

NEWS RELEASE

October 26, 2010

OVERPAPER

Carmon Colangelo, William Conger, Alex Couwenberg, Jill Downen, Yvette Drury Dubinsky, Beverly Fishman, Joan Hall, Ann Hamilton, Kelley Johnson, Chris Kahler, Matthew Penkala, Judy Pfaff, Paul Henry Ramirez, Buzz Spector.

November 12, 2010 – January 15, 2011

Opening Reception:

Friday, November 12, from 6 to 9 pm

Front Room: Leslie Laskey

Media Room: Heather Bennett

Media contact:

Bruno L. David, Director

Public Hours:

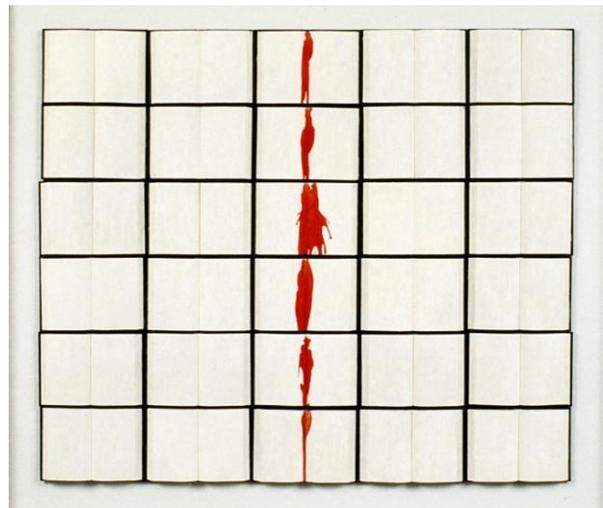
Wednesday through Saturday

10:00 am – 5:00 pm

info@brunodavidgallery.com

www.brunodavidgallery.com

Tel: 1.314.531.3030



BRUNO DAVID GALLERY PRESENTS A GROUP EXHIBITION TITLED “OVERPAPER”

SAINT LOUIS, MO - Bruno David Gallery is pleased to present a group exhibition entitled *Overpaper*, a selection of works on, or of, paper by artists including Carmon Colangelo, William Conger, Alex Couwenberg, Jill Downen, Yvette Drury Dubinsky, Beverly Fishman, Joan Hall, Ann Hamilton, Kelley Johnson, Chris Kahler, Matthew Penkala, Judy Pfaff, Paul Henry Ramirez, and Buzz Spector.

Paper has long been the starting point for conceptions by artists, who worked out their ideas on paper before moving them to other mediums. Now the idea on paper often becomes the art, and this exhibition surveys artists using paper both as the template for creative thinking and as a material base for new artistic forms. A fully illustrated color catalogue accompanies the exhibition.

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In the **Front Room**, the gallery presents an installation titled “Portraits: Artists and Friends” by **Leslie Laskey**. These small, mixed-media works on paper are from a series that Leslie Laskey started in 2008. The portraits are of Giacometti, Matisse, Gertrude Stein, Alice B. Toklas, Louis XIV, Picasso and other artists, writers and friends.

Leslie Laskey is Professor Emeritus of Architecture at Washington University in St. Louis. He studied at the Institute of Design in Chicago (now the Illinois Institute of Technology) with founder and American Bauhaus pioneer László Moholy-Nagy and Indiana University. He currently divides his time between St. Louis and Manistee, Michigan. The Laskey Fund named after Leslie Laskey, is an endowment fund at Washington University in St. Louis and provides funding source for the Laskey Award.



In the **Media Room**, the gallery presents “The Empire Trilogy”, a video by New York-based artist **Heather Bennett** with music by **Joe Raglani**. With a nod to Warhol’s, 1964 opus, “Empire”, this trilogy of videos resists any typical temporal, action-based narrative, and yet simultaneously suggests it.

Each piece centers around a lone woman, all of whom almost slyly encompass a panoply of reflecting fictions. The amalgamated ‘characters’ take substance from childhood fairytales, contemporary fashion, female genre roles and a healthy dose of nostalgia and somehow coalesce into a peaceful, almost quieting image. The enmeshing of an anti-narrative and obvious reference to the bold fiction of children’s fairytales complicate the calm hold of these images with humor; slithering alloys placing ironies. While we can see no real action over the duration of these works, at the intersection of cliché, there is a poignancy, a piquancy. Slight movements are not deliberations but more akin to a misty dream, an action of the unconscious; slow, flowing, even meandering and pointless but undeniably pertinent as iconic and soulful. These are portraits of control, of mastery. Almost in subterfuge, there is a complexity, a riot, a life replete with pressure, valuation, desire, memory, association, limitation and possibility, bubbling under the surface of a lullaby. Original soundtracks of tonal washes and subtle, circular, harmonies paint clues to the welled chaos of our



valiant mistresses. Impregnated with emotion, these imperial sometimes haunting tracks illuminate and obfuscate their tenants, giving rise to their essential contradiction. We see traps of assumption escaped with grace. The prisons laying in wait within contemporary society, especially in a female body, are refracted through distorted prisms of past and present associations, which affect our reality sometimes with serendipity, as well as, inappropriateness.

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“Holly Holy” is a collision of Little Red Riding Hood, Snow White and a bit of Eve, bathed in red velvet and monastically reading Faulkner. “Locks & Hocks” conflates Goldilocks and a restrained 50’s housewife, entombed in a sun-drenched, yellow kitchen listlessly stirring a pot of beans and ham hocks. And “Babe” collapses male and female with a schoolgirl, Paul Bunyan combo of metamorphosed blue plaid where our heroine dully wields a two-sides axe, knocking dirt from her boots, while swathed in one of the most sexualized articles of clothing in recent history. The resulting unions blend our knowns, alarm us with their misplaced intimacies and create an inextricably raveled whole which humbly asks us to believe in something we are not quite sure we understand.

Images above:

Buzz Spector: *MENSEM*, 1989, Encaustic on books, 54 x 47 x 3 inches

Leslie Laskey: *Roi Louis*, 2010, Mixed media on paper, 17 x 12 inches

Heather Bennett: *Locks & Hocks, Holly Holy, Babe*, 2008 (video stills). Three videos, 7:54 minutes, edition of 5

OUR FIFTH SEASON
2010 – 2011 ART PROGRAM

KELLEY JOHNSON	September / October 2010
<i>OVERPAPER</i>	November / December 2010
CHRISTINA SHMIGEL	January / February 2011
CARMON COLANGELO	March / April 2011
LAURA BEARD	May / June 2011

ABOUT THE BRUNO DAVID GALLERY

Bruno David Gallery, is St. Louis' leading art gallery specializing in contemporary art 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. Located in a stunningly renovated industrial building in the Grand Center arts district, directly opposite the Pulitzer Foundation for the Arts and the Contemporary Art Museum St. Louis. Bruno David Gallery's art program has introduced new contemporary art to local gallery goers, and has been discussed in important art publications including, Art in America, Art Papers, ArtNet Magazine.

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