

In conjunction with our current exhibition, ***Almost Home: Between Staying and Leaving a Phantom Land*** curated by Shlomit Dror, Dorsky Gallery Curatorial Programs is pleased to present:

(I)mmobility

A Curator/Artists Tour of the Exhibition with Shlomit Dror and artists Daniel Greenfield-Campoverde, Ayesha Kamal Khan, Dana Levy, and Karina Aguilera Skvirsky

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In this walkthrough, the curator will discuss the genesis of this show, and converse with the artists about notions of displacement—a prominent subject they engage with in their work. Being rooted in a place, or, on the other hand, living a rootless life, with no ties to land or home, this walkthrough will also explore how these artists bring their own family's migration story into their work, and how this type of narrative affected their sense of place.



Daniel Greenfield-Campoverde
Rocks from Atlit, 2016

Daniel Greenfield-Campoverde (b. 1984, Caracas Venezuela) is a New York City based visual artist. Raised between Caracas and New York City—of Eastern European descent—his work examines the concept of diaspora as a result of migration processes. Grandson to Holocaust survivors, he utilizes personal histories to address universal narratives surrounding issues of nationalism, displacement and loss. Trained as an architect, he holds degrees from Yale University and Pratt Institute. His work has been exhibited nationally and internationally, including: Momenta Art (NY), BRIC Arts Media (NY), The Centro Cultural Chacao (VE), Radiator Arts (NY) and Equity Gallery (NY). He has participated in various residencies including the Watermill Center, The Wassaic Artists' Residency and Obras Art Foundation near Evora, Portugal. Recently, he curated alongside Esperanza Mayobre a group show about Latin American artists living and working in New York City. Titled *Magical (un)Real: Entranced Land* the show aimed to demystify perceptions of Latin American art from the perspective of the other.

Shlomit Dror is a curator working in Greater New York. She has organized group exhibitions including, *In Her Eyes: Women Behind and in Front of the Camera*, (Newark Museum, 2012), *F_II in the Bl_nk*, (NARS Foundation, 2013), *Ready or Not: 2014 New Jersey Arts Annual*, (Newark Museum, 2014), *Seeing through Abstraction*, (Residency Unlimited, 2015), *Story of A Story*, (Smack Mellon, 2015), *Esther Naor: The Object is Present*, (A.I.R. Gallery, 2015), and *Partner in Crime*, (Paul Robeson Galleries, Rutgers University, 2016). Dror held the positions as the Consulting Curator of American Art at the Newark Museum, Curatorial Assistant at the 2011 Inchoen Women Artists Biennale, and has also been at El Museo del Barrio, Félix González-Torres Foundation and the David Rockefeller Center for Latin American Studies. Her writings have been published in catalogues for the Newark Museum, CUE Art Foundation, Point of Contact Gallery, as well as online essays. She was a guest juror at Fresh Paint Art Fair in Tel Aviv, Visual Arts Center of New Jersey, City Without Walls among others, and has served as a visiting critic at Residency Unlimited, NARS Foundation, The Wassaic Project, Wave Hill Visual Arts Program and the Elizabeth Foundation. Dror received an MA in Museum Studies from New York University and a BA in Art History and Latin American Studies from Bard College. She also took part in Independent Curators International's (ICI) Curatorial Intensive program.

Ayesha Kamal Khan graduated from the National College of Arts, Lahore, Pakistan in 2011, and earned an MFA from Pratt Institute, New York in 2015. She lives and works between Brooklyn and Lahore. Khan has been exhibited at art institutions internationally, including the Queens Museum, and participated in the Skowhegan School of Painting and Sculpture in 2015.

Dana Levy was born in Tel Aviv and Lives and works in New York. She completed her MA in Electronic Imaging at the Duncan of Jordanston College of Art (Dundee, Scotland) and her BA from Camberwell Art College (London). Awards include 2013 Beatrice Kolliner Young Artist Award from the Israel Museum, 2010 Dumbo Arts Festival best studio award, 2008 Young Israeli Artist Award, 2006 Hamburg Short Film festival jury award. Levy has had solo shows at The Israel Museum, CCA Tel Aviv, Nicelle Beauchene Gallery New York, Petach Tikva Museum of Art, Habres and Partner Gallery Vienna, Haifa Museum of Art. Her work has been screened at Tate London, Tribeca Film Festival, Oberhausen Film Festival and many more. Group shows include at the Biennial of Contemporary Art of Cartagena 2013, Bass Museum, Miami, FL, Invisible Exports Gallery NYC, MOCA Cleveland, EVA International Biannual Ireland, Israel Museum Jerusalem, Harn Museum of Art, FL, OK Contemporary Art, Linz Austria and more. Artist Residencies include AIRIE Everglades National Park, Wave Hill Workspace residency New, LMCC Workspace NYC, Le Havre/New York, Regards croisés Art Omi NY, I-park CT, Triangle Arts Association NY and more. Her work is in major museum collections such as American University Museum Washington DC, Israel Museum Jerusalem Israel, Tel Aviv Museum Of Art Israel, Petach Tikva Museum of Art Israel, Museum of Modern Art André Malraux, Le Havre France, Fotomuseum Winterthur, Winterthur, MuMa Le Havre France.

In **Aguilera-Skvirsky's** research-based practice personal narratives are entry points to explore broader cultural questions. Awarded a Fulbright and a Jerome Foundation Grant, she produced a hybrid video that premiered at the 2016 Cuenca Biennale (curator, Dan Cameron). Recent solo projects include *Proposals for an Ecuadorian Pavilion in Venice* at Pocket Utopia, NY and *Drones* at DPM Gallery, Ecuador. Group exhibitions include *Descent* at the ICA, Philadelphia and the 29th São Paulo Biennial – *There is always a cup of sea for man to sail*. Residencies include: Office Hours at El museo del barrio; The Laundromat Project; LMCC Workspace, NY; and others.



Karina Aguilera Svirsky *The Railroad Workers (Los Obreros Del Ferrocarril)*, 2016

For more information about ***Almost Home: Between Staying and Leaving a Phantom Land***, please visit www.dorsky.org to download the PDF version of the brochure containing the curator's essay.



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