

# **TONY CLARE**

## **Glycerin Hum**

Kelsey Olson & Ectosa Graphics

March 2 - April 6, 2019

TonyClare is pleased to present an exhibition by Kelsey Olson and Ectosa Graphics, *Glycerin Hum*, a collaborative installation showcasing new works from both artists.

“Photography in an abandoned sense”

Suspended in the center of the gallery are gelatin photographs by Olson. Made by transferring inkjet photos into gelatin without the paper substrate, merely the horse-hooved glue that would usually bind image to its carrier. Olson’s photography is in quotations, it is “photography,” a version exploded with a small hammer and reanimated corpse in increasingly complex and byzantine means, electrical signals to make it twitch in some rictus that could be resembling “photography.” (A series of new paintings are the most photographic looking things in the show.) The photographic processes generally result in something mutant, strange. The black and white images at the rear of the exhibition are photograms made from the glassy rear “photo” hanging from monofilament in the gallery. The photograms were made from the photo in it’s “wet state” while the gelatin - collagen from boiled animals - was still jelly, still congealing on glass, like an ultrasound of the still fetal image.

And while all the ontological hee-hawing of what photography *is* (or when its embryo viable) might not be the most interesting, it provides an entry into the overall accelerating means of cultural digestion that underpins the practices.

Next to Olson’s photograms hang two metal wall objects by Ectosa Graphics. Made from oxygen cut steel, the motif is interpreted from an outline of NASA photography condensing a 360-degree view into one image. Others are cut from drawings and stock images arranged. The metal lending a stupid near-permanence to drawings and information, turning them into heavy tombstones for their icons. Another series of flatworks coalesce drawings, wastepaper, and flyers as encased lookbooks of waste and want in what the artist calls “sandwiches.” The detritus that would be otherwise buried unwanted instead becoming framing devices for the detailed surrealist drawings. Despite their nightmarish assemblage, Ectosa Graphics’s drawings and paintings reward a close looking. The black carbon hot-rolled steel has an unsealed surface that collects fingerprints like photographs. Sensuous drawings and careful compositions in the whorls.

The means (of making of a photograph, object, of disassembly, of Frankenstein reassembly) outpaces the ability to internalize the mess. Olson and Ectosa Graphics dredge culture, slurp up and regurgitate its forms as alien creatures. The assemblage impulse is at the heart of this exhibition, of things looking coughed up in the night by capitalism, culture, of things left in the wayside, of waste reformed into its prior self.

The gallery itself is given to similar forms of deviation: a tarp’s grey stands-in for the gallery-standard concrete floor, covering TonyClare’s wood floor like a boat in a field. A “wall” from various materials, a paper coffee bag becomes a shim, the artists’ works hover for the drywall they replace. What had been giant tropical boba drink sits next to a slowly dissolving plastics beverage, which looms overhead.