**Outside Palazzo Mediceo**

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|  | ***FMLMBD Apé Truck*, 2019**  **Traveling truck**  **312 x 226 x 147 cm**  **Photo Credit: Nicola Gnesi**  Hovnanian’s traveling Apé truck features the artist’s proprietary phrase *FMLMBD* (F\*\*\* My Life, My Battery’s Dead). The Apé will travel around Tuscany, providing participants with free Wi-Fi and a phone charging station that doubles as a bench.  The space is illuminated by Hovnanian’s neon work *FMLNW* (F\*\*\* My Life, No Wi-Fi). The Apé is an S.O.S. for the SMS age. Visitors are asked to activate the station bench, marked with red crosses, by charging their “dying” digital devices. The exterior of the truck features Hovnanian’s proprietary phrase *FMLMBD* (F\*\*\* My Life, My Battery’s Dead), which she debuted in an interactive installation at the 2015 Armory Art Fair in New York City. |
|  | ***Beauty Queen Totem*, 2009**  **Carrara Marble**  **335 cm Tall**  **Photo Credit: Courtesy of the artist**  The work that thematically anchors Hovnanian’s 2009 exhibition *Power and Burden of Beauty* is the monumental *Beauty Queen Totem*, which stands some eleven feet tall on a victory platform that is archly suggestive of a wedding cake. Crowned, gowned and sashed, this beauty contest winner is immediately recognizable, looking at once perfect and perfectly wrong. With her ramrod posture and a stony blankness in her anonymous gaze, she appears to be stranded in victory. She also appears to conceal a secret – rather than finding success in her victory, she is trapped under the pressures of competing as a perpetual contestant while pitting herself against others. |

**Inside Palazzo Mediceo**

The Children’s Playroom

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|  | ***Children’s Playroom*, 2019**  **Mixed media installation**  **Dimensions Variable**  ***Children’s Playroom****,* features an antique children’s bicycle filled with empty liquor bottles. The work throws childhood playtime and adult vice into stark contrast as, typically, children’s playrooms  are spaces of freedom and fantasy. In a home with an alcoholic parent, it becomes a creative space to flee to. However, the presence of the empty bottles in this space signifies the invasion of the adults into the child’s innocent play space. |
|  | ***Death in the Afternoon*, 2018**  **Mixed media on canvas**  **244 x 274 x 5 cm**  ***Death in the Afternoon***features the artist’s somber elementary school portrait, repeated in collage across the canvas. An excerpt from the American *Dick and Jane* books reference her childhood growing up with an alcoholic father. A lounge chair, roughly drawn in pastel, stretches across the lower portion of the canvas. Underneath it, an empty liquor bottle seems to lounge. A web of lines run from the bottle to many of the collage portraits - and the artist’s melancholy young face. |
| C:\Users\Isabelle\Desktop\day.jpeg | ***Day*, 2019**  **Mixed media on canvas**  **153 x 153 cm**  Across the collaged surface of Hovnanian’s ***Day****,* images of the artist’s somber childhood expression peer from the background. A drippy rendering of an idealized house flanked with trees ascends from the bottom of the canvas. The work engages with the artist’s childhood growing up with an alcoholic father. |
|  | ***Night,* 2019**  **Mixed media on canvas**  **153 x 153 cm**  Hovnanian’s ***Night***, a continuation of her ***Happy Hour***body of mixed media wall pieces, evokes her childhood growing up in a home affected by alcoholism. The series is a deep reflection on the effects of alcoholism on family life and a child’s psyche. |

The Children’s Library

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| **\\server\public files\WP\Public\ART + CULTURE - PUBLIC\2019 CURRENT CLIENTS\PROJECT BASED - RACHEL HOVNANIAN\2019 - OPEN SECRETS - ITALY\VISUALS\INSTALLATION IMAGES\The Children's Library - 2019 - Mixed Media Installation - Courtesy of the Artist.jpg** | ***Children’s Library*, 2019**  **Mixed media Installation**  **Dimensions variable**  Hovnanian’s installation *Children’s Library* features shelves lined with empty liquor bottles wrapped with a page torn from the 1947 Girl Scout Handbook. The pages become bottle labels; Hovnanian takes cues from the typed text to create her own counter-text illustrated in watercolor and ink. With this installation, the artist creates another kind of survival guide – recorded in the form of these liquor labels. |
| **C:\Users\Emma\Desktop\chil.PNG** | ***With Children’s Library***, the artist alludes to the educational potential of a home environment. A child’s earliest knowledge comes from within their home. |
| **F:\WP\Public\ART + CULTURE - PUBLIC\2019 CURRENT CLIENTS\PROJECT BASED - RACHEL HOVNANIAN\2019 - OPEN SECRETS - ITALY\VISUALS\FINAL ARTWORKS IN EXHIBITION\COMPLETE LIST OF IMAGES\ILYSFM, 2015 Photo Credit - Courtesy of the Artist.jpeg** | ***ILYSFM,* 2015**  **Neon mounted to white powder-coated aluminum**  **51 x 198 x 10 cm**  *ILYSFM* (I Love You So F\*\*\*ing Muck) is a continuation of the artist’s *Acronym Neon’s* series, commenting on the ways social media has caused us to translate our love language into a “like” language. Presented in conjunction with the artist’s *Happy Hour* body of work, the neon takes on a new meaning, addressing the complex relationship between parent and child in a domestic setting affected by alcoholism. |

The Baby’s Nursery

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|  | ***Baby’s Nursery*, 2019**  **Mixed media installation**  **Dimensions variable**  Hovnanian’s installation *Baby’s Nursery* features an antique crib filled with empty liquor bottles. The nursery space reflects a parent’s promise to their infant to nurture and protect. In *Baby’s Nursery*, this notion is disrupted by bottle labels instructing children how to behave with an alcoholic parent and becoming the darkly supportive force in the absence of a parent. |
|  | ***Pink Lady*, 2018**  **Mixed media on canvas**  **246 x 335 x 5 cm**  *Pink Lady* delves into the debutante culture of the American South, exploring notions of purity imposed on young women. The underbelly of social rituals is presented in stark contrast with conventions, with the phrase “Questionable Reputation” scripted across the piece. Images of drinking and sexual looseness pepper the scene – a penis protrudes from a cocktail glass, ejaculating pearl necklaces onto the canvas. The work is a sly comment on sexuality and presumed virtue that is informed by the artist’s upbringing among stringent respectability politics. |
|  | ***Blue Valium*, 2018**  **Mixed media on canvas**  **244 x 274 x 5 cm**  The clouded surface of *Blue Valium* is interspersed with an obscured family photograph that repeats across the canvas. Buried under layers of paint, pastel, and collaged fabrics, the subjects’ identities become unrecognizable. In this, the family becomes a token for the stereotypical unit. The bottom half of the canvas makes way for a frantic drawing in pastel, a cluttered vanity becomes visible. A bottle of perfume labeled “Joy”, an empty martini glass, and a bottle of pills foreshadow a dark undertone to the smiling family photographs, exploring the notion of a composed facade that shadows the family’s inner turmoil |

Mother’s Sitting Room

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| \\server\public files\WP\Public\ART + CULTURE - PUBLIC\2019 CURRENT CLIENTS\PROJECT BASED - RACHEL HOVNANIAN\2019 - OPEN SECRETS - ITALY\VISUALS\ARTWORKS FULL SELECTION\Beauty Queen Totem (1).tif | ***Beauty Queen Totem*, 2009**  **Resin - 335 cm tall**  The work that anchored Hovnanian’s 2009 exhibition *Power and Burden of Beauty* is the monumental *Beauty Queen Totem*, an eleven-foot-long totem that peeks from a gated closet in the museum space. Crowned, gowned, and sashed, this beauty contest winner is immediately recognizable, looking at once perfect and perfectly wrong. Although ensconced in her victory, the *Beauty Queen Totem* is trapped in a cage-like situation, alluding to the idea that the pervasiveness of beauty culture has led it to be restrictive and almost compulsory. |

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| \\server\public files\WP\Public\ART + CULTURE - PUBLIC\2019 CURRENT CLIENTS\PROJECT BASED - RACHEL HOVNANIAN\2019 - OPEN SECRETS - ITALY\VISUALS\FINAL ARTWORKS IN EXHIBITION\PAINTINGS\Dark and Stormy, 2018 Photo Credit - Courtesy of the Artist.jpg | ***Dark and Stormy*, 2018**  **Mixed media on canvas**  **178 x 152 x 5 cm**  *Dark and Stormy* depicts a clouded scene of grays and blacks through which an obscured photograph of a house’s facade peeks. Hovnanian overlaid the canvas with the phrase “Mother said ‘Wake Up Jane, wake up Dick, come for a ride with me.” The phrase, taken from the classic American primer books *Dick and Jane*, alludes to Hovnanian’s own childhood and explores the family journey to survive the childhood scars of alcoholism. |
| **\\server\public files\WP\Public\ART + CULTURE - PUBLIC\2019 CURRENT CLIENTS\PROJECT BASED - RACHEL HOVNANIAN\2019 - OPEN SECRETS - ITALY\VISUALS\ARTWORKS FULL SELECTION\Pink Panty Dropper - 2018 - Mixed Media on Canvas - Courtesy of the Artist.jpg** | ***Pink Panty Dropper*, 2018**  **Mixed media on canvas**  **152 x 244 x 5 cm**  *Pink Panty Dropper* explores notions of purity and the domestic order that are imposed on young women. The phrase “Questionable Reputation” is scripted across the piece, situated amongst a pastel drawing of an Ivory soap - an icon of purity and cleanliness in the American cultural imagination - and breasts with nipples made from round Girl Scout badges informed by the artist’s upbringing in the American South where a woman’s sexual past becomes a hot topic, *Pink Panty Dropper* satirizes the notion of virtue. Once a woman is branded by her society as having a questionable reputation, assumptions run wild, and truths are forgotten. |

Perfect Baby Trophy Room

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| C:\Users\Emma\Desktop\Perfect Baby Trophy Room_2019_mixed media installation_dimensions variable_image4 (1).jpg | ***Perfect Baby Trophy Room*, 2019**  **Mixed media installation**  **Dimensions variable**  *Perfect Baby Trophy Room* is an interactive installation that imagines a world where parents can select their ideal baby from a menu of “perfect” infants. The installation is realized as a futuristic set where babies rest in a nursery made of laboratory bassinets, ready for parents to select their ideal characteristics. The space foretells a future in which parents, maybe too immersed in their smartphones to even have sex, go to a boutique to select a genetically-customizable infant. The sterile idealism of the installation is set in conversation with the history of the palace, representing the pursuit of a similar perfection. |

**THE Dining Room**

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|  | ***Dinner for Two*, 2012**  **Mixed media installation**  **137 x 472 x 71 cm**  *Dinner for Two* is a large-scale installation of a hyperbolically- long dining table set for a formal supper. Seated at either end of the table are two diners, represented as vertical tablet screens that seemingly hover above their respective chairs. The scene is set for a romantic dinner date. However, rather than the chatter of conversation, the installation’s audio plays only the notification sounds of two smartphones. The diners spend most of their time gazing downward towards their phones. *Dinner for Two* speaks to both the alienation of smartphones and the new form of connection fostered by the internet. Internet culture is no longer a novel historical phenomenon; rather, the ubiquitous nature of its modes of transmission constitute the foundations of new creative thought. |
|  | ***In Loco Parentis*, 2014**  **Mixed media installation**  **Dimension variable**  *In Loco Parentis*, the Latin phrase meaning “in place of the parent,” depicts a toddler who appears as a projection on a screen, strapped into a high chair and seemingly captivated by her handheld device. She plays a noisy game on loop; the cereal on her tray goes untouched. Around her is chaos - the kitchen floor is covered in Cheerios. With everyone preoccupied on their devices, no one in the fictional household seems to notice the mess. The work speaks to the ubiquity of smartphones: even young children are entranced by digital screens.  Page 9 of 16 |

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|  | ***Reflections Pool III*, 2017**  **Metal leaf, aluminum cast metal, linen, acrylic, coated cotton, paper, jade glue, in artist’s frame**  **170 x 305 cm**  *Reflections Pool* appears as a shimmering, faceted pool set with sculpted narcissus flowers. Cast in metal, the flowers are preserved in an inorganic form that references the timeless eternity of our curated digital lives. This work pays homage to the Greek myth of Narcissus, a man who met his untimely end because he could not pull himself away from his own reflection in a lake. In our contemporary culture, our reflections are projected as our online persona. We are Narcissus in that we have become obsessed with curating our online image and seeking virtual validation from others. |

The Bar

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|  | ***Rosé Room*, 2018**  **Installation of neon and gouache and oil pastel drawings**  **Each drawing 41 x 41 cm**  Hovnanian’s *Rosé Room* is an installation of neon and works on paper that explores domestic culture and gender roles in relation to alcoholism. The *Rosé Room* draws upon the narrative style of the American *Dick and Jane* primer books and iconography borrowed from Girl Scout and debutante traditions. This work is Hovnanian’s deep reflection on her childhood in the American South that challenges the restrictions of her upbringing. Hovnanian uses her works in her *Happy Hour* series to show the complex relationship surrounding alcohol and the domestic order, a relationship that often results in expressionless responses to maintain the status quo. |
|  | ***Bimbo Neon*, 2018**  **Neon, plaster cloth, resin, spray paint, acrylic**  **55 x 32 x 18 cm**  With *Bimbo Neon*, Hovnanian created a wall sculpture of a pair of breasts that seem to leak the word “Bimbo” from the nipples. Here, the artist visualizes the notion that women are often branded with labels that reference their sexuality. Hovnanian’s piece, in turn, invites the viewer to critique their own usage of codified words in the context of other’s bodies. Presented alongside work in the artist's *Rosé Room* series, *Bimbo Neon* plays off the accompanying works in the series to satirize the societal objectification of women and their bodies. |

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|  | ***Happy Hour Clock*, 2018**  **Neon, clock face, and vinyl mounted to board**  **46 x 46 x 8 cm**  The centerpiece of the *Rosé Room*, Hovnanian’s *Happy Hour Clock* runs in hyper speed. The clock hits 5:00 pm at least once an hour - happy hour is never that far away. The neon border pays a nod to bar signs, casting a pink glow on the wall of drawings that feature icons and aftermaths of our global culture of drinking. |
| F:\WP\Public\ART + CULTURE - PUBLIC\2019 CURRENT CLIENTS\PROJECT BASED - RACHEL HOVNANIAN\2019\VISUALS\FINAL ARTWORKS IN EXHIBITION\VIDEOS\CREEPS, 2014 Photo Credit - Courtesy of the Artist.png | ***C.R.E.E.P.S.* 2014**  **Video Projection Installation Dimensions variable**  C.R.E.E.P.S. is a site-specific performance and video installation that, in its first iteration, could be viewed from New York City’s High Line Park. It features three masked women that appear as eerie human illusions eavesdropping and laughing at passers-by. The unnerving female phantoms are made even more so by the slow motion of the projection, which is designed to elicit suspense amongst viewers. The work comments on our increasingly virtual lives that have begun to influence and overshadow our realities. |
| C:\Users\Emma\Desktop\Swipe Left, Swipe Right, 2019 Photo Credit - Courtesy of the Artist.png | ***Swipe Left, Swipe Right*, 2019**  **Mixed media installation**  **Dimensions variable**  In our contemporary society built around marketing, we are conditioned to react to products based on their packaging. *Swipe Left, Swipe Right* plays upon the idea that smartphone dating profiles allow users only one image to communicate the complexity of who they are. Other users then make a judgement based largely on that one image.  *Swipe Left, Swipe Right* features different Animoji characters as bleach bottle labels, alluding to the notion that just as we judge products by their packaging, we have begun to judge people by one image. *Swipe Left, Swipe Right* explores how users can explore ways to assert their personalities on image-based dating apps that otherwise reduce their profiles to their looks only. |

The Bedroom

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| C:\Users\Emma\Desktop\Foreplay_2014_mixed media projection installation_dimensions variable_image1.tif | ***Foreplay*, 2014**  **Video projection installation**  **Dimensions variable**  *Foreplay* is an installation of a vertically-placed mattress that becomes a canvas for a video projection of couples lying in bed, illuminated only by their phone screens. The video captures the bedtime behavior of a range of couples - they fidget, scan, and scroll, too engrossed in their phones to interact. The characters in the video are alone together: indifferent to each other while enraptured by their screens. Audio from the song “Isn’t It Romantic” plays softly on the line of a rotary phone in the space. The installation explores how smartphones have disrupted our cultural understanding of intimacy. |

**The Sanctuary**

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| **C:\Users\Emma\Desktop\Shhh, 2019 Photo Credit - Courtesy of the Artist.jpeg** | ***Shhh (Marble)*, 2019**  **Solid Carrara marble**  **63.5 x 46 x 41 cm**  *Shhh (Bronze)*, a green bronze bust sculpted with its mouth taped, represents the suppression of truth.  Viewers travel through a maze to reach the sculpture, which is concealed within a walled enclosure evocative of a shrine. Here, Hovnanian alludes to winding nature of the path to the truth.  The existence of angels is un-provable, just as secrets may frequently be void of tangible evidence.  Our reluctance to speak our truths can stem from the fear of being scrutinized, not believed, or even villainized, which has led countless people to remain silent; we are left to judge between fact and fiction based on perception, preconceived notions, and  ultimately, belief. |

**THE Gift Shop**

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|  | ***Beauty and the Doughnuts*, 2010**  **Photograph in archival ink on rag paper**  **178 x 146 cm**  In Hovnanian’s *Beauty and the Doughnuts*, a woman stands before a cabinet of pastries. Though the pastries are behind closed doors and the woman is in open space, she is the prisoner, locked within her longing for societally forbidden foods, surrounded by public judgment and expectation. From her tiara and bouquet, she is recognizable as a beauty queen even when viewed from behind. In this work, the artist explores the vulnerability of the beauty queen, a metaphor for the rising global obsession with physical beauty. |
|  | ***Simone’s Gloves*, 2009**  **Photograph in archival ink**  **142 x 48 cm**  The haunting photograph of *Simone’s Gloves* places the beauty queen in a centuries-old tradition of objectification. Gloves like these were described as “opera-length” in the days when opera was considered the most prestigious of the high arts.  Contemporary pageant participants wear them with an evening gown to meet a mass-market standard of beauty. The image of a matched pair of sumptuously crafted gloves projects both aftermath and expectation. On further study, these photographically manipulated images portray a pair of distorted gloves for an impossibly long and lithe arm. |

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|  | ***Natural Beauty*, 2010**  **Photograph on archival paper**  **178 x 146 cm**  *Natural Beauty*, a complement to *Natural Athlete*, portrays the beauty queen in a similar setting: standing in front of a vanity mirror, her sterile expression seen only in reflection. A needle protrudes from the beauty queen’s face, insinuating her use of facial fillers to maintain a youthful ideal. The same selection of trophies seen in *Natural Athlete* adorns the vanity table. The soft smile on her face reads as a complacent contentment - this will make her beautiful again. |
|  | ***Fake Flowers: Living Room*, 2012**  **Photograph on archival paper**  **193 x 140 cm**  *Fake Flowers* is Hovnanian’s exploration of the ways in which imitations can still evoke memories. Individuals constantly revise memories, editing and reinterpreting them to fit the narrative of their invented identities. In this, memories are re-coded as illusions. *Fake Flowers* epitomizes this idea in that the photograph is present only as the image of a fake floral bouquet – they are doubly artificial and doubly removed from the actual object that the work evokes. |