

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.