

What could be more difficult than being a mother - from the pains of giving birth to the endless labor of rearing and educating children, nourishing them into adulthood, putting up with possibly abusive husbands or even the shock of being abandoned by this same abusive husband. In trying to find all sorts of occupations just to feed her children, the *El Libro de Cuentos* may now be understood as the story of women's lives. Christ as woman, Deanna's rendition of Christ as suffering woman, creates a deep impact on viewers.

EL LIBRO DE CUENTOS  
(detail 1)



EL LIBRO DE CUENTOS  
(detail 2)



This provocative piece *Melusina y su Amante* defies by its floating figures and the central mermaid at the bath tub the normal perception of human reality. This is the supranormal, entering the zone of every day life and entrancing the lover beyond hope. The fact that the mermaid's back is turned almost in a nonchalant spirit and indifferent implies the spoiled royalty of legends and myths. Mythical in her enchantment, obsessive in her effects, the mermaid is both there and not there. Who has not dreamed of the mermaid but where is she to be found? Are we not all like this lover surrounded by darkness attempting to reach the unreachable?

MELUSINA Y SU AMANTE  
(MELUSINA AND HER LOVER)  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 15 of 25, 11.75 x 15.63 in. 2005



*Es Que Nos Hemos Visto Antes?* is a naughty comic piece of symbolical debt. The cat is the ruled and the ruler. He is ruled by the fish on his head while at the same time ruling because at anytime he can choose to eat it. The complex game of power and powerlessness is playfully rendered by Deanna. The cat while biding its time seems to know the denouement to his delicious predicament. But why is there a crucified figure in arising from the image of the potted plant on the left side of the work? This is almost an irreconcilable image. Let us relish for the time being the fact that the fish is still perched on the head of the cat, for better or for worse. If however we take the cat as the image of evil at rest and the fish as actually the symbol of the Christ, the work becomes a

ES QUE NOS HEMOS VISTO ANTES?  
(HAVEN'T WE MET BEFORE?)  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 3 of 25, 15 x 11.63 in. 2008



leap of meanings. What we thought was a playful work now turns out to be an ominous rendition. The fish is the Christ waiting to be devoured. This cat is not so harmless as it seems to be. The viewer is invited to prevent the evil reversal.

*Contempladora Astral* is a magical work, where the image of the viewer viewing the star and the crescent moon has become almost a heavenly body herself together with her hammock. Deanna is a versatile acrobat of an artist. She has made of the part in this case, the corded tresses of the viewer the entirety of the person and the hammock that holds her the milky way of her being and presence. So here - star, moon and viewer are one in their heavenliness.

CONTEMPLADORA ASTRAL  
(CONTEMPLATING THE STARS)  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 15 of 20, 11.63 x 15.5 in. 2003



Deanna is an artist at the extremity of things. She can combine darkness and lyricism. She has a touch of humor that veils deep lessons and events of terror. Spiritual and playful, she comes across as a solid presence. Her moments of realism are sometimes touched by a mystical spell. Deep are Deanna's wells and springs of truth as an artist and as a human being.



ON THE COVER  
*Prisionera de la Expectativa*  
(Prisoner of Expectations)

Linoleum engraving on rice paper  
Ed. 14 of 20  
15.5 x 11.5 in. 2004



*Prisionera de la Expectativa* (partial)

La Espera  
(Waiting)

DEANNA  
GAVIOLA AUSTERBERRY

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As an artist, Deanna is a contained explosion. It is so easy to take for granted the solemn tranquility of her colors, forms and lines. But the truths she paints about are dark and permanent, deep and haunting.

STRANGE FRUIT  
SERIGRAPH 15/17  
19 X 15 in. 1996



There is no escaping the stark brutality of the truths she wants to convey in the Strange Fruit. Based on a real life lynching of an African American in the early part of the twentieth century and as sang about by Billie Holiday in a daring performance, the painting may be taken as a parallel singing. The cruelty of human racism as depicted in the painting is almost muffled by the fact that a green tree and blossoms are used as images of the situation and the event. How can nature, innocent and spontaneous give birth to the darkest of human realities? This juxtaposition of the natural and the human, the artist is able to carry out without any sense of artificiality, the painful truth is there and also the compelling beauty. The black judgment that the painting renders on the black act of lynching is unavoidable.

STAND BY ME (FOR MY FATHER)  
SERIGRAPH 14/17  
17.5 X 11 in. 1996



Remembrance is a sacred act and remembrance is particularly human, the bridge between loss and redemption. Since angels perhaps do not need to remember because they sing and celebrate their gift of divinity and beholding God as the eternal presence, it belongs to man to grieve and remember. In Stand By Me (for my father) Deanna has rendered a soldier whose head is bowed out of respect for his fallen comrades - past and present. This work is Deanna's tribute to her father who perished in the prison camps after undergoing the hardships of the Death March during World War II. The red blossoms and the white crosses beguile the eye into the precious significance of meaningful deaths, in this case, those of the soldiers who fell defending the motherland. The child remembers and has evolved into the artist who remembers and creates. And we are the richer for it.

Reinventado Me is an autobiographical work. The artist casts her old self to become a new being. What could be a more

REINVENTADO ME (REINVENTING MYSELF)  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 11 X 25 , 15 X 6.13 in. 2006



challenging process than to reinvent one's self? Socratic in the apparent interrogativeness required by self-reinvention, Deanna comes across as a very transparent artist. She is not one to hold on to conventions and customs that have outlasted their usefulness or relevance. While she looks back at the old self that has been cast away, she is not deterred from pursuing the new horizons that compel her journey. Deanna is delightfully feminine in her resoluteness. Reinventing one's self is not only a human necessity but also a very artistic one because by reinventing one's self, one also reinvents the world.

Me Des Barato Cada Vez Que Te Ver, a work that translates in English into "I fold to pieces each time I see you" captures the lunacy and the fever of romantic love. And how could one not sympathize and empathize if one's heart still beats. The insane grandeur of love, its florid associations and the entanglements that indicate a whirlpool of passions, the frenzy of obsessions. How can these be missed out by the true slave of eros? Deanna without losing her feminine touch still manages to convey the complexity of romance and its naive awkwardness.

ME DES BARATO CADA VEZ QUE TE VER  
(I FOLD TO PIECES EACH TIME I SEE YOU)  
LINOLEUM ENGRAVING ON RICE PAPER  
PRUEBA ARTISTA (ARTIST PROOF) 11.5 X 7.75 in. 2001



The central figure, the enamored girl has gone to pieces but still manages to hold on to the flower that is her tribute to that which grips her but which also transforms her. No lover is without destiny and sooner or later time takes over, but for now love is sufficient in its fevers.

La Fuga combines the mythical and the personal. Mythical because apparently the bird of flight, the giant rooster in this case is a recurring image of personal and collective impulses to freedom. The mermaid astride the bird of

LA FUGA (THE ELOPEMENT)  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 11 of 25 , 11.63 X 15.5 in. 2001



flight is certainly a striking combination. Where one should have expected the mermaid to be at home in the waters, she has chosen to be of the air. What could have prodded this leap into another dimension, if not love? Because love breaks all boundaries, intrudes into all dimensions, casts in disarray all categories. This work is too intriguing to be abandoned to the hypnosis of words. Let it speak for itself.

LA PRIMAVERA (SPRING TIME)  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 9 of 25 , 11.63 X 15.5 in. 1999



La Primavera is a communal, lyrical, joyful piece of intensity. Deanna has captured the simple, authentic joy of community and togetherness. The dance which requires the attachment of one to the other has always been one of the purest manifestations of true existence like singing which is accessible to everyone who celebrates being, dancing is a spontaneous act of human nature. Deanna's variation on the theme of spring is touching and remarkable. The fact that she has rendered a joyful theme in silhouettes, in black and white tones makes it all the more impressive.

EL LIBRO DE CUENTOS  
LINOLEUM ENGRAVING ON RICE PAPER  
Ed. 10 of 15 , 18.5 X 12.5 in. 1998



El Libro de Cuentos has the female Christ crucified for its central figure. The artist has chosen to perform a radical somersault. She has declared the Christ to be woman. This is understandable because half of the human condition has undergone Christ-like agonies through the millennia.