

DAVID HARTT
Tapestries

DAVID NOLAN GALLERY

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David Hartt's tapestry references a distinct colonial moment. Hartt photographs a waterfall in Trinidad, inspired by the 19th-century landscape painting of Michel Jean Cazabon (1849), then reproduces it as a woven textile to enormous, sublime scale. The painting pictured by Cazabon, an artist of Trinidadian origin who was trained in Paris and is associated with the Barbizon School, serves as a direct reference for the photo captured by Hartt. Hartt believes that by returning to this particular time in history where specific diasporas were forming through distinct mobilization patterns, usually by force, we can begin to understand their long-term effects on post-colonial identity.

DAVID HARTT

The Histories (after Cazabon), 2020

tapestry

136 x 88 in (345.4 x 223.5) or variable size

Edition of 3

\$75,000



Installation view, *The Histories (after Cazabon)*, Hammer Projects: David Hartt, The Hammer Museum, Los Angeles, CA, 2021



DAVID HARTT

The Histories (after Heade), 2020

tapestry

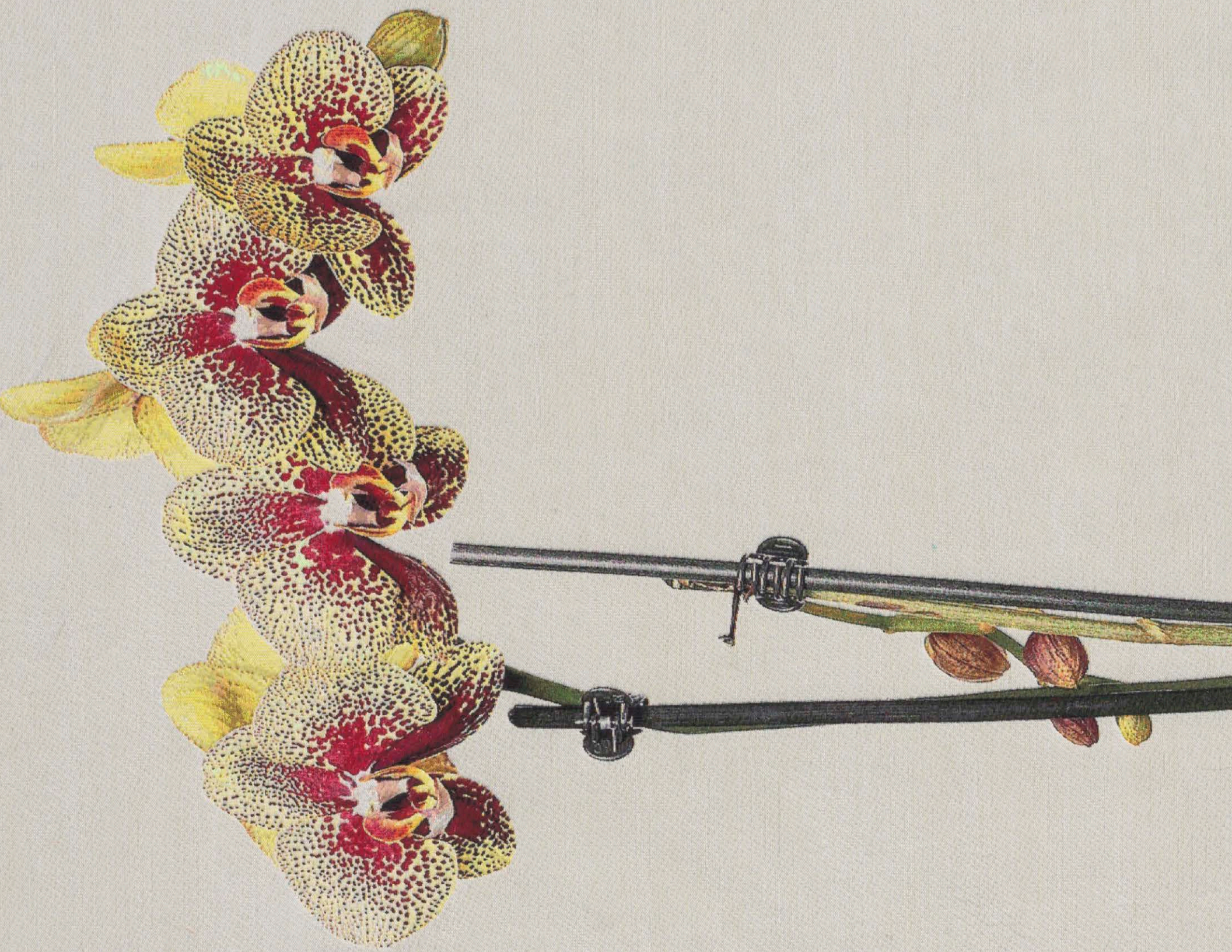
84 x 126 in (213.4 x 320 cm) or variable size

Edition of 3

\$75,000

The Histories (Le Mancenillier) was an exhibition of mixed media inspired by the integrated history of the Beth Shalom Congregation, a National Historical Landmark, and its relationship to the urban development of Elkins Park, Pennsylvania. The building, designed by Frank Lloyd Wright, had previously been an "American synagogue", designed for Jewish Americans with democratic ethics, before becoming the Beloved St. John Evangelistic Church, which is currently the home to a predominantly African American community. *The Histories (Le Mancenillier)* regards an intertwined and ever-changing history between Black and Jewish communities due to the ebbs and flows of political and socioeconomic transitions in modernity. Hartt selected 19th-century American composer Louis Moreau Gottschalk for this installation to reflect these passages of cultural evolution at play, as Gottschalk was born to a Jewish father and a Creole mother.

David Hartt created the images of orchids in his studio before assimilating them into the film and *The Histories (after Heade)*. The theme of diaspora and migration is continued in the portrait of the orchid, as Hartt defines the flower as a diasporic plant due to its atypical nature of attaching their non-parasitical roots to other pre-existing biological bodies.





Installation view, *The Histories (Le Mancenillier)*, Beth Sholom Synagogue, a Frank Lloyd Wright designed National Historic Landmark, Elkins Park, PA, 2019



DAVID HARTT

The Histories (after Snow), 2020

tapestry

114 x 174 in (289.6 x 442 cm) or variable size

Edition of 3

\$75,000

The Histories (Le Mancenillier), described above, was an exhibition of mixed media inspired by the integrated history of the Beth Sholom Congregation, a National Historical Landmark, and its relationship to the urban development of Elkins Park, Pennsylvania.

The Histories (after Snow) fuses the tropics and wilderness into Beth Sholom's narrative to manifest how Jewish and Black diasporas shaped Philadelphia's culture and environment. The title is wrought from artist Michael Snow's *La Région Centrale* (1971), a film made with an automated camera to record a remote landscape that defies gravity in Northern Quebec.





Installation view, *The Histories (Le Mancenillier)*, Beth Sholom Synagogue, a Frank Lloyd Wright designed National Historic Landmark, Elkins Park, PA, 2019



DAVID HARTT

Negative Space, 2018

tapestry

114 x 204 in (289.6 x 518.2 cm) or variable size

Edition of 3

\$75,000

Negative Space was David Hartt's first solo exhibition which presented a new photographic series with origins from a series of photographs by Robert Rauschenberg. In 1980, Rauschenberg recorded his voyage from Long Island, New York to Captiva, Florida. Hartt retraced Rauschenberg's expedition with a drone camera to catch images of the territory originally covered. The landscape of *Negative Space* unveils the reversal of urban to suburban migration patterns. It is a representation of social stratification, marginalization, and displacement of industry, with the looming imminent instability of environmental disaster on the horizon.





DAVID HARTT

The Histories (Crépuscule), 2021

Single-channel 4K video, 7:22 minutes, continuous loop, color, sound, tapestry, short-wave radio
dimensions variable

Installation view, *The Histories (Crépuscule)*, *New Grit: Art & Philly Now*, Philadelphia Museum of Art, Philadelphia, PA, 2021





DAVID HARTT

A Colored Garden, 2022

tapestry

84 3/4 x 132 3/4 in (215.3 x 337.2 cm) or

variable

size Edition of 3

\$75,000

A Colored Garden references David Hartt's first project at the Glass House of the same name. In his research, Hartt encountered the work of Charles Ethan Porter, a Black still-life painter of the post-Civil War era, who resided primarily in Connecticut. Porter was the first African American student at the National Academy of Design in New York, which afforded him the attention and patronage of Mark Twain and Frederic Church. Though still-life painting had fallen out of favor as Impressionism grew in influence and popularity, Porter remained committed to rendering flora local to his surrounding Connecticut. For the garden, Hartt composed an array of plant life frequently found in Porter's paintings. His photograph of the peonies in bloom is reproduced as a Jacquard-woven tapestry, alluding to the tradition Porter was ceaselessly indebted to as well as the art-historical tradition of textiles.





Installation view, *Et in Arcadia Ego*, David Nolan Gallery, New York, NY, 2022