

The Bridge Gallery shows "Iteration: The Work of Gerri Davis"

PRINT



Gerri Davis - "Corpus Artifex", 2011 - Oil on linen - 41" x 55" - Courtesy Bridge Gallery, New York. - On view in "Iteration: The Work of Gerri Davis" until

New York City.- The Bridge Gallery is pleased to present "Iteration: The Work of Gerri Davis", on view at the gallery through March 15th. Gerri Davis's talent has nothing to do with her masterful technique and everything to do with energy. There is a certain surety that is as much Davis's raw intellectual material as paint. It is not just the sheer, mesmerizing layering of paint that keeps the eye lingering for so long. Despite the impression of bravura in its initial impact, a closer exploration of the work counters the first sensation of fluency and ease. The work possesses a complex, energy that registers the effort and commitment on the part of the painter that lends the work extra vitality.

"Dance", presents Davis's take on Henri Matisse's seminal work. Davis's figures fly weightlessly, each, equally suspended in air. Miraculously caught in the suspended moment that, their feet link. The momentum of their movement is broken as the foot of the foreground flyer reaches out. These individually apprehended details are captured in long fluid brushstrokes and intuited in juxtapositions of color and plane. Visual sensations are joined up as she constructs a compelling whole, a cogent window onto an aerial world. "Bordel", a work of the spatial and symbolic language of Pablo Picasso's *Demoiselles d'Avignon*, uses a limited color palette and a refreshing approach to form and ground where by Davis demonstrates a startling new sense of physiological tension and formal abstraction that reopens Picasso's cubist motives for the first time since David Hockney. Davis's lithographs manifest the lush and richly textured qualities of the painted brushstroke while

the delicate, refined contours of the masterfully drawn line comprise her etchings.



Gerri Davis - "Bordel", 2010 - Oil on linen - 244 x 234 cm. - Courtesy Bridge Gallery, NY.
On view in "Iteration: The Work of Gerri Davis" until March 15th.

Indeed, it is typical for Davis's prints to emphasize through form, process and brushwork the hand of the artist at work. Davis's etching series, Reflections of what men have seen, mirrored in the river of what they have never been able to see, is a series of archetypal images used throughout history to describe the human condition. Her most recent print, part of a series of studies for a painting 'dance: ropeswing', is quite painterly, and finds the artist increasingly shifting between figuration and abstraction as she pays homage the painter Henri Matisse with an abundance of joy and gestural grace.

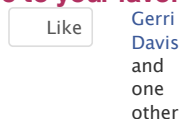
Gerri Davis manages to balance a series of dichotomies, high art and popular culture; stylization and subjectivity, realism and fiction, discomfiting imagery and visual pleasure, while capturing the viewer's imagination through dramatic brushwork, and richly modulated surfaces. Gerri Davis is clearly not opting for ready-made solutions like single-point perspective or anatomical correctness. Perspective seems to be made up with ease, as she goes along. In "Mirror Twins" a series of painterly contortions that depict the Oakes twins in anamorphic perspective reveals Davis's aesthetic searches for the solid truth of human presence, which must win out over the chimerical truth of optical illusion. "Night Window" experiments in a new type of fragmentation - the specter is situated beyond the artist. The artist in-situ caught in a deeply contemplative moment, captured on various reflective surfaces of the interior. In a play of multilayered space through Davis's mastery of color and plane the viewer is caught up in multiple images from different spatial perspectives - the interior of the studio, the reflection in the mirror and the outside world. There is no easy irony in Gerri Davis's paintings. Her work reflects a range of influence as diverse as the renaissance through contemporary popular culture, distorting or exaggerating forms with a rare technical skill. A combination of realism and conceptualism, the paintings transcend sourced materials and are enormously seductive in form and content.



Gerri Davis - "Mirror Twins", 2011 - Oil on linen - 196 x 144 cm.
 Courtesy Bridge Gallery, NY. - On view until March 15th.

In a fast paced world architects and designers impact every aspect of modern life. Great design has become a rallying cry for our culture. The influences of architecture and design on everyday life – whether through the demand for great functional items or our fascination with dynamic environments – has altered the language of art in our current culture. Fine art, architecture and design touch our world in a most profound way. The Bridge Gallery's space is dedicated to explorations of architecture and design, examining where artistic vision coincides with modern technology to enable great design, altering our perception of what is attainable. It is looking at the blurred line between art and design and examining how it affects our daily lives. Art, architecture and design are changing at the frenetic pace of our modern world. The gallery's focus is to carry on a conversation about what influences the artistic process, how embracing or rejecting new and emerging technologies affect application, fabrication and vision. Perhaps to play with the notion that good design is simply good design. The applications of good design often lie within the cross-section of fine art and culture. Michelangelo, Leonardo Da Vinci, Bernini (the list goes on) were architects as well as artists, who used the latest technological advances of their day to craft their creations, oil paint, new sculpting tools, new scaffolding techniques. Today it is CNC milling, computer graphics, 3D imaging, and rapid prototyping. **Visit the gallery's website at ...**
<http://www.bridgegalleryny.com>

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