

ANGLE OF INCIDENCE

influence of an environment



CATALOG

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influence of an environment

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COLOPHON

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Incidence, reflection and refraction

In physics, the angle of incidence is the angle at which a ray of light hits the surface of an object. Depending on the material of the object some of the light is reflected, while the rest is refracted. This refracted light is absorbed by the object. Dependent on the incidence, reflection and refraction, we see an object in a different way.

The laws that apply to the incidence, reflection and refraction of light also apply to other media – from seismic waves to the path of a pool ball. Could they also, then, apply to art? How might this concept influence our interpretation and processing of our environment? The artists in Angle of Incidence share a fascination with nature, with life and the degree to which the two are controllable. They manage to unsettle the fundamental distinction in culture and infrastructure between sparsely populated Lapland and densely populated Holland. They isolate an image: retrieve it from the larger context and bring them to light.

Angle of Incidence forms the final presentation of the ArtSwap project. In this project, three Dutch and three Finnish artists exchange their studio. They've worked in an environment that is totally different from their own. In these different environments artists 'hit' or encounter a new surface in a new country, we could say that a part of them remains the same – is reflected – and another part is absorbed or refracted. The direction of their perception has suddenly changed when they enter the new country; they must pass through a new medium, a different system, a new society. They will absorb aspects of this new surrounding – its nature, its social structure etc. – while at the same time the surrounding will absorb them – their history, their experience, their knowledge.

'Angle of Incidence' explores the influence of their environment on artworks. Is it purely the institution, education or the descent that contributes to the form of the work, or do works change when they are made in a different environment? What will he take from the old environment in the perception within a new environment?

Besides the work of the six exchanged artists the exhibition shows works of three Finnish and five Dutch artists that were created in their own workshop and under great influence of their stable environment. "Angle of Incidence" shows the difference in 'landscape', in the broadest sense of the word, seen and made from the perspective of a densely populated Netherlands, and a sparsely populated Lapland.

Floortje de Boer,
curator



Markku Heikkilä
Masterless object, 2014

Margriet Craens

Job 37:16 reads: 'Do you know how the clouds hang poised, the wonders of him who has all wisdom?' In case of these clouds the miracle is easily explained. Still, the game between reality and illusion is often found in the work of Margriet Craens: the desire for something miraculous. With her performances and intelligent constructions she attempts to generate a sublime experience. Our personal beliefs are being tested. A twopenny romance of sorts.

Job 37:16
*Metal, wire, paper pulp
wallpaper paste, rope, boulders*
500 x 300 cm
2014



Jonathan Gaarhuis

On a drizzly winters day condensation droplets slide along the window of a train compartment. Only a few travelers notice the beauty of such an image. Jonathan Gaarhuis feels strongly attracted to everyday natural phenomena and wants to bring these processes to the attention of the spectator.

The installation 'Window' is in constant motion. It condenses and as a result, drops fall down. The droplets leave new streaks, creating a new image every time you look at it.

Window

Wood, plexiglass
30 x 40 cm.

2014

Noortje Haegens

'How do I escape from the reality of everyday?' is the question Noortje asks herself. She tries to break away from the hectic environment by making long hikes through nature, in complete solitude. Most important is her personal experience of the environment; observing with delay.

While walking/During her walks Noortje experiences a delay in perception; falling back on the power of silence.

The experience of the landscape is essential to her work.

The medium of film allows her to play with reality in an attempt to make it a translation of personal experiences.

Time is formative

print on dibond

53 x 35 cm.

2014

Cabin

video

10 inch or 1250 inch

2014

Introspection

video

10 inch or 1250 inch

2014

Inscrutable simplicity

print on dibond

110 cm x 68 cm.

2014

Misty

video projection on canvas

2014

M
mondriaan
fonds



Markku Heikkilä

“An object is a limited, material thing under man's control”. Markku Heikkilä is fascinated by this definition. After Markku's father passed away, he discovered the many objects his father had collected over the years. While these objects were sorted out, they became like a haiku, a kind of poem. When made by hand, the objects contain their maker's essential nature. The maker of the object has given it its use, function, a constructive purpose. Objects without a clear function seem to be wandering, absorbed in thought. Together they form the collective memory of one man.



Masterless object
Photo paper
29,7 x 21 cm
2014



Maria Huhmarniemi

Our environment is considered an inseparable part of our existence. It can be seen as a physical, social, and mental entity. People influence their environment by modifying it to meet their needs, while at the same time the environment influences them back. The Chameleon project is an experiment in which Maria attempts to blend into the environment of Den Bosch in The Netherlands, and into the landscapes of Lapland. How will she fit into those environments? How will other people and the surrounding nature react to her presence? Maria's created a series of performances to be presented as photographs.

Chameleon
C-print
29,7 x 21 cm
2014



Hanna Kanto

Hanna Kanto lives and works in the northern parts of Finland and Sweden. Her research is based on the interaction between northern Lapland and her artistic work. She opens up to the Nordic aspect through her participation on site in everyday life; livelihood is a part of her work. Hanna is fascinated by the authenticity of the reindeer herding and its strong relationship with the nature. Life in the north of Lapland also clearly illustrates the conflicts of modern life and old traditions. Her work includes painting and building installations for which materials are mainly collected from the hills and reindeer butcheries.

Haze

Oil on canvas

Ø 105 cm.

2014

Tuomas en Ninni Korkalo

With the protection of your hidden identity it's easier to use offensive or even aggressive language, also known as hate speech. Ninni and Tuomas Korkalo's video project is a counter strike against hate speeches. With the Happy Anonymous video project they want to bring out the wonderful, open and heartening experiences that people share with each other in everyday life but which are not often heard. Together, Ninni and Tuomas formed one of the swapping artists in the ArtSwap-project. During this project they collected stories from people all over Finland and in the Netherlands.

Happy Anonymous
Video
2014

he put thumbs up again and went away

Richard Kromjong

A lump of an Ash tree that is split open, burnt, made hollow and filled with compost that produces heat. It's an artifact that was made by human hands, but absorbed natural processes. These processes have determined its shape. The stump is wrapped in a tanned Deer skin, giving the whole a macabre appearance. The skin side of the sheet has been coated with essential oil, a woody odor. The touch of warmth and fragrance creates an experience that shows signs of life in this seemingly dead object.

Untitled

Stump of an ash tree, tanned deer skin
salt, formic acid, alum, water and essential oil
1.75 cm, Ø 50 cm

Kaijaa Kiuru

Natural materials and environmental issues provide themes for Kaija Kiuru's work. Basic ideas are usually related to the interaction between a human being and the environment. Kaija shows us the diverse/various relations between man and nature; on the one hand the similarity of man and nature, on the other hand the dominant role of man over nature. She often uses the forests and trees as a source of inspiration and materials.

Another Sketch
bronze
2012

Mariëlle Lapidaire

In a former school building on the hill in Muodoslompolo, Mariëlle Lapidaire had a room with a big view. She could see amazingly far over the Lappish landscapes. However, Mariëlle's attention was predominantly drawn to the closer details that surrounded her. The snow covered the entire environment with a white glistening blanket. Underneath this thick layer of melting ice, she found beautiful scenes that inspired her. About this she said; 'The less there is to be seen, the more I see.

**Covering sometimes seems heavy,
Although it looks better with than without**
Birch tree, birch leaves and sand
50 x 50 x 175 cm.
2014

Driven by nature it is written briefly
Photo print on sticker
200 x 200 cm.
2014

Iiro Rautianen

The artists participating in the ArtSwap project were beautifully documented by Iiro Rautiainen, Finnish wedding and portrait photographer. He lives and studies in Rovaniemi. He finds the inspiration for his work in the atmosphere of the situations he's photographing.

This atmosphere is never the same, and he is challenged by this fact. Iiro tries to capture the feel of the situation as authentic/truthfully as possible. His images are pure and honest and truly show his passion for people.

ArtSwap documentation

Photo paper

30 x 40 cm

2014



Willemien Schaap

The Dutch landscape is primarily a landscape of human hands: we've made the landscape ourselves. Polders, fields, cities, (rail) roads, hedgerows, pastures, forests, waterways, even what we call a "natural area", have all been created by us.

Today we allow nature to take its course again wherever possible. This is also true for the Reest, a strongly meandering river on the border of Overijssel and Drenthe. Especially for this exhibition Willemien Schaap has adapted her work to the space: the two become inseparable. For this she uses the shirts that were part of a landscape installation and that have been hanging in the stream of 'De Reest' for three weeks.

Traces of the Reest
Cotton, wood and steel
500 x 90 x 50
2014

Machteld Solinger

The work of Machteld Solinger begins with discovering and rediscovering, over and over and again, systems in her environment that provide function and meaning to life in a certain way. She enlarges/picks out details she finds in small, very ordinary personal objects and situations. Those that are just a little different.

The recognition of particular characteristics in a moment or in an object are translated into her paintings. The acts of painting and thinking must complement each other in exactly the right way, the right balance.

What is left

oil paint on wood
50 x 45 cm.
2013

Unknown traks

plexiglass, spraypaint
60 x 50 cm.
2013

Old people's jackets

oil paint on canvas
90 x 70 cm.
2014

Angle of Incidence in nature

BRAM VAN DE KLUNDERT

Where does the interest in wilderness come from? Bram v/d Klundert notes that there is a growing need for experiencing nature; as an antidote to urban life. A utopian desire for purity and autonomy. But does true wilderness still exist? And if so, do we experience wilderness only if we're far away or also close to home?

Bram vd Klundert takes us into the wilderness with fascinating stories and experiences and shows us that a direct experience of nature in our urban existence is still possible. Through beauty, wonder, kinship and meditation and by moving away from our knowledge we are able to make connection to the 'wild' environment.

With provocative questions about our approach to nature and what lies behind the beauty of nature, in this lecture he takes us to nature as a perspective for dealing with ourselves and the danger of expressing nature, or what is left of it, merely in economic terms. "We have become the director of a zoo, where we once were explorers in an endless world"

Bram van de Klundert was involved in major strategic nature plans of the national government, he worked with the World Wildlife Fund, he was active in several conservation organizations and is currently the director of the Wadden Foundation. He wrote the book "Verlangen goed te leven (2008)"; the philosophy of sustainable development, "Expeditie Wildernis" (2012); about his personal experiences of nature in the ten 'wildest' Dutch nature areas, and "Op zoek naar onze natuur" –perspectieven voor wildernis." (2013) commissioned by the Innovation Network Netherlands.



GameZoons THE GAME

Do you recognize that sometimes a song comes to mind when you're looking at an artwork? Or do you ever associate a work of art with a building in your neighbourhood?

The Game challenges you to unleash your associations with art. With surprising assignments you make your own associations visible by others.

During the exhibition The Game is played in two forms. You can participate in the continuous version, in which players are requested to execute tasks on the basis of (post)cards. This game can be played at any time during the exhibition. With the execution of the command you contribute directly to the exhibition and you have the opportunity to win a unique prize!

Besides the continuous version The Game Extended can be played. Most important in this game are the associations of the players. You and your team will have to visualize your associations under time pressure and with limited resources. You will search for locations and images that have a relationship with the artworks in the exhibition. Using the exhibition as a home base and the environment as a playing field you are immersed in a thrilling game.

Together, the contributions of the players will form a picture of the associations evoked by the art in the exhibition.

Jee Kast Poetry Slam

Jee Kast is a Belgian wordartist who mainly follows his own path. He does describe, "Action with poetry slam is accompanied by a personal consideration; whether you continue to make headway or to build yourself a stage." He finds his main inspiration in his environment and in encounters with other people. Any kind of input provides output. Since his first performance Jee Kast has developed strongly.

He is a language veteran who performed in the finals of the Dutch Poetry Slam Championships, during TEDxFlanders, in small intimate performances, at tea parties and in Belgium's Got Talent. He also published some collections of poetry and a booklet with bad opening sentences. Yet he says: "I am often an accessible poet, but that does not make it any easier." Everyone shares feelings, add a splash of language creativity, some striking observations, insight and performances skills and come and see what it has led to during the opening and finissage of the Angle of Incidence exhibition.



ARTSWAP Project text

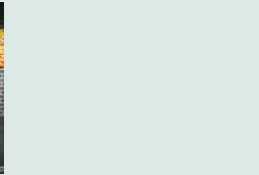
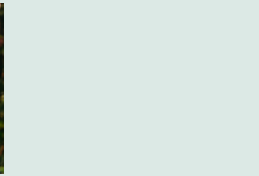
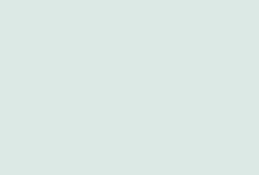
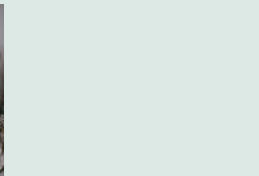
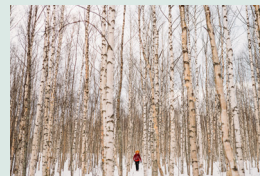
ArtSwap is a new kind of mobility programme, in which artists mutually exchange their studio, home and professional network for a period of one to two months. Within the ArtSwap project new forms of international mobility are developed and new networking opportunities are tapped. By temporarily exchanging homes and studios, artists get the chance to get to know and use each other's professional network and social infrastructure. With the help of local guides they are introduced into the life and culture of the other artist. The special way of guidance and the use of each other's professional network in the ArtSwap project ensure that the participating artists have the most benefit and the best working environment. Access to local cultural scene plays a stimulating role.

Foreign artists act as a social mirror and are able to observe the environment from their own perspective and their own values. In this way, they draw attention to things that are taken for granted, challenge people to look at it again and, in some cases, show their beauty. ArtSwap creates a participatory environment in both countries to raise awareness of each other's qualities, both positive and negative.

The first ArtSwap took place in 2014. Six artists from Finnish Lapland and Dutch Brabant were part of this. The main purpose of this exchange is to let the artists experience the large difference in culture and infrastructure between the sparsely populated Lapland and the densely populated Netherlands.

The 'swapping' artists were given the opportunity to work in a different environment. Artists from Brabant (NL) exchanged a densely populated area with an area where nature was more prominent, which created more space for thinking inward as an artist, for contemplation. Artists from Lapland (FIN) exchanged their sparsely populated and peripheral environment for a society with a higher concentration and diversity of professional opportunities.

The participants shared their knowledge and experiences about the impact of a (scenic) environment on artistic processes, and also about the impact of artistic processes on a (landscape) environment. They generated new insights into the host country on subjects like: centered versus peripheral, urban versus rural. clichés in the field of culture and social context were also examined. The mutual international collaboration has led to sustainable networks and, in the longer term, also create more jobs for promoters, art managers and participating artists alike.





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