

Related Events:
All events are free and open to the public.

Conversation with the Artists:
Sunday, January 15, 3 pm

Exhibition Reception:
Sunday, February 12, 3 pm

About the Artists:
Elaine Bradford lives and works in Houston, TX. She holds an MFA from the California Institute of the Arts (2003) and a BFA from the University of Texas at Austin (2000). Recent solo shows have been at ArtLeague (TX) and Hunt Gallery, Webster University, St. Louis. She is a founding member and Exhibition Coordinator of Box 13 ArtSpace, an innovative artist-run studio and gallery space in Houston. Bradford was the recipient of a 2008 Individual Artist Fellowship Grant from the Houston Arts Alliance. She just completed a residency at the Houston Center for Contemporary Craft and a large-scale installation commissioned by the City of Houston for the Vinson Neighborhood Library.

A native of Buffalo (NY), Megan Greene earned an MFA degree from Rutgers University and a BFA from Notre Dame University, both with a focus on painting and drawing. She was awarded a Rotary Ambassadorial Scholarship to live in New Zealand, where she researched Maori and Pacific Islander forms of adornment. Her works have been exhibited nationally at the Institute of Contemporary Art in Maine, Kinz, Tillou+Feigen gallery (New York), and locally at Carrie Secrist Gallery. Her work is held in the permanent collections of the Albright Knox Art Gallery and the Burchfield Penney Art Center (NY).

Hyde ParkARTCENTER

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Stylish Breed

Work by
Elaine Bradford and Megan Greene



Installation view

The two artists Elaine Bradford and Megan Greene, brought together for the exhibition, *Stylish Breed*, have independently created strong bodies of work that raise questions about the adaptability of species with humor and elegance. Combining pattern and decoration typical in fashion and craft with found natural history objects, both Bradford and Greene propose a distinct new camouflage for the animal needing to blend into the ever-expanding urban environment.



Elaine Bradford, *Leghorn*, 2007, Taxidermy ram head, taxidermy deer hooves, yarn, mixed media, dimensions variable

According to Charles Darwin, species alter their appearance over time in response to their environment in order to survive and evolve. The sculptures and photographs by Elaine Bradford and the works on paper by Megan Greene take Darwin's theory of phenotype (or the visible characteristics of an animal that result from the combined effects of the genes and the environment) even further by incorporating human fashion and adornment as a means for a species to adapt to its surroundings. Bradford creates crocheted "sweaters" for taxidermy squirrels, deer, and

antelope and enlivens them in installations as well as photographs of them positioned in the wild. As in many homes in Texas, the artist (a strict vegan) grew up surrounded with her father's hunting trophies as an element of home décor, which always puzzled her. In response, she attempts to comfort animals she recovers from ebay and antiques shops by giving

them a new story, literally. Her children's book *Pachikadi and His Flying Friends*, (a copy is available for viewing at the front desk) demonstrates the fantasy life Bradford imagines for her sculptures.

Megan Greene builds her drawings by using the canonical 19th c. natural history prints found

in *Birds of America* by J. J. Audubon as a formal object to dissolve, reassemble, and transform the birds into hybridized forms that meld couture patterns and textures with the uncomplicated organic shapes of nature and the environment. According to the artist, these transformations, borrowing from the tradition of the grotesque, involve the disassembly, elaboration, and subsuming of birds and their environs with pattern, abstract forms and found imagery. She states, "In some works, the Audubon forms are gently elaborated while in others the bird is dissolved entirely. Also, I use collage as a Dada-like force that is alternately seamless and disruptive. Such treatment of surface, including shifts between drawn v. photographic and representational v. abstract, further reflect my interest in hybridization." Often intentionally turning the original Audubon print on its side or upside down before creating her composition, Greene disorients both her collaged creature, and the viewer, heightening the uncanny quality of her work.

Allison Peters Quinn
Director of Exhibitions



Megan Greene, #292, 2011, mixed media on paper, 9 x 12 inches, courtesy of Carrie Secret Gallery