

THE NOÉ EFFECT

We spin it right round: when an iconic fashion object influences modern art.

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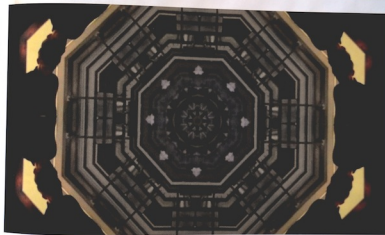
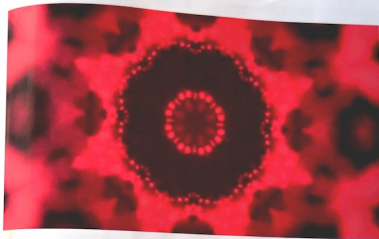


In fashion we take art, music or more other gems and use it to inspire an aesthetic. This artist collaboration with Louis Vuitton and their iconic Noé bag is turning that around, with art case pieces of the house's codes, emerging contemporary artist Phoebe Kurlander interprets the bag.

Undoubtedly French, initially Vietnam, the Noé is from the house founded on travel bags. Designed 81 years ago by Louis' grandson Gaston-Louis, it was created to carry the nectar of the Reims region, and carry the size to transport five bottles of champagne (four upright and the fifth upside down, in case you were wondering). Made from canvas or the grained Epi leather

and wrapped in the iconic Monogram and Damier, the Noé is a classic the site collaborative piece seen on the Noé was Takashi Murakami's 2002 Monogram Multicolor. Having recently exhibited at Gagosian Gallery, New York, Kurlander's ethos as an artist is "to be more childlike, curious, playful and full of wonder".

Her experience with the Noé bag resulted in a 36-second film with sound by producer Pat Gilpin. "I became particularly fascinated with champagne bubbles and the possibility of capturing this fizzy excitement in a way that would suggest the effect a Noé bag has on its wearer. And so I created *The Noé Effect*."



"The Noé Effect is a series of footage and sound effects taken of champagne bubbles, truly shot and imagery at various locations around Sydney at night. The result is an underlying narrative of a girl sipping champagne and heading out for the night with her Noé bag. The champagne bubbles double as blood pulsing around her body with fragmented imagery and the sound of a heartbeat throughout."

"My art practice employs repetition as a tool to transcend associated meanings. My interest in repetition as a mantra stems from over 12 years of meditation practice."

"We visit the artist's studio to talk more about the collaboration."

"My art practice employs repetition, just like a mantra in meditation, to transcend the materiality of my artwork. So a champagne bubble can become a pulsating blood cell or a toothpick can become a brushstroke of paint."

"Undeniably French, strictly Vuitton,
the Noé is ... a classic."



Where did you grow up?

I had a dreamy childhood by the ocean in Freshwater on the northern beaches in Sydney. I had a lot of freedom to climb trees, play dress-ups and create crazy things with materials Mum would bring home from Reverse Garbage.

You blend genres of performance and multi-media with sculpture and more — how do you describe what you do?

I've always been a cross-disciplinary artist, and I never wanted to limit myself to sit on canvas. Art lives and breathes everywhere and I want to try and help

people see through my eyes for a brief moment in time.

Senshu Tsutsu is essential in my art practice as it is where my spirit and mind are one, in total concentration on the task at hand. Letting go of the outcome of the artwork I am making and being present to my movements, breath and letting go. The end result will flow from the act.

What are the things that inspire you?

I seem to draw the most inspiration through small moments throughout my day. This week for example, I've

marvelled at the unravelling of a beautiful bunch of peopias on my living room table. It reminds me of the poetic words of Japanese philosopher Keiji Nishitani: "The form of the seed is already turning into the form of the flower, and the flower is already becoming dust."

Who are the artists you most admire?

The last American composer and musician I loved was John Cage; his #33 composition was a turning point for me in my art practice. Installation artist Tara Donovan has the most incredible ability to transform quotidian objects into masterpieces. Olafur Eliasson is seriously a magician of the art world. Light genius James Turrell transports me into infinite space with his meditative installations. Agnes Martin, for her material simplicity and spiritual insight. Your work is linked to your practice of meditation, when did you start?

I was exposed to meditation at an early age as my mum was a meditation teacher and I have been meditating ever since for the past 12 years. I get up to meditate before sunrise every morning. It centres me for the day ahead, gives me clarity and allows me to tap into something beyond this world.

Incorporating meditation into my art was a natural process as the two were so interconnected. Art really is a process by which I can visually articulate this 'something beyond' that I tap into every morning. My art practice employs repetition, just like a mantra in meditation, to transcend the materiality of my artworks. So a champagne bubble can become a pulsating blood cell or a toothpick can become a brainstroke of paint. Meditation can sometimes be falsely perceived as shutting oneself off from the world, when really it's quite the opposite. Meditation is about becoming more in touch with the present moment as it unfolds. My art practice is a continual process of steady-yet-attention and concentration to the present moment. It's not an easy thing to do. I'm a fabulous future-tripper but the real beauty of life is in the now.

What are you dreaming of right now?

At the moment I'm dreaming of a big adventure to Japan including a stay at James Turrell's House of Light, conceived from a concept taken from Junichiro Tanizaki's essay *In Praise of Shadows*. ✨

Watch Phoebe Rathmell's *The Nose Effect* for Louis Vuitton. Download your free RUSSH APP today AppStore.com/RUSSHmagazine

