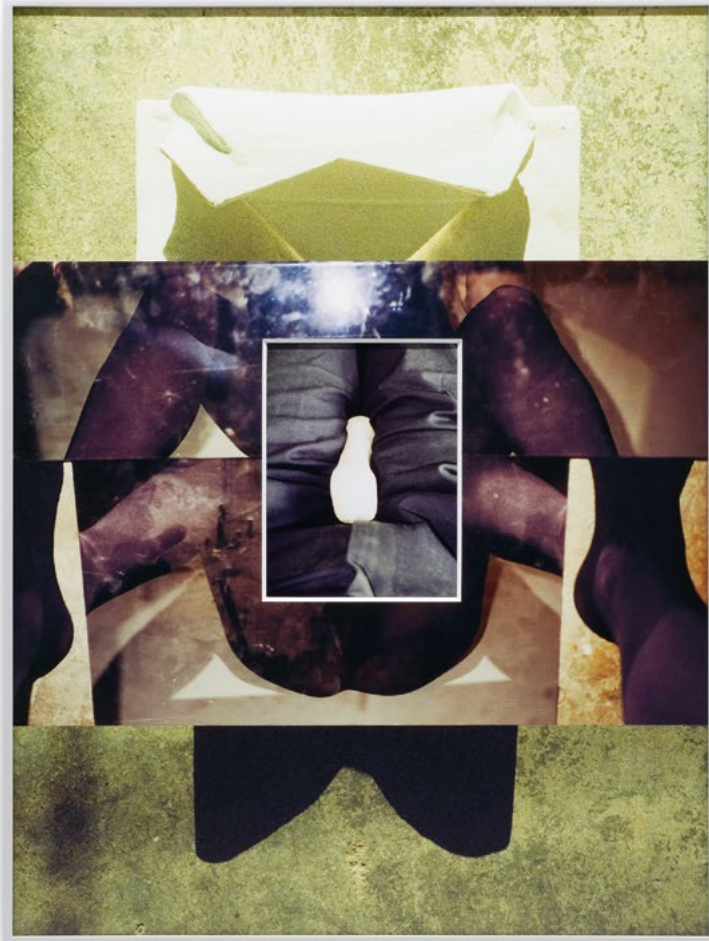


B. Ingrid Olson



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B. Ingrid Olson

Born 1987 in Denver. Lives and works in Chicago.

The camera never lies, so the saying goes. How then to explain photographs that shroud, dissect, invert, blur and otherwise alter reality? Such is the conundrum of B. Ingrid Olson's photographic oeuvre, which depicts the artist's body in various states of fragmentation and abstraction. To create each disorienting depiction, Olson constructs a complex mise-en-scène of mirrors, lights and various props – among these, often prints of her own photographs—in her studio. The compositions she eventually captures on film are entanglements of documentation and illusion that ultimately reveal how the camera's and viewer's perspectives are jointly responsible for the "truth" in each photograph.

Olson pointedly presents herself to and hides herself from the camera. The vantage point from which we, the viewer, are invited to look at her body relates to how she sees herself: in a reflection, from above, in parts, and with an intense sense of familiarity. But if these photographs can be described as intimate, quite simply because they feature certain parts of the artist's body, there is also an imposed distance between subject and viewer. This is especially true in the *Perimeter* series, which Olson presents within Plexiglas box-like frames, and the *Dura* series, in which images are also printed over matboards. Olson does not use darkroom techniques or digital retouching to create ambiguity in her photographs. In her photographs, everything is real, in that it existed as such in front of the camera when she took the picture. And yet the resulting images describe something less tangible and more complex than reality.

Mara Hoberman

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| <p>01 <i>Clock and Sower (Dura series)</i>, 2020 Inkjet print, UV printed matboard 73.7 × 55.2 cm Legrand-Vandaele Collection Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p>02 <i>Never odd or even (perhaps the bone I think I am biting is my own tail) (Dura series)</i>, 2013–2020 Inkjet print, UV printed matboard 36.8 × 31.7 cm and 31.7 × 36.8 cm Heiji Black Collection Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p>03 <i>Spark steel or flint, oil, glass, delay (Dura series)</i>, 2017–2020 Inkjet print, UV printed matboard 29.2 × 61 cm Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p>04, 05 <i>Plastic Mother Common Animal (Perimeter series)</i>, 2021 Dye sublimation print on aluminum, fiberboard, Plexiglas, silicone 71.1 × 43.2 × 25.4 cm Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p><i>Absent Vowels (Parallel Manifold) (Dura series)</i>, 2020 Inkjet print, UV printed matboard 55.9 × 73.7 cm Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p><i>Underpinning, a twitch of glass, a pinch in the cloth (Dura series)</i>, 2019–2020 Inkjet print, UV printed matboard 63.5 × 41.9 cm Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p>06 <i>Standing Picture (present/present) (Perimeter series)</i>, 2021 Dye sublimation print on aluminum, Plexiglas, silicone 81.3 × 91.4 × 2.5 cm Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p><i>Peeled rind, amended appendage (Perimeter series)</i>, 2019 Dye sublimation print on aluminum, Plexiglas, silicone 91.5 × 71 × 2.5 cm Courtesy of the artist and i8 Gallery, Reykjavik</p> |
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