

• FOR IMMEDIATE RELEASE •

Constructed Histories

February 13 – March 21, 2015

Opening Reception: Friday, February 13, 2015, 7-9pm
Free and open to the public

Film Presentation: Wednesday, February 11, 7-10pm; Film Begins at 7:30pm
Dikeou Collection – 1615 California Street, Denver, CO 80202, 5th floor

In partnership with the Dikeou Collection, *Constructed Histories* artist Jeremy Dean will present his critically acclaimed documentary, *Dare Not Walk Alone*. Discussion with the artist and curator to follow.
darenotwalkalone.com

Artists: Sanford Biggers (American), Jeremy Dean (American), Tania Dibbs (American), Teresa Diehl (Lebanese), Christoph Dreager (Swiss), Glenn Kaino (American), Dinh Q. Lé (Vietnamese), McCallum Tarry (American), and Aaron Skolnick (American)

Guest curated by William Morrow

*"Remain true to yourself, but move ever upward toward greater consciousness and greater love! At the summit you will find yourselves united with all those who, from every direction, have made the same ascent. For everything that rises must converge."*¹

The David B. Smith Gallery is pleased to announce *Constructed Histories*, curated by William Morrow, opening on Friday, Feb. 13 from 7-9pm.

Societal tendency is to construct and interpret information to suit our needs and desired outcomes. It is therefore not surprising that artists continue to challenge the status quo and inspire us in their ability to mine the complex layers of history. While the artists in this exhibition are culling from quite different histories, there is a convergence in their ability to inspire alternative perspectives.

Glenn Kaino's sculptural assemblages bring the rebel's voice to the forefront and remind of us of the fragile balancing act within Western epistemology. Alternatively, **Tania Dibbs'** biological landscape paintings address the consequences of our historically justified and accepted pursuits of technological progress.

The superficial propensities of our culture to believe in the pursuit of enlightenment from the collection of information versus the act of truly knowing is at the crux of **Teresa Diehl's** nine-channel video installation. **Dinh Q. Lé** combines photography with traditional Vietnamese basket weaving techniques to illuminate the dualities of historical information and the interconnectedness of people and place.

Similarly, **Sanford Biggers** conceptually weaves together a complex layer of personal and historical symbols and objects, intentionally defying a linear reading of his work.



Glenn Kaino, Detail of *A Plank for Every Pirate*, 2014, wood beam, yardsticks, hammers, string and hardware, 128 x 80 x 61 in. (325 x 203 x 155 cm)

The reductive qualities of **Aaron Skolnick's** drawings and **McCallum Tarry's** mixed media works, both derived from photographic archives of the Civil Rights era, are a subtle and poetic reminder of the eroding collective memory.

¹ Chardin, Pierre Teilhard De (1969). *Building the Earth and The Psychological Conditions of Human Unification*. Avon (Discus Edition). p. 11.

On the 60th anniversary of the atomic bombing of Japan, **Christoph Draeger**'s photographic puzzles boldly confront this fading collective memory and our ability to find emotional resolve with man's worst atrocities.

Bradley McCallum's portraits of political leaders accused of crimes against humanity capture the tension around their trials and the pursuit of justice for modern day atrocities.

In **Jeremy Dean**'s American flag constructions, the artist has peeled back the complex layers of American history to examine how we as a collective society balance the socio-political stresses that tend to break us apart. In his monumental sculpture, Dean alludes to the cyclical nature of the struggles of modern man and the hopeful possibilities of unity - "*For everything that rises must converge.*"²



Jeremy Dean, studio view

About the Curator

William Morrow is a Project Based Independent Curator of international modern and contemporary art. Morrow was previously the Associate Curator of Contemporary Art at the Denver Art Museum, and prior to the DAM, he was the Curator of the Private Collection of Laura Lee Brown and Steve Wilson and Founding Director of 21c Museum, Louisville, KY.

About David B. Smith Gallery

David B. Smith Gallery is committed to presenting intelligent and culturally relevant exhibitions in its Denver location, featuring the region's most important emerging talent alongside internationally recognized artists. Through its curatorial program, participation in art fairs, and extensive media coverage in publications such as *Art in America* and *ARTnews*, David B. Smith Gallery has cultivated a strong regional, national and international collector audience. *The New York Times* hailed the gallery as offering "an exciting contrast of cutting edge works." The gallery also maintains an active publishing division, which produces exhibition catalogues and editions.

###

² O'Conner, Flannery (1965). *Everything that Rises Must Converge*. A collection of short stories.