

## ● STATEMENT

### *...Tracks*

Due in part to its immediacy, drawing connotes the idea of honesty and transparency. By working with corporeal metaphors and explicit enactments of subjective experience, I strive to voice the “extra-discursive”: those lived moments that are silent in discourse. As I am drawing on paper and raw canvas, there is no way to hide the trace of past marks. My practice begins with these simple means of description. Private decisions are made public, each change of heart and sign of struggle is duly marked.

My work focuses on the figurative depiction of the human/animal in order to describe the instant of relating and empathetic consequence that is inherent to placing oneself within the picture. The drawings of suspended forms encourage a radical delight in wonder and a new preoccupation with that moment of recognition when we are faced with the mysterious.

### *...Impossible Stillnesses*

I see the represented body as a site of complex social negotiations, assumptions, and exchanges of power. I am interested in that fleshy form that lifts, falls, hovers and searches for its own likeness, a body that desires to find similarity within an image made of marks and dust. This transient form is at once animal, magical, fantastical and ordinary. Human/ animal recognition is relating born of touch. To touch is to make oneself recognizable in turn.

## ● BIO

(BFA Emily Carr Institute of Art and Design 2001)  
(MFA Concordia University 2005)

Theresa Sapergia’s painterly drawings and drawerly paintings are based in a material exploration of figuration and a questioning of the historical tropes of representation. Her work uses sentimentality, sincerity and humour to call into question contemporary art’s current relationship with irony and distancing.

Sapergia has exhibited in Vancouver, Toronto, Montreal and New York. She lives in Montreal, Quebec where she is currently an instructor at Concordia University. She is represented in Montreal by the Parisian Laundry.

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