

NEWS RELEASE

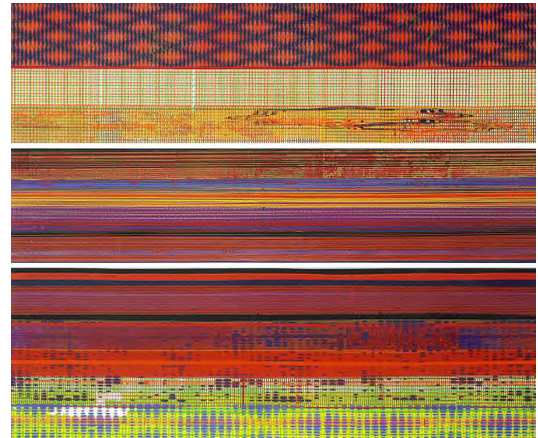
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 Wed – Sat 10:00 a.m. – 5:00 p.m.

BEVERLY FISHMAN: New Paintings
Opening Reception:
Friday, January 23, from 6 to 9 pm
JANUARY 23 – FEBRUARY 28, 2009

SAM FOX SCHOOL PUBLIC LECTURE SERIES
BEVERLY FISHMAN
Thursday, January 22, 6:00 p.m.
Steinberg Auditorium
Washington University in St. Louis

Project Room | GENELL MILLER: Memories
 Front Room | TODD ANDERSON: The Nearest Faraway Place
 Media Room | MAYA ESCOBAR: you and your friends vol. 1



**BRUNO DAVID GALLERY PRESENTS NEW PAINTINGS BY BEVERLY FISHMAN
 IN FIRST SAINT LOUIS EXHIBITION**

SAINT LOUIS, MO, (Revised) December 13, 2008 — “Beverly Fishman: New Paintings” at Bruno David Gallery will be the first solo exhibition of the artist’s work in Saint Louis. On view, in the Main Gallery from January 23 to February 28, 2009, the show will include the most recent paintings made by the Detroit based artist over the last two years. Ms. Fishman will be giving a lecture on her work as part of the Sam Fox School Public Lecture Series on Thursday, January 22. Beverly Fishman is one of the preeminent artists of her generation: a pioneering painter whose work combines abstraction with the exploration of science, technology and medicine.

Fishman’s latest work is a vibrant barrage of information derived from and alluding to charted systems and functions of the natural universe. Fishman utilizes materials from paint and silkscreen, to polished and powder-coated metal to manipulate light and color, illuminating themes addressing abstraction, technology, medicine, and the body. The amount of information in the artist’s work is at once overwhelming and sublime: the mathematical waves and grids overlap in a seemingly endless supply of information. The work simultaneously describes order and chaos found in both the natural and the manufactured world. Fishman plots out natural phenomena, such as the visible light spectrum, through equations, and alludes to practices in color theory through juxtaposition and use of material. The paintings of Beverly Fishman are visual explorations of a scientific universe, a myriad of literal and metaphorical layers that capture the immensity of what the human mind can and cannot perceive.

Beverly Fishman received her BFA from the Philadelphia College of Art in 1977, and her Master of Fine Arts from Yale University in 1980. She subsequently taught at the College of New Rochelle, New York, the Maryland Institute College of Art, and Cranbrook Academy of Art in Bloomfield Hills, Michigan, where she is the Head of the Painting Department since 1992. A fully illustrated catalogue with a conversation between Beverly Fishman and Matthew Biro accompanies the exhibition.

Since 2000, Fishman has had over a dozen one-person exhibitions at galleries in New York, London, Paris, Berlin, Chicago, and Los Angeles. Her work has also been included in many thematic exhibitions addressing abstraction, technology, medicine, and the body. Recent exhibitions include *Beverly Fishman: Optical Unconscious* at the Tarble Arts Center, Eastern Illinois University; *Op Art: Then and Now* at the Columbus Museum in Ohio (2007); *Dreaming of a More Better Future* at the Cleveland Art Institute Gallery (2005); *Post-Digital Painting* at Cranbrook Art Museum (2003); *Go Ask Alice at Post* in Los Angeles (2000); *Prime Focus* at Illinois State University in Normal (1998); *Techno Seduction* at Cooper Union Galleries in New York City (1997); *Colors, Contrasts and Cultures* at the Discovery Museum, Bridgeport, Connecticut; and *Technology Culture* at Erie Art Museum in Erie, Pennsylvania (1996).

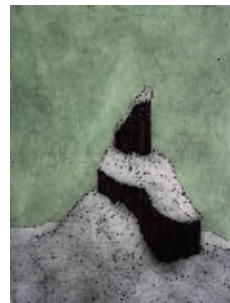
MORE



In the **Project Room**, **Genell Miller** presents a series of recent paintings and drawings titled "TITLE" that explore formal concerns of pattern, repetition and scale, while hinting at her art historical influences. Miller created this series upon returning to St. Louis after staying 11 years in Rome, Italy, and her time among the old masters peeks through her craft. Her reiterations of flora are brought to life in flesh tones reminiscent of the wispy peach-pink of Raphael's bodies. Her color palette is warm and nostalgic, a maternal embrace on canvas, and the use of repetitive line gesture is indicative of Miller's exposure to the art history of Italy. The rough, charcoal history of each flower's beginning often shows through, and the almost architectural investigation and rendering of the form allude to pages from Michealangelo's sketchbooks. The suggestion of the traditional women's crafts of quilting and sewing are evident in the grid-like repetition, which also conversely conveys a sense of mechanical mass production. Miller's new work is a marriage of technique and sensibility, line and form, learned history and sense memory.

Miller was born in Memphis, Tennessee and raised in St. Louis. She received her BFA in painting from Washington University in St. Louis in 1977, and her MFA from Temple University in Philadelphia. She taught design at St. Louis Community College and was a painting instructor at Beaver College, as well as a guest lecturer at institutions such as Webster University, Cornell University Rome, and Temple University Rome. Miller has been featured in over 49 individual and collective exhibitions in cities around the world, including New York, Kansas City, Chicago, Italy, Switzerland and Taipei, and her work is held in private collections across the United States and Europe.

In the **Front Room**, Print Maker **Todd Anderson** is presenting a suite of Intaglio prints that stems from a desire to investigate implicit approaches to both landscape imagery and the discipline of drawing. The series also strives to share fantastic imagery that enables the viewer to freshly engage in the notion of wilderness in our present time. The artworks take the form of fine art intaglio and mixed media prints. The fictitious mountains and towers were formed through a nuanced and imagined drawing of rocks and cracks. These descriptive elements were repetitiously drawn, millimeter-by-millimeter, with needles and the aid of magnifying glasses. In this way, the drawing mirrors a climber's step-by-step approach to summiting a mountain. The hyper-abundance of repetitious mark making suspends disbelief, for no other reason, than the steadiness of the gesture. Through this approach to landscape, the suite aims to technically mirror the organic and evolving nature of actual wilderness environments. "The Nearest Faraway Place" offers refuge from the mundane and muddled circumstances of day-to-day life by offering technically and aesthetically resolved imagery. Todd Anderson received his MFA from the University of New Mexico and his BFA from University of Wisconsin-Madison. He is currently Assistant Professor of Printmaking at S.I.U.E., Edwardsville, Illinois.



In the **New Media Room**, multidisciplinary artist **Maya Escobar** premieres a single-channel video titled "you and your friends vol. 1".



The video places together video footage shot at a house party by the artist and her friends in 2002 and a repeated series of words generated by the artist in 2006, reflecting on her life back in 2002. The left side of the screen flashes with text representing major events of the artist's 19th year—as she recalled them four years later, while the right side plays recently edited footage taken during the year indexed by the text. The video juxtaposes the casual sarcasm of the hip hoppers gone wild with the obsessive cataloguing of a year of one's life, to create moments of dissonance and agreement, confusion and clarity. The piece examines the capacity humans have to construct our own evolving identity. It is a level of control unique to us. "you and your friends vol. 1" is an attempt to analyze and give structure to that process.

For further information and visuals, please contact the gallery or visit our website at brunodavidgallery.com. For more information on the Sam Fox School Public Lecture Series, please call 935-9300 or visit samfoxschool.wustl.edu.

ABOUT THE BRUNO DAVID GALLERY

Established in 2005, the 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.

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