

**Galleri Duerr i nya lokaler  
med Jordana Loeb's separatutställning *WOODEN FEEDBACK*  
07.04.2022 - 14.05.2022**



Installationsbilden visar interaktionen med skulpturerna *Folding into Form* (2018-22), fotograferad av Aron Pelcman.

Jordana Loeb's första separatutställning med Galleri Duerr, *Wooden Feedback* (2022), är en multidisciplinär utställning som visar ljudkonst, video, grafik och skulptur. Som första utställning i galleriets nya lokaler på Hudiksvallsgatan 6 är det med extra stor glädje vi presenterar denna platsspecifika installation som skapats med hänsyn till lokalens rumsliga förutsättningar.

Loeb's bakgrund inom balett, modern dans och den somatiska metoden Kleinteknik, har lett henne till en rörelseinspirerad konstnärlig praktik. Genom att arbeta med muskler med djupt posturalt stöd studerar hon olika kroppsliga sammanhang, vilket återspeglas i hennes grafik, skulpturer och ljudmässiga arbeten. Undersökandet av synergien och konsekvenserna av just rörelse blir således ett genomgående tema i hennes konstnärsskap, så även i denna utställning.

Genom att utgå från den egna kroppens rörelser har Loeb här tagit sig an materialens fysikalitet, varigenom hon reflekterat över relationen mellan kroppen och de naturliga materialen.

Landskapet som träder fram i utställningsrummet är säreget: Lena träformationer bullar upp sig som små kupoler från marken, vars släta ytor bjuder in till interaktion. I luften svävar utkarvade trädstammar som hålls uppe av utsträckta latexband. En balanserande akt som drar och tänjer i de skelettliknande strukturerna. I bakgrunden hörs sporadiska ljudstötter från andra hängande objekt; tunna skivor av trä och metall som förvandlats till vibrerande högtalarmembran.

Jordana Loeb (f. 1987) är en amerikansk konstnär som bor och arbetar i Stockholm sedan 2012. Hon innehar en kandidatexamen med inriktning på grafik från Syracuse University, College of Visual and Performing Arts i New York, USA.

**JORDANA LOEB**  
**WOODEN FEEDBACK**  
**7/4 – 14/5 2022**



Documentation images of interacting with the sculptures, *Folding into Form* (2018-22), photographer Aron Pelcman.

Jordana Loeb's first solo exhibition in the gallery's new location at Hudiksvallsgatan 6, *Wooden Feedback* (2022), is a multidisciplinary installation that explores her body's movements with wooden carvings, sound art, printmaking, and video. Utilizing the physicality of natural fibrous material, Loeb creates wood and stone carvings, sonic resonators, and relief prints to reflect on the transmutation of natural materials and the body.

Hollow dome sculptures lay the landscape for interaction. Found logs are transformed into stretching limbs. Thin sheets of wood become feedback resonators performed and modulated by the body. The exhibition space reveals a field of isolated wooden sculptures that communicate as a collective organism. Her carved log series resembles skeletal structures suspending outwards from Theraband latex straps to form actions of pulling, stretching and balancing. Smooth wooden formations protrude from the ground inviting physical interaction between the artist and object. Resonating feedback emerges sporadically from hanging metal plates and large wooden carvings, turning sculptures into speaker membranes.

In her relief-print series, bodily actions are printed and then carved, creating gestures of rolling, dragging, and pushing. The process of carving around the imprinted form lifts the body out of wood and onto paper. These simple motions are performed to correlate the print with the anatomy and action. The relief and screen printing process is not merely a recording document but also aims to inform the movement itself.

Loeb's background in ballet, modern dance, and the somatic method "Klein technique", has led to a movement-inspired practice that studies bodily alignment through working with muscles of deep postural support. This fascination crosses between her printmaking, sculptural and sonic works to investigate the synergy and consequence of movement.

Jordana Loeb (b. 1987) is an American artist residing and working in Stockholm since 2012. She holds a BFA with a focus on printmaking from Syracuse University, College of Visual and Performing Arts in New York.

## WOODEN FEEDBACK



### **An interview with Jordana Loeb**

by Emil Ivedal on the occasion of Jordana Loeb's solo exhibition *Wooden Feedback* at Galleri Duerr, 7/4 – 14/5 2022

#### **Hi Jordana, I know you have put in a lot of hard work realising this exhibition at Galleri Duerr. How are you feeling now as the exhibition is being set up?**

It has been an intensive period with much physical work, though I'm feeling very inspired. In working closely with wood, stone, video, and sound art, new ideas keep unfolding, and the work is continuously evolving. This has become a recurring theme as the way I work is very much material and process-based.

#### **Since this is your first solo exhibition with the gallery, some visitors might not yet be as familiar with your artistry. Could you tell us something about your background, that you studied printmaking at Syracuse University in New York, for example?**

Yes, I have a BFA in printmaking with a focus on sculpture and video art. From a young age, my studies in ballet and modern dance have played a significant role in my practice today. Due to a past injury another important somatic method, Klein Technique keeps informing my work. This study analyzes everyday motions while focusing on body awareness, alignment, and anatomy. Looking at this exhibition, one can see traces of bodily forms in movement.

#### **Talking about physicality and printmaking, I know that you utilise a strikingly physical technique in creating your relief prints. Could you tell us more about that?**

Since 2009, I have been developing a series of works under the title *Body Carvings*, which involves printing my body's motions. In short, I start with an action, a large wooden panel, and a bowl of ink. I cover my body with pigment and perform a repetitive movement along the block. The act of carving and printing by hand is quite meditative and laborious. The image is transferred to paper with circular hand motions using a Japanese rolling barren, a flat leather disk with rotating metal balls. This technique helps me control the pressure and adds an element of unexpectedness to the final print.

#### **One could say that the process is very three-dimensional, but that the end result is transformed into a flat two-dimensional image. Do you have any reflections on that?**

Yes, I think the physical language of printmaking is why I gravitated towards it in the first place. In regards to the two-dimensionality, I felt limited in expressing movement through an image. This process influenced me to focus more on the relationship between body and material. I started working three-dimensionally with wood and stone, observing these objects as separate bodies. Being drawn to the characteristics of these natural materials and exciting them through sound and performance.

**That gets us to the exhibition at hand, which is even more oriented towards spatial installations rather than flat images. Could one say that this is a somewhat new path in your artistic practice?**

Absolutely, blending motion, sound, and material has been a satisfying process. These installations are developments of this awareness of how my body relates to the work. That is, for example, why the sculptures are around my size, acting as body armour or extra appendages. Most importantly, I am thinking of the interaction between the objects, as well as how these sculptures inform movement in themselves.

**Another prominent medium in this exhibition is sound. Could you say something about the sound that resonates through the exhibition space?**

This past year, I've been focusing on how sound resonates through various materials such as metal, wood, and stone. In this exhibition, the viewer meets three unique sonic sculptural installations. At the far end of the space, for example, six steel sheets surround a marble object, resonating with the sounds of breaking rocks. The recordings document the hand technique of drilling and hammering iron wedges into granite, as well as the crackling noise before the rock falls apart. From this experience, I realised that one can discover the frequency of each stone. I found this process to be quite a beautiful phenomenon, which I'm elaborating further on. I also want to note that my partner, Anders af Klintberg has played a vital role in this exhibition, helping me understand the technical possibilities and limitations of sound.

**The exhibition is called *Wooden Feedback*, how did you come up with the title?**

The title *Wooden Feedback*, is inspired by a video performance where I placed a contact mic and transducer onto a wooden sheet, which created a loop of resonating sounds feeding back onto itself. I then used the body's actions to modulate the sound. Secondly, the title draws upon the essential process of how all these works came into being. That is, the interplay between the material and my own bodily movements, and how they feed off one another.

**And last, I wonder what your future artistic plans look like.**

**Will we see or hear more sound works in the future?**

Definitely! At the moment, I'm taking the Sound in Interaction course at Konstfack, and am eager to apply these newly learned sonic techniques to my practice. In relation to the stone project, I will continue recording the sounds of splitting boulders in Ösmo this summer.

## JORDANA LOEB

Born 1987 in Miami, Florida. Based in Stockholm



*Jordana Loeb (b. 1987) is an American artist residing and working in Stockholm since 2012. She holds a BFA with a focus on printmaking from Syracuse University, College of Visual and Performing Arts in New York.*

### EDUCATION

- 2021-2 Sound in Interaction: Sound Art, Sound Architecture and Sound Design course, Konstfack, Stockholm
- 2021 Stone Carving course, Kungliga Konsthögskolan, Stockholm, Ösmo
- 2018 Individual Artistic Work Course, Kungliga Konsthögskolan, Stockholm
- 2005-9 BFA, major in printmaking, Syracuse University, College of Visual and Performing Arts, Syracuse, NY, US
- 2008 Syracuse University Abroad, Florence, IT

### SOLO EXHIBITIONS

- 2022 Wooden Feedback, Galleri Duerr, Stockholm, SE
- 2020 Imprint (installation for Hangman + Deerest vinyl release) Orion Teater, Stockholm, SE
- 2020 Strata (window installation) Udda Fåglar, Stockholm, SE
- 2019 Motions in Stasis, Taverna Brillo, Stockholm, SE
- 2018 Body Carvings, OCH galleri, Stockholm, SE
- 2012 Body Work, 241 Taaffe Place, Brooklyn, NY, US
- 2009 Jordana Loeb, Fat City Plaza, Aspen, CO, US
- 2009 Art as Dance: BFA, Coyne Gallery, Syracuse, NY, US

### GROUP EXHIBITIONS

- 2021 TAKEAWAY, Galleri Duerr, Stockholm Craft Week, SE
- 2021 Mot Framtiden, Konstnärshuset, Stockholm, SE
- 2020 TAKEAWAY, Galleri Duerr, Stockholm, SE
- 2018 Opening, Swoons, Stockholm, SE
- 2017 #4, Crum Heaven, Stockholm, SE
- 2016 1000! Prints, The Blue House Gallery, Dayton, OH, US
- 2016 Konst, Tropiska Föreningen, Stockholm, SE
- 2013 Move be Moved, Kulturhuset, Stockholm, SE
- 2010 Dance Exhibit, Aspen Art Museum, Aspen, CO, US
- 2009 Roaring Fork Open, Aspen Art Museum, Aspen, CO, US
- 2009 BFA 2009 Exhibition, XL Projects, Syracuse, NY, US
- 2008 Art Exhibit, La Villa Rosa, Florence, IT

### SCREENINGS/PERFORMANCES

- 2022 Mälaren 89SL, Animerad Notation - En minifestival - The Cloud Machine, Immersee, Mälaren, Live sound group performance, Fylkingen, Stockholm
- 2021 Mälaren 89SL, Live audiovisual group performance, Konstfack Studio, Stockholm
- 2020-1 Between the Hearth and the Stack, video projection in Anna Persson's performance, Karlholm Folketshus, Tierp Kulturhuset Möbeln, Uppsala Köttinspektionen, Österbybruk and WELD, Sweden
- 2020 Cochlea, music video for the band Deerest, online premiere

### AWARDS

- 2021 One year working grant, The Swedish Arts Grants Committee, Konstnärsnämnden, SE