

Liesbeth Takken - Time-lines in Space.

Form-signs, architectural drawings of earth-materials. Huge sand- and stone-drawings, enormous site-specific land art installations, and 'sugar carpets' called 'Heavenly Sweetness'. A temporary image, which changes every day. To create is a process, which equals the importance of space. A ritual act. Art as a development of diggerating, disintegrate. Space evolves into time.

Social Sculpture: "...making the invisible visible..."

Land art community art projects from Liesbeth Takken in inland (Netherlands) and abroad (Denmark, China and Oman).

I would like to create a huge installation together with the inhabitants and youth, a big circle, emphasize the circle of nature, of life. Also life before birth and after death are involved. Evolution.

We all live in between borders, literally and abstract, but with an open connection to above: the stars and planets, with their clearly visible influence on human and nature. Like the tide. Like full moon is connecting people all over the world. We also connect with the 'world above', the unborn and fatalities. The circle will be best visible from above. Like the Nazca-lines in Peru. It's like we'll create it for them.

We will work on an image of the planets and the stars, as interpreted from their inner qualities (the mirroring moon, the wild Mars, the female Venus, and their connection with the ancient Greek Gods). It also will be a geometric image, with support of the 'golden ratio', and the astronomical situation on the very special place at that moment.

It will be a 'silent place', a quiet circle. Plato in his 'Dialogues': 'Only the circle form was possible for the creator to use, because this form is perfect and everywhere the same'.

I would like to make an installation that changes every day. Using stones and earth, but also plants and seeds. Treatments like digging, raking, scattering and stacking, specially in a group, are actions to change the place, to help people to process. Time will be as important as space. Photo/video-registration of the process, and a performance in the work at the venue, if possible with children.

The materials I would like to use are related to the place and its environment. Like earth, sand, wood, seed, ashes, coal, stone, water.

I consider my works as Social Sculpture (after Joseph Beuys) with the motto: '...making the invisible...'

See and read my works (blogs) "CONTEMPLATIO" in Assen, the Netherlands "Borderline" on Mandoe, Denmark and "Time-Lines" in Beijing, China.

www.landartprojects.com

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