

# JAY HEIKES, MIMI LAUTER AND FRANCESCO ARDINI

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



Mimi Lauter, *The Moon Watching Us Watching  
the Moon*, 2015, oil and soft pastel on paper  
152,5 x 112 cm / 60 x 44 in



Francesco Ardini, *Brandello di Carne*, 2015  
ceramic and red stoneware sculptures, oxides  
and semi-opaque crystalline inclusions, metal  
blade and wood, found table, 92 x 60 x 60 cm

## NADA NEW YORK

MAY 14 – 17, 2015

## FEDERICA SCHIAVO GALLERY

BOOTH # 3.09

For its first participation at the NADA NEW YORK, Federica Schiavo Gallery presents new works by American artists Jay Heikes and Mimi Lauter and the Italian sculptor Francesco Ardini.

On view by **Jay Heikes** (b. 1975, lives in Minneapolis, MN), a selection of two 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. Heikes' 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 PSI, New York; Artists Space, New York.

**Mimi Lauter** (b. 1982, lives in Los Angeles, CA) presents three large-scale oil and soft pastel works on paper and their amazing miniatures. Bold layers of colour, rich texture, and intricately detailed etching fill the compositions, rewarding the viewer instantly with their lush, heavily laboured surfaces. Lauter has built almost sculptural surfaces with heavily worked layers of thick pastel that are almost encaustic in their application. The material fragility is revealed through the artist's signature technique of etching into the pastel with fascinatingly detailed precision. Combined with Lauter's strong use of colour, these techniques join in creating complex and rewarding visual narratives that recall the work of Redon, Vuillard and Ensor. Meaning lies largely in the making of these ravishing drawings: in the relationship and tension between the small, repeated mark and the broad, gestural swath, in the spectrum of hues that Lauter puts to exhilarating use in the texture of the soft pastel, given to froth and crust, and in the exquisite convergence of the private and the epic. Never explicit, Lauter's works are drop-dead sexy and old-fashioned. They are primitive in their insistence that physicality matters and that intuition is at least as valuable as rationality.

Also featured at the Nada New York some new pieces by young Italian artist **Francesco Ardini** (b. 1986, lives in Padua), a self-taught ceramic sculptor. 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. In Ardini's work everything results in a naturalism in which nothing is absolute but everything is relative and unstable. *Brandello di carne* has an anthropomorphic character; a pink chrome and it is obviously a reminder of flesh. The portion of white clay mixed with red clay have been cut by the artist with a sharp handmade tool. Refined with traces of porcelain skin and an effect of color that wash away the surface, this piece lays onto a table. Like human remains, the whole body of work projects a scenery of ghostly presences, desolate in space, emanating the shadow of a distant past.

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