

parlour

Open Season
October 23 – 24, 2009

Parlour No. 9, *Open Season*, features the works of Beau Buck, Stefano Minzi, Emily Roz and Natalia Yovane, which range from painting and drawing to prints and film that depict wildlife in both natural and displaced settings. The show draws inspiration from old hunting trophy rooms, with their taxidermy, paintings of the chase, etc. However, in Parlour's version, these animals are not static monuments, but are rather unleashed participants in an intimate environment. *Open Season* is hosted by Colette Robbins and Micah Ganske in their Jackson Heights, Queens apartment.

Among the earliest works of art, created some 17,000 years ago, are the Lascaux cave paintings in central France. These prehistoric murals portray numerous animals outlined, in silhouette or in a twisted perspective. In the most magnificent chamber of the caves, known as the Great Hall of the Bulls, is a painted narrative of the chase and capture of a bison herd. From the beginning of art-creation, therefore, humans have given wildlife a special significance within their cosmos. Animals were thought of as magical beings, gods, mirrors into the human soul, among others. *Open Season* attempts to explore how animals are considered today and what that reveals about humankind. Each of the artists responds to this integral relationship as they unbridle the wild into their work.

Beau Buck's work for the show includes a grouping of jackrabbit sculptures, entitled *Ashrine Wakeup (10 Jackrabbits)*, and a film piece. His sculptures in general are life size, proportional creatures constructed out of fabric and other materials. In some cases, he repurposes animals that have been made into clothing (furs, leather jackets, etc.), returning them back to their true form—a kind of skewed, Frankenstein-like taxidermy. In his film, *Tropico*, which was shot with Super 8, Beau weaves a tale concerning the Buffalo Rider and an Indian Princess who are attempting to capture a getaway car to retrieve their son, the Baby Buffalo. The characters wear animal masks, making them hybrid creatures, belonging to both the human and animal worlds. To Beau, therefore, animals are grounded in mythology, both consensual and individual, and are co-dwellers in his environment, seen and unseen.

For the past few years, Stefano Minzi has been developing a body of work using a Xerox-based planographic technique, where the entire point is to forego quality and achieve an overly copied effect. His works for the show, a printed cushion piece and a poster, share this sensibility. The cushion piece depicts the decaying head of an unidentified creature, a hunting trophy that Stefano turns into a stuffed joke. The application of googley eyes instead of the glass versions favored by taxidermy artists, additionally removes the severity and pomp from the patrician display. Stefano's poster, though created with the same technique, is, in contrast, visually decipherable. It portrays an amalgam of a hare and a man's head on a white background. Through blurring the two beings, the artist abandons one sense of reality and creates another.

In her most recent pieces, Emily Roz highlights animalistic fury, such as hunting pursuits and primordial aggression, and places these violence traits within an idealized and stunning serene natural setting. Finding inspiration from literary classics such as William Goldings's *Lord of the*

Flies and Joseph Conrad's *Heart of Darkness*, Emily extracts the very core of animalistic behavior and looks at the similarities in human nature. In *Hyena with Crocus*, one of her pieces for the show, a dismembered leg dangles from the satisfied creature's mouth, allowing the viewer to witness its pleasure in its reward. In contrast with its surroundings, the hyena exists amid soft, delicate flowers, reminding the viewer of the contradiction between the perversity of nature and its beauty. While we tend to associate this vicious primitiveness solely with animals, humans too are driven by the same primal instincts. These complexities of a nature that we do not fully understand but are not quite removed from either are at the heart of Emily's work.

Natalia Yovane's intricate pencil and gouache on paper works create new forms of identity by singling out specific traits and using them as a map of classification. Creating a pattern, or a form of typography, Natalia simultaneously conjures up the similarities and diversity within a certain group. In her piece, *North American Antlers*, faceless creatures are mounted on a naked background. We understand these protective adornments both collectively and standing alone. In another piece, *Gemsbok Oryx Herd*, Natalia depicts antelopes in full living form, but without a setting. They are seemingly stripped of their natural world to suit ours, and are left to stare at the viewer guardedly. However, one can also look at this decontextualization and see a certain freedom—a release from captivity—especially as these works are all elements of an ongoing folklore she is creating in her artistic practice.

Beau Buck was born in Santa Barbara, CA. He graduated from the Rhode Island School of Design in 2003 with a BFA in Printmaking and currently lives and works in Philadelphia. Stefano Minzi, originally from Milan, Italy, received his MFA in Printmaking from Camberwell College of Art in London in 2007. His work has been exhibited extensively in Italy as well as the rest of Europe, and he now resides and works in Berlin. Emily Roz received her MFA from Cranbrook Academy of Art. Her work has been exhibited nationally and internationally and has been featured in *Joy Quarterly*, *Time Out New York*, *New York Magazine*, *The Washington Post*, and *The Brooklyn Rail*, among others. Emily works in New York City, where she lives with her husband and son. She will be in the 10th Anniversary show at Front Room Gallery, which opens October 31, 2009. Natalia Yovane, originally from Santiago, Chile, will receive her MFA from the School of Visual Arts in the spring of 2010. Her work has been exhibited in New York and Miami.

Open Season opens Friday, October 23rd from 7 - 10 PM, and can be viewed on Saturday, October 24th from 12 - 6 PM by appointment only. For more information or to make an appointment, please contact Leslie or Ciara at parlourinfo@gmail.com or visit www.parlourdoor.com.

Parlour is a nomadic exhibition space that presents weekend-long exhibitions in different homes throughout New York City. Its impetus is to showcase the work of contemporary artists in the unique and dynamic setting of actual living spaces. Parlour was conceived by Ciara Gilmartin and Leslie Rosa-Stumpf. Both are graduates of Sarah Lawrence College. Leslie additionally received her MA in Curatorial Studies from Goldsmiths College.

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