

Inner Voices

内なる声

Mu
Wah
Yee I-Lann

Jemima Wyman
Shilpa Gupta

Kim
Sora
塩田千春

吳夏枝

Melissa Ramos
藤原由葵



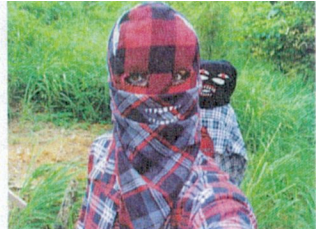
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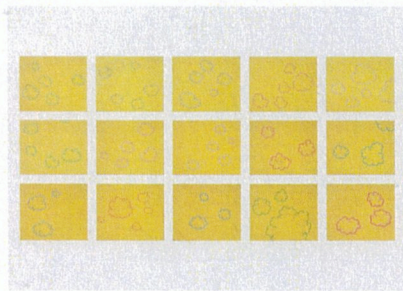
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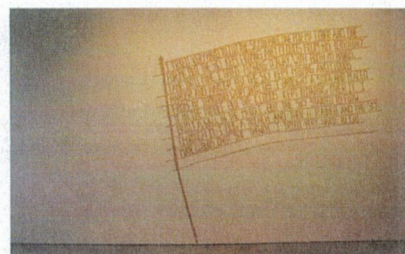
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10

1. Yee I-Lann, *Map*, 2005 from *Sulu Stories*
 Courtesy of the artist and VALENTINE WILLIE FINE ART
 2. Yee I-Lann, *Kain Panjang with Parasitic Kepala*, 2010
 from *The Orang Besar Series* Courtesy of the artist and VALENTINE WILLIE FINE ART
 3. Chiharu Shiota, *Wall*, (production still) 2010 Courtesy of Kenji Taki Gallery
 4. Jemima Wyman, *Combat Drag*, (production Still) 2009
 Courtesy of the artist and Milani Gallery, Brisbane
 5. Oh Haji, もうひとつのものがたり *Another Story*, 2011 6. Kim Sora, *TIME EAT TIME*, 2011
 7. Wah Nu, *Cloud Department: Yellow*, 2008 Courtesy of Art U-Room
 8. Yuki Fujiwara, *TABLE COLOSSEUM*, 2003-04 9. Melissa Ramos, *Haunt Me Again, Recite It Again*, 2011
 10. Shilpa Gupta, *There Is No Border Here*, 2011 Courtesy of the artist and Yvon Lambert gallery

自分の居場所を見つけていく過程で作り上げられるアイデンティティを、人々はどのようにしていくのでしょうか。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、自己への求めて、自分にとって可能な道を探し続けようという意欲は、女性の作家たちに強く見られる。なぜなら、既存の価値観や古い現実のパラダイムを脱し、もうひとつの現実を自ら作り、権威や通念から自由であらうとすること—自己決定の自由の獲得であり、女性にとつことだからです。本展は、経済成長とともにグローバル化の波を受けてきた1960年代以降の女性作家たちに注目し、人間の生の困難さと可能性の両面を見る彼女たちのInner Voicesを耳を傾ける展覧会です。彼女たちは通説的に「女性的」であることを示すイメージや価値あるいは差異によって起きることへの誤解や無理解を、対立や抵抗ではないかたちで乗っかっています。芸術表現において自由であることが、女性にとってのみならず、世界におこ普遍的で重要であることも彼女たちの実践=作品が示してくれることでしょう。

：イー・イラン、塩田千春、ワー・ヌ、ジェマイマ・ワイマン、メラッサ・ラモス、藤原由葵、シルパ・グプタ

7月30日(土)~11月6日(日) * 展示室14は9月10日(土)~11月6日(日)
 世紀美術館 展示室7-12、14
 :00-18:00(金・土曜日は20:00まで) 入場は閉場の30分前まで
 日(ただし8月15日、9月19日、10月10日は開場)、9月20日、10月11日

00円)、大学生800円(600円)、小中高生400円(300円)、65歳以上800円
 「360°」展との共通観覧券(7月30日から8月31日まで)
 400円)、大学生1400円(1100円)、小中高生700円(600円)、65歳以上1400円
 以上の団体および前売りチケット料金
 ト取り扱い:
 tel. 0570-02-9999 展覧会チケットPコード: 764-565、共通観覧券Pコード: 764-562
 ット tel. 0570-000-777 展覧会チケットLコード: 53442、共通観覧券Lコード: 53437

スト・トーク

11:00-19:00「私を探す」
 塩田千春(日本語のみ)
 ワー・ヌ
 キム・ソラ(韓国語-日本語)
 ジェマイマ・ワイマン
 特別試写 メリッサ・ラモス
 《Haunt Me Again, Recite It Again》
 メリッサ・ラモス
 イー・イラン
 吳夏枝(日本語のみ)

ワークショップ「身体を使って織る」

講師: 吳夏枝(出品作家)
 日時: 10月15日(土) 13:00-17:00
 場所: 金沢21世紀美術館 キッズスタジオ
 対象: 中学生以上 参加費: 700円
 定員: 先着15名(定員に達し次第、締め切り)
 申込: 事前電話申込(月曜日を除く10:00-18:00)
 申込開始日: 7月15日(金)

ギャラリー・ツアー with キュレーター

本展キュレーターが展覧会場を案内しながら

How does everyone acknowledge their identities that are gradually established in the process of finding out their whereabouts in the world? Among artists of contemporary art who are dealing with various ways of expression while facing contemporary times, women artists indicate explicitly how keen they are on searching for their potential directions while shrugging off restrictions. It is because, when they try to escape from existing values and the old paradigm of reality to create another reality for themselves, it is essential for women to acquire freedom of self-decision—to be free of authority and commonly accepted ideas. Focusing on women artists who were born after the 1960s and rode on the waves of globalization along with the economic growth, this exhibition lends an ear to the Inner Voices of them who see both sides of life—difficulties and possibilities. In order to surmount barriers such as widely accepted images and values of “femininity,” misconceptions and lack of understanding that occur due to differences, they have chosen neither resistance nor confrontation. We are expecting that their works show us the ways they are working will reveal how universally important it is to be free in the expression of art, which is not limited to women only.

Participating Artists: Yee I-Lann, Chiharu Shiota, Wah Nu, Jemima Wyman, Kim Sora, Oh Haji, Melissa Ramos, Yuki Fujiwara, and Shilpa Gupta

Period: Saturday, July 30–Sunday, November 6, 2011
 *Exhibition Room 14 is open from Saturday, September 10 to Sunday, November 6
 Venue: 21st Century Museum of Contemporary Art, Kanazawa
 Exhibition Rooms 7-12 and 14
 Open hours: 10:00-18:00 (20:00 on Fridays and Saturdays)
 No entry after 30 min. before closing.
 Closed: Mondays (except August 15, September 19, October 10),
 September 20, October 11
 Please make enquiries about ticket information on the museum web site.
<http://www.kanazawa21.jp/en/>

Series of Artist Talk

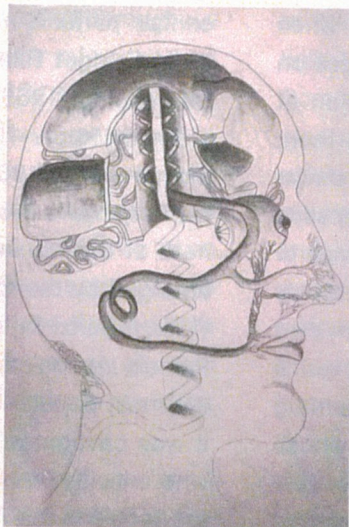
Saturday, July 30, 11:00-19:00, “Self-Search”
 11:00-12:00 Chiharu Shiota (Japanese only)
 12:00-13:00 Wah Nu
 13:30-14:30 Kim Sora (Korean-Japanese only)
 14:30-15:30 Jemima Wyman
 15:45-16:00 Special preview “Haunt Me Again, Recite It Again” by Melissa Ramos
 16:00-17:00 Melissa Ramos
 17:00-18:00 Yee I-Lann
 18:00-19:00 Oh Haji (Japanese only)
 (scheduled as the above)

TECHNIQUES OF THE SKIN

VIVIAN ZIHERL



1



2

1. Double-Sided Eye
1995
Graphite on paper
10x15cm
2. Kaleidoscopic Catchment in Working Order
1995
Graphite on paper
10x15cm

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.¹ 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

paint meet they form a seal, the surface of each volume of color drawn into airless contact with the other and yet without collapsing into a blending or a mix.

The material detail of the paint is important—an enamel is used which makes the surface reflective, an even more active and resisting surface. Wyman originally used an oil-based enamel but stopped in 2007, when she was overwhelmed by paint fumes during work on a twenty meter-wide landscape for an exhibition at Sydney's Museum of Contemporary Art. Since then, Wyman has traded the toxicity of oil paint for the similar effect of a water-based enamel analogue. This dedication to the specific qualities of synthetic materials brings to mind Eva Hesse and Alina Szapocnikow, women artists best known for work from the 1970s, both of whom died prematurely due to ill health from their use of toxic resins and plastics. The material style of Wyman's painting also calls to Vivienne Binns, an Australian artist whose landmark feminist painting *Vag Dens* (1967) was similarly rendered in large fluid areas of vitreous enamel. Already at this base level Wyman is in conversation with a history of women's artistic production.

2.

Drawing back to take in the pictorial surface as a whole, the viewer is confronted with an aggressive visual field flooded with pattern. Through techniques borrowed from military camouflage or "Disruptive Pattern Material," the image resists the eye's ability to visually organize the image into a stable entity. Figure and ground cleave and converge. Contrasts in tone pull elements of the image back and forward creating interpenetrations and displacements in a swarming visual mélange. A group of human figures merge in and out of discernability—all densely shrouded in patterned textiles, masks, skirts and bandannas. In *Combat #6*, a group of Zapatista liberation fighters are rendered in a tonality of color that is at a sharp disjunct to the background. In this case camouflage internal to the group is foregrounded—the distinctiveness of each member drains into the massed distinction of the social body. Wyman references this to the patterning of Zebras, or of WWII dazzle-ships in which camouflage pattern is utilized not to blend a figure into the background but to distort the perception of one part of the object from another.² The shared skin of a collective, the merging of individual and group through surface, freely flows through all elements of this recent corpus.

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."³

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.⁴ 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 stake 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”.⁵ 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, vermilion and cochénille. 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.”⁶ 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 decimated 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.”⁷ 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.”⁸

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 de-territorialized face that is both elusive and intimate, a shared cipher for the oppressed.⁹

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.¹⁰ 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 production¹¹. The emphasis of the project in resistance is important—after all 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.”¹²

Notes

1. Conversation with the artist, June 2011.
2. Conversation with the artist, June 2011.
3. Pamlea Lee, *Chronophobia: on time in the art of the 60s* (Cambridge: MIT Press, 2004), p. 178–79.
4. *Ibid.*, p. 173–74.
5. Michael Taussig, *What color is the sacred?* (Chicago: The

University of Chicago Press, 2009), p. 63.

6. *Ibid.*, p. 86.
7. Lucy Lippard in Ken Ehrlich and Brandon LaBelle (eds.), *Surface Tension: Problematics of Site* (Berlin: Errant Bodies Press, 2003), p. 59.
8. *Ibid.*
9. Michael Taussig, *Crossing the Face* in Patricia Spyer (ed.), *Border Fetishisms: Material Objects in Unstable Spaces* (Oxford: Routledge, 1997).
10. Conversation with the artist, June 2011.
11. www.emilyroysdon.com/index.php/projects/ecstatic-resistance/
12. Michael Taussig, *What color is the sacred?* (Chicago: The University of Chicago Press, 2009), p. 189.

Vivian Zihertl 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.