



**(ab strak' tid)**

# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

March 26 - May 2, 2009

**(ab strak' tid)**

Karl-Heinz Boyke

Cesar Forero

Bodo Korsig

Khaled Mansur

Mahmoud Meraji

David Samila

Ram Samocha

F. Scott Taylor

Heidi Thompson

Steve Rockwell

Commentary by Julie Oakes

Artist Catalog, (ab strak' tid)  
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at Headbones Gallery, The Drawers, Toronto, Canada, March 26 - May 2, 2009

Commentary by Julie Oakes  
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RICH FOG



Micro Publishing  
Toronto Canada

**(ab strak' tid)**

Commentary by Julie Oakes



Commentary by Julie Oakes

## (ab strak' tid)

Abstraction simplifies the puzzle of existence so that tiny diverse pieces form shapes that can more easily be interlocked with other shapes. Abstraction evens out dissimilarities. An exhibition of abstract works manifests this idea as, visually, a harmonious sense of heightened organisation replaces the cacophony of things that make up our normal physical environment. Gone is the furniture, utilitarian objects, didactic pressures of politics and socialisation. In their place is an outcropping of intellect. Diverse techniques and styles are more able to relate to each other when 'object' has been removed, when the non-objective overtakes the referential.

Even in those works where there is a resilient reference, as in Mahmoud

Meraji's large untitled acrylic paintings or Forero's shaped and painted panels, the elements of form, line and colour dominate over subject matter. The implied figures assist the trajectory described by the paint but the work is more about the mind than the matter. This is the satisfaction of abstraction; that it is relational. It relates within itself, to the borders that contain, to the exploration of the series, and to the larger field of abstraction. In (ab strak' tid), the pieces 'talk' to each other.

With abstraction, research changes from reference, narrative, literality or information to the tools of the trade - colour, space, form, texture, line. Bodo Korsig parries enigmatic line drawings of shapes that have metamorphic,





biological or segmented suggestions with the word (man's ultimate abstract creation). The word is mark making that communicates message rather than existing solely as visual marks. The straight line and curve of the 'D', for instance is not as relevant as the fact that 'D' begins the word 'DIRTY'. YOUR MIND IS DIRTY. The text furthers the association with the intellect when the mind as the totality of the conscious and unconscious is described as a sullied physicality. The letters set up a new relationship between imagery and the meaning of the word. The bar of colour on which the word is placed reconfigures the rectangle and with intrinsic specificity, brings in another relational element.

The quality of the ink on the paper of these unique wood-block prints, allows for another appreciation as the density of colour (white or colour on black on white paper), with inconsistent covering, allows for a textural sensibility to the material. Fluidity, viscosity, opacity serve the linear and make the shapes happen as the flow of the hand is echoed in the press, roll and pressure of ink applied. From the making to the reception, the intellectual rigour is communicated through the medium. But not just the medium is the message. The message is also the medium with which Korsig puts forth his ruminations.

Using new media, Khaled Mansur brings a literal three dimensionality into his work. Using slickness to erase the

trace of his hand, he overrides the expressive potential with his perfect technical acumen. The object gains the upper hand rather than the maker - perhaps the ultimate aim of creativity - and the result is something more absolute than the originator. The basis for minimalism was the paring back of complexity to a purist point, unencumbered by human fallibility. The works of Donald Judd or Ellsworth Kelly are examples where the process is so mechanical that they appear manufactured rather than made. In Mansur's work, the fabrication is so smart that it leaves no room for evidence of human mistakes. This science fictive precision supports the aerodynamic lines. The lighting in *Tomorrow Contained* comes from the inside of the piece yet there is no sign of a power source. It appears to generate its own illumination, a futuristic concept, but it is actually beaming from the 'mother source' ambient light, just as earth is lit by the sun or moon.

Mansur's colour schemes vacillate between industrial, corporate and the disco space where the sheerness of plexi-glass is background for chi-chi. Along with the Bauhaus, modernity and the sleek perfection of automobiles, Mansur is in stride with the times and with an unflinching determination to perfect his aesthetic through new media, he is the purist within ab-strak-tid.

The individuality of the artist as it translates his particular interests into the physical art object is filtered through the chosen technique. Steve Rockwell's *Parallax I, II and III*, with obsessive precision, reveals a logical, ordered, patient agency of human nature as, with a clear, clean, method; he challenges the perceptions. He provokes a number of responses that transpire as a run of revelations, each transformative step in the process being predictable, much like a ritual initiation. From a distance, the paper appears to carry an over-all colour field. Closer inspection reveals that the colour field is made up of thousands of minuscule circles or squares. A new aspect of the transformation now occurs as the painterly application of colour shows that each unit is hand painted and still retains the gesture of the application. These read as a seemingly infinite number of small and perfect paintings

that are interesting in themselves, square inch by square inch, and yet also demanding an attention as to how each section relates to the whole.

The meditative repetition of this process also produces a sonorous effect on the spectator's eye. It is strenuous trying to discern the combinations of patterns, the links in directions and pathways that form the relationships between the individual units. So the final level left open to the spectator is one on which to de-focus, to rest in the fact that Rockwell has done the work, both mentally and physically, and it is time to enjoy the pleasure of a visual sensation.

Relating well to this ordered obsession is Heidi Thompson's large colour field works. The immediate impression is a sensate response as colour field becomes a launching pad for more particular experiences embedded in the viewer's consciousness, to spring





into being.

Using the piece as an object for meditation, and paring the sensation down to the energy that is flowing into the eyes and being then transmitted to the brain brings about a distinctly human frame of mind. Because there is no subject other than the materials that make up the phenomenal object that is the piece of art, there is room to enter into a symbiotic relationship with the artwork. This pure seeing, because of human cognizance, causes an emotion in reaction to the sheer beauty, or maybe dread at the subliminal mystery inherent in being or it could be a pleasurable shock at the glory of perceiving such a vision. This is the strength and appeal of Thompson's abstraction; the psychic or spiritual overrides matter spurred by remembrance or recollection. The art work as physical presence catches attention (memory of patina, wall or rust, for instance) and yet it doesn't fade into disinterest over time. The wonder continues and the piece pulses a new version of the vision with each encounter.

Scott Taylor dives into rarefied illuminations of the mind both referentially and through stimulating the response to jibe with his original state of mind. Rather than hinging on a spring resilience as in Meraji or Forero's work with the figurative an inspiration for the abstract, the associative aspects in Taylor's work have been gifted to the viewer. There are just enough hints or semblances to

precipitate the response in the intended vein. Taylor's work conjures the spiritual, mythological, religious and alchemical. His predestination grants an opportunity to revisit the precious realms held in the specific memory bank of each viewer. Tapestries, illuminated manuscripts, jewels, gold, silver, diamonds, bibles, illustrated fairy tales, holy tomes of any denomination, dance, and magic are but a few of the equivalent impressions spawned by Taylor's work. That there is a passage way, portal or framed invitation in the composition parallels the staging of the religious narratives produced during the renaissance. The rarefied implications experienced by the creator and then experienced by the viewer connect but also grant room for the individuality of perception and personal historical references.

The luminescent delicate palette brings beauty into Taylor's pictures - a philosophical standpoint that contains a positivist belief system. This originating stance provokes a corresponding 'plus', a pleasurable component that relates to the ecstatic visuals. The most wonderful objects were those said to be 'fit for a king' and this is the present that Taylor offers - pieces destined for palates as regally intelligent as his own.

Mahmoud Meraji's work is subtle and classy, intellectual and yet fresh. Like the story-line of dreams where the connections are hard to make but the

sense is embedded in the memorable impact of the visual, so his figures and their situations veer away from logic to enter a more instinctual realm. His work is an example of the term abstract when used as an adjective as in the title of the exhibition (ab strak' tid). He uses a vocabulary of images that seem to possess romantic underpinnings, where the visual illustrates taste. Never too much, sparingly doled out to accentuate the detailed rendering, Meraji uses repetition in a symphonic sense, subverting rhythms in favour of a melody that forms agreeable successions and arrangements of shapes and movements. It is a classical melody with attention to form lending a general effect of balance while the emotions are distant and collected. Mahmoud Meraji is graceful in his depiction. He is discreet, with a gentleman's manners. And

because of these layers of meanings, not quite revealed, but refined and cultured, the work touches the finer aspects of our own connoisseurship with a firm presence of mind.

With pop flare and lightness of heart (art), David Samila's line drawings also use romantic illusions but with more of a romp than a wooing. The clouds, lace, pokes, tongues, puffy piles of soft shapes and patterning bring to mind coverlets, bed sheets, pillows, dreams and bed. Whereas Kandinsky gave credence to the importance of play, serendipity and the whimsical, Samila flies these notions in the fresh breeze of his personal spontaneous joy. His significance is in bringing together a wide age range for although his work is mature there is a youthful appeal as if he has transcended time by yielding to the force of uninhibited expression. This unabashed creativity,



unselfconscious and liberated, is the crux of the relief of abstraction. It is where the mind overpowers the confines of the physical and anything can happen.

Imagine a combination between a furnace and a tornado - a forceful blast of energy, whirling, spiralling upwards and away while carrying with it, like Dorothy to Oz, an enchanting, curious, sprightly being, enlivened by the tipsy curviness. This is Cesar Forero for the work that he manifests retains the character of the creator - Cesar seated atop his creative wave.

Cesar's dancing shapes, saturated with a luscious exoticism - his birth place, Colombia - form suggestive patterns with psychedelic twists of perception. Forero is also a dancer, costumer, film maker, set designer and these abstracted figures, like photogenic pirouettes frozen in mid-stride, glitzy and glorifying in it, dramatise abstraction. The simplification of abstraction, in Forero's art, is about the excited mind, the aroused intellect, - sensational research. The multi-disciplinary relationships in Forero's work also provides a segue into the performance work of Ram Samocha.

Abstract expressionism lauded the gesture and the trace of the artist's movement. Combining the practice of creation with performance, Samocha's work focuses on the non-representational, but generously opens the mystical doors of his individual creative process through his present

physical movements. By being present, his movements become a part of the art piece, an abstracted version of a self portrait. The artist is present in the work when he steps away from it but he is also present for the viewer as he completes the piece. That his mark is long and rhythmic allows for an athletic performance. That the work is completed on site and then viewed where it was accomplished allows the aura of the phenomenal object a palatable history as if the ghost of Samocha hovers once he has left.

This conversation with abstraction wraps up with a strong, weighty foot in the place where abstraction solidified - modernism. Formalist and secure in craft, Boyke's work speaks within itself and to itself, communicating similarities between the individual sculptures as well as unique traits. With a hieroglyphic distinction, his language is best understood by the initiated. What appears to be privileged visual information is unravelled when the key to the source of the imagery is made clear. Closer inspection - and illumination by the artist for it is doubtful that the impressions would be read as such without direction - reveals that a horseshoe, a saw blade, the grip of a tool and other utilitarian items have been pressed into the original bed from which the bronze mould was made. The formation of the final bronze, from the first

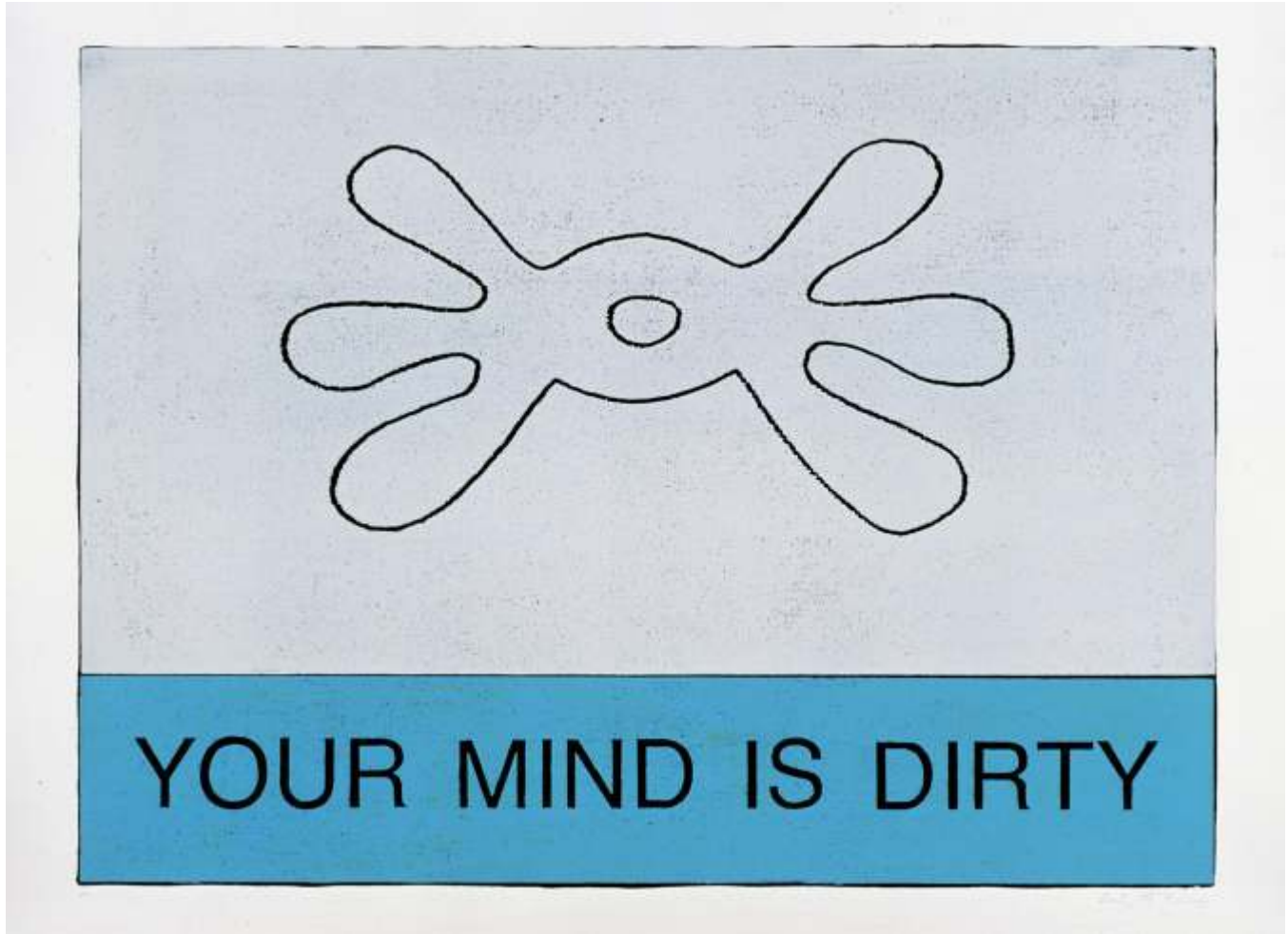
material (clay, wax or plasticine) is made by passing through a stage where a mould is made in which to pour the molten metal. Boyke, with a clear and curious eye, has been known to consider this passageway from positive through negative to resulting positive as worthy of notice. He has transformed the negative into the positive which would mean that a second negative must have been made. The relief titled *Kleines Medallion* is an example of such a transformation.

Abstraction is rooted in the physical world. Though the idea for the making, the intellectual component, can be complicated, convoluted, mysterious, perhaps even confused; man exists within the physical and his expression, the art object, is also physical. (Ab strak' tid) explores works of art that, from the workings of the mind, become structured, solid works of art. The physical dependency on the 'real' object in Boyke's method of fabrication illustrates this connection and brings (to mind) a question inherent in the concept of the abstract. Can any work of art truly lay claim to the word 'abstract' for the artist obfuscates the *absolute* abstract when he makes the idea exist as an object. Conceptual art took this niggling contradiction a step further, but for now,

Headbones Gallery will 'abstract' the term 'abstract' by concentrating on the adjective 'abstracted' - and then take another step away by titling the exhibition phonetically.

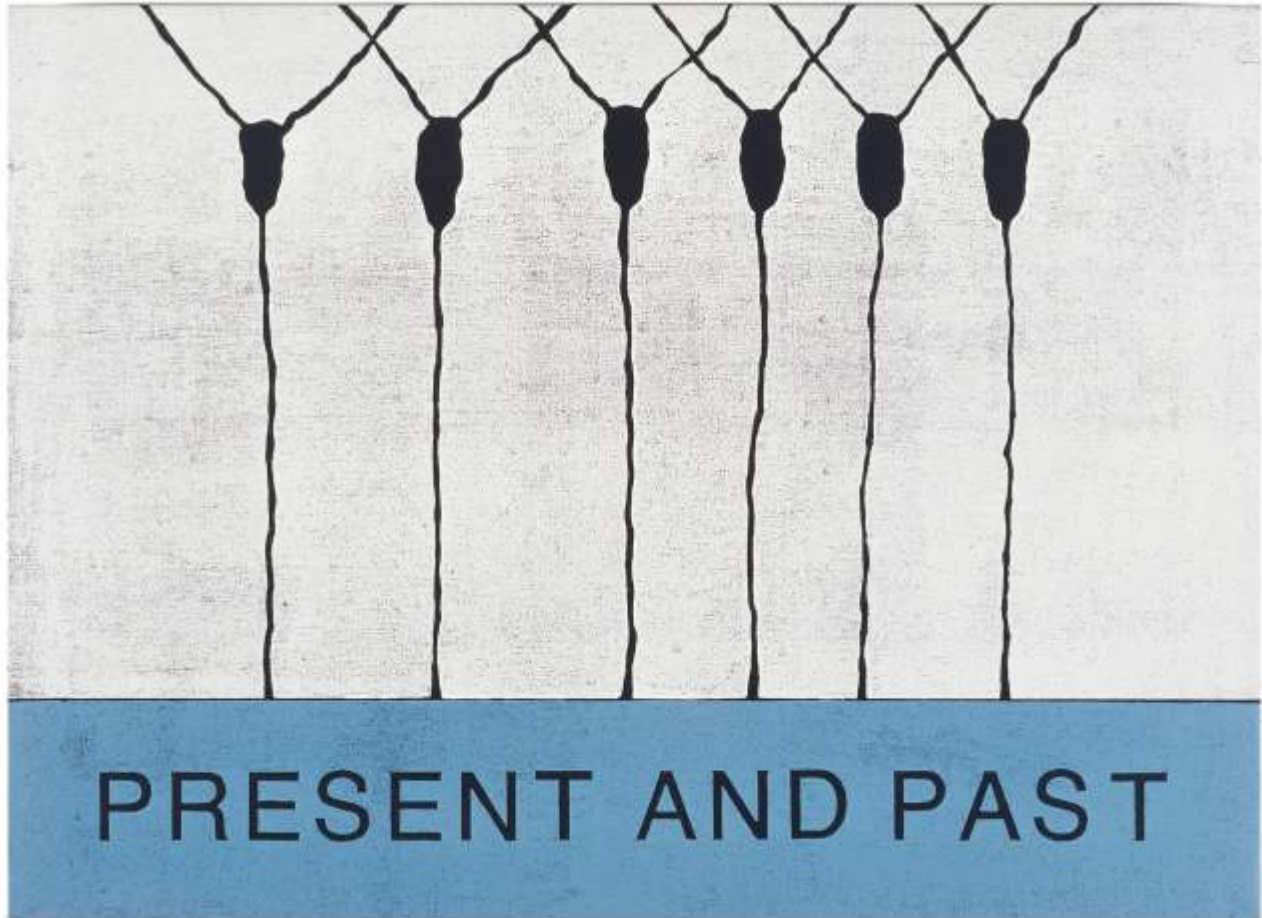


Bodo Korsch



YOUR MIND IS DIRTY - 2002, wood-block on paper, 31x42 inches

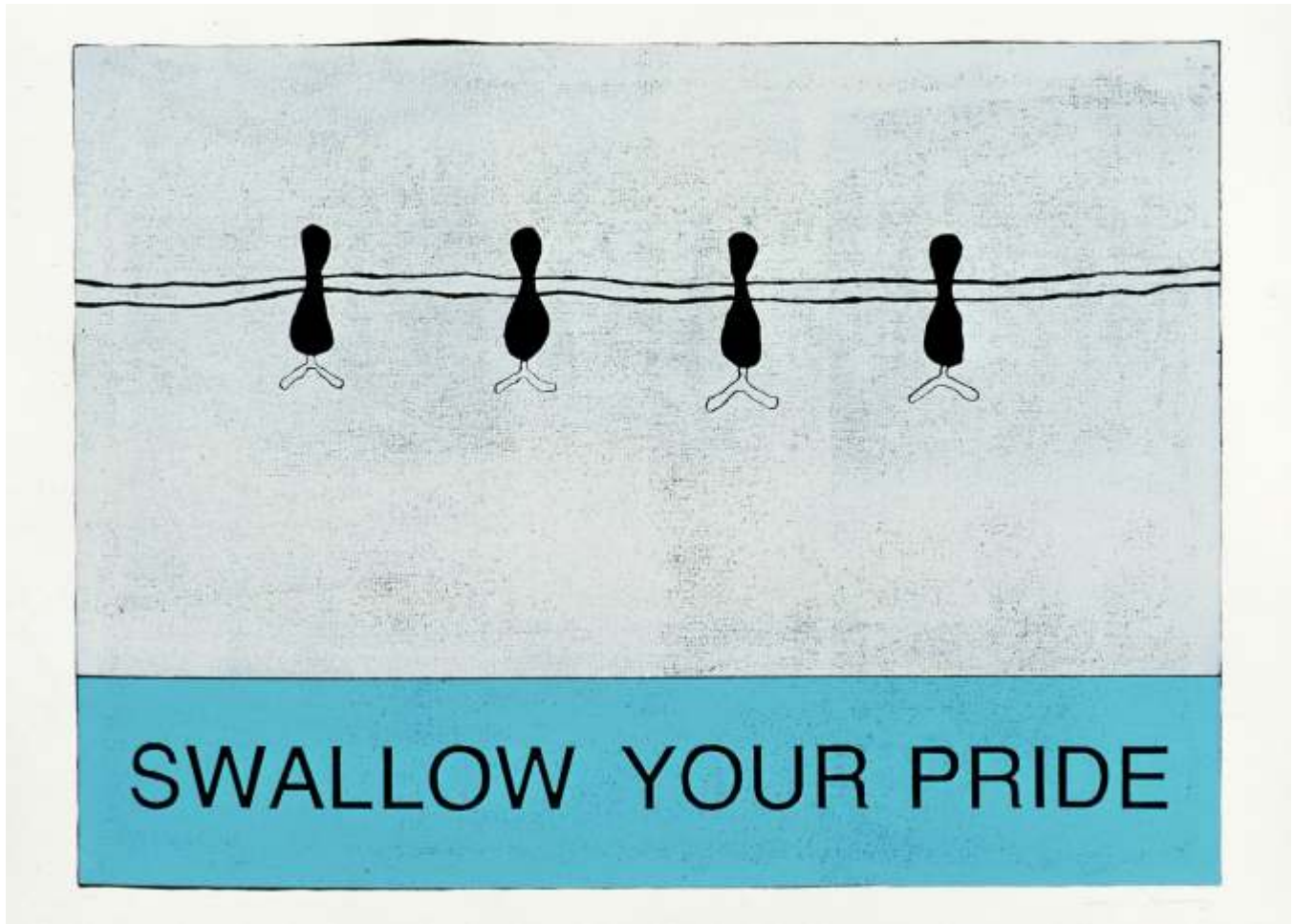
Bodo Korsig



PRESENT AND PAST - 2002, wood-block on paper, 31x42 inches

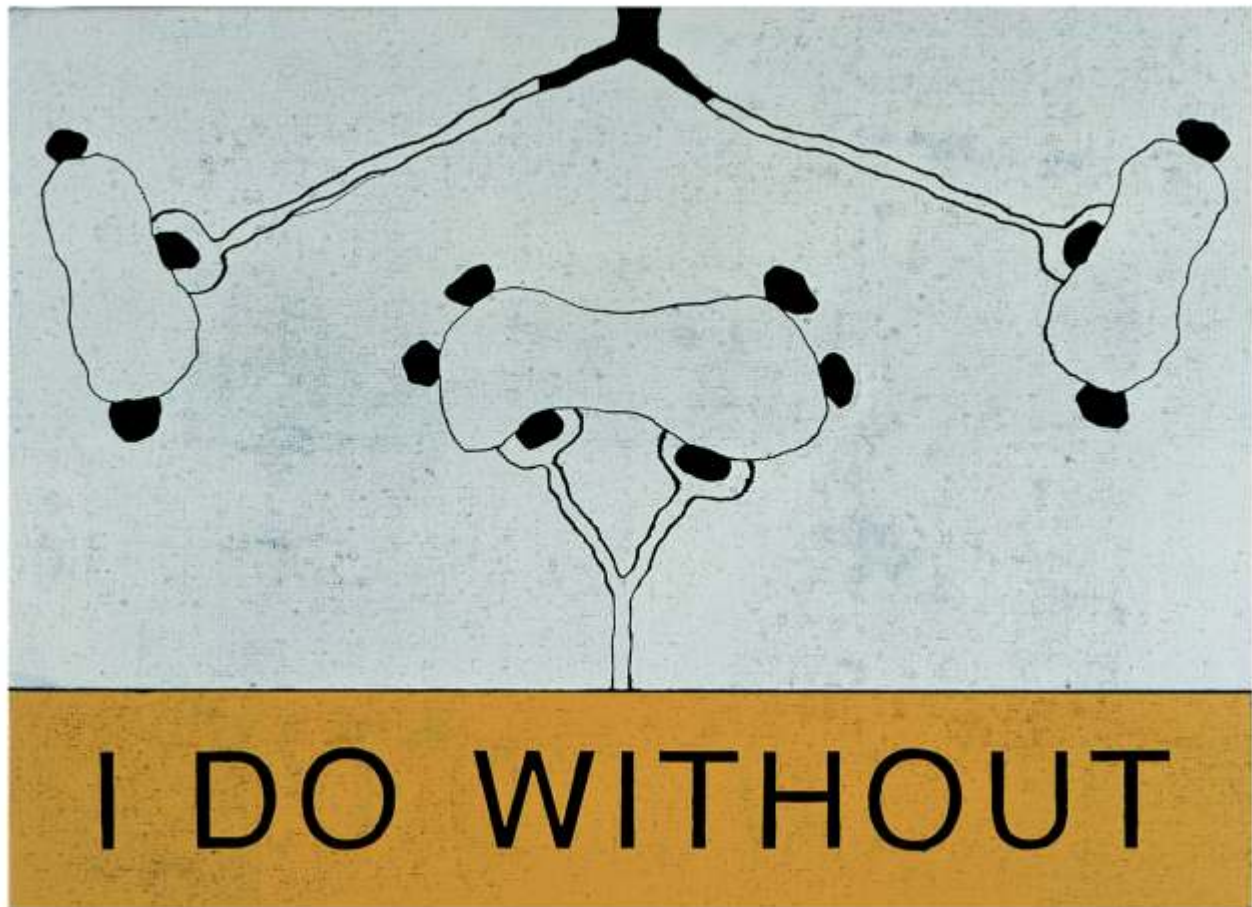


Bodo Korsch



SWALLOW YOUR PRIDE - 2002, wood-block on paper, 31x42 inches

Bodo Korsch



I DO WITHOUT - 2002, wood-block on paper, 31x42 inches

Khaled Mansur



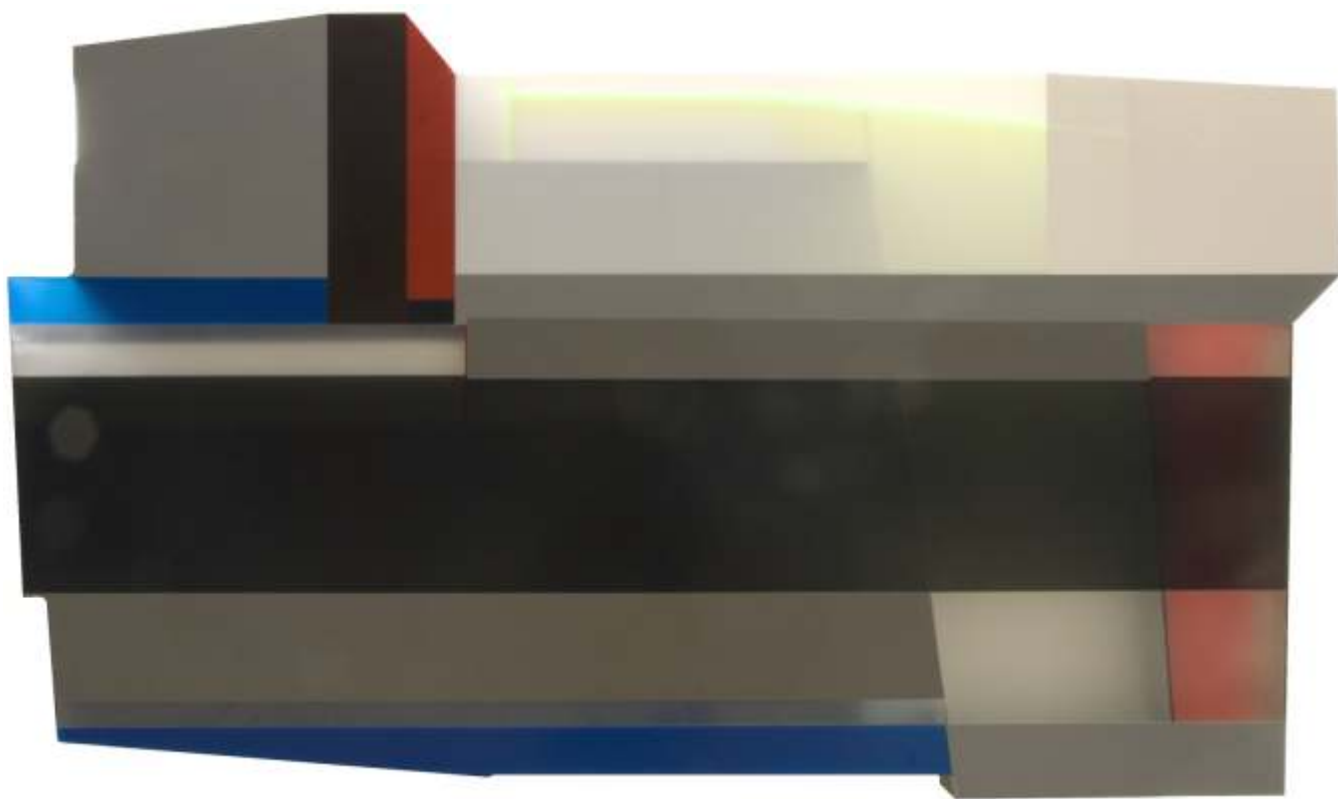
Tomorrow Contained - 2009, acrylic construction, 12x36x3 inches

Khaled Mansur



Monument III - 2008, acrylic on plexiglass and walnut, 9x44x3 inches

Khaled Mansur



Whose Country - 2008, acrylic construction, 30x50x4 inches

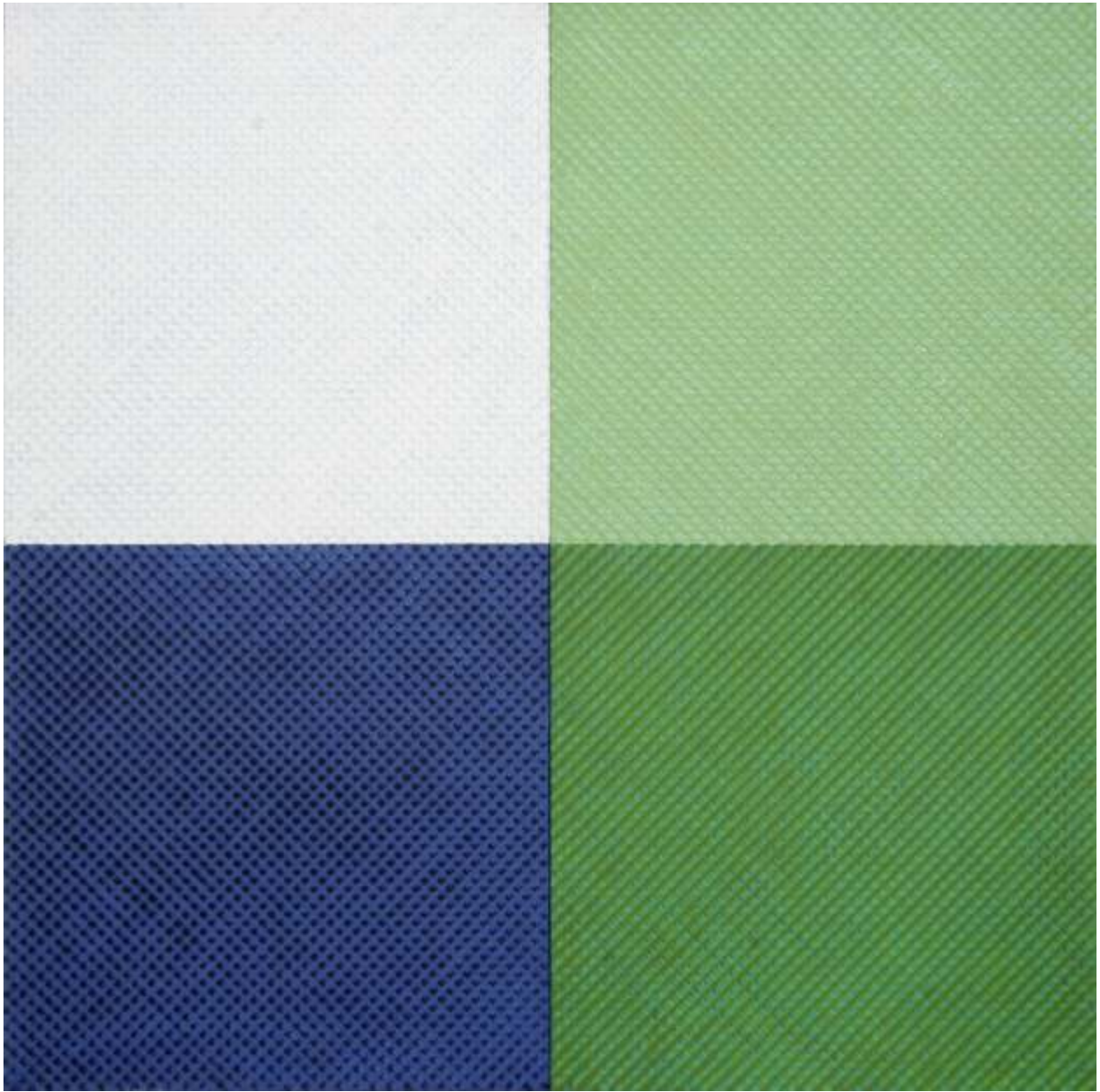
Steve Rockwell



Parallax - 2008, alkyd on paper on mahogany, 32x32 inches

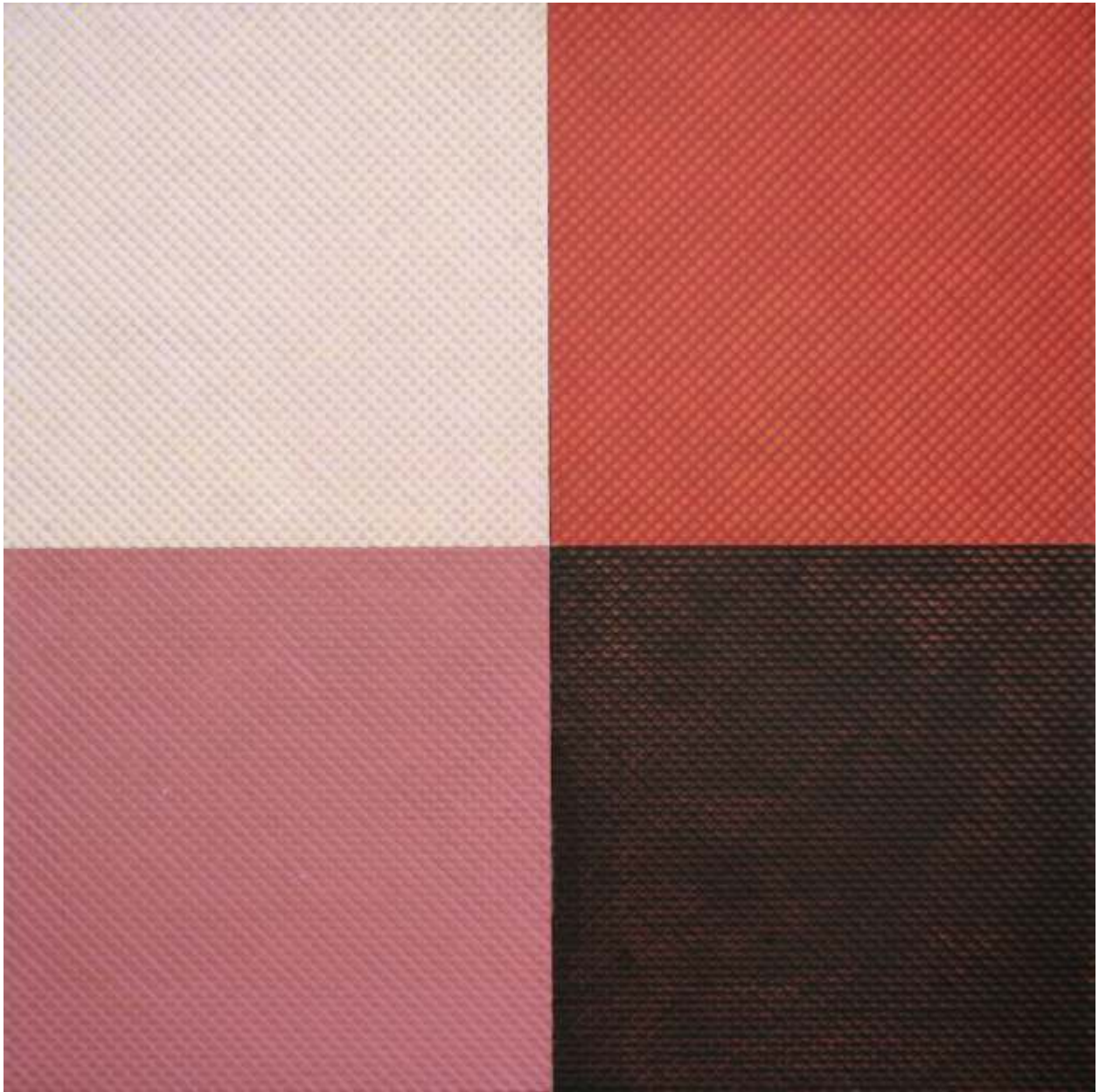


Steve Rockwell



Parallax II - 2008, alkyd on paper on mahogany, 32x32 inches

Steve Rockwell



Parallax III - 2008, alkyd on paper on mahogany, 32x32 inches



Heidi Thompson



Warm Energy Fields - 2008, oil on canvas, 64x48 inches



Heidi Thompson



Seeking Space - 2008, oil on canvas, 60x58 inches



F. Scott Taylor



Burning Sky Bush - 1991-93, oil pastel & enamel spray on paper, 17x14 inches

F. Scott Taylor



Dimensional Door - 1991-93, oil pastel & enamel spray on paper, 17x14 inches



F. Scott Taylor



Green Weather Station - 1991-93, oil pastel & enamel spray on paper, 17x14 inches

F. Scott Taylor



Star Seeding Sunflower - 1991-93, oil pastel & enamel spray on paper, 17x14 inches



F. Scott Taylor



Violet Escape Velocity - 1991-93, oil pastel & enamel spray on paper, 17x14 inches

F. Scott Taylor



Static Reverse Engineering - 1991-93, oil pastel & enamel spray on paper, 17x14 inches



F. Scott Taylor



Transition Phase With Comets - 1991-93, oil pastel & enamel spray on paper, 17x14 inches

F. Scott Taylor



Germinating Astro-Garden - 1991-93, oil pastel & enamel spray on paper, 17x14 inches



F. Scott Taylor



Aquamarine African Dissolve - 1991-93, oil pastel & enamel spray on paper, 17x14 inches

Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches

Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches



Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches



Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches

Mahmoud Meraji



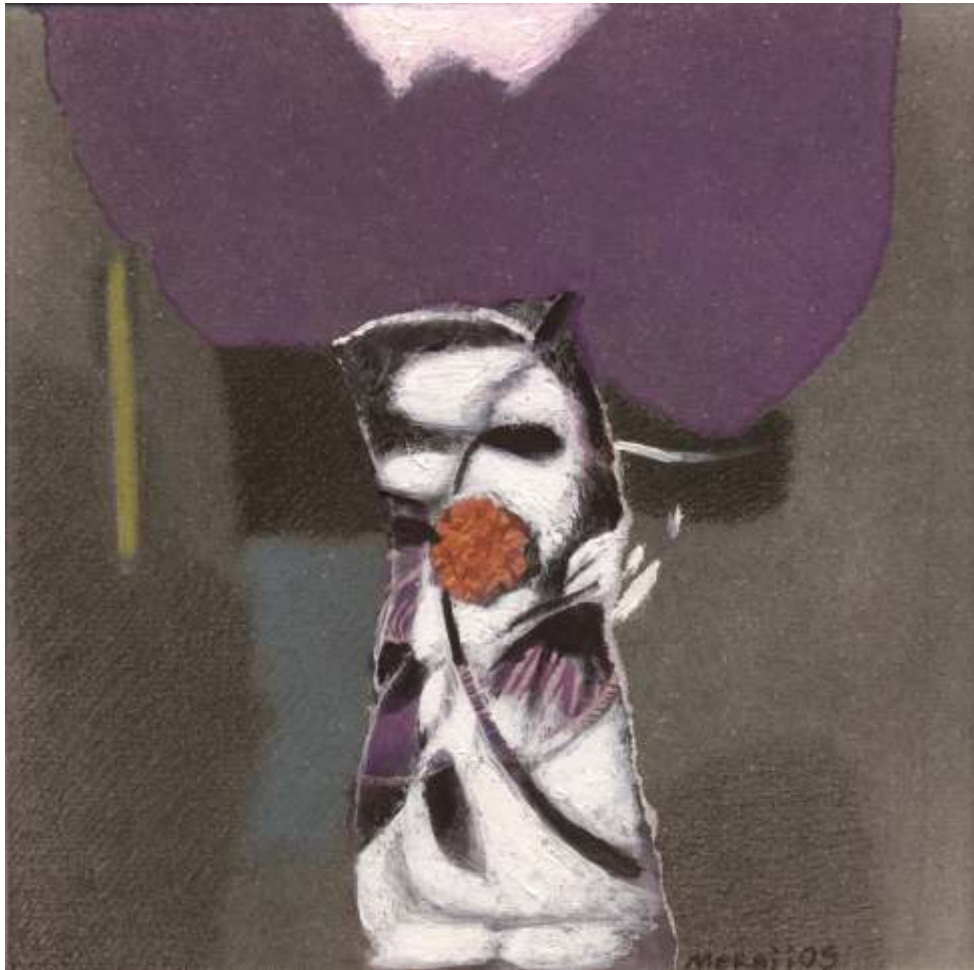
Untitled - 2005, pastel, graphite, acrylic, 5x5 inches

Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches

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Untitled - 2005, pastel, graphite, acrylic, 5x5 inches



Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches

Mahmoud Meraji



Untitled - 2005, pastel, graphite, acrylic, 5x5 inches

Mahmoud Meraji



Untitled - 2008, acrylic on canvas, 52x42 inches



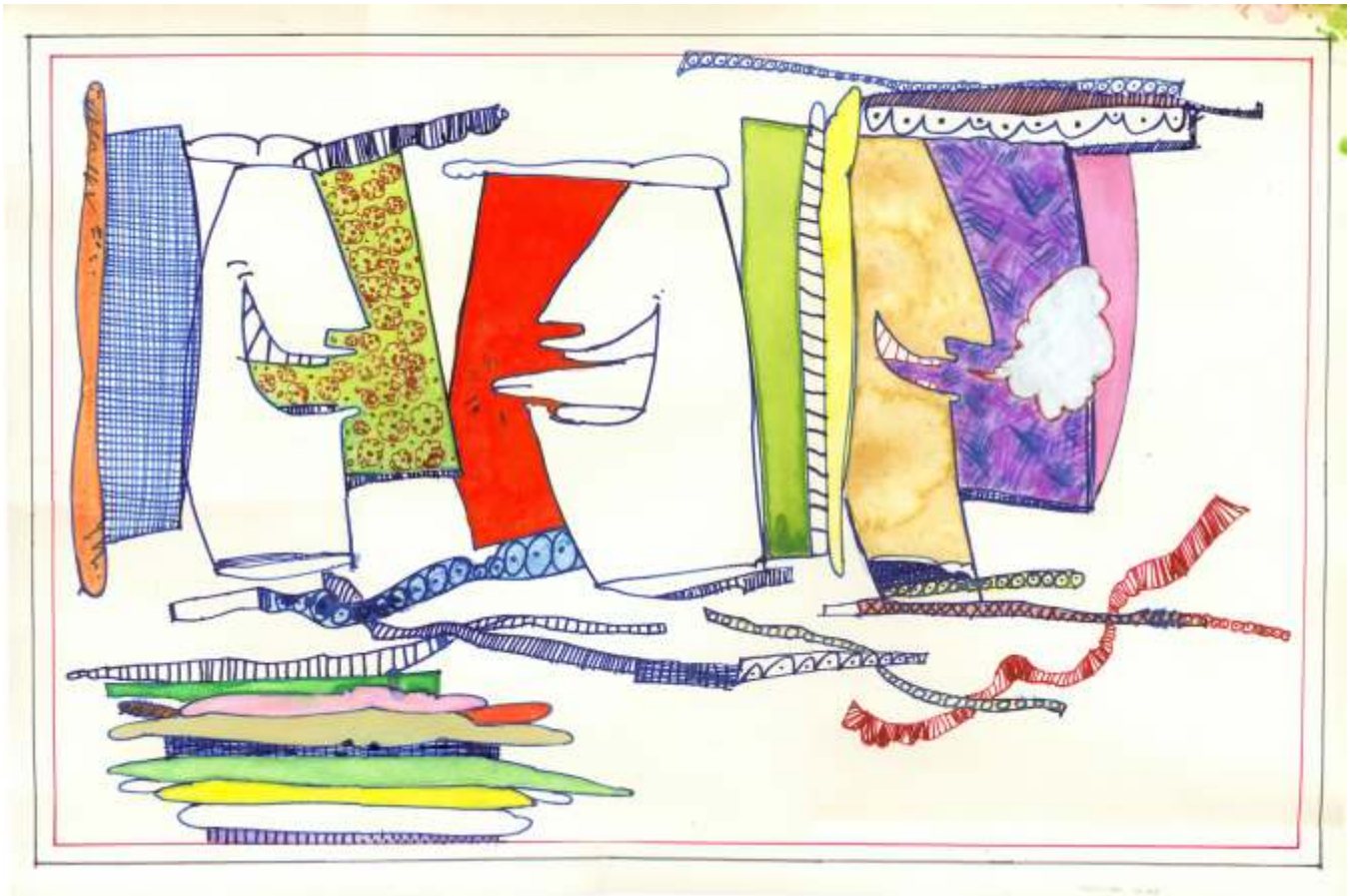
Mahmoud Meraji



Untitled - 2008, acrylic on canvas, 52x42 inches

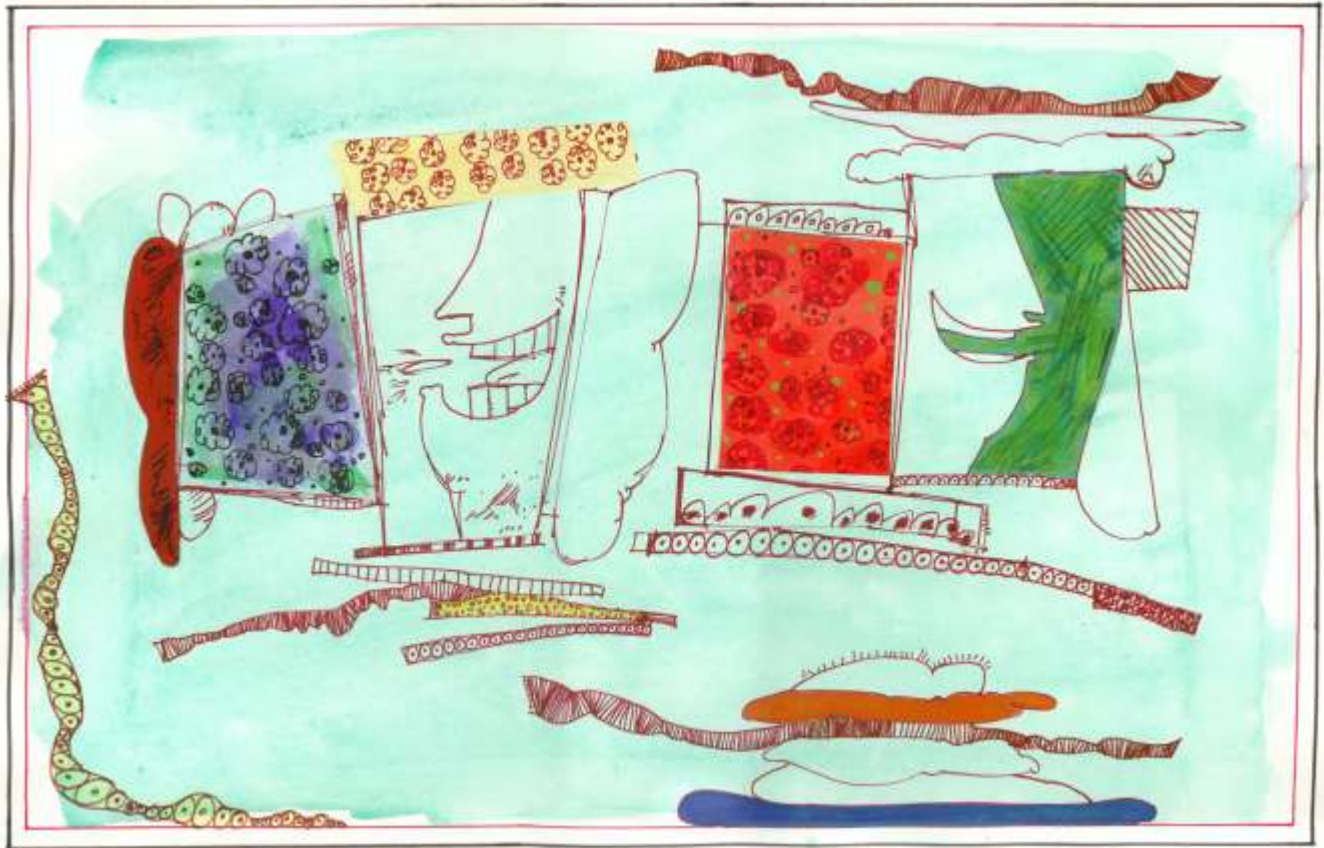


David Samila



My Purple Sky World - 2008, coloured pencil, watercolour, ink on paper, 13x19.5 inches

David Samila



Meet Me At The Roxy - 2008, coloured pencil, watercolour, ink on paper, 13x19.5 inches

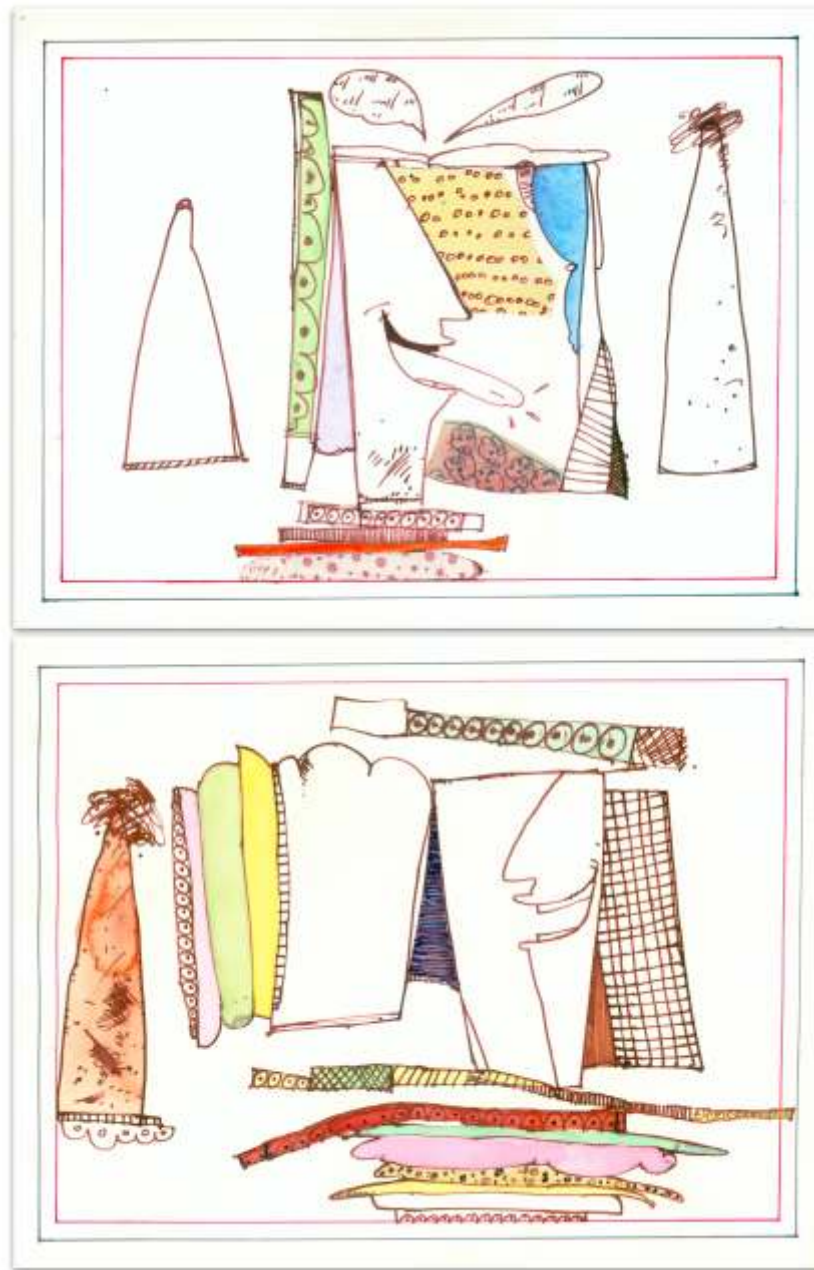
David Samila



My Husband Works Nights - 2008, coloured pencil, watercolour, ink on paper, 13x19.5 inches



David Samila



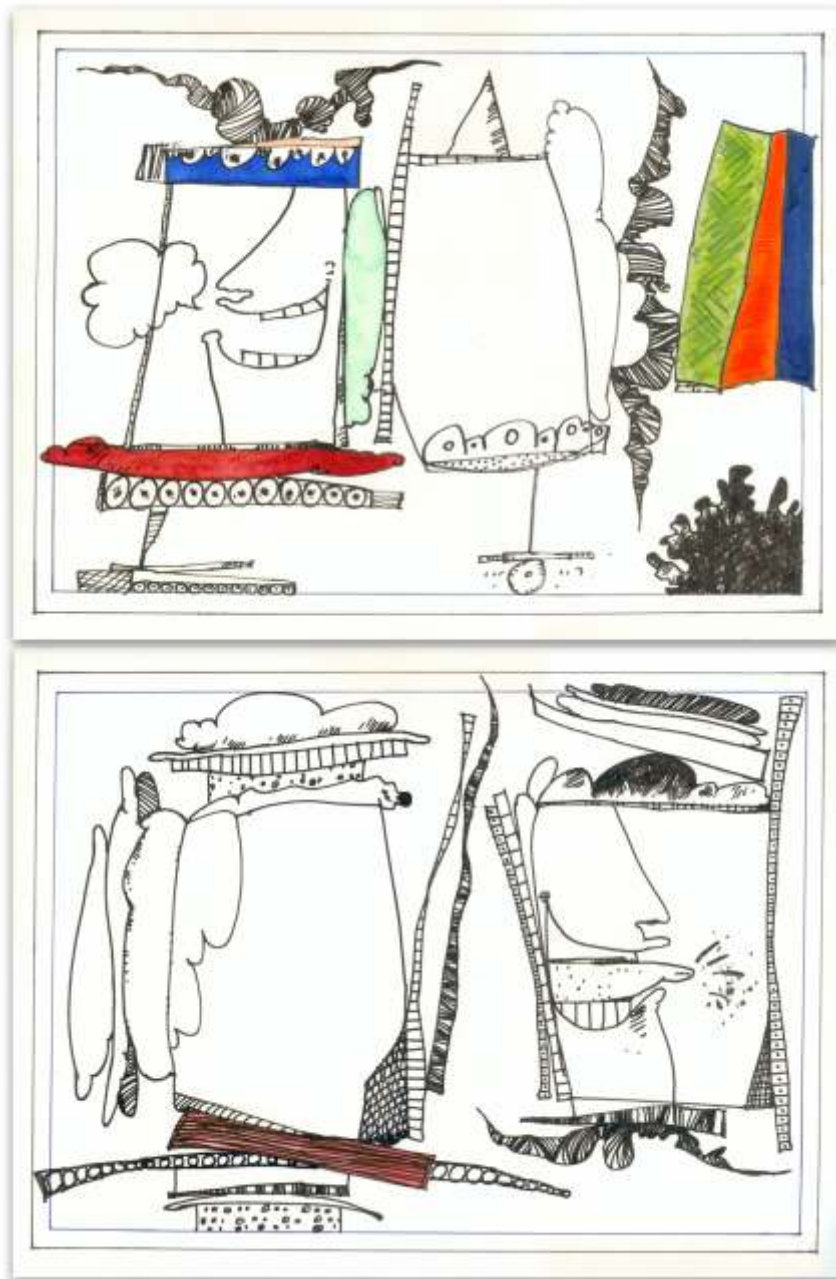
Come & Get It, Baby! - 2008, coloured pencil, watercolour, ink & collage on paper, (diptych) 20x12.5 inches

David Samila



Cosmic Wonder - 2008, coloured pencil, watercolour, ink & collage on paper, (diptych) 20x12.5 inches

David Samila



Scrambled Or Poached? - 2008, coloured pencil, watercolour, ink on paper, (diptych) 20x12.5 inches



Cesar Forero



Tremulous Lady - 2002, oil and sand on masonite, 74x33 inches

Cesar Forero



Dogged - 2002, oil on masonite, 47x40 inches

Ram Samocha



Green Cease-Fire - 2009, drawing, performance. installation



Ram Samocha



Green Cease- Fire - 2009, coloured pencil on unstretched canvas, 84x72 inches

Karl-Heinz Boyke



Pyramidal - 2007, acrylic on paper, 14x28 inches

Karl-Heinz Boyke



Jackson Pollock Meets Siddhartha - 2007, acrylic on paper, 14x28 inches



Karl-Heinz Boyke



Im Tal Der Konige - 2007, acrylic on paper, 16x12 inches

Karl-Heinz Boyke



Fries In Pompeii - edition 12, bronze, 7.5x8.25 inches

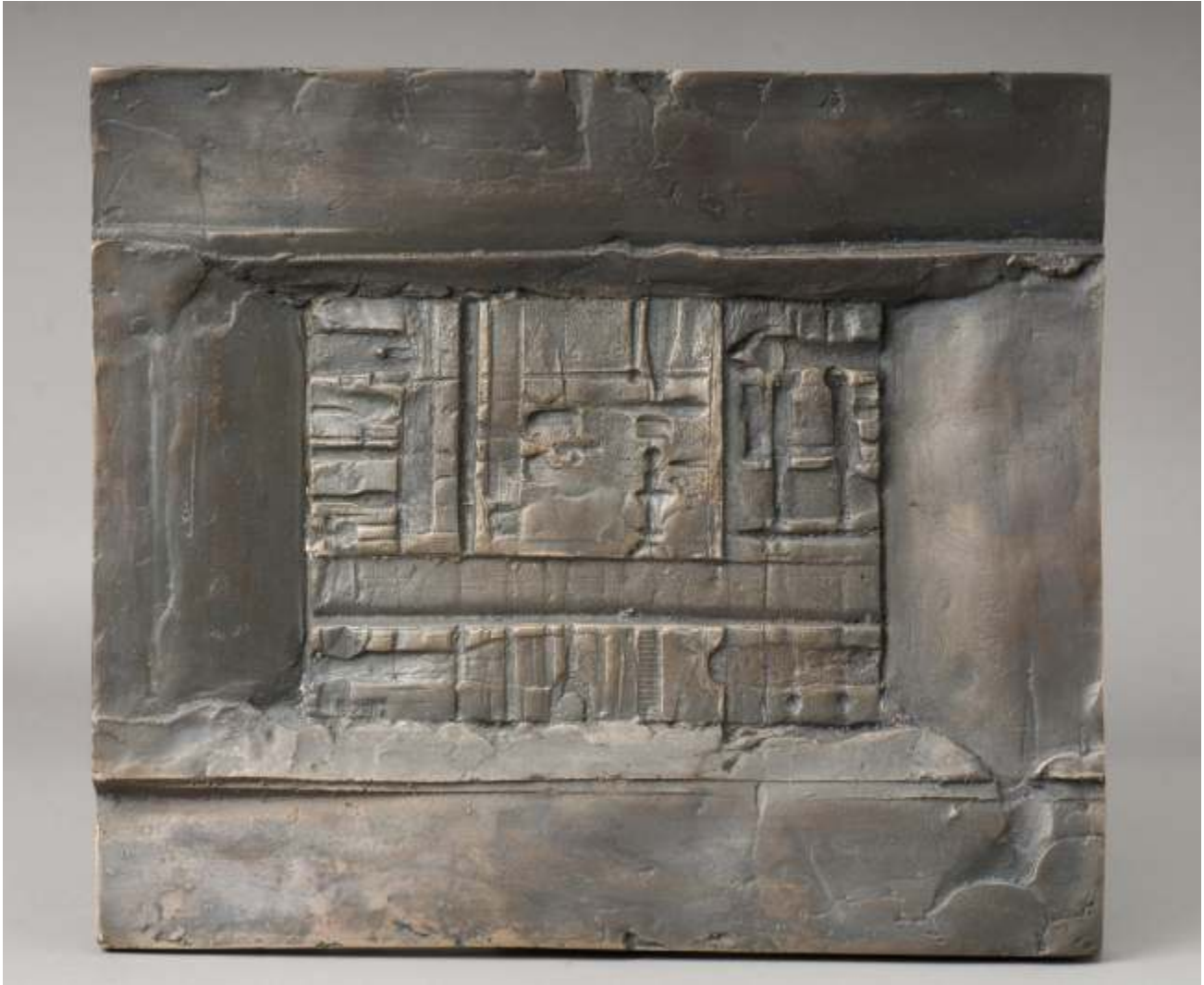
Karl-Heinz Boyke



Kleines Medallion II - edition 12, bronze, 7.25 inches in diameter



Karl-Heinz Boyke



Blick Nach Abu Simbel - edition 12, bronze, 9.5x11 inches

Karl-Heinz Boyke



Modell für Barlach-Memorial - edition 12, bronze, 12x3x3 inches

Karl-Heinz Boyke



Modell Papyrussaule III - 2002, Bronze, 12x3x3 inches





## Bodo Korsig

1962            Born Zwickau, Germany  
 1986-90       Study of Sculptor at FWG Berlin

### SOLO EXHIBITIONS (SELECTION)

1991	ACC Gallery, Weimar
1992	Kunstmuseum Heidenheim
1993	Gallery am Sachsenplatz, Leipzig
1994	"Incognito" Gallery Weise, Chemnitz
1995	"Traumwelten" Gallery Michael Schultz, Berlin
	"Suchen und Zerstoeren" ACC Gallery, Weimar (C)
1996	"Suchen und Zerstoeren" Gallery Weise, Chemnitz (C)
	"Traumwelten" Gallery Michael Schultz, Dresden
1997	"Grenzwege" Museum Simeonstift, Trier (C)
1998	"Grenzwege" Municipal Kunstmuseum Spendhaus, Reutlingen (C)
	"Grenzwege" Kunsthalle Erfurt (C)
	"Paso a Paso" Galleria Metropolitana, Barcelona
1999	"FATE" Gallery Garner Tullis, New York (C)
	"FATE" Gallery Bobbie Greenfield, Los Angeles (C)
	"wir waren die neue horde" ACC Gallery, Weimar
2000	"FATE" Gallery Schuster & Scheuermann, Berlin
	"Obsession" Gallery Rothamel, Erfurt
	"ICHLUT" Gallery Weise, Chemnitz
2001	"Du verwirrst mich" Gallery Peter Borchardt, Hamburg
	"Headache" Gallery Bobbie Greenfield, Los Angeles
	"erase your past" Gallery Peter Weinberger, Copenhagen
	"die neue horde" Kunsthalle Trier
	"WITNESSES" Kunstverein Aschaffenburg
	"Present and Past" Galerie Peter Borchardt Hamburg
	"MY SOUL IS DIRTY" Municipal Gallery Lemgo
2005	"Beauty under Construction" Kunstverein Trier
2006	"Beauty under Construction" Gallery Peter Borchardt, Hamburg
	"hidden mind" Gallery Cynthia Broan New York (C)
	"hidden mind" Municipal Gallery Traunstein
	"Where can I buy a new brain?" Municipal Galerie Bietigheim-Bissingen(C)
	"Where can I buy a new brain?" Kunsthalle Potsdam (C)
2007	"Where can I buy a new brain?" Leonardimuseum Dresden (C)
	"I CAN'T STOP" Tenri Cultural Institute New York
	"Fotosynthesen" Saarland Museum Saarbruecken(C)
2008	"LEBEN SCHMECKEN" Keramikmuseum, Westerland
	"EVERYTHING IS POSSIBLE" Galleria Kunstmann, Palma
	"NO MORE EXCUSES" Gallery Peter Borchardt
2009	"CLASH" Makii Masaru Fine Arts Tokyo

## Khaled Mansur

### Education

1990                      University of Texas, Bachelor of fine arts (B.F.A)

### Selected Group Shows

1991	30th Annual Toronto Outdoor Art Exhibition	Toronto, ON
1991	Gallery 306 at 80 Spadina	Toronto, ON
1992	31st Annual Toronto Outdoor Art Exhibition	Toronto, ON
1992	Waters Edge-Queens Quay	Toronto, ON
1993	32nd Annual Toronto Outdoor Art Exhibition	Toronto, ON
1993	The Oakville Galleries	Oakville, ON
1994	Mass Exposure	New York, NY
1995-97	Edgewater Art Gallery	Edgewater, NJ
1998	Here Gallery, Soho	New York, NY
1999	Williamsburg Historical Society	Brooklyn, NY
1999-2001	Get Real Art Gallery	New York, NY
2006	Canvas Gallery	Toronto, ON
2006	Hangman Gallery	Toronto, ON
2006	Void Design	Toronto, ON
2006	Headbones Gallery	Toronto, ON
2008	The Varley Art Gallery of Markam	Markham, ON
2009	(ab strack' tid), Headbones Gallery	Toronto, ON

### Solo Shows

1991	Round Up	Toronto, ON
1992	Cedar Ridge Art Gallery	Scarborough, ON
1993	Cedar Ridge Art Gallery	Scarborough, ON
1993	La Hacienda Gallery	Toronto, ON
1997	Biblios Art Gallery	New York, NY
1999	Here Gallery, Soho	New York, NY
2005	the Leblanc Organization Gallery	Brooklyn, NY
2006	RAW-studio show	Toronto, ON
2008	Median Contemporary	Toronto, ON

### Corporate Collections

Slone-Kettering Cancer Center	New York, NY
Rockefeller Foundation	New York, NY
Alliance Capital Investment Corp	New York, NY
Kboom Culture Design	New York, NY
Novotel Hotel	Ottawa, ON
Armin Construction	Toronto, ON



## Steve Rockwell

Steve Rockwell is perhaps best known as the publisher and editor of dArt International magazine. First released in Los Angeles ten years ago, dArt began by covering contemporary art in New York, Los Angeles, and Toronto. dArt magazine itself, was the product of a 1995 narrative performance piece entitled Meditations on Space, which involved 175 art galleries from Switzerland, France, United States, and Canada.

In tandem with dArt, Steve Rockwell has performed his Color Match game across North America. Another conceptually based work, the Steve Rockwell Sandwich, was recently served at the Rushton Restaurant in Toronto and at Arts and Eats in San Antonio, Texas. His paintings have been exhibited for the past six years at the Fran Hill Gallery in Toronto. He was part of the Drawing Conclusions group exhibition at the New York Arts Gallery and Art Basel Miami Beach in 2005.

## Heidi Thompson

### EXHIBITIONS (selected)

2009	Toronto	Headbones Gallery (group)
2009	Vernon	Vertigo Gallery (solo)
2009	New York	Lana Santorelli Gallery in "Thaw" & "Movment"
2009	Markam	Varley Art Gallery (group)
2009	Toronto	Lausberg Contemporary (group) "Blues Exhibit"
2008	Montreal	Galerie Samuel Lallouz (group)
2008	New York	Lana Santorelli Gallery (group) "Abstract Exhibit"
2008	Vernon	Odin Gallery (represented)
2008	Grand Forks	Grand Forks Art Gallery (solo)
2007	Toronto	The Drawers - Headbones Art Gallery
2007	Berkeley	Gallery Sam
2006	Toronto	The Drawers - Headbones Art Gallery (represented)
2005	Vernon	Vernon Public Art Gallery (group)
2004	Vernon	Gallery Odin
2000	Vernon	Headbones Art Gallery (group)
2000	Vancouver	Howe Street Art Gallery (represented)
1996	Vernon	Headbones Art Gallery (solo)
1994	Vancouver	Talking Stick Art Gallery (solo)
1994	Vancouver	Simon Patrich Art Gallery (represented)
1992	New York	Viridian Art Gallery (represented)
1992	Kelowna	Dow Reid Art Gallery (represented)
1991	Kelowna	Kelowna City Hall (solo)
1991	Vancouver	BC Festival of the Arts
1991	Penticton	Front Street Gallery (group)
1989	Vancouver	Firehall Arts Theatre (solo)
1989	Vancouver	Robson Square Media Centre (group)
1989	Vancouver	Community Arts Centre/BC Women Artists (solo)
1987	Vernon	Topham Brown Public Art Gallery (solo)
1985	Vernon	Topham Brown Public Art Gallery (solo)
1985	Grand Forks	Grand Forks Public Art Gallery (solo)
1985	Kelowna	Kelowna Public Art Gallery (solo)
1983	Vancouver	BC Festival of the Arts (Juried)
1981	Budapest	Hungarian State University (group)
1980	Nurnberg	Kom Youth Centre (solo)
1980	Nurnberg	Gallerie der Stadt (group)
1978	Zurich	Witikon Community Centre (solo)

## F. Scott Taylor

Born 1950, Calgary, Alberta.

### EDUCATION

1977-1980 Ph.D. Candidate, University of Toronto

1974-1976 M.A., University of Toronto

1974 B.A., University of Alberta

1968-1973 B.F.A. Candidate, University of Alberta

### SOLO EXHIBITIONS

1983 Athabasca University, Edmonton

1981 Christl Bergstrom Gallery, Edmonton

1976 Susan Archibald Gallery, Toronto

### GROUP EXHIBITIONS

2009 (ab strak'tid), Headbones Gallery, Toronto, Catalogue

2008 Five Canadian Artists, Galerie Atelier III, Barmstedt, Germany, Catalogue

1970 World's Fair, Osaka, Japan

### GRANTS/AWARDS

2007 Canada Council Travel Grant

1988 Best Canadian Dance Poster, Dance Canada

1988 Winspear Foundation Grant

1979 Best Theatre Poster Award, A-Space, Toronto

1978 Canada Council Doctoral Fellowship

1978 Best Theatre Poster Award, A-Space, Toronto

1969 Alberta Culture Grant, 1969

### COLLECTIONS

The Province of Alberta

The University of Alberta

Madame Justice Louise Arbour

Kay Armatage

Richard and Elizabeth Beauchamp

David and Karen Cantine

Sheila and Wilfred Watson

Brian Webb



## Mahmoud Meraji

Born 1958, Tehran, Iran

### SOLO EXHIBITIONS

- 2007 Mystic Iranian Curves, Six weeks of Iranian Art Toronto, ON
- 1997 The Iranian Community Association of Ontario Toronto, ON
- 1997 Arya Art Gallery Tehran, Iran
- 1996 Arya Art Gallery Tehran, Iran
- 1993 Golestan Art Gallery Tehran, Iran
- 1991 Golestan Art Gallery Tehran, Iran
- 1985 Niyavaran Cultural Centre, Tehran

### GROUP EXHIBITIONS

- 2009 The Canadian Portrait: Today and Tomorrow Toronto, ON
- 2008 International Arts Festival- Miracle of the Portrait Toronto, ON
- 2008 Buddha Composed (collaboration), Varley Gallery of Markham, ON
- 2008 Tiregan, Iranian Festival, harbourfront centre, ON
- 2007 Iranian artists' cultural reunion, Six weeks of Iranian Art, Toronto, Ontario
- 2007 Varley Gallery of Markham, Canadian Artists without Border, Markham, Ontario
- 2007 Ethnic Convergence Headbones Gallery, Toronto, ON
- 2006 Headbones Galley (Iran, Iran, I ran with Bogos) Toronto, ON
- 2005 John B. Arid Gallery Toronto, Ontario
- 2004 Metamorphosis, Scarborough Art Council, Toronto
- 2004 Arta Gallery, Toronto
- 2003 Drawing 2003, John B. Arid Gallery
- 2002 Illuminary Art Gallery, Toronto, Ontario
- 2001 Annual Juried Show (S.A.C.), Scarborough
- 2001 Art at the heart (Arts week2001)
- 2001 Odyssey (SAC) Scarborough, Ontario
- 1998 Transition: Changing States (S.A.C.), Scarborough

### GRANTS/AWARDS

- 2008 Grand prize 2008 International Arts Festival- Miracle of the Portrait
- 2008 Art/ Humanities National Ethnic Press & Media Council of Canada
- 2002 Honorable mention Award, Scarborough Art Council, Toronto,
- 2001 Honorable mention Award, Art at the heart, Toronto, Ontario
- 1993 First Prize: Iranian Fair of Flowers & Nature, Tehran, Iran

### COLLECTIONS

- David Miller (Mayer)
- St. Michael Hospital
- Tehran Museum of Contemporary Arts Tehran, Iran
- Tehran City Hall Collection

## David Samila

### AWARDS & PRIZES

2008	Jurors' Choice Award, All-Ontario Open Juried Art Show Orillia Museum of Art & History, Orillia, Ontario, Canada
2005	Caron Cooper Award, Convergence Juried Exhibition Tom Thomson Memorial Art Gallery, Owen Sound, Ontario, Canada
1974	Purchase Award, Graphex II Exhibition Art Gallery of Brant, Brantford, Ontario, Canada
1970	Purchase Award, Winnipeg Show, Winnipeg, Manitoba, Canada
1969	First Prize, Spring Exhibition Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada
1968	Prize, Winnipeg Show, Winnipeg, Manitoba, Canada
1967	Purchase Award, Second Atlantic Awards Exhibition, Halifax, Nova Scotia, Canada

### SCHOLARSHIPS & GRANTS

1976, 1967	Canada Council Grants
1962/63	Leverhulme Canadian Painting Scholarship

### SELECTED COLLECTIONS

National Gallery of Canada, Ottawa, Ontario  
Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada  
Art Bank, Canada Council, Ottawa, Ontario  
Art Gallery of Greater Victoria, Victoria, British Columbia, Canada  
Canada Council, Ottawa, Ontario  
Canadian Government Exhibition Commission, Ottawa, Ontario  
Confederation Centre of the Arts, Charlottetown, Prince Edward Island, Canada  
Dalhousie University, Halifax, Nova Scotia, Canada  
Department of Foreign Affairs, Ottawa, Ontario, Canada  
Glenhyrst Art Gallery of Brant, Brantford, Ontario, Canada  
McIntosh Gallery, University of Western Ontario, London, Ontario, Canada  
Museum London, London, Ontario, Canada  
Owens Art Gallery, Sackville, New Brunswick, Canada  
Richardson Collection, Winnipeg, Manitoba, Canada  
Seneca College, Toronto, Ontario, Canada  
Ukrainian Institute of Modern Art, Chicago, Illinois, USA  
Vancouver Art Gallery, Vancouver, British Columbia, Canada  
Winnipeg Art Gallery, Winnipeg, Manitoba, Canada  
York University, Toronto, Ontario, Canada

## Cesar Forero

### EDUCATION

Master Fine Arts (M.F.A.) University of Waterloo, Waterloo, ON.  
Master Art (M.A. Minnesota State University, Mankato, MN.  
Liberal Arts and Science Rochester Community and Technical College, Rochester, MN

### SOLO EXHIBITIONS

2006 "Fragile World" Installation and Performance, Gallery 96, Stratford ON  
2006 "Carnival, Image and Duality" Installation and Performance, Station Gallery, Whitby, ON  
2006 "Carnival, Image and Duality" Installation and Performance, University of Waterloo Art Gallery, ON  
2006 "Las Farc Dit it" Installation and Performance, Canadian Clay and Glass Gallery, Waterloo, ON  
2005 "The Four Elements" Installation, Canadian Clay and Glass Gallery, Waterloo, ON, Canada  
2002 "Home and Jungle" Installation, Conkling Gallery, Minnesota State University, Mankato, USA  
2002 "Mud, Paint and Paper" Painting and Sculpture, Carnegie Art Center, Mankato, MN, USA  
2000 "Abstract Expressions" Painting, Agora Gallery, SOHO, New York, NY USA

### PERFORMANCES AND COLLABORATIVE WORKS

2007 "The Box" Living Installation Performance, Collaborating with: Sally Brabant, Michelle Moylan, Richelle Brown-Hirlehey Carousel Dance Company troupe, Liza Murzin, Bruno Lerullo.  
Feb 18: RBC Theater, LAC Mississauga, ON, Artist in Resident Exhibition  
April 14: Registry Theater, Kitchener, Waterloo  
July 1: Living Arts Centre, Mississauga, ON. Canada's Day  
Oct 6: Headbones Gallery, Toronto, ON  
Sep 29: Living Arts Centre, Atrium, Mississauga  
Sep 21: 63 Pine Tree Rd. Kirkland Lake, Ontario, Canada  
2007 "Apples Around" Living Installation Performance, Collaborating with: Michelle Moylan  
March 11, Canadian Artist Borders, Symposium, Varley Gallery, Unionville, ON  
2007 "The Chess Game Parade" Living Installation Performance, Collaborating with: Michelle Moylan, Carousel Dance Company troupe, Liza Murzin, Bill Dowling.  
Feb 8: Living Arts Centre, Staging Room, Mississauga, ON  
Feb 10: Retirement Community Centre, Waterloo, ON  
March 25: Talbot Theater, London  
Apr. 14: Registry Theatre, Kitchener, ON  
2006 "The Fragile World" Performance  
Collaborating with: Michelle Moylan, Sally Brabant, Jeff Brabant  
July 8: Gallery 96, Stratford, ON, Canada.  
2006 "Las Farc Did It!" Performance, Collaborating with: Michelle Moylan, Michelle Turner, Carlos Congote.  
Jan. 15, Canadian Clay and Glass Gallery, Waterloo, ON Canada.  
April 13, University of Waterloo Art Gallery 200 University Ave W, Waterloo, ON  
April 29, Station Gallery, Whitby, ON, Canada

## Ram Samocha

Born: Israel, 1966

### EDUCATION:

2007-2009 Master of Fine Art (MFA) in Drawing, University of Waterloo, ON, Canada  
1988-1992 Bachelor of Fine Art (BFA), Bezalel academy of arts, Jerusalem

### SELECTED SOLO EXHIBITIONS:

2009 *No Peace*, MFA thesis exhibition, Artery Gallery, Kitchener, Canada  
2007 *Scarring*, The Bookshelf, Guelph, Canada  
*First Impression*, Loose Canon Gallery, Hamilton, Canada  
2005 *The name will come*, Temona Theatre Gallery, Tel Aviv, Israel

### SELECTED GROUP EXHIBITIONS:

2009 *(ab strak'tid)*, Headbones Gallery, Toronto, ON, Canada  
*Deviant Detour*, Kunsthau Santa Fe, Guanajuato, Mexico  
2008 *Insomnia*, The RedHead Gallery, Toronto, Canada  
*Traces III*, contemporary drawing in Israel, the Artists House, Jerusalem  
*47th Annual Toronto Outdoor Art Exhibition*, Toronto, Canada  
2007 *Juried Art Exhibition*, Glenhyrst Art Gallery of Brant, Canada  
*Exposure*, the Artery Gallery, Kitchener, Canada  
*Desert generation*, Meneer de Wit, Amsterdam, Nederland

### DRAWING PERFORMANCES:

2008 *Night Falls*, ECH Front Gallery, University of Waterloo, Canada  
*Seasons of Immigration* (with the MT Space Theater), Centre in the Square, Kitchener, Canada  
2007 *Don't give up*, Loose Canon Gallery, Hamilton, Canada  
2004 *Growth Drawing*, The Shlosh House, Tel Aviv, Israel

### PRIZES & AWARDS:

2008 Centre for International Governance Innovation Art Award  
University of Waterloo: Keith and Win Shantz Fellowship  
2007 University of Waterloo Arts Graduate Enhancement Scholarship  
2002 *Prize for a young artist*, The Israeli Ministry of Culture

### SELECTED COLLECTIONS:

CIGI Permanent Collection, Waterloo, Canada  
The Israel Museum, Jerusalem, Israel  
Ein Harod Museum of Art, Israel  
Benno Kalev, Israeli Drawing Collection, Tel Aviv, Israel  
Various Private and Corporate Collections



## Karl-Heinz Boyke

- 1955 born in Uetersen (Hamburg), Germany
- 1972 education in surveying
- 1979 studies in sculpturing at the Muthesius-University of Fine Arts in Kiel, University lecturers:  
Manfred Sihle-Wissel and Prof. Jan Koblasa  
Master of art -Studies in painting and sculpturing as a private student of Prof. Walter Arno, Hamburg
- 1986 working as a painter and a sculptor in Moorrege  
Competition of Arts in the public area  
Exhibitions in foreign countries
- 1991 visiting lecturer for the techniques of sculpturing  
at the Design High-School in Hamburg (HWA)
- 1993 Scholarship of the County of Pinneberg  
Study of the Japanese calligraphy  
of Prof. Nangaku Kawamata from Mito/Japan  
visiting lecturer for sculpturing at the international academy „Pentiment“ in Hamburg
- 1994 lecturer at the Design High-School Hamburg (HAW)  
for the drawing seminar (until 1996)
- 1995 Scholarship of the Industrial Board (Elmshorn)  
“Hermann-StehrScholarship” (County of Pinneberg)
- 1997 lecturer at the Design High-School Hamburg (HWA)  
for the painting-seminar

### Works in public possession:

Ministry of education and cultural affairs of Schleswig-Holstein, Kiel  
Department of the Interior of Schleswig-Holstein, Kiel  
County of Pinneberg  
Police station in Reinbek near Hamburg  
Seat of Government, Kiel  
The Government of Schleswig-Holstein, conference hall in the guest house, Kiel  
Alsen - Cement - factory, Itzehoe  
Central-Bank of Schleswig-Holstein, Elmshorn  
Sculpture-Park in the city of Elmshorn  
Bank of the County Glöckstadt, conference hall  
The union of the bank- and giro-association of Schleswig-Holstein  
City department, Elmshorn  
City of Barmstedt, „Brother and sister-Scholl-School“  
City of Elmshorn, “Astrid-Lindgren-School”  
Museum of Hessian, Gießen