

NOV. 10, 2022 —
MAY 12, 2023

I don't
know
you
like that:
The
Bodywork
of Hospitality

FEATURING

Eglė Budvytė
Jean-Charles de Quillacq
Heather Dewey-Hagborg
Celina Eceiza
Adham Faramawy
Mounir Fatmi
Oliver Husain
Luis Jacob
Lynne Marsh
Rodney McMillian
Lucas Michael
Bridget Moser
Jeneen Frei Njootli
Berenice Olmedo
Kerstin Schroedinger
Slinko
Ana Torfs

Curator: Sylvie Fortin

CURATORIAL INTRODUCTION

Have you ever considered the interplay between the body and hospitality? Or wondered how hospitality might be fleshed out?

Hospitality is usually considered a philosophical concept with legal implications, an ethical concern, a social/political practice... or an industry. The exhibition *I don't know you like that: The Bodywork of Hospitality* shifts the focus to consider the stealth work of hospitality on our conceptual, material, and political understanding of bodies.

Bringing together new and recent works by 17 international artists, *I don't know you like that: The Bodywork of Hospitality* invites us to consider how hospitality has simultaneously defined and confined what we think bodies are, what we imagine they can do, how we feel they relate, whom we believe they can encounter, and ultimately, how they engage with each other and in the world. How has the covert reach of hospitality led to the very notion of a "human" body, fleshing out its outlines by setting it apart from other throbbing constellations of life forms? How has hospitality's invisible labor sustained the extractive intersection of race, gender, class, religion, and value? To what prison-house of flesh and mind has hospitality's dance

of welcoming and exclusion confined us? Can hospitality, in turn, yield other choreographies?

The exhibition explores these questions in space, weaving together open-ended experiential connections between works in a wide range of media, including painting, sculpture, textile, installation, and performance as well as lens- and time-based practices. *I don't know you like that: The Bodywork of Hospitality* addresses several themes, including xeno|transplantation, implantation, and transfusion; neural adaptation and the phantom limb; bacteria and the microbiome; viruses, parasites, and symbionts; mechanical and chemical prostheses; imaging technologies; architectures of corporeal hospitality; dreams and dreamwork; magic and the "miraculous" work of relics, spirits, and energies.

I don't know you like that: The Bodywork of Hospitality excavates the body's storied genealogy, critically points to its living legacy, imagines other more-than-human hospitable modalities, and opens up an expanded theater of operations. In the process, it joyfully welcomes a host of interspecies intimacies and live-wired storylines.

—Sylvie Fortin, Curator

Top: Rodney McMillian
Middle: Eglė Budvytė
Bottom: Oliver Husain & Kerstin
Schroedinger



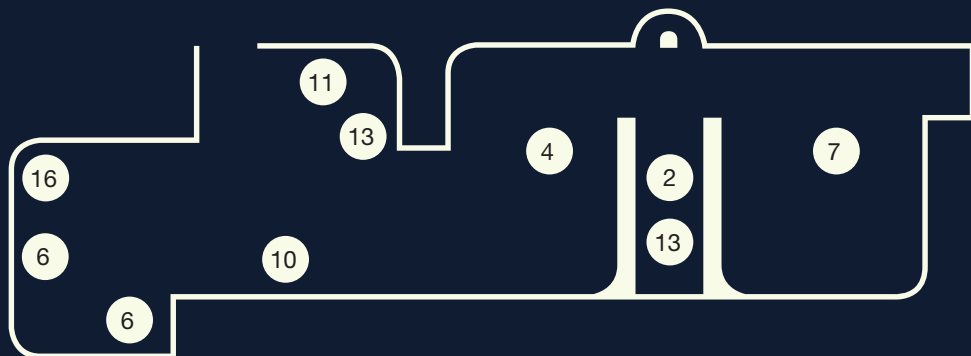
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ANDERSON GALLERY

1ST LEVEL



2ND LEVEL



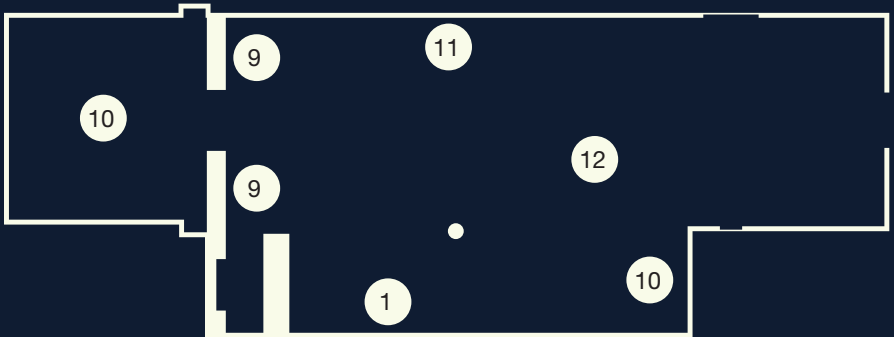
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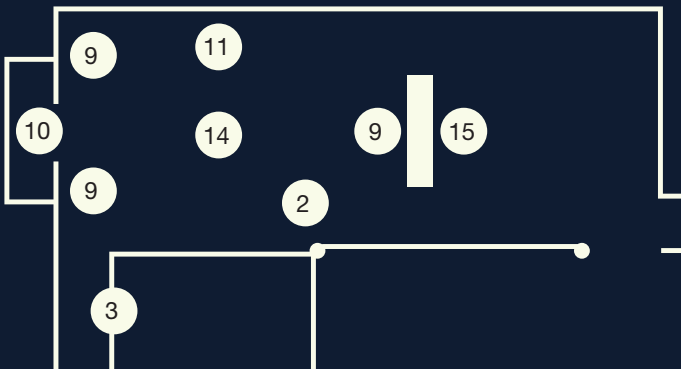
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CFA GALLERY

1ST LEVEL



2ND LEVEL



Eglė Budvytytė

Shot in the pine forests and sand dunes of the Curonian Spit on the Lithuanian border, *Songs from the Compost: Mutating Bodies Imploding Stars* is a hypnotic exploration of non-human forms of consciousness nested in symbiotic life: interdependence, surrender, death, and decay. The images gradually layer, alongside the intimate lyrics of a song that channels the desires of an entity shapeshifting across genders, voices, and beyond-human embodiments.

The choreography's reliance on horizontality undoes the verticality usually attributed to the human figure, unfurling her into the landscape. Although often horizontal, the performers' bodies are

sites of activity, pulled toward the earth and one another, moving through the forest, along the sand dunes and water.



Written by the artist, the song lyrics draw on the work of biologist Lynn Margulis and science-fiction author Octavia Butler: the soundtrack channels Margulis in its celebration

of the role of bacteria in making life and collaboration between the single-cell organisms possible; it also invokes Butler's tropes of symbiosis, mutation, and hybridity to challenge hierarchies and categorization.

Eglė Budvytytė is an artist based in Vilnius and Amsterdam working at the intersection between visual and performing arts.

eglebudvytyte.lt

Jean-Charles de Quillacq

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Jean-Charles de Quillacq presents an archipelago of new and recent works, including the site-responsive *Ma Sis T'Aime Reproductive*, which incorporates a distinctive, yet subtle, architectural feature of the gallery: a circular engaged column nestled between the institution's administrative and exhibitionary spaces. As gallery staff regularly coat part of the wall with a solution based on the artist's sweat, the column's skin becomes more present visually and olfactorily. A slightly odorous stain grows, as if one and many had been leaning on this spot, leaving a waist-to-shoulder imprint of their backs. De Quillacq's gesture thus mobilizes this structural feature of the institution, drawing attention to one of its "bones" and to the relationships between bodies and architecture.

De Quillacq's work expands the limits and status of the body in critical ways, starting with the dissolution of the borders between self and other and the celebration of fluid intimacies between the living and non-living. In several pieces, the distinction between artist and work vanishes, welcoming visitors to a realm of equivalencies—between materials; the body as agent and matter; labor, desire, work, and art. These equivalencies are elaborative and de Quillacq's works are infinitely replicable, renamable, and reconfigurable. None is ever unique or finished: one can stand for another, becoming it before it goes on to its next figuration. Locating the body at the intersection of biological, material, and libidinal economies, de Quillacq's practice expands on corporeal hospitality through omniphilia.

Jean-Charles de Quillacq lives between Paris and Sussac, France.

jeancharlesdequillacq.com



Ma Sis T'Aime Reproductive, 2022
Artificial sweat on gallery wall
Dimensions variable
Produced in collaboration with Coalesce:
Center for Biological Arts, University at Buffalo

Mégot (Cigarette Butt), 2016
Painted and burnt bread, Tarbender®
2.76 x 2.76 x 4.72 inches (each)

Smoking Bleaching, 2022
Painted and burnt insulating material on acrylic pedestal; 4 elements
Pedestal: 16 x 40 x 12 inches
Sculptures: dimensions variable

Souple ment, 2022
Acrylic resin
2 parts: 2.76 x 10.73 x 3.94 inches (each)
All works courtesy of the artist and Marcelle
Alix, Paris

Heather Dewey-Hagborg

Hybrid: an Interspecies Opera unfolds in five movements from cutting-edge genetic engineering to the origins of pig domestication ten millennia ago, and back to the wild boars still inhabiting our forests. It presents an intimate account of the interspecies relationship at the heart of xenotransplantation—here, the engineering of pigs to supply human hearts.

Combining rare footage from porcine research facilities and archives of early animal domestication, this documentary ponders whether CRISPR gene-editing represents a radical rupture or a continuation of age-old selective breeding practices. It also asks us to consider its impact on the very notion of the body.

Set to a score by composer Bethany Barrett, the libretto combines the words of scientists and archaeologists taken from interviews conducted by the artist. The film concludes with the creation of memorial sculptures for the pigs sacrificed to advance science and potentially save human lives. Three of these 3D-printed, pit-fired works are displayed on a glass-covered white pedestal: palm-sized sculptures deftly merging ancient practices and the high-tech. *Hybrid: an Interspecies Opera* offers an impressionistic glimpse of a biomedical field with massive implications for ethics, aesthetics, and human/non-human relations.

Heather Dewey-Hagborg is a New York–based artist and biohacker.

deweyhagborg.com



Hybrid: an Interspecies Opera, 2022
Video and pit-fired 3D-printed ceramics
Dimensions variable; video: 24 minutes
Courtesy of the artist and Fridman Gallery,
New York

Celina Eceiza

Celina Eceiza's practice daringly centers drawing in installations that take visitors on journeys of embodied pleasure and narrative wonder. Developed over many months for *I don't know you like that: The Bodywork of Hospitality*, Celina

Eceiza's site-sensitive installation immerses visitors in a world where the body is host to a constellation of powers, practices, desires, threats, and attractions.

A passageway lures visitors into a labyrinthine space lined with pulsating bleached drawings on red fabric, which opens onto a central area where colorful monumental figures and floor sculptures portray fluid life-affirming rituals and rites of community. Were it possible to see the gallery from above, visitors would realize that they are traveling through a space shaped after the kidney—one of the organs through which the body metabolizes the world, fabricating sustaining energy and discarding what threatens it. Eceiza's installation also references temporary architectures—improvised shelter, space of childhood imagination and play, and ephemeral site of communal ritual practice—reassigning the positions of host and guest to welcome an array of possible hospitable/hostile relationships.

Celina Eceiza is an artist and writer based in Buenos Aires, Argentina.
celinaeceiza.com



La vida terrenal reconquista al soñador
[Earthy Life Reconquers the Dreamer], 2022
Site-sensitive installation: chalk on canvas,
hand-dyed fabric, patchwork and embroidery,
blanket and burlap rugs, felt, recycled
materials, and polychrome plaster and clay
sculptures
Dimensions variable
Courtesy of the artist

Adham Faramawy

Adham Faramawy's *Skin Flick* exists both as a single-channel video and as an iterative multi-channel installation, in which the infectious video operates as a vector, reconfiguring its host assemblage anew each time it is presented. For *I don't know you like that*, the shape-shifting work manifests on three synchronized flatscreens fanning from a vertical, recycled-lumber structure erected in a sprawling pile of dirt, plastic, and shaving cream cans to tell its story of becoming. This structure confers the work a certain monumentality, which the multiple screens trouble, inviting visitors to come to it with all their senses. The video offers up a luscious interplay of porous bodies and unstable substances, narrating their slippery dreams of eternal youth and enacting fluid pleasures. A horned narrator, neither/both human n/or monster, slides in and off of the screens, eventually retelling the myth of Daphne's becoming-vegetal—a story of interspecies transition, of survival through resistance, both passive and invasive. At work, here, is a fluid, unbound body that asserts the magnificence of being multiple—host, guest, and ghost.

Adham Faramawy is an artist based in London. Their work spans media including moving image, sculptural installation, and print.

adhamfaramawy.com



Skin Flick, 2019–2021
Video installation with sound
Dimensions variable; video: 13:30 minutes
Courtesy of the artist

Mounir Fatmi

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In Mounir Fatmi's photographic series *The Blinding Light*, images of contemporary operating rooms are layered onto reproductions of a predella panel from the San Marco altarpiece (1440) depicting what is held up as the earliest



Western artistic depiction of a medical transplant. Opaquely titled *The Healing of Justinian*, Fra Angelico's panel gives visual form to the story of Saints Cosmas and Damian's miracle: their posthumous saving of a white male patient by transplanting the leg of a recently-deceased Black man, snatched from a nearby cemetery. This story—now more accurately called the "Miracle of the Black Leg"—contributed to the construction of the

Black body as a storehouse of disposable parts ripe for extraction. Assigning the miracle to the long-dead saints, the depicted story simultaneously grants/denies the Black donor's supernatural powers, robbing him of any agency. Miracle of the Black Leg depictions propagated across Northern Italy and on to Inquisitionist, slave-trading Spain, from where they spread to the Americas. Even today, Saints Cosmas and Damian are often credited, in contemporary medical literature, with the invention of transplantation.

Fatmi's reliance on repetition and the series' insistent layering of the Renaissance image onto one contemporary operating room after another remind us that the structural racialized violence that accompanied the birth of Western medicine is alive and well today.

Born in Tangiers, Morocco, Mounir Fatmi lives in Sóller, Spain.

mounirfatmi.com

The Blinding Light 05, 2013–2017
Digital c-print on Kodak Endura paper
70.9 x 105.5 inches

The Blinding Light 08, 2013–2017
The Blinding Light 12, 2013–2017
The Blinding Light 20, 2013–2017 (pictured above)
Digital c-prints on Ilford Pearl paper
18.5 x 27.6 inches
All works courtesy of the artist and Jane Lombard
Gallery, New York

Oliver Husain & Kerstin Schroedinger

Oliver Husain and Kerstin Schroedinger's experimental and archivally-informed installation immerses visitors in an otherworldly realm where images, sound, and text combine and compete for attention. Titled after Dinitrochlorobenzene (DNCB), a yellowish, crystalline, chemical compound used both in the processing of color photographic film and as an early, topically applied, alternative AIDS treatment, the multi-channel installation mobilizes DNCB's chemical transversality to revisit a lesser-known chapter of the ongoing AIDS epidemic by way of an interplay between skin, film, and screen. The installation presents a hospitable body—a body that is knowingly porous, fluid, relational and embedded in a web of pleasures and threats, care and violence, toxicity and remediation, community and self-determination—the body as defiant knowledge and a body of boundless knowledge.

Artist and filmmaker Oliver Husain is based in Toronto. His projects often begin with a fragment of history, a rumor, a personal encounter or a distant memory.

husain.de

Kerstin Schroedinger is an artist working in performance, film/video, and sound. Her historiographic practice questions the means of image production, historical linearities, and the ideological certainties of representation. She lives in Berlin.

schroedinger.blackblogs.org



DNCB, 2021

Multi-channel moving-image installation
with sound
Installation dimensions variable; 16mm film
and video subtitles: 5:30 minutes; video:
9:50 minutes

Courtesy of the artists

A white sculpture of headless male nude occupies one end of Anderson Gallery's second-floor atrium space. Aloft on an ornate white pedestal, his fingers are ostentatiously locked in a frame.

In *Sphinx*, Luis Jacob humorously mobilizes a “classic” representation of the body to critique the Western ideal of beauty by asking, squarely, who is looking. The sculpture indicts art’s ideological complicity in limiting the idea and ideal of the body, which has had dire material and psychological impacts on countless other bodies rendered marginal. The framing gesture asserts that images are merely and inherently fragments. It warningly suggests that our heads are always filled with images. It also infers that consuming images may dangerously stand in for thought. *Sphinx* invites us to increase our awareness of the power of looking and of our agency while looking. If our head is ours to fill, what will we let in? How does hospitality transact between bodies and images?

Nearby, *Album XI*'s forty humble panels line a wall, taking viewers on a visual journey through the dominant narrative of twentieth-century art, which has also been shaped by the photographic frame. It invites us to ponder what escapes imaging, what may lie between the panels, filling in the gaps in the image sequence, how we are positioned as viewers—in the images as well as in the exhibition itself—and how frameworks inform meaning.

Luis Jacob is a Toronto-based artist whose work destabilizes viewing conventions and invites collisions of meaning. luisjacob.com



Sphinx, 2015
Epoxy resin and marble dust
87.5 x 42 x 22 inches

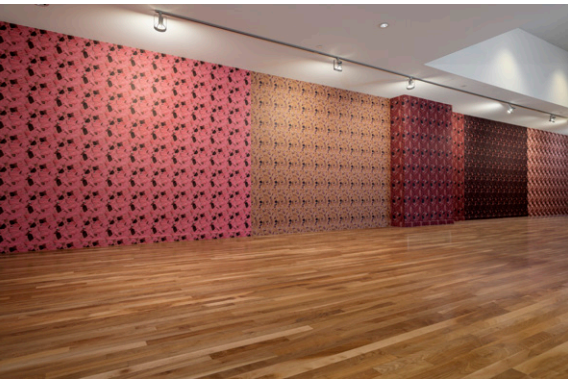
Album XI, 2013
Image montage in plastic laminate
40 panels: 17.5 x 11.5 inches
Installation dimensions variable
All works courtesy of the artist

Lynne Marsh

Punctuating both levels of CFA Gallery's spaces, printed wallpaper wraps itself around five walls, highlighting architectural features of the space and its later use-led adaptations—bodies and space produce each other. These five *Atlas_* works are part of Lynne Marsh's wider project entitled *Ninfa Atlas*, which translates the human figure from historical archive through embodied performance to digital asset. The project mines *Mnemosyne Atlas* (1924–1929), the image archive in which Aby Warburg identified recurring motifs in Western art and culture, by focusing on the gestures of the archive's main protagonist, the nymph. *Ninfa Atlas* tracks this female figure's "hospitality," her adaptation across technological eras, social contexts, and historical situations.



As a way to diversify and extend this archive, Marsh invited five performers to reanimate, modify, contest, and improvise gestures into short dance phrases enacted in a volumetric video capture studio. The five *Atlas_* works on view turn the raw image-data harvested in this process—also called two-dimensional image maps or atlases—into wallpaper, an astute strategy that brings critical attention to the violence that is at the core of digital imaging: 3D asset construction flattens out and tears bodies into sections. Bodies have long been the subject of, and subjected to, the regime of the image: they drive image innovation and are in turn shaped by images. While violence and care are our inheritance, how can we construct non-violent images and worlds?



Atlas_Abriel, 2021
Atlas_Cecilia, 2021
Atlas_Gustine, 2021
Atlas_Jobel, 2021
Atlas_Ryan, 2021
 Digital print on wallpaper
 Dimensions variable
 Courtesy of the artist

Lynne Marsh currently lives and works in Los Angeles. Her practice questions the status of the image.

lynnemarsh.net

Rodney McMillian

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Rodney McMillian's works explore the complex and fraught connections between history and contemporary culture with a focus on American politics and modernist art traditions. The three works on view probe the relationship between American scientific and artistic progress—its dubious claims to modernism—by centering the Black body. The monumental, sprawling sculpture *Untitled (Entrails)* evokes the aftermath of an evisceration or a lynching. Anchored in the ceiling of the CFA Gallery's tall and bright-white lightwell, a long silver chain holds rusty meat hooks that suspend a looping black channel—a dark intestine enshrined in white. As it slithers into the adjoining space, *Untitled (Entrails)* is both an irresistible invitation and a subtle threat. Exiting the gallery, visitors encounter *Between the Sun and the Moon (For H. A. Washington)*, a text and/as image nod to Harriet A. Washington's important book *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*. *Between the Sun and the Moon* outlines a

chronology of the violence perpetrated by the American state on its Black citizens in the late-twentieth century.

At Anderson Gallery, the large black monochrome *Cell I* invokes Minimalism as it elaborates on both the atrocities to which Black bodies have been subjected at every scale, from cell to community, and the rich pleasures of resistance.

Rodney McMillian lives and works in Los Angeles.

[vielmetter.com/artists/
Rodney-mcmillian](http://vielmetter.com/artists/rodney-mcmillian)



Cell I, 2017–2020
Cardboard, fabric, and acrylic
98 x 111.5 inches

Between the Sun and the Moon (For H. A. Washington), 2020
Graphite, ink, acrylic, latex, and vinyl on paper mounted on canvas
53 x 56.5 inches

Untitled (Entrails), 2019–2020
Fabric, chicken wire, acrylic, and meat hooks
118 x 22.5 x 52.5 inches
All works courtesy of the artist and Vielmetter Los Angeles

Lucas Michael

Installed in pairs across the exhibition's two sites, the six unstretched canvases that constitute Lucas Michael's *Nomadic Paintings* series hover between the material and the optical. They act as punctuation marks in each space, signal to one another like beacons across venues, and ultimately draw an open-ended sentence through the exhibition. Floating against walls, they interject as much as they bind.



Formally and conceptually referencing the Rorschach test, the works deploy the ink blot to subvert the codification of image and language. In this, the artist furthers their longstanding investigation of the ways in which official discourses—whether visual or textual—dissect and disempower marginalized populations.

A colorful cell-like circle levitates at the center of each work, invoking one of the body's chakras. With their multi-scalar imagery and their pluri-directional energy, these works shuffle viewers back and forth between embodied and mental experiences, sensations internal and external as well as individual, social, spiritual, and political arenas. They offer a meditation on the individual's physiobiological condition, the state of our shared environment, and the beyond. A cell, a body; a body, a landscape; a landscape, infinity; infinity, a cell.

Nomadic Paintings series:

Is As Is Is, 2018–2021 (pictured above)

Estás equivocado pero tienes razón, 2021

HERONABOARD, 2021

Illusory Truth Effect, 2019–2021

The force that through the green fuse drives the flower, 2021

The hand that whirls the water in the pool, 2021

60 x ca. 44 inches each

Unstretched acrylic and India ink on canvas

Courtesy of the artist

Born in Buenos Aires, Lucas Michael lives and works in New York. Their work questions and speculates on identity and the relation between language and the written word as generative material for code- and mark-making.

www.projectlucasmichael.com

Bridget Moser

LIVE PERFORMANCES

October 27, 2022, 7:30 PM
April 6, 2023, 6:30 PM
Center for the Arts Gallery



When I Am Through With You There Won't Be Anything Left, 2021
Multimedia installation, Dimensions variable
Courtesy of the artist

Combining a performance for video, fugitive objects, a para-site installation (sight, site, and set) and a live performance, *When I Am Through With You There Won't Be Anything Left* expands the space-time of the exhibition, hospitably enfolded several elsewheres, both past and future.

Held up by an elegant tripod, a vertical screen presents the tightly framed performance of a white woman (the artist) sharing a dizzying monologue with visitors she meets eye to eye. An array of class-aspirational objects and furnishings surround this video delegate, bringing her world into the gallery, against a painted outline of classically receding space. While her on and offscreen universe is carefully color-coordinated to reward her generic whiteness and heterofemininity, her speech quickly falls apart when she tries to dig

deeper, to understand her body and herself. Since language only leads her to a shuffle of clichés blending self-care, abundance, and worthiness, she escalates her inquiry into self-identity and flesh, awkwardly revealing the toxic untenability of whiteness and finally acting on the dire need for its abolition. As she tears at her (hilarious prop) organs, we are left with a grinning, fuzzy “rose gold” skeleton... who reunites with her in the live performance.

Bridget Moser is a Toronto-based performance and video artist whose work is positioned between prop comedy, performance art, experimental theater, existential anxiety, and intuitive dance.
bridgetmoser.com

Jeneen Frei Njootli

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Thousands of tiny loose glass beads, amounting to the artist's body weight, were dispersed throughout the Kunstverein Braunschweig, where *Fighting for the title not to be pending* was first shown in 2020. The beads could be found all around, piled up in corners, lined up in floor cracks, nestled in gaps between rooms and under-foot crevasses—and perhaps tucked in visitors' pockets. During the show, many gradually disappeared; others infiltrated the institution and neighboring communities—furtively present yet beyond reach—and will for years to come. Shown in the 2021 New Museum Triennial in New York, the installation enacted the same protocol to continue its dispersion.

In this work, Frei Njootli enlists beads, a traditional material that carries the memory of the artist's ancestors and invokes practices of trade, politics, ceremony, adornment, and the body. The artist draws attention to the difficulty—and necessity—of holding down a space and calling it your own while pointing to the price paid, physically and psychically, for this insistence.

At Anderson Gallery, *Fighting for the title not to be pending* follows its life trajectory in corners, cracks, and architectural incidents of the neighborhood schoolhouse-turned-gallery, insistently yet gently calling for visitors' attention, asking us to tune in, sense, and reflect on its programmed disappearance-by-exhibition. In this, the artist centers the body in an intricate web of hospitalities spanning institutions, cities, homes, and imaginaries.

Fighting for the title not to be pending, 2020
Beads
Dimensions variable
Forge Project Collection, traditional lands of
the Muh-he-con-ne-ok

Jeneen Frei Njootli, a 2SQ Vuntut
Gwitchin, Czech and Dutch artist, lives
and works in Old Crow, Yukon.
jeneenfreinjootli.com

Berenice Olmedo

Verticality is an acrobatic exercise: it makes every step a first step, which could also be the last. Haunted by the possibility of a fall, standing upright requires dexterity. Etymologically, the term acrobatic combines “akro,” meaning “high” or the “highest” and “bainein,” “to go” or “to walk.” Acrobatics comes into

play whenever a difficult task is presented as an easy exercise. The social imposition of verticality gives existence an acrobatic dimension.



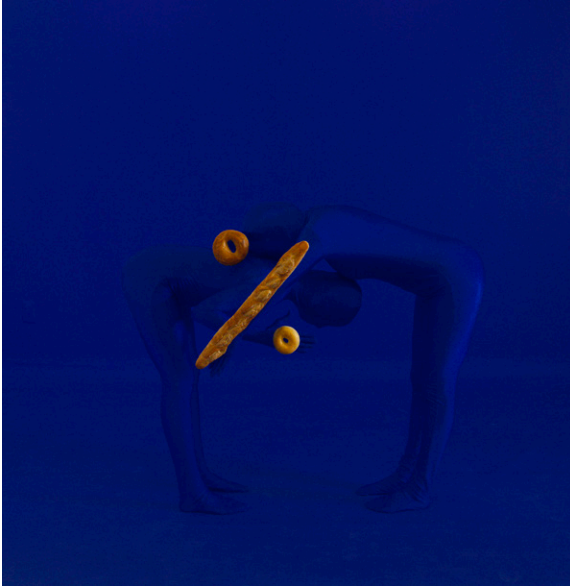
Berenice Olmedo’s installation ascribes the body membership in a prosthetic community that transcends the living/non-living divide. Its three sculptural components also evoke a sequence of steps, bringing narrative into play: the tall ableist tale of humanity’s

evolution toward *homo erectus*. This is no simple story, however, for it confers superior value to verticality and independence. Not surprisingly, modern sculpture too was subjected to this script, propped up by pedestals and plinths.

Olmedo flips the narrative, challenging definitions of the body that center on integrity, independence, and ability. She deftly enlists a low plinth to bring her sculptures together and to keep them close to the ground, requiring visitors to change altitude. Her prosthetic sculptures invoke a hospitable body, whose flesh is amplified by neural networks, artificial supplements, and solidarity.

Berenice Olmedo lives and works in Mexico City.
jan-kaps.com/artists/berenice-olmedo/exhibitions

Akro-Bainein, 2020
Leg support for gynecological bed, HKAFO aluminum belt (hip, knee, ankle, and foot orthosis), serum support, support for cervical traction, plaster cast for ankle splint, orthopedic stockinette, dorsolumbar brace rods and corrugated rod
Dimensions variable
Courtesy of the artist and Jan Kaps, Cologne



Slinko's *Economy of Means* draws on the relationship between economic abstraction and living bodies through labor and play. Golden loaves, bagels, and baguettes moving effortlessly and inexplicably across the screen welcome viewers with the exquisite allure of pure stuff. Then, two performers appear, manipulating these breads to make equal-signs, divisions, percentages, and square-roots. Their blue outfits conceal their features and render them nearly indistinguishable from their flat bluescreen background. They are universal bodies, average humans, and nobodies—abstractions, like shadows, specters, norms, and digital wireframes.

Viewers gradually realize that the breads are attached to parts of the performers' bodies—the back of a hand, a forearm, a stomach. This shifts the relationship between body and bread: the loaves are not merely manipulated, they mirror movement- and productivity-tracking devices, tethering sustenance to performance. After a while, the performers transition to a synchronized dance. The screen eventually divides itself into smaller and smaller spaces and the figures break into a fight: frames and figures vie for screenspace.

Bread, a food staple synonymous with minimal sustenance and bare life, has also long been used as an economic indicator with “bread units” serving to compare costs trans-historically. The Roman “bread and circus” dictum binds bread to body politics and entertainment. *Economy of Means* critically and humorously reworks this legacy.

Born in Ukraine, Slinko is a multidisciplinary artist living in the New York area. studioslinko.com

Economy of Means, 2022
Video
8:30 minutes
Courtesy of the artist

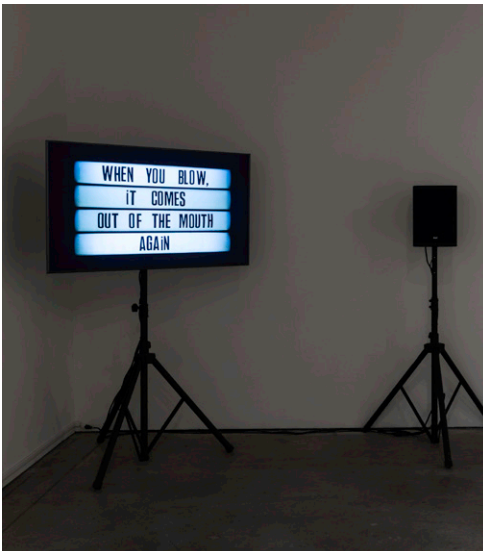
Visitors encounter Ana Torfs's cinematic installation before they see it. Entering the gallery, they hear breathing—a gently rhythmic invitation to an embodied experience. This soundtrack—a recording of the artist's breath—sustains the visual pace of *When You Whistle, It Makes Air Come Out* and inflects nearby works.



Short uppercased statements take turns on a tripod-borne monitor: “From inside the skin,” “From the meat inside,” “When you open your mouth too wide, it comes inside,” “When you open your mouth the wind comes out,” “When you breathe, it comes into the mouth.” These are some of the answers gathered by the Swiss psychol-

ogist Jean Piaget in his effort to grasp children's preausal understanding of the origins of wind and breath and published in his book *The Child's Conception of Physical Causality* (1927). Now sequenced on a vintage lightbox, the children's innocent and surprisingly rich answers foreground the body's worldly relationality and reconfigure corporeal hospitality. “It goes in by the nose, and then it goes out.”

Ana Torfs is a Brussels-based artist whose work has been presented in major solo exhibitions on three continents and in many international perennial events. anatorfs.com



When You Whistle, It Makes Air Come Out, 2019
Single-channel video installation with sound
Installation dimensions variable; video: 7:30 minutes
Courtesy of the artist

PUBLIC PROGRAMS

OPENING RECEPTION

NOV. 10, 2022 | 5–7:30PM

• Center for the Arts Gallery

NOV. 12, 2022 | 1–4PM

Reception & Artist Talks

• Anderson Gallery

PERFORMANCES

OCT. 27, 2022 | 7:30–8:30PM

*When I Am Through With You There
Won't Be Anything Left*

by Bridget Moser

• Center for the Arts Gallery

MAR. 6, 2023 | 6:30–8:30PM

Lecture-performance by Oliver
Husain and Kerstin Schroedinger

• 112 Center for the Arts

APR. 6, 2023 | 6:30–8:30PM

*When I Am Through With You There
Won't Be Anything Left*

by Bridget Moser

Followed by a Q&A

• Center for the Arts Gallery

SCREENINGS



Bridget Moser

FEB. 24, 2023 | 7–8PM

Screening of *One Big Bag* (2021)

by Every Ocean Hughes

• Hallwalls Contemporary Arts Center

APR. 27, 2023 | 7–8PM

Screening of *The Bite* (2019) and
Becoming Male in the Middle Ages

(2022) by Pedro Neves Marques

• Hallwalls Contemporary Arts Center



Pedro Neves Marques

PUBLIC PROGRAMS

ARTIST TALKS

NOV. 7, 2022 | 6:30–8PM

Heather Dewey-Hagborg
• 112 Center for the Arts

NOV. 12, 2022 | 2–3:30PM

Celina Eceiza, Luis Jacob, Lynne Marsh, and Berenice Olmedo;
moderated by curator Sylvie Fortin
• Anderson Gallery

NOV. 21, 2022 | 6:30–8PM

Adham Faramawy
• Zoom*

FEB. 7, 2023 | 1–2PM

Eglė Budvytytė
• Zoom*

FEB. 27, 2023 | 6:30–8PM

Every Ocean Hughes
• Zoom*

MAR. 6, 2023 | 6:30–8PM

Oliver Husain & Kerstin Schroedinger
• 112 Center for the Arts

MAY 1, 2023 | 6:30–8PM

Pedro Neves Marques
• Zoom*

CURATOR'S WALKTHROUGH

FEB. 25, 2023 | 3–4PM

Tour of the exhibition and conversation
with curator Sylvie Fortin
• Anderson Gallery

MAR. 2, 2023 | 6:30–7:30PM

Tour of the exhibition and conversation
with curator Sylvie Fortin
• Center for the Arts Gallery

MORE INFO

Program subject to change.

Visit www.buffalo.edu/art-galleries/programs-and-events.html for updates and information.

*For all Zoom events and links, please consult website or email: ubartgalleries@buffalo.edu



Heather Dewey-Hagborg

Published on the occasion of the exhibition *I don't know you like that: The Bodywork of Hospitality* curated by Sylvie Fortin.

UB CFA GALLERY

November 10 – May 12, 2023

UB ANDERSON GALLERY

November 12, 2022 – May 12, 2023

The first iteration of *I don't know you like that: The Bodywork of Hospitality* was presented at Bemis Center for the Arts in Omaha, NE in 2021–2022.

This exhibition is supported, in part, by the Andy Warhol Foundation for Visual Arts, the Canada Council for the Arts, and the Robert T. Guelcher, MD, & Mrs. Elizabeth A. Guelcher Fund.



The Andy Warhol Foundation for the Visual Arts



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UB ANDERSON GALLERY

1 Martha Jackson Place
Wednesday–Saturday 11AM–5PM
Sunday 1–5PM

UB CFA GALLERY

201 Center for the Arts
Tuesday – Saturday, 11AM–5PM

buffalo.edu/art-galleries
Free and open to all!