

Rebecca Wallis

■ Carriance

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Introduction

Sometimes in art, what you can't grasp, you simply need to surrender to. And in this powerful and outstanding show of new works by Rebecca Wallis, I'd encourage you to adopt a similar openness.

Surrender is an inviting theme in much of Rebecca's work. Not simply because these are some of the toughest, edgiest and most exciting paintings you'll likely experience this year. But also due to their relationship to you as a viewer.

Rebecca is an artist inspired by the texts of Julia Kristeva and Bracha Ettinger, while never completely beholden to them. She doesn't merely interpret Kristeva's ideas of abjection, or Ettinger's notions of 'Carriance' of the other (which forms the title of this show), mind you. Instead, Rebecca uses these texts as an intellectual framework – a doorway in, if you like – for exploration.

That said, the inspiration for this body of work lies far closer to home; as an artist, a partner, and especially a mother to twin daughters. In a real-world sense, 'Carriance' redefines the idea of the mother as a single and fixed subject, and incorporates the depth of entanglement with the daughter, exploring the fluid position of the mother with the daughter, instead of the mother sublimated to the daughter – becoming impossibly one nor two and yet both and neither. Or as Rebecca explains, 'It is this splitting of myself and a doubling of myself through recognising my daughters, my

experiences of identifying with them, and also negating myself in them.'

In works such as 'Integrating Resistance', 2020, parallels can literally be made between how these paintings have been created, and the breadth of intricacies between the intimacy and distance needed in mothering.

Kristeva also speaks of the subject as process, as a natural continuum, and this has been an important element in Rebecca's practice for some time. There are still clear narrative threads, for example in her referencing of abjection in terms of the body, where meaning collapses for the Self and the self transitions into the Other.

In this show, Rebecca makes associations and parallels between her 'self' and her painting, using the spaces behind the surface, the margins and edges of the surface, the sides and the structure, and the empty void behind the surface to convey these thoughts.

They are at once deeply revealing and raw in their honesty – and yet all-consuming and enveloping in their intensity of timeless maternal desire.

Scott Lawrie - Director
February, 2020

Image © Rebecca Wallis
'Transitioning Towards Unclear Ground', 2020

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