

#### Britta Fluevog

Britta Fluevog is a third-generation-matriarchal artist; her grandmother was a printmaker, her mother is a mixed media artist, and her father is a shoe designer. Born in Vancouver, Canada, Estonian-Canadian Artist Britta Fluevog is currently living in Germany.

Fluevog completed her Master's of Fine Art from Emily Carr University of Art and Design in 2015. Her thesis work looked at combining a material-based practice of textiles into the realm of social justice and the integration of ceramics into textiles. In 2007, she received her Interdisciplinary Bachelor of Fine Art from the Nova Scotia College of Art and Design University. Upon graduating from her bachelors in 2007, Fluevog established a small ceramic co-op in a rural Ghanian village.

Through having an art studio at the epicentre of Vancouver's Downtown Eastside, Fluevog has been involved with activism around poverty, gentrification, environment, Indigenous rights, and housing. Her ongoing interest in borders, refugees and migrants is connected to her maternal grandparents who fled Estonia when the USSR stole the country.

Highlights of Fluevog's art career have included: being apart of the 2019 tapestry triennial in Łódź, Poland; writing over a dozen wikipedia articles on female artists; participating in a residency with amazing artists at the Banff Centre; doing a month-long textile study in Peru; protest weaving while living at Occupy Vancouver; and being a part of a tri-generational exhibition with her mother and grandmother in Vancouver.

#### Tabitha Nikolai

Tabitha Nikolai is a trashgender gutter elf and low-level cybermage raised in Salt Lake City, Utah, and based in Portland, Oregon. She creates the things that would have better sustained her younger self-simulations of a more livable future, and the obstacles that intervene. These look like: fictive text, videogames, cosplay, and earnest rites of suburban occult. Currently she teaches and manages galleries for the Portland State University School of Art + Design. Her work has been shown at the Portland Institute for Contemporary Art, the Utah Museum of Contemporary Art, Vox Populi in Philadelphia, Ganka Gallery in Tokyo, and has been covered by i-D Magazine, the New York Times, and Art in America. She hopes you're doing okay.

#### Rosa Nussbaum

Rosa Nussbaum is a visual artist who works at the intersection of performance and sculpture with an emphasis on interactivity and digital technologies. Rosa's work explores the place where the body touches the institution through the issues of gender and immigration. The institution attempts to normalize the way it touches the body. Nothing to see here, it says, this is the normal unchangeable way of the world. Using narrative and humor, her work seeks to undermine that normality. She has exhibited internationally including a commission for Glasgow International 2018, Glasgow, Scotland and screening of her piece Horizonland at the Hiroshima MOCA. Rosa has recently completed a residency at International Studio Program at the ACC Gallery, Weimar, Germany and a residency with Residency Unlimited's Thinking Food Futures. She holds a BFA in Print and Time-Based Media from Wimbledon College of Arts, University of the Arts London and an MFA in Transmedia from the University of Texas at Austin. She is currently based in Philadelphia, PA.

#### Esteban Pérez

Esteban Pérez's (b. 1992 in Quito, Ecuador) work has been part of exhibitions such as: 'Triplete' (No lugar, 2018), 'dissipare' (Khora, 2018), and Premio Brasil (Centro de Arte Contemporáneo, 2017). In 2020, he was the recipient of The Audain Travel Award in Vancouver. In the same year, he won the 2nd Place Award in RAW, an MFA online exhibition, organized by the University of Montana, USA. He was selected for the Premio Brasil -Arte Emergente (CAC), an award funded by the Brazilian embassy in Quito for the promotion of Emerging Artist. In 2019 he had his first solo show Transitory (Más Arte, 2019). Currently, he is pursuing an MFA degree at Emily Carr University of Art + Design in Vancouver, BC.

#### Grayson Richards

Grayson Richards is an artist, writer, and researcher living in Toronto. He holds a BFA (Photography) from Emily Carr University, an MFA (Documentary Media) from Ryerson University, and is pursuing a PhD (Communication & Culture) at York and Ryerson Universities. His current research considers synthetic media (hyperrealistic, computer-generated multimedia) and their associated practices, framing them as necessarily pro-social insofar as they may determine the architectures of future virtual environments. This work animates its theoretical formations through speculative fictions arrived at through a blended foresight approach, articulating visions of synthetic media practice in near, middle and distant futures. His work has been supported by the Toronto and Ontario Arts Councils, the Ontario Graduate Scholarship, and has been presented across Canada, the United Kingdom and Europe.

#### Eileen Isagon Skyers

Eileen Isagon Skyers has worked with contemporary art and non-profit arts organizations including The Whitney Museum, David Zwirner, Rhizome, the New Museum, Frame Contemporary Art Finland, the Portland Institute for Contemporary Art, and the Digital Museum of Digital Art (DiMoDA). Her first book, Vanishing Acts, was published by LINK Editions (Brescia, Italy) in 2015, and her writing has been published in the New Museum catalogue Trigger: Gender as a Tool and Weapon, NATASHA, Wreath, Glass Press of the Future, Web Safe 2k16, Printed Web, and New World UNLTD, among others. Her moving image work has been exhibited nationally and internationally in the U.S., U.K., France, Italy, the Netherlands, and Mexico. Skyers holds a BA in Philosophy and a BFA in Studio Art from the University of South Florida (Tampa, FL) and an MA in Critical Studies from Pacific Northwest College of Art, (Portland, OR).

# STITCHED WORLD

March 17-April 1, 2021

AHVA Gallery, University of British Columbia

Myra Lilith Day

Britta Fluevog

Tabitha Nikolai

Rosa Nussbaum

Esteban Pérez

Grayson Richards

Eileen Isagon Skyers

*...imagination is a contested field of action, not an ephemeral afterthought that we have the luxury to dismiss or romanticize, but a resource, a battleground, an input and output of technology and social order. In fact, we should acknowledge that most people are forced to live inside someone else's imagination and one of the things we have to come to grips with is how the nightmares that many people are forced to endure are the underside of elite fantasies about efficiency, profit and social control. – Ruha Benjamin*

Organized in concert with the 44th Annual AHVA Graduate Symposium of the same name, **Radical (Re)worlding** is a juried exhibition that looks squarely at the present with the goal of opening to radically different, speculative futures.

Forty-plus years ago, Gayatri Spivak defined "worlding" as the transformation of the colonized space by colonizers (e.g. through map making). Can we retake or remake that term? Rather than hit <undo>, can we, in fact, do better?

Another world is possible.

We acknowledge that the UBC Point Grey campus is situated on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam).

#### Organizing Committee

Romi Kim, Davin Luce, Katy O'Malley, Ido Radon, Dion Smith-Dokkie, Julia Trojanowski

#### Faculty Advisors

Dr. Erin Silver, Assistant Professor and Dr. T'ai Smith, Associate Professor

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## \_LIST OF WORKS

### **BRITTA FLUEVOG**

Ladders for Better Democracy: Catalonia, Estonia, Iceland, 2019  
Variable dimensions. Naturally dyed wool from Catalonia, Estonia, and Iceland.

Our world is in chaos: global warming, a migrant crisis, epidemics, white supremacists, authoritarian governments, global hegemonic companies and disempowered citizens. Our system is broken and needs drastic change. Our current neoliberal democratic system is unable to fix our world's problems. We need to re-world our societies into equilibrium with the earth and each other. Fluevog created her ongoing series Ladders to Better Democracy to inspire people to know they have the power. They are textile ladders—ladders to gain height, to have higher viewing perspectives. Every ladder is based on a peaceful people's revolution and is made from naturally sourced fibre and local patterns from that area. The blue, white and black ladder is based on the Estonian Singing Revolution, where they used song to help overthrow the Soviet occupying power; the grey wadmal twill ladder is based on the Pirate Party in Iceland that took over after the 2008 financial crisis. Every new ladder in the series looks at a different situation to inspire other communities to peaceful revolutions or governing. Another world is possible. There is beauty in chaos.

### **MYRA LILITH DAY**

Flesh and Fabric, 2021

<https://myralilithday.itch.io/flesh-and-fabric>

Flesh and Fabric is a recursive dream sequence incorporating 3D animation with an interactive text-based adventure. The animations use 3D scanned and procedurally generated forms arranged in unbroken cycles of motion, accompanied by a distorted electronic soundtrack. Completed in January 2021, Flesh and Fabric is a story about the discomfort of embodiment, and the potential comforts of incorporeality.

### **TABITHA NIKOLAI**

The Shining Wire, 2019

Digital video shot in virtual reality, 00:04:49

A staged reading of a parable within Richard Adams' novel Watership Down. Within the story a roving band of bunnies fleeing the destruction of their home burrow at the hands of developers come upon a strange community of rabbits who have become complicit with their human keeper. In league with him they choose who among them lives and dies by his hand. Thus, an equilibrium of selective but systematized death emerges. And so it happens that the arts flourish in the relative safety of this society, because the only way the horrors may be spoken of is sideways through poem, song, or shadows on the walls. The story is recounted within a story within a partial virtual reconstruction of dead mall from my childhood—bulldozed in 2008 with the promise of a new one that never came, the site is still a crater today. The virtual mall is situated online, within the VRChat platform, reanimated so that others can play in the shadow of a memory, in the hopes that we might find somewhere to live in it together.

The set was 3D modeled in Blender, with additions from the Unity game engine, and uploaded to VRChat where it is publicly available. Within VRChat this reading was performed and recorded using OBS Studio. The avatar is the character Nanachi from the anime Made In Abyss, modeled by an unknown fan. Video was made with technical assistance by Zanna Kerrigan, 3D modeling with assistance by Cassandra Gladwin.

### **ROSA NUSSBAUM**

Space Witches, 2021

<https://space-witches.rosanusbaum.com>

Space Witches is an interactive web installation that re-examines the ideas surrounding inner and outer space through a feminist lens. The history of witchcraft and the history of gender and land ownership are deeply intertwined. Space Witches asks: What might space exploration look like if it drew on the traditions of witchcraft instead of capitalist colonialist expansionism? What if we included non-human perspectives in our calculations? Space Witches was originally commissioned by Residency Unlimited's Thinking Food Futures program curated by İşın Önol and Livía Alexander.

### **ESTEBAN PÉREZ**

Earth Synthesizer, 2019

Earth box, synthesizer, battery, Arduino, speaker

Earth Synthesizer is a work that is part of the Earth Project. I began this piece with a performance that was framed by a Squamish protocol, where Aaron Nelson-Moody, or "Splash"—sang a song in a nearby forest, and we collected earth for the Earth Synthesizer. I understood that in this new context, I needed to engage and respond with respect and gratefulness to the Earth while working with an Indigenous person/artist. From that moment, I saw this material as another actant or collaborator in my work. In Earth Synthesizer, I sought to amplify the Earth's voice. The synthesizer is connected to a speaker and through four copper cables, to the ground. The enclosure of the Arduino was designed on Tinkercad and then printed on a Tinkerine 3D printer.

### **GRAYSON RICHARDS**

Did you mean: More of the same? 2019

HD video, 00:05:14

The video essay Did you mean: More of the same? contrasts the radical promise of algorithmic image generation with the limitations of current synthetic media technologies, arising specifically from a mismatch between the user's demand and the limited breadth of program output. This throttling—while a necessary palliative, managing the program's computational requirements—is indicative of media synthesis' problem of scale. Despite the availability of practically infinite material, the mathematical syntax of the program necessarily requires the deliberate coding of modifiers: in this case, approved words and descriptions to serve as prompts for generation. As a result, a program trained on millions of images—and therefore ostensibly capable of generating any recombination of information therein—is hamstrung by finite starting points. Did you mean: More of the same? considers this quandary, musing on the representational (and in turn, political) possibilities of synthetic media and the implied promise of radically new image worlds. However, in chasing this, the work narrates a "coming up against" the bounds of possibility, tasking the program with generating images outside the parameters of its training, and in the process, speculating on the ideological underpinnings of these boundaries and the corrective assumptions proffered by the program.

### **EILEEN ISAGON SKYERS**

Song to Preface Sleep, 2018

Dimensions variable, acrylic two-sided mirror, high-definition video, colour, sound, 09:26.

We have a tendency to approach the verisimilarities of computers and other non-human intelligences with a striking amount of unearned trust. Today's AI mimics the dynamic relationships we engage in with other people, using elements of our input to both soothe and comfort us at all times. Plotting techniques for facial analysis render bright, minimal geometries over the face—a seemingly perfect recalculation of facial specificity. We have grown to rely on this, desperately—ensnared by the elaborately orchestrated mirror that always recognizes us, always tells us what we want to hear, and shows precisely what we want to see. In search of reflections, we glean together the distorted elements of a self. This single-channel video excerpt, as well as the installation photography included here, are from a larger installation that involves an LCD screen mounted with a two-sided security mirror. The video follows the course of a cell becoming an embryo across a busy New York cityscape, until cutting to a series of found video clips of people emoting into their cameras. During lapses in the footage, viewers suddenly recognize their own reflection in the mirror, in a sense taking on the role of performers themselves.

## \_ARTIST BIOS

### **Myra Lilith Day**

Born in a shack with a bacteria-tainted well in central California, some of Myra's earliest memories are of physical discomfort and alienation from her body's bio-mechanical processes. This discomfort provoked her to seek refuge in digital spaces where she could briefly exist in-between her thoughts and the movement of her hands. She whiled away her twenties following her fingertips as they traced the western coastline from Olympia to Oakland to Santa Cruz and finally landing in Portland. She now finds herself delving ever deeper into cyberspace, grasping at the threads binding her physicality and memory to algorithms and cloud storage.