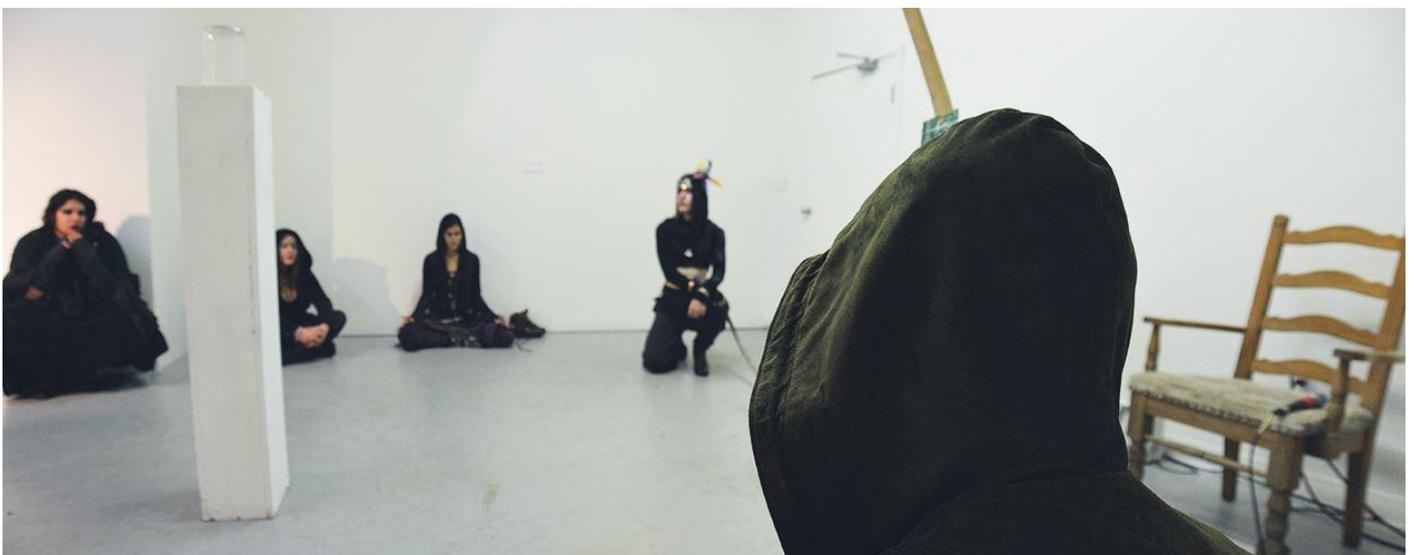


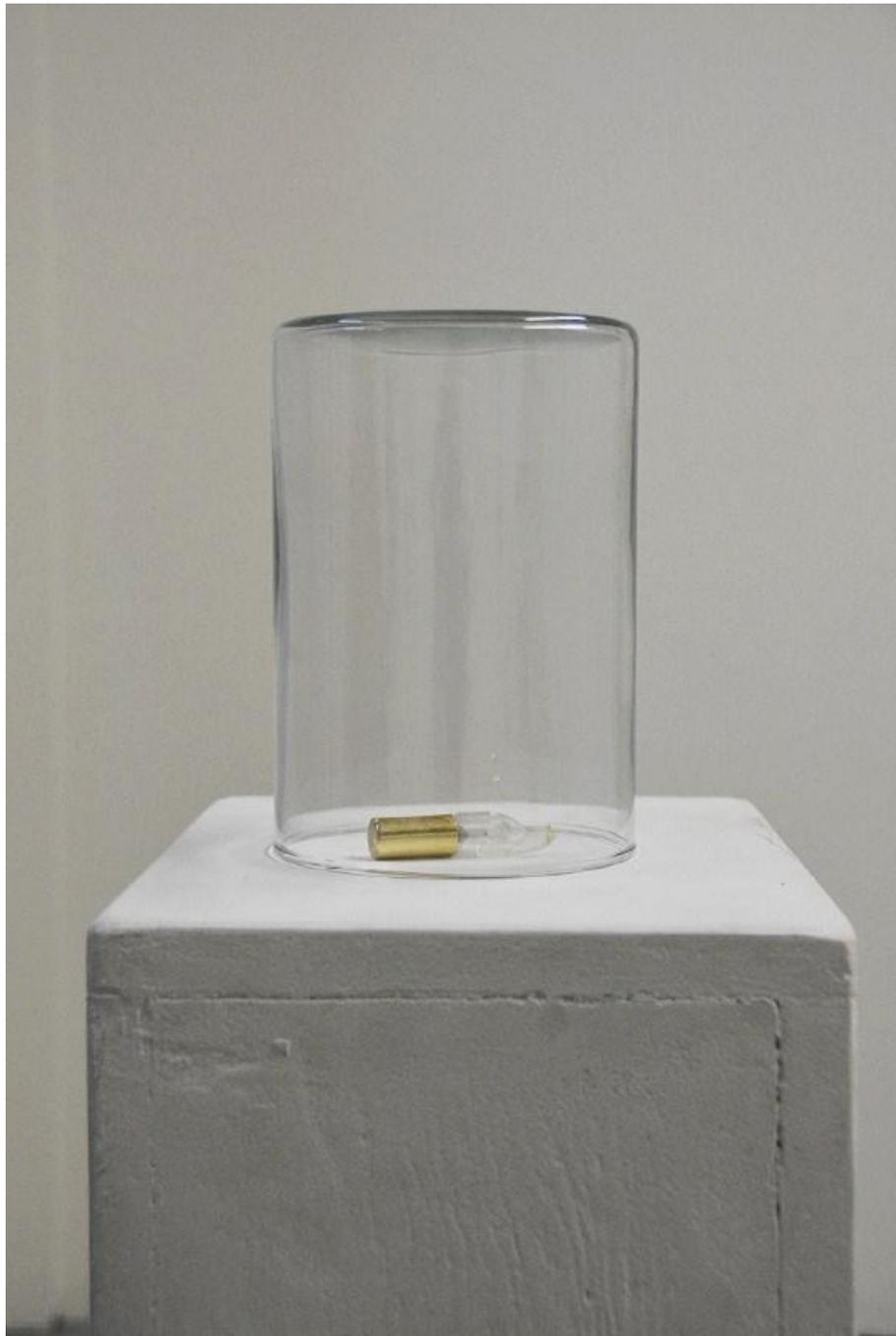
Ritual to Honour the Psychological Constructs Comprising Female Oppression

interactive performance / installation

Red Gate Arts Society, Vancouver, 2015

An 18 minute interactive ritual. Attendees were told to come in all black, as a sign of solemnity and mourning. The climax of the ritual was a moment where the men in the room knelt down, bowing in a gesture of honouring and deep acknowledgement to the women, as an offering to the collective cultural trauma that has resulted from institutionally indoctrinated female subordination. They remained kneeling before the women for several minutes, during this time the women stood in front of them with their hands open in a gesture of receiving. In the centre of the room was a white plinth, bearing a broken phial encrusted with dried tear salt.





To Hack the Ether: Maidens of the Matrix

3 hour durational performance, website, salt, candles

The Aviary, Vancouver, 2016

To Hack the Ether: Maidens of the Matrix was a two part series, based on two female pop culture archetypes -- The Barbie girl, and the Tragic Beauty. Each archetypal instalment consisted of a performative installation and website. The installation featured an occultist (styled to resemble the pop culture character) seated in the lotus position in a sacred salt circle. The performers sat for 3 hours, chanting the Sanskrit Asatoma chant, in unison. (The chant translates roughly into 'The dissolving of illusion into reality'.) Next to the performer, a plinth with an iPad displayed the web component of the work. The usage of a Sanskrit mantra, written by Vedic sages who sought to dissolve the illusion of the physical form, is embodied by the objectified status of the pop culture archetypes featured in the work—what could be a more corporeal experience than to be an objectified woman? The work aimed to highlight the nobility of the contemporary objectified women who identify with these pop archetypes—by likening the suffering of forced objectification to the transcendental lamentations of monks who mourned the

limitations of physical existence. A gesture of reality hacktivism, the chanting was employed in such a way (softly floating through the room) to target the part of the subconscious mind where our generalizations of women who meet these archetypes exist, by having the women act as visual symbols themselves. Directing the transformative Sanskrit chants to that particular area of the mind, eliciting a reprogramming of the part of the mind that has been conditioned by the repetition of these archetypes in entertainment media.



View full video at <https://vimeo.com/183256431>



experience interactive web components at barbiegirlarchetype.weebly.com and tragicbeautyarchetype.weebly.com

The Whore of Babylon: Flesh

40 minute durational performance

La Margarita, Barcelona, 2013

For the duration of this performance, I lay face down on the floor of the space, (within the context of a crowded exhibition) wearing black stilettos and underwear. My body was flanked on both sides with legs of Iberian ham. Inscribed on my back were the words 'Sometimes you sacrifice your body, because it is the only thing you've got left.' The work addresses self objectification in relationship with spiritual martyrdom, through the commodification of the body. The objectified body -- an offering of meat, a ritual slaughter--is offered up in the name of spiritual transcendence, that is, transcendence from the corporeal prison of physicality.



Controlled Response

video / found object art installation

2016

A video installation projected above a plinth, bearing 3 lipsticks with x-acto knife blades protruding from them. The video is of a woman, putting on pink lipstick using her iPhone selfie camera. Written in pink lipstick on the plinth, are the words, 'If you have been conditioned to view the mediums of fashion and make-up artistry as trivial (along with the women who use these mediums), this automatic response is a testament to the very power these mediums hold: to control the subconscious perception of the viewer.' The work addresses the knee jerk conditioned response to the archetypal "fashion and makeup loving woman" as one of denigration, for her perceived connection to what are viewed as frivolous forms of expression. The irony, of course, is that triggering a response in a viewer, through embodying such an archetype, implies that those who are aware of this have an avenue to completely control the mind of the viewer through altering their appearance, an act that can *only be carried out* through hi-jacking the potential of fashion and make up. The juxtaposition of the perceived frivolity of the mediums, with their potential for subconscious mental control of the viewer, is highlighted.

