

109 turn away - The map is in the backbone not in the horizon.

110 the mat is underneath under feet - the welcome wipe your feet, perch your butt and
slide and scream

111 Everything including me up right and elegant supported by the ancestors and my book
112 obsession. Hook and eye, hook hold. They are interlocators for that in-between, in-
between vertabre, that soft stuff, the sore stuff in-between the joints, that rubbery
stuff, the sore stuff the blood the flows in-between the vessels, the sore stuff that

Proxy Bodies - 18th-27th September 2021

Proxy Bodies is a collaborative exhibition initiated by Elly Clarke in culmination of her three-month CHASE DTP supported PhD placement at Hamilton MAS. Through the media of photography, performance, embroidery, drawing, music and sound, the show explores ideas and lived realities of having and keeping a body going in an uber-connected, politically & ecologically unstable world - among other drags, pressures and pleasures.

All work in the exhibition makes use of different kinds of repetition. In Clareese Hill's photo series *Conjuring from the Rhizome*, this repetition is also a form of ceremony, where she activates ancestral and critical diasporic knowledges to create spaces of rest. In these ceremonies, Hill conjures up *The GUIDE*, who is a triadic collaboration of Black knowledges, autoethnographic mining and ambivalence of participation within the academic conventions of research. *Dominique Savitri Bonarjee's Collapse*, which has been performed in different places around the world over the past five years, is a ritual of resistance and surrender, a practice for listening to gravity, time, the weather, the climate, and the movements of an expanded field of aliveness. Next to this, her embroidery work *Do Nothing is Best*, made during lockdown last year, and gathers a number of sayings by four renowned *Butoh* dancers, as well as the artist's contemporary meditations on their movement riddles.

Exhibited for the first time Bryony Graham's rubbings of pain med blister packs were for a while the only thing she could do, when her illness made it incredible difficult to walk. *Album* is a high street stationery bought notebook which she repurposed into a photo album in 1991. In 2019, as part of a period of life review, radically adapting to a new way of living with a chronic, incurable pain condition, Graham took the images out again, leaving only the photo corners visible. In her work as an artist and as founder and director of this space, she is interested in invisible support structures, and in finding ways to make them visible.

For Elly Clarke, it's the constant reusing and recycling of images that are the documentary digital detritus of performances and film projects she has created as her drag alter ego *#Sergina*. *Traces of a Performance* is a new series of images that are all taken from a single screen recorded rehearsal from a VJ set Clarke did on International Women's Day in a former Nunnery in the Alsace in France in 2019.

Galina Shevchenko's *Prosthetics Series/Liquidity* iterations muse with the ideas of labour, production, procreation, and mediation. Emerging as iPad drawings, the images evolve to become digital embroideries through custom-developed algorithms. Hanging in the windows, the embroideries are pinned to the ready-made matrix of commercially produced fabric and lace, channelling the processes of artificial cross-breeding. This work is inspired by Donna Haraway's *Cyborg* manifesto and Shevchenko's ongoing research into *Renaissance Grotesques*.

On Friday 24th September, Loula Yorke will perform a sonic response to the exhibition.

We are very grateful to CHASE DTP for supporting this exhibition.

LIST OF WORKS Left to right from window to the left of the door:

Galina Shevchenko

Prosthetic Series/ Support structures #2 #4, 2021

Machine embroidery on lace & iridescent synthetic fabric, 30cm x 200cm

All exhibiting artists and participating visitors: πProxy Bodies: Collaborative Rise Pad, 2021

Elly Clarke

Traces of a Performance, 2021

Giclee prints on Rag Paper, Editions of 9 plus 2 AP.

A Film I Never Made / A Gig in Berlin, 76cm x 53cm

Promotion for a gig at Yo Sissy! / Is My Body Out of Date? 50cm x 31cm

Instantaneous Culture / A Film I Never Made, 50cm x 31cm

Promotion for a gig at Yo Sissy! / A Film I Never Made, 50cm x 31cm

Galina Shevchenko

Prosthetic Series Liquidity #13, 2021,

Machine embroidery on iridescent synthetic fabric, 57cm x 44cm, Edition of 7 (1 of 7)

Bryony Graham

Rub, 2016-2020

Graphite on paper, variable dimensions

Galina Shevchenko

Prosthetic Series Liquidity, 2021, Digital iPad Drawings, A6, Edition of 20

Top Row L-R: #3, #11, #13 Bottom Row L-R: #6, #15, #14

Dominique Savitri Bonarjee

Do Nothing is Best, 2021

Sculpture: silk on linen, wood, 150 x 127cm

COLLAPSE: Body Timer, 2019

Photo montage from moving image, Giclee Print on Rag Paper, 30 x 21cm / Edition of 15

COLLAPSE # 9, 2021

Live Performance taking place on the beach nearest Hamilton MAS, Saturday 25th September

Clareese Hill with Tiffany Clark (photographer)

Conjuring from the Rhizome, 1-6, 2021

Giclee Print from Medium Format analogue photography, on Turner Paper, Edition of 7

Bryony Graham

Album, 1991, 2019

Galina Shevchenko

Prosthetic Series/ Support structures #1 #3 2021,

Machine embroidery on lace & iridescent synthetic fabric, 30cm x 200cm

Most works are for sale. Please enquire for a price list.

ARTIST BIOGRAPHIES

Bryony Graham is an artist who works with social as well as physical space and materials. She is a collection builder, situation and object maker. Her work plays with ideas of the constructed self, and the construct of culture, identity flux and subject in process; investigating senses of self and society in relation to objects, place and people. Invisible support structures of the individual as well as the group is a long held and ongoing subject for Graham. Her first degree was in English Literature from University of Warwick and her first career in publishing. She went on to live in Rome for many years, working for an Italian emergency aid charity, working in and out of Bosnia and Rwanda. As a direct response to the experience of war, Graham turned to making art, studying sculpture at Central Saint Martins, graduating with a first-class degree in 2005. These experiences continue to inform, shape and shift her practice. Graham's social engaged practice led her to make large scale temporary works in the public realm and to work with arts and development organisations leading on education and community regeneration projects, notably for Wysing Arts Centre, Cambridge and CoastNet in Jaywick, England's then number one most deprived town in the country and Salem Arts Works in upstate New York. In response to becoming disabled through illness in 2016 Graham came up with the idea of a new micro arts space in her home town of Felixstowe. Graham considers Hamilton MAS, the micro arts space by the sea, Felixstowe her largest sculptural work to date.

Clareese Hill is a practice-based researcher. She explores the validity of the word "identity" through her perspective as an Afro-Caribbean American woman and her societal role projected on her to perform as a Black feminist academic. She has given performance lectures at Royal College of Art, Goldsmiths' College, University of London, University of Sussex, CUNY Graduate Center, The Chicago Art Department, and Smack Mellon in Brooklyn. In May 2020, together with Elly Clarke, she co-organized *Occupying the In-Between*, a day-long interactive art research platform that questioned the validity of knowledge production and the body disseminating the research. She has exhibited her research internationally in Chicago, New York, California, London, France, and cyberspace. Clareese was a 2020 Rapid Response for a Better Digital Future fellow (Phase One). Clareese's essay titled "A Survival Praxis Through Hood Feminism, Negritude, and Poetics" is published in the *Architecture and Culture Journal* published by Taylor and Francis Press. Her Ph.D. Research "The Heuristics of Post-Identity Phenomenology Through Digitally Mediated Disruptions" was published in *THEOREM and Theory: Practice Journal* produced by Cambridge School of Art, Anglia Ruskin University in 2018, and her upcoming essay titled "If the Earth Spoke to You As A Black Woman" will be published in *Antennae, the Journal of Nature and Culture*. Clareese holds an MFA from The School of the Art Institute of Chicago (SAIC). She is currently completing a practice-based research Ph.D. across the Art Research and Computing departments at Goldsmiths' College, University of London.

Dominique Savitri Bonarjee is a French-Indian artist with ties to many places and cultures. She interweaves live art with diverse media to create rhythmic compositions that transmit the fluidity of her life experience. Her art practice invites metamorphic interactions with materials and nonhuman agents through ritual and ceremony. Through 'liquid choreographies' she dreams of dissolving institutional walls. Notable recent collaborations include an installation performance with Taiwanese artist Chaong-Wen Ting at Weimar Kunstfest (2021), and an audio-visual piece with author Astrida Neimanis for Lofoten International Arts Festival (2019). She has shown work internationally. In her current doctoral project in the Art Department at Goldsmiths University of London, she invents 'practices of knowing' through an embodied methodology inspired by the Eastern spiritual traditions of non-duality.

www.dominiquebb.com

Elly Clarke is an artist interested in the role, performance, value and burden ('the drag') of the physical body in a digitally mediated world, as well as the 'snapping-to-grid' of templates. She explores this through video, photography, music, writing, community-based projects and #Sergina, a border-straddling, multi-bodied drag queen who, across one body and several, sings and performs songs online and offline about love, lust and loneliness in the mesh of hyper-dis/connection. In this format, #Sergina (plural) has performed in venues of all persuasions - in the UK, Germany, Serbia, USA and Canada. Clarke is a PhD candidate at Goldsmiths College, University of London, looking at the Drag of Physicality in the Digital Age.

www.ellyclarke.com

Galina Shevchenko is a Moscow-born, Chicago based multimedia artist and educator working across multiple modes of expression and image processing. Fluid, elusive and illusory entity of her video-scapes and permeable transparency of her constructed objects and environments manifest her ongoing exploration of post-feminist identity through mediation. Galina's work has been featured at Pushkin Museum of Fine Arts in Moscow, CADAF Paris, Aqua Miami International Art Fair, Berlin's Director's lounge video festival, Chicago Motion Graphics Festival, Media Art Lab in Moscow, Hyde Park Art Center Chicago and numerous Chicago Art Galleries.

<http://www.galinashevchenkosequences.com/>