自分の居場所を見つけっていく過程で作り上げられるアイデンティティを、人々はどういうことでしょう。多様な表現を以て時代に向き合う現代美術の作家の中でも、自己への問い、自己にとって可能な道を探す過程という意味は、女性の作家たちに強く見られる。なぜならば、既存の価値観や古来の現実の枠格を脱し、もうひとつの現実を真摯に捉え、権威や常識から自由であるということ自体を決定的に自由の獲得であり、女性にとってもことだからです。本展は、経済成長とともにグローバリゼーションの波を乗り越えてきた1960年代以降の女性作家たちに注目し、男女の生の困難さと可能性の両面を見据える彼女たちの"Inner Voices"に耳を傾ける展覧会です。彼女たちは通脱的に「女性的」であることを示すイメージや価値あるあるいは差別化によって生きることの困難性、事物の性別間、世界における不均衡さなどにおいて自由であるということを自らみながら、世界における普遍性で重要であることを彼女たちの実践＝作品が示してくれることでしょう。

イーニ・イラン、塩田千春、チハリ・ヒタ、ジェイマイ・マイアン、ラ・アリア、สวม、ラモス、藤原由美、シルバ・グブタ

7月30日（土）- 8月6日（日） * 展示室14は9月10日（土）- 9月11日（日）

第31回美術館展示室7-12, 14
10:00-18:00（休館日：9月16日, 10月1日）
0円，大学生800円（600円），中学生400円（300円），65歳以上800円

インターネットチケット：764-565, 764-562

製作：070-050-777, 展覧会チケットLコード：53422, 共通チケットLコード：53437

ワークショップ「身体を使って織る」
講師：塩田千春（日本語）
日時：10月15日（土）13:00-17:00
場所：金沢21世紀美術館 キングスタジオ
対象：中学生以上，参加費：700円

Special Artist Talk
Saturday, July 30, 11:00-19:00, "Self-Serve"
11:00-12:00, Chihiro Shiota (Japanese only)
12:00-13:00, Wah Nu
13:30-14:30, Kim Sora (Korean-Japanese only)
14:30-15:30, Jenina Wyman
15:45-16:00, Special preview "Haunt Me Again, Recite It Again" by Melissa Ramos
16:00-17:00, Melissa Ramos
17:00-18:00, Yee I-Lann
18:00-19:00, Oh Haji (Japanese only)

(Reserved for the show)
Surface is the malleable "and" that stretches across the recent corpus of work by Los Angeles-based Australian artist Jemima Wyman. Surface, always implied in an active sense, as in surface-tension or surface-contact. Surface in an adherent sense, as in the tensile thin skin that doubly binds volume and forms its visible outside. Surface as sensate and motile, as in our personal skin, our self-skin. Surface as shared and social, as in our personal skin opened out to layer space with other skins. The series of work has unfolded in generative waves with clandestine figures materializing out of paintings into textile-clad paramilitaries that swarm through the undergrowth of videos, to be hand cut from footage into collage that is stretched to become an architectural skin of wallpaper and that, in turn, is constituted back into paint. Reverberating throughout this hypnagogic cycle is the premise that, through sensorial and subjective attention to surface, reality can be found in its plastic, local, shared and pulsating dimensions.

1. The current cycle of work, which commenced in 2007, marks a shift in Wyman’s practice—a turn to the external in her ongoing work with a cartography of formal, feminist depictions of the body. It is a recalibration of her position on the axis between subjectivization and signification, how the world is known from the inside and how the internal is read from the outside. What is curious is that the first steps began with paint on canvas—a possibly conservative site for staking out new territory, if not so far as the maligned field of the phallocracy. Wyman has described painting as an area of “discomfort” and suggested that her “pour” technique of dripping paint via a turkey-baster onto a horizontal canvas was a way of remaking painting such as to create a personal zone at a comfortable remove from the Western history of the medium. Possibly this ambivalence is what made painting a productive site. At any rate, it began there, with teeming, aggressive visual fields populated by Zapatista insurgents, whose masked figures merge into vibrating Bridget Riley backgrounds.

The paintings, serially numbered under the title Combat, are in many ways characteristic of the pour-painting style developed by Wyman in 2001 for a series of self-portraits that collapsed figure-ground distinction. The canvasses are large, often over two meters wide, and their surfaces are covered edge-to-edge in viscous pools of vibrant color. Having been poured onto the canvas the paint’s surface is smooth, formed by its own internal tension within a meniscus, its liquid skin. Where flows of
The Combat paintings’ percept, the block of sensation that they deliver, force an active and bodily receivership. Through the eye they enact something of a corporeal assault, demanding the viewer undertake a continuous process of differentiation. As mentioned, the backgrounds of the Combat paintings often contain patterns modified from the paintings of English artist Bridget Riley, including Cataract III (1967) and Descending (1965). Riley rose rapidly to transatlantic attention in the 1960s in association with the Op Art movement. In 1965, her work featured prominently in the Responsive Eye exhibition of ‘perceptual abstraction’ held at the Museum of Modern Art (New York) and arranged by the then curator of painting and sculpture William Seitz. In her book Chronophobia, art-historian Pamela Lee points out that although this exhibition was the most popular in the museum’s history to that date, it was castigated by critics such as Rosalind Krauss who criticized the new art for eliciting “sensations that are tactile in kind” that “exploit the viewer’s sense of touch,” all of which was claimed to be regressive to the strides made by “genuinely optical painting.”

For Lee, Riley’s work raised such ire for its temerity to mess with what she terms the “body/eye” problem, that is to say the boundary condition of the eye as an organ that mediates between the fields of the optic and haptic, of visual and physical perception. The pulsating, geometrically patterned canvasses of Riley address the body equally as they address the eye. In Lee’s description they “lined the eyelids and rattled the skull,” infamously inducing nausea, vertigo and dizziness. They present an image that is active, seething even. An image that presses forward against the viewer, that moves into contact with the eye. In doing so they access an immediacy with the viewer and stoke for themselves an agency as a protagonist within the art encounter. In this way the Combat paintings call forward to the footage of fictive freedom-fighters throwing punches at the camera within Wyman’s accompanying video Combat Drag (2009). The video itself derives from the self-generated footage of liberation armies, an image-production of self-determination within the field of representation.

3.

“When passing through color as though a magic doorway” writes Australian critic and anthropologist
Michael Taussig, “you come face to face with reality shorn of those lovely categories with which culture so conveniently provides us for thinking straight and being straight.” Just as pattern in Wyman’s painting warps any sense of straight planarity, color further unravels the orthogonal stability of the picture surface. Vibrant, if not bombastic use of color is a constant throughout Wyman’s practice, occasionally literally referenced as in the video Chromatic Aberration (2003). In the Combat canvasses the usually raucous palette is restrained to tonal shifts in red or green – color is fugitive, on the move through the chromatic spectrum. In liquid mass the paint is color in volume, animated as a force more than as a code. Color contaminates insatiably, the black and white designs of Riley become flooded with scarlet, vermillion and ochre. The surge of color between figure and ground is indiscriminate, twisting the distinction between the two.

In his recently published tour through the colonial history of color, Taussig presents a striking outline of the Western anxiety of inundation by the primal, destabilizing force of color as it is legible within the field notes of pioneering Polish anthropologist Bronislaw Malinowski. Two days after his arrival in New Guinea in 1914, Malinowski notes a disconcerting “bond” developing between himself and the landscape, facilitated by “the purple glow” that “penetrated” his visual field. At a later moment Malinowski records a “loss of subjectivism,” and a “direct merging with the surroundings.” This description brings to mind Japanese artist Yayoi Kusama and her description of Kusama’s self-obliteration, an unbounding in which the body perceives an environment in which it is embedded. Kusama is, unsurprisingly, an important reference for Wyman in her work towards a direct contact with the resonant body of the viewer.

An animated, inhabited and unfixed landscape in which the human figure is embedded has particular presence in a settler-colonial context such as Australia, in relation to urgencies in both ecology and indigenous sovereignty. In addressing issues of land-use, Australian women artists Bonita Ely and Raquel Ormella both draw attention to the patterned surface of the earth; a parched river system and a decrepit old-growth forest respectively. Lucy Lippard has argued that whereas “land art” classically operates via monumentality and distance, women artists tend to address what she calls an “acculturated landscape.” Lippard describes the focus of women’s artistic production in relation to land as typically a methodology of the “close-up” and the “close-by,” as a movement toward a “sensuous interaction between landscape, people and place.”

4.

In addition to the prevalence of pattern and color, a balaclava-clad face recurs as an idée fixe throughout the Combat cycle of work. Its floating oval form inset with staring eyes haunts the pulsating images throughout painting, video, collage, wallpaper, and textile—perpetually resurfacing among ongoing displacements between figure and ground. Across the body of work masking performs a reorganization of faciality, dislocating the face as the primary site of identification and dispersing it throughout the visual field. Bodies, backgrounds, and landscapes become charged with the capacity to look back, to share in the active role of the face as the seat of the speaking subject. In his essay Crossing the Face, Michael Taussig details the Mexican state’s public unmasking of Zapatista figure-head Subcommandante Marcos, analyzing the event as a failed attempt to restore faciality to its proper function vis-à-vis its privileging of signification and the distinction of the individual. The police press-conference of the unmasking was held on a Wednesday in February 1995, by the Sunday demonstrations had taken place with thousands of protestors wearing the same mask as Marcos. In Taussig’s terms “faceless” was in this way configured not as being without a face, but as a reorganization of faciality via a new shared face—a deterritorialized face that is both elusive and intimate, a shared cipher for the oppressed.

At this time, in 1995, Wyman was a first year student of fine arts in Brisbane. As an assignment for an introductory subject she developed a speculative anatomy of the human double-sided eye the images of which she still stores on hard-disk for reference. The project developed as a series of drawings, meticulously rendered in color pencil, which depict a schema of the eye as a simultaneously inward and outwardly looking organ. Perceptual information received via two specialized retinas was shown to be channeled to the brain via the kaleidoscope-catchment, a helix-like structure with the ability to synthesize both internal and external stimulation. Kaleidoscopic effects are deployed extensively within the collaged Aggregate Icons of the Combat cycle. Hand-cut photographs from video of liberation army members
are doubled, merged and reflected in concentric layers forming accumulated elliptical images. Wyman references the pictures as "collective identities" and describes their mandala-esque forms as evoking a space of shared consciousness. In light of the "double-sided eye" drawings, the Aggregate Icons recall the circular, geometric designs of Swiss visionary artist and healer Emma Kunz (1892–1963). Kunz's large-format drawings executed on graph paper emphasize harmonies of color and rhythm, and were used by Kunz within her healing practices. Having entered contemporary art circulation via exhibitions at the Drawing Centre (2005) and the Palais de Tokyo (2007), several of the drawings were displayed by Massimiliano Gioni as emblematic examples of the "internal image" within his 2010 Gwangju Biennale, an exhibition framed as a survey of contemporary image culture.

In taking the form of an anatomical diagram, the "double-sided eye" claims the authority of scientific language for the power of the imagination. This use of the diagrammatic is shared by American queer-feminist artist Emily Roysden's Ecstatic Resistance logographic developed in 2009. The schema depicts parallel membranes of the "imaginary" and the "impossible" pierced through with the axis of "plasticity" and of "strategy," both of which draw forth from a kernel of "movement" which is itself within a prism of "struggle" and "improvisation." The distillation of a "project, practice, partial philosophy, set of strategies and group exhibitions" by Roysden, the diagram is a powerful avocation for the real possibility for radical praxis in art production. The emphasis of the project in resistance is important—after camouflage, coloration, pattern and masking are all strategies of survival and of resistance. Strategies of finding expression for the resonant bodily knowledge of surface as sensate and motile, proximate and shared, in ways not sanctioned within what Taussig neatly names "Standard Western Subjectivity" and elaborates via Proust as "those ordinary lives which we live with our gaze averted from ourselves"... "whole heap of verbal concepts and practical goals which we falsely call life."

Notes
1. Conversation with the artist, June 2011.
2. Conversation with the artist, June 2011.
6. Ibid., p. 86.
8. Ibid.
10. Conversation with the artist, June 2011.

Vivian Zhaeri is an Australian freelance curator and critic based in Amsterdam. She is assistant curator at Kunstverein (Amsterdam) and a recent participant of the de Appel curatorial programme. Vivian has curated projects at the Brisbane Powerhouse, the Brisbane Festival, Metro Arts (Brisbane) and in collaboration with Electronic Arts Intermix (New York). Vivian’s writing has appeared in Leap Magazine (China), Take (India), the Journal of Curatorial Studies (Toronto), Eyeline and unMagazine (Australia), among others.