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B. Ingrid Olson, *Run-on, fold and split*, 2019–20, ink-jet print, UV-printed mat board, powder-coated aluminum frame, 24 × 16".

B. Ingrid Olson's concurrent exhibitions, "History Mother" and "Little Sister," draw us into a consideration of the intersecting and meandering temporalities of fashioning a life and making art. Olson's works derive their power from being insistently liminal, operating somewhere between bodies, mediums, and moments in time. It is precisely this slipperiness that yields subtle yet incisive feminist critique.

Olson introduces these preoccupations in *Proto Coda, Index*, 2016–22, a sculptural installation and mini retrospective of sorts. Three perpendicularly conjoined walls function as supports for replicas of every sculptural relief Olson has made over the past six years. The works index body parts that have been geometrically abstracted and hung at the height of either the corresponding body part of their installer or that of the artist herself. The work alludes to specific anatomies and distinct moments in time, but makes them difficult to perceive precisely; clues about their gender, for example, are conspicuously absent. While its sculptural traces evoke the past, its...
fiberboard material and iterative logic suggest open-endedness—a past that can be endlessly revisited, supplemented, and altered.

Proto Coda, Index also introduces the retrospection at the heart of “History Mother,” installed in the adjacent gallery. Here, photographs feature the artist’s body defamiliarized—pressed, doubled, covered up, refracted, and blurred—through the staging and manipulation of props and multiple, often overlaid prints. Olson organizes the pictures around an image that remains stubbornly incomprehensible. At the center of Calendar, 2020–21, arms and legs extend from under a vertical sheet of white paper blanketing the torso beneath it. At the midpoint of Run-on, fold and split, 2019–20, we encounter the gap between the heel of a foot and the shadow of a corporeal bend—an inscrutable void between floating limbs. Many of these interior shots are framed by ink-jet-printed mat boards, creating a sense of layered depth that pulls us in. And yet the interplay of materiality and flatness among the competing prints also repels us, reminding us of the composite work’s status as a three-dimensional object placed on the wall. By identifying these works with multiple dates, Olson signals the temporal lag built into their making: One year might reference the date on which she captured a component image, while another registers

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needlessly ornamental, they are functionally designed to brighten the shelves while shielding visitors from glare as they move through the aisles. The work proposes grafting “archives” onto the modernist monument, the decorative onto the abstract, and the feminine onto the masculine. Olson appends Le Corbusier’s cool concrete with the glow of projected light, an arsenal of found apertures that both guide and scramble how we look at an artist’s career, the historical past, and maybe even ourselves.

— Jenny Harris