



TIZIANA LA MELIA

"I had been oscillating between focusing on writing or visuals, and somehow arrived at the point that I didn't have to choose one over the other," says Vancouver artist Tiziana La Melia of her digressive approach. "Writing was never something I felt especially strong or good at, but it was something that felt necessary to my sanity." It's also an extension of her visual work, displaying different aspects of her research and thought process. La Melia's writing blends correspondence, intimacy and incantations in an attempt to better understand desires and gripes. *Nice Poem* (2017) makes an indexical study of flattery, social instrumentalization and liberal feminism; she explains that "these works have been very direct and emotional, and document tiny instances of structural violence, ulterior motives, narcissism and so on." Alongside a 2012 show at Exercise in Vancouver, La Melia inaugurated *Page of Vapours*, a publication whose title borrows an archaic term for feminine melancholia. "I collected writing that is produced or takes form in necessarily digressive ways. Dilating in and out of focus." Her contributors were given two prompts: a paraphrase of W.G. Sebald, "When you release a dog into a field, it never goes in a straight line," and a non sequitur in a dream that Freud misremembered: "I am fed morsels of cake, strawberries and spoonfuls of porridge." Also a painter, La Melia won the 2014 RBC Canadian Painting Competition. She is now corraling contributions for *Page of Vapours 2* and preparing a book of poetry with Talon Books.

Tiziana La Melia *Page of Vapours* (detail) 2012 42 pages; Photocopy with unique ink on parchment covers and risograph insert by Ryan Smith