

# humor us :)

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## Allan deSouza

Allan deSouza's works often reveal the bodily gestures that lead to their production. Read, then, as performances or at least as the artifacts of performances, his works also incorporate materials from the performing body as evidence of its temporal nature, and also to comment on how his and other bodies are marked by history, geography and culture.

The two works here (both 2007) are the Scratch series, photographs of the disembodied tresses of various blonde icons that have epitomized white femininity (and whiteness itself), and whose haloed coifs have provoked inspiration and imitation, lust and envy, myth and mirth.

Here, the "dos," like the backstage remnants following a drag show or a divine apparition visited upon a taco shell, are constructed from the artist's fingernails and toenails against backdrops of his beard shavings.

The work *Jesus Loves Me, Still* (2007) continues deSouza's ongoing series of animals and human figures made of tissue and semen (a material that as the artist ages might also indicate a fear of its lessening supply). The installation recalls a story about Jesus telling Peter the fisherman to follow him and to become instead a fisher of men. What faith-based musings do these figures prompt as they dangle helplessly from divine hooks cast by the Big Fisherman above, and what do they suggest about masculine creativity as their individual seas also look suspiciously like artist palettes? We may be adrift amongst a sea of men-apostates, atheists, heretics and sinners all-but Jesus apparently loves us. Still.