

3721 Washington Boulevard
St. Louis, MO 63108 USA

NEWS RELEASE

February 15, 2013

RICHARD HULL: RECENT PAINTINGS

MARIO TREJO: Projected Edifices
(Front Room)

DICKSON BEALL: Borders & Boundaries: Virtual & Real
(New Media Room)

Dates of the Exhibition:

March 1-30, 2013

Opening Reception:

Friday, March 1, 2013, from 5 to 9 pm



FIRST FRIDAYS

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Friday, March 1, 2013

From 5 to 9 pm

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For further information and images, please contact:

Bruno L. David, Director

Public Hours: Wednesday through Saturday

10:00 am – 5:00 pm

Email: info@brunodavidgallery.com

Website: www.brunodavidgallery.com

Tel: 1.314.531.3030



BRUNO DAVID GALLERY PRESENTS AN EXHIBITION BY RICHARD HULL

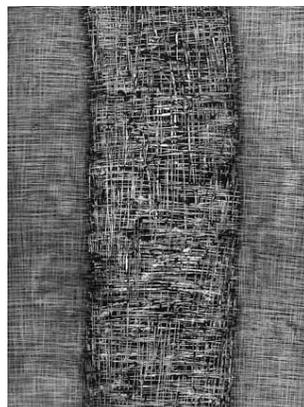
SAINT LOUIS, MO — February 15, 2013 — Bruno David Gallery is pleased to present **Richard Hull's** first solo exhibition with the gallery, on view March 1-30, 2013, with an opening reception on Friday, March 1, 2013. A catalogue, *RICHARD HULL: RECENT PAINTINGS*, will be published on the occasion of the exhibition.

Richard Hull's paintings fill their canvases with large swathes of color; blocks of opaque hues are overlaid with sweeping brushstrokes clustered together that function like ripples on the water—but far less transient. Rings within a tree may more appropriate, as the description evokes the same feelings of growth that Hull's painterly gestures achieve. The comparison of grooves on a record player describes some of the patterns, but neither the liveliness of the purposeful irregularities within Hull's stroke widths nor the texture of thick paint upon the canvas.

Although Hull's paintings are not traditional portraits, each artwork has a distinct feeling of character. Hull applies a layer of melted beeswax to his canvas before painting, making the rich colors found in his work possible. Then, he paints shapes of hot and cold colors against each other, creating a skewed sense of perspective. This confusion of space, in addition to Hull's use of repeating lines and simplified shapes, keeps the viewer from identifying a clear subject. The general weight of the masses of shapes often resembles a portrait silhouette, suggesting a living presence.

Born in Oklahoma City, Hull received his BFA from the Kansas City Art Institute in 1977, and his MFA from the School of the Art Institute of Chicago in 1979. Hull became represented by Phyllis Kind Gallery in 1979 (Chicago and New York City) and, joined the company of well-known Imagists such as Roger Brown, Jim Nutt, Gladys Nilsson, and Ed Paschke. His paintings may be found in many private and public collections, including the Art Institute of Chicago, the Milwaukee Art Museum; the Nelson-Atkins Museum, Kansas City; and the San Antonio Museum of Art, Texas. He has exhibited his work nationally and internationally.

In the **Front Room**, the gallery presents an exhibition titled “Projected Edifices” by **Mario Trejo**. This is his third one-person exhibition at Bruno David Gallery. In his paintings, Trejo visually explores the macro and microcosmic struggle through manic mark-making. His work is a meticulous accumulation of idiosyncratic marks that, at a distance, appear as dark and ethereal cosmic forms, but upon closer inspection reveal themselves as an expanse of scratches that crumble into a Promethean struggle. The hundreds of thousands of marks create illusion of an emerging form, exhibiting the artist’s conscious and sensitive attention to both detail and entirety. The drawings begin to expose small universes, each a relic of the arduous performance of repeated gestures. The compulsive mark-making reflects the eternal battle between the artist and his surroundings, but the product becomes a facsimile of the sublime remoteness of the universe in miniature, revealing at once loneliness, futility, chaos and uncertainty. The artist aptly describes his work as a metaphor for imperium under which we all reside.



Trejo received his B.F.A. from the School of the Art Institute of Chicago, and his M.F.A. from the San Francisco Art Institute. Trejo currently lives and works in Illinois.

In the **New Media Room**, the gallery presents an installation video work titled “Borders & Boundaries: Virtual & Real,” by **Dickson Beall**. In his new work, multi-media artist Dickson Beall explores art, from the time of cave painting to present day. In this necessarily selective review, the artist’s focus is on the inter-relationship of expanding “empires” and “bridges” of communication – suggested by superimposed images of the Empire State Building (an emblem of power) and the Brooklyn Bridge (connecting two economies). Using a time line of art images, multiple video tracks and mirrors, Beall creates an immersive experience. His virtual video installation contrasts with his storyboard narrative of small hand-made prints and a large oil painting. He employs Buckminster Fuller’s Dymaxion map to recall the unity of landmasses, our “one island earth” in geologic time, and humankind’s subsequent efforts at ownership — protecting, defending and expanding carved out territories. Beall’s work speaks to the cultural/political/economic implications in the increasing connectivity of virtual reality and the resulting loss of interpersonal communication.

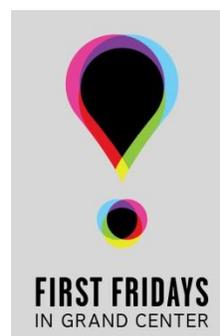


Beall has academic degrees in art history, theology and psychology. His life-long interest in media dates back to his television experience with “Captain Kangaroo” and “Candid Camera” and his work in the early days of public radio, following media initiation via his first camera — a Brownie — purchased with money earned delivering newspapers on his bicycle.

Photos:
 Richard Hull. “The Drunken Boat” 2012, Oil and wax ground on linen, 60 x 48 inches
 Mario Trejo. “Projected Edifice I” 2013, Archival ink, Acrylic and enamel on panel, 48 x 36 x 3 inches
 Dickson Beall. “Borders & Boundaries: Virtual & Real” 2013. Video still

**OUR SEVENTH SEASON
 2012 - 2013 ART PROGRAM**

JOAN HALL	September/October 2012
GARY PASSANISE	October/November 2012
RED-WHITE-BLUE	December 2012/January 2013
KELLEY JOHNSON	February 2013
RICHARD HULL	March 2013
ALEX COUWENBERG	April 2013
YVETTE DUBINSKY	May 2013



ABOUT THE BRUNO DAVID GALLERY

Specializing in contemporary art, Bruno David Gallery has been a leading art gallery since its establishment in 2005. Bruno David represents some of the best artists that St. Louis offers, along with artists of international reputation. Located in a renovated industrial building in Midtown St. Louis, Grand Center arts district, the Gallery is directly opposite the Pulitzer Foundation for the Arts and the Contemporary Art Museum St. Louis (CAM), and is in close proximity to the Sheldon Art Galleries, The Fox Theatre, and Powell Symphony Hall. Bruno David Gallery’s art program introduces new contemporary art to local gallery visitors, and is discussed in publications including, *Art in America*, *Art Papers*, *ArtNet Magazine*, and *The Wall Street Journal*.

See our videos/interviews on **VIMEO** at <http://www.vimeo.com/brunodavidgaller> and on **YouTube** at <http://www.youtube.com/user/brunodavidgallery>
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