



# The Drawers - Headbones Gallery

*Contemporary Drawings and Works on Paper*

260 Carlaw Ave. 202B, Toronto, ON M4M 3L1  
Phone: 416.465.7352 Cell: 647.402.0342  
[www.headbonesgallery.com](http://www.headbonesgallery.com)

December 10, 2005

Press Release & Artist Profile, Visual Arts, Toronto

Inaugural Drawer's Selection  
December 14 - February 2

Opening Reception 5-7pm  
Thursday, December 14<sup>th</sup>

*Robert Bigelow*  
*Billy Copley*  
*Ed Giordano Jr.*  
*Catherine Hahn*  
*Cynthia Karalla*

*Donna Kriekle*  
*Zachari Logan*  
*Jesse McCloskey*  
*Julie Oakes*  
*Katia Santibanez*

Zachari Logan, *Voyage*, graphite on paper, 86x96 in., two panels, 2005





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## Press Release – Visual Arts, Toronto

On December 14, 2005, *Headbones, The Drawers* introduces the first ten Canadian and International Artist's to its drawers in Toronto. Exhibition dates are December 14 – February 2.

In existence in British Columbia since 1995, now, "*Headbones, The Drawers*" will be focusing on contemporary drawing and works on paper.

"*The Drawers*" will exhibit ten Canadian and International artists every month. Following the exhibition month, the works will be placed in the drawers for on-going viewing. This will make space for up to ten new artists to be exhibited in the gallery space.

The mandate of the gallery is to encourage collecting at an entry level by offering works for sale that are both affordable and of a high caliber.

Based on the model of Pierogi Gallery and The Drawing Center in New York, the concept for Headbones, The Drawers is inspired by the recent interest in drawings and works on paper in the contemporary art market.

Managing Director of Headbones, The Drawers, Richard Fogarty translated his interest in collecting artwork into Rich Fog Micro Publishing, printing and publishing art catalogues and art books. He is producing catalogues for each of the artists represented in the Drawers.

Assistant director, previous owner of Headbones Gallery, visual artist and art writer Julie Oakes brings her established career and expertise to guide selection and programming. For the past six years, Oakes has been living in New York City where she acquired a Masters in Art and Art Professions from NYU, a Masters in Social and Political Science (Cultural Theory and Criticism) from The New School for Social Research and maintained a studio.

Headbones, The Drawers manages the storage, exhibition, and sales of drawings and works on paper of approximately one hundred visual artists in a one-year period. Collectors have viewing access to about one-thousand catalogued drawings or works on paper at any given time. Gallery hours are from Wednesday to Saturday, 12-6pm.



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Artist: Julie Oakes

Julie Oakes established her reputation as a provocative, culturally critical, multi-dimensional artist. Through painting, drawing, writing, video and performance, most of her work autobiographically comments on social concerns, with emphasis ranging from banal to exotic and erotic. This drawing is one in a series of one-hundred and forty-one drawings, twelve large oil paintings and three novellas. The entire project entitled "Human Sacrifice" spans four years with three exhibitions. The three limited edition novellas are titled, *Quercia Stories*, *The Revolving Door* and *Conscientious Perversity*.

Undercover Dancer - colored pencil on antique gold parchment - 34" x 23" - 2004





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Artist: Billy Copley

Billy Copley lives within the milieu of siren city, NYC, with a studio in the art-interested Williamsburg. He draws his imagery from popular sources and lays it down with savvy hip-ness. Billy's work is psychological and intellectually engaging. Subjectivity can't be avoided when confronted by a Copley. It inspires the invention of new adjectives. Billy Copley puts together dissident elements from the world of mass-production-over-done. He filters his arrangements through his nonconformity. He lays out a confident personal exclamation of the diversity of modernity. Copley overwhelms from a mere piece of paper with the strength of an immense Renaissance masterpiece.

Untitled 02D113 - mixed media, collage on paper - 8 1/8 x 22 3/4 in - 2002





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Artist: Jesse McCloskey

McCloskey's wickedly colorful paintings are evidence rather than narrative. The crime has been interrupted, the naughtiness intercepted and the baseness of dog's treatment of girl (or girl of dog) enters the annals of crime history with his indelible brush strokes. Jesse McCloskey is like the war artist or the court crime sketcher. He fearlessly stares down the maleficent act. He glares at the potential for murder and in doing so holds it a bay so that we can enjoy the horror. With daring subjectivity he swirls the lurid paint using a palette as uncompromising as the deeds he has witnessed. He resists the temptation to affect the course of events, to rescue the girl or help the poor dog, and instead - depicts! He hands the evidence over to us, the viewers, and we shiver as we receive the impact of the visualizations of cruelty.

Attack in the Park - Collage and tempera on paper - 22 x 30 in - 2005





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Artist: Robert Bigelow

This process, for Robert Bigelow, is *Abstract Automatism*. His hand is the channel from which his awareness of the spiritual visual realm is brought into this physical world. Each art piece is a visual record of a mind state. There are, of course, conscious decisions made during the transmission of this automatic imagery. Robert chooses a blue or a red, a black or yellow. He chooses his implement, a brush, pen, pencil - of varying sizes. He tapes his chosen paper to a board. All of these are actions born from the physical world. But the images themselves, that which we see as energetic swirls and markings originate outside of logic.

Mating Dance - acrylic on paper - 30 x 22 in - 2005





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Artist: Donna Kriekle

Donna Kriekles work touches us with a light. It has a freshness and a playful quality, that embodies an appreciation of the joy of living. Her work sparkles. It is appropriate that her mediums embody light. Donna is a master watercolorist. *World View* is an example. She has managed to bring a gradated, saturated color field around the opening box without a blur or watermark. The *Gift* floats on clear white paper and is as pure as air, while the world is deep, molded, detailed and corporeal.

World View - water colour on arches paper - 30 x 22 in - 1991





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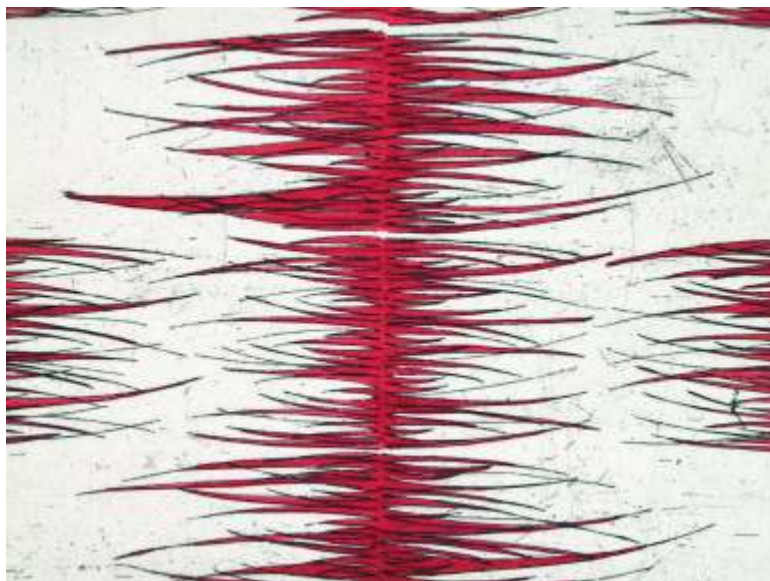
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Artist: Katia Santibanez

Katia Santibanez inspires the respect due to a monumental task. There is a palpable awareness of the labor that went into executing each precise blade over and over and over again. We are amazed at her vision. Her eyes are keen instruments. Her patience and attention - great. The act of drawing, painting or etching the single component and then repeating it almost as often as naturally occurs also creates awe when looking at the work. Katia relates not only to the organic but also, with a firm commitment to the architectonic.

*Red (CP3) 3/7 (detail)* - etching with hand painted red watercolor on paper - 10.5" x 11.5" - 2004







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Artist: Ed Giordano Jr.

The combination of virility and impotence creates a push and pull in Ed Giordano's sculptures. Seemingly attached to the irony, his sculpture describes a common condition. They are rendered in common materials plaster and wood. The bodies are bulky - starchy and white with a flaky red (shame?) They have - not *one* - but *many* chips on their shoulders. Hands are pressed against their sides, glued to their bodies with no definable fingers. His figures are seductive. Their bulkiness is attractive for there is an energy lying beneath the surface that is straining to bust out. The work is not, despite the immobility of the figures, distanced. But, they are often too "pinned" to make contact. This angst yanks on the heartstrings. It is identifiable and yes - we are attracted to that which we understand. There is a purity and naiveté. There is a sense of humor. These figures are endearing. In fact, they're lovable. They're memorable. They're hideously attractive.

Father Domine - plaster, paint, wood - H18" x L12" x W8" - 1998





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Artist: Catherine Hahn

Catherine Hahn's exquisite pieces are a combination of sculpture and jewelry. Worked in precious metals, found objects and with a great sense of wit, her work encompasses social commentary and philosophical insight to surpass purely decorative associations.

Cracked, Not Broken - silver, jasper, nikolite & found objects - L4.25" x W2.5" x H.5" - 2005





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Artist: Cynthia Karalla

With the belief that art is everywhere and in everything combined with her studies in Hermetic philosophy (the changing of lead into gold is a metaphor for taking a base human being and changing them into a supreme being), Cynthia Karalla developed an idea first generated a year earlier in Italy when she recognized a slight similarity to Mona Lisa in the man who eventually became the model for *Untitled, Mona*. Researching Leonardo da Vinci's work, Cynthia traced the model that he had used for *his* Mona to the male model used for the painting of St. John the Baptist and many other female Madonna portraits. The first photographs that Cynthia took for *Untitled (Mona)* show a young man posing who is exuding attitude. He is far more himself than Mona. She made the clothes and built a podium, recreating the scene.

*Untitled (Mona)* - duraplex print, AP, framed - 24 x 17.6 in - 2002

During eight days, over a two week period, and taking more than 4,000 photographs, Cynthia coaxed the young man into his role. The change is astonishing.





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Artist: Zachari Logan

Although there is diversity, a consistency rules with unflinching surety. There are no women. There are only men and each man is an archetypical, perfect specimen of maleness. Zachari Logan's man is a prince among men. He has an apollonian body. He is in the process of discovering the New World. He is a man among men even when wearing a ballgown. Zachari Logan depicts with graphite in a manner reminiscent of romantic illustration. He has created a neo classical narrative of modern men with hip goatees, Little Lord Fauntleroy curls, baseball caps and sideburns dressed in the costumes of centuries previous or flaunting a Spartan nakedness. They inhabit a focused world, each figure realistically modeled with dramatic shadows adding clarity and dignity. Each man is concentrated on his task. They are busy doing the work of men, exploring the world in ships or scaling, mining and exploring mankind. The drawings are larger than the normal concept of drawing. Zachari transcends both the physical and the conceptual limitations of drawings. He blows up an intimate statement of homoerotic yearning and grants the subject a monumental, dignified bearing.

The World is Flat - graphite on paper, three panels - 91" x 126" - 2005

