

Liturgical Heat

ALEX GIBSON

SIMON GREFIEL + MAYA PREYSHON

MIGUEL MARAVILLA

ZOE OSBORNE

EXHIBITION:

Saturdays, 12-5pm, July 9, 16, 23, 30, Aug 6, 2022

Image:

Simon Grefiel + Maya Preshyon

九. *Judas misses when people cared*, 2022



Liturgical Heat

*A web of heat.
A home built of glass, refracting.
A body carved from coral.
A ritual of bright flora.*

Liturgical Heat features works by Filipino artists Simon Grefiel (Vancouver)—in collaboration with Maya Preshyon—and Miguel Maravilla (Vancouver), and Barbadian artists Alex Gibson (Vancouver) and Zoe Osborne (Toronto); artists whose practices speak in tropical tongues.

In Canada, a region of the world dominated by cold rains and snow, this kind of art making feels like no small feat. On the surface we see a relationship of formal qualities these artists' practices share—a sensorial language of heat, warm waters, tropical flora—a thread that connects regions like the Philippines and the West Indies. What lies beneath this is a web of subtext—an interconnectedness—between these regions.

In Vancouver's industrial landscape backdropped by mountains and sky, is the BC Sugar Refining Company. Established in 1890, this refinery was situated on Canada's West Coast as a convenient geographical site to extract raw sugar from both the Philippines and the Caribbean¹.

An in between point.

To perform a liturgy is to express public worship, and the artists in *Liturgical Heat* provide a ritual to follow. An exploration of colonial, migratory, and climate themes are spoken within the works: Grefiel and Preshyon's stained glass calls to mind religious occupation in the Philippines, and Maravilla's sound reflects an undercurrent of activist energy that echoes throughout. Gibson's drawings envision a rebirthed sense of the body and gender, while Osborne's photo realistic renders challenge the visual currencies that accompany the West Indies. Together, the artists shed light on neocolonial issues that continue to influence and permeate tropical identities in their home countries and in Canada.

What *Liturgical Heat* offers is a thread that runs deep, a warmth that resonates with similarities shared between seemingly disparate and distant regions. A way of ritualizing and reclaiming heat.

A not-so-distant space.

Text by Alex Gibson.



Alex Gibson
Fate's garden (tourist hex), 2022
Ink on found paper, inkjet print, found object, hardware
20 x 18 in (50.8 x 45.7 cm)



Alex Gibson
Eileithyia's rebirth and the amorphous sea egg, 2022
Ink on found paper, inkjet print, hardware
26 x 18 in (66 x 45.7 cm)



Alex Gibson
A body worth weaving, 2022
Inkjet print
10.5 x 8.5 in (26.7 x 21.6 cm), Framed

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Simon Grefiel + Maya Preshyon

九. *Judas misses when people cared*, 2022

Glass, copper, lead, tin, kelp root, shells, stones,
lave stone, cigarette butt, chain, dried branch,
freshwater pearls

21 x 12 x 4 in (53.3 x 30.5 x 10.2 cm)



Simon Grefiel

九. *Our white room*, 2022

Glass, silver, copper, lead, tin, found chain,
dried flower, moisture remnants

18 x 9 x 2 in (45.7 x 22.9 x 5.1 cm)



Simon Grefiel + Maya Preshyon

九. *Tamsi, isda, paniki, pusil (birds, fish, bats, guns)*, 2022

Glass, silver, copper, lead, tin, barnacle shell, freshwater pearls, braiding hair, aeschynanthus longicaulis, sea lavender, fern, dried leaf, graphite on paper

29 x 13 x 2 in (73.7 x 33 x 5.1 cm)





Simon Grefiel

九. *Is it blue in Alaska?*, 2022

Glass, silver, copper, lead, tin, coral, gifted photograph

19 x 11.5 x 2 in (48.3 x 29.2 x 5.1 cm)



Simon Grefiel

九. *New Westminster possession ward*, 2022

Glass, silver, copper, lead, tin, aeschynanthus longicaulis, sampaguita flower, found Pacific Coast stone, graphite on paper, 18 x 11.5 x 2 in (45.7 x 29.2 x 5.1 cm)



Simon Grefiel + Maya Preshyon

九. *Portrait of a banana tutelage*, 2022

Glass, silver, copper, lead, tin, shells, amethyst, lava stone, tree bark, graphite on paper, Filipino pesos, *aeschynanthus longicaulis*, sampaguita flower, freshwater pearl, 21 x 13 x 2 in (53.3 x 33 x 5.1 cm)

Simon Grefiel

九. *Ward 2*, 2021

Glass, copper, lead, tin, maple, philodendron

41 x 8 x 7 in (104.1 x 20.3 x 17.8 cm)



Simon Grefiel

九. *Ward 2*, 2021

Glass, copper, lead, tin, maple, philodendron

41 x 8 x 7 in (104.1 x 20.3 x 17.8 cm)





Simon Grefiel + Maya Preshyon

Tagay table, 2022

Wood, styrofoam, found shells, barnacle, clam, barnacle, freshwater pearls, glass, calcium carbonate, print
30.5 x 40 x 22 in (77.5 x 101.6 x 55.9 cm)



Simon Grefiel + Maya Preshyon

Tagay table (detail), 2022

Wood, styrofoam, found shells, barnacle, clam, barnacle, freshwater pearls, glass, calcium carbonate, print
30.5 x 40 x 22 in (77.5 x 101.6 x 55.9 cm)



Simon Grefiel + Maya Preshyon

Tagay table (detail), 2022

Wood, styrofoam, found shells, barnacle, clam, barnacle, freshwater pearls, glass, calcium carbonate, print
30.5 x 40 x 22 in (77.5 x 101.6 x 55.9 cm)

Miguel Maravilla
PANAWAGAN SA ISANG PUTING KAHON
(*Calling In A White Box*), 2022
Audio; USB decorated with hardware;
15 minutes looped

Please click here to listen to
PANAWAGAN SA ISANG PUTING KAHON
(*Calling In A White Box*)

Please click here to view the performance text
from *PANAWAGAN SA ISANG PUTING KAHON*
(*Calling In A White Box*)



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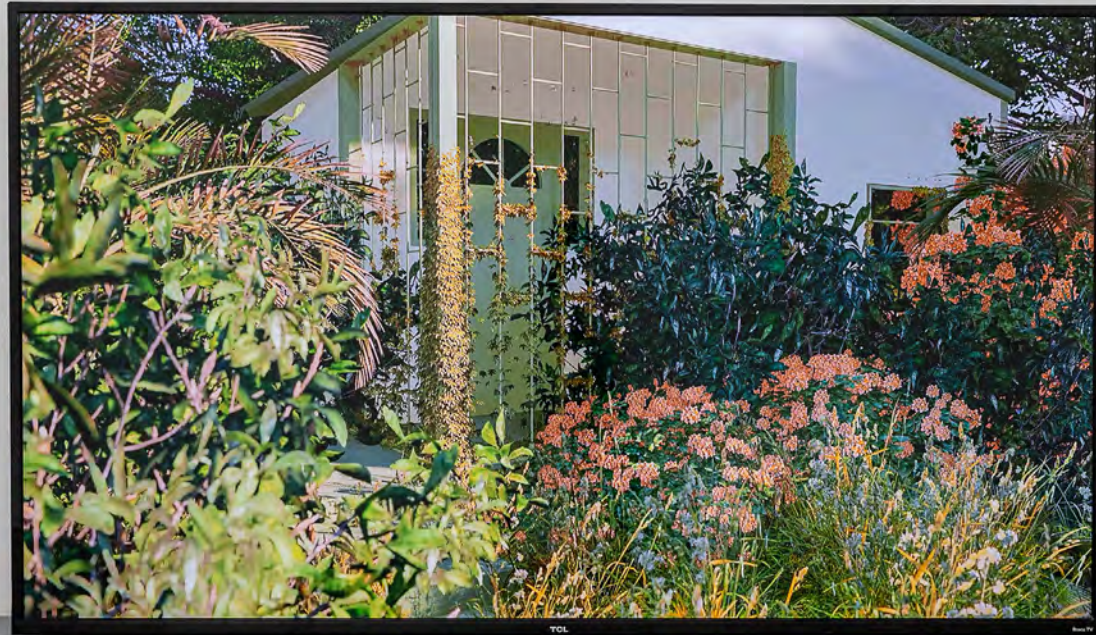
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Zoe Osborne
Gran Gran, 2022
Inkjet print on fabric
48 x 24 in (121.9 x 61 cm)





Zoe Osborne
In the Front House, 2022
Inkjet print on fabric
47 x 84 in (119.4 x 213.4 cm)



Zoe Osborne

My House in the Country, 2021

30 sec animation looped, single channel, 1920 x 1080 pixels; NFT

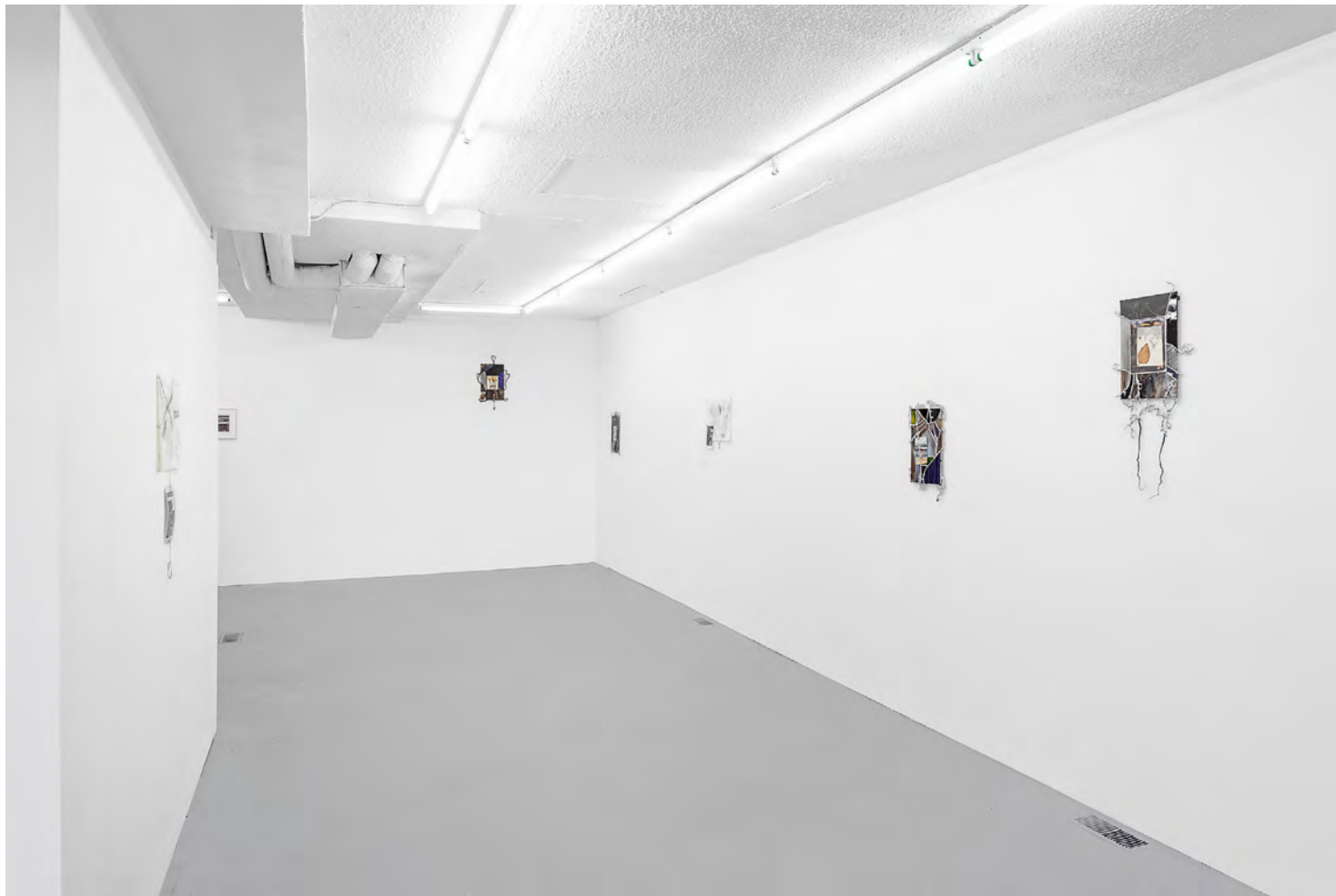
[Please click here to view *My House in the Country*](#)



Liturgical Heat, Exhibition view, WAAP | Wil Aballe Art Projects, Vancouver, BC, 2022



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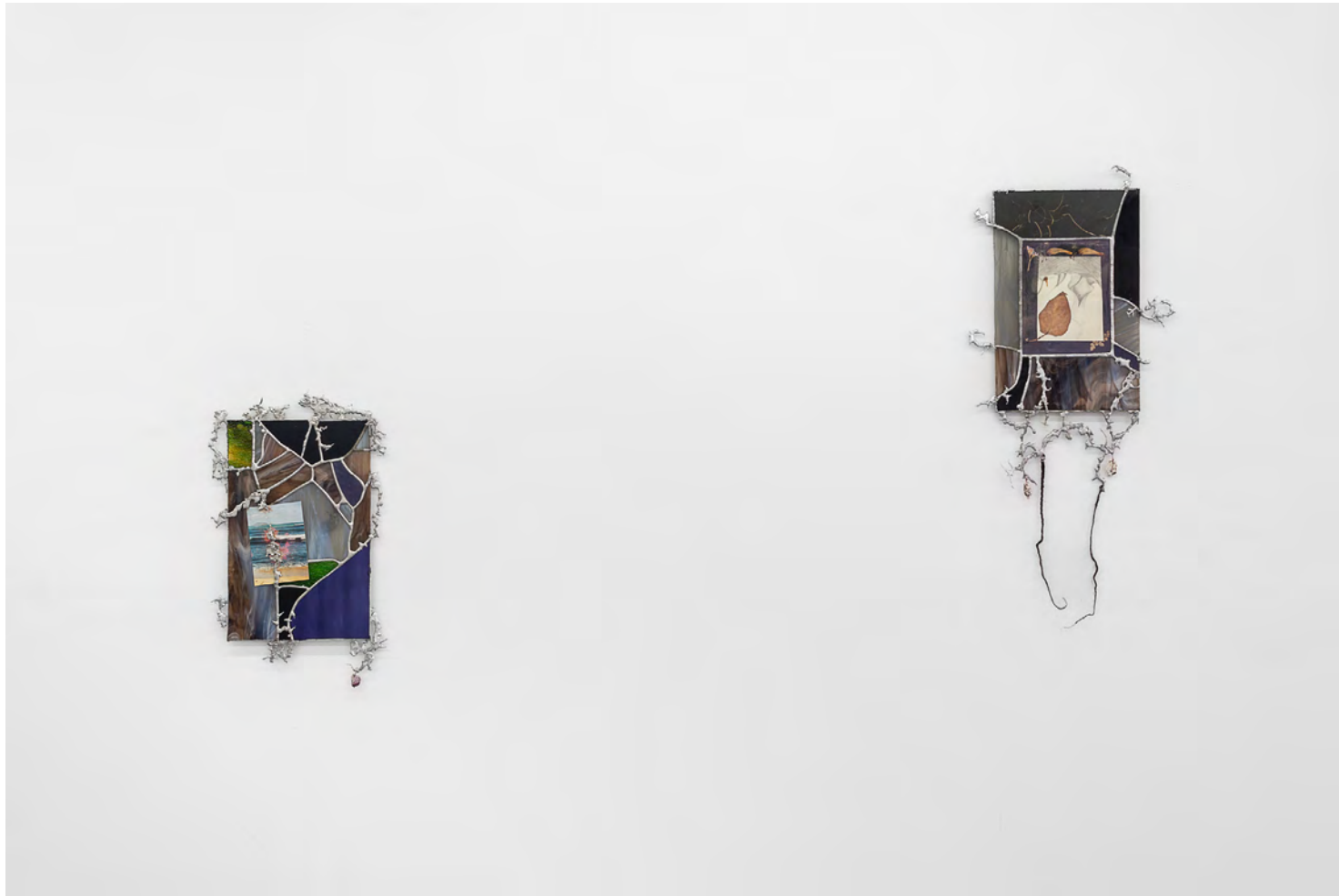
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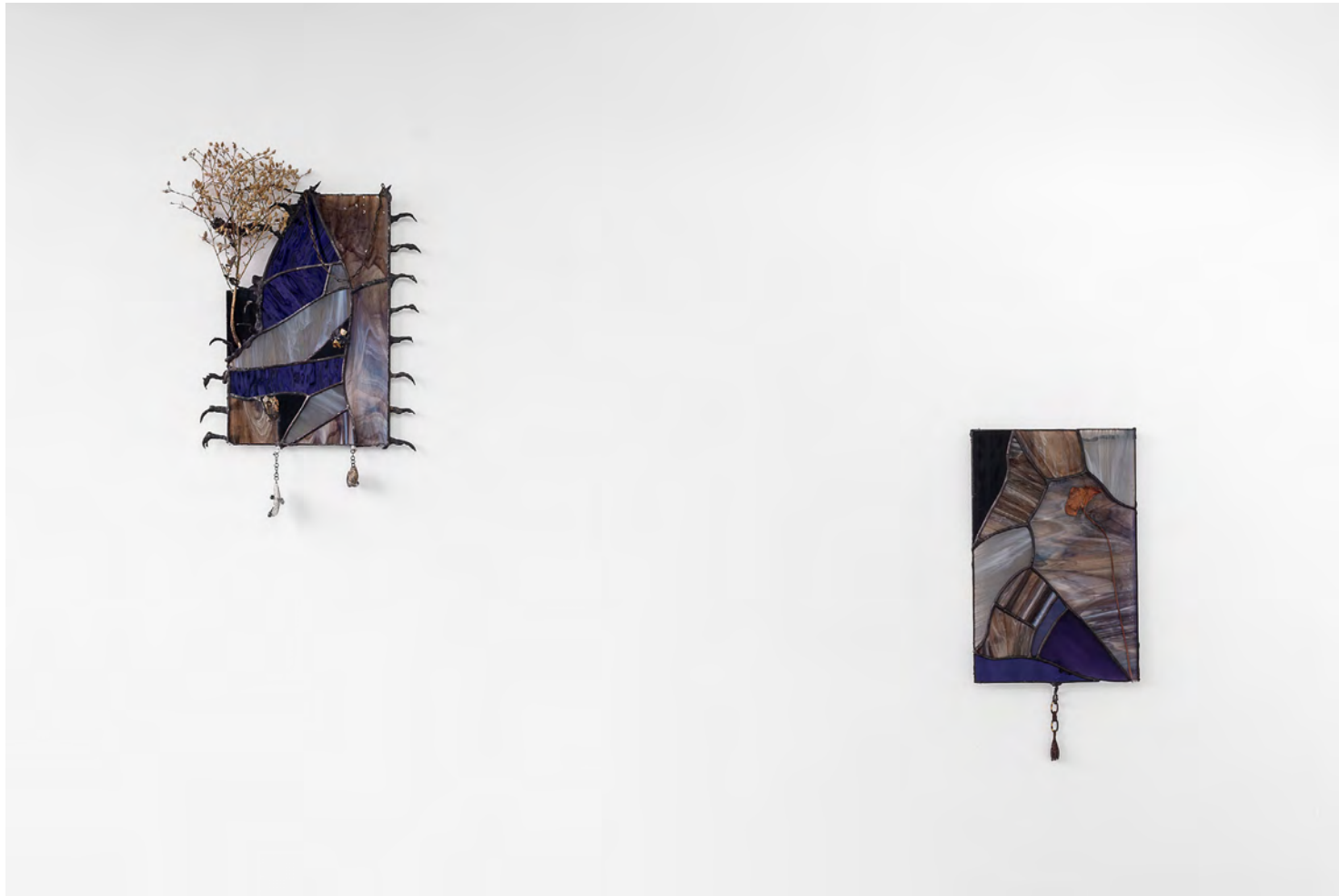
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ALEX GIBSON is a queer, non-binary Barbadian artist whose practice explores post humanist thought and transgressive queer identities in relation to their Caribbean background. Their work has been exhibited at Capture Photography Festival (Vancouver), Wil Aballe Art Projects (Vancouver), Tomato Mouse (New York), Number 3 Gallery (Vancouver), Caribbean Fine Arts Fair (Bridgetown, Barbados), Artists Alliance Barbados (Bridgetown, Barbados), RBC Media Gallery (Vancouver). Gibson currently lives and works in Vancouver, BC, on the stolen and ancestral lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səlilwətaʔl (Tsleil-Waututh) First Nations.

SIMON GREFIEL (he/him) is an artist whose work engages with ancient and colonial histories and practices from Southeast Asia and around the Pacific. Working with sculpture, found objects, drawings, and plant life, his explorations of language, dreams, spirits, familial stories, and speculative narratives proposes new ways of experiencing the supernatural realm, and the material universe.

Grefiel is a Waray-Waray speaker born and raised in Tacloban City, Philippines, and currently lives on the unceded traditional territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətaʔl (Tsleil-Waututh) Nations. His work has been exhibited and screened at Vancouver Art Gallery, Ground Floor Art Centre and Libby Leshgold Gallery in Vancouver and Gallery TPW in Toronto, ON.

MIGUEL MARAVILLA is a first-generation Filipino immigrant, essayist, self-taught artist, musician, sound engineer, and activist born in Manila, Philippines, and currently residing on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh nations.

As a self-taught musician, artist, and essayist, Miguel continues to interweave his text and cultural analysis into more immediate and community-oriented forms of media, through collaborative film, song-making, performance, and mixed-media installation.

He has been involved in the creation and development of performance art pieces such as “LAKBAY” (2021) with Joshua Ongcol as co-creator and sound artist, “Untrue Stories Live” (2021-2022) with Rumble Theatre as Musical Director, “PANAWAGAN” (2021) with Shooting Gallery Performance Series as filmmaker and sound artist, and more. Miguel was also an artist in residence at the Baldwin House in April 2022, courtesy of the Shadbolt Art Gallery and the City of Burnaby.

ZOE OSBORNE is a virtual and physical interior designer from Barbados. Her work has a focus on Caribbean symbolism and narratives with an exploration in homesickness in the Caribbean Diaspora. Osborne has showcased digital animations in Barbados, Dubai, Miami, Toronto and NYC for exhibitions curated by different institutions including the NFT platform SupperRare.



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She is the founder of Mahogany Culture, a collective focused on Caribbean culture retention. She uses this platform to showcase Caribbean creatives with a focus on the documentation and celebration of Caribbean culture, telling stories of the Caribbean experience and aesthetic.

MAYA PRESHYON (she/they) is an undergraduate prospective Social Work and Indigenous Studies student at UBC and community/ arts organizer. She was born on Vancouver Island on the traditional territories of the Wei Wai Kum Nation. and now resides in so-called “vancouver” and is of Zimbabwean, Mi’kmaq and settler ancestry. She is the founder and executive director of Vancouver Black Library Foundation which is set to open to the public September 2022. She is also the former Vice President of the Student Executive at CiTR & Discorder Magazine and long time contributing writer for Discorder, curator of Discothrash; Discorder’s fiction column and has a seat on CiTR’s governing board. She has recently been on the organizing team for 2021’s Music Waste festival and has been a volunteer at CiTR contributing to underrepresented arts organizing since 2019. Recently, she has began to explore jewelry making via “ama yawa charms” a collaborative project between her and Simon Grefiel using found objects from nature, stained glass, beadwork and solder to create unique pieces of jewelry.