

Barbara Davis Gallery Presents:

SWING AND SWAY

Opening Friday, March 7, 2025 from 6PM to 8:30PM

ANDREA BIANCONI

JOE DAVIDSON

PRESTON GAINES

ROBERT KELLY

JOE MANCUSO

JULIE MEHRETU

EDUARDO PORTILLO

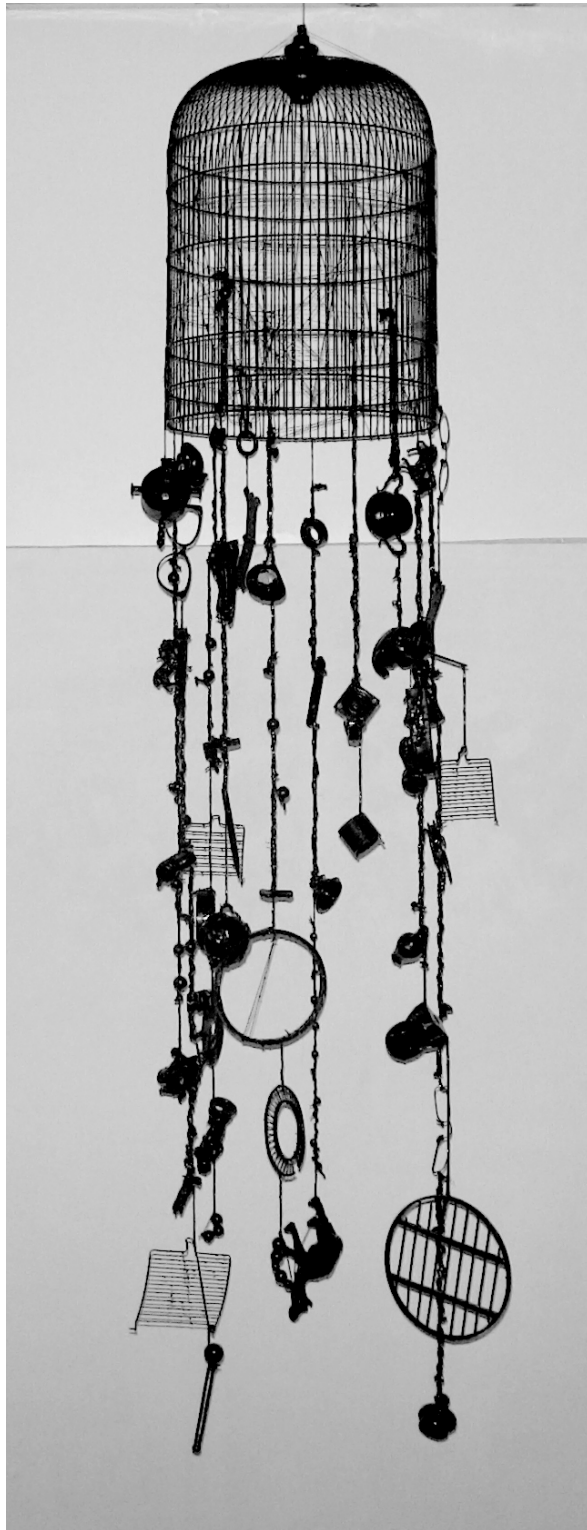
TERESA SERRANO

STEVEN STEINMAN

ADAM STĘPIEŃ



Adam Stępień
236 239, 2025.
Dye on canvas.
59 x 75 inches (diptych).



Andrea Bianconi

Forever and Ever, 2011

cage, ropes, found objects, and black enamel

20 x 20 x 78 in.

ABOUT THE EXHIBITION

Barbara Davis Gallery is pleased to present *Swing and Sway*, a group exhibition including international, national, and mid-career artists opening Friday, March 7, 2025 from 6PM to 8:30PM.

Swing and Sway meanders the line of fabricated and organic forms, both of which rouse hints of the natural world. A dynamic exchange between the ideas of paintings and sculptures unfolds, where contrasts —harmony and discord, structure and fluidity—create a visual dialogue that invites viewers to explore, pause, and engage with the shifting relationships between form, texture, and space—evoking the sensation of a voyage with oneself.

This exhibition waltzes with frontiers: from tangible earth to new echelons of matter; developing an intimacy with the unknown and wooing theses out of the drivel to mold into substantial stanzas. Poetic beats train in tandem with steps of a gestured stroke. Movement becomes a natal byproduct of the affair.

The work concerns textures interweaving connections and separations. The threads of community are explored through tactile sensations that inform the human experience of inquisitive wandering. Forms shift as one moves about them, encouraging a breakaway from rigid patterns of viewing. The implications of a subject are altered by a conscious reconsideration of intended perspectives.

ABOUT THE ARTISTS



Andrea Bianconi is a versatile artist whose practice spans across various mediums, including drawing, painting, sculpture, video performance, and public performance.

Bianconi's work often explores the intersections of communication, identity, and the human experience, frequently engaging with the public in interactive and performative ways.



Joe Davidson's work recognizes the force of gravity, sometimes tacitly and sometimes overtly. It is a practice of mixing the delicate with the ordinary. He has been mining the contrasts of sculpture, relishing the materiality while also attempting to address the ephemeral.

Because sculpture is so heavily rooted in the ground, one has to accept its materiality. Yet, some of the most effective work he has witnessed is that which attempts transcendence. It is that steady push and pull between mass and lightness, solidity and absence, form and void.



Preston Gaines is an artist who is deeply invested in the legacy of Houston's built environment and its inhabitants' connection to the Earth and nature. His work raises questions about our collective experience and imagines radical possibilities for the future of design. He seeks to manifest the hidden properties of nature through technology, with the intention of learning and re-establishing humanity's connection to the archetypes of nature, art, and science.



Much like a stonemason building a wall, Robert Kelly's recent work seems to be anchored in a step-by-step process of composing formal puzzles. He has grown fond of the pared-down tools of line, form and color and the bountiful yield of their juxtapositions, without the need of references or symbolic otherness to give them meaning. The tension of exquisite junctions and disjunctions achieved by a process of patient build-up of papered and painted layers and edge-to-edge arrangements, makes for a fine focus of meditative work.



Joe Mancuso lives and works in Houston, Texas. His solo exhibitions have included the Museum of Fine Arts Houston, with an accompanying catalogue; the El Paso Museum of Art, El Paso, Texas; AR Contemporary, Milan, Italy; New York University, New York; and Galveston Art Center, Galveston, Texas.

His work exemplifies a contemporary perspective on still-life subject matters, which places them in a unique art historical context. The content provides a common thread between the work, yet each illustrates a distinct methodology as the forms evolve from one work to the next.



Julie Mehretu is an Ethiopian American contemporary visual artist, known for her multi-layered paintings of abstracted landscapes on a large scale. Her paintings, drawings, and prints depict the cumulative effects of urban sociopolitical changes.



Eduardo Portillo explores the abstraction of landscapes. He inquires about the magnitudinal forms of natural phenomena; encouraging them to reveal themselves across multidimensional canvases. He intuitively composes frameworks in collaboration with gravity and weight, allowing familiar landscapes to emerge from alien organisms.



Teresa Serrano is an international artist who created her own language in contemporary art. She is known for her politically-forward short films, paintings, and sculptures. Her use of fabrics and unexpected materials draw connections to her upbringing, which allude to organic forms and erotic language. Her work seeks to reject the role of submission established by patriarchy for women.

Her recent exhibitions include a 2025 solo show at the Museum of Contemporary Art of Monterrey (MARCO). In January 2025, her sculpture work won the prestigious Tequila 1800 Collection Award at ZONAMACO, the leading art fair in Latin America.



Steven Steinman is an artist whose work centers on uncovering structures and textures, navigating the interplay of connections and separations. Music significantly influences his creative process, with rhythm, harmony, and dissonance informing the work's energy and flow. He strives to make his pieces "sing," imbuing them with a sense of movement and emotional resonance. Sensuality and the tactile quality of materials are essential components, and accidents or spontaneous developments are welcomed, leading to unexpected directions.



Adam Stępień creates in the sphere of abstraction, focusing on color. Images have only visual meaning, when building them he wants them to be non-obvious and incomprehensible, even to himself.

Using a technique that offers a lot of randomness, he often improvises and accepts elements that are inconsistent with his idea of the painting at that time.