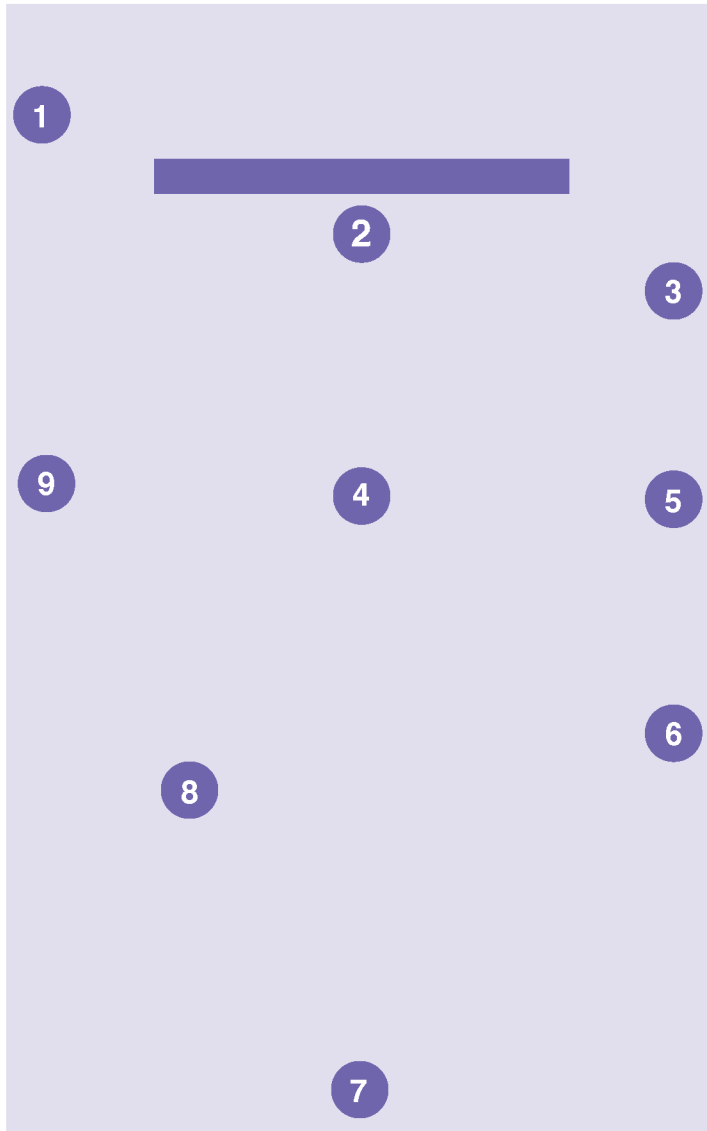


FLESH: Embodying Praxis



March 4-April 1, 2022

AHVA Gallery, Audain Art Centre
6398 University Boulevard, Room 1001
Hours: Tuesday–Friday, 12–4 p.m.

“Where are we to put the limit between the body and the world, since the world is flesh?”

- Maurice Merleau-Ponty

Organized alongside the 45th Annual AHVA Graduate Symposium of the same name, *Flesh: Embodying Praxis* is a selection based exhibition that is critically invested in the ways in which artists work with various notions and materials of flesh. In other words, how do the bodies of artists and creators serve as interlocutors between theory and such inscribed and performed praxis?

Gabe Tolson

1. *Untitled*, 2021
Video installation. 16 s.

Allen Baylosis

2. *Singaw: The Fuming of Jennifer’s Body*, 2020
Video performance, with an interpretation of the spoken word poem “Dugu-dugong Bahaghari” (“Bleeding Rainbow”), by Andrew Estacio. 7 min. 12 s.

Eve Yan

3. *I am unique through my vein*, 2021
Wet felting, nuno felting, and acrylic. 30 x 40 in.

Edward Sembatya

4. *Embuutu drum sound as a social unifier*, 2022
Performance with Baakisimba drums.

Emily Legleitner

5. *You saw yourself, then you saw yourself with shadows*, 2022
Woodcut on Kozo from four plates and six colours. 48 x 72 in.

6. *I Know There’s Something I’ve Forgotten*, 2022
Woodcut on Kozo from five plates and approximately thirty colours. 36 x 48 in.

KC Adams and Michelle Wilson

7. *Honouring*, 2021
Two-channel video documentation of performance. Contributors: Unnamed young bison bull, Judith Adams, Mac Gray Adams, Josh Gray, Casey Koyczan, Asa Cruikshank, Matt Dupont, Angus Cruikshank, and Matt Truman. 14 min. 9 s.

Emily Conlon and Narges Porsandekhial

8. *What Covers, Reveals Too*, 2022
Muslin, acrylic paint, graphite powder, beeswax, thread. 43 x 62 in.

Madeline Richards

9. *Bending (with stripes)*, 2021
Oil on canvas. 48 x 84 in.

We acknowledge that the creation and presentation of these bodies of work take place on the traditional, ancestral, and unceded territory of the x̓m̓əθk̓əy̓əm (Musqueam) First Nation

Artist Statements

KC Adams (BFA, Concordia University) **and Michelle Wilson** (PhD Candidate at Western University)

Honouring, a performance by KC Adams and Michelle Wilson, is an attempt to recall a bison robe from a static and objectified state. Having been removed from a taxidermy mount and restored by Wilson (documented in *Reclaim and Restore*), *Honouring* shows the hide passing into Adams' stewardship, who returns it to an active existence through her cultural and Land-based teachings. *Honouring* presents a call and response on distant lands. In this two-channel video, Adams receives the hide, singing a song to honour its gift and using it as a catalyst to teach her mother and son through clay. Wilson then shares these teachings with her daughter.

Allen Baylosis (MA Candidate at The University of British Columbia)

This piece is a response to the death of Jennifer Laude, a Filipino trans woman who was murdered by U.S. Marine Joseph Scott Pemberton in 2014. Pemberton was granted an absolute pardon after six years of imprisonment. Hence, this piece serves as a reflection of the flawed justice system in the Philippines, especially towards the queer Filipinx community as numerous transgender-related cases are being ignored. The piece highlights a transwoman drag artist taking a bath in the tub along with everyday objects such as flowers, milk, a banana, and a leash—used as representations of the microaggressions, discriminations, and violence experienced by queer victims under a heteropatriarchal society. It offers an alternate representation of Laude's death by taking place in a bathroom where she was found lifeless. The performance puts forward a statement by amplifying voices against the strong transphobia in the country and the dominance of the white male gaze in the global spectrum.

Emily Conlon and Narges Porsandekhial (MFA Candidate at The University of Saskatchewan)

The isolation of COVID-19 has reduced our sense of physical presence as we increasingly shift to a social life inhabited fundamentally through digital abstraction. The use of avatars online has created a discord of character embodiment. For artists, our presence is found in our work. This handmade quilt is an embodiment of the patch-work construction of the personal, self-expressed in physical labour. The quilt covers our bodies while we are present, and acts as a placeholder for the body when we are not.

Emily Legleitner (MFA Candidate at The University of Alberta)

The performative body is essential to my practice, and I understand its use in my imagery to be an extension of my emotional and empathetic intensions. The thematic interests of my current work are concerned with complex human relationships to home, labour, and aspirations. Through performative acts I play with excesses of domestic objects to create odd scenarios, exaggerate their context, and ultimately muddle the typical narratives associated with them. From these performances, I develop imagery that speaks to the contradictory feelings that can accompany home as a space both comforting and confining, labour as a motivating and hindering act, and aspirations which can bring feelings of fulfilment and disappointment. These experiences manifest themselves within the body over a lifetime, further emphasizing the endless significance of the artist's body to the act of making.

Madeline Richards (MFA Candidate at The University of Ottawa)

I think of the body as an emotive form and my painted figures as allegories for its psychological states. I consider these figures as my performative aliases: both me and not me. They act with a strange mix of precarity and levity. My figures are locked in a tension between internal and external life, with their inner-worlds and emotional burdens being expressed externally, spilling out into the world around them. I contemplate the potential traumas and joys in everyday life; how we carry these experiences in our bodies, and how they form our realities.

Edward Sembatya (PhD Candidate at Simon Fraser University)

Embuutu is a contemporary name for the main drum that accompanies the Baakisimba dance of the Ganda people of the Buganda kingdom of Uganda. This interactive performative exhibition looks at the embuutu drum sound as a nexus between the presenter and the participants (audience). Thus, this presentation intends to revitalize the embodiment of togetherness/community which was taken away by COVID-19. This is going to be executed through the call-and-response technique as one of the strongest pillars of Indigenous dance and music performance of East Africa.

Gabe Tolson (BFA Candidate at The University of Southern California)

I created this work by taking a selfie with my phone, sending the selfie to my computer, photographing the computer screen, sending that photo to my computer and repeating this process hundreds of times until my image dissolved. The piece was created to explore how flesh is negotiated between camera and screen and is degraded across cyberspace. It ultimately breaks the image, stretching my skin across the pixelated landscape of the computer screen and revealing the computer's own internal flesh beneath, a vast, blue ocean which flickers with the traces of the world's users congealed.

Eve Yan (BA Candidate at The University of British Columbia)

I grew up in a multicultural society and my experience in China and Canada has shaped my art practice. Female identity is a topic that I explore in my art because it is associated with my personal experience as a female artist. Within different social and political contexts, the identity of being a female is interpreted similarly: they exist as a supporting group for men. Therefore, building confidence and empowering my identity is the purpose of this work. To portray an individual, I chose not to include a face but just a body located vertically on the canvas. As a method to illustrate self, it allows me to connect with others because I believe the human body makes me unique but similar to the general public.