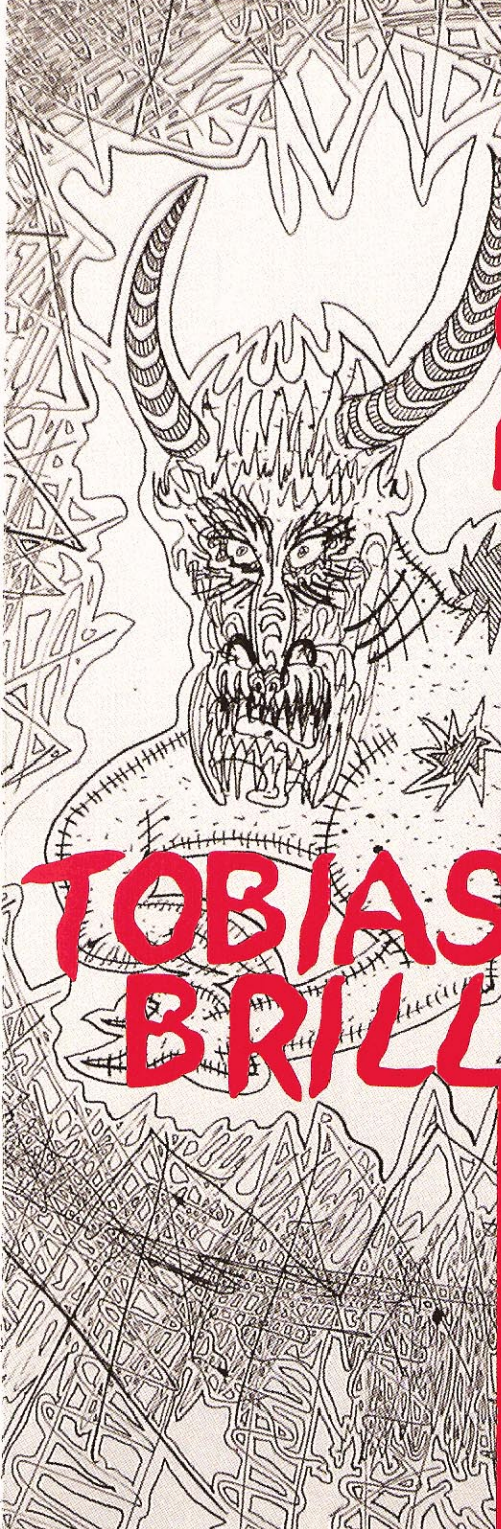
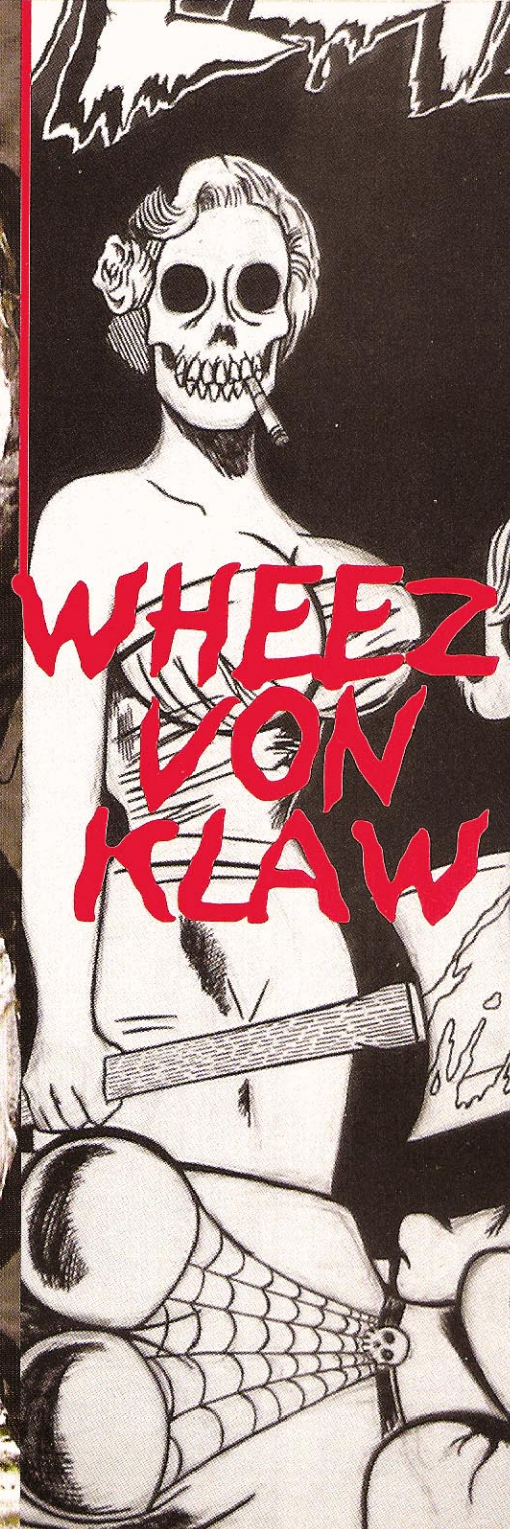


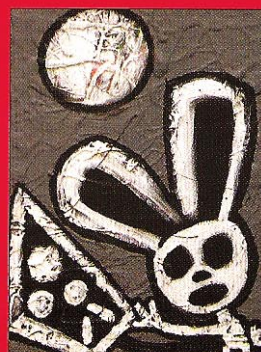
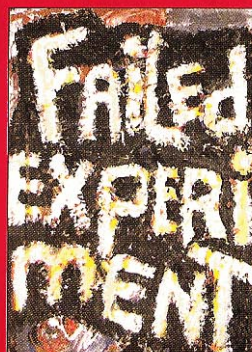
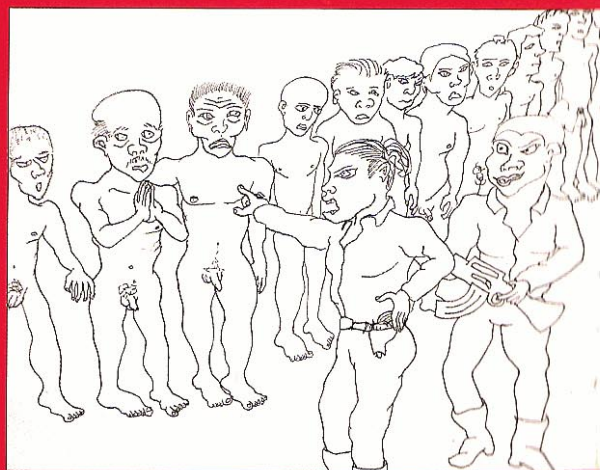


TOBIAS
BRILL

CHRIS
MCGEE



WHEEZ
VON
KLAW



above left: WHEEZ VON KLAU
Wang Dang!, 2005, pen and ink on paper,
 from *Roots* magazine

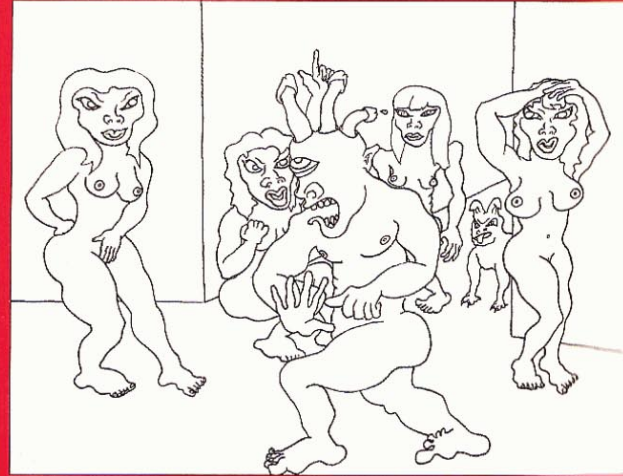
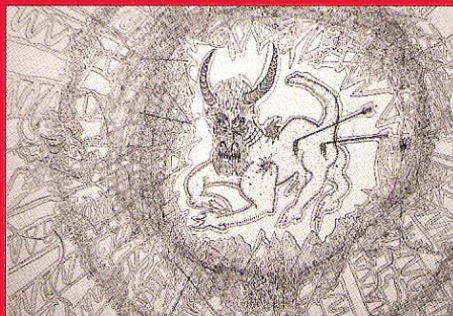
above: TOBIAS BRILL
Ka Blam!, 2004, ink on paper
Free Radioals, 2004, ink on paper

left: CHRIS MCGEE
The Reject, 2005, ink, acrylic, collage on paper
Failed Experiment, 2003, paper maché, cat litter,
 acrylic, latex
Rabbit Playing Pinball, 2005, latex and acrylic on
 canvas



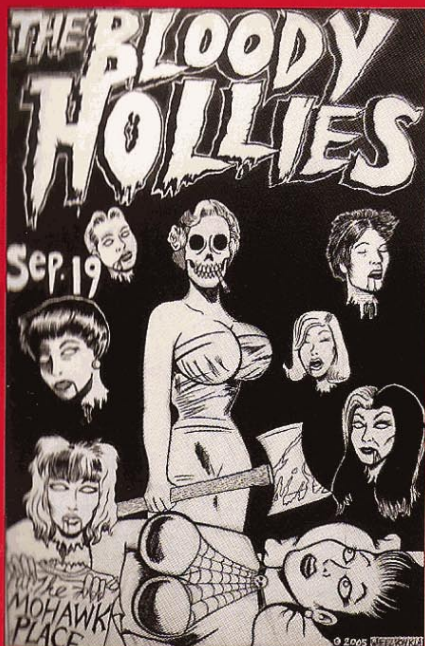
above: CHRIS MCGEE
Panic Button, 2005
 marker drawing with ink on card-
 board mounted to canvas with ink,
 acrylic, latex

right: TOBIAS BRILL
Beast Myth, 2004, ink on paper



TOBIAS BRILL
Running Scared/having a hard time, 2004,
 ink on paper





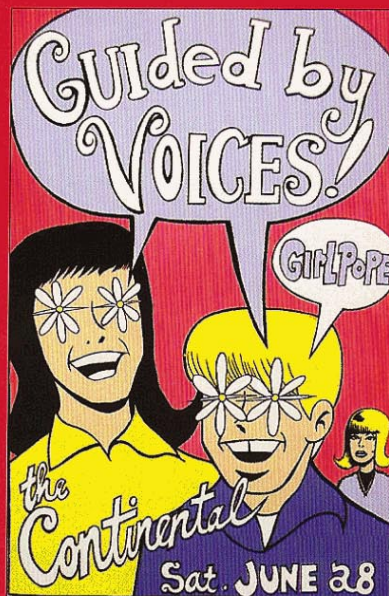
above left: WHEEZ VON KLAU
The Bloody Hollies concert poster,
2005, pen and ink on paper

above right: TOBIAS BRILL
Political Brothel, 2004, ink on paper

left: CHRIS McGEE
Untitled (work in progress), 2006
collagemarker drawing, collage
photocopies, latex, acrylic



WHEEZ VON KLAU
Guided By Voices, X concert posters,
2003, silkscreen on paper



Purposeful Derangement

In connecting the works of Tobias Brill, Chris McGee and Wheez Von Klaw to the word "deranged," I don't mean to suggest any sociopathic tendencies. The derangement to which I refer is specifically artistic and intentional. While operating in uniquely personal ways, all three share certain intriguing sensibilities and, I think, a common sort of compulsion toward their work. A drawing mania. A willful stumbling through fields of anxiety. A concession to spontaneity and ambiguity. A derangement verging on bliss.

Tobias Brill's line drawings are intriguing for the wide gamut they employ between concision and density. A work like *Ka Blam!* is realized with a minimum of lines and no shading or other additional drawn aspects, so much so that it almost appears unfinished. Yet it still manages to suggest an expansive narrative within its modest plane. Other works by Brill operate in a manner so overwrought the line turns into a doodling density that can barely be contained.

Chris McGee—who has dubbed his own practice "doodleglyphics"—combines drawing, painting and collage into a personal mythology of symbols and characters. Like Brill's work, McGee's appears in a constant state of transformation and mutation. Often realized on rough, untreated surfaces, McGee's works play off an intentionally primitive aspect, but their psychological depth is entirely contemporary. Cynical allusions to technology (and technological offspring, like contemporary warfare) are a persistent theme throughout McGee's work.

The work Wheez Von Klaw, on the surface, has a cleaner appearance, with its strong illustrative base and allusion to comic art, but still shares with Brill and McGee a drawing foundation and a darkly-humorous sensibility. Von Klaw is merciless in skewing pomposity and delirious in the application of gallows humor. Violence is not so much a subtext for Von Klaw as it is a means to comically exaggerate a sensibility or draw an image out to a point of visual absurdity.

Deeply dark humor prevails throughout the work of all three artists, creating a strange psychological space in which a buoyant ebullience and a grim sensibility co-exist as mutually enabling forces. Morbid fascinations, pop culture references, deep-seated anxieties, sexual humor, the absurdity of simply being alive, and persistent self-deprecation texture the work of all three artists. While entirely distinctive to themselves, the work of Brill, McGee, and Von Klaw cross numerous shared paths and often co-exist in the same psychological terrain.

The derangement on display here is an intentional, imaginative space. It is a conscious intent, but it is textured heavily by unconscious impulses. It is a posture that liberates the drawn line that each engages in their work and allows it to pursue whatever wild tangent springs up in the moment. Beheadings. Mutations. Dark underbellies. Psycho-sexual creatures. A world gone awry. All lovingly rendered for your promiscuous visual pleasure.

Good times, good times.

John Massier
Visual Arts Curator



TOBIAS BRILL • CHRIS MCGEE • WHEEZ VON KLAU

MARCH 4 — APRIL 8, 2006

TOBIAS BRILL was born in California, moving to the Island of Hawaii when he was 10. He earned a BA in art at the University of Hawaii at Hilo, and his MFA at Pratt Institute in Brooklyn, NY. He has managed an orchid farm, taught at the University of Hawaii, and currently lives in a warm apartment on the west side of Buffalo where he has not yet turned on the heat. He has recently exhibited locally in group members' shows at Big Orbit, the Carnegie Art Center, Hallwalls and Rochester Contemporary.

CHRIS MCGEE has lived and worked in the Buffalo/Western New York area since the early 1990s, exhibiting in various venues such as Big Orbit, Hallwalls, Squeaky Wheel, Art Dialogue, Gallery 164, and Hardware Cafe and Art Gallery. In 1991, he received his BFA from the School of Visual Arts, NY, spending his first semester in the cartooning program before switching to the more physical and liberating medium of experimental painting. During the same period, he worked at the Alternative Museum, a gallery for socio-political art where he assisted in mounting exhibitions by artists such as Sue Coe and Peter Dean. The experience of this work influenced McGee's development in creating works that are narrative and figurative, but also abstract and experimental.

WHEEZ VON KLAU was born in Jamestown N.Y. in 1970 and grew up inheriting his parents' small record collection and was being taught how to read from the tattered pages of *Spiderman*, *Archie*, *Richie Rich*, *Batman*, and *Mad Magazine*. As he got older he discovered underground comix and EC comics reprints with his fellow high school artist/painter Chris "Corndog" McGee at a local head shop called "The Inner Echo." Along with discovering 10 year old punk albums these were the essential ingredients forming his twisted vision for comics and rock n roll posters that he has consistently been cranking out (when money allows it) ever since. He has done illustrations for various publications including *Jersey Beat*, *Noises from the Garage*, and currently *Roctober* magazine out of Chicago. He is currently slated to put his artwork into the new *Fistful of Rock n Roll* book being published by Dark Horse comics.

WHEEZ VON KLAU
The Irving Klaws concert poster (detail)
2005, pencil and ink on paper



The Andy Warhol Foundation for the Visual Arts



Hallwalls' visual arts program is supported by generous grants from the New York State Council of the Arts and The Andy Warhol Foundation for the Visual Arts



HALLWALLS

CONTEMPORARY ARTS CENTER

341 DELAWARE AVENUE, BUFFALO, NY 14202

www.hallwalls.org

