



LAT AND LONG

KARYN OLIVIER

ON VIEW OCTOBER 23 – DECEMBER 6, 2015

OPENING OCTOBER 23, 7 – 10 PM

FRIDAY – SUNDAY, 1 – 6 PM

OR BY APPOINTMENT

Fresh Window is pleased to present the solo exhibition *Lat and Long* with recent works by artist Karyn Olivier. Olivier's works in *Lat and Long* examine the eternal mutability of objects, spaces, "blind spots" and their functions. Her sculptures provide a discourse on our perception of the temporality of existence. *Lat and Long* allows an uninhibited experience in absurdity, poetics, fluidity, mortality, nostalgia, melancholy. Olivier's work unites these dichotomies and give us a greater awareness of our expansive identities and surroundings.

The title of the show came about when Olivier realized most of the materials, images and ideas came from time she spent in Trinidad and Tobago and on Matinicus Island, Maine. She explains: "I have a visceral connection to these two islands. One is literally my home — the place of my birth (Trinidad). The other is a recent discovery, foreign in many ways to Trinidad and the Brooklyn neighborhood where I grew up. Although Matinicus is quite different in terms of landscape, demographics and native personalities, my experience of the place is strangely familiar — something that can be described as home-like, though I have no ancestry or previous ties there. This can be contrasted to times in Trinidad when I feel like an outsider — more precisely existing both inside and outside of that place — physically, culturally, intellectually. At these moments I feel the huge divide — the big sea between my



permanent home in North America and the island of Trinidad. But in actuality, more often than not, it encompasses all that I mean by the word “home.” Matinicus — geographically the farthest inhabited eastern point of the United States — relates in another way to Trinidad and Tobago’s coordinates in the Caribbean Sea, where it is the farthest island south in that sea. Despite the characteristics that distinguish the two, from the warm sea and the dark hues of the people in Trinidad to the icy Gulf of Maine with its fair-skinned Scots-Anglo-Irish descendants, I recognize a sort of equivalence between these two places that is comforting and arresting.”

Karyn Olivier, who was born in Trinidad and Tobago, received her M.F.A. at Cranbrook Academy of Art and her B.A at Dartmouth College. Her work has been exhibited nationally and internationally, including exhibitions at the Gwangju and Busan Biennials (Korea), World Festival of Black Arts and Culture (Dakar, Senegal), the Wanas Foundation (Sweden), The Studio Museum in Harlem (NY), The Whitney Museum of Art (NY), MoMA P.S.1 (NY), The Museum of Fine Arts Houston, The Contemporary Arts Museum Houston, The Mattress Factory (PA) and SculptureCenter (NY). She is the recipient of the John Simon Guggenheim Memorial Foundation Fellowship, the Joan Mitchell Foundation Award, the New York Foundation for the Arts Award, a Pollock-Krasner Foundation grant, the William H. Johnson Prize, the Louis Comfort Tiffany Foundation Biennial Award, a Creative Capital Foundation grant and a Harpo Foundation grant. Her work has been reviewed in The New York Times, Time out New York, The Village Voice, Art in America, Flash Art, Mousse, The Washington Post, Nka: Journal of Contemporary African Art, Frieze, among others. Olivier is currently an associate professor of sculpture at Tyler School of Art.