

LIANNE VAN ROEKEL

"There is a combination of fragility and forcefulness that seems to be at the basis of almost all Lianne's work in which the intelligent / intuitive choice of materials and methodology create a convincing confrontation between the viewer and the work"

[2016] The first time I realised that there is a word for the atmosphere I intend to provoke through my multimedia installations, was when I came across the word uncanny. The uncanny as in a certain moment when something familiar becomes strangely unfamiliar to us. A split second in which we perceive something we thought we knew, yet its old meaning has temporarily been lost. I think this is when time stands still, yet we feel so much alive. After that, something might have changed in us. Or not. [2017] Developing these types of atmospheres, I moved to the literal sense of touch. Armed with sensing technology and silicone, I created haptic interfaces that mediated light and sound. Through the interplay between vision, touch and audition, I invited people to sense and question (non)live. [2018] Through these works I acknowledged that the material used for touch and interactivity has something to say as well. That there might even be a chance that the material we interrelate with says it all. I went on a hunt for material. A material that, without any technological addition, provokes something. A material that 'touches' in another way, beyond the sense of touch we generally refer to. [2019] The search led to an extraordinary encounter with a mighty (living) material on a random Monday morning. Its gorgeous brownish translucency, its undefinable smell and asymmetrical textures with an almost skin-like touch provoked strong ambivalent sensibilities. Somewhere along the line between repulsive attraction and attractive repulsion. [2020] They say that, to follow the material is entering a true maze of meanings. Equipped with solid research methodologies that are significant for my artistic work, I guide the visitor through a magic microcosm of multi-sensory revelations and intellectual stubbornness of organic, living matter.

WEBSITES

Personal, professional website

www.liannevanroekel.com

SOCIAL MEDIA

www.instagram.com/lianne/

EDUCATION

- 2018 - Master ArtScience Interfaculty Den Haag, Koninklijke Academie van Beeldende Kunsten diploma
- 2013 - Interactive Design & Unstable Media Bachelor (DOGTIME) Amsterdam, Gerrit Rietveld Academie diploma
- 2012 - Introduction Year Gerrit Rietveld Academie Amsterdam
- 1999 - Introduction Year Artez, Arnhem
- 2000

EXHIBITIONS

- 2020 Graduation Show KABK 2020 Royal Academy of Arts The Hague, Netherlands During the (upcoming) KABK Graduation Show 2020 from 10 - 13 September, I will present my 2 year research The 'Pages' of my 'Research' in the form of a sound installation and a 3 meter long textile work. graduation2020.kabk.nl Group
- 2019 Movement Matters: Moment of 'Ma' Faculty of Architecture and the Built Environment, Technical University of Delft Delft, Netherlands For 2 weeks, the Japanese space-time concept of 'Ma' was explored in a group setting. We presented the result in the form of a non-spoken group

performance for around 30 visitors.

[Group](#)

- 2019 Killing Horizons Quartair Contemporary Art Initiative The Hague, Netherlands With 10 master students of the ArtScience Interfaculty of the KABK, we independently organised the group show "Killing Horizons" at Quartair Contemporary Art Initiatives. I presented the work "Dec(l)ay"; the outcome of the study related to the interaction between (dried) clay and water. The audience could participate in a ceramic sound installation in which the real time sounds of dissolving dried clay were visible and audible.
www.liannevanroekel.com/decay
[Group](#)
- 2018 Robot Love Campina Melkfabriek Eindhoven, Netherlands ROBOT LOVE was an exciting EXPO EXPERIENCE. ROBOT LOVE presented a large-scale exhibition of contemporary art, various events, a fascinating education program, the ROBOT LOVE Academy and the ROBOT Café. From 15 September until 2 December 2018, ROBOT LOVE was bursting with impressive works by more than 50 international artists. And a varied program for young and old with many activities: workshops, lectures, debates, tours. During this period, the work APP(E)AL(L)ING was part of the Dutch Design Week and Eindhoven Glow (light festival). robotlove.nl/en/lianne-van-roekel/
[Group](#)
- 2018 Graduation Show GRA 2018 Gerrit Rietveld Academie Amsterdam, Netherlands Graduation Show 2018 of the Rietveld Academy in Amsterdam. I presented the work APP(E)A(L)LING
www.liannevanroekel.com/appealingappalling
[Group](#)
- 2018 Hold Me Now – Feel and Touch in an Unreal World Stedelijk Museum Amsterdam Amsterdam, Netherlands Rietveld Uncut is an annual exhibition and performance programme by the Gerrit Rietveld Academie. Its collaboration with Studium Generale builds up to a simultaneous conference-week and exhibition in which ‘the making and the thinking’ comes together. Departments and students have developed projects in relation to the theoretical framework of Studium Generale

under the title 'Hold Me Now - Feel and Touch in an Unreal World' The exhibition took place from March 21 - 24 at Stedelijk Museum Amsterdam.

holdmenow.rietveldacademie.nl/rietveld-uncut
Group

PROJECTS

2020 The 'Pages' of my 'Research' ArtScience
KABK The Hague, Netherlands

www.liannevanroekel.com/pagesofmyresearch

One year ago, I was confronted with a material I had never seen and smelled before. The gorgeous brownish translucency of the material, the undefinable smell, the asymmetrical texture and patterns, the incredible strength yet flexibility it had, provoked strong ambivalent sensibilities. Since this cross-modal encounter, the mighty material of cellulose grown by microorganisms has been the focus of the research for my Master degree of the ArtScience Interfaculty of the Royal Academy of Arts/ Royal Conservatory of the Hague (2020). The sentence 'What does it mean to give agency to the material, to follow the material and to act with the material?' (Petra Lange-Berndt) has been the main inspiration for the construction of the (material) research methodology that followed. I created an experimental domestic (sound) set-up (see photos) in which I followed the growth of 16 sheets of cellulose in five consecutive iterations over a period of six months (December 2019 - May 2020) in a literal (=time) and figurative (=meaning) manner. Simultaneously to this growing process, I write, think, act, feel in the same spatial context. The result after the 5 repetitions, a total amount of 80 sheets, are 'The Pages of my Research'. The entire work consists of a (1) written work (a thesis), (2) textile installation of 3 meters high with the 80 translucent pages and (3) the experimental installation through which the (live) recordings of the fermentation are audible for the public. In this manner, I

INTERNATIONAL EXCHANGES/RESIDENCIES

2019

Audiotalaia Catalonie, El Polell Montseny, Spain Audiotalaia Summer Sessions hosts a 10 days workshop / artists residency on the Catalan Countryside called Audiotalaia Summer Camp, an event thought to be a formative and educational program for young artists willing to develop their creativity from a sound perspective.

www.audiotalaia.net/2019/08/summer-camp-el-polell-2019.html

hope to provoke a similar 'multi sensorial' experience to visitors.

PUBLICATIONS

- 2020 APP(E)AL(L)ING Catalog Stichting Niet Normaal Patty van der Aa Eindhoven, Netherlands
www.patriciajreis.com/wp-content/uploads/2019/02/robot-love-visitors-guide.pdf A haptic interface is a human-computer interaction technology that allows a human to interact with a computer through bodily sensations and movements. The interactive work APP(E)A(L)LING by Dutch artist Lianne van Roekel uses haptic interfaces to mediate light and sound. What arises from this is an interplay between the human senses with which the organic and artificial, the static and dynamic, and the animate and inanimate can be sensed and questioned. In order to discover the boundaries between these extremes and to be able to experience a different way of perceiving things, visitors are invited to both look, listen and touch.

REVIEWS

- 2018 When a love is born (between humans and robots) Website FEDERICA FONTANA Web, Italy inanimanti.com/2018/10/19/amore-umani-robot/

AWARDS AND GRANTS

- 2020 Master ArtScience Department Award Koninklijke Academie van Beeldende Kunsten Den Haag The Hague , Netherlands Nominated and winner of the Master ArtScience Department Award (2020)
- 2018 Long List Nomination for the thesis prize 2018 Gerrit Rietveld Academy Gerrit Rietveld Academie Amsterdam, Netherlands (Written by Willem van Weelden) "The 'Circular Story' is an original contribution to the field of inactive cognition theory that adopts a circular approach (Varela, Maturana) to the epistemological interrelations between the various registers (body, environment, mind) of human and machine (technology) cognition. Its originality consists of using 6 narrative

positions (six fictional 'carriers') that are embedded (embodied) in real life settings, thus creating a circular, re-contextualizing effect in how these theoretical investigations can be understood. The thesis thus becomes a 'literary machine' (interface) that perpetuates this change as a living system. Beautifully designed, and with compelling diagrammatic, the thesis stands out in both originality and theoretical relevance and depth.



The Pages of my Research, 2020
Sound Installation // Metal, white textile, dried (microbial) cellulose, four tactile transducers, wood, microphone (karaoke) amplifier // 1.21m x 97 cm x 38cm
Textile Installation // Metal, white textile, dried (microbial) cellulose, LED lights // 3, 1.21m x 97 cm x 38cm & 3m x 1.5m x 30 cm



The Pages of My Research - 'Paviljoensgracht' (HEADPHONES), 2020
3:29



De(c)lay - (HEADPHONES ON), 2019
4:07



Strings & Needles, 2019

Two contacts mics, one H4N zoom field recorder, an amplifier, a found metal fence, fishnet wire, a bunch of needles, 1.5m x 3m



APP(E)AL(L)ING, 2018

2:09



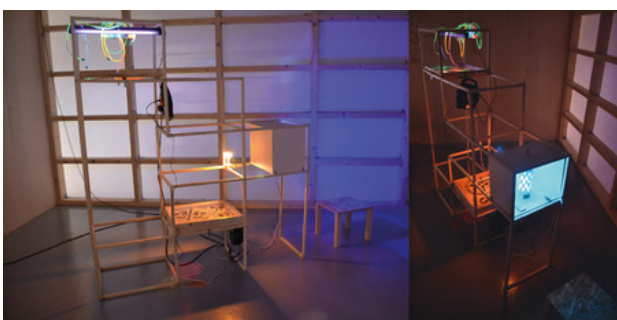
The Boundary of Things, 2018

mixed media; Silicone, plaster, sound, light sensors, grey mdf, 1 LED light from the ceiling of my studio, MAX MSP, 2.00m x 1.2m



Hands, Fingers and their Signs, 2017

00:07



Intensities that provoke the mind , 2017
mixed media; Wood, glass, fluorescent water, motors,
magnets, (UV) light, 1.5m x 2m

Laying Bare...Hidden Forces, 2016
Plaster, glass, found and appropriated objects, lenses,
wood, human hair, distance sensors, PIR sensors, motors,
overhead projector



Chirp, 2016
Mixed media: microphone, living insects, 2 overhead
projectors, light sensors, 40cm x 40cm (2x)