bruno david **gallery**

PRESS RELEASE

January 27, 2015

BRUNO DAVID GALLERY
3721 WASHINGTON BOULEVARD
ST. LOUIS MO 63108 USA
1-314-531-3030
Hours: Wednesday through Saturday
10:00 am – 5:00 pm
info@brunodavidgallery.com

KEN WORLEY
Denizens

Project Room
DAMON FREED
Obstacle and Void

Media Arts Room
WILLIAM MORRIS
Dog's Dream recut

February 27 – March 21, 2015
Opening Reception:
Friday, February 27, 2015 from 6 to 9 pm

Bruno David Gallery is delighted to present a special exhibition of recent paintings by Ken Worley,
a series of new works on paper by Damon Freed and, a new video-work by William Morris

Bruno David and Keri Robertson are pleased to present a new exhibition by Saint Louis-based environmental artist Ken Worley. The *Denizens* exhibition continues the artist's exploration of the sublime totality of nature, and in this group of paintings specifically the Rockwoods Reservation State Park in St. Louis County. For the past 30 years, landscape has been Worley's subject of choice, depicting a still and simplified nature where every tree looks like a tear and every hill mother earth's anxious breast. Worley, a determined environmentalist, chooses not to address issues of suburbia's encroachment on nature in any precisely specific way, but rather by depicting a world surreally free of both men and their structures. His goal is to record though his paintings the feel of his favorite small patch of nature and its inhabitants rather than its literal appearance, in a subtle way bringing the viewer's attention to the difference. In conjunction with the exhibition, Bruno David Gallery Publications will publish a catalog on the artist's work with an exhibition history and bibliography.

Ken Worley received The Rome Prize Fellowship in Painting. Mr. Worley earned his M.F.A. from the San Francisco Art Institute where he studied under Richard Diebenkorn and his B.F.A from Washington University in Saint Louis. His work has been exhibited widely, and his paintings have been included in numerous group and solo exhibitions all over the country.

In the Project Room, we are pleased to present **Damon Freed**'s fourth solo exhibition with the gallery entitled *Obstacle and Void*. In conjunction with the exhibition, Bruno David Gallery Publications will publish a catalog on the artist's work with an exhibition history and bibliography.

Freed writes on this new series of work "There's something raw that I like about working on paper. The surface is readily absorbent; it holds the mark in a different way than canvas. It allows for both a delicate hand and a forceful touch, for both staining techniques and marks that are thicker and squeezed directly from the tube. In this series, you will notice that I have divided the paper formats into three sections. I have held onto the central motif of the square that I am accustomed to, yet extended the pieces above and below to create vertical formats. In most of the paintings the above and below spaces act as voids, a place to rest. Most of the painterly activity happens in the middle of the verticals, inside of the square. With this in mind, three of the key pieces in the show exhibit what I refer to as Obstacle and Void space.

Like nonobjective or nonrepresentational paintings from times past we must also be unsatisfied with what came before and envision anew. We cannot rest on the old terms used to communicate, however unlikely, with words what pictures provide today. To create a new language of forms is also to create a new language of terms used to discuss the forms. And indeed we are creating new forms. So to the evolution of positive and negative, foreground and background, figure and field, push and pull, I would like to propose the idea of Obstacle and Void. The need for a new wording has arisen out of my work.

When viewing the obstacle one must visually go around it. In definitive works it is there. It is the positive or protruding shape within the composition that one must work to understand and to spatially navigate. Upon going around the shapes one may rest in the void space of the picture. I often associate the void with relaxation of the eyes and mind. It is the part of the picture that relates strongly to the metaphysical or ethereal quality of being and seeing. It is usually the more atmospheric part of the painting. The major difference between Hans Hofmann's idea of push and pull and my outlining of Obstacle and Void space is that the obstacle and void do not interchange. The obstacle, like a boulder in your way on a path, is static. The void is akin to the sky behind the boulder."

Damon Freed works and lives in 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.

In the Media Arts Room, the gallery presents a single-channel video work titled "Dog's Dream recut" by **William Morris**.

The title of this work comes from an edited Super 8 film by Tony Patti and Danny Stefacek, circa 1973. It repurposes Patti and Stefacek's filmic experimentation, utilizing some "accidents" from the original. This footage combined with actual video from the artist own cardiac catheterization procedure in 2009 yields this interpretation in which aspects of memory, physiology and nostalgia coincide, simulating a lucid dream state. The narrative is a clinical description of the procedure and diagnosis accompanied by improvised solo viola, played back at half-speed.

William Morris lives and works in St. Louis, Missouri. He received a M.F.A. in Video Art at the School of the Art Institute of Chicago and a B.F.A. from Washington University in St. Louis.
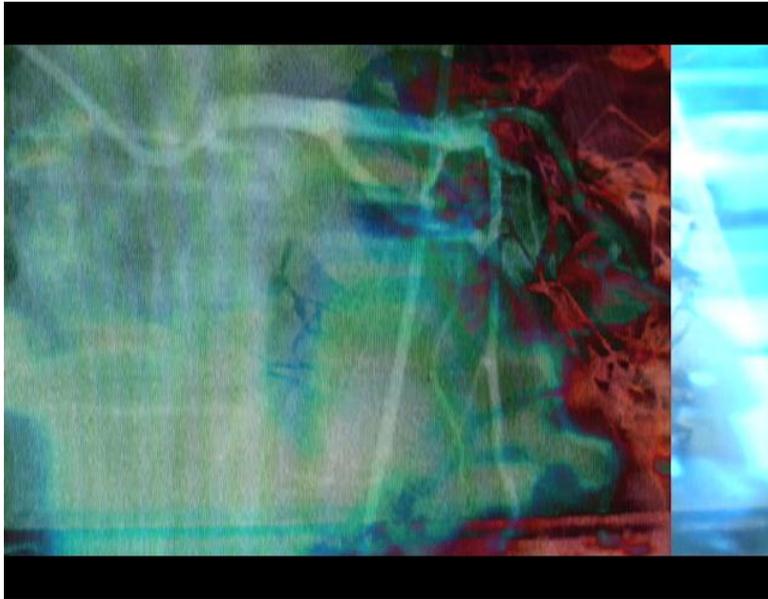
For visuals and further information, please contact the gallery at info@brunodavidgallery.com or at 1.314.531.3030.

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ABOUT THE BRUNO DAVID GALLERY

Specializing in contemporary art, Bruno David Gallery and Bruno David Projects have been a leading art gallery since their establishment in St. Louis in 2005 and 2014. Bruno David represents some of the most innovative artists practicing in St. Louis, along with artists of international reputation. Bruno David Gallery is 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*.

Please join the conversation on Twitter with Bruno David Gallery (@bdavidgallery) and Bruno David Projects (@bdavidprojects), Facebook (facebook.com/bruno.david.gallery), Google+ (plus.google.com/112677784125453318003) See our videos/interviews on VIMEO (vimeo.com/brunodavidgallery) and on YouTube (youtube.com/user/brunodavidgallery). Read our news on our blog GoodArtNews (goodartnews.com/). View our Ebook publications (issuu.com/brunodavidgallery). Purchase our publications (lulu.com/spotlight/brunodavidgallerypublications).

Bruno David Gallery was first established by Bruno David in New York City (1983) and later in St. Louis (2005).
In the Fall of 2014, the gallery opened Bruno David Projects as a second location in The Grove neighborhood.

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