



Karina Mago

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The work consists of memory/landscape collections of my lived experiences as an immigrant and latinx American translated into clay, line, and shadow. My practice is heavily influenced by the suspended works of Alex Calder, the thought-provoking immersive installations of Kara Walker, and the sensuous surfaces of Gail Nichols' forms. In each step of my making, I hold these masters in mind as I create calculated moments of contained chance.

I bridge the gaps of class and language by choosing common objects, symbols of urban development, such as scaffolding of partly constructed buildings or stacking ladders to be the starring protagonists within my narrative. The resulting compositions, whether it be through installation or sculpture, become a corporeal assemblage of displaced memories to be seen and surrounded by, to be submerged within. At times, the landscapes seize ladders, roofs, and chain link fences into their most current cacophonous arrangement, capturing the essence of a parabolic traveling object reaching its apex, neither rising nor falling. Other self-contained forms explore further the connection between land and body, taking on the curves of topographical maps drafted on human form. Undulating masses marked and defined by a continuous grid. These assemblages speak to those who have undergone the feelings of helplessness and uncertainty surrounding change. What it means to be an immigrant. What it means to lose and find home.