

3721 Washington Boulevard
St. Louis, MO 63108 USA

NEWS RELEASE

January 10, 2012

JUDY PFAFF

RECENT WORK

Opening Reception:

Friday, January 27, 2012, from 5 to 9 pm
January 27 – March 3, 2012

Front Room:

Carmon Colangelo: *Seven Days in O Land O*

Project Room:

Jill Downen: *Midsection*

Media Room:

Monika Weiss: *Abiding (Proba Wody)*

Media contact: Bruno L. David, Director
Public Hours: Wednesday through Saturday
10:00 am – 5:00 pm
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BRUNO DAVID GALLERY PRESENTS AN EXHIBITION BY JUDY PFAFF

SAINT LOUIS, MO – Bruno David Gallery is pleased to present **Judy Pfaff's** first solo exhibition in St. Louis since her exhibition *Currents 41* at the Saint Louis Art Museum in 1989. Although internationally renowned as one of the pioneers of installation art, the exhibition at Bruno David Gallery, *Recent Work* exhibits her adroitness in creating smaller works of art. Melding several kinds of media and methods of art-making together, Pfaff redefines the capacities of what art can be. A fully illustrated catalogue with essays by **Buzz Spector** and **Kara Gordon** accompanies the exhibit.

Balancing intense planning with improvisational decision-making, Pfaff is known for creating exuberant, sprawling sculptures and installations that weave landscape, architecture, and color into a tense yet organic whole. A pioneer of installation art in the 1970s, Pfaff synthesizes sculpture, painting, and architecture into dynamic environments in which space seems to expand and collapse, fluctuating between the two- and three-dimensional. Pfaff's work is a complex ordering of visual information composed of steel, fiberglass, and plaster as well as salvaged signage and natural elements such as tree roots. Her works are piercing, careening through space, achieving lightness and explosive energy. She has extended her interest in natural motifs in a series of prints integrating vegetation, maps, and medical illustrations, and has developed her dramatic sculptural materials into set designs for several theatrical stage productions.

Judy Pfaff was born in London, England in 1946, she lives and works in New York State. She received a B.F.A. from Washington University, Saint Louis (1971) and an M.F.A. from Yale University (1973). Pfaff has received many awards, including the prestigious John D. and Catherine T. MacArthur Foundation Award (2004); a Bessie Award (1984); and fellowships from the John Simon Guggenheim Memorial Foundation (1983) and the National Endowment for the Arts (1979, 1986). She has had major exhibitions at the Institute of Contemporary Art (ICA), Boston (2004); Elvehjem Museum of Art, University of Wisconsin, Madison (2002); Rice University Art Gallery, Houston, TX (2007); Denver Art Museum (1994); St. Louis Art Museum (1989); and Albright-Knox Art Gallery, Buffalo (1982). Pfaff represented the United States in the 1998 São Paulo Biennale. Her works are in the collections of the Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, Detroit Institute of Art, Albright-Knox Art Gallery, Buffalo, NY, High Museum of Art, Atlanta, GA.

In the **Front Room**, the gallery presents an exhibition, titled *Seven Days in O Land O* by **Carmon Colangelo**. This collection of prints investigates the phenomenon of globalization and the disappearance of local culture and the gradual homogenization of American life. Inspired by a seven-day trip in Orlando, it was originally conceived to be seven interrelated, recto-verso prints that could be bound together and folded in a sequence that is suggestive of a road map. These prints combine woodblock and letterpress techniques and digital and relief printing, as well as hand coloring on Kitakata paper. Synthesizing images, texts, notations and manipulated drawings, they also incorporate abstract maps, Disneyesque images and generic hotel floor plans that suggest modern and post-modern cities. In method and concept, "O Land O" is a pastiche and amalgamation. While related, however, these prints are far from homogeneous. Each print is unique and capable of being displayed on its own. Nevertheless, their impact is best felt when the prints are shown together or experienced as a portfolio. A fully illustrated catalogue with essays by **Katherine Van Uum** and **Theo Lotz** accompanies the exhibition.



The prints were created at **Flying Horse Editions**, University of Central Florida, Orlando, Florida, in collaboration with **Theo Lotz** and **Larry Cooper** with the assistance of Adrian Gonzales.

Born in Toronto, Canada, Carmon Colangelo received his M.F.A. from Louisiana State University, Baton Rouge, Louisiana. He is one of the foremost figures in the print-drawing world in America and the world. His work has been 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**, the gallery presents an exhibition, titled "*Midsection*" by **Jill Downen**. In *Midsection*, Downen employs the metaphorical relationship between bodies and buildings in an installation of sculptural forms. The torso, specifically from the bust to the navel, takes on the role of sculpted building blocks situated in relation to the space of the project room. Jill Downen's art is a focused investigation of the symbiotic relationship between the human body and architecture expressed in temporal installations, drawings, and models. Her art envisions a place of interdependent relation between the human body and architecture, where the exchanging forces and tensions of construction, deterioration, and restoration emerge as thematic possibilities.



Jill Downen is a 2010 John Simon Guggenheim Memorial Foundation fellow. Downen was selected for the 2004 Great Rivers Biennial, a grant and exhibition sponsored by Contemporary Art Museum St. Louis and the Gateway Foundation. Downen has been invited to lecture about her work extensively, including the 2011 Phillips Collection Conversations with Artists series, and the 2007 Luce Irigaray Circle Conference on philosophy in New York. Her art has been reviewed in publications including *Art in America*, *Sculpture*, *Art Papers*, *The St. Louis Post-Dispatch* and the *New York Times*. Recently, the Oklahoma Museum of Art acquired her sculpture for its permanent collection. Downen holds an M.F.A. in sculpture from Washington University in St. Louis as a Danforth Scholar and a B.F.A. from the Kansas City Art Institute in painting and printmaking. Downen lives and works in St. Louis.

In the **Media Room**, the gallery presents a video work titled "Abiding (Proba Wody)" - (*Trial by Water*) by **Monika Weiss**. Aneta Szylak writes, "Monika Weiss combines traditional techniques such as drawing with performance, video and sound installations. The perpetual aspect of her performances, their slowness, repetitiveness are very much experience oriented. *Abiding (Proba Wody)* (1999-2000) deals with ritual immersion and separates the performing subject from her usual surroundings. Many of her often-risky performances with immersions in different liquids provide sensory deprivation and have almost meditative aspects. In the *Xerox Project* (1999) Monika Weiss makes herself one with the working Xerox copier when exposing her face and hair to the light of the machine. The repetitive cycle of the working machine and its flashing light feel dramatic, as the artist goes about making what soon became her trademark: the imprint of the body, the body as a means of drawing and the ritual of inclusion or immersion." [Aneta Szylak in "You Won't Feel A Thing: On Panic, Obsession, Rituality and Anesthesia", Kunsthaus Dresden, Germany, 2007].



Monika Weiss is a transdisciplinary artist based in New York City and professor at Sam Fox School of Design and Visual Arts (Washington University in St. Louis), whose performative video and sound installations, drawings and sculptures "create an alternative experience of space and time" (Guy Brett) and have been exhibited in over twenty solo exhibitions internationally. In 2005, Lehman College Art Gallery, City University of New York, organized and published a survey of the artist's work to date, *Monika Weiss: Five Rivers*, which was reviewed in New York Times. In 2010, *Monika Weiss-Sustenazo* was presented by CAA Ujazdowski Castle, Warsaw, Poland, and will be on view at Museum of Memory and Human Rights, Santiago, Chile, 2012-2013. Weiss work is represented by Galerie Samuel Lallouz, Montreal and Remy Toledo Projects, New York.

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Images credits:

Judy Pfaff: Studio view, New York, 2011

Carmon Colangelo: *O Land O*, 2011. Letterpress, relief, digital, and color pencil on paper. A limited edition portfolio of prints: an Edition of 15 copies, 14 prints in a custom archival box. Printed at Flying Horse Editions.

Jill Downen: *Torso*, 2011. Lumber, polystyrene, plaster, latex; 100 x 24 x 24 inches. Photo by Joseph Mills

Monika Weiss: *Abiding (Proba Wody)* 1999-2000. 9 min. single-channel performance video and sound composition. Courtesy Kunsthaus Dresden, Germany & Wyspa Art Institute, Gdansk, Poland.

OUR SIXTH SEASON 2011 – 2012 ART PROGRAM

LESLIE LASKEY	September/October 2011
KELLEY JOHNSON	September/October 2011
CHARLES SCHWALL	October/November 2011
DAMON FREED	November/December 2011
JUDY PFAFF	January/February 2012
CARMON COLANGELO	January/February 2012 (Front Room)
JILL DOWNEN	January/February 2012 (Project Room)
CHRIS KAHLER	March/April 2012
BUZZ SPECTOR	March/April 2012 (Front Room)
KATHARINE KUCHARIC	March/April 2012 (Project Room)
BUNNY BURSON	May/June 2012

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 of St. Louis, directly opposite the Pulitzer Foundation for the Arts and the Contemporary Art Museum St. Louis (CAM). 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* and *The Wall Street Journal*.

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