

Doris Guo

disorientations

VI, VII, Oslo

15.09 – 22.10.2023

Four sculptures in the room are positioned in a row. Each sculpture consists of a static image projected onto the wall and its accompanying housed machinery of different compositions that sit on pedestals. Each sculpture follows its own logic of expression, utilizing narratives of daily environments and its hauntings.

Wrapped like a boxed gift in patterned vinyl, the exterior of the first work (Bathroom Kitchen Confusion, 2023) reads somewhere between a shower curtain and a table cloth, addressing visual similarities between kitchens and bathrooms. The thin plastic usually found at the edge of a trash bin spills freely out from the top as tissue paper would, complementing a gift bag.

Moving clockwise in the gallery, the viewer is faced with two lonesome Christmas ornaments, like peering into an emptied patio storage container and finding misplaced, season inappropriate decoration instead of the usual seat cushions or outdoor party lights (angst, 2023).

Hung in between the four sculptures, with two on either side, is a small, framed mezzotint print (Magnetite rendering 1, 2023). Unconcerned with light, the barely there drawing is of a semi-circular magnet and its accompanying field of magnetite.

A small tiered sculpture projects a blurry green figure, a doll (all sounds flash, 2023). The staircase-like sculpture is painted a pale yellow. The pale yellow refers to the color of a traditional Chinese medicine, Huang Lian Su, an herbal supplement that relieves stomach aches and diarrhea. Childhood unease, along with its accompanying hopeful sense of relief play up and down the steps.

Placed at the end of the gallery is a small bundled mass taking cover under a wooden stool (bottom of the bag, 2023). It's bottom of the bag, as in searching around in a bag for those wretched keys/wallet. The bag is covered underneath someone's hoodie or

shirt, in the crevice of some seating, which is in the back of the bar. Red wine is drying into a glass.

The images and their housings follow moments of anxiety that are then rendered and dissipated into something that is accepted as comfortable. It's not about a fixed resolution, because anxieties can't be resolved towards any kind of completion, only dealt with. Instead, what is in focus and what is blurred plays with a capacity for encountering the unfamiliar and its discomforts.