

ROBERT BIGELOW

HEADBONES GALLERY

Bigelow

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

ROBERT BIGELOW

A&B Drawings

March 29 - June 27, 2012

HEADBONES GALLERY

Artist Catalog, Robert Bigelow - A&B Drawings
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This catalog was created for the exhibition titled "Robert and Sangito Bigelow"
at Headbones Gallery, Vernon, BC Canada, March 29 - June 27, 2012

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Commentary by Julie Oakes
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www.headbonesgallery.com

Front cover Robert Bigelow: 35A - 2011, Ink marker pen on paper, 10.25 x 7.25 inches
Back cover Robert Bigelow: 42A - 2011, Ink marker pen on paper, 10.25 x 7.25 inches

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RICH FOG



Micro Publishing
Toronto Canada

ROBERT BIGELOW

A&B Drawings

Commentary by Julie Oakes



Untitled - 1972
Watercolour, Gouache, ink on paper, 30 x 22 inches



Robert Bigelow A&B Drawings

Although there is not an evident component of pop culture in Robert Bigelow's current work - nothing specifically recognisable - the images have an animated quality to them as if there is character upon the page. The ink marker pen could be termed 'pop' but this too is not an immediate perception for they could have been done with pen, ink, watercolour or gouache. The outline is even and uncomplicated but there are many outlined shapes and this results in a complicated image. In Bigelow's use of outline, cartoons could be recalled but the shapes themselves although 'friendly' have little semblance to comic characters.

Some exhibit a modernistic semblance as if a modern sculpture (Arp Moore, Brancusi) has been made into a cartoon. A wide base compositional may

give the impression that the structure needs the support. In some, a foot (or more) is imagined as in 25A where a high heeled lady seems to dance. Dance is further implied when there is more than one of these sculpted objects as in 30A or 42A (where another feminine shoe seems to support the smaller and perhaps more female form). The layering of shapes are like flounces, skirts or frills and the colouring in some, such as 53A, bring to mind costumes or draped figures. The shapes are modelled not only through the shades that the cross-hatching creates but through a conscious definition of the space between the outlines so that a 'curve-hatching' results.

The implied movement brings music to mind. In many, the modernist configurations suggest jazz as if an audio track drives the visuals but in some the mood is more dressed up as if influenced by a sonata (31A, 43A).



Bigelow's work from the 90's was more akin to a spiritual practice. With the mind sharp and connected to a holistic center his resultant visuals revealed mind maps, a process he described as "abstract automatism". Robert Bigelow's hand acted as the channel from which his awareness of spiritual subtleties was brought into physical visual world, each art piece a visual record of a mind state. Steering clear of representation or even abstract resemblance, the space itself is also free floating.

Earlier work from the 90's kept subject unassimilated with the virtual world. The bic pen drawings (RBB 1 -100) and the double format drawings brought forth more suggestion of biomorphic shapes and figures upon ground. With the new marker pen drawings Bigelow uses a spatial placement as in 35A or 58A which veers towards surrealism. Some works have patterning in the background with an extra infusion of linear energy.



These latest works tempt a desire to make objective sense of the shapes and this temptation can give rise to indulgence so that, for instance, the shape that first suggested a high heeled shoe, cannot be made to revert back to pure abstraction. Added information feeds into the visual interpretation in a manner that keeps us involved and inspires our thoughts to turn to more than the simple reality of marks upon paper.

It is as if Robert Bigelow has gained a playful second wind. *Untitled* was done in 1972 shortly after Bigelow moved from the very pop west coast of California to Montreal, Canada. This piece is definitely 'poppy.' It could be that the milieu created by the Quebec automatist's had an effect on Bigelow's output during the late 70's and 80's and that the west coast vibration from the sixties is now returning to the work.

Julie Oakes, 2012



25A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches

31A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



39A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



41A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



44A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



47A - 2011

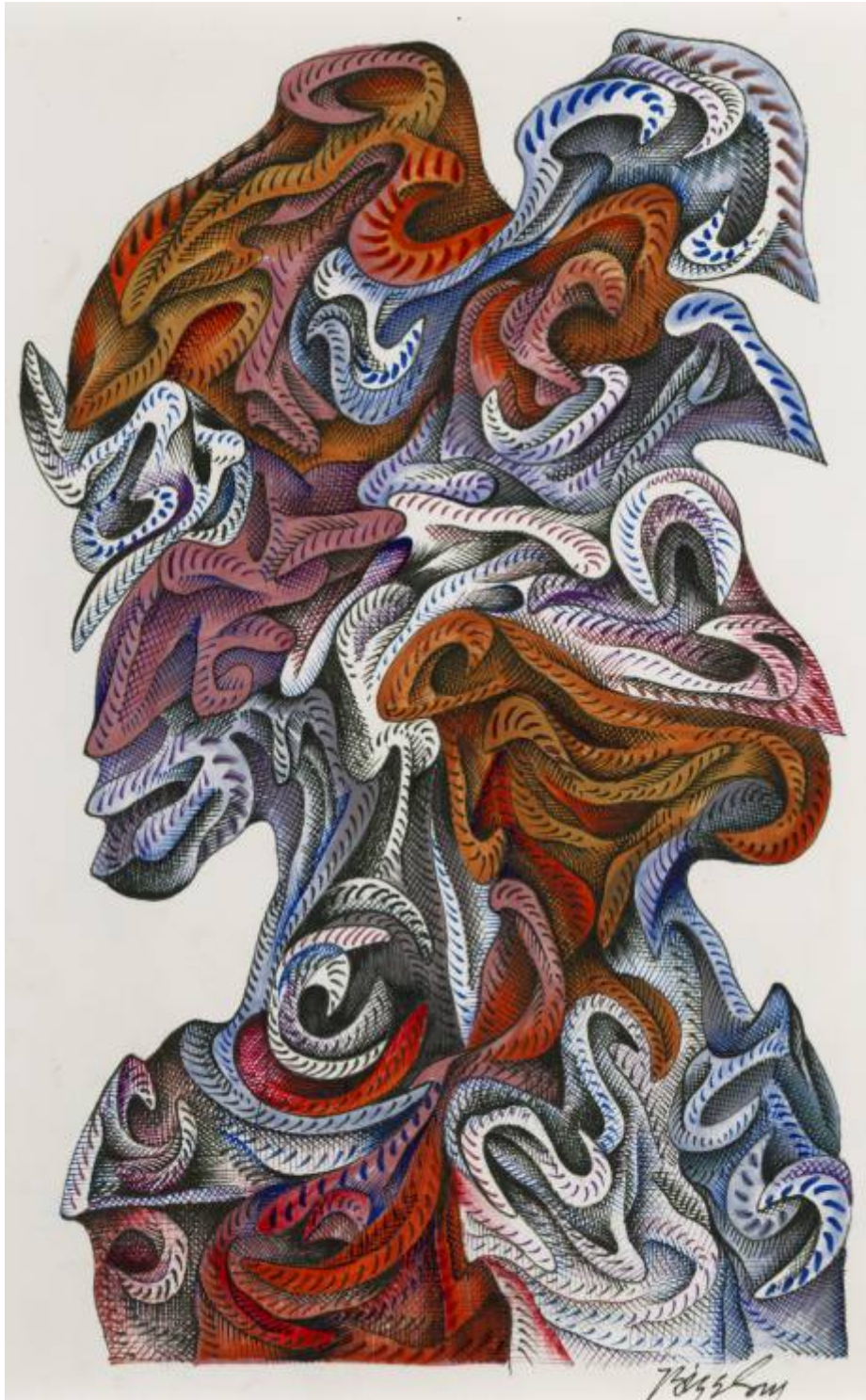
Ink marker pen on paper, 10.25 x 7.25 inches





1B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



2B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



3B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



4B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



5B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



6B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



7B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



8B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



9B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



10B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches

52A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



53A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



54A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



56A - 2011

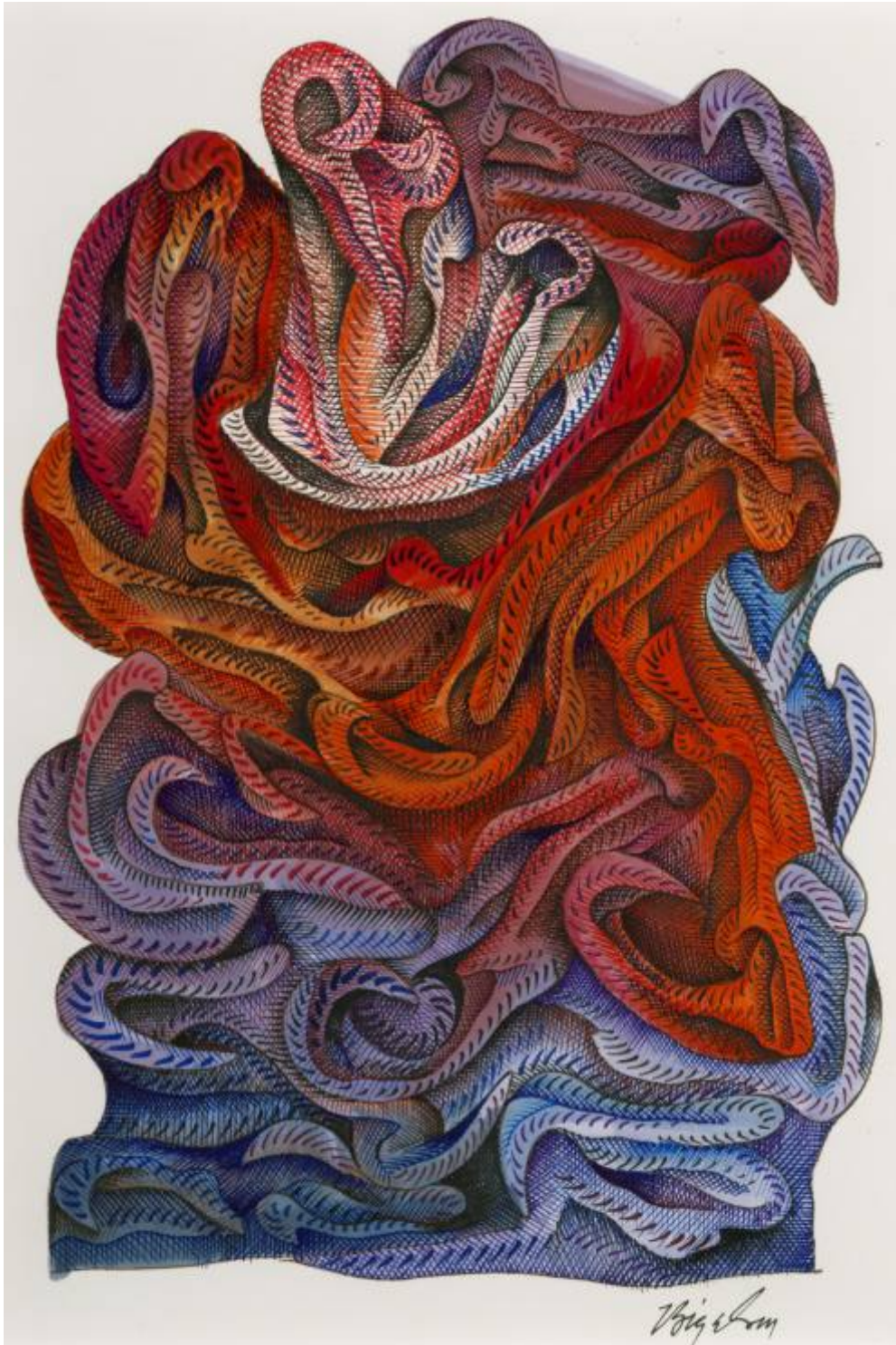
Ink marker pen on paper, 10.25 x 7.25 inches



58A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches





11B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



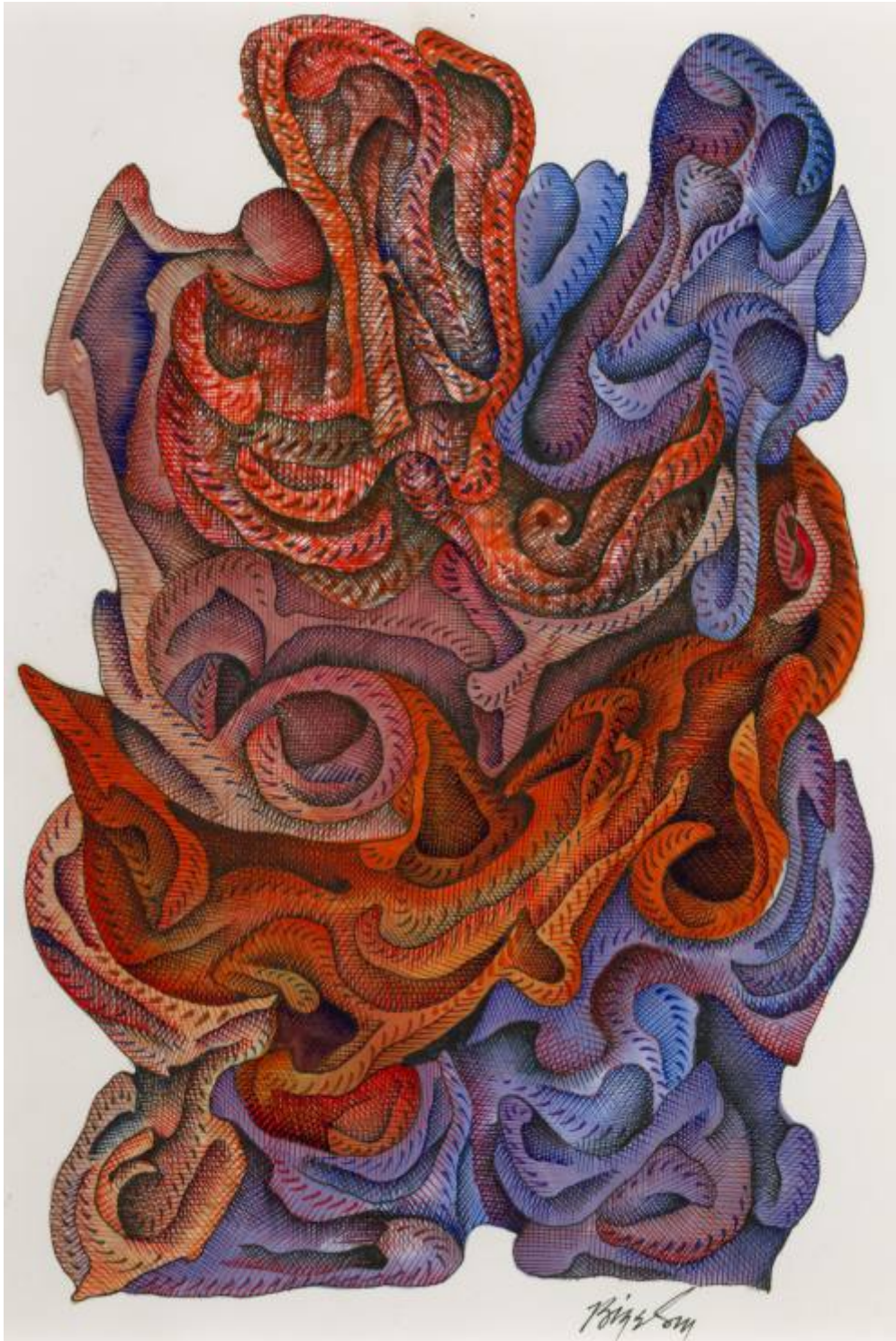
12B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



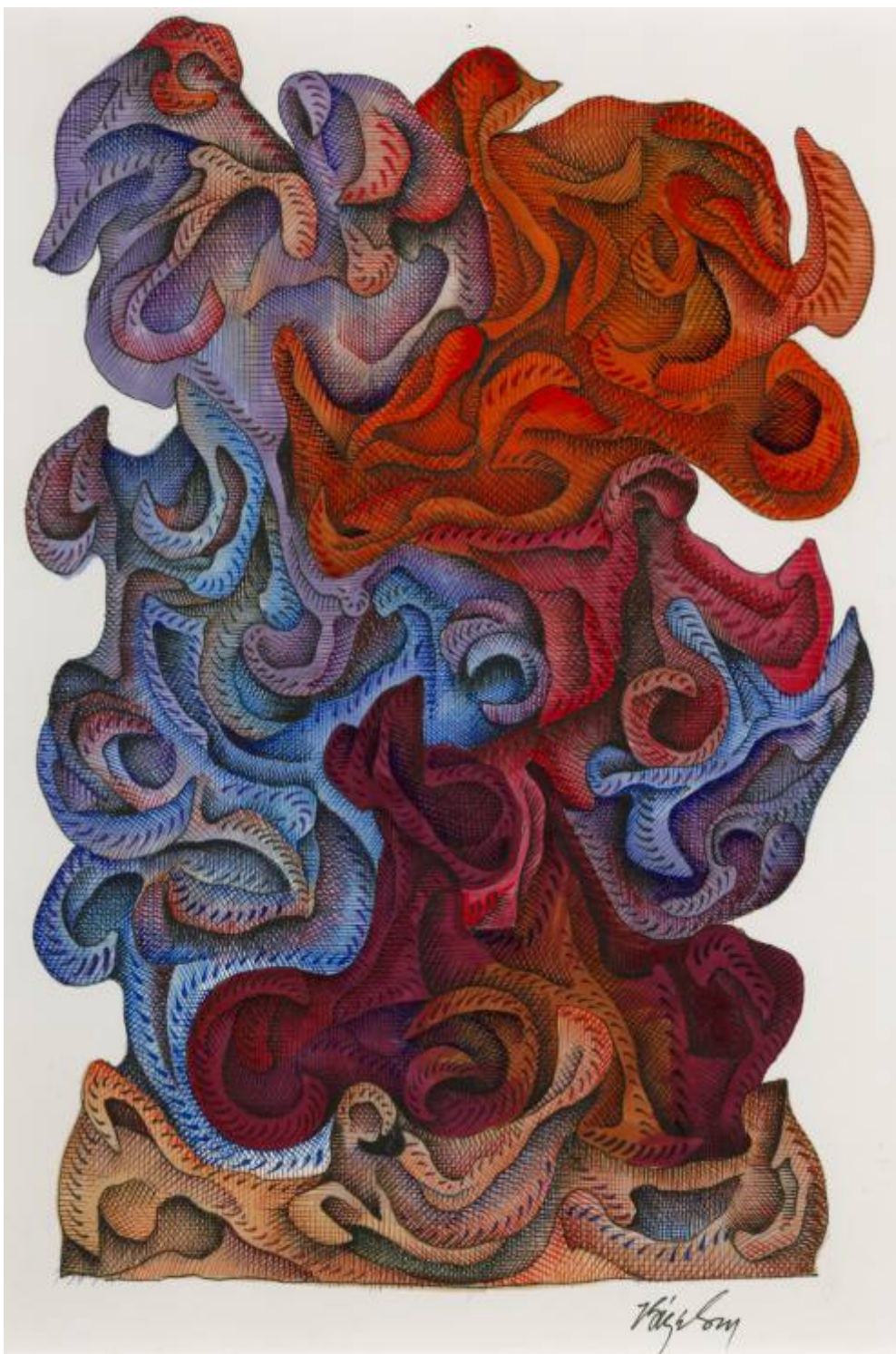
13B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



14B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



15B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



16B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



17B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



18B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



19B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches



20B - 2012

Ink marker pen on paper, 10.25 x 7.25 inches

1A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



2A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



3A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



4A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



5A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



6A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



7A - 2011

Ink marker pen on paper, 8.5 x 5.5 inches



21A - 2011

Ink marker pen on paper, 10.25 x 7.25 inches



Kajal

ROBERT BIGELOW

Born: Los Angeles, California, 1940

EDUCATION

1995 Linnaea Ecological Gardening Program (Includes Permaculture Design)
1963, 1967 BFA (Major in Painting), Chouinard Art Institute. Los Angeles, California
1966 University of New Mexico, Albuquerque, New Mexico

GRANTS

1987 CASA Grant
1970 Canada Council Grant Renewal
1969 Canada Council Grant
1966 Ford Foundation Grant, Tamarind Lithography Workshop

SOLO EXHIBITIONS

2011 Headbones Gallery, Drawing Permutations in Red, Blue & Black, Vernon, BC
1999 Vernon Art Gallery, Vernon, B.C.
1997 Pengah Gallery, Vancouver, B.C.
1997 Headbones Gallery, Vernon, B.C.
1994 Temple University, Philadelphia, Pennsylvania
1993 Simon Fraser Gallery, Burnaby, B.C. (Two-person Show)
1987 Galeria de Arte "Domingo Ravenet," Havana, Cuba
1983 Galerie Don Stewart, Montreal, Quebec
1982 Don Stewart Gallery, Toronto, Ontario
1982 Sir George Williams Art Gallery, Montreal, Quebec
1981 Galerie Don Stewart, Montreal, Quebec
1971 Canadian Art Gallery, Calgary, Alberta
1969 The University of Calgary, Calgary, Alberta
1968 Simon Fraser University, Burnaby, B.C.
1966 Gallery 66, Los Angeles, California

GROUP EXHIBITIONS

2012	Robert and Sangito Bigelow, Headbones Gallery, Vernon, BC
2010	CRB 6x6 2010, Ashpa Naira Gallery, Vernon, BC
2010	Pulled-A Print Show, Headbones Gallery, Toronto, ON
2007	Abstract Colour, Headbones Gallery, Toronto, ON
2005	Inaugural Drawer's Selection, Headbones Gallery, Toronto, ON
1997/98/99	Headbones Gallery, Vernon, B.C.
1995	Hollyhock Summer Show, Cortes Island, B.C.
1994	San Diego Art Institute, 4th Annual Juried Exhibition, San Diego, California
1993	The Boston Printmakers' 44th North American Print Exhibition, Boston, Mass.
1993	"Collaborative Drawings," Malaspina Gallery, Vancouver, B.C.
1991	"The Works," Award "Jurors' Choice," Alberta Printmakers Society, Edmonton, AB
1991	The Boston Printmakers' 43rd North American Print Exhibition, Boston, Mass.
1991	Medicine Hat Print Show (Travelling Show), Medicine Hat, Alberta
1991	"25th Anniversary Exhibition," University of Calgary, Calgary, Alberta
1983	"Acquisitions 82-83," The University of New Brunswick, Fredericton, N.B.
'79/81/85/88/90	Faculty Show, Concordia University Gallery, Montreal, Quebec
1980	Galerie Don Stewart, Montreal, Quebec
1975	"Prints and Drawings from the West Coast," Travelling Show, Canada
1974	"Six Faculty Otis Art Institute," Otis Art Institute Gallery, Los Angeles, California
1972	Print Show, Trent Polytechnic, Nottingham, England
1971	"Contemporary Prints and Drawings," Hartnell College Art Gallery, Salinas, CA
1970	"Contemporary American Prints," Krannert Art Museum, University of Illinois
1969, 1970	Graphic Gallery, San Francisco, California
1967, 1969	Bau-Xi Gallery, Vancouver, B.C.
1968	The University of British Columbia, Vancouver, B.C.
1967	Douglas Gallery, Vancouver, B.C.
1967	"Young Printmakers Exhibition" (Travelling Exhibition), Herron School of Art Indiana University, Indianapolis
1965, 1966	Gallery 66, Los Angeles, California

PUBLICATIONS

1980	Reconciliation Elergy, Rizzoli International Publications, Inc.
1980	Painter and the Printer, The American Federation of Arts

PUBLIC COLLECTIONS

Portland Art Museum, Portland, Oregon
Temple University, Philadelphia, Pennsylvania
Bob Blackburn Collection, New York, New York
Boston Museum of Fine Arts, Boston, Massachusetts
Los Angeles County Museum, Los Angeles, California
Museum of Modern Art, New York, New York
National Gallery of Canada, Ottawa, Ontario
Simon Fraser University, Burnaby, B.C.
Pasadena Art Museum, Pasadena, California
The Canada Council Art Bank
Bank of Montreal, Montreal, Quebec
Mercantile Bank, Montreal, Quebec
Shell Canada, Calgary, Alberta
Air Canada, Montreal, Quebec
Secal (Alcan), Montreal, Quebec
Steinberg Ltd., Montreal, Quebec
Nova Corp., Calgary, Alberta
Art Centre, University of New Brunswick, Fredericton

COLLABORATED WITH:

Josef Albers	Masuo Ikeda	Tony Onley
Anthony Benjamin	Alien Jones	George Ortman
Roy De Forest	Ellsworth Kelly	Joe Raffaele
Jim Dine	Frank Lubdell	Robert Rauschenberg
Sam Francis	Man-Ray	Ben Shan
Joe Goode	Robert Motherwell	Frank Stella
Richard Hamilton	Bruce Nauman	David Hockney
Claes Oldenburg		

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