

NEWS RELEASE

BRUNO DAVID GALLERY
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EXHIBITIONS FOR NOVEMBER 2021 | FEBRUARY 2022

Exhibition Dates: November 19, 2021 – March 5, 2022
Opening Reception: Friday, November 19, from 5 to 8 pm.

JILL DOWNEN
Speak Truth

DANIEL RAEDEKE
Playlist

DAMON FREED
Town & Country

MONIKA WEISS
Metamorphosis | Nirbhaya
New Media Room

RACHEL YOUN
Neither Fruit Nor Flower
WINDOW ON FORSYTH

(SAINT LOUIS, MO — November 18, 2021) — Bruno David Gallery is delighted to exhibit four solo exhibitions by artists with established studio practice, Kansas City-based artist **Jill Downen**, St. Louis-based artist **Daniel Raedeke**, Missouri-based artist **Damon Freed**, New York & St. Louis-based artist **Monika Weiss**, St. Louis-based artist **Rachel Youn**.

Bruno David is pleased to present *Speak Truth*, an exhibition of new sculptures by **Jill Downen**. This will be her sixth solo exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery will publish a catalogue of the artist's work with an in-depth exhibition history and bibliography.

What does truth look like? Jill Downen's new work engages global exchange by activating the complex ways we perceive objective and subjective truths. The exhibition invites visitors into a series of encounters with spoken word, text, and linear movements in space that twist, flex, tangle,



and split into multiple pathways. The *Speak Truth* works range in scale and materiality, and include: handmade books, sculptural objects, installations, works on paper, plaster, concrete, steel, gold leaf, pyrite (fool's gold), and lapis lazuli stone. The exhibition features audio recordings by international project participants that have been translated into visual forms; the artworks reveal patterns of meaning in value systems such as identity, family, and the importance of voice. The art responds to private and public space as it shifts scale from the intimate to the monumental. Downen's *Speak Truth* series seeks to anchor, measure, and orient as communities collectively navigate a disinformation age.

Jill Downen's art practice is a focused investigation of the symbiotic relationship between sculpture, the human body and architecture. Her art envisions a place of interdependent relation between the human body and the built environment, where the exchanging forces and tensions of construction, deterioration, and restoration emerge as thematic possibilities. Downen believes that the body is the primary vehicle for understanding the world, and she offers viewers immersive sculptural environments that engage the senses and ways of knowing that are often private and experiential.

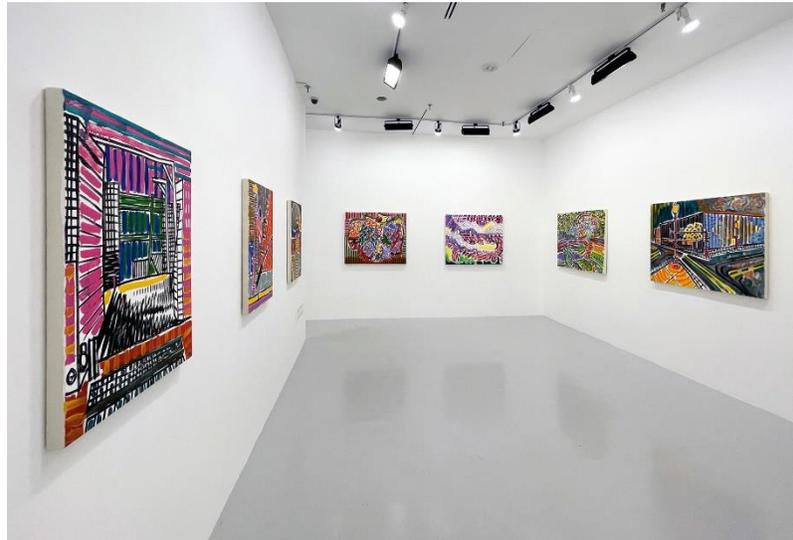
Jill Downen is the recipient of numerous awards including the John Simon Guggenheim Memorial Foundation Fellowship, Stone and DeGuire Contemporary Art Award, and Charlotte Street Foundation Visual Artists Award. Residencies include MASS MoCA, MacDowell Colony National Endowment for the Arts residency, Proyecto áce, and Cité International des Arts residency in Paris. Her work was recently featured in *State of the Art 2020* at The Momentary/Crystal Bridges Museum of American Art and is currently exhibiting in the *Terrain Biennial* in Toronto, ON, Canada. 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. 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 from Sam Fox School of Design & Visual Arts - Washington University in St. Louis. Jill Downen is an associate professor and Chair of sculpture at the Kansas City Art Institute. She lives and works in Kansas City, MO.

Image credit: Jill Downen. *Speak Truth*, 2021. (Installation view)

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Bruno David is pleased to present *Town & Country*, an exhibition by Missouri-based artist **Damon Freed**. This will be his eighth solo exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery will publish a catalogue of the artist's work with an in-depth exhibition history and bibliography.

Damon shared an insight into this show, "I work directly from nature to create my charcoal drawings and I make fully chromatic acrylic and oil paintings from the drawings afterwards inside of the studio. This is my process and much to do with the final paintings stems from the initial energy invested and displayed onto the surface of the drawings. The early marks in the drawings, the bold zags and swipes and squiggles feed the color and excitement of the paintings.



It must be said that my color is not naturalistic, or at least not naturalistic in its faithfulness to nature. My color is faithful to my spirit, to the spontaneity and pizzazz of my sitting in nature in the spring and summer months communing with the light of the sun, the invigorating wind, and amongst the delight of fresh cut grass, new growth, and scented flowers. My paintings are as much depictions of myself in this way as they are of the internal structure and sensations of nature.

And it is difficult to speak of structure considering my landscape paintings. The kind of structure I find in nature is often not rigid, but flowing and lively, like the emotions and the spirit. Even if architecture is a part of my vision, I paint it without an edge, without the strict laws of perspective. It is true that I start most of my paintings with a black outline of sorts, a loosely knitted structure. The color often comes later and is frequently informed by the energy of the drawn marks, tones, and squiggles, which is to say, my color does not follow the rules given us by nature. You may well discover a pink tree or a purple field in one of my paintings.

And this brings me to my indebtedness to the Post-Impressionist's and to the Fauve's use of color and mark making. It was van Gogh, Gauguin, Derain and Gabriele Munter and Matisse and Kandinsky that first utilized arbitrary coloration and brushwork to fulfill their inner emotions and stylistic needs. Therefore, my paintings follow, in a way, this tradition of individualistic correspondence with nature.

In my landscapes I am only connected to the Fauves' use of the form as a place to push color and mark making as an innovation in technique. In my era, the combining of fluorescence into traditional colors as far as is known is my sophistication. Uniquely, mine. Others have implied as such in standalone works, yet their integrations are lacking! Through my nonobjective abstractions and landscape innovation I have furthered progress in its direction! In the direction of the Fauves."

Damon Freed works and lives in Sedalia, Missouri. He received a M.F.A. from Hunter College, New York, and a B.F.A. from the School of Visual Arts, New York.

Image credit: Damon Freed. *Town & Country*, 2021. (Installation view)

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Bruno David is pleased to present *Playlist*, an exhibition by Saint Louis-based artist **Daniel Raedeke**. This will be his fifth solo exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery will publish a catalogue of the artist's work with an in-depth exhibition history and bibliography.

Playlist is a new collection of paintings by Daniel Raedeke. Like a playlist on shuffle, Raedeke mixes his varied techniques, colors, surface patterns and textures. Raedeke has curated these improvisations into a set of 15 x 15 inch works that resemble screens and blur the line between layered digital imaging and hand painted abstraction. In this series, Raedeke creates an interchangeable visual soundtrack of possibilities.



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

Image credit: Daniel Raedeke. *Playlist*, (Installation view)

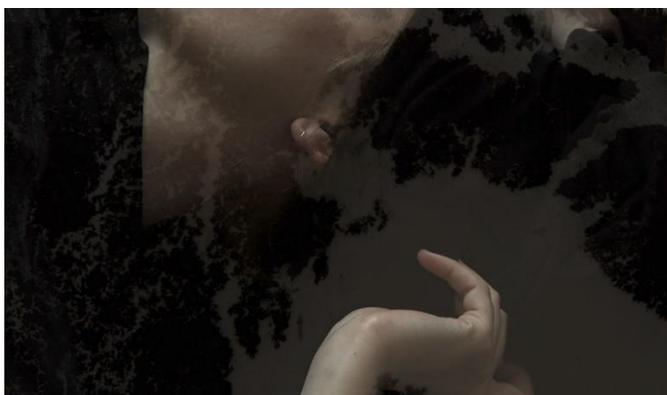
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Bruno David is pleased to present *Metamorphosis | Nirbhaya*, a video work by New York City and St. Louis-based artist **Monika Weiss**. This is her second solo exhibition with the gallery.

On view at Bruno David Gallery is the artist's *Metamorphosis | Nirbhaya* (2021), a sound and film project to be viewed by one person at a time. For this cycle of films and sound compositions Monika Weiss choreographed and filmed women performers, guiding their slow movements of lamentation to evoke the story of Daphne, the mythological nymph who escaped violence by becoming a tree. This cycle of filmed sequences accompanied by a series of limited-edition color photography by the artist. To sonically evoke a state of transformation and transfiguration the artist composed the sound as based on the acoustic recordings of her own piano improvisations, merging, and transforming electronically her audio recordings into a new sonic spectrum. The sound part of this work is slated to open later this year as an outdoor ambisonic installation at the Centre of Polish Sculpture in Oronsko, Poland where it will be a permanent part of the park and the museum's collection.

Over the past twenty-five years, the internationally celebrated Polish American artist Monika Weiss has developed an aesthetic vocabulary of profound emotional impact that surpasses the limits of conventions around medium as it moves between the poetic and the political to propose affective ways of engaging with the body, history and violence. Her synesthetic art resists closure as it explores states of transformation and oscillates, as Mark McDonald (The Metropolitan Museum of Art) noted, "between proposal and presence, the allusive and the tangible".

Weiss' solo museum exhibitions include the 2005 retrospective at the Lehman College Art Gallery (CUNY) *Five Rivers*, reviewed in The New York Times, as well as *Sustenazo*, commissioned by the CCA Zamek Ujazdowski in Warsaw, Poland (2010), later travelling to the Museum of Memory & Human Rights, Santiago, Chile (2012-2013) and the Patricia & Phillip Frost Art Museum, Miami (2014). In 2004 Remy Toledo Gallery, New York, in cooperation with Galerie Samuel Lallouz, Montréal, organized a two-person exhibition of Carolee Schneemann and Monika Weiss. Recent publications on the artist's work include Guy Brett's *The Crossing of Innumerable Paths: Essays on Art* (2019). In 2016 Robert Storr invited the artist to participate in *Fireflies in the Night Take Wing*, an exhibition of video works by 50 international artists representing 29 countries, at the Stavros Niarchos Foundation Cultural Center in Athens.



Weiss' first permanent outdoor project *Nirbhaya*, a monument to victims of gendered violence, is planned concurrently in her native Poland (2021) and in the United States (2022) and is accompanied by a recently published monograph *Monika Weiss. Nirbhaya* including main text by the acclaimed art historian Griselda Pollock and several other texts defining the artist's oeuvre. As part of The Metropolitan Museum of Art series *Artists on Artworks*, a 30 min. film with Monika Weiss premiered on April 6, 2021, in which the artist shared her insights on the work of Spanish artist Francisco Goya and reflected on her own transdisciplinary practice, which investigates relationships between the body and history and evokes rituals of lamentation in response to tragedy.

Monika Weiss a media artist based in New York City and St. Louis. She holds an appointment as Associate Professor at Sam Fox School of Design & Visual Arts, Washington University in St. Louis, Missouri.

Image: Monika Weiss, *Metamorphosis | Nirbhaya*, 2021 # 8, limited edition color print, edition 1 of 3 + 2AP

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Bruno David is pleased to present *Neither Fruit nor Flower*, a sculptural installation in the WINDOW ON FORSYTH by Rachel Youn. This is Youn's first solo exhibition with the gallery and will be on view 24/7 at 7513 Forsyth Blvd., Clayton, MO.

Neither Fruit Nor Flower is an arrangement of artificial flora is activated by the motion of a stripped-down vitality swing, an appliance originally designed to bring relief to people with chronic muscle and nerve pain. Playing with the conventions of window display signs and shelves of animatronic toys, the work gestures suggestively to those passing by, resisting its purpose as purely static and decorative.



Youn sources materials with a history of aspiration and failure through online secondhand shopping. Venturing into the suburbs, Youn rescues electric massagers from suburban limbo, fastening artificial plants to the machines to create kinetic sculptures that are clumsy, erotic, and absurd. Haunted by their immigrant father's pursuit of the American Dream, their work identifies with the replica that earnestly desires to be real, and the failed object that simulates care and intimacy.

Rachel Youn (b. 1994) is an artist living and working in St. Louis, MO. They have had solo exhibitions in St. Louis at the Contemporary Art Museum, Monaco, and the Bermuda Project. Their work has been included in group exhibitions in St. Louis at the Parapet Real Humans, the Sheldon Art Galleries, and the Luminary, among others. Additional group exhibitions include Sargent's Daughters, New York, NY; the Wassaic Project, Wassaic, NY; HAIR + Nails, Minneapolis, MN; Tiger Strikes Asteroid, Los Angeles; and Granite City Art and Design District, Granite City, IL. Youn is a recipient of the Vermont Studio Center Fellowship and the 2020 Great Rivers Biennial Award. They received their BFA from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis.

Image: Rachel Youn, *Neither Fruit nor Flower*, 2021. Mixed media, motor, size variable.

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Jill Downen, Monika Weiss, Daniel Raedeke, Rachel Youn, Damon Freed, and Bruno L. David are available for interviews. For images and additional information, please contact Bruno, at info@brunodavidgallery.com

Bruno David Gallery

Public Hours:

Tuesday - Saturday 11 – 5 pm, and by appointment

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ABOUT THE BRUNO DAVID GALLERY

Founded in 1984 in New York City, Bruno David Gallery 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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