

THE DARK SIDE & SNOW



Headbones Gallery

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

January 3 - February 11, 2009

The Dark Side & Snow

Jack Butler

Daniel Erban

John Farrugia

Daphne Gerou

Scott Jensen

Nancy Watt

and a selection of works from
The Patric Lehmann Collection

Commentary by Julie Oakes

Artist Catalog, The Dark Side & Snow
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at Headbones Gallery, The Drawers, Toronto, Canada, January 3 - February 11, 2009

Commentary by Julie Oakes
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Artwork Copyright © Jack Butler, Daniel Erban, John Farrugia, Daphne Gerou, Scott Jensen & Nancy Watt

Many thanks to Patric Lehmann for lending the following works from his collection.
Tom of Finland, Angela Grossmann, Attila Richard Lukacs & Marcus Leatherdale

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Front Cover: Marcus Leatherdale - Tattoo Scream

Back Cover: Nancy Watt - Snowprint

RICH FOG



Micro Publishing
Toronto Canada

The Dark Side & Snow

Commentary by Julie Oakes

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The Dark Side and Snow

On the winter solstice when the day is the darkest, the mind can follow suit and then the transition begins to happen. Having worked through the darkness, the light begins to dawn and hope is renewed. But it is only through the perception of the dark and the relative coming to the light that the epiphany can occur.

Both philosophy and religion has acknowledged the dark side. In some instances the dark side is associated with evil as in the Christian hell of fire and brimstone. The religions that recognise the existence of destruction as a part of the cycle of life incorporate maleficent deities (such as the Buddhist Mahakala) as protectors of the good or avengers of the righteous. The life giving properties of the sun and light exist both metaphorically and allegorically in most religions, with the ways of acknowledging these forces taken to greater or lesser fundamental extremes.

Philosophers as well have pondered the effects of darkness, working the acknowledgement of the dark force into holistic recognition or as with the more radical philosophers such as Machiavelli, Heidegger, Nietzsche, or Foucault; building a case for the necessity of knowing The Dark

One in order to attain a realistic perception of life.

The modern dilemma has created a new range of dark sides and Headbones Gallery is exploring just a few. And in order to justify and balance the lessening of the light, it has also brought forth a curatorial analogy to the winter existence we know in Canada. Snow is offered as a contrast for the dark; snow with the capacity to reflect the light from a darkened sky. Nancy E. Watt's *Snow Prints* with their recognisable winter subject matter—the shape of snowshoes, the impressions of birds' feet in snow, the wide arcs of plough prints or pathways, refresh the white walls where black currently blooms. Watt's practice, based in abstraction, brings forth pristine configurations derived from the natural world and transforms them into formalist stylised minimalism. With Bauhaus concentration of imagery into the smallest possible amount of variables, the essence of snow yielding to the marks of the animal world is a reminder of the varying ecological footprints upon the earth. The bare feet of the bird stands in contrast to the snowshoes upon which man spreads his weight or the even heavier pathways pressed into the soft pliable



Headbones Gallery Installation Photo - The Dark Side & Snow

snow by industrialisation.

Large cut paper silhouettes by Jack Butler loom large. *Grace Jones* leans forward with her eyes looking back, the white cut-outs perfectly defining her glance. The surface is a patch work of rusty images on black Japanese paper. The image, super-sized but with the intrinsic fragility of paper is surprisingly durable, pinned to the wall with silver pins like the no-longer-fluttering wings of a dead butterfly. That Grace Jones, whose blue-black, unisex image became as famous as her vocals, should reign in splendour on the walls of Headbones Gallery during the inauguration of the first black American president, is a poignant example of art's piercing prescience.

Paris Haircut, struts dark humour with eyes and mouth cut from the hair on the back of a male head like a second bristly visage dramatically poised as resilient as hip-ness. The image was originally a by-product of the beauty business. Butler has creatively elevated the commercial advertisement with a new and impressive magnitude that manages to still retain a lacy and airy quality as the white wall is seen through the snippets.

Butler has a history of exploration in the nether realms. His imaging of the development of sex in the

embryological and fetal stages broke ground for medicine and science as he made visual the growth of genitalia, hitherto unseen. The initial identification as to male or female was found to be not as black and white as it was believed to be. By shining the light of seeing upon the dark and undiscovered, he advanced man's knowledge of his humanity. He has also known the dark side in his forays into the land of the midnight sun. One of the pioneers for the advancement of the awareness of Inuit art, he has furthered the flowering of the art of indigenous peoples.

From dark matt shadow boxes, suspended by surgical clips, chains, pins and needles, Scott Jensen's sensitive graphite drawings bring a Goth flavour of celebrated horror. Skulls, gnashing teeth, guns, knives, razor blades and bullets tell smudgy stories of dungeons and punishments. Jensen has tales to tell, having lived through a shooting and a car accident where he was run over and then flung over a meridian and hit by a second car coming from the opposite direction. He has a bouncer's memories of evening evictions and in stature and style, he cuts a formidable biker-like presence with a hand so soft, rendering so delicate, attention to the small so loving, that the cutting edge is felt



Headbones Gallery Installation Photo - The Dark Side & Snow

personally, as keen as a slice.

The new romantics have a presence with works by Angela Grossmann and Attila Richard Lukacs. From the languishing angst of a Goethian passion, the romantic willingness to suffer for love, for sensation, or just out of morbid curiosity is evoked within their masterful styles. Marcus Leatherdale's photograph of a tattooed male shunning the penetration of the camera's eye or the drawings by Tom of Finland, call up countercultures where black leather and ink often decorate the denizens of the dark realms. From the collection of Patric Lehmann, they encapsulate a trend towards the dark side that are an acknowledged part of artistic counter cultures.

With the dark simplicity of graphite where the eraser has cast a glow of unearthly significance on the scene, Daphne Gerou's implied narratives bridge the genres of fantasy and reality. The dark depictions make a quantum leap from cute to ominous. The uniformed bunnies' passive expressions, their lack of identifiable differences, their cool personalities (or are they only timid?) set up a dynamic of menace. It is not the seething rage of horror about to pounce, but an insidious suspicion of the irrevocably

unjust situation that the less demonstrative species are caught in by virtue of modernity and industrialization.

There is not hopelessness in the vista, however. The bunnies are outfitted and, naturally silent, they appear organized in their bid to adjust their dilemma. The bunnies are on the move. They are leaving in the dead of night like refugees exiting an occupied zone. They are navigating by signs that are foreign to their habitual naturalism. The bunnies are glowing in the dark as if they had eaten radioactive fodder. Uniformed, armed and signalling to far distant bunnies, they are migrating strategically. The bunnies have apparently discovered something that mankind hasn't quite grasped yet - that there is an imbalance - "the time is out of joint".

The advocate for acknowledging the dark side, Daniel Erban, perpetuates images of horror in simple primitive imaginings, almost as if they were done by a child which makes the horror more horrific and signifies intent. If the intent is to shock, it doesn't always work for often the response to Daniel Erban's work is a reactionary identification with it, an exclamatory response that has an affirmative rather than a negative reaction - perhaps because the resulting pieces are



Headbones Gallery Installation Photo - The Dark Side & Snow

stunning. Tutored to accept our dark side from the time of Freud onwards, a mature acceptance of negative imaging is almost common place from the perspective of an educated viewer. It's hard to shock in the light of media coverage. A regal depiction of horror, in fact, becomes attractive and the need to act out horror is nullified by the satisfaction of understanding it and with discretionary caution, embracing it. Acceptance of the dark side through visual knowledge allows the opportunity to vicariously purge any notions of violence and disgust. Daniel Erban's work is morally responsible work. It accepts the sorry condition of aborted philosophies and like the needles poked in a voodoo doll, the substitute effigy suffices to pierce the heart of the contemporary conscience.

Erban's use of abstraction helps to distance for the immediate impression almost misses the subject. This is the 'stunning' aspect. Although the stark, bold, graphic depictions of severing, hanging, vomiting, and obliterating brutality is unavoidably understood, there is a security in the position of the viewer for witnessing is not participating in the violence. Or is it? By accepting Daniel Erban's work, is the horror being endorsed? No, absolutely no! The shameful truth of a mitigated existence is further *understood* and by

acknowledging the crass it looses power. The evil is not allowed to creep up and catch, unawares, a blithe compatriot. Instead the common passion for art ignites compassion, empathy and recognition that this twisted depiction of existence resonates and rings, sadly, true. The work is blatantly honest.

Letting out the psychological stops to slash, rip, and seemingly torture with a heavy black line on blood red paper, Erban's work is simultaneously disturbing and thrilling. He has committed strange and horrid thoughts to paper. He has raised the primal fear of unleashed violence like an unavoidable predator stalking a dream and creating the spectres of nightmares.

John Farrugia stakes an absolute claim on death and the dark side with his skeletons. Fully present and impervious to change other than patina discoloration, Farrugia has committed the symbol of decomposition to bronze. We are all destined to eventually return to dust, but not so Farrugia's pieces. They will remain in state long after the artist's physical body has fallen and so he has invoked a challenge to mortality. His work will outlive him although imbued with the ominous message of death. The size, easily captured by the gaze, enables



Headbones Gallery Installation Photo - The Dark Side & Snow

the contemplation of the impermanence of life and the ultimate eminence of the dark unknown death. Crusty and yet endearingly individual, the skeletons, through their gestures, tell the stories of humans stripped of pretence, circumstance, clothes, features and defining flesh. The narrative is derived from religious themes or Arthurian legend. The sculptural depiction of the iconic struggles for position, immortality and Godliness strikes new chords with the symphonic realisation of the inevitable dance with death, the one name on the dance card that cannot be erased.

The overriding impression of *The Dark Side and Snow* is not depressing, oddly enough, but energising. The work is strong, confident and assured and in the presence of firm statements, creatively realised and technically accomplished, the reaction falls in line with the response to good art under any title. *The Dark Side and Snow* moves the viewer closer to the light of a greater understanding of art, life and the nourishing aspects of culture.



Jack Butler, *Paris Haircut* - 1987, Gouache Soaked Okawara Paper, 81x67 inches

Jack Butler



Jack Butler - detail of *Paris Haircut*



Jack Butler, *Grace Jones* - 1988, Gouache Soaked Okawara Paper, 138x160 inches



Jack Butler - detail of *Grace Jones*



Headbones Gallery Installation Photo - The Dark Side & Snow

Nancy Watt



Nancy Watt, *Snow print* - 2008, 600 gram paper, 30x43 inches



Nancy Watt, *Snowprint I* - 2007, 600 gram paper, 30x43 inches



Nancy Watt, *Snowprint IV* - 2007, 600 gram paper, 43x30 inches



Scott Jensen, *Headshot* - 2008, Graphite, Ink on Mylar, 17x11 inches

Scott Jensen



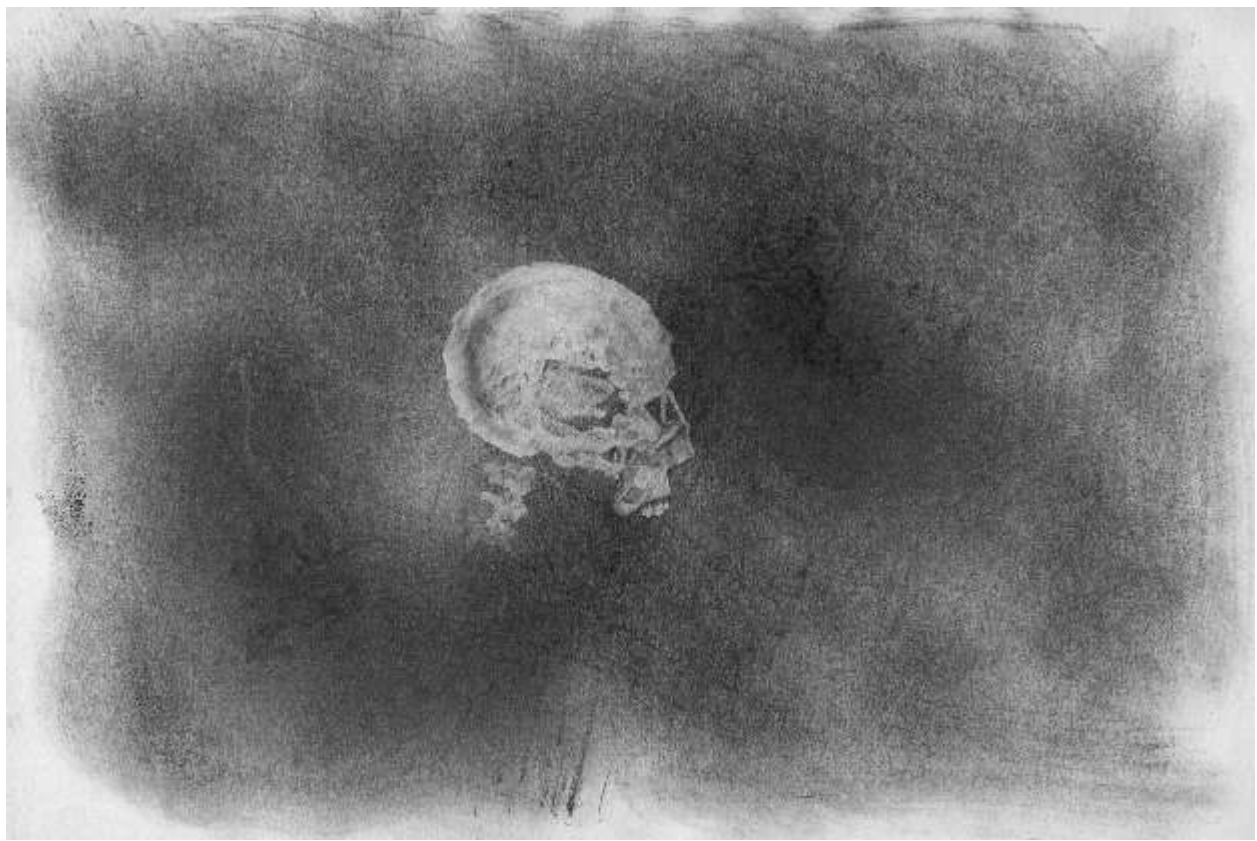
Scott Jensen, Installation at Headbones Gallery - 2009, Graphite, Mixed Media & Surgical Instruments, each 28x16 inches



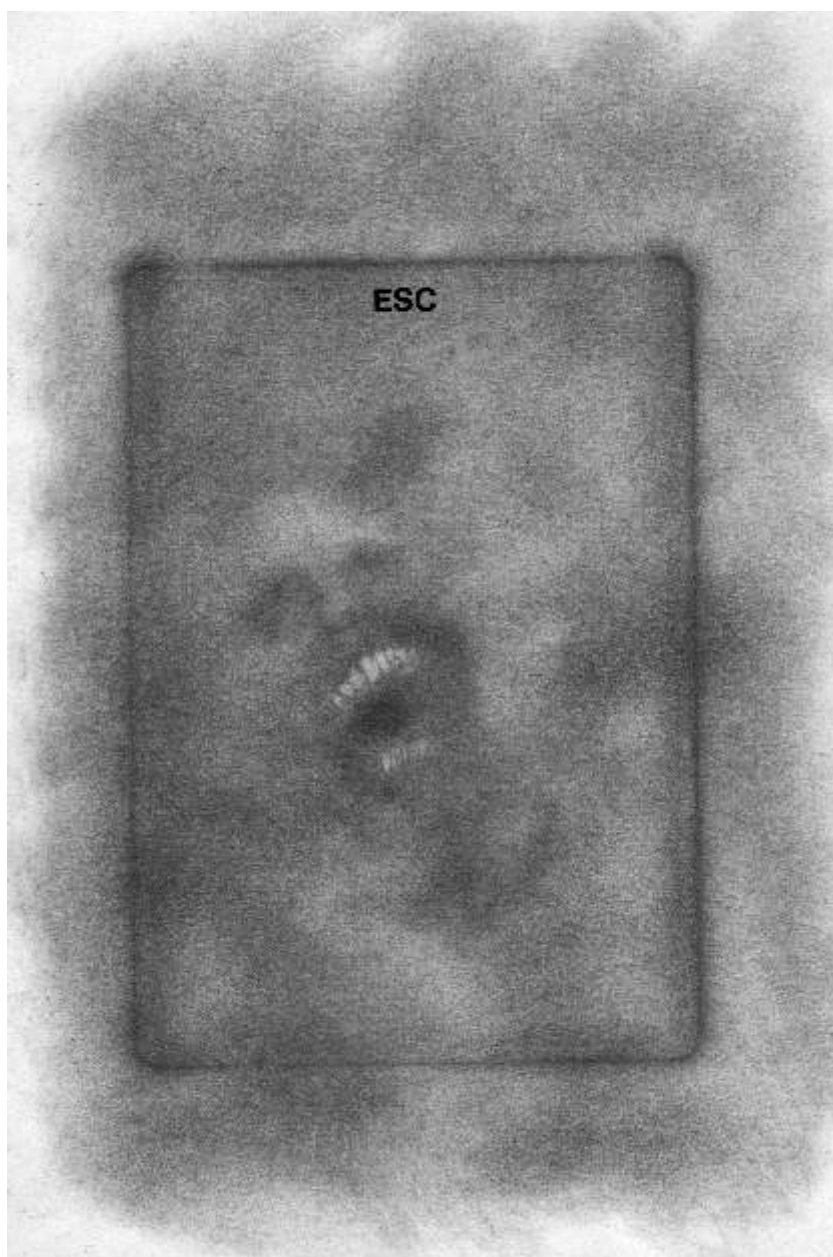
Scott Jensen, *Piece & Funeral March* - 2008, Graphite, Mixed Media & Surgical Instruments, each 28x16 inches



Scott Jensen, *Untitled* - 2007, Graphite, Ink, Mixed Media on Paper, 10x7 inches



Scott Jensen, *Untitled* - 2007, Graphite on Paper, 7x10 inches



Scott Jensen, *Untitled* - 2007, Graphite on Paper, 10x7 inches



John Farrugia, *Strength And The Stone* - 2008, Bronze, Concrete, Wood, 27.5x28.75x58 inches

John Farrugia



Headbones Gallery Installation Photo - The Dark Side & Snow



John Farrugia, *Wee David* - 2008, Bronze, Concrete, Wood, 27.5x28.75x52 inches



John Farrugia, *Wee David* - 2008, Bronze, Concrete, Wood, 27.5x 28.75x52 inches

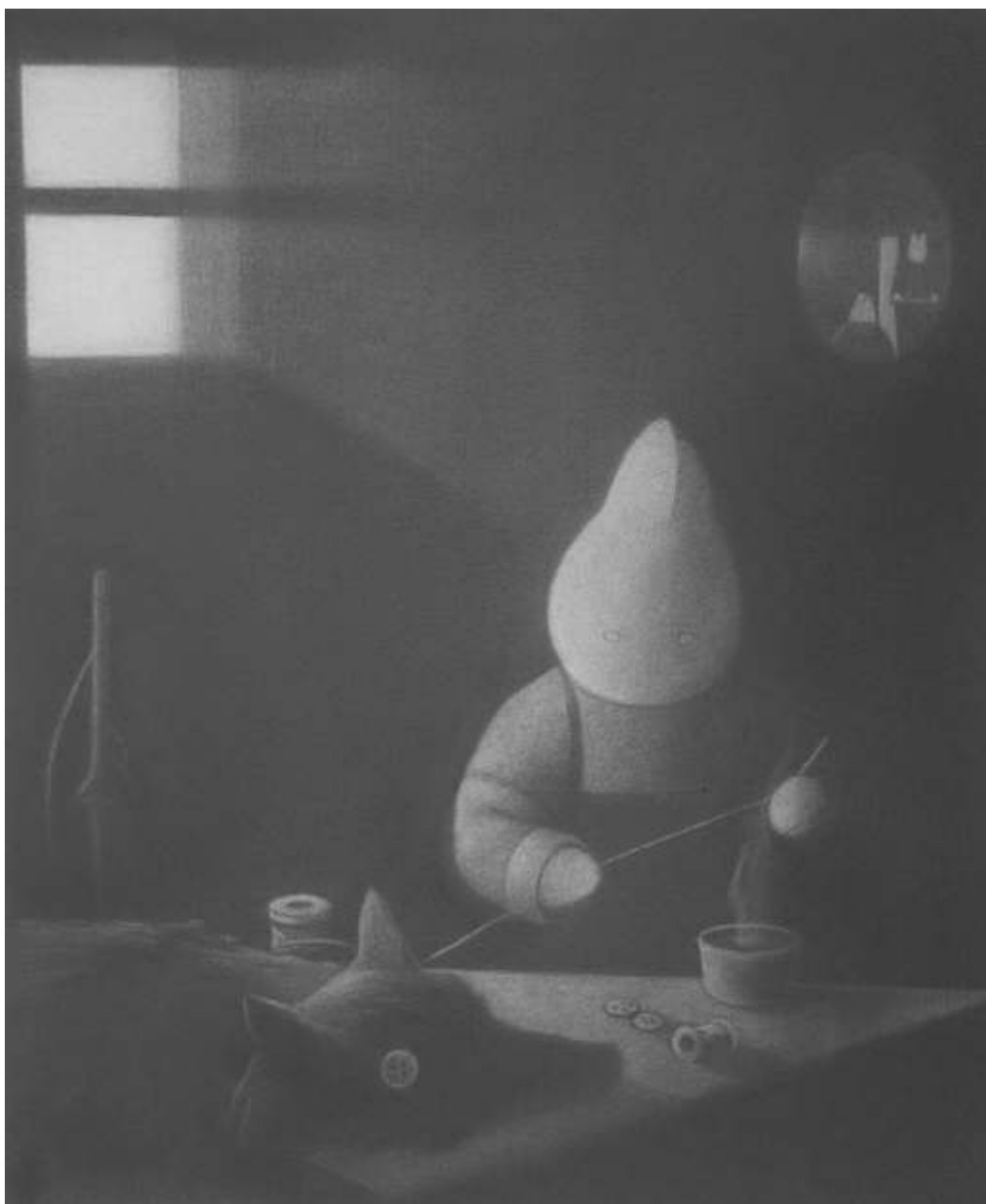


Headbones Gallery Installation Photo - The Dark Side & Snow

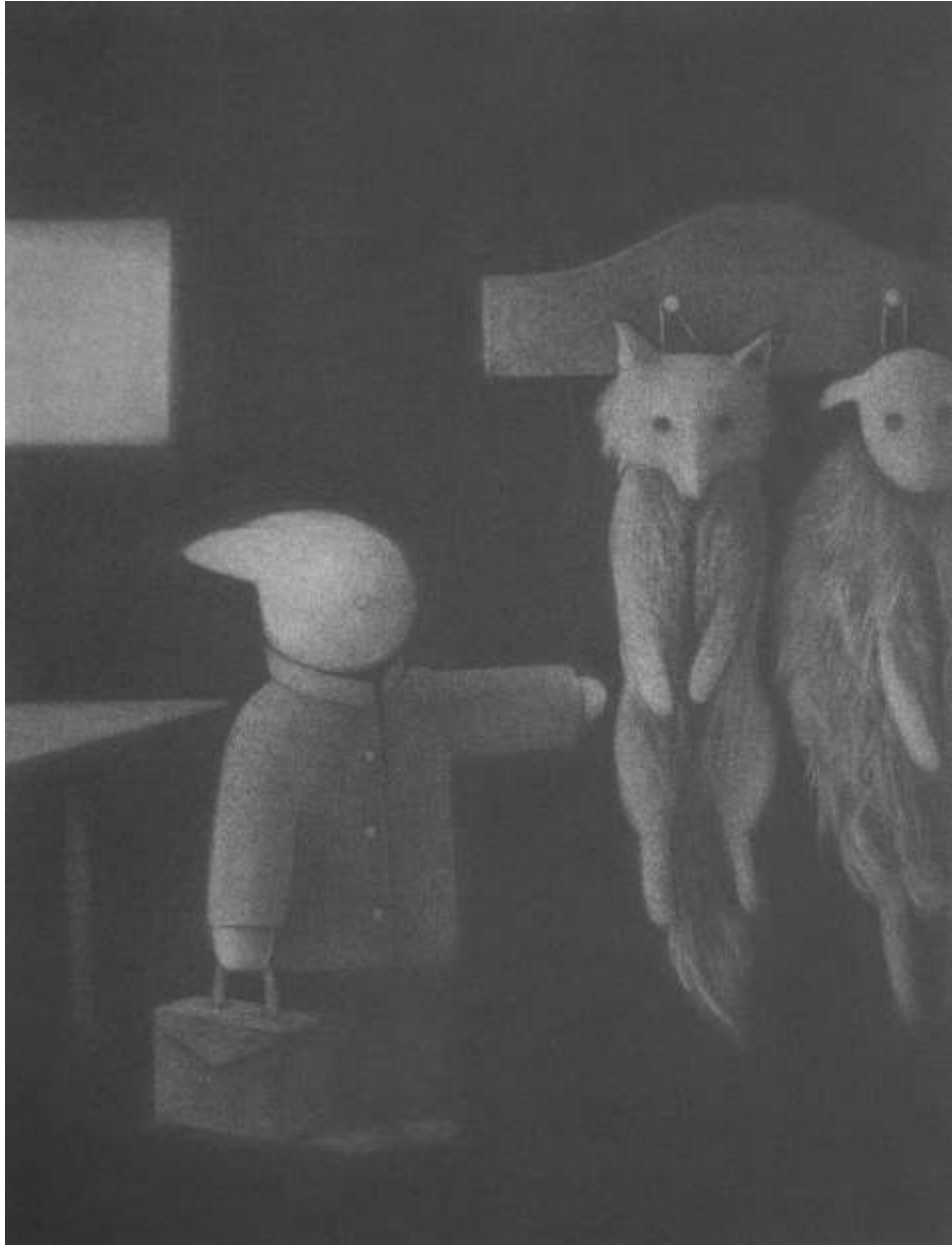
Daphne Gerou



Daphne Gerou, *Finish Line* - 2005, Graphite on Paper, 32x40 inches



Daphne Gerou, *Tea In The Workshop* - 2008, Graphite on Paper, 19x15 inches



Daphne Gerou, *Wardrobe* - 2008, Graphite on Paper, 19x15 inches



Daphne Gerou, *Stepping Out* - 2008, Graphite on Paper, 19x15 inches

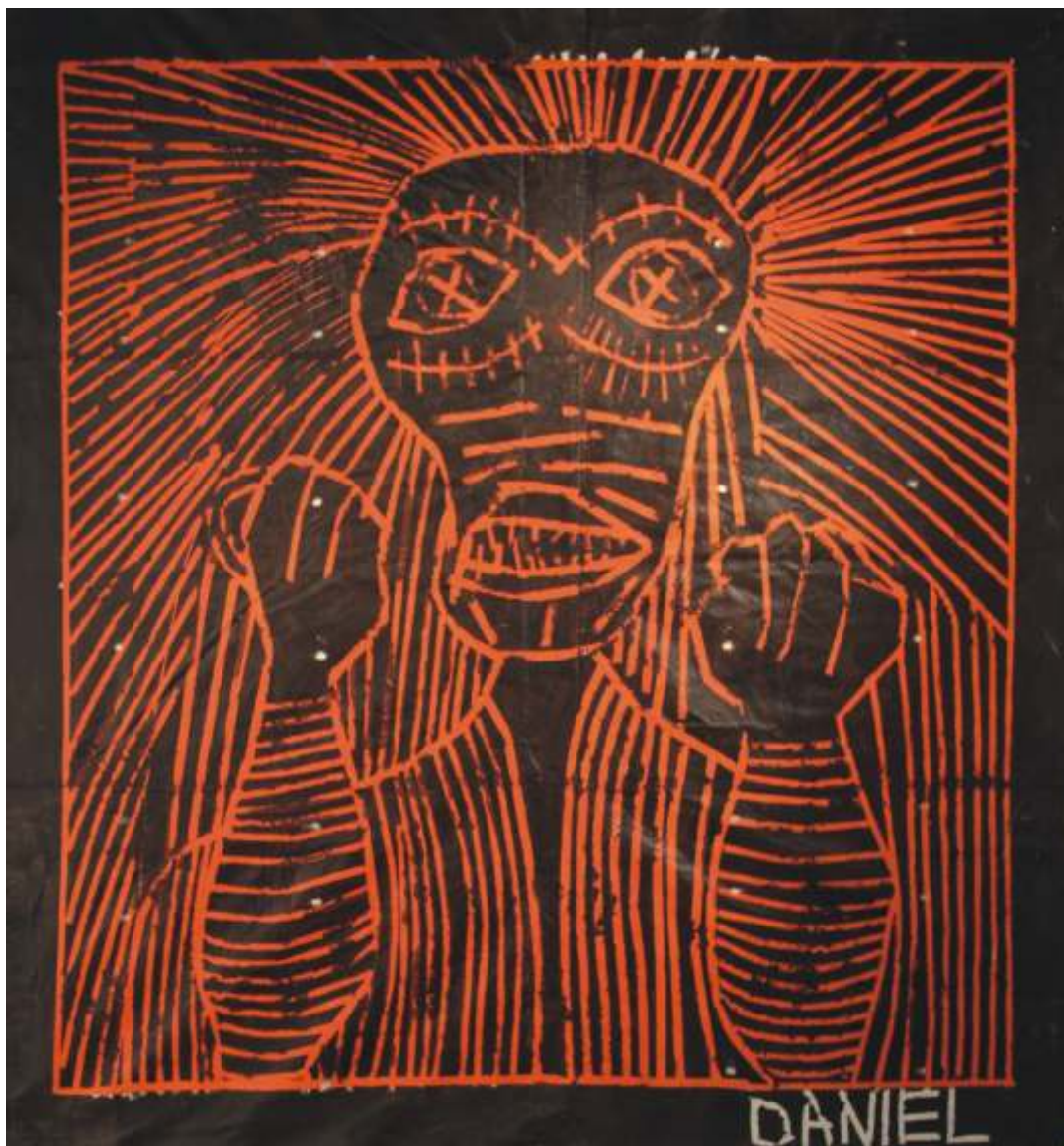


Daphne Gerou, *New Homes For A Brighter Tomorrow* - 2009, Graphite on Paper, 23.5x18.5 inches



Daniel Erban, *The Deep Cut is The Hardest, Calling All Poutine & Hanging Bottle* - 2006, Ink on Hand-Made Paper, each 24x12 inches

Daniel Erban



Daniel Erban, *Vengeance* - 2008, Latex on Canvas Unstretched, 106x103 inches



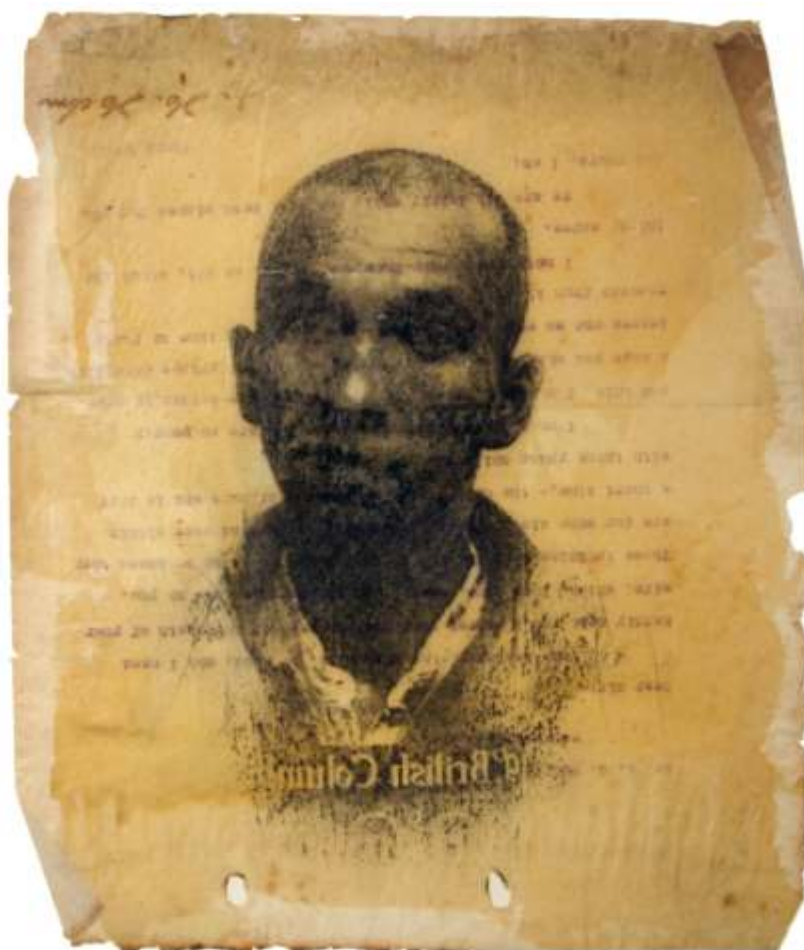
Daniel Erban, *Why Me* - 2002, Ink on Matte Board, 60x40 inches



Daniel Erban, *The Adulation of My Juices* - 2002, Ink on Matte Board, 60x40 inches



Angela Grossmann, *Untitled* - mixed media, 10x4.25 inches



Angela Grossmann, *Untitled* - mixed media, 9.5x8.25 inches

A Selection from the Patric Lehmann Collection



Attila Richard Lukacs, *Untitled*, mixed media, 14.5x10 inches (wrapped)



Marcus Leatherdale, *Tattoo Scream* - 1985, photograph



Tom of Finland, *Untitled* - 1988, Graphite on Paper, 12x8 inches



Tom of Finland, *Untitled* - 1988, Graphite on Paper, 12x8 inches

JACK BUTLER

EDUCATION

- 1997 University of Western Ontario, London, Ontario: M.A.(Philosophy)
1962 University of Illinois, Urbana, Illinois: M.F.A. (Painting and Printmaking)
1960 Carnegie Institute of Technology, Pittsburgh, Pennsylvania: B.F.A. (Painting and Sculpture)

SELECTED SOLO EXHIBITIONS

- 1987 Noah Project, theatre work, Main/ Access Gallery, Winnipeg.
Man Is Only The Shadow Of A Dream, installation, Galerie Noctuelle/Michel Groleau, Montreal
Man Is Only The Shadow Of A Dream, Mercer Union, Toronto.
Suite Parisienne, Galerie Noctuelle/Michel Groleau, Montreal.
- 1984 Jack Butler/Constructions, Mendel Art Gallery, Saskatoon, Saskatchewan & the Winnipeg Art gallery
- 1983 Art/Science Tables, Gallery III, University of Manitoba; York University, Toronto; Ring House Gallery, University of Alberta, Edmonton; Centre Culturel, University of Sherbrook, Quebec; Mendel Art Gallery, Saskatoon; Art Gallery of Windsor; Nickle Arts Museum, Univ. of Calgary; McIntosh Gallery, Univ. Western Ontario, London.
- 1982 Brian Melnychenko Gallery, Winnipeg.
- 1981 Confederation Centre Art Gallery and Museum, Charlottetown.
Agnes Etherington Art Centre, Queens University, Kingston.
- 1980 The R.C.A. Exhibition, Winnipeg Art Gallery, Winnipeg.
- 1979 Arther Street Gallery, Winnipeg.
- 1978 Upstaris Gallery, Winnipeg.
- 1977 Winniprg Art Gallery
- 1975 York University, Toronto
The Upstairs Gallery, Winnipeg.
Robertson Galleries, Ottawa.
- 1968 Lee Nordness Gallery, New York.
- 1968 Hewlett Gallery, Carnegie Mellon University, Pittsburgh.
- 1966 Galleries III, Charlottesville, Virginia
- 1965 Edinburgh College of Art, Edinburgh, Scotland.
- 1964 Yellow Door Gallery, Winnipeg.
- 1962 Design Associates of Winnipeg.

COLLECTIONS

Permanent Collections: Edinburgh College of Art, Edinburgh, Scotland; University of Virginia at Charlottesville, Virginia; Province of Manitoba Art Bank; Owens Art Gallery, Mount Allison University; Confederation Centre Art Gallery and Museum, PEI; Agnes Etherington Art Centre, Queens University, Kingston; Winnipeg Art Gallery; Vancouver Art Gallery; the Art Gallery of Nova Scotia, Halifax; Art Gallery of Peterborough; Tom Thomson Gallery, Owen Sound; Art Gallery of Windsor; Mackenzie Art Gallery, Regina, Saskatchewan, the Canada Council Art Bank and the National Gallery of Canada.

DANIEL ERBAN

EDUCATION

- 1983 Master of Science, Concordia University
- 1980 Bachelor of Art, Concordia University

RECENT SELECTED SOLO EXHIBITIONS

- 2004 Rouge Déqueulasse, Langage Plus, Alma, QC
- 2003 Big, Bad and Ugly, Harcourt House, Edmonton, AB
- 2002 Bloody Drawings, Definitely Superior, Thunder Bay, ON
Dessins de la laideur, Galerie UQU, Université du Québec en Outaouais, Hull, QC
Drawing as a Weapon, Artcite Inc., Windsor, ON
Abus et Violence: Politique et Art, Galerie d'art L'union-Vie, Drummondville, QC

RECENT SELECTED GROUP EXHIBITIONS

- 2009 Gallery 106U 160 Roy street in Montreal, from April 2007 I exhibit from 4 to 6 new artworks on monthly bases so far I have participated in 22 shows with about 100 new artwork
- 2008 Dehuman a traveling show with a catalogue curated by Mark Laliberte shown at Thames Art gallery, Kenderdine Art Gallery, WKP Kennedy Art Gallery, Gallery Lambton, and Woodstock Art Gallery, catalogue is on the net at www.dehuman.com
- 2005 ...The Beast Not Found in Verse, McMaster Museum of Art, Hamilton, ON
Au sense Large, Galerie Sans Nom, Moncton, NB
Parle-moi D'amour, Les Impatients, Montréal, QC
La Biennale De Quebec, Quebec, QC
- 2003 Contemporary Drawing 2003, T.W. Wood Gallery of Vermont College at Montpelier, Vermont USA
100 Prints, Open Studio, Toronto, ON
- 2002 Drawing Flesh, AKA, Saskatoon, SK
Quarry, Truck Gallery, Calgary, AB
Voir Grand Biennale d'estampe grand format des l'Atelier Circulaire 2002, Montréal, QC
Collectionneurs d'estampes, Bibliotheque national du Quebec, Montréal, QC
Grief Mopping, Neutral Ground, Regina, SK

JOHN FARRUGIA

EDUCATION

- 1994 St. Andrews College. Ontario High School diploma. 1800 Yonge Street N. Aurora, Ontario
- 1999 St. Francis Xavier University. Antigonish, Nova Scotia BA. Major Philosophy/Fine Arts
- 2002 Nova Scotia College of Art & Design. Halifax, Canada. BFA. First Class Honours Sculpture
- 2005 Edinburgh College of Art. Edinburgh, Scotland. Masters of Fine Arts. Sculpture.
- 2009 Edinburgh College of Art. Edinburgh, Scotland. Doctorate (Practice-led)

SOLO EXHIBITIONS

- 2008 New Works , GRV Studio 2 Gallery. Edinburgh. UK
- 2005 Jerusalem Cross, Rosemont Field Gallery, Ontario, Canada
- 2004 Via Con Deus, The Embassy Gallery, Edinburgh.
- 2003 Rurally Monumental, Craganrock Farm. Ontario, Canada
- 2002 Viral Architecture, S.O.H Gallery. Halifax, Nova Scotia. Canada

GROUP EXHIBITIONS

- 2009 The Dark Side & Snow. Toronto, Canada
- 2008 Document, ECA. Edinburgh, Scotland
- 2008 Lyon & Turnbull Contemporary Art Auction, London. UK
- 2005 Group show, *Dudelsack, Cologne , Germany.*
- 2005 Video and Performance , Shadow Cabinet. Embassy. Sculpture Court Edinburgh College of Art.
- 2005 Fools Gold, Embassy Gallery. Edinburgh
- 2005 MFA Group Exhibition, Evolution House. Edinburgh
- 2004 (Performance) *The Feast of Selinus, Video & Performance Exhibition, Embassy. Edinburgh College of Art.*
- 2004 (Group Show) Zino Fit, MFA Group Show. Lauriston Place, Edinburgh College of Art
- 2004 (Performance) Fascination, Video & Performance Exhibition, Embassy. Edinburgh College of Art
- 2004 (Group Show) *Visitation, MFA Exhibition Curated by Mike Nelson. Edinburgh College of Art.*
- 2001 (Group Show) This is Metal Sculpture, Anna Leowns Gallery, Nova Scotia, Canada

AWARDS

- 2005 Overseas Scholarship Scheme, Edinburgh College of Art
- 2004 Andrew Grant Bequest, Edinburgh College of Art.

DAPHNE GEROU

SOLO/TWO-PERSON EXHIBITIONS

- 2008 the photobooth project, Propeller Centre for the Visual Arts, Toronto, Ontario
- 2007 nature numine, Propeller Centre for the Visual Arts, Toronto, Ontario
- 2006 Sign, Signified, Propeller Centre for the Visual Arts, Toronto, Ontario
- 2005 Ylwa's Dream (w/Aleks Bartosik), Gallery 401, Toronto, Ontario
- 2004 Sign Language, Sis Boom Bah, Toronto, Ontario
- 2003 Territory, Fly Gallery, Toronto, Ontario
- 2001 Symbiosis, AWOL Gallery, Toronto, Ontario

SELECTED GROUP EXHIBITIONS

- 2009 The Dark Side and Snow, Headbones Gallery, Toronto
- 2008 Biological Imperative, Gallery Aferro, Newark, NJ, curated by Emma Wilcox
New Life Visuals, Wooloo Productions, Mitte-Berlin, Germany
- 2007 On the Mark!, Turchin Center for the Arts, Boone, NC, curated by Hank T Foreman
7th Annual Biennale Exhibition, AIR Gallery, New York City, NY
Memento Mori, the:artist:network, New York City, NY, curated by Mariko Tanaka
- 2006 2X2, Propeller Centre for the Visual Arts, Toronto, Ontario
Drawing 2006, John B Aird Gallery, Toronto, Ontario
Night of 1000 Drawings, Artists Space, New York City, NY
Hello Dolly!, Spin Gallery, Toronto, Ontario
Situation, Positioning, Location, Headbones Gallery, Toronto, Ontario
Work on Paper, Flux Factory, Long Island, NY
- 2005 Love Potion Project, Propeller Centre for the Visual Arts, Toronto, Ontario
Drawing 2005, John B Aird Gallery, Toronto, Ontario
Square Foot IV, Project Spaceman, Williamsburg, Brooklyn, NY
- 2004 XXX, Propeller Centre for the Visual Arts, Toronto, Ontario
Panorama, Spin Gallery, Toronto, Ontario
- 2003 Square Foot, AWOL Gallery, Toronto, Ontario
Elements, Scarborough Arts Council, Toronto, Ontario
- 2002 Touchy/Feely, Propeller Centre for the Visual Arts, Toronto, Ontario
- 2001 WhOLE, AWOL Collective (invitational), Toronto, Ontario
PULP, Gallery 401, Toronto, Ontario

GRANTS/AWARDS

- 2006 Second Place, Drawing 2006, John B Aird Gallery
Exhibition Assistance Grant, Ontario Arts Council, recommended by Visual Arts Ontario
- 2005 Honourable Mention: Drawing, Bank of Montreal, Toronto Outdoor Art Exhibition
- 2004 Emerging Artist Grant, Ontario Arts Council
Exhibition Assistance Grant, Ontario Arts Council, recommended by YYY Artists Outlet
- 2003 Honourable Mention, Elements, Scarborough Arts Council
- 2000 Project Grant, Sheila Hugh Mackay Foundation

SCOTT JENSEN

GROUP EXHIBITIONS

2009 The Dark Side, Headbones Gallery, Toronto, ON

2007 Juried Drawing Exhibition, Glenhysrt Art Gallery of Brant, Brantford, ON

NANCY WATT

1961 Birth Guelph, Ontario, Canada. Childhood in Pembroke , Ontario.

1979/82 Ryerson Polytechnical Institute, Toronto. Graduate.
Clothing Design Diploma

1989/93 University of Toronto. Student. Study Architecture, Sculpture, Printing, Drawing & Literature. **University College Review, *Alchemical Revelations***, drawings published. Design two volume book set at **Coach House Press**.

Fine Art Exhibition. Archeological series called *Ikadab!* **Board of Directors , ARRAYMUSIC. 1993 York University, Sculptor.** Work in Sculpture with Yvonne Singer in wood, metal, stone & plaster. Installation, *New City* at York University.

1996/2000 Enwave Theatre. Install entire theatre for **ARRAY** performance. **University of Toronto Annual Fine Art Exhibition. *Connection Suite, Monoprints* (245X75cm). Edward Day Gallery,** Group Show. *New York, Drawing.* **Lonsdale Gallery,** Group Show. *25 Miniatures, Prints.* **University of Toronto BFA Degree with distinction.** Group Show **Gallery One2One. Light Sculpture, *Healing Michael*.** Begin living and working in Essen, Germany and Toronto with the birth of first child. **Learn** to speak German.

2001/9 Radierwerkstatt Aqua Tinta, Essen, Germany. **Join** printmaking collective. Focus on large format monolithographic experimental printmaking and paper sculpture **Snowprints.** **ArkaKulturwerkstatt Exhibit of Aqua Tinta Artists, *IMPRESSION and Pressto*** at the **Unesco World Heritage Site, Zeche Zollverein, Essen.**
Set and costume design, **International Dance Festival,** Wuppertal, Germany.
Machinen Hall, Zeche Carl, Essen, Germany. *Lightsculpture* installation for dance.
NEW Organic enters European market through **Manufactum,** Germany.
Solo and group shows in public galleries in Toronto. *Painting Under Pressure, NEWATT Light, Masquerade* at **Arcadia Gallery,** Toronto. Group Show **AGO, IN YOUR FACE,** portraiture. Develop Snowprints Series. **Working Papers** Retrospective. **Integrate Foundation.** Toronto. **TOTEM,** solo Bergmannsglück Gelsenkirchen, 6 Month „Artist in Residence“ with Joseph Bueys inner circle.
Headbones, The Dark Side, Toronto

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