

BODY

LANGUAGE

JADÉ

FADOJUTIMI

DONNA

HUANCA

PAM

EVELYN



The human form haunts even abstract art,
as this selection of paintings makes vividly clear

The body is always present in painting. Even in its figurative absence, ghosts of the human form can be seen everywhere, each gesture hinting at the physical and emotional state of the person who created it. The body is perhaps most at play in abstract painting. The viewer knows it is there, but how much is the artist willing to show?

Donna Huanca reveals the bodily process of her sublime paintings. Her works are raw and physical, created by thrusting human forms against their surfaces. These canvases are often displayed during live performances, accompanied by nude dancers coated in chalky streaks of the soft blues and whites she uses, their bodies functioning as both paintbrush and surface. These performances bring together elements of fashion, dance, sound and movement, evoking a sensual, robust physicality. A tussle of hands, flesh and paint creates a picture of the disembodied human, pulled back to emotion, gesture and raw energy.

While the human form is not figuratively visible in Jadé Fadojutimi's work, her process could be described as a full-body experience. She speaks of the "harmonious unity" of the senses that she aims to reach while painting and says she looks for a "rare glimpse of my core".

Her works explore the connection between art and self, fed by her personal experiences as well as her interests in video games, anime, soft toys and clothes. Painting is an intimate activity for Fadojutimi, whose artistic language has been formed by "listening to and embracing" who she really is. Her confident, jagged marks suggest a body in action, channeling gut feelings.

Pam Evelyn, meanwhile, teases the viewer with suggestions of human shapes, exploring portrait compositions and leaving ghostly forms on the canvas. She feeds her impulsive paintings with a fervent energy, erasing, scraping and scratching marks on and off. The word "frustration" is often used to describe her art: a feeling often experienced by artists and confidently visualised by Evelyn.

The joy of abstraction might lie in the absence of representation, but there is no doubt that bodies have been here. The works of all three artists invite the viewer to wonder what kind of people those bodies might belong to. What is the scale of their form? How are they feeling? And what do they choose to hide or reveal through the impressions of this physicality? The traces lie in wait, ready to reach out and connect with the very bodies that stand before them.



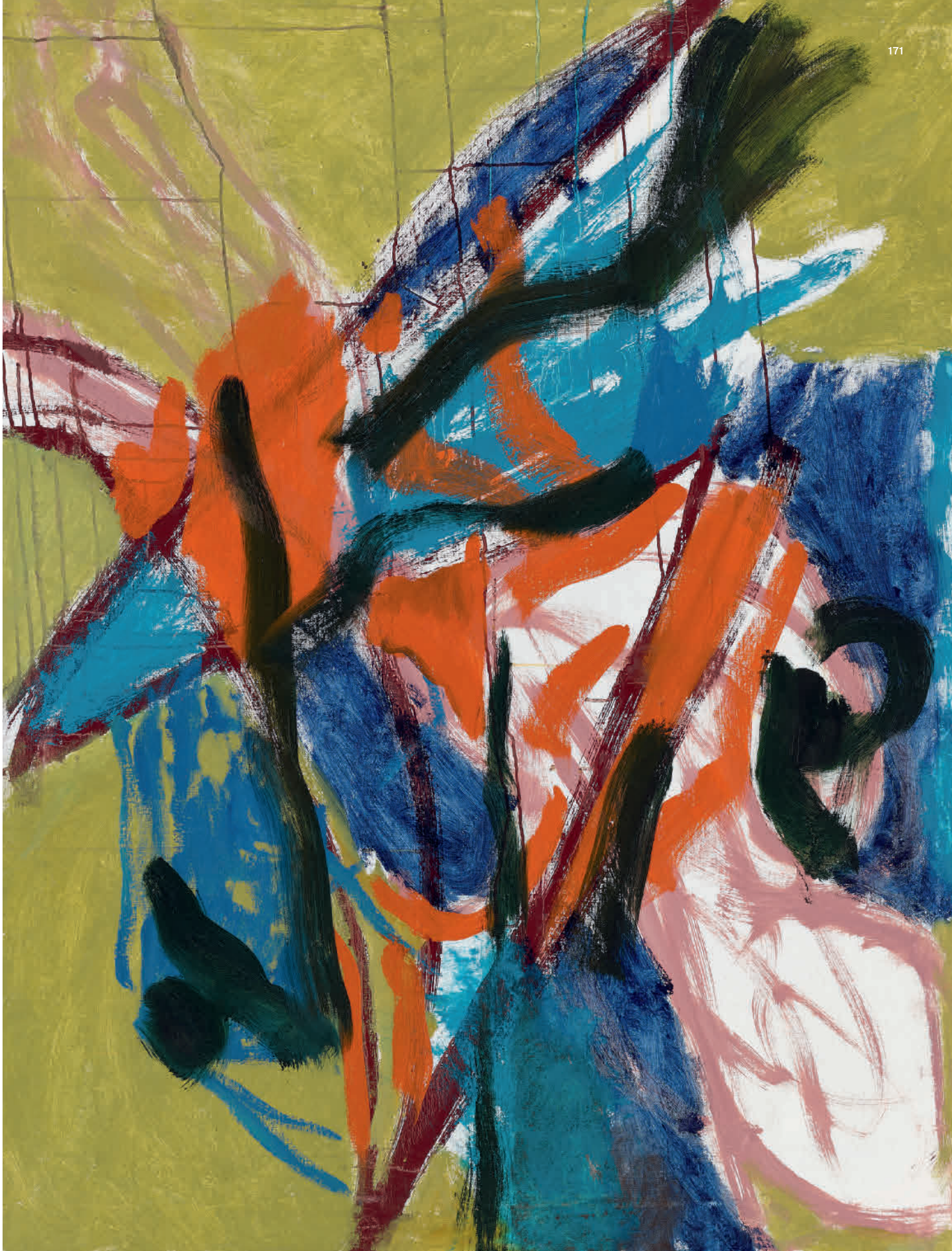
Previous spread: Donna Huanca, *ESPEJO ESPIRAL*, 2019, installation view at 180 Strand; above: Jadé Fadojutimi, *bosom. Blossom. bosom*, 2020-21



Above: Pam Evelyn, *Below*, 2021; right: Donna Huanca, *Transformer: A Rebirth of Wonder*, 2019, installation view at 180 Strand







Left: Jadé Fadojutimi, *A Whisper of a Decadent Twilight*, 2021; above: Pam Evelyn, *Announce*, 2021



Above: Pam Evelyn, *Construct Manner*, 2021; right: Donna Huanca, *LENGUA LLORONA*, 2019, installation view at Copenhagen Contemporary



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