Gilbert Vicario: Your new body of work Returning to the Cave explores perceptible changes in new media and digital technology through the unexpected filter of old world culture. Can you describe the impulses and parameters of this conceptual process?

Jeroen Nelemans: This discourse is very much evident in the light box series Eindhoven, which talks about cartography. Throughout history, mapmakers, who were often artists themselves, relied on technological innovations to meet the demands of new generations of mapmakers and map users. This allowed me to think of different ways to represent an image of a map that cannot be separated from the mechanism of its creation. The actual map of Eindhoven becomes a negative space, as it is being removed with a laser cutter, allowing the LED light to be revealed. I also think that this dialogue is evident in the photographic series titled To Pattern Turner. These photographs of seascapes by William Turner were taken with a digital camera from my computer monitor. Both the image sensor of the camera and the computer monitor are made up of a grid. When photographed in a certain angle, these grids overlap and create moiré patterns.

I really like that the appropriation is directly connected to the source and that these new patterns create a beautiful intersection between technology and the sublime.

GV: Why are you interested in maps at this moment? In other words, is there a relationship between old and new technology that you are trying to evince at a moment of intense technological shifts in digital media?

JN: I am not directly interested in maps per se but rather in the evolution that a map has, or the life span of any image for that matter. Early mapmakers often pilfered earlier maps from other cartographers without giving credit to the original maker in order to add new information as cities were expanding. I continue this in my work. Eindhoven is made from multiple screenshots using Google Earth of road markers in the city of Eindhoven. Eindhoven is also called the "light" city of the Netherlands since Philips, a company both my parents worked for, introduced the light bulb there in 1891. For me, it was a logical step to present my map as a light box.

GV: Are you suggesting that the way that information in the digital

age is being compiled and collected – Wikipedia and Google Earth being the most ubiquitous examples - is the same process that has been in play for centuries? In other words, it sounds like there hasn't been much evolution, only a change in the vehicle of its presentation?

JN: Both the Gutenberg press in the 15th Century and the World Wide Web, launched in 1991, were revolutionary in the way that images began to be circulated. The Gutenberg press facilitated the rapid and far-reaching spread of information, which as Marshall McLuhan described, would turn the entire world into a village. I think the major difference is not the presentation, but the way we perceive the information. We live in a visual culture that seems to be like a variation of Platonism.

GV: Can you explain your unusual approach to the light box? I think your strategy is important inasmuch as it is breaking down the theatrical structure of this type of new media technology. Was this part of your thought process?

JN: I am interested in our perception and the construct of an image, specifically how the digital image can be manipulated

to contemporary notions of sight and seeing. The light box, for me, is an interesting presentation as it is easy to dissect in different ways. From the Postcards is a series that takes away the framework of the light box. The actual film is wrapped around the fluorescent bulb allowing the light to be cast off the wall, which then becomes the new framework. Eindhoven is a light box series that takes away the film entirely and, therefore, the light box become the image. To Leave an Incomplete Image of Oneself is a series of Vermeer paintings where the image itself is given a new structure to suggest new spatial forms. Most images, to me, are being introduced via computer or television screens. I like to continue this discourse and to see some of my work backlit as well. Using light in a direct way is also my interpretation of the Dutch light, which has been an obsession throughout history for most Dutch artists.

≡