

How to communicate through pictures...

by Asbjorn Lonvig

Wouldn't any of us like to know how?

An artist try to communicate.

Through writing.

Through music.

Through movies.

Through pictures.

Through.....

Sometimes he succeeds. Sometimes he does not.

When his expectation are high - he might not communicate at all.

When his expectations are low - he might communicate excellently.

Every artist has his own recipe.

Mine is simple shapes and bright colors.

Even when I write.

Even when I

You can't always believe what is written in newspapers.

But if it is written in a book, you have to believe it.

Or?

I would like to tell you about a new book.

It is written by the French author Alain Joannes, who lives in Paris.

It is called "Communiqués par l'image" - that' s French and means "how to communicate through pictures".

It was presented at the prestigious "Salon du Livre" in Paris in March this year.

To me it sounds like it's the new bible to artists, designers etc.

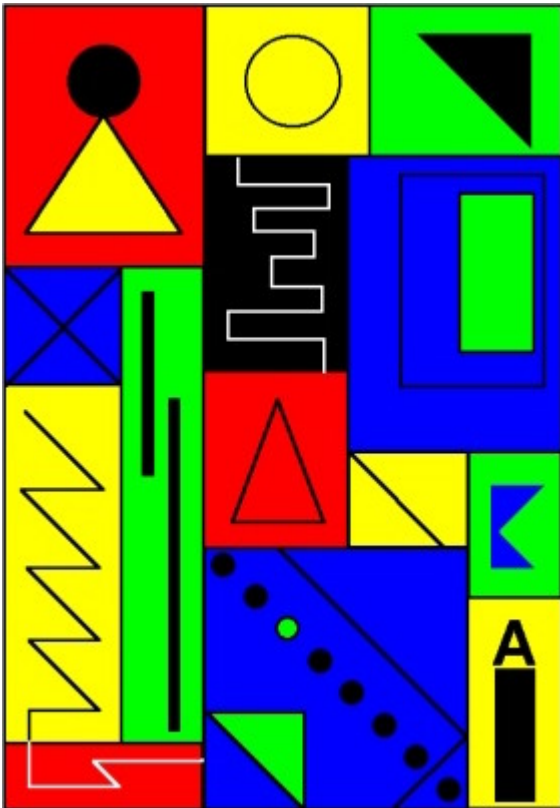
You can buy this new bible at [Dunod](#).

Believe it or not, one of the chapters in this new book is about my painting "soul hurting still".

I'll just show the draft of the painting and quote what the author writes:

The jubilation feelings given by forms and colors of Asbjorn Lonvig.

By Alain Joannes



"soul hurting still"

Acrylic on canvas 201 x 139 cm, that is 79.2 x 54.8

inches. Edition 5. **Sold in Marcia in Spain**

Inspired by Christmas 2002, North Jutland Art Museum where I saw Marc Chagall and Max Ernst, and by Native Art, American Native Art.

...the art of the Danish painter Asbjorn Lonvig communicates at the first glance euphoria in a rough state. A so intense euphoria that the glance can not move away from the piece of his art. Of course, the saturated colours are decisive in this very great glowing. The coloured dazzling and the feeling of pleasure which prolongs it have multiple causes. As adequacy between artistic creation and the constraints of communication, the art of Asbjorn Lonvig illustrates an assumption of neurocognitive sciences: the neurons in charge of visual perception are first activated by patterns recognition, then by colors recognition, then by recognition of textures and movements recognition. In a piece of art like

"Soul hurting still", the sensory impacts of the forms and the colors are very strong and equal. The pleasure comes from what the eye and the brain receive from the red, the yellow, the green and blue at the same time as they recognize the squares, the rectangles, the circles, the triangles, the straight and broken lines and even the letter "A". The glance thus filled by a profusion of feelings founds a generating mental state of pleasure. After and beyond the primary emotion, in a second phase of contemplation, the spirit endeavours to confer an overall significance on the table. It calls upon its repertory of already memorized forms. Then, the pleasure becomes ludic. Functioning like a rebus, the chart of an unknown territory, a coded language or a mysterious diagram, the piece of art asks to the witness: "What am I?" The many possible answers are mental resonances which give to the artistic communication a richness higher than all the other ways to communicate. This communication is intersubjective. It organizes the meeting between the subjectivity of the artist and the subjectivity of the witness. The witness of the piece of art is free to refer to tropical sensory prints: association of a dominating solar yellow, sky blue, deep vegetal green. He can also associate the table with an intimate collection of primitive art. He shall perhaps remember the geometrical abstractions of Kandinsky and Mondrian. Surely, the piece of art will be kept in the long memory space into the brain with all its resonances sensory, emotional, ludic and cultural. It is may be interesting to know that the joyfull impact piece of art by Asbjorn Lonvig is closely related to its canvassed artistic. High level data processing specialist then head of a software company, the painter found serenity in a pictorial creation which starts with digital drafts and finds its completion on a support – frame and fabric - entirely conceived and manufactured by the artist.

...and for the French in France, the Canadians in Quebec and Montreal etc.:

Formes et couleurs jubilatoires d'Asbjorn Lonvig.

Par Alain Joannes

...ce que l'art du peintre danois Asbjorn Lonvig communique dès le premier coup d'œil, c'est de l'euphorie à l'état brut. Une euphorie tellement intense que le regard s'en détache à regret. Bien sûr, les teintes saturées jouent un grand rôle dans cette jouissive rutilance. L'éblouissement coloré et la sensation de plaisir qui le prolonge ont des causes multiples. S'agissant de l'adéquation entre la création artistique et les contraintes de la communication, l'œuvre d'Asbjorn Lonvig illustre une hypothèse des sciences neurocognitives, selon laquelle les neurones en charge de la perception visuelle s'activent d'abord sur la reconnaissance des formes, puis sur celle des couleurs, celle des textures et des mouvements. Dans une œuvre comme « Soul hurting still », les impacts sensoriels des formes et des couleurs s'équilibrent. Le plaisir vient de ce que l'œil et le cerveau reçoivent du rouge, du jaune, du vert et du bleu en même temps qu'ils reconnaissent les carrés, les rectangles, les cercles, les triangles, les lignes droites et brisées et même la lettre A. Le regard ainsi comblé par une profusion de sensations instaure un état mental générateur de plaisir. Au-delà de l'émotion primaire, dans une seconde phase de la contemplation, l'esprit s'applique à conférer une signification d'ensemble au tableau. Il fait appel à son répertoire de formes déjà mémorisées. Le plaisir devient alors ludique. Fonctionnant comme un rébus, la carte d'un territoire inconnu, un langage codé ou un mystérieux diagramme, l'œuvre questionne le spectateur: « Que suis-je ? » Les nombreuses réponses possibles sont les résonances mentales qui donnent à la communication artistique une richesse supérieure à toutes les autres formes de communication. Cette communication est intersubjective. Elle organise la rencontre entre la subjectivité de l'artiste et la subjectivité du spectateur. Ce dernier est libre de se référer à des empreintes sensorielles tropicales: association d'un jaune solaire dominant, bleu qui évoque le ciel, vert qui renvoie à une végétation luxuriante. Il peut aussi associer le tableau à sa collection intime d'art primitif. Rien ne l'empêche d'invoquer les abstractions géométriques de Kandinsky et de Mondrian. Une chose est sûre: l'œuvre sera rangée dans la mémoire longue avec toutes ses résonances sensorielles, émotionnelles, ludiques et culturelles. Il est intéressant de savoir que l'impact jubilatoire de l'œuvre d'Asbjorn Lonvig est étroitement lié à sa démarche artistique. Informaticien de haut niveau puis chef d'entreprise, le peintre a trouvé la sérénité dans une création picturale qui commence avec des esquisses numériques sur ordinateur et trouve son achèvement sur un support – châssis et toile – entièrement conçu et fabriqué par le signataire de l'œuvre.

...and for the Danes, in Danish as a service to my own folks:

Abjörn Lønvigs jubelkor af former og farver.

Af Alain Joannes

...det, som den danske maler Asbjørn Lønvigs kunst formidler fra det allerførste øjekast, er rendyrket eufori. En eufori, der er så intens, at øjet har svært ved at give slip. De mættede farvenuancer spiller selvfølgelig en stor rolle i denne glædens brillans. Den flamboyante farverigdom og den følelse af glæde, der kommer i forlængelse heraf, har mange årsager. Hvad angår overensstemmelsen mellem skabelsen af kunst og kravene til formidling, illustrerer Asbjørn Lønvigs værk en hypotese fra de neurokognitive videnskaber, ifølge hvilken de neuroner, der er ansvarlige for synsopfattelsen, først aktiveres i forhold til genkendelsen af former, dernæst i forhold til genkendelsen af farver, strukturer og bevægelser. I et værk som "Soul hurting still" indfinder der sig en balance mellem sansepåvirkningerne fra former og fra farver. Glæden kommer af, at øjet og hjernen modtager rødt, gult, grønt og blå, samtidig med at der sker genkendelse af firkanter, rektangler, cirkler, trekkanter, lige linjer og brudte linjer og sågar bogstavet A. Øjet, der således fyldes af en overdådighed af sanseindtryk, fremmaner en mental tilstand, der genererer glæde. Hindsides urfølelsen bestræber sindet sig i iagttagelsens anden fase på at give maleriet en samlet mening. Her læner sindet sig op ad det repertoire af former, der allerede har indprentet sig. Glæden får et anstrøg af leg. Værket, der fungerer som en rebus, et kort over et ukendt territorium, et kodet sprog eller et mystisk diagram, spørger iagttageren: "Hvad er jeg?" De mange mulige svar er de mentale resonanser, der forlener kunstens formidling med en rigdom, der er alle andre formidlingsformer overlegen. Denne formidling er intersubjektiv. Den foranlediger mødet mellem kunstnerens subjektivitet og iagttagerens subjektivitet. Iagttageren kan frit referere til f.eks. tropeinspirerede sanseindtryk: associationerne fra en dominerende solgul farve, en blå der får ham til at tænke på himlen, en grøn der minder ham om frodig vegetation. Maleriet kan også få ham til at associere til sin private samling af primitiv kunst. Og der er intet, der forhindrer ham i at komme til at tænke på Kandinskys og Mondrians geometriske abstraktioner. En ting er sikker: Værket bliver lagret i langtidshukommelsen med alle dets sanse-, følelses-, legeimpuls- og kulturresonanser. Det er interessant at vide, at glædespåvirkningen fra Asbjørn Lønvigs værk er tæt forbundet med hans kunstneriske fremgangsmåde. Maleren (datalog på højt niveau og siden virksomhedsleder) har fundet ro i en billedskabelse, der begynder med digitale skitser på computeren og færdiggøres på et fysisk underlag - ramme og lærred - der designes og fremstilles helt fra bunden af maleren selv.

AWESOME!!!
Don't you think.
I ought to buy all the impression of this book.



Thanks to....
Alain Jaonnes
Author
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France

ATTENTION

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