



Historias, Sueños y Travesías

JANICE FREEMAN



Historias, Sueños y Travesías

JANICE FREEMAN

Museo Regional de Querétaro

4 FEB '10 - 2 MAY '10

INTRODUCCIÓN

A finales de los años 30, el surrealista chileno Roberto Matta Echaurren, introdujo el término “morfología psicológica” haciendo referencia a sus dibujos y pinturas automáticos, Matta normalmente empezaba sus obras haciendo figuras abstractas a través de asociaciones libres, dejaba emerger las imágenes igual que sucede en los sueños, flotando en un espacio amorfo y transformándose de una cosa a la siguiente.

Trabajando en este estilo, Janice Freeman crea collages de gran formato, donde no sólo incorpora imágenes de los sueños, también toma en cuenta, recuerdos, observaciones y la proyección de deseos y aspiraciones. Inspirada por la vida diaria y la cultura de México, donde Freeman ha vivido y trabajado en sus obras por casi una década, la artista crea vistas panorámicas pobladas de viñetas saturadas de imágenes que ella llama vainas o cápsulas. Tejidas entre ellas dentro de cada panorama estas energéticas burbujas de pensamientos son orquestadas en patrones ondulantes que transmiten una expresiva y no lineal narrativa de un lugar lleno de intriga y pasión. Con una vista apasionada por el detalle, muy poco ha escapado a la atención e imaginación de Freeman, desde mariachis cantando y jóvenes jugueteando por ahí, comida a la venta lista para un delicioso banquete y encantadoras variedades de plantas y animales, hasta las peculiaridades del paisaje o la arquitectura local.

Como Matta, Freeman trabaja desde lo abstracto hacia lo figurativo, sólo que su proceso tiene un trabajo más intensivo y complejo que involucra trabajar con varios medios diferentes. Después de preparar un panel de madera tratándolo con gesso de algún color con arena, Freeman prepara los espacios para las cápsulas definiendo sus límites con recortes de papel y agregando mas gesso de color. A partir de ahí, llena cada espacio cortando y pegando fragmentos de imágenes y texturas que ella misma ha hecho y preparado en una gran variedad de técnicas, como grabados, dibujos, tela de seda japonesa, papeles decorados, lienzos y pequeños trabajos en paneles de madera. Cuando las imágenes empiezan a clarificarse y a tomar vida, Freeman termina cada cápsula y las une dibujando y aplicando varios pigmentos de colores.

Para el espectador, los collages panorámicos de Janice pueden ser disfrutados como mapas del tesoro, para excavar y descubrir, con una carga visceral. A través de sus vívidos y líricos ritmos, estas imágenes mueven nuestra mirada melódicamente alrededor de las composiciones, representando indudablemente los ritmos del México mismo.

INTRODUCTION

In the late 1930s, the Chilean Surrealist Roberto Matta Echaurren introduced the term “psychological morphology” to refer to his automatic drawings and paintings that he viewed as landscapes of the mind. Interested in the Jungian concept of a collective unconscious, Matta usually began by making abstract shapes and, via free association, let the images emerge like they do in dreams – floating about in an amorphous space, and morphing from one thing to the next.

Working from this tradition, Janice Freeman creates large scale collage paintings that incorporate not only dream imagery, but account also for memory, observation, and the projection of wishes and desires. Inspired by the everyday life and culture of Mexico, where Freeman has lived and made art for over a decade, the artist creates panoramic vistas populated with image saturated vignettes that she calls “pods.” Woven together within each panorama, these energetic thought bubbles are orchestrated into undulating patterns that convey an expressive yet nonlinear narrative of a place full of intrigue and passion. With a keen eye for detail, very little has escaped Freeman’s attention or imagination – from mariachis singing and youth romping about, to food for sale or to be consumed in a delicious meal, to the enchanting varieties of plants, birds, and animals, to the architectural or landscape peculiarities of a locale.

Like Matta, Freeman works from the abstract to the representational, only her process is more labor intensive and complex in that it involves working with many different mediums. After first treating a Masonite panel with colored gesso and sand, Freeman prepares the pod areas by defining their edges with cold pressed etching papers and adding more colored sand gesses. She then fills in each area by cutting and gluing down fragments from images she has produced in a variety of formats that include monotypes, sketches, Japanese silk cloths, marbled papers, canvases, and smaller works on Masonite. As the imagery begins to clarify and come to life, Freeman finalizes each pod and binds one to another by drawing and rubbing with variously colored pigments.

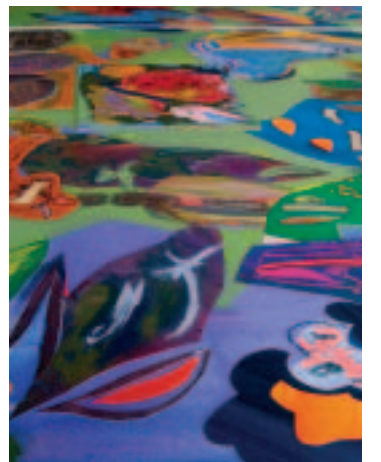
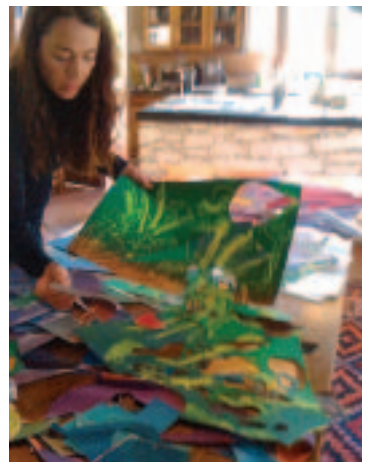
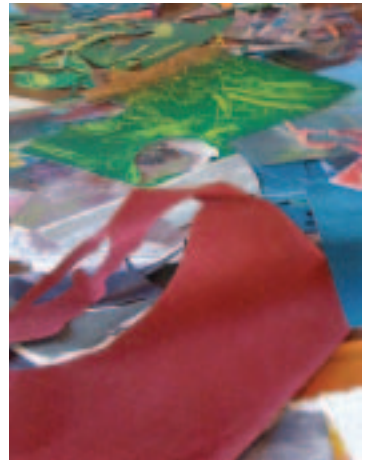
For the viewer, Freeman’s panoramic collage paintings may be enjoyed like viscerally charged treasure maps for excavation and discovery; and through their lively and lyrical rhythms, these images move our eyes melodically around a composition, effectively simulating the very tempos of Mexico itself.

David S. Rubin

The Brown Foundation Curator of Contemporary Art

San Antonio Museum of Art

San Antonio, Texas



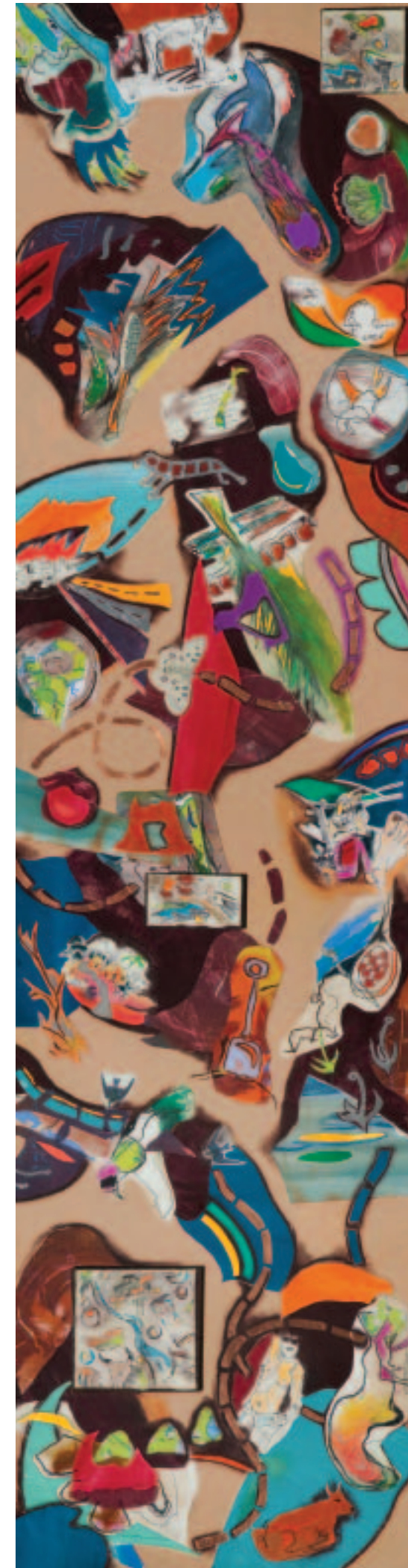
COSAS QUE HARE CUANDO ESTE AHÍ
THINGS I'M GONNA DO WHEN I GET THERE





LOS PRIMEROS DÍAS
THE EARLY DAYS - *Diptych*

PARTIENDO
LEAVING







LLAVES A MI CASA EN POZOS
KEYS TO MY HOUSE IN POZOS

DÍA EN EL PARQUE
DAY IN THE PARK - *Diptych*



TODO SUCEDIENDO
EVERYTHING GOIN' ON



TORNADOS Y NIDOS
TORNADOES AND NESTS





CAYENDO EN POZOS
FALLING INTO POZOS



COLIBRÍ
COLIBRÍ - *Diptych*

POEMAS / POEMS

ANY GIVEN DAY

Sheep shit.
Campesinos made of clouds.
Young, virile men by the bouganvillas.

A boat tied to a stump.
Fleshy canvassed baby tears.

A clump of adobe sealife,

a horse,
a black flower.

Momma cat with suckled teats.
Obsessive cudlicking cow.
Dragonflies... and Papagallos having sex.

Apples & tacos & bowls of noodles.

Susan smoking & drinking with Sophie.

Scorpions & navel oranges.
Juan German in the Gulf of Mexico.

Cowboy Butterflies and stars thru the night cactus.
Crying for the “bell jar” zinnias on morn...

A corny, horney burro with a lion-devil & a baby in motion.

Fuchsia fireflies ruining “Pancho Villa as Himself” while
Nick & Adrianna talk about my fast approaching 50th b-day.

Ernesto singing Frank Sinatra with a Mexican accent.
I gotta go home and rest.
I love my bedroom.

Dragonfly, rabbit-talk-therapy... for years...

Marilyn crying while Don listens just to the music.

Went to the airport with my umbrella-for-protection from
H1N1.

Fireworks.
One more night of parties to sleep thru .
The Pozos sky.
Michael writing songs inside of Max...
Me... with a needle sewing up parts of my head.

John & Carla with buckets & hats by the cow pen.
Tiring time lines and sheets of film and roads with
headlights.

Sandia and a Maguey.
Saddles & spurs.
Geoff in the clouds & Jack smiling with a bone.

Ansell Adams photographing the moon in the day.
Top of the upside down religious mountain.

Amanda with her brand new ideas... fishing by a cliff
with a net.

HUMMINGBIRD IN THE CUPCAKE

A frying pan in the bouganvilla.
Timelines. Spring twigs.
Tiny cupcake nest. An egg.
Nightshade lowering over “a cherry on top.”
A passionate passage thru tortured foliage.

TORNADOS AND NESTS

Tornados, nests, boats, clouds. A zinnia, timeline, fallen
trunks of trees, rain of turquoise blue. The iconic child,
corn, a sacrificial cow. An egg, a bird, a bird, a bird.
A city spit from a tornado, a tree with red fruit. A house.
Fire, rain, a red man, butterfly, tornado spitting trash,
eggs, a shell, umbrella dots.
A tree snapped in half on top of a house.

FISHING

Yellow palm & bronze rain on the mountains where the
devil beats his wife... Inner tubes, shrimp boats, sea
grapes, a driver with a golden steering wheel.
A shell.
Antheriums in the heat of a beach village.
Cow utters & buckets by the shed.
A walking whispering person.
Sand dollars and banana leaves.
A soccer kid.
Pig pens & seagulls.
A lighthouse for conquistadors.
A vessel for largish hearts...
Clouds, a car, a waterfall, fishing for pictures and drawings.
A pony near a schith.
Deep blue sea. Water sprinkles.

HAND-SIGNALS

Hand signals.
Vessels made of lollipop tulleps.
A money-camera.
Kites in the open lot. Set assail.
Night cupcakes.
Sippy-cups, tire lines.
Hard candied luchadors.
Buckets & ducks & squash blossoms.
Bristly dragons and balloons.

Hand signals.
A crown. A harlequin, tiring time lines.
Rain on the squash.
A pony, a can of pop, a train loaded with candy & ice
cream cones.
A driver with lantana & cherry pie & cheese.

SUNBATHING

A map of tears.
The goodbye cow.
A deep diving whale, the edge of the sea.
Caterpillars struck by lightning.
A Phillipe Stark lounge chair,
Feather vessels inside of time.
The sea's edge more than the journey.
My right foot, shoveling branches while seagulls frenzy
near the sky.
Dancing across a mountain.
Sunbathing,
Dogs by the road.
Sedentary cows.
More roads, More time slipping by.

EVERYTHING GOIN' ON NOW

“Home Is Where The Mariachis Know Your Name”
Light bulbs on mauve silk with a migraine next to night.
Tangled hair, marigolds, clouds chasing the hippy
bumblebee van.
A bus.
“Ridin in cars with boys.”
Pre-columbian instruments.
Antique artists with joints a federali fearlessness at
checkpoints.
Cigarettes not allowed.
Fuckin butterflies...
Tiring time lines.
The mariachis,
The grain silo,
A funky puffin-bird,
Penis cactus.
The piano.
Oriental carpets & musical nights.
A palm tree on a patio... rocks.

"HOME IS WHERE THE MARIACHIS KNOW YOUR NAME."

A pig momma with teats.
Burromaguey.
Marigolds.
Chairs, waves, an upside down church,
Cowboy dust,
A butt,
A cupcake... Nick.

Blue paisley & firecracker food.
Butter, stars & spoons,
Cameras trying to photograph semi precious Peridot.
Tea rings.
Dalmatian Citadels.
Chests of Money...
Terribly uncomfortable dreams.
My best friend's love note, though sudden...

Springs popping out of the sides of the hills that breathe.
Goat herded water forms.
A bucket banging centuries down stone well.
No A.C. , just butterflies, a fig leaf, and a needle thru my
“noggin. “
Broken dancer foot.
Called a friend...
All agreed on a pill...

Just take yourself off the sink full of soap... stop the ice
cubes from melting....

Hot sexy light bulb balloons ride over my “Around the
World in 80 Days” sexy, thoughts of the “incredible
Lightness Of Being”, right before I get to see Jane
Campions' latest film, called “Bright Star”....
Pissed off the sunflowers are drying up in November and
it's already December.

A lamb got in my car.
Corrals
Tiring timelines.
Could've killed me when my friends went to Paris
without me.
Left behind in a clothesline in the rain.

Purple air.
A tree.
A sculpture of thick white magnolias from “the other side”...

A wonton, rank, hopeless slut beast by a mother's breast.
Grimacing & laughing on panels .
Spilling flower-wine into some lady's basket.
A ruin.
A spiral.

A fork in the stupid road.
Baby Obama graying against a mountain.
My left foot (twice).
2 marigolds.
A sling shot.
Bicycle fires.
Bronze grapes, while” the devil is beating his wife” and
jumping thru circus rings.
Larimer and that look he gives ya...
A window opening to get away... or thru , or out of...

OBRAS / WORKS

Cosas que hare cuando este ahí / Things I'm Gonna Do When I Get There

182.9 cm x 121.9 cm / 72" x 48"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
1999

Los primeros días / The Early Days

Dos paneles / Two panels

121.9 cm x 152.4 cm / 48" x 72"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Partiendo / Leaving

243.8 cm x 61 cm / 96" x 24"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Monte Pio / Monte Pio

91.4 cm x 243.8 cm / 36" x 96"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Llaves a mi casa en Pozos / Keys to My House in Pozos

137.2 cm x 182.9 cm / 54" x 72"

Collage, pastel y hoja de metal sobre papel

Collage, pastel and metal leaf on paper
1997

Día en el parque / Day in the Park

Dos paneles / Two panels

243.8 cm x 91.4 cm / 96" x 36"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Todo sucediendo / Everything Goin' On

Cinco paneles / Five panels

121.9 cm x 152.4 cm / 48" x 72"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Tornados y nidos / Tornadoes and Nests

Dos paneles / Two panels

152.4 cm x 121.9 cm / 60" x 48"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Cayendo en Pozos / Falling into Pozos

137.2 cm x 182.9 cm / 54" x 72"

Collage, pastel y hoja de metal sobre papel

Collage, pastel and metal leaf on paper
1999

Colibrí / Colibri

Dos paneles / Two panels

137.2 cm x 61 cm / 54" x 24"

Collage, gesso con arena, pastel y hoja de metal sobre panel rígido de madera

Collage, sand gesso, pastel and metal leaf on hardboard panel
2009

Cruzando la frontera / Crossing the Border

137.2 cm x 182.9 cm / 54" x 72"

Collage, pastel y hoja de metal sobre papel

Collage, pastel and metal leaf on paper
1999

AGRADECIMIENTOS / ACKNOWLEDGMENTS

Gracias a Max y Geoff, los hombres de mi vida, por su amor, apoyo y paciencia mientras he estado trabajando para terminar este proyecto.

Gracias a todos mis amigos en Pozos, mi pueblo natal adoptivo en México, por los momentos mágicos y aventuras que hemos compartido.

Le envío mi amor y gratitud a mi hermana en espíritu y compañera de trabajo, Rebecca Villareal, quien ha trabajado junto a mí con intuición y prácticamente sin palabras.

Agradezco a toda mi familia, amigos y mecenas, quienes me han ayudado a continuar mi trabajo a través de los años.

Por contribuir con su tiempo y singular talento para el diseño del catalogo, ofrezco mi sincero agradecimiento a Don Sibley de Sibley Peteet Diseño.

Finalmente quiero expresar mi más profundo agradecimiento a Bernardo Sarvide Primo, quien diseñó esta exposición. He sido honrada con la oportunidad de trabajar con una persona de extraordinario talento como él.

Thank you to Max and Geoff, the guys in my life, for their love, their support, and their patience as I have worked to complete this project.

Thank you to all my friends in my adopted Mexican hometown of Pozos, for the magical times and adventures we have shared.

I send my love and gratitude to my spiritual sister and working partner, Rebecca Villarreal, who worked alongside me with intuition and barely a spoken word.

I thank all of my family, my friends, and patrons who have helped me to continue my work through the years.

For contributing his time and singular talent to design the catalog, I offer my sincere thanks to Don Sibley of Sibley Peteet Design.

Finally, I want to express my deepest appreciation to Bernardo Sarvide Primo, who curated this exhibition. I have been honored to have the opportunity to work with a person of his extraordinary talents.

Janice Freeman

INSTITUTO NACIONAL DE ANTROPOLOGÍA E HISTORIA

Lic. Alfonso de María Y Campos Castelló / *Director General*

Antrop. Diego Prieto García / *Director Centro INAH Querétaro*

Mtra. Miriam Ruth Kaiser Wachsmann / *Encargada de despacho CNMYE*

MUSEO REGIONAL DE QUERÉTARO

Arq. Bernardo Sarvide Primo / *Museografía*

Lic. Claudia Pilar Dovalí Torres, Lic. Ma. Guadalupe Hernández Rivera / *Difusión*





Photography Credits

Janice Freeman in Pozos Studio / Nick Hamblen

Artist Details / Don Sibley



PRINTED IN CHINA 01/10

