



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Daniel David

Narrative?

March 18, - April 20, 2006



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Daniel David

Narrative?

There is a classical form of drawing that brings to mind all that is wondrous about the discipline. It occurs when depiction, invention, inspiration and subject matter coalesce at that point where a simple pencil meets with the paper and transcendence takes place. The humble materials are lifted from their physical earthbound corporeality to become magic. The uninitiated exclaim. The brotherhood of drawers become silent, satisfied once again for they are nourished by the show of excellence and the empathetic moment is relished. This is the result of Daniel David's drawings.

There is wholesomeness in his work even when the subject is unusual. The figures look healthy so that what they are doing (a beautiful woman licking a bed post, or Marilyn Monroe raising an arm beside a bowl of berries) despite the sexual connotations appears normal. They have the look of contentment that comes from having led balanced lives so that the captured moment with its implications of eroticism are understandable. Even the banana, that when peeled shows up as a penis, is a healthy specimen, fatly colored, shining and proud.

Daniel David uses a light paper that accepts the color with unblemished lucidity. The application of the paint or the pencil is not always completely finished so that we are left in the realm of technique rather than crossing over to be fooled by illusionism. Even when the drawing is complete, there is something missing and after searching for that mysterious disconnect, it leaps out - modernity. The subjects are slightly old fashioned. They still believe in something just as Daniel David believes in classical drawing.

With a renaissance hand, romantic subject matter, surrealist juxtaposition of elements and the clean, critical, aloof, presentation of a detached ironist, Daniel David can be called a true postmodernist. He liberally borrows from the ages and returns a converted contemporary sensual slant with psychological innuendos. The only diversion from this categorization is the focus for unlike the dissipation of repetitive imagery and blanket compositions of the postmodern format. Daniel David's work specifically addresses, and in turn coaxes, the viewer to contemplate a specific situation. The narrative is Daniel David's own, with his personal codification of symbolism luring us into his world, revealing while obfuscating.



Untitled
oil and graphite on paper
18"x24"
2000



Untitled
oil and graphite on paper
22"x18"
2000



Untitled
oil and graphite on paper
11.5"x8.75"
2000



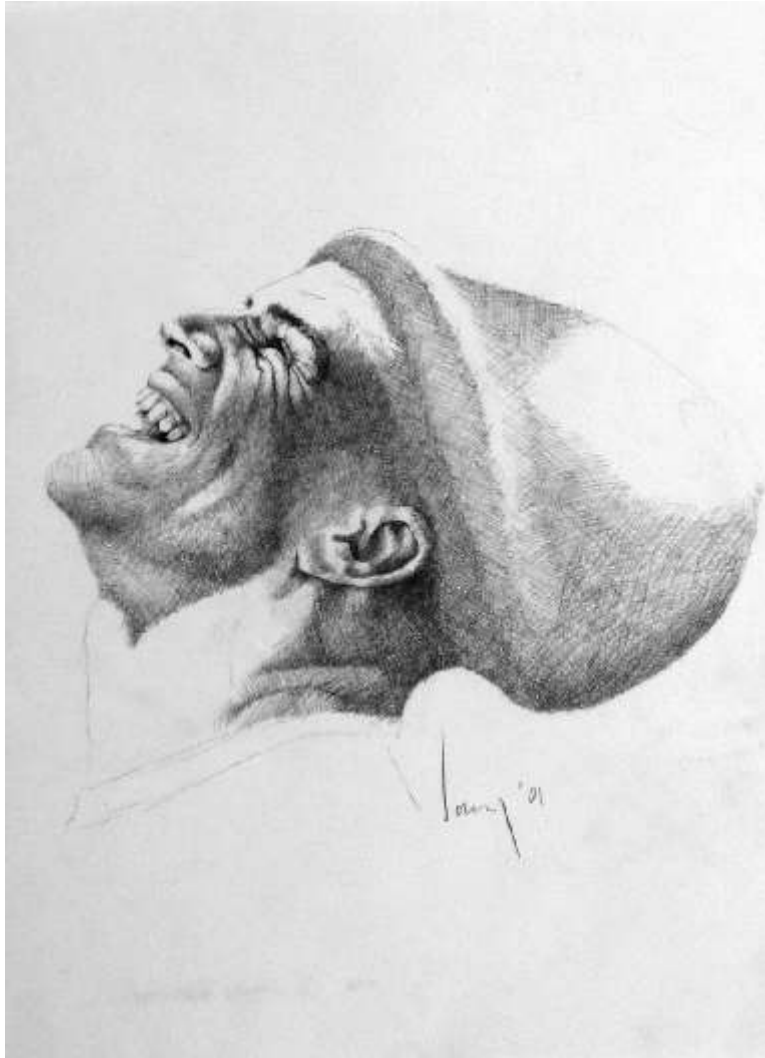
Untitled
graphite on paper
24"x18"
2005



Untitled
graphite on paper
11.5"x8.75"
2000



Untitled
graphite on paper
24"x18"
2005



The Ultimate Pecker Head
graphite on paper
11"x8.75"
2001



Untitled
graphite on paper
14.75"x13.5"
2001



Untitled
graphite on paper
13.5"x17"
2001



Lenin Among Teacup
graphite on paper
18"x24"
1997

Daniel David

STATEMENT

My purpose is to depict the secrecy that is inherent in every image and in every aspect of reality. All things are an illusion based on a grain of visual reality and a large amount of intuition. If we could look right at something and see it completely for what it is, there would be no need for people to go on painting; the first one would have been enough.

Information, even that transmitted in the course of a friendly conversation, is never what it appears to be. It's like when you watch the 6:00 o'clock news, or read a newspaper article or even in conversation with a friend, in order to get a complete picture of what is being said, it is necessary to consider the political, familial, aesthetic, and religious affiliations of the individual presenting the points of view. Often a closer examination of a field of view reveals a different picture than a quick glance suggests.

My place as an artist is to examine the spaces between the moments of 'real' time which flicker by like frames in an old movie. Within these spaces lies the essence of the real without the politics of perception and disinformation. I am like a medium or clairvoyant of ordinary reality, bringing into view as if through photographic process the events that take place below the surface of consciousness.

EDUCATION

University of Manitoba, Winnipeg, Canada

SOLO EXHIBITIONS

2006 - Australopithecus afarensis Takes One Small Step: New Works by Daniel David, The Annex, Winnipeg, MB Canada

SELECTED GROUP EXHIBITIONS

2006 - Still Life: 10th Annual Group Exhibition, Praxis Gallery, Toronto, ON Canada

2006 - Narrative? Headbones Gallery, Toronto, ON Canada - Catalogue

2005 - 2006 The Year of the Chimera, Glass Garage Fine Art Gallery, West Hollywood, CA USA

2005 - Real: All About Realism Today, Douglas Udell Gallery, Vancouver, BC Canada

RICH FOG



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