

KAJE

JUN 26–JUL 27, 2025

Arachnophobia

OLGA BALEMA, JOEL DEAN, CHAR JERÉ, JONAS MONKA,
NIKHOLIS PLANCK, MOIRA SIMS, and DYLAN SPAYSKY

Exhibition Design by GRACE CAIAZZA

Rapid vacillation of attention is one of the distinguishing traits of phobia. The phobic mind toggles between two phrases: I must be certain, and what if certainty does not exist? The products of this cyclic inquiry are vigilance—which maintains its recurrence even if only psychically or phantasmally, and magnification—which assigns the feared stimulus importance. Combined, vigilance and magnification exaggerate material qualities of feared objects and impose supernatural power onto their immaterial [imagined] qualities. As a result, phobic thought generates distortion via clarification, producing an anticipatory presence that lingers in spite of perceived absence. This exhibition design explores how we might harness this phenomenon in the experiment of viewing art.

As viewers navigate the exhibition space, they are confronted by a field of angled displays containing art objects and empty corners. Further navigational distortion is applied through a lighting system which vacillates between shrouding objects in darkness and casting extreme light-intensity across them, amplifying qualities of the works that may go unnoticed under normal

lighting conditions, such as unintentional vestiges of the artist's hand, flaws, and latent aspects of the materiality.

Gradually shifting through the exhibition's presence and disappearance, viewers are to contend with a perceptual paralysis, a twinned fear-desire that compels them to visually grasp for an object's definition beyond its legibility. By cultivating an environment of anticipation, every corner becomes a projective space, a brief moment to reassess and impose meaning on the object a viewer perceives to exist before them. This interstitial space of fear, anxiety, and libidinality renders viscerally apparent the porous membrane we fabricate between our inner and outer worlds.

—Grace Caiazza

This exhibition emerged out of an open call for exhibition design. Applicants were provided no access to included artworks. Grace Caiazza was chosen as exhibition designer. All included artworks were independently selected by KAJE. *Arachnophobia* is a jointly constructed experiment in exhibition making.

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Olga Balema
Loop, 2023
 Polycarbonate sheeting, acrylic paint, solvent
 19 x 19 ½ x 19 in. (48.26 x 49.53 x 48.26 cm)



Joel Dean
A Human Guide to Interdimensional Politics and Shadow Policy Under a Dying Sun (Three Penny Syzygy), 2025
 Steel, Plastic, Penny, Engine, Electricity, Attention
 25h x 19 x 19 in.



Char Jeré
Propulsion Menace, 2025
 4 + Hair Dryers



Jonas Monka
Jonas00324.1, 2025
 Epoxy Clay and Gouache
 41 x 140 x 46 cm



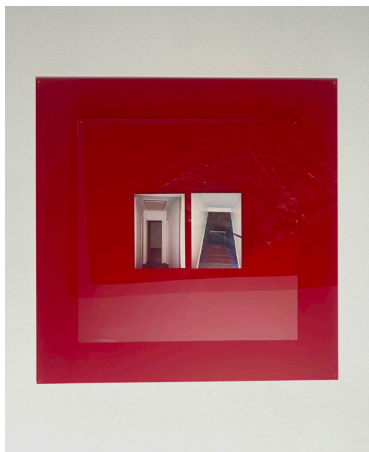
Nikholis Planck
Prop Still Life from Nikholis Planck's Studio, 2024–2025 (ongoing)
 Materials: Various miniatures, scratch board, styrofoam, sewn fabric, charging cables, wire, tape, reflective mylar, chop sticks, zip ties and studio detritus
 Dimensions variable

Used for the artist's current and ongoing body of painting work



Nikholis Planck
Untitled COG (1st Attempt Spring 2025), 2025
 Graphite on newsprint
 10 x 14.5 in.

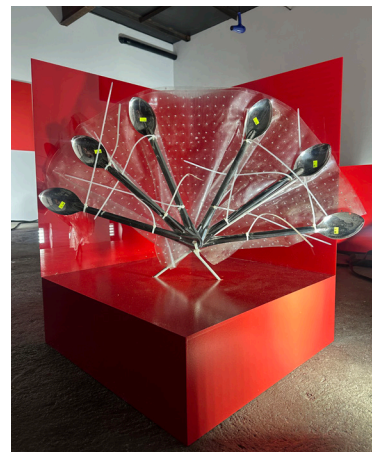
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Moira Sims
The Blue House, 2005–2025
 Chromogenic print
 6 x 4 in.



Dylan Spaysky
metallic fan, 2025
 vinyl table cloth, paint, wire, thread, mirror
 film, bone fragment
 25 x 45 in.



Dylan Spaysky
spoon fan, 2025
 vinyl carpet protector, spoons, zip ties,
 21 x 34 in.