

zachari LOGGAN



DAPHNE, FROM EUNUCH TAPESTRY SERIES.
Pastel on black paper, 38 x 38 inches, 2012.

Zachari
LOGAN

Artist catalog: Zachari LOGAN
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Zachari Logan 1980-

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Introduction by Edward Lucie-Smith
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Commentary by Denise Parizek
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Front Cover Image: Zachari Logan - detail from *Emperors New Clothes*, 2011
Back Cover Image: Zachari Logan - detail from *Green Man*, 2012

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Zachari LOGAN

Introduction by
Edward Lucie-Smith



Portraits Without Pants: The Art of Zachari Logan.

Introduction by: Edward Lucie-Smith

'Queer art' is now an established category. So too, and even more so, is autobiographical art, like that of Zachari Logan. There are, of course, reasons why the two categories tend to intersect. Ever since the time of Michelangelo, the visual arts have been used to tell the spectator something, not only about the actual topic of the work, but about the personality, the human uniqueness, of the person responsible for creating it. This

tendency strengthened throughout the 19th century; think, for example, of the various self-portraits painted by Gustave Courbet. It strengthened yet again with the birth and development of the Modern Movement. One only has to consider the prodigious careers of a number of major Modernists, such as Picasso and Salvador Dali, in order to recognize the truth of this. Today certain performance artists no longer make works of art in any conventional sense. It is enough that they simply *are*. Their human existence and their professional existence are one and the same, inseparable.

The period since Michelangelo's time (himself, of course, homosexual, as is attested by some of his poems, rather than directly by his art) has seen the formation of an identifiable aesthetic associated with homosexuality. Yet it is worth noting that this homosexual personality has also been of relatively slow growth. It is not simply that homosexual acts were savagely persecuted in most societies, from the early Middle Ages onwards (and continue to be persecuted in many parts of the world today); it is that those who had sex with members of their own gender often did not seem to have thought of themselves as 'queer' in the sense that this term is now used when discussing certain works of art, or works, for that matter, of literature. The ambiguity of Caravaggio's sexuality, as attested in the historical record, and the further, more complex ambiguities that emerge when one considers this in relation to his paintings, offer a case in point. Homosexuals today claim him as being indisputably one of their own. Heterosexual critics and art historians tend to

question the identification. The respected British critic, Andrew Graham Dixon, does so in his recent, very thorough biography of the artist. He points to Caravaggio's close relationships with certain female prostitutes in Rome, which are well attested in surviving documents... mostly, as it happens, contemporary Roman police reports.

One can add to this the fact that there are celebrated artists in the past whose work often seems to give off just as obvious a homosexual vibe as, for instance, Caravaggio's *St John*, now in the Capitoline Museum, or his *David and Goliath*, where the severed head of Goliath is a self-portrait of the artist, but whose homosexual identity is difficult to establish. Two examples are Jacques-Louis David and Théodore Géricault. Both of these, as far as we know, lived entirely heterosexual lives, though efforts have been made to out both of them as closet-queers.

A consequence of this is that the openly homosexual art of the past few decades has tended to make very strenuous (in fact, too strenuous) efforts to establish its sexual credentials. In fact, with a few honourable exceptions (for instance, paintings and drawings by David Hockney made in the earlier part of his career, or the 'Passion Series' of the still-too-little-known New Mexico painter Delmas Howe) nearly all what is now presented to the public as gay male art is simply gay erotic illustration, in general much surpassed in quality by contemporary photography on the same themes.



This is why Zachari Logan, though still at the beginning of his career, seems to have a very good chance of establishing himself as an important artist: one whose work marks a turning point in the effort to establish a definable and intellectually defensible queer aesthetic. The work is defiantly self-concerned, in the very direct sense that all the protagonists in his often very large paintings are self-portraits. He is almost invariably shown, as he points out, "without his pants". He is of course keenly aware that this kind of semi-nudity is more erotic in its effect, more intrinsically shameless, than when the figure is entirely nude. Clothes are always emblematic of society and of social



relationships. What he says, quite insistently, is: "Look at me. See who I am – and also what I am."

This wouldn't work, of course, if Logan wasn't formidably well-equipped as a technician. In an age when painters have become increasingly unable to present the human figure in a really authoritative, fully convincing way, Logan can paint and draw in a fashion that satisfies the most demanding academic standards. He is emerging at a time when these standards, instead of being banners of the retrograde, are being embraced with some enthusiasm by avant-gardists in a number of locations. A correspondent in Russia recently wrote to me about an ambitious exhibition being planned to showcase the Novia Akademia (New Academy) group that has flourished in St Petersburg since the 1990s. She had this to say: "The fact that Neo-Academism has become an International movement is now

obvious to everyone. Radical Moscow artists, following in the footsteps of Neo-Academists, have completely moved away from their original aesthetic principles." The Pittura Colta group in Italy, founded in 1979, has long offered stubborn resistance to the enthusiasm felt by certain Italian critics for Conceptual Art. It is now becoming a question which of the two sides can claim to be more genuinely radical than the other.

As an art historian, what is especially interesting to me about Zachary Logan's work is that, while he embraces new and radical approaches to sexuality (something that, despite stubborn conservative resistance, is a characteristic feature of our time), he combines this with a determination to recuperate the skills of the past. He is brave enough, for example, to challenge Jacques Louis David directly, making a particularly subtle use of some of David's most typical formulae: large frieze-like compositions extended in a shallow pictorial space.

The tribute is significant. If there is any one artist from the pre-modern epoch whose influence resounded with the masters of the first phases of the 20th century Modern Movement, it is none other than David, the arch-academician. Both Picasso and Léger were deeply in debt to him. And David always had a political message to sell through his major paintings. That was part of his continuing attraction. In today's world, the push to establish a queer identity is nothing if not political.



EMPEROR'S NEW CLOTHES (installation)

DRAW-
INGS



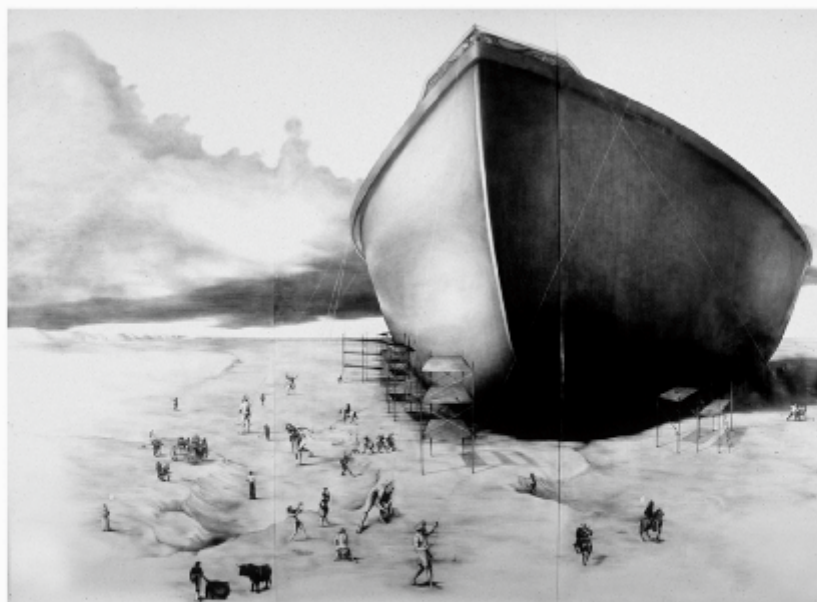
OTHER WORLDS/ OTHER BODIES.
Early Works on Paper.



GULLIVER, 42 x 70 inches, Graphite on paper, 2005.



VOYAGE, Graphite on paper, 60 x 84 inches, 2005.

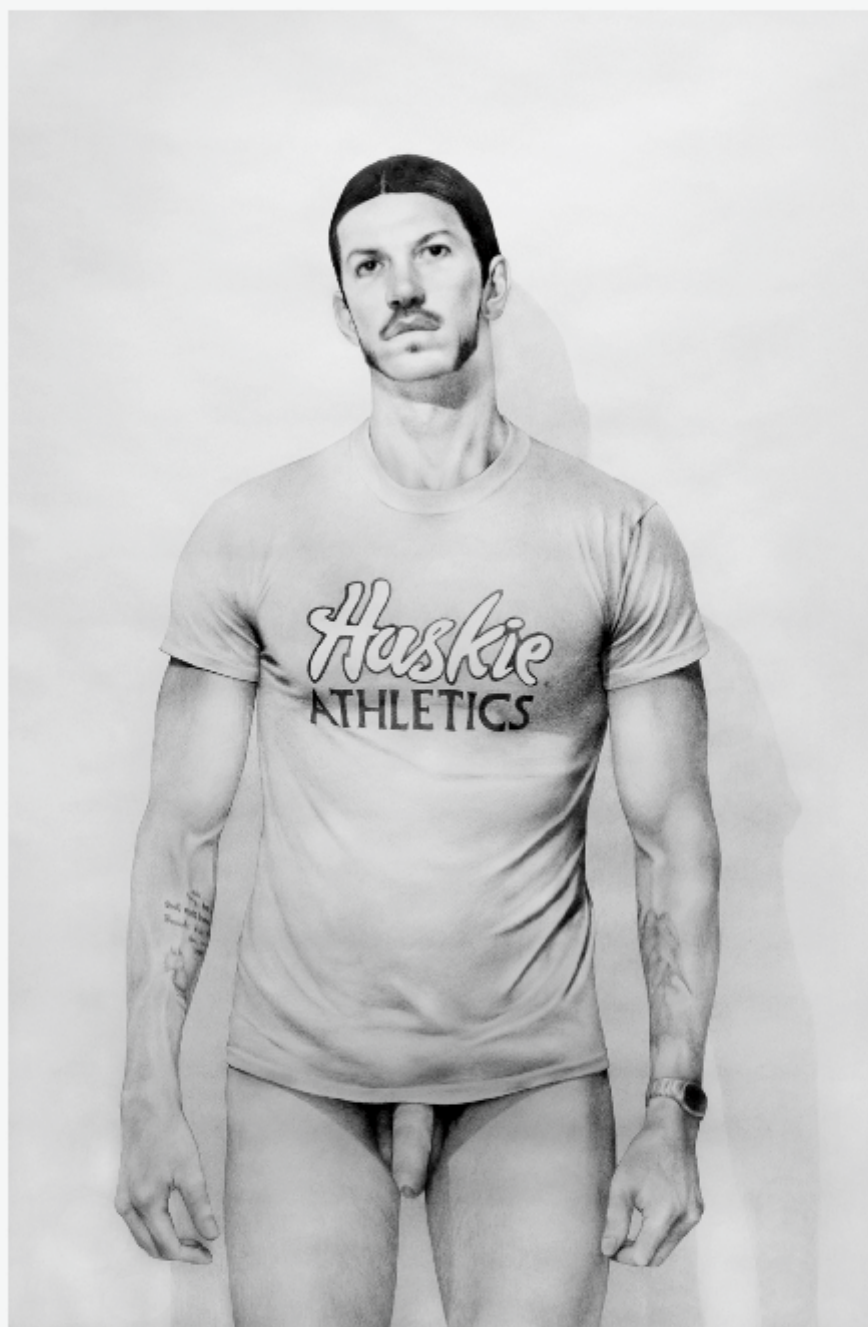


THE WORLD IS FLAT, Graphite on paper, 110 x 126 inches, 2005.

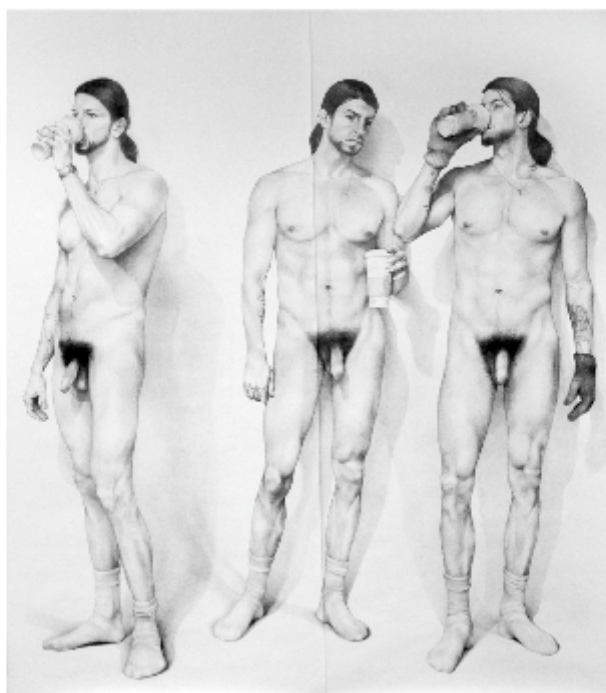


LA PETITE MORT, Graphite on paper, 50 x 72 inches, 2006.

POSES
My World, My Body.



HUSKIE. Graphite on paper, 42 x 65 inches, 2008.



CROWD 1. Graphite on paper, 100 x 80 inches, 2008.



CROWD 2. Graphite on paper, 108 x 83 inches, 2008.



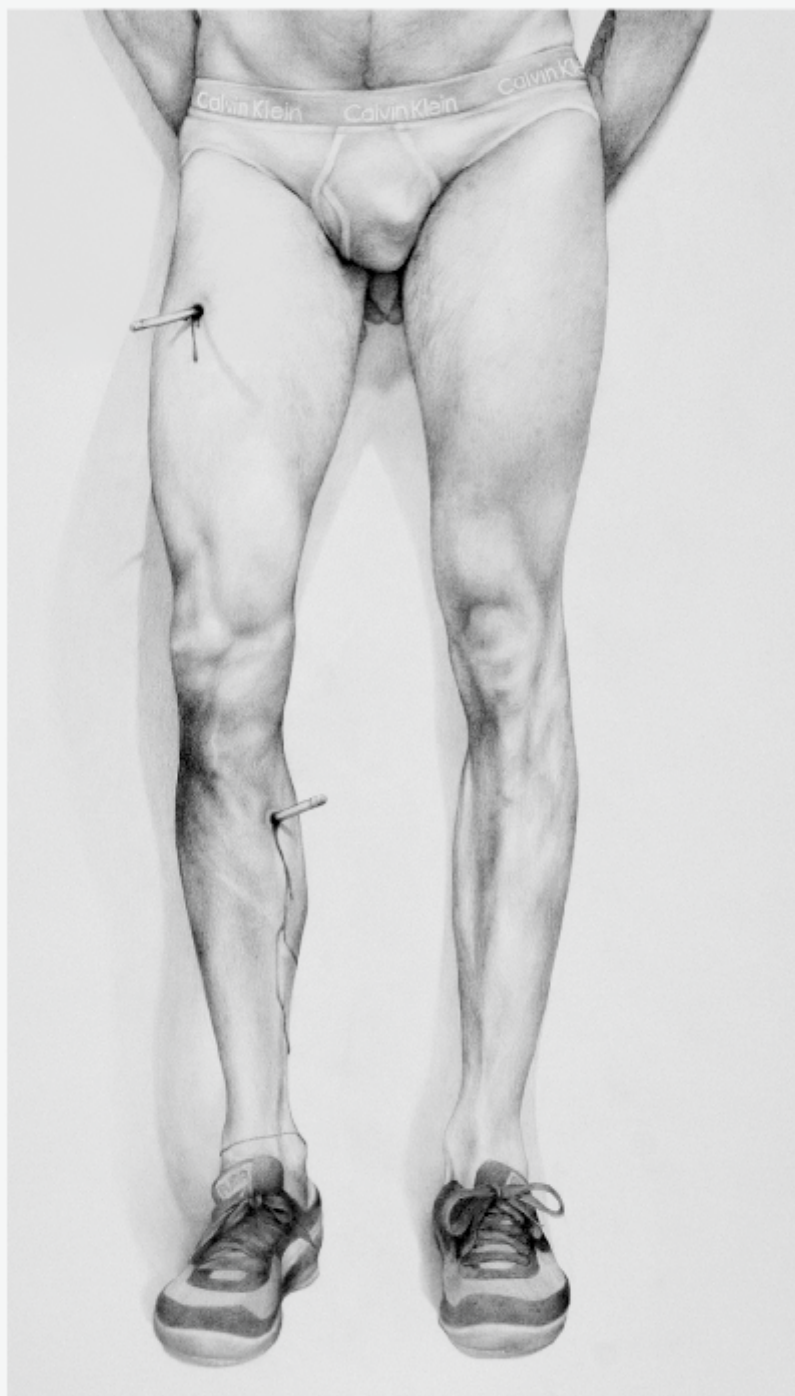
INVINCIBLES. Graphite on paper, 83 x 103 inches, 2008.



MYTH OF PANIS. Installation, Galerie Jean Roch Dard, Paris France, 2009.



SEBASTIAN, Graphite on paper, 42 x 100 inches, 2008.



SEBASTIAN (detail)



INVINCIBLE 2, Graphite on paper, 42 x 65 inches, 2009.



INVINCIBLE 2 (detail)



SEBASTIAN 2 (Self-infliction). Graphite on paper, 30 x 42 inches, 2009.



SEBASTIAN 3, Charcoal on paper, 50 x 70 inches, 2009.



WILLOW (from KITTY DIPTYCH)
Graphite on paper, 42 x 95 inches, 2009.



ASHERAH, (from KITTY DIPTYCH). Graphite on paper, 42 x 95 inches, 2009. (detail)



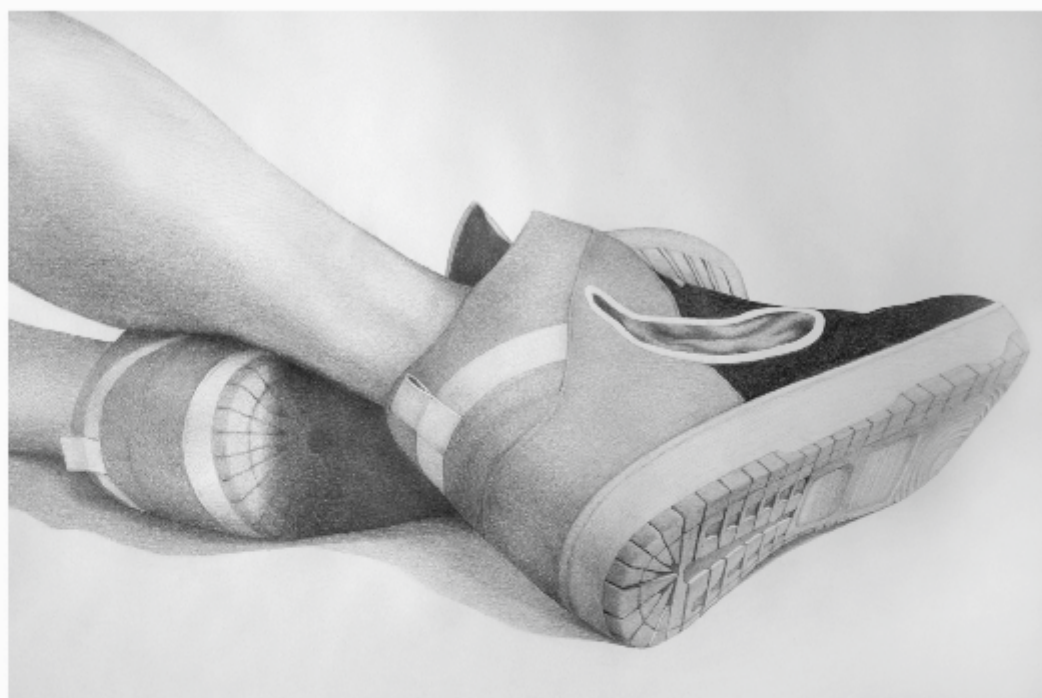
URINAL 1, Graphite on paper, 26 x 42 inches, 2009.



INCISION after MANTEGNA CHRIST. Graphite on paper, 40 x 40 inches, 2009.



BUNNY-H.I.G., Graphite on paper, 42 x 60 inches, 2009.



RAINBOW TANK-TOP. Graphite on paper, 42 x 100 inches, 2009. (detail)



TANK-TOP 1, Pastel on paper, 42 x 65 inches, 2009.



TANK-TOP 2, Pastel on paper, 42 x 100 inches, 2009.



TANK-TOP 1 (detail)



TANK-TOP 2 (detail)



BOYS WANT TO BE HER, Graphite on paper, 42 x 95 inches 2009

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Sassafras Artist Residency, Liberty, Tennessee, June/July, 2010.

"Initially what captivated me about my own body as potential tool or area of investigation was how I as a man, like many men, regardless of sexual preference, fit specific gender roles and defy others. My body is a liminal site of visual investigation, containing the ambiguities of my own lived experiences."

- 'Anxious Actor'. Zachari Logan, 2008.



DUALITY 4 (ADAM & EVE), Graphite on paper, 50 x 95 inches, 2010.



DUALITY 4 (ADAM & EVE) (detail)

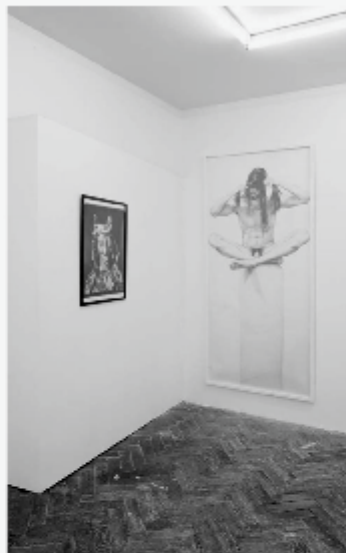


TRUSS (in Collaboration with SOPHIE CALLE)
Graphite on paper, 42 x 100 inches, 2009.

In Collaboration: Zachari Logan/ Sophie Calle

I have always had a deep fascination for the work of Sophie Calle. The way in which she uses occurrences from her own life or situated herself within the personal spheres of others to disseminate ideas of public and private identity, is very influential to the work I am presently engaged. My response drawing to Sophie Calle's piece Statues Ennemies/Vierge Mutilée au Marteaux, titled Truss, comes firstly as an immediate visceral response to her image. In using my own body as subject, I envisioned a similar trauma to the one experienced by the statuette. In thinking about this trauma, I also thought of the expression of 'keeping one's head together'. The gesture I take in this drawing is in a way a literal depiction of this expression. By using my hair as a binding agent, I am referencing the string/elastic which precariously holds the figurines head in place. The pedestal on which my body rests aides in creating a sense of the body as an object, in a state of isolation.

Excerpt from exhibition catalogue, Quand Je Serai Grand/ When I Grow Up,
Galerie Jean Roch Dard. Paris France. Oct 2009.



Exhibition installation of "Quand Je Serai Grand/ When I Grow Up"
Galerie Jean Roch Dard, Paris, France
October 2009



BURKAH, Graphite on paper, 50 x 65 inches, 2010.



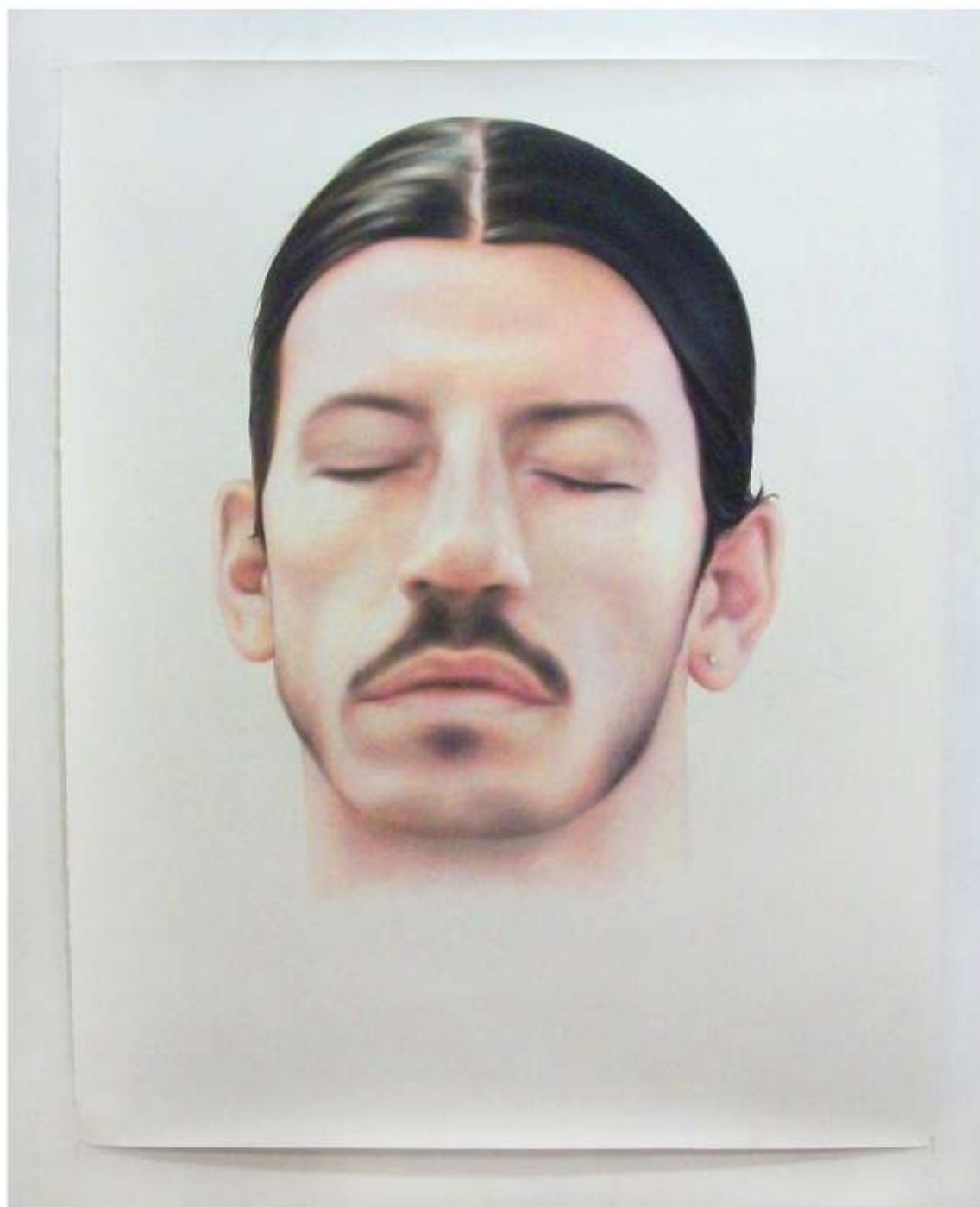
BURKAH (detail)



DUALITY 1 (ABRAHAM & ISAAC), Graphite on paper, 42 x 65 inches, 2010.



DUALITY 1 (ABRAHAM & SAAC) (detail)

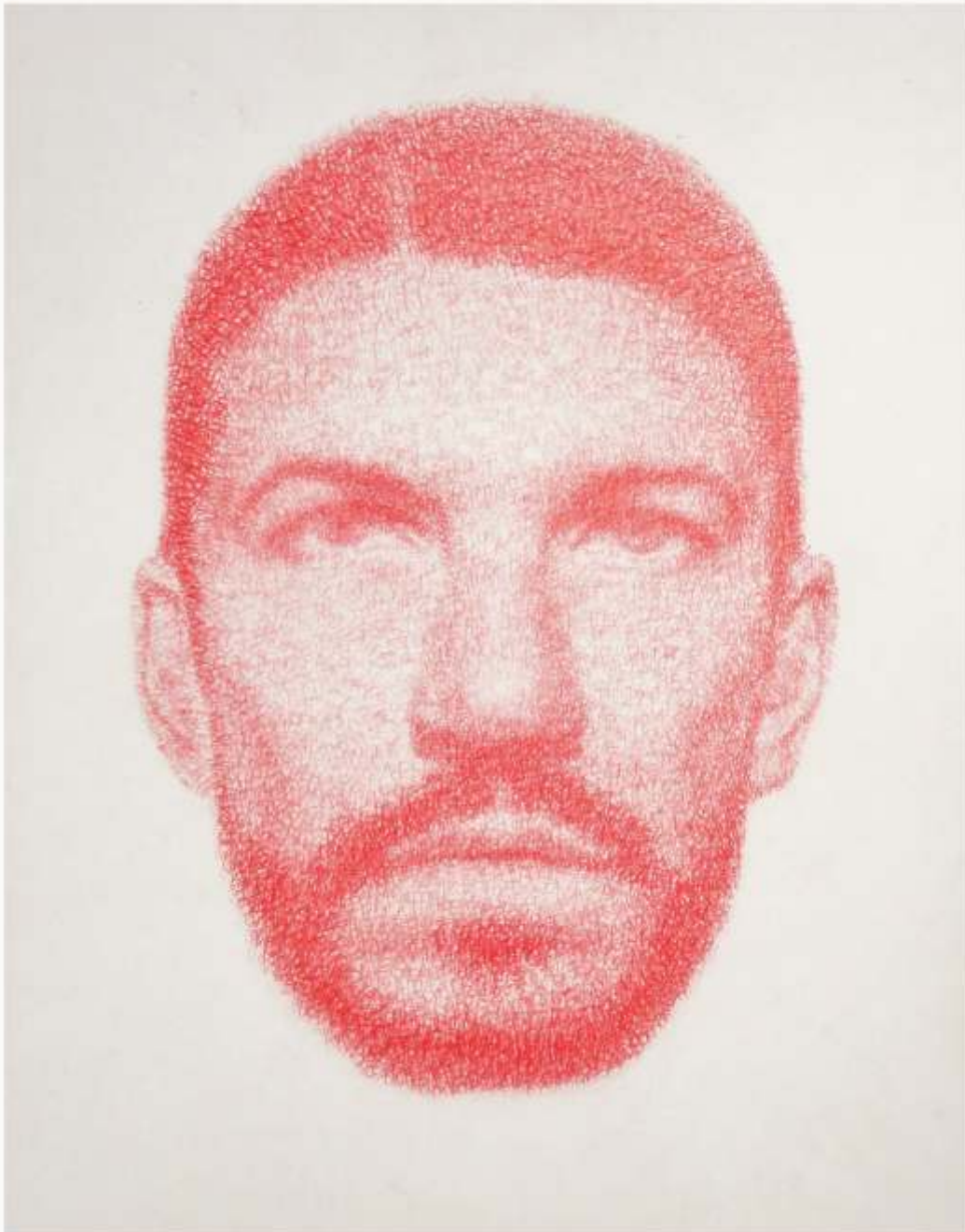


DUALITY 3 (HOLFERNES), Pastel on paper, 50 x 60 inches, 2010.



NIQAB from BLUEBOY SERIES, Blue pencil on mylar, 8.5 x 11 inches, 2010.

STICKS & STONES
Word-games.



ADVICE 1: DON'T BE GAY, Red pencil on mylar, 8.5 x 11 inches, 2011.



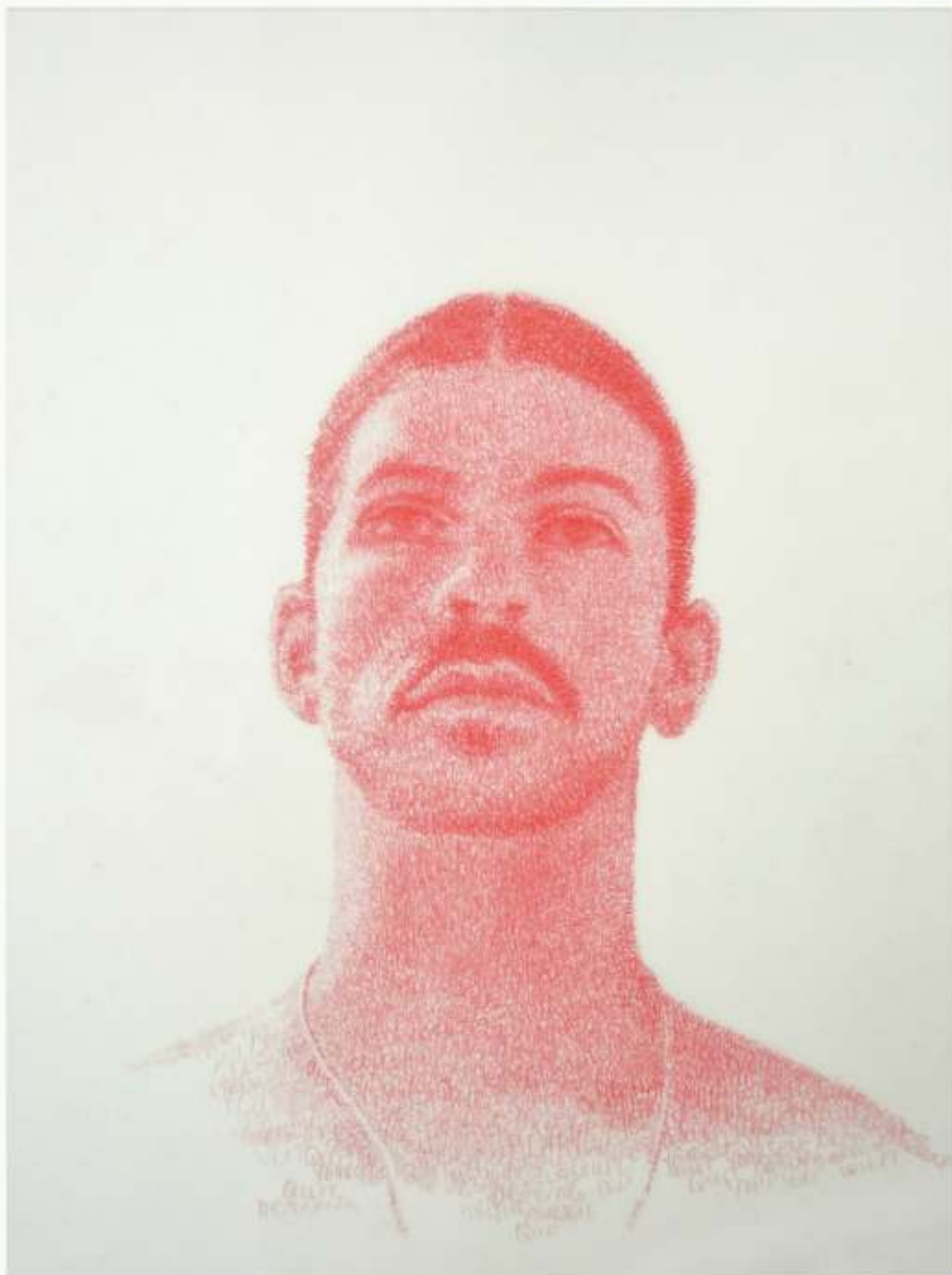
ADVICE 1: DON'T BE GAY (detail)



26 MONTHS. Blue pencil on mylar, 22 x 34 inches, 2011.



26 MONTHS. (detail)



ADVICE 2: QUIT DRAWING YOURSELF, Red pencil on mylar, 8.5 x 11 inches, 2011.

Domestic Queens Project. FOFA Gallery, Concordia University.

Zachari Logan's piece Vignette (Apt 4b, Apt. 15) includes a monumentally scaled, precisely and painstakingly rendered double portrait that is also a sort of pastoral scene with no background. The central drawing of Vignette (Apt 4b, Apt. 15)'s backdrop is an expanse of inescapably void, white paper. In the foreground we see blades of grass, birds, budding flowers of many species, insects, a field mouse, and saplings, all drawn with incredible detail. Its parenthetical title refers to the two domiciles Ned and Logan have lived in. The entrances to these apartments, numbers 4b and 15, are shown in smaller drawings flanking the larger work. The figure on the left of the central drawing is a self-portrait of the artist, and on the right we see his lover Ned. The artist stands before us, scantily clothed, as if he just emerged from a post-coital nap. Ned, wearing considerably more clothing and an evidently displayed wedding band, looks lost in reverie. Look closely at Logan's hand for a corresponding ring. This could be a wedding portrait. Their domestic arrangement collapses with the natural world in pre-lapsian bliss. Animal and human live in harmony here. Is this a garden of paradise for two men? Vignette (Apt 4b, Apt. 15) argues that the connection these men share is as natural as any other bond between humans, and as natural as the plants and animals that surround them.

Commentary by Mark Clintberg. Domestic Queens Project Catalogue.
FOFA Gallery, Concordia University. 2011



Apt 4b. Blue pencil on nylon. 9 x 12 inches. 2011.



Apt 15. Blue pencil on nylon. 9 x 12 inches. 2011.



VIGNETTE (detail)



VIGNETTE.

'Naff Athina Art Project', Gazi Car Garage Installation & EICulture Art Space Installation. Athen's Greece. (November 2011)

TRANSFORMATIONS.
Nature & Being.



STICK-MAN. Blue pencil on mylar, 14 x 120 inches, 2011. (details)



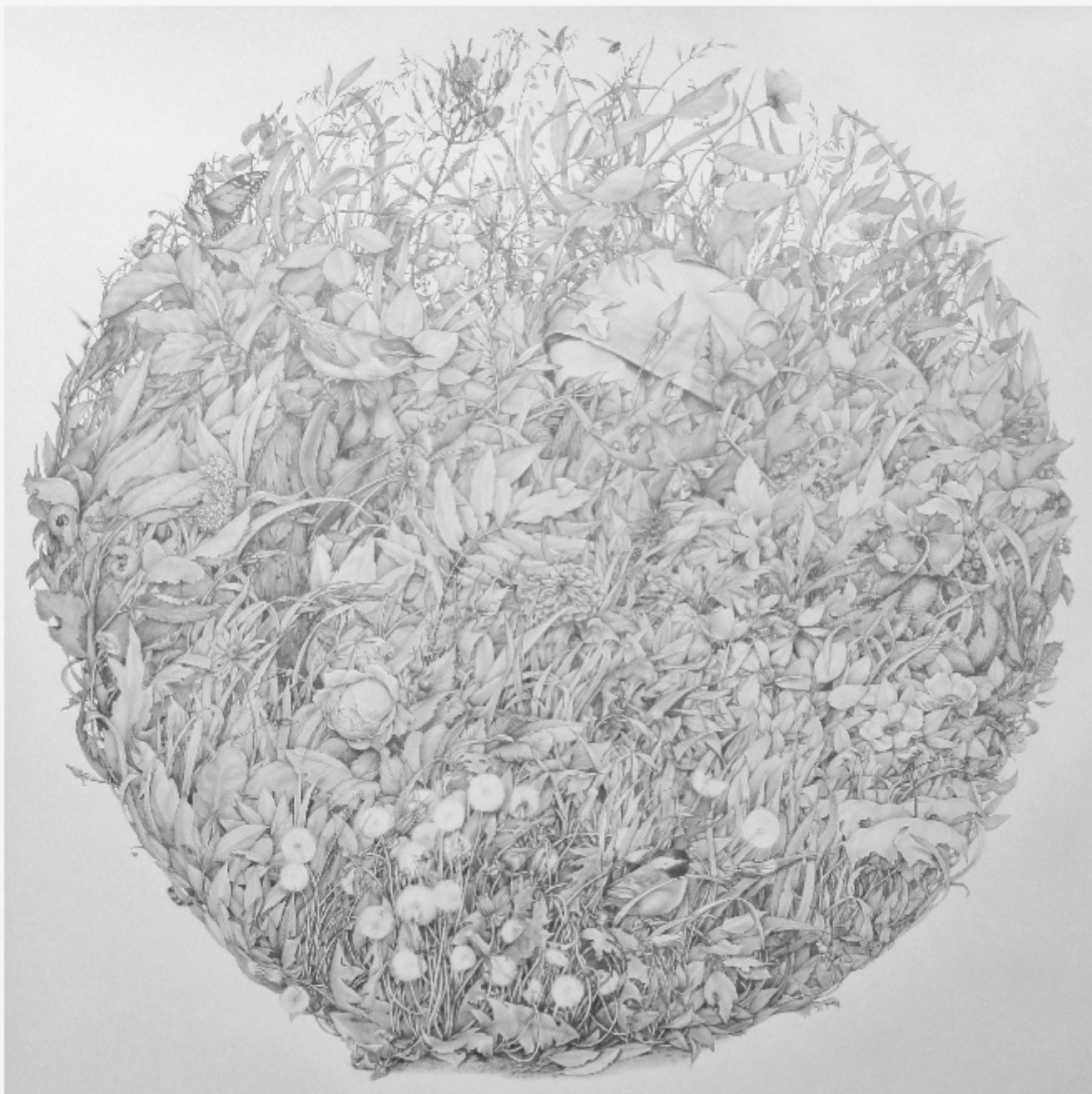
TOWER OF BABEL. Blue pencil on mylar, 14 x 125 inches, 2011.



GO TO HELL. Blue pencil on mylar, 42 x 120 inches, 2011 (Installation)
GO TO HELL 2. Blue pencil on mylar, 42 x 110 inches, 2011 (Installation)



GO TO HELL. (detail) Blue pencil on mylar, 42 x 125 inches, 2011.



CIRCULAR PORTRAIT after HANS HOLBEIN, Graphite on paper. 50 x 50 inches, 2011.



CIRCULAR PORTRAIT after HANS HOLBEIN (detail)



EMPEROR'S NEW CLOTHES.
Pastel on paper, 115 x 50 inches, 2011.



EMPEROR'S NEW CLOTHES (detail)



EMPEROR'S NEW CLOTHES (detail)



EMPEROR'S NEW CLOTHES (detail)



GREEN MAN. Pastel on paper, 50 x 100 inches, 2012.



GREEN MAN (detail)



WILD MAN, pastel on paper, 50 x 100 inches, 2012.



WILD MAN (detail)



DATURA. (detail)

"Whether imagined or observed, landscapes evoke the weight of identity. In previous work, my body evolved the poses of characters that at times acted as glyphs. These freize-like poses portrayed ideas or constructions. Not a portrait, in the individual sense, these performances imagined a world unto themselves. Still the catalyst, my body is present within this newer work, but ceases to be the sole focus. This shift in representation is transformative, towards creating images that posit intuitive mood rather than theatrical extravagance."

- 'Wilderness Tips', Exhibition Statement. Zachari Logan. 2012.



MIDNIGHT GARDEN 1 after CARAVAGGIO'S MADONNA OF THE PILGRIMS, Pastel on black paper, 42 x 43 inches, 2011.



MIDNIGHT GARDEN 3 after CARAVAGGIO'S MADONNA OF THE SNAKE
Pastel on black paper, 42 x 80 inches, 2011.



MIDNIGHT GARDEN 4 (after CARAVAGGIO'S ECSTASY OF St. FRANCIS)
Pastel on black paper, 36 x 36 inches, 2011.



DATURA. Pastel on black paper, Panel 1: 38 x 30 inches, Panel 2: 38 x 45 inches, 2012.



Beautiful Loser: Or the Shortest Way From Saskatchewan to Vienna.
by Denise Parizek

As I strolled through the website of artist Zachari Logan, living in Saskatchewan, Canada, recommended by an artist friend of mine, living in New York, Hermes Payrheuber, I fell in love with the painting *Beautiful Losers* immediately; such an irony and humour. A well educated background, using traditional iconography without being old-fashioned, transforming historical subjects with a contemporary understanding. Astonished by

its scope (nearly 19 feet in length), aspects of it also made me giggle, for example, one figure is clothed only by a pair of socks featuring the Mona Lisa. Logan mostly depicts himself. He uses himself as catalyst for his stories, his messages. For me it makes sense, if you are so close to your medium, you can do everything you need to without asking for accordance, without hurting anyone. This serves to underline the intention, and he is an extremely good medium for his issues. At first impression I thought he was a first-nations artist, with long dark hair, a prominent lining in his face and a well shaped body, like my imaginations from childhood, but in fact he is Scottish in heritage... so much to clichés.

Logan samples self-portraits within the context of nature in a complex iconography combining perfect technique and contemporary meaning; inventing a totally new genre of drawings. Logan has actualised a connection to the history of art and the places of his residencies. The context of the drawings and paintings are layered, hiding behind/within the paper. The surface is tremendous, what technique! Zachari Logan is a master of his chosen media. I have never seen pastels like his before, nor could I imagine how to work as fine with this medium.

I sat across from the talkative *Wild Man* for four weeks in the gallery, he forced me every day into a dialogue. He is pushing, never silent, but also never too penetrating. I had the feeling he wanted to tell me something, and I think he also wanted to know from me, what his position in the 21st Century is. Emerging from ancient times, passing by so many centuries, so many political and social structures. When I was

close to him, it was as if I could smell the fur, see the wind going through the feathers, feel his wildness and be touched, even if I thought of him as a really fancy guy. Opposite in the gallery was the cool, hidden *Green Man*, with a cabbage adorned butt, a very special example of sod. A bit shy and perhaps fed up with what we are doing with our lives, who knows what he's thinking. The Green Man is not so expressive like his opposite, he has more secrets, and sometimes I felt as if he wanted to leave, walk away, no longer be a witness. Yes, I know, this is my phantasm, my imagination running grand, but being in one room for several weeks with these drawings, one cannot avoid being caught by the imagery.

Logan's works are so intense, they grab after you, they never leave your mind again. I believe it is a combination of technique, subjects and imagery that causes this, a combination that provides a multiplicity of interpretation for each drawing. The diptych, *Datura, Seeding 2* for example, a pastel on black paper, in which the white blossom of the giant *Datura* plant emerges out of the picture into a three dimensional experience without spectacles. This image is so beautiful, so intense in detail; every blade of grass, flower, blossom you can nearly feel, smell. Like in a horror movie, the spectator becomes suspicious after a time, feeling that there isn't the simplicity of peace and nature alone, it shifts to the uncanny. It is then you discover the arm, coming out between the grass, almost lifeless, reddish-blue, with a ring on its finger. A dreamer lying in the garden, someone attempting a rite of passage- or darker yet, a victim of an accident or murder.

This will depend on the context of the viewer as to what will be seen in this drawing. If one has any knowledge of flora, the deeper the story may go. *Datura* is a solanaceous herb, and its seeds have been used for religious rites and recreational drug use. In every serious book about drugs and flowers you will find the advice better to avoid using *Datura*, because its prevalence to end in death. The beauty of the flower, which only blossoms during the evening, for several hours, makes one breathless, perhaps as breathless as the seeds might.

Daphne, a self-portrait in a circle of leaves and blossoms and *Eunuch Tapestry 2 (Seeding)*, a long cinemascope image, a detail of Durer's landscape, (also containing a hidden hand) are also pastels done on black paper, quite new in Logan's oeuvre. As is *Cut Flowers*, a lush floral still-life which he drew in Vienna during his residency. Upon close inspection, a drop of condensation will catch your eyes, this seems too real for a drawing in fact, but then, there is another trickle not on a flower but hooked on a penis, growing out of the soil, with a drop of pleasant anticipation. What a genius image, it makes me very happy. The seed of love.

Logan's sources are multiple. Walden by Thoreau has inspired him as well as Canadian writer Margaret Atwood. He loves nature and is interested in flora and fauna. He knows much about flowers and their meaning in medicine, as well as the emotional interpretation of plants. He is in fact no city weekly, his relation and connection to nature is tight and his adoration of growing and blossoming big. You can say, without esoteric meaning, he is earthed. On the other hand he

knows much about history, about art and about culture. He loves watching movies, splatter and horror movies as well as history, political and social films. He likes to read books and talk about ideas. These diversified sources are some of the sentiments he wishes to convey.

Logan is always referring to the city in which he is exhibiting. In Vienna for example, he chooses the different collections of fine art, the Kunsthistorisches Museum, Albertina and Belvedere, where nearly all masters between 12th and 20th century can be found. With a keen interest in the drawings and paintings of Dürer, Bosch, Caravaggio, Van Elst, Rembrandt, Breughel, Ruyten, Cranach and many more, he spent hours and hours in the museums, drawing details of the old masters, studying technique, iconography, cutting out details, nourishing the meaning, reworking and sampling sections in a new, contemporary way. Logan does not complain that the ancients have stolen all the great ideas, he simply shifts antiquated visual knowledge, transforming it in present time, filling it with actuality.

The drawing *Tales of an Imaginary European 3* pictures the well known Sisi, Queen of K.u.K. Monarchy, an icon of Austria. Upon closer inspection, it isn't a portrait of Sisi, it's another of Logan's self-portrait, this time as the fabulous Sisi, surrounded by a revolving wheel of Breughel's legs, framing the portrait as the pedals of a daisy. Or Dürer's pheasant in *Tales of an Imaginary European 4*, with the artist's hand growing out of the side of the dead bird, or in *Prairie Lily*, where the artist lays flat on his front side in Dürer's grass. *Prairie Lily 2* is also a wonderful out-cut of one of Dürer's

landscapes. In the middle of image Logan is pictured in the Dog-Yoga-Position, his long hair like a curtain between him and the outside of the world. The composition of the body is so closed in a way, he is growing out of a plant, (possibly a Datura) unfolding like the butterflies do when they are breaking their cocoons, exercising their wings. One of these butterflies is sitting on the butt of the Yogi, his counterpart fleeing the scene. Or like the tiny Bosch in, *Tales of an Imaginary European 8*, a dogish pig or piggish dog, lying comfy in the middle of the picture, so relaxed, so peaceful, as we often long to be. The original is lying in a corner at the edge of a Bosch painting in the Akademie Museum, not often recognized, but now in the middle of the viewer's interest, is given an altered importance.

Logan has this special view of Europe, only one from abroad can have. He made us aware in what beautiful scenery we are living in here in Vienna. He reminded us what amazing collections of great artists we have in our city, and gave us a precious feeling to live here. I had the imagination that Vienna showed itself from its best side during his six week stay, (when he was gone, everything fell back in the usual manners, greyish and grumpy... and so far east, perhaps the *real* charm of Vienna). I have spent uncounted hours in the museums during my studies, as well as with my nephews, but if I am honest, I have not been there for a very long time. It is time I re-visit all the great collections, I am curious again, my interest in old art, compared with contemporary, which is now in my main focus, opens the mind and point of view, it helps one to not get stuck in a tiny part of art's scope.

During Logan's exhibition *Wilderness Tips*, the varying reaction of visitors in the gallery was very interesting. For me it was an adventure to talk with people and find out what they were seeing and thinking. It turned out that mostly the young visitors, really quite young, (between 20-25) were amazed and touched by the drawings, they saw the irony and humour in them while appreciating the technique. On the opposite, the so-called well educated bourgeois group often did not recognize they were drawings at all. Often they would ask what kind of print it was, never smiling or hinting at astonishment... so much to other clichés. As a part of *Wilderness Tips*, Logan did a drawing performance, titled *Freudian Bouquet*. For the performance, attendees were asked to choose a flower out of a vase and sit opposite the artist, who drew the flower being held up. As this was occurring the two spoke about flowers, history, drawing and more generally, about life. The audience was also very young, intense and engaged, not a bit shy. I feel this performance could have lasted weeks, perhaps longer. Even now, months after his exhibition, people are still asking about Zachari Logan and when he'll be back.



TALES OF AN IMAGINARY EUROPEAN 4 (DURER)
Blue pencil on mylar, 5 x 10 inches, 2012.



SMOKE SIGNALS, AFTER CORREGIOS JUPITER & IO.
Pastel on black paper, 35 x 75 inches, 2012.





WRONG TEAM (detail)



WRONG TEAM, Oil on canvas, 60 x 72 inches, 2006.



FUEL PUMP (detail)



FUEL PUMP, Oil on canvas, 40 x 84 inches, 2007.



COCKED (detail)



COCKED, Oil on canvas, 72 x 96 inches, 2007.



IN & OUT 1 (detail)



IN & OUT 1, Oil on canvas, 60 x 72 inches, 2008.



IN & OUT 2, Oil on canvas, 60 x 72 inches, 2008.



IN & OUT 1, 2, 3 (Installation)



PARKA (detail)



PARKA, Oil on canvas, 36 x 48 inches, 2008.



MOUTHBREATHER (detail)



MOUTHBREATH, Oil on canvas, 56 x 60 inches, 2008.



KAFIA (detail)



KAFIA, Oil on canvas, 56 x 60 inches, 2008.



EXTENSION (detail)



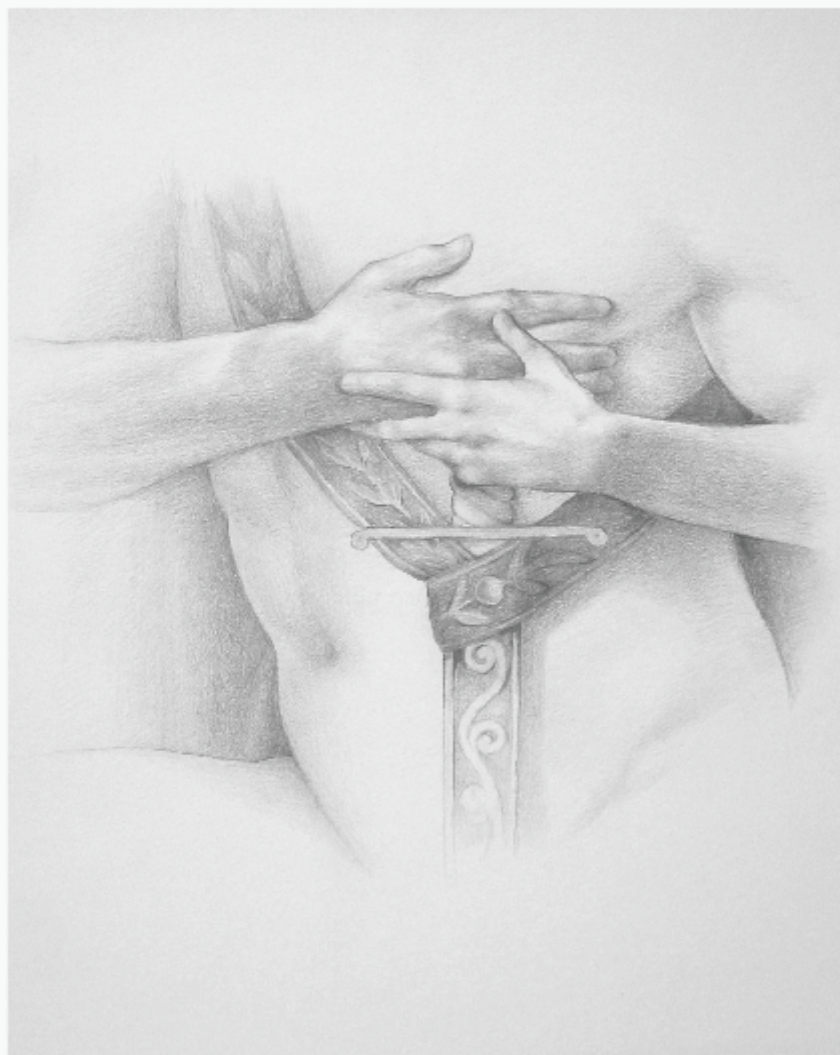
EXTENSION, Oil on canvas, 60 x 72 inches, 2008.



BEAUTIFUL LOSERS (detail)



BEAUTIFUL LOSERS (detail)



HELPING HANDS 9 (after DAVID). Graphite on paper, 9 x 12 inches, 2009.

Zachari Logan

Canadian, born 1980

Masters of fine arts, University of Saskatchewan (2008)

Selected Solo Exhibitions

2013

Fugitive Garden, Curated by Wayne Baerwaldt. Illingworth-Kerr Gallery, Calgary, Alberta.

Metamorphosis, Daniel Cooney Fine Art, New York, NY.

2012

Wilderness Tips, Schleifmühlgasse 12-14, Vienna, Austria.

2011

Trauma & Other Stories, Daniel Cooney Fine Art. New York, NY.

Disappearances, Galerie JeanRoch Dard. Paris, France.

Vignette, Naff-Athina: Androphilia Art Project. Athens, Greece.

Fable/ous, Headbones Gallery, Vernon, BC.

2010

Duality, ArteVistas, Barcelona, Spain.

Poser, Galerie Zephyr, Montreal, Que.

Beautiful Losers, Presented by Envoy Enterprises, at Headquarters Studio, New York, NY.

2009

Zachari Logan @ Envoy Enterprises, Envoy Enterprises, New York, NY.

The Myth of Pants, Galerie Jean Roch Dard, Paris, France.

2008

The Anxious Actor, Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, SK.

2005-07

Play Boys, Craig Scott Gallery, Toronto Ontario. (07)

Circumference, Mendel Art Gallery, Saskatoon SK. (05)



PRAIRIE LILY. Blue pencil on mylar, 12 x 17 inches, 2012.

Selected Group Exhibitions

2013

Faceless, Curated by Bogomir Doring. freiraum quartier21 INTERNATIONAL/MuseumsQuartier, Vienna Austria.

Passages, Daniel Cooney Fine Art, New York, NY. (curatorial project)

2012

The Names of Things, The Mendel Art Gallery, Saskatoon, SK

2011

Muera el Perro, Pristine Galerie. Monterrey, Mexico.

Domestic Queens, Concordia FOFA Gallery, Curated by Evergon. Montreal, Que.

Drawings from the Allen G Thomas Jr. Collection, Virginia Thompson Graves Gallery, Barton University. Curated by Linda Dougherty, Chief Curator of North Carolina Museum of Art. Wilson, NC.

2010

Self-Exposure, Daniel Cooney Fine Art, New York, NY.

I See Myself In You, BRONX Art Space. New York, NY.

Memento, Werkstatt Galerie, Berlin, Germany.

Gasoline Rainbow, CS-13, Curated by Matthew Dayler. Cincinnati, Ohio.

2009

When I Grow Up, (collaboration with Sophie Calle) Galerie Jean Roch Dard. Paris, France.

NUDE Manifest, Manifest Gallery. Cincinnati, Ohio.

Summer Camp II, Exile Berlin. Curated By Dan Halm. Berlin, Germany.

Self, Identity 1 MFA NOW Exhibition, Praxis International. Miami, Florida.

Neo-Priest, Headbones Gallery, The Drawers. Toronto, Ont. Definitely Superior, Thunder-Bay, Ont.

2008

FLATLANDERS, Saskatchewan artists on *The Horizon*. Mendel Art Gallery. Saskatoon SK.

2005-07

Body Language, Lehmann Leskiw Gallery Toronto, Ont. (07)

Works on Paper. Organized by Headbones Gallery. Neutral Ground, Regina Sk. (06)

Inaugural Drawers Selection, Headbones Gallery: The Drawers . Toronto, Ont. (05)



TALES OF AN IMAGINARY EUROPEAN, 7 (DURER). Blue pencil on mylar, 12 x 19 inches, 2012.

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2012

INDA 7: International Survey of Contemporary Drawing 2012, Manifest Press. Manifest Gallery and Drawing Center, Cincinnati, Ohio.

Aesthetica Creative Works Annual. *Aesthetica Magazine*, London UK.

"To Thine own Self," Julie Oakes, *Vie Des Artes*, Issue 225. Montreal, Que.

"Iridescences: Zachari Logan," Antoine d'Avout. *RAISE Magazine*. Issue No. 12. Paris, France. Fall

"Wildes Leben" *Flair Magazine*. Vienna, Austria. Sept 2012.

Gorgeous Gallery, David Leddick. Bruno Grunder Publishing. Berlin

2011

"Spotlight: Zachari Logan" Martin Perry. *Out There Magazine*. Issue 3, Fall 2011 London, UK

"The Faceless Project." By Bogomir Doringer, *FAAR Magazine*, Belgrade, Serbia.

Domestic Queens Project, Exhibition Catalogue. Galerie FOFA, Concordia University. Montreal Que.

2010

100 Artists Of the Male Figure. Eric Gibbons, Schiffer Publications, Atglen, PA. USA. (2011)

"Self-Exposure at Daniel Cooney Fine Art: Exhibition Review" *The New Yorker*, New York, NY. July 20th

"Top Three Canadian Visual Artists" by Maria Rondon. University of Ottawa publication, *FULCRUM*. March 2010.

"L'Homme, À Son Image" By Juan Dario Gomez. *PREF*, No. 39. June 2010. Paris, France

"Zachari Logan: Auto Muse", Paul Bruno. *DIRTY Magazine*, No. 1, May 2010. New York, NY.

"La Confrontation Narcissique" by Eric Messier. *RG: La Revue Gaie Des Qebecois*, No. 328, Jan. 2010. Montreal, Que.

"Zachari Logan: Mmurm of Body". *VISIONS Magazine*, March 2010. Beijing, China.

NEOPRIEST, Exhibition catalogue. Headbones Gallery. Commentary by Julie Oakes. (2010)

A Eulogy for the Buoyant. Zachari Logan. Chapbook. Jack Pine Press, June 2010. (original poetry/drawings.)

2009

"Fully Exposed: Manifest Gallery Debuts Revealing, Playful Nude." by: Selena Reder. *Cincinnati CityBeat*, Cincinnati, Ohio. August 19th 2009

Figuration, Exhibition Catalogue. Headbones Gallery. Commentary by Julie Oakes.

"Zachari Logan", by Roger Winstanley. *PARQ Magazine*, Oct 2009. Lisbon, Portugal.

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NUDE Manifest, Exhibition Catalogue. Manifest Gallery, Cincinnati Ohio.

"Even Mary Magdalene" By William Johnson. *CRUSH Magazine*, June 2009. New York, NY.

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FLATLANDERS Saskatchewan Artists on the Horizon. Exhibition Catalogue, Mendel Art Gallery.

Headbones Gallery Anthology, Headbones Gallery, Toronto, Ont.

2007-06

"Grinning And Baring It" By Robert Enright. *Border Crossings Magazine*, Issue No. 103. (07)

Play Boys, Exhibition Catalogue. Craig Scott Gallery. Toronto, Ont. (07)

Artist Postcard project, *Black flash magazine*. Issue 24.1 fall 2006.

"Spotlight Artist: Themes, Thoughts and Dialogue". *Mix Magazine* 31.1, June 2006.



WILDMAN 2. Blue pencil on mylar, 18 x 35 inches, 2012.

In large part this newer dialogue is a meditation on impermanence. My figure exists democratically, as does the flora and fauna, creating ambiguous personal narratives along side manifestations of historic pictorial inference. I remain more or less hidden within the expansive detail of foliage and animal life emergent within the compositions.

- Apócrifa Magazine. (Mexico) Zachari Logan, 2012.



WILD MAN 2 (detail)

Many of the drawings in this anthology are located in private collections throughout the world.

www.zacharilogan.com



CUT FLOWERS. Pastel on black Paper, 9 x 12 inches, 2012.

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du Canada



SWARM, AFTER PETER BREUGEL'S FALL OF THE REBEL ANGELS.
Blue pencil on mylar, 15 x 15 inches, 2012.



PERCH. Blue pencil on mylar, 15 x 15 inches, 2012.

RICH FOG



Micro Publishing

