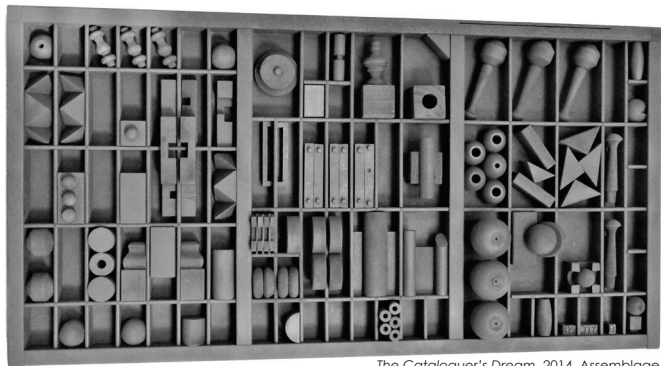




After the Accident, 2013. Assemblage



The Cataloguer's Dream, 2014. Assemblage.

Think Inside the Box

Gerald Stone

September 12 - October 26, 2019
 Opening Reception: Thursday, September 12, 2019 at 7PM



165 1/2 King Street West, Chatham, ON ■ 519.352.1064
www.artspacechathamkent.com




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Fade From Black, 2019. Assemblage

Think Inside the Box

Gerald Stone

There is something immensely personal about the work of Gerald Stone, a quality only heightened by the coolness of its presentation and the care which goes into the composition of each work. As the titles themselves suggest, there is a sense of trauma, implicit or overt, laying just beneath their surfaces, a fragility thoughtfully approached and organized so as to amplify what is poetic and beautiful.

In his artist produced booklet, *Think Inside the Box*, the artist presents a short chronology of his development and some personal words about important moments along the way. We have reproduced a few of these here.

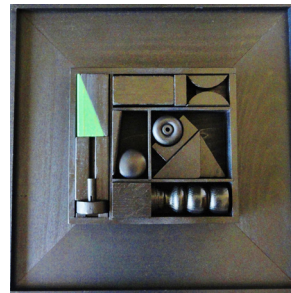
–Phil Vanderwall

After the Accident (2013)

I was inspired to create assemblages from wooden objects after seeing a major exhibition of the renowned American artist Louise Nevelson in 2012. "After the Accident" is one of my earliest assemblages. Following a car accident in New York which left my girlfriend's mother paralyzed from the waist down, this work was informed by the isolation and loneliness of one whose life was changed suddenly and irrevocably by a terrible accident.

The Cataloguer's Dream (2014)

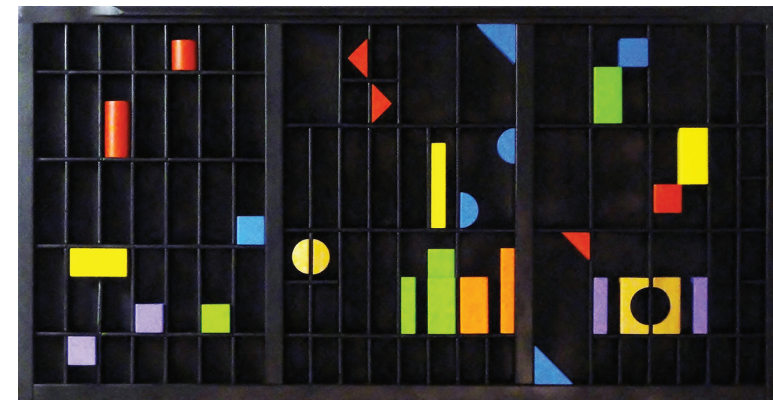
In the first two years of my career as a librarian I worked as a cataloguer. One of a cataloguer's tasks is to group like things together. This sorting and clumping is clearly evident in this early assemblage. In our dream state, our mind tries to sort and order the thoughts and memories which it has experienced during consciousness. However, our dreams do not always end up totally perfect and idyllic. Like the real world, there are obstacles and unforeseen events, not all of which may be pleasant or desirable. Try as the cataloguer may in his dream to order and structure an assembly of disparate pieces into a perfectly coherent whole, this often eludes him.



Heirloom, 2015. Assemblage.

Heirloom (2015)

My father passed away in Montreal during a snowstorm in late December 2012, two weeks shy of his 92nd birthday and fully in possession of all of his faculties. A day after the reading of his will, I told his executor, that what I wanted most were a few mementos of special significance to me. This assemblage embodies representations of some of these treasured keepsakes and memories: the green plate on which my mother served me dinner whenever I visited them, their everlasting love for each other, his Sisyphean travails as a slave laborer during the Holocaust, a pair of beautiful candlesticks which I gave my parents, and wheels — my father was still resolutely driving himself mere months before his passing.



Child's Play II, 2014. Assemblage.

Child's Play II (2014)

Child's Play II, one of several typesetter tray assemblages, shows my experimentation with colour and a change from flat to satin black paint. Aptly named, it started out as a playtime activity with my young nephew Jacob in my Toronto basement apartment.

Gerald K. Stone is a visual artist who divides his time between south Florida and small-town southwestern Ontario. Born and raised in Montreal and vicinity, he earned his B.A. in Communication Arts and Master of Library Science degrees, respectively, from Concordia and McGill universities. During his undergraduate years he studied with artists Charles Gagnon and Günter Nolte. Gerald retired in 2009 after a lengthy career at the National Archives of Canada and Library and Archives Canada in Ottawa. In 2012, after viewing an exhibition of the work of the renowned artist Louise Nevelson in Naples, Florida, Gerald was inspired to start making assemblages, augmenting his long-standing interests in photography and book collecting.