

B E A S T

A decorative graphic featuring the word "BEAST" in a classic serif typeface. The letters are rendered in a dark brown color. The text is centered and surrounded by a symmetrical arrangement of stylized, light-colored leaves and branches, creating a floral wreath effect. The background is a light gray gradient with rounded corners, set against a dark brown border.

HOUSTON SETH ALVERSON
HOUSTON ELAINE BRADFORD
HOUSTON SCOTT BURNS
NEW YORK SCOTT CALHOUN
HIGHLAND PARK, NJ TIFFANY CALVERT
HOUSTON SHARON ENGELSTEIN
SAN ANTONIO JOEY FAUERSO
HOUSTON MARK FLOOD
CHICAGO LAURIE HOGIN
LOS ANGELES CASSANDRA C JONES
SANTA BARBARA DAVID JURIST
MEG LANGHORNE SAN ANTONIO
RICARDO LANZARINI NEW YORK
KEN LITTLE SAN ANTONIO
ADIA MILLETT NEW YORK
SETH MITTAG NEW YORK
MARK MULRONEY SAN FRANCISCO
ADAM OGILVIE NEW YORK
AMY JEAN PORTER NEW HAVEN, CT
KATHYRN SPENCE SAN FRANCISCO
MICHAEL VELLIQUETTE SAN ANTONIO
LLOYD WALSH SAN ANTONIO

HOUSTON

SEPTEMBER 9 – NOVEMBER 4, 2006

RECEPTION: SATURDAY, SEPTEMBER 9, 6:00 – 8:00PM



With the current perspective of contemporary artists in mind, *Beast* shows a variety of ways in which 22 artists recreate and represent the various creatures around us—it is an interpretation of animals personified. The work ranges from formal animals presented in staged settings or landscapes to complete distortions of physical reality, playing with conventions of cartoon, and re-figuration in sculpture.

Several artists remind us of what is going on in the sky above us. Joey Fauerso depicts huge swarms of red-winged blackbirds, forming a unit then breaking apart. Her large-scale watercolors are painted then wiped away as if the birds are landing and taking off the paper itself. Cassandra C. Jones manipulates images of rare and exotic birds into formal wallpaper patterns for a site-specific installation. Meg Langhorne's elaborate drawing of finely stippled vultures creates a contemporary mandala. A singular white snowy owl by Kathryn Spence remains silent and still. Adia Millett creates a cross-stitched pigeon and a group of cockroaches that become precious with the tension of being desirable.

There is a thread of practice that relates to cartoons, even leaping onto sculpture with seven of the included artists. Seth Alverson creates invented landscapes of beautifully executed line drawings with the fur of goats enveloping other beasts and objects. Mark Mulrone and Adam Ogilvie share a vocabulary that recalls early video games with creatures playing and leaping through an invented space reminiscent of Donkey Kong. Both artists translate this into drawing, painting and in the case of Ogilvie, cardboard sculpture. David Jurist and Ricardo Lanzarini are both inventing with their imagination. Jurist looks at clouds from airplanes and imposes the intersection of man and nature by enhancing photographic images through drawings of animals in clouds. Lanzarini makes drawings of such detail that they seem to grow and expand as one is created and another is born through a daisy chain of activity. For this exhibition these detailed Lanzarini works are installed on tables where viewers can experience the work intimately while seated. Featuring landscapes of hand cut colored paper Michael Velliquette reveals and camouflages the beast within his imaginary worlds with eyes peering out from rolling hills and the sky in contrast to an optimistic rainbow spanning the horizon. Scott Burns' large-scale drawings of vistas containing deer frolicking through tree lined out crops of boulders evoke animation on a grand scale.

In the formal tradition of historical artistic practice, four artists approach the depiction of these beasts in highly skilled and crafted painting. Scott Calhoun employs elements of collage placing young maidens, often nude and vulnerable, alone in nature surrounded by "Alice in Wonderland" sized insects and reptiles. Tiffany Calvert creates paintings of elaborate interiors placing hunting trophies or paintings of animals tastefully within the painted rooms. The saccharine palette of Laurie Hogan's depiction of animals ranging from reptiles to monkeys complements the unnatural wildlife in her highly refined paintings. A lone painting of a giraffe presented as a still life by Lloyd Walsh emits an almost human relationship to a creature most of us have never seen outside a zoo.

Mark Flood engages the sculptural guild tradition of bronze casting, forming three rabbits converted into one creature with a matte everlasting surface and empty black eyes—ultimately elevating the ominous quality of lawn sculpture. Amy Jean Porter refers to her works on paper as "All Species All the Time" with bodies of work entitled: "Tiny Horses say What," "Birds of North Africa Speak French and English Both at Once" and "North American Mammals Speak the Truth and Often Flatter you Unnecessarily." Seth Mittag probes his own history of father son bonding through the hunting of deer by creating soft sculptures and coloring book drawings which make hunting a psychological investigation for the non-hunter.

The actual forms and/or trophies of taxidermied animals are borrowed by Elaine Bradford, Sharon Engelstein and Ken Little equally. By crocheting new colorful skins for horned mammals Bradford re-contextualizes what is typically seen as a masculine trophy into a feminized playful object. Engelstein's taxidermy forms, in their relatively raw state, don capes and sequins outfits. Ken Little collects the human discard of old shoes, boots and belts, and redirects our attention to trophies. By recreating these creatures from the leather we once took from them, Little reveals his inventive, satirical interpretation.

In the words of William Dean Howells, "So far the beast in us has insisted upon having its full say."

SETH ALVERSON *Ruins and the Shape of the Mastodon*, 2006
Ink on paper, 33.25 x 25.75 inches





ELAINE BRADFORD *Untitled (Peas and Carrots)*, 2006
Taxidermy deer head, yarn, buttons, wire, 40 x 20 x 22.5 inches



SCOTT BURNS *Nature's Gift #1*, 2006
Watercolor on paper, 22 x 15 inches



SCOTT CALHOUN *Gather Me Up*, 2005
Acrylic and collage on canvas, 36 x 48 inches



TIFFANY CALVERT *Untitled (Oulton)*, *Untitled (Shillinglee #2)* and *Untitled (Two Musk Oxen)*, 2006
Oil on canvas, 60 x 48 inches, 11 x 14 inches and 15 x 24 inches

SHARON ENGELSTEIN *Otter with Cape*, 1996
Fabric and mixed media on foam, 26 x 20 x 25 inches





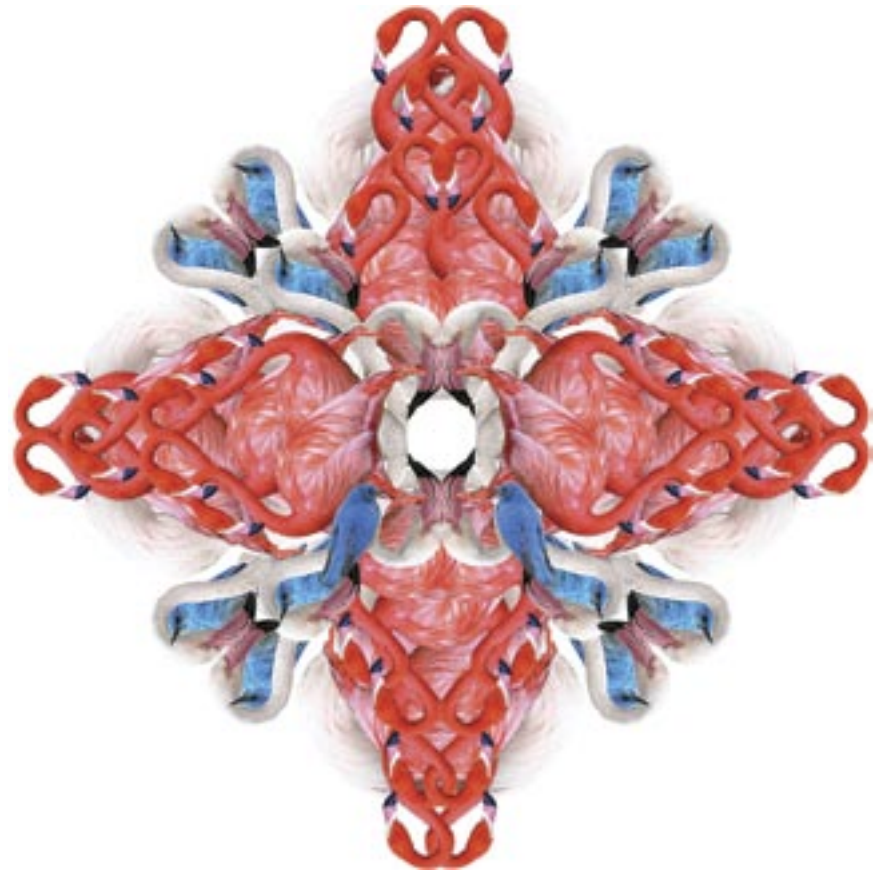
JOEY FAUERSO *Bitter Lake November (2)*, 2006
Watercolor on paper, 43 x 70 inches

MARK FLOOD *Rabbit*, 2006
Cast bronze, 30 x 12 x 10 inches



Laurie HOGIN *White Narcissus—Lordship*, 2006
Oil on panel, 22 x 17.5 inches



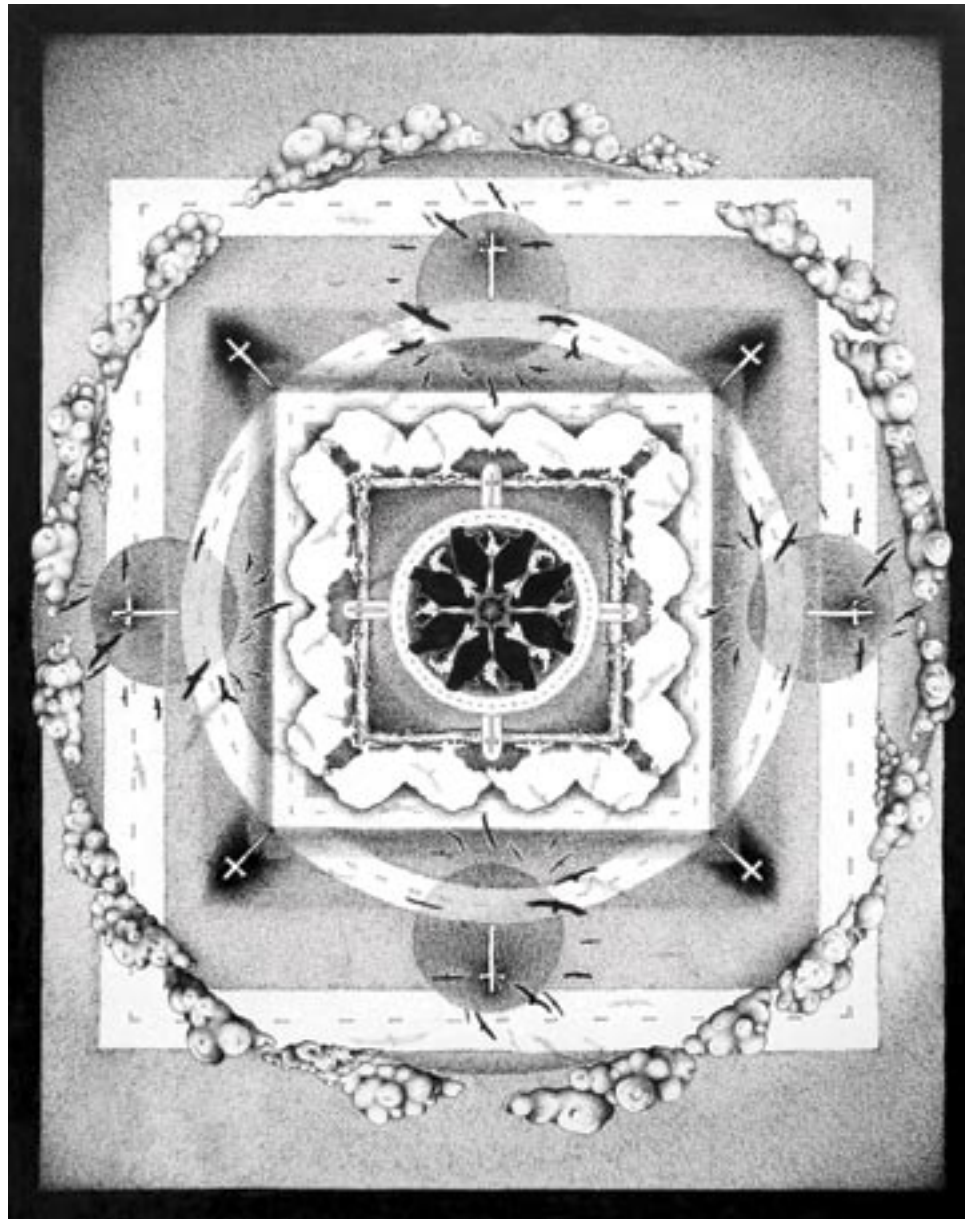


CASSANDRA JONES *Rara Avis (detail)*, 2006
Wallpaper made from found photographs, variable dimensions

DAVID JURIST *Story of a Cloud (Menagerie)*, 2006
Digital prints with pencil drawings, 16 x 24 inches each, Edition of 3



MEG LANGHORNE *Untitled*, 2006
Ink on paper, 24 x 19 inches





RICARDO LANZARINI *Descontrolados*, 2006
Ink on paper, table, glass, mat, 11.5 x 16.5 inches

KEN LITTLE *Black and White Lion*, 2006
Mixed media, 30 x 24 x 24 inches



ADIA MILLETT *Cockroach 2*, 2005
Painting Thread and mesh, 12.75 x 10.75 inches



SETH MITTAG *Hung and Skinned*, 2006
Sculpture Felt and wire, 48 x 17 x 3 inches

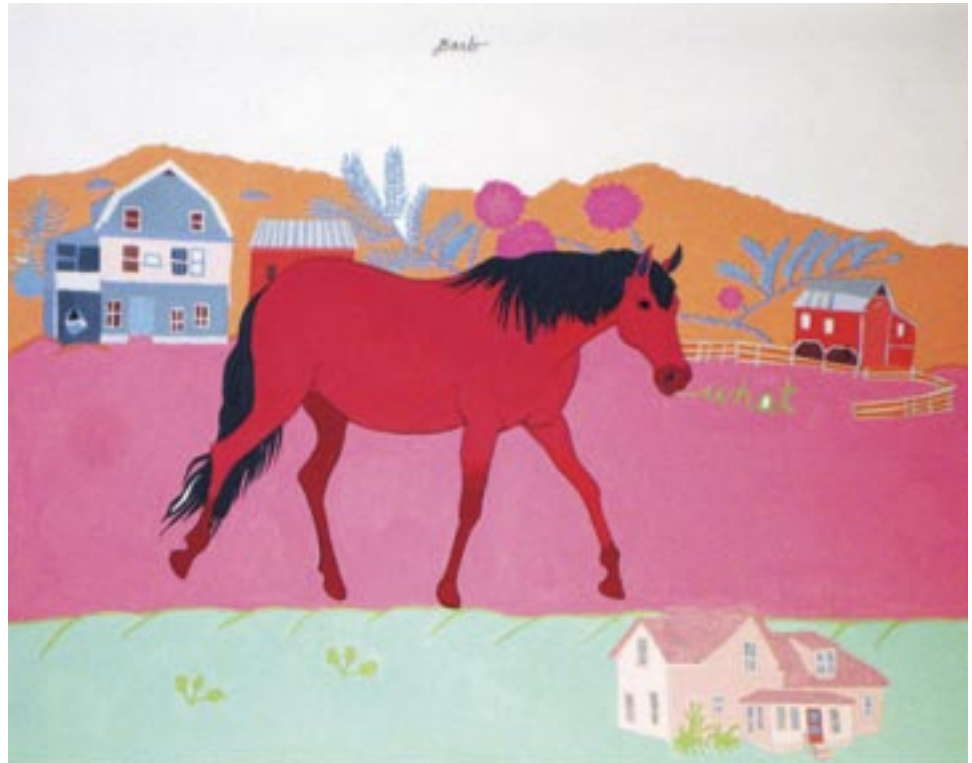




MARK MULRONEY *On the brink of modern trauma*, 2006
Acrylic on paper; 28 x 39 inches

ADAM OGILVIE
ape self prevails in me still and *Quasi*, 2006
Cardboard and screws, 47 and 36 inches high





AMY JEAN PORTER
Barb, 2006

Gouache and ink on paper, 8 x 10 inches



KATHRYN SPENCE *Untitled (Snowy Owl)*, 2006
Stuffed animals, plastic bag, curtains, wire and thread, Life-size



MICHAEL VELLIQUETTE

Mid-afternoon at boo-hoo lagoon, 2006

Cut card stock and glue on paper; 36 x 48 inches



LLOYD WALSH
Untitled (Giraffe), 2006
Oil on canvas, 84 x 72 inches

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