

00:00 (soft music)
00:02 - [Narrator] Hello, I am Deborah Davidson,
00:04 Director of the Suffolk University Gallery.
00:07 Welcome to a virtual tour.
00:09 We are very pleased
00:10 to be presenting Zoe Friend's first solo exhibition,
00:14 Expansive Baroque.
00:16 Zoe Friend's work is best described
00:18 as maximalist monochrome baroque-inspired assemblage.
00:23 She says,
00:24 "I work in a language of disposable plastic objects.
00:27 My focus is on the consumer sublime
00:30 and where our relationship
00:31 with nature intersects with societal detritus."
00:35 These notions of excess are captured through the lens
00:38 of the Baroque, a highly decorative
00:40 and over-wrought language of motifs largely borrowed
00:43 from and inspired by the natural world.
00:46 Like contemporary artists Petah Coyne and Liza Lou,
00:49 her works echo this movement,
00:51 think painters like Caravaggio,
00:53 Velasquez and sculptor Bernini, among his many works,
00:58 the St. Peter's Basilica seems
00:59 to have a strong correspondence with Friend's sculptures,
01:03 even the elaborate food preparation
01:05 for the upper classes of the period.
01:08 Friend's sculpture is a contemporary take on the concept
01:11 of exuberance and great drama which is embedded
01:14 in the visual art and music of the period.
01:17 In its most typical expression,
01:19 Baroque painting is characterized by rich color,
01:22 intense light, and deep shadows.
01:25 Similarly, Friend's work is made up of a myriad
01:28 of materials and parts, but devoid of local color.
01:31 In her work, this imparts a contradiction
01:34 between the highly ornate and sumptuous motifs
01:37 and the lowly trash-material
01:38 from which they are constructed.
01:40 The excess of consumption is expressed
01:42 in these banal undistinctive materials.
01:45 (soft music)