



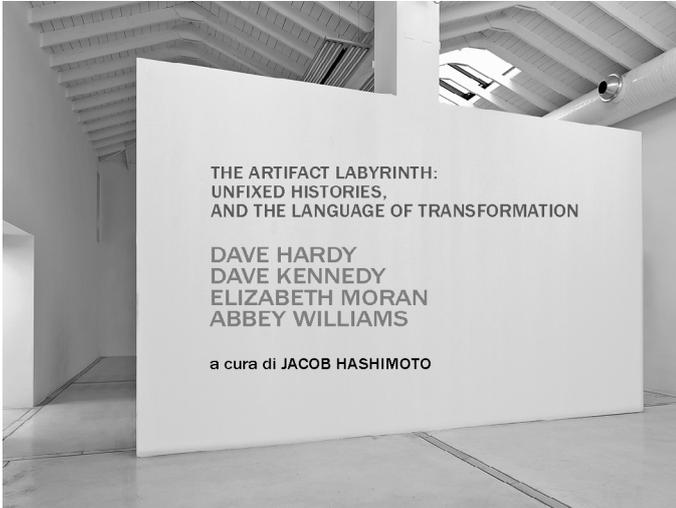
STUDIO  
LA CITTÀ

***The Artifact Labyrinth***  
***Unfixed histories and the language of transformation***

Curated by Jacob Hashimoto

4 May – 28 July 2019

Opening: 4 May, at 11:30 am



Dave Hardy

Dave Kennedy

Elizabeth Moran

Abbey Williams

On **May 4 2019** Studio la Città will open the group show ***The Artifact Labyrinth: unfixed histories and the language of transformation***, a show curated by Jacob Hashimoto. For this occasion, Hashimoto has invited four other American artists, **Dave Hardy, Dave Kennedy, Elizabeth Moran and Abbey Williams**, to participate in a conceptual and visual interaction between their heterogeneous works of sculpture, installations, and video.

In dialogue, the four artists' works together invite viewers to consider how artifacts and language transform through the context of time and location, their meanings mutating and being bent around various micro - and macro - historical agendas. The process chosen by Hardy, each one Kennedy, Moran and Williams, for often launch provocations or attempt to interpret the destabilising changes of the contemporary age, - interpretations often deliberately rooted in their personal stories.

**Elizabeth Moran** (1984, Houston) uses installation and photography to investigate the **journalistic activity of fact-checking**, pioneered by TIME magazine in 1923. The first fact-checkers, all of them women, created control and research processes that are still used by famous press agencies for checking the reliability of information. Today this practice has been augmented by journalistic translation, considered to be the new important area of research in a globalised and multiethnic society, with the aim of giving a "truer" version of history. In the show, Moran will be presenting an installation consisting of a selection of pages from the past: all advertisements with a clear reference to the myths of literature (Homer, Shakespeare, etc.), used to attract possible new subscribers by promoting the idea of facts. These pages are taken from various issues of TIME, and they will be exhibited with the related Italian translation, an integral part of the work on the complexity of transposition.

For **Dave Hardy** (1969, Sharon), meanwhile, **his creative process is typically that of assemblage**. In his works of sculpture, finished during his stay in Verona, the scrap materials (old furniture, cement, expanded foam, glass, etc.) stand out in space like the ghosts of our age and challenge gravity: the waste matter of capitalism on the verge of the abyss. The artist inquires into how the various circumstances of a process can change the outcome, how tension and opposition can in fact link things together rather than separating them. Here in fact, fullness and emptiness, heavy, light

or transparent elements push against each other and the works seem to float, hardly touching the floor: they survive by remaining standing thanks to their very opposition.

The structures of **Dave Kennedy** (1966, Tacoma), instead, **inquire into the idea of anamorphosis**, the ancient technique of representation that consists in deforming the image of an object in such a way that, seen from a certain angle, it seems completely different from itself. In his works there reoccurs a kind of analysis of visual evolution that often renders the “unaesthetic” as aesthetic, clearly showing that things are not what they seem to be and that identity is often unstable and untrustworthy. Thus subverting the idea of a conventional aesthetic and the relative value of objects in our society, a subversion that, yes, extends to our identities as people (think: race, ethnicity, social class).

In the show there is also a video work by **Abbey Williams** (1971, New York) which analyses **the editing procedure typical of musical videos**, and is created like the sampling of a song, mixing together old, low resolution films originally made in two or three channels before the age of the internet. The whole work is centred on the theme of loss, developed in all its many forms in each mixed video: the loss of a son, desire as loss (the condition of missing something or someone), or the loss of one’s own ethnic and cultural origins.

**Dave Hardy** is an artist who works primarily in sculpture. He received a BA from Brown University, an MFA from Yale School of Art and attended Skowhegan School of Painting and Sculpture in 2004. Hardy’s work has been exhibited widely in the U.S. and internationally. Solo shows include Galerie Christophe Gaillard, Paris (2017); Skibum MacArthur, Los Angeles (2017); Galerie Jeanroch Dard, Brussels (2016); Wentrup Gallery, Berlin (2014); Churner and Churner, NYC (2014); Regina Rex, NYC (2013) and Art in General, NYC (2009). Selected group shows include Tibor De Nagy (2016), Invisible Exports (2015), Bortolami (2014) and Jack Shainman Gallery (2008) in NYC. His work was included in the Queens International at the Queens Museum (2016), Greater New York 2005 at PS1/MoMA and Make It Now at Sculpture Center in NYC (2005). In 2018 he received a Guggenheim Fellowship and a Pollock-Krasner Foundation Grant, and he received a NYFA Fellowship in 2017 and 2011 and an Emerging Artist Fellowship from Socrates Sculpture Park, NYC in 2005. He has taught at New York University, Sarah Lawrence College and Pratt Institute, amongst others, and he was resident faculty at Skowhegan School of Painting and Sculpture in summer 2018. He is the 2019 the Warhol Fellowship Resident at RAIR in Philadelphia, PA.

**Dave Kennedy** lives and works as an art director and adjunct professor at Photo Center Northwest in Seattle (Washington); he received his MFA from the University of Washington in Interdisciplinary Arts and an undergraduate degree from Western Washington University in Visual Communication. His works have been published globally in such magazines as Art21 and Numéro Cinq and exhibited both locally and internationally at such venues as the Brownsville Museum of Fine Art (Brownsville), Photo Center Northwest (Seattle), Bellevue Arts Museum (Seattle), Zhou B Art Center(Chicago), Chicago Industrial Arts & Design Center(Chicago), Escuela de Belle Arte in Spain, Rogers Park/West Ridge Historical Society Museum (Chicago) and the Seattle Art Museum’s Gallery (Seattle).

Kennedy is a recipient of a Yaddo Residency and Fellowship, 4Culture Individual Project Award, as well as, Artist Trust’s Grants for Artists Projects, the Joanne Bailey Wilson Endowed Scholarship, and the Vermont Studio Center Fellowship. He has presented multimedia presentations to the Society of Photographic Educators, Cornish College of the Arts, and the University of Washington on topics of marginalization and objectification.

**Elizabeth Moran** was born in 1984 in Houston, Texas. Moran’s research-based practice is directed by a preoccupation with evidence of unknown or little understood histories and often takes form through photography, audio, text, and found objects. In 2014, she received her MFA in Fine Art and MA in Visual and Critical Studies from California College of the Arts. Solo exhibitions include Cuchifritos Gallery (2018 - New York), Black Crown Gallery (2016 - Oakland) and New York University’s Gulf and Western Gallery (2014 – New York). Group exhibitions include Duke Hall Gallery of Fine Art (2018 - Harrisonburg), The Contemporary Jewish Museum (2016 – San Francisco), Headlands Center for the Arts (2015 - Sausalito), and Wattis Institute for Contemporary Arts (2015 – San Francisco). In 2018, the Whitney Museum of American Art invited Moran give a talk on the intersection of photographic and conceptual artistic practices.

**Abbey Williams** is a Brooklyn based video artist. She received her BFA from The Cooper Union, her MFA from Bard College, and was a participant at The Skowhegan School of Painting and Sculpture. Her videos have been exhibited at (selected); TATE Britain, London; National Gallery of Victoria, Melbourne; Reina Sofia Museum, Madrid; Hammer Museum, Los Angeles; The Center for Contemporary Art, Tel Aviv; The Studio Museum in Harlem, and Williams was a part of the 2005 Greater New York exhibition at MoMA PS1. Her work has been written about in The New York Times, The New Yorker, Flash Art, Artforum.com, and it has been described as haunting, plaintive, and “coolly incisive.”

**Link for downloading the images:**

<http://studiolacitta.it/download-the-artifact-labyrinth/>

**Exhibition period:**

May 4 – September 7 2019

Opening: Saturday May 4 2019 at 11.30 a.m.

**Venue:**

Studio la Città, Lungadige Galtarossa 21, 37133 Verona

**Opening hours:**

From Tuesday to Saturday, from 9 a.m. to 1 p.m. and from 3 p.m. to 7 p.m.

Except 7, 8, 9 May 2019 and 11,12, 13 June 2019 from 9:00 am to 1:00 pm and from 2:00 pm to 6:00 pm

**For further information and images, contact:**

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