

Fade into Me: Identity and Abstraction

March 29–April 8, 2022

Juan Baños Fonseca

Jacob Boglio

Mark Abaygar Guinto

Caleb William
MacKenzie-Margulies

Kaia Olsen

In ***Fade into me: Identity and Abstraction***, monochromatic brown paintings reference skin color in meditations on race and ethnicity, and the chromatics of rainbow hues painted inside monumental geometric sculptures point to the multiplicity of genders and sexualities. The uniforms of workers stretched into canvases that negotiate the intricacies of class dynamics; prints in photographic and impressed forms abstract punk's ethos into conceptual acts that point to Jewish cosmographies, and totemic sculptures abstract the human figure into a cacophony of internal voices. Pushing against historical tendencies to represent the self as a physical and political body defined by experiences shared across demographics, Mark Guinto, Kaia Olsen, Jacob Boglio, Caleb MacKenzie-Margulies, and Juan Baños Arjona instead choose abstraction to investigate the materialities of identity. Their works resist easy identification and transparency while simultaneously plumbing the depths of self as an individual in concert with and set against community affiliations, identity politics, and collective ideologies.

Juan Baños Fonseca's totemic figures stand at the intersection of two worlds. Each is a stand-in for one aspect of the complex interiority of the self in all of its manifestations as it meets external reality. Applying his training in psychoanalysis onto himself, Baños Fonseca parses individual emotions and impulses into singular entities. Each totem is assembled with its own cadre of characteristics pulled from the artist's study of his own dreams, as well as the images emplaced in him from Catholic iconography. Cobbled from the idiosyncracies of discarded materials, these archetypal representations assemble themselves from the world of late capitalism posed on the edge of collapse. Together, they marvel at the tragedy of lived experience at the intersection of decadence and despair.

Jacob Boglio reclaims discarded materials that signify the working class and abstract them in ways that bring forward their particular materialities and functions. The artist chooses his materials because they have tactical relationships to the bodies of working-class people with the intention of circumventing discard culture and subverting the high prices of traditional art materials like paint. Slept-on bedsheets and uniforms work worn by family members are stretched into canvases. The reflective panels on his father's construction vest or the blue expanse of his sister's uniform come to signify "art" when detached from their context and read primarily through form with the effect of transgressing the classed divides of the exhibition space. Spilled coffee, a liquid that fuels labor, and bleach, a

liquid that erases the first as well as any other agents, become pigments that carry their significance in daily life into painted space and exhibition space. Bricks, lottery tickets, and other ephemera of working-class life are reconfigured into sculptural installations and artist's books. Rather than disconnect and decontextualize, Boglio's working-class abstraction reveals the economy of things that construct working life and ethos, aspects that cannot be represented but only described materially.

Mark Guinto makes paintings that show the limitations of the act of representing as a mode of artmaking as well as the limitations of a politics of representation in hegemonic culture. Drawing from his personal, familial, and cultural experiences, Guinto moves everyday objects from his Filipino-American household into meditations on the residue of colonialism that continues to structure life. Across three walls of the gallery space, Guinto arranges his paintings as an altarpiece. On one side, the painted bodies of a living and dead fly flank the tool of its demise: a fly swatter. Guinto recuperates the fly as kin through its ability to evade and persist. In another series of paintings tenderly copy recipes from post-it notes to translate hastily scribbled attempts to connect with home into lasting documents. Joined by paintings of Timberland boots and a bitter melon, a staple of Filipino cuisine, Guinto speaks to group belonging as well as cultural dexterity.

Caleb MacKenzie-Margulies's quiet studies of everyday life bridge the distance between the conceptual frameworks of photography and the importance of paper within Jewish material culture. *I was born tomorrow* is a large spill of photographic, inkjet paper that swirls in voluminous curves in a pile. Its paradoxical title challenges the ways in which time, as experienced by humans, presents itself as a sequenced series of events vis-a-vis photography. The traditional photograph captures these events and transforms them into documents. MacKenzie-Margulies's is a practice that applies the medium's methods to frame moments in everyday life. In this case, photographic paper is imprinted through cutting and its real-

time relationship with the ever-changing light in the space. Growing up in a Jewish community, in which the written word on paper is of supreme ritual importance, MacKenzie-Margulies is preoccupied with paper as both a vessel and an excess. This photographic paper, originally destined for discard, is transformed into a consecrated material that presents itself to the viewer for our aesthetic and spiritual consideration. Where photography tethers the world to the past by making a document out of the moment in which the photograph was taken, MacKenzie-Margulies's cameraless photography insists on the presentness of the now, in the place, at the moment in which it is directly experienced. In the process of attenuating us to the experience of the now, he also shifts the temporal landscape of daily life into a consideration of the cosmic.

Kaia Olsen translates a background in dance, choreography, and moving image production into sculptures that exist in states of tenuous balance. By pushing the limitations of material to their maximum capacity, Olsen connotes spaces of fluidity and physical embodiment in the process of a constant state of becoming. In *Immersion/Transportal*, we witness the process of a heptagon—a seven-side geometric shape—coming into and out of being, in perpetual transition—as a series of dawns. The shape rises from the ground and, in making more of itself known, becomes a temporal passageway that one can enter, appearing in dualistic states of emergence or diminishment depending on the direction the sculpture is approached. Encountered from the side of its full manifestation, the viewer is presented with the vivid chromatics of the rainbow and invitation to transgress the passageway. From within this portal space, color offers a kaleidoscope of potentiality. From its diminished, waning, side, the viewer is presented with desaturated hues that intentionally suppress their vibrancy. For Olsen, this tension between vibrancy and fullness, desaturation, and diminishment speaks to what he describes as “mode-switching”: the situational need to camouflage one's identity within spaces of non-acceptance.

Fade into Me: Identity and Abstraction



Juan Baños Fonseca



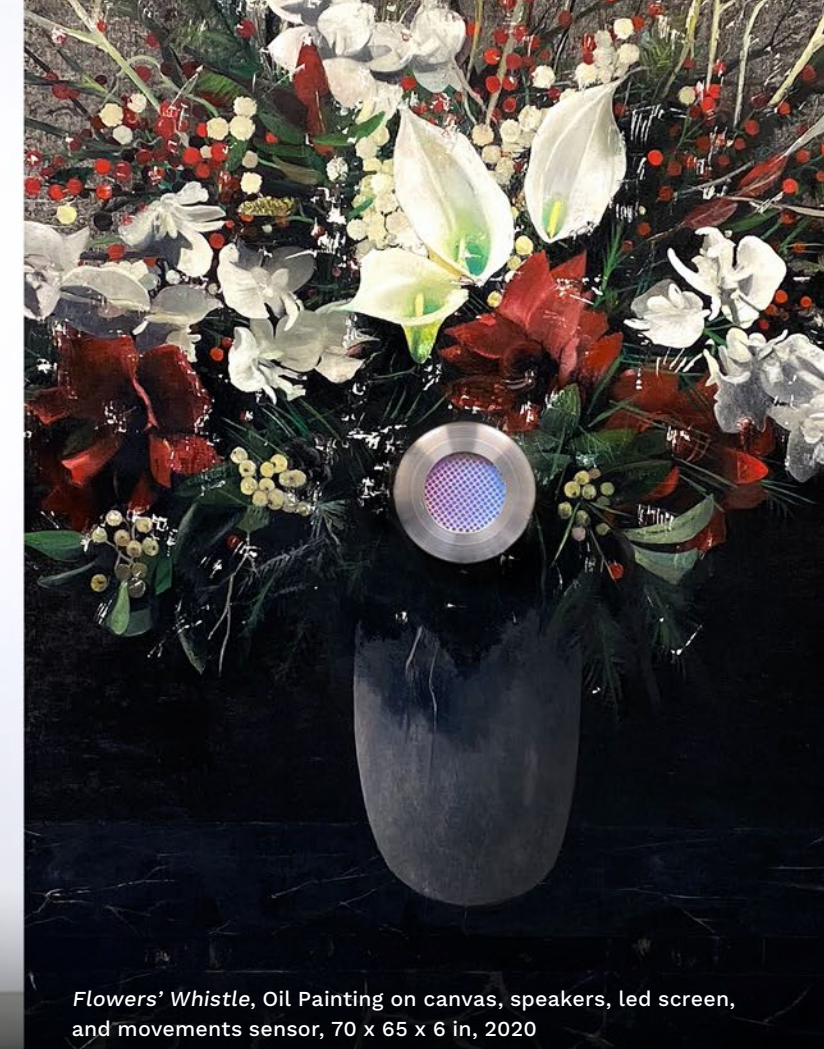
Corpse I, 3D-printed polished resin, 2 x 0,7 in, 2021



Let's Save Us All, Wood, cotton, ceramic, flowers, water, and plastic bottle, 27 x 20 x 22 in, 2021



Posthumous Monochrome I, Aluminum, nylon, paint, light, and stroboscopic flash., Mixed media on canvas, 59 x 47 x 12 in, 2020



Flowers' Whistle, Oil Painting on canvas, speakers, led screen, and movements sensor, 70 x 65 x 6 in, 2020



Portrait without Organs - Saint John, Juan Baños' portrait made by the religious sculptor Jonathan Alonso, Clay, glass, hair, wood, dental prosthetics, and oil painting., 22 x 15 x 10 in, 2021-2022



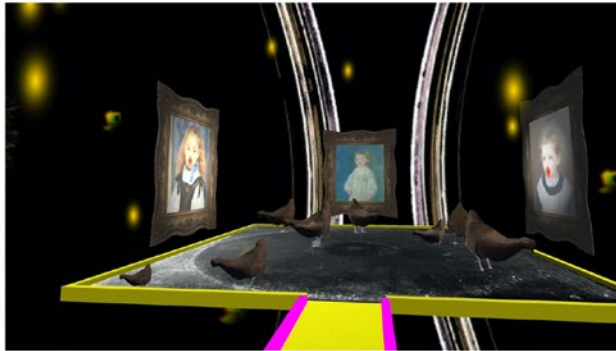
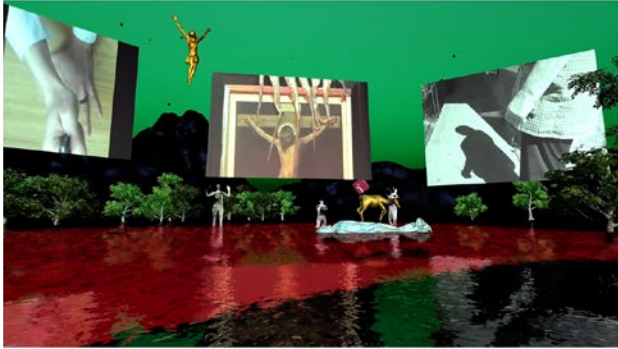
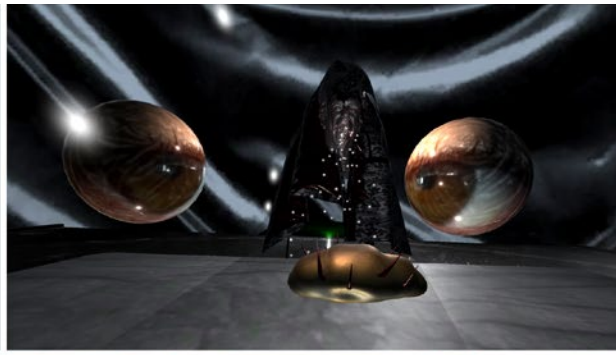
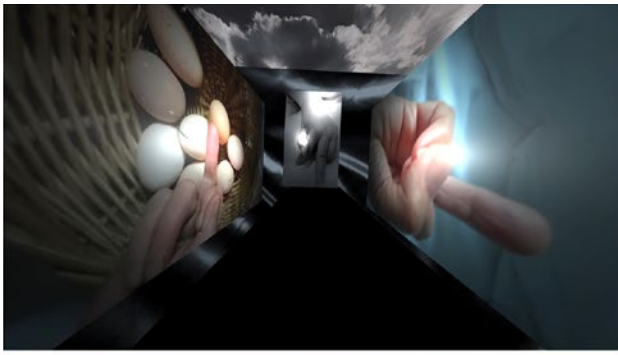
Study to Revive a Beloved one II, Inkjet print, gold leaf, aluminum, nylon, paint, and stroboscopic flash, 16 x 24 in, Single Edition, 2022



Dark Exhale, 16 mm Projection, acrylic painting, aluminum, wood, resin, nylon, light, black balloon, and air compressor, 120 x 40 x 40 in, 2021



Animals and Blood, Oil painting, acrylic, aluminum, 3D-printed resin, glass, gold leaf, wood, resin, nylon, light, knife, hair, movement sensor, and motor controlled with Arduino, Variable sizes, 2021



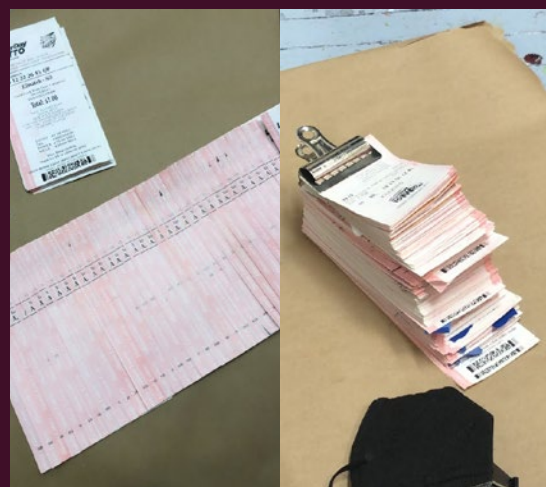
ABOVE:
STBO - Live together
Screenshots from Video Game
Archive video, Archive image,
Archive sound, and 3D Models.
Collaboration with family and
friends during 2020 lockdown.

Juan Baños Fonseca (b. 1980) holds a BFA from the University of Granada (Spain). Baños's work has been featured in solo and group exhibitions in China, Mexico, and Europe. In addition, his artworks are part of numerous private collections, museums, and public institutions. Baños' work is characterized mainly by large-format paintings that explore themes ranging from everyday reality to the timeless, portraying fear, inner landscapes, dreams, and the energy of people and objects. The surfaces of his works showcase gestural and chromatic convulsions, synchronized in a dance where the robotic and painting move in a strange sensation of artificial life. He currently lives and works in Chicago.

→ www.juanantoniobanos.com



Jacob Boglio



LEFT COLUMN, TOP DOWN:
 "Left to Dry" - 2021,
 Found fabric dipped in cement on
 a steel rebar. 26" x 33" x 6" in

"Untitled" 2022,
 Mothers silk nightgown, wire
 and reclaimed faux fur dipped in
 acrylic paint. 27.5" x 13" x 9.5" in.

Process

RIGHT COLUMN, TOP DOWN:
 "00.00", 2020,
 Sister's Wendy's employee t-shirt
 sleeves, Dollar Store shirt on
 stretcher. 28" 24" x 1"

"Study 04" 2020,
 found construction rebar, and
 mother's boyfriend's' daughter's
 boyfriend's construction vest
 on a wooden frame.
 24" x 13" x 2.5" in.

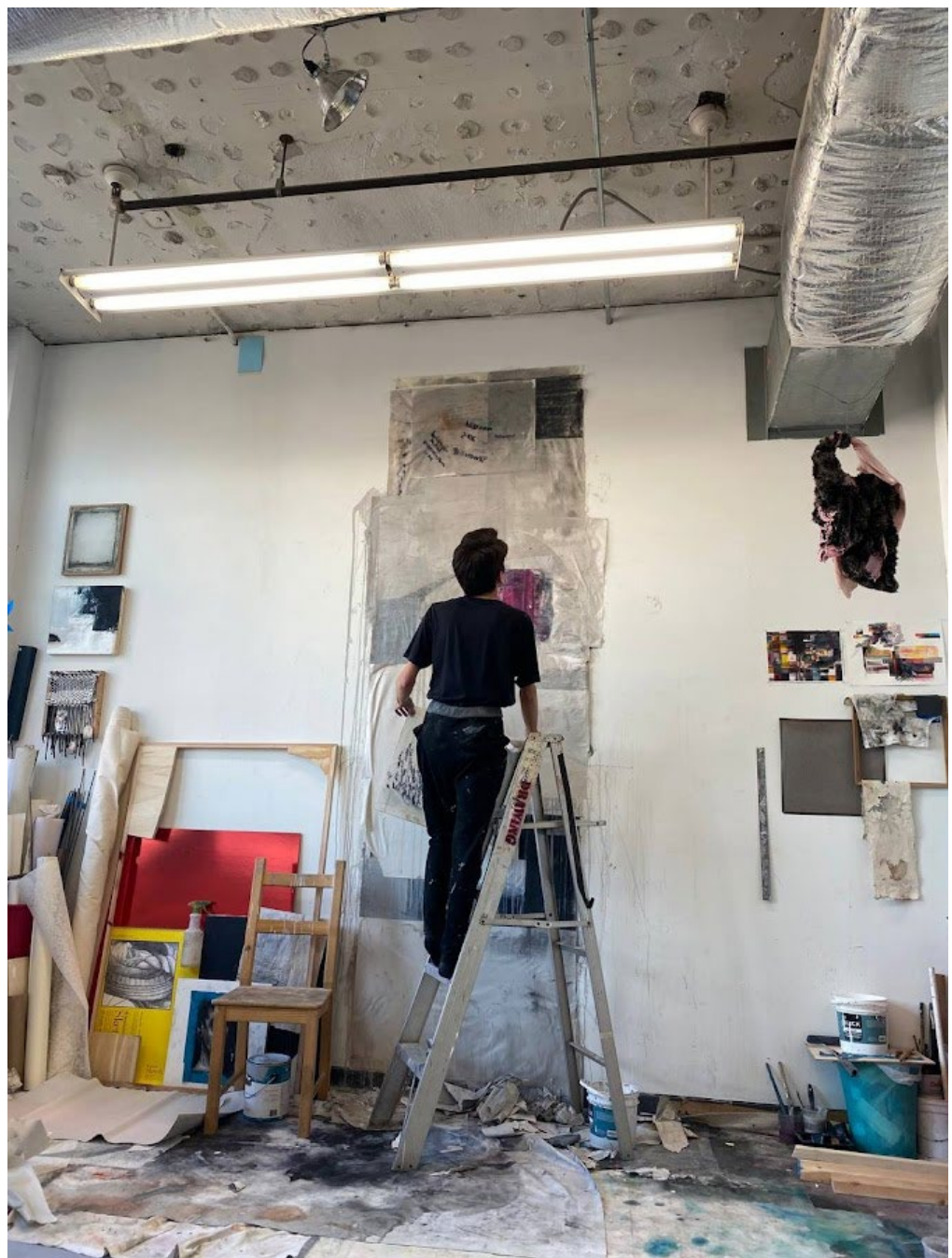


LEFT COLUMN, TOP DOWN:
 "Divided" - 2021,
 Gesso, coffee, ink, and wine
 on canvas and stitched fabric
 over a stretcher. 8' x 6' feet.

Process

RIGHT COLUMN, TOP DOWN:
 Studio
 "Que Sera Sera " 2021,
 Cement frames. Dimensions vary.





COVER:
“Untitled” - 2021,
Various pill bottles, welded steel
rods, thread, orange pill capsules,
metal chain, ladder, and orange
spray paint. 43” x 23” x 21” in.

ABOVE:
Studio

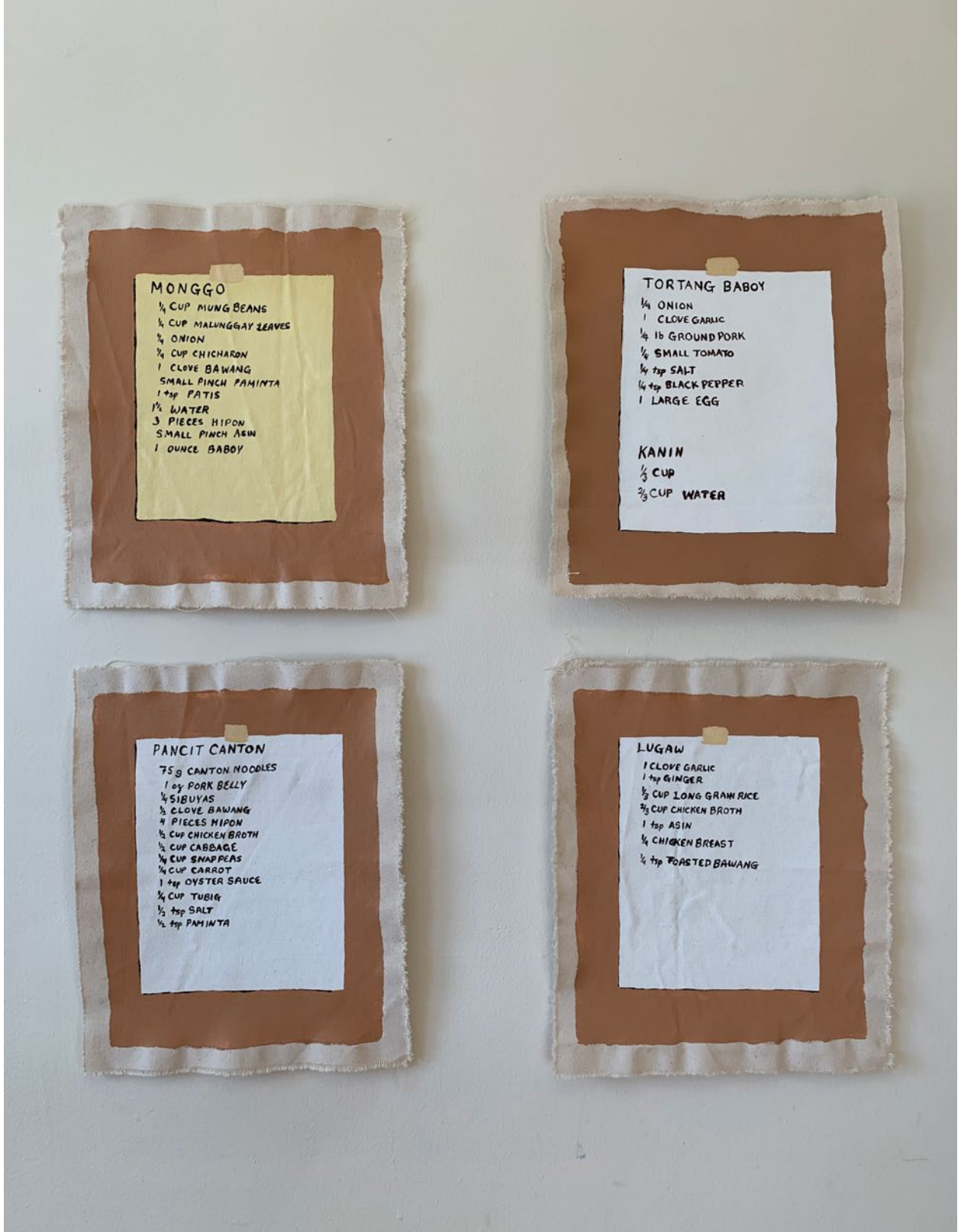
Jacob Boglio (b. 1994) holds a BA in Graphic Design & BFA in Studio Art from Trinity Christian College, as well as being the first Post-Baccalaureate in their Department history. His work has been included in group and solo exhibitions, as well as private collections. Often working at the intersection of painting and sculpture, his work often utilizes reclaimed materials to question the givenness of class-status, reconstructing viewers’ perspectives of the marginalized body, especially in relation to class-status—with recent exploration into how his own labor and pleasure is implicated in his works. He is based in Chicago, Illinois.

→ <https://jacobboglio.com/>
→ Instagram: [@jacobboglio](https://www.instagram.com/jacobboglio)



Mark Abaygar Guinto





MONGGO

$\frac{1}{4}$ CUP MUNG BEANS
 $\frac{1}{4}$ CUP MALUNGGAJ LEAVES
 $\frac{1}{4}$ ONION
 $\frac{1}{4}$ CUP CHICHARON
1 CLOVE BAWANG
SMALL PINCH PAMINTA
1 tsp PATIS
 $\frac{1}{2}$ WATER
3 PIECES HIPON
SMALL PINCH ASIN
1 OUNCE BABOY

TORTANG BABOY

$\frac{1}{4}$ ONION
1 CLOVE GARLIC
 $\frac{1}{2}$ lb GROUND PORK
 $\frac{1}{4}$ SMALL TOMATO
 $\frac{1}{4}$ tsp SALT
 $\frac{1}{4}$ tsp BLACK PEPPER
1 LARGE EGG

KANIN

$\frac{1}{3}$ CUP
 $\frac{2}{3}$ CUP WATER

PANCIT CANTON

75 g CANTON NOODLES
1 oz PORK BELLY
 $\frac{1}{4}$ SIBUYAS
 $\frac{1}{2}$ CLOVE BAWANG
4 PIECES HIPON
 $\frac{1}{2}$ CUP CHICKEN BROTH
 $\frac{1}{2}$ CUP CABBAGE
 $\frac{1}{4}$ CUP SNAPPEAS
 $\frac{1}{4}$ CUP CARROT
1 tsp OYSTER SAUCE
 $\frac{1}{4}$ CUP TUBIG
 $\frac{1}{2}$ tsp SALT
 $\frac{1}{2}$ tsp PAMINTA

LUGAW

1 CLOVE GARLIC
1 tsp GINGER
 $\frac{1}{2}$ CUP LONG GRAIN RICE
 $\frac{2}{3}$ CUP CHICKEN BROTH
1 tsp ASIN
 $\frac{1}{4}$ CHICKEN BREAST
 $\frac{1}{2}$ tsp TOASTED BAWANG

Mark Abaygar Guinto (b.1991, Newark, NJ) is a painter who holds a BFA from Mason Gross School of Arts at Rutgers University. His interests in painting explore the esoteric limitations of the visual encounter. Guinto uses themes of modesty, paradox and ethnographic reasoning in his paintings that represent subjects of cultural boundedness. Those subjects often appear as figureless portraits of objects and color specifically in personal relationship to his Filipino-American identity.

Caleb William MacKenzie-Margulies

Caleb MacKenzie (b. 1992, Malden, MA) holds a BA and Ethnomusicology Certificate from Hampshire College. His work has not been exhibited since 2015, and he has voice acted in pieces shown at the National Museum of Modern and Contemporary Art in Gwacheon, the Ilmin Museum of Art, and deskdesk virtual gallery. He is a photographer, performer, and writer, and through his work asks the question “How knowable are we to ourselves?” He is based in the United States.

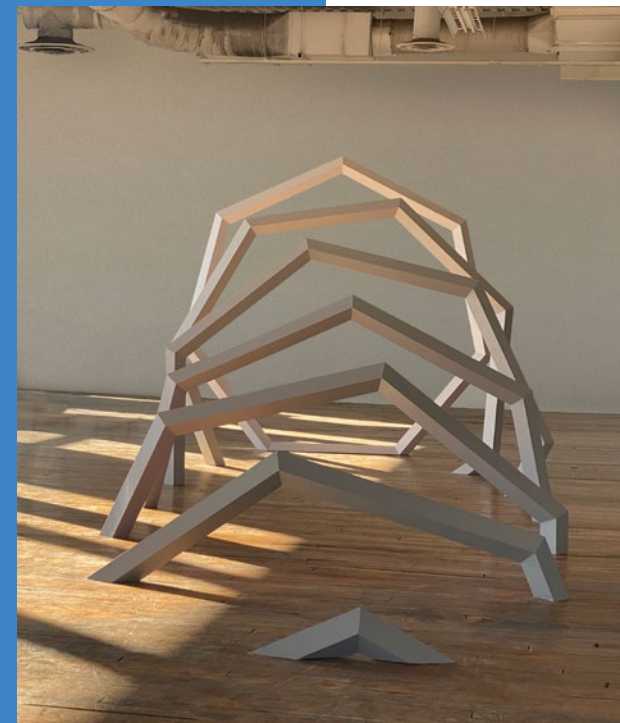
His email address is sparklingcaleb@gmail.com

Fade into Me: Identity and Abstraction

Kaia Olsen



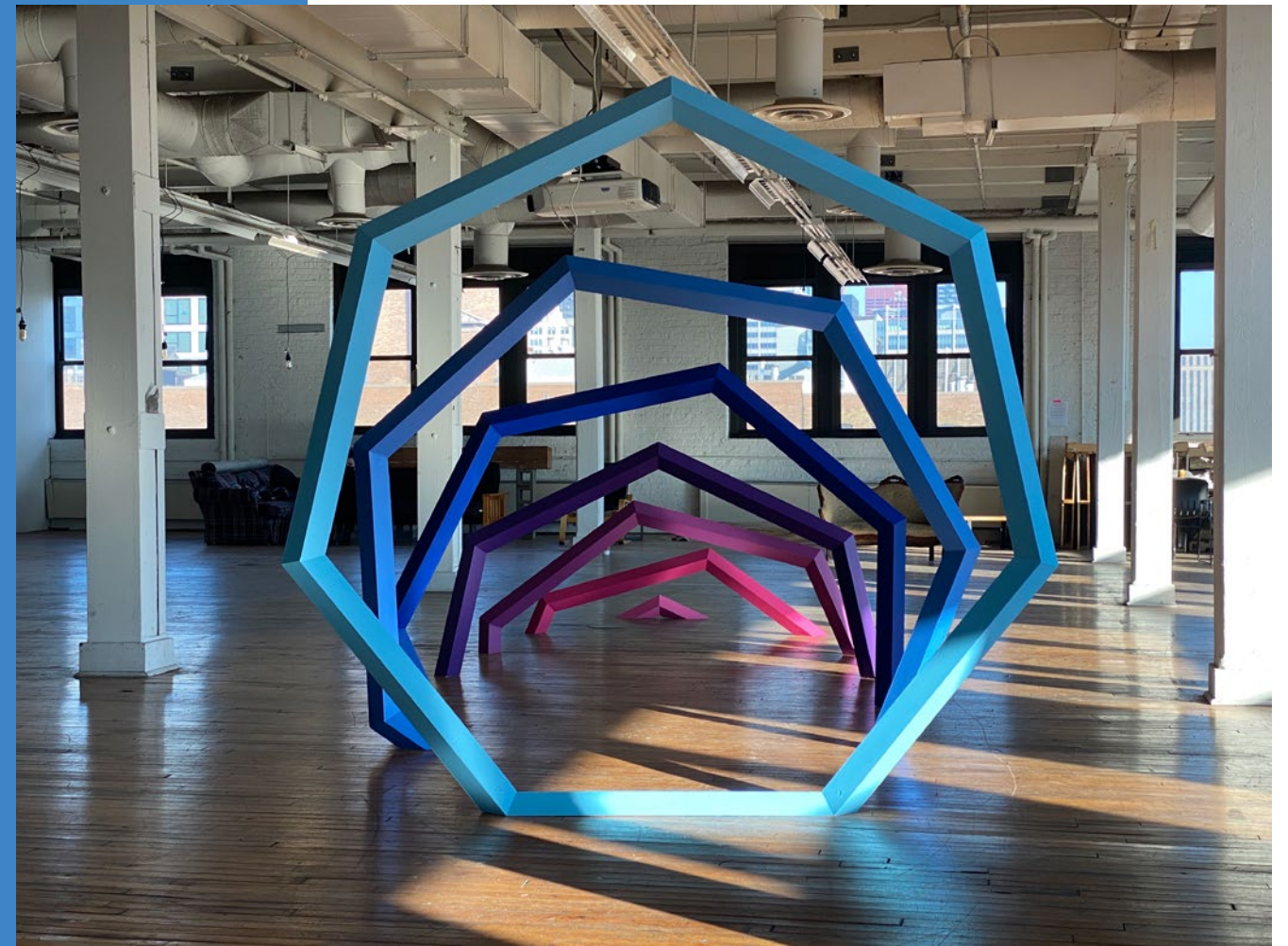
WHEN BREATH LEAVES THE BODY (2021)



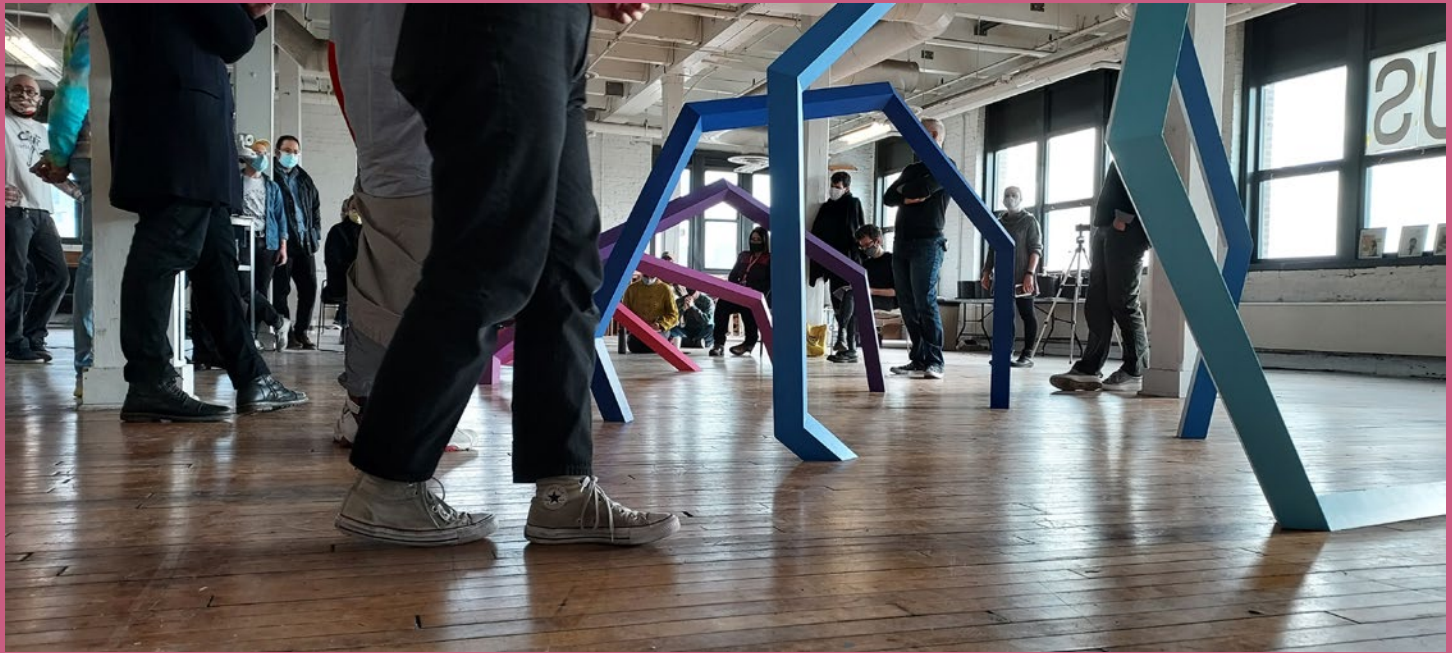
LEFT:
ELLE (2020) - Still from Film

BELOW LEFT:
SPRUNG (2020)

BELOW RIGHT:
COPULUM (2022)



IMMERGENCE/TRANSPORTAL (2021)



COVER:
COPULUM (2022)

ABOVE:
IMMERGENCE/TRANSPORTAL (2021)

Chris “Kaia” Olsen interrogates the intersection of performance and sculpture through experiential works that explore spirituality, identity, fragility, connectedness, and transitional states. While based in Chicago, his work has shown across the country at venues that include Artemisia Gallery, ArtSquad Contemporary (Easton, PA), Bumbershoot Film Fest (Seattle, WA), Chicago International Film Festival, Clinton Presidential Library (Little Rock, AR), Hollyshorts Film Fest (Los Angeles, CA), Music Box Theatre, and the Ruth Page Center for Dance, as well as in partnerships with Big Muddy Dance (St Louis, MO), Thodos Dance Chicago, Inaside Dance (Chicago), and Gingarte Capoeira. His filmwork has received numerous accolades, including four EMMY nominations.

→ www.ckolsen.com

→ Instagram: [@welcometokaialand](https://www.instagram.com/welcometokaialand)

Ouroboros

April 13–22, 2022

Keaton Fox

Pushpakanthan Pakkiyarajah

Grace Schmidt / Boss

Amanda Taves

The image of a snake twisted into a circle to consume its own tail has been a symbol of the cycle of life, death, and rebirth since ancient times. In the exhibition, **Ouroboros**, artists Keaton Fox, Pushpakanthan Pakkiyarajah, Grace Boss, and Amanda Taves all explore different aspects of this cycle. Whether negotiating the devastation of death caused by war, excavating personal life in a study of FBI body farms, where donated bodies birth new ecological life, undertaking the task of recalling one's own birth, or exploring the physical and emotional bonds of motherhood, the artists in **Ouroboros** update the symbol's meaning to account for the complexity of contemporary life.

Keaton Fox grew up in the era of the personal home video camera and was raised under its observant eye. Her work engages this archive which spans the moment of her emergence into the world — an artifact of a time when video cameras were allowed in the birthing room — through her childhood's most important moments. Having an external document of her first moments of life has propelled the artists in pursuit of an impossible goal: the task of remembering the interior experience of her birth. For as specific as her experience is, every person who has ever lived outside the womb has also shared it. Fox, thus, invites us to sit in a gynecological examination chair and engage in a process of plumbing their own memories of births. From this vantage point, we watch Fox's birth video submerged in the pinkish-red glow of internal organs and sounds from the womb. Mining the gap between forgotten experience, subjective memory, and mediated document, Fox negotiates the event of coming into life as distinct coming into consciousness. A series of documents in a nearby "waiting room" contains maps, notations, and texts that schematize these different states of being and methods of recording. We exit the installation by parting red velvet curtains and emerge reborn.

Across sculpture, drawing and video, **Pushpakanthan Pakkiyaraja** explores the individual body etched with trauma as a landscape and the landscape, striated by war and furrowed by death, as a collective body. Pakkiyaraja began his intensive drawing practices as a means of channeling his haunting memories of this period. This drawing practice took on a new form and monumental scale when he translated arduously drawn loops of ink into networks of matted string that resemble hair, veins, and aspects of the human body. *Mycelium and the charred landscape* takes its name from the material that makes up fungal colonies, Pakkiyaraja's string drawing brings the wounded body together with the wounded landscape,

connected by the fungal agents that transform death into new life. The Palmyra fanned palm tree is a distinctive feature of Pakkiyaraja's home in Sri Lanka and a center of its community life as it provides food, fibers, building materials, medicines. In the video named for the tree, two are the silent witness to the grief and terror occurring within the house in which they stand in front, swaying to the haunting soundtrack orchestrated by Pakkiyaraja's collaborator, Priscilla George. In a corresponding installation, also named for the tree, it lies fallen, charred on the ground. In this final work, landscape and body merge as the tree into a bouquet, offered to both the ground and to the grieving. To reconcile the horrors of civil war that devastated his native Sri Lanka, he creates work that crosses borders.

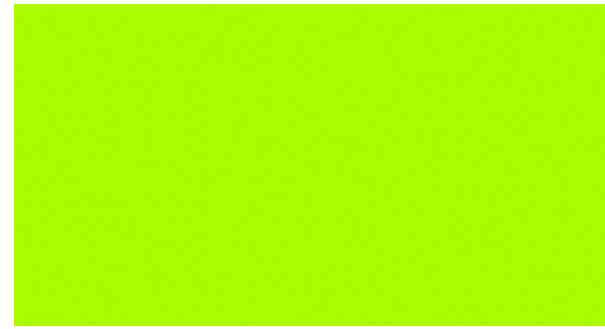
Motherhood is a relationship that begins, first, with the flesh. **Grace Boss** transforms her own flesh into artworks that speak of bonds deeper than bodily tethers. After an elective surgery to restore her post-pregnancy belly, Boss also elected to keep the removed tissue and its attendant components of fat, blood, fascia, and skin, to use as and transform into materials. In photographs, Boss transforms this removed part of herself into large-scale abstractions. At many times larger than life-size, buttery yellow fat, crisscrossed with hair, capillaries, and nerves, bridge the distance between aversion and curiosity to lure us into a consideration of this biological landscape. At the center of Boss's contribution to the exhibition is a set of works related to a small brick of soap that the artist made from the fat rendered from the flesh pictured in the photographs. In a video and ceremony-like performance, Boss uses the soap to wash the hands of her son and daughter. The same fat that housed them through gestation extends her body's capacity to cleanse, protect, and nourish her children outside of the womb-space. Based on Biblical foot-washing rituals that span many religious practices and functions as an act of service, love, and devotion, traditions which Boss practices, her performance updates this spiritual tradition for the pandemic.

Amanda Taves examines the ways we perceive and engage with death and the ineffable qualities of loss. Trained in forensics, her artistic practice focuses on the principles of exchange between individuals and the environments they inhabit. *AfterLife* was developed in residency at the Forensic Anthropology Research Facility in San Marcos also known as a “body farm” – where the microbiomes of people who donate their bodies to science mix with the land, climate, weather, and soil. Drawn to this system of exchange that extends between life forms and across time, the artist collected plant and soil samples, as well as image and sound recordings, for this installation calling attention to the psychological and material exchanges that antecede death.

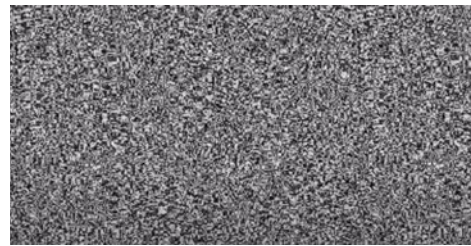
The photographic series catalogs these traces, outcroppings of budding life emerging from the mowed grasses. Some bear trees, others wildflowers or native grasses, each image arresting the echoes of human life. The accompanying soundscape activates and bears witness to this intervention: cicada songs, the crunch of dirt beneath shoes, and the repeating shutter of the camera lens. In the video, the artist reflects on the toll of loss and exchange, how our practices of mourning are passed on through culture and landscape. The soil and seeds, extracted from sites of human decomposition, and transported by the artist, extend the possibilities of transmutation and regeneration. *AfterLife* reflects on the ways we bring the past forward with us, consciously and unconsciously, intentionally and accidentally, on the surface or beneath, through visible and invisible processes of transformation.

Keaton Fox

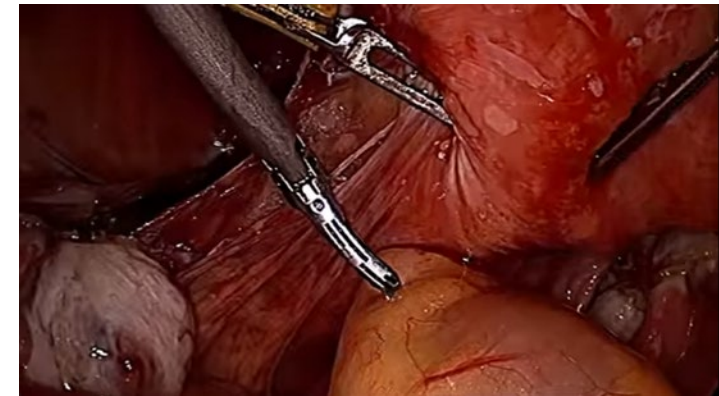
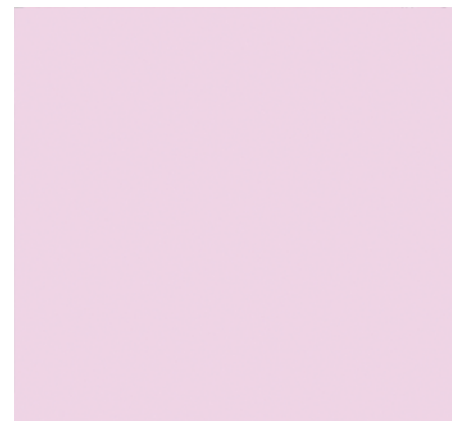
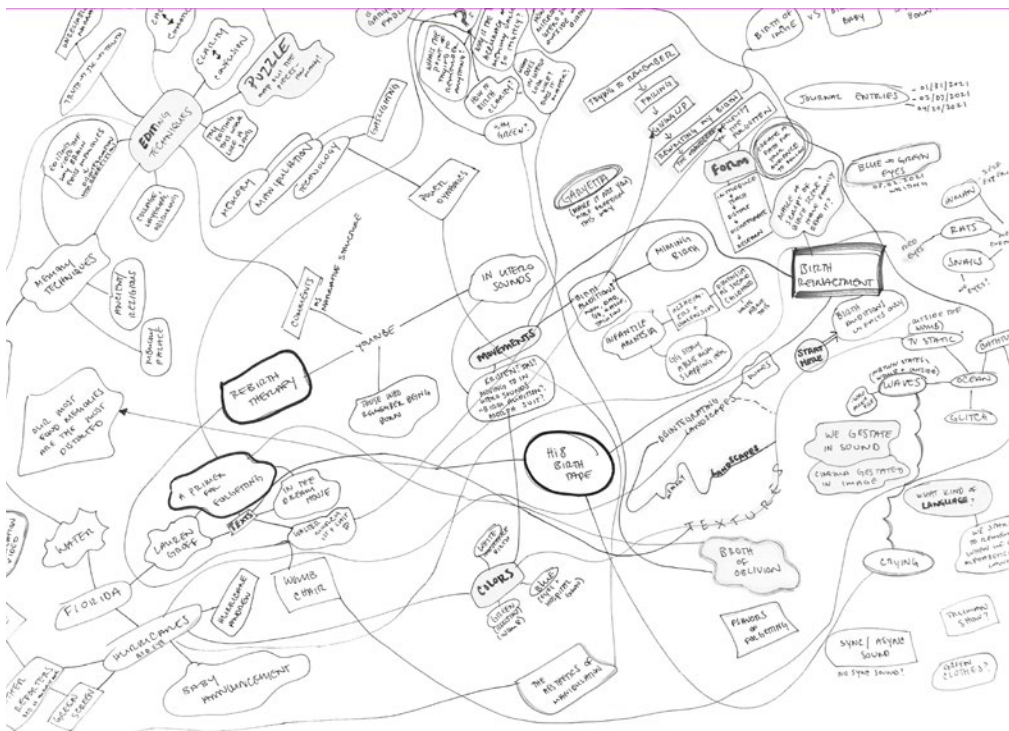




05/12/2024
USING GREEN TO REVEAL
INSTEAD OF REMOVE



ITS NOT ABOUT MEMORY
ITS ABOUT FORGETTING
FORGETTING AS A POWER INSTEAD OF A WEAKNESS

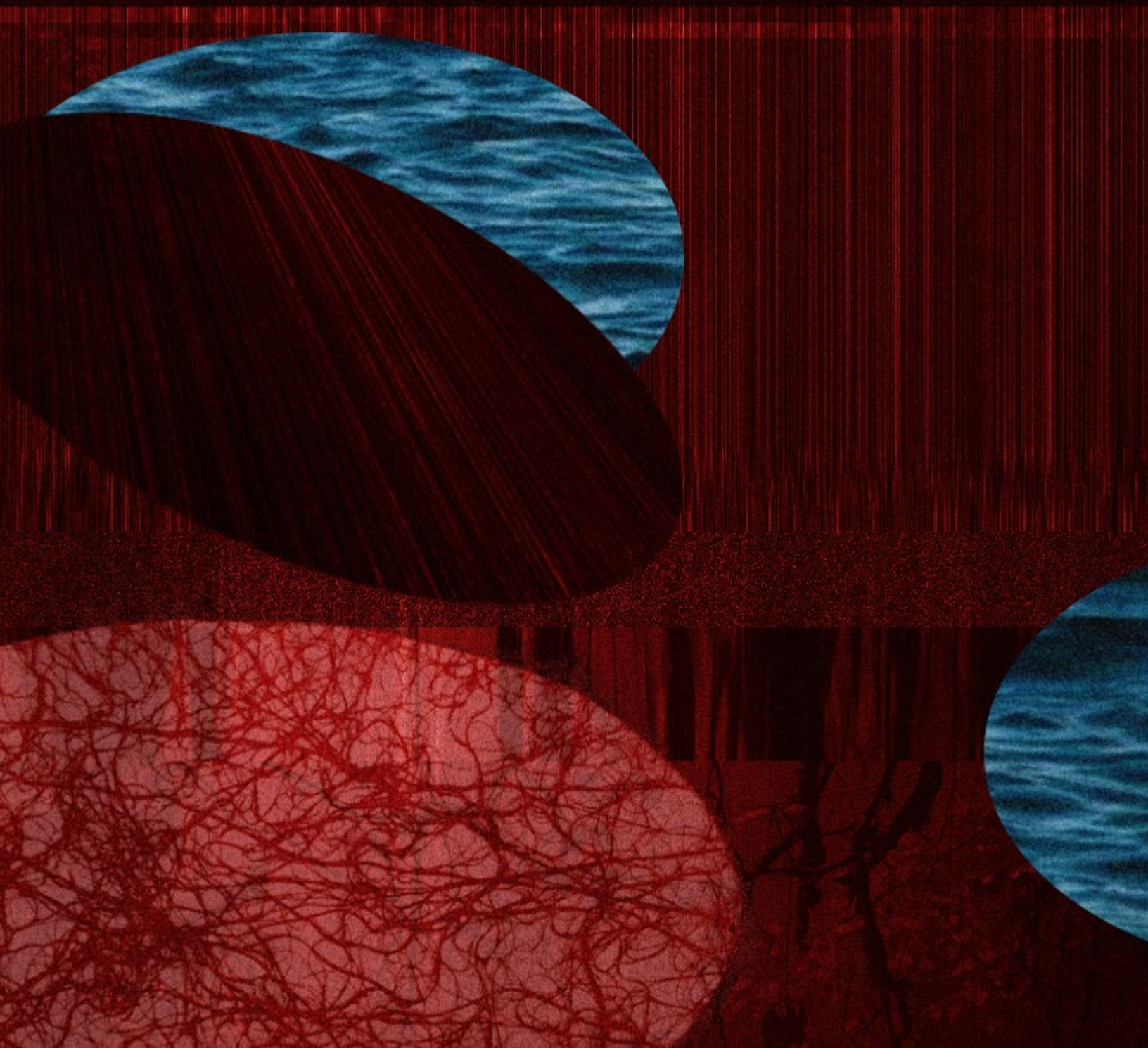




Keaton Fox is a multidisciplinary artist from Florida. Her works question the aesthetics of manipulation that continue to shape the fever dream that is 21st century life. Their award-winning moving images have been shown at galleries, museums, and festivals, locally and internationally, since 2011. She is currently based in Chicago, IL & Miami, FL.

→ www.keatonfox.net

Pushpakanthan Pakkiyarajah







COVER:
Straddling Green and Grief (2021),
Video 4:03 Minutes

PAGE 34:
"Grieving and Mycelium" (2021)
Mixed media sculpture, 4.5 X 18 feet.

PAGE 35:
The Black Kolam (2020)
Mixed media, measurements variable
© Photo: Oleksandra Chuprina

ABOVE:
"Palmyra" (2021), Video (on loop)

Pushpakanthan Pakkiyarajah was born in Batticaloa, Sri Lanka. He completed his Bachelor in Fine Arts & Design from the University of Jaffna (2014). Pushpakanthan received the prestigious South Asia Studies Fellowship at Cornell University in 2018. More recently, he has been awarded a residency at the ZENTRALE, Berlin (forthcoming), and he will do a lecture presentation at the Academy of Visual Arts Leipzig (HGB), Germany.

Pushpakanthan's drawings/paintings, sculpture, digital prints, videos, and installations reflect the painful and often silenced legacies of Sri Lanka's lengthy civil war, while also tackling the dark sides of globalization: racism, populism, inequality, and ecocide. He has exhibited widely, including in the US, the UK, Canada, Germany, Iran, India, Nepal, Maldives, and Sri Lanka. His work is held in several public collections, including the Herbert F. Johnson Museum of Art at Cornell University, NY.

Pushpakanthan is currently on a Fulbright Scholarship pursuing his MFA in Studio Art (2022) at the University of Illinois-Chicago (UIC). He lives and works between both Chicago, USA and Batticaloa, Sri Lanka.

To learn more, visit: <https://www.oneart.org/pushpakanthan-pakkiyarajah>

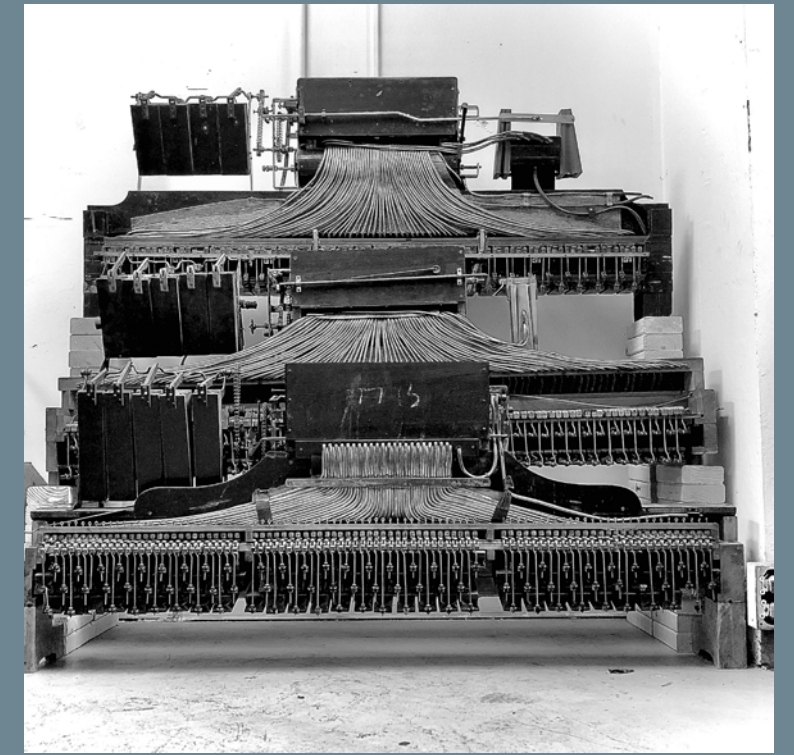


Grace Schmidt / Boss



“The being at work staying itself (entelecheia, persistence) is for the sake of staying complete (enteles, complete or perfect) in the confrontation with derivation and corruption.”

—Harry Friedman, Bar Ilan University, 2015



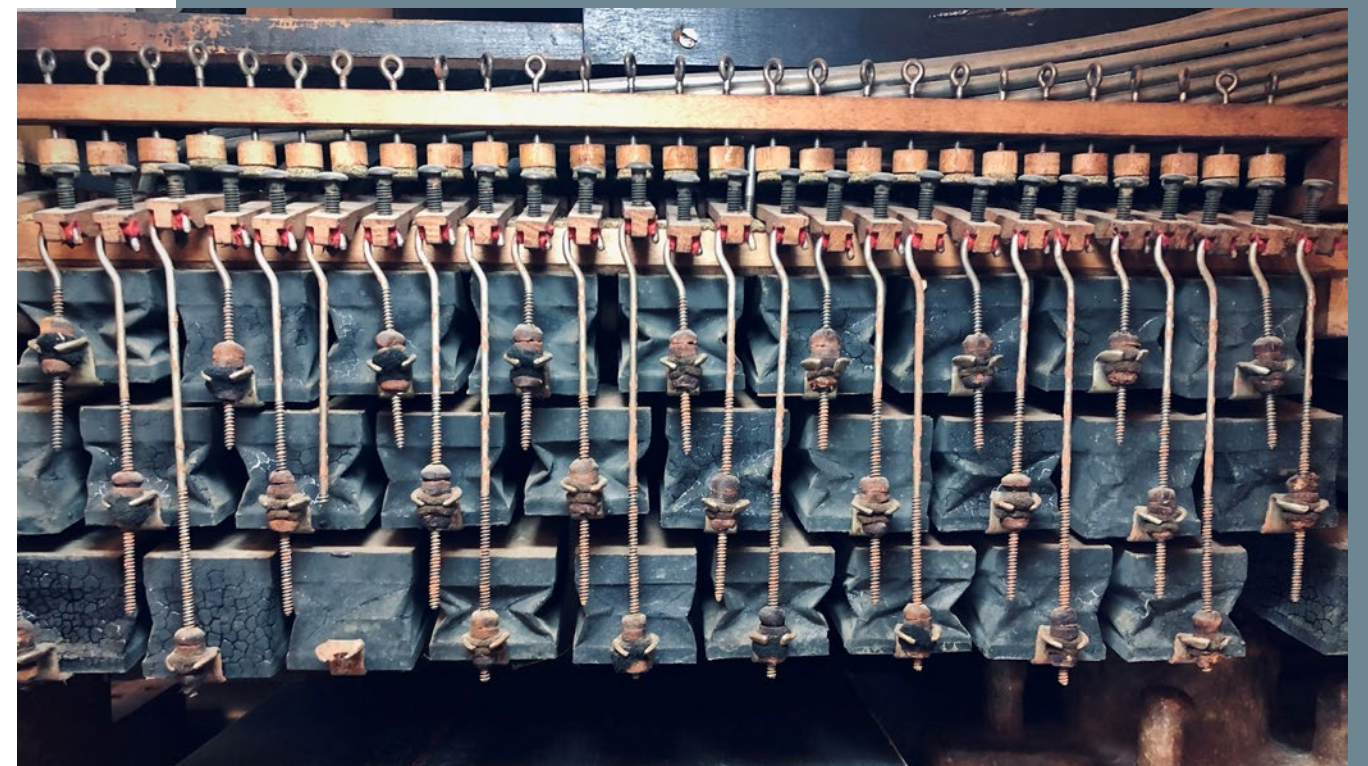
“We hear in our minds the memorial sounds of music and life when we encounter the silent musical object. But the object is more than a relic or repository of the past. It is an active matter, impacting the current conditions of today by its present state. If we listen deeply, what do we hear?”

ABOVE:
Entelechia (2020)
Iron Piano Harps, Cinder Blocks
Dimensions: 52” T, 45” W, 35” D
Weight: 350 lbs.

RIGHT, CLOCKWISE:
Deep Listening (2021)
Iron Piano Harps, Cinder Blocks,
Street Cones, Tripods, Spot Light
Dimensions: 50” T, 30” W, 60” D
Weight: 195 lbs.

The Things We Do Not See (2022)
Player Piano Pneumatic
Mechanisms, Blocks
Dimensions: 55” T, 60” W, 40” D
Weight: 525 lbs.

(detail)
The Things We Do Not See (2022)





COVER:

“My Body Is Given For You”, still from video shot and edited by Michael LaMattina, 2021, at City Methodist Church, Gary, Indiana

ABOVE:

Camper’s Fascia and Fat, Artist’s body. (2021)

Grace Schmidt / Boss (b. 1982) pursues conflicts between materials and abstracts which reside amidst the anatomical structures of the vibrant matter of the world around and within us. Her materials practice is driven by her curiosity of matter as an object, the revelations of dissection, and the vital act of observation.

She works cooperatively with material identities of found and preserved objects in an archaeological manner, always aiming to frame the experience of the objects with love, honor and respect.

Throughout her MFA program, Grace has worked within the mediums of photography, drawing, sculpture, installation, video, performance, fibers, biological material, and metallurgy.

Grace holds a BA in Art Education, summa cum laude, from Carthage College in Kenosha, WI (2020).

Her work, CV, and contact can be found at www.Grace-Boss.com and on Instagram [@graceboss37](https://www.instagram.com/graceboss37).

Amanda Taves





COVER AND PAGE 43:
Beloved Father

PAGE 42:
AfterLife

ABOVE:
Threshold

As a research artist, Amanda Taves examines systems of exchange and transformation using multisensory interdisciplinary projects. Her practice focuses on liminal states in time and the invisible entanglements that influence routine experiences. The photographs, sensory installations, and investigative procedures employed in her work expose the history between object and action: the latent evidence of interaction. Through this lens, the commonplace encounters that construct our everyday realities take on new meaning.

Taves frequently collaborates with forensic professionals, city officials, and community organizations. Prior to receiving her BFA in Photography from the School of the Art Institute of Chicago (2016), Taves cultivated a visual literacy program at The Night Ministry and interned with Industry of the Ordinary. Her work has been curated by the New York Museum of Modern Art, Phoenix Museum of Art, and the Indianapolis Museum of Contemporary Art. She is the recipient of various awards including a Chicago Cultural Center CAAP Grant, Endsley Fellowship, and Goldman Sachs Scholarship.

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All images courtesy the respective artists

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Typeface: Work Sans