

My Character Hardy Hill



N/A 6.14 - 7.14.2024

The old lady liked to play cards, and she and Donna often used an old soiled deck that had pictures of colorful fish on it. Donna pretended she was in the cabin of a boat on a short, safe trip to a lovely island. [REDACTED]

[REDACTED]. Beyond the window of the cabin were high waves, pursuing and accompanying them. The waves were an essential part of the world the boat required, but they bore malice toward the boat, that much was obvious.

"[REDACTED], "[REDACTED].

"[REDACTED], "[REDACTED].

[REDACTED].

[REDACTED]. The old lady was really opening up to Donna. She was telling her about her husband and her little house.

"After my husband died, I was afraid someone might come in and..." She passed her finger across her throat. "I bought one of those men. Safe-T-Man II, the New Generation. You know, the ones that look as though they're six feet tall but can be folded up and put in a little tote bag? I put him in the car or I put him in my husband's easy chair right in front of the window. He had all kinds of clothes. He had a leather coat. He had a baseball cap."

"Where is he now," Donna asked.

"He's in his little tote bag. Actually, he frightened me a little, Safe-T-Man."

❖❖❖❖❖

"[REDACTED], " the old lady said. "[REDACTED]

[REDACTED]? Would you get my dog and bring him to me here?"

Donna was enthusiastic about this. "Do you have a dog? Where is he?"

"He's in my house."

"Is anyone feeding him?" Donna said. "Does he have water?" [REDACTED]

[REDACTED].

"Nooooooo," the old woman said. "He doesn't need water." She, too, looked delighted. She and Donna beamed at each other. "He's a good dog, a watchdog."

"I didn't see him when I was there," Donna admitted.

"He wasn't watching you," the old lady said.

"What breed of dog is he," Donna asked.

She suddenly looked concerned. "He's something you plug in."

Oh," Donna said, disappointed. "I think I did notice him." He looked like a stereo speaker. [REDACTED]

[REDACTED].

"He detects intruders up to thirty feet and he barks. He can detect them through glass, brick, wood and cement. The closer they get, the louder and faster he barks. He's just a little individual but he sounds ferocious. I always liked him better than Safe-T-Man. I got them at the same time."

"But he'd be barking all the time here," Donna said. "You have to consider that," she added.

"He can be quiet," the woman said. "He can be good."

"I'll get him for you then," Donna said as though she had just made a difficult decision.

Williams, J., 2015. *Safe-T-Man*. In: *The Visiting Privilege: New and Collected Stories*. pp. 405-425.

노부인은 카드 놀이를 좋아했고, 도나와 함께 색색의 물고기 그림이 그려진 낡고 더러워진 갑판을 자주 사용했다. 도나는 아름다운 섬으로 짧고 안전한 여행을 떠나는 배의 선실에 있는 척했다.

..... 파도는 배에 필요한 필수 요소였지만, 배를 향해 악의를 품고 있는 것은 분명했다.

"....."
 "....."

..... 노부인은 도나에게 마음을 열고 있었다. 그녀는 남편과 작은 집에 대해 이야기하고 있었다.

"남편이 죽고 나서 누가 들어와서..." 노부인은 손가락으로 목을 가리키며 말했다. "저런 남자를 하나 샀어요. 세이프-티-맨 2세대, 뉴 제너레이션. 키가 6피트 정도 되는 것 같지만 접어서 작은 토트백에 넣을 수 있는 거 있잖아요? 차에 태우거나 창문 바로 앞에 있는 남편의 안락의자에 앉혔어요. 그는 모든 종류의 옷을 가지고 있었어요. 가죽 코트를 입고 있었어요. 야구 모자도 쓰고 있었죠."

"지금 어디 있죠?" 도나가 물었다.

"작은 토트백 안에 있어요. 사실 좀 무서웠어요, 세이프-티-맨."

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"....." 노부인이 말했다.

제 개를 데려와서 여기로 데려와 주시겠어요? 도나는 흔쾌히 수락했다. "개를 키우세요? 어디 있어요?"

"우리 집에 있어요."

"밥 주는 사람은 있나요?" 도나가 물었다. "물은요?"

"아니요." 노파가 말했다. "물은 필요 없어요." 그녀 역시 기뻐 보였다. 그녀와 도나는 서로에게 미소를 지었다. "좋은 개예요, 감시견이죠."

도나는 "내가 거기 있을 때는 그를 보지 못했어요."라고 인정했다.

"그는 당신을 보고 있지 않았어요." 노부인이 말했다.

도나는 "어떤 품종의 개인가요?"라고 물었다. 노부인은 갑자기 걱정스러운 표정을 지었다. "그는 당신이 꽃아 놓은 거예요."

"오." 도나는 실망한 표정으로 말했다. "제가 알아본 것 같아요." 그는 스테레오 스피커처럼 생겼다.

.....

"최대 30피트까지 침입자를 감지하고 짚어댑니다. 유리, 벽돌, 나무, 시멘트를 통해 침입자를 감지할 수 있어요. 가까이 다가올수록 더 크고 빠르게 짚어댑니다. 개성이 강하지 않지만 사나운 소리를 냅니다. 저는 항상 세이프-티-맨보다 이 녀석이 더 좋았어요. 둘을 동시에 키웠거든요."

도나는 "하지만 여기서는 항상 짚어댑 거예요."라고 말했다. "그 점을 고려해야 해요." 그녀가 덧붙였다.

"그는 조용할 수 있어요." 여자가 말했다. "착할 수 있어요."

"그럼 제가 데려올게요." 도나는 방금 어려운 결정을 내렸다는 듯이 말했다.

Williams, J., 2015. *Safe-T-Man*. In: *The Visiting Privilege: New and Collected Stories*. pp. 405-425.

N/A

Press release
My Character
Hardy Hill
6.14 - 7.14.2024

From June 14 to July 14, N/A presents <My Character> solo exhibition Hardy Hill, based in New York. This show is the artist's first solo exhibition in Seoul and features 11 new works, including a collection of short stories, *How Did You Get in the Building?*

In Joy Williams' story "The Visiting Privilege," an elderly woman who fears a home invasion after her husband's death creates an inflatable mannequin called 'Safe-T-Man', an inflatable mannequin that she purchases after her husband's death. 'Safe-T-Man' is an artificial companion and a deterrent to intruders, but it's also a threatening. The illusion provides comfort and companionship, but it also prevents the formation of relationships and adds to feelings of isolation.

For Hardy Hill, images are like objects, passive and inanimate. To draw someone is to replace them with an object. Images are ghostly, corpse-like, and disembodied. It is like an illusion, images can comfort us or terrorize us. Modified with minimal descriptive expression and theatrical direction, *Illuminated Figure 1-3* is majestic but conveys the ambivalence of "there is a 'Safe-T-Man' in the house" in a dignified but somehow inept pose.

Rational Theater scored for home security, which originated from an interest in home security technology, particularly 'mockupancy' (turning on lights to deter burglars when you're away from home), is a play without characters. The six lamps correspond to the six characters in Heinrich von Kleist's 1806-1811 play "The Broken Jug". Each light turns on when the character is "on stage" and turns off again when the character exits. A theatrical object is a set of lights encoded in the a series of presence and absence (entrances and exits) encoded in the activation and deactivation of a set of lights. Works often present action from a frontal point of view, like a theatrical stage, which places the viewer in the position of a voyeur.

In *How Did You Get in the Building?*, figures, who are both present and absent, habitually appear. Hardy's photographs, "my characters" in a fantasy world that changes according to the desires of each ghostwriter who receives a profile, translate from language to image to a strange and unfamiliar "my character."

Hardy Hill (b. 1993, USA) grew up in a small farming town in western Massachusetts and studied printmaking at the Rhode Island School of Design. He later switched to early Christian theology and now lives in New York City. His recent exhibitions include <Now it's dark and there's somebody in it>, Cassius&Co., London(2024) and <I like a view but I like to sit with my back turned to it>, Fanta, Milan(2024).

N/A

Press release
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6.14 - 7.14.2024

N/A는 6월14일 부터 7월 14까지 뉴욕을 베이스로 작업하는 하디 힐의 전시 <My Character>를 개최한다.

이번 전시는 작가의 첫번째 서울 개인전으로 단편 소설 모음집 *How Did You Get in the Building?* 을 포함하여 신작 11점을 선보인다.

조이 윌리엄스의 이야기 "The Visiting Privilege"에서는 남편의 죽음 이후 가택 침입을 두려워하는 노년 여성이 'Safe-T-Man'이라는 풍선식 마네킹을 구매하는 이야기를 다룬다. 'Safe-T-Man'은 인공 동반자이자 침입자를 막는 수단이지만, 동시에 위협적인 존재다. 환상은 위안과 동반감을 주지만 관계 형성을 방해하고 고립감을 더한다.

하디 힐에게 이미지는 물체와 같으며, 수동적이고 무생물이다. 누군가를 그리는 것은 그들을 물체로 대체하는 것이다. 이미지는 유령 같고, 시체 같으며, 사람 없는 몸 처럼 보인다. 이미지는 환상처럼 우리를 위로하기도 하고 공포를 조성하기도 한다. 최소한의 설명적 표현과 연극적 지시로 수정된 *Illuminated Figure 1-3* / 밝혀진 인물 1-3 은 위엄있지만 어딘가 부적합한 포즈로 '집 안에 사람이(Safe-T-Man) 있다'는 양면성을 전보한다.

홈 보안 기술, 특히 'mockupancy' 대한 관심에서(집을 비울때 조명을 켜 도둑을 방지하는 기술)의 시작된 *Rational Theater scored for home security system* / 가정 보안 시스템을 위한 이성적 극장 설치(The Broken Jug)은 인물이 없는 연극이다. 6개의 램프는 하인리히 폰 클라이스트의 1806-1811년 희곡 "The Broken Jug (깨진 주전자)"에 등장하는 6명의 캐릭터에 해당한다. 각 조명은 해당 캐릭터가 '무대 위에' 있을 때 켜지고, 캐릭터가 퇴장하면 다시 꺼진다. 연극적 대상은 일련의 조명 세트의 활성화와 비활성화로 인코딩된 일련의 존재와 부재(입구와 출구)라는 구조적 최소로 축소된다. 작품들은 종종 연극 무대처럼 정면 시점에서 행동을 표현하는데 이는 관객을 관음증자의 입장에 놓이게 한다.

*How Did You Get in the Building?*에는 실존하지만 실존하지 않는 인물들이 습관적으로 등장한다. 하디의 사진, 프로필을 받은 각 유명 작가에 욕망에 따라 변경 되는 판타지 세계속 "나의 캐릭터"들은 언어에서 이미지로, 기이하면서 익숙하지 않는 "나의 캐릭터"로 번역된다.

하디 힐(1993년생, 미국)은 매사추세츠 서부의 작은 농촌 마을에서 자랐으며 로드 아일랜드 디자인 스쿨에서 판화를 공부한 후 초기 기독교 신학으로 전공을 바꾸었으며, 현재는 뉴욕에 거주하고 있다. 그의 최근 전시에는 <Now it's dark and there's somebody in it>, Cassius&Co., 런던(2024)와 <I like a view but I like to sit with my back turned to it>, Fanta 밀라노(2024) 가 포함되어 있다.

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

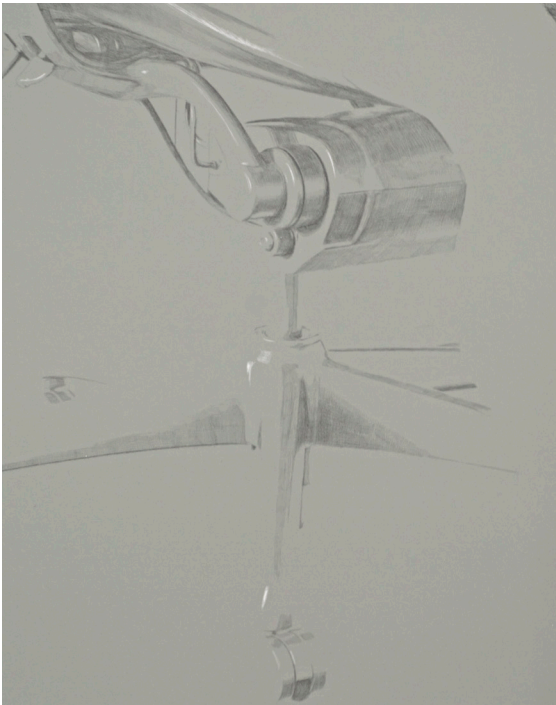
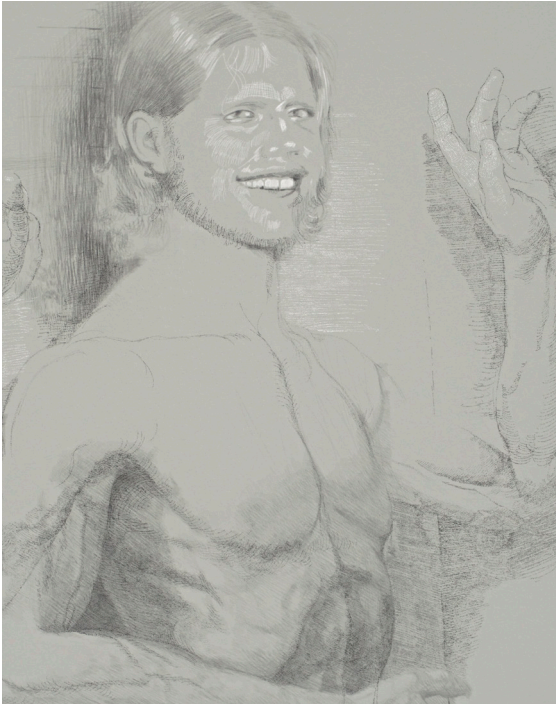


Hardy Hill
Illuminated Figure 1
2024

Unique plate lithograph on cotton rag paper
86 × 108 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
Illuminated Figure 1
2024
Unique plate lithograph on cotton rag paper
86 × 108 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

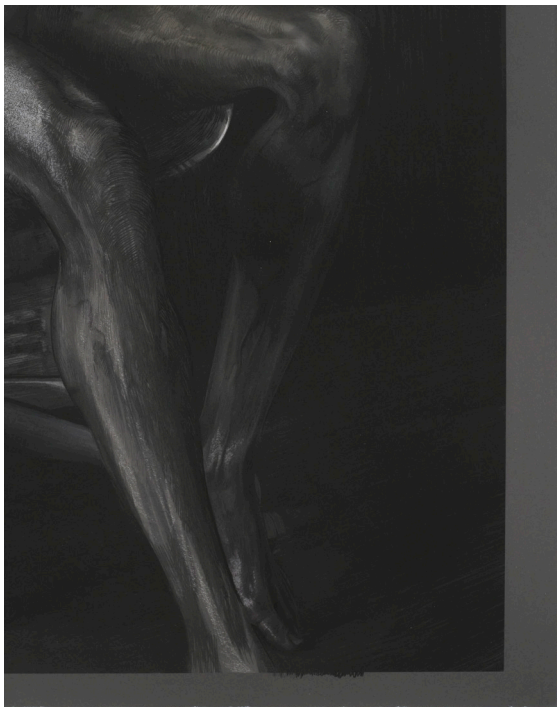


Hardy Hill
Illuminated Figure 2
2024

Unique plate lithograph on cotton rag paper
86 × 108 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
Illuminated Figure 2
2024
Unique plate lithograph on cotton rag paper
86 × 108 cm

N/A

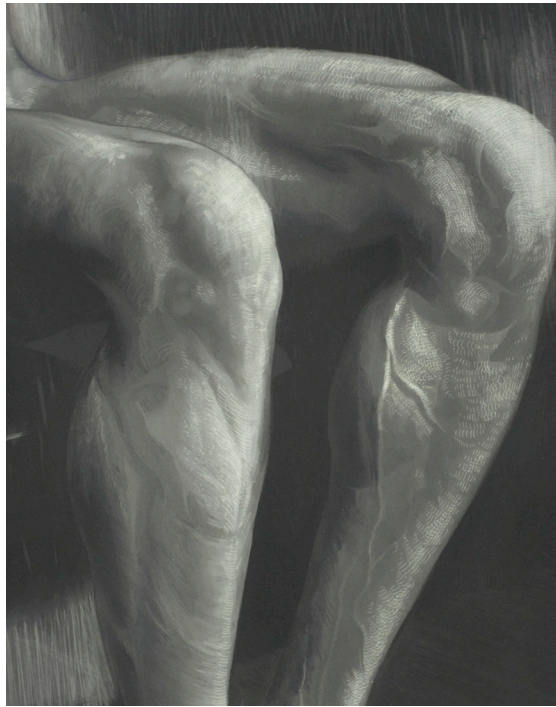
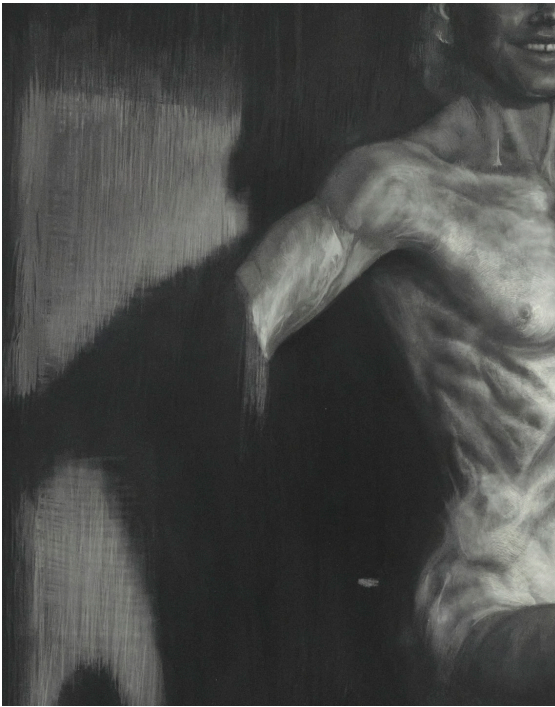
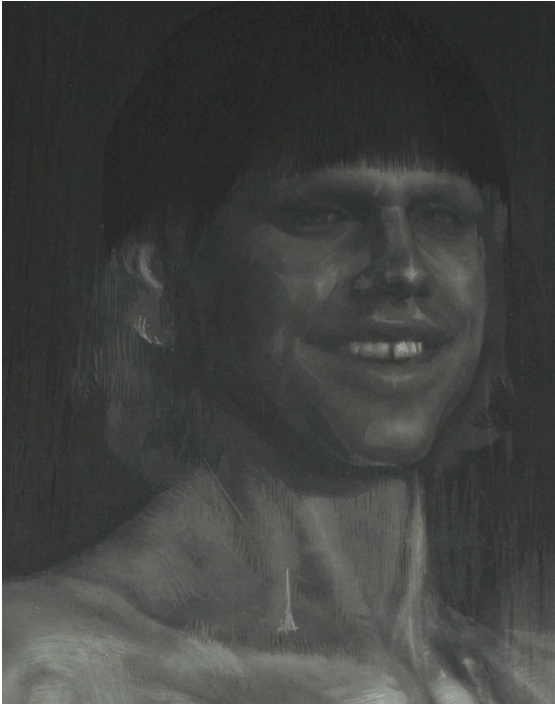
List of works
My Character
Hardy Hill
6.14 - 7.14.2024



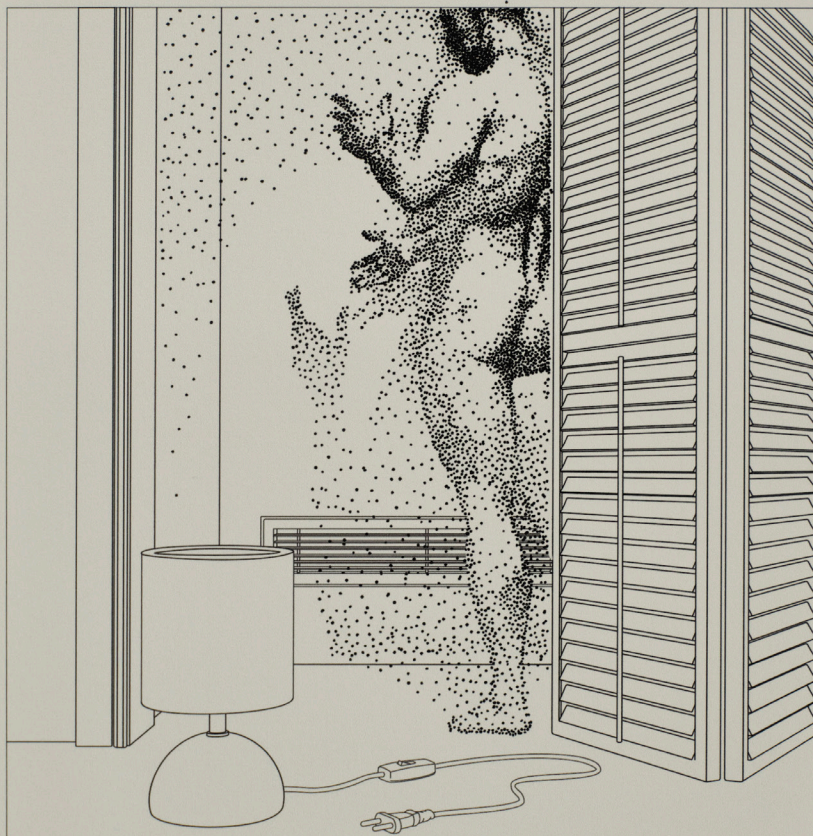
Hardy Hill
Illuminated Figure 3
2024
Unique plate lithograph on cotton rag paper
86 × 108 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
Illuminated Figure 3
2024
Unique plate lithograph on cotton rag paper
86 × 108 cm



Hardy Hill
Figure facing wall
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

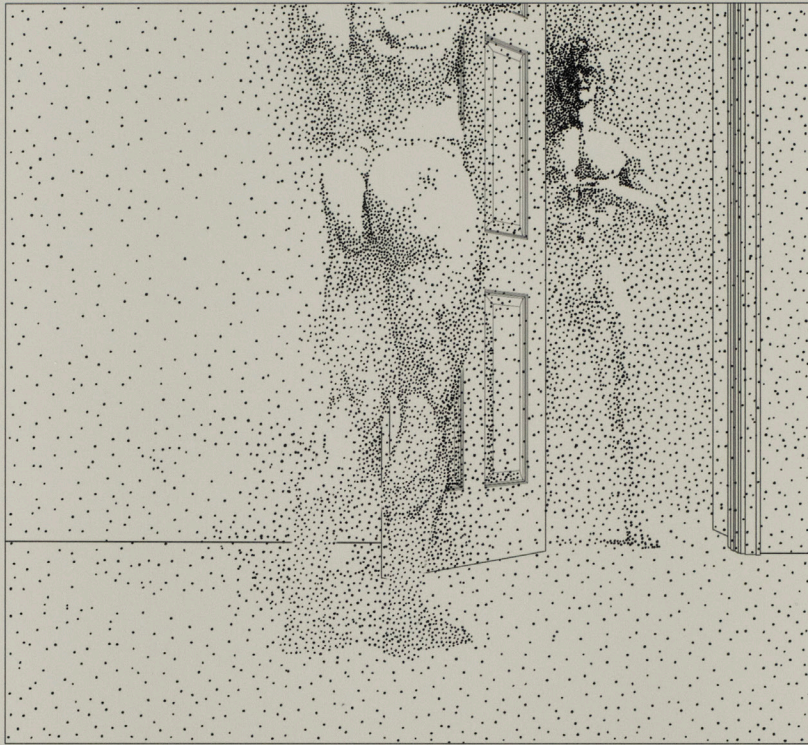


Hardy Hill
Figure facing wall
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
2 figure, 1 in doorway
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
2 figure, 1 in doorway
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

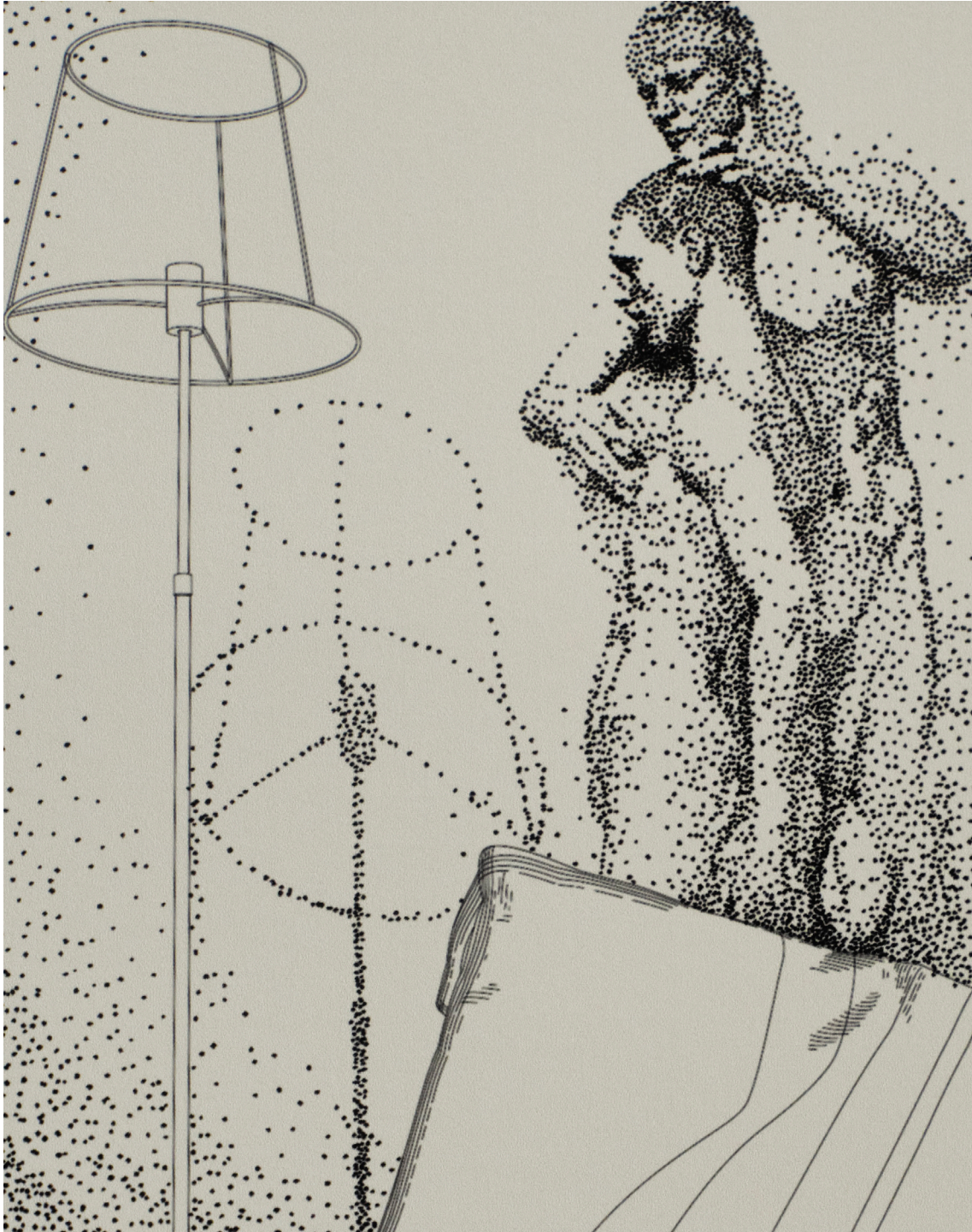


Hardy Hill
2 figures touching
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

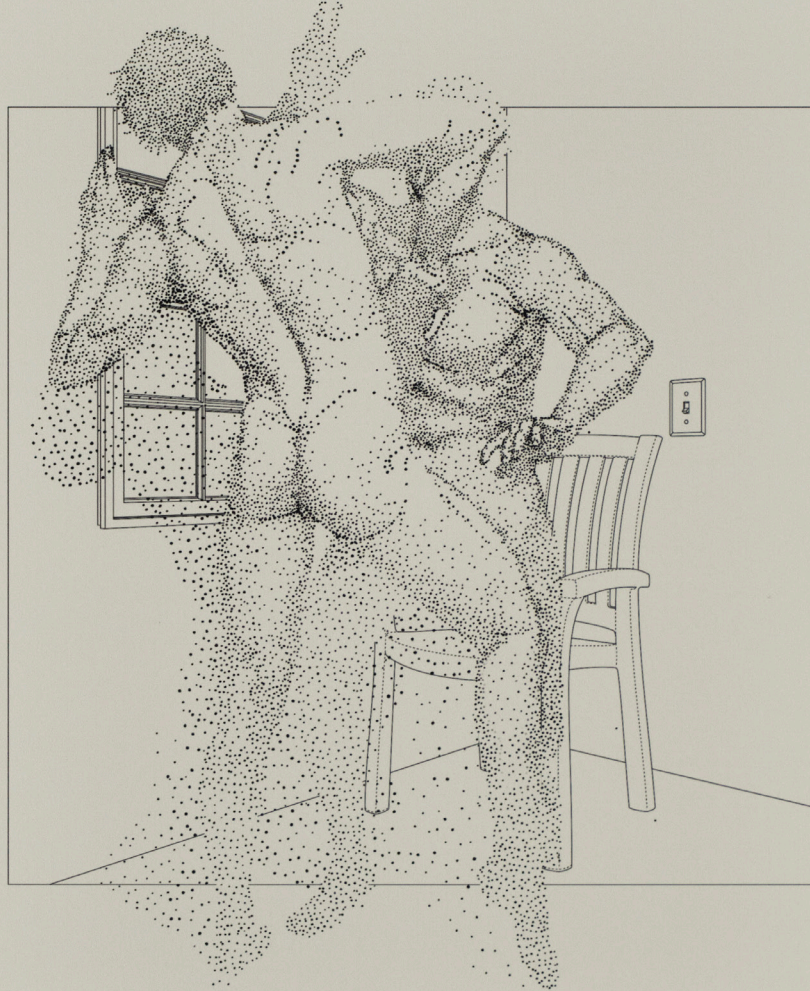


Hardy Hill
2 figures touching
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
2 figures in dynamic posture
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

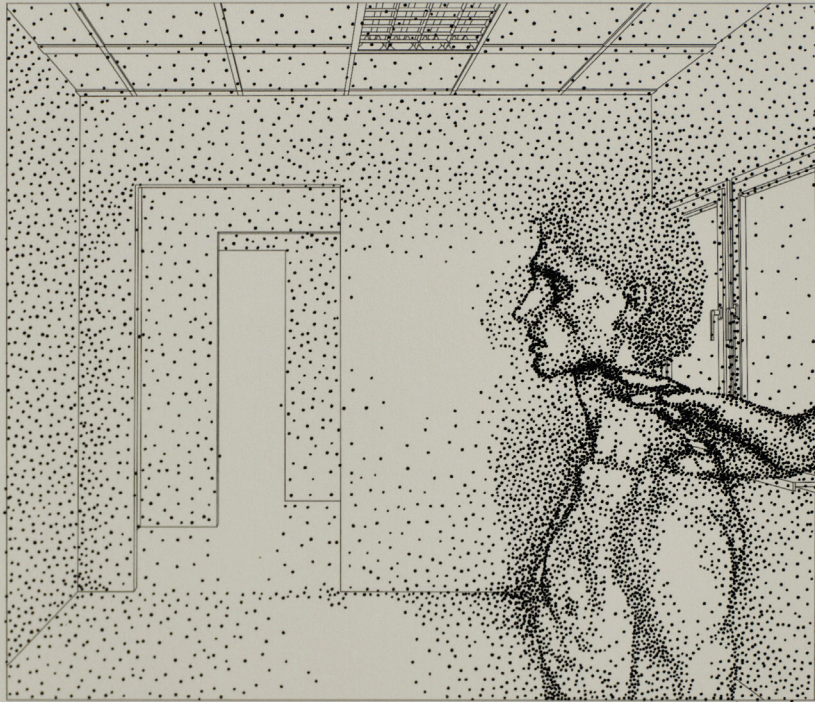


Hardy Hill
2 figures in dynamic posture
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

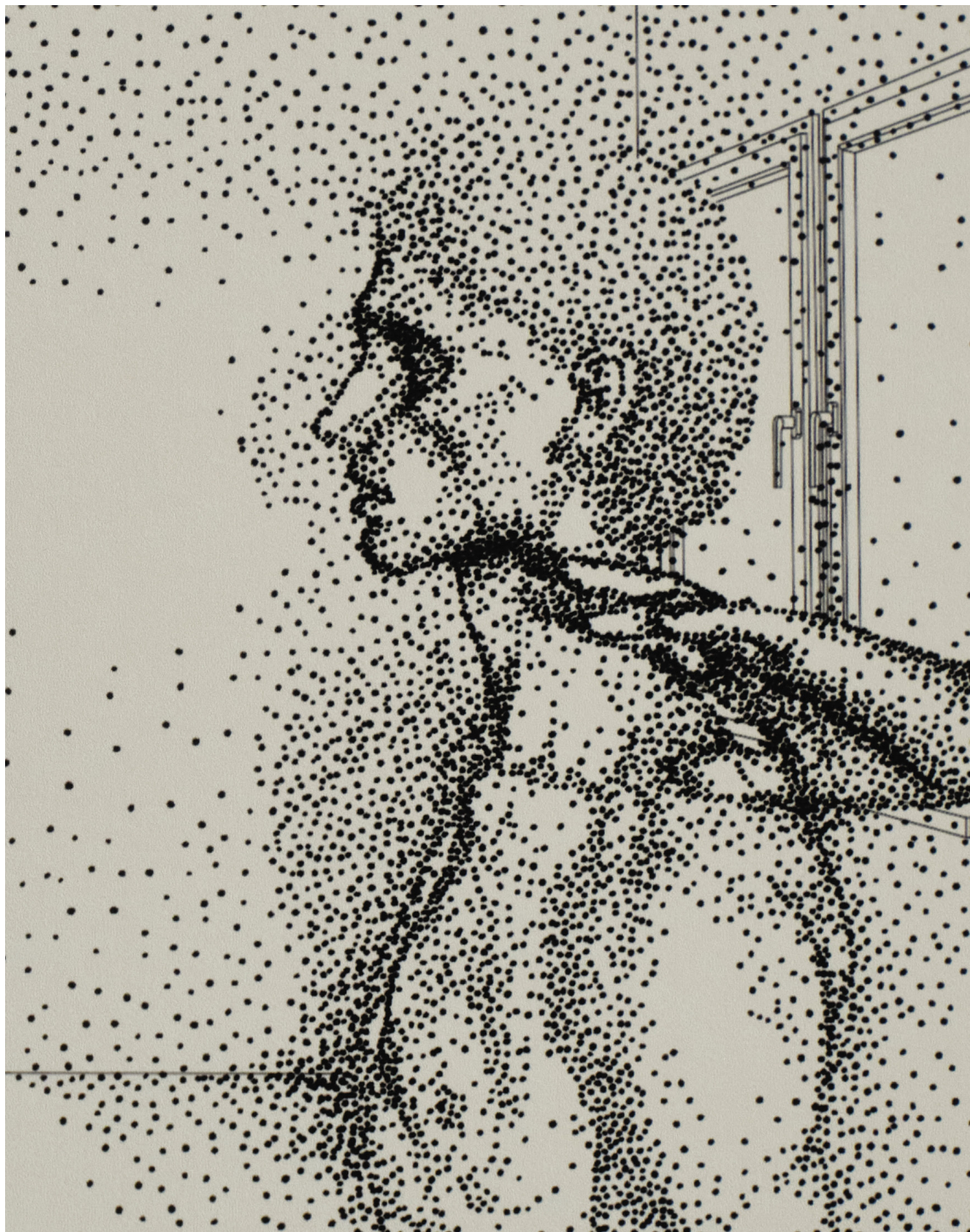


Hardy Hill
Figure in dim room
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

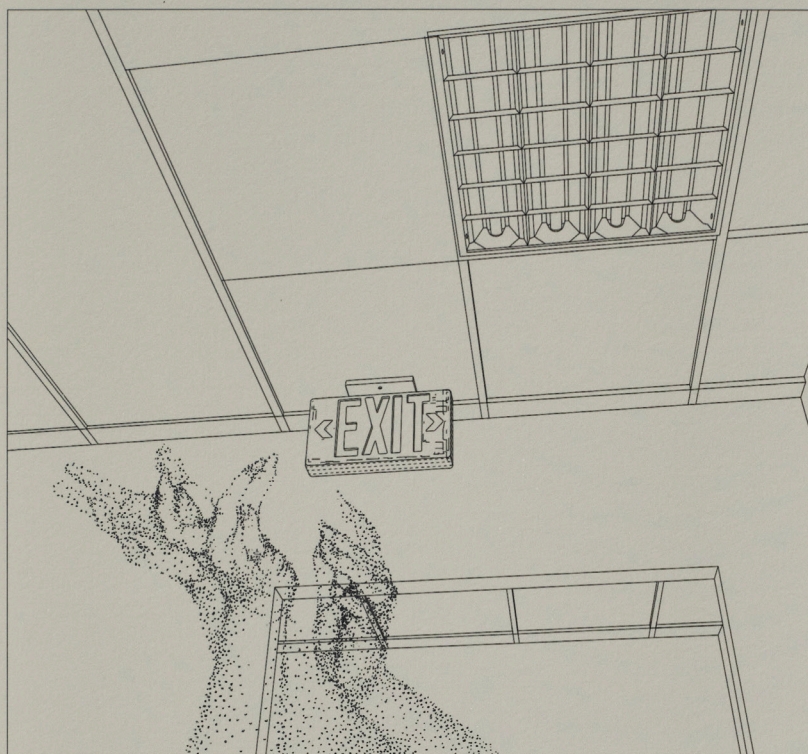


Hardy Hill
Figure in dim room
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024

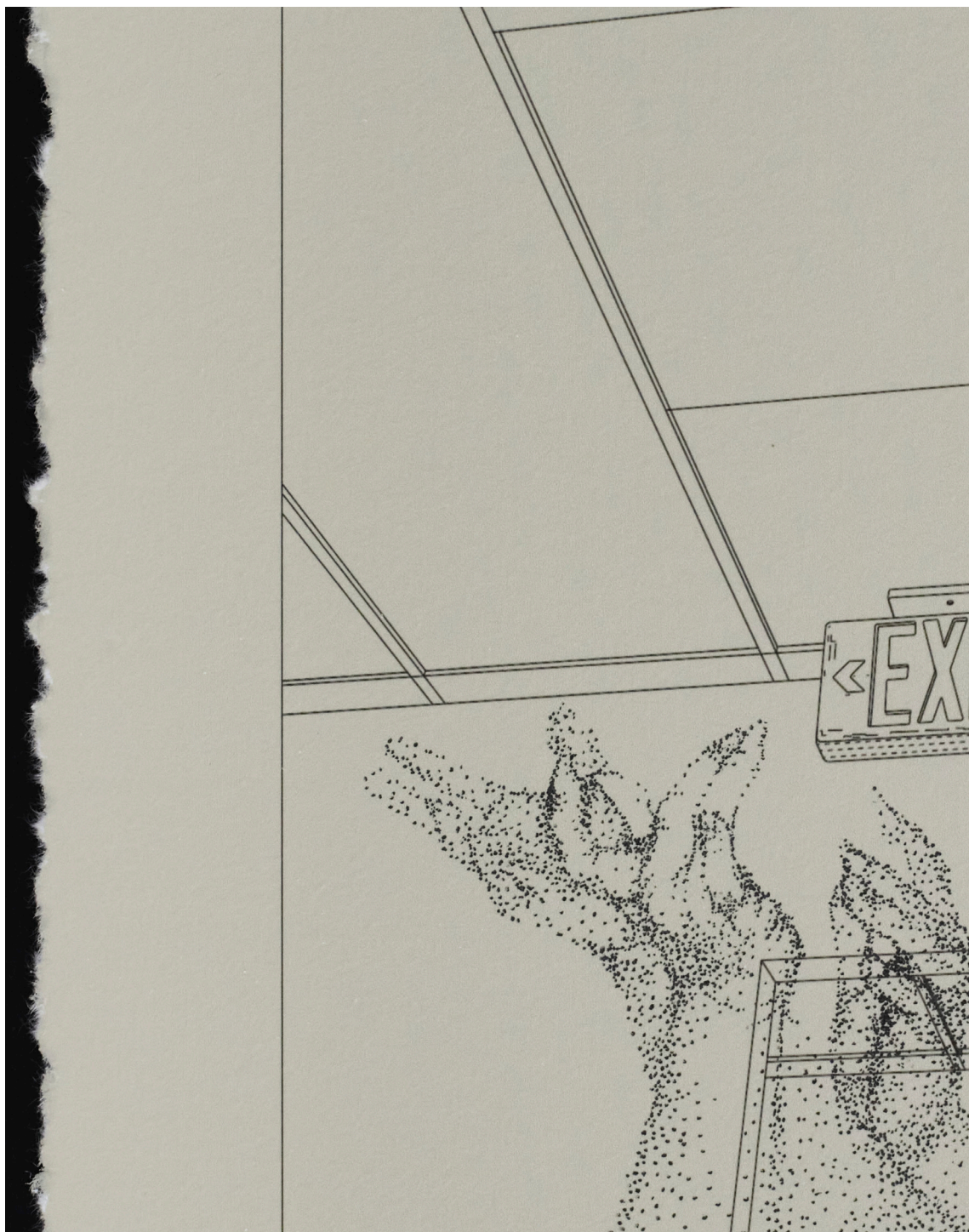


Hardy Hill
Figure in partial view
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
Figure in partial view
2024

Pen on page from "How did you get in the building?"
25 × 31 cm

N/A

List of works
My Character
Hardy Hill
6.14 - 7.14.2024



Hardy Hill
Study for 'Illuminated Figure'
2024

Unique plate lithograph on cotton rag paper
28 × 38 cm

Hardy Hill

Born in 1993, US

Lives and works in New York, US

Education

2020 Master of Divinity (M.Div.), Honors, Union Theological Seminary, Columbia University

2015 BFA, Rhode Island School of Design

Solo Exhibitions

2024 *Upcoming*, N/A Gallery, Seoul, KR*Upcoming*, 15 Orient, New York, US*Now it's dark and there's somebody in it*, Cassius&Co., London, UK2021 *My Submission*, Vleeshal, Middelburg, NL*Almost Blind Like a Camera*, 15 Orient, Brooklyn, US2020 *Understudy, Very Far Under*, Bizzaro, Copenhagen, DK*How Would You Describe His Face/ I Wouldn't*, Neue Alte Bruecke, Frankfurt, DE*The Easy Yoke*, Hannah Hoffman, Los Angeles, US2019 *You, Ruined Creature*, Commercial Street, Provincetown, US

Group Exhibitions

2023 *Breather*, Cassius&Co., London, UK*I like a view but I like to sit with my back turned to it*, Fanta, Milan, IT*Zurich Biennial*, Kunsthalle Zürich, Zürich, CH2022 *Heroic Bodies*, Rudolph Tegnens Museum, Dronningmølle, DK2020 *Misunderstanding a History of Photography*, Plymouth Rock, Zurich, CH2019 *Don't Touch Me: Acts of Faith*, curated by Precious Okoyomon and Quinn Harrelson, Robert Grunenberg, Berlin, DE*METAMODERNITY*, Robert Grunenberg, Berlin, DE*Foul Perfection*, Neue Alte Bruecke, Frankfurt, DE2016 *A New Nootropic Lifestylar: Disease and Decoration*, MX Gallery, New York, US*GLAMOUR*, curated by Martha Kirszenbaum, FLAX, Los Angeles, US

Readings & Talks

2018 *WE HAD OUR CHANCE*: Dean Kissick and Julien Nguyen with Hardy Hill, Quinn Harrelson, and Laura McLean-Ferris,

SWISS INSTITUTE, New York, US

Publication

2023 'Still [technically] [a] Life.' in *The Pregnant Virgin*: Torbjørn Rødland, MACK2017 *Heart Failures*, published by Lomex, New York, US2015 *My Whole World*, published by Neue Alte Bruecke, Frankfurt, DE

Press

2023 'Young Artists 2023', *Cultured*, Henry Dexter2022 'Hardy Hill: Fenêtre Sur Cour', *Revue*, Justin Morin2021 'Hardy Hill: 15 Orient', *Artforum*, Hiji Nam'Hardy Hill: Almost Blind Like a Camera', *TheGuide.Art*, Emmanuel Olunkwa2020 'Hardy Hill: The Easy Yoke', *Flash Art*, Quinn Harrelson2019 'The Downward Spiral: Not So Much Horny as Full of Despair', *Spike*, Dean Kissick

Projects

- 2023 Upcoming, Wormhole Issue 4
- 2021 *out here in the wild oats amid the alien corn*, Lantz'scher Skulpturenpark, Düsseldorf
Vordemberge-Gildewart Stipendium, KIT, Düsseldorf
Wormhole Issue 3: Transformative Teacher - Disease, Suffering and Healing
- 2020 Wormhole Issue 2: Between the Lines
Wormhole Issue 1: Everthing Is Not Alright

Honours & Fellowship

- 2021 dHCS Atelier Stipendium, Kunstverein für die Rheinlande und Westfalen
- 2020 DFJW scholarship, Kunstakademie Düsseldorf
,Sparkassen' price, Kunstverein für die Rheinlande und Westfalen
- 2019 ,Sparkassen' price, Kunstverein für die Rheinlande und Westfalen
- 2017 ruhrresidence' travel and research scholarship, Kunstvereine Ruhr
- 2012 Studienstiftung des deutschen Volkes