



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Billy Copley

Highly Recommended

January 11 - February 20, 2007



Commentary by Julie Oakes

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Artist Catalog, 'Billy Colpey - Headbones Gallery, The Drawers '
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Rich Fog Micro Publishing, printed in Toronto, 2007
Layout and Design, Richard Fogarty

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Telephone/Facsimile: 416-465-7352 Email: info@headbonesgallery.com
Director: Richard Fogarty
www.headbonesgallery.com

Billy Copley

Julie Oakes

With an orientation to the page and Pop, the imagery in Billy Copley's recent works on paper propel the precepts of the pop artists into fast-forward and this festinating results in a giddily perplexing narrative. Like the wackiness of Saturday morning cartoons or the shifting roles of paper dolls as they don their paper disguises, each piece is full of adventurous changes.

There is a lot going on within the four borders of the page. Copley melds the abstract urge with the disciplined habits of an obsessively precise aesthetic. With an unabashed freedom to borrow from kitsch and sentimental rag barrels, he snips, pastes, prints, rubs and paints his way into a new corner, a place of no return for there are so many layers of visuals that the process of making or looking back to the beginning is hard to determine. He accomplishes the same novelty within his palette with an evident demonstration of ability, for technically, these are sophisticated performances of artistry. Relishing creativity, there is a lip-smacking tastiness in the riot of things, recognized and strange, within the layered compositions. Characters are balanced in a clown's ring of juggling balls. These appear to be happy works, but they are also disquieting for they are insistent in their screaming need for attention much like the play of children.

The works are mature, however loud they scream, power pieces with a lot of visual presence. Copley extracts a varied beauty from the world of tacky objects as he juxtaposes many styles from hard edge to the mottled handling of surfaces; a wealth of visual treatments that carry braggadocio as if they were developed from a strategy to wow the viewer who in turn loves to be wowed. With psychedelic, hallucinogenic perspectives, the foregrounds recede as backgrounds approach and the relationships between visual spaces are queerly developed so that elements fold into each other's proximity.

Billy Copley seems to be pushing all of the buttons at once and taking us on a ride that brings forth a queasy, yet thrilled, jubilation. For those who get their kicks out of art, it's a rush better than a carnival ride.



Dux
collage on paper, 41 x 28 in
2006



Untitled Devil
collage on paper, 40 x 29 in
2006



Finger & Spring
collage on paper, 41 x 29 in
2006



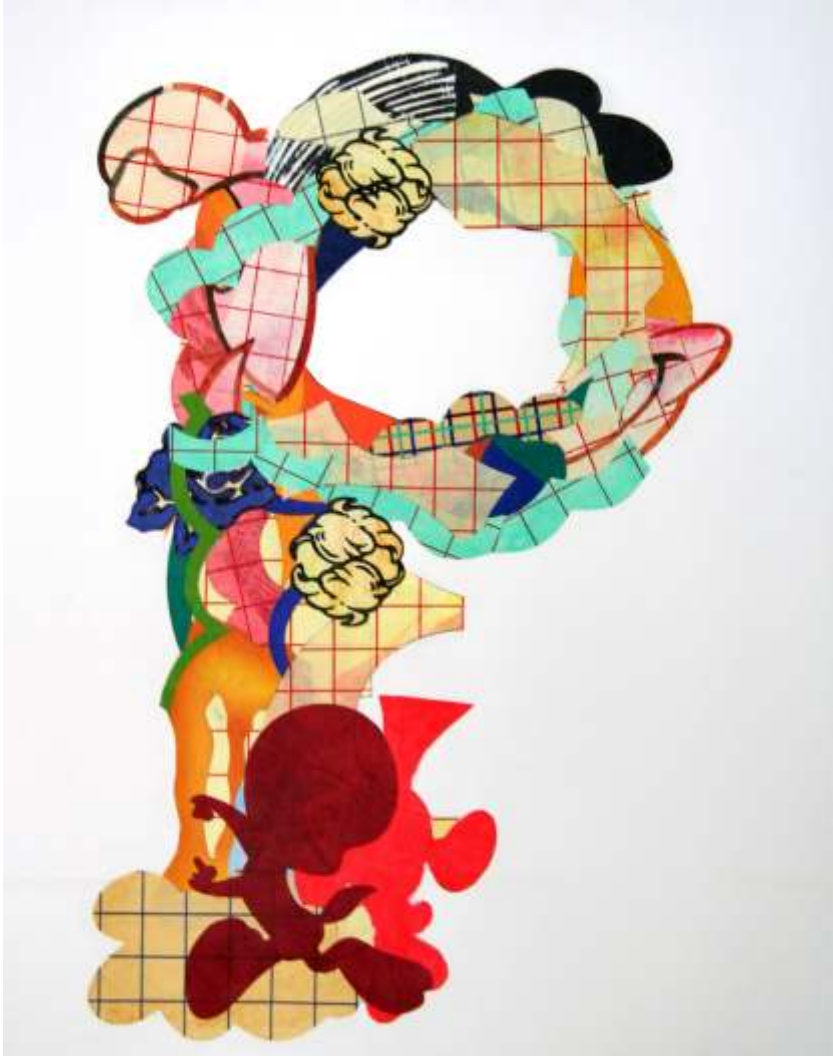
Girl With Rose
collage on paper, 47 x 31 in
2006



Kids
collage on paper, 41 x 28 in
2002



Girl In A Box
collage on paper, 29 x 23 in
2005



Collage Bag #1
collage on paper, 24 x 20 in
2006



Collage Bag #2
collage on paper, 24 x 20 in
2006



Collage Bag #3
collage on paper, 24 x 20 in
2006



Collage Bag #4
collage on paper, 24 x 20 in
2006

Billy Copley

Education:

Chouinard Art School, Los Angeles, California, 1964-1965

Professional Experience:

Assistant to James Metcalf (Sculptor), Paris, France 1965-1967

Solo Exhibitions

Richard Green Gallery, Los Angeles, CA. Works on Paper July August 1992

Peder Bonnier Gallery, New York, NY. Drawings. October November 1993.

Brian Gross Fine Art, San Francisco, CA. Cereal Boxes, Works on Canvas. November 1997.

Selected Group Shows

- *Guggenheim Museum*, New York City. Ten Young Artists, Theodoron Awards, September-November 1972.

- *Phyllis Kind Gallery*, New York City. Splendidly not Simple Painting, January 1985

- *Lorence Monk Gallery*, New York City. Drawings, February 1989

- *Weatherspoon Art Gallery*, Greensboro, North Carolina. Art on Paper. November December 1989

- *Massimo Audiello Gallery*, New York, NY. The Last Laugh: Irony, Humor, Self Mockery and - -

- *Derision*, curated by Tricia Collins and Richard Milazzo. January 1990.

- *The Drawing Center*, New York, NY. Selections 49. February-March 1990.

- *Galerie Antoine Candau* (Espace Dieu), Paris, France. All Quiet on the Western Front. September December 1990.

- *Mincher-Wilcoz Gallery*, San Francisco, CA. Telekinesis, Curated by Patrick Painter. January February 1991.

- *Fay Gold Gallery*, Atlanta, GA. Outside America: Going into the '90's. Curated by Tricia Collins and Richard Milazzo. March-April 1991.

- *Claudio Bottello Gallery*, Turin, Italy. A New Low. Curated by Tricia Collins and Richard Milazzo. April May 1991.

Collections

The Solomon R. Guggenheim Museum, New York, NY

The Hirschorn Museum, Washington, DC

The Weatherspoon Art Gallery, Greensboro, NC

Chase Manhattan Bank, New York, NY

Holiday Inn Corporation, MD

Taco Bell Corporation, San Diego, CA

The Walt Disney Company, Inc., New York, NY

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