

Emily Roysdon: Positions

by NICHOLAS WELLS on Apr 5, 2011 • 11:24 am

Visual threads of minimalist geometry and ambiguously improvised movement permeate Emily Roysdon's new exhibition at [Art in General](#). Incorporating work made during a stint at Berkeley, *Positions* is a continuation of her many multidisciplinary projects, which include the feminist queer arts collective LTTR, numerous film and photo projects and collaboration with the band MEN.

Roysdon's work is ultimately about words, a happy surprise to any writer. Working with a dialectic consideration of language, the artwork focuses on the use of space and its regulation as it negotiates through dual meanings to develop what Roysdon calls "ecstatic resistance." Three silk-screened panels set up a vocabulary of movement and form. Using the gallery as armature, wall space behind the panels is silk-screened with images of bodies, caught in a variety of poses. These positions, both choreographed and improvised, articulate the tensions between regulation and "free movement."



Emily Roysdon's "Positions"

“Sense and Sense,” a site-specific project based in Sergels torg, a public square in Stockholm, explores the space between choreography and political representation. In a diptych video, the performance artist MPA slowly traverses the black and white triangular-tiled square. By mimicking a natural walk while lying on her side, MPA creates the illusion of free movement in what must be a labored and meditative process.

By locating the performance in a public square, Roysdon utilizes the two meanings of the word “movement,” as physically moving through space and a political front. The exhibition notes that the site serves as a meeting point for all political protests in Stockholm. Sergels torg’s geography—sunken below street level and central to the city— alludes less to a panopticon than to the Colosseum, where captives were openly watched for amusement.

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Through May 7, Art in General, 79 Walker St., 212-219-0473.