

NEWS RELEASE

BRUNO DAVID GALLERY NEW EXHIBITIONS
SEPTEMBER & OCTOBER 2020

MICHAEL BYRON

*The Wheel of Fortune &
How to Build a Ghost*

WILLIAM MORRIS

Media Room
The Protest Project

CHRIS KAHLER

SHIFT

PATRICIA OLYNYK

Window on Forsyth
Oculus

Exhibition Dates: September 12 – October 24, 2020

Opening Reception: September 12, 2020, 12-6 pm

In order to maintain safety standards and social distancing, masks will be required, and a reduced number of attendees will be allowed in the gallery at one time.

More information on our upcoming exhibitions can be found online at:

<https://www.artsy.net/bruno-david-gallery/shows>

Clayton Location:

Bruno David Gallery: 7513 Forsyth Boulevard, Saint Louis, MO 63105 (free parking)

(SAINT LOUIS, MO — August 25, 2020) — Bruno David Gallery is pleased to present new works by **Michael Byron**, new paintings by **Chris Kahler**, a video work by **William Morris**, and a sculpture installation by **Patricia Olynyk** in the gallery's vitrine space, WINDOW ON FORSYTH.

Bruno David is pleased to present ***The Wheel of Fortune & How to Build a Ghost***, an exhibition by artist **Michael Byron**. This will be Byron's third exhibition with the gallery. In conjunction with the exhibition, Bruno David Gallery will publish a catalogue of the artist's work with an in-depth exhibition history and bibliography

Byron's new works combine traditional collage techniques with installation strategies developed by the artist in the nineteen eighties. By expanding the boundaries of traditional collage through digital techniques of image generation and print layering, the artist produces digital collages on a large scale that embody the dense stacking of contemporary visual experience. The exhibition also includes small traditional collages that reveal his journalistic response to current events.

Byron mines the present social climate - the political and the personal - as an opportunity to address the challenges that fill news agencies in every media platform, with subject matter and content that is both a satirical and revealing portrait, of contemporary experience.

Michael Byron's work is included in the museum collections of the Whitney Museum, the Museum of Modern Art, New York; the Museum of Contemporary Religious Art St. Louis; the St. Louis Art Museum; the Tamayo Museum, Mexico City; and the Museum Boymans-Van Beuningen in Rotterdam, the Netherlands, among others.

Byron was born in Rhode Island and received his M.F.A. from the Nova Scotia College of Art & Design in 1981. His inclusion in the Museum of Modern Art's *An International Survey of Recent Painting and Sculpture* in 1984 marked the beginning of his international career. After participating in the 1989 Whitney Biennial, he moved to Amsterdam, the Netherlands, where he lived and worked for five years. While in Amsterdam, he participated in group and solo exhibitions there and in Germany, France, Sweden, and Spain. Four publications focusing on his work have been published and since his return to the United States in 1994, and his work has been exhibited in 22 solo exhibitions, in five two-person shows and in 52 group exhibitions in the United States and Europe, eight of which were at museums. He lives and works in Saint Louis, Missouri and is a professor of art at the Sam Fox School of Design and Visual Arts at Washington University in St. Louis.

(Image: Michael Byron. *Camp Follower's Chair* 1978, 2019. 2 elements)

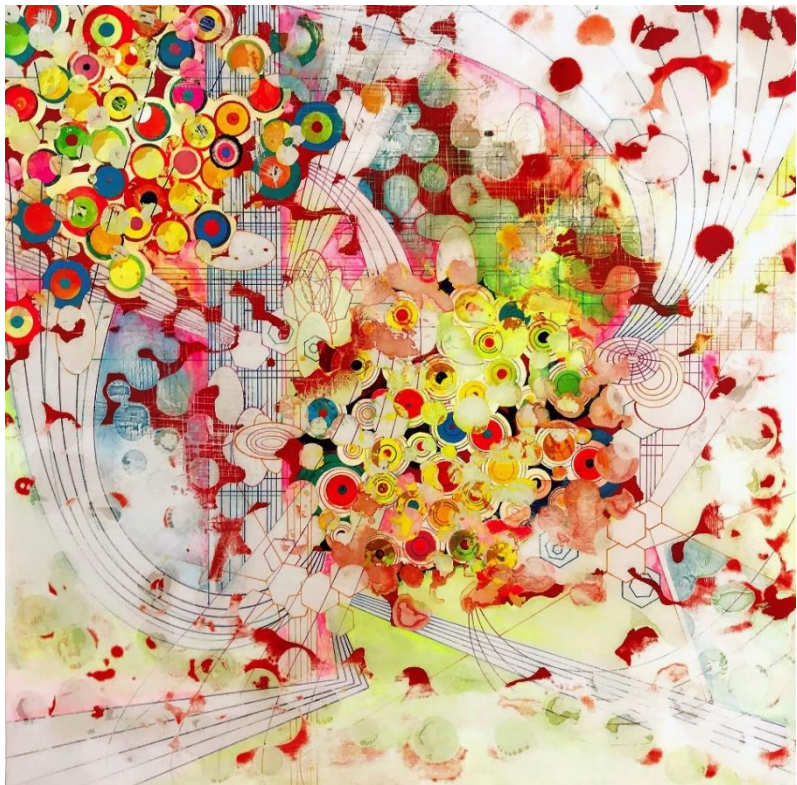


(over, please)

Marking his tenth solo exhibition with the gallery, **Chris Kahler** presents a selection of recent paintings titled *SHIFT*. This vibrant new series of abstractions further expands upon the dynamic interplay between organic linear networks and hard-edge geometry that has come to characterize the artist's unique work.

Within Kahler's densely packed compositions, luminous forms appear to morph and proliferate within pulsating matrices of paint. Upon closer inspection, details emerge within the layered surfaces, dislocating forms and complicating spatial logic in the process. Manifesting conditions of profusion and flux, Kahler's ecstatic abstractions provide a poignant, though ebullient, analogy for our precarious times. In conjunction with the exhibition, Bruno David Gallery will publish a catalogue of the artist's work with an essay by David Olsen, an in-depth exhibition history and bibliography.

Chris Kahler is the Chair of the Department of Art + Design, Associate Director of the School of the Arts and Professor of Painting at Eastern Illinois University. He received his B.F.A. at Ohio Wesleyan University and M.F.A. from Northwestern University, Chicago, IL. Kahler has been the subject of numerous one-person exhibitions at venues including the Richard Ross Art Museum, Delaware, OH (2014); Anita Wooten Gallery, Valencia College, Orlando, FL (2011); John P. Weatherhead Gallery, University of Saint Francis, Fort Wayne, IN (2009); Museum of Surgical Science, Chicago, IL (2002).



(Image: Chris Kahler. *Morphotype 5*, 2020. Acrylic on wood panel, 16 x 16 inches)

Bruno David is pleased to present ***The Protest Project***, a video work by Saint Louis-based artist **William Morris**. This will be Morris's fifth exhibition with the gallery.



The Protest Project examines the inherent bias of television news and its coverage of two watershed and simultaneous events—the COVID-19 pandemic and the worldwide outcry following the death of George Floyd.

The fulcrum of modern electronic journalism has always been factual reportage. But both producer and viewer share responsibility in the interpretation of truth. The video begins with fictional TV news anchor Howard Beale announcing his retirement due to poor ratings, in a scene from the 1976 movie *Network*, followed by a flashy introduction to the CBS Evening News.

Footage of the COVID-19 pandemic is layered and intercut with video of Black Lives Matter protests. Multiple audio sources mix with an arresting musical track. Lines of content demarcation and image origin become blurred, making video clips and soundbites nearly impossible to identify, with each element vying for the viewer's attention until the aggregate itself becomes the focus. In an attempt to absorb all information, the mind experiences confusion, the eye fatigue. Yet there is a palpable sense of unquiet to address, with no easy answers.

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.

(Image: William Morris. *The Protest Project*, 2020. 3:29 min. Still from single-channel video)

Music Video: "Wake Up" by Brass Against – Know Your Enemy (Rage Against the Machine Cover.)

Vocals: Sophia Urista, Arranger and Baritone Saxophone: Andrew Gutasukas.

License: ONErpm, Footnote Records, BMI – Broadcast Music Inc.

(over, please)

Bruno David is pleased to present a sculpture installation **Oculus** by **Patricia Olynyk** in the gallery's vitrine space, WINDOW ON FORSYTH (First shown at Palazzo Michiel dalle Colonne in Venice, Italy.) This exhibition will be Olynyk's fourth exhibition with the gallery.

Since the popularization of complexity theory, cybernetics, and theories of coexistence in the 1960's, artists have been inspired to design objects and environments that heighten the viewers' awareness of the worlds that surround them. Science and technology have increasingly informed the realms of art and design and provided the means to enhance our understanding of our perceptual and behavioral responses to the world.

The 1966 cult classic, *Fantastic Voyage*, which inspired Isaac Asimov's science fiction novel of the same name, offered viewers a mind-blowing journey through the human vascular system, provoking meditations on scale in various forms. Such affective encounters with scale — those which enhance our awareness of our bodies in relationship to other entities — also occur broadly throughout human experience, from viewing miniature particles through the lens of a microscope to wandering through monumental physical environments.



Oculus is in step with the affective turn in contemporary art and with artists who produce work that complicates both the viewer's understanding of the relative scale of the object and also the relative scale of the viewer in relation to the object. This complex light sculpture depicts a colossal abstracted drosophila eye — replete with compound faceted surfaces — which is inspired in part by a series of scanning electron micrographs Olynyk produced in a transgenic lab several years ago. It recalls the circular opening at the apex of a cupola and also alludes to a surveillance device, or drone hovering in mid-air. Viewers' reflections play across the undulating surface and this apprehension of the 'self' effects both individual and collective behavior in the viewing space in unexpected and open-ended ways. This affective dynamic plays on the precariousness of interspecies coexistence within the world, one that is always contingent upon viewers' bodies and the variability of the environment around them. The act of gazing at *Oculus* also puts into play the reciprocal condition of both seeing and being seen.

Oculus also invites us to ponder the impact of the gargantuan and the miniature on our perception of bodily presence and scale. This work explores those sensory modalities that play a dominant role in spatial perception and triggers the effect of scale on several fronts: first, in the viewer's perception of the work's relationship to architectural space; second, in the relationship between the micro and macro worlds; and third, in the viewer's perception of their own bodily scale in relation to the work. Ultimately, *Oculus* strategically triggers an affective encounter with the colossally represented miniscule, offering a fantastic voyage that navigates spatial, temporal, and phenomenal worlds.

Olynyk received her MFA degree with Distinction from the California College of the Arts and spent four years as a Monbusho Scholar and a Tokyu Foundation Research Scholar in Japan. She is the recipient of numerous awards and distinctions, including a Helmut S. Stern Fellowship at the Institute for the Humanities, University of Michigan and a Francis C. Wood Fellowship at the College of Physicians, Philadelphia. She has held residencies at UCLA's Design Media Arts Department; the Banff Center for the Arts in Canada; Villa Montalvo, California; and the Narrenturm institute and museum in Vienna. Her work has been featured at Palazzo Michiel in Venice, the Los Angeles International Biennial, The Brooklyn Museum, the Saitama Modern Art Museum in Japan, and Museo del Corso in Rome. Her solo exhibitions include: *Sensing Terrains* at the National Academy of Sciences in Washington, D.C., *Dark Skies* at the Art I Sci Center Gallery at UCLA, and *Transfigurations* at Galeria Grafica Tokio, Tokyo, Japan. Other recent exhibitions include: *Umwelt: Christine Davis, Patricia Olynyk and Meredith Tromble* at the BioBAT Art Space, Brooklyn; *Skeptical Inquirers* at the Sidney Mishkin Gallery, Baruch College, New York; *Sleuthing the Mind* at the Pratt Manhattan Gallery, and *Ephemeral: Unraveling History* at the Ruth S. Harley Gallery, Adelphi University, New York.

Olynyk is the Director of the Creative Research Institute, and the Florence and Frank Bush Professor of Art at Sam Fox School of Design & Visual Arts, Washington University in St. Louis. She co-directs the Leonardo/ISAST NY LASER program in New York, which promotes cross-disciplinary exchange between artists, scientists, and scholars. Her writing is featured in publications that include Public Journal, the Routledge Companion to Biology in Art and Architecture, Technoetic Arts, and Leonardo Journal.

(Image: Patricia Olynyk. *Oculus*, 2018. 36 x 54 x 48 inches / 91.4 x 137.2 121.9 cm)

Digital Modeling by Nathaniel Elberfeld and Alex Waller, Metron Designworks and Sung Ho Kim, Axi:Ome

XXXXXX

Michael Byron, Chris Kahler, William Morris, Patricia Olynyk, Bruno L. David are available for interviews.
For images and additional information, please contact Cleo Kelly, at cleo.kelly@brunodavidgallery.com

Bruno David Gallery

Public Hours:

Tuesday - Friday 11 - 6 pm, Saturday 11 - 5 pm and open by appointment

Closed Sundays and Mondays

Email: info@brunodavidgallery.com

Website: brunodavidgallery.com

Tel: 1.314.696.2377

ABOUT THE BRUNO DAVID GALLERY & BRUNO DAVID PROJECTS

Founded in 1984 in New York City, Bruno David Gallery has been a leading art gallery since its establishment in Saint Louis in 2005. Bruno David represents some of the most innovative artists practicing in Saint Louis, along with artists of international reputation.

Join in the conversation with Bruno David Gallery on Twitter ([@bdavidgallery](https://twitter.com/bdavidgallery) & [@bdavidprojects](https://twitter.com/bdavidprojects)),

Facebook (facebook.com/brunodavidgallery), Instagram ([@brunodavidgallery](https://instagram.com/brunodavidgallery)), Gallery Blog (goodartnews.com/)

And via the hashtags: [#BrunoDavidGallery](https://twitter.com/hashtag/BrunoDavidGallery) [#WilliamMorris](https://twitter.com/hashtag/WilliamMorris) [#MichaelByron](https://twitter.com/hashtag/MichaelByron) [#PatriciaOlynyk](https://twitter.com/hashtag/PatriciaOlynyk) [#ChrisKahler](https://twitter.com/hashtag/ChrisKahler) [#GoSeeArt](https://twitter.com/hashtag/GoSeeArt) [#DowntownClaytonMO](https://twitter.com/hashtag/DowntownClaytonMO)
[#ArtExhibition](https://twitter.com/hashtag/ArtExhibition) [#OpeningSoon](https://twitter.com/hashtag/OpeningSoon) [#artbook](https://twitter.com/hashtag/artbook) [#ContemporaryArt](https://twitter.com/hashtag/ContemporaryArt)

Free digital format Ebook publications on ISSUU (issuu.com/brunodavidgallery)

Purchase books on LULU (lulu.com/spotlight/brunodavidgallerypublications)

Images: © 2020 Michael Byron, © 2020 Chris Kahler, © 2020 William Morris, © 2018 Patricia Olynyk

All International Rights Reserved. Works of individual artists remain the intellectual property and are copyrighted by their respective authors. No unauthorized reproduction, all rights reserved. Gallery approval must be granted prior to reproduction.

BRUNO DAVID GALLERY

7513 FORSYTH BOULEVARD SAINT LOUIS MO 63105 USA 1.314.696.2377
INFO@BRUNODAVIDGALLERY.COM WWW.BRUNODAVIDGALLERY.COM