

**For Immediate Release**

January, 2022

CuratorLove x SPRING/BREAK Art Show  
Featuring artist Francisco Donoso

## **UNDOCUMENTEDNESS**

### **AN ECOLOGY OF DANCING FENCES**

“Countries, sovereignty, citizenship,  
and laws are all social constructions:  
abstractions invented by humans.”

- Aviva Chomsky

Borders like sovereignty and all their ramifications are social constructs invented by humans to segregate populations utilizing fictitious boundaries delineated by architectural structures erected across the globe. Humankind is the only species that vilifies migration while overpowering communities far from their ancestral homelands. Beyond trauma and its residue, surpassing a continuous surplus of pain, and in the absence of excessive violence, undocumented people thrive every day; yet those who experience joy within undocumentedness are deemed heretics.

Francisco Donoso’s oeuvre provides a protective aesthetic ecosystem by which to explore the precariousness of belonging to the undocumented community. Challenging the structural configuration of the architectural chain-link fence and subverting its utility allows Donoso to conceive of the potentiality of a site of infinite healing located deep within the bounds and contours of undocumented existence.

Donoso, a DACA recipient himself, visually rejects and grounds boundaries contemporaneously to aesthetically unfold the perpetual evolutions of belonging and becoming that one must endure upon being deemed undocumented. Reshaping fences endlessly allows Donoso to question the psychological monumentality afforded to the fundamentality of a basic wire structure. By conceiving and simultane-

*The Border Portal (detail) by Francisco Donoso*



ously rendering the potentiality of existence where negative and positive space coalesces, Donoso transcends the physical limitations of the chain-link fence to displace its psychological weight and give passage to that which is seldom articulated; undocumented bliss, pleasure, and beauty.

The heaviness of the chain-link fence thus vanishes to give way to an architectural structure that transcends its connotations, becoming a visual playground. Donoso thus destroys the symbolism of the fence while revealing the allegories found deep within its structure and further utilizes them as analogies to render the landscape of undocumentedness aesthetically.

Intimately within Donoso's creations, color transcends its limitations and becomes liminal as it emphasizes infinite internal temporaries, not of sep-

aration nor division, but instead of interconnected passages that surrender to heterotopic positionalities by which aesthetic immigration is simultaneously restorative and celebrated.

Undocumentedness axis Donoso's ecology, within it fences dance and cascade; they are challenged, deconstructed, reconstructed, and provoked tirelessly until they become familiar, welcoming, tender, loving, and kind. Within this environment, borders disappear, countries dissolve, sovereignty is rendered useless, and citizenship vanishes to give way to an aesthetic-driven site unrestricted by trauma and violence, where joy and undocumentedness go hand in hand; a home to honor the journey of each immigrant currently residing away from their ancestral homeland.

For Anzaldua, Nepantla was a space of transformation between two worlds

where the self-transformed; for Donoso, self is faultless; it is the space which is questioned and metamorphosed. Aesthetically rethinking the landscape of undocumentedness allows Donoso to invalidate culpability from self and extricate the magnificence of immigration. Therefore in rendering dancing fences, Donoso invites the unseen to take center stage, and a visual language of undocumentedness emerges from within.

**If we could abstract the brutality of immigration, would we be left with dancing fences?**

**Hearsay: Undocumented people bring harm to their host society.**  
**Heresy: Undocumentedness exists free of beauty, pleasure, and bliss.**

## Artist

Francisco Donoso is a transnational artist based in NYC. Originally from Ecuador, raised in Miami, he is a DACA recipient and an advocate for immigrant rights. Donoso received a BFA from Purchase College and has held fellowships and residencies at for institutions across the United States, as well as exhibited at El Museo del Barrio, The Bronx Museum, Field Projects, Latchkey Gallery, Baik + Khnessyer, at the Believer Festival and Berlin, amongst others. He is a recipient of an Artist Corp Grant from the New York Foundation for the Arts and a Cultural Solidarity Fund Grant. His work explores the conceptual journeys of migration, and the potential for abstraction to make meaning and logic. This is Donoso's first solo exhibition in LA.

## Curator

Erika Hirugami is a first-generation immigrant, formerly undocumented. She holds an MA in Art Business from the Sotheby's Institute of Art, she is currently a doctoral candidate at UCLA, where she challenges the convergence of transnational aesthetics through undocumentedness. Hirugami is the 2021 Arts for LA Fellow. As the founder and CEO of CuratorLove she has curated exhibitions for multiple Museums and galleries across the globe, and her written work has been published internationally.

## SPRING/BREAK Art Show LA 2022

Over 50 Exhibitors, over 100 artists, all under our 2021-2022 theme, HEARSAY:HERESY.

LOCATION: Skylight Culver City  
5880 Adams, Culver City, CA

First Look | Wed Feb 16th, 2PM - 5PM (Invitation Only)  
Opening Night | Wed, Feb 16th, 5PM - 8PM  
VIP Preview | Thurs, Feb 17th, 11AM - 7PM  
On view | Fri Feb 18th - Sun Feb 20th, 11AM - 7PM



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