

# Edward M. Giordano Jr.



*Attached Irony*

Rich Fog Micro Publishing



Vernon, British Columbia

Copyright © 2004 by Ed M. Giordano Jr.

Attached Irony

Published by Rich Fog Micro Publishing and Design, Vernon, BC

Printed in Canada 2004

Layout & Design - Rich Fog Micro Publishing and Design

Forward by Julie Oakes & Richard Fogarty (*FOGARTOAKES*)

Cover, *Untitled*, 1997, Plaster, wood, acrylic paint, 36"x18"x16"

Photographs by Ed Giordano Jr.

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 copyright act or in writing from Julie Oakes. Requests for permission should be addressed in writing to Ed M. Giordano Jr. , 450 West 24th Street #1E, New York, NY 10011, 212-741-5509

Giordano, Ed M.Jr. ,  
Attached Irony/ Ed M. Giordano Jr.

Limited ed. of 25 copies, signed by the artist.  
ISBN 0-9735795-X-X

## The Sculpture of Ed M. Giordano Jr.

The combination of virility and impotence creates a push and pull in Ed Giordano's sculptures. Seemingly attached to the irony, his sculpture describes a common condition. They are rendered in common materials plaster and wood.

In *Untitled, cover*, the mouth has been replaced by a sealed megaphone. The shoulders are hunched, seemingly braced to break the impact of a blow, huddled and padded like a football player. The body is bulky. It is starchy white with a flaky red (shame?) falling on the shoulders. He has - not *one* - but *many* chips on his shoulders. His hands are pressed against his sides, glued to his body with no definable fingers. He is sporting a huge erection.

Edward M. Giordano, Jr. destroyed this piece. "I was fed up with the art world," said Giordano. "I put him in the dumpster." And there he would have lain with his sealed, proboscis mouth crying out for help on a bed of rubbish with more rubbish piling on top of him.

Within each erection there is a potential for rejection for these sculptures are appealing. These figures are seductive. Their bulkiness is attractive for there is an energy lying beneath the surface that is straining to bust out. One sits on top of a tower with his hands bound above his head. Another sculpted figure swings from tied hands on a cone. One bulky figure is imprisoned by a massive block of chunky wood like the world pressing in upon him.

The work is not, despite the immobility of the figures, distanced. But they are often too "pinned" to make contact. This angst yanks on the heartstrings. It is identifiable and yes - we are attracted to that which we understand. "Pinned" is also a term often used to describe a really drunk person one who has lost coordination and reason. But there is a visionary strength in the "pinned" message. There is a purity and naiveté. There is a sense of humor. These figures are endearing. In fact, they're lovable. They're memorable. They're hideously attractive.

FOGARTOAKES

Julie Oakes & Richard Fogarty



*Father Domine*  
1998  
Plaster, wood and acrylic paint  
18"x8"x8"



*Untitled, cover*  
1997  
Plaster, wood, acrylic paint  
36"x18"x16"



*Untitled*  
1996 Plaster and wood  
Cone 36" diameter x 38" height,  
Figure 24"x24"x6"



*Homo Sum*  
1998  
Plaster, wood, paint  
24"x9"x4"



*Untitled*  
1996  
Plaster, wood, clamps  
66"x42"x12"



*Untitled*  
1998  
Plaster and wood  
14'x8"x6"



*The Champion*  
1999  
Plaster, wood and clamps  
14'x12"x8"



*Ecce Homo*  
1999  
Plaster and wood  
Figure 40"x20"x20", 12'x4'x2'



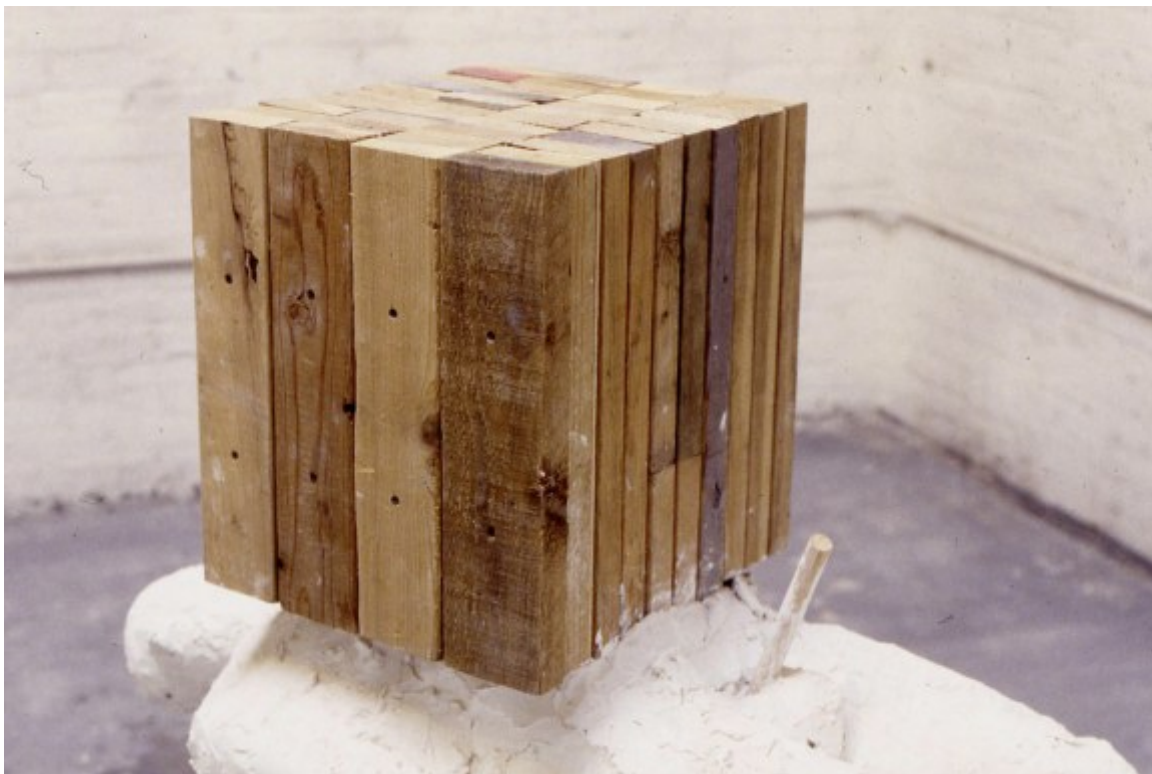
*Labor Omnia*  
1997  
Plaster, wood  
12'x2'x2'



*From the Second Floor*  
1998  
Plaster and wood  
84"x12"x12"



*Boundaries*  
2001  
Plaster and rough cut lumber  
56"x96"x16"



*By the Cubic Yard*  
2000  
Plaster and wood  
48"x57"x24"



*Downtown Torso*  
2000-01  
Plaster and wood  
107"x48"x32"



*Figure Under Cube*

1996

Plaster and wood

60"x15"x15"



*Untilted*  
1998  
Plaster and wood  
8"x16"x6"



*Solitary View*  
2003  
Plaster and reinforcing rod  
11"x5.5"x6"



*Barrier, front and rear*, 2004, Plaster, 12"x12"x3"



Edward M. Giordano, Jr.  
450 West 24th Street #1E  
New York, NY 10011  
212-741-5509

## Education

- 1985 M.S. Pratt Institute, Brooklyn, New York. Master of Science in Communication Design. Thesis Title: The Significance of Assemblage on 20th Century Design.
- 1975 Rhode Island School of Design, Providence, Rhode Island. Bachelor of Fine Arts with a major in sculpture.

## Grants & Awards

- 2004 Williamsburg Art and Historical Center, Psychological Archaeology group show, Brooklyn, NY  
New York Studio School Exhibition at Roebling Hall, Brooklyn, NY
- 2003 Violette de Mazia Trust at The Barnes Foundation:  
Advanced Critical Studies in the Fine Arts.
- 2002 The Pollack-Krasner Foundation.
- 2001 Violette de Mazia Trust at The Barnes Foundation:  
Advanced Theoretical Studies in the Fine Arts.
- 1997 The Pollack-Krasner Foundation.
- 1995 The Joan Mitchell Foundation.  
Sculpture Space, Inc. Utica, New York.
- 1994 Delfina Studio Trust, London, England.  
Sculpture Space, Inc. Utica, New York.
- 1992 The Marie Walsh Sharpe Foundation, New York.
- 1988 Hohenberg Family Foundation Traveling Fellowship; Italy
- 1987 Robert Lehman Foundation.

## Exhibitions

- 2002 Ace Gallery-Sharpe Foundation Tenth Year Group Show.  
Pennsylvania Academy of the Fine Arts, Group Show.
- 2001 New York Studio School Gallery, Group Show.  
Sculpture Space, New York City Auction.

- 1999 d'Art Mag. LL Gallery: curated by Leeza Ahmady & R. Curcio
- 1998 "Humanoid": Genovese/Sullivan Gallery, Boston, Mass.
- 1997 Persona: 450 Gallery, New York, N.Y. Group Show.
- 1996 New York Studio School Gallery, New York. Group Show.  
"Closed and Open Form" curated by Michael Brenson.
- 1995 The Police Building - "Behind the Eight Ball" Group  
show curated by Susan Mastrangelo.
- 1993 Bernard Toale Gallery, Boston, Mass. Group Show.  
New York Studio School Gallery, New York. Group show  
curated by Judy Rifka.  
The Marie Walsh Sharpe Foundation, New York.
- 1992 White Columns, New York. Group Show.
- 1991 Drexel University sponsored artist's studio exhibition,
- 1988 New York Studio School Gallery, New York. Group Show.

## Employment

Previous positions include freelance graphic designer, secondary education art teacher, and tutor.

## Collections

Ardente Collection, Providence, Rhode Island  
Dr. Andrew Messina Collection, Albany, New York  
Jose Pincay Delgado Collection, New York, N.Y.  
Ivy Club, Princeton University, Princeton, New Jersey  
Alien Scheuch Collection, New York, N.Y.  
Scheuch Collection, Hartford, Connecticut  
Oliver Wyman & Company, New York, N.Y.  
Reeve Collection, Stamford, Connecticut.  
Alexander Savitsky, Magnitogorsk City, Russia.  
Hasko De Jong Collection, Asterdam, The Netherlands.