

**SPACE IS A  
PRACTICED  
PLACE**



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GRANT HALL GALLERY  
Jan 20-29, 2021

In partial fulfillment of the requirements

for the Masters of Fine Arts

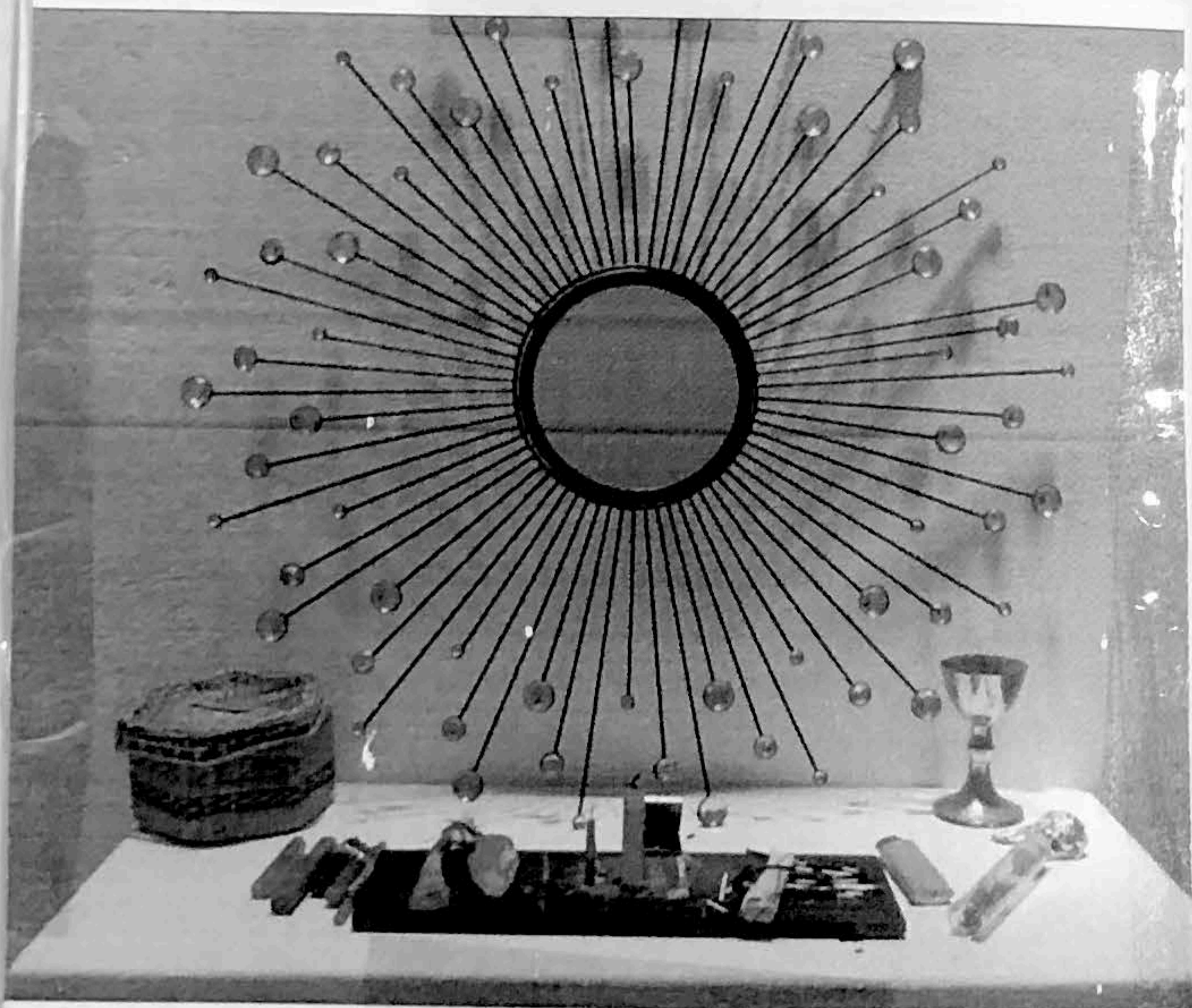
at the University of Nevada Las Vegas

This 33' scroll is a record of performance, of dance, of  
sacred action, improvisation, experimentation.



12/21/20-01/20/21

Grant Hall Gallery was no more  
the physical place became a territory for escapism,  
anti-work,  
and theoretical imaginings.



i enter  
light a candle  
cover my eyes  
say the sh'ma<sup>1</sup>  
burn holy wood  
          cleanse with the ringing of  
  the bell  
  
draw and dance  
with the ashes  
set my intentions  
  
take up the pastels  
the brushes  
          pencils  
          water  
  
get to work play

<sup>1</sup> The Shema is the central prayer in Judaism. שמע ישראל

LISTEN UP  
G!Dx wrestlers  
all that is  
is will be

from the winter solstice  
to inauguration day,  
this place became a  
space of play, leisure,  
and painful reflection.

*i gave up on productivity*

around this time I started  
wrapping Tefillin<sup>1</sup>,  
connecting my loves of  
leather, kink, magic, amulets, tradition  
this place became  
a space for  
somatic prayer



<sup>1</sup> The Greek term "Phylacteries" hardly fits for these beautiful amulets of wood and leather and parchment. Wrapped around the arms and head, for weekday morning prayers, these small black boxes contain the name of G!DX

work is dead

this is not  
a sacred space

Work is pointless. We all die someday.

死ぬのが怖い

a sacred space  
this is not

i am anti-work.

after years of  
blue collar labor,  
non-profit,  
corporate pandering,  
i find myself  
rooted firmly in leisure  
my body  
(trans, fat, disabled)  
is inherently anarchic

仕事は私にとって重要ですか？

a fat, disabled body is of no use to an economy

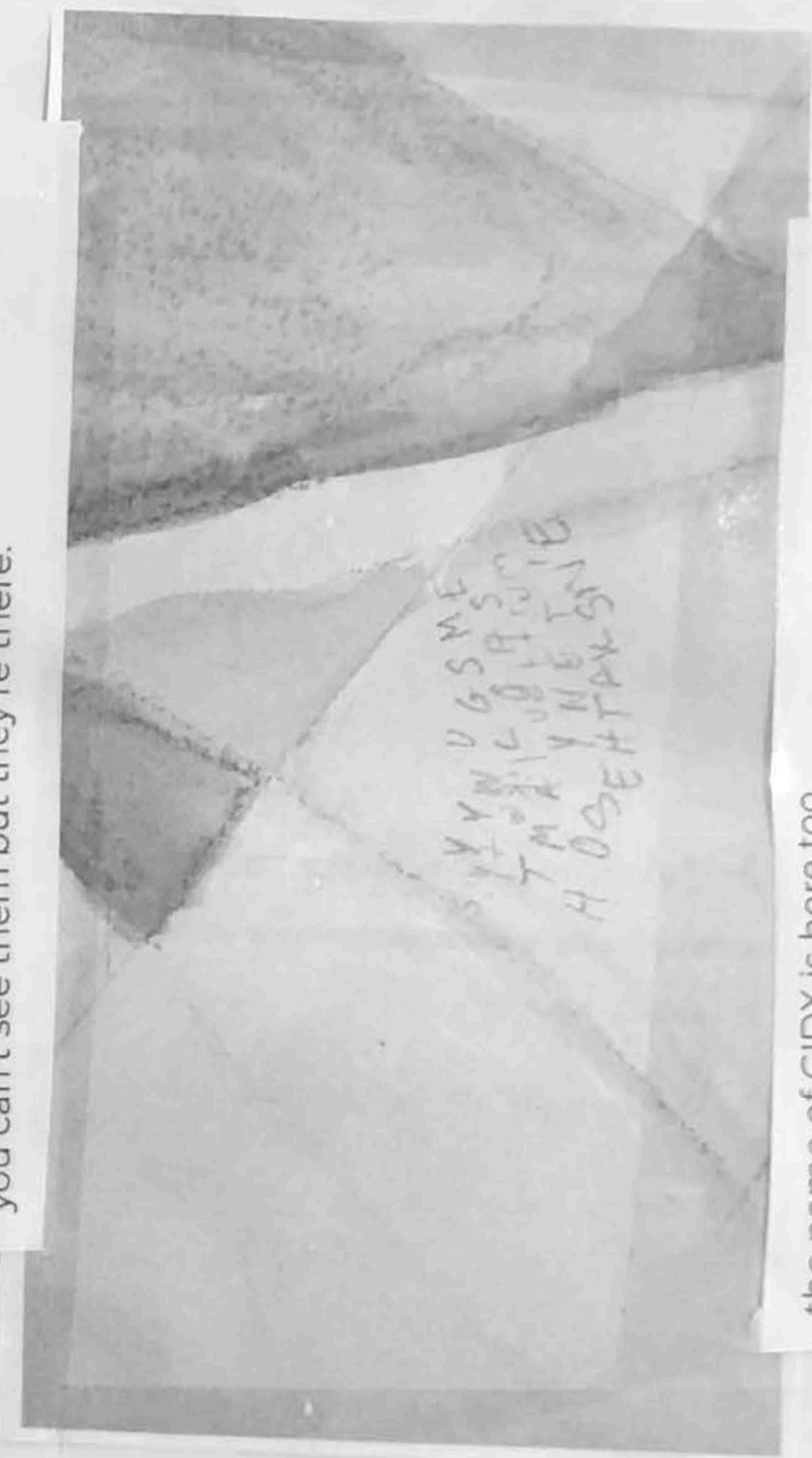
Over Chanukah I participated in a workshop led by artists Cory Tamler, Lilah Akins, and Tyler Rai. entitled Medicine Tongue, the purpose was to explore the interwoven identities of Jew, Indigenous, and Settler.



We planned our own ley lines in our ritual spaces, in our home, in our daily lives. What are the paths we create?

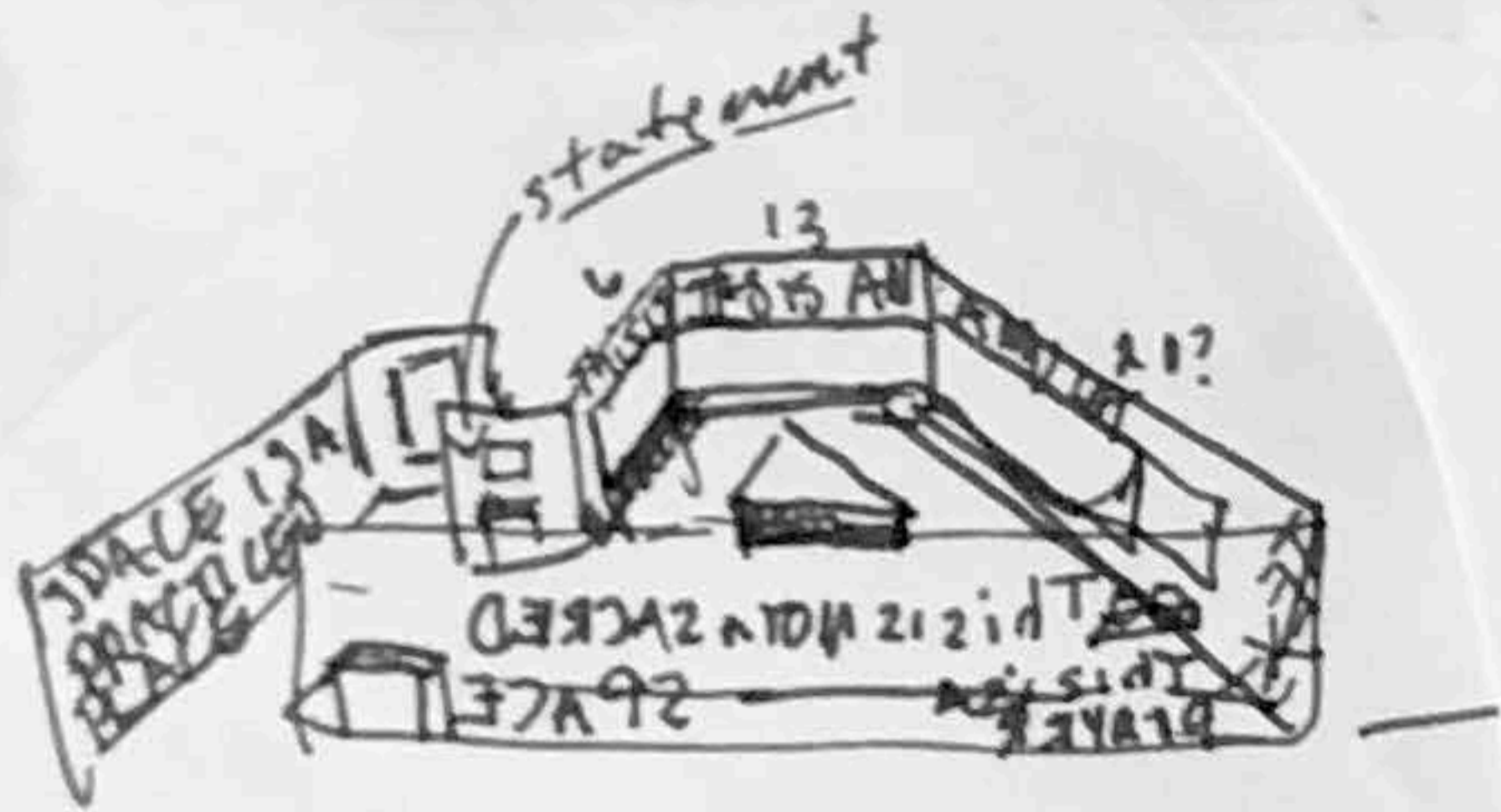


There are leylines hidden on the floor, hidden in the paper, hidden in the walls. you can't see them but they're there.

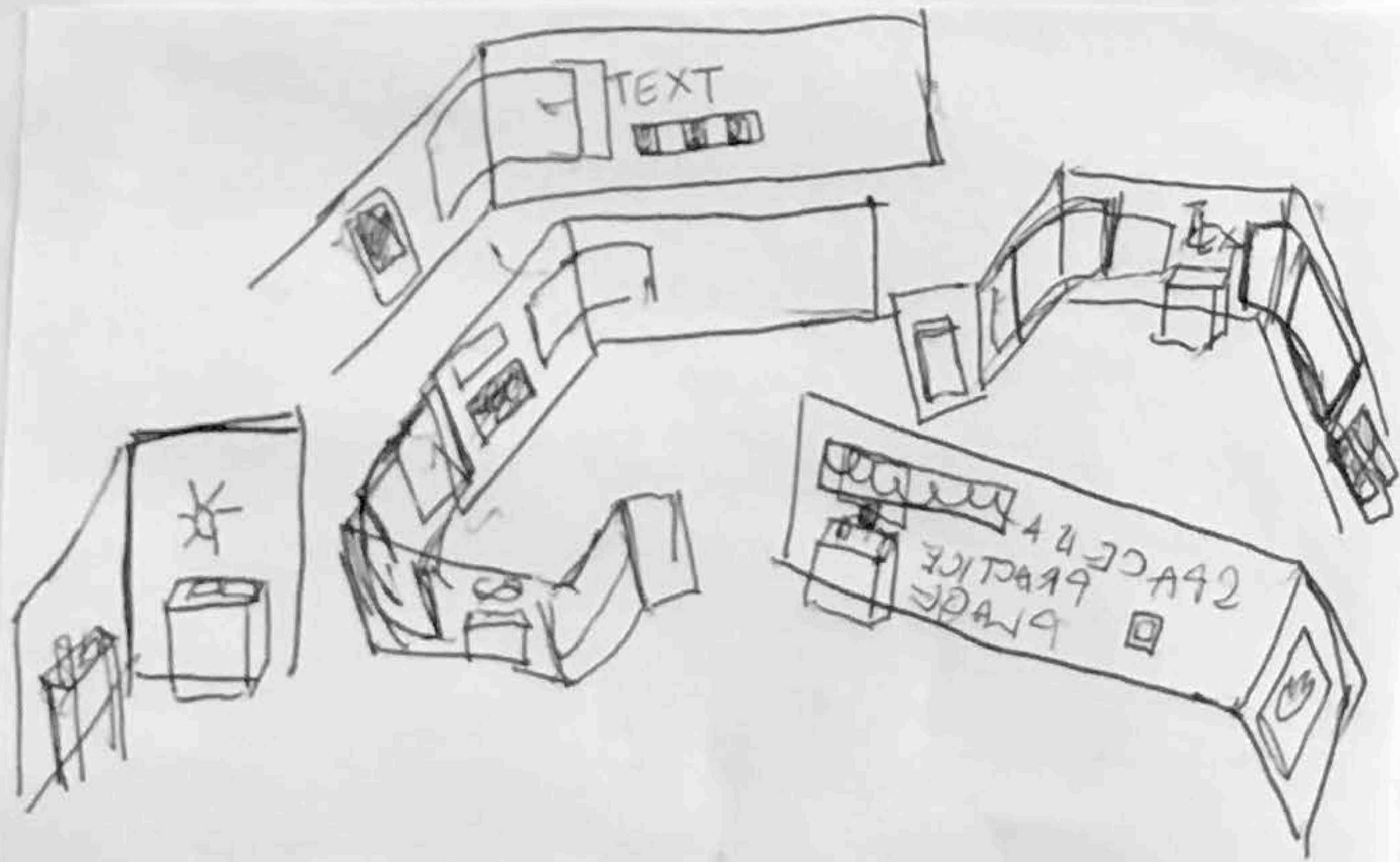


the name of G!DX is here too it is hidden, but it is not hidden it is everywhere

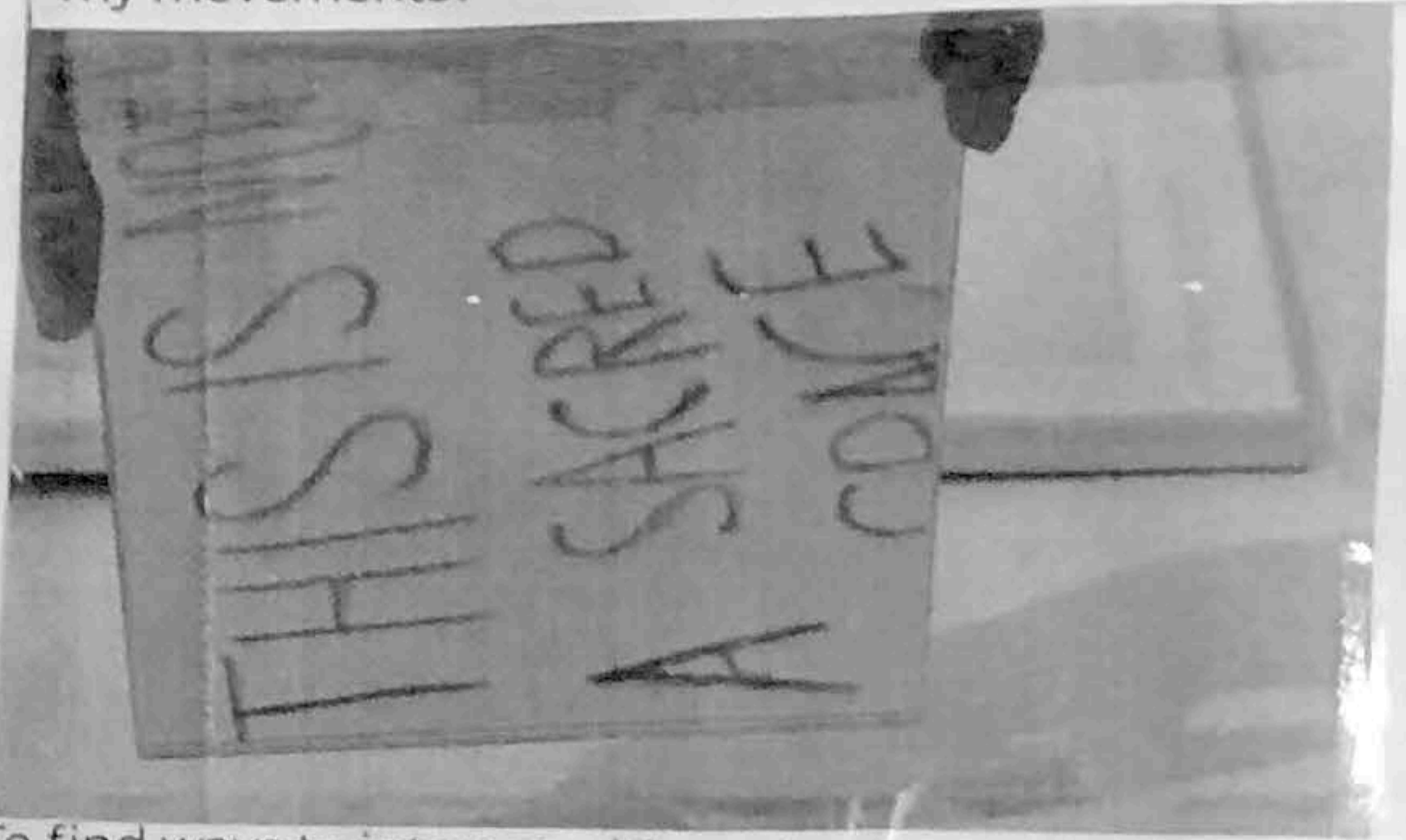
The first problem was planning



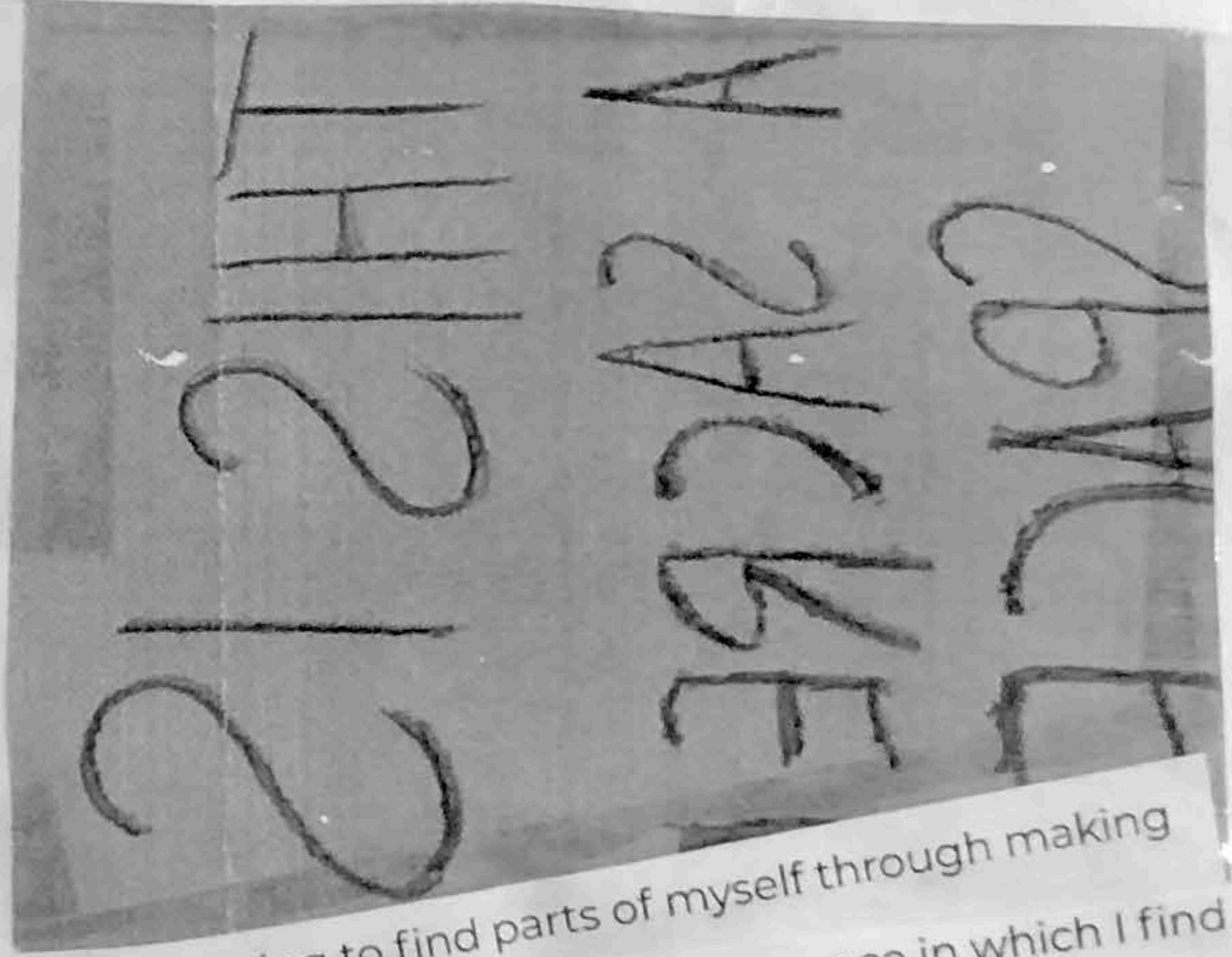
I kept making plans, drawings of the space with potential paths, ley lines.



I have trouble moving around in the space of America as a queer and disabled person. What if I tried to build the gallery around myself and my movements?



To find ways to interact with my body that feel good?



I'm attempting to find parts of myself through making in this space, a record of my performance in which I find the path of a trans disabled jew in america. Or maybe its just the path of someone in pandemic.

This place isn't a sacred space. It's just a gallery.

**Goals:**

experiment around movement  
movement in the studio  
merge making and painting  
with performance  
allow for free-form painting

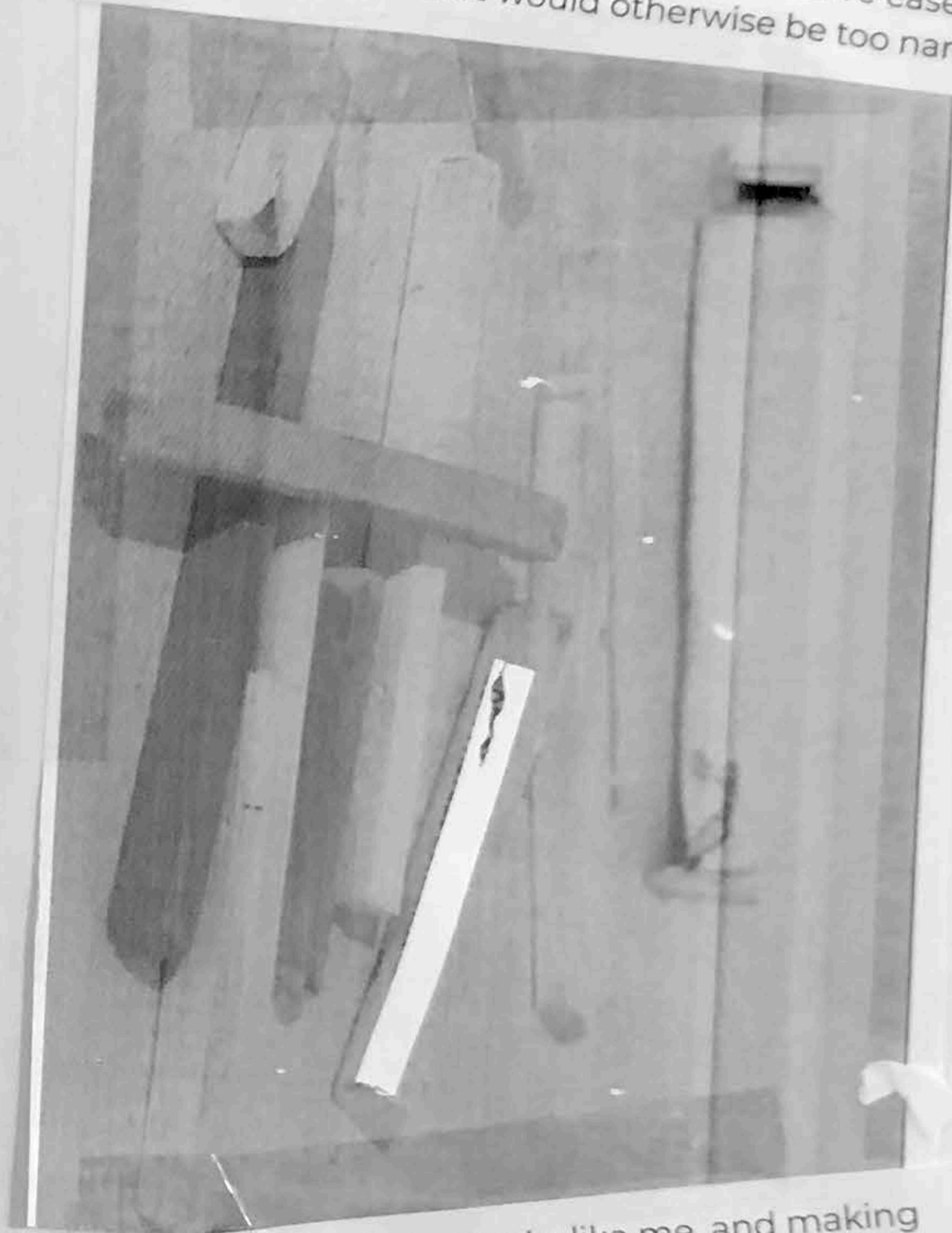
**Conceptual framework:**

Performance as Pedagogy, education  
Art as prayer, religious impulse  
Art as narcissism & sexual impulse (Kraus)  
Art as activism

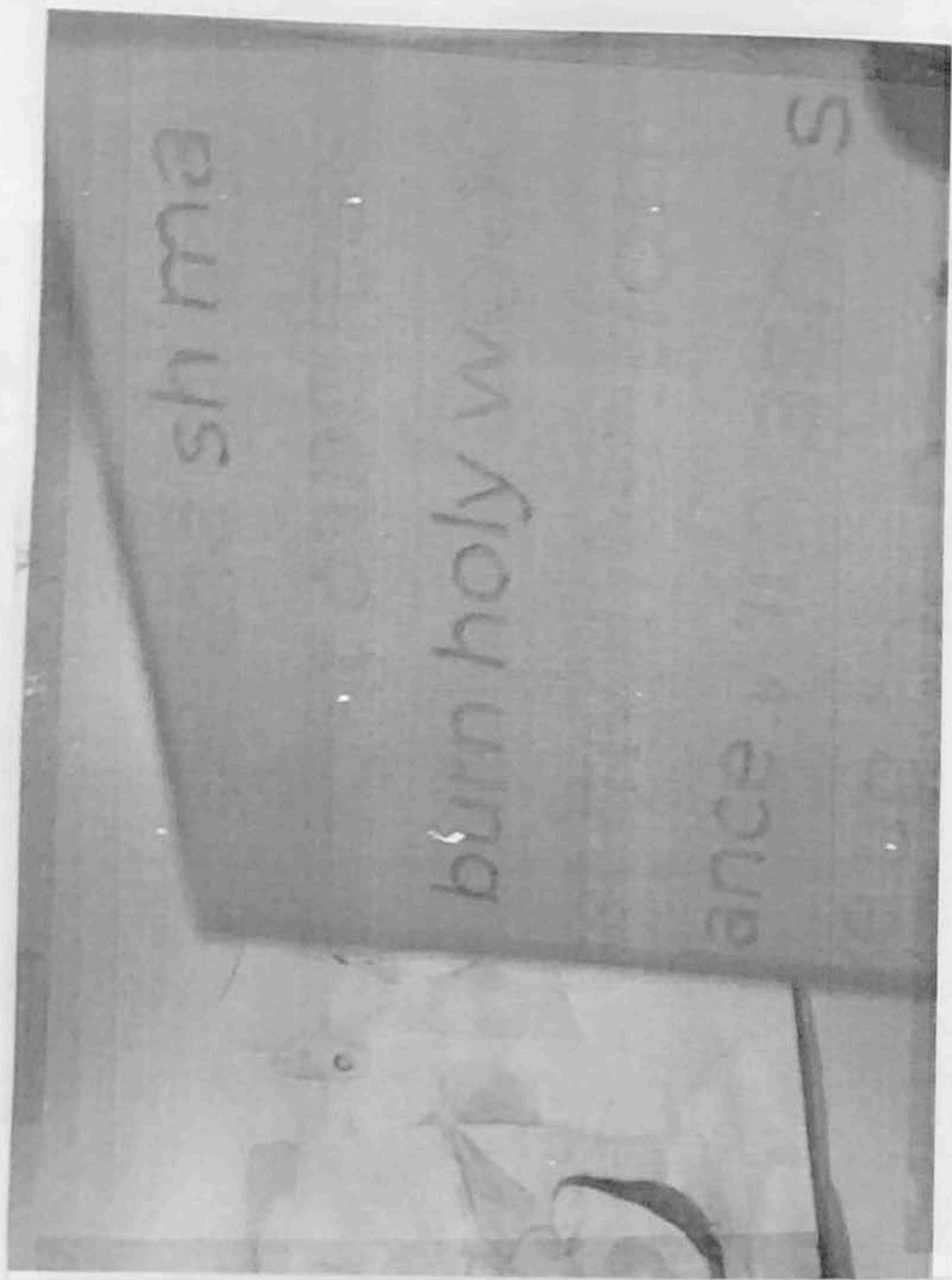
Disability and movement explored  
Migration and movement patterns,  
mapping out the space of the studio and the  
movement of the artist through mark making  
Prayer as movement, ley lines  
Connecting patterns of movement

experimenting, literally building and creating in a  
space just for myself and people like me, I can try to  
imagine how it can be to build organizations, projects,  
communities, out of new frameworks. Frameworks  
that are built on models of indigeneity, disability, and  
queerness.

And yet, I'm a white person, in a white walled gallery, in  
a white America. My body moves with relative ease  
through passages that would otherwise be too narrow.



Here I am in a gallery that looks like me, and making  
marks to differentiate the whiteness from other  
whiteness.



この鏡は見る場所です





The marks reference my body

There are no marks too high for me to reach, too low for my body to stoop, Everything was made in relation to me and where I could go.



My body was priority,  
my thoughts were priority,  
my actions were priority  
recorded through marks.

a corner for crying  
for exposing unresolved  
trauma

the shadows of the abject fruit  
covered in needles and bruises

stretch into lines \_\_\_\_\_  
across and bleeding out  
turns into the horizon of the desert  
(brown, flat, bumpy, neverending)



but greenery grows  
from decay  
turning the soil

over and over  
over and over

crying in corners  
like a child

can't i lay down on the floor  
and try to sleep off the pain  
of loneliness, heartache, existence



It will probably continue to change  
even when the scroll is removed from the wall  
and becomes a living document  
the Torah scrolls are kept behind the ark  
held high and kissed.

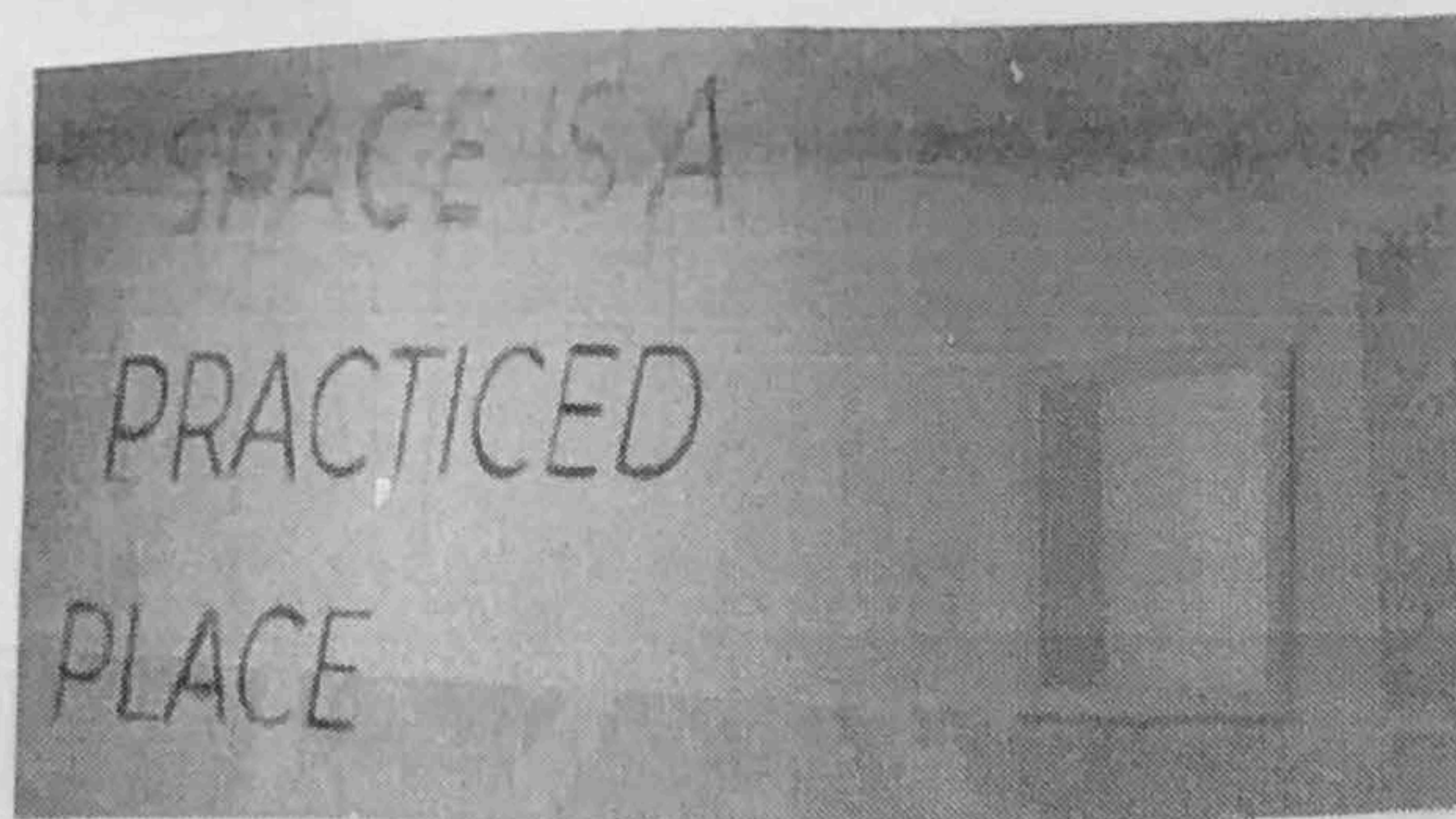


could this scroll be any different?

I kissed it

held it

put my body in the crevices



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