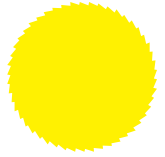


DREAMSONG

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A GLITTER OF SEAS

5 June – 8 August, 2021

Rita Ackermann	Camille Henrot
Allison Baker	Sarah Irvin
Julie Buffalohead	Laurel Nakadate
Tamar Ettun	Frida Orupabo
Christina Fernandez	Sheilah ReStack
Krista Franklin	Melanie Schiff
Nan Goldin	Amy Wong
Nicole Havekost	

*And now I
Foam to wheat, a glitter of seas.
The child's cry*

Melts in the wall.

excerpted from *Ariel* by Sylvia Plath

FOR IMMEDIATE RELEASE

Dreamsong presents *A glitter of seas*, our inaugural exhibition which explores maternity through painting, drawing, sculpture, photography and video by contemporary female artists. Gallery partner Rebecca Heidenberg curated the exhibition through the lens of her personal experience as a new mother during the pandemic, which followed multiple miscarriages and a late term abortion.

The center of the front gallery is occupied by a newly commissioned monumental soft sculpture of a headless pregnant figure by Minnesota artist **Nicole Havekost**. **Laurel Nakadate** echoes this larger-than-life figure in a looping video in

which she dons a Chewbacca mask, exposes her 9-month pregnant belly, and roars. A portrait by **Nan Goldin** from her seminal *Ballad of Sexual Dependency* captures a pregnant woman in repose at the Russian Baths in New York City circa 1985. In **Rita Ackermann's** *Fire By Days* series, the artist arrived "at something that violently pushed itself between figuration and abstraction, pushing through to make itself completely free." *Fire By Days Blues XV* speaks to the liminal space in which maternal bodies reside. **Sheilah ReStack's** *Rabbit* and *Hold (Rose)* are visceral portraits of her wife and daughter, incorporating photographs depicting their tender gestures with fiber walking prints that trace the artist's movements. These images are juxtaposed with various materials including a

rock, concrete, a blanket, rubber bands, and a torn piece of a Felix Gonzales-Torres print.

Several works confront pregnancy loss and the emotional landscape of infertility. This includes a foreboding scene by **Julie Buffalohead** of babies playing with a bloody, corporeal form that trails from a kneeling woman across the room; a series of drawings related to the Jewish practice in ancient Babylon of trapping demons, which **Tamar Ettun** began making following a miscarriage; and **Krista Franklin's** handmade book of images and poetry documenting her personal struggle with uterine fibroids, which was compounded by the effects of structural racism endemic to the American medical system.

Frida Orupabo began thinking about the mistreatment of Black women in the healthcare system when she became pregnant and learned of the startling rates of maternal mortality for Black women. Orupabo's work reconstitutes images from colonial archives into powerful collages depicting female figures, fragmented bodies, and objects.

A glitter of seas opens during the global pandemic throughout which the essential labor of mothers has been critically undervalued. Several works explore breastfeeding, including a portrait of a woman pumping milk by **Camille Henrot**; a work on paper by **Sarah Irvin** which translates data from a breastfeeding tracking timesheet into an abstract field of marks; breastmilk watercolors by **Amy Wong** made in collaboration with her son; and ethereal photographs by **Melanie Schiff** depicting a woman's torso as she hand-expresses drops of milk. In **Christina Fernandez's** *Lavanderia* series, blurred women captured with a long exposure on a large format camera attend to washing machines behind graffiti-tagged storefronts in East Los Angeles. For *Night Mother*, **Allison Baker** singed a white carpet with a text about domestic labor from Marsha Norman's eponymous play.

A glitter of seas presents a wide spectrum of maternal experiences while foregrounding the urgent self-representations of BIPOC women and mothers. The exhibition features deeply intimate

and personal work, unflinching explorations of the maternal body, conceptual projects, and work grounded in broader socio-political realities. Details on the accompanying film program and reading series are forthcoming. The project will culminate in a publication to be released in late summer.

ABOUT DREAMSONG

Dreamsong is a multidisciplinary arts venue and commercial gallery situated on a small compound in Northeast Minneapolis. Comprised of a storefront gallery, standalone screening room, connecting courtyards, and an artist's residence, Dreamsong is a flexible and adaptable home for contemporary art. Our mission is to foster dialogue between the local Minnesota arts scene and the broader contemporary artworld by facilitating collaborations and building connections between artists, filmmakers, curators, and scholars. Dreamsong was founded in 2021 by Rebecca Heidenberg and Gregory Smith, whose backgrounds include curating, arts administration, creative writing and filmmaking.

Dreamsong acknowledges that this land in which we reside, Mni Sota Makoce (Minnesota), which is named for the Dakota who have lived here for many thousands of years, is the traditional and ancestral homelands of the Dakota, Ojibwe, Ho-Chunk, Cheyenne, Oto, Iowa, and Sauk and Meskwaki people and is a crossroad for Indigenous peoples. Both the State of Minnesota and the United States Government carried out genocide, ethnic cleansing, and forced removal against the Dakota to acquire land. Yet, despite centuries of colonial theft and violence, this is still and always will be Indigenous land.

PRESS CONTACT →

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Frida Orupabo
Girl with stone, vase and head, 2020
Collage with paper pins
Courtesy of the artist and Stevenson, Cape Town



Camille Henrot
Wet Job I, 2019
Watercolor on heavy Somerset Velvet paper
Courtesy of the artist and Metro Pictures, New
York