



#### EDUCATION

MDR, dispute resolution, Pepperdine University, Malibu, California, 2005  
MFA, fine art, California Institute of the Arts, Valencia, 1977  
BFA, fine art, Nova Scotia College of Art and Design, 1975  
BA, art education, Nova Scotia College of Art and Design, 1975

#### EXHIBITIONS/PRESENTATIONS

2006

Consider This . . ., Los Angeles County Museum of Art

2003

Girls' Night Out, Orange County Museum of Art, Newport Beach, California  
Liberty (Leading the People), Noga Gallery, Tel Aviv, Israel (solo)

1991

The Inquisition, Walker Art Center/Southern Theater, Minneapolis (solo)

1988

X-Rayed, Whitney Museum of American Art, New York (solo)

1986

The Artists and Her Model, De Zaak, Groningen, Netherlands (solo)

#### BIBLIOGRAPHY

Joselit, David. "Public Image, Ltd." Artforum 45 (September 2006): 113–14.  
Medvedow, Jill. "Concealing the Reveal: Disclosure and the Art of Dorit Cypis." In Dorit Cypis: The Body in the Picture. Boston: Isabella Stewart Gardner Museum, 1993.  
Solomon-Godeau, Abigail. Sexual Difference: Both Sides of the Camera. Buffalo, N.Y.: CEPA Gallery, Center for Exploratory and Perceptual Art, 1987.

Imagine the eye of the "I" glossing over the image of the hunched bodies of boys awaiting an attack. Their frozen-in-time posture is reflected in the surface of a mirror on the floor, situated directly in front of the photograph. Their bodies, like a *punctum*, rise out of the scene, shooting out of it like an arrow, and, in a split second, disrupt our desire to place them along the narrative itinerary of memory and history. This is the space inhabited by Aya Dorit Cypis.

Cypis's work brings to the fore that which has been marginalized, degraded, forgotten, erased, or damned as irrelevant—shards, which come back, despite everything, on the edges of discourse. These remainders left aside discreetly perturb a belief in "progress" or in a system of representational affects. They make unsuspected depths visible.

**BORN 1951 TEL AVIV, ISRAEL  
LIVES AND WORKS IN LOS ANGELES**

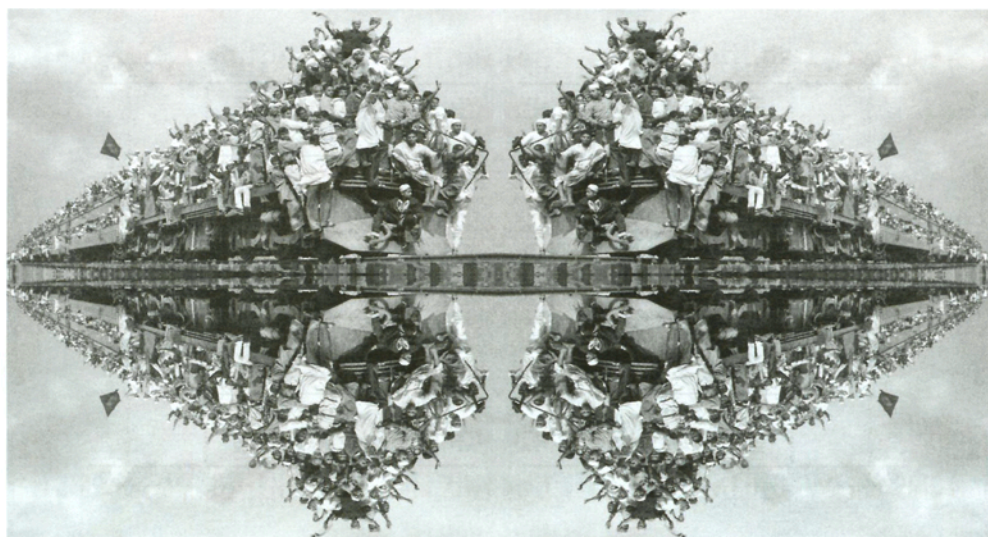
# Aya Dorit Cypis

#### OPPOSITE

*Stranded Subject (weekends/clouds),*

2006

Amazon Rain Forest, Brazil, August 21, 2005,  
Los Angeles Times  
Iraq, November 25, 2005, New York Times  
Photographic print  
29 x 48 in.



*Stranded Subject (weekends/train)*, 2006  
Tongi, Bangladesh, December 2, 2002, New York Times  
Photographic print  
33 x 60 in.



*Stranded Subject (weekends/wailing women)*, 2006  
Istanbul, Turkey, November 2003,  
Los Angeles Times  
Jensen Beach, Florida, September 5, 2004,  
New York Times  
48 x 47 in.

The spatial attributes of Cypis's space of memory/history are always in flux, however. Here there is no referential or optical system that will anchor the eye of the "I" to the rational and its normalizing procedures. There is no linear progression toward some utopian resolution waiting for us at the end. There is no safe distance from which these bodies could be looked upon. These objects, like the Deleuzian "other," are the expression of possible worlds, which can be experienced only by liberating them from the bondage of utility or use value so that they might enter into the most intimate relationship with other objects.

Cypis's work, which since the 1980s has explored intimacy as a dynamic space somewhere between seeing and being seen, represents the body as constructed rationally and discursively—thus, primarily and fundamentally as a historical, psychological, and political object. Her more recent work looks more directly at the relationship among the political, the psychological, and the physical, using strategies that bring viewers directly into the eye of the storm—into a space where they face the body/image colliding with doubt.

# Cypis's bodies, images, and objects

## stage a sit-in strike in the house of history.

NOTES  
1. Samuel Beckett,  
*Waiting for Godot*,  
act 2.

Cypis's bodies, images, and objects stage a sit-in strike in the house of history. "They all speak at once. . . . Rather they whisper. They rustle. They murmur."<sup>1</sup> They pose questions: If a body is a complete and rational object delimited by political and social coding and complex ideological structures, what happens when its very materiality—the fidgety "liveness" of the flesh—disrupts this coding and its critical prose? What becomes visible or thinkable when the body is unhoused from its beingness? What becomes visible or thinkable when highly public and politicized images of private lives/private bodies are freed from the zeitgeist of a consumer society?

There are no easy answers to these questions. In their stead there are Cypis's historical hallucinations in the space of memory/history. They articulate the condition of being historically formed and yet not reducible to historical or ideological determinations that their (and her) very presence contests.

**Cypis's C.O.L.A. project, a series of twelve photographic prints entitled *Stranded Subject (weekends)*, registers crises and disasters that invade private space via the media.** By manipulating the collision between public and private space (or between mediated image and her rendering of it), Cypis generates questions about the body, violence, history, memory, and culture, at the same time cutting through our desire to aestheticize the image or the violence that produced the captured scene.

*Michal Kobialka*

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*Liberty (leading the people)*, 2003  
Mirror, C-print photograph  
50 x 60 in. each  
Installation view, Optica Gallery, Montreal,  
Quebec