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PERIPHERAL **ART**ERIES

APRIL 2013

LISA VAN NOORDEN
MIA DAHYE KIM
GARRIC SIMONSEN
GUANG ZHU
ALLA RUMYANTSEVA
SOO SHIN
VALE BERRAL GARCIA
MONTSERRAT RODRIGUEZ
DIANA SPIRIDOU
MARIO D.FISCHER
BLANCA GIMENEZ

VOLTE
*an interactive kaleidoscopic
art installation, 2012*

"An artwork doesn't communicate anything; it simply creates a mental space. Language, gestures, or rather a masterly brush-stroke of a painter are nothing but ways to invite us to explore our inner landscapes".

Thirty years have passed since this Borgesean deep and at the same time provocative statement has been written by the fine Italian writer Giorgio Manganelli. Our net review presents a selection of artists whose works shows the invisible connection between mainstream art and new trends.

We have focused on new trends in Contemporary Art, especially by encouraging young artists: anyway, the distinctive feature of our project is to discover creative potentials. Apart from stylistic differences and individual approaches to the art process, all of them share the vision that art is a slice of the world to be shared.

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In this issue



Lisa van Noorden

(The Netherlands)

"The concept of my work revolves around how people act and interact under a given circumstance or within the boundaries of a building. My focus is how human behavior or movement can be transformed into a rich visual

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Mario d. Fischer

(Austria)

"Mario Fischer's objects function as a kind of dark metaphor that plays with subtle humor and pointed cynicism with the apparent and thereby produces once more the connotative meaning of terms"



Garric Simonsen

(USA)

"The basis of my artistic research explores the possibilities of manipulating temporal moments, physical surface and materiality. Much of what I draw from creatively transcends everyday experiences."

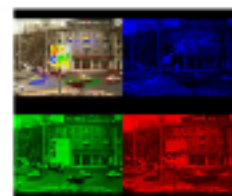
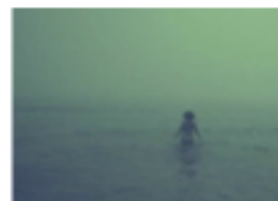
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Montserrat Rodríguez

(Spain)

"The cycle time. Everything is repeated again and again, as a reminder, as if I myself observed from a distance. As I look at my actions may be like repetitive or can be like different each time."

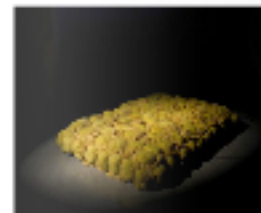


Alla Rumyantseva

(Tajikistan)

"A work of art for me is what excites me, makes me think, and does not leave me indifferent or remains in my thoughts and heart for a long time."

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Blanca Giménez

(Spain)

48

"I love space and light. It would be almost impossible to describe my artistic projects without mentioning these two concepts. Light is present in almost every project of mine, both direct light or video screenings."

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Soo Shin

(South Korea / USA)

"My work deals with the grey area that lies between utopia and dystopia, and the inseparable nature of faith and struggle. People seek and long for the light of truth, love or even a savior in their lives."



Vale Berral Garcia

(The Netherlands)

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"Every time I make a painting there's the possibility it's going to be something completely different of form, style and or theme to the one(s) before. It therefore can be considered as an investigation of competence / incompetence"

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Diana Spiridou

(Greece/Georgia)

"To me, a work of art is a kind of human creation that interprets our world with its own unique way. A genuine work of art offers new fields of action both in senses and mind and therefore, it helps people to gain knowledge and experience."



Mia Dahye Kim

(South Korea)

80

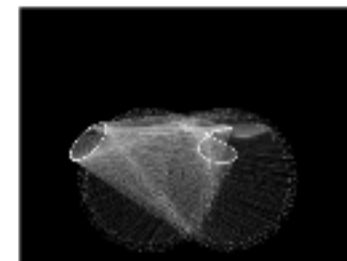
"My work is based on attributes of cinema. I deal with the ways to restructure the composition of cinematic narrative investigating the storytelling form in video art."

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Guang Zhu

(USA)

"By founding itself in the fields of math and art, my practice speaks of the intimacy between the abstraction of computational aesthetics and the rationale of trigonometrical equations."



Lisa van Noorden

(The Netherlands)

An artist's statement

"The concept of my work revolves around how people act and interact under a given circumstance or within the boundaries of a building. My focus is how human behavior or movement can be transformed into a rich visual experience. Essentially stripping that behavior or imagery from its meaning and redefining it into a new artistic world.

"A key focus in my drawing is on people and their ways of survival and self-protection in our complicated insane environment, from the horrors of war to the fake glitz of stardom. I work very accurate and precise. This accuracy adds to and is meant to emphasize the "untouchable" image of my characters.

"I am constantly experimenting with new materials, shapes and techniques, and often the results find their way back into my projects.

(Lisa van Noorden)

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VOLTE

Volte is an interactive kaleidoscopic art installation. Volte recreates our reality into an abstract video-animation where nobody and nothing is recognizable but is merged into a constant revolving detachment of that reality.

Volte strips all imagery from its meaning and returns that imagery into an ever-changing, colorful and continually recreated form, which is then again subject to a highly personal interpretation.

Volte has the power to recreate beauty out of the ordinary or grotesque.

<http://www.youtube.com/watch?v=pR1WpoWjYTbc>
<http://www.youtube.com/watch?v=8DotjcPg0bo>
<http://www.youtube.com/watch?v=MYZlexBAgYE>



*an interview with***Lisa van Noorden**

We would like to start with our usual ice-breaker question: what in your opinion defines a work of Art? By the way, do you think that contemporariness it's just a matter of making art in this epoch?

A work of art in my opinion is a materialized expression. It can be any creative expression, we are creative beings by nature. My 5 year old makes art. In time, she might start making art with an intention, to convey a message, whatever she wants the world to know.

About contemporariness, I think I can illustrate it using fashion as an example. When you go to your nearest H&M you will see fashion is in an 80's revival moving towards 90's. Still it's contemporary fashion. Revival fashion is never just a copy of its inspiration, it is always a combination of the old and new. For example it's neon colors plus globalism, high tech and cradle to cradle. With art it's the same.. you can use inspirations from the past but you mix them with contemporary influences and themes. You can do that knowingly or just because you were born now and not then. If you don't mix and just make revival art with the same intentions and techniques like they did back then, then it's not contemporary art.

Would you like to tell us something about your background? You have formal training and you have graduated at Willem de Kooning Art Academy in Rotterdam. How much this experience has impacted on the way you nowadays make Art?

The academy for me was a very inspiring place. I think it most of all taught me to think in concepts. I had talent already and I had been drawing from when I was a young child,



Lisa working on childsoldier series

but I never thought of a theme, a concept in my work. I just made pictures to make pictures.

Going to the academy was a goal for me from when I was really young. I guess it was so because my father always told me that he wanted to go to art academy, but wasn't allowed by his parents. They sent him to a house-painter school. I think something in me wanted to reach that goal for him. The downside of the academy was that I found the social environment quite dogmatic. I felt intimidated and I didn't want that.

By then I was already living on my own for two years and I think I was in constant survival mode



interactive LED artwork for a conference center

so I wasn't very receptive to my teachers. I wanted to study painting but I didn't like the social environment there, so I chose to develop illustration and graphic techniques.

Years later, when I became a teacher myself, one of my former painting teachers told me she remembered me as an extremely pig headed student.

Moreover we would like to ask you if in your opinion trained artists has an advantage over self-taught ones... we have read in your bio

that your father was a self taught artist in his spare time...

I'm not sure. My father was very talented in all kind of art forms, mostly painting but also drawing and woodcarving. He also was a top talent in his line of work; silkscreen printing. But the funny thing is that.. he was always struggling to find his own subject and visual language. As a youngster he had taken painting lessons from Henk Melgers, one of the members of the Groninger Ploeg. He always kept within that style of painting but

but also inside the boundaries of those themes: landscapes, portraits, still lifes.

The second world war was a life changing experience for him, but he wasn't able to express that in his art. He couldn't work with concepts or themes, and he wasn't able to really reveal himself through his work. But maybe that's also a thing of his generation. If he had attended art school I'm sure he would have made more profound artworks.

Your work deals with new media technology and in these last years we have seen that the frontier between Video Art and Cinema is growing more and more vague.

Do you think that this "frontier" will exist longer? Do you think that new media art will definitely fill the dichotomy between art and technology?

With the constant progress of technology and the willingness and ability of artists to keep learning and experimenting, every artform comes within reach. I never think about "frontiers". In my opinion the answer to both questions is a simple "of course it will".

But new media can be conceived much broader than video, interactive or cinema, it depends on how widely you define "new media" and "technology". Think about 3d printing and the art forms that evolve from that, or robotics and holographic techniques. New media means a new medium. Thus it can be anything new. I guess in 50 years we will be making art without a medium at all, just projecting concepts or sensations on each other. Although I must say that I will probably not be that artist because in essence I am a drawer.

concept for a memorial for child abuse



Now we would like to focus on your interesting artwork "VOLTE" that our reader can admire in these pages. Can you describe a little bit about your creative process for this piece?

Volte is a concept that I already hoped to realize a couple of years ago and it emerged because I was looking for ideas which would foster interaction between the artwork and a user/ spectator.

I make a lot of commissioned art and within the boundaries of the goals and hopes of my clients I get a lot of crazy ideas. And I came up with this one for a pitch. A new complex to be built for the elderly in Belgium was looking for an artwork to be placed in the garden. So my initial idea was to create a round fountain with an interactive kaleidoscopic video rotating beneath the water surface. A sensor inside the rim would measure movements in the water level, caused for example by wind, leaves, or someone's hand. The wilder the water, the faster the kaleidoscope would run. The images would be generated from my drawings.

The concept wasn't picked up, which I thought was a big mistake, so I left the idea on the shelf waiting for the next opportunity to come along. And that opportunity arose with this client, who was instantly triggered. I changed the concept a bit; the kaleidoscope is activated by people uploading their own pictures, using a more conscious level of interaction, which is possible because the audience will be younger. I know from experience, that most anything can be made technically within time. You know they are experimenting with touchable holograms by using ultrasound? In a while we can kiss a hologram and get it on.

Interactive LED artwork *Anchor8*

<http://www.youtube.com/watch?v=UPHsudiZPLo>

We should underline that "VOLTE" is a team-project: you have established an effective collaboration with Duncan Champney and Stephan Grevelink.

The artist Peter Tabor once said that "collaboration is working together with another to create something as a synthesis of two practices, that alone one could not": what's your point about this? Can you explain how your work demonstrates communication between several artists?

First I come up with an idea, and then I try to find out what is needed to realize it and who can make it technically. And then, when I find these persons, they inspire me to come up

with new ideas because they are also looking to expand and experiment. They would say..we are working on this technique and I would say: imagine we would use it to visualize this or that. I love it. So I agree with Peter Tabor.

Not to mention that the feedback of the audience is important for everyone who has something to communicate: and you have underlined in your artist's statement the importance of establishing an interaction with the viewer.

When you conceive a work, do you think to whom will enjoy it?

Yes, when it's a commissioned work definitely,

*SummerSpring, drawing-sculpture*

I want to offer beauty and fascination, in an intelligent way. When its un-commissioned art I mostly want to offer fascination to myself and that leads to other imagery. I get triggered by lots of things that most other people find disturbing or at least out of the ordinary. I guess I like conflict, which is probably the reason why I rarely keep walking the same road for long.

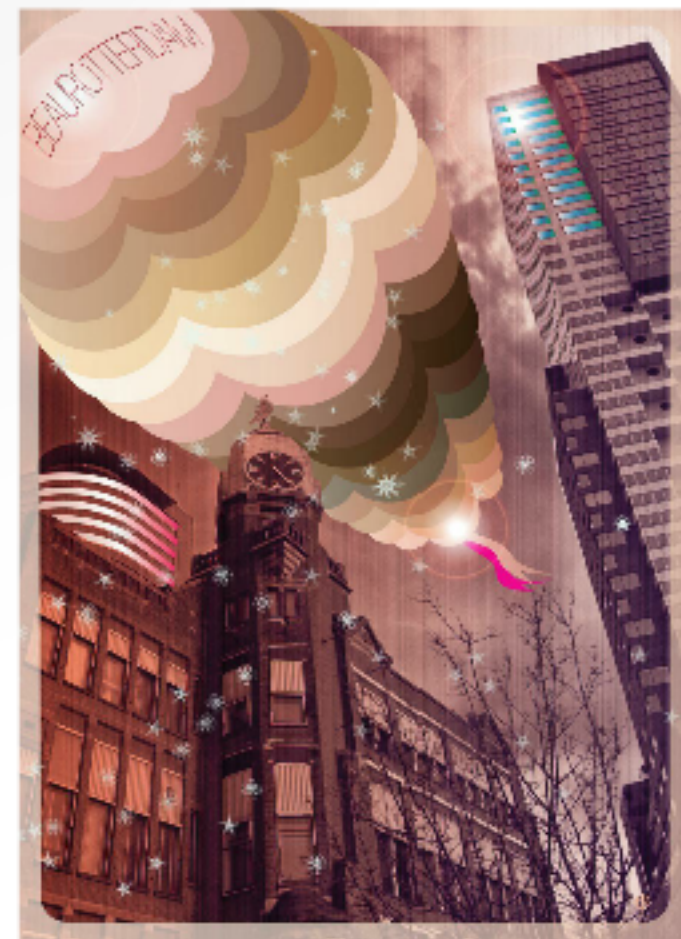
You are a multidisciplinary artist, so we couldn't go without mentioning your drawings and paintings: and it seems that you make a sapient usage of Photoshop. Many of your pieces seems to belong to traditional art and at the same time reflects the features of contemporariness: there's an impressive synergy of styles...

Well yes, I guess I like conflict, which is probably the reason why I rarely keep walking

the same road for long. I am curious and I can do a lot of different things. This has definitely not helped my career, the inability to repeat myself for a longer period of time has caused me to miss a couple of opportunities which would have made me more known and appreciated. Galleries like artist who are constant and stable in their style.

"Like a cloud fire" belongs to a series of "suspended works": could you elaborate a bit the concept behind these stimulating pieces?

In 2011 I got fed up with the flatness of 2 dimensional works and the fact that they needed a wall. Plus I wanted to get a bit more physical with my work. Drawing is very accurate and precise work, at least my dra-

*BeauRotterdam: posters of Rotterdam*



Volte artwork on an apartment complex

drawings are. I met an artist who cut out statues of foam and I got inspired. But I also knew I'm not a sculptor. So I started experimenting with cutting shapes out of foam and lining them with copper.

Now I was able to stage my drawings in a different manner. It's very fresh. When I like a new technique I promise myself to at least keep using it for a couple of years.

What experiences have you had exhibiting in different countries? What is the difference between exhibiting, for example, in Europe or in the USA or in Russia?

By the way, it seems that Rotterdam, the city where you currently live and works has a deep impact on the way you make art, isn't it?

I'm not very fond of the Dutch artscene. It's so much blabla. I found it much easier to get a solo exhibit in New York than to find a gal-

lery in Rotterdam, can you believe it? I live in Rotterdam for more than 25 years but for work it's not my most stimulating city. However, the skyline is fantastic.

I always travelled a lot. I used to work as a new media designer for Shell, and the friends I made there lived all over the place: Dubai, Houston, Moscow. I visited them but contacted a selection of people and galleries before I went. I called those people and told them I would be in town for a week and they were willing to see me.

For example, in Russia I found that the appreciation for older and experienced artists is much higher than in the Netherlands. Here, gallery-owners pick artstudents from the academy and mold them into their own inventions. Because I did not start out in the artscene after finishing the academy I missed that springboard completely. The first ten years



Like a cloud of fire, drawing-sculpture

I worked as a decoration painter and illustrator, and after that I re-schooled into being a new media designer. I worked in new media for at least ten years.

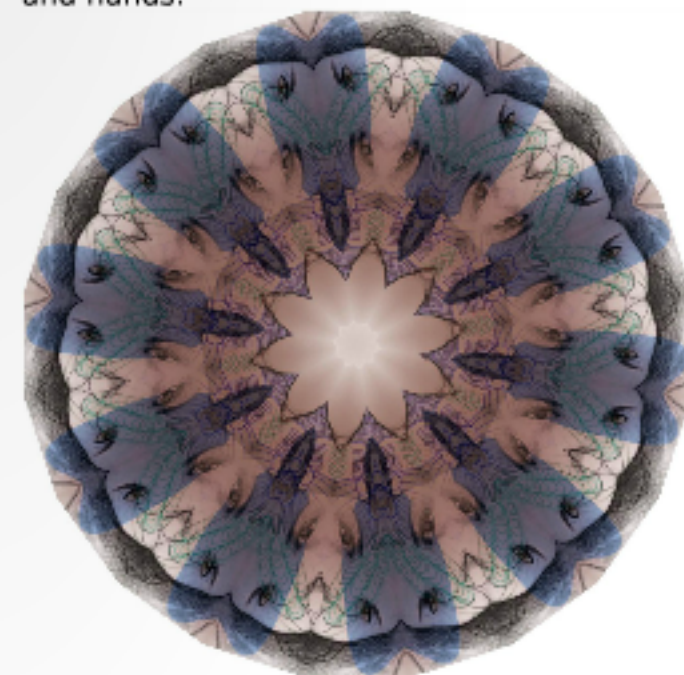
I never stopped painting but it was not until 2003 that I had my first exhibit. So by then I was not interesting to any gallery. I still like to work in a professional business environment.

I train marketing and design professionals in creative concept development. I like talking about goals, marketing, target groups, advertising, social media and all that stuff.

There's a cliché question, that we often ask to the artists that we interview: what aspect

of your work do you enjoy the most? What gives you the biggest satisfaction?

Beauty, clever concepts, and the fact that I'm able to create something with my own mind and hands.



Volte artwork

Thank you very much for this interview, Lisa. Our last question deals with your future plans. Anything coming up for you professionally that you would like readers to be aware of?

If all went well, by the time this article is printed Volte was shown at an exhibition in OpenConceptGallery in Michigan. I'm very happy with that because Volte is the first artwork which was created for a client, which is presented as an autonomous artwork.

This is an important step for me, as with every commission I am trying to close the fine line between commissioned and un-commissioned art. Volte is the first of my works where I succeed in that completely.

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