

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

Persoonlijke, professionele website

www.liannevanroekel.com

SOCIAL MEDIA

www.instagram.com/lianne /

OPLEIDINGEN

2018 - Master ArtScience Interfaculty Den
2020 Haag, Koninklijke Academie van
Beeldende Kunsten Diploma behaald

2013 - Interactive Design & Unstable Media
2018 Bachelor (DOGTIME) Amsterdam,
Gerrit Rietveld Academie Diploma
behaald

2012 - Introductiejaar Gerrit Rietveld
2013 Academie Amsterdam

1999 - Introductiejaar Artez, Arnhem
2000

TENTOONSTELLINGEN

2020 Graduation Show KABK 2020 Royal
Academy of Arts The Hague, Nederland
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
Groep

2019 Movement Matters: Moment of 'Ma' Faculty
of Architecture and the Built Environment,
Technical University of Delft Delft,
Nederland 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.

[Groep](#)

- 2019 Killing Horizons Quartair Contemporary Art Initiative The Hague, Nederland 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
[Groep](#)
- 2018 Robot Love Campina Melkfabriek Eindhoven, Nederland 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/
[Groep](#)
- 2018 Graduation Show GRA 2018 Gerrit Rietveld Academie Amsterdam, Nederland Graduation Show 2018 of the Rietveld Academy in Amsterdam. I presented the work APP(E)A(L)LING
www.liannevanroekel.com/appealingappalling
[Groep](#)
- 2018 Hold Me Now – Feel and Touch in an Unreal World Stedelijk Museum Amsterdam Amsterdam, Nederland 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
Groep

PROJECTEN

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

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).

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

2019

Audiotalaia Catalonie, El Polell Montseny, Spanje 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

PUBLICATIES

2020 APP(E)AL(L)ING Catalogus Stichting Niet Normaal Patty van der Aa Eindhoven, Nederland

www.patriciajreis.com/wp-content/uploads/2019/02/robot-love-visitors-guide.pdf Catalogus van de

expositie "Robot Love" (zie onder tentoonstellingen. Tekst: Een haptic interface is een mens-computer interactietechnologie die de mens in staat stelt om te communiceren met een computer door middel van lichamelijke sensaties en bewegingen. Het inter-actieve werk APP(E)AL(L)ING van de Nederlandse kunstenaar Lianne van Roekel maakt gebruik van haptic interfaces om licht en geluid te bemiddelen. Er ontstaat een

RECENSIES

2018

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

wisselwerking, een soort spel, tussen de menselijke zintuigen waarmee het organische en het kunstmatige, het onbeweeglijke en het dynamische, en het levenloze en het levendige kunnen worden gevoeld en bevraagd. De bezoeker wordt uitgenodigd om te kijken, te voelen en te luisteren, om zo de grenzen tussen deze uitersten te ontdekken en te ervaren hoe je ook op andere wijze kunt waarnemen.

PRIJZEN EN STIPENDIA

- 2020 Master ArtScience Department Award
Koninklijke Academie van Beeldende
Kunsten Den Haag Den Haag ,
Nederland Genomineerd en winnaar
van de Master ArtScience Department
Award (2020)
- 2018 Long List Nomination for the thesis
prize 2018 Gerrit Rietveld Academy
Gerrit Rietveld Academie Amsterdam,
Nederland (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



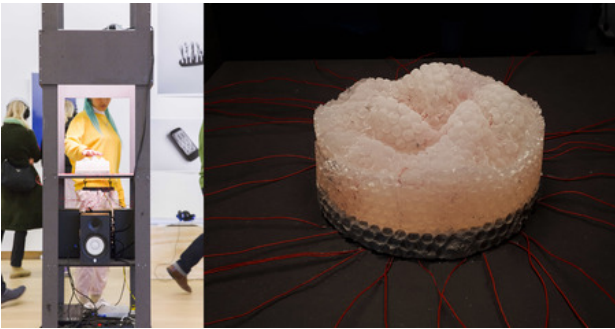
De(c)lay - (HEADPHONES ON), 2019
 4:07



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



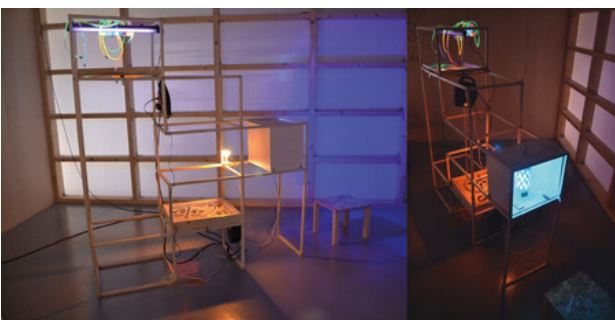
APP(E)AL(L)ING, 2018
2:09



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)