

FADO Performance Art Centre

Established in 1993, FADO Performance Art Centre is a not-for-profit artist-run centre for performance art based in Toronto, Canada. FADO exists to provide a stable, ongoing, supportive forum for creating and presenting performance art. Currently, we are the only artist-run centre in English Canada devoted specifically to this form, presenting the work of local, national and international artists who have chosen performance art as a primary medium to create and communicate provocative new ideas and images.

www.performanceart.ca

Xpace Cultural Centre

Xpace Cultural Centre is a membership driven artist-run centre supported by the OCAD Student Union dedicated to providing emerging and student artists with the opportunity to showcase their work in a professional setting.

www.xpace.info

2014 EMERGING ARTISTS SERIES

presented by FADO Performance Art Centre

11:45PM

Curated by Kate Barry

March 8 to 29, 2014

Xpace Cultural Centre

2-303 Lansdowne Avenue, Toronto

ARTISTS

Anthea Fitz-James

Arkadi Lavoie Lachapelle

Emma-Kate Guimond

Rah

Jessica Karuhanga

Co-presented by Xpace Cultural Centre

Emerging Artists Series

Initiated in 2002 by Tanya Mars, FADO's Emerging Artists Series was created to provide a professional platform for emerging artists from Toronto and beyond. Working within a curatorial framework, the series is intended to nurture new work and ideas, provide direction and mentorship, and to showcase the work of the community's newest perspectives in performance art. The 2014 Emerging Artists Series was curated by FADO Board Member Kate Barry in consultation with a committee of local artists/curators including Audrey Dewyer, Amber Landgraaf, Humboldt Magnussen, and Jordan Tannahill.



Xspace
Cultural
Centre



Canada Council
for the Arts

Conseil des arts
du Canada



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



16 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
16 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS



TORONTO
ARTS
COUNCIL

FROM THE CURATOR

11:45 PM

Kate Barry

Our culture is not very good at being with time. There is a tendency to 'kill' time, or not to be aware of time—a sense that it's oppressive. We are also fearful of time passing, of the aging process. Of import is attending to what we're going through rather than hiding from it, escaping from it or seeking diversion from it.

— Alastair MacLennan —

How do artists use time as a medium to create live performance? How does long-duration performance affect and change the role of the spectator? Typically an audience will come and go during a long-duration performance, and in spite of the fact that most audience members won't experience the entirety of the performance, the question for both artist and audience remains the same: what happens when time becomes palatable and visceral?

For the 2014 installment of FADO's Emerging Artists Series we have created a framework for the direct exploration of the medium of time by challenging artists to create a durational performance of a minimum of 6-hours and up to 4-days long. The call for submissions brought us the work of five female artists from Toronto, Montréal, and Ottawa: Arkadi Lavoie Lachapelle, Emma-Kate Guimond, Jessica Karuhanga, Anthea Fitz-James and Rah. Their individual practices were loosely knitted together by themes of ritual, repetition, and language.

As a curator, I am absorbed by the socio-political content of the works of these artists in relation to the female body. In her book, *Radical Gestures: Feminism and Performance Art in North America* (2006), Jayne Wark referred to a category of literature on performance art that takes the body as its



focus. She discusses how issues of subjectivity, identity, gender, and race are explored by female performers as a form of artistic language to express ideas through an in depth communication with their audience. I am concerned with how the female body is negotiated by artists in pop culture, art history, and through performance and live art. I wonder, how is meaning produced through social relations that are marked, or performed, on the body? I am fascinated by how the five artists in *11:45PM* use their bodies as metaphors for psychic, cultural, and institutional codes and signifiers ranging from race to gender to sexuality, to class and ability.

Arkadi Lavoie Lachapelle

In her performance *6 hours 6 minutes 6 seconds* Arkadi Lavoie Lachapelle explores the idea of superstition in relation to her body and everyday domestic objects that had been deemed “evil.” During the performance, Lachapelle manipulates the so-called evil objects in a kind of cultural alchemy, transforming each object symbolically through a series of interactive gestures such as balancing them on her body. In doing so, the objects morph from being perceived as inherently evil, to becoming objects with “the right to exist”, as Lachapelle states. She draws from the approach of artists such as Esther Ferrer and Boris Nieslony, whose practices share the desire to mediate between the body, materiality, and the otherworldly. The objects in Lachapelle’s performance have been either anonymously donated by people in Toronto, or have been collected from Montréal addresses with 666 in the street number. Each object is wrapped up and waiting in the gallery space. Not knowing what the objects are prior to the performance infuses each object/body relationship with suspense and curiosity. What is intriguing about Lachapelle’s performance is that her body is implicated in these questions of good and evil. In some religious lore, the human body itself can possess the ‘mark of the devil’. In the height of the Inquisition marks such as moles, scars, birthmarks, skin tags, supernumerary nipples, and blemishes indicated that the individual was a witch. Even today, the derogatory slang

for menses is “the curse.” In *6 hours 6 minutes 6 seconds*, Lachapelle uses a precise measure of time to search for equilibrium between her body and the object, while creating an elaborate ritual of good and evil.

Emma-Kate Guimond

In *digestion/liquidation*, Guimond formulates task-based actions utilizing the substance of milk to explore the sensations of attraction and repulsion in relation to her body. Audio recordings made during the performance of a single phrase repeated for 60 minutes, create a circular narrative in which meaning is questioned, and then obliterated through repetition. Performing in a dress soaked in milk, Guimond’s investigation brings forth the idea of the abject, specifically with regards to the classic essay, *Powers of Horror: An Essay on Abjection* by Julia Kristiva (1980). The abject in Kristiva’s writing refers to the fear patriarchal societies construct in relation to the female body and sexuality. In her essay Kristiva talks about those messy and unpredictable aspects of the female body, its (un)pleasant fluids and substances. Guimond’s washing and wearing of her milk-dress makes reference to the female body’s connection to the abject through its bodily fluids such as breast milk, blood, sweat, and spit. In Guimond’s piece she performs an astute tableau of female subjectivity and bodily being through language, audio-recordings, and repetition.

Jessica Karuhanga

Over 4-days and with the help of members of the public, Jessica Karuhanga braids herself long hair. Radically long hair. Woven together with her natural hair, the growing trail and physical weight of this new hair will eventually affect and impair Karuhanga’s mobility. She explains, “This gesture will highlight the ritualistic and repetitive aura of braiding hair particularly for women of African descent who have a penchant for actively and passively participating in these transformations.” In *The trip, and the fall, and the lost heap of longing* hair is a powerful and forceful metaphor signifying the artist’s experience with the rituals of beauty and consumption. During the





ANTHEA FITZ-JAMES



performance a video plays from a laptop, a home video of Karuhanga's childhood, showing her mother braiding her sister's hair. Personal grooming, and hair weaving and braiding, act as a site for female bonding between mother and daughter, and between women. Karuhanga uses hair as a signifier for the socio-political and racial hierarchies formed in personal relationships between family members, friends, as well as the racial hierarchies found in pop culture and in the canon of art history. Karuhanga creates a performance where her own hair is racialized and eroticized in order to call forth the politics and economies of the beauty industry, while she directly confronts issues of body image, gender, sexuality and race.

Anthea Fitz-James

Unraveling the Daughter's Disease: Secrets, Knitting and the Body tells the story of Fitz-James' Great-Aunt Pearl's incarceration through textile and sound. Throughout the 2-days of her performance, Fitz-James unravels the sweater she is wearing while simultaneously re-knitting the yarn into a new clothing object. This 'embodied-knitting', as Fitz-James describes it, is traditionally a domestic act, but in her performance it becomes a radical gesture of resilience and strength. During the performance, audio-recordings played on a loop from speakers scattered throughout the space tell the story from the perspective of different family members. The stories weave together the voices of her mother, her aunt, and her sister as they tell the story of one woman's incarceration, which still affects the family today. *Unraveling the Daughter's Disease: Secrets, Knitting and the Body* attempts to offer insight into how anxiety and trauma is passed on through generations and performed on the body.

Rah

Rah's performance seeks to demonstrate her confidence in, and personal struggle with her identity as an Iranian women. In *Ululation*, she responds to the recent political debate and discussion surrounding the province of



Québec's latest encroachment on individual rights to religious expression through its attempt to ban religious symbols in the workplace. During her performance, Rah wraps herself in a black Chador, a garment worn by woman from Islamic countries to show religious affiliation. She unravels the Chador as she rolls across the gallery floor in a gesture of physical endurance and political resistance. As she unravels herself from the garment's cocoon-like enclosure, she reveals herself to be wearing a traditional dress worn by woman in Shomal in the northern regions of Iran. Leaving a trail of clothes throughout the gallery as she dresses and undresses, the artist continuously ululates — a sound created by moving the tongue rapidly back and forth repetitively to make a sharp noise. Ululation represents a celebration, but it can also be expressed during times of mourning and sadness. In *Ululation* Rah's gestures of concealment and removal, silence and noise, action and stillness, act as a metaphors for personal agency that respond directly to institutional codes that discriminate against people based on their religion, race and class.

The performance projects in *11:45PM* explore ritual and temporality, and themes ranging from the supernatural to the transformative. The title of this series refers to a suspended moment in time as a way to highlight the importance of *being* in the moment and allowing oneself to fully experience a work of art. Or from the perspective of the artist, when creating a performance it refers to the exacting and concentrated focus that is needed to carry out a series of ritualized actions over a long-duration, both suspending and performing the everyday. *11:45PM* also draws ones attention to that magical hour of midnight where anything can happen.

MARCH 8 TO 29, 2014

Xspace Cultural Centre, 2-303 Lansdowne Avenue

Saturday March 8 | PERFORMANCE 12–6 PM

Sunday March 9 | PERFORMANCE 1–5 PM

Unraveling the Daughter's Disease: Secrets, Knitting and the Body
by Anthea Fitz-James

Sunday March 16 | PERFORMANCE 12–8 PM

digestion/liquidation by Emma-Kate Guimond

Wednesday March 19 to Saturday March 22 | PERFORMANCE 1–5 PM DAILY

The trip, and the fall, and the lost heap of longing by Jessica Karuhanga

Friday March 28 | PERFORMANCE 6 PM–12 AM

6 hours 6 minutes 6 seconds by Arkadi Lavoie Lachapelle

Saturday March 29 | PERFORMANCE 12–6 PM

Ululation by Rah

OTHER EVENTS

Saturday March 8 | OPENING PARTY 7–11 PM FREE

Emerging Artists Series and Xspace's exhibitions

Thursday March 13 | ARTIST TALK 7 PM FREE

In Time with a Body: Duration as a Performance Practice
Artist talk by Paul Couillard

Saturday March 29 | PANEL DISCUSSION 6:30 PM FREE

What Happens After Midnight: Artists Panel
Moderated by Tanya Mars

schedule

ANTHEA FITZ-JAMES (Toronto) holds a masters degree in Theatre Studies from York University, a Bachelor of Journalism from the University of King's College (Halifax), and a Bachelor of Honours English from McGill University (Montréal). Her work and interests usually have something to do with craft, feminism, and explicit body art. Her performance work explores alternative feminisms, embodiment, and the place where theory and practice meet. Recent performances including *Needle Piece* (an endurance piece in which she explored the gendered divide between tailors and seamstresses) and *NAKED LADIES* (a lecture meets dance-of-the-seven-veils) combined personal narrative, history, and performance theory to question why women get naked on stage.

theafitzjames.wordpress.com

EMMA-KATE GUIMOND (Montréal) works in drawing, video, performance and text. She holds a BFA in Contemporary Dance from Concordia University. She has presented her performance work in multiple Montréal venues including Article, RATS 9, and the Red Bird; in Toronto at NXNE Art; and in Edmonton at the Visualeyez Festival. Her work negotiates the real with spectacle while exploring psychosomatics, feminine narrative, and body politics. She also works in collaboration with WIVES, an all woman performance-based collective, creating video and experimental theater works using overhead projection. Their work *Sea Foam Blue 2* was recently presented at the 2013 Festival Phenomena (Montréal).

emmakateguimond.wordpress.com

JESSICA KARUHANGA (Toronto) holds a BFA Honors from University of Western Ontario and an MFA from University of Victoria. Her visual art and performance work has been presented at various centres in Victoria, Montréal and Toronto including Open Space, Deluge Contemporary Art, The Ministry of Casual Living, Art Mûr, Whippersnapper Gallery, The Theatre Centre Pop-Up, and the OCADU Student Gallery. Karuhanga's

artists

embodied performances, drawings, and videos explore the emotive and affective propensity and possibilities of everyday rituals and moments, both witnessed and experienced. Karuhanga envisions her current wave of work and its internal performative spine as a potential site of redemption, meditation, and reflection.

jessicakaruhanga.com

ARKADI LAVOIE LACHAPELLE (Montréal) holds a Bachelor in Fine Arts from the University of Québec. Her work has been presented in a variety of contexts, including anonymous and clandestine situations, in Québec, Austria, France, Germany, and Spain. Her artistic research is based on the poetic potential of the object and its symbolic and corporal expression of strength and power; as well as on public participation as a collective energy. Through clandestine poetic actions, ephemeral installations in public space and gallery projects, Lachapelle questions and opposes resistance to situations related to productivist ideology.

arkadilavoielachapelle.com

RAH is an Iranian-Canadian photo, video and performance artist. She is the recipient of the Ottawa Art Gallery Graduating Student Award of Excellence (2013), the SAW Video Award (2012) and the 2014 Georgia Fee Artist/Writers Residency (Paris), where she will produce a about contemporary political issues surrounding the veil. Rah's work has been published and exhibited internationally in China, England, Iran, Germany, and USA. Born in Iran but raised in Canada by parents who were political exiles, her artistic practice uses cultural motifs that are specific to the east not to perpetuate the romanticization and fetishization of her culture, but to demonstrate the opposing cultural axiology that causes feelings of ambivalence and to critically highlight this exoticism and dehumanization.

rahelehsaneie.com

KATE BARRY is a feminist, queer, artist and writer investigating the performative capacity of the human body, questioning notions of agency and subjectivity through drawing, video, and performance. Barry holds a BFA from Emily Carr University, and an MFA at the University of Ottawa. Her work has been exhibited and presented at National Gallery of Canada, Carleton University Art Gallery, Galerie SAW Gallery (Ottawa), The Rider Project (NYC) and Glad Day Event Space (Toronto). Barry has also self-produced work at the Musée d'Orsay (Paris, France) and Art Gallery of Ontario (Toronto).

katebarry.com

TANYA MARS is a feminist performance artist who has been involved in the Canadian art scene since 1973. She has performed widely across Canada and internationally. She is the recipient of a 2008 Governor General's Award in Visual and Media Arts. She is co-editor with Johanna Householder of *Caught in the Act: an anthology of performance by Canadian women* (YYZ Books, 2004). A book on her work, published by FADO and edited by Paul Couillard, entitled *Ironic to Iconic: The Performance Works of Tanya Mars*, was published in 2008. She is co-curator of the 7th International Festival of Performance Art. She currently teaches at the University of Toronto Scarborough.

PAUL COUILLARD has been working as an artist, curator, and cultural theorist since 1985. He has created more than 200 solo and collaborative performance works in 23 countries, often working with his partner Ed Johnson. Couillard was the curator for FADO from its inception in 1993 until 2007, and is also a founding co-curator of the 7th International Festival of Performance Art. He is currently a doctoral student in the York/Ryerson Joint Graduate Program in Communication and Culture.



www.performanceart.ca

