

# S E S S I L E

Giulia Cenci, Rand Hardy, Eva Löfdahl,  
K.r.m. Mooney, Nick Raffel

Curated by Josh Minkus

November 30, 2016 – February 15, 2017

Clifford Gallery  
Colgate University  
101 Little Hall  
Hamilton, NY 13346  
[cliffordgallery.org](http://cliffordgallery.org)

## BIOGRAPHIES

Giulia Cenci (b. 1988 Cortona, Italy) lives and works in Amsterdam, Netherlands, where she attends the residency program deAteliers, supported by Mondrian Fonds. Recent exhibitions include “Disappointment Island,” curated by Galeria Stereo, Griffin Art Space, Warsaw; “The Lasting,” curated by Saretto Cincinelli, Gallery of Modern and Contemporary Art, Rome; “Back in 5 minutes,” Martin Van Zomeren, Amsterdam; “Time out of mind,” curated by Whatspace and Jeroen Doorenweerd, Billytown, Den Haag, Netherlands; Moroso Concept for Contemporary Art, curated by Andrea Bruciatelli, Villa Manin, Codroipo, Italy; “Lumination,” curated by Alex Bacon, Patricia Low Contemporary, Gstaad, Switzerland; “Le leggi dell’ospitalità,” curated by Antonio Grulli, P420 Gallery, Bologna; “Mai,” Tile projectspace, Milan; “La Terra Bassa,” SpazioA, Pistoia; “Still Light,” curated by Taru Elfving, Hiap, Helsinki.

Rand Hardy (b. 1944, Bryn Mawr, Pennsylvania) lives and works in New York, NY. Recent exhibitions include The National Academy Museum and School, New York; 55 Gansevoort Gallery, New York; Galleria Alessandro Bonomo, Rome, Italy; Halsey McKay Gallery, East Hampton, NY; The National Exemplar Gallery, New York. Hardy graduated with a BFA from the San Francisco Art Institute in 1968. Hardy exhibited in the Museum of Modern Art’s seminal 1970 “Information Show,” and was included in the 1973 Whitney Annual. Hardy currently teaches workshops at the Art Students League, New York.

Eva Löfdahl (b. 1953 Gothenburg, Sweden) lives and works in Stockholm. A major survey exhibition of Eva Löfdahl's work was shown at Moderna Museet Stockholm in 2011. Recent exhibitions include Galerie Nordenhake, 2013; Centre PasquArt, Biel/Bienne, 2012; Lunds Konsthall, 2009. In 1995 she represented Sweden at the Venice Biennial. She received the Maria Bonnier Dahlin Award in 1986, Moderna Museets Sculpture Prize in 1997, and Barbro and Holger Bäckströms Award in 1999. Löfdahl and architect Adam Caruso received the Siena Prize in 2004 for "a sensitive renewal" of Stortorget in Kalmar, Sweden. In 2006 she completed a major public commission in Helsinki city centre, Finland. Löfdahl is a fellow at the Swedish Academy of Arts. Her work is in the permanent collections of the Malmö Museum, the Moderna Museet, and the Wihuri Collection, Rovaniemi Konstmuseum, Finland.

K.r.m. Mooney (b. 1990 Seattle, Washington) lives and works in Oakland, California. Solo exhibitions include the Wattis Institute for Contemporary Arts, San Francisco; Bad Reputation, Los Angeles; n/a, Oakland; Important Projects, Oakland; and Pied-à-terre, Ottsville, Pennsylvania. Two-person exhibitions include Hester, New York; and Yerba Buena Center for the Arts, San Francisco.

Nick Raffel (b. 1982 Portland, Maine) has exhibited at Pied-à-terre, San Francisco and Joan, Los Angeles. Raffel lives in Chicago, Illinois.

SESSILE  
Josh Minkus












How do we start to dismantle the hubris that imagines every little thing in dumb submission to human want?

In 1931, the poet Louis MacNeice wrote in defense of his friend and occasional collaborator W.H. Auden's predilection for the word, "It is unjust when Mr. Auden uses a word like 'sessile' to say he uses it because it is or sounds 'scientific'; more likely he uses it just because it sounds."

There are the things we understand that lead us to the things we don't, the murky stuff we get into when we mouth the word just because it sounds, or absently rub a shell between our fingers, feeling our way into a subtler knowledge.

This generative doubting, a making that is equally a listening, troubles the fiction that imagines the human mind as indisputably in control, and the more toxic notion that the well-governing mind entitles us to the governing of everything else.



-  Nick Raffel  
 2016  
 Stainless steel.  
 164 x 30 x 2 ½ in.  
 Courtesy the Artist.
-  Nick Raffel  
 2016  
 Stainless steel.  
 3 x 3 x 86 in.  
 Courtesy the Artist.
-  Rand Hardy  
*Corner Wrap*, 1996  
 Steel and Structolite.  
 51 x 27 x 17 in.  
 Courtesy the Artist.
-  Rand Hardy,  
*SideCar Garden*, 2014  
 Aqua resin painted.  
 28 x 32 x 45 in.  
 Courtesy the Artist.
-  Rand Hardy  
*The Gospel Shout*, 2015  
 Aqua resin painted.  
 55 x 47 x 27 in.  
 Courtesy the Artist.
-  Giulia Cenci  
*Aprile 0006*, 2016  
 Chair fragment, marble dust, fresh clay, epoxy resin.  
 17 ¾ x 17 x 4 in.  
 Courtesy the Artist and SpazioA, Pistoia
-  Eva Löfdahl  
*Five-Fold Hurray*, 2009  
 Wood, iron.  
 38 ¾ x 46 ¾ x 6 in.  
 Courtesy the Artist and Galerie Nordenhake, Berlin/Stockholm.
-  Eva Löfdahl  
*Underfrequency Holder*, 2013  
 Paint, aluminum, bronze.  
 18 ½ x 69 x 33 in.  
 Courtesy the Artist and Galerie Nordenhake, Berlin/Stockholm.
-  K.r.m. Mooney  
*Pickle White*, 2014  
 Polyurethane vessel, water, acid compound, cast silver, steel  
 19 x 27 x 5 in.  
 Courtesy of the Artist and Altman Siegel, San Francisco and Hester, New York.
-  Giulia Cenci  
*Untitled*, 2016  
 Ash bones, plaster, graphite powder, cristobalite, sodalite, silicone rubber, fresh fruits, polyester resin.  
 Dimensions variable.  
 Courtesy the Artist and SpazioA, Pistoia
-  K.r.m. Mooney  
*Accord, A Chord III (diptych)*, 2016  
 Wood composite, vinyl, boiled steel cable, silver-plated dog whistle, woven copper, liver of sulfur, spray millet, cuttlebone, aluminum, nickel, steel panels, silver plated leader, particle board.  
 Courtesy of the Artist and Altman Siegel, San Francisco and Hester, New York.

