

February 17-April 7, 2019

*Distance*

*Works on Paper by Skowhegan Alumni*

Curated by Betsy Alwin and Steve Locke

Opening Reception: Sunday, February 17, 2019, 2-5 pm

DORSKY SKOWHEGAN  
GALLERY ESTABLISHED 1946  
Curatorial Programs

***Distance***  
***Works on Paper by Skowhegan Alumni***  
Curated by Betsy Alwin and Steve Locke

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Opening Reception:  
Sunday, February 17, 2019  
2:00 PM to 5:00 PM

11-03 45<sup>th</sup> Avenue  
Long Island City, NY 11101  
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**NYC Cultural Affairs**  
This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.  
Dorsky Gallery Curatorial Programs gratefully acknowledges the support of Sara and Joseph Bedrick whose generosity helps enable our programs and exhibitions.

Image credit: Nat Meade, *Cry Drops*, 2018, Casein on paper, 20 x 16 inches



Curators Steve Locke and Betsy Alwin organized their exhibition around the concept of “distance”— physical, chronological, intellectual, emotional, geographic, etc. All Skowhegan alumni share the experience of distance from their unique summer on the Skowhegan campus. The curators were further inspired by Solmaz Sharif’s poem, *Look*, which explores consequences that result from perceptions of difference and distance. This exhibition includes works by artists of varying ages, from various cultural backgrounds, who work in various locations around the country and around the world. Although the works in *Distance* all can be called “works on paper,” the diversity of shapes, sizes, materials and techniques reflects the variety of contemporary art practices encompassed under that single rubric.

### Artists

Kim Abraham, Alejandro Acierito, Lauren Adams, Negar Ahkami, Colleen Asper, Rebecca Baldwin, Keren Benbenisty, Caitlin Berrigan, Suzanne Broughel, Derrick Buisch, Neil Callander, Greg Chann, Sue Collier, Oliver Comerford, Karishma D’Souza, Anthony Craig Drennen, Jesse England, Nicholas Fraser, Baris Gokturk, Rachel Granofsky, Mark Haddon, Russell Hamilton, Katie Herzog, Christina Hutchings, Saskia Jorda, Courtney Jordan, Nils Karsten, Becky Kinder, Baxter Koziol, Shaun Leonardo, Anthony Lepore, Cyriaco Lopes, Colin McMullan DBA Emcee C.M., Master of None, Nat Meade, Fabiola Menchelli, Helina Metaferia, Nyeema Morgan, Bennett Morris, Ester Partegas, Carol Pepper-Cooper, Bundith Phunsombatlert, Marilyn Propp, Hanneline Rogeberg, Sherrill Roland, Michelle Rosenberg, Annesofie Sandal, Amanda Schoppel, Austin Shull, Molly Springfield, Draga Susanj, Elizabeth Tubergen, Traci Tullius, Tabitha Vevers, Robert Wechsler, Yoav Weinfeld, Jane Westrick.

## **Look**

by Solmaz Sharif

It matters what you call a thing: Exquisite a lover called me.  
Exquisite.

Whereas Well, if I were from your culture, living in this country,  
said the man outside the 2004 Republican National  
Convention, I would put up with that for this country;

Whereas I felt the need to clarify: You would put up with  
TORTURE, you mean and he proclaimed: Yes;

Whereas what is your life;

Whereas years after they LOOK down from their jets  
and declare my mother's Abadan block PROBABLY  
DESTROYED, we walked by the villas, the faces  
of buildings torn off into dioramas, and recorded it  
on a hand-held camcorder and I said That's a gun as I  
trained the lens on a rusting GUN-TYPE WEAPON and  
That's Iraq as I zoomed over the river;

Whereas it could take as long as 16 seconds between  
the trigger pulled in Las Vegas and the Hellfire missile  
landing in Mazar-e-Sharif, after which they will ask  
Did we hit a child? No. A dog. they will answer themselves;

Whereas the federal judge at the sentencing hearing said  
I want to make sure I pronounce the defendant's name  
correctly;

Whereas this lover would pronounce my name and call me  
Exquisite and LAY the floor lamp across the floor so that  
we would not see each other by DIRECT ILLUMINATION,  
softening even the light;

Whereas the lover made my heat rise, rise so that if heat  
sensors were trained on me, they could read  
my THERMAL SHADOW through the roof and through  
the wardrobe;

Whereas you know we ran into like groups like mass executions.  
w/ hands tied behind their backs. and everybody shot  
in the head side by side. it's not like seeing a dead body walking  
to the grocery store here. it's not like that. its iraq you know  
its iraq. its kinda like acceptable to see that there and not—it  
was kinda like seeing a dead dog or a dead cat laying—;

Whereas I thought if he would LOOK at my exquisite face  
or my father's, he would reconsider;

Whereas You mean I should be sent MISSING because of my family name? and he answered Yes. That's exactly what I mean, adding that his wife helped draft the PATRIOT Act;

Whereas the federal judge wanted to be sure he was pronouncing the defendant's name correctly and said he had read all the exhibits, which included the letter I wrote to cast the defendant in a loving light;

Whereas today we celebrate things like his transfer to a detention center closer to home;

Whereas his son has moved across the country;

Whereas I made nothing happen;

Whereas ye know not what shall be on the morrow. For what is your life? It is even a THERMAL SHADOW, it appears so little, and then vanishes from the screen;

Whereas I cannot control my own heat and it can take as long as 16 seconds between the trigger, the Hellfire missile, and A dog, they will answer themselves;

Whereas A dog, they will say: Now, therefore,

Let it matter what we call a thing.

Let it be the exquisite face for at least 16 seconds.

Let me LOOK at you.

Let me look at you in a light that takes years to get here.

**Betsy Alwin** is a sculptor working in Minneapolis. She received her MFA from Illinois State University and attended the Skowhegan School of Painting and Sculpture in 2001. She has exhibited her work nationally and internationally, including exhibitions at the Berkshire Botanical Gardens (Mass MoCA), the National Botanic Gardens in Washington D.C., The University of Washington, Tacoma, AIR Gallery, New York, and No Globe Exhibition Space, Brooklyn, NY. Public commissions include a permanent sculpture in Tokyo, Japan. Recent exhibition venues include De Chiara Projects, Stone Ridge, NY; Kolman and Pryor Gallery, Minneapolis, MN, the Waiting Room Gallery, Edina, MN, the Marian Art Gallery, Milwaukee, WI, and Icosa, Austin, TX. Alwin has forthcoming solo exhibitions at the Phipps Center for the Arts, Hudson, WI and Rosalux Gallery in Minneapolis. She was awarded a 2017 Artist Initiative Grant from the Minnesota State Arts Board.

**Steve Locke** (b. 1963, Cleveland, OH) is a Boston-based artist, raised in Detroit, Michigan. He received an M.F.A. in 2001 from the Massachusetts College of Art and Design and holds Bachelors Degrees from Boston University and MassArt. He attended the Skowhegan School of Painting & Sculpture in 2002. He has been artist-in-residence at the Isabella Stewart Gardner Museum in Boston (2016) and for the City of Boston (2018).

He has received grants from The Pollock-Krasner Foundation, The Louis Comfort Tiffany Foundation, and The Art Matters Foundation. Solo exhibitions include, *there is no one left to blame*, curated by Helen Molesworth for the Institute of Contemporary Art, Boston, *The School of Love with Samsøñ* (Boston, MA), *Family Pictures* with Gallery Kayafas (Boston, MA and most recently #Killers at YOURS MINE & OURS in New York. He has had solo projects with the Boston Public Library, the Isabella Stewart Gardner Museum, Mendes Wood in Sao Paulo, Brazil, at VOLTA 5 in Basel, Switzerland and P.S. Satellites-A Project of Prospect IV in New Orleans. His work has been reviewed in *ARTFORUM*, *Art in America*, *Art New England*, *JUXTAPOZ*, *The Boston Globe*, and *The New Yorker*.

**Solmaz Sharif** Born in Istanbul to Iranian parents, Solmaz Sharif holds degrees from U.C. Berkeley, where she studied and taught with June Jordan's Poetry for the People, and New York University. Her work has appeared in *The New Republic*, *Poetry*, *The Kenyon Review*, *Granta*, and others. The former managing director of the Asian American Writers' Workshop, her work has been recognized with a "Discovery"/*Boston Review* Poetry Prize, Rona Jaffe Foundation Writers' Award, and an NEA fellowship. She was most recently selected to receive a 2016 Lannan Literary Fellowship and the Holmes National Poetry Prize from Princeton University. A former Stegner Fellow, she is currently a lecturer at Stanford University. Her first poetry collection, *LOOK*, published by Graywolf Press in 2016, was a finalist for the National Book Award.

### **Skowhegan**

Founded in 1946, Skowhegan is a school and residency for emerging visual artists on a 350-acre campus in central Maine. Skowhegan offers its participants an inquiry-based community bolstered by peer-to-peer critique, site specificity, and a long-standing tradition of experimentation that can only occur when removed from commercial and academic structures. The nine-week program also offers unparalleled mentorship with five resident and six visiting faculty members. Program participants join an intergenerational community of artists that transcends decades, trends, media, and artistic paradigms. As an institution, Skowhegan is proactive & responsive, and each summer is reinvented by the group of artists present on campus.