

kaufmann repetto is pleased to announce Shannon Ebner's third solo exhibition with the gallery in Milan.

A GRAPHIC TONE presents a suite of new photographs as well as a diptych that functions as the leitmotif of the exhibition, introducing ideas of circularity, movement and transformation across photographic, typographic and linguistic forms of representation. In the diptych "A SIDE / B SIDE" components of two stage sets from The Wooster Group, a New York-based experimental theater company, have been photographed— one of a stage floor designed in the form of a record and the other of an actual spinning record on a turntable. The Group's methodology of interpreting song records stemming from various oral traditions served as a model for Ebner's ways of thinking about language, its tones, visually and audibly, and how such things can be made manifest or not through photographic acts of depiction.

While the title for the exhibition originated from a passing remark in the poet Nathaniel Mackey's introduction to his book *SPLAY ANTHEM*, A GRAPHIC TONE is also a loose anagram of Walker Evans's 1938 exhibition catalog, *AMERICAN PHOTOGRAPHS*. The photographs that comprise the multi-part piece *ON TRESPASSING* and *ON SONG* undergo a similar procedure. Words spinning around a dial open-up space where access had once been denied. This type of volition finds the artist traversing through different fields of writing. The idea of a long-form poem or photographic essay as formats for writing across different spaces over extended periods of time is a way of working through the many forms of language, seeing and reading that have been central to Ebner's work.

The work in A GRAPHIC TONE was partially funded by Stanford University's Cantor Arts Center. Ebner's exhibition *STRAY: A GRAPHIC TONE* will be on view at the Cantor Arts Center in Palo Alto, California from February 23rd – June 16th, 2019. Additionally, an LP that Ebner produced of the American poets Susan Howe (b. 1937) and Nathaniel Mackey (b. 1947) will be co-published by Fonograf Editions and ROMA Publications in February, 2019. The LP will be playing in the project room in the exhibition and copies of the record will be for sale at the gallery.

Shannon Ebner (B. 1971, Englewood, NJ) lives and works in Brooklyn, NY. Ebner's work has exhibited widely in the United States and Europe including exhibitions at the Institute of Contemporary Art, Miami; Fondazione Memmo, Rome; MoMA, New York; Tate Modern, London; Walker Art Center, Minneapolis; Guggenheim Museum, New York; MoMA PS1, New York; LACMA, Los Angeles; CCA Wattis Institute for Contemporary Arts, San Francisco; ICA, Boston; Midway Contemporary Art, Minneapolis; Henry Art Gallery, Seattle; Columbus Museum of Art,

Ohio; Moscow Museum of Modern Art; Presentation House, Vancouver; and Künstlerhaus Austria; among others. Ebner's work was shown in the Liverpool Biennial (2018); 31st Biennial of Graphic Arts, Ljubljana (2015); the 54th Venice Biennale (2011); the 6th Berlin Biennale of Contemporary Art (2010); and the Whitney Biennial, New York (2008). Ebner's work is included in the public collections of the MoMA, New York; Whitney Museum of American Art, New York; Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Bard Hessel Museum of Art, New York; ICA, Boston; MOCA, Los Angeles; LACMA, Los Angeles; Hammer Museum, Los Angeles; San Francisco MoMA; and the Art Gallery of New South Wales, Sydney.

Publications by Ebner include *A Public Character* (ICA Miami and ROMA, 2016); *A HUDSON YARD*, in collaboration with David Reinfurt (Friends of the High Line, 2015); *Auto Body Collision* (Carnegie Museum of Art, 2015); *STRIKE* (Mousse, 2015); and *The Sun as Error* (Los Angeles County Museum of Art, 2009). In 2018, Ebner was named the chair of the Photography Department at Pratt Institute's School of Art in Brooklyn, NY.

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