



PRESENTS: DAMIEN HOAR DE GALVAN/ ELLIOTT GREEN/ SARAH LUTZ/
EILEEN MYLES/ FRANCIS OLSCHAFSKIE/ JASON ROHLF
PROJECT: JEFFERSON HAYMAN/ **PROJECT:** RICHARD KLEIN

Exhibition Dates: August 10 – 29, 2018

Public Reception: Friday August 10, 2018 6 – 9 PM

The gallery is pleased to present an exhibition of paintings, photography, and sculpture that open us up to new ways of looking using motion, interval, immersion, intensity, and material unconformity. Please join us.

DAMIEN HOAR de GALVAN presents new sculpture. His work is almost exclusively made from recycled materials and is presented in a variety of mediums including painting, drawing, and sculpture. The work speaks of Damien's conflicting feelings on contemporary life and art. It is humorous, pathetic and hopeful, often questioning values and emotions and certainly wondering alongside the viewer. His work has been shown throughout Boston and Cape Cod and is in many private collections. Damien was born in Northampton, MA in 1979 and now lives and works in Boston. After studying behavioral science as an undergraduate he decided to take a different path as an artist. He completed the post-baccalaureate program at the School of the Museum of Fine Arts, Boston in 2008.

ELLIOTT GREEN was born in Detroit, Michigan in 1960. He attended the University of Michigan, where he studied World literature and Art history. He moved to New York City in 1981 and has been making paintings ever since.

After spending a year in Rome in 2012, his work developed a new sense of space and landscape, characterized by panoramic, far-reaching vistas, and geophysical features like mountains, reservoirs and skies that seem to melt impossibly into pure gesture. In his recent work, the conventions of landscape are upended to produce a visual experience of equal parts gestural energy, emotion, memory, and metaphor.

The poet Jana Prikryl notes, "Elliott Green's paintings appear to be in continuous motion, the way animals, plants, and ultimately rocks and mountains are in continuous motion, even when our human vision fails to apprehend it. Placing great thick gestures of paint amid minute intricacies and vice versa, his compositions demonstrate the movement of the universe on both the macro and the micro scales."

Elliott Green has been awarded a John Simon Guggenheim Foundation Fellowship, the Jules Guerin Rome Prize at the American Academy in Rome, a Pollock-Krasner Foundation Grant, a

Marie Walsh Sharpe Foundation Residency, a The Peter S. Reed Foundation Grant, a residency at the BAU Institute, Cassis, France, a MacDowell Colony Residency, and three residencies at Yaddo.

For this exhibition he will present a suite of new paintings.

SARAH LUTZ presents new oil paintings on linen and panel. Born in Madison, Wisconsin in 1967 Sarah lived most of her childhood in Vermont and Guatemala. She holds a B.S. in Studio Art from Skidmore College and an M.F.A. from The American University. Her paintings and prints have been exhibited widely, including solo and group exhibitions at The Schoolhouse Gallery, The Richmond Art Center, Windsor, CT, INK Miami, the E/AB Fair, The Tang Teaching Museum and Art Galleries at Skidmore College and The Painting Center, Lohin Geduld Gallery and Lori Bookstein Fine Art in New York. She has received fellowships from Dartmouth College, the Vermont Studio Center, and MAPSpace in Port Chester, NY and her work is in numerous private and public collections including the Provincetown Art Association and Museum, The Tang Museum, and The Art in Embassies Program. She has exhibited annually in Provincetown, MA since 2002 where she is represented by The Schoolhouse Gallery. In 2013 Lutz was interviewed by Jennifer Samet for *Beer with a Painter on Hyperallergic* and in 2015 she was the subject of an Artist Profile in *Provincetown Arts Magazine*. She lives and works in New York City and Truro, Massachusetts with her husband and their two daughters.

EILEEN MYLES presents an exhibition of new photographs. This suite of six images from her Instagram feed continue a project first exhibited at the gallery in 2016. The images explore the space between reading and seeing, how language and image occupy contemporary spaces and how images carry information and may falter in that effort. Myles has occupied social media with language almost since its inception and has let language hang out with image there, in a new mnemonic place of her own making, where everything feels both projected and bodied, substantial, possible and motionful.

EILEEN MYLES is the author of nineteen books including *I Must Be Living Twice: New & Selected Poems*, and a 2015 reissue of *Chelsea Girls*. Eileen is the recipient of a Guggenheim Fellowship in non-fiction, an Andy Warhol/Creative Capital Arts Writers grant, four Lambda Book Awards, and the Shelley Prize from the PSA. In 2016 Myles received a Creative Capital grant and the Clark Prize for excellence in art writing. Currently they teach at NYU and Naropa University and live in Marfa TX and New York.

FRANCIS OLSCHAFSKIE presents eight new color photographs. All are a single in camera transfixion captured through the lens, displaying an array of multiple images. The delineation is rendered by naturally occurring reflection/projection, and the through glass portrayal of what is in front, what is all throughout the space, and what is behind the photographer.

Mr. Olschafskie did his graduate work at the Media Laboratory at the Massachusetts Institute of Technology, and his undergraduate studies in Photography at Massachusetts College of Art. He has been a faculty member at New York University, the School of Visual Arts, in NYC, The

International Center of Photography in NYC, the University of Massachusetts at Amherst and Boston University where he has taught graduate and undergraduate courses in Photography, Art History and Digital Technology.

Olschafskie has exhibited nationally and internationally, including at the Museum of Modern Art, Paris; the Isentan Museum, Tokyo, the Greek Ministry of Culture, Athens, the Tisch School at NYU, New York, the Robert Hull Fleming Museum in Vermont, the Photographic Resource Center in Boston, the Fine Arts Work Center and at artStrand Gallery in Provincetown, MA.

JASON ROHLF makes vibrant and textured acrylic and collage paintings. Layers are painted over and over again; the final result hints at a hidden history as traces of previous layers are revealed as texture. City streets, digital media, and maps have been important influences of Rohlf's work. Projects include a collaboration with Oehme Graphics where he created the "Field Guides Print Project" that included a suite of unique monotypes and solar plate editions, and most recently a screenprinted edition for Folioleaf. A selection of works from his current project, 'The Shop Rag Project' are featured in this exhibition.

Originally from Milwaukee, Rohlf moved to Brooklyn in 1999. He was exhibited his work across the United States, created a public installation for the MTA, and has lectured for the Pratt Institute, Bowling Green University and Lawrence University among others. He is the recipient of the Sam and Adelle Golden Foundation for the Arts Artist in Residency.

We are delighted to continue our work with JEFFERSON HAYMAN. Mr. Hayman will present a new group of original photographs taken by the photographer, produced in his lab and then framed uniquely in his woodshop.

Jefferson Hayman is an artist whose work explores the themes of nostalgia, common symbols, and memory. Through a quiet minimalism and deep ties to the history of the medium, he invites the viewer to partake in the narrative process in a way that is both intimate and deeply personal.

Drawing from his education in the fine arts and his training in the art of frame-making, Hayman approaches his work with a deep understanding of traditional craftsmanship and a sense of artistic heritage whilst remaining tied to the present through the timelessness of aesthetic simplicity. Through an understated language of visual symbols and meditative studies, Hayman's work manifests as a visual journal chronicling transformation, discovery, and solitude, boldly stripped of the extraneous. Each photograph is handcrafted as a silver gelatin, platinum or pigment print, capturing a delicacy in tonality reminiscent of early Pictorial photography as well as the subsequent modernism movement's refined interplay of light and shadow. Finished prints are paired with antique or artist-made frames, meticulously custom-made by the artist, whose attention to the unique attributes of each photograph imbues every piece with a completely unique story and sense of personality.

Hayman's work is found in numerous private and public collections, notably the Museum of Modern Art Library, The Boston Athenaeum, The New York Public Library, the collection of Sir Elton John, and the collection of Robert DeNiro, amongst many others. In 2015 he was awarded the prestigious Pollock Krasner grant. He lives and works in Tappan, New York, a small historic village minutes from the heart of Manhattan.

RICHARD KLEIN's 2018 project is based on his love of "whimsey bottles" a ninetieth and early twentieth century folk art tradition that was particularly strong on the eastern end of Long Island and on Cape Cod. The writer and art critic B.H. Friedman, a novelist and art critic who wrote the first biography of Jackson Pollock and who was active in Provincetown's fledgling Fine Arts Work Center, extensively collected them and gave his collection to the Folk Art Museum in New York.

Friedman wrote, 'Most familiar in the form of a ship-in-a-bottle, whimsey bottles were actually created in a variety of motifs, created mostly by those in isolated, confined or alienated situations, like sailors, farmers, prisoners or lumbermen. Because they required so much time and focus, whimsey bottles were usually made to help pass the time or allay loneliness, or to distract the mind. They offered demonstrations of skill and tokens of affection for those returning home.

Alcoholics and the chronically ill also created those whimseys which were almost always made from liquor or over-the-counter medicine bottles. The original contents killed pain, loneliness or time, the creation of what replaced the liquids may have served the same function. Sometimes after the constructions were finished the bottles were refilled with water to simulate alcohol.

Created with patience and skill, the bottles themselves were never altered. What was wider than the mouth of the bottle had to be folded outside the bottle and opened inside, or glued, hinged or assembled once inside, using tweezers, scalpels, pliers and probes. Except for the bottle-in-a-ship whimsies, these bottles stand upright.'

We will present four sculptures, three of which consider whimsey bottles.

RICHARD KLEIN is an artist, curator, and writer. As an artist, he has exhibited widely, including the Neuberger Museum of Art at SUNY Purchase, Caren Golden Fine Art, New York, the John Michael Kohler Arts Center, Sheboygan, WI, Hales Gallery, London, Gavlak Gallery, Palm Beach, FL, Portland Institute of Contemporary Art, Portland, OR, and the Tufts University Art Gallery, Medford, MA. His work is included in numerous public and private collections, including the Norton Family Collection, Santa Monica, CA, the DeCordova Sculpture Park and Museum, Lincoln, MA, and the Connecticut Artists Collection (State of Connecticut), Hartford, CT. Since 1999 he has been exhibitions director of The Aldrich Contemporary Art Museum in Ridgefield, CT. In his sixteen year career as a curator of contemporary art he has organized over 80 exhibitions, including solo shows of the work of Roy Lichtenstein, Janine Antoni, Sol LeWitt, Mark Dion, Michael Joo, Hank Willis Thomas, Brad Kahlhamer, Roy McMakin, Mary Temple, Jessica Stockholder, Tom Sachs, and Elana Herzog. Major curatorial projects at The Aldrich have included Fred Wilson: Black Like Me (2006), Elizabeth Peyton: Portrait of an Artist (2008) and

Shimon Attie: MetroPAL.IS. (2011). His essays on art and culture have appeared in Cabinet Magazine and have been included in books published by Hatje Cantz, Damiani, Picturebox, and the University of Chicago Press, among others. In November of 2014 he exhibited his work at Aberson Exhibits in Tulsa, Oklahoma in connection with a panel discussion based on the book Living and Sustaining a Creative Life published in 2013. Klein was one of the contributing essayists for the book. His solo exhibition titled, "Bottle in the River" was at the Brattleboro Museum and Art Center in 2018.

The Schoolhouse Gallery is located at 494 Commercial Street in Provincetown's East End Gallery District. Contact us at 508 487-4800 and at info@galleryschoolhouse.com