



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Daniel Anhorn

Situation, Positioning, Location

May 25 - June 24, 2006



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Daniel Anhorn

Situation, Positioning, Location

Everything is allowed and all is possible when the hand is accomplished and the future bright. Borrowing from everywhere, the world is a treasure trove of images and meaning easily embedded in the disciplines of fine art. There is a transmittable thrill in Anhorn's Volkswagen vans, in the rendition of Gollum holding his ears, even in the straight and precise architectonic renderings of snow fences or show jumps.

The Volkswagens, bigger than a toy, but not quite as big as the real thing, offer the opportunity to peruse the ability to cruise. What could be a more succinct way to encapsulate the freedom of being on the move than to use the visual of a Volkswagen van? Ripe with nostalgia, wearing the badges of adventure in every knick and dent, the Volkswagen van is a signifier of a time when the weight of responsibility was light enough to be able to shed it from the shoulders and flee for greener pastures. There is wobbliness in the execution, a shimmer of movement or the nearness of anthropomorphic transformation. The vans have character. Their slightly fuzzy windows, bouncy wheels and wonky accessories grant them personalities. These are the vans that were named by their owners with a "good old" used as the term of endearment. Even the howitzer vibrates from the organic handling of the coloring.

The clear and aloof precision in the fences and howitzer pad are proof that the allowance for characterization is granted only with permission from the artist. The discipline required to detail the howitzer pad, although constrained and an evident labor to execute, is delivered with such a mechanical semblance that the effort doesn't get in the way of the appreciation of the visual. The admiration at work-well-done remains intact, doesn't impart strain but rather, a fascination with the strange superimposition of construction on the landscape - a "what a piece of work is man" sensation. That the fences are designed to hold back avalanches is an example of the exercising of control over natural phenomena, yet the presentation is unburdened by didactics. There isn't a point of view, but a visual affirmation of the right to curiosity.

Anhorn can draw - tight, cool and precise or with wit and embellishment. The strategy of changing the situation, in Anhorn's work, comes from the object utilized to facilitate the change.



Volkswagen (Blue & White))
watercolor pencil on paper
38 x 50 in
2006



Quad Fences
pencil on paper
22.25 x 30 in
2005



Volkswagen (Rusty)
watercolor pencil on paper
22 x 30 in
2006



Mirror Fences
pencil on paper
22.25 x 30 in
2005



Volkswagen (Red)
watercolor pencil on paper
26 x 40 in
2005



Double Fences
pencil on paper
22.25 x 30 in
2005



Howitzer
watercolor pencil on paper
26 x 40 in
2005



Howitzer Pad, Rogers Pass, B.C.
ink & gouache on paper
38 x 50 in
2006



Gollum, Not Listening
watercolor pencil on paper
26 x 40 in
2005

Daniel Anhorn

EDUCATION

- 2002 MFA, School of the Art Institute of Chicago, Chicago, Illinois, USA.
1998 BFA, with Distinction, Okanagan University College, Kelowna, B.C.

SELECTED GROUP EXHIBITIONS

- 2006 *War Games*, Elastic Arts Foundation, Chicago, Illinois. (Upcoming)
Locations, Positionings, Repositionings, Headbones Gallery, Toronto, ON
The Results of The Headhunt, Headbones Gallery, Toronto, Ontario.
Juventus 2006, Ukrainian Institute For Modern Art, Chicago, Illinois.
Chicago Review of Economics, Green Lantern Gallery, Chicago, Illinois.
Temporary Allegiances (Flag Project), UIC Gallery, Chicago, Illinois.
- 2005 *Alliance of Pentaphilic Curators*, UIC Gallery, Chicago, Illinois.
Coated, 40,000 (Gallery), Chicago, Illinois.
(2 Person Show, with Zach Buchner)
- 2004 *Harrington College of Design's Foundations Department Faculty Exhibition*, Wood Street Gallery, Chicago, Illinois.
Here and Back, James Baird Gallery, St. John's, Newfoundland.
- 2003 *Impotent Landscape*, The Pond Gallery, Chicago, Il.
(A Middle Management Project)
"Wall paper piece", Municipal Projects, The Stray Show, Chicago, Il.
Really Real, Gallery 312, Chicago, Il.
- 2002 *"Garden"*, The Stray Show, with Law Office, Chicago, Il.
December Show, Gallery 2, Chicago, Il.
The Summer Show, Gallery 312, Chicago, Il.
MFA Thesis Exhibition, Gallery 2, Chicago, Il.
Systematica, Gallery 1926, Chicago Il. (Catalogue)
- 2001 *Joel Ross* (Collaboration with...), Rare Gallery, New York, N.Y.
Im/mortal, Gallery 2, Chicago, Il.
Half and Half, A Rogers/Anhorn Production, Chicago, Il.
- 2000 *Unstable Motion*, Galerie Verticale, Montreal, Que.
(Catalogue. Marcel St. Pierre, Curator.)
Bearings, Alternator Gallery, Kelowna, B.C.
- 1999 *Helen Pitt Awards Show*, Or Gallery, Vancouver, B.C. (Catalogue)
Exciting, Emerging, Energetic, Headbones Gallery, Vernon, B.C.
Millennial Containers, Alternator Gallery, Kelowna, B.C.
- 1998 *OUC Traveling Exhibition*, Art Gallery of the South Okanagan, Penticton, B.C., Salmon Arm Art Gallery, Salmon Arm, B.C., Vernon Art Gallery, B.C.
Right Foot Red, OUC Senior Graduating Exhibit, Kelowna, B.C.

BIBLIOGRAPHY

- "Daniel Anhorn", Exhibition Catalogue, Headbones Gallery, Toronto Ontario, 2006.
Photo, page 27 ATC events pullout, section 1, *The Reader*, Chicago, I.linois, Sept. 8,2006.
Review "Week in Review: Juventus @ Ukrainian Institute Of Modern Art", Bad at Sports Podcast, Chicago, Illinois, March 24- 31, 2006.
"Review: Chicago Review of Economics@ Green Lantern Gallery", in TimeOut Chicago Magazine, Page 63, Issue #56, March 23 30, 2006.
"Impotent Landscapes", in Regulator Magazine, Page 9, Vol. 1, Issue #2, July, 2003.
"Systematica", Exhibition Catalogue, Gallery 1926, Chicago, Illinois.
"Review-Joel Ross", (Collaborative piece) in Artext Magazine, Page 85, No. 73, May -July 2001.
"Review-Unstable Motion", in Mix Magazine, Vol.26, No.2, p.46-48, Fall 2000.
"Unstable Motion", Exhibition Catalogue, Galerie Verticale, Montreal, Quebec.
"1999 Helen Pitt Awards Show", Exhibition Catalogue, Or Gallery, Vancouver, B.C., 1999.

HONOURS AND AWARDS

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| 2001 | 2 nd Year Graduate International Student Fellowship, SAIC. |
| 2000 | Canada Council for the Arts Travel Grant |
| 1998 | University President's Medal for Bachelor of Fine Arts, OUC.
(Awarded to the student with the highest academic standing in Fine Arts.)
Helen Pitt Award. |
| 1997 | Helen Pitt Award. |
| 1996 | Helen Pitt Award. |
| 1995 | OUC Fine Arts Fund Award. |

COLLECTIONS

Kelowna Art Gallery.

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