, shimmer, pulse—or perhaps it is the path that we follow, retracing her hand and the journey it has taken.

Is this pure drawing? Is this path that her hand describes solely about mark-making, a

realisation of the practice of drawing? If this is the case then the repetition of her fibrous line is the personality and character trait that rules the Santibanez heavens. It is because she is in tune with this network of careful cross connections that she relays the message outwards. Impressed by the work these small drawings entail, their object-ness overrides the practice in the phenomenology of the art work.

Within relatively small formats (in an art world that tends to oversize), Santibanez inspires the respect due to a monumental task.

Sometime, Somehow, 2009

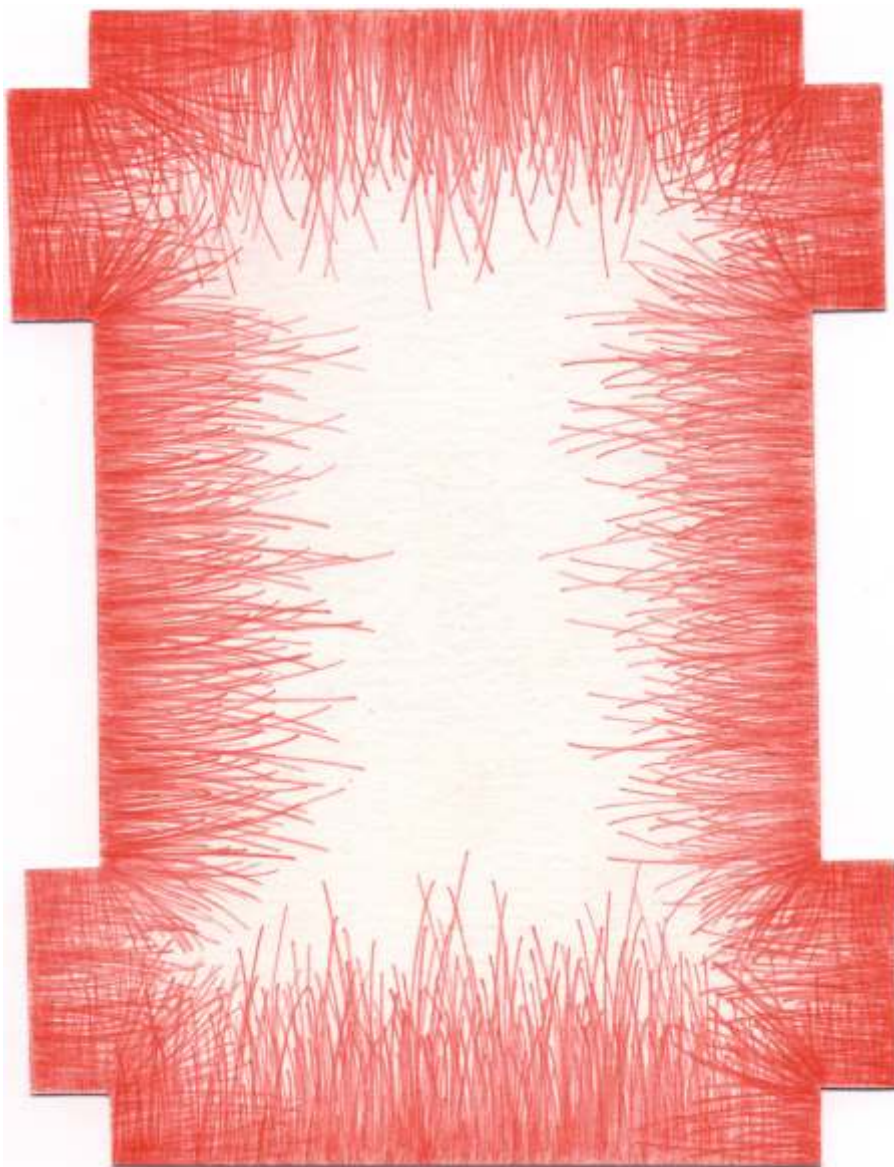
Black ink on orange paper, 7 x 5.5"



The Orange and Red Paradise, 2009
Color pencil on paper, 7 x 5.5"



Red Taste, 2009
Red ink on paper, 7 x 5.5"



Shape In Red, 2009
Color Pencil on shaped paper, 5 x 3.5"



Untitled, 048, 2007
Colored pencil on paper, 26 x 20"

Minutial Matters

Ruth Waldman

Ruth Waldman's work deserves a second look and this leads to a third and then a fourth and an eventual examination of what at first glance might have appeared to be an overall delicate yet undemonstrative design. It is like the role of 'the new woman' - sexy, competent, knowledgeable, secure, multidimensional and far deeper than the saccharine colors the feminine aspect presents as a first impression.

Waldman's work has progressed from the allusions to bondage and sadomasochism exhibited in 2004-2006. Although these pieces could hold their own in respectable circles, clothed as they were with decorum and appealing to an aristocratic sensibility; they were cultivated in the secret assignations where bondage, trusses and slings enhance pleasure and bring it into refinement. It was the realm of the Victorian lady, looking prim and pretty until the petticoats rise and all hell can break loose with a lascivious spill of imaginative cavorts.

Perhaps the table turned when, petticoats having risen, Waldman became a mother. Replacing the multiple permutations and twisted going-ons of a promiscuous bunch of freaky creatures; there is a pattern of interdependency suggesting nurturing. There is a



Untitled, 054, 2008
Colored pencil on paper, 9 x 12"



clearer symbolic masculine (the pipes, spikes and hard edges) and feminine (florals and botanicals). Drips and squirts abide in abundance with mammatocumulus shapes featuring in the often playful dynamics of interconnectedness. The similarities of the invented shapes to children's toys (water-guns, kinetic plastic characters or hummingbird feeders) echo the bounty of life

Untitled, 050, 2008
Colored pencil on paper, 16 x 12"

much like Renoir's rosy cheeked women and children laid claim to the validity of effervescence as artistic subject matter in an art world accustomed to concentrating on the heavier aspects of life.

Embroidery, needlework, and water coloring were once used to keep nervous female imaginations within a lady-like fold. Waldman's work is clear evidence of hours of patient execution. Waldman's disciplined, detailed and delicate touch is evidence enough of their origins. The wonder lies in the duality of both purpose and effect. As the discipline and talent of the finely crafted piece recedes into the awareness of close inspection, the strange fecund imagination of one of the 'gentler sex' leaves a fascinating possibility in its wake. Waldman's seemingly feminine perspicacious leanings are even more enticing when we examine her naughtiness.



Alchemical Fire, 2005

Colored pencil on paper, 16 x 12"



Untitled, 046, 2006
Colored pencil on paper, 16 x 12"



Untitled, 047, 2007
Colored pencil on paper, 16 x 12"



Yellow Monster, 2002
Colored pencil on paper, 24 x 18"



Untitled 053, 2008
Colored pencil on paper, 12 x 9"



Untitled 052, 2008
Colored pencil on paper, 12 x 9"

Mitsuo Kimura

Birthplace Tokyo, Japan 1981

Education 20012005 Tokyo, Japan
Musashino Art University
Bachelor of Fine Arts
Four year studio program, concentration in print making
Teaching credential for teaching art to children
Curatorial internship at Saitama Atomic Bomb Museum

20002001 Tokyo, Japan
Musashino Prep School
Fine Arts Program
English and National language

19972000 Saitama, Japan
Saitama Prefectural Ogose High School
Diploma in Fine Arts
General studies in arts sciences and languages
Honour Roll student

Other Experience

Studio asistant to Robindra R Danks in Tokyo
Freelance illustration for Tokyo drivers liscense manual
Taught visual arts and crafts to physicaly and mentaly disabled persons

Group Exhibitions

2002 Na ve Art 4, Peppers Gallery Tokyo, Ginza
2003 Waiting for dinner, Setagaya Kumin Gallery Tokyo, Setagaya
2003 Space And Art Exhibit, World Trade Centre Hamamatsucho
2004 The Flush Of Life 2004, Design Festival Gallery Harajuku
2004 Deep Equinox, Spiral Club Tokyo, Ropoongi
2004 Universal Note, S-Gallery-2010 Tokyo, Kodaira
2005 Mitsuo Kimura, Kiyora Sugino, S-Gallery-2010 Tokyo, Kodaira
2006 Story Board, Sanai Gallery, Tokyo, Nigyouchou
2007 Tokyo Wonder wall 2007, Museum of contemporary art Tokyo

Cole Swanson

Education

India Studies Fellowship, Dr. Nathulal Verma	Contemporary Miniature Painting, India	2008
University of Guelph	Bachelor of Arts Honours: Studio Art	2004
University of Guelph	College of Arts Abroad: Studio Art, India	2003

Solo Exhibitions

Jawahar Kala Kendra, Jaipur, India	of a feather	2007
Zero Four Art Space, Chung Li, Taiwan	of a feather	2006
The Canadian Trade Office, Taipei, Taiwan	of a feather	2006
Stirred a Bird Gallery, Guelph	everybody in Flamingo	2005
Zavitz Hall Gallery, Guelph	Shauchaalaya/Latrine	2003

Selected Group Exhibitions

2009		
Headbones Gallery	Minutial Matters	Toronto
Redhead Gallery	Insomnia	Toronto
The Art Gallery of Mississauga	Bazgasht: Traditional Methods and Modern Practices	Mississauga
The Propeller Centre for the Visual Arts	Bad Acid	Toronto
2008		
Alma Gallery	Deck the Walls	Guelph
Ben Navaee Gallery	Portraiture/Figurative	Toronto
Sichuan Fine Arts Institute	Transactions	Chongqing, China
2007		
Glenhyrst Art Gallery	Drawing	Brantford
Castello de Conti di Modica	Between the Sky and Ground	Alcamo, Italy
Dogpig Art Gallery	Artsy Fartsy 2	Kaohsiung, Taiwan
2006		
Camaver Kunsthhaus Gallery	The Perfection of Consciousness	Lecco, Italy
Palazzo Cesi	The Perfection of Consciousness	Acquasparta, Italy
2005		
Temporary City Gallery	Unfabulous!	Guelph
Praxis Gallery	Still-Life	Toronto
Ed Video Media Arts Centre	Midnight Artists Run	Guelph
2004		
City of Guelph	AGOG: A Visual & Media Arts Celebration	Guelph
Zavitz Hall Gallery	The Winner's Exhibition	Guelph
The Bullring	Art for Art's Sake (curated by John Kissick)	Guelph

Larry Eisenstein

Education

1975-77 New School of Art, Toronto, Ontario

1972-74 Ontario College of Art Toronto, Ontario

Professional Experience

2003-08, Teacher, Art Institute of Toronto, Graphic Design, Toronto, Ontario (Brand Design, Advertising Design, Drawing, History of Graphic Design, Editorial Design)

2002-03, Teacher, Humber College, Toronto, Ontario (New Media Design, Flash)

1999-2002, Creative Director, Communicopia, Toronto, Ontario (led team of 8 web designers serving wealth management sector; TD, Merrill-Lynch)

1999, Art Director, Sutton Javelin, Toronto, Ontario (led team of 4 web designers serving pharmaceutical sector; Novapharm)

1997-99, Senior New Media Designer/Art Director, Virtual Services, Toronto, Ontario

Grants and Awards

1991 Canada Council for the Arts Project Grant

1990 Ontario Arts Council Project Grant

1985 Toronto Art Directors Guild Illustration Award

Exhibitions (*solo shows marked by asterisk)

2003 *Gap*, Paintings and Drawings, Sis Boom Bah Gallery, Toronto, Ontario

1981 *Manipulated Polaroids*, Toronto City Hall Art Show, Toronto, Ontario

1981 *Polaroid*, Group Show of Manipulated Polaroids, sponsored by Polaroid Corporation, Canadian Centre of Photography and Film, Toronto, Ontario

1980 *Photo Voodoo*, Manipulated Polaroids, Gallery 76, Toronto, Ontario

1979 *Group Show*, A-Space Gallery, Toronto, Ontario

Collections

Regina Bogat Jensen and Alfred Jensen, Glen Ridge, New Jersey, USA

Wayne Huizenga, Fort Lauderdale, Florida, USA

Paul Godfrey, Toronto, Ontario

Canadian Center of Photography and Film, curator Michael Gilbert

Daniel Hanequand

Born Paris, 1938, lives in Toronto, Canada

MINIATURE AWARDS

- 2005 30th Miniature Society of Florida, USA, Honorable Mention
- 2001 Australian Miniature Society, "Highly Recommended", Australia
- 2001 Canadian Society of Miniature, Museum of Civilization, Ottawa, CA, Gold Medal
- 1993 Del Bello Gallery, Toronto, Canada, Honorable Mention
- 1992 Del Bello Gallery, Toronto, Canada, Honorable Mention
- 1990 Del Bello Gallery, Toronto, Canada, Honorable Mention
- 1989 Del Bello Gallery, Toronto, Canada, Third Prize
- 1986 Marietta-Cobb Fine Arts Center, Miniature Society of Georgia, USA, 1st Prize
- 1986 Castle Gallery, Second and Third Prize, Billings, Montana, USA
- 1986 New Jersey Society of Miniature, Second Prize, USA
- 1985 Laramie, Wyoming, USA, Honorable Mention
- 1985 New Jersey, USA, Honorable Mention
- 1995 Judge with the Italian sculptor Simon Benetton of the 1995 international exhibition of miniature art, Del Bello Gallery, Toronto, Canada

- Member of the Colored Pencil Society of America
- Fondation Taylor, Paris, France
- The Society for Art of Imagination, England
- World Federation of Miniaturists
- Radio-Canada interviews in 1974/75/79/82
- University of Toronto, further learning class, 1973
- Valeurs de l'Art, Paris, France, 1996

Solo exhibitions in Toronto, Canada, New York, USA, Taipei, Taiwan, Warsaw, Poland, France
2/3 artists exhibitions in San Francisco and Toronto's Mitchell, Gadatsy and Saxe gallery
Included in many selected invitational and juried exhibitions, major art competitions, biennials and international exhibitions of miniature art, including many top awards

Public Collections :

- Oakland Museum, California, Achenbach Foundation for Graphic Art, Palace of the Legion of Honor, San Francisco, California, USA
- Victoria and Albert Museum, London, England
- Bernard Arnault's LVMH Collection, Paris, France
- The Art Visionary Collection, Melbourne, Australia

Private collections in Canada, USA, Italy, France, Germany, Switzerland, Poland

- Taiwan Benezit World Artists Dictionary
- Colored pencil drawing reproduced in "The Best Of Colored Pencil" volume 5, 1999, published by Rockport Publishers, Inc, Massachusetts, USA
- Art works used for the film "Sex and Mrs. X" in 1999
- Works sold in several public auctions in Canada, France and the United States for charitable and benefit endeavours.
- Concours International, Academie de Lutece, bronze medal, 1987, Paris, France

Katia Santibanez

Education

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

Solo and Two Person Exhibitions

- 2009 Tom Jancar Gallery, Los Angeles, CA
Controlled Abstraction, Ingrid Calame, Katia Santibanez, Pat Steir, Pace Prints, New York City, NY
Legacies of Abstraction, Theresa Chong, Warren Isensee, Katia Santibanez, College of St Rose, Albany, NY
- 2008 Danese Gallery, New York City, NY
Morgan Lehman Gallery, Lakeville, CT
- 2007 Morgan Lehman Gallery, New York City, NY
- 2006 *Katia Santibanez, Emilie Clark, Franklin Evans*, Morgan Lehman Gallery, Lakeville, CT
- 2005 Michael Steinberg Gallery, New York City, NY
- 2002 *What is Nature?* P.P.O.W. Gallery, New York City, NY
- 2001 *Jardin Artificiels*, G-Module Gallery, Paris, France
- 2000 P.P.O.W. Gallery, New York City, NY
- 1998 Galerie du Tableau, Marseille, France

Selected Group Exhibitions

- 2009 *Minutal Matters*, Headbones Gallery, Toronto, Canada
Suspect Traces, Texas Gallery, Houston, TX
Palm Trees, Geoffrey Young Gallery, Great Barrington, MA
Superfine, Morgan Lehman Gallery, New York City, NY
Tom Jancar Gallery, Los Angeles, CA
- 2007 *Lines*, Texas Gallery, Houston, TX
Gouache Show, Jeff Bailey Gallery, New York City, NY
Just Gouache, Geoffrey Young Gallery, Great Barrington, MA
- 2005 *Jack*, Roberts & Tilton Gallery, Los Angeles, CA
Drawings, Headbones Gallery, Toronto, Canada
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
Printed Matter, Morgan Lehman Gallery, Lakeville, CT
Articles and Waves, Geoffrey Young Gallery, Great Barrington, MA
In Polytechnicolor, Michael Steinberg Gallery, New York City, NY
New Prints 2004/ Summer, International Prints Center, New York City, NY
Colored Pencil, KS Gallery, New York City, NY
- 2003 *Summer Summary*, Mamia Breteche Gallery, Paris, France
Inside Scoop, Geoffrey Young Gallery, Great Barrington, MA
Ball Point inkings, KS Gallery, New York City, NY
- 2002 *Deja vu*, G-Module Gallery, Paris, France
Ball Point Inkings, 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 City, NY
Nature Re-visited, Kenise Barnes Gallery, Larchmont, NY
- 2000 *@ the artist's studio*, P.P.O.W. Gallery, New York City, NY
To Detail, Geoffrey Young Gallery, Great Barrington, MA
- 1999 *Return in Splendor*, Geoffrey Young Gallery, Great Barrington, MA
Little, Jeffrey Coploff Gallery, New York City, NY
- 1998 Ambrosino Gallery, Miami, FL
Eich Space, New York City, NY
- 1997 Painting Center, New York City, NY
Art on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
New York Drawers: The Pierogi 2000 Flatfiles, Gasworks, London, traveling to Corner House, Manchester, UK
The Night of 1000 Drawings, Artists Space, New York City, NY
Current Undercurrent: Working in Brooklyn, The Brooklyn Museum, Brooklyn, NY
- 1996 *The Night of the 1000 Drawings*, Artists Space, New York City, NY
- 1995 *Small Paintings*, O'Hara Gallery, New York City, NY
- 1994 *Christmas Show*, Bronwyn Keenan Gallery, New York City, NY
Other Rooms, Ronald Feldman Gallery, New York City
Matchbox Show, Art in General, New York City, NY

Ruth Waldman

SOLO EXHIBITIONS

<i>Suspend</i> , Art at Large, New York, NY	2006
<i>Drawings</i> , Realform Project Space, Williamsburg, NY	2004
<i>New Work</i> , Suffolk Community College Gallery, Selden, NY	2002

TWO & THREE PERSON EXHIBITIONS

<i>Angie Drakopoulos, Ruth Waldman, Laura Sharp Wilson</i> , McKenzie Fine Art, New York, NY	2006
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SELECTED GROUP EXHIBITIONS

<i>Minutal Matters</i> , Headbones Gallery, Toronto, CA	2009
<i>Drawings</i> , McKenzie Fine Art, New York, NY	
<i>Paper in the Wind Part 3</i> , 532 Gallery/Thomas Jaeckel, New York, NY	
<i>Bang & Olufsen</i> showrooms in NYC, Frankfurt and Istanbul	
<i>New Talent, Hampden Gallery, U-Mass Amherst, Amherst, MA</i>	2008
<i>Cultural Corridor 3, Storefront Artists Project, Pittsfield, MA</i>	
<i>Bona Fides</i> , Headbones Gallery, Toronto, CA	2007
<i>Live Feed</i> , Geoffrey Young Gallery, Great Barrington, MA	2006
<i>Native Spirit</i> , Supreme Trading, Brooklyn, NY	
<i>Narrative?</i> , Headbones Gallery, Toronto, Canada	
<i>The Diligent Hand</i> , Gallery 64, Brooklyn, NY	
<i>Transcending Everyday Reality</i> , Hewitt Gallery, Marymount Manhattan College, NY, NY	
<i>Caspar David Sance</i> , Jack the Pelican Presents, Brooklyn, NY	2005
<i>Scope Art Fair</i> , Miami, FL (Jack the Pelican, Bklyn, NY)	
<i>Beautiful Dreamers</i> , Spaces, Cleveland, Ohio	
<i>Radical Vaudeville</i> , Geoffrey Young Gallery, Great Barrington, MA	
<i>Scope Art Fair</i> , Southampton, NY, (Jack the Pelican, Bklyn, NY)	
<i>Neo-Erotix</i> , Art @ Large, New York, NY	
<i>Everland</i> , Annina Nosei Gallery, New York, NY	
<i>Contemporary Erotic Drawing</i> , The Aldrich Contemporary Museum of Art, Ridgefield, CT	
<i>Contemporary Erotic Drawing</i> , Diverseworks, Houston, TX (traveling exhibition with catalogue)	
<i>Art Chicago in the Park</i> , (Jack the Pelican, Bklyn, NY)	
<i>Pick Up Lines</i> , Geoffrey Young Gallery, Great Barrington, MA	2004
<i>Colored Pencil</i> , KS Art, New York, NY	
<i>Merry Peace</i> , Sideshow, Williamsburg, Brooklyn	2003
<i>Learning</i> , A benefit for artists, Morgan-Lehman Gallery, Lakeville, CT	
<i>Neo-Erotic Juried Show</i> , Art@Large, New York, NY	
<i>Faculty exhibition</i> , Suffolk County Community College, Brentwood, NY	2002
<i>Group Show</i> , Art@Large, New York, NY	
<i>Invitational Exhibition</i> , Norwich Art Council, Norwich, CT	
<i>4 Chicks</i> , Access Theater gallery, New York, NY	
<i>SONYA Studio Tour</i> , Brooklyn, NY	2001
<i>Residency exhibition</i> , The Cooper Union, New York, NY	2000
<i>Sculpture installation</i> , The Lure Club, New York, NY	
<i>Public Art proposals</i> , The Daley Center, Chicago, IL	1999
<i>New Talent</i> , Contemporary Art Workshop, Chicago, IL	

