

# t r a n s f o r m e r

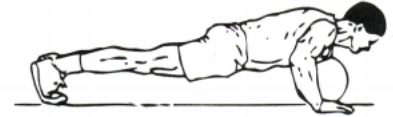
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## *E18: Performance Art*

### Transformer's 18<sup>th</sup> Annual Exercises for Emerging Artists

July 17 – August 21, 2021



Transformer is thrilled to announce the public component of [\*E18: Performance Art\*](#) - the 18<sup>th</sup> year of our [\*Exercises for Emerging Artists\*](#) program – an annual peer critique and mentorship program for DMV-based emerging artists. Centered on a different artistic discipline each year, *E18: Performance Art* is supporting and promoting five performance-based artists as they debut new performances, live in the public sphere. *E18: Performance Art* artists include: **Alexander D’Agostino, Imogen-Blue Hinojosa, Katie Macyshyn, Sedna, and Sifu Sun.**

Launched in March 2004, Transformer’s annual *Exercises for Emerging Artists* program supports DC-based emerging artists at new growth points or crossroads in their professional and creative development. Intended to both advance artists' careers and build peer support, the *Exercises* program consists of comprehensive bi-weekly peer critique and mentorship sessions spanning several months (April – July) to stimulate and encourage the participating artists as they create new work. Facilitated by Transformer staff, the participating artists receive mentorship and feedback from a series of guest mentor artists, curators, and other arts leaders.

*E18: Performance Art* was curated and led by mentor **Hoesy Corona**, an emerging and uncategorized queer Mexican artist living and working in the United States, with coordination by Katie Lee, Transformer’s Exhibitions & Programs Manager. The *E18: Performance Art* cohort also received additional guidance and feedback from a series of guest mentors, including **Ashley Dehoyos, Veronica Peña, Ada Pinkston, and Keioui Keijaun Thomas.**

Each artist will be presenting a new, live performance created through their mentorship experience to be presented at Transformer and/or at nearby Logan Circle Park. The performances are open to all audiences free of charge. Audience members are encouraged to visit Transformer after each performance concludes, to view visual ephemera exhibited in Transformer’s storefront window, located at 1404 P St NW Washington, DC 20005, on display until the Wednesday following each performance.

#### *E18: PERFORMANCE ART PROGRAMMING SCHEDULE:*

JULY 17 @ 4:30pm, Transformer and Logan Circle: **Sedna**

JULY 24 @ 7pm, Transformer: **Katie Macyshyn**

JULY 31 @ 9pm, Transformer: **Imogen-Blue Hinojosa**

AUGUST 7 @ 6pm, Transformer and Logan Circle: **Alexander D’Agostino**

AUGUST 14 @ 5pm, Transformer and Logan Circle: **Sifu Sun**

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## E18: Performance Art Performance Details + Artist Bios:



### **SEDNA, *MFK***

**Saturday, July 17 | 4PM, Transformer; 5PM, Logan Circle Park**

In this performance, Sedna challenges their personal experience of society's passive aggressive perceptions through their take on the game, "Mary, Fuck, Kill." From school grounds to group chats to viral polls on twitter, Marry, Fuck, Kill, is a fairly straightforward game where the only question posed is simple; would you marry, fuck or kill, this person? Sedna takes this "lighthearted joke" a step further as metaphor for how violent, primal, and patriarchal our interactions are with each other on a daily basis. Specifically, when we're discussing black people, more specifically black women and gender expansive people.

Through a ceremony of binding, marking and suspension, Sedna dares the crowd to mirror their vulnerability, while asking, "Will you marry me, fuck me, kill me, or just watch?" White, red, and gold acrylic become the marker and medium for a collective painting on a canvas of flesh, nylon, and twine.

*"This project is dedicated to all the Black girls and Black gender expansive people whose bodies, hair, voices, skin, attitude, queerness, and very identities were used against them. Those who had their autonomy stripped from them. Those who have operated in a racist patriarchal society that gave no priority to their protection."*

**Sedna** is a multi (un)disciplinary artist dedicating their life's work to merging music, performance, and visual with radical self-awareness and accountability. Their ability to transcend mediums allows them to flow into many different realms and environments. Sedna creates "self-portraits that are not me," bringing life to the many versions of an individual. They began working with ropes as a means to tap deeper into their own autonomy and developing deeper patience. Their art has taken them to perform and exhibit in Los Angeles, DC, and New York. Sedna is the lead singer of alternative band, Purple Hurt. Their role within the band has led them to expand into creative direction, set and costume design. Incorporating their songwriting with visual art gives them the full transparency to invite others in while they reimagine their experience from a new perspective.

### **KATIE MACYSHYN, *M(vs+ic)TV Beach House***

**Saturday, July 24 | 7PM, Transformer**

This is the true story of one humanoid... faced with themselves... picked to live in a glass house... to heal together and have their lives changed...to find out what happens when people stop living an illusion, and start being real.

*M(vs+ic)TV Beach House* is an interdimensional interactive "TV special" by Katie Macyshyn (Magician). Transformer's gallery window becomes a fish bowl featuring a technicolor beach scene from a galaxy not so far from here. Audience members are invited to engage with the performance by passing notes through a slot that will be used as content for the improvisational variety hour. This work is part of Macyshyn's multimedia performance series *M(vs+ic)TV*, which follows an extraterrestrial star-child's coming of age journey as they attempt to make contact with Earth and navigate the egoic waters of 20th century media transmissions obscuring the way.



**Katie Macyshyn** (she/they) is a performance artist and experiential art practitioner serving collaborative new media art. Her mixed media practice spans wearables, installation, sound, and video. They are also an art instructor and songstress who specializes in the therapeutic benefits of creative play in early childhood. Macyshyn holds a BFA from the Corcoran School of the Arts & Design at George Washington University. She lives in Mount Rainier, MD and hails from Toms River, NJ.

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## IMOGEN-BLUE HINOJOSA, *Canto I: Petrol Blues* Saturday, July 31 | 9PM, Transformer

*Canto I: Petrol Blues* departs from the lived experiences of trans sex workers. Serving as a testimony of grievance toward a cis society, the speaking subject's experience is turned into evidence of a lived documentation of the political, then explored through the exhibitionary gesture of a Red Light District shop front. Raw life experience is re-presented and re-performed for the gaze of the audience, irrespective of the subject's willingness to make this gaze the primary theme of the work. *Canto I* negotiates an interplay of vulnerability between subject and audience, dissolving the barriers of desire, trauma, and privacy, creating a catalyst for social change towards the preconceptions of sex work and the fetishization of the trans body. *Canto I* is Hinojosa's second collaboration with renowned harpist Aisling Ennis, delivering a fresh take on a classic Spanish ballad.

**Imogen-Blue Hinojosa** (1992, USA) is a contemporary American artist known for her performance, video, and photography work. She lives and works between the US and the UK. Hinojosa's practice places us in an alternate world where we slip between autobiography and fiction. Working across the still and moving image, her work explores intimacy, trauma, and "the stage" as a site for suspension of disbelief. Imogen-Blue holds a BFA in photography from the Maryland Institute College of Art and an MFA from the University of Goldsmiths London. Upcoming Exhibitions: *Prologue:Invocation*, The Kreeger Museum Washington D.C, USA 2021. Selected exhibitions include: *Liturgia*, A4 Sounds Gallery, Dublin, IE 2020, *PELIGROSA*, (Glitter Hole) Irish Museum of Modern Art, Dublin, IE 2020, *Pearl (You Amuse Me / I Frighten You)* curated by Camille Brechignac, b.Dewitt Gallery, The Workshop London, London, UK 2019, *Penny Dreadful*, Seventeen Gallery, London, UK 2019.

## ALEXANDER D'AGOSTINO, *Lavender Scary Fairy* Saturday, August 7 | 6PM, Transformer; 6:30PM, Logan Circle Park

*Lavender Scary Fairy* is a new performance/exhibition by Alexander D'Agostino meditating on the history of and resistance to the Lavender scare, a moral panic in the US, beginning in the 1950s that 40 years, where thousands of gay employees were fired or forced to resign from the federal workforce under homophobic laws and policies. This sparked ongoing acts of resistance to homophobic and discriminatory policies that positioned homosexuals and sexual-minorities as threats to national security. Even today, we see fear-based policy and legislative action that echoes the same scare tactics and nationalist agendas of the Lavender Scare. This processional performance begins at Transformer Gallery and continues onto Logan Circle Park, where people can receive a lavender blessing from Lavender Scary Fairy. Performance relics will be on display at Transformer the following week of the performance.



**Alexander D'Agostino** is a performance artist, teacher, and arts organizer based in Baltimore, Maryland. He graduated from the Maryland Institute College of Art in 2009 with a BFA in painting. He investigates the queer and otherworldly through dance, ritual, teaching, installation and performance art. His work has been presented at Vox Populi in Philadelphia, the Center for Contemporary Art in Afghanistan in Kabul, the Baltimore Museum of Art, Chashama's summer performance series in Manhattan, Itinerant Performance Art Festival at the Queens Museum, the Walters Art Museum, and most recently at the Target Gallery in Washington DC.

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## SIFU SUN, *Ghost in the Shell*

Saturday, August 14 | 8PM, Logan Circle Park; 9PM, Transformer

Bear witness to the SPIRIT's transition and acceptance of death. Fully exposed and allowing the tethers of the spirit world to be seen, the Spirit honors the embrace of their retained social and emotional ties. In this radical act, the tethers honor the powers that support and advise throughout our daily experience.

**Sifu Sun** (Maya Sun) is an experimental artist. Within her practices, intention is key. Honing in on spiritual and ancestral release, SIFU acts as a vessel to promote introspection in order to discover healing with a necessary painful grace.

### E18: Performance Art Lead and Guest Mentor Bios:

**Hoesy Corona** (Baltimore, MD) is an emerging and uncategorized queer Mexican artist living and working in the United States. He makes work across a variety of media spanning installation, performance, and video. He is a recent Halcyon Arts Lab Fellow 2017-2018 in Washington, DC and a Tulsa Artist Fellow 2019 & 2020 in Tulsa, OK. He creates otherworldly narratives centering marginalized individuals in society by exploring a process-based practice that investigates what it means to be a queer Latinx immigrant in a place where there are few. Hoesy has exhibited widely in galleries, museums, and public spaces in the United States and abroad. His colorful sculptural works fitted to the human body have been presented at The Hirshhorn Museum and Sculpture Garden, The Baltimore Museum of Art, Transformer DC, The Walters Art Museum, and The Reach at The Kennedy Center. His research has been supported by various regional and national grants, including The Maryland State Arts Council Individual Artist Award, The Ruby's Artist Grant, Baker Artist Award, The MAP Fund Grant, and The Andy Warhol Foundation Grit Fund Grant among others. In recent years Hoesy has been in residence at Ox-Box School of Art, Washington College Kohl Gallery Residency, and The Merriweather District Artist in Residence. In 2020 he was the recipient of The Municipal Art Society of Baltimore Artist Travel Prize.

**Ashley DeHoyos** is a cultural producer and educator born and raised in Baytown, TX. They received a BFA from Sam Houston State University (2013) and MFA in Curatorial Practice from Maryland Institute College of Art (2016). As of 2018, they have served as the Curator at DiverseWorks in Houston, TX, and organizes a full range of visual, performing, and public arts programming. Through their curatorial practice, DeHoyos is focused on creating cultural platforms through intersectional perspectives and speculative futures as they relate to history and the environment. Recent projects include the performance Jefferson Pinder: Fire & Movement; the 2019 Bayou City Be All LGBTQ+ performance festival; and the group exhibition Collective Presence. In addition to their role as curator at DiverseWorks DeHoyos also manages the Diverse Discourse Lecture & Studio Visit Series and The Idea Fund, a regranting program funded by the Warhol Foundation.

**Verónica Peña** is an interdisciplinary artist and independent curator from Spain based in the United States. Her work explores themes of absence, separation, and the search for harmony through Performance Art. Peña is interested in migration policies, cross-cultural dialogue, and women's empowerment. Peña has performed in various countries around Europe, Asia, and America. In the United States, her work was featured at Times Square, Armory Show, NYU's Hemispheric Institute, Queens Museum, School of the Art Institute of Chicago, Grace Exhibition Space, Triskelion Arts, Defibrillator Performance Art Gallery, Momenta Art Gallery, Gabarron Foundation, Dumbo Arts Festival, and Consulate General of Spain in New York, amongst others. In Spain, her work was featured at Fundación BilbaoArte, Festival Intramurs, Casa de América, Fundación Antonio Saura, Museo Orus, and Fundación Caja Rioja amongst others. She is a recipient of the Franklin Furnace Fund 2017-18. She was a recipient of the Socrates and Erasmus Grants, and a Universidad Complutense de Madrid Fellowship. She was a candidate for the Dedalus Foundation Grant. She has published "The Presence of The Absent", a thesis about her body of work. She was a visiting artist at The School of the Art Institute of Chicago. She curates "Collective Becoming", an initiative to make cities a place less hostile. She is currently at work on her new project about freedom, fear, and resistance, "The Substance of Unity."

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**Ada Pinkston** (b. New York) is a multimedia artist, educator, and cultural organizer. Her art explores the intersection of imagined histories and sociopolitical realities on our bodies, using monoprint, performance, video, and collage. Inter-subjective exchanges are the primary substrate of her work. Her work has been featured at a variety of spaces, including The Smithsonian Arts and Industries Building, The Walters Art Museum, The Peale Museum, Transmodern Performance Festival, P.S.1, The New Museum, Light City Baltimore, and the streets of Berlin. She is a Halcyon Arts Lab Fellow (2018), Baker Artist award semifinalist (2016); a recipient of an Andy Warhol Foundation Grit Fund Grant in Visual Arts, administered by The Contemporary (2017); and a Robert W. Deutsch Foundation Ruby's Project Grant in Visual Arts in (2017). In addition to her studio practice, she is a co-founder of LabBodies Performance Art Laboratory in Baltimore, Maryland. She is currently a lecturer in Art Education at Towson University.

**Keioui Keijaun Thomas** (b. 1989, based in Brooklyn, New York) creates live performance and multimedia installations that address blackness outside of a codependent, binary structure of existence. Her work investigates the histories, symbols, and images that construct notions of Black identity within black personhood. The materials employed by Thomas function as tools, objects, and structures to compose a visual language that can be read, observed, and repeated within spatial, temporal, and sensorial environments. Through movement and matter, Thomas deconstructs, and reconstructs notions of visibility, hyper-visibility, passing, trespassing, eroticized, and marginalized representations of black bodies in relation to disposable labor, domestic service, and notions of thingness. Her performances combine rhapsodic layers of live and recorded voice, reciting her own poetry and slipping between various modes of address, to explore the pleasures and pressures of dependency, care, and support. Thomas underscores the endurance and intimacy that care work demands from those expected to perform it — predominantly black women, black femmes, and people of color. By centering self and communal care in real-time, Thomas' practice aims to build bridges of understanding, and community, to create safer spaces for black people and people of color.

Image credits: Tundae Mena, Emre Yagci, Imogen-Blue Hinojosa, Mariah Miranda, and Sifu Sun.

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**t r a n s f o r m e r** is a Washington, DC based 501 (c) 3 artist-centered, non-profit visual arts organization. Founded in June 2002 by artists & arts organizers, Transformer provides a consistent, supportive, and professional platform for emerging artists to explore and present experimental artistic concepts, build audiences for their work, and advance their careers. A catalyst and advocate for contemporary artists and emergent expression in the visual arts, Transformer connects and promotes emerging visual artists within regional, national and international contexts through innovative exhibition and programs partnerships with a broad & diverse range of individual and organizational partners.

**t r a n s f o r m e r's** 2021 Exhibition Series and programs are supported by: The Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, The Morris & Gwendolyn Cafritz Foundation, The CrossCurrents Foundation, The DC Commission on the Arts and Humanities/NEA, The National Endowment for the Arts Art Works, The Robert Lehman Foundation, The Sachiko Kuno Foundation, Truist Foundation, and The Visionary Friends of Transformer – a growing group of individual donors & corporate sponsors.