



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Daphne Gerou

Situation, Positioning, Location

May 25 - June 24, 2006



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With the dark simplicity of graphite where the eraser has cast a glow of unearthly significance on the scene, Daphne Gerou's implied narratives bridge the genres of fantasy and reality. The dark depictions make a quantum leap from cute to ominous. The uniformed bunnies' passive expressions, their lack of identifiable differences, their cool personalities (or are they only timid?) set up a dynamic of menace. It is not the seething rage of horror about to pounce, but an insidious suspicion of the irrevocably unjust situation that the less demonstrative species are caught in by virtue of modernity and industrialization. It's not only the hunted amongst the animals, but the hunters are also upset and prowling. Wolves course through the woods or skulk along the beach, instinctually cautioned and aware of the impending necessity to change their natural ways and morph to fit the surely imminent apocalypse.

Even the lights in the cottage seem feeble and defenseless, the railway now deserted, outmoded or only unoccupied until the next rush of noise and pollution spills over onto gentility. Like the family in the forest, held captive by robbers in the Grimm's fairy tale "The Musicians of Bremen", the animals are watching the plight of humanity and scheming a way to balance the wrongs.

There is not hopelessness in the vista, however. The bunnies are outfitted and naturally silent, they appear organized in their bid to adjust their dilemma. But their uniforms are more like a child's, a boxy fresh cut, and their weapons appear plastic and surreal. "Would that, could that" gentle fluffy white bunny ever shoot anything? The logical response - "not here, not there, not anywhere."

Yes, the bunnies are on the move - as are the wolves and the beaver. They are leaving in the dead of night like refugees exiting an occupied zone. They are navigating by signs that are foreign to their habitual naturalism. The bunnies are glowing in the dark as if they had eaten radioactive fodder. Uniformed, armed and signaling to far distant bunnies, they are migrating strategically. The bunnies have apparently discovered something that mankind hasn't quite grasped yet - that there is an imbalance - "the time is out of joint". They are educated bunnies and have read the signs. *All* are environmentally threatened, the beasts and man, alike. The lights are on in the little cottage in the woods, but the occupants have been trussed by their own demise.



Victory
Graphite on paper
30 x 20 in
2004



Finish Line
Graphite on paper
32 x 40 in
2005



The Hunt
Graphite on paper
40 x 26 in
2005



Scout Party
Graphite on paper
30 x 40 in
2005



Cowgirl
Graphite on paper
31 x 38 in
2005



Hide and Seek
Graphite on paper
30 x 40 in
2006



Railway
Graphite on paper
40 x 26 in
2006



Deluge
Graphite on paper
19 x 15 in
2004



Ballerina Bunny
Graphite on paper
18 x 19 in
2005



Victory II
Graphite on paper
30 x 20 in
2005

Grants/Awards

- 2006 John B Aird Gallery, Second Place, Drawing 2006
- 2006 Ontario Arts Council, Exhibition Assistance Grant
- 2005 Ministry of Government Services, Honourable Mention, OPS Conserves
- 2005 Bank of Montreal, Honourable Mention: Drawing, Toronto Outdoor Art Exhibition
- 2004 Ontario Arts Council, Emerging Artist Grant
- 2004 Ontario Arts Council, Exhibition Assistance Grant
- 2003 Scarborough Arts Council, Honourable Mention, Elements
- 2000 Sheila Hugh Mackay Foundation, Project Grant
- 2000 Broken Fence Society, Second Place, Environmental Art Exhibition

Bibliography

- Bear Deluxe, Issue 21, The Day After Tomorrow, "Polar_ity", Portland, Oregon, 2004
- Exhibition Catalogue, "Ballerina Bunny", Toronto Outdoor Art Exhibition, 2004
- Anderson, Phil, Review of Territory, Artery, Spring Issue, Toronto, 2003
- Fireweed, Vol. 78, Biotechnology and Cloning, Toronto, 2003
- Vallum, Vol. 2, Symbiont Series, Montreal, 2002
- Kenter, Robert, Shotgun Review: Symbiosis, Lola #10, Toronto, 2001

Writing

- Hive, Issue 00, Review: Gordon Hicks' Schema, Toronto, 2002
- Sentence (Online), Issue #2, Process Before Product, 2002
- Lola #12, Shotgun Review: Jeff Winch's Habitat, 2002
- Lola #11, Shotgun Review: Aganetha Dyck's Interspecies Communication Attempt, 2001

Related Projects

- AAF Contemporary Art Fair, New York, NY, A.W.O.L Collective (Invitational), 2005
- Collaborative project with Jan Christensen for the exhibition: Boundless, Stenersenmuseet, Oslo, 2005
- Self-Directed Residency, Banff Centre for the Arts, 2004
- Darlings Studio Tour, Darling Building, Toronto, 2003
- Performer in Sugar, a video by Robert Kenter, screened at Satyr Gallery, 2001
- Co-Producer, Gezamt-Kunstwerk, a multi-media production, Poor Alex Theatre, Toronto, 1999

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