

NEWS RELEASE

**BRUNO DAVID GALLERY FOUR NEW EXHIBITIONS
OPENING SATURDAY, SEPTEMBER 14, 2019**

THOMAS SLEET

Integration: Sacred Space
(Gallery 1)

JILL DOWNEN

Here all is distance, there it was Breath
(Gallery 2)

DANIEL RAEDEKE

Adventure
(Gallery 3)

DAMON DAVIS

Sad Panther
(New Media Room)



Thomas Sleet



Jill Downen



Damon Davis



Daniel Raedeke

Opening Reception: Saturday, September 14. 6-8 pm
Exhibitions Dates: September 14 – October 26, 2019
Gallery Talk with the artists: Saturday, October 5 at 4 pm

Bruno David Gallery (Clayton Location)
7513 Forsyth Boulevard, Saint Louis, MO 63105
(free parking)

(SAINT LOUIS, MO — August 28, 2019) — Bruno David Gallery is please to present four exhibitions. *Integration: Sacred Space*, a series of recent sculptures by Thomas Sleet; *Here All is Distance, There it was Breath*, a new series of 40 small plaster-drawings by Jill Downen; *Adventure*, a series of new paintings by Daniel Raedeke; and *Sad Panther*, a new video work by Damon Davis.

Bruno David is pleased to present *Integration: Sacred Space*, an exhibition by **Thomas Sleet**. This will be Sleet's third solo-exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery Publications will publish a catalogue of the works with an exhibition history and bibliography.

Since his youth, Thomas Sleet was always fascinated with nature. He would tell stories of growing up in Kirkwood in the 60's, playing in creeks and running around the neighborhood with his siblings. This fascination followed him well into his adult years, showing up in his sculptures, paintings, prints, and other media. True to concepts consistent in his past works, *Integration: Sacred Space* continues with Sleet's theme of intersecting the natural and the manufactured. His new wall mounted pieces highlight his carefully designed experiments with light, space, thoughtful arrangement and placement, and the theory of the individual intersecting with the collective.



Thomas Sleet's sculptures are not focused on any one specific meaning, but rather the construction of the works—the process of building, combining the materials harmoniously. A primary shape Sleet employs and refers to as an "I" beam, is something that has "the [most] amount of strength with the least amount of material", and the finished work both as a concept and a structure. It is a spherical process. When asked if one should look for the individual in his pieces, specifically the "I" beam, Sleet explained the beam as a dual entity, an "individual object that also represents inanimate and animate things, be it people, structures, or materials."

Thomas Sleet attended Columbus College of Art and Design and Washington University in St. Louis - Sam Fox School of Design and Visual Arts, where he received his B.F.A. He lives and works in St. Louis.

(photo: Suzy Gorman. *Temple II*, 2019. Wood and acrylic paint, 12 x 12 x 5 inches)

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Bruno David is pleased to present *Here all is distance, there it was Breath*, an exhibition by **Jill Downen**. This will be Downen's fifth solo exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery Publications will publish a catalogue of the works with an exhibition history and bibliography.

The exhibition *Here all is distance, there it was Breath* features Jill Downen's recent 8 X 10 inches drawings, executed in plaster, lapis lazuli and gold leaf, nearly forty works in all. This new body of work expands the artist's renowned exploration of human spatial experience and the contemplative value of architectural form. Refined by decades of work with large scale sculptural installations, Downen's drawings benefit not only from precise conceptual motivation, but also from her distilled palette and proven skill with plaster, lapis and gold leaf. Each piece depicts a moment in which new space emerges or where fragmented structure moves toward balance. Downen draws these moments from the capacities for movement inherent in her materials, resulting in gold-leafed glyphs that emerge from snow-like ground, contours of poured or chiseled plaster, or deep, scriptural lines of lapis lazuli inlay.



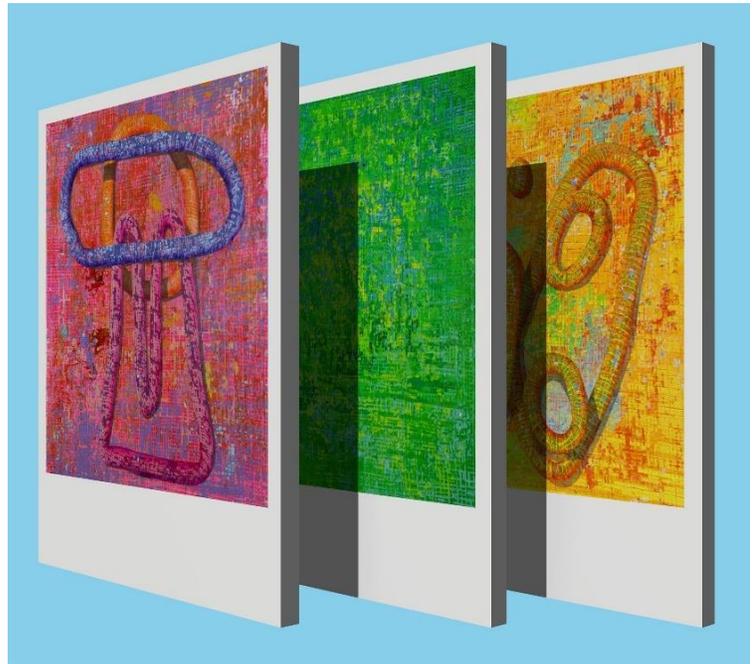
Here all is distance, there it was Breath intrepidly engages the tradition of draftsmanship. In a conscientious subversion of drawing's conventions, Downen questions the dimensions of the rectangular page, the authorship of the line, and the pictorial role of shading. Plaster's fluidity and glow simultaneously soften and activate the white ground. The materials sometimes join with and sometimes overtake the artist's hand as co-creators of contour. Lazuli's chromatic depth plays as shading while standing as its own, pictorial element. If conventions of draftsmanship are questioned, however, the project of depiction remains clear throughout her new work: the artist offers limpid views of spatial tension and structural interruption, where tectonic fragments tend toward the renewal of balance, the recovery of horizon, and the restoration of equilibrium. This meticulous investigation of built passages and their visibility offers us an opportunity to rethink the sharing of space, and to consider the spatial character of contemplation itself. (text provided by Anne Gatschet)

Jill Downen has received numerous awards including the John Simon Guggenheim Memorial Foundation Fellowship, the MacDowell Colony National Endowment for the Arts residency, and Cité Internationale des Arts Residency in Paris. She has created site specific installations for museums such as American University Museum in Washington DC, the Oklahoma City Museum of Art, and the Contemporary Art Museum St. Louis Great Rivers Biennial and its 10th Anniversary exhibition, Place is the Space. Downen has been invited to lecture about her work extensively, including the Phillips Collection in Washington, D.C. and the Luce Irigaray Circle Philosophy Conference in New York. Her art has been reviewed in publications including *Art in America*, *Sculpture Magazine*, *Art Papers*, *The St. Louis Post-Dispatch*, *The New York Times* and *Bad at Sports*. She holds a BFA from the Kansas City Art Institute and an MFA as a Danforth Scholar from Sam Fox School of Design & Visual Arts - Washington University in St. Louis. Jill Downen is an associate professor of sculpture at the Kansas City Art Institute. She lives and works in Kansas City, MO.

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Bruno David is pleased to present *Adventure*, an exhibition by **Daniel Raedeke**. This will be Raedeke's third solo-exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery Publications will publish a catalogue of the works with an exhibition history and bibliography.

In his new series of paintings, Daniel Raedeke continues his exploration of the converging boundaries of our physical and digital worlds. Just as natural objects and scenes are photographed, organized, downloaded and shared through various user interfaces, *Adventure* merges experiential and improvisational processes of painting and design. As undulating forms emerge and hover above a pixilated background of saturated colors, the image is captured using the artist's methodical rendition, akin to a live photograph, skillfully combining a separate unity of movement and stasis. This juxtaposition is produced through the usage of layered, textured and organic surfaces, framed by graphically inspired color panels.



Daniel Raedeke's work crosses over many mediums incorporating the sculptural with painting and computer rendering to combine in works that are both object and image. His animated process of media integration conjures a unique, non-linear portal for the viewer.

Daniel Raedeke received his M.F.A. from Southern Illinois University in Edwardsville in 2000. Raedeke has been included in numerous solo and group exhibitions around the U.S. He lives and works in St. Louis.

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Bruno David is pleased to present a new video work by **Damon Davis**, *Sad Panther* (Darker Gods series) in the **New Media Room**. This is the artist's first exhibition with the gallery.

Sad Panther is an animated music video by acclaimed post-disciplinary artist Damon Davis. It embodies a visual representation of blackness in deity form, following the story of a God that woke up one day to find there existed a power even greater than him. This video is the visual counterpart to the song "Sad Panther" from *Darker Gods*, the accompanying full-length album to Davis' exhibition *Darker Gods in the Garden of the Low-Hanging Heavens* that premiered at The Luminary in June 2018, and made a debut at Art Basel Miami later that year.

Darker Gods is an afro-surrealism multi-media project that introduces a universe where people of color are Gods. Challenging the devaluing nature of western representations of blackness in the media and popular culture, the collection of works is made through a black aesthetic for the black community to see themselves in all of their grace and complexity.

Damon Davis' practice is a symbiosis of therapy and social commentary, working across a spectrum of creative mediums to tell stories. These stories range in topic and scope. Damon writes, "My work is rooted in the black American experience because that is my experience. My work as of late is about how identity is informed by mythology and story. I use mythology to create conversation around how we see ourselves and others. I have created work that brings people together and fortifies the souls of the people in the most pain and the most struggle. Now, I make work not only focusing on pain but on the joy of those people. I am having a conversation with myself, and when that conversation is made public, my hope is that people can see themselves in my work and it helps them grow, along with myself."



Damon Davis (born 1985) is a multi-media American artist, musician and filmmaker based in St. Louis, Missouri. His 2014 public art installation "All Hands-on Deck" has been collected in the National Museum of African American History and Culture. He is also a founder of Far-Fetched, a St. Louis-based artist collective, and co-director of "Whose Streets?", a documentary on the Ferguson unrest following police officer Darren Wilson's fatal shooting of Michael Brown. The film premiered at the Sundance Film Festival in 2017.

(Still photo. *Sad Panther*, 2018. One-channel with sound, 3:09 minutes)

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Thomas Sleet, Jill Downen, Daniel Raedeke, and Damon Davis are available for interviews. For images and additional information, please contact Cleo Kelly at cleo.kelly@brunodavidgallery.com

Bruno David Gallery

Public Hours:

Tuesday through Friday 11 am – 6:00 pm and open by appointment

Open Saturday when noted on website

Closed Saturdays, Sundays and Mondays

Email: info@brunodavidgallery.com

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ABOUT THE BRUNO DAVID GALLERY & BRUNO DAVID PROJECTS

Founded in 1983 in New York City, Bruno David Gallery and Bruno David Projects has been a leading art gallery since its establishment in Saint Louis in 2005. Bruno David represents some of the most innovative artists practicing in Saint Louis, along with artists of international reputation.

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Images: Thomas Sleet, Jill Downen, Daniel Raedeke, Damon Davis

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TWO LOCATIONS

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