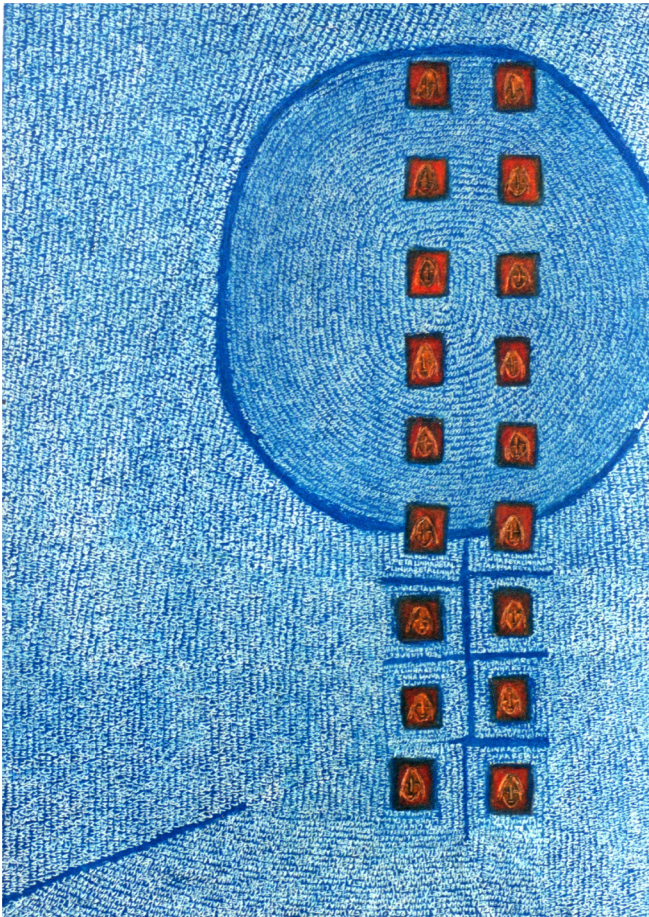


Metaphor of the Unconscious

by Yoshiya Nakagawara Ferreira
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Codes - Oil Pastel on paper - 2001 - 35 x 25 cm
Ex. Metaphour of the Unconscious - Parana - Brazil



Untitled - Oil Pastel on paper - 2001 - 35 x 25 cm
Ex. Metaphour of the Unconscious - Parana - Brazil

Somewhere in one's life, in some moment or some circumstance, the question of identity demands a new and different attitude. This attitude, several times, means to redirect or break the natural evolutionary conditions in place up to now. This is the case of Erica Kaminishi. Three years of residence in Japan, including studies, art courses and work, filled her transition from adolescence to adulthood with a profound internal reflection about her mind, body and space. Although she was born in Brazil, her oriental roots influenced the development of her thoughts and attitudes. The unfamiliar environment and its everyday life experience brought up emotions, distress and unexpected surprises. Self contained and accumulated emotions and un verbalized distress needed more room to be expressed. Psychoanalyst Marie-Claude Thomas wrote that "silence is the effect of the expectation for a word". Another psychoanalyst, Xavier Audouard, registered wisely that "silence is the active nucleus of a word".

Erica's interior was still fragile but it was necessary to resist and confront new experiences. This apparent fragility produced attitudes that consolidated, generating doubt and increasing her imagination. The unexpected fragments of everyday life, usually mixed to physical pain, massacred in modern bullet trains, made her stronger, less anxious.

Sartre, wondering about images, wrote that "images, once perceived, become fixed into and aligned with memory". He states that images, "the essential elements of one's psychic life, will reflect themselves in the exterior perception". But how and why is it important to consider about silence and images in such a general way? Because in Erica Kaminishi's pictorial expression, her multiple experience in a new environment, practically opposite to the current space, reveals itself as if transmuting from the interior to the exterior, attempting to affirm her "new" personality. And why in the written form? We answer with the words of Wilson Martins, one of the major critics and historians of Brazilian literature, "(...) writing is just one — probably the most perfect and least obscure — among several other visual language systems : in this same category are drawings, mimics, the marine and terrestrial sign codes, gestures, in particular the language of the deaf and mute, etc."

Among the fourteen pieces presented by Erica, with oily pastel on paper, in small and medium formats, only those who are able to come close enough to intimately unravel her calligraphic/word, sometimes idea/thought or criticism/post-modern to the contemporary world. These are arduous pieces of work, made silently, as if revealing the layers which entwined along her life experience. Even so, the details of the plastic effect, sometimes imitative, come through and establish themselves, almost intuitively, searching for spaces destined for color/movement. Baudelaire, poetically said "anywhere outside the world". Those words are a metaphor for the search and the affirmation of a new place, an affective one. Another consistency in Erica's work is the presence of standard handicraft faces, features, some calligraphic pictorial semi-circles. Her message seems to be on purpose: we are all treated the same way, we are numbers, codes, letters, defining our way of acting, seeing, thinking. We are all the same. The same? Once more the question of personality, a daily condensation of man, the anonymous hard and repetitive work, crowds in silence...

A closer reading of her artwork will identify the critic's structure and the unconscious dimension of our everyday life. Let's take a look:

name, id, security number , last name, birth date, name, age, marital status, place and date of birth, electoral title, filiations, blood type, weight, height, skin color, address, telephone, job, education, religion, references, passport.....

we are common, we are equal, we are humans, we are savages, we are equal, we are brothers, everything the same, nothing different, incoherent, disconnected words, fear of loneliness, fear of indifference, fear of the unknown, fear of beauty, fear of living, fear of suffering, fear of truth, fear of nothing, fear of everything, fear of aging.....

can you observe yourself? can you read all these tiny words? can you see everything clearly? can you read all forms of consciousness?

Richard Sennett, a renowned contemporary philosopher alerts our senses when he says : "the richness of the senses and the body activity were, in such a way, eroded, that today's society appears as an unprecedented historical phenomenon".

It is within this context that Erica's art work should be interpreted. Her art is brought into contemporary art as one where man's majesty expresses itself in his everyday life, as an answer to mindless standardization, crushing all senses and psychic perceptions of those who are aware of the transformation of the world.

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