

Korn Gallery
Dorothy Young Center for the Arts
Drew University
Madison, NJ 07940

For Immediate Release

Zachary Fabri *Embers*



Zachary Fabri, *Eupepsia*, 2023, single channel video with sound, 06:06 min

Exhibition: February 22 – March 4, 2023
Free Admission

The Korn Gallery is pleased to announce the exhibition, *Embers*, by artist-in-residence Zachary Fabri, on view February 22 through March 4, 2023. The Gallery is located in the Dorothy Young Center for the Arts at Drew University and is open Wednesday through Saturday 12:00-4pm, and by appointment. The exhibition, curated by Jason Karolak, includes performative video works, a series of photographs, and found object sculptures.

About the artist:

Zachary Fabri is an interdisciplinary artist engaged in lens-based media, language systems, and public space. He works across video, photography, installation, and design, often complicating the boundaries of studio research and performance. He is the recipient of awards that include The Louis Comfort Tiffany Foundation Award, the Franklin Furnace Fund for Performance Art, the New York Foundation for the Arts fellowship, and the BRIC Colene Brown Art Prize. Fabri's work has been exhibited at Art in General, The Studio Museum in Harlem, El Museo del Barrio, The Walker Art Center, The Brooklyn Museum, The Barnes Foundation, Performa, and the Ludwig Museum in Budapest, Hungary. He has collaborated on projects at the Museum of Modern Art, the Sharjah Biennial, and Pace gallery. Recent solo exhibitions include Recess and CUE Art Foundation in NYC.

About the residency and exhibition:

This exhibition grew out of Zachary Fabri's residency (January 10 – March 4, 2023) at Drew's Dorothy Young Center for the Arts, during which he collaborated with students, conducted research, and produced new site-specific work. Fabri's project evolved from an investigation into the early history of Drew as an institution, with a focus on Mead Hall, the central neoclassical building that was on the grounds when Drew was incorporated as a theological seminary in 1867. The work gives visibility to the fourteen enslaved African people, who were living and working in the basement of Mead Hall when the building and property were sold from the Gibbons family, some of whom stayed on at Drew into the early 20th century.

Piecing together a narrative from scant mentions in the archives as well as period objects (including the caldron, lantern, and chairs) that have remained in Mead Hall, Fabri's work aims to honor the spirits of these fourteen individuals while speaking to how their stories and labor have been "buried" under the stately architecture and portraiture of the second and third floors. An underlying theme in the exhibition is the transformative nature of fire and its heat. In 1989, Mead Hall suffered a severe fire and its upper floors were meticulously rebuilt to its accurate "period" state, while the basement space was largely undamaged in its original form. Fabri's video work *Eupepsia*, which was filmed in this lower space, includes a series of actions that poetically reference the slave labor that took place at this site, while also pointing to the larger story of how this labor fueled the American economy and became entangled in the power structures of governmental, religious, and educational institutions. Other works address notions of responsibility, containment, and liberation.

Addressing these weighty topics, Fabri also offers light and humorous gestures within the exhibition. As the title *Embers* suggests, the fire may not have completely expired, leaving space for redemption, regrowth, and the new passage of knowledge.

For more information please email Visual Arts Coordinator Jason Karolak at jkarolak@drew.edu
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