

“A body expels itself: as corpus, as spasmodic space, distended, subject-reject, “im mundus,” if we have to keep the word. But that’s how this world takes place.” (Jean-Luc Nancy, *Corpus*, 107)

ec · dy · sis (n). – the molting of the cuticle in many invertebrates of the clade Ecdysozoa. The cuticle of these animals typically forms a largely inelastic exoskeleton, and is shed during growth. A new, larger covering is formed thereafter.

Think about nakedness, the risk, putting one’s whole body on the line. A newfound emotional and physical agency comes with the freedom from a protective shell. That agency combines simultaneously with the anxiety and vulnerability of waiting for the new, stronger exoskeleton to form. In this exhibition, the objects act as tethers to those painful thrilling moments, continuing to conduct the original energy, lambent like burning filaments. They carry the lives of their makers, walking outward, an expulsion into more and more lives, more situations, more rooms. Some bits of skin and hair and spit have made their way into the object, a typo in the text, a glitch in the code, a discoloration of the film. A slip of the eye or lips or hand or tongue.

The vulnerable performance act of all creation, whether public or private, marks the beginning. Before the hot lights, after everyone has gone home, after the brain has left the building. Moments strung together that push at the edge of exertion, skin stripped bare, emotions laid out on a buffet table to be consumed by grubby munchers, crass hands scooping from the lidless tureen body.

Gabriela Ruiz recovers objects to reclaim the expenditures of emotional labor and personal expression, their decadent painting a new shell. The movement of hot liquids, of molten plastic, the peeling away of layers provides Ilana Savdie the opportunity to probe desires under skin, the subterranean movement of material driving subjects forward. Spencer Lewis takes the dramatic movement of paint and the stability of wooden architecture to see himself as prop and propped within the art system.

Rafa Esparza considers the kinship formed through earth and the disruption of that earth through colonization, using adobe and paint as primary means. Todd Gray photographs himself in numerous guises, obscuring and amplifying his body under piles of shaving cream. Working on an opposite pole, Skip Arnold reveals his body in its duration, angles, and curves. Pleasure, strength, and wear cohere into Skip as object, into his ultimate reality as flesh material. For Aimee Goguen, abjection and animation are coterminous. To be animate is to be abject; extension and excretion share the same bed.

At root in Anna Garner's practice is contact between objects, weight and impact providing moments of reflection. Her body occupies a paradigm of contained and elective risk, undertaking a spectacle of physical discipline latent with failure. With rupture as his material, Ron Athey excavates humanity's darkness and light found in pain, sacrifice, and their recurring historical manifestations, the ongoing corpus of the world.

Lesley Moon's performance, *The Swimmer*, September 15, 3pm, press release available [here](#).

Rafa Esparza & Gabriela Ruiz closing performances, September 27, 7pm, press release available [here](#).

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