

November 13, 2008

PRESS RELEASE

BRUNO DAVID GALLERY
3721 WASHINGTON BOULEVARD
SAINT LOUIS MO 63108
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GALLERY HOURS:
Wed – Sat 10:00 – 5:00pm

DECEMBER 5, 2008 – JANUARY 10, 2009

Opening Reception: Friday, December 5, from 6 to 9 pm

Main Gallery | CARMON COLANGELO: Big Bang to Big Melt

Project Room | SANDRA MARCHEWA: Work

Front Room | KATHRYN NEALE: Recent Paintings

New Media Room | ELEANOR DUBINSKY: New Videos



BRUNO DAVID GALLERY PRESENTS NEW PRINTS BY CARMON COLANGELO

St. Louis, MO — “Big Bang to Big Melt” at Bruno David Gallery will be the second solo exhibition of the artist’s work in Saint Louis. On view, in the Main Gallery from December 5, 2008 to January 10, 2009, the show will include the most recent prints made by the St. Louis—based artist over the last two years. Colangelo is one of the preeminent artists of his generation—a pioneering print maker whose work combines surrealism with the exploration of art history, science and technology.

This exhibition, titled “Big Bang to Big Melt,” explores ideas about the creation of the universe and man-made changes in the environment—from the Big Bang to the Big Melt. This paradoxical relationship expands on Colangelo’s investigation of the biological aspects of evolution and takes a closer look at the physical environment. His imagery presents a playful odyssey that references the meta-narratives of art history and natural history by juxtaposing utopian ideals of modernism with the contingent aesthetics of surrealism and conceptual art. His taxonomy ranges from primitive organisms to bears and rhinoceros to other more bizarre and ambiguous creatures. The animals function in or independently from architectonic forms and urban landscapes, producing a vivid, chimerical vision. Colangelo’s works push the physical and haptic qualities of the print, using new methods and transformative materials such as wax and iridescent inks. This new series was created in collaboration with master printer Dennis O’Neil at the Hand Print Workshop International in Washington D.C., a studio dedicated to innovative printmaking. A fully illustrated catalogue with an essay by Paul Krainak accompanies the exhibition.

An enduring feature of Carmon Colangelo’s work is the unraveling of free-floating symbols and texts in an aggressive exploitation of wet and dry media. His prints and paintings are marked by neo-primitives forms, which are then tempered by soothing veils of light. He challenges conventional readings, producing disorienting spatial topologies and striking visual poetics. His images may swing from the obsessively personal to the openly topical, allowing disparate formal structures and semiotics to inspire the production of remarkable forms that are somehow freed from the preceding visual context and grammar.

Carmon Colangelo has exhibited widely, from Philadelphia and Washington, D.C. to Argentina, Canada, England, Puerto Rico, and Korea. His works are in collections at the National Museum of American Art, the Whitney Museum of American Art, and the Fogg Art Museum at Harvard University. He is the Dean of the Sam Fox School of Design and Visual Arts at Washington University in St. Louis and holds the E. Desmond Lee Professorship for Collaboration in the Arts.



In the **Project Room**, **Sandra Marchewa** is presenting a series of new works titled "Work" that explore constant and dichotomous battle without the comfort of gray area. The space reveals a struggle between content and technique, good and bad, progress and destruction, love and hate, organic nature and synthetic process. Somewhere in between lies the ultimate answer, but the battle is a never-ending history, an exhausting, fruitless search. These flash-frozen conflicts provide a snapshot for further inspection in modern times. Marchewa creates her own world in which to escape, a time capsule or a fantasy existence with its own stories and experiences. The pieces will draw the viewer in to see a shifting contradiction in an almost living and breathing environment, and prove in a sense that water and oil do mix after all. Sandra Marchewa lives and works in St. Louis, Missouri.

In the **Front Room**, **Kathryn Neale** is showing her recent paintings. Her current project endeavors to reinterpret the landscape of painting by combining formal abstraction with graphic aesthetics. The balance between control and spontaneity, as well as the formal and casual application of paint is something pervades her work. Ms. Neale's recent work explores this basic framework through color and color fields to "trap" the gestural strokes, harnessing the amount of energy released upon the canvas. The palpable tension between painted organic forms and color contrasts with the cut vinyl, and drawing. She embeds her paintings with this technique to accentuate the transition towards a collage-type process. Her paintings then become reminiscent of modern computer design programs. She is abrupt, but thoughtful, trying to create an environment both hot and cold, making impulsive decisions in the heat of the moment, while being driven by an all-encompassing desire for structure. Kathryn Neale lives and works in Washington D.C.



In the **New Media Room**, multidisciplinary artist **Eleanor Dubinsky** premieres two single-channel videos titled "*Save Coney Island*" and "*Slow Body*." "*Save Coney Island*" features interviews with vendors, tour guides and cultural preservationists, footage sequences of locals and tourists passing time on the Coney Island boardwalk and vendors and visitors selling and buying rides and games. Currently, Coney Island is at a major crossroads: New York City and several real estate developers are bidding to rezone the existing amusement area to allow for the construction of new amusements, casinos, retail, and residential units. Many Individuals, local residents and cultural institutions are protesting the rezoning, claiming that it would destroy one of the most culturally, historically and artistically significant areas of the United States. *Save Coney Island* is inspired by this conflict, is a celebration of the people, and places that make Coney Island the wonderland it is today. "*Slow Body*" employs close-up, slowed down and processed footage of the artist's own body in a video-dance exploring sensuality, privacy and self-objectification. This piece is a further development of *Fast Body*, a video work Dubinsky exhibited at Bruno David Gallery in October 2007.



Eleanor Dubinsky is a St. Louis born multidisciplinary artist based in New York City. She creates dance and video installations, video art, dance performances, music and mixed media sculptures. Her work deals with the edges and in-between of of culture, language and geographic boundaries, and explores the extraordinary in the everyday. Eleanor's recent work ranges from video narratives about daily life in Havana, Cuba to studies on extraordinary details of ordinary objects in Dunkerque, France, to large-scale video and performance installations in public spaces. She is currently recording an album (to be released in spring 2009). In October 2008, she will present her performance installation, TRANSIT, a hybrid dance and video work that uses large-scale projections and live performance to create an immersive cross-cultural experience of international public transportation, in the Festival OFF in Nice, France. Eleanor graduated from Brown University in 1998 with a BA in Educational Studies, focusing on art and social change.

For further information and visuals, please contact the gallery or visit our website at brunodavidgallery.com.

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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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