



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Charles Yuen

Situation, Positioning, Location

May 25 - June 24, 2006



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Charles Yuen

Situation, Positioning, Location

He has it in perspective; he's got it right; this is the plight of modern man. Not that modern man is bucking against his plight. There is a passive, almost blissful, acceptance of the conditions. The future doesn't appear bleak, really, just bland with the only color being noxious spottings of a color directly opposite puce – more poisonous than lime, florescent, the color of fantasy germs.

In the placid demeanors there is a Buddhist acceptance. These humanoids with their perfect posture are unruffled by technological, modernist, industrial intrusions. They walk the middle way, balanced and unperturbed. They appear to reject the problems of contemporary existence, quite simply, with no visible signs of distress. *Turtle* tells it all. With ease a man sits in the full lotus position atop a turtle, the slow moving beast with little semblance of progress. The man's arms are raised above his head without straining to form the symbol of infinity. But there are no hands with which to create on this body of no beginning and no end. Is mankind tied by his situation? Is his position hopeless? Or has he solved the puzzle of existence and become a parcel of acceptance, living side by side with pollution, greed and the corroded values that daze.

By inserting the figure into the picture plane and placing that figure in relation to landscape or the flotsam and jetsam of contemporary existence, Charles Yuen pulls forth a semblance of order from the chaos of existence. The situations that he places his figures in don't solve the problems of modernity, but the many layers and complexities of location are placed up-front to be examined. Yuen withholds as he reveals and if this seems confusing, it sums up the truth of sentience - the connections between the elements of the here and now are no more than what is presented to us, the sensation of the moment.

That the drawing style is primitive or childlike reinforces the statement. There isn't condemnation or judgment in these renderings of man in his alienation; nor is there a morbid fascination. It is with a sense of calm that the figures confront their fate as if they have an intrinsic preparation for the outcome. Like children, their imagination can only envision so much. As in coaching a child not to accept rides from strangers, there is a message that something bad could happen, but there is not a specific explanation of that disaster. The resulting apprehension is vague and mysterious with a perverse curiosity at the nature of the lurking evil.



Radar head
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



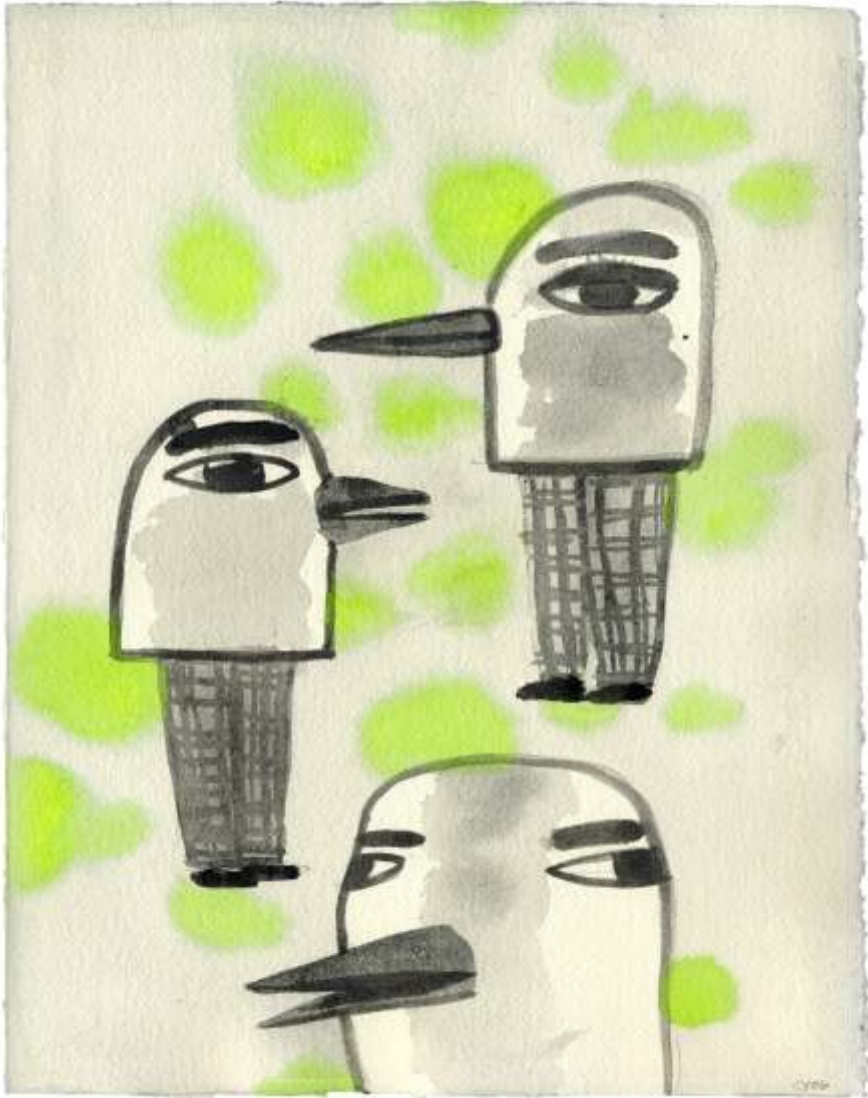
Turtle Man
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



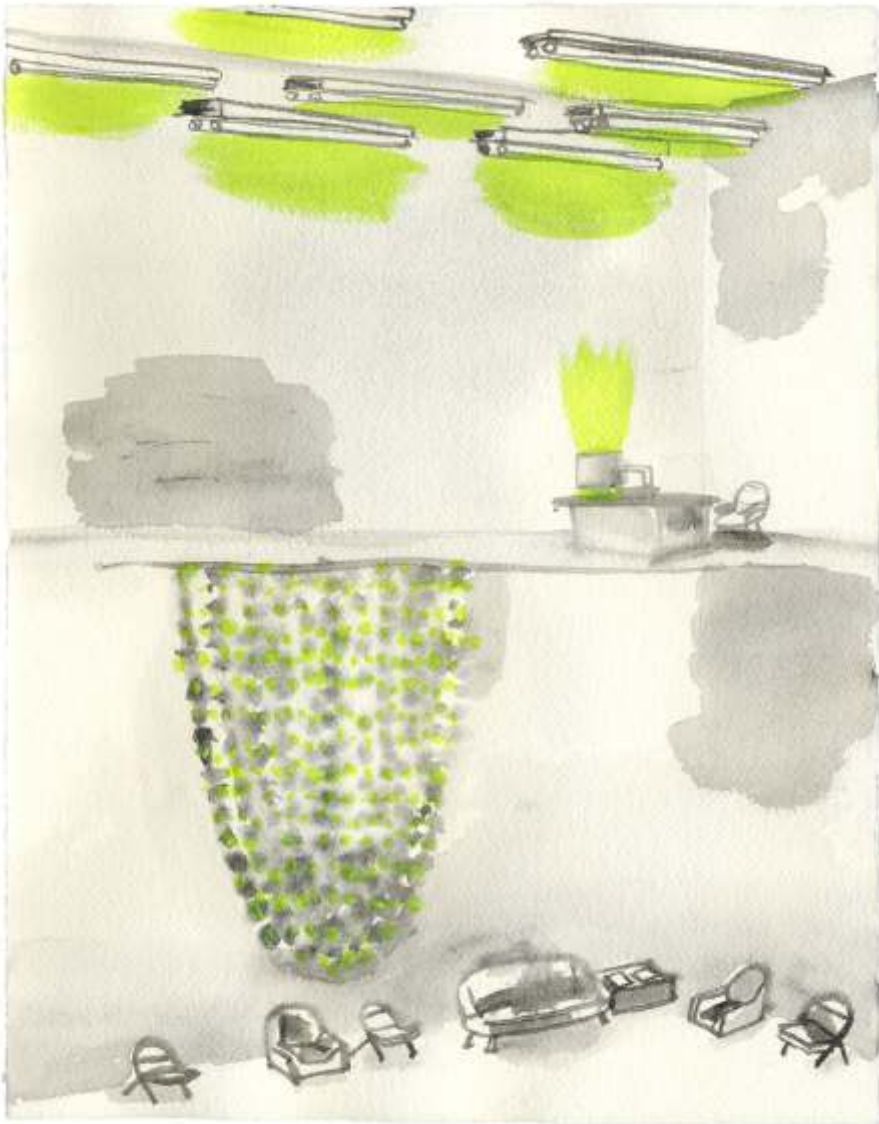
Bondo
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Burden
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Plaid Birds
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Waiting Room
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Ownerscape
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Antennae
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Mermaid And Skulls
India ink and fluorescent acrylic on paper
13 x 10 in.
2006



Bomb Man
India ink and fluorescent acrylic on paper
13 x 10 in.
2006

Charles Yuen

Selected One Person Shows:

- 2005 Metaphor Contemporary Art, Psychographic, Brooklyn, NY
- 2001 Asian American Art Centre, Point Arabesque, New York, NY
- 2000 Elizabeth Harris Gallery, New York, NY (April)
- 1997 Elizabeth Harris Gallery, New York, NY (october)
- 1994 Leo. Tony Gallery, Recent Paintings, New York, NY (september)
- 1993 Art in General, Casbah Paintings, New York, NY (september)

Selected Group Exhibitions:

- 2004 Brooklyn Museum of Art, Open House: Working in Brooklyn, Brooklyn, NY
- 2003 Metaphor Contemporary Art, Paper 2003, Brooklyn, NY
- 2002 Elizabeth Harris Gallery, Curious Terrain, New York, NY
- 2001 Deutsche Bank Lobby Gallery, Expanding Tradition, Contemporary Works Influenced by Indian Miniatures, New York, NY
Elizabeth Harris Gallery, Hidden Identity, New York, NY
- 2000 Pierogi 2000, Super Duper New York, Brooklyn, NY
- 1999 Elizabeth Harris Gallery, Summer Show, New York, NY
Saks Fifth Avenue, Freudian Slips, New York, NY
- 1998 New York State Museum, The 1998 New York State Biennial, Albany, NY
New Museum (Godzilla), Urban Encounters, New York, NY
- 1997 Elizabeth Harris Gallery, Alive & Well, New York, NY
Robert Steele Gallery, Intimate Universe [Revisited], New York, NY, curator:
Michael Walls
Brooklyn Museum of Art, Current Undercurrent: Working in Brooklyn,
Brooklyn, NY
- 1996 Elizabeth Harris Gallery, Dreams and Dislocations, New York, NY three
person show
- 1994 Bixler Gallery, To Enchant (Blue), New York, NY curator: Michael Walls
- 1993 Artists Space, Artists Select, Part I, New York, NY
- 1992 Guadalupe Cultural Center, (en)Gendered Visions: Race, Gender and
Sexuality in Asian American Art, TX

1988 Hallwalls, Double Vision, Buffalo, NY, and Bronx Council on the Arts,
Bronx, NY

1984 Artists Space, Selections from the Artists File, New York, NY curator:
Valerie Smith

Selected Grants:

93/94 Artists' Projects: New York State Regional Initiative, jointly supported by the
Rockefeller Foundation, Andy Warhol Fund, N. E. A., and, the Jerome
Foundation

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