

NEWS RELEASE

BRUNO DAVID GALLERY FOUR NEW EXHIBITIONS,
OPENING SATURDAY, NOVEMBER 2, 2019

KELLEY JOHNSON

Rhythmic Patterns

ROBERT PETTUS

8 Min. / 20 Sec.

CHARLES P. REAY

Trilogy

YVONNE OSEI

New Media Room
Sea to Shining Sea

KELLEY JOHNSON

Window on Forsyth
Sculpture

Opening Reception:
Saturday, November 2. 6-8 pm
November 2 through December 21, 2019

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

(SAINT LOUIS, MO — October 10, 2019) — Bruno David Gallery will feature four new exhibitions. A new series of paintings and sculptures by Miami-based artist **Kelley Johnson**, three new series of paintings, sculptures, and collages by St. Louis-based, multi-disciplinary artist **Charles P. Reay**, several new photographs by St. Louis-based photographer **Robert Pettus**, a new video work by German-born Ghanaian artist **Yvonne Osei**, a sculpture by Kelley Johnson in the gallery's vitrine space WINDOW ON FORSYTH.

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Bruno David is pleased to present ***Rhythmic Patterns***, an exhibition by Miami-based artist **Kelley Johnson**. This will be Johnson's fifth 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.

Kelley Johnson's recent work is an exploration of the formal language of painting and the application of those concepts onto installation and sculpture. The relationship between the participant and the painted object are crucial to the practice. This body of work focuses on investigating the interaction between painting and viewer and their negotiation of movement with the additional sculptural aspects of the pieces. The merging of physical space and optical illusions function as a metaphor of a kaleidoscope's effects.



The creative process begins with mapping: lines, geometric shapes repeated, form the foundation of a sculptural language for the work. A developed system emerges and allows for intuitive, meditative painting. Sometimes the work stays within the confines of the painted support, but more often it occupies the physical space. During the building of work, there is a constant editing and adding of elements concerned with the pictorial space and physical objects that interact with it, building optical tension within the exchange.

Each piece demands to be navigated, not simply absorbed from a single position. Viewers' bodies engage as they make choices about how to circumnavigate the work. As observed and explored from multiple vantage points, areas create spatial relationships, functioning as a dance, and changes reveal optical interactions that create patterns. The work functions as an escape to an alternate reality, away from mundane daily distractions. A visual rhythm fuels the chromatic artwork, transforming it into a dialog about tension and vibrations between spaces.

Kelley Johnson was born (1973) in Houston, Texas and grew up in St. Louis, Missouri. He received an MFA from Indiana University and a BFA from Parsons School of Design. Growing up in the mid-west Kelley began working in construction at a young age, using materials commonly found in wood framed houses. He was influenced by the idea and process of framing, applying it to his structures and spaces. His work has been featured in publications such as *The Miami Herald*, *Artnet*, *Art Zealous*, *New American Paintings*, *Miami Rail*, *WERKS* and others.

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Bruno David is pleased to present **Trilogy**, an exhibition by St. Louis-based artist **Charles P. Reay**. This will be Reay's third exhibition with the gallery and, will include three separate series of works. In conjunction with the exhibition, Bruno David Gallery Publications will publish a catalogue of the works with an exhibition history and bibliography.

Trilogy is comprised of the titular in three parts: The **Amendments** series, built upon photographic images of found, wall-based assemblies of wheat-pasted posters and ephemera, amended, in each instance, through the addition of similar materials, to create three dimensional trompe l'oeil iterations of the original surfaces. In some instances, graffiti is an inherent part of the original photograph and brought into the amended work. Historic references to earlier works express suggestions discovered in the original prints. Words are provocative.



The **Amazing Beetle Circus!** series, is an amazing feat of artistry created by true Goliaths of the Arthropoda as they arrange themselves into inspirational tableaus expressive of world-famous artworks from the oeuvres of important minimalists resident in the pantheon of contemporary art. Within this magnificent convocation are over one hundred performing beetles, each and every one lovingly trained to perform in these extraordinary displays. It is an uncommonly performative and provocative, and not to be missed.

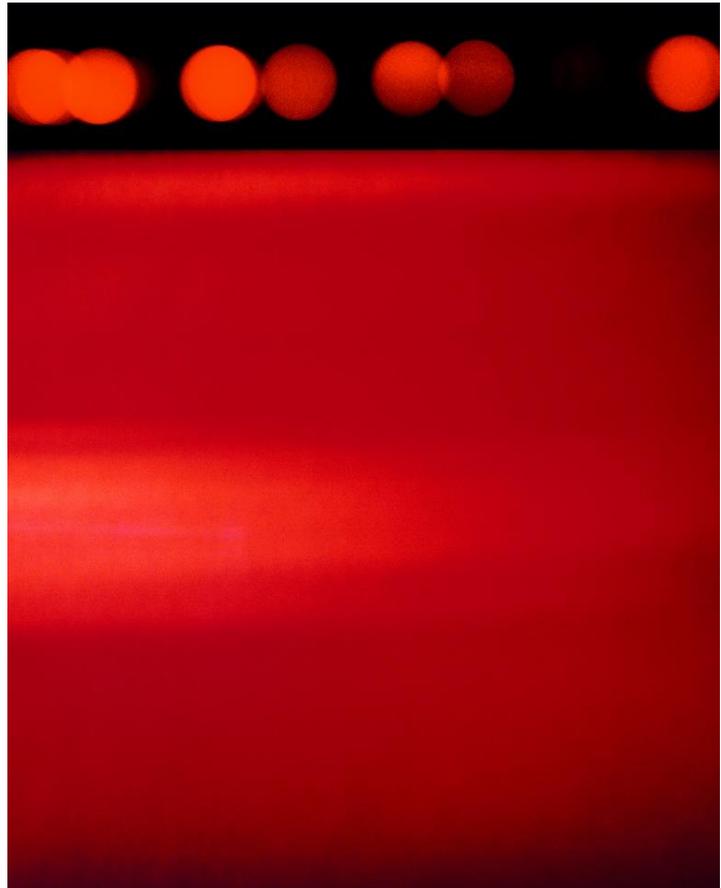
The **Grand Menu Exceptional** series offers an abbreviated taste of a Grand Tasting Menu at Wylie Dufresne's now shuttered WD-50 Restaurant in New York. At his temple of molecular gastronomy, Dufresne served food that tested the binds of conformity as it ever opened new, exciting, always playful worlds of possibilities. Four courses are served, selected from a full menu for their sense of adventure and inventiveness: A simple poached egg starter, Quails with chartreuse yogurt and turnips, Lamb Loin on a bed of pickled chayote with red beans and rice and finally, a plurality of Meringues. The dishes are individually constructed bas-reliefs finished in Gouache and realized at a scale befitting a Grand Menu.

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Bruno David is pleased to present **8 Min./20 Sec.**, an exhibition of new photographs by St. Louis-based photographer **Robert Pettus**. This will be Pettus's second 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.

Robert Pettus continues to investigate time, light and its source the Sun, in a new series of photographs *8 Min./20 Sec.* as this is the time it takes for light to travel from the Sun to Earth. Much of Pettus's work is inspired by an interest in the effects of time. Pettus uses a minimalist aesthetic that arrests the formal qualities of light as it falls upon and defines the forms in his photographs. His work not only alludes to the essence of time and memory, but also effectively encapsulates those fleeting moments that usually go unnoticed.

Robert Pettus was born in 1938. He graduated from Washington University in St. Louis's School of Architecture and currently lives and works in Tucson, AZ and St. Louis, MO. Pettus's photographic works have appeared in major architectural magazines including: *Architectural Record*, *Architecture*, *Domus*, *Japan Architecture*, and featured in *The New York Times Sunday Magazine*. His recent exhibitions include shows at: Contemporary Art Museum, St. Louis, MO (2006), Knowlton School of Architecture, The Ohio State University, Columbus, Ohio (2003), Chicago Architectural Foundation, Chicago (2002); Forum for Contemporary Art, St. Louis (2001), and Tucson Museum of Art, Tucson, Arizona (2000). Pettus has contributed significantly to a number of publications for the Landmark Association of St. Louis and is the recipient of a grant from the Ford Foundation to photograph historic railroad stations throughout the nation. His work is found in several public and private collections including St. Louis Art Museum, MO, Library of Congress, The Smithsonian Institution, Washington D.C., and the Center for Creative Photography, University of Arizona, Tucson, AZ.



"Sea to Shining Sea" marks **Yvonne Osei**'s third solo exhibition at Bruno David Gallery. It takes its title from the closing line of the first and last stanzas of the United States patriotic song 'America the Beautiful' written by Katharine Lee Bates in 1893. Yvonne Osei has shifted the identity of the words 'sea to shining sea', changing its coastlines, continents and significance.

As a grown woman dressed as a Ghana public school girl, Osei embarks on an allegorical voyage by sea, engaging the Atlantic Ocean—one of the most turbulent oceans in the world—in search of her lost ancestors. For Osei, the Atlantic Ocean metaphorically represents a basin of time and truth, collapsing four centuries between her and her captured African ancestors who lost their lives during the middle passage of the Trans-Atlantic Slave Trade. Osei describes the pursuit of knowledge as a turbulent journey similar to traveling by sea. She describes the pursuit of truth through the symbolism of wading through salty waters and adds that Africa's story of colonialism cannot be told without telling the story of the United States. She establishes this shared history through "Sea to Shining Sea" while further questioning what 'sea to shining sea' as both an expression of discovery and a patriotic song means to the Africans and people in the diaspora.



The video is conceived in the 400th year since the first enslaved Africans stepped foot in the United States and in the same year Osei's home country Ghana announces the year of return, inviting all African-Americans to return to their ancestral home. "Sea to Shining Sea" is an homage to the over two-million lost, erased and forgotten souls swallowed by the Atlantic Ocean and another ten-million who were forced into chattel slavery. She addresses the weapon of historical silencing—rendering invisible the lives and stories of entire cultures.

"Sea to Shining Sea" advances the spirit behind "Who Discovers the Discoverer?" an ongoing intercontinental work characterized by a series of public performances by Osei to explore the impact of colonialism, Eurocentric accounts of history, and Western education on the West African psyche. The collective work ushers in a new lens to examine cultural identity, national origin and colonial history.

"I am asking the sea to regurgitate them. I am asking the world to account for them. I am going sea to shining sea for them." –Yvonne Osei

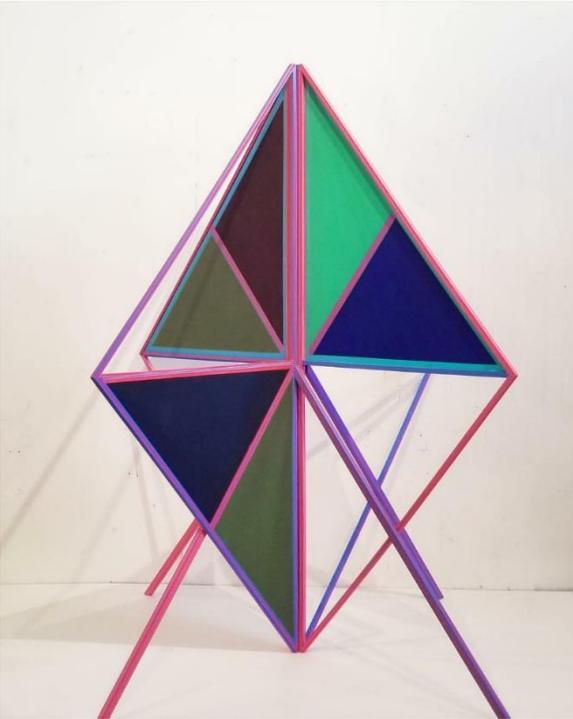
Ghanaian artist Yvonne Osei's transnational creative practice examines beauty, colorism, the politics of clothing, the authorship of history, complexities associated with global trade, and the residual implications of colonialism in postcolonial West Africa and Western cultures. She describes herself as an outsider artist making insider art, affirming deep roots in traditional West African art and culture while actively participating in the study and practice of Western Art.

The term "outsider artist" also brings to light her outdoor creative practice, which is often fueled by travel and interactions in public spaces across various cultures on the European, African and North American continents. Most recently, her work has been invested in scrutinizing the language and commodification of historical narratives, including how history is studied and understood as both a weapon of cultural destruction and a catalyst for rebuilding nations.

Osei received her M.F.A. in 2016 from Washington University in St. Louis, where she was a Chancellors Graduate Fellow, Mr. and Mrs. Spencer T. Olin Fellow, and Danforth Scholar. She received her B.F.A. from Webster University, St. Louis and is currently pursuing an MA in Fashion Design and Business at Lindenwood University in St. Charles, MO. Osei is the 2016–17 Romare Bearden Graduate Minority Fellow at the Saint Louis Art Museum; she is the recipient of the 2018 Saint Louis Visionary Award for Emerging Artist, the 2018 Creative Stimulus Award and the 2019 Future Fund Award in St. Louis.

Osei has attended residencies at the Fine Arts Work Center in Provincetown, MA and Cité Internationale des Arts in Paris, France. She is currently the inaugural Curator-In-Residence at the Center of Creative Arts (COCA) and an Adjunct Professor at Webster University in St. Louis, MO. Her solo exhibitions, "Tailored Landscapes" and "Who Discovers the Discoverer?" were recently on view at Laumeier Sculpture Park, Sterling College in Kansas.

Bruno David is pleased to present a new sculpture by **Kelley Johnson** on view live in the gallery's vitrine space Window on Forsyth at 7513 Forsyth Boulevard, St. Louis, MO.



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Kelley Johnson, Robert Pettus, Charles P. Reay, Yvonne Osei, Bruno L. David are available for interviews. For images and additional information, please contact Cleo Kelly, at cleo.kelly@brunodavidgallery.com

Bruno David Gallery

Public Hours:

Tuesday-Friday 11 am – 6 pm

Saturday 11 am – 5 pm

Closed Sundays and Mondays

Email: info@brunodavidgallery.com

Website: brunodavidgallery.com

Tel: 1 (314) 696.2377

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: Kelley Johnson, Robert Pettus, Charles P. Reay, Yvonne Osei

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TWO LOCATIONS

BRUNO DAVID GALLERY

7513 FORSYTH BOULEVARD SAINT LOUIS MO 63105 314.696.2377
INFO@BRUNODAVIDGALLERY.COM WWW.BRUNODAVIDGALLERY.COM

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BRUNO DAVID PROJECTS

1245 S. VANDEVENTER AVENUE SAINT LOUIS MO 63110 314.696.2377
INFO@BRUNODAVIDPROJECTS.COM WWW.BRUNODAVIDPROJECTS.COM