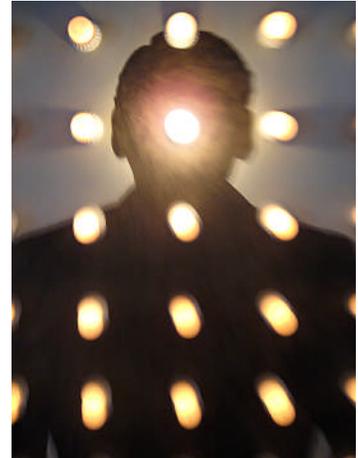


August 14, 2008

PRESS RELEASE

BRUNO DAVID GALLERY
3721 WASHINGTON BOULEVARD
SAINT LOUIS MO 63108
T. 1.314.531.3030
GALLERY HOURS:
Wed – Sat 10:00 – 5:00pm



SEPTEMBER 4 – 27, 2008

Opening Reception: Thursday, September 4, from 6 to 9 pm

Main Gallery | HOWARD JONES: Memory and Refraction

Project Room | PETER MARCUS: Untitled 1972

Front Room | IAN WEAVER: Artifacts From the Black Bottom

New Media Room | NANETTE BOILEAU: White Woman

Bruno David Gallery is pleased to announce an exhibition of sculpture by **Howard Jones**. This exhibition and others to follow will show how innovative and in the forefront Jones was with his work. The gallery is also pleased to announce the representation of the Estate of Howard Jones.

Howard Jones was an intensely brilliant artist and even in the rambunctious 1950s, '60s and '70s was a maverick and an innovator. He was part of the Art and Technology Movement along with Nam June Paik, Le Parc, Takis, Uecker and others. He worked through various artistic phases, including abstract expressionism, op and pop, but settled finally on creating work that harnessed technology for genuinely authentic artistic ambitions. Jones's use of light and sound, separately and simultaneously, was far in advance of his time. Many works survive and they are endowed with a special aura of prophesy. The upcoming exhibition at the Bruno David Gallery brings a group of Jones's paintings and constructions that employ lights as media and metaphor. As art historian, Udo Kulterman said of his work, "Technology was never a goal for Howard Jones – it was a vehicle he used to express changing perceptions of reality in a continuously poetic and artistic manner." The work in the show is from the estate of the artist and on loan from private collections. "Memory and Refraction" runs concurrently with the concluding weeks of "Dan Flavin: Constructed Light" at the Pulitzer Foundation for the Arts, which is located directly across the street from the Bruno David Gallery.

Howard Jones was born in Ilion, New York in 1922 and attended Syracuse University and Columbia University. He served in the U.S. Army Corps as a fighter pilot during World War II. His work was represented in the 1960s and '70s by the famous Howard Wise Gallery in New York, and is included in major public and private collections.

HOWARD JONES: Memory and Refraction, is the first exhibition in St. Louis since his passing in 1991. The exhibition includes several sculptures from private and public collections. A fully illustrated catalog with an essay by Robert W. Duffy accompanies this exhibition.



In the **Project Room**, **Peter Marcus** is presenting a series of large color lithographs made in the early 1970's. The series "Untitled 1972" was created in response to fellow printmakers who rejected the idea that a large-scale lithograph could be printed on an etching press. Nobody had developed this technique before, and with this new series, Marcus not only succeeded in achieving his goal, but also simultaneously proved to colleagues around the country that it could be done. The prints were later shown in 1973 at the Saint Louis Art Museum in an exhibition curated by Emily S. (Rauh) Pulitzer. The series consists of three-color lithographs printed on the same plate with an edition of five.

In the **Front Room**, **Ian Weaver**, an artist from Chicago is showing his recent work in an exhibition titled "Artifacts From the Black Bottom". His current work engages ideas of lost personal and community history. It is informed by anthropology, ethnography, and African-American and European history; conceptually, it is located in the territory of constructed history. The concept of a non-linear history, of a fractured narrative, is an important aspect of his project as well – it points to the fragmentation and death of existing information. He has approached this re-imagining of history as a process of visual layering: these disparate objects, artifacts, documents, and ephemera gain their power within the context of the larger project. They tell a story that occupies a certain time period, but travels backward and forward into and out of our own time.



In the **New Media Room**, video artist **Nanette Boileau** premieres a short video titled "White Woman". The current video exhibits several acts in a life of a white middle class woman and her rituals in her surroundings. The video portrays traditional images of women's work, hands creating; crocheting, baking, decorating. The act of conforming and sexualizing a body by the use of makeup and purging restates patriarchal ideas of femaleness but simultaneously reclaims these notions of "woman" through the production of an artwork. White Woman breaks down barriers through purging and releases the notions of womanhood from a privileged bondage. The video shorts will thus posit that the position of the white woman is privileged but that this privilege is always in relationship to the social barriers and ideologies of patriarchy.



Nanette Boileau lives and works in St. Louis, Missouri. She is a doctoral student at Saint Louis University in

the department of American Studies with an emphasis on Visual Culture. Boileau received her M.F.A. from Pasadena Art Center College of Design and her Bachelor of Fine Arts, from Southern Methodist University in Dallas, Texas.

For further information and visuals, please contact the gallery.

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Bruno David Gallery is a contemporary art gallery and one of the most important places to see art in Saint Louis. The Gallery represents some of the best artists that Saint Louis has to offer, along with artists of national and international reputation. The editors of the St. Louis Magazine awarded the gallery: *Best Gallery in St. Louis* in 2008. The gallery is located in the heart of the Grand Center arts district, directly opposite the Pulitzer Foundation for the Arts and the Contemporary Art Museum St. Louis.

Top Images: Howard Jones: *Untitled (one)*, 1965, (detail).

Peter Marcus: *Untitled 1972*, 1972

Ian Weaver: *Black Power Helmet*, 2008.

Nanette Boileau: Stills from *White Women*, 2006-08

Courtesy of the Estate of Howard Jones or the artists and Bruno David Gallery.