

Daniel Barrow

RECENT WORK

*Obsolete forms of communication become an index
of an understanding of the world lost to us*¹

-Stan Douglas

A performance by Daniel Barrow floats along like a child's book of watercolor illustrations accompanied by a slow-playing, seven-inch record. In his unique manual style of animation, shifting stacks of transparent drawings on an overhead projector, a semi-autobiographical novelization fancifully unfurls. As Barrow's heroes muse who they were or could have been, we wonder, too. The audience becomes the post-op protagonist in "The Face of Everything" whose indecisive facial features are no longer fixed into a recognizable visage. You are the sanitation worker in "Every Time I See You Picture I Cry" who makes trash sculptures to retroactively deal with an overwhelming reality. In these performances and the other out-of-date contexts for his drawings, which include yellowing papers, trading cards and simple toys, Barrow attempts to "return to a former and nostalgic experience of stimulus."²

A similar search for selfhood can be found in Stan Douglas's filmic installations. Divides between perception and history "when other possibilities of self and expression are glimpsed, lost and glimpsed again" are able to be juxtaposed because of what art historian Hal Foster cites as the artist's chosen medium's "nonsynchronous" character.³ Douglas's film trickery or Barrow's overhead manipulations, operating beneath the most recent technology, become a nostalgic space to ruminate on the who you were. Whereas Douglas uses techniques of film to comment on what is, or is not, exposed socially though, Barrow casts illustrations about the levels of melancholic longing, wishful celebrity and adolescent daydreaming that shape a more subjective remembrance.

Barrow's layered transparencies are analogous to the hopes and fantasies that color the who you were, could have been or wanted to become. Functionally similar to the way in which the German language permits the infinite compounding of diction to shade and color words, Barrow renders his narratives in a pastel, decorative nostalgia of wistful drawings. Each real time performance, however, is inherently novel from what it was when last performed. Just as you dream you differently from when you last dreamed you, yourself becomes bittersweetened in reflective hindsight. Your essence becomes loosed, expanded and sentimentalized like too many modifiers on a German word or so many transparencies, layered and manipulated by Daniel Barrow.

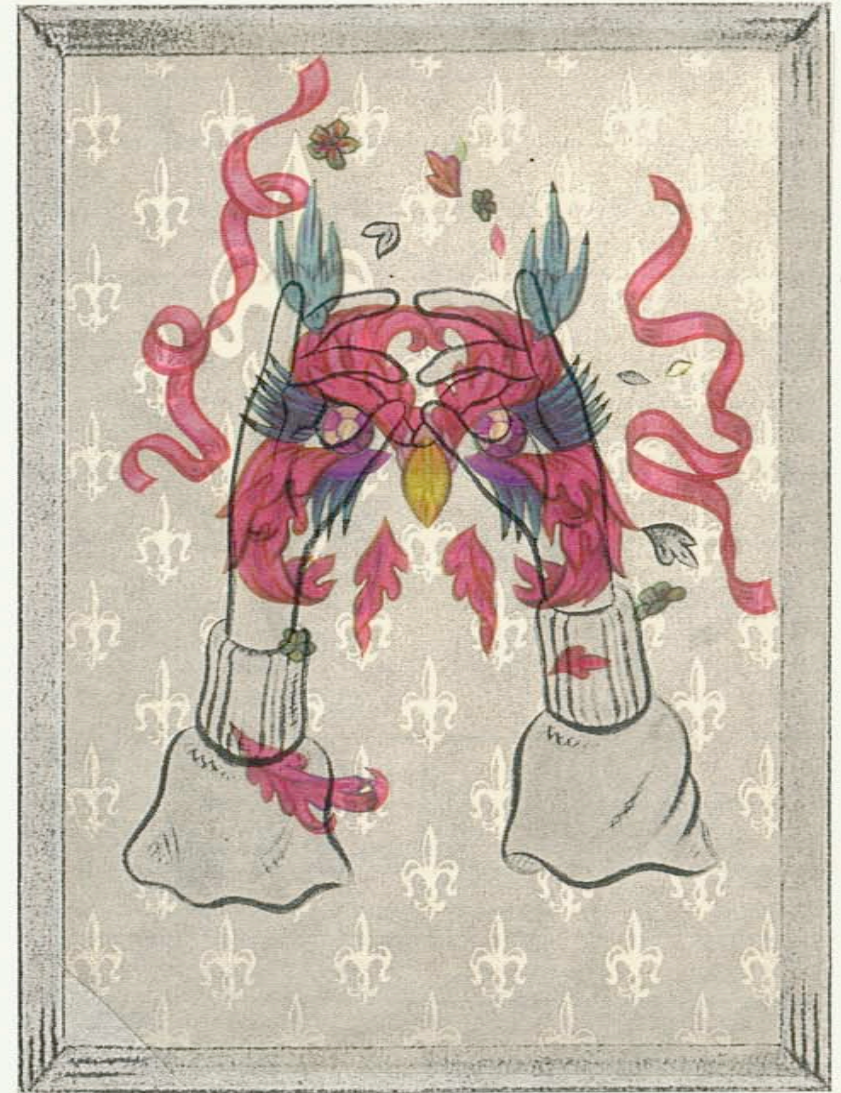
Jeff M. Ward

Director of Programming, ThreeWalls

¹ Watson, Scott et al. Stan Douglas. London: Phiadon Press, 1988. p. 9.

² Barrow, Daniel from his artist's statement.

³ Foster, Hal. Design and Crime. New York: Verso, 2002. p. 137, 141.



Daniel Barrow has exhibited widely in Canada and abroad. Recently, Barrow has exhibited at The Walter Phillips Gallery (Banff Centre for the Arts), Hoxton Hall (London, UK), The Art Gallery of Greater Victoria, and Gallery 101 (Ottawa). Most recently, Barrow's overhead projector performance, "The Face of Everything," was included in the group exhibition "We Need To Talk - Uneasy Props and Propositions" curated Middlemanagement for ThreeWalls.

ThreeWalls
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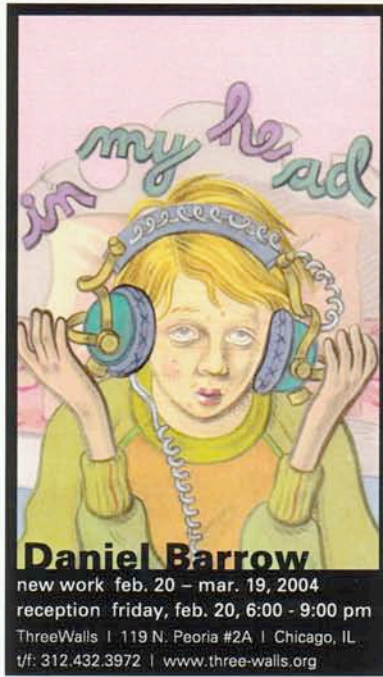
Gallery hours: Tuesday to Saturday, 11 a.m. - 6 p.m.

A.P.



Daniel Barrow

new work feb. 20 – mar. 19, 2004
 reception friday, feb. 20, 6:00 - 9:00 pm
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