

The background is a complex abstract artwork. It features a mix of organic, wavy patterns in shades of red, orange, and pink, interspersed with cooler tones of blue and green. There are numerous small, bright dots in yellow, blue, and red scattered throughout. A prominent feature is a series of parallel, slightly curved yellow lines that sweep across the upper and middle sections. In the bottom right corner, there is a distinct, multi-layered mandala-like shape with concentric, wavy bands of color including purple, blue, green, and yellow.

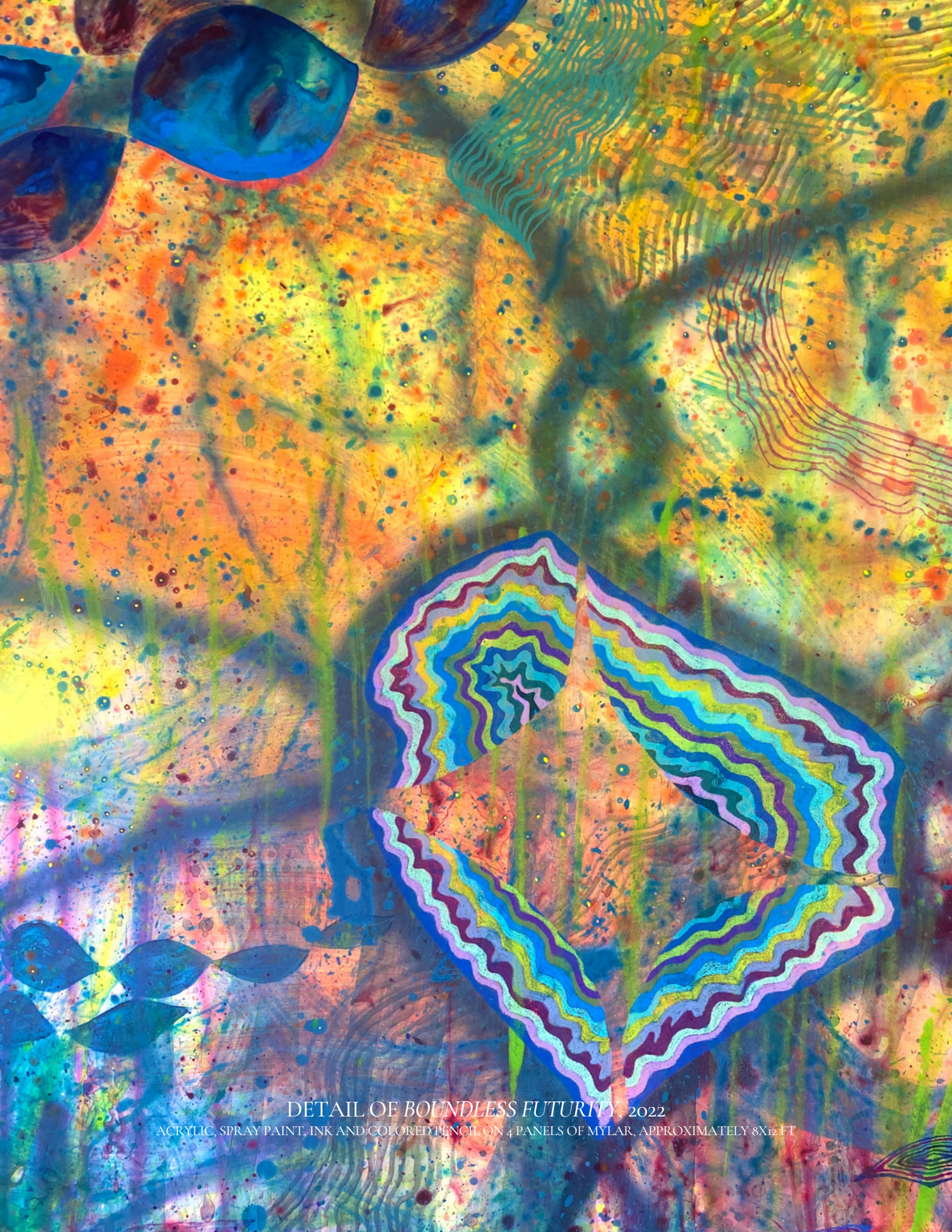
FENCESCAPES

FRANCISCO DONOSO

KATES-FERRI PROJECTS

November 10 -
December 17, 2022

561 Grand St New York,
NY 10002



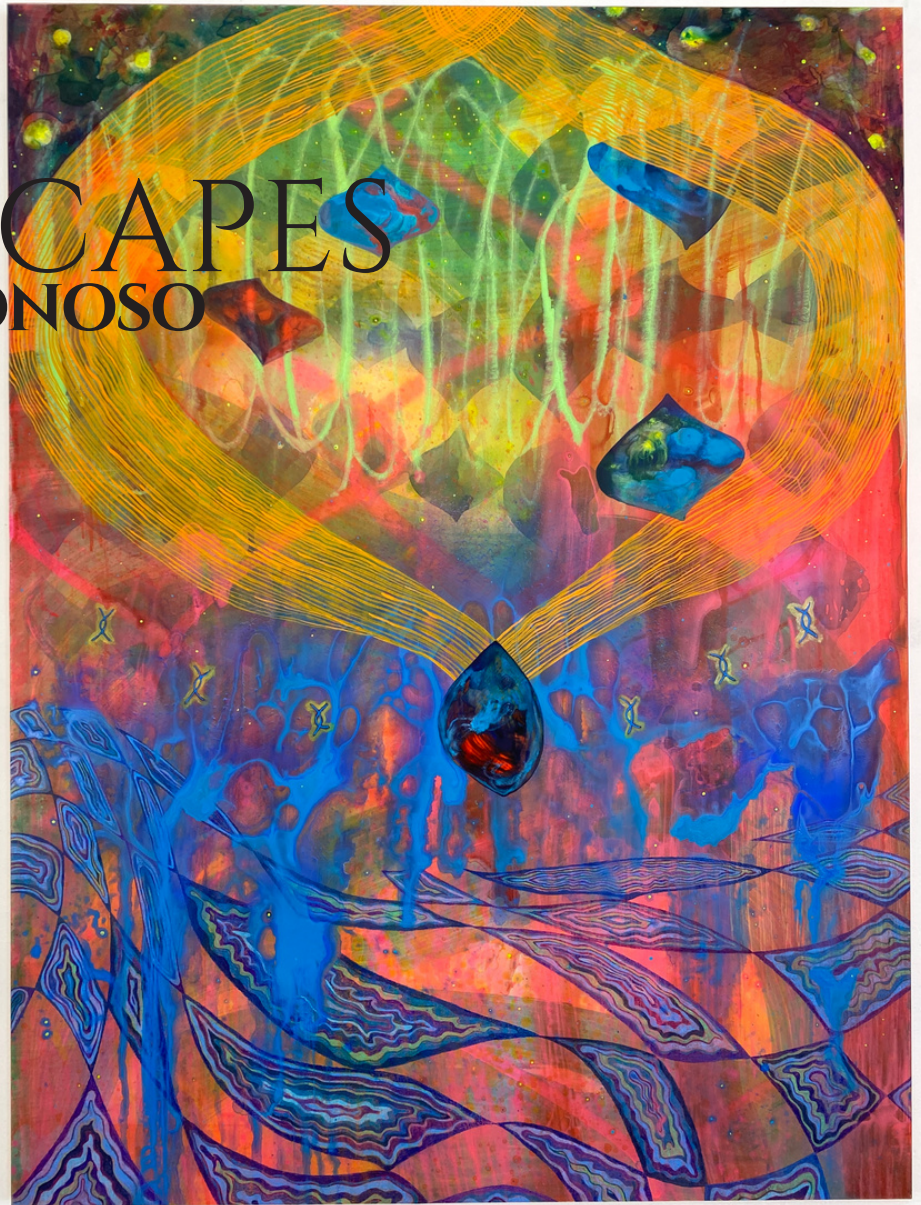
DETAIL OF *BOUNDLESS FUTURITY*, 2022

ACRYLIC, SPRAY PAINT, INK AND COLORED PENCIL ON 4 PANELS OF MYLAR, APPROXIMATELY 8X12 FT

FENCESCAPES

FRANCISCO DONOSO

By Alexandra Hammond



Cosmic Familiarity, 2022
 acrylic, spray paint, ink and colored pencil on mylar
 mounted on pink and clear fluorescent plexiglass, 48x36
 inches

Kates-Ferri Projects is proud to present FENCESCAPES, the first New York solo exhibition from Ecuadorian-American artist Francisco Donoso on view from November 10th - December 17th, with an artist reception on November 11, 2022.

The exhibition consists of a monumental site specific mural plus 11 paintings and drawings in acrylic, ink, spray paint and colored pencil on mylar, which are mounted on fluorescent plexiglass supports. Donoso's fencescapes are an exploration of the psychic space - the interiority of the immigrant, shifting the citizen's gaze away from the exterior trauma of migration and towards the liberated joy of a boundless futurity.

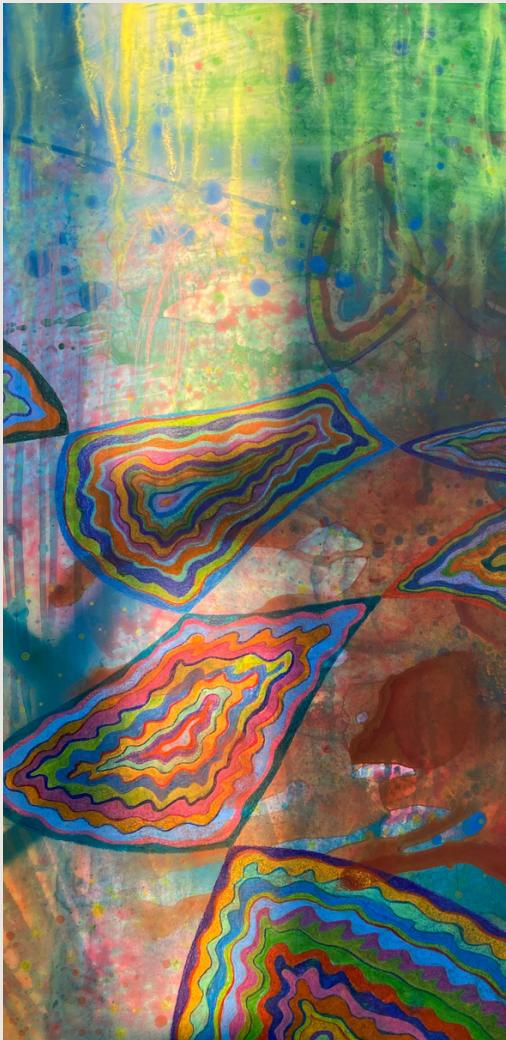


Infinite Waters No. 1, 2022
spray paint and colored pencil on mylar
mounted on green fluorescent plexiglass,
17x14 inches

05

A recipient of DACA, originally from Ecuador, but raised and residing in the US (Miami/NYC), Donoso uses the cyclone fence (chain-link) to take viewers beyond common assumptions about migration and borders, introducing us to a multiverse of experiences arising from the conditions of being undocumented in the United States today. With abstracted references to landforms, bodies of water and the celestial, Donoso collapses simplistic binaries of here/there, in/out by creating what feels like outer space and under water at the same time.

Cosmic Retreat, 2022
acrylic, spray paint, ink and colored pencil on mylar mounted on clear and pink fluorescent plexiglass, 38x36 inches (right)

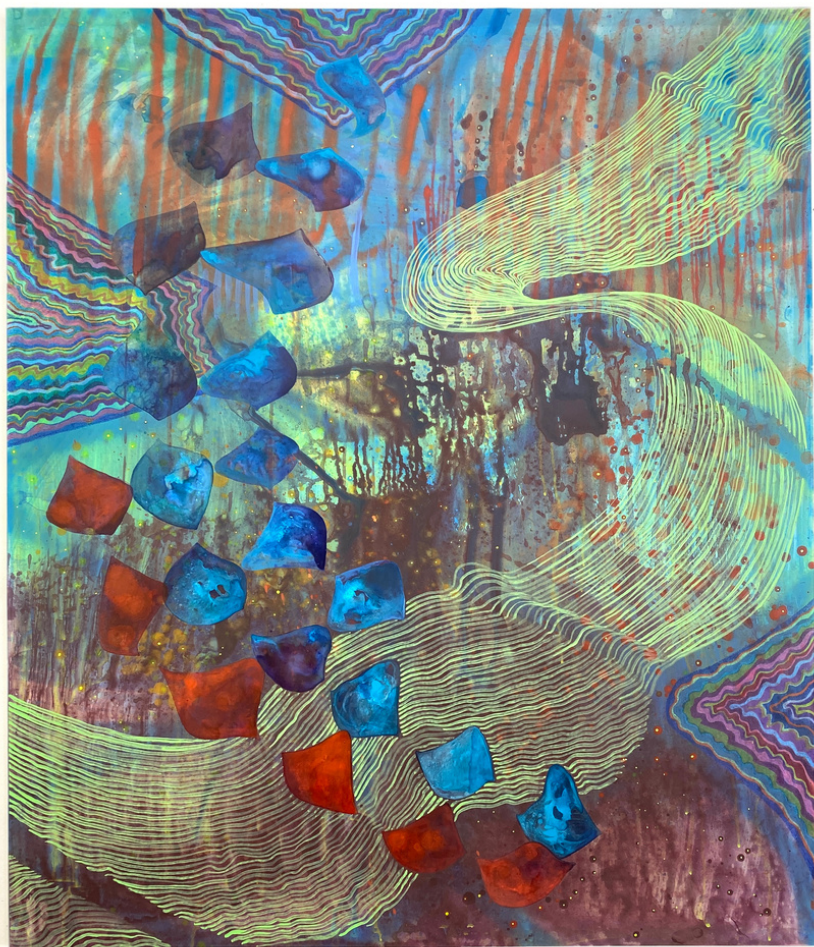


Detail of *Yesterday Now and Tomorrow, 2022* (above)

**“BOUNDARIES EXIST TO AMPLIFY,
NOT RESTRICT.”** -Francisco Donoso

The mixed-media works in FENCESCAPES explore luminosity as transcendence not only through paint material, but also through the richly-layered semi-transparent mylar surfaces (front and back), and glowing plexiglass that it's mounted on. Each diamond of the fence becomes a magic carpet that carries us further into the artist's liberated mindscape -- a territory that is consciously uncolonizable. Reappropriating the fence for his own purposes, Donoso opens a vast array of possibilities for relating with culturally and politically imposed categories -

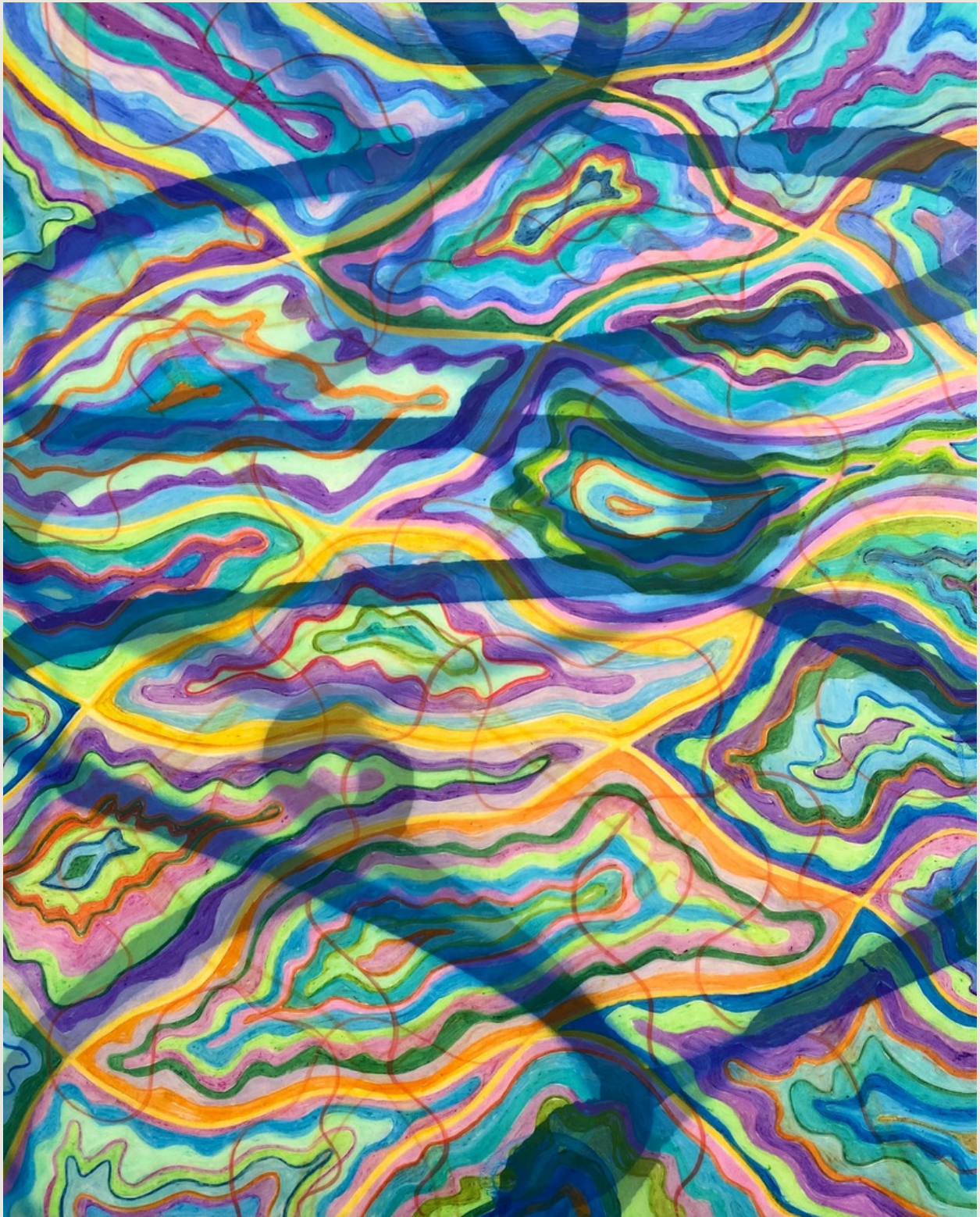
immigration status, gender, race. Through his deep investigation of the fence, the artist reaches through it, stretches it and digs under it -- queering its form and shaking it till it dances. Featured in this exhibition is "Cosmic Retreat", where the fence emerges from, and dissolves into, a softly layered atmospheric ground created by working both sides of the mylar. In it the chain-links become portals to psychedelic realms, and support for winding lines that recall waterfalls, ligaments and winding pathways.



Varying in size from intimate colored pencil drawings to a wall-sized painting, FENCESCAPES leads us through an imaginary realm that peers down into the atomic scale then blows us out into the cosmos. Flowing lines, pours and splashes connect with moments of intense, tight patterning, awakening us to the collision of pure kinesis and dedicated practice that shape the human experience. FENCESCAPES takes us over the wall and through the looking glass, offering us all refuge in a painted realm that is both inextricably linked to the artist's lived experience and unbounded by perceived limitations. As Donoso puts it, "boundaries exist to amplify, not restrict."

Sinking Into Alignment, 2022
 acrylic, spray paint, ink and colored pencil on
 mylar mounted on clear and blue fluorescent
 plexiglass, 42x36 inches (left)
 Details (below)





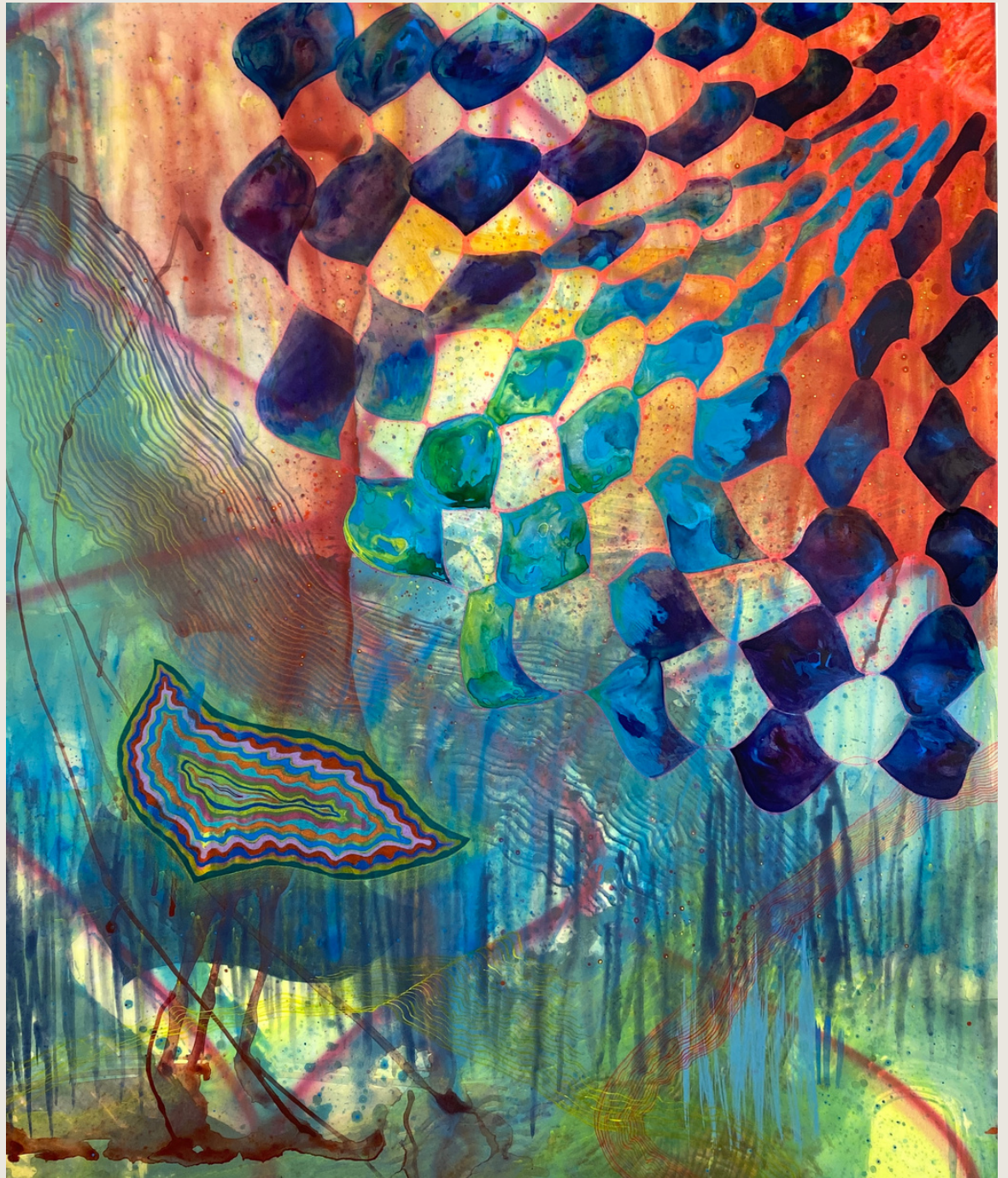
Infinite Waters No. 4, 2022
spray paint and colored pencil on mylar
mounted on green fluorescent plexiglass,
17x14 inches

YET, AMONGST OURSELVES, WE KNOW¹

FENCESCAPE AS SITE OF INFINITE
UNDOC+ DELIVERANCE

BY: ERIKA HIRUGAMI, MA. MAAB.
FOUNDER & CEO OF CURATORLOVE
CO-FOUNDER OF THE UNDOC+COLLECTIVE

Donoso's fencespaces manifest a nearly undetectable consciousness. Within them, an interstellar site unfolds for the indulgence of the undoc+ gaze exclusively. The cyphers, the logic, and the meaning found deep within these paintings become apparent solely to the members of the undocumented spectrum. The paintings found within this exhibition become thresholds that collide scars, dreams, memories, whispers, time, sound, and cosmic sound waves while birthing the futurity of undocumentedness. These works refute the citizen gaze while creating a sacred space for undoc+ retrieval; here, borders are useless, pain is conceded, othering is abolished, and undoc+ authenticity is celebrated and encouraged while exceptionalism is disavowed.



Portal Puddle Window Fence, 2022
acrylic, spray paint, ink and
colored pencil on mylar mounted
on green and clear fluorescent
plexiglass, 48x36 inches



DETAIL OF *BOUNDLESS FUTURITY*, 2022
ACRYLIC, SPRAY PAINT, INK AND COLORED PENCIL ON 4 PANELS OF MYLAR, APPROXIMATELY 8X12 FT



Aesthetically, the chain-link fence has become the contemporary symbol of separation. Inside the fencespaces of this exhibition, the chain link fence transcends its contemporary connotations and becomes gestural, painterly, playful, abstract, phantom, diffused, and invisibilized while evident. The fence morphs and shifts in and out of focus as it emerges and submerges deep within fields of color that are intuitive, expansive, diluted, concentrated, saturated, and fluid.

Within the fencespaces, color wavers and swings through the mylar gesticulating probability of action. The works themselves have been intervened via a complex weaving of color on both sides of the ground plane to complicate and challenge the picture plane and bestow upon it infinite possibilities. Color peers from the translucent background, interacting with the foreground to create infinite dimensionality and embrace entire constellations found within the painterly field.

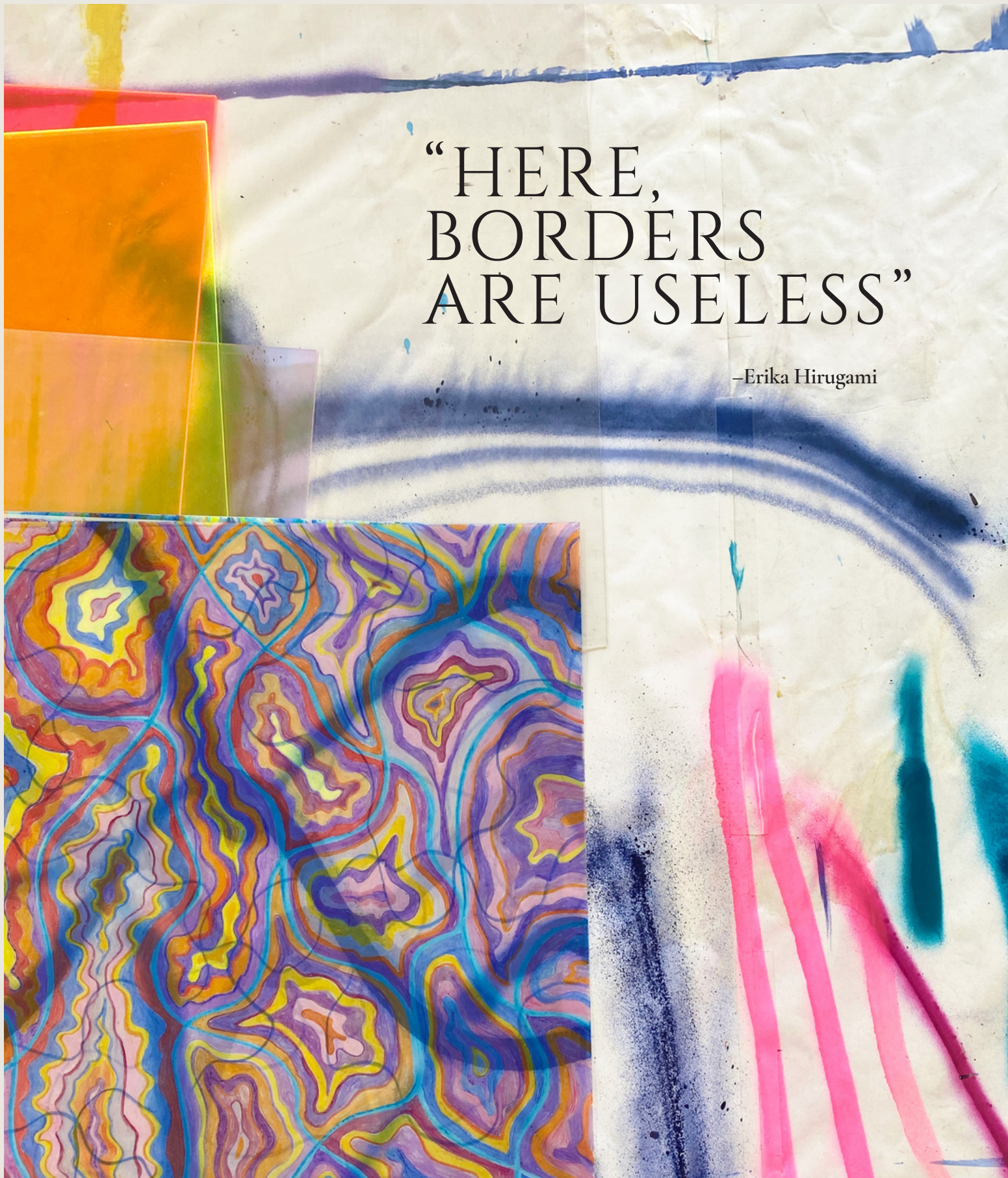
Daydreaming, 2022
acrylic, spray paint, ink and colored pencil on mylar mounted on blue and clear fluorescent plexiglass, 18x24 inches (above)

Infinite Waters No. 3, 2022
spray paint and colored pencil on mylar mounted on green and clear plexiglass, 17x14 inches (left)



“HERE,
BORDERS
ARE USELESS”

—Erika Hirugami

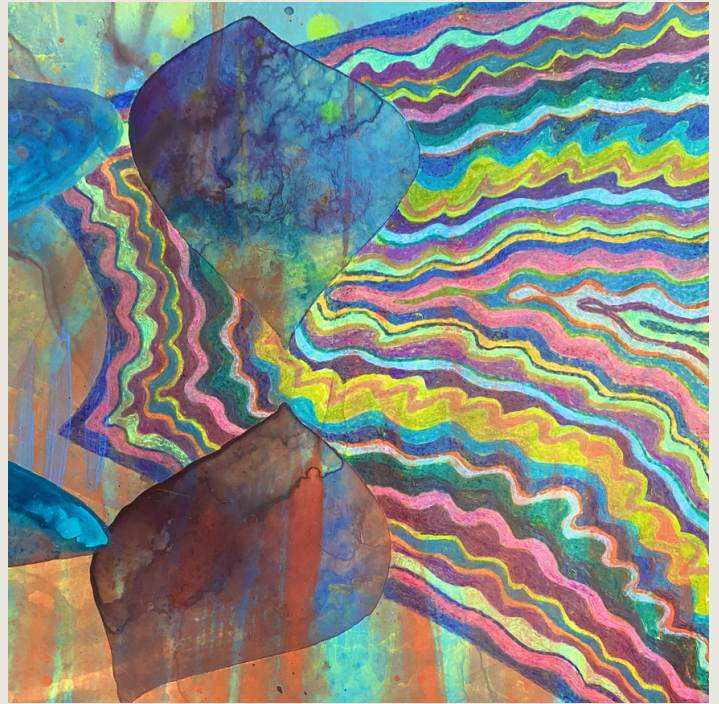


These fencespaces thus become portals, point toward ruptures, and enclose coded messages. Utilizing, subverting, and simultaneously transcending migratory symbolism allows Donoso to situate these boundless fencespaces in the divine and the celestial simultaneously in an effort to transcend pain and explore the zenith of undoc+ pleasure. Donoso's most recent body of work found within this exhibition is a psychological exploration of emotional memory space and a celebration of the undoc+ quotidian. It simultaneously marks a point of departure and a place of retrieval; it is luminous, it is ethereal, it is translucent, and it is transcendent. These fencespaces become sites that gestate the futurity of undocumentedness while being a liberatory space for freedom in constant flux, where deliverance oscillates instinctually, and healing becomes interconnected with ancestral consciousness and the secular divinity found within each and every member of the undoc+ spectrum.

¹ Karla Villavicencio Cornejo et al., "Portland Institute for Contemporary Art - PICA," February 13, 2020,

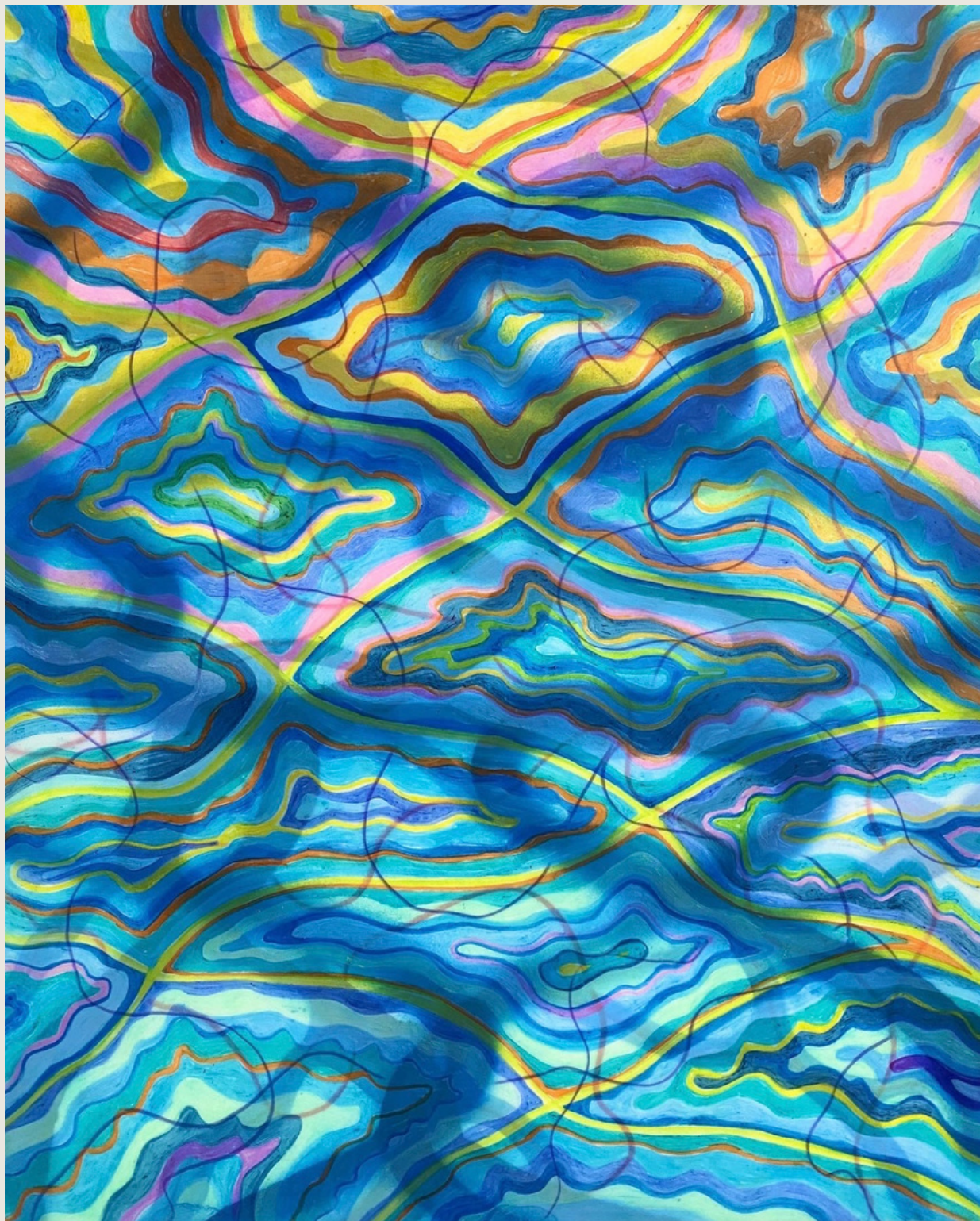
<https://www.pica.org/events/WeDidntArriveHereAlone>.

² Undoc+ Spectrum: Individuals whose lived experience is undocumentedness, such as current undocumented individuals, protected status holders (TPS, DACA, etc), and formerly undocumented people.

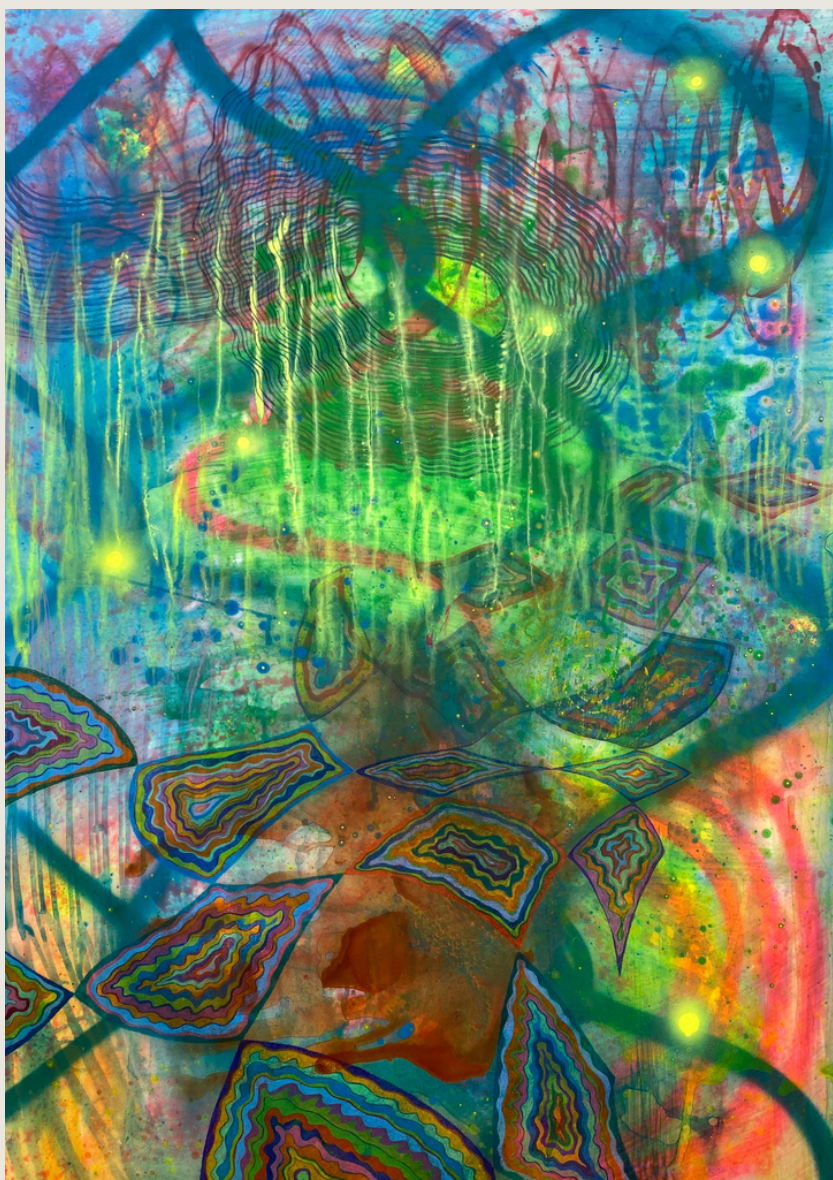


Detail of *Sinking Into Alignment*, 2022
acrylic, spray paint, ink and colored pencil on
mylar mounted on clear and blue fluorescent
plexiglass, 42x36 inches (above)
Details of works in progress (below)





Infinite Waters No. 5, 2022
spray paint and colored pencil on mylar
mounted on green fluorescent plexiglass,
17x14 inches



Yesterday Now and Tomorrow, 2022
 acrylic, spray paint, ink and colored pencil on
 mylar mounted on green and clear fluorescent
 plexiglass, 48x36 inches

Erika Hirugami, MA, MAAB

First-generation transnational Mexican immigrant, formerly undocumented.

Hirugami holds an MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Leadership Institute at Claremont Graduate University. As well as an MA in Chicana Studies from UCLA entitled "Political Art Action: The Aesthetics of Undocumentedness," and BAs in the fields of Art History, Chicano Studies, and Mexican Studies. Hirugami is a professor of Art History at SMC, and she is currently a teaching fellow and doctoral candidate at UCLA, where she challenges the aesthetics of undocumentedness through contemporary Latinx art.

Hirugami is the Founder and CEO of CuratorLove, Co-founder of the UNDOC+Collective, and ED of AHSC, as well as a current Arts for LA and NALAC NLI Fellow. As a Getty and Kress Foundation Fellow, she has developed curatorial statements at museums across Mexico and United States. After being a Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles, Hirugami became the Curatorial Director for the Ronald McDonald House Charities, as well as led various commercial galleries while becoming a visiting lecturer for universities across the United States. She has curated exhibitions for multiple spaces across the globe, and her written work has been published internationally.



DETAIL OF YESTERDAY NOW AND TOMORROW, 2022
ACRYLIC, SPRAY PAINT, INK AND COLORED PENCIL ON MYLAR, 4 8X36 INCHES

Francisco Donoso (b.1988) is a transnational artist based between NYC and Miami. Originally from Ecuador, but raised in Miami, FL, he's been a recipient of DACA since 2013. He received his BFA from Purchase College and has participated in fellowships and residencies at Wave Hill as a Van Lier Fellow, Stony Brook University, The Bronx Museum Artist in the Marketplace, and the Kates-Ferri Projects Residency among others. Francisco has participated in solo and group exhibitions throughout the US notably at El Museo del Barrio, The Bronx Museum of Arts, Children's Museum of Manhattan, Wave Hill, Affordable Art Fair, Field Projects, Second Street Gallery, Baik+Khnessyer, and SPRING/BREAK LA. 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 is in corporate and many private collections like Capital One Collection and Memorial Sloan Kettering Collection.

Donoso's work has been written about in Hyperallergic, CRUSHfanzine, The Latinx Project Interventions, The Financial Times, The Village Voice, and Art Zealous among others. He is the founder of The Undocu Spark Lab, a creative incubator and nomadic classroom for undocumented artists. He is represented by Kates-Ferri Projects in NYC.





Infinite Waters No. 2, 2022
spray paint and colored pencil on mylar
mounted on green fluorescent plexiglass,
17x14 inches



KATES-FERRI PROJECTS

561 Grand Street
New York, NY 10002
Thursday – Saturday
12noon – 6pm or by appointment
917 536 1999
info@katesferriprojects.com
www.katesferriprojects.com