

Writing Sample (artist statements)

The following artist statements were written for artists-in-residence at Elsewhere, a three-story former thrift store-turned arts space located in the heart of downtown Greensboro, North Carolina. Statements were written while in residence as Program Fellow, based on conversations and artist notes. To read more statements and view corresponding photos, go to: goelsewhere.org/category/projects.

Slow Dance, Monique van Hinte (The Netherlands)

November 2017. Video projections, performance, recordings of vinyl singles.

Throughout her time at Elsewhere, van Hinte approached the museum's collection as a geologist, unearthing meaning between objects, people, actions, and place. *Slow Dance* is a series of ephemeral performances that weave together light, movement, and music that reflect van Hinte's investigations.

During the work's opening exhibition, van Hinte transformed the museum in its entirety at each three-quarter hour. Participants were invited to follow paths of light and music to discover more video installations and intimate, slow dance performances. In van Hinte's words: "Slow dancing captures moments of lives intermingling and unraveling, uniting and separating while the objects around us bear witness and record."

Songs for the performances were mostly recorded from Elsewhere's singles collection, which van Hinte listened to in its entirety. Much like the introduction of outside elements like the dancing performers and the neighboring café depicted in the video above, there were introductions of two, non-collection songs into the piece.

Martyrdom of Saint Elsewhere, Dorothy Melander-Dayton (Detroit, MI)

February 2017. Wedding dress, yarn, ribbons, toys, spray paint, plaster, wheelchair, crutches.

Martyrdom of Saint Elsewhere is a theatrical installation that draws connections between religious iconography and the sacred nature of the Elsewhere collection. Though the museum is a secular entity, Melander-Dayton observed religious tendency sewn deep into the organization's folds. Her work takes the sacred fragment as a point of departure to understand Elsewhere's approach to materials and art-making.

From this framework, Saint Elsewhere materialized—a figurative "saint" of the museum. Like any good Catholic martyr, Saint Elsewhere attains holiness through physical trauma. Baroque-inspired symbolism suggests a narrative of spiritual and sexual transgression.

Material choices and arrangements point to bodily injury and deprivation—pain imbued through wedding gown, red ribbon, gloves, crutches, and wheelchair. Martyrdom of Saint Elsewhere becomes a shrine, elevating the damaged and broken to transcendence.