l amb . PROPOSAL Tallie Rosa Potal — notherges.org

lamb. is a confrontation of the human animal, a contemplation on the violence it is sub ected to, and an all encompassing multidisciplinary wor that places the viewer in a conceptual reconstruction of the artist s own ruin.

tilising formal degradation against her own wor as a structural symbolic force, the artist melds her experience of pain with her training as a biologist to evo e an atmosphere of carnage and brutality across various forms. As an installation and durational performance, it chronicles Petal s psychosis and psychiatric admission following rape, domestic abuse, and three surgeries. lamb. is presented through endurance, text, visual, and sonic components:

RA C

At the centre of the space lies the artist s trans body as meat. Surrounded by wool, and clutching shears in penitential meditation for six hours a day, Petal holds absolving silence for all who devoured her. ach hour, she turns toward one of six clusters of paintings — the Seals of Revelation — mar ing time as ritual.

T T

Two epistolary grimoires boo end the room — ngestion in the north, efecation in the south. n these grotes we leather bound accounts of unravelling, Petal s hypergraphia born of psychosis becomes the medium, capturing the sound and visual wor s in time — both before and after her admission. The lamb. series sits as primary source material inside the pseudo academic field of Lexicomythography — a metafictional transmedia universe of the artist s own creation, which includes an ergodic novel of , words, downloadable in P format, allowing the wor to escape the space and be explored by viewers on leaving. [\forall]

S AI

n the remaining directions of the room s cloc face, paintings in oil, layered over underpaintings of sterilised blood and saliva, hang on reclaimed wood and clustered into six groups, representing each of the Seals opened by the Lamb in the boo of Revelation. Scarred by burning, chiselling, scratching, nailing, and stitching, the visual pieces sew together the artist s cycle of trauma.

SC

inally, Petal s full length album punctuates the experience, optionally accessed in a trac per piece modality, or as an elegiac totality while wal ing the Slaughterhouse Raceway. *lamb*. s album welds the wor into a mythopoeic whole — an exegesis on trauma recovery, through redemptive suffering of trans embodiment.

Through this culmination of efforts, Petal uncomfortably attempts to purge her assailant s rabid

ere am. still. am here still. am still here.

```
Oil or s

TRST S AL: Come and see. — lamb. ,

TS CO S AL: A great sword. — lamb. ,

TT R S AL: Thrice two pounds. — lamb. , , triptych

TORT S AL: ith the beasts. — lamb.

TT S AL: The testimony held. — lamb. ,

TS TS AL: er untimely figs. — lamb. , diptych

rimoires

STO: And the heaven departed.
```

urational Centrepiece

RAT O T LA : who shall be able to stand.

[V]: The heriomythographic universe itself provides commentary on the evaluationary nature of academic publication, destabilizing the expect of the series as it pertains to belief. The servivor, painted as unreliable nerrator of their own story, faces relentless pressure to provide proof of their own experience. This pressure companies the horn. The blurzing of confessional valuerability with complex fictional frameworks forgets a theragentic anotheric distance, as the artist places herealf both within and extende of her own assault, in a superpositional expression of radical forgiveners — for both self-