



Krista Hoefle, *Sproing* (uncontrollable bouncin' action),

October 18th - November 30th  
2003

**Opening Reception:**  
**Saturday, October 18th 7-9pm**

with special guest DJ

**Gallery hours:**

Saturdays 12-5pm, Sundays 12- 3pm  
or by appointment, *come by and see us*

**Directions to Gallery:**

From Downtown, 8<sup>th</sup> Ave. south to Chestnut St.,  
turn left (east), go past baseball stadium,  
follow sharp curve to left, go right on  
Martin St., go left on Houston St.  
The gallery is half way down the block  
on the left.



440 Houston Street  
Nashville, TN 37205  
www.fugitiveart.com

For Immediate Release  
Contact: Jack Dingo  
615.294.5776

**Krista Hoefle**

*"Nothing this beautiful  
can be real!"*

&

**Todd McDaniel**

*New Work*



Todd McDaniel, alkyd on black aluminum, 20x16 inches



Krista Hoefle, *For evening glamour (a clean, fresh feeling)*

In the Main Gallery:

**Krista Hoefle: "Nothing this beautiful can be real!"**

Krista is an Assistant Professor of Art at Saint Mary's College, Notre Dame, IN. where she has been Gallery Director of the M.A.G.—Moreau Art Galleries since 2000. She attended Loyola University, received her BFA in Furniture Design at The Savannah College of Art and Design and her MFA in Sculpture at the School of Visual Arts, Pennsylvania State University. Krista has exhibited prolifically in solo and invitational group shows in NYC, Michigan, Pennsylvania, Indiana, Texas, Georgia, Massachusetts, Ohio, Minnesota, New York, and South Africa. Her work was also recently reviewed in the internationally distributed magazine *Sculpture*.

Through the use of familiar forms and surfaces like tables, display counters, dresser drawers, powder puffs, beauty marks, cake icing, etc. and the use of art & non-art materials (wood, cardboard, caulk, paint, foam insulation, glitter, resin, latex, plastic containers, copper bbs, googly eyes, etc.) Krista uses the wall (in its frontal relationship to the viewer) as the predominant means of gallery presentation. Krista states: "My work focuses on the body/persona as influenced by materials and processes specifically associated with the makeover—the phenomenon of women dressing up as women. What if the makeover was symbolic—not a patriarchal, culturally-constructed beauty ritual aimed at the subjugation of the female—but instead a gendered, transformative process aimed at fabulousness and fantasy in the otherwise humorless and everyday? Rather than functioning as merely an expressive form of style or acute imitation (or as a renovation or revamping), this symbolic makeover functions as an embraced form of perpetual "beginning." Then...fragments reassembled, stacked, covered, dipped, poured, filled, dripped, titled, presented Now!!! Ultimately, my makeovers undermine notions of a fixed, homogenous body/persona relationship and begs the question: Will your look last as long as you?"



Todd McDaniel, alkyd on black aluminum, 20x16 inches

In the Entrance hall Gallery:



Todd McDaniel, alkyd on black aluminum, 22x14

## **Todd McDaniel: *New Work***

Born in Metropolis, IL., Todd McDaniel received his BFA in painting from Southern Illinois University. Mr. McDaniel continued his education in the MFA program at Hunter College in New York City. During his work at Hunter College he began a nine year career as a preparator at the Museum of Modern Art, working intimately with the drawing collection. In the early 1990s he moved to Nashville to work full time at Cheekwood Museum of Art, where he has been in charge of exhibition design and preparation for over a decade.

Mr. McDaniel's post-abstract paintings explore the control of immediacy, and the balance of formula and accident. Working on black sheet aluminum as a ground gives his paintings an infinite backdrop for the pull of a vibrant palette.

Mr. McDaniel rarely exhibits his work, his last show being nearly fifteen years ago in New York City. Despite his disinterest for showing publicly, his paintings have been included in private collections throughout the United States, including the collection of established painter Robert Ryman.

Mr. McDaniel's statement reads:

" I am an intermittent painter. When I paint , the activity is intense, almost frantic. Immediacy is a primary concern. Cognizant of the fact that there are no perfect paintings, I am merely trying to make as many good images as rapidly as possible. When my rhythm is interrupted or ends, I stop. I look at these paintings, and many more like them, as fragments- they are not recognized as complete. The larger image they are forming will continue to change as long as I make them. My motivation to paint is fueled simply by the desire to get a better look at a bigger picture."