

# ORTEGA y GASSET PROJECTS

*Shadow of the Gradient*  
curated by Clare Britt

June 15 - July 21, 2019

**Opening Reception:**  
**Saturday, June 15, 6:00 PM to 9:00 PM**



Ortega y Gasset Projects is pleased to present *Shadow of the Gradient*, a group exhibition with works by [Devra Freeland](#), [MaDora Frey](#), [Rachel Guardiola](#), [Roxanne Jackson](#), [Taryn M. McMahon](#), [Kat Ryals](#), [Shelley Smith](#), curated by OyG Co-Director Clare Britt. The opening reception is on Saturday, June 15th, from 6:00 PM to 9:00 PM and is on view until July 21.

*An astronaut drifts across the galaxy in a red convertible Tesla.  
A backcountry hiker lingers on a trail watching the Brown Mountain lights flicker.  
A group of scientists try to conquer and control nature while sealed inside Biosphere 2.  
A Yogi climbs to the top of Cathedral Rock to get lost in an Energy Vortex.  
UFO chasers await the sun to set and witness the Marfa lights in the distance.  
A team of documentary filmmakers board a boat and set sail to the Plastic Island in the Pacific Ocean.*

*These are realities where humans chase the unknown, explore the depths of space, and face the monsters that haunt them. This is the **Shadow of the Gradient**.*

Humans create and use technology while searching for a connection that feels authentic and enduring, giving meaning to existence. Technology is used to solve problems and - in the process - a whole new set of problems arise that need to be wrangled. This creates a constant circle of never ending solutions. The artists share a longing to see nature integrated into contemporary technological experiences. Their work uses photographic, sculptural and painterly languages to ask the questions such as: Will technology redeem us? Or eventually choke us out and suffocate us?

The artists in *Shadow of the Gradient* use imagery of nature and associations with sci-fi aesthetics that trigger emotional responses. The exhibition is an immersive experience with large scale art objects that blend mediums to create a neoteric tableau. Ryals, Smith and McMahon create a flattened out landscape with lenticular photographic prints, digital imagery printed on embroidered textiles and large scale banners. Freeland and Frey create a landscape in the gallery with the use of sculptural elements on the floor and on the wall. Jackson's creatures are fauna that inhabit this portal of existence. Guardiola's work creates flora and another perspective of the dimension.

No one wants to see reality, we only want to see a better version of ourselves and create a new truth. When every image (motion or still) can be doctored, every word can be twisted and taken out of context a new phenomenon emerges. We become primed and ready to believe the fantasy whenever it is colorful and shiny and seductive.

Together, these works evoke events or phenomena that are beyond the scope of normal scientific understanding. A common thread is an anticipation of time passing with some hope for a reconstructed future where new biologies and organisms exist beyond technology on the other side of human existence.

For press inquiries, please contact Clare Britt: [clrbritt@gmail.com](mailto:clrbritt@gmail.com)

[Ortega y Gasset Projects](#)

363 3rd Ave  
Brooklyn, NY 11215

Gallery Hours:  
Saturday and Sunday 1:00 PM to 6:00 PM

**Devra Freeland** makes sculptures and videos that explore climate change and geology from an ecofeminist and millennial lens. She received her MFA in Sculpture from Rhode Island School of Design in 2016. Freeland has exhibited with Times Square Arts, CRUSH Curatorial, the New York Design Center, the RISD Museum, Zoya Tommy Contemporary, and the Fjuk Arts Centre. She is a founding member of MATERIAL GIRLS, and a recipient of the 2016 St. Botolph Club Foundation Emerging Artist Award and 2018 Women's Studio Workshop Residency Grant. She is represented by CIRCA Gallery in Minneapolis, MN.

**MaDora Frey** creates sculptural paintings using neon, LED lights, wood and glass. Frey contemplates how environment psychologically impacts and determines one's emotional orientation. Frey is currently serving a residency with the Atlanta Contemporary Art Center's Studio Artist program. Frey was recently commissioned by the Katonah Museum of Art to create a large-scale outdoor public work on the museum campus. She has also exhibited at the Newark Airport in New Jersey. Accolades include the Prince of Wales Fellowship in Normandy, France, publication in *New American Paintings*, and two-time grant recipient at Vermont Studio Center. She is a founding member of NYC art collective Future Present.

**Katharine Ryals** is a southerner who completed a Masters of Fine Arts degree at Brooklyn College, followed by a certificate in Museum Education in 2016. Ryals has shown her work nationally, and was included in recent group exhibitions with the Holocenter on Governor's Island, Temporary Storage Gallery at Brooklyn Fireproof, and the Wassaic Project. She has also completed several artist residencies, including the Vermont Studio Center Fellowship in January 2018, the Wassaic Project in January 2019, and she will be an upcoming resident at ChaNorth in August 2019. She is the co-founder of the curatorial project and art space, Paradise Palase, based out of Bushwick, Brooklyn.

**Rachel Guardiola** is an interdisciplinary artist and naturalist. Her practice utilizes lens based technology to investigate the human relationship to wilderness through the construction of fantastical other earth mythologies. Rachel is a Studio Resident at School 33 Art Center and is a recipient of the 2016-18 Hamiltonian Gallery Artist Fellowship. She has exhibited internationally with List í Ljósi Festival, Sydney College of the Arts, Dakar Biennale de l'Art Contemporain. Currently she is participating in The Studios Residency at MASS MoCA. She is Adjunct Faculty of New Media at George Mason University and Photography at the Corcoran School of the Arts & Design, GW. She received a MFA from the Maryland Institute College of Art and BFA from the Rhode Island School of Design.

**Roxanne Jackson** is a ceramic artist and mixed-media sculptor living in Brooklyn, NY. Her macabre works are investigations of the links between transformation, myth and pop-culture. Press for her work includes *The New York Times*, *Whitehot Magazine*, *Beautiful Decay*. She is the recipient of residencies at the Bemis Center for Contemporary Arts, Socrates Sculpture Park, the Ceramic Center of Berlin, and the Pottery Workshop in Jindezhen, China, funded by an NCECA fellowship. Jackson has exhibited widely with recent exhibitions at The Hole (NY),

Cob Gallery (London), Anonymous Gallery (Mexico City), Kunstraum Niederösterreich (Vienna). Jackson is the co-founder of NASTY WOMEN, a global art exhibition and fundraising project.

**Taryn McMahon** received her MFA from the University of Iowa and is currently an Assistant Professor of Studio Art at Kent State University. Her work has received numerous awards and residencies including a Denbo Fellowship at Pyramid Atlantic, Vermont Studio Center, Anderson Ranch, Anchor Graphics, Women's Studio Workshop, and the Lawrence Arts Center. She has had solo exhibitions at The Print Center, Philadelphia, PA and Lexington Art League, Lexington. Her work has been included in numerous group shows at venues such as Whitdel Arts, Detroit, MI; Artist Image Resource, Pittsburgh, PA; Trestle Gallery, Brooklyn, NY; and the International Print Center, New York, NY.

**Shelley Smith** is interdisciplinary artist whose practice addresses such universal themes as memory, identity, myth, and the feminine. Her work often explores conceptual self-portraiture through methods of digital collage, video, hand-embroidery, and drawing. Smith combines traditional hand techniques with contemporary tools to create work that reflects how identity is formed over a lifetime. Shelley Smith holds a Master of Art & Design from the North Carolina State University College of Design. She is the Creative Director of Anchorlight, an artist led space that is home to artist studios, exhibition space, and a residency program in Raleigh, N.C.

**Clare Britt** is a photographer working in Chicago, IL. She digitizes collections for cultural institutions like the Block Museum of Art at Northwestern University, The Chicago Public Library and The Museum of the Art Institute of Chicago. She received her Masters of Fine Arts from the University of Illinois at Chicago. She is a founding member of Ortega y Gasset Projects and travels the country documenting landscapes for her Claremerica Series. Her camera captures proof of nature fighting with and taking over what man has created.

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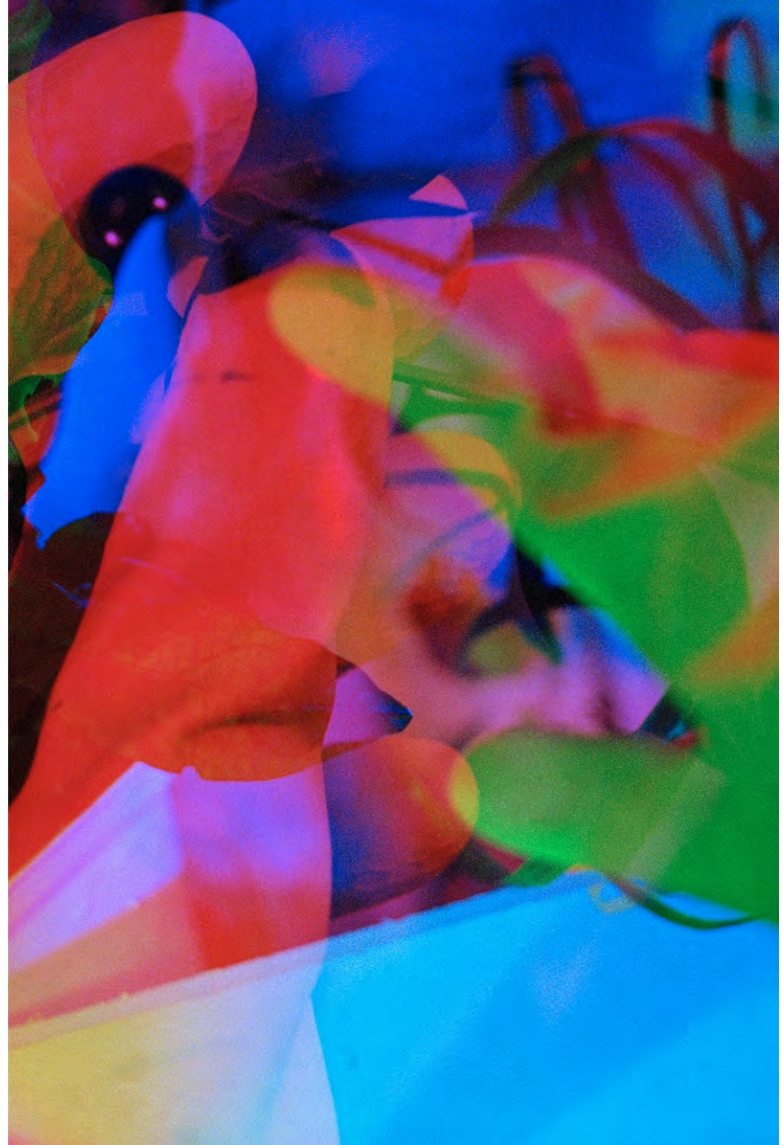
## OLD BAD AIR AND A HAND WITHOUT A HORIZON IS TALLER THAN ITS OTHER

[JULIANA BIONDO \(HTTP://WWW.BMOREART.COM/AUTHOR/JULIANA-BIONDO\)](http://www.bmoreart.com/author/juliana-biondo) \* FEBRUARY 12, 2018

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## Concurrent Solo Shows by Antonio McAfee and Rachel Guardiola at Hamiltonian Gallery in DC Explore Memory and Perception by Juliana Biondo

**K**icking off 2018 with their first exhibition of the year, Hamiltonian Gallery in Washington DC is currently presenting two exhibitions: *Old Bad Air* by Baltimore-based Antonio McAfee and *A Hand Without a Horizon Is Taller Than Its Other* by DC-based Rachel Guardiola. Curated separately, with each body of work sitting in it's own space within the gallery as to avoid any conceptual overlap, viewers are presented with two unique bodies of work.



While McAfee questions the social politics of history through the use of an installation piece and photographic prints, Guardiola explores a realm of perception around fantastical horticulture through chromogenic prints and video. After viewing both shows one can understand that both artists present nuanced perspectives that require patience and time to fully appreciate, where meaning continues to slowly unveil itself long after leaving the gallery.

**Rachel Guardiola: A Hand Without A Horizon Is Taller Than Its Other**



Rachel Guardiola. *Archaeologies from VEGA's Garden*. 2017. Unique chromogenic color print (darkroom print). 20 x 24 inches. Image courtesy of the artist.

*"There is this play of perception... transferring between being a spectator...then flipping back to a first person perspective...Seeing as if you were in the body of another other."* – Rachel Guardiola

Perception is the interplay between vision, space, and plurality of subject matter. In order to perceive disparate things, there must be an in-between area, a negative space that allows objects their individuality of form. Additionally, there must be more than one thing present, to create points of comparison. The further comparison of the formal characteristics – size, color, form, clarity, etc.- of two things placed within a shared area allows for the eye to understand object-ness, thus experience perception. With perception in hand, a viewer can begin to understand.

What happens when these elements that allow for perception are condensed, manipulated, or erased? What happens to our ability to understand? Guardiola's chromogenic print pieces deliberately confront this question through the lens of botany.



By creating fantastical worlds which use various types of flora, but ultimately creating a world of vegetation and types of flora that do not exist in real life, Gaudí disrupts our ability to perceive. With multiple layers of color, shape, and space the artist creates a composition that is chaotic, flattens space, and dissects object forms, to eventually yield an image that evades any kind of visual logic.

The flora which are used to construct the composition seem to be real, but they come together to create a fantastical confused world, which prevents the viewer from using their own logic to understand the piece. As a result, the viewer becomes an outsider, an "other." We stand forever outside of the piece, aware of our ongoing status as a spectator.



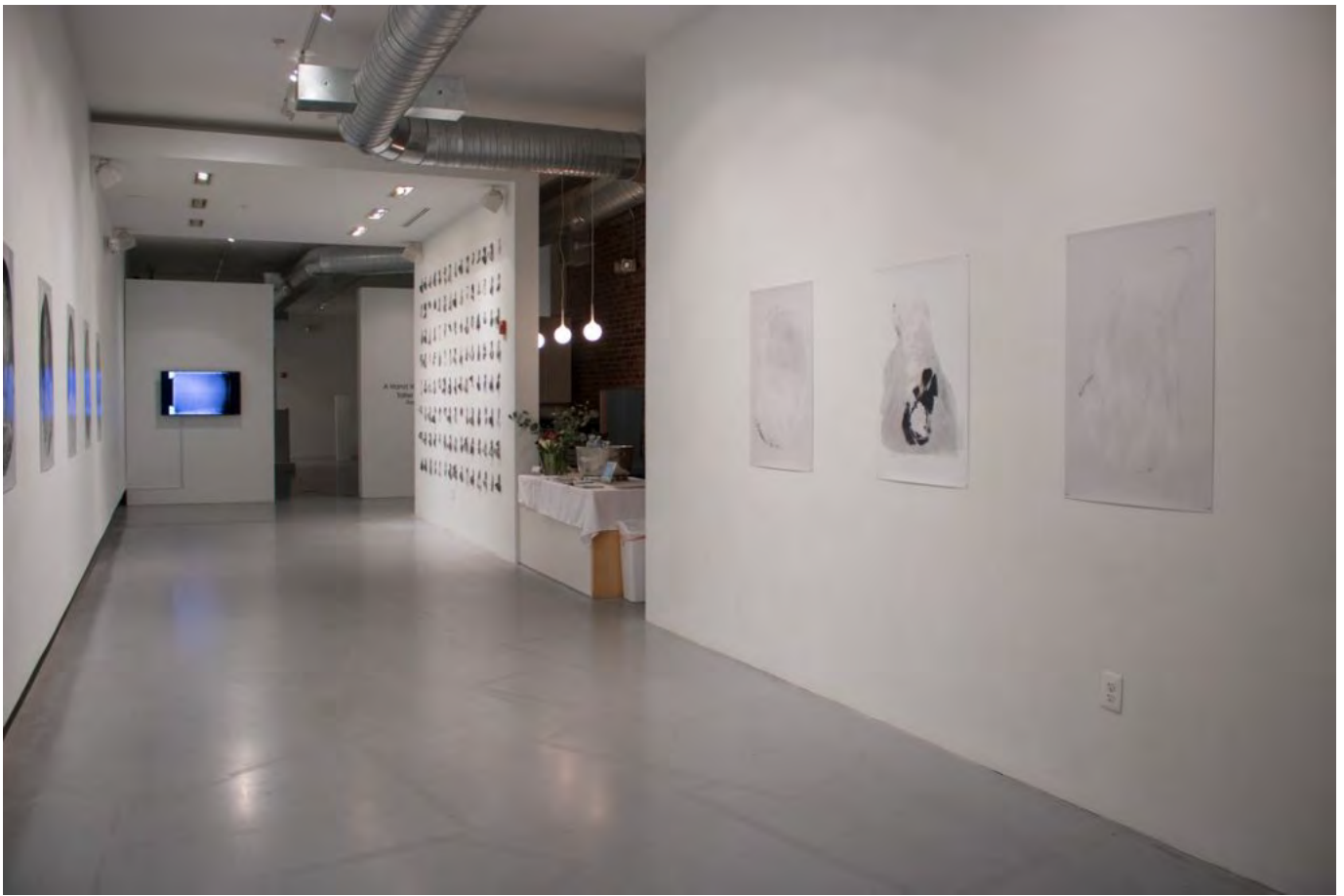
The variety of vegetation layered into these prints to produce the new and unfeasible plant species was grown inside a greenhouse. The very use of a greenhouse – that environment which creates microclimates for otherwise impossible growth within the naturally occurring local environment – is an additional parallel to the play of perception, which sits behind the works. The piece which overlays two circles on top of the image of vegetation, and is part of *Archaeologies from VEGA's Garden*, is particularly successful in how it speaks to the phenomenon of perception by making a meta-reference to vision.

Sharp angles cut across the print, interrupting the dark shadows that carve out the negative spaces, which give form to the leaves. Intense fuchsia, bright orange, and chalky whites dominate the color palette of this work. On top of all this, two circles are placed exactly in the middle, focusing the viewers' attention as if he or she was looking through a set of binoculars. We are directed to look at certain areas, yet still those areas present us only with visual gibberish. Again, the image is not a sum of its parts, but rather an exposition of fragments. The confrontation with that which seems to be a reality, but in actuality is a fabrication, prevents the viewer from leveraging logic confirm their perception, making him or her at once an active spectator, and an "other."

Directly calling our attention to the piece through the use of binocular-like forms further intensifies our desire to see – we are being directed by shapes that seem to tell us that they hold the keys for our visual clarity. But, it is these very shapes that lead us to a scene that is even more visually confusing. The artist's leveraging of our expectation for understanding in addition to the actual constraints of our logic makes this piece notably one of the strongest within her body of work.

**Antonio McAfee: Old Bad Air**





*"I thought about these figures and the atmosphere affecting them, blending into this environment, becoming invisible, it's fog and its mist. These shape shifters, being able to control their own image."* – Antonio McAfee

Standing in front of a large white wall, one views a set of portraits that hang like specimens, asking for the viewer to examine each one carefully, as each is peculiar and unique. The portraits, *Making and Unmaking*, feature historic 19th century photographic portraits of people of color, presumably African-American. With their edges curled and seemingly burned, each portrait seems to have barely survived a flood and fire.

The images are discernable, yet clearly modified. Some sepia tones further accent the works. The presentation of the images ask the viewer to approach the images as they were intended for history, preserved and understood as an emblem of what was. But, their modifications of curled and bent edges ask the viewer to not just examine the images, but *re-examine* them and question exactly what kind of emblem they are, and for what kind of history.

Each photograph is translucent. The works catch the light and play with it, generating shadows that cascade down the wall adding to the body and presence of the physical material of the photograph. Looking at the spontaneity of shadow generated thanks to the transparency of the portraits, the idea of fleeting memory comes into focus. Like a photograph, a memory is ephemeral, captured in just a moment, but then develops over time. Like light and shadow, memories change with the context – a smell makes it more vivid, and sound brings it to mind. Like the relationship between object and shadow, memories adds to the current moment, making that moment more because of what came before it, or what caused it. Memories are akin to the shadows of life, and certain memories are codified as history.



*Making and Unmaking*, 2018. Acrylic medium and pigment ink. Dimensions variable. Image by Juliana Biondo.

This installation piece uses photographs, tangible memories, to generate an active duality – it presents images that are at once the thing itself but in transition to something else – and is exceptionally powerful. It is this image-in-transition that carries the important message of McAfee's work: a demand for careful looking at of the memory of these individuals in order to re-frame how they have been categorized and forgotten, but are now reframed to be discussed and placed in the larger historical context.

McAfee's series of larger individual prints have much to engage with, their generally static quality does not confront the idea of transition as directly. Yet, there is one print that does embrace this image-in-transition sentiment, titled *Oval #8*, which presents the profile view of an African-American woman, vignetted from just below the hip. The entirety of her body is dissected with strong diagonal lines that converge at her waist, pulling her figure into what reads as the beginning of a vortex. Barely there, the subject seems to be either on the verge of being dragged out of the frame completely, wrapped up on a cloth that is covering and changing her, or uncovered as if the vortex of cloth is trying to unwind itself and reveal what lies beneath.



Antonio McAfee, *Oval # 8*, 2017. Digital C-print, edition 1 of 5 + AP. 24 x 36 inches. Image by Kyle Tata, courtesy of Hamiltonian Gallery.

Is this image revealing, or does it hide more than it shows? Whose ancestor is this and whose memory does she belong to?

It is this duality that brings the viewer back so meaningfully to the idea of collective memory, this time more directly with history, specifically the images and voices that have been erased of 19th century African Americans. This photograph is one of McAfee's most successful as it demands, formally and conceptually, that we question how our memories are formed, what exactly they capture, what lies below, what meets the eye – real truths, or convenient truths – and if the image captured at all adequately preserves the spirit of what actually was.

It is this reimagining of history that encourages all of us to look beneath the surface to construct a truer depth and fully appreciate the level of 'masking' and covering up that has been inherent in our American narrative.

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Both artists' works will be on view through February 17, 2018. The gallery is open Tuesday through Saturday, 12-6pm, or by appointment.

Images Courtesy of Hamiltonian Gallery and by Kyle Tata



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Author Juliana Biondo is a writer, artist, and art historian of modern art. Follow her other thoughts at: <http://allaroundart.wordpress.com>.



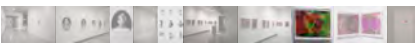
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# JANUARY 2018



**ANTONIO MCAFEE | OLD BAD AIR**  
**RACHEL GUARDIOLA | A HAND WITHOUT A HORIZON IS TALLER THAN ITS OTHER**

For its first exhibition of 2018, Hamiltonian Gallery is pleased to present two new bodies of work by multi-media artists Antonio McAfee and Rachel Guardiola. The exhibitions will

January 13 - February 17, 2018

**Opening Reception:**  
Saturday, January 13, 7-9pm



open with a reception on Saturday, January 13 from 7 - 9 pm; both artists will be in attendance.

In "Old Bad Air", artist Antonio McAfee presents a series of haunting images that use 19th century black and white portraits of people of color as source material. These spectral portraits have an unsettled presence due to the collaging, stripping and manipulating McAfee enacts upon the images during their creation. Collectively, the images are a revisiting of the storied and traumatic past of people of color in the United States; a history with, as author Ralph Ellison phrases it in his classic novel "Invisible Man", the putrid whiff of "Old Bad Air". That troubled history, much like the figure in McAfee's images, demands exhumation, re-examination and re-framing in order to continue its evolution into the present day and beyond.

"A Hand Without A Horizon is Taller than its Other" is artist Rachel Guardiola's ongoing project that explores humanity's relationship to the wilderness through a fantastical narrative that charts the activities of a series of fictional characters on an earth-like planet. In this installment, Guardiola performs as a time-traveling surveyor and a horticultural pirate that conduct experiments and mysterious rituals as they traverse mysterious topographies including icy desert landscapes and lush, hidden forests. Using lens-based media, Guardiola fleshes out an alternate universe in which her characters discover and re-cultivate a distant, post-industrial wasteland.

Photographer **Antonio McAfee** (b. 1983, Baltimore, MD) holds a BFA in Fine Art Photography from the Corcoran College of Art and Design (2007), an MFA from the University of Pennsylvania (2009) and a Post-Graduate Diploma in Arts and Culture Management from the University of Witwatersrand in Johannesburg, South Africa (2011), for which he was awarded a Fulbright Grant. McAfee has exhibited extensively in Philadelphia, Baltimore and Washington, DC, and has two forthcoming solo exhibitions at the Institute of Contemporary Art in Baltimore, MD and DC Arts Center in 2018. He lives and works in Baltimore, MD.

**Rachel Guardiola** (b. 1985, Bethpage, NY) is an interdisciplinary artist who often utilizes lens based technology to construct mythologies of future past terrain inspired by periods of her own navigation through extreme landscapes. Guardiola has exhibited internationally in the United States, Iceland, Denmark, France, Italy and Senegal. She was an artist-in-residence at the AIR Gallery Summer Residency at The Governor's Island, New York, NY (2017), Arctic Circle Art & Science Expedition in Svalbard (2016), Vermont Studio Center, Johnson, VT (2016). She holds an MFA from the Maryland Institute College of Art (2015) and a BFA from the Rhode Island School of Design (2007).

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**Artist Talk:**  
Wednesday, January 24, 7 pm

**Hamiltonian Artists:**  
**Antonio McAfee**  
**Rachel Guardiola**

Artist Talk with Antonio McAfee & Rachel  
Guardiola 1.24.18



## In the galleries: Color-field painting can also tell a story

By **Mark Jenkins**

Jan. 26, 2018 at 9:00 a.m. EST

Adrienne Gaither's abstract color paintings are meticulously constructed, their bright hues divided by straight, hard-edge lines. Yet there's a sense of disorder and even menace in some of them, which is reflected in the title of the D.C. artist's Transformer show: "How I Got Over."

The tension between neat patterns and haphazard disruptions reveals "Gaither's personal recovery from traumatic events in her life," a gallery note explains. The upsets aren't specified directly, and the titles of the six large canvasses offer few clues. The picture that aims the sharpest point of a neon-orange triangle toward the bottom left of a field of shards is named "Not Just Knee Deep," probably after the Funkadelic song. Other titles are more commonplace, although one small collage is dubbed "Tribulation."

That color-field painting could be narrative, or at least psychological, would once have been heretical. In the 1960s, theorists of the genre insisted that the only proper concerns of such "post-painterly" art were its own forms and materials. Gaither has flouted such dogma previously with color-block grids of hues derived from skin tones. In this show's "Kill Shots," she flirts with representation by jagging a yellow snake across the canvas, suggesting lightning or some other sudden, violent blast

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Despite such dynamic gestures, Gaither's work shares much with mid-20th-century color painting. The artist has a knack for composition and keeps things interesting by juxtaposing both contrary and complementary hues. Yellows and maroons energize one picture, but so do its abutting areas of two slightly different shades of deep blue. These pictures may have been born out of upheaval, but they're immaculately controlled.

***Adrienne Gaither: How I Got Over*** Through Feb. 24 at Transformer, 1404 P St. NW. 202-483-1102. [transformerdc.org](http://transformerdc.org).

## Sally Canzoneri

How can you be in two eras at once? Sally Canzoneri simulates time travel with lenticular photographs — matched images of the same place, made years apart and cut into an accordion-fold pattern. From the front, strips of both scenes are visible; from the sides, only one can be seen. That's why the artist calls her Art League Gallery show "Double Takes."

Canzoneri lives in Washington, and most of her two-timing pictures show D.C. sites, decades or more apart. Here, she has included two Alexandria doublings, including one that contrasts the show's venue, the Torpedo Factory, in 1921 and 2017. The largest gap, chronologically if not thematically, is between the former slave traders' building at 1315 Duke St. in 1861 and 2017.

The older of those pictures is by Mathew Brady, the D.C. Civil War photographer. Most often, though, the earlier image's maker cannot be identified. Canzoneri works with unknown predecessors, first by framing her shot of the scene in imitation of the original, and then by fusing the two. Think of this not as appropriation, but collaboration. Canzoneri's lenticulars are made of paper rather than marble, but they're a kind of civic art.

***Sally Canzoneri: Double Takes*** Through Feb. 5 at the Art League Gallery, Torpedo Factory, 105 N. Union St., Alexandria. 703-683-1780. [theartleague.org](http://theartleague.org).

**Anika Cartterfield & Alex Braden**



At the National Gallery of Art currently stand a grove of columns, sleek and pure, by the late D.C. artist Anne Truitt. Anika Cartterfield also makes columns, but they're not so pristine. The most vivid piece in "The Wild," her show at VisArts Common Ground Gallery, slams a tree's root ball through a hollow pillar. The ragged end that erupts from one side is painted white to match the surface it breaches; the other end is smoother and varnished like a piece of furniture.

Cartterfield, who lives in Upstate New York, formerly worked for Vermont's forest service. When working with wood, she's concerned more with the quality of the raw material than with what it might be made into. She subverts the look of white-walled art spaces and neatly sanded sculptures with pieces that are unfinished and partly open to reveal their structure. This show's tidiest pieces are three columns topped with photos of art installations in forests. The woods, it appears, are Cartterfield's favorite gallery.

Downstairs at VisArts, Gibbs Street Gallery has become a listening room for Alex Braden's electronic music. The D.C. composer's "A Lesser Light" is an "automated improvisation" that randomly emits bits of music in a theoretically infinite arrangement. The sounds include drones, whooshes and clipped notes; they recall Balinese gamelan and the music of Steve Reich and Brian Eno.

In previous installations, Braden has employed near-obsolete and sometimes unreliable technology, including rotary telephones and cassette players. But this piece's physical presence consists only of the speakers that broadcast the eight different audio channels. The result is a room and a composition that are clean and clear, with just enough capriciousness to keep listeners looking over their shoulders.

***Anika Cartterfield: The Wild and Alex Braden: A Lesser Light Through***  
*Feb. 11 at VisArts at Rockville, 155 Gibbs St., Rockville. 301-315-8200.*  
[visartscenter.org](http://visartscenter.org).

## Antonio McAfee & Rachel Guardiola

In the epilogue to "Invisible Man," author Ralph Ellison refers to aspects of African American history as "Old Bad Air." Antonio McAfee borrows that phrase for the title of his Hamiltonian Gallery show of manipulated vintage photos. The Baltimore artist distorts 19th-century portraits of people of color to suggest how their subjects' lives were warped by racism and oppression.

Included are several large photos that display various degrees of digital abuse; one nearly abstract image appears in both negative and positive versions. There's also a full wall of small, deformed pictures, printed on thin acrylic so they curl partly off the wall. This multitude, dignified yet precarious, is the most powerful chapter in McAfee's history lesson.

Also at Hamiltonian is Rachel Guardiola's "A Hand Without Horizon Is Taller Than Its Other," which includes altered video as well as photos. Mostly derived from the artist's performances, the images illustrate the actions of a fictional "time-traveling surveyor and a horticultural pirate" as they travel "an earth-like planet," according to the gallery.

In the photos, hot colors and overlapping, close-up images seem to turn Guardiola's hands into a sort of flora. In this miniature universe, the artist is both the explorer and the explored.

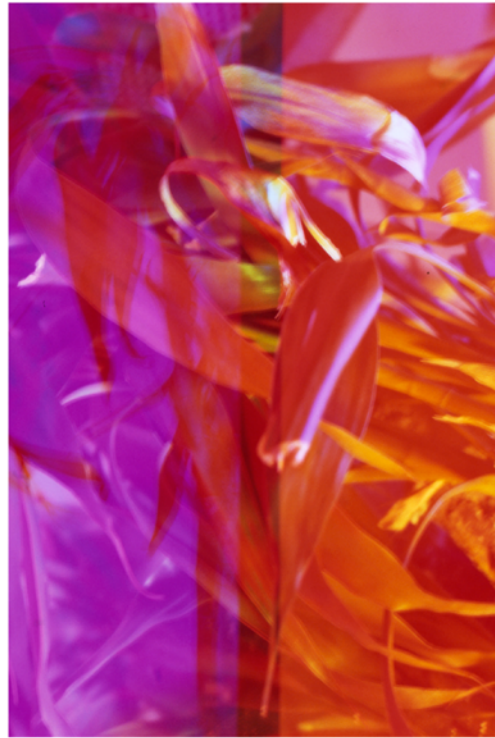
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***Antonio McAfee: Old Bad Air and Rachel Guardiola: A Hand Without Horizon Is Taller Than Its Other*** Through Feb. 17 at Hamiltonian Gallery, 1353 U St. NW, Suite 101. 202-332-1116. [hamiltoniangallery.com](http://hamiltoniangallery.com).



**Secure Patterns**

Kyle Tata



**Transmission from Terra Incognita**

Rachel Guardiola

**July 1 – August 5, 2017**

**Opening Reception: Saturday, July 1, 7–9 pm**

**Artist Talk: Tuesday, July 18, 7pm**

Hamiltonian Gallery is pleased to present two new bodies of work by artists Kyle Tata and Rachel Guardiola from July 1 - August 5, 2017, with an opening reception on Saturday, July 1 at 7 pm. Both artists will be in attendance.

In *Secure Patterns*, photographer Kyle Tata continues his experimental use of analog photographic processes in a new body of work that explores the use of abstraction as a practical tool to conceal data. Using patterns derived from security tint envelopes — physical devices used to hide sensitive personal information from the human eye — Tata visually “encrypts” individuals in patterns that are applied to film during the photographic process, thereby masking his subjects while simultaneously producing an image. Tata’s in-process photographic manipulations create images that can be read as both photographic documents of reality, and as hallucinatory abstracted constructions. The *Secure Patterns* series investigates the notion that, within an increasingly immaterial culture, personal information can become as valuable as currency.

*Transmission from Terra Incognita* is the installation that resulted from a call and response initiated by artist Rachel Guardiola while she was living in an isolated region of the Arctic. From October 2016 to January 2017, the artist spent an extended period navigating through remote areas of Svalbard, an archipelago of Norway and East Iceland surrounded by icy desert wilderness where frozen strata hold histories of past prehistoric jungles. During this time, Guardiola sent out an email inquiry to a group of individuals of diverse ages, genders and origins, in which she asked them to describe their personal definitions of “Paradise”. *Transmission from Terra Incognita* is Guardiola’s interpretation of the collected responses; her dreamy, intimate and participatory installation makes use of *trompe l’oeil* photographs, object arrangements, theatrical lighting and sound to evoke a sensory experience. The public is invited to continue the correspondence with the artist by contributing their own definitions of “Paradise” to her ongoing collection of narratives.

**Kyle Tata (b. 1990 Baltimore, MD)** holds a BFA from the Maryland Institute College of Art (2015). He is a 2015 Hamiltonian Fellow and a two-time finalist for the Janet & Walter Sondheim Artscape Prize (2014, 2017). Tata has an extensive local and regional exhibition history, including exhibitions at Hamiltonian Gallery (Washington, DC, 2016, 2015); Area 405, Baltimore, MD (2016); Spudnik Press & Gallery, Chicago, IL (2014); Silvermine Arts Center, New Canaan, CT (2014); The International Print Center, New York, NY (2013), Furthermore Gallery, Washington, DC (2013), and Philadelphia Photo Arts Center, Philadelphia, PA (2013). A producer of small scale publications, his artist books are held in the collections of the Los Angeles County Museum of Art (Los Angeles, CA), The International Center for Photography (New York, NY) and the Indie Photobook Library (Washington, DC). He lives and works in Baltimore, MD.

**Rachel Guardiola (b. 1985 New York, NY)** holds a MFA from the Maryland Institute College of Art (2015) and BFA from the Rhode Island School of Design (2007). Guardiola is a 2016 Hamiltonian Fellow and a recipient of the 2017 Women At Work A.I.R. Gallery Summer Residency on Governors Island, NY. Her work has been exhibited in several group and solo presentations including *Light City Baltimore*, Baltimore, MD (2016, 2017); School 33 Art Center, Baltimore, MD (2016, 2017); *Making in Transit*, Lumen, London, England (2016); *List í ljósi Flat Earth Film Festival*, Seyoisfjörður, East Iceland; KVIÐ 1 ÁR, Kvit Galleri, Copenhagen, Denmark (2016); *new. now. 2016*, Hamiltonian Gallery, Washington D.C. (2016), amongst others. Guardiola was an artist in residence at the Arctic Circle Art & Science Expedition in Svalbard in 2016, HEIMA in East Iceland (2016), Vermont Studio Center (2016), and Atelier de Visu in Marseille, France (2013). She lives and works in Baltimore, MD.



DECEMBER 15, 2015

# GO INTO THE ZONE WITH RACHEL GUARDIOLA – 2015 FALL SOLOS ARTIST

Using a mix of truth and fabrications [Rachel Guardiola](#) has constructed a narrative in the Experimental Gallery on our Lower Level that invites you to investigate and explore a collection of manufactured evidence of an Other Earth.

A multimedia artist with a background in natural history, Rachel's work examines the unknown by incorporating art, science, and human curiosity. Inspired by the discovery and historical documentation of artifacts, she plays with the notion of historical evidence by oscillating between fact and fiction.

Rachel is one of the seven artists selected to be in the 2015 [Fall SOLOS](#), and to deepen your understanding of her work she answered a few questions for us. Read more below, and step *Into the Zone (Anthology of Accounts & Findings)*.

SHARE



35

Installation view of Rachel Guardiola's *Voyage Around A Room* in the Truland Gallery. Photo by Greg Staley.

**What one  
thing do  
you want**

## **the audience to take away from this work?**

*Into the Zone (Anthology of Accounts & Findings)* is activated by the viewer as they physically navigate and psychologically piece together clues that unfold a loosely based narrative. The camera lens in the film mimics the act of looking, placing the viewer in the first person of the objective observer while the artifacts around the room display a history of an Other Earth.

# **The search is the subject.**

The search is the subject. I hope that the audience is able to experience the journey through the terrain, and at the same time playfully question the space created, as it teeters between fact and fiction.

## **In your studio, in life, in your head, in your practice, anywhere: what is your most important/valuable source of inspiration?**

Experimentation and ongoing wonderment plays the most important role in my practice. I have always held an equal adoration for art as for the natural world. The history of scientific discovery and the technologies employed to help us understand our situation is of ongoing development. I feel that I had to make a choice early on as art and science are usually so separate within the academic platform, however there are so many others that draw similar parallels from both disciplines. I chose art because I am inclined to create things from my interpretation of the world, and though sometimes try, am not very good at thinking in a linear manner.

# **With this work I am, for the first time, able to find a way to**

**incorporate my background in natural history preservation, utilizing the means in which we construct systems of evidence, however it is subverted to create a collection of curiosities to a place that may not exist.**

**H**owever, I am deeply inspired by the relationship between the empirical, the ability for science to quantify the world around us and experiential, what we perceive. It has become a belief system you could say, and finds its way into all my work in some way or another.

**What inspired this body of work?/What motivated you to create this body of work?**

**T**he work is motivated by the ability of technology to extend our physical limitations. Tools have continually been reinvented to overturn myth and make sense of our situation in the cosmos, while at the same time sometimes distances us from our own futility. With this work I am, for the first time, able to find a way to incorporate my background in natural history preservation, utilizing the means in which we

construct systems of evidence, however it is subverted to create a collection of curiosities to a place that may not exist.



34

Installation View of Rachel's Guardiola's Voyage Around A Room in the Truland Gallery. Photo by Greg Staley.

**What  
artist**

**(or person) (living or deceased) has influenced you the most?**

**I**n the last two years, I was able to take a film course for the first time and happened to see [San Soleil by Chris Marker](#). This work left a great impression. In the film, there is a point where the narrator begins to read of her friend's accounts from a place known as the Sahel.

**H**aving lived myself in a country located in this arid region of sub-Saharan, West Africa, I was able to decipher the way that this artist combined fact with poetic nuance to create work that shifted between documentary and fiction.

**...and in that moment I  
was able to experience  
through a lens someone  
else's view of the same  
vast landscape and  
objective isolation.**


**T**he film transported me back to a not too distant memory, as I watched on the screen someone seeing for the first time the same far away place that I once lived and was once new to me. It became a shared experience. The original footage for

this film was edited together from Marker's travel logs, and in that moment I was able to experience through a lens someone else's view of the same vast landscape and objective isolation.

### **If you could have lunch with any artist (living or deceased) who would it be? Why?**

**G**eez, so many that's hard to pick. It would have to be someone like Carl Sagan, or Isaac Newton, Jane Goodall, Koko the gorilla, or the first man on earth, but I think the first man would be hungrier than I, and I would be too nervous to eat other than with Koko who probably wouldn't care if I made a mess, plus I heard she liked cake.

### **How does your exhibition/work fit with this particular gallery?**

 Rachel Guardiola, Specimen #2518, archival ink-jet print, 27.5" x 40", 2014

**I**t is great to have the opportunity to show this work in a space that can function as a black box and white cube space. It is difficult to show work when it has so many elements, video needing a darkly lit room and photography, sculpture, and text that need lighting to be seen. I often struggle with presentation. The Experimental Gallery works really well because I am able to control the lighting, keep it dim to view the projection and at the same time have spot lighting in certain areas where needed. This is something that I think I could still work on for this piece.

Rachel Guardiola, Specimen #2518, archival ink-jet print, 27.5" x 40", 2014

### **How did you decide when this body of work was finished?**

**I** am not sure if it every really will be. The film was finished in May 2015, but the taxonomy and specimens from this Other Earth can really go on continually.

### **What is your favorite late-night studio snack?**

**I**ce cream, especially all flavors colored green.

### **When you're stuck, what do you do to get un-stuck?**

**I** get re-inspired, there's so much to think about.



**Rachel's work is currently on view at AAC until Dec 20. Don't hesitate to come and see it during our regular gallery hours: Wed-Sun, noon to 5 pm at 3550 Wilson Blvd, Arlington VA. Read more about Rachel on her [website here](#).**

Category: AAC Art Class, Adults, Arlington, Arlington Arts Center, Artists Talk, Contemporary Art, Exhibition, Fall Solos, Gallery Talk, Photography, Sculpture

Tagged: Arlington Arts Center, contemporary art, DC metro area, Fall Solos, Jefferson Pinder, Melissa Ho, photography, Rachel Guardiola, Solos

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June 16 - September  
29 / Main Galleries

Borrowing its title from "open world" style video game environments, Open World features eight contemporary artists and artist teams who engage in world-building...

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AAC is thrilled to announce that we have received a matching grant from The Morris and Gwendolyn Cafritz Foundation in the amount of \$10,000! But—in order to receive these funds, we must first earn the match by June 30th!



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