

LYDIAN STATER

For Immediate Release

Portmanteau Vol 1

Bel Falleiros + Renata Cruz | Jason File Eleanor King | Anika Todd | wei

July 16 - September 13, 2024

Lydian Stater is excited to present the first volume of *Portmanteau*, a publication/exhibition fusion. Drawing inspiration from the large traveling suitcase used in the 16th-century to carry cloaks and the later Lewis Carroll adaptation as the linguistic term for a word blend, *Portmanteau* is a one-of-a-kind, editioned, flexible, and mobile exhibition.

Encased in a 12x12-inch suitcase, *Portmanteau* is not confined to a specific medium and relies on the work's ability to expand its physicality—at times literally, but also by implicating viewers through actions and reflections. We believe that our community and the artists that compose this volume are the result of nurtured relationships, connections, and perhaps, also, fate. We arrived at this group not by focusing on artistic themes, but from the intuition of what each might create with the unique and specific constraints that *Portmanteau* requires. The resulting works, although reflective of their individual practices, came to be full of coincidence. In this volume, many of the artists point to things that are not visible at a simple glance, to eroded spaces, hidden symbolisms, and inherent material qualities, while evoking concepts of alienation and integration (or wholeness).

Printed on removable vinyl, Eleanor King's *On the edge* (2024) is meant to embed within the architecture a space. Inevitably becoming less adhesive as it travels to each venue, this work paradoxically brings the outside—nature and remnants of other spaces—to the inside while evoking the logging industry affecting British Columbia and other parts of the world.

In *Night Blossom* (2024), Bel Falleiros and Renata Cruz propose their own blend of words and ideas through a double drawing that the artists concurrently made while having a virtual conversation. This drawing coincidentally (or kismetically) was about the same subject: darkness—as starting and finishing point, as repository/vessel, as the environment for sprouting, and container of multitudes and life.

In a 12 x 12 aluminum sheet, wei evokes street signs to explore feelings of alienation and disorientation. *Untitled (Signs)* (2024) renders the ways in which signs and street symbols can act contrary to their intended purpose, othering and disconnecting rather than orienting individuals. wei's work is seemingly quiet on the surface but in actuality is full of interactions through its reflective materials and luminescent geometries.

Through a way-finding device inlaid within a used book using a compass, level, and lamp, Anika Todd's *Honor Log* (2024) makes visible the direction of the previous location of the work, connecting the iterations of the exhibition, and hosts, to one another spatially. A drawn or taped circle identifies this direction and creates an invisible line that maps the work's travel.

Composed of a used English language thesaurus, corporate law firm office supplies, a used book store price sticker, and an artist inscription, *Treasury (Lexicon)* (2024) by Jason File questions the power and meaning of words by exploring "the impossibility to truly define things without a reference to other things." Coincidentally, in an inscription added by the artist he further complicates this concept through a conversation between Humpty Dumpty and Alice, pulled from Lewis Carroll's *Through the Looking Glass* where the blended word meaning of portmanteau first appears.

With *Portmanteau*, our aim is to foster and expand our community by connecting people, making art more accessible, and creating a network that extends beyond the gallery and the artists, while continuing to rely on the coincidental nature of life and art and the ways in which we are brought together. *Portmanteau* relies on those who are loaned the works to install and document the exhibition in a space of their choosing while making connections with the following loanee. This approach continues to challenge the traditional notions of the art market, exhibition spaces, and most notably, the roles that our community can hold within this ecosystem.

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