

# Installations and works in situ 2014-2019

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Geboortegrond / Homeland, 2016

165 alumina-cement little hearts, gold wax, cast-iron feet  
size: variable

Small scale installation that reflects childhood memories of my native region.





Observatiehutjes / Observation huts, 2019

These observation huts have steel binoculars with crystal lenses. If you look through them, they show the world upside down. The huts are placed opposite to each other, so from one you can spy the other.



steel, wood, coating, crystal balls  
b 80 cm x d 80 cm x h 215 cm











Woekering / Outgrowth, 2018 /2019

copper wire, glass, silicone, yarn.  
size: variable

The old grain silos at CHV/Noordkade (formerly an industrial complex) in Veghel, inspired me to make Outgrowth. In the exhibition space, the Wiebenga silo, I made a duo exhibition called Weerklank (Resonance) with Jan Radersma. Out of the walls of the silo, that previously contained flour, microscopically small remnants form new organisms. Over time 'Outgrowth' will take possession of the space, if you just wait long enough...







For the exhibition 'Materie is mysterie' (Matter is mystery), in the industrial building on the Hembrug site at Artzaanstad in Zaandam, I enlarged the installation. By using attached magnets Outgrowth proliferates from the ceiling and several iron pillars. Here also, in this duo exhibition with Frans Beerens, the space itself and the other artwork determined the size and shape of Outgrowth.



The making of Outgrowth / Woekering: almost 2000 single objects were made and sewn together.





Shelter, 2015 / 2018

rosewood branches (approximately 140 sticks), flannel, steel base  
(optional cast-iron feet)  
Ø120 cm, height ca. 130 cm



The softness of the flannel while sewing of it onto the rosewood branches, made it a pleasant, almost meditative work. The amount of time spent was not an issue for me. I would sit and sew on long car journeys, listening to music or sitting in the garden. As I used to take my knitwear wherever I went, I now took my rosewood and flannel so that I could take advantage of spare moments. Occasionally friends would help me with the sewing, so it almost became a community project.



Shelter in my studio





Shelter at the exhibition Weerklank (Resonance)





Biosphere, 2013 / 2018

steel, glass, silicon hose, latex,  
pigments  
(3X) Ø 80 x 190 cm  
In 2016 and 2018 algae and  
(temporally) butterflies were adapted.

Originally, Biosphere was an installation intended to be shown at an exhibition in the Botanical Garden of Amsterdam in 2012. However, when the exhibition was cancelled at the last moment, I decided to finish the installation anyway. Museums of natural history have always attracted me as I feel like a child in nature's wondrous universe there.

In my view, the experiments carried out in several places around the world to imitate nature as a self-supporting ecological system in large glass isolations (such as the Biosphere in Arizona) have similarities with these museums. With Biosphere I created my own biotope; with strong plants and organisms that hopefully can survive mankind.

Biosphere at the exhibition Shaping Senses,  
2014.







Biosphere at the exhibition  
Accession of Interiority , 2015



Biosphere at the exhibition Weerklank,  
2018

Because of the enclosed atmosphere of  
the silo, I decided to adapt the  
installation by adding 28 butterflies  
inside and outside the glass bell jars.



What shall I say of my boy,  
Tall, fair? He's young yet;  
Keep his feet free of the world's net.'

For the title I chose this last line of the poem 'Ap Huw's Testament' by R.S. Thomas (1913-2000),  
in which he expresses his love for his son.

The beautiful floor of the Oude Kerk in Amsterdam with its floor tombs awakened my  
thoughts about vulnerability and mortality.

For the installation I used the wax men's feet that previously had been part of the installation  
'But these things also...'; that was about the First World War.

Keep his feet free of the world's net, 2014 - 2018  
Here at the exhibition in the 'Oude Kerk', Amsterdam

casting wax, pigment.  
52 pairs of different male feet of cast wax  
size: variable







For the art route The Destination (Bavel, 2008) I was asked to create an installation for a churchyard. Inspired by Pergolesi's 'Stabat Mater' I wanted to make a work about consolation. This work is inspired by the grieving (dolor) of women over their lost loved ones. In the Catholic Church, Mary is the ultimate icon of this and that's why she sometimes is pictured as 'Mater Dolorosa'. The basket, the bowl and the two bottles are made of steel and are interlaced with rubber tubes. They are the carriers of a solidified flood of tears which have a bright blue color. Only a remnant of these tears is found on the bottom of the baskets. The rest have seeped away, back into the earth.

In 2015, I enlarged the installation with two more synthetic resin puddles for the exhibition Accession of Interiority. This gave the impression of the blue liquid passing through a glass wall.

Dolorosa, 2008 / 2018

steel, rubber tubes, polyester resin with pigment, transparent coating  
200 x 200 x 60 cm (entire installation)



## Audiovisual installations



Binnenzee / Inland sea, 2015 (photo: film still)  
Looped video with background sound of the sea.

Every winter I pass this field of leeks while walking or cycling to my studio. Because of frost the farmer sometimes puts a cover over it. One day, after a night of severe frost, I noticed the wind moving the frozen cover as if it was the waves of the sea. I couldn't stop making this association, so I filmed it as though it was inland sea.

The video was shown on the duo exhibition Accession of Interiority.

Water and Stone, 2016

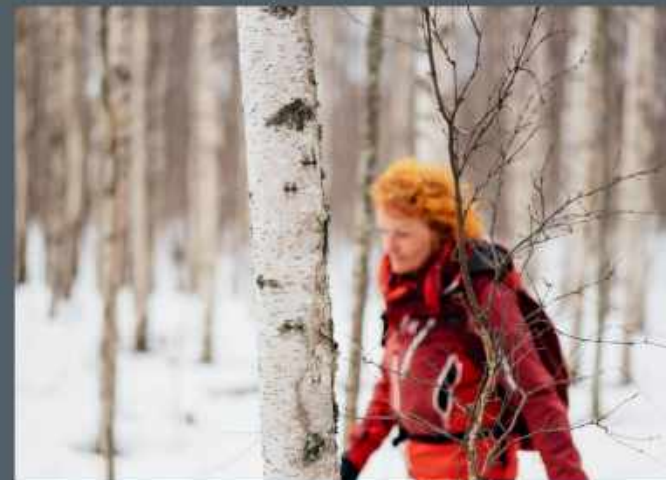
Two looped videos without sound. Videos are looping every 10 minutes.



During my artist in residency in 2016 in Vadsø (North of Norway) I strongly reflected on nature again. I made a lot of photographs of the new landscape I explored, often together with my Finnish colleague Kaija Kiuru. The calm and clear water of the Barents Sea and the unique light of the northern hemisphere reflected by it, often put me in a contemplative mood. I tried to capture this mood in several short videos. Back home I chose this two complementary videos for editing. One video shows the water of the fjord endlessly caressing the boulders of the shore. The other shows just one lonely rock in a tranquil lake waiting for eternity.

'Walden', 2014 / 2016

Thoughts about nature, hiking, time and solitude.



This 'audio landscape' is based on the long, solitary, daily hikes I took around Rovaniemi (Finnish Lapland) as an artist in residence. I walked long distances over frozen rivers, through birch and pine forests, returning to the apartment of a Finnish colleague where I stayed on my own for a month.

Almost every evening I listened to 'Walden', a composition by the Scandinavian composer Hans Abrahamsen, in a version by the Asko/Schönberg Ensemble, the Calefax Reed Quintet and Reinbert de Leeuw. The title 'Walden' is inspired by the novel of the same name by Henry David Thoreau (1817-1862).

I gave my audio landscape the same title and used small fragments of the music to weave it into the spoken text. I also used some of the environmental background sounds. The audio is divided in three parts: the woods, the rivers and the city. In each part I reflect on the outside world as well as on my own experiences. For the exhibition Angle of Incidence – an international exhibition about the artist interchange project Artswap – I made several little steel stools (based on the image of an inflatable swim tube) and above each stool there was a headphone so people could experience the audio journey. The journey took nine minutes in total, but was looped, so that at any given moment people could start listening.

The (written) preface next to the installation inviting people to listen, said:

'To get into motion from within, the outside must move too.

The long, solitary hikes not only change my sense of time, they also make me more receptive, softer...

The repetitive routes become ingrained; gradually I start to fathom my new surroundings.

During my hikes I breathe, feel, smell and listen; nature thus becomes my travel companion, whispering into my ear. Sit down and let me tell you all about it.'



*For older works in situ and commissioned works in the public area: please see my website*

[www.ankvanengelen.nl](http://www.ankvanengelen.nl)  
[post@ankvanengelen.nl](mailto:post@ankvanengelen.nl)



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