



YES WE CANNIBAL
1600 Government Street
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yeswecannibal.org

May 10, 2024

For immediate release

- Gallery Hours are *Saturdays 12-6 pm* and by appointment.
- High resolution press images and early viewings can be arranged by phone or email.
- Please verify show/reception dates before going to press for shows opening in July or later.
- All images are courtesy of the artist(s) with all rights reserved unless otherwise attributed.

YWC Gallery Schedule

Summer 2024

- June 5 – July 6
GERVAISE SOEUROUGE
Not Fade Away
- July 10 – August 2
SCOTT FINCH
Dream Baby Dream
- August 7 – 31
MATT VIS
Meditation Patterns for Pain Reduction

Fall 2024

- September
JOSEPH BROOKS
ERIN DEMASTES
- October
ELIN O'HARA SLAVICK
- December / January
JEREMY TOUSSAINT-BAPTISTE

June 5 – July 6

GERVAISE SOEUROUGE

Not fade away

Photographs and personal effects

b. 1944

Reception: Saturday June 8th 4-8 pm

Exhibit Description

GERVAISE SOEUROUGE (b. 1944) was a photographer specializing in live music photography with an emphasis on punk and underground music scenes.

Proficient in JVC video technology, her photographs of live performance appear as storyboards filled with movement, dynamic angles, and narrative content.

Born in Alexandria, Louisiana in 1944, Gervaise later lived in New York City, Montreal - where she received her undergraduate degree in communications at Concordia University- England, Spain, and New Orleans.

In the mid-to-late 1970s Downtown music scene of New York City, she was part of a new generation of female photographers documenting this unique realm and she traveled frequently to follow that beat for many years.

Her peripatetic lifestyle was later eclipsed by Alzheimer's Disease; she spent the last three years of her life in her New Orleans home fully dependent on musician husband Edi Chin, various caregivers, and empathetic neighbors until her death in 2022.

Gervaise leaves behind a distinct portfolio of artists, particularly from the mid 1970s to the mid- 80s, including *The Sex Pistols, CRASS, The Specials, The Slits, Lene Lovich, Bauhaus, David Johansen, Johnny Thunders, Television, The Jam, Jimmy Pursey, Gang of Four, Buzzcocks, Mose Allison, Sham 69, The Clash, Jimmy Pursey*; mainstream artists such as *Thin Lizzy, Willie Nelson, Frank Zappa, Yoko Ono*, among many others.

Gervaises's captures of these artists appear in *Not Fade Away* as posthumous enlarged prints of Gervaise's 35mm negatives (with the estate's permission), original 8" x 10" and 4" x 6" photos, test prints, and promo prints (with and without record label stamps).

Additionally, personal photographs of Gervaise and her late husband Edi Chin, her Sham 69 "tour photographer" leather bomber jacket, and a 1981 pamphlet featuring her slides of the notorious Sex Pistols' performance at Baton Rouge music club Kingfish in 1978 will be on view.

Printed in black and white on newsprint, these hyper- dynamic images of the band presented in cubes that were then colored, scribbled, and taped over by friends and peers such as Gracie Mansion, Howie Pyro (The Blessed), and others exemplify the relationship between Pop Art and early Punk aesthetics.

This exhibition reveals the process of organizing an archive for a photographer who was uniquely positioned at ground zero for emerging alt music and punk scenes in New York City and London, and who did not leave a dedicated archive or any such directive behind.

Gervaise's photographs and other archival materials were "discovered by chance" during the set-up of her posthumous estate sale in September 2023. Since then, two packages arrived from the UK containing additional slides, negatives, contact sheets, and photographs.

The archival elements of Gervaise Soeurouge's life and work continue to emerge in real time, and this will be an ongoing venture that will ultimately include a documentary. Sincere gratitude to Gervaise's friends: holistic lawyer Faun Fenderson and writer, curator, and archivist Sur Rodney Sur for their valuable insights and compassion for this work. Many thanks to The Occasional Wife for permitting select items from Gervaise's estate sale to live on in this project and to Yes We Cannibal for believing these archival works matter.

Curator Bio

VERONICA CROSS (b. 1970) is a visual artist, writer, DJ/radio host, independent curator, and material culture specialist. Her studio practice includes painting, video/film, photography, assemblage, and installation, and explores femme expression, healing, communion, memory, and the potentialities of found objects. Cross studied at the School of Visual Arts, SUNY Empire College's Studio Semester Program, and more, later earning her B.A. in Studio Art & Entrepreneurial Studies with an Art History Minor at the University of Southern Maine and her M.F.A. in Visual Art at Vermont College of Fine Arts.

<https://www.veronicacross.com/>

Selected Images

Soeurope 1



Soeurouge 2
Soeurouge 3



Image Attribution

1.

Gervaise Soeurouge

Self Portrait, 1984

Inscription en verso, "Gervaise Marie Smelser, Oct. 1984. This is a self-portrait as she faced a mirror"

14 x 11.5 IN, *framed*

2.

Gervaise Soeurouge & attributed to Howie (perhaps Howie Pyro)

Sex Pistols Memorial Issue, 1981

Printing on newsprint, with overlay of tape, marker, and colored pencil

14 x 8.5 IN

3.

Gervaise Soeurouge & attributed to Gracie Mansion

Sex Pistols Memorial Issue, 1981

Printing on newsprint, with overlay marker

14 x 8.5 IN

July 10 – August 2

SCOTT FINCH

Dream Baby Dream

Drawings

b. 1972

Reception: Saturday July 13th 4-8 pm

Artist Statement

When I made my first automatic drawing at the age of six, I was astonished to discover that images and ideas unknown to my conscious mind could come through a pencil. A few stray marks would lead to a narrative scene as my hand moved thoughtlessly without pause. At the time I did not think of this as self-discovery, it functioned much more as a method of self-soothing. Drawing turned down the blaring volume of the surrounding world and allowed me to hear a muted inner voice.

Over the years that I have exhibited giant brightly painted hard edge expressions of that big blaring world, and I have made small murky mysterious abstractions with hints of light in caves of interior darkness. My drawings and collages of the last five years express the desire to create a visual relationship between these two realms. This project has often taken inspiration from mythic underworld journeys like *The Popol Vuh*, the Orphic legends, and the Gnostic *Hymn of the Pearl*. These stories and many others emphasize the aching compulsion to find wholeness in the depths, and the troubles associated with carrying anything back to the light of day.

I have published two graphic novels that explore this subject. One is *A Little World Made Cunningly* (Regent Press) and the other is *Form and Deed* (Self Published). A point of personal pride is that *A Little World Made Cunningly* is recommended by the primary source for online Gnostic studies, gnosis.org. The other two bodies of work that I have continuously developed during this period are meticulously worked scratchboards and a group of more spontaneous automatic drawings and collages. Most recently this led to the sticker boom project, *Cheer, Charm, and Life*, that features drawings collages to cereal boxes.

I find that moving between these very different approaches has helped keep my work from growing too repetitive, laborious, or shallow. Ideas uncovered in the making of the scratchboards often opens the floodgates of free drawing, and loose line sketches sometimes reveals an idea suggestive of a more protracted examination in scratchboard.

While this work is a deeply personal project of self-examination, it would be meaningless without the feedback loop of context and community provided by the Baton Rouge Gallery. It is extremely important to me to have this place where I can connect with people who care and understand the necessity of art.

Artist Bio

SCOTT FINCH (b. 1972) lives and draws in Baton Rouge, Louisiana. Titles include *A Little World Made Cunningly* (2013, Regent Press), *Form and Deed* (2014, self-published), and *Cheer, Charm, Life* (2020, Antenna).

Artist Headshot



Selected Images

Finch 1

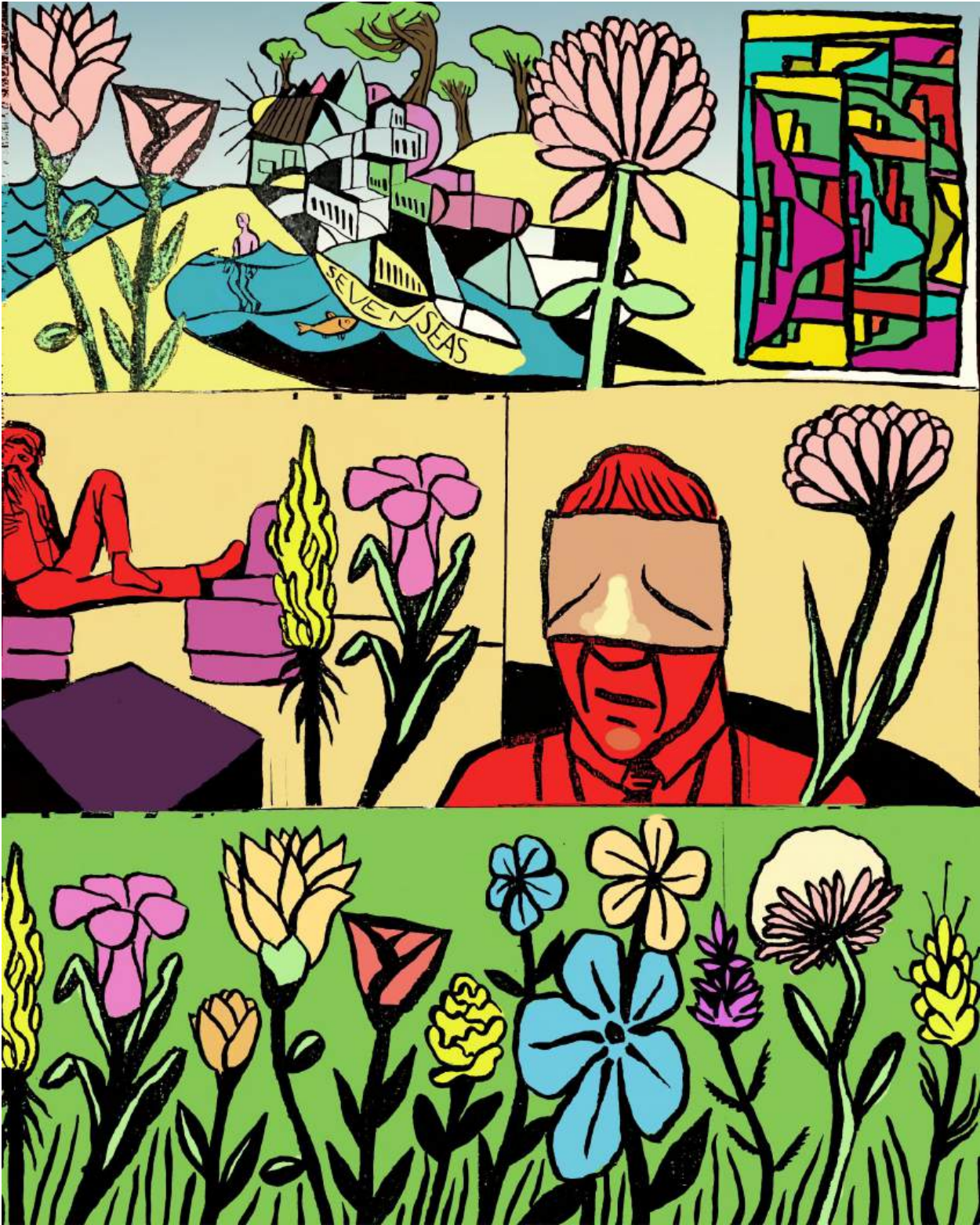


Image Attribution

1.

Drawing

First published in SOLRAD Presents: Travel Diary #3, January 2023

<https://solrad.co/solrad-presents-travel-diary-3>

August 7 – 31

MATT VIS

Meditation Patterns for Pain Reduction

Photographic collages

b. 1965

Reception: Saturday August 10th 4-8 pm

Artist Statement

Without any initial specific intent, these “Meditation Patterns” were born in a hospital bed during an extended stay following an accident resulting in multiple back and pelvic fractures. Overwhelmed with pain and stripped of my physical capabilities for an indefinable period of time (possibly for eternity), what was I to do? Relinquish my ambitions and submit to placidity? No. I would not accept that. I had to do something. I took to reorienting myself and plotting a path beyond my “confinement”. My exit plan became a mission to observe both outwardly and within. I would connect the two and plan my escape.

The source photographs were taken of what I called “situational anomalies”; mostly architectural incongruities that I captured in a foreign environment from a wheelchair. The visual schematics in the hospital didn’t feel harmonious, so I cut, mirrored, and manipulated the pictorial architecture into harmonious patterns when I returned to my bed. Understandably, I wanted to create order out of chaos. Perhaps I could find solace in a theoretical space created from images of this disorienting environment?

In doing so, I soon realized I was constructing images of neural pathways around my trauma to achieve release. I thought “when you experience trauma, you must forge a new path in order to reach your goal.” That was my revelatory moment.

These patterns represent theoretical spaces where anyone can train themselves to create healthy neural pathways around their traumatic blockages. They aren’t “puzzles” you have to solve; they are intended to stimulate an innate desire to unlock your ability to adapt and change. Some responses take time, some are almost immediate. Look at one pattern at a time. I have found that this stimulation increases in its effect the longer you stay engaged. There is no particular time requirement, however. You can spend as much or as little time with them as you see fit. Choose any pattern that inspires you at any given time and explore. In a world of over stimulation, these are intended to be a place of solace. Don’t try too hard. Slow down, open yourself up, and let it happen. With this approach, you can and will unlock a pathway to a healthier and more harmonious existence. That is the goal.

I hope they help you as much as they’ve helped me.

Artist Bio

MATT VIS (b. 1965) is part of GENERIC ART SOLUTIONS. Generic Art Solutions is the collaborative efforts of Matt Vis and Tony Campbell. This New Orleans-based art duo utilizes nearly every art medium as they examine the recurring themes of human drama and the (dis)functions of contemporary society.

Artist Headshot

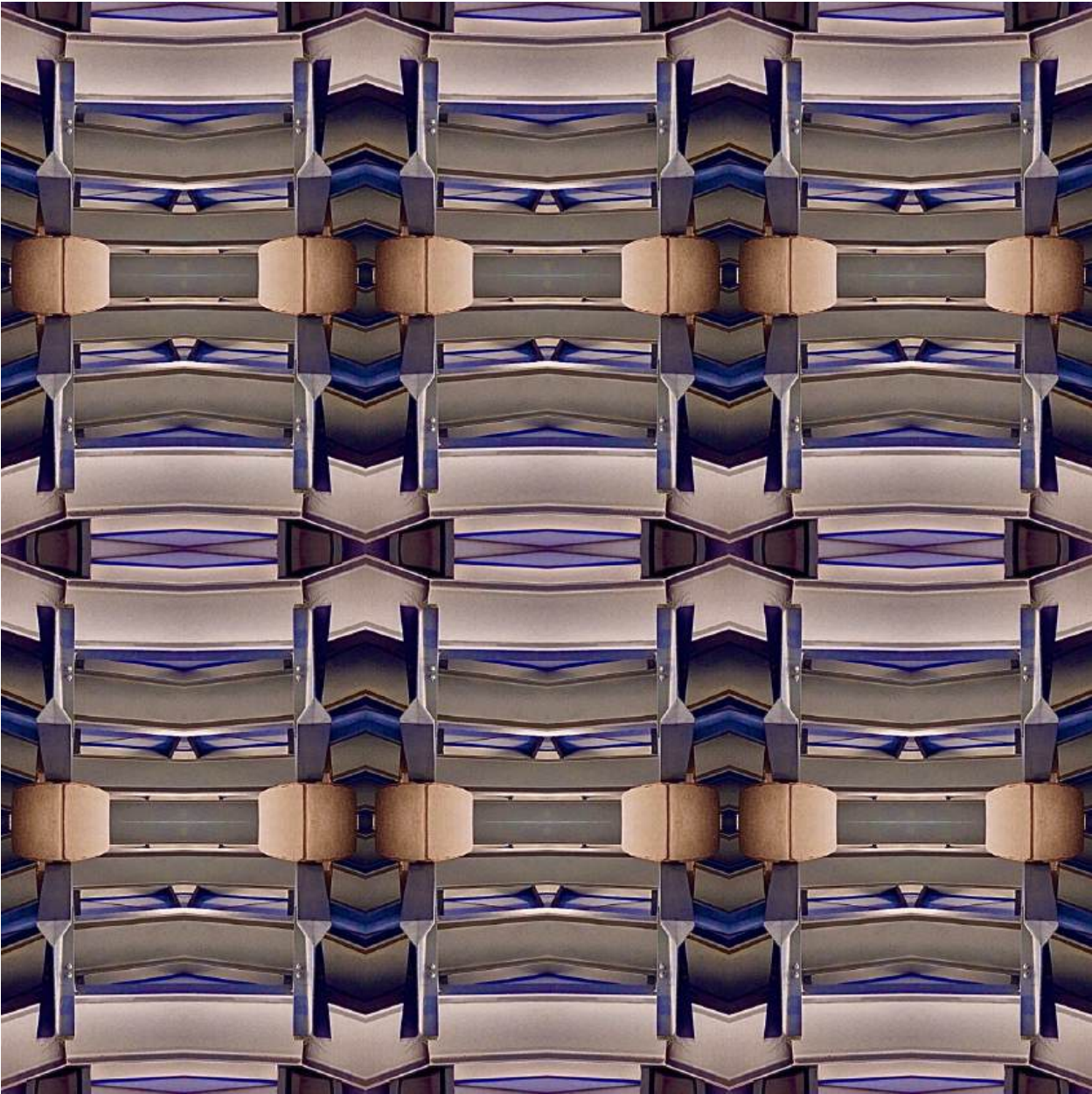


Selected Images

Vis 1



Vis 2



Vis 3

