

## ***One wall a web through which the moment walks***

curated by **Jonathan VanDyke**

[1/9unosunove](#), October 2023 -January 2024

Via degli Specchi, 20

Roma 00186

Opening: Friday, October 13th, 6-9 pm

Carla Accardi

Nadia Ayari

Dadamaino

Gino De Dominicis

Carla Edwards

Kenji Fujita

Piero Gilardi

Hwi Hahm

Ellie Krakow

linn meyers

Sreshta Rit Premnath

Carol Rama

Julianne Swartz

Jonathan VanDyke

**1/9unosunove** is delighted to announce the opening of a major group exhibition, entitled ***One wall a web through which the moment walks***, curated by New York–based artist **Jonathan VanDyke**. Pairing important 20th-century works by Italian artists with 21st-century works by artists based in the US, the exhibition provides a unique opportunity to explore intertwined themes across cultures and generations. Through frequent research trips in Italy, VanDyke – whose first solo show appeared at the gallery a decade ago – has studied Italian modernism's relationship to the work of his contemporaries.

The exhibition is organized around the idea of "subtext" – that which lies under the surface, is emerging into perception, and is sensed but not said. VanDyke conceives of the exhibit as an antidote to the pressure placed on contemporary artists to define themselves through identifications that can be easily categorized and purposes that can be quickly summarized. The show is built around artists who complicate and "trouble" these expectations, who refuse to pinpoint what a work of art is "about" or to assure the marketplace that they represent a consistent "brand."

In an era of entwined global political and environmental crises, disinformation, enabled by social media algorithms, overwhelms nuance with noise. How could artists' insistence on ambiguity, complexity, and doubt serve as an imaginative alternative to the reactionary and the attention-seeking? In a 2021 essay in the publication ***Shifter*** (a journal founded by artist **Sreshta Rit Premnath**, who also appears in the exhibit), VanDyke argued for works of art that preference "warmth, reserve, attentiveness, maintenance, thoughtfulness, and receptivity," prioritizing slowness and emergence rather than products or results. ***One wall a web through which the moment walks*** manifests these ideas in real time and space.

While the works in the exhibition are diverse in media, themes and connections resonate, but these themes and connections are purposefully "submerged," taking time to notice and untangle. Several artists make use of everyday, pre-existing objects, but alter and re-assemble these objects to a point of unfamiliarity. For **Carla Edwards**, this is American flags; in the sculpture of **Kenji Fujita**, this includes scraps of vacuum-formed plastic cast at an industrial manufacturer in Brooklyn; and for **Carla Accardi**, this is the support – the "stretcher" – of the painting itself. Many of the artists rely on meditative studio processes, building their work through laborious accumulation, such as in **Nadia Ayari's** carefully textured impastos of oil paint, **linn meyer's** optically rich, painted skeins of dots and folds, and **Jonathan VanDyke's** embroidering in the lining of a business suit. Many works carry a strong sense of embodiment – although the "body" here resonates more as ghost –

particularly around the sensuous capacity of touch. **Ellie Krakow's** fantastical and foreboding drawings picture fragmentary bodies, while her abstract ceramic forms hover in the space of limbs and appendages, rich with creases and slits; **Sreshtha Rit Premnath's** sculpture suggests a slumped figure, or perhaps a prosthetic; and **VanDyke's** sculpture, made from a garment once worn by his father, conjures a gleaming absence.

**Premnath's** large work on paper has the quality of a fragile and flaking barrier – if painting historically served as a type of view through a window, in this work, a fence lives on the surface, occluding depth. **Premnath's** forms are echoed by **Julianne Swartz's** suspended wire sculptures, which are almost invisible: fragile nets that hover around voids. The "net" as a field of energy – a cosmic net or even a pulsing spirit – can also be felt in **meyer's** shimmering surfaces, and then again in **Dadamaino's** monochromatic fields of painted dots, which here live as progenitors of **meyer's** paintings. One of **Swartz's** sculptures gently quivers with an electric current that is generated by a sound wave - vibrations produced by recordings of the sounds of stars and of human breath. The quiet mysticism of Meyers and Swartz work can also be sensed in the iconic and haunting painting of **Gino de Dominicis**, where a spectral face, recalling antiquity, is submerged in a painterly surface.

**Accardi** and **Dadamaino** radically re-situate the material elements of painting. **Carol Rama** explores industrial materials with abandon, hovering between painting and sculpture in her rigorously formal, yet wildly experimental, works on canvas. **Fujita's** wall pieces, made from scraps of wood and shards of frames, conjure solids and voids that playfully mirror one another while flipping between two and three dimensions; traces of process linger like artifact or evidence. The exhibition is punctuated by **Piero Gilardi's** *nature carpet*, an uncanny facsimile of natural forms that asserts the significance of our shared environment as the ground for all life. Yet **Gilardi's** displaced nature lives in a symbolic zone, which resonates with **Ayari's** evocative "nature" imagery. **Ayari** disorients our sense of place – where, exactly, are her "leaves" and "branches" growing, if they can be said to be leaves and branches, anyway? The raw material for the work of **Edwards**, the flag, is usually encountered "flying" in open air; in her reformation of this object, the flag is drained of its symbolism and "disoriented," tinted with the colors of dusk and hung from a wall, like a blanket or quilt. In **Krakow's** drawings, the space depicted is familiar, yet we can't quite place it, like memories dispelled from conscious thought. **Hwi Hahm** disorients the picture plane in paintings that push imagery in and out of recognition. His colors are just on the edge of acidic, his brush marks varied from thick to thin and from the studied to the impulsive. His subjects are purposefully inconsistent, with foreground and background, volume and flatness living in constant tension: **Hahm's** works punctuate the group with an exclamation of wild beauty and expressive possibility.

The exhibition title is taken from the American poet Muriel Rukeyser's poem "Waterlily Fire," in which she reflects upon an accidental fire at The Museum of Modern Art in 1958. It was in this fire that one of Claude Monet's iconic waterlily paintings was burned, its surface charred and colors submerged: "*The arm of flame striking through the wall of form.*"

## **Artists Bios**

**Carla Accardi** (Trapani 1924 - Rome 2014)

Among the most original artists of the post-World War II period, she is to be considered among the leading exponents of Italian abstractionism. After studying at the Academy of Fine Arts in Palermo, she moved to Rome in 1946. The following year he founded the avant-garde art group Gruppo Forma 1 with Attardi, Consagra, Dorazio, Guerrini, Perilli, Sanfilippo and Turcato. The systematic research and exaltation of sign-color will connote her artistic personality for more than half a century. In the 1950s, in the climate of informal culture, she proposed series of white signs on black backgrounds. In the 1960s, also marked by feminist militancy, she achieved the conquest of luminescent color. In 1964, a solo room at the Venice Biennale brought her to international attention. A work in continuous development leads her to go beyond the flat surface of painting:

she invents spatial forms made of silicofoil sheets on which the traces of color unfold transparently. A relationship between work and space that results in the 1970s in the "Curtains": real inhabitable and walkable structures. Other materials are experimented with in the 1980s: rough canvases from which leaked chromatic layers of varying intensity. Numerous exhibitions around the world established her as an artist of international standing. In 1996 she was appointed a member of the Brera Academy and in 1997 an adviser to the Venice Biennale.

**Nadia Ayari** (Brooklyn, NY) makes paintings and multi-media works that straddle abstraction and figuration and often negotiate the personal and the political. She has had solo projects at Luce, Turin; Monya Rowe, New York; The Third Line, Dubai; Taymour Grahne: New York and London; Nina Johnson, Miami; Cadet Capela, Paris. She participated in the 12th International Cairo Biennale and the 3rd Thessaloniki Biennale; and her work has been exhibited at the Saatchi Gallery, London; Maraya Art Center, Sharjah; Institut Du Monde Arabe, Paris; American University Museum, Washington DC; Africa Center, NY; and MoMA PS1, NY. Recently, her work has been included in Phaidon's "Great Women Painters." She lives and works in Brooklyn, NY.

**Dadamaino** (Milan, 1930-2004)

Dadamaino was a leading figure in Milan's postwar avant-garde. Active in Azimut/h, a gallery and magazine founded by Piero Manzoni, Enrico Castellani and Agostino Bonalumi, she collaborated over the years with the major European art circles of Kinetic Art, Op, Cybernetics and Spatialism, including the Italians Gruppo Punto and Gruppo N, the Parisian GRAV, the German Zero, the Dutch Nul and the international New Tendencies movement. After an initial experimentation with an abstract-informal imprint, she engaged in overcoming painting through Volumes, revealing space beyond the canvas. In the subsequent period she structured her artistic practice on attention to materials and the use of color in a serial manner that led her to experiment with fluorescent paints and kinetic stimuli. In the 1970s she abandoned the geometric and modular formulation and recovered the value of the sign with the cycle *The Rational Unconscious*, where strokes are distributed on the surface of the painting with an unprogrammed regularity, and with the language of invented signs with which she composed *The Alphabet of the Mind*. Starting with the recording of her own existential vibrations, in the 1980s she pursued the creation of scenarios with a spatial, almost cosmic appearance, called *Constellations*. The vibrant sign, traced freehand, also characterized the artist's last cycles, *Passo dopo passo*, *Il movimento delle cose* and *Sein und Zeit*, executed on sheets of transparent plastic (polyester) and often deployed in space as environmental installations. Among the many exhibitions were the 1980 Venice Biennale, a solo show at the Pavilion of Contemporary Art (PAC) in Milan in 1983, again the Venice Biennale in 1990, and the extensive anthological exhibition at the Bochum Museum in 2000. The intensification of exhibitions and publications since the 2000s enshrines the public recognition of his leading role in Italian art.

**Gino De Dominicis** (Ancona, 1947 - Rome, 1998)

A complex artist, independent of artistic fashions and currents, known above all for some provocative performances, he knew how to use the most diverse expressive techniques in his production. In Rome, where he moved in 1965, he carried out his research, which, using different means of expression (from drawing to installation), presents as recurring themes the problem of death and physical immortality, the realization of the improbable, the refutation of the irreversibility of phenomena, etc., all of which he also investigated theoretically (*Lettera sull'immortalità del corpo*, 1966). An eccentric personality, De Dominicis never wanted to associate his experiences with various contemporary art practices, from pop art to conceptual art; his works, rarely photographed and catalogued by his own will, have been presented in various international exhibitions and reviews (Venice Biennale since 1972, with a solo room in 1993 and again in 1997 and 1999; Paris Biennale, 1985). In 1999, the P. S. 1 Contemporary art center on Long Island, New York, organized an exhibition (*The game room*) in his memory; a major retrospective at the National Gallery of Modern Art in Rome revived some of his most significant works: *Il tempo, lo sbaglio, lo spazio* (1969; a human skeleton with skates on his feet holds the skeleton of a dog on a leash); the souvenir photo (the only one authenticated by De D. ) of the Second Resolution of Immortality (the Universe is Motionless), the installation that raised great scandal at the 1972 Venice Biennale (a young man with Down syndrome sitting in front of an invisible cube, a ball in the

instant immediately before it bounces, and a stone waiting for random molecular motion that might cause spontaneous movement of matter); *The Immortal, the Invisible and Place* (1989, a black chair suspended over five meters high); and also pen drawings (a 1989 self-portrait), in chalk and pencil, and paintings. His works are held in public collections: *In principio era l'immagine* (New York, Museum of modern art); *Senza titolo* (1986, installation, Naples, Museo nazionale di Capodimonte); *Origini e strane tradizioni* (1996, Rome, collection of the Chamber of Deputies at Palazzo Montecitorio).

**Carla Edwards** (Brooklyn, New York) examines popular iconography and Americana vernacular through the lens of sculpture, performance, drawing, and video. She received an MFA from Rhode Island School of Design and a BFA from The School of The Art Institute of Chicago. Edwards is a recipient of the Socrates Emerging Artist Fellowship and was awarded the Lighthouse Works Public Art Commission in 2018. She has been an artist in residence and studio fellow at the Whitney Independent Study Program, Skowhegan School of Painting and Sculpture, Smack Mellon, and The Fountainhead in Miami. Edwards has exhibited nationally and internationally most notably at The Studio Museum in Harlem, Crystal Bridges Museum, Artist Space, Jenkins Johnson Gallery, New York, Socrates Sculpture Park in Queens, Nuit Blanche, Toronto, Volta5, Basel Switzerland, The DC Commission of the Arts and Humanities, District of Columbia, Redline Arts, Denver, Charlie James Gallery and Night Gallery Los Angeles. Her work has been reviewed in *The Washington Post*, *Boston Globe*, *Colorado Public Radio* and *Timeout Magazine*. Her works are included in numerous private collections and the public collections of Vera Institute of Justice, JP Morgan Chase, ICA Miami and Crystal Bridges Museum.

**Kenji Fujita** (Staatsburg, NY) draws upon commonplace geometries of shape, line and form and arranges them into unexpected compositions that combine order and free play. Born and raised in New York City, he has shown his work extensively both in the U.S. and Internationally. Selected one-person exhibitions: *Devening Projects*, Chicago; *DD55*, Cologne; *Soloway*, Brooklyn; *Samson Projects*, Boston; *Luhring Augustine*, New York; *Jean Bernier*, Athens; *Daniel Weinberg*, Los Angeles; *Cable Gallery*, New York. Selected group exhibitions: *Philadelphia Art Alliance*; *Alexander Gray Gallery*, Germantown and New York; *The Bemis Center*, Omaha; *Michael Benevento*, Los Angeles; *The American Academy of Arts and Letters*, New York; *The Company*, Los Angeles; *Brooklyn Museum*; *Aperto 88*, XLIII Venice Biennale; *Jablonka Galerie*, Cologne; *Aldrich Museum*, Ridgefield; *Wacoal Art Center*, Tokyo; and *Jack Tilton*, New York. Fujita has received fellowships from New York Foundation for the Arts, National Endowment for the Arts, Pollock-Krasner Foundation, Gottlieb Foundation and Guggenheim Foundation. He teaches at Bard College and the School of Visual Art.

**Piero Gilardi** (Turin, 1942-2023)

He began his artistic career in the 1960s in the cultural climate of Post-Pop Art, making himself known to the general public with the *Carpets of Nature* (1965), polyurethane foam reconstructions of portions of the natural environment (meadows, undergrowths, riverbanks) that, by involving the viewer through tactile and bodily experience, place the emphasis on one of the paradoxes of the modern age in which the natural datum is experienced and overcome through a totally artificial experience. He participated in the birth of *Arte Povera* and *Land Art* and, in the highly politicized climate of the late 1960s, interrupted his own artistic production, seeking new life experiences in the "peripheral" areas of the planet. His return to art, in the 1980s, coincided with an interactive and multimedia research, aimed at the full and dynamic involvement of the public in the installations he created (*Pulsations*, *Absolut*, *Shared emotion*). Since 2002 he has been involved in the creation of the PAV (*Parco d'arte vivente*) in Turin, opened in 2006, an experimental center of contemporary art integrated into nature. His numerous solo shows include those at the *Pinacoteca comunale*, *Loggetta Lombardesca*, in Ravenna (1999), the *Galleria civica* in Modena (2006), *Castello di Rivoli* (2012), PAV in Turin (2013), *MAXXI* in Rome (2017), *Michel Rein* in Paris (2020) and *Magazzino Italian Art* in New York (2022).

**Hwi Hahm** (Brooklyn, New York) is a painter who explores pictorial forms in planar space in works that hover between the abstract and the representational. He had a recent solo show at *Lubov Gallery* in New York and has participated in multiple group exhibitions at *Chapter NY*, New York; *Mana Contemporary*, New York; *Palazzo Monti*, Brescia, IT; *Pilotenkueche Residency*, Leipzig; *Sullivan Gallery*, Chicago; and *Palazzo Panciatichi*, Florence. He has participated in residencies

including Palazzo Monti at Brescia, Italy, and Pilotenkueche Residency at Leipzig. Hahm earned his BFA at the School of the Art Institute of Chicago in 2016 and is currently an MFA candidate at Hunter College.

**Ellie Krakow** (New York, NY) is an interdisciplinary artist who earned her MFA from Hunter College and her BA through study at Yale University and the Rhode Island School of Design. She has presented solo exhibitions at Marinaro NY; Below Grand, NY; Goodyear Gallery at Dickinson College; NURTUREart, Brooklyn; and Spring/Break, NY; her work has been included in notable group shows at Field Projects, Thierry Goldberg Gallery, Present Company, Wasserman Projects, Kingston Sculpture Biennial, and the Pula Film Festival. She has participated in residencies at Skowhegan School of Painting and Sculpture, Yaddo, Abrons Arts Center, Shandaken: Storm King, and The Swimming Hole Foundation. Parallel to her studio practice, Krakow works on text-based and curatorial projects as a way to build dialogue and discourse around themes that matter to her, including bodily and environmental loss; mirroring as a potential site of transformation; and displaced or disabled communication. These projects have been presented through organizations including The Whitney Museum of American Art, *VECTOR Artist Journal*, Printed Matter, and Skowhegan Public Programs. She currently teaches sculpture and is the director of Mazmanian Gallery at Framingham State University.

**linn meyers** (Washington, DC, and Los Angeles, CA) makes paintings, works on paper, and expansive, time-based wall paintings. Solo exhibitions and projects have appeared internationally at institutions including The Hirshhorn Museum and Sculpture Garden; the Smithsonian American Art Museum; The Phillips Collection, Washington, DC; The Hammer Museum, Los Angeles; The Drawing Center, NY; Sandra Gering Inc., New York; the Tokyo Metropolitan Art Museum, Japan; Jason Haam, Seoul, South Korea; and ParisCONCRET, Paris, France, among others. meyers's works are in the permanent collection of the British Museum, London, Amore Pacific Museum, Seoul, Los Angeles County Museum of Art, California, the National Gallery of Art, DC, the Hirshhorn Museum, DC, the Philadelphia Museum of Art, PA, and the Baltimore Museum of Art, MD, among others.

**Sreshta Rit Premnath** (Brooklyn, New York) is artist, educator, and founding-editor of [Shifter Magazine](#). His recent installations and videos have explored the interdependent relationship between human bodies and architectural structures. He is particularly interested in how our occupation of space and endurance over time is shaped by systems of power and control. Premnath has showcased his work in solo exhibitions at prominent venues such as the MIT List Visual Arts Center in Cambridge, the Contemporary Arts Center in Cincinnati, the Institute of Contemporary Art in San Diego, the Contemporary Art Museum in St. Louis, the Contemporary Art Gallery in Vancouver, and the Nomos Foundation in Rome, among others. He has been included in many group exhibitions, including "The Matter Within: New Contemporary Art of India" at the Yerba Buena Center for the Arts in San Francisco, "Common Space" at The Kitchen in New York, "After Midnight" at The Queens Museum in New York, "So-Called Utopias" at the Logan Center for the Arts in Chicago, "Cartography of Ghosts" at The Drawing Center in New York, "L'Intrus Redux" at the Westfälischer Kunstverein in Münster, and "The Protest and the Recuperation" at the Wallach Gallery in New York, among others.

**Carol Rama** (Turin, Italy, 1918-2015)

Although in contact with artists and intellectuals (M. Mila, C. Mollino, E. Sanguineti, Man-Ray), she lived her artistic experience in isolation, fully recognized by critics after 1980. The restlessness and transgressiveness that characterize his early watercolors (Appassionata series, 1939-40) re-emerged, after a period of abstract-concrete experimentation (R. was part of the Turin MAC group), elaborating a personal concept of abstraction of hers, in compositions in which the material research involves objects or fragments of strong symbolic value. Many of her works are in the Civic Gallery of Modern Art in Turin. In 2003 she was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale.

Among the many retrospectives devoted to her work is the extensive anthological exhibition entitled Carol Rama held in 2004 at the Fondazione Sandretto Re Rebaudengo in Turin, which was followed by the exhibition Trama doppia (Alghero, 2006). In 2006 her Catalogue raisonné of her etched work was published. In 2007 solo exhibitions were devoted to R.'s work at Galerie Karin

Sachs in Munich, at Villa Rufolo in Ravello and at Galleria Franco Masoera in Turin, while the extensive retrospective *Seduzioni e sortilegi*, held in Verona at Studio la Città, dates from 2022.

**Julianne Swartz** (Kingston, NY) creates immersive installations, sculptures, and photographs. Her work combines intangible elements, like sound, light, air, and magnetism, with a variety of materials to generate multisensory, participatory experiences. Major projects have appeared at: the Tate Liverpool Museum; Whitney Museum of American Art (2004 Biennial exhibition); The New Museum, NY; The Jewish Museum, New York; MoMA PS1; The Indianapolis Museum of Art; The Israel Museum, Jerusalem; Massachusetts Museum of Contemporary Art; Grace Farms Foundation, Connecticut; and the Art Gallery of Western Australia, among others. A major survey of her work, *How Deep is Your*, appeared at The Scottsdale Museum of Art and The deCordova Museum and Sculpture Garden in 2013. Awards include: Foundation for Contemporary Arts, Fellowship in Music and Sound; Anonymous Was a Woman Fellowship; American Academy of Arts and Letters Artist Fellowship; Joan Mitchell Foundation, Award for Painters and Sculptors; and New York Foundation for the Arts Fellowship in Sculpture.

**Jonathan VanDyke** (Brooklyn, NY) creates paintings, installations, videos, sculpture, writings, collaborative projects, and live performances through which he seeks a reclamation of the sensorial realm, with an emphasis on modes of attention and embodiment. His work reflects on the complexity of art objects and "human artifacts" as they unfold in dynamic relationship to the passing of time. Solo exhibitions have appeared at 1/9unosunove, Rome; abc Berlin; Four Boxes Gallery in Denmark; Looock Galerie Berlin; Tops Gallery Memphis; Vox Populi Philadelphia; Scaramouche in NYC; The Columbus Museum in Georgia; and Luis de Jesus Los Angeles, among others. Solo performances have appeared at Este Arte in Uruguay; Storm King Art Center; The Albright Knox Art Gallery; The National Academy Museum; the Power Plant in Toronto; and as part of Performa 11 in NYC. In 2019 he was included in the landmark exhibition *Queer Abstraction* at The Des Moines Art Center, and in 2022 he was appointed Artist in Residence for The Chelsea Music Festival, through which he presented multi-media work in various venues in NYC. He had served as a Visiting Artist in Residence at The University of Alaska, The University of Chicago, Illinois State University, and Krabbesholm Højskole in Denmark, and is currently an Artist in Residence in Studio Arts at Bard College.