

JAY HEIKES FRANCESCO ARDINI

FSG

DALLAS ART FAIR
FASHION INDUSTRY GALLERY
DALLAS, APRIL 10 – 12, 2015

FEDERICA SCHIAVO GALLERY
BOOTH B1



Jay Heikes, *Music for Minor Planets (Heikes)* detail, 2015, graphite and pigment on dyed and bleached paper; detail 121,3 x 211,5 cm



Francesco Ardini, *Inviluppo Madreperla*, 2014 ceramic tubes, glaze and nacre luster; h 35 x 50 x 50 cm

For its first participation at the DALLAS ART FAIR, Federica Schiavo Gallery presents new works by American artist Jay Heikes and the Italian sculptor Francesco Ardini.

On view by **Jay Heikes**, a selection of three spectacular large-size works on paper titled *Music for Minor Planets*: a series of drawings originally imagined by the artist during his investigations into language and the tools that determine our every move. Heikes sees these compositions as sheet music for the fracturing of time. Again, paralleling the after effects of a radioactive history in which fissures have become the soundtrack to our progressive march, Heikes questions the linear perspective of history as a collage in a constant state of re-working. Psychedelically decorative in nature and steeped in chance, the drawings act as representations of Heikes' own performative gestures in the studio, ones that are both finite and full of scratchy enthusiasm. Heikes' practice explores, across a variety of media, the notion of art creation as a transformative endeavor; a pursuit in which the perceived magic is ultimately bounded by the grounding effects of reality. Born in Princeton, NJ in 1975, Heikes lives and works in Minneapolis. His work has been exhibited at museums and institutions including the Walker Art Center, Minneapolis; the Aspen Art Museum; the Project Space, ICA Philadelphia; Whitney Biennial 2006, Whitney Museum of American Art, New York; The Renaissance Society, Chicago; MoMA PS1, New York; Artists Space, New York.

Also featured at the Dallas Art Fair are a new group of sculptures by young Italian artist **Francesco Ardini**, a self-taught ceramic designer. While creating visually stunning pieces, he follows many different fields: architecture, technology, graphics, design, fashion and art. The vision of reality in his studies relates to broken objects, uneven surfaces, the apparent dissolution, the linearity undermined by failure. All these lead to a naturalism where the works provide biological cycles in which the dissolution is always followed by a formal definition. He understands the scientific course that begins with relativity and quantum theory, to land within an epistemological revolution that places the possibility/probability above the necessity and accepts the idea that a large part of reality is not linear, but chaotic. In Ardini's work everything results in a naturalism in which nothing is absolute but everything is relative and unstable. Most of his ceramics expand like an organism, seeking new meanings and balance in our everyday life. In his series of works titled *Inviluppo (Envelope)* the artist reflects, for example, on the idea of "movement" that has become a distinguishing feature of our society. From communication to the way we move through the space, the static no longer exists and this interpretation of reality has conducted Ardini's consistent sensitivity for transformation and motion in objects of our living environments. The solidity and relief of domestic objects such as a "tray" have been replaced by the precariousness suggested by abstract and organic forms in continuous motion.

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