

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
T. +43-1-587 53 07, F. +43-1-587 53 07-34
office@secession.at, www.secession.at

Press release

B. Ingrid Olson

Elastic X

June 29 – September 4, 2022

Galerie

Preview for the press: Tuesday, June 28, 2022, 11 a.m.

Opening & Garden party: Tuesday, June 28, 2022, 7 p.m.

B. Ingrid Olson's art undertakes an insistent exploration of the question of what it means to see and to be seen. Her sculptural and photographic works are studies of the body and space in interaction with the staging of the gaze and connotations of materiality, gender, and power bound up with it. In her exhibition *Elastic X* Olson presents a series of new works: a sculptural installation that both responds to and inverts the gallery's architectural characteristics, small anthropomorphic ceramics, and multidimensional photographic objects. Whether captured with the camera, machine-made, or cast in a mold, the artist's works unerringly represent the perceived interrelations between her own body, the bodies of the beholders, and the architectonic body.

The group of sculptures *Reciprocal Fixtures* in the first room embodies Olson's reading of the setting's specific qualities. The four corner reliefs pick up on the room's unusual ground plan, which has the shape of a Greek cross, and engraft themselves into it by extending the inward-facing vertices. The expansive lateral walls of the elements both delimit the niches and mark the square at the room's center, hinting at a distinctive space within the space. The elements themselves function as a kind of stage. The visible structural material of the rear-side walls suggest a technical-functional reality behind the scenes; the interior surfaces of the assembled corners, meanwhile, become the screen on which the drama of the painterly application of crème-white color plays out. Like many of Olson's works, the elements also take the beholder's presence into account—their dimensions and hanging are carefully tailored to respond to his, her or their body and field of view—making the audience part of the work.

Sculptural considerations and the act of making plastic art are also the point of departure for Olson's work in photography. Her constructed photographs present wide-ranging illustrations of how she lives, moves, and evolves within the parameters of her atelier. The basic material and key motif of these works is invariably her own body. Although the artist presents herself in her studio, her pictures refuse to be read as self-portraits strictly speaking, instead scrutinizing her body's interactions with her workplace. Striking a variety of poses before and for the camera, she handles assorted props—glass vessels, papers, adhesive tapes, and found objects—that signal gender-specific or androgynous qualities. Often aiming the camera downward to gaze

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along her bare or nylon-clad legs, she constructs captivating perspectival lines of sight, extended into the beholder's space by the acrylic-glass frames. This angle of view, however, turns out to be a kind of optical trap, as mirror reflections and doublings as well as blurring and the orchestration of light and shadows intervene to ambiguate the compositions and fracture the cohesiveness of the space they represent. Working intuitively, Olson avails herself of a wide range of devices and methods—though not, it is worth noting, collage—to synthesize and compact different planes of bodily, visual, and spatial reality in a single pictorial plane. The results of this process are multidimensional pictures that redefine the physical makeup and structure of space. Olson's self-staging and the refractive structure of her spaces pointedly undermine the voyeurism and libidinal gaze commonly encouraged by the nexus of camera lens and perspective as well as the associated power relations, deflecting attention toward the constructed nature of the photographic image. The fragmentary visual impressions, meanwhile, always also bear witness to the tensions between inward and subjective experience and the subject as pictured by an outside observer.

B. Ingrid Olson was born in Denver in 1987 and lives in Chicago.

Programmed by the board of the Secession
Curated by Annette Südbeck

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Artist's book***B. Ingrid Olson. 323***

Format: 16 x 16 cm

Details: open thread binding, 328 pages

Concept and images: B. Ingrid Olson

Text (English): Rosmarie Waldrop

323 images

Secession 2022

Distribution: Revolver Publishing

EUR 26, 40

This book features 323 photographic images by B. Ingrid Olson, all taken in 2021. Near sunset, the artist often constructs provisional sculptural arrangements of raw materials, found objects, remnants of her other works, and studio detritus. Carefully stacked or precariously balanced, each temporary assemblage is documented in the evening, when the cast light creates long shadows, accentuating the shapes and textures at hand. The formations are adjusted across multiple images, creating varied sets of near repetitions that evidence Olson's quick decisions, minor adjustments and the movement of light and shadow at the end of each day.

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Current exhibitions

Hauptraum

EBB & Neil Beloufa *Pandemic Pandemonium*

June 29 – September 4, 2022

Galerie

B. Ingrid Olson *Elastic X*

June 29 – September 4, 2022

Grafisches Kabinett

Lieselott Beschorner *Im Atem der Zeit [In the Breath of Time]*

June 29 – September 4, 2022

Artists' books

B. Ingrid Olson. 323, open thread binding, 328 pages
323 images, € 26, 40

Permanent presentation

Gustav Klimt, *Beethoven Frieze*
Beethoven – Painting and Music in cooperation with
Wiener Symphoniker

Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

Admission

Adults € 9,50 | Students, seniors € 6,00 | Free admission for children under ten

Press contact Secession

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Press images

download at <https://www.secession.at/en/presstype/aktuell/>

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Biografie / Biography B. Ingrid Olson

1987 geboren / born in Denver US und arbeitet / and works in Chicago US. Sie studierte an der / She studied at The School of the Art Institute of Chicago US.

Einzelausstellungen (Auswahl) / Solo exhibitions (selection)

History Mother / Little Sister Carpenter Center for the Visual Arts at Harvard University, Cambridge US (2022); *Fingered Eyed* i8 Gallery, Reykjavík ISL (2019); *Forehead and Brain* Albright-Knox Art Gallery, Buffalo US (2018); *Kiss the architect on the mouth* Simone Subal Gallery, New York US (2018); *KLEIN/OLSON* mit / with Astrid Klein, The Renaissance Society at the University of Chicago, Chicago US (2017); *double-ended arrow* Simone Subal Gallery, New York US (2015); *The vases my monitors their frames* cura.basement, Rome IT (2014); *From her come a gang and a run* Document, Chicago US (2013).

Gruppenausstellungen (Auswahl) / Group Exhibitions (selection)

Fata Morgana Jeu de Paume, Paris FR (2022); *Elisions* i8 Gallery, Reykjavík ISL (2021); *This Is My Bodys*, Bodega, New York US (2021); *re: collections* The Rose Art Museum at Brandeis University, Waltham US (2021); *Someone said that the world's a stage* Grimm Gallery, New York US (2021); *Dependent Objects* Museum of Contemporary Art, Chicago US (2021); *The Inconstant World* Institute of Contemporary Art, Los Angeles US (2021); *Rabbit Hole* F, Houston Texas US (2021); *Just Connect* Museum of Contemporary Art, Chicago US (2020); *Cabin [4.3.2020 - 4.4.2020]* Sweetwater, Berlin DE (2020); *New Visions* Henie-Onstad Kunstsenter, Høvikodden NOR (2020); *Personal Private Public* Hauser & Wirth, New York US (2019); *Lost Without Your Rhythm* Aspen Art Museum, Aspen US (2018); *Seeing Believing Having Holding* i8 Gallery, Reykjavík ISL (2018); *Being: New Photography 2018* Museum of Modern Art, New York US (2018); *Picture Fiction: Kenneth Josephson and Contemporary Photography* Museum of Contemporary Art, Chicago US (2018); *Small Sculpture* Corbett vs. Dempsey, Chicago US (2017); *Fond Illusions* Galerie Perrotin, New York US (2017); *Women to the Front* Lumber Room, Portland US (2017); *The problem with having a body is that it always needs to be somewhere* The Approach, London UK (2017); *Scarlet Street* Lucien Terras, New York US (2016); *Natures Department* Kodomo, New York US (2016); *Background/Foreground* Galerie Nordenhake, Stockholm SWE (2016); *Synecdoche* Jessica Silverman Gallery, San Francisco US (2015); *Dreams That Money Can't Buy* MAXXI Museo delle Arti del XXI secolo, Rome IT (2014); *We seem to still be moving* Simone Subal Gallery, New York US (2013).

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Werkliste | List of works

ERSTER RAUM | ROOM ONE

***Reciprocal Fixtures (4 exterior corners made interior)*, 2022**

Verrosteter Stahl, Lack, Acrylgrundierung, Epoxid, Sand, Milchfarbe | Rusted steel, lacquer, acrylic primer, epoxy, sand, milk paint

4 Teile je 152.4 x 39.4 x 39.4 cm | 4 parts each 60 x 15.5 x 15.5 inch

***Sister's Pit*, 2022**

Glasiertes Porzellan, Wolle, Epoxid, Plastik, Holz | Glazed porcelain, wool, epoxy, plastic, wood
24,1 x 14 x 11,4 cm | 9.5 x 5.5 x 4.5 inch

***Fool's Bracelet*, 2022**

Glasiertes Porzellan, Pappmaché, Zelluloid, Latex, Wolle | Glazed porcelain, paper mache, celluloid, latex, wool

14 x 15,2 x 8,3 cm | 5.5 x 6 x 3.25 inch

***Reader's Nose*, 2022**

Glasiertes Porzellan, Epoxid, Kitt, Latex, Wolle | Glazed Porcelain, epoxy, putty, latex, wool

7 x 10,1 x 10,1 cm | 2.27 x 4 x 4 inch

***Lover's Vase*, 2022**

Glasiertes Porzellan, Latex, Wolle | Glazed porcelain, latex, wool

11.4 x 8,9 x 4,4 cm | 4.5 x 3.5 x 1.75 inch

ZWEITER RAUM | ROOM TWO

***Driver's Seat*, 2022**

Glasiertes Porzellan, Latex, Wolle | Glazed porcelain, latex, wool

26 x 17,8 x 8,6 cm | 10.25 x 7 x 3.375 inch

***Architect's Mouth*, 2022**

Glasiertes Porzellan, Acrylfarbe, Milchfarbe, Epoxid, Schubladengriffe aus Metall |

Glazed porcelain, acrylic paint, milk paint, epoxy, found metal drawer pulls

10,1 x 8,9 x 5 cm | 4 x 3.5 x 2 inch

***Round Room (present/present)*, 2022**

Plexiglas, Termodruck auf Aluminium, Schrauben | Plexiglas, dye-sublimation print on aluminum, screws

147,3 x 116,8 x 2,5 cm | 58 x 46 x 1 inch

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DRITTER RAUM | ROOM THREE

***Perfect Spectator, perforation*, 2021-22**

Plexiglas, Thermodruck auf Aluminium, MDF, Silikon, Pappelholz, Schrauben |
Plexiglas, dye-sublimation print on aluminum, MDF, silicone, poplar, screws
114,3 x 76,2 x 30,5 cm | 30 x 45 x 12 inch

***Harness and Ornament*, 2021-22**

Plexiglas, Thermodruck auf Aluminium, MDF, Silikon, Pappelholz, Schrauben |
Plexiglas, dye-sublimation print on aluminum, MDF, silicone, poplar, screws
76,2 x 114,3 x 30,5 cm | 30 x 45 x 12 inch

***Human Setup, Vertical Perforation*, 2021-22**

Plexiglas, Thermodruck auf Aluminium, MDF, Silikon, Pappelholz, Schrauben |
Plexiglas, dye-sublimation print on aluminum, MDF, silicone, poplar, screws
76,2 x 114,3 x 30,5 cm | 45 x 30 x 12 inch

***Swans Juliet*, 2020-22**

Polyurethanschaum, Acrylgrundierung, Latexfarbe, Epoxid, Urethan Klebstoff, Schwaneneierschale |
Polyurethane foam, acrylic primer, latex paint, epoxy, urethane adhesive, swan egg shell
12,7 x 25,4 x 50,8 cm | 5 x 10 x 20 inch