

Lia Cook: Labyrinth and Bridge

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Lia Cook is a professor of art the California Institute of the Arts. She received her undergraduate and graduate degrees at the University of California, Berkeley, studying political science and painting. Currently, she can use a 2640 independent program controlled warp loom (TC-1 type Jacquard machine) creation, use computer software to design and photography works.

Unlike many young artists different than "fiber art", was born in 1942 in the United States Lia Cook fiber artists prefer to discuss their creations with the "Textile" is the word. "For me, the essence of the traditional 'spinning' of the word and not just 'fiber art' coincide, but also directly reflects the culture and history of textiles from around the world. This is for the creation of contemporary fiber artists is essential, as if painting is very important for the history of contemporary artists it is the same reason. "

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 Fiber-Flux-Flexible Art

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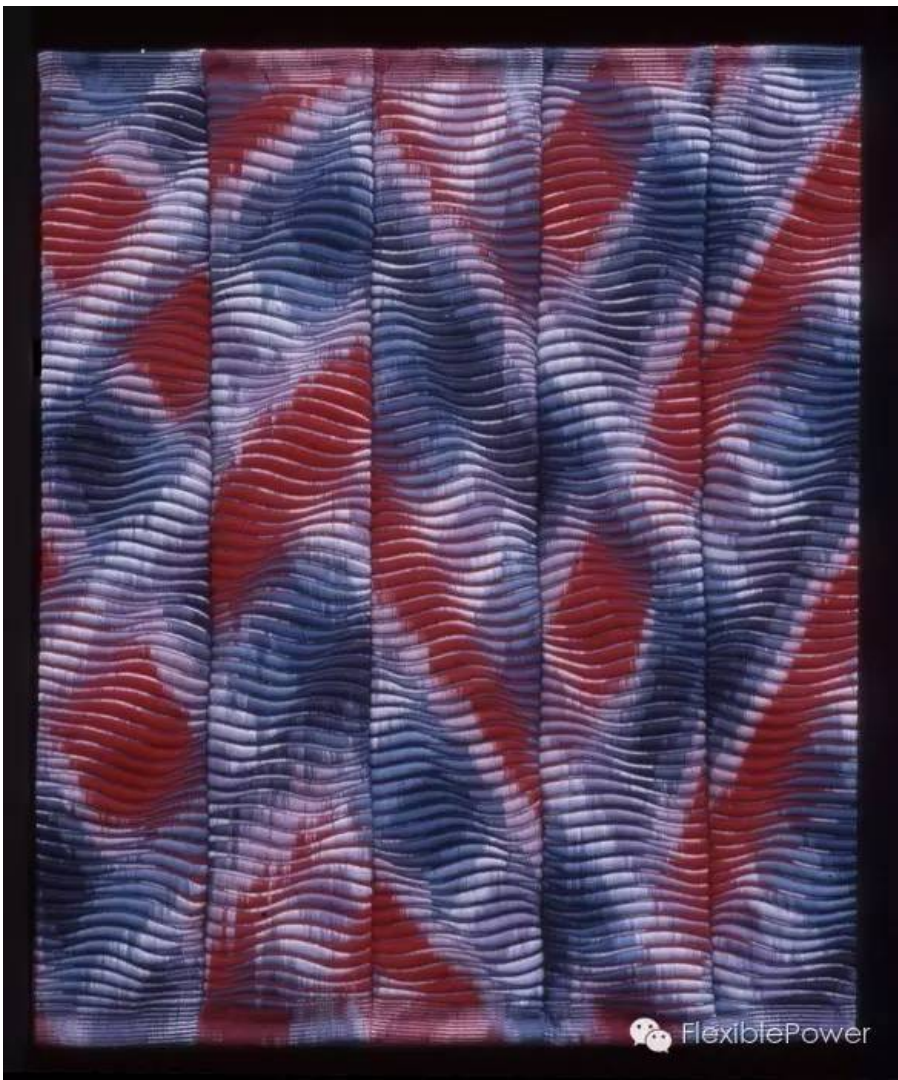
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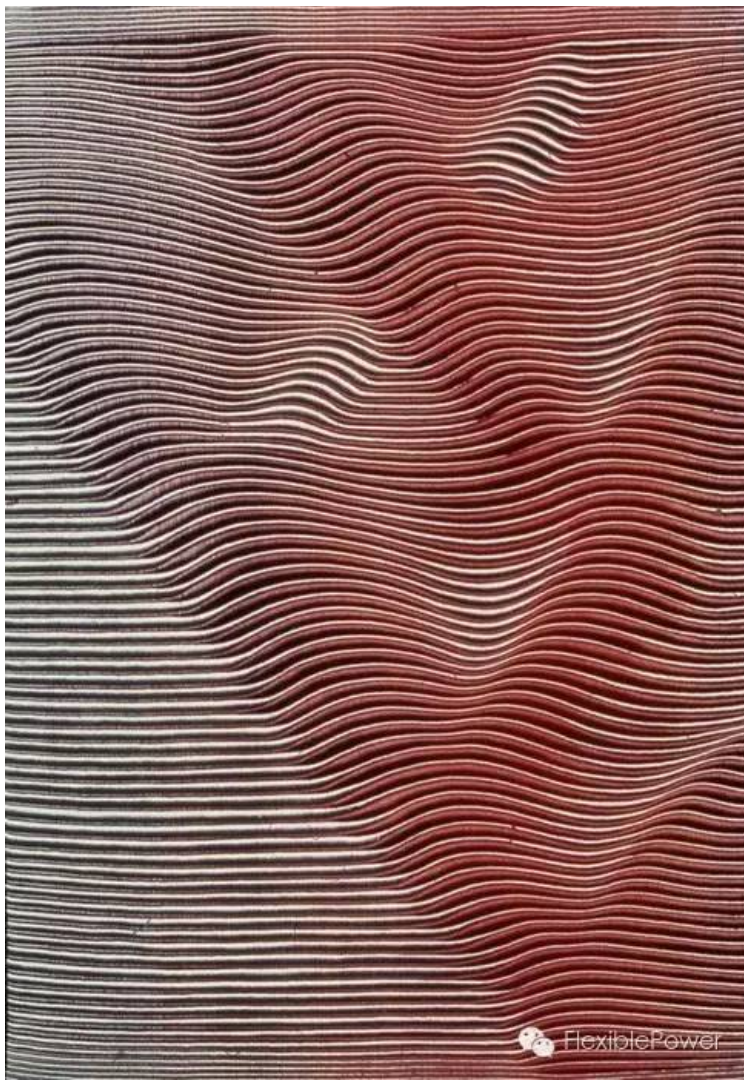
Out of fabric structure fascinated, she worked on the early 1980s in Europe, the acquisition of an antique Jacquard looms and fix it. At the same time, she studied traditional jacquard design process, and by manually reproduce - this does not mean Lia Cook is a nostalgic conservative portfolio - which pioneered the use of in the future of personal and creative classroom electronic jacquard machine (electronic jacquard Loom), a new, digital technology and closely integrated authoring tool.



Spaced Dyed Photographic Weaving 1975



Spacial Ikat II 1977

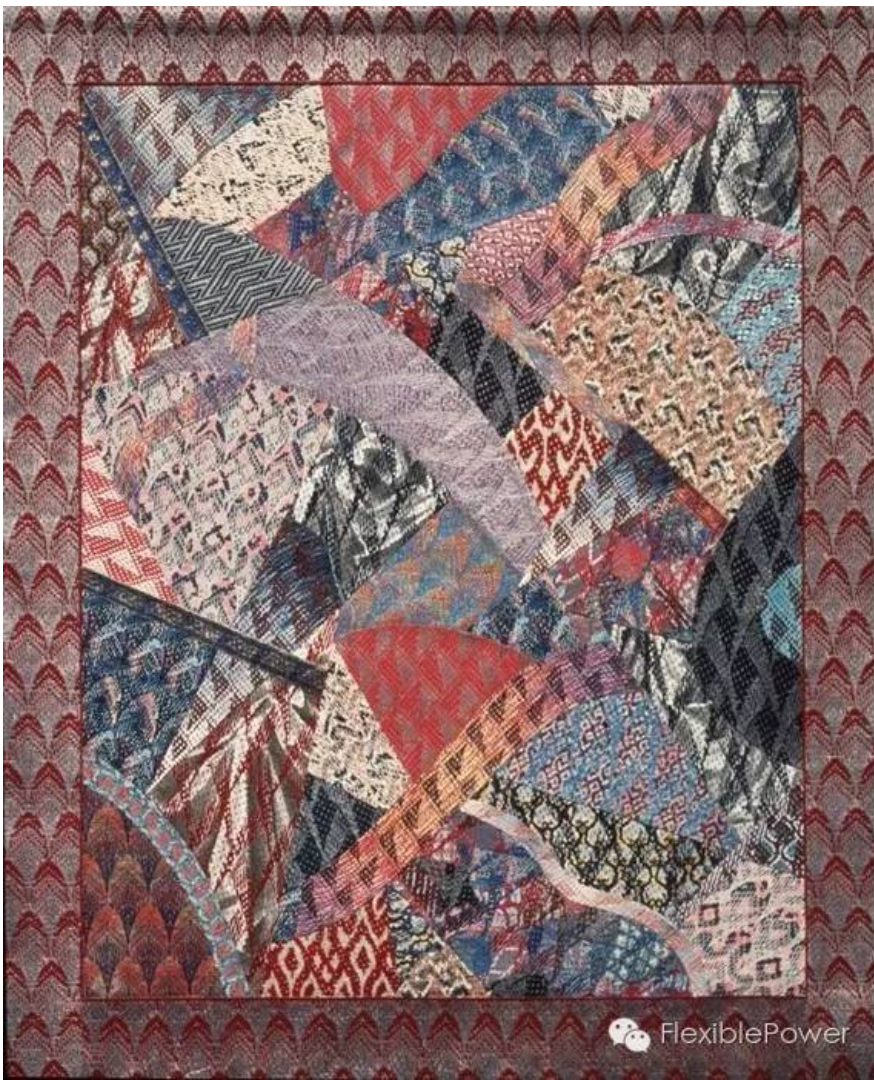



Translucence 1978

Lia Cook is one of the first to use digital loom works produced artists. In her early works, in addition to the woven fabric of tangible content, she is more concerned about the mutual correspondence between the dialectic between hand and machine, painting and texture painting, arts and crafts, through the woven fabric in the form of effective expression. In the 1980s and 1990s she works Leonardo's quilt and Framed and Drapped: Material History, and up to twenty digital loom heddle ratio (Dobby machine) complex weave texture, structure stark white rayon fabric (rayon), washed, dried and rolled whip, became the hands of the artist's unique "canvas" - brilliant colors and patterns based on the organizational structure of the fabric presented, reshape the relationship between weaving and painting. In the textile culture and history around the world, for the fabric imitation painting it has been an important tradition. This eliminates the traditional fabric structure itself becomes an art language possibilities. Until the 1960s and 1970s, this tradition almost never subjected to waver.



Framed and Draped: Material History 1988



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Leonardo's Quilt 1990



Leonardo's Quilt 1990 local

Another detail worth noting is that these deliberately enlarged fabric texture selected from the late nineteenth century, compiled fabric pattern book. Between 1850-1900, it is the transition from hand textile weaving machine to the historical period. Woven fabrics not only stands for high efficiency, changing industry structure, culture and living attendant is obvious. When the viewer aware of this hidden source of history after these works will undoubtedly produce a deeper experience: a new relationship by the seemingly hidden in the traditional form of intense contradictions shaped.



Sashey 1989



Drapery Frieze: After Leonardo 1992 local



Drapery Frieze: After Leonardo 1992 local

These correspond to explore the dialectical relationship between creative ideas Lia Cook continues to work around the nineties - abstract pattern into a Renaissance painting is very figurative images in the drapery, in the seemingly two-dimensional plane, but in fact has a real fabric structure on the space, creating a realistic illusion of three-dimensional space, the visual and conceptual conducted a paradox like Reconstruction, and in order to further explore the history and fabric of modern society multiple cultural meaning - those who touch, perception and memory are closely related things. This also led to the recent decade the artist's creative interests are - originally in pairs boundaries between the concepts are vague memories tactile response and feel strengthened, new symbols and elements were introduced in which the meaning of the work becomes more complex.



Face Maps 2005

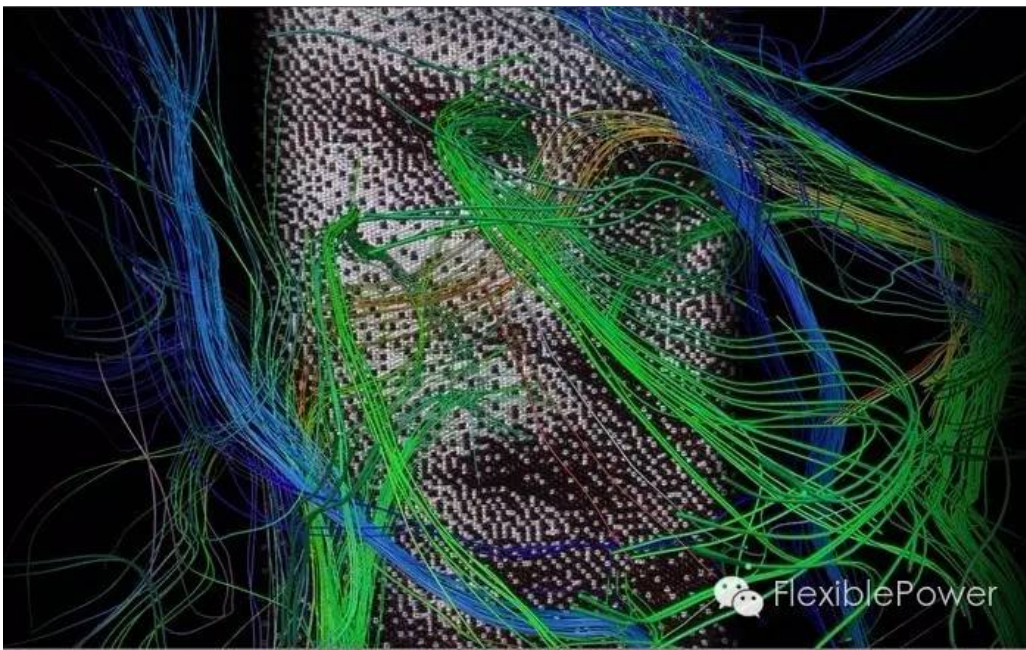


Face Maps Re-visioned: RMH 2006

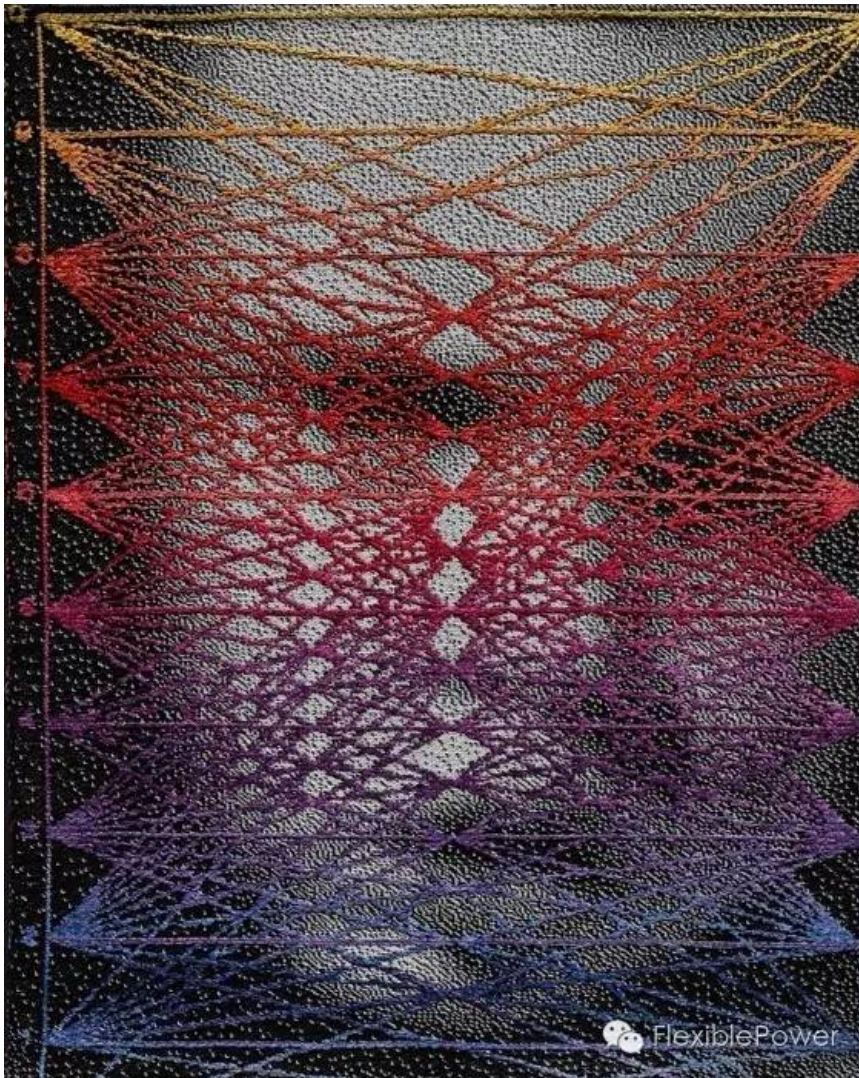


Maze Gaze 2007

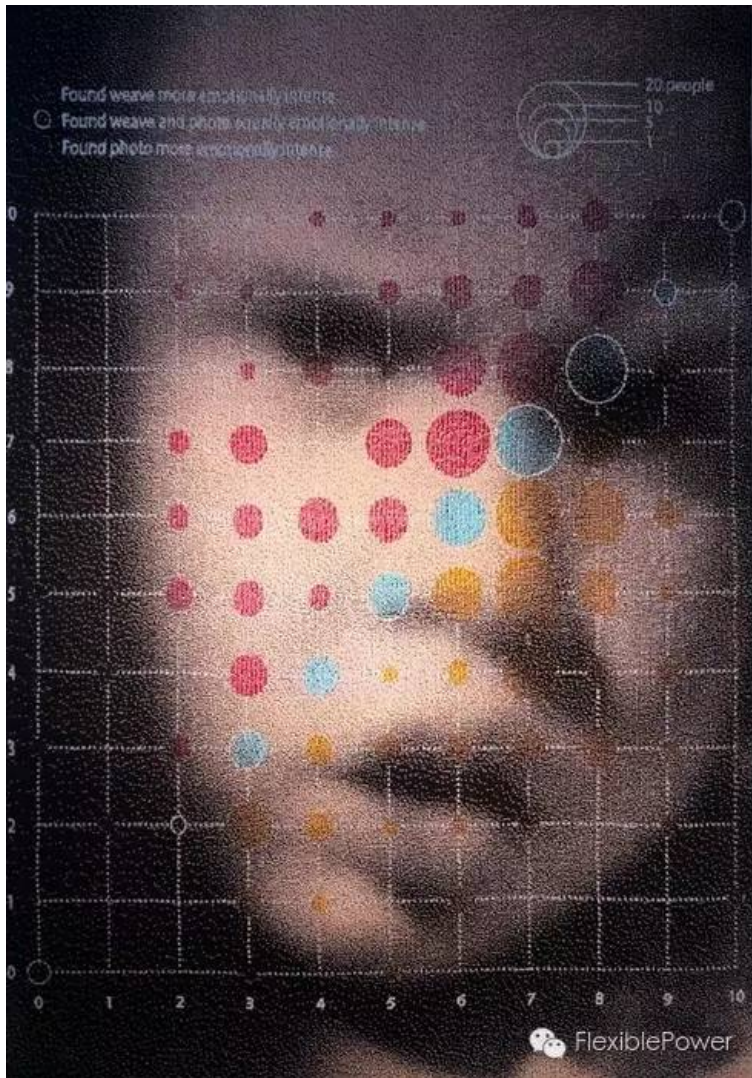
Lia Cook by "partial enlarged photograph to enhance the common emotional and sensory experience. Trimmed facial features faded background and personal story strengthen the direct link structure using woven fabrics to create an image of strengthening tactile response but also evoke memories touch nonverbal "this view also implies a process: full of gradual change, instability and discovery. Artist "Of particular interest is the critical point of that perception, when broken down into a very realistic image patterns and structures, you can feel the perception of that moment."



Su- Brain Tracts 2011 video capture

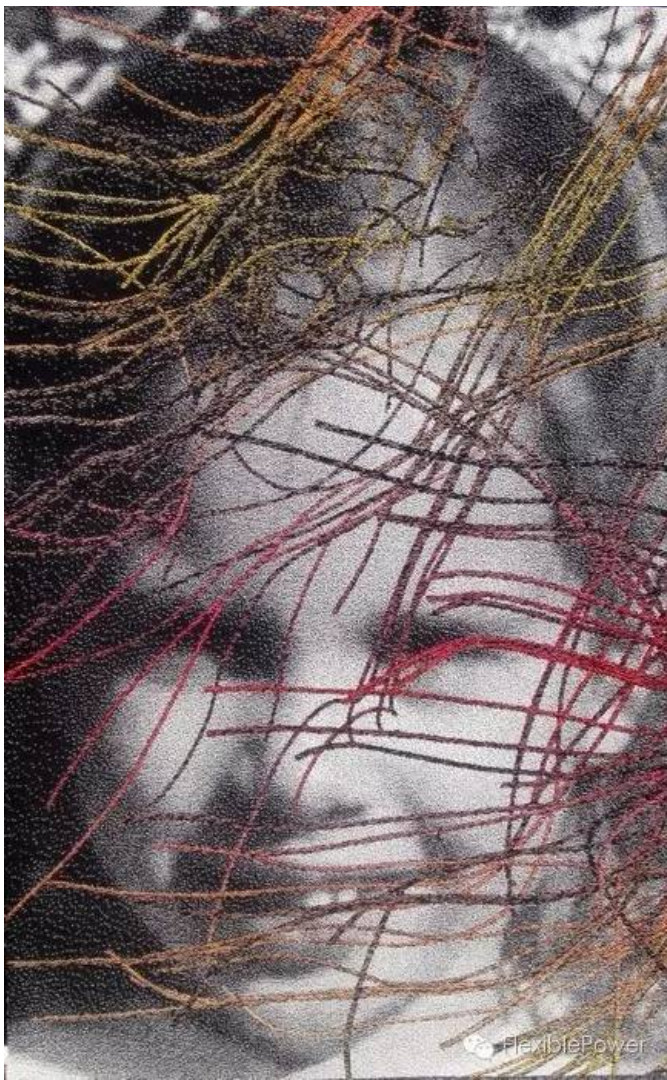


Positivity Su Data 2014

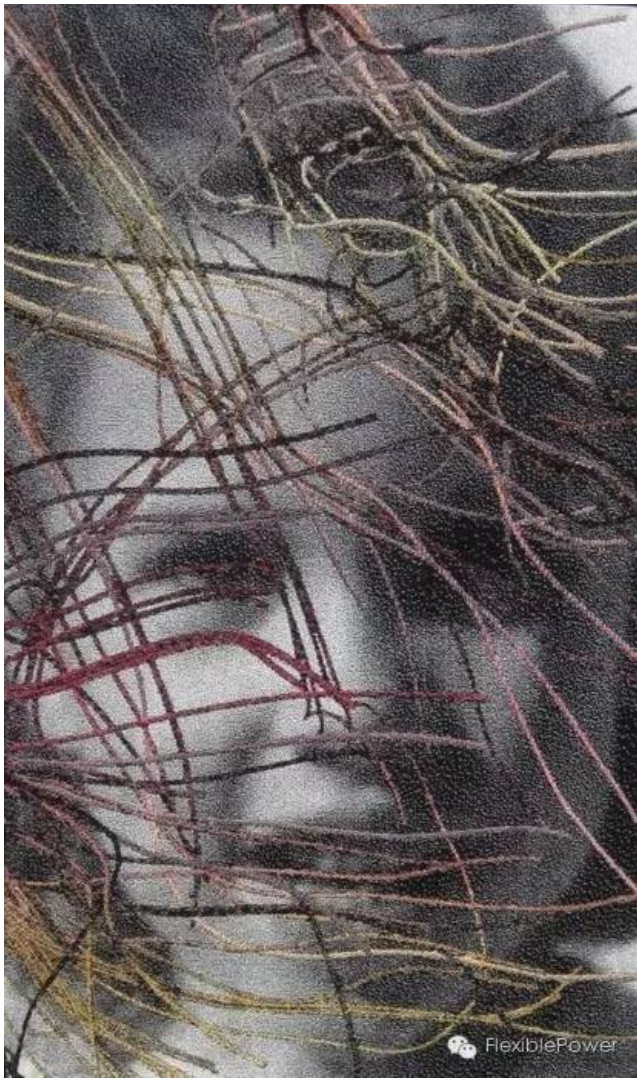


Data Dots Emotional Intensity 2015

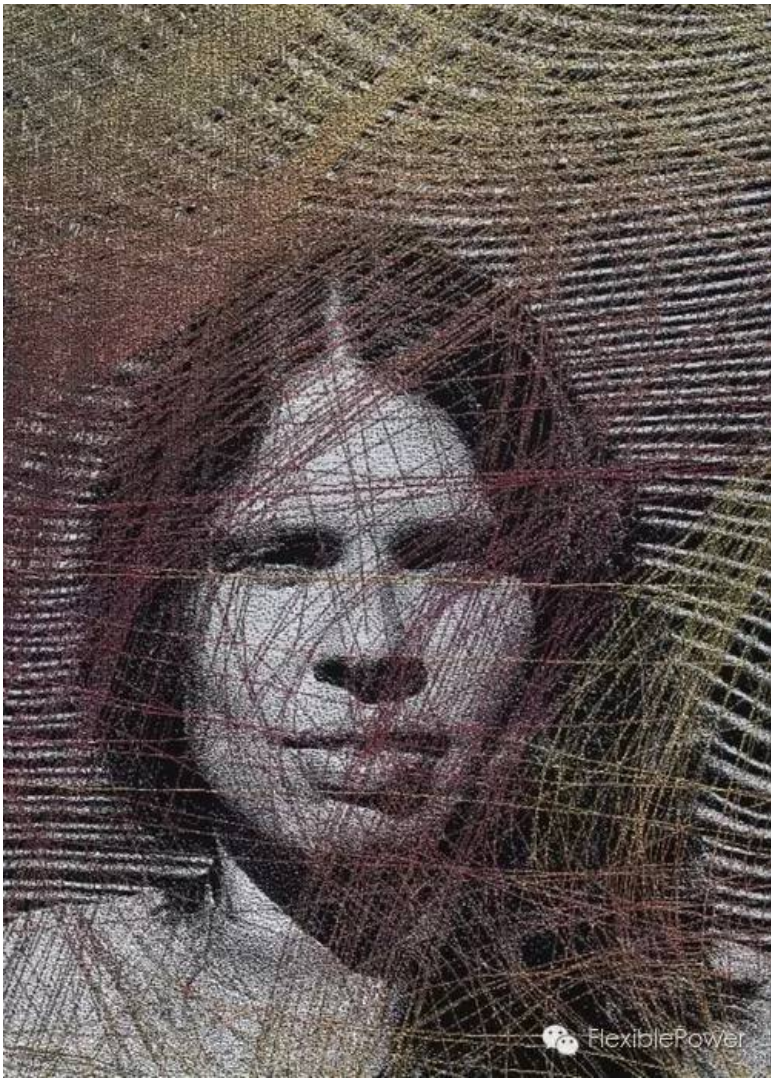
2010, Lia Cook in collaboration with neuroscientists, in-depth study of the impact of human facial image of a woven viewer emotion, trying to explore when "compared to the pattern printed on paper, we are faced with the yarn woven into the pattern is have different reflect." she uses brain wave analyzer in the laboratory, functional magnetic resonance imaging and other brain imaging tools to study brain patterns reflect both types of instant. In cross-border cooperation and professor of psychiatry at the University of Pittsburgh Greg Siegel, the latter based on the real-time computer-generated data, mapping the human electroencephalogram - cerebral white matter connections in the nerve center of an image - in order to participate and influence of Lia Cook Portrait weaving works. Then, she began to study the brain waves associated with the exchange and use of fabric between the images of Harvard University TrackVis software.



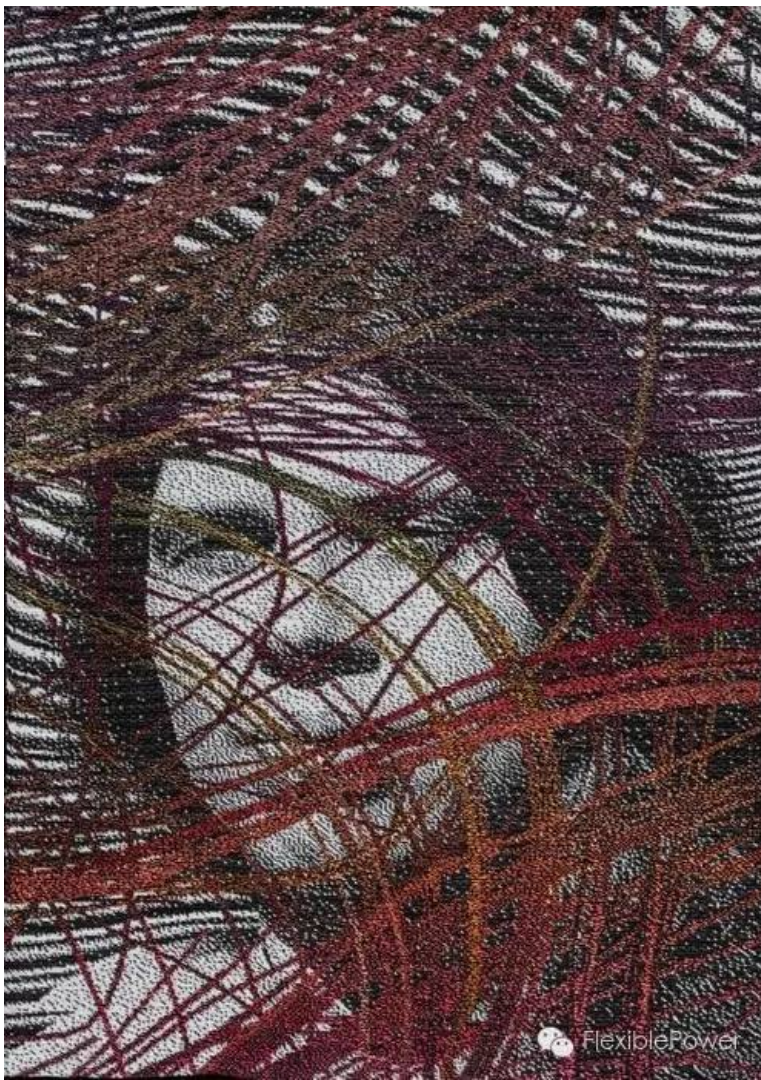
Neural Networks 2011



Dark Traces 2012



Connectome 2013



Connectome 2 2014

In her latest work, Lia Cook with their portraits and "bundle" (neural connections between different parts of the brain), combined with the concept of fabric, and tactile memory, the use of scientific software and yarns interwoven approach to these "fibers" re-creation and visualization to create blurring the boundaries between the biological sciences, computer technology, weaving fabric and photography and video works. Although most of the works Lia Cook is still attached to the top of the wall, but its production process with creative ideas and traditional fabrics, but very different. In earlier works, she vigorously shook the barriers to textile and painting, arts and crafts between the fabric structure to explore why and how it works to become a key factor. On this basis, she borrowed from the traditional form of fabrics and contemporary techniques, to explore contemporary culture on emotion, perception and memories of all sorts of topics, and we will continue to respond to the traditional fabric of history and culture.

Or good works seventies

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More than purely personal opinion



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