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Elle Pérez

In Bloom

March 1 — April 8, 2018

"Photography is also an act of love." Hervé Guibert, 1981

Over time shape shifting has become a quick gesture, one that takes only a second or two to complete. It used to take longer, but the difference now is that its effects have become more evident.

After seven years of binding my ribs have formed a tighter cage around my heart, guided by a taut piece of fabric that has progressively constricted my back, lungs, my breathing, and my ability to walk up the stairs. All of this in pursuit of a new form: my body and this garment conspiring in a way that produces an emotion or a feeling, and makes my life at least manageable, if not alright.

After getting to know you for seven years we decide it's finally time to make a portrait. Stars sprinkle across my back as we walk down the street, and I ask you if you've got any ideas, but neither of us had imagined the photograph yet. Trust is a formal strategy.

As undercover faggots, our erotic actions have to be completed in two parts – without one of these parts there is no relief. The first part has to do with the way we make our world, and the second has to do with the way we move through it. In the domain of photography, our relationship can live as ambiguously as a picture, especially since this picture cannot be claimed as anyone's evidence but instead, a truthful lie. The lie of this photograph helps me hide the truth of this love, so it can be acknowledged and hidden at the same time.

艾爾·佩雷茲

盛開中

3月1日 – 4月8日, 2018

"攝影也是一種愛" 艾維·吉伯, 1981

隨著時間的流逝，變身已變得十分迅速，僅需一、兩秒鐘就能完成。之前需要更長時間，但不同的是如今外型轉變的效果更加明顯。

七年綁捆我的肋骨導致更加緊湊的胸骨在我心臟周圍形成，那片緊繃的布塊漸加地收縮我的后背、肺，以及我的呼吸，甚至讓我爬樓梯都困難。而這一切所追求的都是一個新的形態：為的是我身體和這件衣衫能一齊共謀，以產生一種情緒，一種感覺，使得我至少還能管理自己的生活，甚至改善它。

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結識你七年了，我們終於打算作一幅肖像。步行在街上，星光洒遍我的后背。我問你是否有任何想法，但是你我都還沒來得及想象照片會是什麼樣子。信任是一種形式上的策略。

作為暗地裡的同性戀，我們的性行為由兩部分構成-如果缺少一部分，就沒有任何意義上的慰藉。第一部分是我們創造自己世界的方式，而第二部分在於我們如何穿越這個世界。在攝影這個領域，我們之間的關係可以如同照片畫面般模糊地展開，特別是由於照片不能被任何人認領為證據，而是一個真實意義上的謊言。照片的謊言替我掩蓋這段愛情的真實，以至於它可以在被認證的同時而隱蔽自身。

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1. Opening

I once thought I loved someone so much that I wanted to disappear into them. That I longed to disappear was obvious; whether I loved them was a fact that took longer to discern. In the beginning it was all obvious, fresh, wet and red, like a lake or a flower. But our desire lived outside of language, located somewhere more taut and more personal, like the way the rain collected in your hair that night in January when we made out by the gas station on Meeker. The edges hot and bleeding, like a color. There were so many things to touch and feel—hair, skin, teeth, tongues, and everything left a mark somewhere. Then I took to collecting the marks as proof that we were ever here.

Does it even matter that that love failed, or are we more ourselves for having experienced it, and was it inevitable? The light changes. Where it breaks, it breaks completely. The body shows its history. Desire and becoming are inscribed inside and outside the body. To show you I love you, I enter your body. This act takes the shape of a flower.

Here is where the water trembles because it wants to rejoin the sea. And here is where it begins. Look at the edges of the frame. Stay in this place.

– Larissa Pham

Larissa Pham is a writer living in Brooklyn. She is the author of *Fantasian*, a New Lovers novella from Badlands Unlimited.

開端

我曾經相信如果我愛一個人到極致我就會想消散於他們之中。當然，我對消失的渴望顯而易見；但到底是否真正愛這個人卻需要時間的考證。最初的時刻，愛的感覺極為明顯：它新鮮、濕潤、紅艷，像一片湖或一朵花。然而我們的欲望卻漂泊於語言的界限之外，位於一個更加緊繃和私密的空間，如同一月的那個晚上我們在米克城加油站邊做愛時，你頭髮捕捉雨水的感覺。其邊緣熱烈，並流血，像是一種色彩。有那麼多可以觸摸和感受到的東西—頭髮、皮膚、牙齒、舌頭，它們都在某處留下印記。於是我開始收集這些印記，以證明我們去過那些地方。

即使愛情失敗了，又能怎樣？是否因為經歷過而能更加做自己？這種失敗是否根本無法避免？光線在變化。在其切斷處，它就完全斷裂了。身體展現著它的歷史。欲望和生成被刻記在身體的內外。我為了展示我的愛而進入你的身體，以一朵花的形態生成。

此地水滴顫栗，欲與大海重聚。此地是故事開始的地方。瞧那畫框的邊緣！請在此留下。

— 拉裡薩·范

拉裡薩·范是住在布魯克林的作家。她著有 *Fantasian*，由 Badlands Unlimited 出版的新愛人中篇小說系列。