

Rebecca Lindsmyr

In my practice the body is at center – as the core of how we experience, and are being experienced. This is linked to theories derived from phenomenology of the body, as well as from studies of gender, intersectionality and power structures. Through the work the body is taken apart – as subject, object, and abject; as materiality and performativity; as compound of conscious and unconscious remnants.

Through alternating between binary viewpoints on the body – the inside and the outside, the up-close and the distanced gaze, the visual mass and its action – I reach for bodily confusion; the formless, the in-between, the abject, the queer, the fragmented, the fluid. This to explore the multidimensionality of the body; the body as a formless container of past and present; a carrier of symbolic meaning.

Painting constitute the main body of work; with its methods and materialities being filtered through a psychoanalytic eye. The painting often acts as stand-in for and mirror of the body. Mirror in regards to being a factual mirroring of the painter's movements – a capsule of performed time and bodily traces – and as mirror in relation to the psychoanalytic (Lacanian/Kristevian) mirror; a tool and metaphor within psychic development, in which fragmented body parts unite into a concept of one's whole being. Through the work, paint(ing) is explored as abjection, as matter, as symptom, as language, as thought, as repression, as transgression – of the body.

The practice interweaves historic and contemporary painting discourse; psychoanalysis; the history, philosophy and politics of medicine and clinical practices; language and semiotics; studies of gender, intersectionality and power structures; with philosophic and historic ventures on the definitions of a body. The medium of painting occasionally sits in dialogue with architectural and physically imposing gestures, shiny metal pointing towards clinical settings, as well as textual expressions.

Important influences include Judith Butler, Michel Foucault, Karin Johannisson, Maurice Merleau-Ponty, Julia Kristeva, Melanie Klein, Jacques Lacan, and Isabelle Graw.