

COLLECTING THE EVERYDAY

NOA GINIGER IS A FRIEND OF MINE. I'm not telling you that as a full disclosure, but rather as a simple fact because it plays an inherent part in Noa's work in general and in our mutual work in particular. We tend not to mention these social and emotional aspects when it comes to professional relationships; it's as if work and personal life are two separate arenas. But in Noa's case, the personal is embedded in her work, or, as I would like to think of it, her practice is about the personal: relationships, everyday experiences and vulnerability. And as another full disclosure, this is one of the reasons I really connect with her work.

Borrowing from Nikos Papastergiadis' concept of the 'everyday' and artistic practice, Noa approaches "the biggest philosophical abstractions from the position of our most intimate experiences."¹ Such is the case of a piece from 2008 entitled *Everybody Loves Somebody Sometime*, which evolved from a situation where a builder half sang, half said this line from the Frank Sinatra song to Noa while she was walking down the street. Aiming to share her own experience without reproducing it, she created an isolated sound installation that managed to emphasize the comfort and solitude that the line from the song offers along with its banality.

However, riffing on daily experiences is not a goal in itself, but rather a set-up that allows Noa to explore her main subject of integration: relationships, or better yet, the possibilities for relationships within our current communicative and emotional state of being. In her works *Everything Near Becomes Distant* (2004–) and *Ongoing Collection* (2008–), she converted her obsessive compulsion to collect specific objects, such as dictionaries and solar lamps, into playful and melancholic



Noa Giniger, *Everybody Loves Somebody Smetime*, 2008
Laser print, correction tape,
variable frames

1. Nikos Papastergiadis, 'Everything That Surrounds' Art, Politics and Theories of the Everyday', in *The Everyday*, ed. Stephen Johnstone, (London: Whitechapel, 2008), 74.

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installations. Examining the relationships between the collected objects as a whole and as singular objects, she stressed the interdependency of the objects as a metaphor for power relations. As in other works, objects, spaces, materials and language are being constantly deconstructed and re-assembled in order to disclose the complexity of human interactions. Interactions that are always being shaped, or even determined, by a specific context, whether that is an emotional, geographical or technological one.



Noa Giniger, Ongoing Collection, 2008–
Garden solar lights, glass and wood
showcase with permanent light,
156 x 140 x 50 cm
Detail
Photo credit: Elad Sarig

The context of the *Kunsthuis SYB* residency allowed Noa to take her practice one step further and to search for different ways of bringing the everyday close to her artistic practice while blurring the boundaries between friendship and professionalism, private and public, ownership and sharing. The isolated reality of working alone in the studio was turned into a collaborative effort where communication between two people was explored in different situations and at different levels of intensity. Noa and her female guest artists lived, cooked, read, watched movies and spent their temporary everyday lives together. They were also involved in a creative process while constantly questioning the possibility of ‘making art’ together. None of what the project produced can be attributed to a single person or be detached from the particular experience of the residency. The unique invitation Noa extended simultaneously enhanced and questioned the personal companionship and professional connection she has with her artist friends, while leaving room for spontaneity and chance to play a role in the project.



Noa Giniger, Everything Near Becomes
Distant, 2004–
Dictionaries, metal bookends, wood shelf,
24 x 85 x 22 cm
Photo credit: Peter Tjihuis

The complex relationships between interactions, chance and hospitality are present in one of Noa’s earlier works entitled *In Tijdelijke Bruikleen* [On Temporary Loan] (2009). In this work, she asked 21 Amsterdam residents if she could temporarily borrow personal objects usually displayed in their front window. At *De Inkijk* project space, Noa created a changing window display from the objects collected, where each day a new setting was unveiled and added to those already on view. While each object was being shown to the public, a sign indicating that they were on temporary loan was placed in the empty window of the

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person to whom the object belonged. As in the *Zimmer* project, where Noa was looking to have some time off with friends and ended up creating an inspirational environment, she also created a framework in which unexpected encounters and re-contextualization occurred: those lending the objects had to detach themselves from their objects, the public met the objects in a new setting and the objects themselves were not isolated anymore, but instead ‘shared’ a space with other displays from different parts of the city.

Noa’s body of work, from the *On Temporary Loan* project to *Zimmer for FAB*, suggests the unique position of the artist as collector. Whether it is a collection of similar objects or personal experiences, her practice is about selecting and re-framing, but, interestingly enough, it is also about chance and the unknown. However, it is her insistence in acting from a personal-poetic perspective ingrained in a domestic environment that makes her integration of the position of the artist as collector so significant. Noa accommodates both people and objects, nurturing them and facilitating interactions between them. By doing so, she brings friendships and care into her profession, that is to say, into her art, meaning, into her life. How many friends do you have that do the same thing?

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Noa Giniger, *In Tijdelijke Bruikleen* [On Temporary Loan], 2009
A daily alternating installation