

LANDART IN EUROPE



HET GROENE WOOD (NL) LAND/KUNST – LAND/ART

European Network for Applied Landart in NL 2012 - 2014



Het Groene Woud (NL) **Land/Kunst – Land/Art**

European Network for Applied Landart in NL / 2012 - 2014

Tekst uitgesproken door Louise Fresco bij de opening
van "Wit op de Berg"

Kijken en begrijpen zijn elkaar versterkende processen.
Je ziet meer als je begrijpt wat je ziet, als je weet
waarnaar je moet kijken. Als ik niets zou weten van dit
arboretum en niet meer waarneem dan een glooiende
helling en een variatie aan groene bomen, mis ik heel
veel dat mijn blik letterlijk en figuurlijk verdiept: de diepe
tijd van de ijstijden, de droge vlaktes uit de tijd dat al het
water in ijs vastlag, de veranderingen in de loop van de
Rijn, het gebruik van strooisel uit het bos op de
Middeleeuwse akkers, het zeventiende-eeuwse landgoed
van Torck, de 18^e-eeuwse Engelse tuin met pseudo-
Italiaanse Belmonte villa die in de 2^e wereldoorlog werd
verwoest. Kennis doet meer zien, en is ook vaak de
tot schoonheid. Nabokov verwees daar eens naar

Maar dan. Wat kunst en wetenschap echt onderscheidt
van de gewone blik, is in de fase die volgt, die van het
manipuleren en ontdekken, en in de laatste fase, het
experimenteren en iets nieuws creëren. Ja, ook een kind
verkent, door een vlieg aan een pootje vast te pakken of
een wekker uit elkaar te halen. Maar het verkennen door
systematisch manipuleren, en het experimenteren en iets
nieuws scheppen dat daarop volgt - dat is voorbehouden
aan kunstenaars en wetenschappers.

En daar is iets in de hand. Terwijl de
wetenschap van (het experiment
is immers de basis van (het experiment
alle wetenschappen) wordt, (het experiment
atoom men steeds overmoediger (het experiment
niet-bestaande vormen. Of althans nog (het experiment
bestaande vormen. In het CERN worden nieuwe deeltjes
kortstondig gecreëerd, cel genetici Craig Venter
construeert nieuwe bacteriën, nieuwe organen, nieuwe
mensen misschien? De landbouwwetenschap produceert
nieuwe rassen met eigenschappen die nooit van nature
kunnen ontstaan.

Maar op het niveau van het landschap daarentegen
worden wetenschappers steeds bescheidener: niet meer
rivieren omleggen en afdammen, maar ruimte maken
voor de rivier

European Network for Applied Landart

ENALA is an international project (started 2012) to create a 'European Network for Applied Landart' for initiatives and stakeholders in rural areas and cultural landscapes from 2012 until 2014. It is coordinated and organized by lead partner Germany (Anhalt University of Applied Sciences) with co-partners of Croatia (Europa Nova Foundation), and the Netherlands (Stichting Streekfestival Het Groene Woud). The project is supported by the EU Culture Programme of the European Union. This project developed out of the cooperation of Germany, France and the Netherlands in the initiative 'Euro Land Art' (with help of the EU programme of Leader).

ENALA wants to encourage the exchange of experiences of landart activities in Europe because landart can be seen as one tool communicating the values of rural areas and cultural landscapes and can help to protect this common heritage. To develop this network there were events like conferences and landart weeks in different countries.

This document is focused on the activities in the Netherlands, Het Groene Woud.



ENALA European Network of Applied Landart

The European Commission EACEA: The Culture sub-programme helps cultural and creative organisations to operate transnationally and promotes the cross-border circulation of works of culture and the mobility of cultural players. It provides financial support to projects with a European dimension aiming to share cultural content across borders.

'This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.'





Marcel Heins

Hochschule Anhalt Bernburg and leading partner project ENALA

Applied Landart requires the research into the countryside to understand people, places, potentials, possibilities and their interactions. That is why the Hochschule Anhalt sees land art as a way to connect villagers and students, to connect research and design and thus to re-connect the natural sciences with social sciences and humanities in applied science as LIFE SCIENCES.

Jolanda Raaijmakers, Jeroen Naaijken

Streeknetwerk Het Groene Woud

Onze landkunst legt nieuwe verbindingen zoals stad – land, of landbouw – landschap. Die nieuwe verbindingen zijn nodig voor (de transitie naar) de toekomst van ons Brabant. Elke Europese regio staat voor deze zoektocht. Daarom is het zo waardevol om binnen de EU bij elkaar te kijken: je eigen toekomstvragen krijgen zo een nieuwe invalshoek. Our land art makes new connections like urban – rural, or farming – landscape. These new connections are needed to have a new future of Brabant. Each European region meets the same quest. That is why it is good to visit European regions: it brings a new insight to the questions of the future of your own region.



Frans van Beerendonk

Stichting Streekfestival Het Groene Woud

In 2006 bezochten we Frankrijk voor land art en de deelname in Euro Land Art. Zij vertelden ons dat het ging om communicatie met de stad, om het (nog steeds agrarische) platteland beleefbaar te maken. Dat is het!, zei ik. En ik zie nu in 2014 dat de inspanningen lonen. Het best zichtbaar in Altmark, denk ik, maar ook bij ons.

In 2006 we visited France to discuss land art and cooperation in Euro Land Art. They told us that land art is a way to communicate with 'the city', to show them the countryside with its farm live. This is it! I said. And I see that our efforts work. Best visible in Altmark, I think, but also in our region.



Robert Manchin

Representative of Croatia

Our island Cres is a landscape heritage. Inhabitants are looking how to see the future. The experience of silence and sounds, of darkness and light tell what the island and the people want to 'say'.



Annie Constantin

Présidente du GAL Beauce Dunois

This cultural and artistic event is above all a territory development project, supported by municipalities and private actor (farmers, associations, artists, ...). The purpose is to exhibit Art in the form of Land Art, to revitalize the countryside (tourism, identity, economy). The particular driver of Euro Land Art is to nourish the pride and economy of the 'invisible' agricultural areas between the cities, with land art; and thereby attract visitors with a new item of communication.



Johan Cruijff

Dutch football player and coach

Als ik zou willen dat je het begreep, had ik het wel beter uitgelegd.
If I wanted you to understand it, I should have explained it better.

Helmer Wieringa

Project manager NL of ENALA and Euro Land Art

Land art for me is a way to experience our connection with place and Planet. As a rural planner I wonder how to balance People, Planet and Profit.

As European citizens we as ENALA made this magazine in 'our' English: we write as we speak this foreign language to build European bounding. Keep smiling ;-)





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History 2005 - 2011



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Please visit
Het Groene Woud



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Our core business



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**Dommeltheater
and Oergrond**



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Lindstedt and Cres



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Team and Mission



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The context

Landart in Europe

Kick-off Statement in 2005

Le Land Art peut se décliner de différentes manières:

1. intervention de l'artiste sur des monuments
(ex : l'emballage du Reichstag par Christo),
2. intervention de l'artiste sur de petits espaces
(Festival des jardins de Chaumont sur Loire)
3. intervention de l'artiste sur de grandes superficies.

C'est cette dernière option qui a été choisie en Euro Land Art.



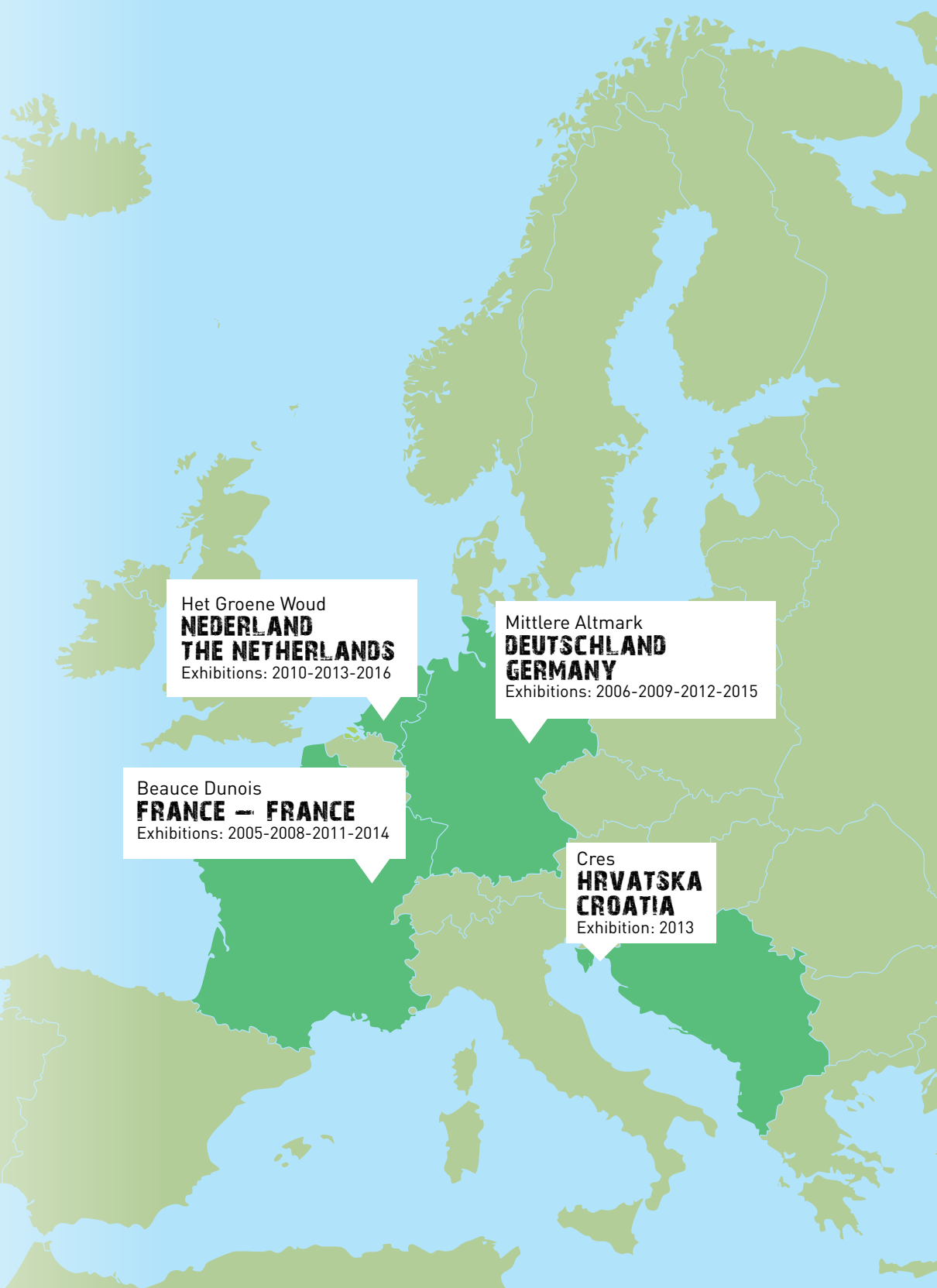
Join The Applied Landart Map in 2014

Applied-landart-maps.eu

The map provides you a platform and an overview of existing actors, activities and ideas and you can filter them in different categories. With these categories users of the map can easily filter actors/activities or ideas for their search and interest or to find suitable partner for new projects or just for inspirations.

Applied Landart is the integrated design and the realization of cultural and artistic works for communication which uses and combines elements of many art and culture forms. These activities deal and take place in rural areas and cultural landscapes in Europe and support their preservation and development. Also activities in cities reflecting on the relation urban-rural are invited.

You like to join us? The first step is to register yourself as a user for the map. Afterwards you will be able to create your own profile and map yourself and your activities. The Applied-Landart-Map is coordinated by the Department of Agriculture, Ecotrophology and Landscape Development at the Anhalt University of Applied Sciences.

A map of Europe with several regions highlighted in a darker green color than the rest of the continent. These regions are: the Netherlands (labeled 'NEDERLAND' and 'THE NETHERLANDS'), Germany (labeled 'DEUTSCHLAND' and 'GERMANY'), France (labeled 'FRANCE — FRANCE'), and Croatia (labeled 'HRVATSKA' and 'CROATIA'). The rest of Europe, including the British Isles, Scandinavia, and Southern Europe, is shown in a lighter green color. The sea is light blue.

Het Groene Woud

NEDERLAND
THE NETHERLANDS

Exhibitions: 2010-2013-2016

Mittlere Altmark

DEUTSCHLAND
GERMANY

Exhibitions: 2006-2009-2012-2015

Beauce Dunois

FRANCE — FRANCE

Exhibitions: 2005-2008-2011-2014

Cres

HRVATSKA
CROATIA

Exhibition: 2013

Land art in Het Groene Woud, Altmark and Beauce Dunois

some impressions of the cooperation of
these EU regions in the years 2005 – 2011





NL, noord - no title - Kees van Kesteren - De Vries



NL, noord - Achterland - Jochen van der Vliet & Kees van Kesteren - De Vries



NL, noord - Delegation FK and DE visit De Vries



FK, 2000 - De Vries - Kees van Kesteren - De Vries



NL, noord - Delegation FK and DE visit De Vries



NL, noord - Delegation FK and DE visit De Vries





NL 2007 - Gravelveld - Houten Pils - Stramproy



NL 2007 - Helmer Steen - Bousche Ponds



NL 2007 - Sanden van Pansel - Kees Janssen - Meerendburg



NL 2007 - Mollen van Pansel - Veldor



NL 2007 - Vries Steen - Bousche Ponds - Houten Pils - Stramproy



NL 2007 - 'Twee zalen' - Houten Pils - Stramproy



NL 2007 - Anne Wolk - De Vries (thema: kapeit)



NL 2007 - Gips Monarchen - Veldor (thema: kapeit)





Beleef Het Groene Woud

De waarde van Het Groene Woud ligt in het unieke samenspel van ruimte (bodem, water, landschap, natuur), economie en de mens. Te herkennen als Planet, Profit en People, de drie P's van duurzaamheid. Het unieke samenspel kun je niet behouden maar is juist de basis voor de toekomst. Daarom wordt er gewerkt aan regional branding, of wel: de streek als merk organiseren om de drie P's bij elkaar te houden. Ondernemers, burgers, overheden en natuurorganisaties werken hierin samen.



**POËZIE
IS DE
KUNST
DE ZEE
IN EEN
GLAS TE
VANGEN**

Italo Calvino / Italiaans schrijver / 1923-1985

POETRY IS THE ART OF CAPTURING THE SEA IN A GLASS





Obser- vations

The region Het Groene Woud talks a lot about 'quality of the region'. That is the mix of social-cultural, spacial and economic quality. We see it as a flowing development towards new qualities. That is why we are together involved in making land art. But do the regional and Dutch people have a clear view of these qualities? What may we learn of the view of an outsider, an artist-visitor. We asked three artists to make an observation of this quality, and to do an artist research or reflection.

Sven Groszkreutz and Nancy Jahns

Katalin Járay and Janka Járay

Bruno Velčić

Sven Groszkreutz and Nancy Jahns - Germany

Observations

We were invited to do an Observation in the surrounding of Het Groene Woud. For us it was another way to find artistic answers to inherent questions to the places we got. First time in Brabant, first time in the Netherlands.

Talking to many people and noticing the details we learned a lot: the nice measure of bricks, that you can hold easily in your hand, so houses have very sharp corners like shaped with a model. We heard about 'Feel good gardens' and the more and more increasing connection of people – older and younger – and nature, that it is coming to a new level of importance in this region at different places.

All the time we felt very safe, orderly and the streets dirtless. Every place is developed, considered and designed with a sort of selected materials. We liked very much the traditional shutters with the triangle-ornament, we liked the 'drempels', especially the round ones, that really calm you down and even give some joy using them. We were happy not to see advertisements in the town. We were happy. We pointed out places to give our thoughts about them with a work.



Wand Velder

Nancy Jahns und Sven Großkreutz (D) 2013

Beim Durchstreifen des Parks in Velde, auf einem linken Abzweig des Neunsterne Weges, fielen uns in einer dicht mit Farn bewachsenen Lichtung einige Holzteile auf, die sich unwirklich hoch und senkrecht streckten. Nachdem wir durch den hohen Farn an den Ort gelangt waren, standen wir unvermittelt vor einer aufrecht ragenden und schönen Wurzel. Die flache Wurzel der Fichte war beim Sturz als 2/3 Kreis aus der Erde gerissen worden. Die Wurzel ist ca 3,50 m hoch und ca 6 m breit und wie wir erfuhren liegt sie schon 8 Jahre unberührt an dieser Stelle. Zwischen den ebenmäßigen radial ausgerichteten Wurzelarmen hatte sich feuchte schwarze Erde gehalten und war über die Zeit mit verschiedenen Moosen bewachsen. Ein Naturmonument. Wir legten die Fläche vor der Wurzel frei, ebneten einen Weg und bauten einen Steg über den Graben. Die bereits gepflanzten Jungbäume in Kunststoffröhren säumten den Weg.



Die Wurzel herauszustellen, lag nahe, da hier alles in wunderbarer Weise vor dem Besucher ein imaginäres Kraftfeld entfaltet. Die Wand ist das Tableau einer Kampfszene, eines tragischen Gemetzels, im Nahen ein Hort des reichen Wachstums und der Verbindung von Lebendem mit Totem. Sie ist ein Netz, ein Knotenpunkt mit Verzweigungen, ein unterirdischer Stadtplan oder ein Krake der bedrohlich sich erhebt.

Erste Heimat Velder

Nancy Jahns und Sven Großkreutz (D) 2013

In Velder steht ein verlassenes Bauernhaus, daß vor ca 15 Jahren aufgegeben wurde. Zuletzt wohnte hier eine Bauernfamilie mit sechs Kindern, die das Haus und die zu kleinen Felder rings herum nicht mehr gewinnbringend bewirtschaften konnten. Seitdem ist das Haus zweimal in Brand gesteckt worden. Auf den ersten Blick ist es eine Ruine mit Grundmauern, halb eingefallenen Stallungen und kleiner Scheune. Die mit Efeu bewachsene Giebelseite zum Hauptweg scheint intakt. Wir waren durch den Geruch und die Atmosphäre an dem Ort angezogen worden.

Auf dem Weg von Deutschland nach Boxtel und den Durchfahrten in Het Groene Woud hat uns der Brauch fasziniert, die Häuser der Schulabgänger mit der Nationalflagge und den Schultaschen zu schmücken. Das ist in unseren Augen ein starkes Symbol, einen Lebensabschnitt, der beendet ist, persönlich anzuzeigen. Das in Verbindung mit der Nationalflagge zu tun ist sehr bemerkenswert. Wir haben mit dieser Intervention ein Ereignis simuliert, das an die sechs Kinder dieses Hauses erinnern könnte, aber auch den Brauch ansich bedenken läßt. Das Haus scheint für möglicherweise bewohnt. Es weist auf die erste Heimat, die Kindheit, zurück, die immer Ortsgebunden und für immer verloren scheint. Jedoch strahlt das Haus Wärme und Stärke aus und wer an die Wohnungstür tritt um hinein zu schauen, wird unseren zweiten Eingriff bemerken: Ein umgekehrt eingesetzter Tür-Spion, der den Blick ins Innere des Hauses gestattet. Der Blick nach innen wird zum Blick nach außen. Das Dach ist am Boden, Vegetation, Durchblicke. Das Haus, ein Symbol für Familie, ist nicht leer.



Catharsis und Louteringsberg Haaren, Esch

Sven Großkreutz (D) 2013

Bestehend aus acht roten Hinweisschildern mit gelber Schrift auf denen Catharsis und Louteringsberg steht. Die Catharsis-Schilder weisen von der Hauptstraße und einer Nebenstraße in Esch zum Jofrahoeve von Jolanda und Frank van Wagenberg.

Das Wort Catharsis steht hier für 'Reinigung' im inneren und weiteren Sinne. Wenn man diesen Schildern folgt kommt man zu einer Schweinesuhle. An dieser Stelle kann man sich von den paradiesischen Freuden der Schweine überzeugen und über die Reinlichkeiten dieser Welt nachdenken.

Die Louteringsberg-Schilder führen zu einem sehr hohen Kiesberg. In der Göttlichen Komödie von Dante ist dies ein Ort, an dem man die nicht so schweren Sünden auf einem Weg der Läuterung tilgen kann. Vielleicht ist es mein Ziel, auf dieses Buch hinzuweisen und topografische Gegebenheiten zu überhöhen.



Katalin Járay and Janka Járay - Hungary



From the airport first we proceeded to the place of our accommodation in Boxtel. As far as Boxtel was concerned, it was still unknown for us and it significantly differed from our home place both in its landscape characteristics and quality of life. Even our movement and orientation in the town proved to be a difficult task. The monotonous elements of the scenery, the flat terrain, the absence of any higher territorial elements that could have been observed from a distance did not provide enough clues for the identification of orientation points.

Through the first impression it was difficult for us to sympathize with the strange landscape, which reflected an environment that in all its aspects had been extremely accurately planned and arranged. All that embraced us seemed to be artificial and we could not find anything that could elicit our sympathy or admiration. We could not treat this bleak and cold environment as living space, we did not find it as the reflection of nature. We felt embarrassed and could not really feel ourselves at home. It was difficult for us to imagine how one could be attached to such an artificial land.

And then we realized that if we wanted to get closer to this land and world we must get acquainted with the inhabitants of this land and we must understand the considerations of those who live here and shape this landscape.

We made lengthy rides, paid visits to local people and tried to familiarize with them that we could get closer to this strange land. As it had been originally planned, we cycled around among the villages, talked to people, listened to them and searched for local stories. Many invited us into their homes, their gardens, showed us their prides, their accomplishments, their most beautiful plants, flowers, their favorite horses, dogs ... We walked from house to house and step-by-step we got acquainted with more and more people, we started to feel their personal emotions and managed to acquire a warmer and deeper insight into the life of this land. The cold and flat area, the monotonous character of the buildings, the seemingly enforced and over-regulated 'wild' nature, the uncommon cleanness and orderliness have gradually gained reason and new significance. The friendly and helpful behavior, the emotional memories and proximity towards the country that these people shared with us, and the enthusiasm we experienced all exerted significant impact on us. We befriended those who look after this flawlessly formed, scenery-like picture with great affection.

When we succeeded in looking behind the stage curtains, the landscape that originally seemed so cold, has started to reflect new significance and values. So, by the time we were approaching the end of our project, some of these places have been engraved upon our memory. We did not only become fond of this environment but it also turned important for us and we started to feel as if it belonged to us.

We wished to reflect the attachment, the affection of the local people to their personal environment in a diary, in a kind of guide-book. And as it had been planned, our experiences and positive impressions were summarized in a book that is supplemented with the photos shot at our favorite places and environmental elements. This volume contains

OBSERVATIONS OF THE REGION

our notes and objects collected all along our 'journey', but also some playful elements that invite the Readers to follow our path and mediate on the uniqueness and beauty of any environment that stands close to the heart of dedicated people. Finally, we invited all the actors of our story to let them know how we ourselves have been attached – not least through the information they shared with us – to the environment surrounding them.

We do hope that reading this short book the Readers will feel the friendly and warm atmosphere that had been created around us and that greatly contributed to our feeling at being at ease in an environment that for the first time seemed so cold and by the end has become a 'home' for us either.



Bruno Velčić - Croatia



Quotation: 'If the world has been perfect, art won't be needed.
So art is always a criticism that this is not Paradise.
Het Groene Woud is Paradise. So: why art?'



So when I decided not to bring up any original criticism, I started to collect local people's complaints. Collecting complaints is quite easy in Het Groene Woud. Mostly older people are complaining about nature is disappearing. I saw this at their houses. This may be a 'village' house but it's hell of a lot of work for all kind of designers and artists. I think if I live here, I would find something interesting to work on.





Mostly young people are complaining about how everything is over-ordered, over-systemed, over-controlled, so they feel locked out from the wilderness. I think you should enjoy the luxury of a given system and empty this need for wilderness from time to time.

www.oblik2.com

Cézanne site/non site

In 1969, the artist Robert Smithson proposed a new interpretation of the work of Paul Cézanne (1839-1906). In Smithson's view, Cézanne's painting had been distorted by the Cubists, reduced to an almost abstract play of forms. In contrast to his formalist simplification, Smithson underlined the need to recover the physical reference in Cézanne's work, his strong link to certain places in Provence.

The subtitle of the exhibition, Site/Non-site, evokes a pair of concepts that were coined by Smithson in connection with his own oeuvre and dialectic between outdoor and studio. The dialectic is reflected in turn in the relationship between landscape and still life. The dominant genre in Cézanne's work is that of his impressionist collection, the practice of *plein-air* painting.



EAT LAND MAN ART

The EU- conference of the project
ENALA about applied land art

ente Eindhoven), Joost Heijthuisen
tte Schneider-Reinhardt (D), Marcel Heins
halt), Mieke Prinse (bkbc), Vincent Platenkamp
ermeer (BMF), Peter Glas (Waterschap de
uffhues (ZLTO), Jacob Voorthuis (TU/e)

GROENE
WOUD

EXCURSIES LAND ART

donderdag 20 én zondag 23 juni 2013

CALL FOR PAPERS,
PRESENTATIONS AND POSTERS
inschrijven vóór 15 mei

LAND
KUNST



This conference is part of the project European Network for Applied Landart. The strange title **Eat Land Man Art** refers to the movie Eat Drink Man Woman, 1994, Taiwan, directed by Ang Lee.

The conference emphasizes with this title the first interaction between man and land, that is: food and **the landscape as our (forgotten) restaurant**. And also: what reflection bring art and the artist in the meeting with the land use specialist, water management, landscape designer and farmer, all present on this conference.

We give you short notes of the many introductions and dialogues. Notes by Helmer Wieringa. The notes are personal and are not approved by the speakers.

Friday, June 21, 2013

Warm welcome by **Yvo Kortmann** / president of Regional Council Het Groene Woud / We need art to be involved in the questions of qualities and future of Het Groene Woud. I am sorry to say: I love France with my family's second home, so I miss our French partners (who are busy with local elections). **Today, we need Europe to discuss** our common and global future. With land art we feed this process.



Christa Ringkamp / Landscape architect at Berlin and chairman of the Garden Academy Saxony Anhalt / explained that it is **important to involve local community in today questions of the landscape**. The 40 years history of DDR in Altmark is a stand still period in culture and cultural memory and proudness. That is why we start Gut Zichtau (village Zichtau) with the Garden Academy, to train and show the importance of landscape heritage and art.

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Fiona Boundy / Artsland North Kent, UK / is partner in the EU project PURE Hubs, to link the urban and the rural. On the way to the conference she was involved in a lightly car accident, so **Marjon Krol** / her Dutch partner of the farmers association of Brabant (ZLTO) / told her story. The presentation 'Pure Hubs - The Role of Culture within Urban and Rural Dynamics' told the cultural projects which have aimed **to make links between urban and rural communities**. That is: Artlands work - including The Ecology of Colour, the Grizedale Arts in Cumbria and the practice of artist Fernando Garcia Dory whose work explores the relationship between culture and nature now - embodied within the context of landscapes, the rural, desires and expectations relating to identity, community, utopia and social change.

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Petran Kockelkoren / Professor Art and Technology / TU Twente / reflects: the first generation of land-art used nature merely as a pedestal for autonomous works. The next generation tried to make the geographical and historical stratification (genius loci) of landscapes explicit in artworks that merge with the environment. **Media-disclosures of nature are the latest cry**. In stead of lamenting the effects of technology, Petran offered a plea for a mediated intimacy with nature.



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Matthijs Bosman / artist, NL / showed his (social land art) project. As an unexpected new lord of the castle Geldrop, in 2012, he and his family moved in and welcomed their neighbors who were unknowingly involved in a project of dialogue, heritage and community building.



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Joost Heijthuijsen / Incubate Festival, Tilburg, NL / stated that he sees a balance in urban-rural interaction and his music festival.



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Robert Manchin / Croatia / Hungary / economist / musician, presented the island Cres (Croatia) and the Sound scape festival in August 2013. He illustrated his passion of music, nature and heritage with **the power of nature and music with the book Bug Music** by David Rothenberg. The book, so he told, is inspiring, fascinating, and funny. He brought a new insight to 'land art' with this

interaction of sound art and nature. The festival offers participation in all the hours of the days and nights. <http://soundscape.europa-nova.eu>

Susanne Raabe / Anhalt Hochschule, presented the start of the concept of 'Garage Rural.e', that is: art and science reflecting with inhabitants the local questions and future. So she and **Marcel Heins** organised a land art week with students and artists in June 2012 in Lindstedt, village of the Saxon Anhalt. In one week students, young professional artists and teachers started to interview the inhabitants of Lindstedt. Afterwards they decided to do art works, and these works and actions were made with inhabitants and presented in a village festivity. People liked these activities and brought food, materials and transportation! But, said Susanne, how to manage the invitation to do it again?

Overview of land art in Noord-Brabant, told by **Mieke Prinse** / bkbc (Brabant centre of art). The conference showed land art initiatives in Het Groene Woud.

- the yearly Land Art Diessen, a private land art exhibition by Lia Stravens and Lambert van Nistelrooij,
- ARTSWAP, exchange project with artists of Finland by Brabants artist Ank van Engelen,
- 13 hecate, a biennale in Heeswijk-Dinther
- the idea of Stadswoud ('city wood'), Eindhoven, by Neelke Goossens (Studio Schep).
- the project of land art and De Dommel in the village Sint-Oedenrode, coordinated by Peter van den Berk.
- urban farming in Tilburg by John Vermeer, and 's-Hertogenbosch by Sophie Gruyters and Annet van Nooijen.

Cees Donkers / municipality of Eindhoven / NL, illustrated that the city Eindhoven is linked with the design and architecture students. The city is a laboratory for urban research and social design. This laboratory brings social innovation like the ideas of re-using buildings for urban farming. It is fun to have young creativity in making the social future of Eindhoven.

Dr. Jacob C.T. Voorthuis / assistant professor Philosophy in Architecture / TU / Eindhoven reflected in his lecture The anthropogenic landscape: the view from a fallen paradise on man and beauty. He brought us many glimpses of fresh reflections and new insights.

Lambert van Nistelrooij / NL / underlined as a member of the European parliament and participating in Land Art Diessen, the role of 'Europe oriented thinking'. He strongly invited us to participate in the EU policy of 'Research and Innovation Strategy for Smart Specialisations'. Smart Specialisation is a new EU program of 2014-2020 and is connecting innovation and culture, also with new 'smart based' rural and urban-rural qualities.

Ton Duffhues / Agriculture and Society, ZLTO (farmers association) / NL, speech: Agriculture and Land art: about inspiring, healing and connecting people. First, a peculiar fact of life. For the first time in mankind more people are living in towns than in the countryside. And for the first time in Dutch history, there are more

registered artists than farmers! Something to think about. For me John Berger is one of the most favorite authors; he wrote a fantastic trilogy about the vanishing world of peasant and peasant society in Western Europe and recently he published a small, humorous book on the relations between animals and human beings. Most inspiring is his book *Ways of Seeing* (from the seventies). Obligated literature for art students and communication professionals, I would say.

The painting 'Key of dreams' by **Magritte** brings Berger the comment: 'The ways we see things is affected by what we know or what we believe'. So it is important to reflect: **what is our concept of agriculture?**

The old content of 'agri-cultura' (creating, cultivating and caring) or a new one? And what with land art?

I read the statement: 'Art is not the same as culture. Art is criticizing culture.' **Is land art criticizing the rural and food culture?** It is time to reframe farming in helping to reshape human values and new urban-rural values. Farmer and 'land-artist' are the 'best of both worlds' to re-discover the secrets and healing power of nature and culture.

Martin Bouwman / **Waterschap De Dommel** / brought a good view of all the aspects of water and its importance in terms of beauty, heritage, story telling (social memory), new eco-technological innovation and new designing by questions of climate and growing urban area. Art helps the watermanagement with showing all these aspects, like Dommeltheater and the 'oerbank'.

The idea of linkage between agriculture and art as Agro Art was presented by **Hans Dekker** / **DN Urbland**.

////////////////////////////////////
Annet Nooijen showed in the Project CampingArtist the transition of a camping site in 2010.

////////////////////////////////////
Manon van der Linden and **Thomas Bergstra** / **Atelier Noord-Zuid** / presented a paper: the villa confirmed the bond between city and country as a unity of 'otium' (rest) 'et negotium' (and work). They see in the concept of the villa an architectural approach of new linkages of city with rural area.



////////////////////////////////////
Tineke Schuurmans / **artist of meeting.nu** / About: pigs in community building and the emotional involvement with eating meat. **To have lunch, we have to kill plants and animals.** Are you aware of what you are doing while eating, what process is going on in your body, what in your mind? Are you aware you are eating blood in a sausage? The project mEATing is about meeting and eating. The project brought some pigs in a city community, to feed the animals, to have fun with them and - big problem! - to eat them. It brings a new insight in why and what we eat. So we had a happy lunch!

////////////////////////////////////
Vincent Platenkamp / **lector Cross-cultural Understanding** / **NHTV Breda** / **NL** / stated: We live in a network-society in which traditional,

modern, postmodern, virtual and hybriditised cultures make our cultural understanding rather complex, to say the least. Meanings and values constitute an important part of this symbolical complexity. The countryside in Europe is part of this interrelated web of meanings: silent knowledge. Nature in the countryside often is associated with beauty, peace and relaxation, but **what does nature mean in this hybriditised context of a network-society?** Art and science may help because: 'Images [art] go beyond the limits of knowledge [words] and thoughts' (again Magritte). That is why Euro Land Art says: 'The artist is guided by the place', or: 'The artist serve the landscape'. He concluded, that we need a cross-cultural perspective in phases.

- A) Generating silent knowledge into the various perspectives of a hybrid world
- B) A polyphonic dialogue? Science needs art.
- C) The ultimate question: **'Is there a reality independent of the mind?'**



John Vermeer / Brabantse Milieufederatie / sees in art an important role to bring rural into the city, and to bring awareness of food and environment. **Urban farming is now a tool in the city** to have new ways of community building and to work in interdisciplinary teams. This interdisciplinary cooperation [of art, science and local people] is the concept of the 'Garage Rural.e' that we developed within Euro Land Art. With urban farming we bring it also into the city.

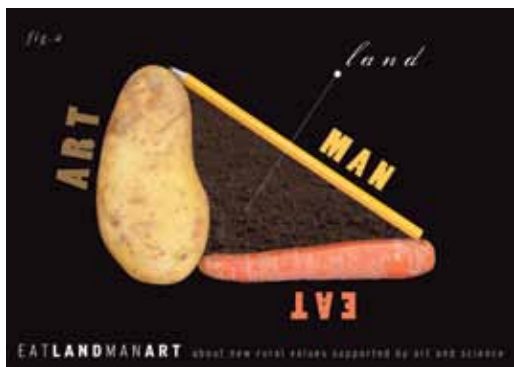


After all these interactions and discours, it was time to go outside. **Peter Glas** / **head of the Waterboard De Dommel**, closed the conference and opened the summer activity of Euro Land Art. Almost one million inhabitants in this part of Brabant are linked with the watermanagement of De Dommel. **Land and water are one.** As biologist Peter Glas emphasized that biodiversity and water quality are important goals of the interaction of land and water, and so an extra input to land art. To have fun with biodiversity **Jolanda Raaijmakers** of the Regional Council Het Groene Woud underlined his statement by giving Peter Glas a bird box or nest box, to paint with children as small scaled land art.



Call for posters

Conference Eat Land Man Art



Hans van Asch



Marloes van Bennekom



Atelier NL



NOTES. Walking as land art

The -maybe- first land art is 'made' by Richard Long (1945-) with his work 'A Line Made By Walking', 1967. As an art student he walked on a field a few times until you saw a path in the grass and he took photographs of it. The work is simple but strong because it shows the influence of man.

Bennie Meek (1983- , Eindhoven) made a very strong and persistent work of land art by walking in a straight line over 183 km, taking 10.741 photo's. "During 22 days of walking along the line of latitude N. 51° 59.873 I created a so-called landscape-scan. Walking from the sea to the Dutch-German border I took a photograph straight ahead every 10 steps. By putting these after each other in a sequence I show the country as seen from a straight, moving perspective, without following any cultural or natural infrastructure." www.studiomeek.com.



MEAN
WHILE
BEHIND
THE
FRONT
DOOR

**KUNST
KAN
ONS
DOEN
BESEFFEN
WAT
ONUITSPREKELIJK**

Johann Wolfgang von Goethe / 1749-1832
THE MEDIATOR OF THE INEXPRESSIBLE IS THE WORK OF ART

IS





The Garage Rural.e

A concept of art and science to work with the region

The Garage Rural.e was 'invented' in Euro Land Art. Euro Land Art is a cooperation of the German region of Mittlere Altmark, the French region Beauce-Dunois and the Dutch region Het Groene Woud. The goal of the cooperation Euro Land Art is to build pride and commitment between the regions and its residents. Euro Land Art wants to strengthen the rural area's in a socio-cultural and socio-economic way. Land art reinforces the contact with the urban population, living in the surrounding urban area's. Land Art functions as an invitation for urban people to come and visit the countryside. It invites people to look in a new way at the relationship between city and countryside, food production, biodiversity and the meaning of nature. It also opens new ways to look at the meaning of art and culture in the countryside.



Okay? But art is art, and art tends to a white cube approach. What to do to make it more site specific, special, social, historical, maybe 'understandable', maybe the owner of the site as contractor? So linking art and science, linking outside people and inhabitants to work locally is the key of the concept of the Garage Rural.e. The .e? The strange .e refers to the EU and confronts you to say it the 'French way'? Let us continue with formal language...

The Garage Rural.e is a place of knowing, asking, learning, experiencing and experimenting. It is a place where the local residents can find solutions to local questions. These questions can be answered by art and science. Farmers, landowners, inhabitants, students, artists and scientists can work together with schools, universities and companies to search for answers for these local questions in an interdisciplinary way.

In the Garage Rural.e practice and theory are connected following the initiative of the region Het Groene Woud. In this way it is a new way to connect the city and the rural area with each other. It is also a possible way of looking with questions and reflections from outside like recreation, food supply, health and landscape identity.

So we have to experiment and learn. The concept started in 2012. What did we do? We did:

- We selected villages and places in Altmark – Havelregion (Germany) and the island Cres (Croatia).
- We selected 9 sites in Het Groene Woud with specific owners or inhabitants: Jofrahoeve / Winery and Herbs / Gasthuishoeve / De Dommelhoeve / Landgoed Velder / De Vleut / Straten De Boskant / Moerenburg (see map on page 46).
These sites represent the shifts needed for the future of Het Groene Woud: food / health / recreation / care / community / nature / heritage / animals / plants / trees / urban-rural.
- We did land art 'work weeks' with students, inhabitants, professionals to experiment and discuss. And: to make land art!



The Garage Rural.e

Land art week in Linstedt & Cres



Lindstedt

August 2012

Ein Weites Feld

Lindstedt, a small village in the rural Altmark, encounters the problem that the young generations leave and go to the cities. The question was how Land Art may contribute to a renewed view on Lindstedt by inhabitants as well as by people from outside? A group international students, artists and other creative minds gathered to cope this question in workshops and meetings.

Lindstedt has her own history that is based on stories of inhabitants that are part of their lives and are told by them. You saw immediately their sparkling eyes when the inhabitants talked about their history. Most times their stories will end with a remark like: but this is gone, that was yesterday, today Lindstedt is abandoned. With the exodus of the young people also disappeared the social involvement. Children will bound a community and in Lindstedt there are no children anymore. By this the village is neglected and the inhabitants are not seeing anymore the beautiful place that belongs to them. With these stories in mind, I walked in Lindstedt. The experience that strikes me the first moment, was the idyllic atmosphere. The calm, color and nature brought a peaceful feeling. In contrast with this feeling was the mess and the neglect that disturbed this street view of Lindstedt. After analyzing this, I concluded that Lindstedt was not ready for big scaled land art. A small interference or a small gesture should be the right contribution to this space. It had to be something that will capture the imagination and that will keep memories alive and revive. And so I did.

Boukje Hazeleger



Boukje Hazeleger



Twan Berendsen



Cres

August 2013

Soundscape festival

On the region of the island Cres in Croatia the theme of land art week was Soundscapes. The slogan that has to inspire this theme was Psalm 148.

PSALM 148

Praise the LORD from the earth,
You great sea creatures and all ocean depths,
Lightning and hail, snow and clouds,
Stormy winds that do his bidding,
You mountains and all hills,
Fruit trees and all cedars,
Wild animals and all cattle,
Small creatures and flying birds.

This time I was an observer. During the week there was much movement of incoming and outgoing artists and musicians. In the daytime everybody worked to make the land art and at the evening the area was turned into a pleasant atmosphere with beautiful music. And all had to do with this slogan. From the Netherlands three art students were present, Sybren Horst, Thomas Swinkels and Sjors Heijs. Sybren found his inspiration in the dense woods. By connecting trees with strings he made nature as a harp. Thomas and Sjors succeed in making a impressive staircase that brought your point of view to an endless horizon, and by doing this, it brought you an observatorium of all the sounds of this beautiful environment (see page 44 and 45). To me the most spectacular work of land art was a platform on the highest spot of the estate. Many kilometers ahead, the panorama from this platform: the sea. Maybe there was not a real work of art, but the artist succeed in bringing the sound of the sea to the estate. With a sound connection hidden under the platform, the sounds of the sea became audible. The calm and the grantness made this work a magnificent experience.

Boukje Hazeleger



Just making another path somewhere in the dark oak forest

Sybren Horst

The regular paths in the forest are made by cutting trees and bushes to zero so people can reach the trees for harvesting. These paths also allow you to actually experience the forest and to reach the work. When you walk on the regular paths, look for a hidden path. Trees have been bend together with lianas and thorny climbing plants uncovering that path. At the end you'll find an oak tree bend to the form of a half moon, with only one string going from the top to the bottom of the trunk. There is harmony in the way how the work got realized, no machines were involved, it's made just by hand, some tools and the nature itself. When you pull the string you'll hear a low tone and you feel the earth trembling. This work is about a kind of tension, some kind of respect you feel like you have to pay to this dark, quiet forest. The one string 'shows' how strong that tree really is, and when its sound dies, the silence becomes alive again. It comes to some sort of conclusion that the work is more about revealing what's already there, than about the work itself.





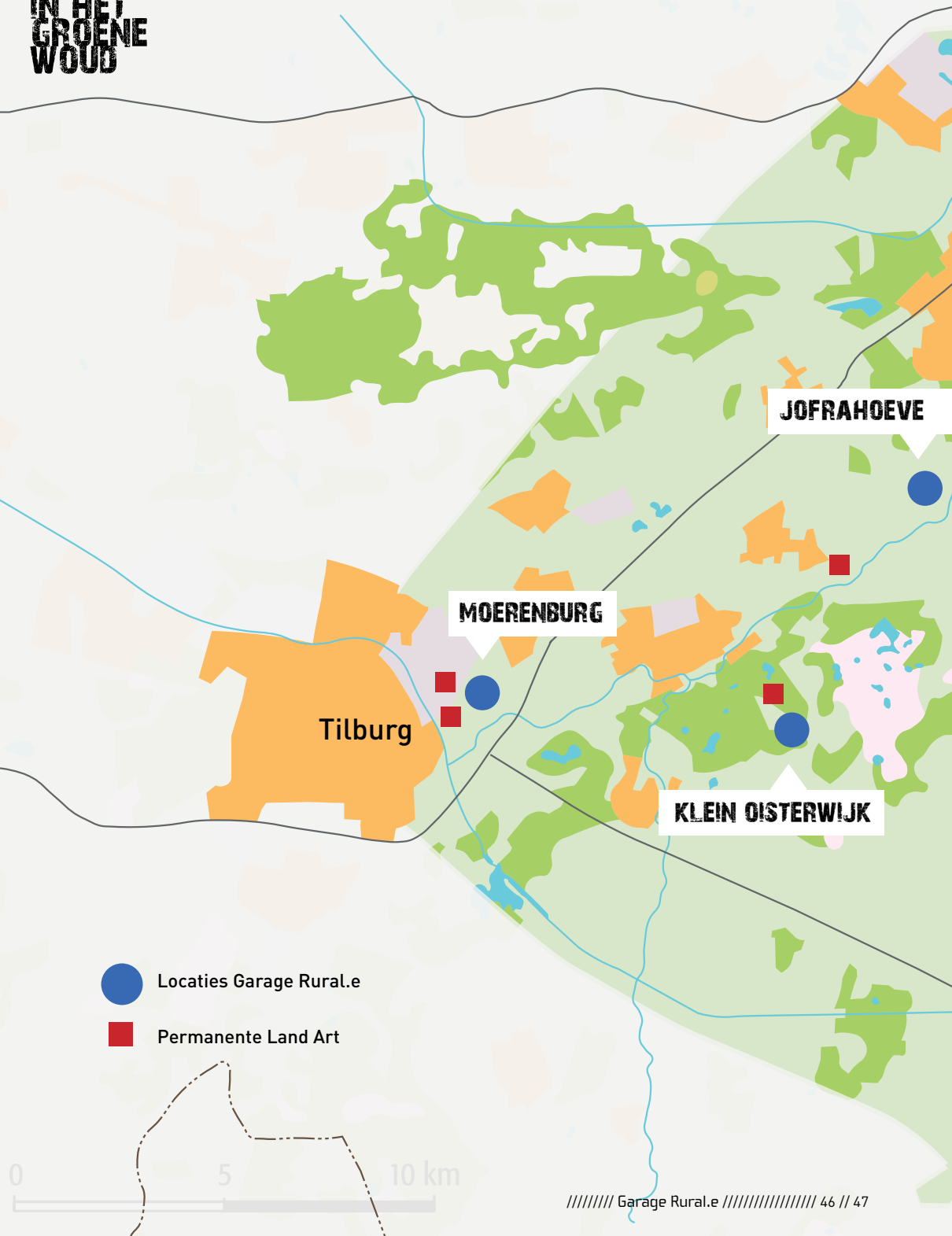
17

Thomas Swinkels
and Sjors Heijs →

They build an impressive staircase that brought your point of view to an endless horizon, and by doing this, it brought you an observatorium of all the sounds of this environment.

The title '17' refers to the 16 steps and the missing step. '17' is the next step to heaven, the sky, all that surrounds us.



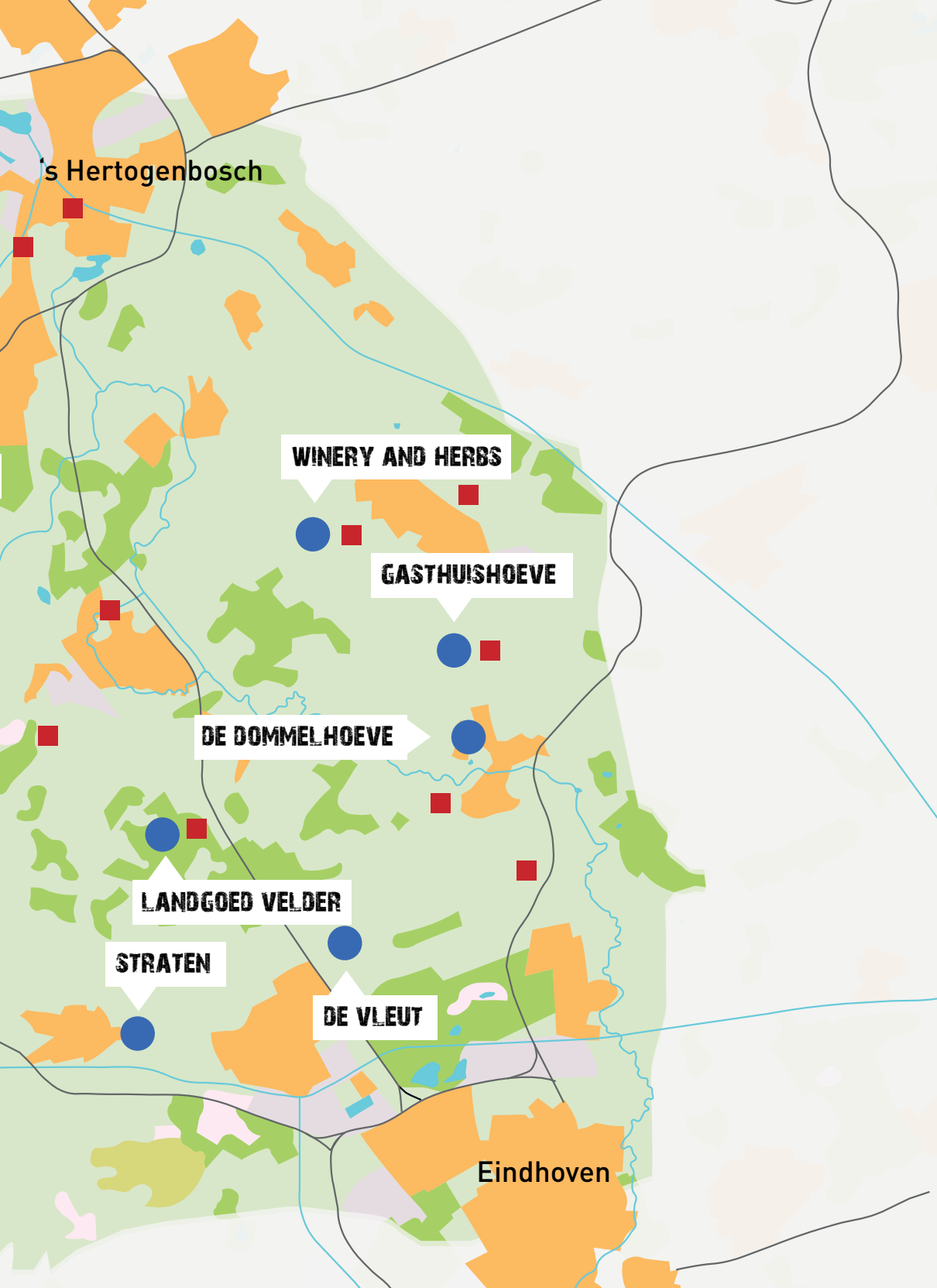


Locaties Garage Rural.e



Permanente Land Art

0 5 10 km



's Hertogenbosch

WINERY AND HERBS

GASTHUISHOEVE

DE DOMMELHOEVE

LANDGOED VELDER

STRATEN

DE VLEUT

Eindhoven

The Garage Rural.e

Land art week in Het Groene Woud

A group of 14 students of landscape architecture and art worked together to analyse, to question and to reflect with a land art work on the social, spatial and economical qualities of the site. They stayed at centre De Kleine Aarde at Boxtel and they worked on two sites of the Garage Rural.e: Jofrahoeve and Velder. There was much interaction with the farmers, inhabitants, teachers and organisation and also with the 5 professional artists who did in the same week their 'observations'.



2007: future King of NL visits Jofrahoeve.

Het Groene Woud

June, 2013

JOFRAHOEVE

De Jofrahoeve is an organic pig farm at Esch. The farm is founded in 1965 in horticulture but is transformed to a pig farm. The owners Frank and Yolanda van Wagenberg with partner Werner Bührs (meat products and cook) are looking for new ways to produce good meat with animal welfare. The mud pool used by the pigs shows that pigs are intelligent and playful animals. The farm is looking for new ways of interaction with the consumers. It is therefore that they want to open a new location near the city Den Bosch, as city farm with all aspects of food. Art helps to open these doors.

Jofrahoeve

Ruiting 4 te Esch (Haaren NB)

Owner: Frank and Yolanda van Wagenberg with Werner Bührs.

www.jofrahoeve.nl



The start: look, listen, ask and analyse

The students presented their analyses with this mindmap, in Dutch. Just find the words pigs (varkens), heaven, mud, apple, temple, eat, life, meat, meditation,....



‘Kunstenaars en studenten creëren vanuit hun gevoel. Vanuit hun zijn, hun nature weten ze als geen ander hoe je verbintenis kunt leggen tussen mens, dier en natuur. Een prachtige aanvulling op de visie van de familie van Wagenberg.’

Meandering

audio/video [6:42]

Merel Dames & Akke Houben

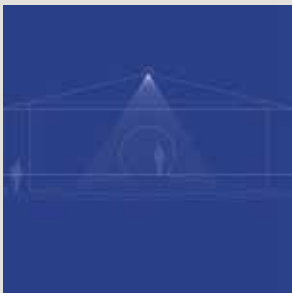


The pig farm appeared to us both as a reflective and a temporal place. Reflective because of the recognizable features and behavior of the pigs. Temporal because of the movable barn, the passing of the pilgrims and the temporal presence of the pigs. We found an analogy to the temporal as well as the reflective nature of the pig-farm in the nearby meandering river: de Essche stroom. The water is only temporary in a certain configuration or place; hence the temporal nature. The stream of perceptions and thoughts (also those during moments of reflection) is also constantly moving and thus only temporary in a certain configuration. These thoughts are captured in the audio/video work 'Meandering' by Merel Dames and Akke Houben, which proceeds through three stages from perception to the beaming of the condensed ideas of the world. The video is shown in the bake-house, which the farmer and his wife made into a chapel for the passing pilgrims who meander through the physical landscape and the landscape of their respective minds. *link* <http://youtu.be/wjT2HA8yD98>

Silo obscura - proposal

Bennie Meek & Vincent Wittenberg

The Jofrahoeve wants to open a second location. The artists see an opportunity to use an old silo (meanure) as a camera obscura to bring in the surrounding landscape in the farm experience of the visitor, and to illustrate the connection of farming and landscape.



Reflection

Iris van Wijk, Rob Kuster & Laura Höra

View

De Jofrahoeve, a small utopia hidden in the fields of Esch. This organic pig farm seems like a small pig-heaven. But you will pass it easily, without knowing anything of the concept of the farm. You have to stay, to stop for a walk or talk with the farmer. Oh, don't forget the most wonderful place: the large pig mud pool.

To reflect (the farm is also on the route Santiago de Compostela, we build a small reflect-house. A small lookout. A place to sit, to enjoy the bubbling and bathing of the ladies.

Cooperation

It is not just the view, that shows the concept of the Jofrahoeve. Also the (way of) making our art work fits in the way of the Jofrahoeve. The reflection house was made in a few days, together with colleague students, artist Bruno, father of Iris and the farmers family. This cooperation was embedded in local rules of Brabant: direct, open and welcoming. So, the result is authentic Brabant, so to say.

Eden

The pigs are most happy in their own mud. An apple, hung in the dead tree in the middle of the mud pool, makes the pool a kind of Eden.

It is a nice dirty place where farmers work with a new thinking of food and life; it just needed a little extra, just little. The little house gives you a change to look, really look.



Landgoed Velder

Owner: Family Van Boeckel
represented by Frans and
Gerda van Boeckel
www.landgoedvelder.nl

LANDGOED VELDER

The estate Velder is an old forest plantation and reforested by the family Van Boeckel van Rumpt around 1850, based on a landscape design. The nine lanes that come together at one point ('de negen dreven', sterrenbos) are unique and impressive. In the 20th century the estate was known by its agricultural demonstration festival and fair. A large, well drained area is still used for events, after closing the agricultural shows in 1994. New events will be welcomed, that will bring new ways to experience culture and nature. The estate is known by the tree of the poplar.

The estate Velder shows a kind of permanent land art of Bram Braam (Occupied Spaces), and 'de negen dreven'.



2007: Frans and Gerda van Boeckel are participants since 2007.

'Wij vinden de combinatie van moderne kunst met het oude cultuurbos van Landgoed Velder echt fantastisch. Het landgoed is waardevolle natuur, maar ook cultuur. In die zin ligt het er ook voor de mens om van te genieten.'

[Magazin Euro Land Art 2007]

'Our forest plantation is nature and culture. Modern art brings an extra to experience the beauty of the estate.'

'Untitled'

Teun Welten & Maud van den Beuken
art students Breda

Hout, staalkabel. Vanuit intuïtie een vlak maken, in een groepje bomen te midden van een grote open grasvlakte, heeft ervoor gezorgd dat Teun Welten en Maud van den Beuken dit werk lieten ontstaan. Een architecturale ingreep die door zijn dynamiek omgevormd wordt tot sculptuur. Het werk gaat door zijn vorm een relatie aan met de wijds open ruimte eromheen, waardoor het bijna een vanzelfsprekendheid in de ruimte verondersteld. Doordat het werk op ooghoogte is geplaatst, als een snede door het gezichtsveld, kan men zich er moeilijk tot verhouden. Doordat de mens van nature graag controle wil hebben, graag dingen wil begrijpen en bevatten is hij als het ware genoodzaakt om er op of er onder te kijken, maar ook om het werk in zijn ruimtelijkheid te aanschouwen. Vanuit iedere hoek neemt het werk een andere vorm aan, van een afstand is het enkel een dunne lijn, terwijl het van dichtbij een hele oppervlakte in beslag neemt. De verhouding van de mens tot de sculptuur, maar ook de verhouding van de sculptuur tot zijn omgeving wordt in dit werk bevraagd.





1996

Thomas Swinkels en Sjors Heijs
art students Breda/Den Bosch

When we arrived at this site we found an old slurry tank, an abandoned greenhouse and a strong presence of history. By combining these given elements we wanted to pay homage to the agricultural fairs that were held here. When we started working on this project it was not only this we wanted to point out, but we also started to consider the sculptural value. In this way the work refers to the history of the site but also, it invites the viewer to look at it as a sculptural installation.

Toen we aankwamen op deze plek troffen we een oude gier-tank, een verlaten kas en een sterke aanwezigheid van de geschiedenis aan. Door het combineren van deze elementen wilden we een ode brengen aan de agrarische beurzen die hier plaatsvonden. Tijdens het werken aan dit project was het niet alleen dit historisch perspectief wat we in acht namen, maar ook de sculpturale waarde die de objecten in zich hadden. Op deze manier verwijst het werk naar de geschiedenis van de plek en nodigt het tegelijkertijd uit het te bekijken als een sculpturale installatie.



Open your eyes

Jeanette Skomrock and Sarah Becker

students landschapsarchitecture Hochschule Anhalt

Keywords

- show beauty of nature
- show people how different nature can be on one place
- make people stand on one place and think about this difference and nature in general
- the walk is a comparison; from lower differences to the big difference

Topics from the frames

- life and dead
- autumn and spring
- colourful and monochrom



Fair Play

Sybren Horst student BK Den Bosch and Katharina Encke

student landschapsarchitecture Hochschule Anhalt

Dit project is een experiment waarin twee wilgen tenen van dezelfde boom naast elkaar, maar in verschillende leefomstandigheden zullen opgroeien.

De één groeit op in een vierkante meter kubus op grond, de ander een meter diep in de grond. We geven de natuur haar tijd om het werk te laten ontplooiën.

Natuur heeft geen haast. Ook al is de wilg een snelgroeïende

boom, dit is zijn natuur. Wij mensen kennen tijd, en daarom haast.

This project is an experiment of the growing of two willow trees (of the same tree) close to each other, but in different circumstances. One will grow in a cubic meter (1 x 1 x 1 m) placed on top of the soil, the other is placed in a hole of one meter depth. We give nature time to make the art work grow. Nature has time, knows no hurry. The willow is a so called fast growing tree, that is its character, its nature. We, man, know time, and we will hurry. Come and see the experiment.



Water path - proposal

Evelien Mattheij

Evelien Mattheij observed that the lowest vegetation layer is like a mini forest and a mini world if you look well. But you cannot experience this world because you are not allowed to walk outside the path. She designed a lowered foot path in the wet parts of the forest to experience the variety and details of this world of vegetation and living creatures. The design is not realized.

Velder and movie - proposal

Rieneke de Vries

Rienek de Vries did a proposal to make a movie with a surprising way of interaction with the region. Of course we may not tell this surprise. The idea is inspired that many aspects come together in the estate and that the estate have to deal with al of them.



Winery and Herbs

Boxtelseweg 23, Schijndel

Owner: Geert and Myriam

Hermans

www.wineryandherbs.nl



WINERY AND HERBS

Winery & Herbs is focused on plants and herbs (edible landscape), food production and taste experience. The site is inspired by symbols of energy as the pentagram and labyrinth. The pentagram and labyrinth are realized in the production area of 2 ha.

Maanpad (Moon-path)

Sophie Gruyters and Maartje van der Kruijs

The artists Sophie Gruyters and Maartje van der Kruijs, also involved in urban farming in Den Bosch, focused on the question what to do with the outer line (circle) of the labyrinth. The labyrinth is made with grapes. (Winery and Herbs makes a wonderful Dutch wine.) The outer line should be a path of wisdom, called 'Het Maanpad' (the moon-path). The path is a way of meditation of your relation with the outer world. The path is made with 112 tiles and each tile is linked with a site or fact of Het Groene Woud. *This design has yet to be funded and realised.*



'De magie en complexiteit van het leven boeit ons. Dat zie je in onze productie- en beleefstuin. Kunst reikt de vorm aan om mensen in het hart te bereiken, zoals ons labrynth.'



KLEIN OISTERWIJK

The Streekpark Klein Oisterwijk is a recreational area with camping area of the family Jonkers. They are interested to tell the visitors the history of the place to bring understanding of the local landscape and nature (as focus of the Garage Rual.e).

Mortelboeren

Tim hoefnagels

The artist Tim Hoefnagels was told that the farmers were called 'Mortelboeren'. 'First I was thinking, this is a kind of secret gang of robbers with a long tradition. But it seemed to be the name of modern, economical strong and also tough farmers living in a specific area in Oisterwijk'. The word 'mortel' refers to the loamy soil. 'Boeren'= farmers. The artist brought these elements of modernity and toughness together in a agro-mechanical vehicle that seems to be very useful. The vehicle will made a path to the future and the vehicle is a part of history in the future. It shows the belief of farmers that the agro-future is strong like the character of these Mortelboeren.



Streekpark Klein Oisterwijk

Oirschotsebaan 8a, Oisterwijk

Owner: Ernst Jonkers and family

website www.kleinoisterwijk.nl



Ernst Jonkers: 'Wij willen graag dat mensen vanaf streekpark klein Oisterwijk het Groene Woud gaan beleven. Op ons streekpark kan dit in het klein met veel activiteiten. In kunst zien wij iets dat iedereen aanspreekt, dan werkt het. Met kunst willen wij de geschiedenis van ons mooie buitengebied vertellen. De uitbreiding van de camping in 2010 hebben we ook met kunst gedaan; dat sprak ook enorm aan!'

Gasthuishoeve

Gasthuishoeve, Liempd-
seweg, Sint-Oedenrode

Contact: Eric van den Hurk,
tree nursery and distribution
cooperative



GASTHUISHOEVE

Tree nursery is an important agro-economic activity in Het Groene Woud. The effect on landscape is also significant: visual, water (drainage), soil, ecology, archeology, chemicals. Looking for win-win the tree-nurserymen of Sint-Oedenrode and the local cooperation of landscape 'Roois Landschap' started a dialogue. The result was a contract, also signed by the municipality, to use opportunities to improve landscape and nature and also to improve the tree nursery.

De levende brug

Roos Terra and Jaap Dirk Tump



Eric: 'Cultuur hoort bij ons leven, net zoals kennisinnovatie bij de boomteelt hoort. Met kunst kan je laten zien wat vaak moeilijk is om er woorden voor te vinden.'

Confronted with this dialogue the artist Roos Terra and the landscape architect Jaap Dirk Tump made a concept of a linking Living Bridge of willows and ilex, growing together between a field of trees and a field of wild flowers. The Living Bridge ('De Levende Brug') is realized by volunteers of the local nature organisation and tree-nurserymen at the start of 2014. Now it has to grow, and its growing should inspire to continue the dialogue to make a beautiful and economic landscape.



STRATEN

Straten is the name of a cluster of farms and houses, but more it is a small active community that try to find a social future within the change of agriculture, mobility, employment and retirement (to name some). Within this context questions are reflected by art and science, as is meant in the concept of Garage Rural.e.

Straten

Village at Oirschot

Contact: Jan Waalen,
Stan Kerkhof, Hester Pilz and
others

www.buurtschap-straten.nl



Eten van de berm

Eva van Asseldonk

Artist Eva van Asseldonk reflected on food production and linked food and nature in her project 'Eten van de berm' (edible roadside). She made recipes of using 'weeds' and demonstrated how these plants taste and how you may use them, in a nice outside and mobile buffet. She gave the visitors a small paper cup with recipes.



Jan Waalen: 'In Straten we love art. For me art is close to community building. Art with children, art by artists. Art in agricultural field gates, art in our fair 'Straten Kermis', art in our chapel of St Anthonius.'

Brandneteltoppen
Quiche met geitenkaas



Pluk de Berm!
Land Kunst 2013

Paardenbloemen en
aardbeien marmelade



Pluk de Berm!
Land Kunst 2013

De Vleut

De Vleut at Best

Contact: René Westerlaken,
Johan van Kollenburg,
Jolanda Raaijmakers and
others

The area 'De Vleut' is a cluster of (former) farms and houses in a rural landscape, bordered with nature, highway and the city of Best/Eindhoven. The future of this area seems to be focused on 'green and recreation' with new forms of agriculture and economics. Both the municipality and the local inhabitants are trying to find a way to cope with this new future. New agriculture, 'care and green', leisure with recreation resort, smart business, nature and education? To continue this dialogue is important. Besides: in this area young professionals are cooperating with René Westerlaken as Garage Rural.e Cooperative to act with this questions and to solve problems of inhabitants with design and art.

Inverse

Boukje Hazeleger and Suzan Gijzen



René Westerlaken:
'Design and art may help to bring our new rural future. We are concerned about the employment of young professionals of Eindhoven and Best. So we invent new assignments, create new solutions. It is our concept of the Garage Rural.e. As senior, I try to coach and I share know how and contacts. And we share fun.'

Linking the rural area with the cities of Eindhoven and Best is a main topic or question of the Garage Rural.e of De Vleut. The architects Boukje Hazeleger and Suzan Gijzen questioned with the help of René Westerlaken (Campus Westerwind at De Vleut) many inhabitants of De Vleut what they see as contrasts and similarities between the urban and the rural. This survey told them that both the urban and the rural have elements of the other: in the city you may find rural 'quotations' and in the rural area you will find urban linkages. This is in words, in colors, in materials, in views. This kind of 'inverse' was the input of a walking and bicycling route between De Vleut and Best. The route itself is a connection but the route and the experience of this inverse was to be experienced with the help of tubes as telescope to focus your view. Viewing a specific element contributes to the awareness of the linkage of city and land.





MOERENBURG

Moerenburg

Broekstraat at Tilburg

Contact: Kees Fonken and others



2007 Farmer Kees Fonken before a billboard

'Het is wel grappig bedacht. Provocerend ook een beetje. Het gebied Moerenburg waar wij wonen, is al jaren geoormerkt als agrarisch gebied en uitloopgebied voor Tilburg. En dan zo'n bouwboord. Dat zet mensen aan het denken. En dat is toch ook de functie van kunst, is het niet?'

(Magazin Euro Land Art 2007)

Moerenburg is a part of the rural area of Tilburg. Separated from the city with a channel, this area is important for walking, jogging and cycling. A renewed water treatment area is the location of two permanent land art works. In 2007 the area showed surprising temporary land art with the help of the dairy farmers that still produce in this area (open and grass). We still try to develop new works.

In 2007 the land art were two billboards that confront visitors with agricultural and rural items. The land art brought confronting reflection. The dairy farmer Kees Fonken liked this input of land art to show the role of dairy farms near the city.

Birds Welcome - proposal

Sven Rouman

Sven Rouman, graphic designer with Sander as Impressive Shit, made a nice proposal that the birds of Moerenburg should guide you with their songs the right footpath to experience Moerenburg. Unfortunately the idea is not realized because of technical aspects.



DOMMELHOEVE

The farm De Dommelhoeve is situated along the river Dommel and close to the city Sint-Oedenrode. The former dairy farm is by Henk Wiersma transformed to a farm with cows for meat, children care, elderly care and social service like gardening with elderly people. The art foundation of Sint-Oedenrode is involved in some other land art projects as art in public space. In 2012 and 2013 there was no land art on the farm.

De Dommelhoeve

Cathalijnepad 1

Sint-Oedenrode

Owners: Henk Wiersma and

Mirjam van de Vossenbergh

www.dommelhoeve.nl



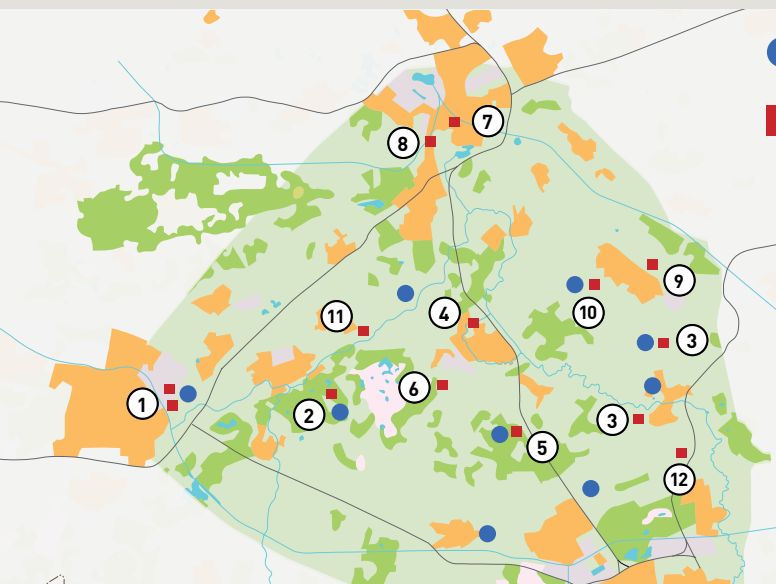
Henk Wiersma: 'Ik heb in 2007 voor het eerst gezien dat land art veel kan losmaken. Het werk 'De Twee Tafels' van Ellen Rijk maakte veel los bij bezoekers. Dat inspireerde ook ons om met land art door te gaan. Wij willen met kunst het liefst overbrengen wat landbouw en natuur voor de mens en voor de gezondheid van de mens betekent. De mensen weten steeds minder van de 'natuur'. Ze bellen zelfs de dierenambulance als een koe van ons in de wei gaat kalven. Maar dat hoort bij vleeskoeien.'

Landkunst a permanent rural museum

Bkkc and organizations of the region Het Groene Woud realized many permanent (and more or less large scaled) land art. Land art is mostly translated in Dutch as 'landschapskunst' (landscape art), but Euro Land Art and bkkc decided in 2009 that the word land art should be 'landkunst' to emphasize the interaction of culture, socio-economics and physical environment. You may find information about the permanent and temporary land art on www.landkunst.nl and download documents on www.eurolandart.nl.

An overview:

- ① **Tilburg** / Moerenburg – Huize Moerenburg and Waterpaviljoen. Coffee at café Zomerlust
- ② **Oisterwijk** / Natuurtheater when opening – play garden and coffee at Streekpark Klein Oisterwijk
- ③ **Sint-Oedenrode** / three locations – De Levende Brug, Uitkijktoren, Observatorium. Coffee at Gasthuishoeve.
- ④ **Boxtel** / Waterschapshuis – Oerbank. Coffee at De Oude Ketting
- ⑤ **Boxtel** / landgoed Velder – de negen dreven, Occupied Spaces, Wand Velder, Erste Heimat, Fair Play. Walk and coffee at De Schutskuil.
- ⑥ **Boxtel** / Banisveld – field stones
- ⑦ **Den Bosch** / central station – De Ontsnappingsroute. Walk and many coffees.
- ⑧ **Den Bosch** / Bossche Broek – uitkijktoren
- ⑨ **Schijndel** / Structuurweg – Boomkompas. Coffee at architectural land art De Glazen Boerderij, market
- ⑩ **Schijndel** / Winery & Herbs – labyrinth and moonpath
- ⑪ **Haaren** / kasteel Nemelaer – De Raaf
- ⑫ **Son en Breugel** / P Sonse Heide at A50 – The Shadows of Son Heath. Coffee at BP petrol station.



● Locaties Garage Rural.e

■ Permanente Land Art

'Why are The Netherlands so beautiful?'
Reflections of Het Groene Woud as place of the Euro Land Art 2010

Some statements of his one hour lecture.

If there is something happened after Picasso it is
Land Art:

it shows us the meaning of art.

Euro Land Art is important as a cultural event and

Land Art is a historic momentum: land and art
come together, not commodified in musea, but art
is land.

Het Groene Woud: what is this place and who are
its people? What are the issues and how are the
issues to deal with?

What can art, Euro Land Art, do? Why art?

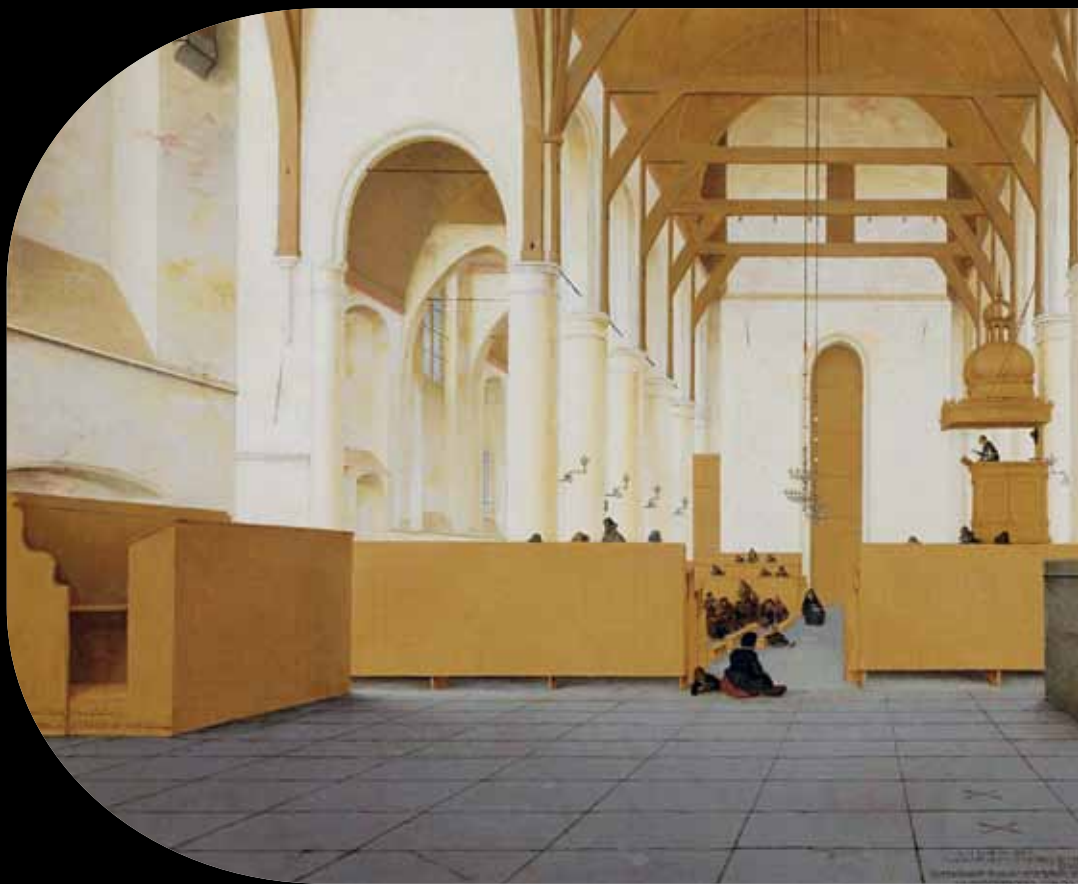
Het Groene Woud is a visible image (landscape)
and at the same time, an invisible story.

Form is because. Form is process. Process is
value.

These words emphasizes the importance of the
interaction of form (landscape, the visible) with its
validation by people in relation with time.

Het Groene Woud is a result of science thinking

P.J. Saenredam / Interieur van de Sint-Odulphuskerk in Assendelft / 1649





**OM
DICHTBIJ
BELANGRIJKE
ZAKEN
TE KOMEN
HEB JE
STILTE
WITHEID
LEEGTE EN
VREDIGHEID
NODIG**

Alain de Botton (art is therapy) 1970 - heden

**IF YOU WANT TO GET CLOSE TO THE IMPORTANT THINGS,
YOU NEED CALM, WHITENESS, EMPTINESS, AND PEACE**

Margriet Kemper

A short goodbye - and a poem



For almost seven years I have been artistically responsible for the projects of Euro Land Art-The Netherlands. I worked intensively with Helmer Wieringa, Frans van Beerendonk and Jolanda Raaijmakers. My professional roots were lying in the world of the arts, my roots as a child mostly in the flat countryside of Friesland, in the north of Holland. There, in a landscape of green empty meadows, Frisian cows and sheep, small villages at the far away horizon, frogs in the water and many wild flowers, I felt at ease. It were the fifties of the last century and life seems quite simple.

Almost 50 years later the countryside has become very different, where technology, European politics, ecological awareness and global thinking are the strong forces farmers and inhabitants of rural regions have to deal with and cannot escape from.

Those seven years have had a huge influence on me. I combined those two different roots and planted them in the soil of Het Groene Woud (and a little bit in Beauce-Dunois and Mittlere Altmark). I connected young artists and art students to farmers, other professionals and inhabitants and together with them I discovered a whole new world. The men and woman there feel very connected to the land, its past and its future and with great responsibility.

The most wonderful thing was that they opened up for the world of art. Even if it was strange, incomprehensible and confronting. Even if it was not beautiful. There is little so rewarding than to open oneself for unknown territories – and to feel welcome. Thank you!!

See also the essay A dyke is a kunstwerk, Margriet Kemper, Euro Land Art Magazine 2007.

Menselijke natuur

Ik schraap wat aarde met een stompe spa opzij,
strooi woorden en wat druppels rond. Ik dek het toe
met grond en blad, vergeet de plek, het uur, de dag.
Ik doe het niet om eens te oogsten, maar zoek een
Bed voor wat nu is en wat zal worden buiten mij.

Eekhoorn noch hond ben ik, boerin noch everzwijn.
In magere tijden denk ik niet, mijn erf schoon ik niet,
in aarde woel ik niet, van tijd en ruimte eis ik geen
deel, geef slechts terug wat mij eens is gegeven.
En toch en toch stamp ik met stomme voeten mijn
leven aan, al weet ik dat alles zal verwaaien,
de hardste klei in zachtste voorjaarswind.

Human Nature

With a blunt spade I scrape some earth aside, words
and water drops I scatter, cover it with soil and leaves,
forget the place, the hour and the day. It's not to
harvest, but to seek a bed for what is now and once
will be, apart from me.

Squirrel nor dog am I, peasant woman nor boar.
Lean times do not exist for me, my yard I do not
sweep, earth I do not grub, of time and space I ask
no share. I just return what once was given me. And
yet I tamp my life with foolish feet, knowing that all
will blow away, the hardest clay in the gentlest wind
in spring.

ROACH

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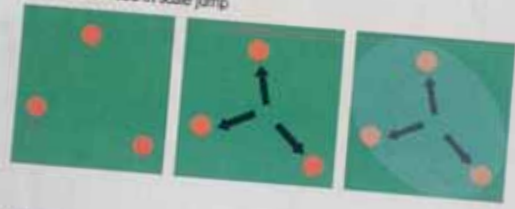
Het Groene Woud is a result of science thinking and political concepts of city and rural areas. This is showed with concepts of Brabant 2050, Brabant in Balans (streekplan2002) or Brainpoort Eindhoven. The concepts are not coherent and show some essential different approaches. That is: these concepts show the urban/human-centered view as well as the rural/nature-centered view.

Also to be said as: "Industry over Farmer" versus "Farmer over Industry".

We see that landscape is not the open space outside the city and is not the open space inside the city, as may people assume. The city is part of the landscape. No city without landscape. No culture without nature. So the question is, how to develop a reciprocal relationship?

I show a scale jump and a time process.

Het Groene Woud in scale jump



Het Groene Woud in Time



This scale jump and the development in time as I see it, mean a shift in governing principles

- | | |
|-------------------------|--|
| Growth | > stability |
| Market economy | > human economy |
| Spatial ordering | > process ordering of water/nutrients, health, ... |
| Visual 'beeldkwaliteit' | > invisible and engaged experience |
| Wealth, size and growth | > health, identity and Quality |
| Et cetera | |

In this shift glows the importance of art.

Art as catalyzer of communicative action and plan, as catalyzer of creative living and the aesthetic mind, as catalyzer of the 'integrative design'.
Art shows the way of integration of revealed and unquantified.

drop

entra

ZONDAG WATERDAG

Why water in land art?

In history water was a main factor of living in the area Het Groene Woud. Today, the water is 'managed' and the importance of water and their stories tend to disappear. All water is linked with one river, De Dommel. Her origin is just in Belgium and all the streams go north to the lowest part, that is the city of 's-Hertogenbosch, to end in the river Maas. In history, the (small) river brought fish, transport, mechanical energy, gives water to cook, to wash, to make beer, to start an industry and the control of the water brought also military power and taxes. Today, we re-respect water as a carrier of the ecological network, as social-recreational quality, as heritage, and as a carrier of life and health.

A floating land art show

All these aspects bring us to the 'water land art' of the Dommeltheater. Dommeltheater brings a concept of floating art on the river De Dommel, presented in a two hours show, and involving many citizens, artists, children, watermanagers and local entrepreneurs. The floating art objects are playful, sometimes educational, but always telling an important aspect, old story or new insight of the river De Dommel and her water in Het Groene Woud.

On September 22, 2013 was the first show or 'parade'. The foundation concluded that it should be a yearly or two-yearly event. 'Als De Dommel kon vertellen...' [If De Dommel could tell...].

www.dommeltheater.nl



22

SEPTEMBER

2014

VAREND THEATRO
OP DE DOMMEL
DOOR CENTRUM
BOXTEL

Waterschap
De Dommel

EUROPEAN
CULTURE

gemeente
BOXTEL

DO
THEATRO

DOMMEL
HEATER

DE DOMMEL KON VERTELLEN

OERGROND

Soil of Dommel as linkage of water of the river Dommel

The aspect or object of 'water' was chosen as a special item of land art in 2013 (see also 'Dommeltheater'). We also want to have a connection with Belgium as our neighbor. The watermanagement in the region Het Groene Woud is mainly oriented on the river Dommel. The origin of De Dommel is situated in Belgium and the river goes north, and is ending in the river Maas at 's-Hertogenbosch.

This idea was also strong for communication because the Watermanagement of De Dommel in NL existed 150 years in 2013, and the contact with Belgium was a new opportunity, and second because of the project of revitalization the river Dommel in Boxtel, also the location of the office of the Watermanagement De Dommel, was to be completed with festivities at September 22, 2013.

Overall statement

We concluded that we need an 'overall art statement' to link the art works and to communicate.

This statement or concept should bring a linking view of water and the water area. We asked Hester Pilz, artist, who lives in Het Groene Woud, is involved in Euro Land Art as artist in 2007, and was visiting our EU-meetings as a member of the Dutch delegation.

Hester Pilz came with a wonderful concept of the so called 'oergrond'. This is a Dutch and also 'Belgium' word with a double meaning. The word 'oer' indicates the iron in the water that gives it an orange-brown color and brings in the soil sedimentation the layers that block the drainage of the soil. This layers ('oerbanken') explains why high parts of the region are wet, and





why plants will not grow deep. Oergrond is strongly linked with the landscape as a result of the watermovements in centuries. A second meaning of the word 'oer' is the reference to 'origine' or 'nature'. The word 'oertijd' (oer-time or oer-era) refers to the early days of our planet and 'oer' is also used in commercial messages like 'oerbrood', meaning 'bread as it should be'. Hester Pilz showed her concept on a fieldtrip on August 9, 2013, with Belgium partners of the watermanagement. The concept is stated in a little prospectus.

The land art in Belgium, Peer/Lommel

Hester Pilz developed the theme of 'oer' into some glass stones with the soil in it. We placed three 'stones' in Belgium and also in NL. They are movable, so we can use them also next year to emphasize and continue the cooperation in land art. This was celebrated on November 21, 2013.

The land art in NL, Boxtel

In Boxtel, Hester Pilz with artist Marten Groen made a proposal of a so called 'oerbank', an object near (and mostly in) the water of De Dommel that integrates the 'oer' of iron (corten steel), the soil brought from Belgium (oerbodem, soil) and put into a curved opening in the corten steel, the curved opening illustrating the flow of De Dommel, and the object represents a wave (that is the logo of the Watermanagement) which you may use it to sit on. The word 'oerbank' is referring to the name of the layer that frustrates drainage of the soil, and of course it refers to the use of sitting on it.



Epilogue

Helmer Wieringa - Why and what in the near future?



We cooperate in (applied) land art to observe, to reflect and to experience the rural area. You read already our goals in the preface. We do so in each region, we do so in Europe.

In our process of working with land art, we see:

- The site is first, art follows. Art is always connected with this site. It cannot be moved to a museum. Therefore it is 'land art' and not 'art land'.
- Scientists and artists are linked in observing, thinking and making the future. A good scientist is an artist. And vice versa. So we link artists and scientists in a interdisciplinary approach. We need the best of both worlds.
- We have to listen to the 'land'. The 'land' with its owners, inhabitants and users are directing what to be done. 'Applied Landart' links land and people with the future of our rural landscape and city, with interdisciplinary designing and implementation. With art and science we need local 'hearts, hands and heads' to be 'applied'.
- Our manifest brings inspiration.
- 'A good artist knows how to cook'. You know why.
- All this we bring together in our concept of the Garage Rural.e. You saw and read what we did.





What in NL, Het Groene Woud, after project ENALA?

The 9 sites in Het Groene Woud that works with art and science in the concept of 'Garage Rural.e' are focusing to do in 2014 and next years:

- a permanent 'thing' to show all the questions in any season, to have something permanent as explanation, as memory and as a link to the temporary land art installations, video's, theatre;
- a summer exhibition with observations of artists and scientists;
- a landuniversity or summerschool to discuss, to educate and to experience the new rural future. With lectures, guided field trips, workshops;
- to continue with designing the large scale land art and last but not least
- to use the concept as a cooperation of young and senior scientists and artists to design the rural future and to help with the transition of Het Groene Woud. As a kind of 'cooperation d'emploi et d'activité's'.



And EU?

With our partners (and new partners to come) we continue with the summer triennale of large scale land art on the sites in our European cooperation of ENALA and Euro Land Art. We want to be a platform or network of initiatives on www.applied-landart-maps.eu. This platform will have meetings and conferences with exchange of students, artists, also artists in residence, farmers, inhabitants and scientists.



Inspiration after 2013 →

Input by students

We continue with input of students. Like the student photography Kevin Jochems, De Vleut (see page 38 and 39, vegetable growing De Heidevlinder). On our website we have many questions of the sites of Garage Rural.e that students may use as input of their study. Also for young professionals.

Large scale art – agriculture

In 2005 and 2006 we realized large scaled works: there is 'space'. In NL, in 2007 Hester Pilz surprised everyone with her memorable large scaled work 'Grieselveld'. The work refers to the care of residents of their front garden to have a peaceful Sunday. In 2010 the work 'site of the manifest' was also large scaled. In 2011 and 2012 Thomas Stricker (Germany) realized some temporary fields with spatial statistics. Title: 'Agrarstatistische Felder - Agrarian Statistical Fields'. He observed that we in Het Groene Woud tend to discuss the agrarian future in terms of statistics. And doing so, the real questions stay out of view. Maybe the large scaled and also agrarian interaction is an inspiration after 2013? And what about poetry, video and theatre?

Lectures and field trips

We start with lectures and field trips. We cooperate with DestinationArt.nl, organised by our speaker on June 20, 2013, Sophie van Steenderen, who stated: 'Land art has to be experienced.' In Dutch: 'Land art is een ode aan de kracht, schoonheid en voortdurende verandering van de natuur. Geen andere kunstvorm maakt je meer bewust van de omgeving en hoe jij je daar zelf toe verhoudt. Land art bekijk je niet, land art ervaar je.'

Land art has to be experienced.







Manifest

Working with land art and our statement and needs (see Preface), we felt the need to explain our mission and goals, and also our fun. In the tradition of writings in new art movements, we made a manifest. The manifest is with one-liners that explain the position of the artist, the engagement of art and the site, the linkage with rural questions, the experience and joy. Like:

**LANDKUNST CAN
CLARIFY WHAT IS COMPLEX
REVEAL WHAT IS HIDDEN**

**LANDKUNST HELPS TO
DETERMINE THE IDENTITY OF A REGION
ENTER THE AREA OF TENSION BETWEEN CITY AND COUNTRY
MAKE A CULTURAL SHIFT IN CHANGING TIMES**

The manifest is in Dutch presented on a paper bag for bread. The manifest was shown as a work of art (by Margriet Kemper, Steffen Maas, Helmer Wieringa) in 2010 on the estate Velder. The red/white shields refer to the shields or shutters on farms and buildings of an estate to show the unity and the owner. The shields visualize the manifest with the linkage of art and site, the seen and the unseen, the now and the history.

Read more on www.eurolandart.nl



NOTE 'WAALKENS' : first LAND ART in NL

To Dutch art history, land art was introduced by Robert Smithson with his *Broken Circle and Spiral Hill*, at Emmerschans, as part of the exhibition in Sonsbeek, Arnhem, 1971. However, we believe land art was introduced in 1969 by Dennis Oppenheim. With the cooperation of the conservator of Amsterdam Stedelijk Museum, Wim Beeren (also curator Sonsbeek 1971), the farmers family Waalkens asks artists to reflect their farming area of Groningen. His stable became the first gallery and his farm doors were painted as pop art. Dennis Oppenheim reflected on the mechanical production of grain, the use in bread and also the use of grain in paint (pigment). He designed a special pattern of sowing and harvesting. The collected grain was exhibited in the museum to show that we should know the farm and the farmer of our bread, and the use of arable land in food and even in art. For us the work represents also a first reflection of the globalization and anonymity of food production. In honor of this first, and also until today the best 'agrarian' land art in NL, we printed the manifest on a paper bag for bread.



Supported bij EU Culture



ENALA partners



Euro Land Art



Local Partners



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www | eurolandart.nl | applied-landart.eu | eurolandart.com | Landkunst.nl | hetgroenewoud.com

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Source of information

Cover | Page 76 | Hester Pilz made 'Grieselveld' in Straten, 2007

Page 2 | Galerie Wit te Wageningen, 6 juli 2013

Page 27 | Visitors guide Exhibition 'Cézanne Site/non site', Museo Thyssen-Bornemisza, Madrid, 2014

Page 35 | Will Gompertz, Dat kan mijn kleine zusje ook, 2012; also: Ben Tufnell, Land art, 2006
Page 65 & 69 | Jusuck Koh, 2007, professor landscape architecture, Magazin Euro Land Art 2007

Page 79 | Noorderbreedte 86-277

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