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*WALKING FROM NEW ORLEANS /*  
*NO WORDS FOR YOU, SPRINGFIELD*  
*DAPPER BRUCE LAFITTE / JEREMIAH DAY*

September 12 - October 27, 2018

Wednesday - Saturday, 12.00 - 18.00 and by appointment

A series of handmade duotone offset lithographs from Berlin based artist Jeremiah Day alongside felt tip pen drawings on paper from New Orleans based artist Dapper Bruce Lafitte.

With Jeremiah Day in performance on Friday October 26

For any further information or images please contact christian@thisisarcade.art

Dapper Bruce Lafitte grew up in the Lafitte Housing Development in the 6th Ward of New Orleans. This community has inspired his art so much that he has taken the name Dapper Bruce Lafitte to acknowledge its impact on his life. This inspiration is also apparent when you view Bruce's vibrantly detailed drawings chronicling his life in New Orleans. While Bruce is not shy about tackling the gritty subjects of poverty and racism, his art also documents the joyful parts of his life in the city.

Dapper Bruce Lafitte is an artist whose work is capable of breaking down the partition which separates folk art from fine art once and for all. These are big issues: how we define and reduce our culture through effete catch phrases and ineffective oppositions like fine versus folk, outsider versus insider, trained versus self-taught or vernacular. All these characterizations ring hollow today. They are fraught with the prejudices and contradictions of class and racial manipulation, no less so when they are deployed in the study of the liberal humanities. Lafitte escapes these confines in several ways. Through his connection to the street, public art and community rebuilding, he has focused on his local sub-cultures and folk-cultures, with the mind of a contemporary urbanist.

His visual dynamics recall both Futurist and Russian Suprematist ideas of movement, crowds as movements. Like Busby Berkeley, Eisenstein, or socialist stadium spectacles, Lafitte renders a public in motion, a processional choreography defined by the streets, and thus an art of the streets, though not street art per se. The art world still struggles to define such phenomena. Born of a confluence of military marching forms and ancient religious processions, the parade form itself is rooted in the structure and image of the river, its forward flow, its bends and banks, just as it is reflected in the arterial systems on which both cities and human bodies rely. In depicting these resonant forms, Lafitte's drawings illustrate human columns and patterns in the flows of power, transport, communication, revelry and rivalry.

Excerpt: Erin McNutt, "Dapper Bruce Lafitte and the Grittier Side of Art", New Orleans Canvas Magazine, 04.03.2018

Bruce Dapper Lafitte (1972, US)

Dapper Bruce Lafitte's work records a singular personal trajectory in a grander, historically significant moment. A self-trained artist, he began making and showing work in the aftermath of Hurricane Katrina to commemorate the then decimated street culture of parades and marching bands of the city. Recent solo exhibitions include those at Galerie Tatjana Pieters, Ghent, BE (2018), Atlanta Contemporary (2016) curated by Daniel Fuller; Ohr-O'Keefe Museum, Biloxi (2015) MS; Vacant Gallery, Tokyo, JP (2012) and was part of "Prospect 2.0" the New Orleans Biennial (2013) curated by Dan Cameron. In 2009 he was a recipient of a Joan Mitchell Foundation Award. This is Lafitte's first exhibition in the UK.

Jeremiah Day's practice focuses on moments of memory or resistance, often interweaving stories from his family and friends or local realities with geopolitical tensions and historical incident. His dynamic performance style sees him crawling, running, dancing, falling and singing, relaying his thoughts and opinions and recollecting personal anecdotes. Although many of his works were created as performances, they are also conceived to stand alone without their accompanying live elements, with photographs, texts, handwritten notes and objects leaving traces of actions and ideas. Day has been researching the movement of the people of the Blasket Islands off the Dingle Peninsula (Ireland), to the town of Springfield near Boston (USA) culminating in a complete evacuation of the Islands in the 1950s.

What we know of the poetic tradition of the Blasket Islands comes to us largely through the efforts of the English linguist George Thompson. In the story-telling of the Blaskets, Thompson felt he'd found a link with the pre-Socratic tradition of Greek epic poetry, where spiritual, personal, political and practical subjects were integrated, and thus the boundary between art and life could be said not to exist at all.

Springfield has been largely in decline for fifty years now, a classic post-industrial American city. Can we imagine that any of the story-telling traditions of the Blaskets have lived on, there? And though the Blaskets are long deserted, what of the now developed Ireland around them? What does progress mean, from the lens of the Blasket tradition?

Jeremiah Day (1974, US)

He studied art at the University of California, Los Angeles, US (1997) and completed the residency program at the Rijksakademie (2003-2004). In 2017, he earned a doctorate from the Free University of Amsterdam, NL. Recent exhibitions include: BAK, Utrecht, NL (2017); Museum of Modern Art, Warsaw, PL (2016); Ellen de Bruijne, Amsterdam, NL (2016); Universität der Künste, Berlin, DE (2016); Ellen de Bruijne Projects, Amsterdam, NL (2016); Grundy art Gallery, Blackpool, UK (2016); Woods Hole Community Hall, Woods Hole, US (2016); Ruler, Helsinki, FI (2016); Volksbühne's Grüner Salon, Berlin, DE (2016); German-Russian Museum, Berlin, DE (2016); CCA, Glasgow, UK (2015); MAXXI, Rome, IT (2015); Studio Stad, Maastricht, NL (2015); Liverpool Biennial, Liverpool, UK (2014); Arnolfini, Bristol, UK (2014); Santa Monica Museum of Art, Santa Monica, US (2014); Centre George Pompidou, Paris, FR (2014). His work belong to collections that include he Stedelijk Museum, Amsterdam, NL and FRAC Champagne Ardenne, Reims, FR. He lives and works in Berlin, DE.