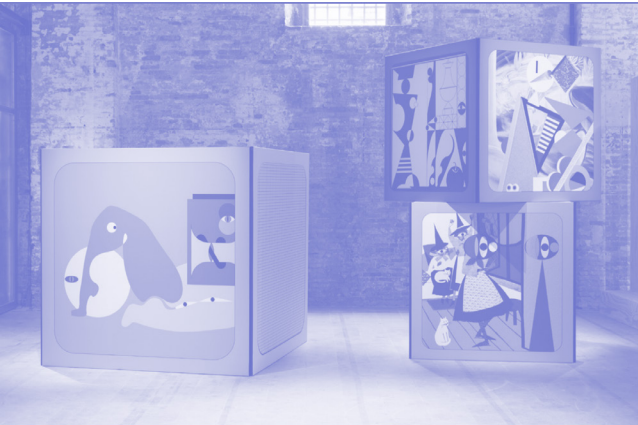


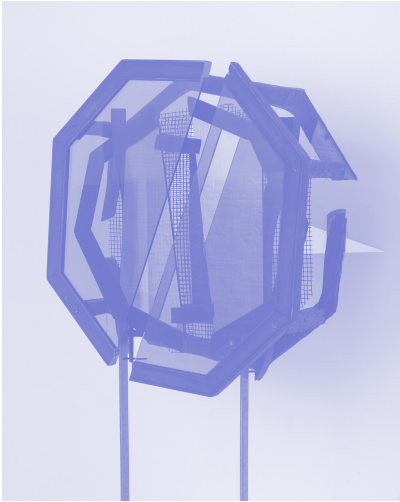
BEYOND  
BAUHAUS  
CONSTRUCTION  
HOUSE:  
HEATHER ROWE  
& AD MINOLITI

DECEMBER 4,  
2019 – FEBRUARY  
29TH, 2020

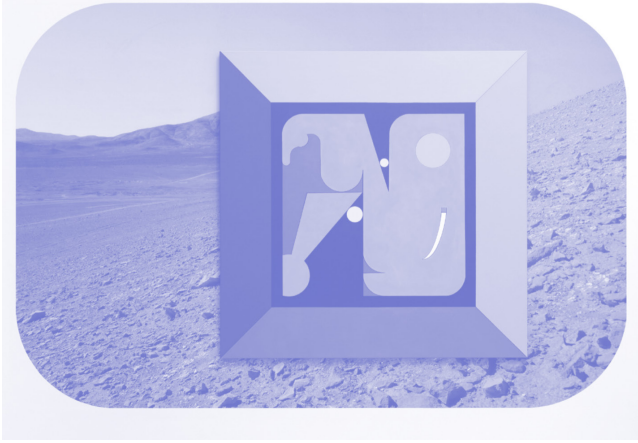
Providence  
College—  
Galleries



Ad Minoliti  
*CUBES*, 2019.  
Installation, three cubes formed by 12  
prints on canvas and painted wooden tops.



Heather Rowe  
*Suspect*, 2016  
Gray glass, mirror glass, found frames, wood,  
fabric, wire mesh



Ad Minoliti  
*MURALS*, 2019.  
Installation, from three acrylic paintings on mural  
and wallpaper, with two furries and clothes.

## Build It Up and/or Tear It Down— Ad Minoliti and Heather Rowe in Construction House December 4th, 2019 – March 1st, 2020.

*Construction House: Ad Minoliti & Heather Rowe* explores side-by-side two projects by two artists. At first glance, the work of the artists, Ad Minoliti and Heather Rowe, could not be more different. Minoliti's print series "Vintage" reads all pop, color and whimsy, while Rowe's hard-edge, bare-essentials installations "Entity I" and "Entity II" possess an eerie, strict logic.

But these two artists work often formally connects to and, in some cases, homages International Style architecture and various modern design movements. With new works created for this exhibition, however, the two artists collectively suggest how some of the signature aspects of modernist architecture and design, such as structure, order, and light, possess the potential to become hierarchical, exclusionary, or even threatening. New York City and Providence-based artist Heather Rowe intensifies the portentousness of memory mixed with modernist spaces, while Berlin and Buenos Aires artist Ad Minoliti subverts oppressive characteristics of modern design.

Heather Rowe works at the intersection of architecture, sculpture and installation. She is interested in how the physical and psychological experience of the built environment connects to memory and illusion. Her mixed-media installations mine the practical and fantastical aspects of architectural history, consisting of familiar building materials, fragmented mirrors, nods to modernist principles and the history of decoration and often conflating first-person narratives with filmic references. Despite the implied sturdiness of the wood, metal and right angles that comprise most of her three-dimensional works, underpinning Rowe's entire oeuvre is a notion of fragility that presents a personal negotiation with implied danger or theatrical threats.

One half of the exhibitions consists of Rowe's installation-based transformation of the essentials—mass-produced designed objects and construction materials like steel, aluminum, glass and wood—of International Style architecture, and its successors, to visually retell the story of the haunting of a Los Angeles woman in the 1970s by an invisible and often times violent presence. In the mid 1970s, Dr. Thelma Moss and her research associates from UCLA's then-unsanctioned, now-defunct parapsychology laboratory spent several nights at the woman's home where they captured two photographic images revealing arcs of light in the woman's living room. In a video projection incorporated into the installation Rowe examines the scenario depicted in the photographs by staging a domestic set rigged with lighting effects. She does not attempt to conceal the mechanisms behind the installation's special effects, nor behind the infrastructure of the set, exploring both the (im)possibility of the apparition's existence and the (im)perceptibility of the given site. By siting and exploring this story within a built environment that alludes to the lackluster, somewhat hodge-podge late modern style of the 1970s, the artist demonstrates how the illusory qualities of simple design espoused within all modern architecture manifestos can become compromised, strange and cruel with time, experience and memory.

The visual culture surrounding Dr. Moss, with her lab and Southern California's built environment as a backdrop, becomes interestingly analogous with Rowe's installation. The setting for the lab's controversial parapsychology research was created



Heather Rowe  
*Suffusion Screen (her thoughts, means, and ends), 2014*  
Glass, mirror, plywood, wallpaper, paint, steel, fabric.



Ad Minoliti  
*CATS, 2018.*  
Print on canvas from Queer Deco series  
on mural.



Heather Rowe  
*Only In Your Way, 2017*  
Wood, steel, mirror, sheetrock, moldings,  
wallpaper, decorative frames

in 1968 at UCLA's Neuropsychiatric Institute, now named the Semel Institute. Dr. Moss, a psychology professor, and her team of volunteer research associates, conducted scientific experiments in clairvoyance, telepathy and haunted structures. Much of their work on and off-site was documented both carefully and artfully, depicting the professor, researchers and their subjects within various midcentury Los Angeles locations. In the documentation a streamlined modernist aesthetic emerges out of the buildings and the landscape. Architectural and designed object knock offs of the likes of Charles and Ray Eames, Richard Neutra, and Pierre Koenig abound. The cigarette-smoke filled offices of Brutalist buildings and smoggy skylines of strip malls and neon lights play host to research activities and, depending on what you believe, indications of paranormal presence. Although seemingly unimportant or decorative like a film set, these visual elements inform the viewer. This imagery suggests that modern design should replace the Victorian or Gothic settings of our ghost stories. And so it does: crime-thriller and horror films of the late 1970s and early 80s, many with directors informed by a documentary featuring Dr. Moss, simulate the same cold, derelict International Style architecture and spaces as sites of terror. Rowe's "Entity I" and "Entity II" derive from the confluence of such visual cues. The rough-around-the-edges installations blend iconic elements of twentieth-century design with everyday materials to ominous effect.

Ad Minoliti also understands impact of images, objects and environments on the psyche. To combat the long, patriarchal arch of art history, they have long used feminist and queer theory to generate different interpretations of painting, printmaking, design, interior architecture and more. Ranging from paintings and digital prints to room-filling experimental installations, their oeuvre centers around geometry and abstraction in ways that illustrate how gender theory connects to visual culture, lifestyle and environmental design—think car magazines written just for men or home decorating guides designed for just for women. Pictorial languages of found imagery is transformed into collage and other mixed-media forms. His resulting projects propose designs and spaces that are non-binary alternatives to contemporary social hierarchies, specifically those based on gender roles, sexuality and age.

Hanging opposite Rowe's installation, Minoliti's "Vintage," a trio of giant digital collages printed on canvas and stretched liked paintings use typical modern design tropes to ideate alternate realities free of biases by utilizing diverse, colorful, and playful hybrid forms. The imagery featured in this series comes out of a long-term examination of the myriad ways modern design is fetishized in home décor. In their research, which involves visually analyzing a range of source material from vintage illustrations and photographs in magazines to digitally rendered rooms littering the Internet, the artist notes how so-called design solutions originally developed by figures in or adjacent to the Bauhaus perpetuate unnecessary divisions. These separations—which are at once physical and social, literal and figurative—are based on culturally constructed difference, such as age, gender, sex, race, class and more. But Minoliti isn't deterred; for this series they mix and modify such imagery to make Clip-art-esque collages featuring two environments and one decorator's mood board devoid of artificial limitations of fixed identity and space. Replete with retro kittens and color palettes original to early modern art movements but especially popular in the radical feminist eras of the late 1960s and 70s, the series makes modern design in general into a playful, vibrant and welcoming backdrop for the ambiguities of life and culture.

Although the results vary between them, Minoliti and Rowe's artworks collectively demonstrate the very real and impactful psychodynamics of modernist aesthetics, especially as they evolved between early modern and late modern periods to construct different things, whether they be houses and cities or ambiances and narratives. In some cases, the utopic goals of Bauhaus and their successors set the scene for the dystopic. In others, the utopic just needs renovation.

## Ad Minoliti

Ad Minoliti splits their time between Berlin and Buenos Aires. They have exhibited in museums and galleries around the world, most recently including solo and two-person shows at Museum of Modern Art Buenos Aires, Argentina; Galerie Crèvecoeur, Paris, France; Nogueras Blanchard Gallery, Barcelona, Spain; Galería Agustina Ferrera, Mexico City, Mexico; and Peres Projects, Berlin, Germany, among others. As an artist-in-residence, she created and launched The Feminist School of Painting at Kadist Foundation, San Francisco, and he participated in the Bienal del Mercosur in Porto Alegre, Brazil; the Aichi Triennale, Japan; Front Triennial, Cleveland; and the 2019 Venice Biennale, Italy. They were an agent at the Artistic Investigation Center of Argentina since 2009, when they also founded the group PintorAs, a feminist collective of Argentinian painters. In 2020, she will launch exhibitions at MASS MoCA, North Adams, Massachusetts; Contemporary Art Museum, Houston; and Kunsthalle Lisbon, Portugal. He earned a Bachelor of Fine Arts from the National Academy of Fine Arts, Pueyrredón, Argentina.

## Heather Rowe

Heather Rowe lives in New York and teaches in Providence. Her recent projects include a large-scale solo outdoor project at Socrates Sculpture Park in Long Island City, New York; a solo exhibition at James Cohan Gallery, New York; in *Performing the Grid* at Otis College of Art and Design's Ben Maltz Gallery; in "Third Girl" at Lucien Terras, New York; and a two-person show with Kate Gilmore titled "Only in Your Way" at DiverseWorks, Houston. She has also exhibited in solo and group exhibitions at numerous galleries and museums, including PS1/MoMA, Long Island City, New York; the Indianapolis Museum of Art, Indianapolis, Indiana; the Contemporary Arts Center, Cincinnati, Ohio; UMMA/University of Michigan Museum of Art, Ann Arbor, Michigan; Galerie Zink, Berlin, Germany; D'Amelio Terras, New York; Michael Benevento Gallery, Los Angeles; Ballroom Marfa, Texas; Andrea Rosen, New York; White Columns, New York; and Artists Space, New York. In 2008, her work was featured in the Whitney Biennial. Rowe holds a Master of Fine Arts from Columbia University, New York.



Opposite: Installation view of  
*Construction House: Ad Minoliti and Heather Rowe*  
at Providence College Galleries, 2019. Photo by Scott Alario.



Ad Minoliti  
*VINTAGE 3*, 2019.  
Inkjet print on canvas  
Photo: Scott Alario



Ad Minoliti  
*VINTAGE 1 and 2*, 2019.  
Inkjet print on canvas  
Photo: Scott Alario

Heather Rowe, *Entity I*, 2019  
Vents, wood, steel, aluminum, one-way mirror, curtains,  
wallpaper, HD video loop #1 (*Document of Recreated  
Phenomena*), stucco paint, HD video loop #2 (*Lab Work:  
Captured Phenomena*), and plexiglass.



Heather Rowe, *Entity II*, 2019  
Plexiglass, steel, aluminum, curtain, popcorn ceiling, HD video loop (*The thing that isn't there is*),  
wood, paint, and ceiling panel





Opposite: Installation view of  
*Construction House: Ad Minoliti and Heather Rowe*  
at Providence College Galleries, 2019. Photo by Scott Alario.

*Construction House* is presented as part of Providence College Galleries' [PC-G] Beyond Bauhaus program, a more than yearlong series of exhibitions, publications and commissioned installations featuring contemporary artists whose studio practices register with the history and concerns of Bauhaus (1919-1933), the German art school so influential on modern art, architecture, craft, design and education.

The exhibition is organized by Jamilee Lacy, PC-G Director & Chief Curator. Lead support is generously provided by The Andy Warhol Foundation for the Visual Arts and Providence College's School of Arts & Sciences and Department of Art & Art History. Additional support provided by Pete and Theresa Peterson.

Providence College Galleries (PC-G) presents exhibitions and public programs focusing on contemporary art, innovative artistic practice and interdisciplinary cultural activity. Operating within two gallery spaces and across Providence College's campus, PC-G supports the educational, service and community-oriented mission of the College with dynamic visual arts productions, including those that foster audience participation, cross-departmental collaboration at the College, and cultural exchange at local, national and international levels. PC-G ultimately strives to produce projects by artists and intellectuals who demonstrate how and why creative practitioners are vital forces in promoting diversity and shaping contemporary global culture.

**Providence College Galleries**  
—Hunt-Cavanagh Gallery at Hunt-Cavanagh Hall,  
—Reilly Gallery at the Smith Center for the Arts  
Providence College, Providence, RI 02918

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# BEYOND BAUHAUS 2019 – 2020

A New(er) Unity  
*An Online Primer for Beyond Bauhaus*

April 15, 2019 –  
August 1, 2020

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On the Wall:  
Elizabeth Corkery

May 1, 2019 –  
July 26, 2019

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From the seafoam and  
clouds to the here and now

September 11 –  
November 17, 2019

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Construction House  
*Heather Rowe & Ad Minoliti*

December 4, 2019 –  
March 1, 2020

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Katarina Burin:  
Irrational Attachments

January 15, 2020 –  
March 14, 2020

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On the Wall  
*LUFTWERK*

March 25, 2020 –  
July 26, 2020

PC  
-G



*Andy Warhol*

The Andy Warhol Foundation for the Visual Arts

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The Consulate General  
of Israel to New England

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