

# PERIPHERAL *ART*ERIES

SPECIAL ISSUE

A R T R E V I E W

*July 2014*



*JAMIE EARNEST  
ALBERT VARET PASCUAL  
INGRID LEITER  
LUCAS SERVERA  
JESSE RUSSEL BROOKS  
NICO AMORTEGUI  
AIVARS KISNICS  
DOORTJE van GINNEKEN  
JD DORIA*

*Alexzenia Davis, Make Me A Doorway, 2012*

# Peripheral ARTeries

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**JD Doria**

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*My art is generative, at the junction between creativity and technology, where imagination is stretched beyond constitutional constraints. Rather than composing, I 'grow' my images from the materials, surfaces and mediums I am using. Technology is my organ of apprehension through which I curate the generative capacity of the work.*



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**Doortje van Ginneken**

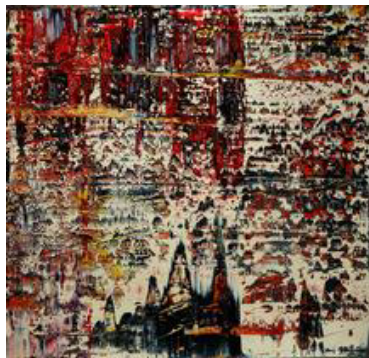


*"I don't know what defines a work of art, but I do know when something that I've made is a work of art. My work of art! I see what I painted and it's asking me questions. It's also telling me not to add anything to it anymore."*

**Aivars Kisnics**

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*"In 1999 I retired and worked as a captain on a pilot boat in the port of Liepaja in Latvia. I was interested in art since school time - did participate in drawing as well as photography competitions and was awarded with state-wide certificates. Painting with oil on board I did begin around 2005."*



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**Nico Amortegui**



*My work is full of color and is a product of expressed energy - meaning there are no sketches or previous drawings. I work solely from in-the-moment-energy and I transfer what I see and feel on to the canvas. The rawness of my work exemplifies how my realities were never perfect as the images I render are not either.*

**Jesse Russell Brooks**

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*Jesse Russell Brooks says his experimental film "Make Me A Doorway" focuses on memory, language and relationships—but, really, what in life doesn't? Trying to be everything, however, can leave you with nothing.*



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**Ingrid Leiter**

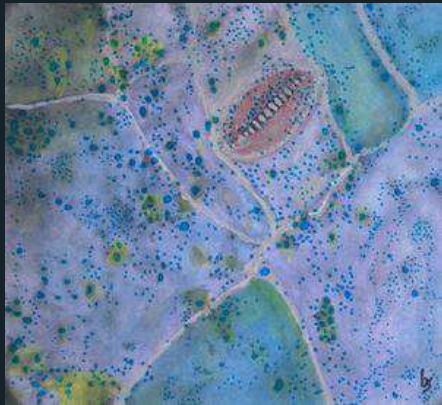


*Art means a lot to me. It is not important to keep something in hand. Art begins in the mind. Freedom of heart and mind is the first step, and then you have to have the courage to implement it. It can be out loud, in words, in various actions, including to 'paint'.*

## Jamie Earnest

78

All start with a choice you make, its a process of coincidences and accepting the consequences of the choice you have made before.



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## Albert Varet Pascual



Using prominently oil paint self-taught artist Tom Rawles creates worlds heavy on narrative whilst avoiding fixed messages or morals. Works address contemporary culture through renaissance-esque scenes, a modern world where halos are more bling than holy.

## Lucas Servera

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"What defines art? Whoever is looking at something. Contemporary work seems to be anything created while living. And Tradition is the founder of the contemporary. Without an understanding of tradition, you aren't creating anything contemporary, you are just scribbling."



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## Jodie Woodcock



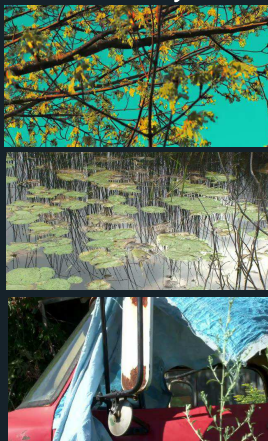
would say my art is mostly abstract. I like different, always have. The way I create my work has changed since I started painting, I have changed.

I started painting in 2010 and for awhile I could hardly stop. My ideas and Visions just flowed out of me. I been into drawing since I was young.

## David Wilde

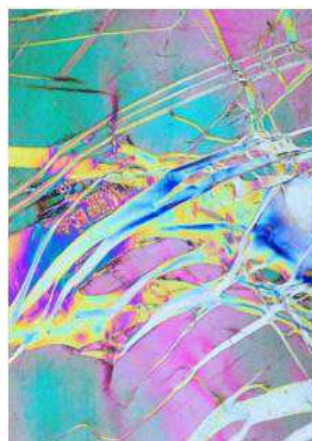
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The process of creating and the presentation of art is a fundamental blessing and encouragement for human society that arises from the artists' ability to open to the primal elements of life's appearances. Feeling the heart of events and finding the freedom to express that in media and terms beyond the distortions of ego is a liberating thing that wakes people up to the natural benevolent vividness of circumstances.



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## Erin O'Malley



"With digital macro photography I have been exploring the interaction of light with transparent and reflective surfaces.

I consider my photography a series of experiments, a process of trial and error that builds upon past successes through the manipulation of variables"

Feel free to submit your artworks to our art review: just write to [peripheral\\_arteries@dr.com](mailto:peripheral_arteries@dr.com)



From the *Organic Creatures* series

# JD Doria

*An artist's statement*

*My art is generative, at the junction between creativity and technology, where imagination is stretched beyond constitutional constraints. Rather than composing, I 'grow' my images from the materials, surfaces and mediums I am using. Technology is my organ of apprehension through which I curate the generative capacity of the work. In this plasticity of production I find myself to be a multitude and art to be singular, yet, in a never ending becoming. My interest lies in the creative process, in undressing painting from its structural forms, and remaining in contact with its verb. To edit the creative process while exploring and accommodating a collaboration of different practices and different mediums is what I find aesthetically interesting.*

*J.D. Doria*



## An interview with

# J.D. Doria

***Hello and a welcome to Peripheral ARTeries. I would start this interview with my usual introductory question: what in your opinion defines a work of Art?***

The very power of art, in my eyes, lies in its capacity to reflect on one hand a fresh texture of being and on the other a corresponding new landscape of matter. Art brings both to the examination of the viewer, creating a junction between seemingly parallel domains, and when the meeting 'happens' and a new landscape conjoins with a new texture of being, that is when art affirms itself.

***Moreover, what could be the features that mark the contemporariness of an artwork?***

The contemporary, 'locates' this emerging junction between a previously unarticulated texture of being and a new landscape of matter.

So in terms of new landscapes of matter, today much of the contemporary is being built within the intersection of the digital and the analogue, in the seams where the physical meets the net, web and clouds, where low-tech technologies meet high-tech technologies, and where the penetration into 'matter' yields new action-spaces (like, for example in synthetic biology and genetic engineering). Now, in terms of texture of being, the contemporary suggests the radical act of sublimation of current technology while voicing the extreme necessity in the human for an internal TAZ - temporal autonomous zone - from which to reconfigure future identities.

Artists, I believe, have their share of responsibility in the enterprise that we call the contemporary. Art is a fast enough medium to expose a genuine correlation between the advancing state of matter (mostly as technology) and relevant textures of being. In relation to the transitional times we are



**J.D. Doria** (photo by Andrea De Liddo)

*J. D. Doria, An interdisciplinary artist, works and lives in Tel Aviv and has exhibited his works internationally in Tel Aviv, Rome, Milan, Paris and Munich among others.*

*His work explores through 'matter' the questions he deems fundamental in a human becoming, and matures at the intersections between art and technology, and between art and science. His background in cinema allows him to capture unexpected dynamic qualities in his works, which stem out from painting, and evolve through technology and photography into generative art. Among his exhibited projects, Painting as a multitude, Organic Memory and the Petri Dish Project.*



in now, the contemporariness of art lies in the path finding it offers to the current human and its urgent existential riddles.

***Do you think that there's still an inner dichotomy between tradition and contemporariness?***

Given the above I believe that a *dichotomy* between tradition and contemporariness is inevitable. Take for example the 'New Aesthetic' kind of manifesto, in which the attention is redirected to the perception of the 'machine'. Current forms of beauty do not exhibit an extreme fidelity to canonical traditions of beauty, but rather they reflect an Aesthetic expansion into ambiguous forms and structures.

This '*dichotomy*' is the mark of evolution after all. Both traditions, as well as new technologies are edited and sublimated within a newer coherency. This is the '*sound*' of the world these days. The wisdom of selection, pointing at which aspects of tradition to keep, which new technologies to empower, to use, is a very scarce substance and it will always be, because it is a real time selection event. So, for a serious answer to your big question, the contemporary is the event in which tradition and radical new technologies are selected and edited into a new coherency. Art that succeeds to reflect, expose and take a stance in this event is the art that is relevant for the now.

***Would you like to tell us something about your background? Are there any experiences that have particularly influenced you and that impacted on the way you currently produce your Art? By the way, what's your point on formal training? I often ask to myself if a certain kind of training could even stifle a young artist's creativity...***

Cinema is my background and initial corridor into art, and it definitely influences the way I understand art, aesthetics and the scope of being an artist. It is technology that enables the emergence of Cinema and its product is always an outcome of an ensemble of masters working together. The interesting element of cinema is that the product, the movie, is done through stations that blur the times of the process: script, shooting and then editing. Cinema is a malleable substance that can profoundly mutate via the coordination of multiple stations of making. I believe that it is possible to see this pattern in my current work - *the Petri Dish Project*, where the use of technology together with painting, and collaborative work create multiple stations of making, along which the images are formed almost independently from the 'natural sequence of time'.

Concerning your question about formal training, I believe there really are no rules here. It depends, for some the non-formal and self-taught procedures are the best and for some the formal education serves as a corridor into mining potentialities and style. I believe that the difference lies in whether it serves as priming or as conditioning.



### ***The Petri - Dish Project***

*"In this work I use a glass container as Medium - very similar to a laboratory Petri - Dish. It comes to replace the canvas and the paper. It is placed on a light-table and above it there is a digital camera, positioned on a moving crane, for high resolution close ups. Within the Petri dish I am "growing" images using different mélanges of liquid colors and materials. By agency of the materials (colors and*

*mediums) the composition in the Petri dish becomes active and generates chaotic processes, out of which a 'colony' of images emerges. This is where the camera and a photographer enter the scene and capture the dynamics in time. Images are then digitally enlarged and enter a process of selection till a set is chosen. Each 'work' is composed by a circular image that captures the initial stages of the reaction and by the 'multitude' of images extracted from the process."*

***(J.D. Doria)***

***Before starting to elaborate about your production, would you like to tell to our readers something about your process and set up for making your artworks?***

***In particular, what technical aspects do you mainly focus on your work? And how much pre-***

***paration and time do you put in before and during the process of creating a piece?***

The most important aspect of my work is the experimentation phase in the studio. This is where I meet new materials and pair them into interac-





*From the **The Petri - Dish Project***

tions, searching for emergent properties that can lead my imagination into new realms. During this period I enjoy the freedom from specific intent and immerse my self in the doing of things that carry no useful end in the immediacy. It is very similar to a meditation method and it operates through soft intention, which enables a space of mind and intensity that I describe as 'far from equilibrium'.

The experimentation phase is about two parallel processes both presenting the feature of being far from equilibrium, the interaction of the materials and my states of mind, the moments of alignment of both realms are basically what I am after. I find out along my practice that art is a bridging phenomenon, and differently from philosophy, which brings a reflective event into articulation, art bridges between the reflective and the world of actions.



*From the **The Petri - Dish Project***

The art I love usually embodies a living bridge between realms, which are separated by categories. My experimentation phases range between one to three months, after which the actual creation of a project is done in an intense and short period of time.

***Now let's focus on your artworks: I would like to start with your Petri Dish serie that our readers have started to admire in the introductory pages of this article: and I would suggest them to visit [http://jd-doria.com/the\\_petri\\_dish\\_series.html](http://jd-doria.com/the_petri_dish_series.html) in order to get a wider idea of this stimulating project... in the meanwhile, would you tell us something about the genesis of this project? What was your initial inspiration?***

I would say that metaphorically my cultivation of the images relates to something similar to how bacteria are grown in the laboratory, viewed as the relocation



From the *The Petri - Dish Project*, detail

of the growing organism into an artificially designed environment that emulates life. This is paralleled by the relocation of the cultivation of the image from the historical medium of paint, paper and canvas, into *the Petri-dish*, where the medium is the very interaction between the colors and the shape of the the container with which the artist '*cultivates the image*'. But the analogy extends further, in the sense that the capturing of the images parallels in a way the act of measurement that scientists perform in the laboratory. It gauges the particulars of the image as it reacts in *the Petri dish*. The experimental growth of bacteria in a *Petri dish* is done to allow a measurement that might carry rele-

vant consequences. Similarly the capturing of the image is a discrete 'measurement' of the generative environment as it emerges in the intricate life-like reaction. If, to be bold, the *Petri Dish* project is a symbol, it reflects 'us' in the *Petri Dish*. All the growing technologies of the 21st-century suggest that radical modifications are taking place. Soon we will be able to play with our 'inner codes'; we might have a programming power extending to the deeper folds of our selves. This is dramatic and it is happening extremely fast. The *Petri Dish* project has led me to contemplate and reflect upon the importance that aesthetics may assume in the transition, when aesthetics is read as curation of



From the *The Petri - Dish Project*, detail

becoming. The Petri Dish looks to the process in which the human becomes a significant partner in the process of designing himself, raising the question of 'what is it that we want to become?'

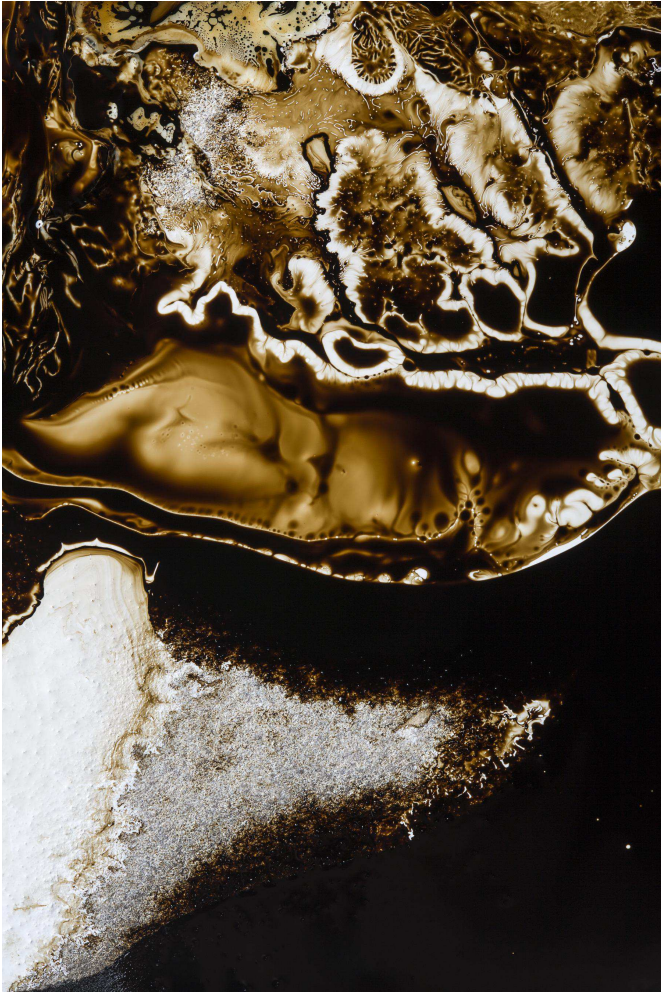
And, on the same breath, focusing upon the sterile notions of observation, pertaining to our science and technology and currently invading our methods of inquiry, it makes me ask, are they the relevant medium for us to inquire into such questions?

A different and important aspect for me of this project is the move of disconnecting the Gordian knot between painting and its 'natural' or traditio-

nal medium (Canvas and paper). In my experience this allows painting to become an open set of verbs and actions that can thus incorporate 'other' mediums and means.

For me this experience has pointed to a new zone of artistic emergence: the soft. In it new forms of relation between mediums and genres of artistic expressions are constantly in articulation.

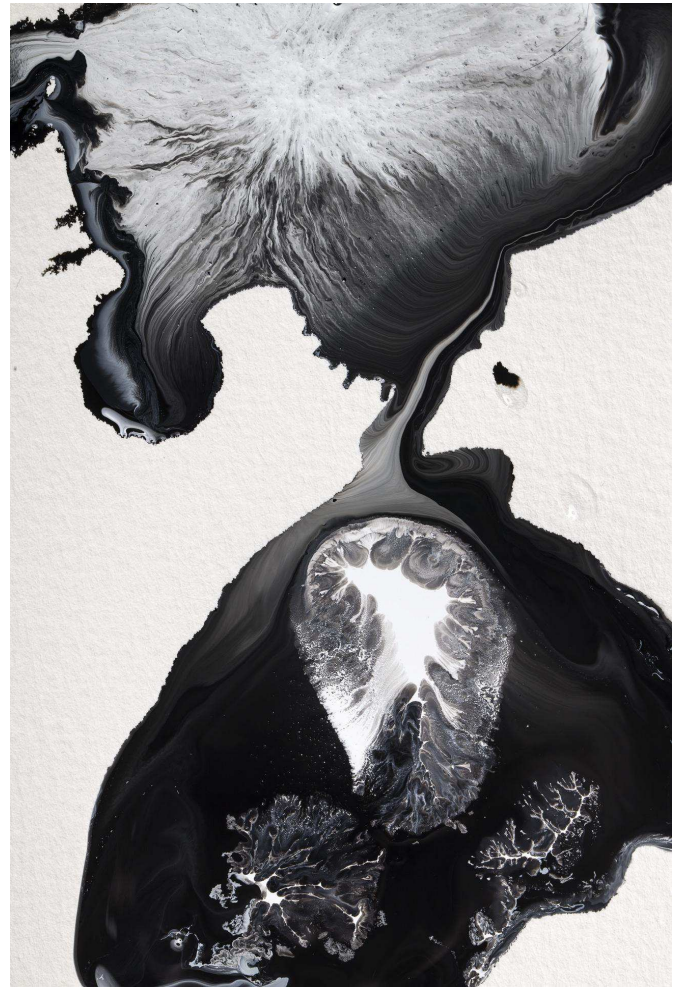
***Another interesting series of yours that has particularly impacted on me and on which I would like to spend some words is entitled "Impossible Creature"s: in particular, I highly appreciated the way the works from this stimulating project -although marked with a clear abstract feeling- are capable of establishing a presence and such***



*Talos, from the Impossible Creatures series*

***an atmosphere of memories, using just little reminders of human existence... I would like to ask you if in your opinion personal experience is an absolutely indispensable part of a creative process... Do you think that a creative process could be disconnected from direct experience?***

That is a really interesting question! First, I like very much your description of impossible creatures. For me they represent a kind of 'upturning the table' event. What makes an impossible creature impossible is that it transforms 'content' to a 'form' while the 'shape' loses its defining contour.



*Lunar Hare, from the Impossible Creatures series*

This allows to guide perception from the meanings attached to a correctly detailed shape and contour, to the inner atmosphere and ambience of a system, exposing the very 'flesh' of 'a creature'. This I believe suggests a different reading to life and a sense of intimacy that awakes in interaction with the unfamiliar.

Now to your question. The relation between creative process and personal experience, I see as ambiguous. By which I mean that the personal experience does not frame creativity, but it provides a network of moments, objects, memories, sensations, states and much more, all of which can beco-



*Lunar Hare, from the Impossible Creatures series*

me a ground for the operation of creativity. It is similar to dreaming, in the sense that it uses all sorts of materials and composes itself in unexpected and amazing ways.

So on one hand personal experience is a critical milieu of 'perceptions' that enables creative procedures to bring into presence unexpected patterns, forms and images, and by that to fertilize the mind, the experience and the field of knowledge. Creativity I think is about the personal, but also about new ways, corridors, relations and connections through which the 'personal' re-emerges.

***By the way, I would like to stop for a moment to consider the way you have been effectively capable of re-contextualizing the idea of the perception of the images suggested by your work: most of the times it doesn't seem to be just a passive background... and I'm sort of convinced that some informations & ideas are hidden, or even "encrypted" in the environment we live in, so we need -in a way- to decipher them. Maybe that one of the roles of an artist could be to reveal unexpected sides of Nature, especially of our inner Nature... what's your point about this?***

The emergent patterns of the Petri Dish are neither pure abstract nor pure figurative, as it is not about tapping into the ultimate pattern nor upon the exact view of the world, but it brings the event, the non-dualistic event between matter and pattern, medium and form, being and becoming, as if captured within the Petri Dish. Working with generative environments declares origination to be an immanent part of matter and not residing in the ultimate hand of god or of any other exclusive point of beginning (big-bang).

This is for me the "unexpected side of Nature, especially of our *inner Nature*" as you put it, the non-dualistic event that is nature and us. The role of the artist I see as exposing that non-duality, to bring us closer not to the truth, but rather to the sense of tangibility with all of its impossible sides and turns. Works of art bring the two sides of duality closer, opening the moments where the terms mind and body, stuff and immateriality touch each other and become an ambiguous form.

It is not an easy time for the arts, not that there ever was such a time, but in a manner of speaking art is moving to the peripheries, while the central stage is being occupied by science and technology. Once we accept this change of 'status' a new action space opens in front of the arts. It is a time of transition and we need an out-post station to experiment with the 'stuff', which is our selves and the new landscape of 'matter' which is emerging. Art might be a good candidate for this job...

***As you have remarked and as it is clearly revealed by your pieces, as the ones from your interesting Organic Memory series, Technology or I should better say, the manipulation of the concept of***



*The Qualia of my Tongue, from the **Organic Memory Project**, detail*

***technology, plays a crucial role in producing the creative synergy that marks your art practice. So I would ask you: do you think that nowadays there still exists a dichotomy between art and technology? By the way, I would go as far as to say that in a way Technology is assimilating Art and viceversa... what's your point about this?***

From the point of view of the creative process, I do not see a difference between the 'hand' and technology. Both are instruments. The difference between the artist's hand and technology lies in how they change the phase-space of possibilities, and the way the development of the images is influenced via the coalitions between the instruments.

It is critical to discover that the ability to affect (of the instruments) is different from the effect they produce. By 'ability to affect', I mean that each instrument adds dimensionality to the phase-space of possibilities to be explored by the creative procedure, while the effect is measured in terms of 'style' of the Form (image) that emerges.

In different terms I would say that from within the creative process my Body changes. It now includes technological organs together with biological ones. Thus, there is no difference between the hands and the camera in terms of accessibility and operation. At least for that instance, I am a Cyborg.

The interaction and inclusion of technology into the



*The Qualia of my Tongue, detail*

bowels of the creative process provides me with the ability to capture the dimensionality hidden at different scales and in the folds of time. Through this, the nature of the designed con-straints changes and, with it, perception and vision follow. With technology the liquid nature of the medium becomes abundant. This I believe to be a critical function of technology at large, and the reason we are so keen in symbiotically embedding it in our life, is that it stretches constraints turning them into possibilities.

***By the way, while crossing the borders of different and not only "artistic" fields, have you ever happened to realize that a synergy between diffe-***



*Is this bio art?, detail*

***rent disciplines is the only way to achieve some results, to express some concepts?***

Allow me to say that I am really enjoying your line of questions; I find them extremely and accurately penetrative. In short I do agree with the insight you articulate here, there are no pure mediums, no pure objects, no pure states, there are however emerging complex organisms in which distinctions are nesting together to form stable interactions. A form is a unique composition of interconnectedness, so that the synergy between disciplines, as you put it, is that which enables something to exist and to re-express it self.

I suggest the dimension of the 'Soft', understood as the 'middle' between all and everything, to serve as an open-ended medium through which 'sexuality' in the sense of the inter-subjective event of swapping DNA is explored. Letting oneself into the "middle", the solid concreteness of restrictions is re-examined anew and projected into possible tensions that generate change. In a soft and active matter there is no privileged identity, neither an a-priori privileged moment, nor a single-privileged image. There is a famous painting of Gauguin - *Where Do We Come From? What Are We? Where Are We Going?* It is possible to use those questions as a blueprint for being or in order to break with the constructed architecture and to walk the infinitesimal distance to the zone of liminality and ambiguity. The 'machine' is going to know all of this and we need to migrate into where language cannot catch us.



*Lunar Hare, from the Impossible Creatures series*

***And since I'm absolutely fascinated with the cooperation that artists establish together, I couldn't do without mentioning *Painting as Multitude*, an artistic collaboration with Shaw (Gadi Raz) as a Photographer... I do believe that such collaborations today are an ever growing force in Art and that that most exciting things happen when creative minds from different fields of practice meet and collaborate on a project... could you tell us something about this effective synergy?***

***By the way, 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 de-***

***monstrates communication between two artists?***

The (creative) line that I walk upon tries to cast away the fixed boundaries of authorship. Whether it is confined to the organic quality of the liquid that 'dictates' what forms emerge, or to the artist's manipulation that leads towards a specific image, it is essential for me to present a creative process, which is simultaneously local and distributed (across multiple agencies and mediums).

And not because I believe in the equal importance of all that partake in the creative process, not at all, but because the notion of Authorship is too simplistic to my understanding. It is a notion that excludes, for the purpose of control, instead of including for the purpose of evolution.





### *Unwelt*

I think it might be wise to introduce to the notion of authorship a contextual fluidity, which points to the complex interactions that can redefine the grounds of authorship without it losing its geometry of importance. After all, without, at least, the intention of the artist the whole creative process would not happen at all.

So in this sense I do believe that two are better than one, but not in all cases. 99 instances of collaboration will not yield *“that which one alone could not”*. Collaboration, good and interesting collaboration, is something that demands in-direct understanding, because I believe that collaboration creates a mediation between individuals so

that a new *‘organism’* can emerge. That *‘organism’* made of the collaborative medium is an extension of imagination, capabilities and intelligence and when it works there is an inflation of creativity and possibilities to mind.

I have been working with Shaw (Gadi Raz) for almost a decade, and it took many years of practice and contact till we reached a situation in which the collaboration yields an augmentation of the work. And the mastery of each of us grows with it. For me, the moment his camera begins to capture images, I acquire an amplified sight of my work.

Throughout this collaboration, it is the mediation between the mediums of painting and photography

that is being cultivated. There is a deep similarity between sight, perception and thinking to photography. A snap shot acts as if it is tearing a piece from an organic whole, separating it from its habitual context and enveloping it with a new context.

Painting in contrast is about including the beholder in the world: painting, as if, opens a corridor into the participation of the world in us and of us in the world. Combining these two mediums into a new medium and continuum allows us to conceive a mode of mind in which the separation between the kinds of verbs is bridged. While language suggests perceiving through categories, this move allows to expose a potential synaptic world.

***During these years your artworks have been exhibited in several important occasions both in your country and abroad and you recently had four solos in Italy... It goes without saying that feedbacks and especially awards are capable of supporting an artist, encouraging him: I was just wondering if an award -or even the expectation of positive feedbacks- could even influence the process of an artist... By the way, how much important is for you the feedback of your audience? Do you ever think to whom will enjoy your Art when you conceive your pieces? I sometimes wonder if it could ever exist a genuine relationship between business and Art...***

In the mythology of art there is and should be a hard distinction between the creative process and feedback of any sort and kind. This does not mean that acknowledgment is not important, it is so, by all means. It can become a critical gear for passing thresholds in the process and work, and it can become a disruptive element in one's life as well. But the creative process, in whatever medium, is also after that which is not been acknowledged.

When I began this path I discovered the importance and the meaning of future acknowledgments and positive feedback loops, and on the same token I realized that I must change my mind in order to empty my motives from these elements. First because those are short terms motives and in most cases they lead to dead end zones, and secondly I understood intuitively that the locality of motives is a 'wrong' direction and the more my motives can shift into non-local kind of structures, the more the creative process can be without an end. Your questions for example carry the acknowledgment that I crave for, yet they are composed in a fashion that allows me to use them as a vehicle of further penetration and under-



From the **Petri Dish** series



J.D. Doria

Peripheral **ART**eries



*Organ of Humanness*

standing. In this sense there is no art without an audience exactly as there is no art purely for one self, art is a bridging inter-active and active process. Similarly we do not exist without each other and this is not a metaphor.

***Thank you very much for your time and for sharing your thoughts. My last question deals with your future plans: what's next for you? Anything coming up for you professionally that you would like readers to be aware of?***

I am planning in these days my next exhibition in Rome. It unfolds a new design for an exhibition and it will involve a real time multiple interpretation (in collaboration with a few photographers) of the Petri-Dish process, so that the products of those collaborations will be curated, while the whole event is occurring, and mounted on the walls of the gallery in real time. I am planning a few more surprises for the event and it might give the creators, the audience and us all a new and exciting medium of interaction and conversation.

Thank you again for the very interesting interview.

an interview by **Dario Rutigliano**

[peripheral\\_arteries@dr.com](mailto:peripheral_arteries@dr.com)