



HEADBONES GALLERY

CYNTHIA KARALLA

FAT LANDS



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CYNTHIA KARALLA

Headbones Gallery  
*Contemporary Drawing, Sculpture and Works on Paper*

**SUBTLE SLURS**

CYNTHIA KARALLA  
FAT LANDS

January 10 - February 11, 2012

Commentary by Julie Oakes

Artist Catalog: Cynthia Karalla - Fat Lands  
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This catalog was created for the exhibition titled “Subtle Slurs ”  
presented at Headbones Gallery, Vernon, BC January 10 - February 11, 2012

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Subtle Slurs, Cynthia Karalla - Fat Lands  
Commentary © 2012, Julie Oakes

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[www.headbonesgallery.com](http://www.headbonesgallery.com)

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Front Cover Top Left to Right Clockwise: **Straight Up Fat, 3837, 3791, 3881, 3770 - 2011**

Back Cover: **Straight Up Fat, 3785 - 2011**

Film transparency, ink, 13 x19 inches

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RICH FOG



Micro Publishing



### *Subtle Slurs*

Cynthia Karalla - Fat Lands

The body of photographs titled *Fat Lands (Part I, Straight Up Fat, Part II, Specialty Designed Fat, and Part III, After Death Options)* by Cynthia Karalla flies the subversive flag in *Subtle Slurs* with a flare that could be termed “sociological humanism”.

Karalla presents a different aspect of sociological phenomena by examining it through the photographic medium. Karalla objectifies an accepted sociological norm and in doing so points

out a disconnect in our symbiotic relationship with the natural world. She turns her attention to the *animal, mineral and vegetable* and presents it in the arena of *consumerism*. Karalla's take on the subject matter is couched in a humanist *Subtle Slur*. The wit of the work is dry enough to make the point of “oddness” clear but it is phrased attractively and entices the second look.

*Straight Up Fat* ideally is to be shown as a grid of back-lit transparencies which would make the translucent fat even fattier than in the two dimensional photographs. Karalla has separated fat from the context of the body so that it is solely a substance. There is no attachment to personality, no indication of gender, status, ethnicity, culture or medical repercussions. Overweight conditions create physical side effects such as diabetes, loss of mobility or heart disease as well as psychological/emotional side effects such as depression and lethargy. Fatness has become an acknowledged epidemic. Conversely, an aversion to fatness has been named the last allowable

prejudice, producing activist groups speaking for the rights of “big” people.

The preparation and serving of food has been traditionally in the female domain. It fell conveniently in with the tasks of child rearing which was historically situated in the home. Women shopped, cooked and nourished their families while men sourced the food. When food becomes overly abundant, affordable and easy to obtain; the doling out of amounts of food changes to reflect issues other than the utilitarian maintenance of the body in order to sustain life. Restaurants, the manufacturing of packaged food and fast-food chains tipped the balance of portioning amounts of food. The personal distribution of food veered away from the feminine and into the hands of the masculine where it became business, dependant on numbers and product results. The link between a trend for consumerism and the food industry caused a new generation of larger bodies.

*Fat Lands* takes place against a landscape of materialistic gain in *Specially Designed Fat* with

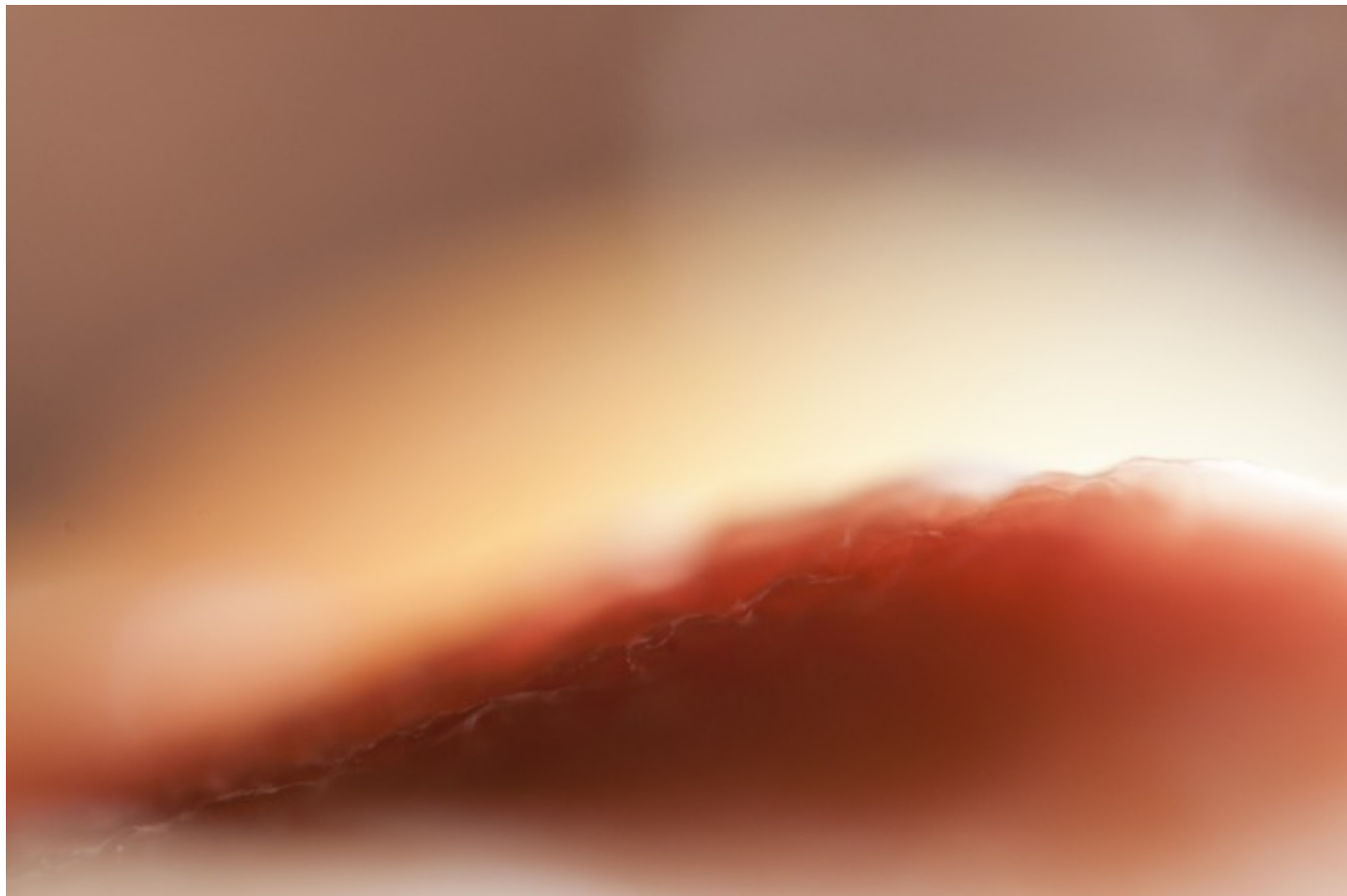


works titled *Truffles \$100,000 Per Kilo*, *\$30,000,000 Bikini* and *\$1,800,000 Dog Collar*.

*After Death Options* presents a picture where beauty, symbolised as the floral is dying.

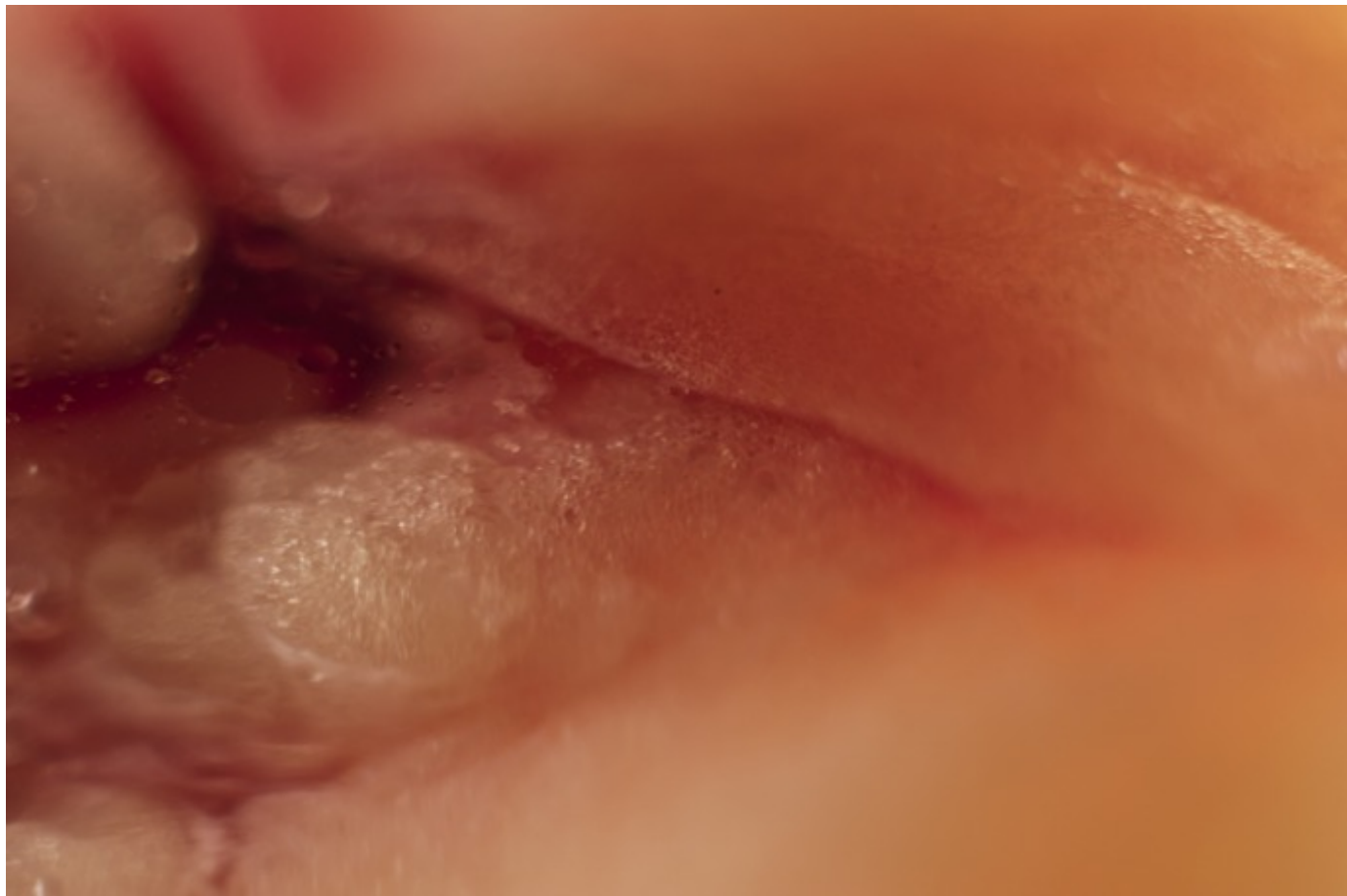
Karalla has managed to separate the emotionally charged subjects of fat and consumerism and present them in a sufficiently redeeming manner to take a humanist stance on the matter. Her theory that there is a correlation between over indulgence and consumerism is not made didactically. Karalla puts it down gently with a subtle slur.

**Straight Up Fat, 3858** - 2011  
Film transparency, ink, 13 x19 inches





**Straight Up Fat, 3904** - 2011  
Film transparency, ink, 13 x19 inches



**Straight Up Fat, 3907 - 2011**  
Film transparency, ink, 13 x19 inches



**Straight Up Fat, 3782** - 2011  
Film transparency, ink, 13 x19 inches



**Straight Up Fat, 3797** - 2011  
Film transparency, ink, 13 x19 inches

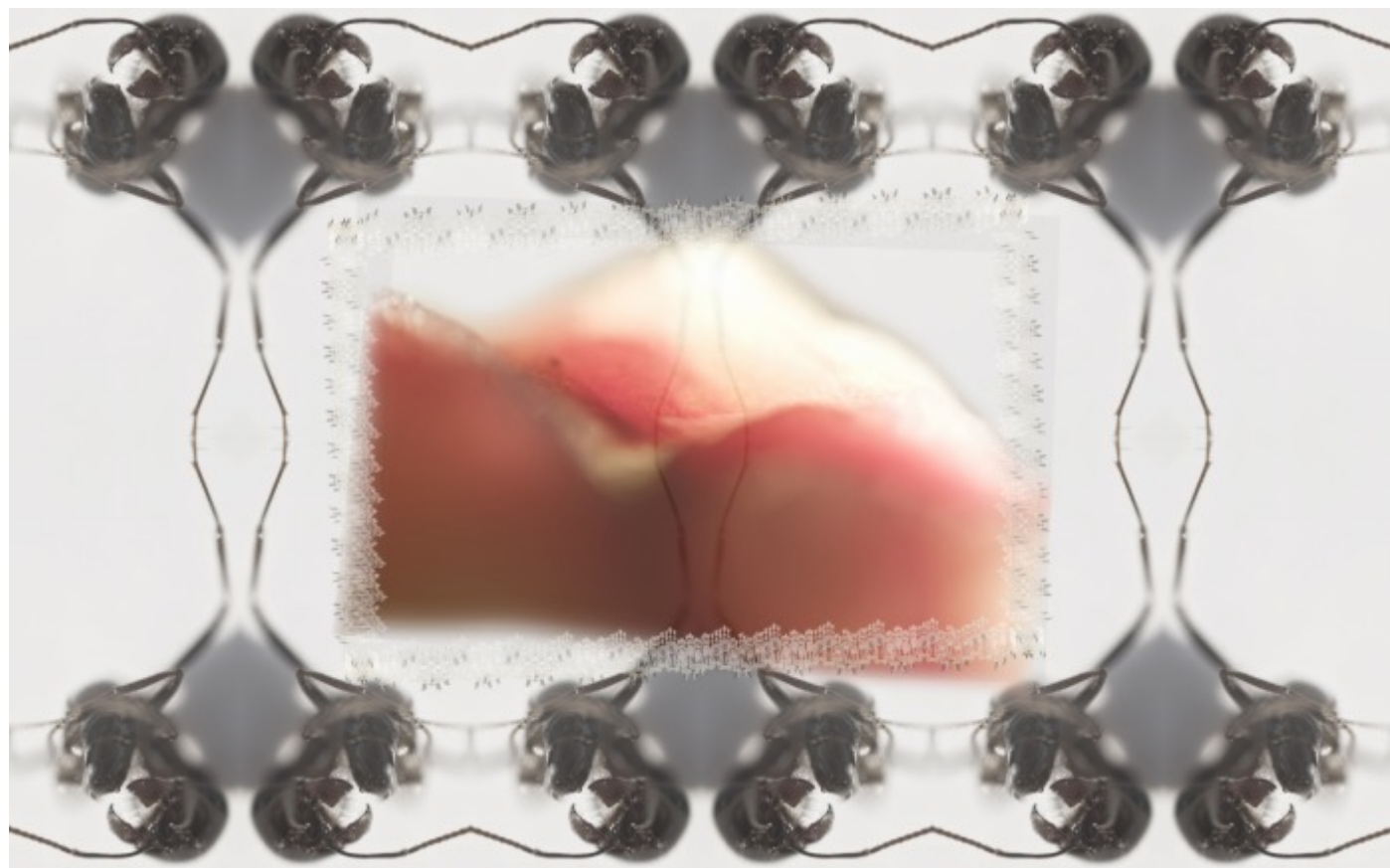




**Specially Designed Fat, Truffles \$100,000 per kilo - 2011**  
Epson exhibition fibre paper, ink, 17 x22 inches



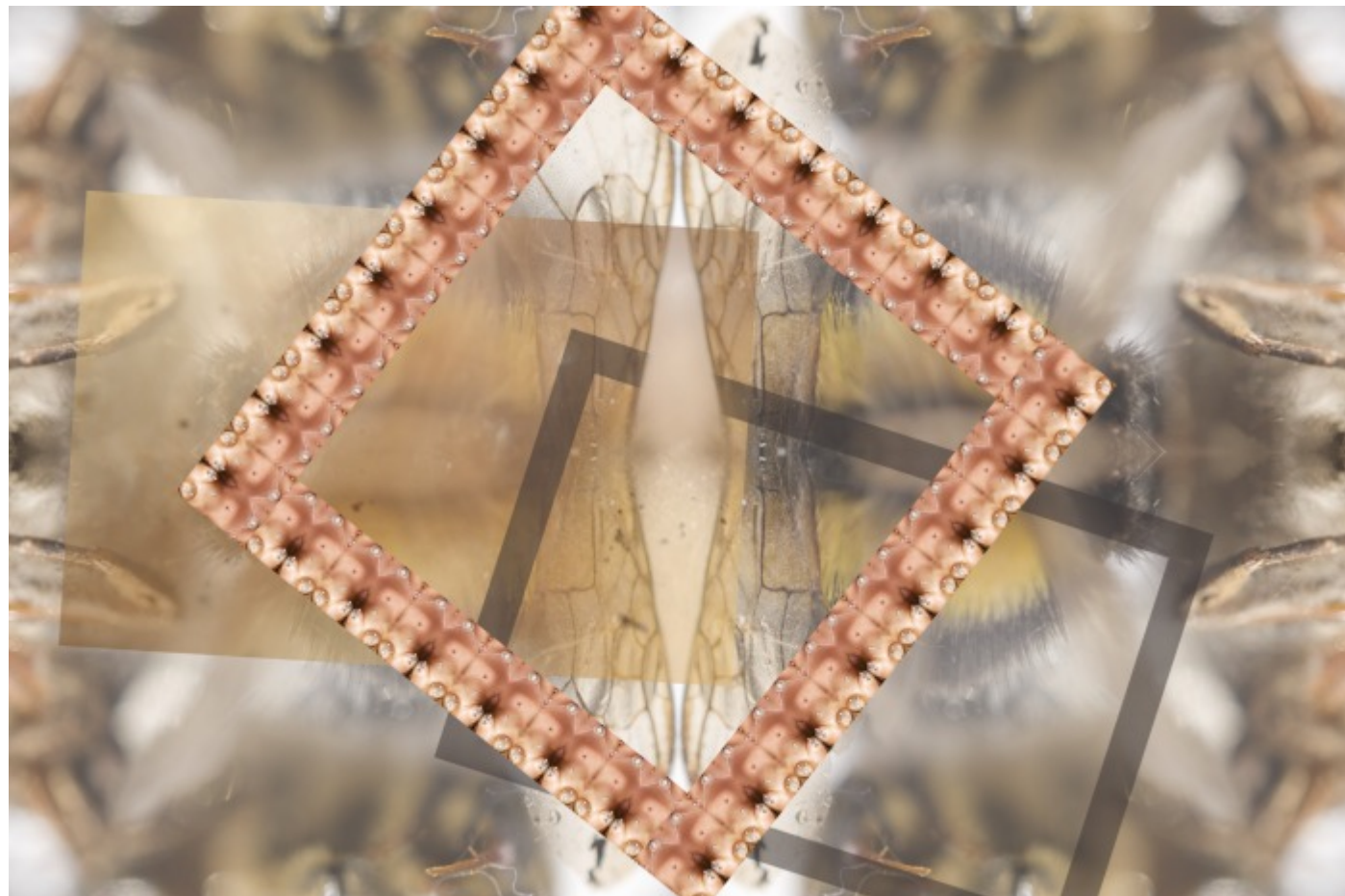
**Specially Designed Fat, \$1,800,000 Dog Collar - 2011**  
Epson exhibition fibre paper, ink, 17 x22 inches



**Specially Designed Fat, \$2,000,000 Tire Rims - 2011**  
Epson exhibition fibre paper, ink, 17 x22 inches

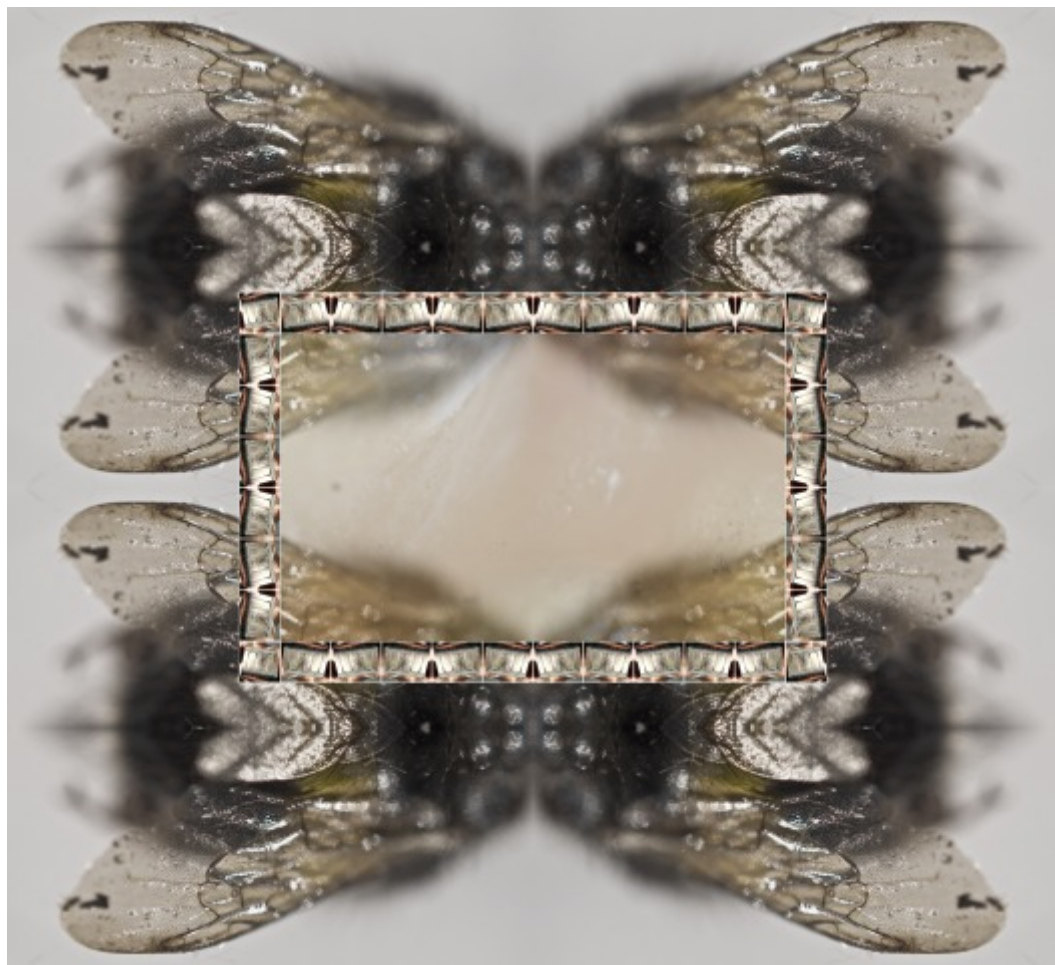


**Specially Designed Fat, \$30,000,000 Bikini** - 2011  
Epson exhibition fibre paper, ink, 17 x22 inches

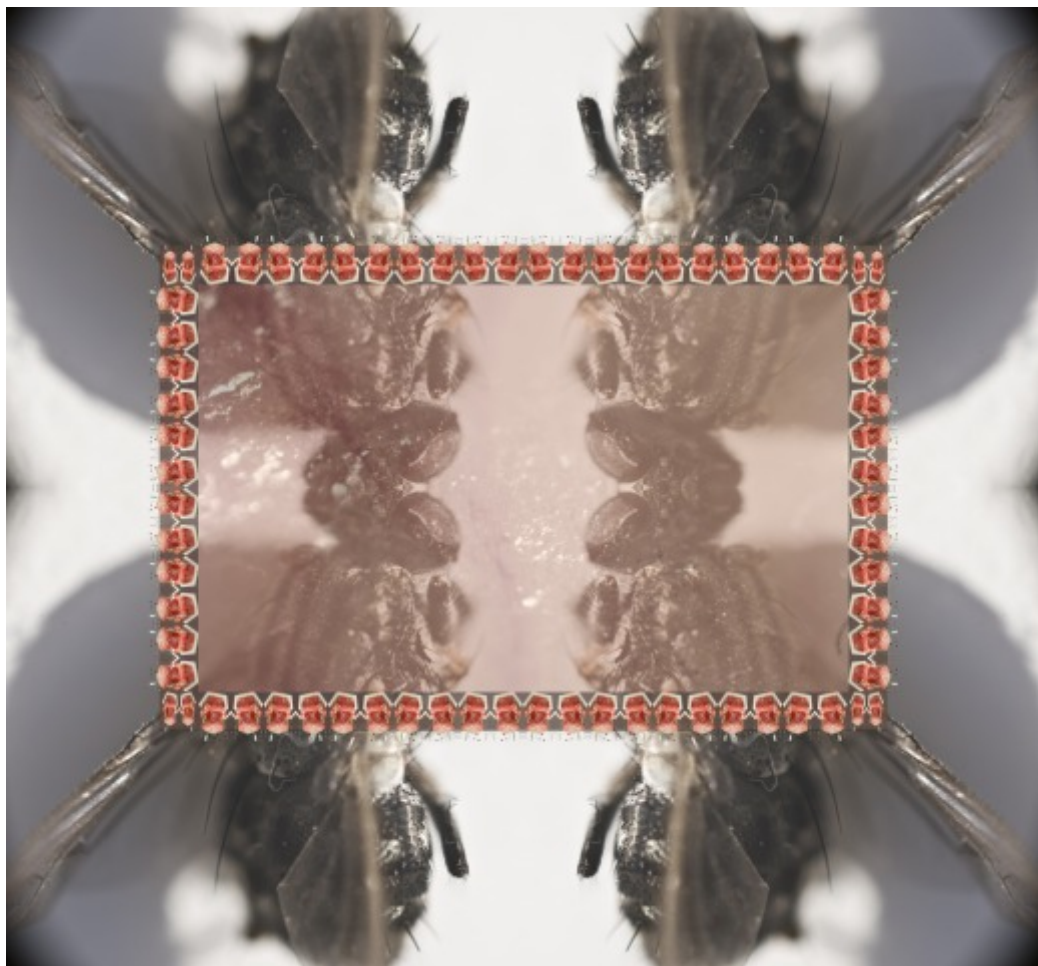




**Specially Designed Fat, \$1,600,000 Birken's Bag - 2011**  
Epson exhibition fibre paper, ink, 17 x22 inches



**Specially Designed Fat, \$2,000,000 Wedding Cake - 2011**  
Epson exhibition fibre paper, ink, 17 x22 inches



**After Death Option, 5809** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6327** - 2011  
Epson velvet fine art paper, ink, 17x22 inches





**After Death Option, 6223 - 2011**  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6150** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6342** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6258 - 2011**  
Epson velvet fine art paper, ink, 17x22 inches





**After Death Option, 6180** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6282** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6237** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6297 - 2011**  
Epson velvet fine art paper, ink, 17x22 inches





**After Death Option, 6159** - 2011  
Epson velvet fine art paper, ink, 17x22 inches



**After Death Option, 6297 - 2011**  
Epson velvet fine art paper, ink, 17x22 inches





## CYNTHIA KARALLA

Born        Detroit Michigan, 1966-

### Exhibitions

- 2012        Subtle Slurs, Cynthia Karalla - Fat Lands, Headbones Gallery, Vernon, Canada
- 2011        Art Miami 2011, Edelman Arts, New York, USA  
Ballarat International Foto Biennale, Australia
- 2007        The Baby Grand Piano' The Cynthia Corbett Gallery, Slick, Paris, France  
The Baby Grand Piano' The Cynthia Corbett Gallery, Bridge Art Fair, London 07, London, U.K.  
Untitled' (Mona Lisa) Opera Arte e Arti, Matera, Italy
- 2006        I Santi' Headbones Drawers Gallery, Toronto, Canada
- 2005        Visionari Primitivi Eccentrici - 2005 - 2006 - Galleria Civica - Palazzo Loffredo, Potenza, Italy  
Rubber Souls, ' Digi-Arte 2005, University of Florence, Sesto Fiorentino, Florence, Italy  
Busted, ' Superlative Exposition, Dekalb Area Women's Center, Chicago, USA  
Baby Grand Intro & Humanity, ' Young Willing & Hungry: curated by Andres Serrano at the Jen Bekman Gallery, NYC, USA
- 2004        Rubber Souls & I Santi, ' 'Metamorphosis di una città: architettura contemporanea a Matera, Bari, and Florence Italy / Madrid, Spain  
Humanity, ' The Underground Art Fair, NYC, USA  
Eleven, ' Bassel Art Fair, NYC, USA
- 2003        Madonna in the Chair, ' from the Humanity Series, Pels-Leusden Galerie, Zurich, Switzerland  
Limmagine della Donna nell, ' Arte del 3° Millennio, Ex-Convento delle Suore Pie, Brindisi, Italy
- 2002        I Santi, a Viso Aperto, ' Puglia, Italy  
Eleven, ' video project. Arteria, Matera, Italy

## Exhibitions (cont'd)

- 2001 'I Santi, a Viso Aperto,' Matera. Sassi, Matera, Italy  
Busted Prints,' Because Sex Sells. Nikolia Fine Art, NYC, USA
- 2000 'The Praying Mass,' The Ukrainian Institute, NYC, USA  
Narcy,' (short for Narcissism), Gershwin Gallery Space, NYC, USA
- 1999 The Irony of Ironing,' The Ukrainian Institute, NYC, USA  
Karallas Corolla,' 1999 Auto Show at the Javitt Center, NYC, USA  
Karallas Corolla,' The Orange Art-car Show, Houston, Texas, USA
- 1994 Spaces Dressed in White,' The Wall at NYU, NYC, USA  
Boyfriends in Rocken Shades,' Gallery U, NYC, USA  
Virtue = Rebel,' Gubala Gallery, NYC, USA
- 1993 The X-Girlfriend of Marcel Proust,' at The AlleyCat Gallery, NYC, USA  
Christ,' at E.S.V. Vandam Gallery, NYC, USA  
Nervous Collector,' The AlleyCat Gallery, NYC, USA  
Comprachicoes in the Raw,' at The AlleyCat Gallery, NYC, USA
- 1992 Comprachicoes in the Raw,' at The Puck Building Exhibition Space, NYC, USA
- 1991 'Eat Cake all Natural Ingredients,' National Academy of Arts, NYC, USA
- 1990 'Layers of Life,' Museum of Contemporary Arts, NYC, USA  
Layers of Life,' Soho 20, NYC, USA  
Layers,' Synchronicity Space, NYC, USA  
Layers,' Under Acme Exhibition Space, NYC, USA

## **Writings**

Present Dilated Pupils,' in the process

1997      The Third World'

1992      'Comprachicoes in the Raw'

## **Video**

2008      More French

2002      The Process

2001      'Eleven' (One minute and Eleven Seconds)

1999      Narcy' (Short for Narcissism)      Documentation

2002/03      Eleven,' with a discussion panel

2002      Mary & Jesus,' Backstage, Documenting the last night of shooting the still.

1995      Karalla's Rolle Back,' Rolle Back Sculpture, Filmed by TatsushiTahara

## **Collections**

Museum of Modern Art, NYC, USA

Cooper-Hewitt Museum, NYC, USA

Yokohama Museum, Tokyo, Japan

New York Public Library, NYC, USA

Daniel Katz, London, U.K.

Koc Holding, Istanbul, Turkey

Edward R. Downe Jr, NYC, USA



## **Publications**

- 2012 Cynthia Karalla, Fat Lands, Rich Fog Micro Publishing for Headbones Gallery, 58 pages
- 2007 Pseuds Corner, Private Eye, U.K. No.1195, 12th - 25th October, The Baby Grand Piano  
Art Review October 2007  
LloydR17;s List by James Brewer R11; December 2007  
Bridge Art Fair London 07, p 30. image 'Untitled' (Mona Lisa)  
New York Cool, Interview by Anusha Alikhan "Cynthia Karalla Plays The Piano."
- 2005 Saatchi & Saatchi, Lovemarks German Edition, the art directors cut. Image Rubber Souls 'SunFlower.'  
Visionari Primitivi Eccentrici - 2005 - 2006  
Citi, Matera, Sept - Interview with Images  
The Jewish Post, New York's Best And Worst Art Shows, Volume 31, No. 5, p. 15 & 48
- 2004 La Gazzetta Del Mezzogiorno, National & Regional, Fotografia moderna,  
Un pianoforte fatto di sessi per rompere le barriere fra uomo e donna, Oct 12, 04 p.8
- 2003 The image of the Woman in the 3rd Millennium Art, Catalog,  
Roundtable: Art, Religion and Censorship, Conscience, vol. 24, no. 1, Spring 2003, p. 29
- 2002 Euorio 7, 2002  
MATERaPACIS, 2002 p. Cover, 36 & 37  
La Gazzetta Del Mezzogiorno, Sabato 16 Febbraio, E New York scopri I nostri santi
- 2001 Mathera Luogo non luogo- Materia –lerofanie
- 1999 Ukrainian Community Press, Hohol / Gogol: From the Traditional to the Bizarre
- 1993 Chelsea Clinton News, New AlleyCat for Chelsea. January 28- February 3

**JANUARY**

**14, 2012**

INCORPORATED UNDER THE LAWS OF THE STATE OF  
**FATLANDS**

NUMBER



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**HeadBones Gallery, The Drawers**  
6700 Old Kamloops Road, Vernon, BC. V1H 1P8 Canada  
Phone 250-542-8987 info@headbonesgallery.com

*[Signature]*  
Secretary

*[Signature]*  
President

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