

A close-up photograph of a grey, textured concrete wall. The wall shows signs of wear, including vertical streaks and small dark spots. Faint blue graffiti is visible, consisting of a vertical line of dots on the left, a stylized 'F' in the center, and a square-like shape on the right. The overall lighting is somewhat dim, highlighting the rough texture of the concrete.

DADU : *conversations*
galleryELL



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East Nashville, TN, USA

13 June 2015

Maria Christoforatos
Anna Freeman Bentley
Kariann Fuqua
Jodi Hays
Nancy Hubbard
Kei Imai
Kirsten Nash
Jaimini Patel
John Ros

A culmination of the *conversations* series, curated by
John Ros for galleryELL.com

conversations: SPACE&time
conversations: /HOME/
conversations: exterior—interior

13 October – 09 November 2014
10 November – 07 December 2014
08 December 2014 – 11 January 2015



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Detached Accessory Dwelling Unit (DADU), the city code name for tiny homes on one's property, will host quarterly exhibitions in conjunction with the East Side Art Stumble.

The first pop-up is a brick-and-mortar realization of a series of online exhibitions curated by galleryELL's founder/artist/curator John Ros (NYC/London) in collaboration with director/artist Jodi Hays (East Nashville). Notions of home, place and space are contemplated and examined in each artists' practice in this inaugural exhibition.

From Jodi Hays:

My husband and I bought our first home, a loft in an 1888 hardware store outside of Boston, we called it "the space" while it was being renovated. Once we'd moved in, "the space" became instead "place" and then "home." Our inhabiting and sharing of "the space" called for a more intimate name.

DADU: *Conversations* is an investigation into specific ideas within artists' practices, specifically those of space, place, landscape and architecture and how these things affect our own sense of space, place, home, memory, intimacy, ritual, landscape and memory.

I have collected some of the artists in DADU: *Conversations*, and I see and live with their work each day in my home. Kirstin Nash's subtle painting was a house-warming gift to my husband, and greets us as we walk in the door. Kariann Fuqua's color and line in a drawing sits with me in my living room. As John Ros stated in his text on the *Conversation Series*, "Art is about persistence and continuation." I have great respect for all of these artists, whose practices are consistent and long-term, and am honored for them to participate in DADU's inaugural exhibition.

galleryELL is so excited to have the opportunity to reenvision our *conversations* series for the inaugural exhibit at DADU. Events like these represent galleryELL's mission. As a hybrid gallery, our daily activity comes in the digital form. To be able to make these exhibits physical is to take another step for the project, artists and viewers.

Jodi Hays has been an artist with galleryELL since our inception. Her recent paintings were originally included in the *conversations: /HOME/* exhibit, which dealt with the comforts of home and what it means to establish an idea of *home*. Even the quest can be enough for some. Many say, "Home is where the heart is." I think home is everything, from the quest to find a home, the time spent on that quest, and if you are lucky enough, managing to find it. Home is a thought and an energy more than a physical place. Home is our bodily vessel and all that surrounds that vessel. Home is community. Home is country. Home follows you. As an NYC expat living in London, this is an especially interesting concept for me.

The *conversations* series focuses on the dialogues we have with ourselves as artists in the studio and how those exchanges extend beyond our studio walls into our communities. *conversations* opens up each studio beyond the physical artwork and explores how communities in different countries might learn to communicate more spontaneously and effectively. DADU is the perfect place to reimagine this series of exhibits in that it welcomes the communities of East Nashville to the broader conversation. We may settle and get comfortable in any given place. Some may be lucky, while others have to struggle for very little. Our global culture and the influence we have over the things we do and the exchanges we have will have an impact beyond our own borders and help create a more honest future for us all.

– John Ros, galleryELL



Maria Christoforotou

Constructions (series) 2014_1, 2014
collage
15.75 x 12 in.



Anna Freeman Bentley

Closing Time, 2014
Oil on paper
16 x 20 in.



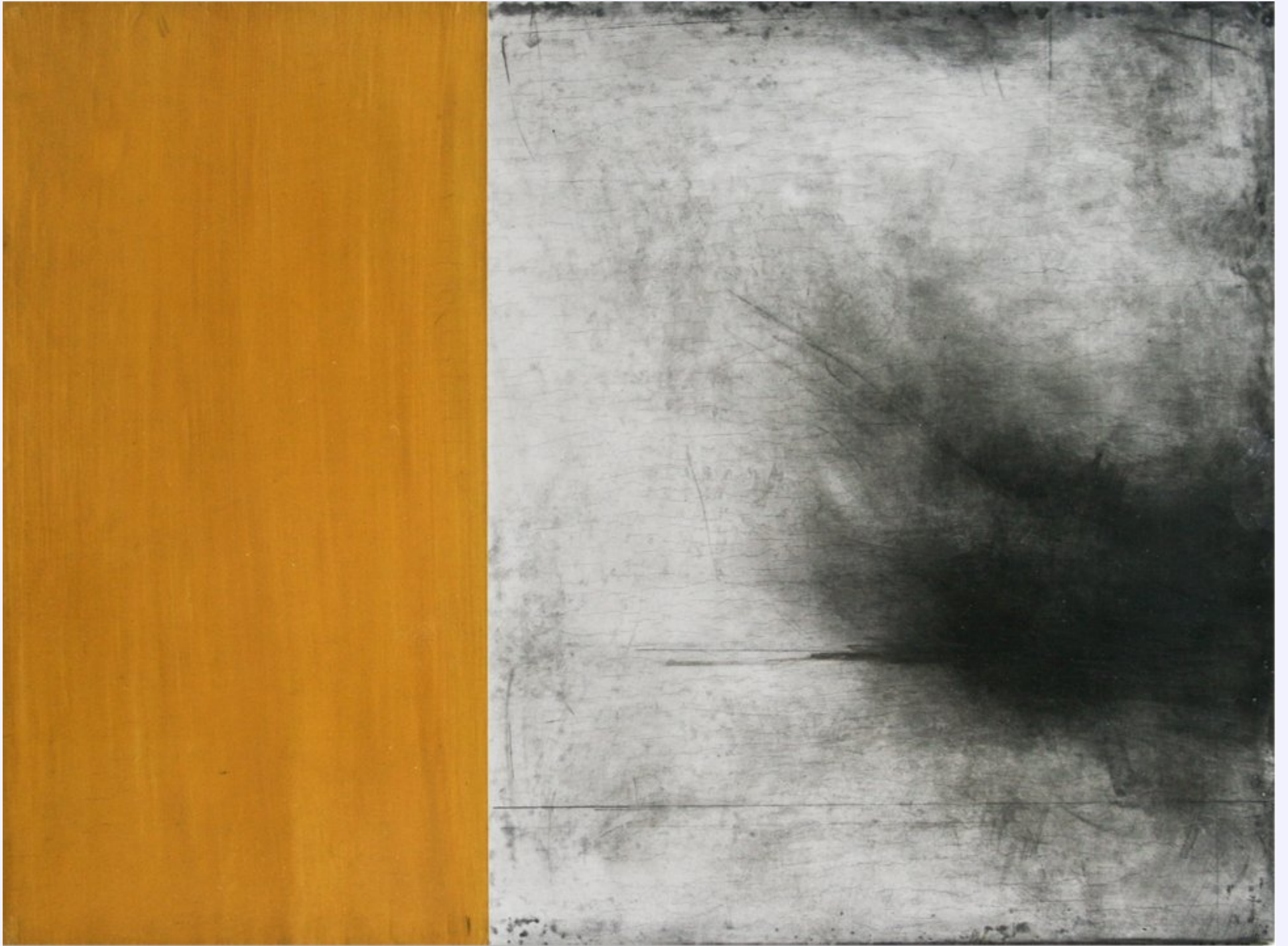
Kariann Fuqua

Too Far Gone, 2014
Gouache and graphite on paper
13 1/4 x 9 1/4 in.



Jodi Hays

Rail, 2013
oil on panel
9 x 12 in.



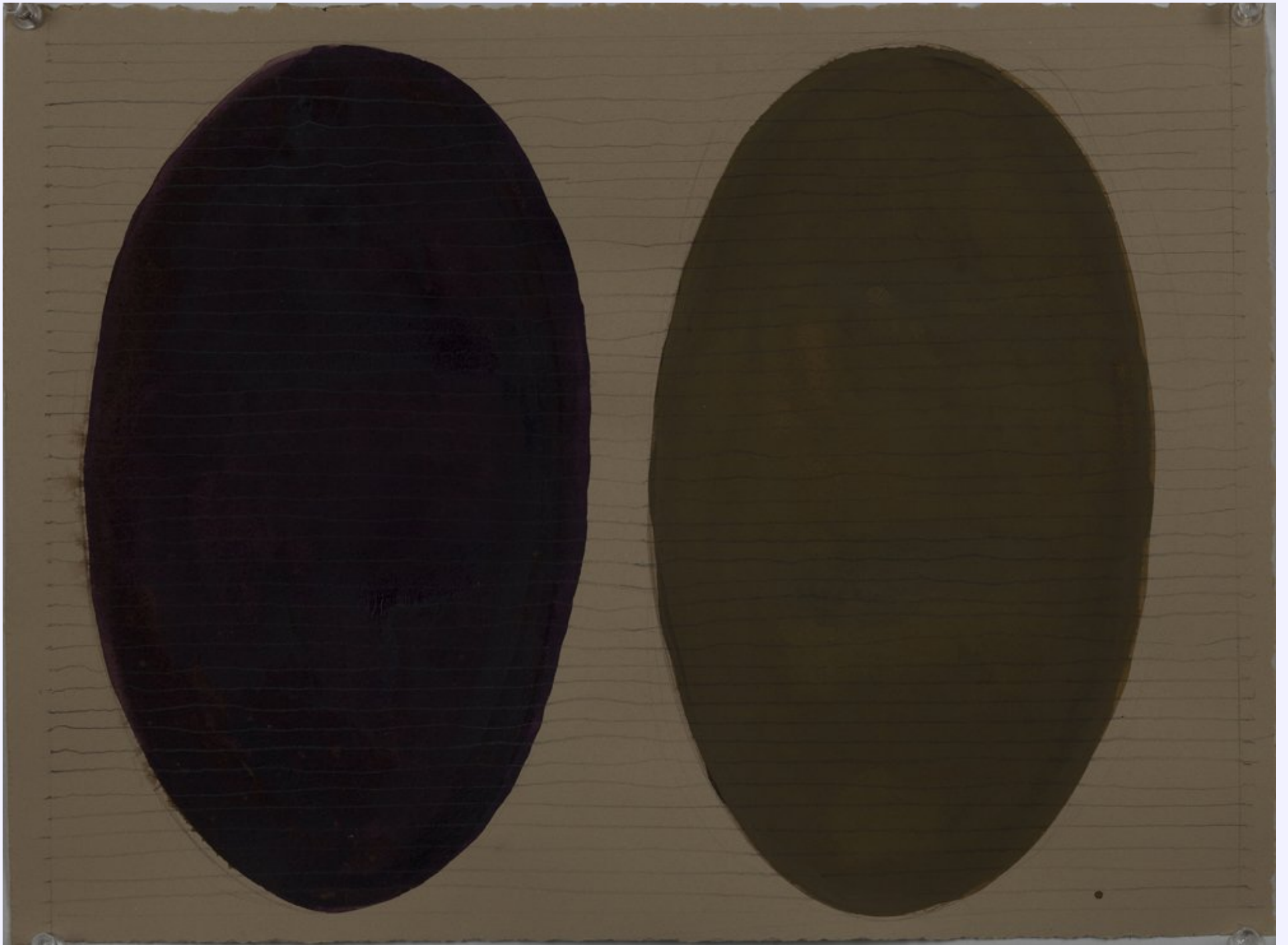
Nancy Hubbard

Study 1, 2015
gesso sottile, charcoal, graphite, burnishing
clay, pigment, carnauba wax on panel
8.75 x 11.75 in.



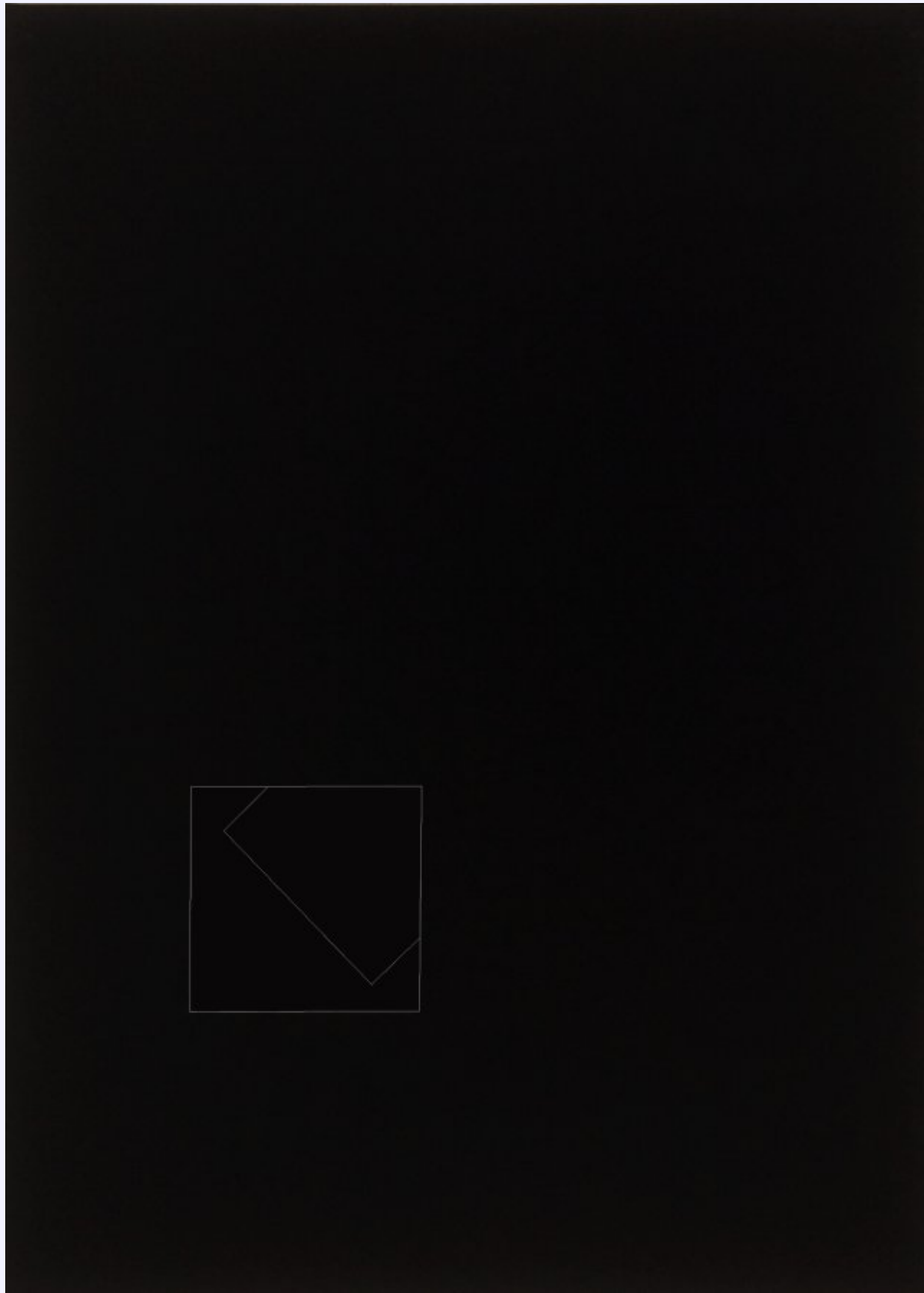
Kei Imai

port-I, 2015
Screen monotype
16.5 x 23 in.



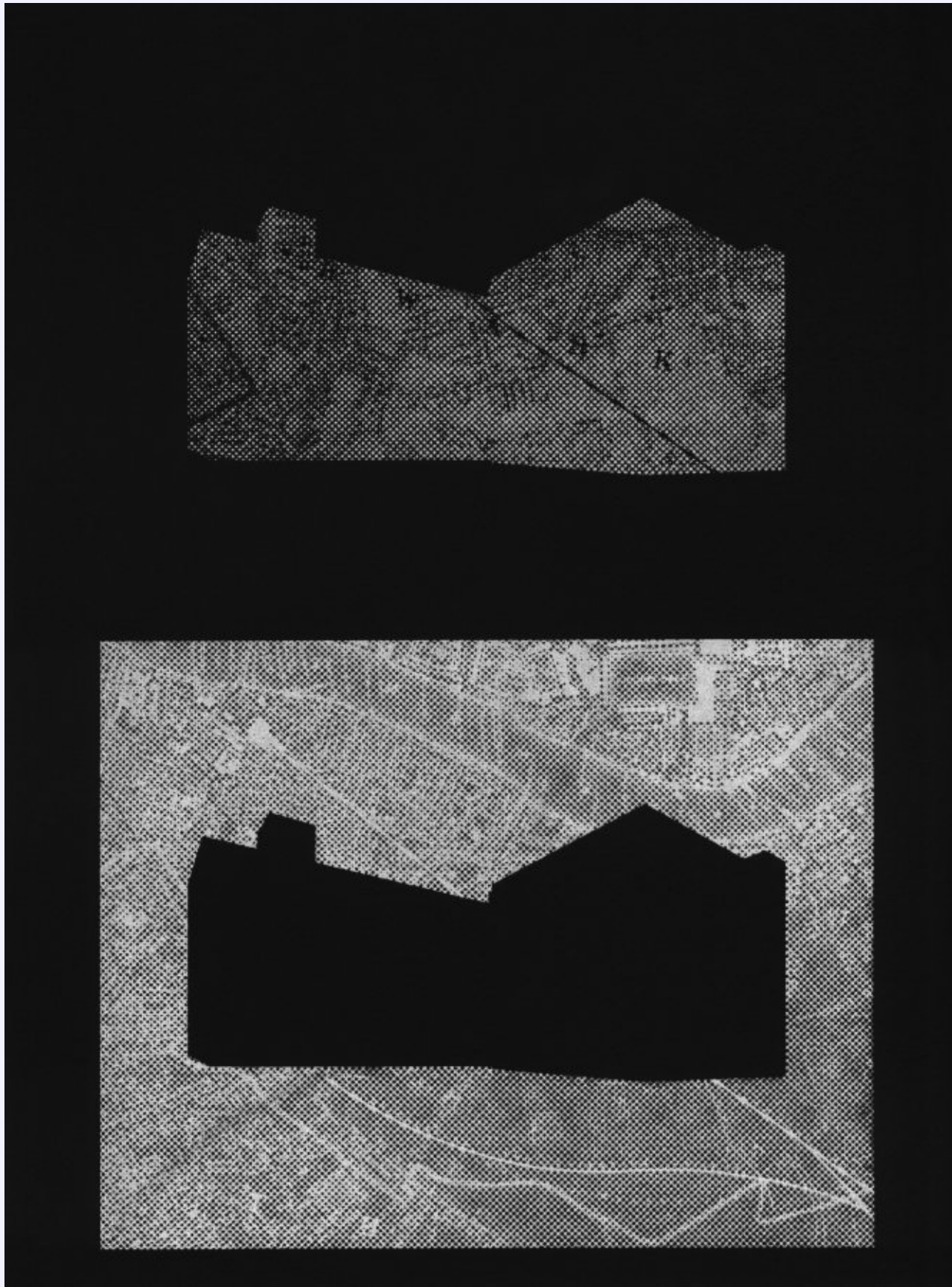
Kirsten Nash

untitled, 2013
watercolor and pencil on paper
16 x 18 in.



Jaimini Patel

Untitled, 2015
carbon paper, blued tacks
11.7 x 8.3 in.



John Ros

untitled: se 1-49, 2015
silkscreen
edition of 20
15 x 11 in.

Conversations Series on galleryELL.com

This three-part series of exhibitions is an investigation into specific ideas within artists' practices and how those paths unfold into the broader conversation for the audience. Each exhibit will bring artists from the US and the UK together to begin discussions into slightly obscure ideas that resonate throughout broader, less-obvious themes. *SPACE&time*: a look into how space and time may shift and how our own perspectives of each affect our experiences; */HOME/*, a discussion on what it means to be "home" and how artists work to create that experience; and *exterior—interior*, how the morphing of space can allow it to become both interior and exterior at the same time.

The studio is the starting point for all of these conversations. When one experiences an artist's raw, unedited practice, you can begin to better understand the depth of research involved. Not all work is a success, nor should it be. Of those "horrible works", our instinct is to put it away, to bury it, destroy it. At Brooklyn College, Archie Rand always said to keep that piece hung in the studio and to stare at it, to communicate with it, to allow for it to loom over our practice a while. He reassured us that it was a pure and honest expression from our gut and eventually it would reveal its purpose. In a similar vein, Kirsten Nash recently curated the exhibit, *Pleasure & Pain*, for galleryELL.

From studio to exhibition, this series aims to create a venue for honest creativity and a discussion of possibilities.

galleryELL would like to thank DADU and Jodi Hays for creating this amazing opportunity.

We would also like to thank the participating artists in this exhibit and all the *conversations* exhibits. It has been wonderful working with you.

Thank you to Taryn Puleo and Nicole Pedersen.

And finally, to all our viewers, participants, patrons, and friends. We could not do this without your support.

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