

**Cosima von Bonin**

“if? if?”

27 September – 31 October, 2008

opening reception on Saturday, 27 September, 7-9 pm

Concert: The Red Krayola, 8 pm

“Hunters and Hunted”

Daffy Duck, a black drake, first appeared in 1937 in Tex Avery’s cartoon Porky’s Duck Hunt. He developed under the influence of various producers, directors and cartoonists into one of Warner Brothers’ most popular and eccentric characters. He was quickly able to grab the sympathies of cinemagoers, especially as the counterpart of Bugs Bunny, the eternally carrot munching rabbit. Daffy’s characteristic lisping, drooling pronunciation, his squat shape, thick beak and short-legged waddle were unchanging features. His personality on the other hand assumed many different forms, behind the mask he leads different existences, he changes his persona. So he is presented by different artists both as a mad smart Alec, and as a grasping rogue, hungry for fame. In his very first appearance in one of the long-running series of hunter and hunted stories, Daffy attracted considerable attention: he was a go-getting, combative troublemaker who cast all restraint aside, a kind of agent provocateur. Daffy’s habitual manifestation is that of an anarchist, and with its black plumage his body seems to be clad entirely in a coat of hate. He is ready at the drop of a hat to reach for a gun, and occasionally he adopts the role of a hunter, setting out, a living paradox, to hunt duck. His egocentricity knows no bounds, he is a gambler and his tactics are those of self destruction. Always determined to be his own worst enemy, he habitually fails to complete everything he starts. On the contrary: all his beginnings, even his artistic ones, are doomed to backfire, and it is not rare for him to sacrifice his tail feathers or his dignity in the process.

On the occasion of Cosima von Bonin’s new exhibition in the Galerie Daniel Buchholz, Daffy Duck, who has hitherto played a subordinate role in her work of, makes a new appearance as the publisher’s imprint on the invitation card. The laws of logic, gravity and economy – just as in the cartoons that feature the combative drake – no longer have any part to play in Cosima von Bonin’s new works. With the profligacy that is characteristic of her, Cosima von Bonin will spread out her entire goods and chattels in the two rooms of the Galerie. Thus we will encounter luxury and squalor in equal measure: the tentacles that reach out for affluence are cut off and served on a tea trolley. The principle of loss, the missing jewels, and the banished stuffed animals. ‘If’ and ‘but’ become hunter and hunted. Duplication takes place.

Dirk von Lowtzow