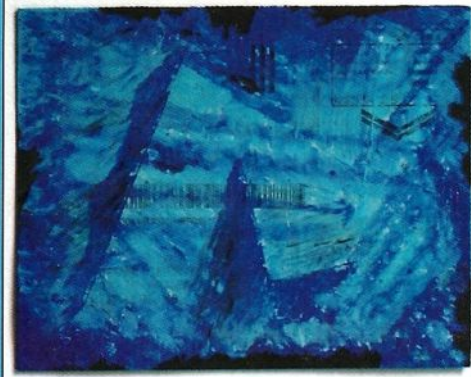


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ISLAMABAD PAKISTAN

Cover Art Image: Artist Statement and Biography

The art image adorning the cover of this journal, identified as 'Border Crossings', is one of a series of spontaneous artworks, still in process, that respond to the commercialized phallic driven world of contemporary art. With intense physical gestures, I draw and move within the trauma of the art world's edges, tracing and retracing the rectangular form of the mail-in subscription card found within the art magazine.

Densely drawn lines of black and blue oil pastel colors mask the return postage emblem and blanket the publisher's address. Its intended transport and return, with the promise of payment for future connection to the art world, is interrupted and rerouted back to its matrixial origins--the sacred act itself of making art. Rendered unreadable in the English language of business, an oracular voice emerges in response to the artwork. Non-verbal acoustic sounds emerge from my throat, my belly, as a layer of sound is drawn onto the image, offering com-passionate counsel to those willing to listen to the submerged voice of knowing and unknowing from the matrixial sphere (to listen to the sound drawing go to <http://www.gestareartcollective.com/barbara-bickel.php>)

The art and writing of artist, psychoanalyst and theorist Bracha L. Ettinger (2004), who has developed a theory based in matrixial borderspaces, offers an aesthetic and ethical feminine-based embodied and relational language to articulate what has been suppressed and lost within the phallic sphere.

To be an artist operating in the matrixial sphere is a fragile endeavor where “the future traumatically meets the past... and the outside meets inside (p. 77).” As I draw and sound my way through/with/beyond/behind this series, I engage what Ettinger calls *metamorphosis*:

a process of inter-psyche communication and transformation that transgresses borders of the individual subject and takes place between several entities. It is a joint awakening of unthoughtful-knowledge on the borderline, as well as an inscription of the encounter in traces that open a space in and along the borderline itself.

As I encounter the momentarily opened spaces of the borderline that separates me from communication with others in the phallic sphere of the art world, I reach out to the other with a radical trust in these artworkings that was not possible otherwise.

From the borders and edges of the phallic sphere of the contemporary art world oracular movements, images and sounds from the matrixial sphere continue to lead us into/through/beside/behind the trauma of erasure and separation, returning us to precious aesthetic and ethical moments of interconnectivity, and our jointers in difference.

I invite you to contribute to future art in this series by mailing me the mail-in subscription card from inside contemporary art magazines that you may have in your possession. Thus far I have worked with North American art magazines and I would like this series to cross continents as well. Contact me at bickel.barbara@gmail.com for the mailing address.

Ettinger, Bracha L. (2004). Weaving a woman artist with-in the matrixial encounter-event. *Theory, Culture and Society*, 21(1), 69-93.

Artist Biography

Barbara Bickel is an artist, researcher and educator. An Assistant Professor in Art Education and Women, Gender & Sexuality Studies at Southern Illinois University Carbondale, USA, Bickel teaches art as an inquiry process. Her arts-based Ph.D. in Art Education from The University of British Columbia (UBC), Canada, focused on women, collaborative art making, ritual, and spiritual leadership in multi-faith contexts. It was awarded the Arts Based Educational Research (ABER) Outstanding Dissertation Award from the American Educational Research Association in 2009. Her MA in Education at UBC, which inquired into the body as a site of knowing -- performing itself as text was awarded the ABER Thesis Award in 2005 from AERA. She holds a BFA in Painting from the University of Calgary and a BA in Sociology and Art History from the University of Alberta. Her art and performance rituals have been exhibited and performed in North America since 1991. Her articles on arts-based inquiry and a/r/tography have been published in numerous journals and book chapters. She is a co-founder and member of the Gestare Art Collective. To view her art portfolio and arts-based research on-line visit <http://www.barbarabickel.com> and <http://www.gestareartcollective.com>