



I hear you everywhere I go
January 26 - March 2, 2024



Halie Finney & Jalen Frizzell
Curated by Sanaa Humayun

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ISBN: 978-1-926454-30-6



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"You still hum like power lines. I hear you everywhere I go."¹



1. Robinson, Eden. *Son of a trickster*.
Toronto: Vintage Canada, 2018.

I hear you everywhere I go, by Montreal-based artist Jalen Frizzell and Edmonton-based artist Halie Finney, curated by Sanaa Humayun, explores relationality as the heart of practice. As racialized tattoo artists, and as emerging visual artists, Finney and Frizzell explore how interpersonal relationality can help form a sense of self that exists within a support network, and in that is way larger than any one individual. Frizzell's work delves into their Afro-diasporic spiritual and religious histories, while Finney's considers how to honour imagery rooted in her Metís identity, and her family roots. Both artists explore their cultural histories of tattoo practice, and what it means to make a living as an artist without exploiting themselves in the process.



I hear you everywhere I go highlights the necessary relationship between client and artist in tattooing, and what it means to trust someone with art that's rooted in identity and vulnerability. Through the participatory installations created by both artists, I hear you everywhere I go examines the heart of what gallery exhibitions are — a relationship between audience and artist, one that builds and grows beyond the walls of the gallery.



Finney & Frizzell allow viewers to be part of their relationship networks, work that is often heavy and done in isolation due to the systems of inequality that we live in. I hear you everywhere I go breaks down this isolation, creating sweet and playful moments of rest, recovery, and connection. Connections that hum like power lines, trust that once formed remains present, marked by the things built together. Through this work they encourage audiences to consider art practice as part of personal growth, and relationality as the root of practice.

