

Guadalupe Martinez  
Sensorial Visualities: Embodying  
Together and Alone

JUN 13 - SEP 8, 2023

SFU GALLERY

## List of Works

1.

*Tracing Bones, Moving Skin  
(the tasks)*

Guadalupe Martinez, 2022

Cinematography: Luciana

Freire D'Anunçiação

Performed with: Chipó

Chipaziwa, Sai Di, Jelena

Markovic, and Yasmine

Whaley-Kalaora

single channel video

2.

*Tracing Bones, Moving Skin  
(Aerial's hands)*

Guadalupe Martinez, 2022

Cinematography: Luciana

Freire D'Anunçiação

Performed with: Aerial Sunday-

Cardinal, Chipó Chipaziwa,

Jelena Markovic

single channel video

3.

*An invitation to breathe, touch,  
feel, move together*

Guadalupe Martinez, 2023

Cinematography: Luciana Freire

D'Anunçiação

Performed with: Christoph Devos,

Agnes Fan, Deborah Kaoesyonoe,

Malsy Li, Leo McArdle, Maoy

Sakata, Kira Saragih, Shana Qi,

Aaron Xu, Joni Low, Carina Xu

single channel video with sound

4.

*The time of the body, 2023*

Collection of writings and sketches

by: Christoph Devos, Agnes Fan,

Deborah Kaoesyonoe, Malsy Li,

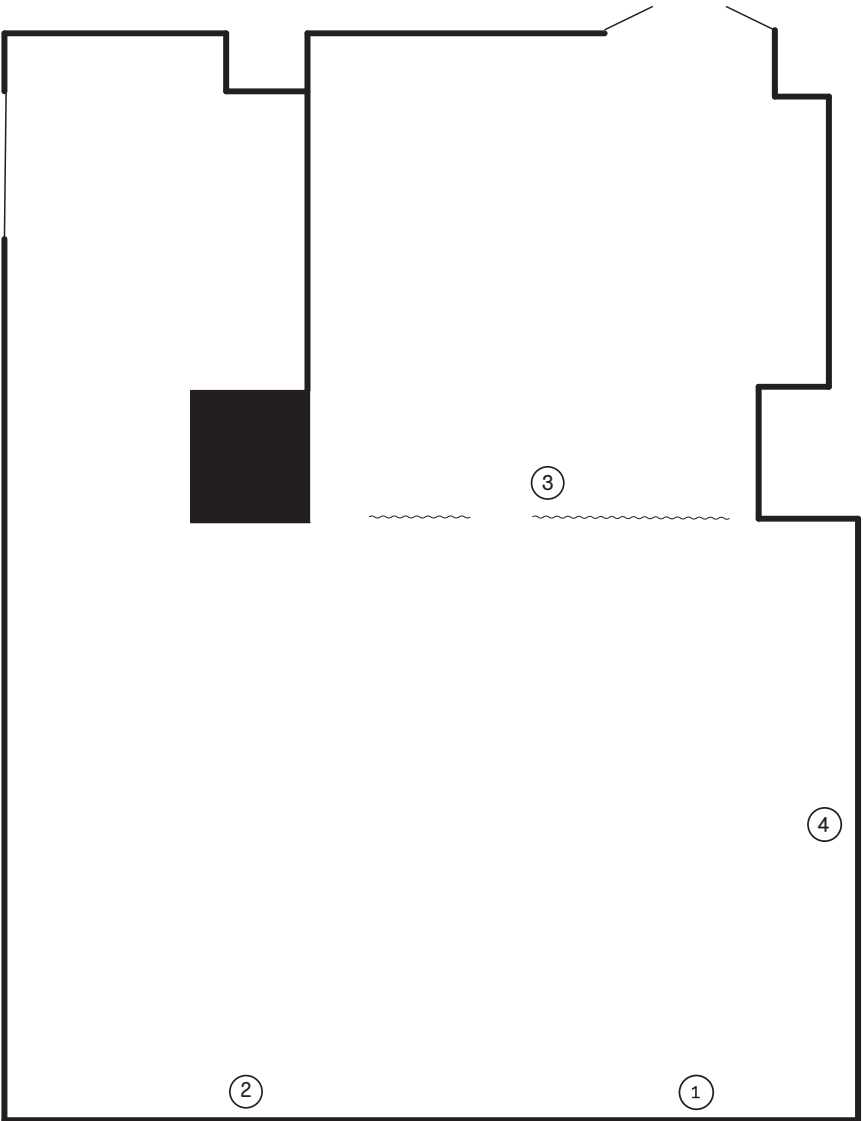
Leo McArdle, Maoy Sakata, Kira

Saragih, Shana Qi, Aaron Xu, Joni

Low, Carina Xu

ink on paper

Exhibition Map



## Exhibition Text

*Sensorial Visualities: Embodying Together and Alone* is less a formal exhibition than a proposition to learn together, differently. Drawing on her expansive multi-disciplinary, empathy-led, and haptics-focused artistic practice, Guadalupe Martinez creates an intervention on SFU's Burnaby Mountain campus that challenges inherited models of Western academia to explore ways of learning that encourage vulnerability over mastery, community over competition, and embodied presence over detached consumption. Her affective process, which included a group of student participants in movement workshops, listening experiments, shared readings, experimental writing, and collaborative performance—all informed by invited guests' knowledge of somatics, esoterica, dance, philosophy, and Indigeneity—opens to the public as a site for sustained dialogue and the material record of a collaborative research effort.

This project's germination began in a 2021 curatorial seminar led by SFU Galleries Director Kimberly Phillips, whose students developed the outline for its realization. Their semester of discussions culminated in the question "What does it mean to be a body in relation to this time and place?" *Sensorial Visualities* is the first in a series of projects that challenge presumed pedagogical frameworks and open the edges of the university classroom.

Curated by Kimberly Phillips, with assistance from Teresa Donck-Matlock

## Biography

Born in Buenos Aires, Argentina, **Guadalupe Martinez** is an artist and educator now working in Vancouver, conscious of her presence on the unceded territories of the xwməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and sə́lílwətaʔí/Selilwitulh (Tsleil-Waututh) Peoples. Martinez makes works that reflect on art, pedagogy, and place with the hope of creating spaces of connection, care, discovery, and future dreaming. Interested in the complex relationships between history and memory, Martinez places the body at the centre of her work. Through somatic practices and collaborative actions, she looks for hidden narratives that may be foundational to individual and collective healing.

## Events

Arash Khakpour and Emmalena Fredriksson:

Falling into our senses

SAT, JUN 3 / 11AM - 2PM

SFU Gallery

Opening Reception and Performance:

An invitation ~to breathe, touch, feel,  
move, together

SAT, JUN 24 / 2PM

SFU Gallery

*An invitation to breathe, touch, feel, move together*

Guadalupe Martinez, 2023

Performers: Chipo Chipaziwa, Christoph Devos, Sai Di, Agnes Fan,  
Deborah Koesyonoe, Malsy Li, Joni Low, Guadalupe Martinez, Leo  
McArdle, Maoy Sakata, Kira Saragih, Shana Qi, Aaron Xu, Carina Xu

## Bibliography

### BOOKS

Gloria Anzaldúa, *Borderlands / La Frontera: the new mestiza* (San Francisco: Aunt Lute Books, 2012)

Henri Bergson, *Matter and Memory*, trans., N.M Paul and W.S. Palmer (New York: Zone Books, 1991)

Susan Best, *Visualizing Feeling: Affect and the Feminine Avant-Garde* (London: I.B. Tauris, 2013)

adrienne maree brown, *Emergent Strategy* (Edinburgh: AK Press, 2017)

Judith Duerk, *Circle of Stones: Woman's Journey to Herself* (San Diego: LuraMedia, 1990)

Catherine Grau and Zoe Kreye, *Unlearning Walks*, ed., Mariane Bourcheix-Laporte (Vancouver: UNIT/PITT Projects & Publication Studio, 2014)

Nunca Há Nada, *There is Never Nothing* (Vancouver: Moniker Press, 2023)

Stephano Harney & Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (New York: Minor Compositions, 2013)

Cecilia Fajardo-Hill and Andrea Giunta, *Radical Women: Latin American Art, 1960-1985* (New York: Prestel Publishing, 2017)

Carl Jung, *Man and his Symbols* (Dell Publishing, 1964)

C.G. Jung, *The Red Book*, ed., Sonu Shamdasani (New York: W.W. Norton & Company, 2009)

Clarice Lispector, *Agua Viva*, trans. Stefan Tobler (New York: New Directions, 2012)

Lee Maracle, *Talking to the Diaspora* (Winnipeg: ARP Books, 2017)

Guadalupe Martinez, *From Tree to Fountain* (Vancouver: Or Gallery, 2020)

Maurice Merleau-Ponty, "The Chiasm" in *The Visible and the Invisible*, trans. Alphonso Lingis (Illinois: Northwestern University Press, 1968)

Alexis Martinis Roe, *To Become Two: Propositions for Feminist Collective Practice* (Berlin: Archive Books, 2018)

Stephen Mitchell and Lao Tzu, *Tao Te Ching: A New English Version* (New York: Harper Perennial Modern Classics, 2006)

Tatiana Musi, *A Subtle Understanding of Walking Perception* (México, 2013)

Grace Nditu, *Being Together: A Manual for Living* (Van Nuys: KRIEG, 2021)

Mary Oliver, *Dream Work* (New York: The Atlantic Monthly Press, 1986)



Mary Oliver, *Swan: Poems and Prose Poems* (Boston: Beacon Press, 2012)

Carlo Rovelli, *Seven Brief Lessons on Physics* (New York: Riverhead Books, 2016)

## FILMS

*Angel-A*, directed by Luc Beson (2005; EuropaCorp), 1:31

*Casa di Areia*, directed by Andrucha Waddington (2005; Columbia Tristar Filmes do Brasil), 1:55

*Cloud Atlas*, directed by Tom Tykwer, Lana Wachowski, and Lilly Wachowski (2012; Cloud Atlas Productions), 2:52

*Eternal Sunshine of a Spotless Mind*, directed by Michael Gondry (2004; Focus Features), 1:48

*Interstellar*, directed by Christopher Nolan (2014; Paramount Pictures) 2:49

*Madadayo*, directed by Akira Kurosawa (1993; Toho Studios), 2:14

*Orlando*, directed by Sally Potter (1993; Adventure Pictures), 1:34

*Rashomon*, directed by Akira Kurosawa (1950; Daiei), 1:28

*Samsara*, directed by Ron Fricke (2011; Bali Film Center), 1:42

*Spring, Summer, Fall, Winter... and Spring*, directed by Kim Ki-duk (2004; Korea Pictures), 1:43

*Stalker*, directed by Andrei Tarkovsky (1979; Mosfilm), 2:68

*Solaris*, directed by Andrei Tarkovsky (1972; Mosfilm), 2:27

*The Matrix*, directed by Lana Wachowski and Lilly Wachowski (1999; Warner Bros), 2:16

*Waking Life*, directed by Richard Linklater (2002; Searchlight Pictures), 1:39

Situated in Vancouver and Burnaby, SFU Galleries occupies the unceded territories of x̣ṃəθkẉəỵəm, Skwxwú7mesh, Səḷíḷẉətał, and ḳʷiḳʷəχ̣əm Nations. Acknowledging that the activities of SFU Galleries unfold on colonized Indigenous territories is both a recognition that settler colonialism is an ongoing structure and a commitment to support the capacity of art to unsettle these conditions.

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