

Good Weather is pleased to present *Desolation Row*—an exhibition dealing with the subjectivity of visibility with work by Inga Danysz, Ron Ewert, Amy Garofano, and Matt Siegle, sited in two abandoned offices (#122A and #114A) at opposite ends of the hallway in Chicago’s Midland Warehouses (1524 S. Western Ave.). The show is on view from September 15, 2019 until November 10, 2019 with gallery hours on Thursdays, Fridays, and Saturdays from 11 am–6 pm, or by appointment.

That which cannot be seen—either intrinsically, extraneously by societal biases, or by self volition, for whatever reason—creates a disguised state where the collective mind perceives an absence. The tool of observation is warped when the observed is invisible, but the work in *Desolation Row* contains a material layer, a facade that serves as a tangible link to this absence. Furthermore, the crisp facture of each of these artworks gives contour to their subjective furl: layers and recesses that orchestrate a dramatization of the contemporary drive.

In Siegle’s work, imagery is sourced from advertisements that use coded language to point to concealed spaces and “alternative” communities from the 1980s and 90s. The corporeality of these calling cards (their texture and slight misregistration) is adroitly recreated with a tactile treatment of paint, each detail precisely enlarged to emphasize a necessary indirectness.

Garofano’s upholstered velvet paintings draw their imagery from the architectural designs of gates, with subtle material shifts that rely on light and shadow to reveal their image. This fluctuating space creates an unstable positioning experienced literally in passing: only through the physical movement of the viewer can every detail of the image be apprehended in relation to the ambient light direction.

Ewert’s paintings use a variety of indexical makeshift printing processes that fix objects and actions into a graphic visual language, opening up and confusing the pathology of painting. Like Dylan’s lyrical folk-Dada mashup (from which this exhibition co-opts its title), these works speak to an accelerated pace of physical and psychic change, finding emptiness in a surplus of cultural noise.

Danysz’s glass sculptures are transparent demarcations, barely visible and easily broken, citing the fragility and conditionality of visual experience. These inadequacies are highlighted through the multiplied, anachronistic forms, shifting the transience of the physical object into the false objectivity of language. Down the hallway, Danysz’s sound piece rattles through the empty chambers of the building, revealing an uncanny link to the physicality of her other work and the current body (building) in which it resides.

Ultimately, what inhabits these spaces wants to be disguised—or rather left alone, found only by the key holder. *Desolation Row* conjures the tension between conditions of passive observation (scrolling) and active sociality (strolling), wherein the flaneur is invited to take a garden-path, a rambling detour in lieu of a direct route, towards the abyss. (Ron Ewert and Haynes Riley)

Inga Danysz (b. 1990 Warsaw, Poland) lives and works in Frankfurt am Main, Germany. Recent solo exhibitions include *Impostures* at VIS (Hamburg) and *Insufficient Funds* at Kunstverein Reutlingen. She has presented her work at Fondazione Antonio Ratti (Como), Skaffell Center for Visual Arts (Seydisfjoerdur), Museum für Moderne Kunst MMK (Frankfurt am Main), and Staatliche Kunsthalle Baden-Baden. In 2016, she received the Columbus Award for Contemporary Art. Danysz studied at Städelschule (Frankfurt am Main) and afterwards took part in the De Ateliers (Amsterdam) from 2015–2017. She was a participant in The Mountain School of Arts (MSA<sup>^</sup>) (Los Angeles) in 2019. Recent publications include *The End Is Always At The Beginning*—a vinyl with Toulouse Low Trax (2019), the catalogue *Insufficient Funds* (2018), and artist books *Metamorphosis of the 21st Century Minotaur* (2018) and *Rootless Rocks and Drifting Stones* (2017, together with Ani Schulze)

Ron Ewert (b. 1982 Glendale Heights, Illinois) lives and works in New York. Ewert received his MFA from the Painting and Drawing Department of the School of the Art Institute of Chicago in 2012. Solo exhibitions include *I'm getting too old for this shirt* at Atlanta Contemporary, *I would like to see what happens* at Good Weather (North Little Rock), *I need a new hot water heater* at Mild Climate (Nashville), and *I wish lunch could last forever* at S1 (Portland). He has presented work in group exhibitions at La Kaje (Brooklyn), Johannes Vogt (New York), Andrew Rafacz (Chicago), Roots and Culture (Chicago), Monya Rowe Gallery (New York), Launch F18 (New York), 356 Mission (Los Angeles), The Green Gallery (Milwaukee), American Fantasy Classics (Milwaukee), Urban Institute for Contemporary Art (Grand Rapids), and at Printed Matter, Inc.'s NY Art Book Fair and LA Art Book Fair, among others. This past June, he presented a solo booth at LISTE with Good Weather. He was a founder and co-director of The Hills Esthetic Center (Chicago) from 2010–2015.

Amy Garofano (b. 1980 Syracuse, New York) lives and works in Los Angeles. Solo exhibitions include *Citrus on Pico* at Good Weather (North Little Rock) and in the Martel Window at Richard Telles Fine Art (Los Angeles). Her work has been included in group exhibitions at Rainbow in Spanish (Los Angeles), Arturo Bandini (Los Angeles), Plug Projects (Kansas City), VACANCY (Los Angeles), Egyptian Art & Antiques (Los Angeles), BBQLA (Los Angeles), Loudhailer (Los Angeles), Syndicate at Aspect/Ratio (Chicago), and Haute École d'Art et de Design (Geneva,

Switzerland). Her work has been published on Contemporary Art Daily, Title Magazine, and in GRAPHITE Journal Issue VI. She was a 2016 nominee for the Rema Hort Mann Foundation Emerging Artist Grant in Los Angeles. She received her MFA from Cranbrook Academy of Art in 2012 and received a MacDowell Fellowship in 2013.

Matt Siegle (b. 1980) is a Los Angeles-based mixed-media artist. Exhibitions and performances include: *Hamtramck Ceramck (Hamtramck)* organized by Good Weather, Park View / Paul Soto (Los Angeles), YEARS (Copenhagen), Artists Space (New York), Vernon Gardens (Los Angeles) organized by Good Weather, Anthony Greaney (Boston), Kunsthal 44 Møen (Denmark), Night Club (Chicago), Pacific Standard Time (Los Angeles), Et al. (San Francisco), Arturo Bandini (Los Angeles), Holiday Forever (Jackson, Wyoming), The Luminary (St. Louis), Vermilion Sands (Copenhagen), and PACT Zollverein (Essen). Siegle's practice includes critical and creative writing, and in 2017 he co-published *If The Head Fits, Wear It*, an anthology on contemporary art and the Grateful Dead distributed by D.A.P. From 2013–16 he co-ran metro pcs, an artist-project gallery in Chinatown, Los Angeles. He received his MFA from California Institute of the Arts in 2009.

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