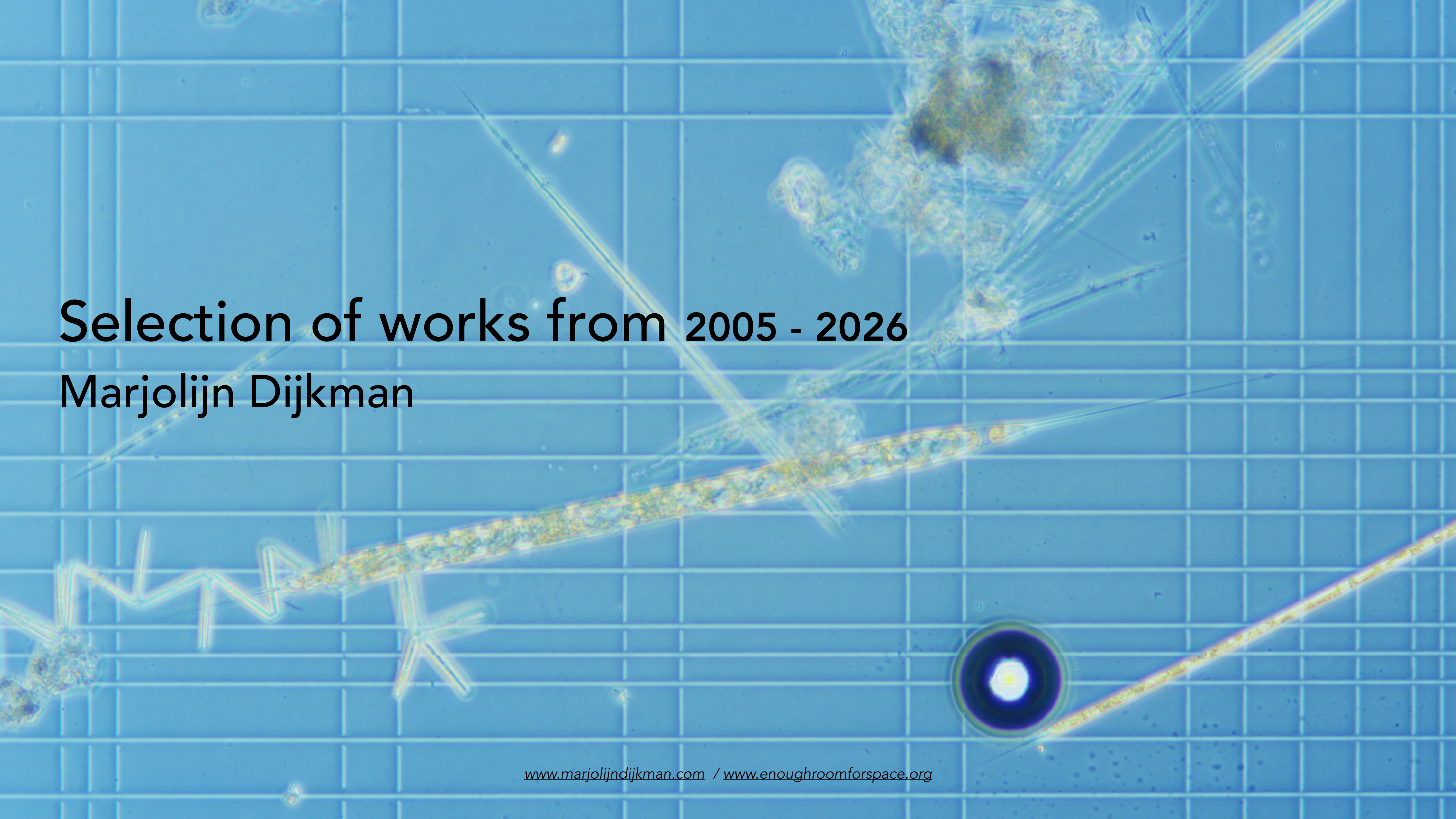




Selection of works from 2005 - 2026

Marjolijn Dijkman

Artist Statement - Marjolijn Dijkman

Marjolijn Dijkman is a multidisciplinary artist whose practice operates at the intersection of culture, science, and speculative fiction. Working across film, photography, sculpture, and installation, her practice focuses on rapidly changing environments and their human and nonhuman interdependencies. She develops multiyear, process-based projects that mobilize archival research, fieldwork, and experimentation, resulting in artworks, exhibitions, publications, and discursive events.

By moving between the factual and the fictional, she uncovers hidden stories and overlooked connections among power, knowledge, and environmental transformation, revealing the biases embedded in scientific and cultural myths. Her works invite audiences into direct experiences that deepen empathetic relationships with their surroundings, proposing alternative perspectives on the connections between human narratives and the broader material, environmental, and interspecies networks.

Between the Lines (2021–2026), centred on the climate crisis unfolding in the WWI-scarred forests of the Zone Rouge in northeastern France, exemplifies this approach by tracing the long, entangled aftermath of human conflict and ecological destruction across time. Her current project, *Turbid Tides* (2023–ongoing), explores the parallel between rising siltation in the Ems-Dollard estuary and the expanding influence of computational thinking, questioning established boundaries between sentience, intelligence, and the material world.

Her process is inherently collaborative, involving scientists, technicians, and artisans. Over the past two decades, Dijkman has engaged with fields ranging from physics and astronomy to ecology and anthropology, treating them as generative sites for artistic research while exposing the exclusions within dominant scientific histories and foregrounding sidelined ways of knowing.

Biography

Marjolijn Dijkman (*1978, NL) lives and works in Brussels (BE) & Lahaymeix (FR).

She graduated from the Gerrit Rietveld Academy in Amsterdam in 2001 and from the MFA program at the Piet Zwart Institute in Rotterdam in 2003. She was a researcher at the Jan van Eyck Academy in Maastricht in 2006 – 2007. She is a Ph.D. researcher at LUCA – School of Arts, Brussels & KU Leuven (2023-2027).

In 2005, she founded [Enough Room for Space](#) (ERforS) with [Maarten Vanden Eynde](#), a collaborative platform for artistic research that fosters interdisciplinary dialogues on social and ecological transformation. She was part of [On-Trade-Off](#), a transnational artist-led project (2018–2024) on lithium extraction in the DRC.

She's an artist-in-residence at the EU Horizon project [WaterLANDS](#) (2023-2026), an affiliated artist at [JUST ART](#): Creating Common Grounds for Climate Justice Through Artistic Research (2026-2031), and a section editor of [Commodity Frontiers Journal](#) since 2020.



Theatrum Orbis Terrarum, Ortelius, 1570 - 1612



Theatrum Orbis Terrarum, Dijkman, 2005 - 2015

Theatrum Orbis Terrarum

Theatrum Orbis Terrarum is an ever-expanding collection of self made photographs, assembled since 2005, that observe how people organise their living environments across the world. The work manifests itself in different public forms and each time it is exhibited, it evolves along with the growing and mutating archive, including a different selection and combination of images, as well as new images or even new categories, that may provoke a rereading of the entire collection.

Theatrum Orbis Terrarum (projection) includes over 9,500 images edited into distinct categories, which are shown one after another over a period of eight hours. One image, however, may be included in several categories and trigger different readings.

Theatrum Orbis Terrarum (Panorama) consists of printed photographs, pasted in a grid over several walls, in a fashion loosely modelled on the Myorama – a nineteenth century children’s game, consisting of a set of illustrated cards that could be endlessly arranged and rearranged to form different landscapes.

The form of the publication stays close to the original Theatrum Orbis Terrarum reference of the original atlas developed by Abraham Ortelius from 1570 to 1612. But though it covers all 114 categories of human gestures identified to date it includes only a selection of the images collected so far, organised in a temporary formation, as a moment of repose in an open and mutable process of understanding how we relate to our world.

Right: List of gestures, wall text (2015) West Space, Melbourne, AU



Theatrum Orbis Terrarum (2005 - 2015)

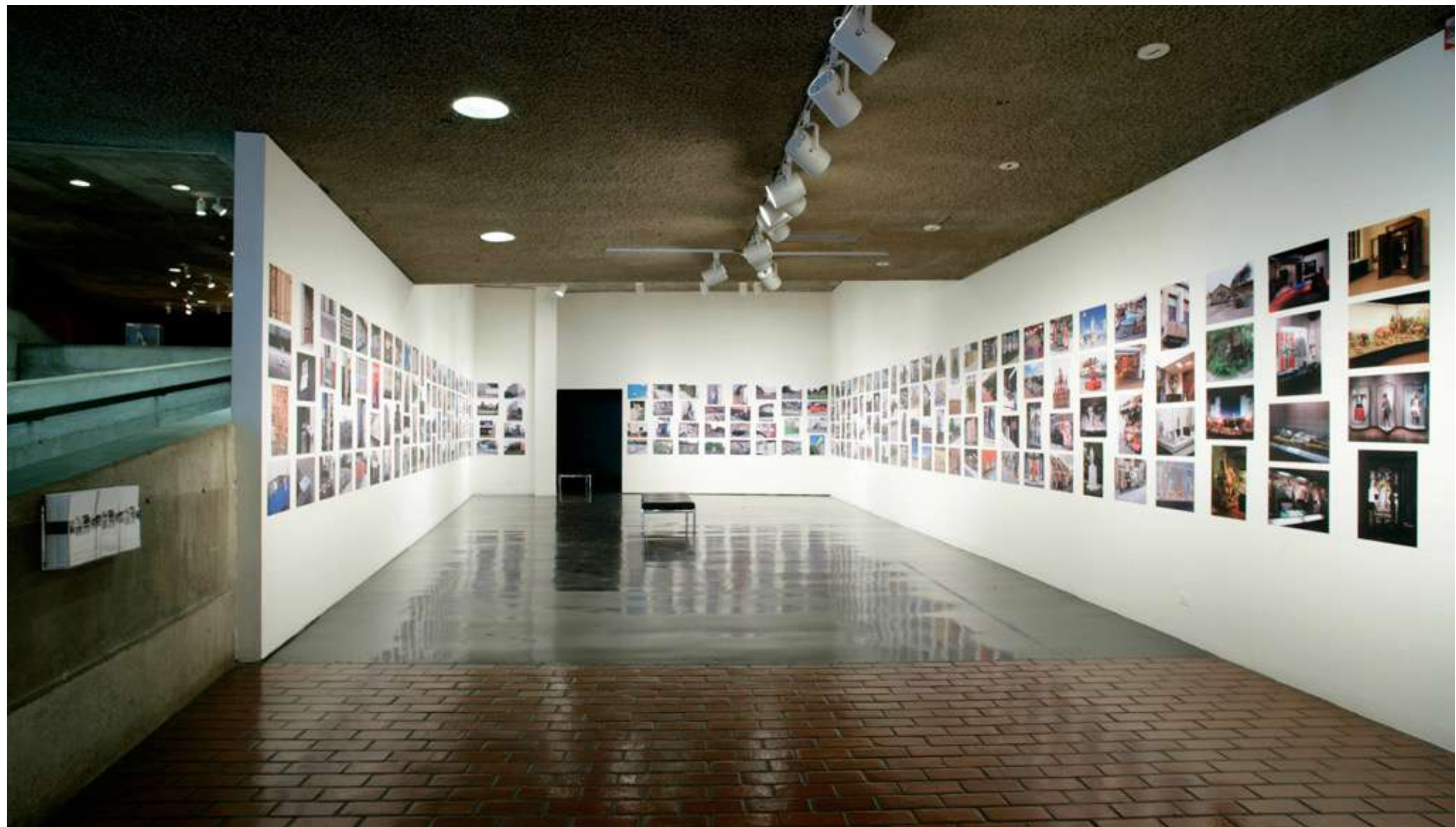


Panorama, 136 laser prints of 105 x 75 cm. mounted onto the wall (installation at Spike Island, Bristol. UK)

Theatrum Orbis Terrarum (2005 - 2015)



Panorama, installation at West Space, Melbourne, AU



Panorama, various dimensions, images 40x30 (installation at BAM/PFA Berkeley Art Museum, US)



Arrangement, 40 x 30 cm. mounted onto wood on shelf, (2015)



Single projection, approx. 8 hours, (installation at Bloomberg SPACE, London, UK)



Single projection, approx. 8 hours, (installation at Museo Tamayo Art Contemporáneo, Mexico DF, MX)



Double projection, approx. 8 hours, (installation at MuHKA, Antwerp, BE)



Demonstrators with self made props to support the project

Plakatieren Verboten! involved a relocation of poster leftovers, collected over three days across the city of Regensburg. They were reassembled into a collage that formed a colourful screen on the large windows of the temporary exhibition space of K2H, housed in the former promotion offices of the Regensburg European Capital of Culture campaign, which became vacant when the honorary title went to rival city Essen and the post-industrial Ruhr area.

At this central location, the collage of poster snippets triggered intense reactions. Local shop owners filed a littering complaint with the authorities, claiming that the project was unsightly, and did damage to the image of the city as well as business. They demanded its imminent clearance. Others vehemently protested against removal, raising uproar and debate in the city hall and the local media, even demonstrating on site, appropriating the visual language of the project.

Many reactions defended the collected scraps in the name of art, pointing out that a city that had proclaimed it deserved to be recognised as a capital of culture 'both traditional and modern' should be able to stand the test of tolerating this art project. Others saw the impulse to censor the collage as a political event that confirmed the fact that, in effect, fly-posting policies privilege commerce and limit non-commercial organisations in reaching an audience.



Poster leftovers, collected across the city



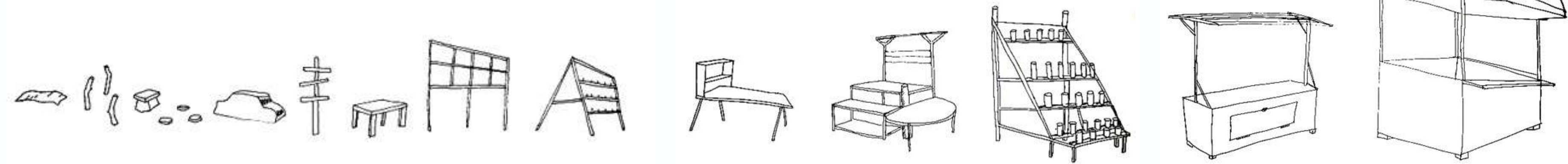
1 of 5 display exchanges

The Revolution Is Just around the Corner proposed to see the improvised street displays of Tbilisi and to appreciate them not only as historical objects that can serve as reminders of a particular time in Georgia’s history, but also as ethnographic objects that speak of the inventiveness and ingenuity of the Georgian people. The project started by trying to capture the history of the street stalls, by drawing up an outline of their evolution from simple small tables and makeshift solutions, to elaborate self-designed constructions, and finally a standardised Coca-Cola kiosk.

The second step was to start building a collection of the improvised, handmade displays, which would ideally be donated to the museum. The surprised owners of different street displays were approached with the request to engage in an exchange: their authentic self-made stall in exchange for a newly made copy. Requesting permission to collect and preserve the original street stalls was a gesture of recognising them as objects of cultural value, while the fabrication of copies, in new materials and more sturdy construction, was a means of increasing the chance that these types of stalls would survive in the streets of Tbilisi for a little longer.



The exchanges all happened around the National Parliament of Georgia.



Drawings ‘The Evolution of the Display’



Billboards in Dubai, photo M. Dijkman, 2006

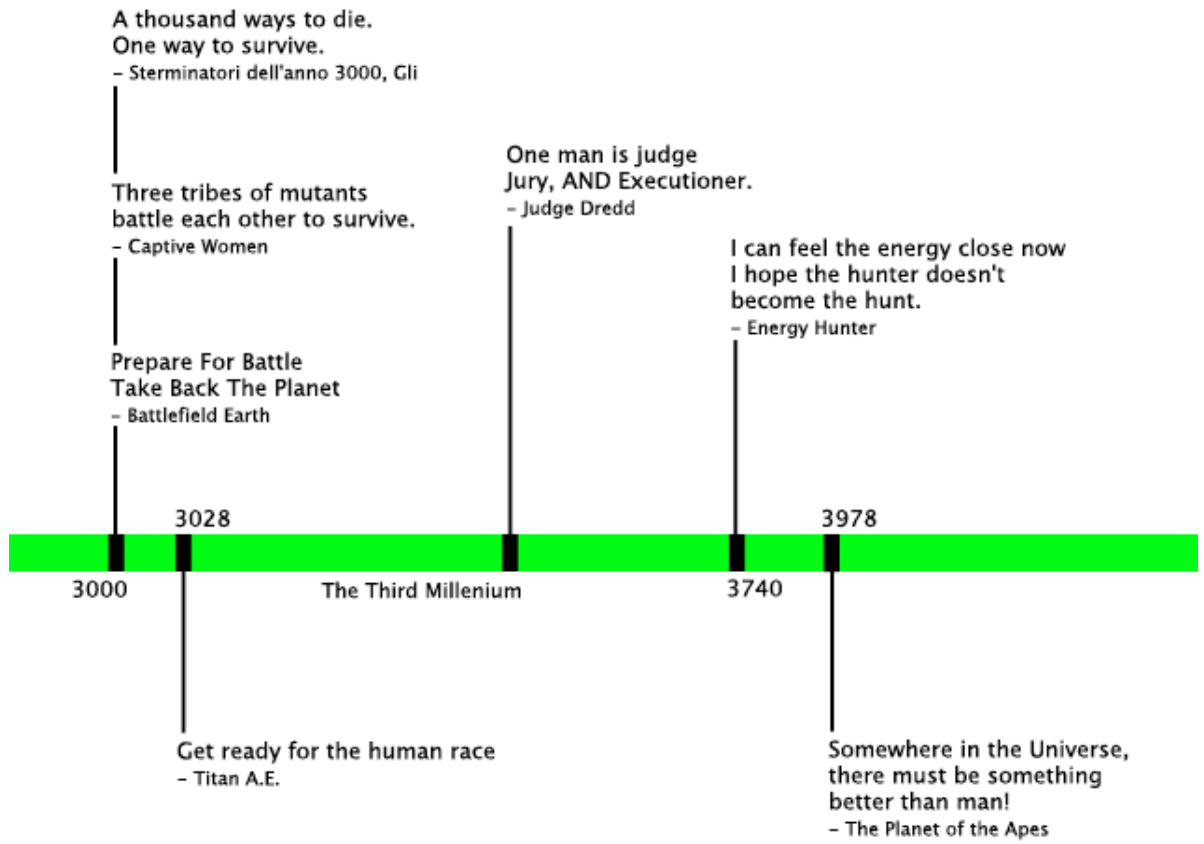
Observation during site visit in Dubai, 2006: 'While the billboards that visualise the ambitious horizon of a future Dubai aim to convey faith in boundless economic growth and technological might, they thus actually take their inspiration from a cinematic imagination that already harbours the nightmare of collapse. Using visual references such as the code of the Matrix – which in the 1999 film signified an illusory dream world conjured up by an inhumane system – to promote a property project, seems paradoxical at least. With the same conviction as the real estate public relations machine, the blockbuster tag lines announce reverse scenarios: 'The future could be history', 'The biggest disaster in history is about to arrive', 'Plan Your Escape'.'

Wandering through the Future consists of a film, a timeline and an installation. The film is made with clips from seventy movies compiled into a sixty minute video. The compilation takes viewers on a journey through popular cinema's reservoir of scenarios for the future, ordered chronologically according to the date in which they are set, from 2008 until 802.701 AD.

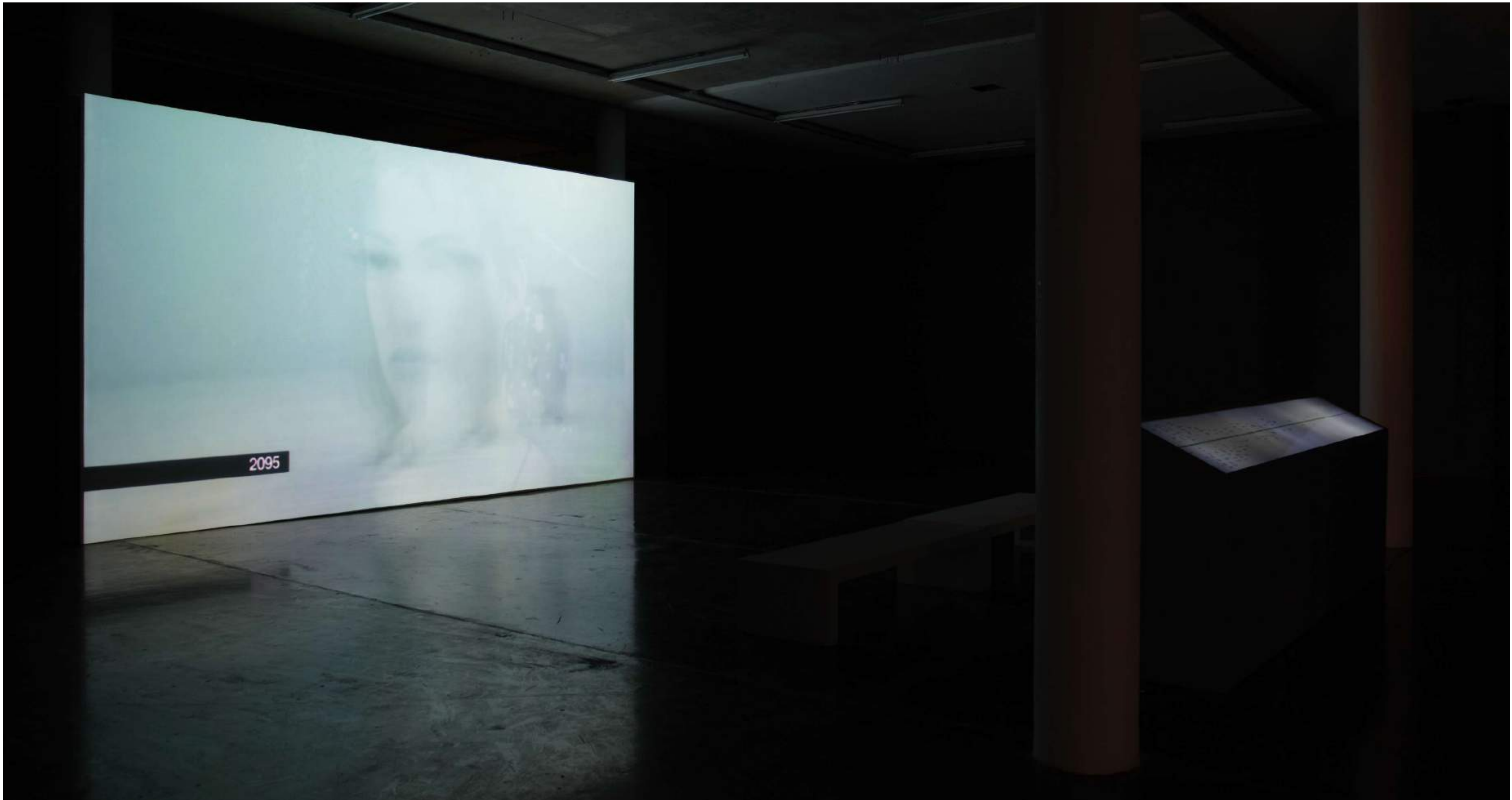
An accompanying graphic timeline charts how far into the future the various films take us. The timeline made apparent that only very few science fiction films, produced in the optimism of the late 1960s and 70s, project their visions into a very distant future, and imagine a future reality that is desirable. But recent films all present apocalyptic scenarios, set in times that are increasingly near. They envision ecological and biological catastrophes, alien invasions, but most of all technological meltdown.



Installation and film with timelines in Arabic and English



Close up, fragment of the timeline



Video and timeline, (installation at Spike Island, Bristol, UK, 2011)

Wandering through the Future (2007)



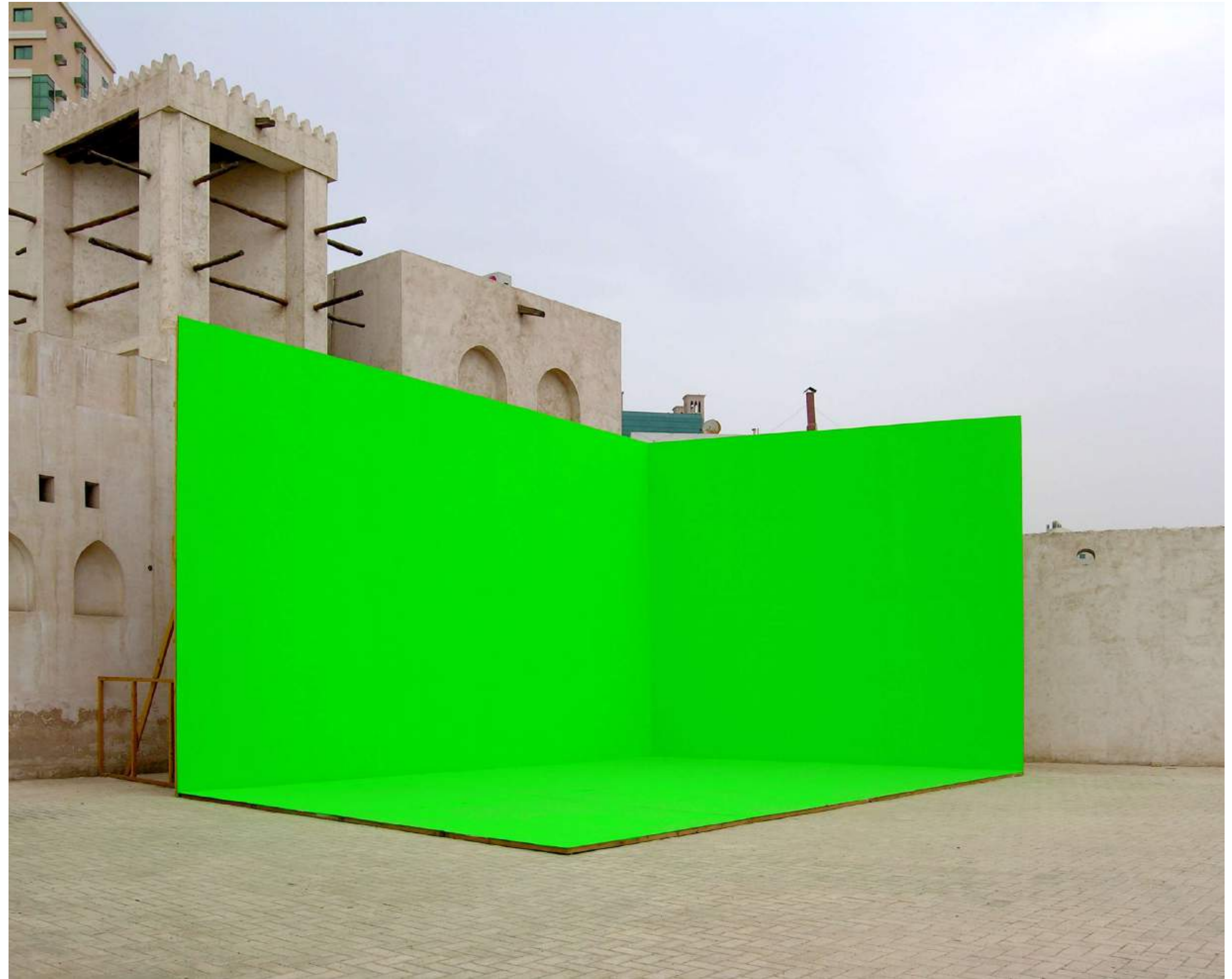


Photo by Lateefa Bint Maktoum

The installation at the Sharjah heritage museum combined the cinematic imagination of real estate billboards with the image of a green oasis. A structure that mimicked the way the billboards form a wooden screen onto which virtual impressions of an ideal city can be projected, was painted in chroma key green – a colour used in cinema for backdrops that allow actual people to be edited into augmented or virtual realities. Passersby were invited to step into this bright green space, and imagine their own ideal scenarios. The stage was placed in the courtyard of the Sharjah Heritage Museum, located in the architectonic heritage area of the city, where life size models invite visitors – mainly tourists – to imagine an idealised past.



Commissioned by the 8th Sharjah Biennial, Sharjah, UE



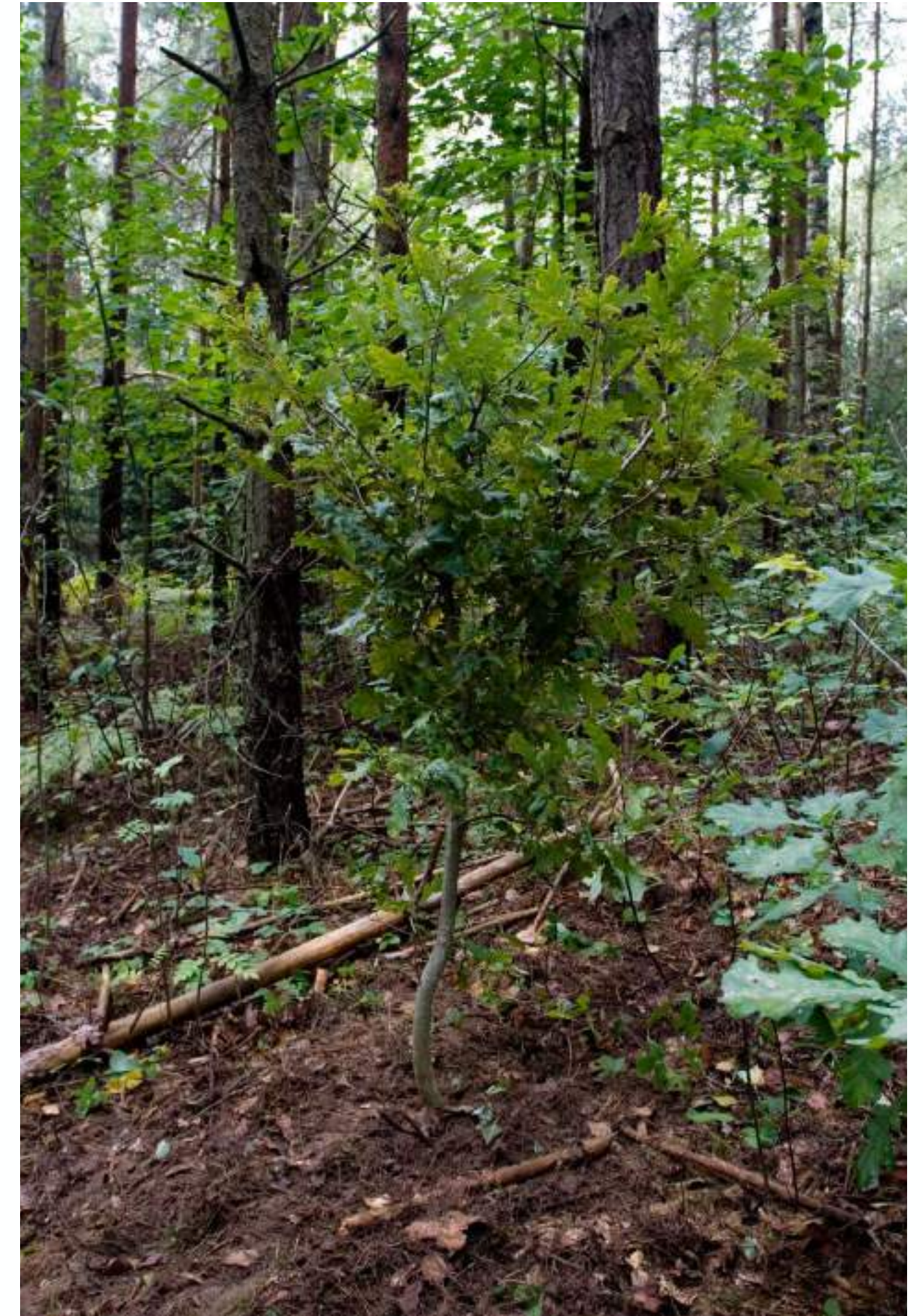
Installation at the Sharjah Heritage Museum, UE

Wandering through the Future (2007)



Permanent display with text in NL / EN / PL at 13HA, NL

All Alone among the Stars involved the exchange of two young oak trees of similar size and age between the reclaimed 13HA compensation forest and Bialowieza National Park. Digging out a tree from the primeval forest and planting it amongst the young trees in the Netherlands, provoked questions about the incommensurability of artificially constructed, temporary woodland and real nature, while transplanting a young compensation tree to Bialowieza also planted a seed of doubt about the legendary untainted nature of the ancient forest. The ancient Bialowieza forest is one of the last remaining virgin forests, which once covered the lowlands of Europe. The unfathomable might of its natural ecosystem has inspired scientists, environmentalists, historians and artists since the eighteenth century.



Intervention, exchanged young oak trees (reclaimed forest in The Netherlands and Bialowieza Primeval Forest in Poland)

Background information of the forest of 13HA:

2001 The farm stops functioning like a pig farm

2002 The Start of HOP design. HOP design works with Afzelia (tropical wood) to prepare his furniture. The origin of this wood is unknown, it is imported through Germany, and doesn't have a FSC-registration number

2003 The first art-event takes place.

2005 There are 35.000 young trees mechanically planted on the field.

Coöperatie Bosgroep Zuid, Het Groenfonds, and the government has made this possible. These organisations are still involved in CO2 Compensation regulations

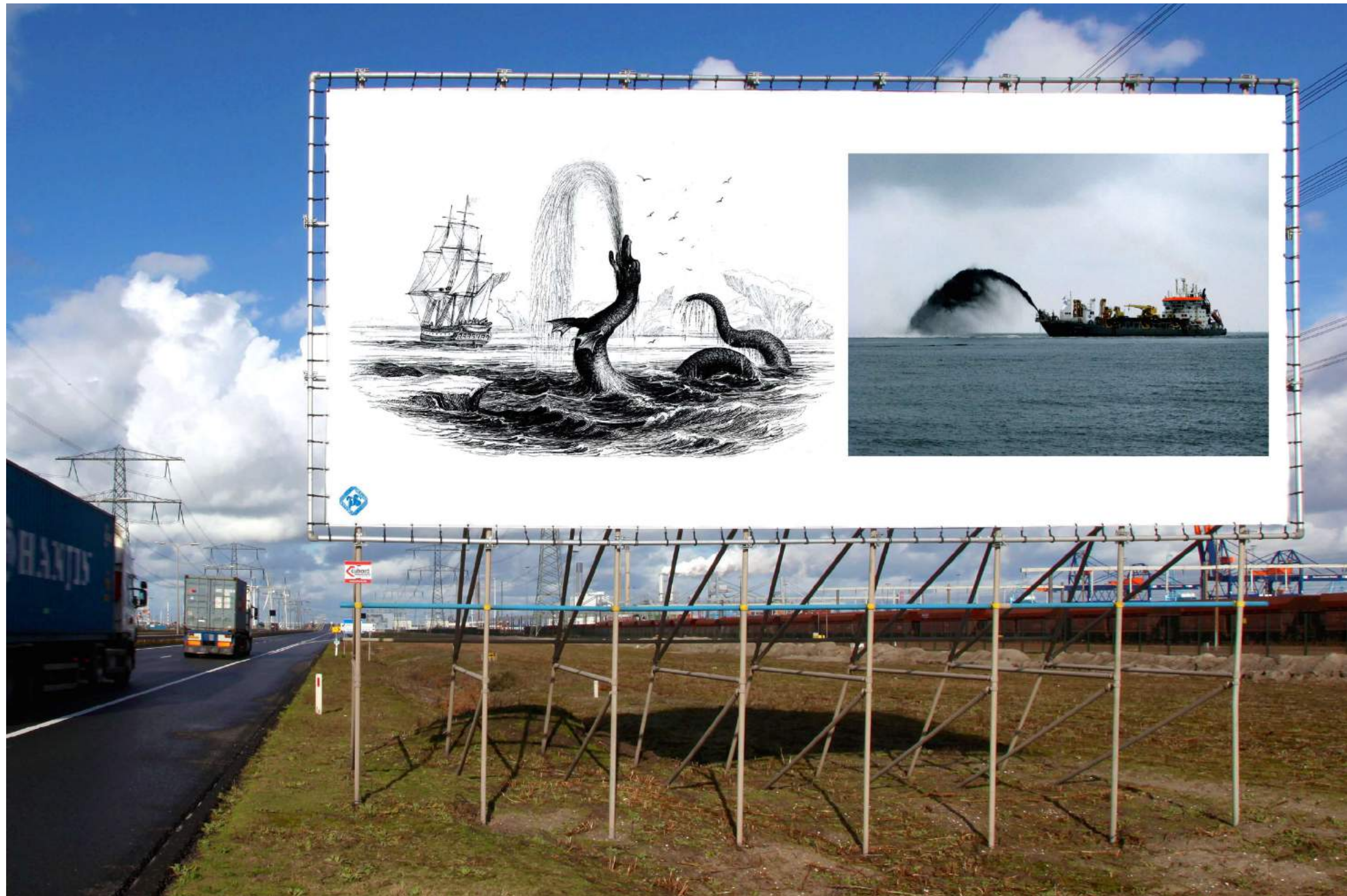
2007 Art exhibition 'The field that longs for fame takes place at 13HA.

2025 The amount of the 35.000 young trees will be cut into half. The cut up wood will be used for the timber industry and will be used as wood burned for private heating.



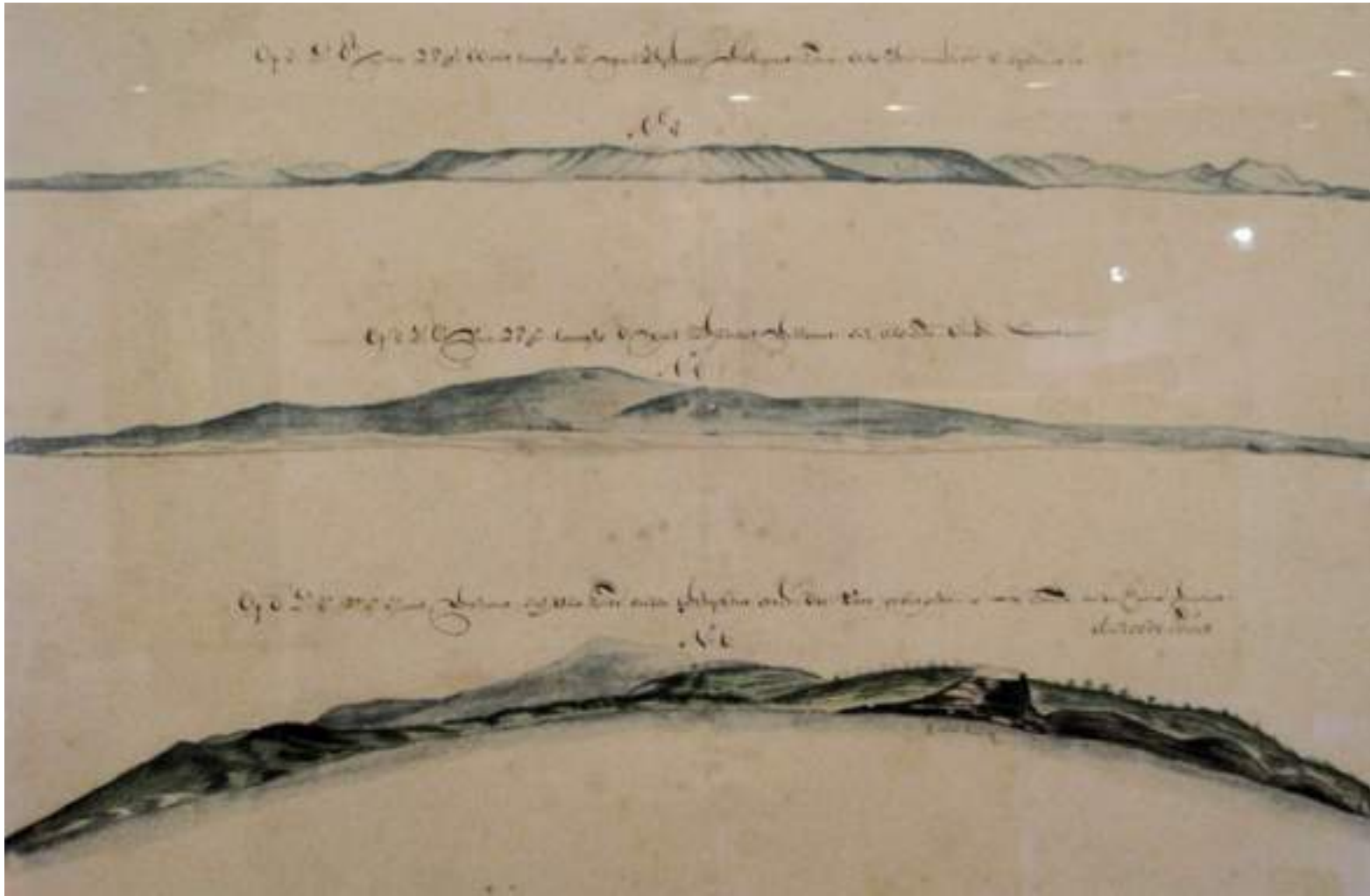
Video 'All Alone among the Stars' (7 min.) and two framed photo's.

All Alone Among the Stars (2010)



Billboard, commissioned by Portscapes, Maasvlakte, Rotterdam, NL

Here be Dragons, (Hans Egede (1734) / Marjolijn Dijkman, (2009 - 2010)



Coastal Profiles made by Dutch maritime illustrators, 17th century

"I set it down leaving out only the latitude and longitude of the island as a warning to all who would follow..."

Surviving New Land is a film, shot from a vessel that slowly circumnavigated the Maasvlakte 2 island, thus adopting the point of view of an explorer about to set foot on undiscovered territory. The image – reminiscent of the watercolour impressions Dutch explorers made of the coastlines they encountered – shows the sea washing up on virgin land. But the accompanying soundtrack suggests that the very idea of undiscovered land, or a blank zone on a map waiting to be filled in, is a particular cultural fiction. The soundtrack is composed of clips from various feature films, which all tell tales of Westerners arriving in new land. Underscored by gripping orchestral music, the clips dramatise the excitement of imminent discovery, as well as the despair of marooned expeditions. ‘New land’ is imagined either as a place of opportunity or of fiasco.

That fantasies of new territory and ever-expanding opportunities for financial exploitation may strand, is ironically confirmed by the fact that the contractors for the Maasvlakte are also responsible for the extravagant ‘countries of the world’ islands project near Dubai, which the recent credit crisis has left largely empty and unsustainable.

Duration: 20:26 minutes / Format 19:6 Full HD

Commissioned by: Portscapes (Port of Rotterdam Authority & SKOR, Amsterdam)





Installation at IKON Gallery, Birmingham, UK (2011)

Surviving New Land (2010)



Installation at IKON Gallery, Birmingham, UK, 2011

“A man sets out to draw the world. As the years go by, he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, instruments, stars, horses, and individuals. A short time before he dies, he discovers that the patient labyrinth of lines traces the lineaments of his own face.” - Jorge Luis Borges, The Aleph and Other Stories

The Pleasure of Recognition, a large boulder cut to hold an information panel, typical of the kind often found in zoos or nature based tourist attractions. In place of an explanatory text the rock offers a mirror that reflects the viewer's own image.

The title refers to a psychological term developed by Sigmund Freud, who argued that humans experience pleasure when they are familiar with what they encounter.





Installation in temporary studio, during making process.

The Grand Release is a mobile constellation of abstracted display objects referencing those in the Norwich Castle Museum. Each element represents a different department: the Egyptian Gallery floats alongside the Twining Teapot Gallery, which is balanced by the Anglo Saxon Gallery.

The result is a playful family tree at the heart of the museum which is released from the pressures of hierarchy and history, and which proposes a constantly changing constellation of new relationships across time and space. The colours and shapes of each element of the mobile relate directly to their original departments.

The movement of the mobile adjusts to the amount of activity within the central hall of the museum.





The Lunar Room with the original table on display, Soho House Museum, Birmingham, UK

LUNÄ is based on the Lunar Society of Birmingham, which was formed from a group of amateur experimenters, tradesmen and artisans who met and made friends in the Midlands from 1765 till 1813. The original Lunar men (there were hardly any women joining the society) gathered together for lively dinner conversations, the journey back from their Birmingham meeting place lit by the full moon. Members included the larger than life Erasmus Darwin, the entrepreneur Matthew Boulton, the perceptive engineer James Watt whose inventions harnessed the power of steam, the radical polymath Joseph Priestley who, among his wide-ranging achievements discovered oxygen, and the innovative potter and social reformer Josiah Wedgwood.

Their debates brought together philosophy, arts, politics, science and commerce, and as well as debating and discovering, the 'Lunatics' also built canals and factories, named plants, gases and minerals, managed large businesses — and changed the face of England. Many of the members were also influential figures in relation to the abolitionist movement, female education and social rights. LUNÄ collapses the optimistically progressive value systems that were enthusiastically promoted during the Enlightenment into the mass production and globalised retail environment that can be seen as their legacy today. LUNÄ is a replica of the Lunar table located in the Soho House Museum in Birmingham combined with a set of eight IKEA chairs.

Since January 2011 the table is used in different locations always around full moon for an ongoing series of critical discussions updating topics that occupied the Lunar members as new scientific and industrial developments, but also art, education, colonial history, social rights and residues of Enlightenment ideology.



LUNÄ Talk, On-Trade-Off, Coltan as Cotton, 9th Contour Biennale, Mechelen, BE (2019)



Series of LUNÄ Talks during the 11th Shanghai Biennale, Shanghai, CN (2016)



Series of LUNÄ Talks at Fig. 2, Institute for Contemporary Art (ICA), London, UK (2015)

LUNÄ (2011 - ongoing)



LUNÄ, installed at Spike Island, Bristol, UK (2011)

LUNÄ (I) was commissioned by: IKON Gallery in Birmingham and Spike Island in Bristol, UK (2011).

LUNÄ (II) was commissioned by: 11th Shanghai Biennale (2016). This edition is part of the Power Station of Art Collection, Shanghai, CN

LUNÄ (III) was commissioned by: 601 Artspace in New York, US (2022). This edition will be traveling within the US in the upcoming years.

LUNÄ has been presented and activated at:

IKON Gallery in Birmingham, UK (2011); Spike Island in Bristol, UK (2011); NiMK in Amsterdam, NL (2011-2012); Forum Stadtpark in Graz, AT (2012); Onomatopée in Eindhoven, NL (2012); Fig. 2, ICA (Institute of Contemporary Arts), London, UK (2015); Museum Boerhaave, Leiden, NL (2015); Drents Museum, Assen, NL (2016); ASTRON (Dutch Institute for Radio Astronomy), Dwingeloo, NL (2016); The 11th Shanghai Biennial, Shanghai, CN (2016 – 2017); Performatik17, Performance Art Biennial, Brussels, BE (2017); BOZAR, Brussels, BE (2017); Coltan as Cotton, 9th Contour Biennale, Mechelen, BE (2019); Cargo in Context, Amsterdam, NL (2019); Edith Russ Haus, Oldenburg, DE (2021); 601 Artspace, New York, US (2022); CC Strombeek, Strombeek, BE (2022); La Kunsthalle Mulhouse, Mulhouse, FR (2024), ENACT Festival, Brussels, BE (2025), Enough Room for Space, Drogenbos, BE (2011-ongoing)

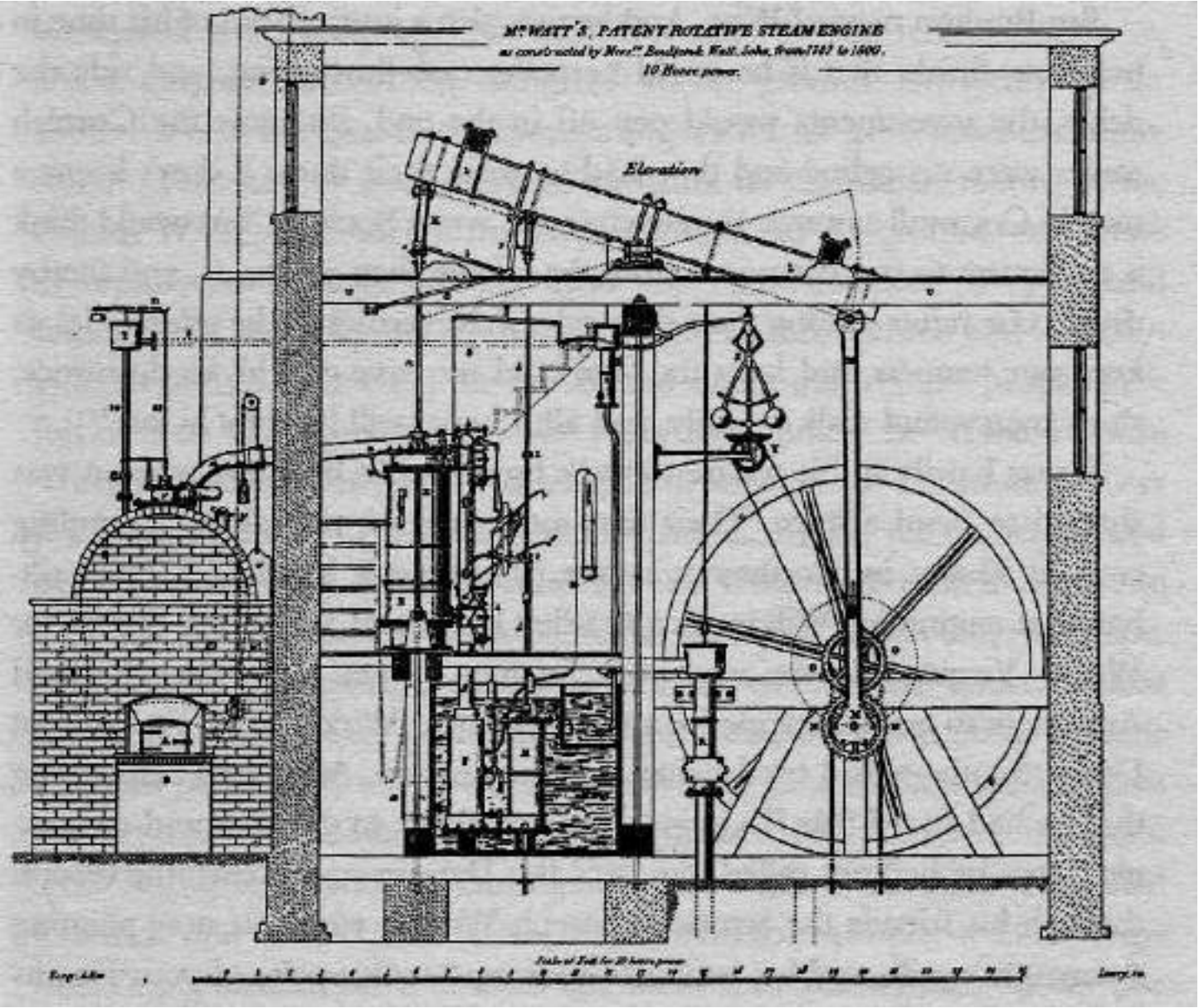


Reference materials, part of the installation of LUNÄ

Invited contributors for public LUNÄ Talks included so far:

Merve Bedir, Shivant Jhagroe, Annelies Kuypers, Ifor Duncan, Cara New Daggett, Fanny Lopez, Clémence André, Marie Lechner, Jennifer Tucker, André Fenton, Elaine Sullivan, Musasa, Maarten Vanden Eynde, Esther De Haan, Patricia Fara, Dries Bols, Raf Custers, Jeroen Cuvelier, Zheng Li, Sammy Baloji, Femke Herregraven, Georges Senga, Karin Lurvink, Sven Beckert, Wouter Elsen, Eric Vanhaute, Remy Jungerman, Helen Elands, Alioum Moussa, Christine Chivallon, Jean Katambayi Mukendi, Shuddhabrata Sengupta, Li Bin, Juntai Shen, Lu Ding, Sun Zhengfan, Miao Qihao, Jia Qin, Zhu Dayi, Tang Fei, Liao Fei, Benny Shaffer, Tian Liu, Michael Garrett, Taede Smedes, Daniela de Paulis, Roy Smits, Jaap Beuker, Alice Smits, Enno Bregman, Peter Pels, Dirk van Delft, Dorien Zandbergen, George van Hal, Anke Bangma, Jaap van de Herik, Maarten Lamers, Fatoş Üstek, Cathy Haynes, Stephen Boyd Davis, Jay Griffiths, Maarten Speekenbrink, Magda Osman, Jamie Ward, Ramon Amaro, Emily Penn, Philip Sheldrake, Tom Trevatt, Rosalie Doubal, Steven Cairns, Francesca Laura Cavallo, Helene Kazan, Caroline Thomas, Mark Fisher, Caroline Edwards, Owen Cotton-Barrat, Murray Shanahan, Rebecca Bligh, Erwin Fiala, Ulrich Hohenester, Mary Margaret Rinebold, Lisa Skuret, Kaz, Jean Matthee, Ole Hagen, Vanda Playford, Soledad Garcia, Richard Sheldon, Malcolm Dick, James H. Andrew, Deirdre Kelly, Chris Ramsden, Rex Harris, Clive Dutton, Tony Harvey, Ruth Reed, David Tittle, Felicity Allen, Nancy Evans, Colin Gale, Kate Iles, Steve Bell, Tom Freshwater, Paul Wells.

I sell here, Sir, what all the world desires to have -- POWER.
Matthew Boulton (Boulton - Watt works) 1776



James Watt's patent for a steam locomotive, 1784



'Am I Not A Man And A Brother',
Abolitionist Medallion, Josiah Wedgwood, 1787



Reference image: 'An Experiment on a Bird in the Air Pump',
Joseph Wright of Derby (lunar society member), 1768



Crude Oil Futures is a kinetic sculpture part of the larger installation *Cultivating Probability*. A large black metal dish makes short randomised movements. The black oil inside the dish is creating constantly changing mesmerising patterns and reflections. ARTEFACT 2017, *The Act of Magic*, Leuven, BE (14 x 8,4 x 3 m.) Photo: Kristof Vrancken. Materials: pedestal, black painted metal dish, mechanics, black oil. Size: diameter of dish is 120 cm. by approx 25 cm. high.

***Cultivating Probability* (#1-9)** is a collection of 8 individual sculptures and the animation film *In Our Hands* that can be presented as an installation together but also can be presented individually.

Cultivating Probability (#1-9) speculates and unites attitudes and rituals from different cultures and periods of time into a kind of fictional anthropological museum display. The works are inspired by research into the way how people, in different times and cultures, try to predict and influence decision making processes and the future paths of specific situations.

Some of the sculptures made in this project are interpretations of ceremonial objects found in the collections of The National Museum of World Cultures in the Netherlands, that were made to predict – or ward off – the future. Others are influenced by historical as well as contemporary objects, rituals or technologies that are used to predict or influence the future around the world.

Commissioned by: Global Imaginations, Museum de Lakenhal, University of Leiden and the Museum of World Cultures, Leiden, NL

Materials used in the collection of works: Wood / Synthetic motor grease / burned wood / Ink / handmade unbaked clay objects / metal binary tokens (approx. 2500 in total); metal dish / oil / ink / robotics / full copper; burned yellow sand / tin.





Detail of installation at Artefact 2017: The Act of Magic, STUK, Leuven, BE



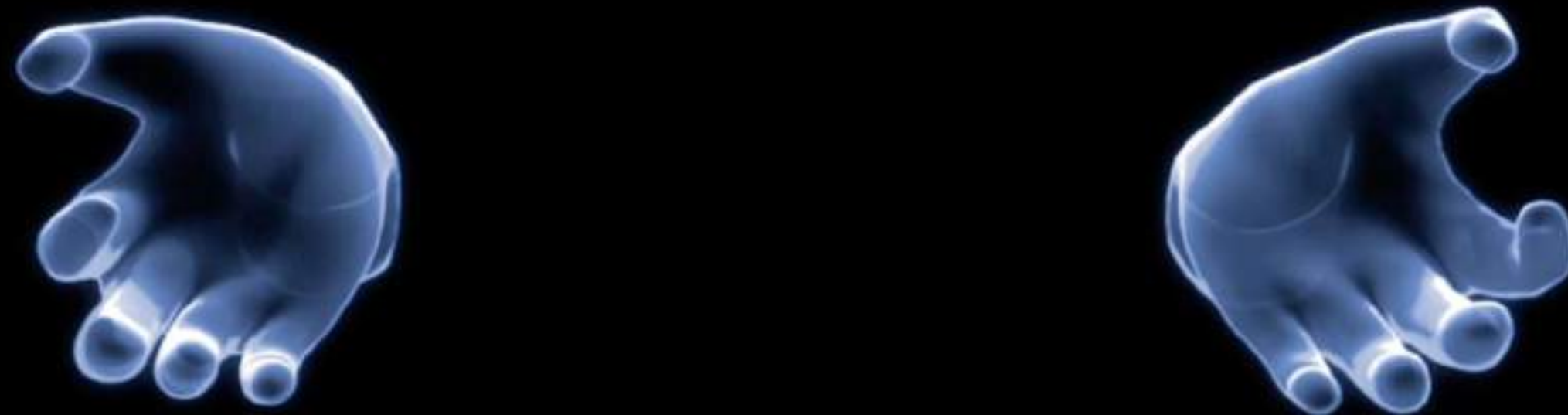


In Our Hands is based on research into hand gestures that were developed to influence, heal, predict – or ward off – the future. The final choreography includes a range of gestures from diverse sources – from spiritual to political to military – that have become removed from their original context. The film consists of a with motion capture produced animation of two virtual transparent hands. The films is projected on two sides of a free standing screen, from one perspective the hands are directing you as a viewer. At the other side of the screen, chronologically playing, the hands feel more like an extension of the body of the viewer.

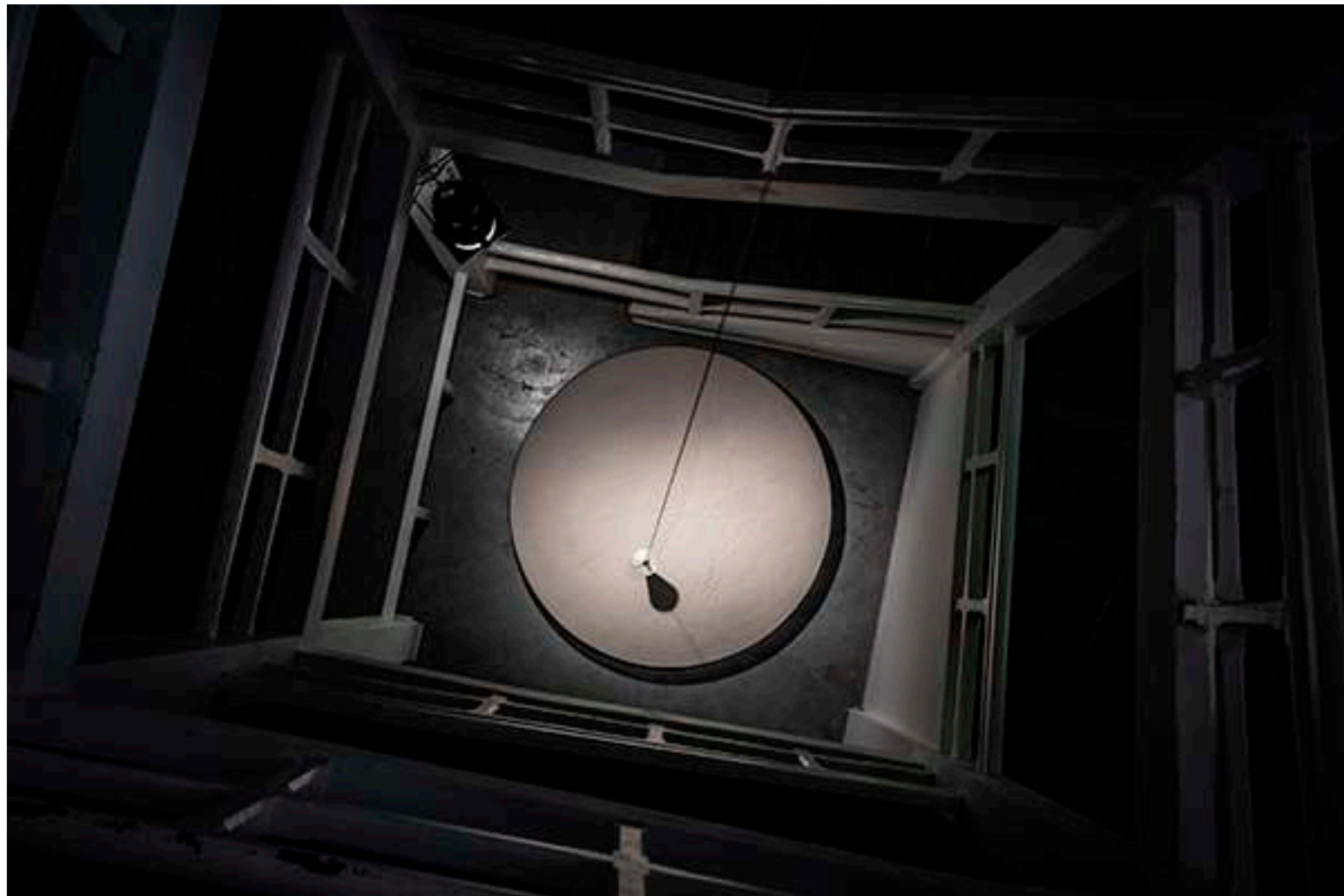
The accompanying sound piece is a composition made of 18 computer generated binaural tones or brainwaves. Brainwaves are electrical activity patterns caused by the neurons of the brain communicating with each other. Brainwave synchronisation, aims to cause brainwave frequencies to fall into step with a periodic stimulus having a frequency corresponding to the intended brain-state. The effect of binaural tones was discovered in 1839 by Heinrich Wilhelm Dove and earned greater public awareness in the late 20th century based on claims coming from the alternative medicine community that binaural beats could help induce relaxation, meditation, creativity and other desirable mental states.

Produced in collaboration with Geert Belpaeme (actor/dancer, L'Hommmmm), Jeroen Koffeman (animator), Charlotte Vanden Eynde (dancer/choreographer), Lieven Moors (musician).









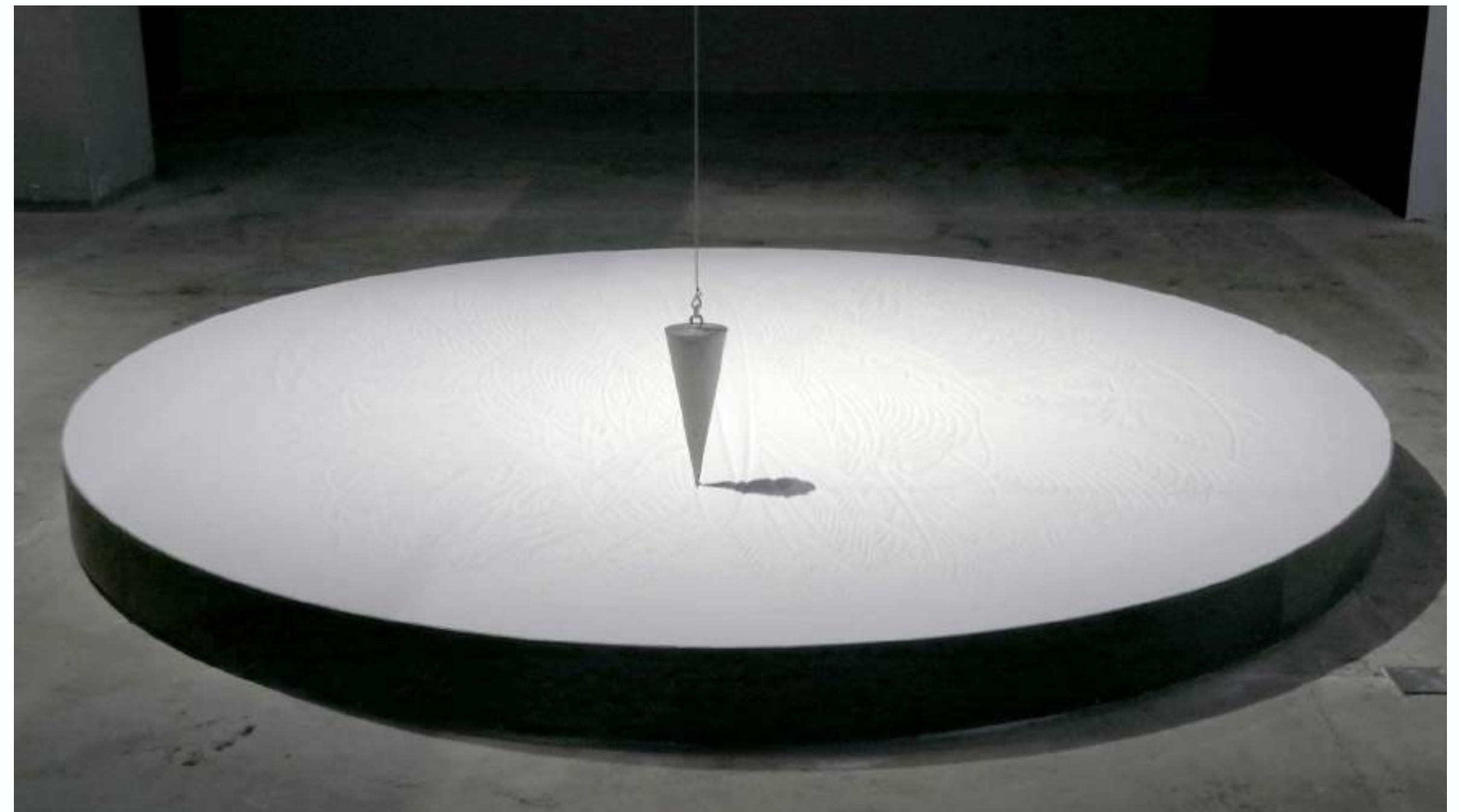
Installation at 'Parallel Crossings' Artefact 2019, Leuven, BE (2019)

Shifting Axis is an alteration of the Foucault Pendulum, named for the French physicist Léon Foucault, who first used it in 1851 to demonstrate the rotation of the earth on its axis. It was the first satisfactory demonstration of the earth's rotation using laboratory apparatus rather than astronomical observations.

The installation consists of a steel pendulum and a circle with fine white sand. The traces made by the trajectory of the pendulum are partly created by the rotation of the earth and partly by manipulation of a hidden mechanical system constantly influencing the course of the pendulum into an unpredictable movement.

The mesmerising movement, suggesting a spinning earth out of balance, is creating a constantly changing pattern in the sand. The movement of the steel pendulum in the sand creates a captivating sound that enhances the almost hypnotic effects on it's viewers.

Diameter of 3,5 meters x 28 meters high, installation at the 11th Shanghai Biennale, 2016



Shifting Axis (2015)



Diameter of 3,5 meters x 28 meters high, installation at the 11th Shanghai Biennale, 2016

Shifting Axis (2015)



Detail of the installation at 'Global Imaginations', Museum de Lakenhal, Leiden, NL (2015)

Shifting Axis (2015)



Shifting Axis, Prospect of Interception and Radiant Matter installed as part of the terminal for the biennale

Exhibition view at the 11th Shanghai Biennial (2016)



Prospect of Interception, installation at the Edith Russ Haus, Oldenburg, DE (2021)

Prospect of Interception

This animation film centers around a the impact or influence of a simulated asteroid on the future of life (on earth or in space). The animation explores amongst others the asteroid as a potential threat or as an opportunity to escape our biosphere system; the carrier of life (panspermia) and or intelligence; or the one bringing death and extinction. Besides these topics it orbits around an ancient fundamental human question: Are we alone?

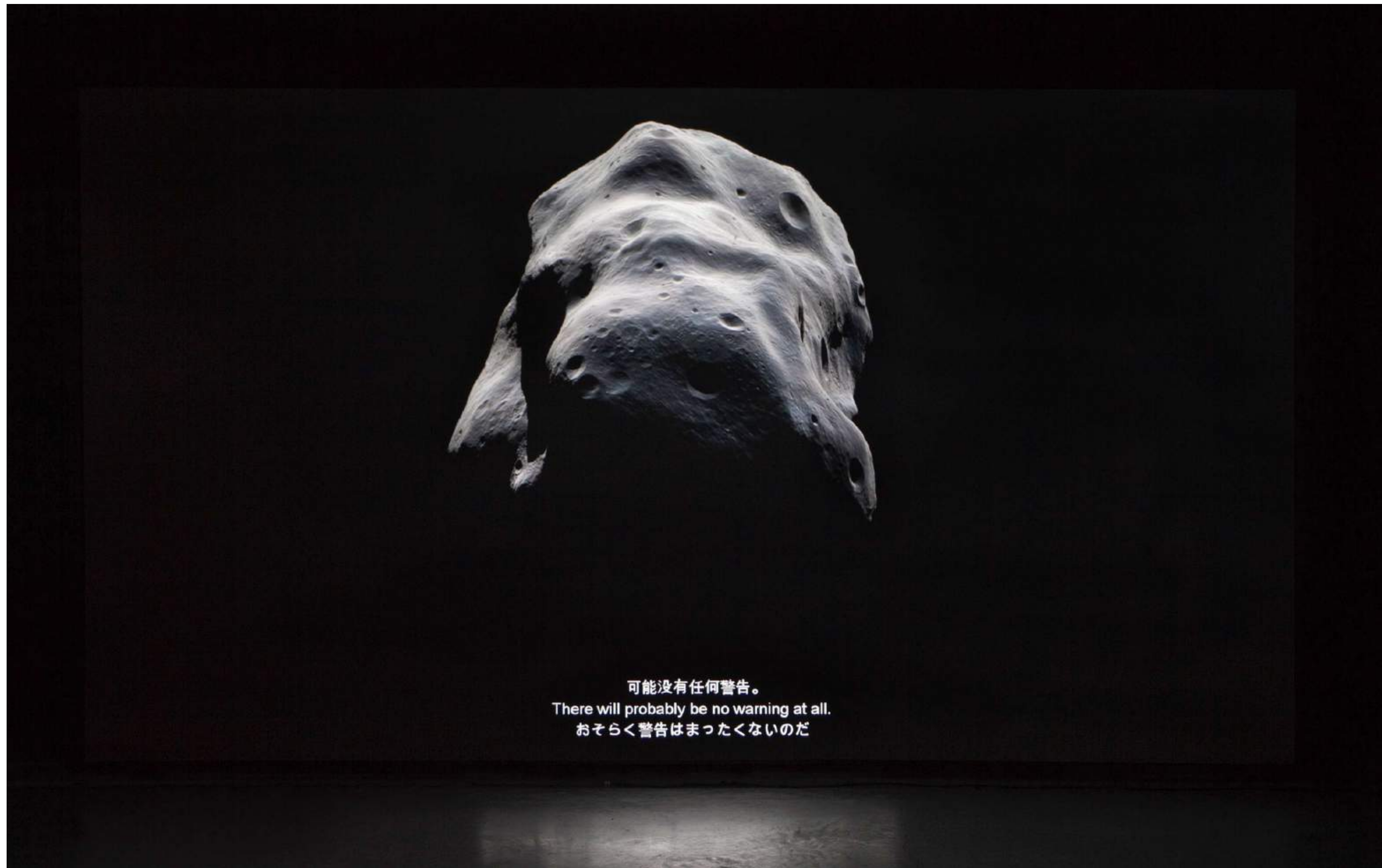
The accompanying multi-lingual narrative is non-lineair and associative, encouraging the viewer to speculate along while observing the fictional asteroid slowly turning around in space. The two hour subtitle text is assembled from different found sources, from science (astronomy / astro-physics / cosmology / cognition), to spiritual approaches, and from various historical sources throughout time and culture, all relating to space, space exploration, celestial bodies and SETI / astrobiology research amongst others.

The text is translated into Chinese, English accompanied with five other changing languages (Hindi, Arabic, Russian, Japanese and Spanish), all largely spoken official world languages and relating to countries involved in important space programs, astronomical projects, SETI research and future asteroid mining. The text is often speaking in 'the name of humanity' in a quite conflicted way. The multiple languages enhance the suggestion of a universal voice and in the same time will add another layer of complexity in the interpretation.

This work is part of the collection of the Power Station of Art, Shanghai, CN



Prospect of Interception is referencing thoughts and fragments compiled out of the writings of amongst others: John Allen, Celu Amberstone, Anaxagoras (510 - 428 B.C.), Svante Arrhenius (1859 - 1927), Erik Asphaug, Marc Augé, Robert W. Balch, George Bataille (1897 - 1962), Ragbir Bhathal, Peter T. Bobrowsky, Alexander Bogdanov (1873 - 1928), Niels Bohr (1885 - 1962), Rebecca Boyle, Stewart Brand, Giordano Bruno (1548 - 1600), John B. Campbell, James Carney, Lucretius Carus (99 - 55 B.C.), Von Del Chamberlain, David Chalmers, Friedrich Chladni (1756 - 1827), Rudolf Clausius (1822 - 1888), Aniel E. Clemens, Bill Clinton, Giuseppe Cocconi (1914 - 2008), Godfrey Copley (1653 - 1709), Francis Crick (1916 - 2004), David Darling, Paul Davies, Richard Dawkins, Michael Dawson, Frank Drake, René Dubos (1901 - 1982), Jerold Emhoff, Epicurus (341- 270 B.C.), Ernest Florens (1756 - 1827), Nikolai Fyodorov (1829 - 1903), Hugo de Garis, Bill Gerken, Alice Gorman, Brian Greene, Edward Harrison (1919 - 2007), Stephen Hawking, Kiyotsugu Hirayama (1874 - 1943), Jim Holt, Sir Fred Hoyle (1915 - 2001), David Hughes (1930 - 2005), James Hutton (1726 - 1797), Aldous Huxley (1894 - 1963), Chris Impey, Emmanuel Kant (1724 - 1804), Lord Kelvin (1824 - 1907), Ray Kurzweil, Stanislaw Lem (1921 - 2006), John S. Lewis, John E. Mack (1929 - 2004), Ernest L. Martin (1932 - 2002), Karl Marx (1818 - 1883), Ernst Mayr (1904 - 2005), Kim Arthur Mayyasi, Marcin Milkowski, Conway Morris, Philip Morrison (1915 - 2005), Barbara D. Moskowitz, Teng Mu (1247 - 1306), Mark Nelson, Ruth E. Norman (1900 - 1993), Nicole Oresme (1325 - 1382), Mary Oberthur, William Paley (1743 - 1805), Blaise Pascal (1623 - 1662), Larry J. Paxton, Hans Rickman, Eleanor Rosch, Carl Sagan (1934 - 1976), P. Steven Sangren, Marshall T. Savage, Dirk Schulze-Makuch, Sveltana Semenova, Michael K. Shepard, Lee Smolin, Marc Sonter, Paul D. Spudis, Donald K. Stern, Mel Tappan (1933 - 1980), Thomas F. Torrance (1913 - 2007), Total Overcomers Anonymous, K. E. Tsiolkovsky (1857 - 1935), Peter Van De Kamp (1901 - 1995), Shirley Ann Varughese, Vladimir Vernadsky (1863 - 1945), Erich Von Daniken, George Wald (1906 - 1997), Barbara Ward (1914 - 1981), Steven Weinberg, Roger W.Wescott (1925 - 2000), Walt Whitman (1819 - 1892), Chandra Wickramasinghe, Craig S. Womack, M. Jane Young, George Zebrowski.



可能没有任何警告。
There will probably be no warning at all.
おそらく警告はまったくないのだ



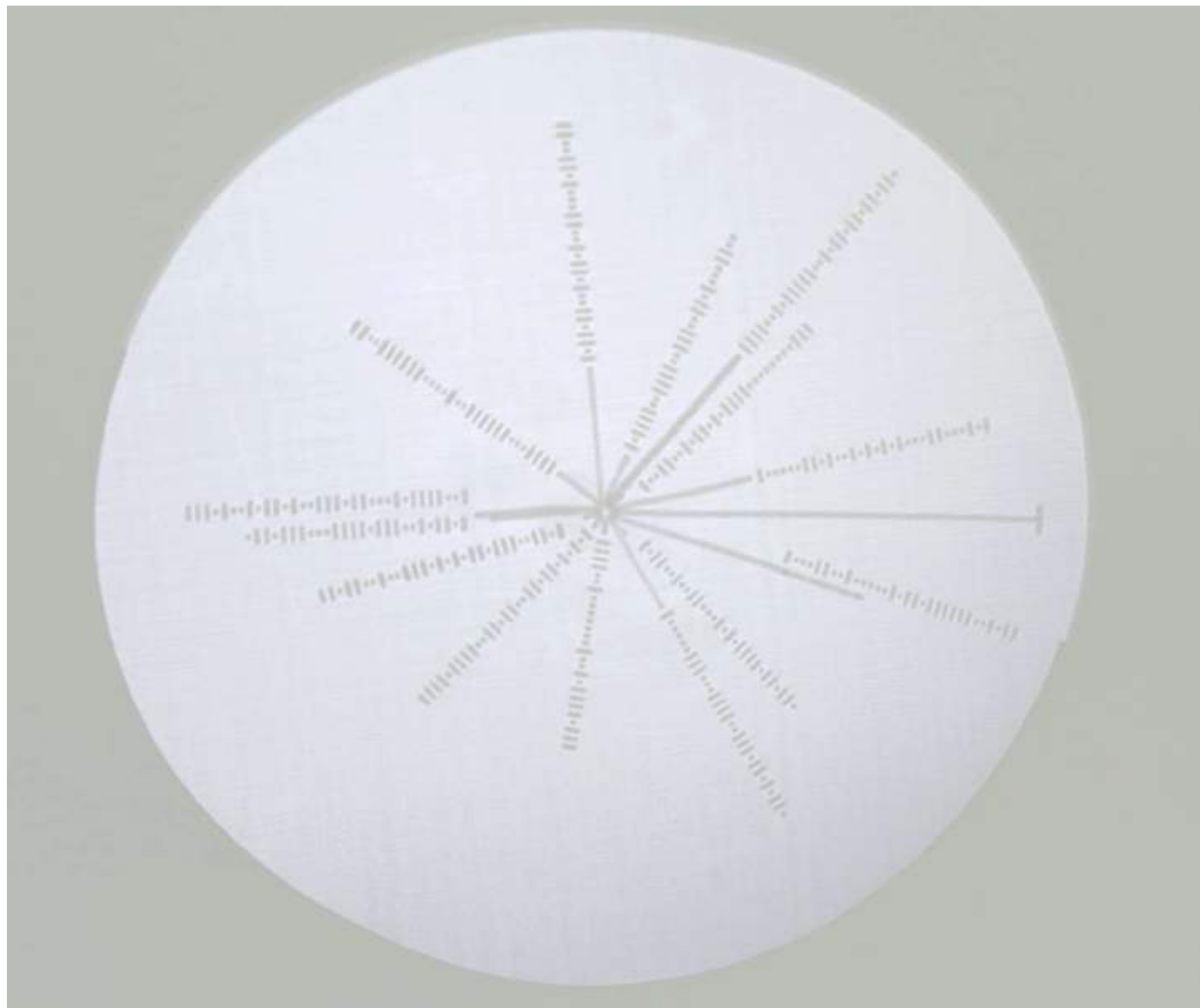
That What Makes Us Human

That What Makes Us Human consists of a titanium 3D printed titanium facsimile of a metal meteorite that fell down from space, and is shaped similarly to the flint tools we used at the time of impact around 50.00 years ago. The meteorite fits ergonomically perfectly in a human hand and can be used as a weapon or tool. The impact happened at a moment in human history which for a long time has been marked as the period when we became ‘human’ and suddenly more rapidly started to develop modern cognition and behaviour according to some scientific theories.

The evolution of tools and weapons led eventually to the development of a new technological device that would make a similar physical impact on earth as the meteorite. The impact and energy release of the Canyon Diablo meteor from space was similar to the first hydrogen bomb 10.4 TNT (Ivy Mike), our biggest attempt to come close to having ‘cosmic powers’. At the moment we have so many H-bombs on earth that we can make a bigger impact than the asteroid that wiped out the dinosaurs and a significant fraction of other life on Earth. The sculpture is a speculative artefact relating to this evolution of technologies and our quest for powers on a non-human scale.



‘That What Makes Us Human’ is a kind of analogy with a scene in the movie 2001: A Space Odyssey - The Dawn of Man which ends with an incident where one ape kills another with a bone which signifies the ugliness of modern humanity. The ape throws a bone into the air as a sign of victory, after which the audience is directly diverted to an orbiting nuclear satellite in outer space, transitioning millions of years in the future. The bone illustrates mankind’s evolutionary step and the satellite is the futuristic outcome. This scene shows the beginning of the Palaeolithic Era and reveals that, 'by the usage of tools, man could stop being a victim of the world to become an active element, who has the power of action over nature'.



Mirror worlds is a sculptural light installation consisting of a Japanese magic mirror (Makyo) mounted on a purpose made metal tripod inspired by the heliograph and lit by a LED pinspot. This installation refers to the use of heliographs for signalling to reveal your coordinates or to ask for help and rescue. The work links different historical and contemporary ideas on how to message intelligent alien civilisations (METI), and intertwines techniques and knowledge from different cultures and periods of time. Similar to the fact that it could take millennia before we hear back from a possible civilisation after sending a message, this work mixes up different forms of METI technologies from large periods of time.

The core tension in the discussion around METI is often focused on the idea that revealing our coordinates could be a dangerous thing to do, since we don't know who will intercept them. The work reflects on this complexity and is a contemporary form of 'worshipping' our unique coordinates with our sun as a point of orientation. Like the magic mirror has functioned both for the worshipping of a higher form of intelligence or a Sun god as well as a way to hide peoples symbols of belief (like as it was used by censored Christians in early centuries in Japan) this work will both be able to reveal and hide our coordinates, but above all reflect our own mirror image when looking closer for a sign of an alien civilisation.





When lit by sunlight through a cloud, the image is not visible in the reflection.

The piece constantly changes in relation to the weather.

Mirror produced by: Akihisa Yamamoto (Kyoto, JP) / Solar - pulsar map designed with: radio astronomer Roy Smits (ASTRON, NL). Commissioned by the 11th Shanghai Biennial.



Mirror Worlds (2016)



Mirror produced by: Akihisa Yamamoto (Kyoto, JP) / Solar - pulsar map designed with: radio astronomer Roy Smits (ASTRON, NL). Commissioned by the 11th Shanghai Biennial.

Mirror Worlds (2016)

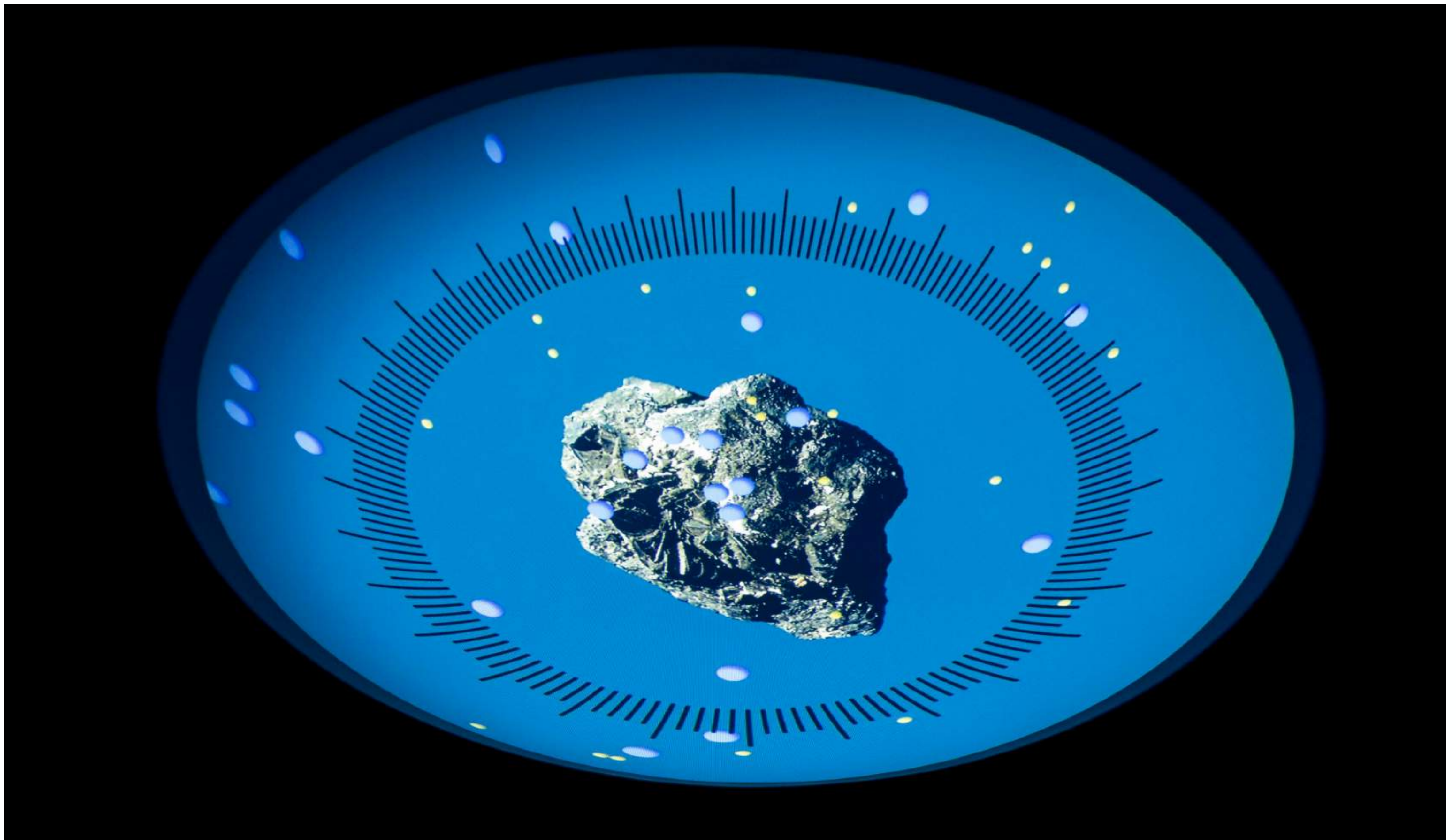


Navigating Polarities, an immersive film installation, investigates the history of navigation and the natural forces of polarity and magnetism present in the physical world. The work takes the Earth's geomagnetic field as a starting point, considering the ways in which micro- and macrocosmic elements are contingent on these properties to operate. Interested in the correlations between systems at different scales – from the quantum to the cosmic – Dijkman explores how humans and animals alike synchronise and coordinate their behaviour and activities within the Earth's inherent laws.

The film is projected upon a dome-shaped screen that mimics the circular form of the globe. On the concave screen, a combination of scientific and historical materials – images of magnetic fields in space, animal navigation, cardinal directions and compasses from different cultures and periods in history, maps and scientific diagrams and experiments – bleed and merge into one another. The range of reference material is overwhelming in scope, presenting the universe and its systems as intrinsically unified. The accompanying soundtrack and narrative explore these phenomena from a human-centred perspective, identifying the philosophical, psychological and moral consequences of these various natural states through critical thought and interpretation.

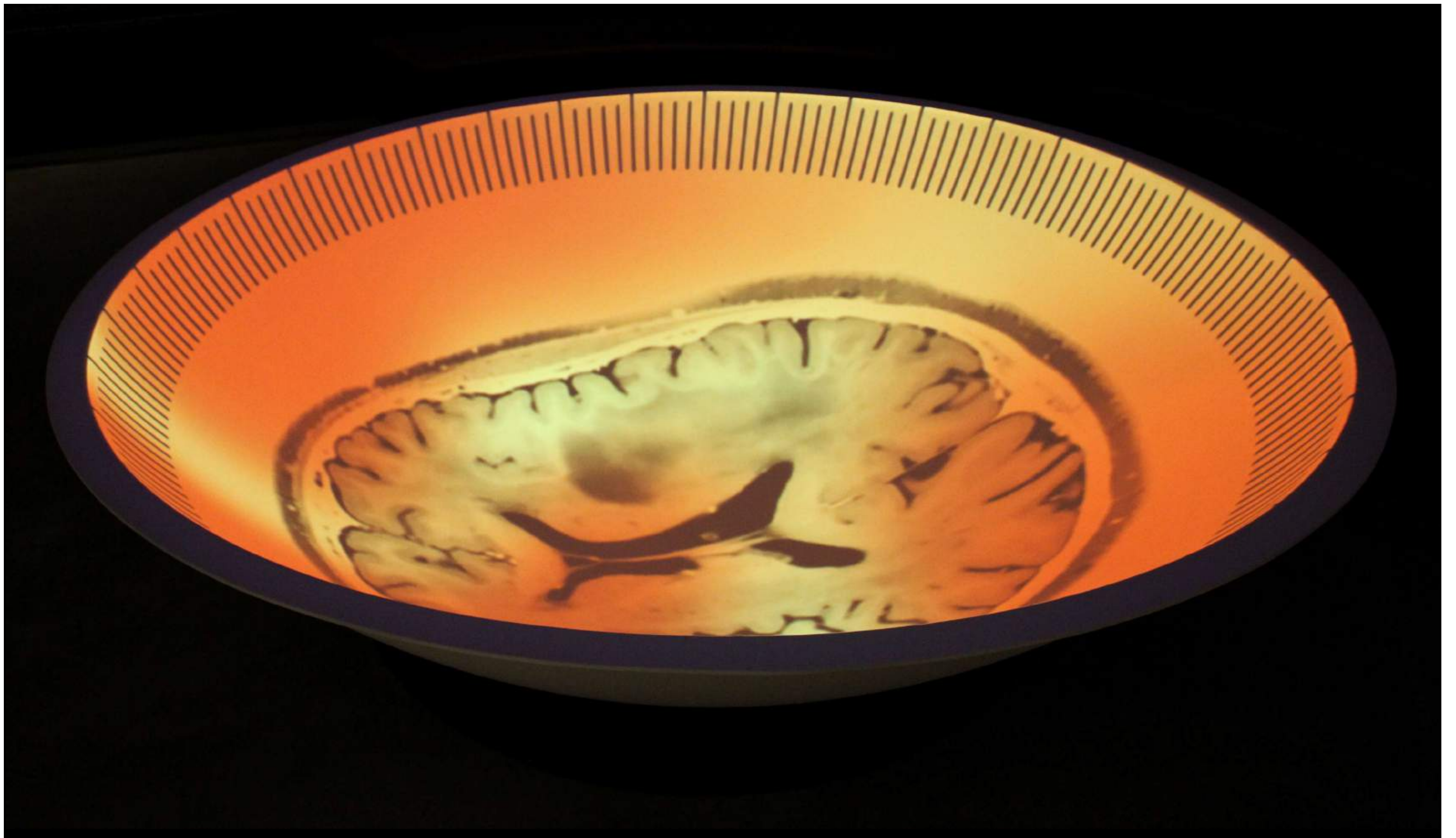
Duration: 24:02 minutes (HD 1080 x 1080 px)
 Dimensions: Dome projection 190 diameter x 50 cm. high, wall text 240 x 190 cm.

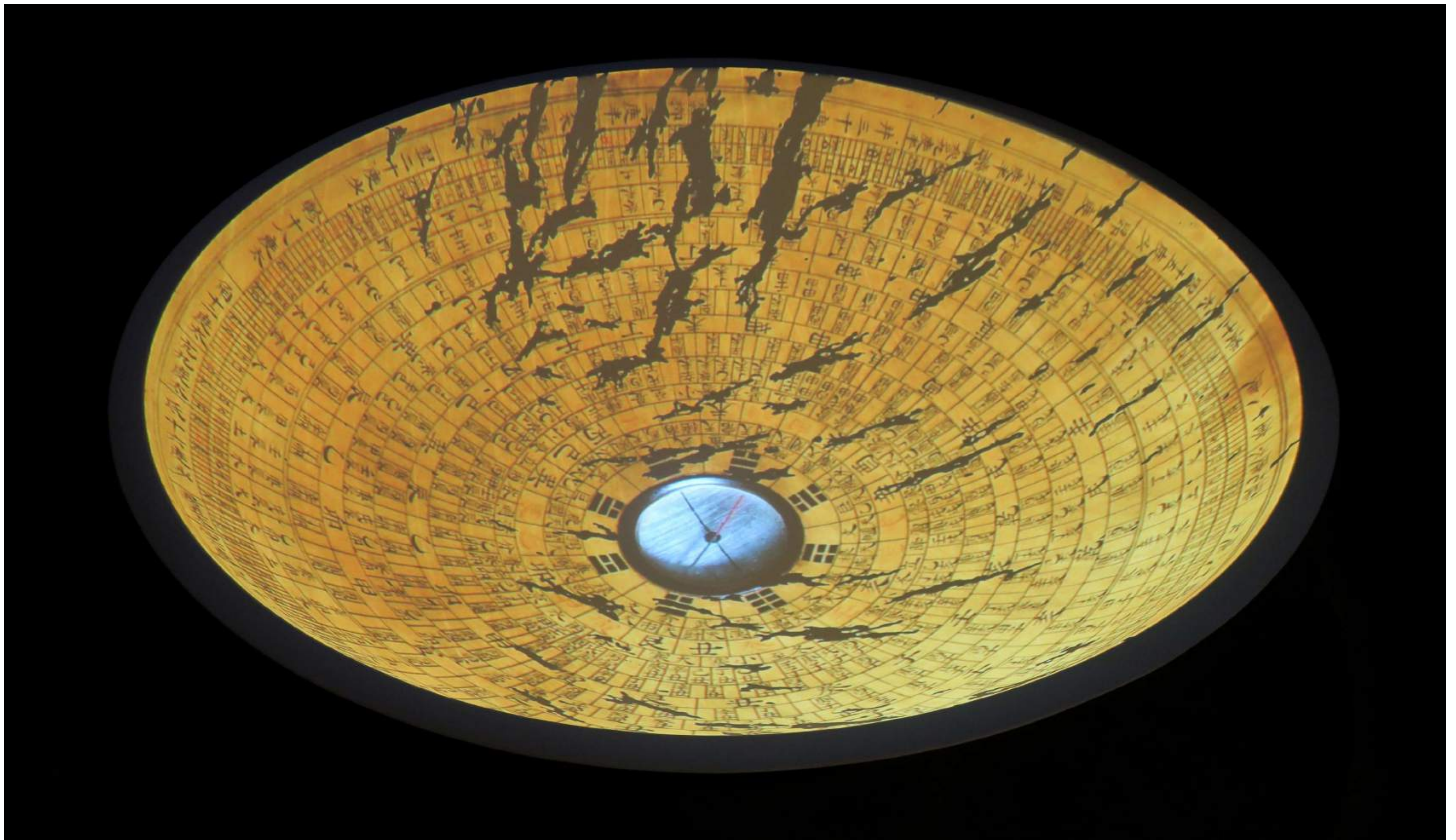




Film installation and wall text. Commissioned by: 21st Sydney Biennial (2018)

Navigating Polarities (2018)





Film installation and wall text. Commissioned by: 21st Sydney Biennial (2018)

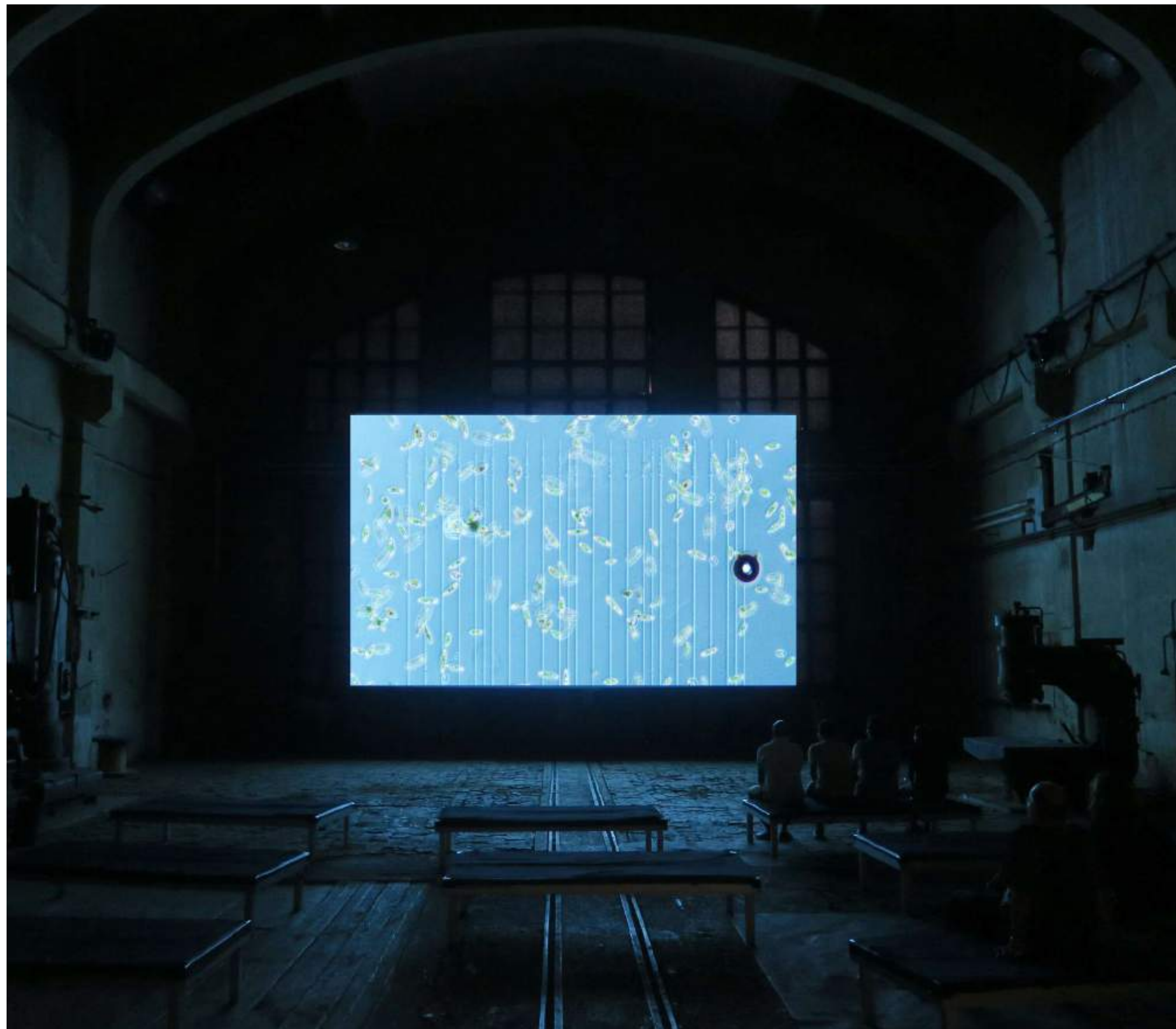
Navigating Polarities (2018)



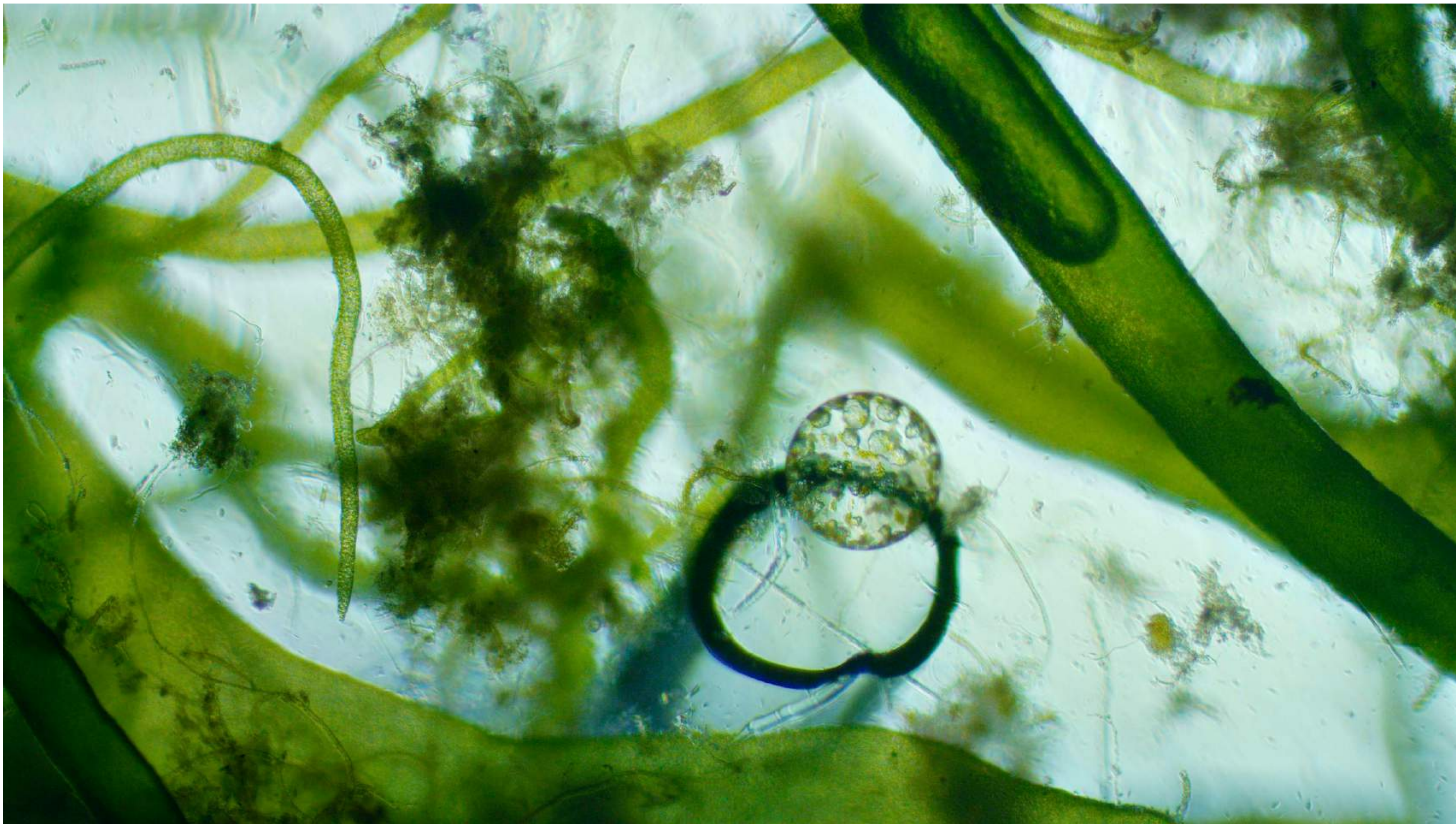
Premiere of 'Reclaiming Vision', outdoor screening by the estuary of Akerselva, Oslo, September 2018
 'Munchmuseet on the Move' curated by Natalie Hope O'Donnell.

Captured through a light microscope, 'Reclaiming Vision' features a diverse cast of microorganisms, sampled from the brackish waters of the inner Oslo Fjord, alongside algae, cultivated at the University of Oslo. The film reveals various processes in the water that are hidden to the naked human eye. By investigating the brackish water, its inhabitants, its properties, and the traces left by human activities, the film is a reflection upon the relationship we humans have with our surroundings, especially through what we cannot see. The film is inspired by real and historical events. The scenes have been staged by the artists, taking the presumption of reality that characterises nature documentaries into the realm of fiction film. Any resemblance to scientific research is coincidental. Starting from the assertion that looking evolved from the sea – eyes, in fact, evolved from marine algae – 'Reclaiming Vision' takes the viewer on a journey through various ways of looking at, relating to and influencing nature.

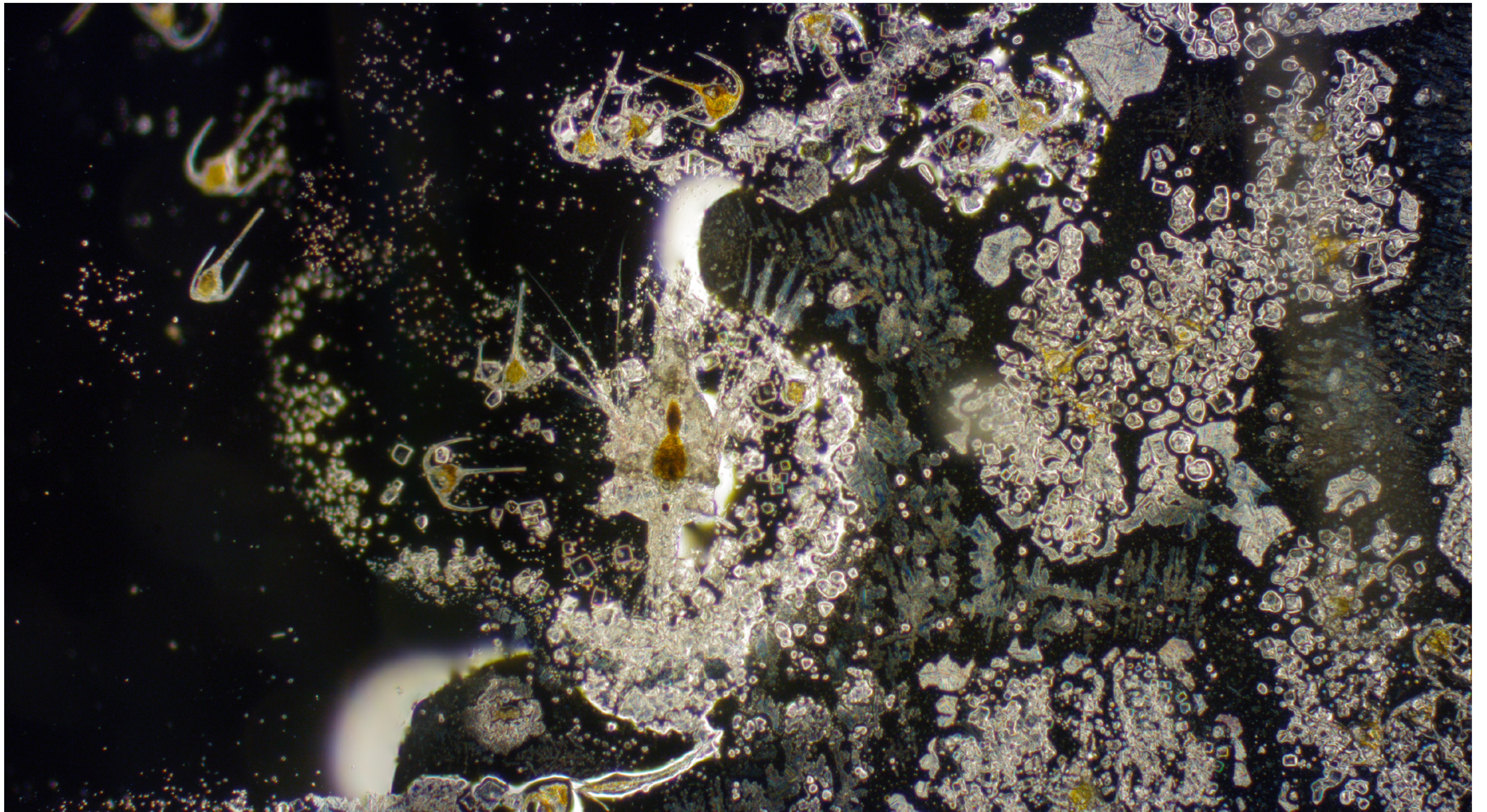
Directed by: Marjolijn Dijkman & Toril Johannessen
 Music by: Henry Vega

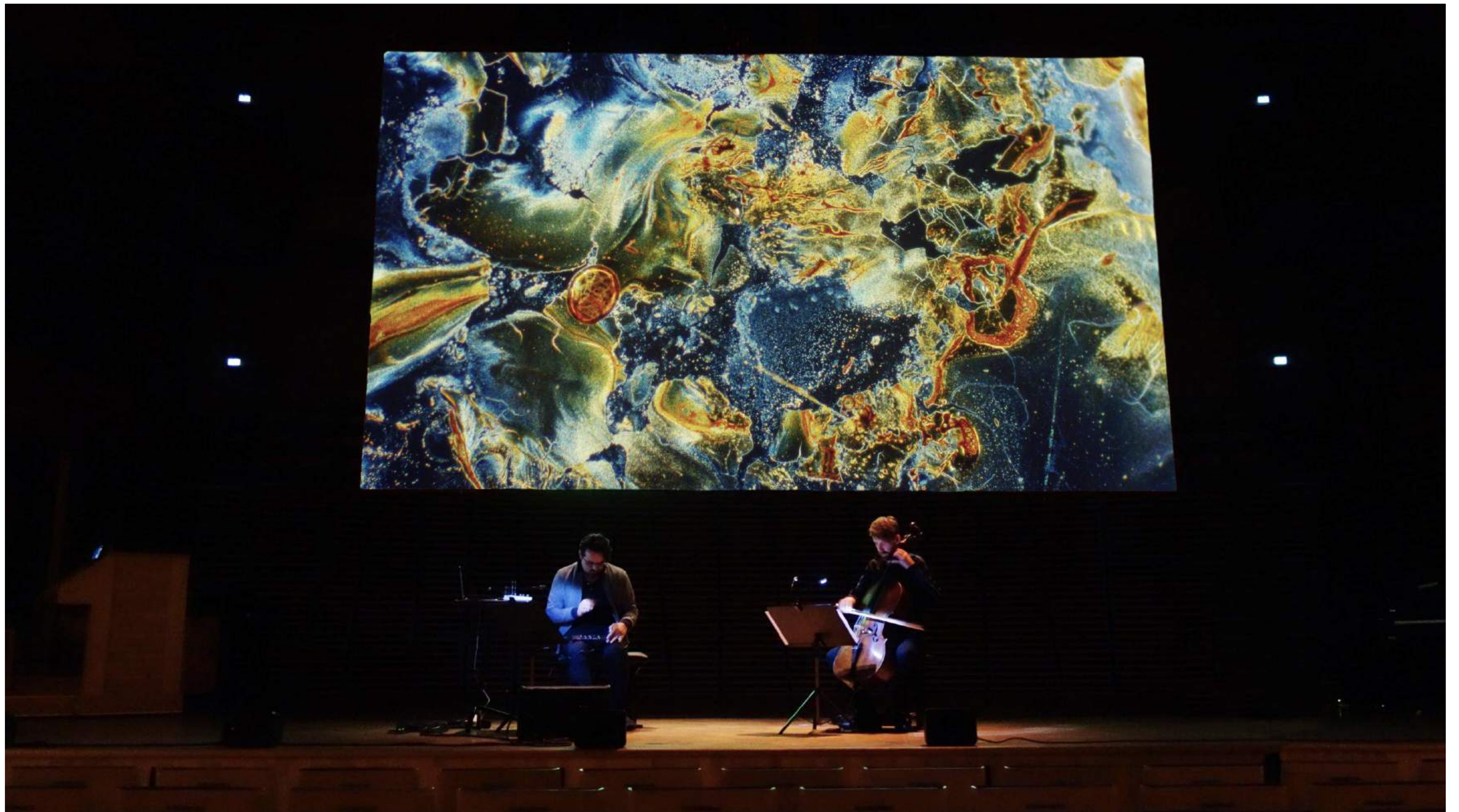


Installation at HIAP in Helsinki, FI (2019)









Life performance by Henry Vega and Jan Willem Troost, 4th Screen City Biennial, Stavanger, NO (2019)

Reclaiming Vision (2018)



Aberrations

Captured through a light microscope, these photographic works show a diverse cast of microorganisms, sampled from brackish water, alongside algae, cultivated in a laboratory. The prints are composed from raw footage from the film *Reclaiming Vision*.

Entitled *Aberrations*, a biological term for defect or deviation from the norm, the work zooms in on the timely concern of global marine pollution. The compositions highlight factors of global marine pollution on the microscopic scale, referring to local conditions such as oil spills and sediments of pigments from industrial waste at the estuary where the water samples were taken, as well as the global problem of plastic pollution distributed across the world's oceans.

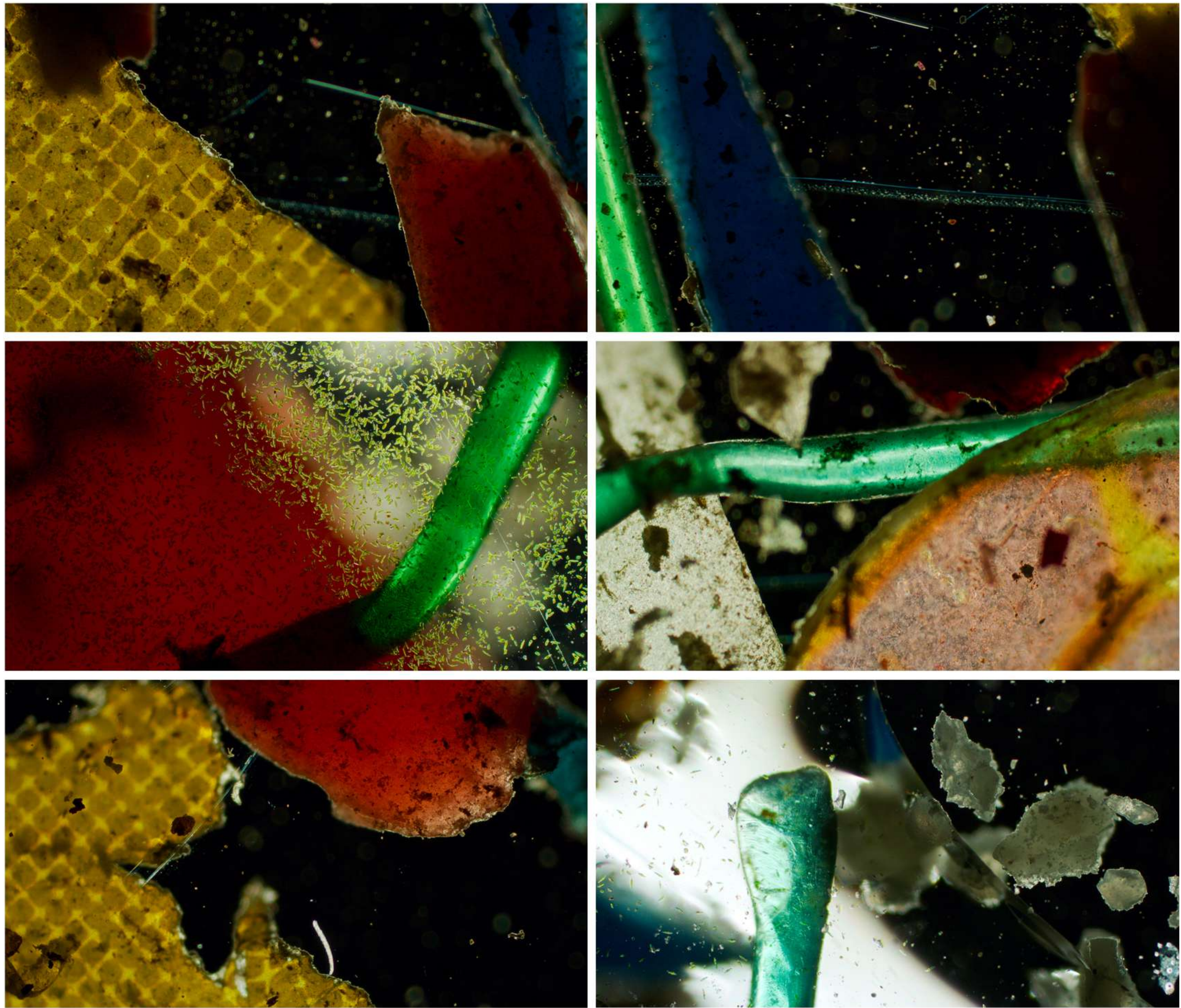




Aberrations I & II (*Composition with Algae and Microplastics*), H 170 x W 120 cm, C-print on paper



Aberrations (2018)



Aberrations IV (Composition with Algae and Microplastics), H 180 x W 220 cm, C-print on paper

Aberrations (2018)



Installation view at Malmö Art Museum, (SE) 2020

The sculptural installation 'Liquid Properties', realised in collaboration with Toril Johannessen, consists of hand blown glass objects in a variety of shapes reminiscing of lab equipment glassware, buoys, ecospheres and water lenses. The glass spheres are containers for samples of water taken from various sources, and are held by a meandering metal framework. Each of the spheres have one or more lenses integrated in the glass body, slightly magnifying the organisms, particles and pollutants inside. Studied up close, each glass sphere is an isolated ecosystems. As a total installation, they might remind of models within a taxonomic structure, or even globes within a planetary system.

The ecosystems in the glass spheres are changing over time, displaying natural processes where some organisms will thrive, others will not; some will be clear, others dense. Some might be taken over by bacteria, others may see algae growth, or perhaps the reproduction processes of creatures like tiny worms or shrimp. Natural conditions, randomness as well as deliberate interaction will influence the live processes within the spheres. As such the installation is an experiment that ultimately looks at how we relate to (microscopic) life, questioning what is considered attractive, natural, resilient, repulsive, toxic or harmful. Built as a modular structure, the size and form of the sculptural installation changes slightly for each realisation. The water and live inhabitants in the glass spheres are sampled from local sources, changing with each set up of the sculptural installation.

Collaboration with: Toril Johannessen

Produced in collaboration with glassblower Vidar Koksvik



Installation view at OSL Contemporary in Oslo (NO) 2019

Liquid Properties (2018)



Commissioned by Munch Museet on the Move, collaboration with: Toril Johannessen, 2018 Installation next to the Akerselva River, Oslo, NO

Liquid Properties (2018)



Commissioned by Munch Museet on the Move, collaboration with: Toril Johannessen



Installation view at OSL Contemporary in Oslo (NO) 2019



Liquid Properties (2018)



Installation view at OSL Contemporary in Oslo, NO together with Reclaiming Vision, collaboration with Toril Johannessen, 2018

Liquid Properties (2018)

In Dijkman's new project *Remote Entanglements*, her private, formerly unknown family history has become interwoven with the research project. Dijkman's grandfather was interned during the Second World War for his role in the Dutch resistance. He was later transported to a sub-camp of Buchenwald, where he was forced to help build V2 rockets. After the war, the technology behind these rockets was used for space travel. Dijkman decided to confront her family history together with her father. This installation is the first step in the realisation of this project.

A few years ago, when this history was still unknown to her, Dijkman made *Mirror Worlds*, a sculpture relating to the Voyager 1, which was launched in 1977. The probe carries a gold-plated record containing visuals and music, intended to introduce humanity and Earth to alien life. One of the 116 illustrations included on the record in an attempt to provide a representative picture of humanity, mankind's environment and most memorable feats, shows the radio telescope (WSRT) that has been posted in Westerbork since 1970, on the terrain of the former deportation camp. It was assumed that extraterrestrials would understand the design, since it was purely functional.

Today, a memorial centre chronicling the site's history has been built around the telescopes in Westerbork. Camp Westerbork was constructed around 1939 to house Jewish refugees from Germany following the Kristallnacht, but under German occupation, it soon became a deportation camp for Jews, Sinti and Roma. After liberation in 1945, it was turned into an internment camp for Dutch collaborators, and later still, it became a living quarters for Moluccan members of the Dutch East Indies army and their families. In 1970, ASTRON (the Dutch institute for radioastronomy) decided to build its telescopes on the site – it was an ideal spot free of disturbance, uninhabited. Westerbork unites a whole range of worlds and eras: persecution, war, astronomy, and the Dutch colonial past. The installation is a personal addendum on the photo send into space. This project is a kind of addendum to the photo launched into space on the Golden Voyager Records.

Today's visitors to the camp face the watch tower that looks out over humanity's most gruesome side. Not far from there are the telescopes trained on outer space. Together, their field of observation covers 360 degrees.

- text by Florette Dijkstra, Club Solo (2020)

Camera: Marjolijn Dijkman

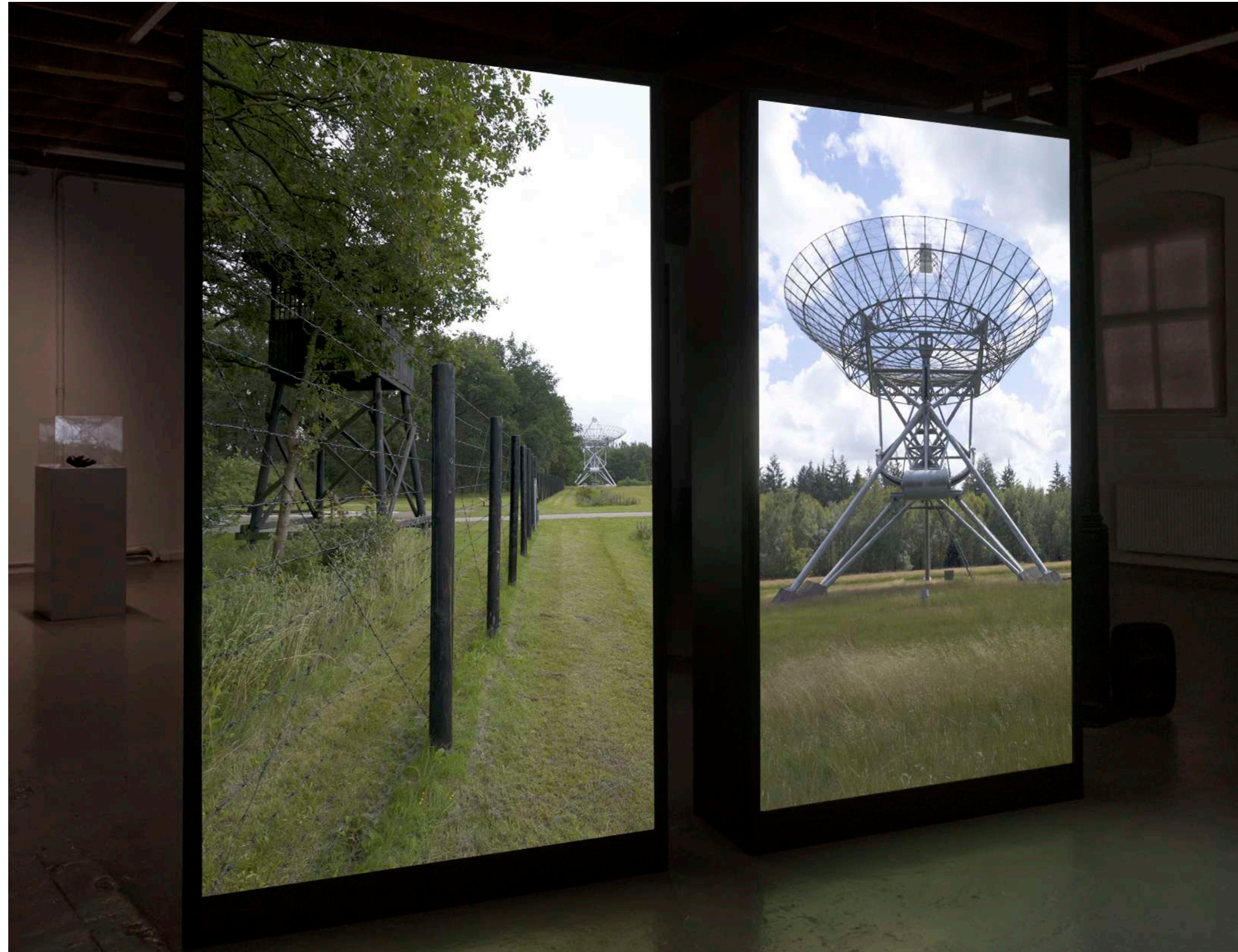
Assistant: Wim Dijkman

Editing: Léo Ghysels

Music: *Fragment of Sun Rings: Earth/Jupiter Kiss*, Terry Riley, commissioned for the NASA

Materials: Two black standing backlight projection screens, 2x (H220 x W110 X D40 cm.)

Specifications: Full HD and 4K video, 5:26 min.





Remote Entanglements, Part I: Observatories (2020), edition of two prints (30x40cm. each), produced for Club Solo, Breda, NL (2020)

Remote Entanglements (2020)



Charging Tesla Crash

‘Charging Tesla Crash, A Speculation’ is a collaboration of Jean Katambayi, Sammy Baloji, Daddy Tshikaya and Marjolijn Dijkman. The performative installation returns to the utopian ideas of Nikola Tesla about wireless and available energy for everyone around the globe. The performance ‘charging’ the copper wire Tesla car reflects on the global inequalities present today.

‘Tesla Crash, A Speculation’ by Jean Katambayi, Sammy Baloji, Daddy Tshikaya is a handmade 1:1 model of the notorious Tesla Model S in recycled copper wires using a special weaving technique. This wire construction is inspired by miniature replicas of prototypes of wire cars that the children of workers living in mining camps used to make in Lubumbashi. In the indigenous camps and cities where working-class people on modest incomes live, the invention and creation of games and children’s toys, especially wire cars made of recycled materials, was and still is common. ‘Tesla Crash, A Speculation’, reflects the enrichment of the global mineral industry against the background of a local economy that is still static and poor.

Developed for the 6th Lubumbashi Biennale, Lubumbashi, DR Congo, 2019

Curated by Sandrine Colard

Produced in the framework of On-Trade-Off

(initiated by Picha (DRC) and Enough Room for Space (BE))





Earthing Discharge

Earthing Discharge relates to one of the world's largest lithium-rich pegmatite deposits located in Manono in DR Congo, which will potentially be extracted in the near future for the storage and release of power for a large part of the electrical devices in the so called green energy revolution.

The photographs are made with a high voltage photography technique. The discharge plate used for this technique is made with a sheet containing a tin coating, exactly the same material as used in touch screens for devices.

Although people have been fascinated by electricity since early civilisation, the scientific properties of electricity only began to be properly understood in Europe during the Enlightenment. Most electricians in that period were considered entertainers, similar to magicians, and the public electrical demonstrations did not explain the science, but rather turned the phenomena into spectacular events.

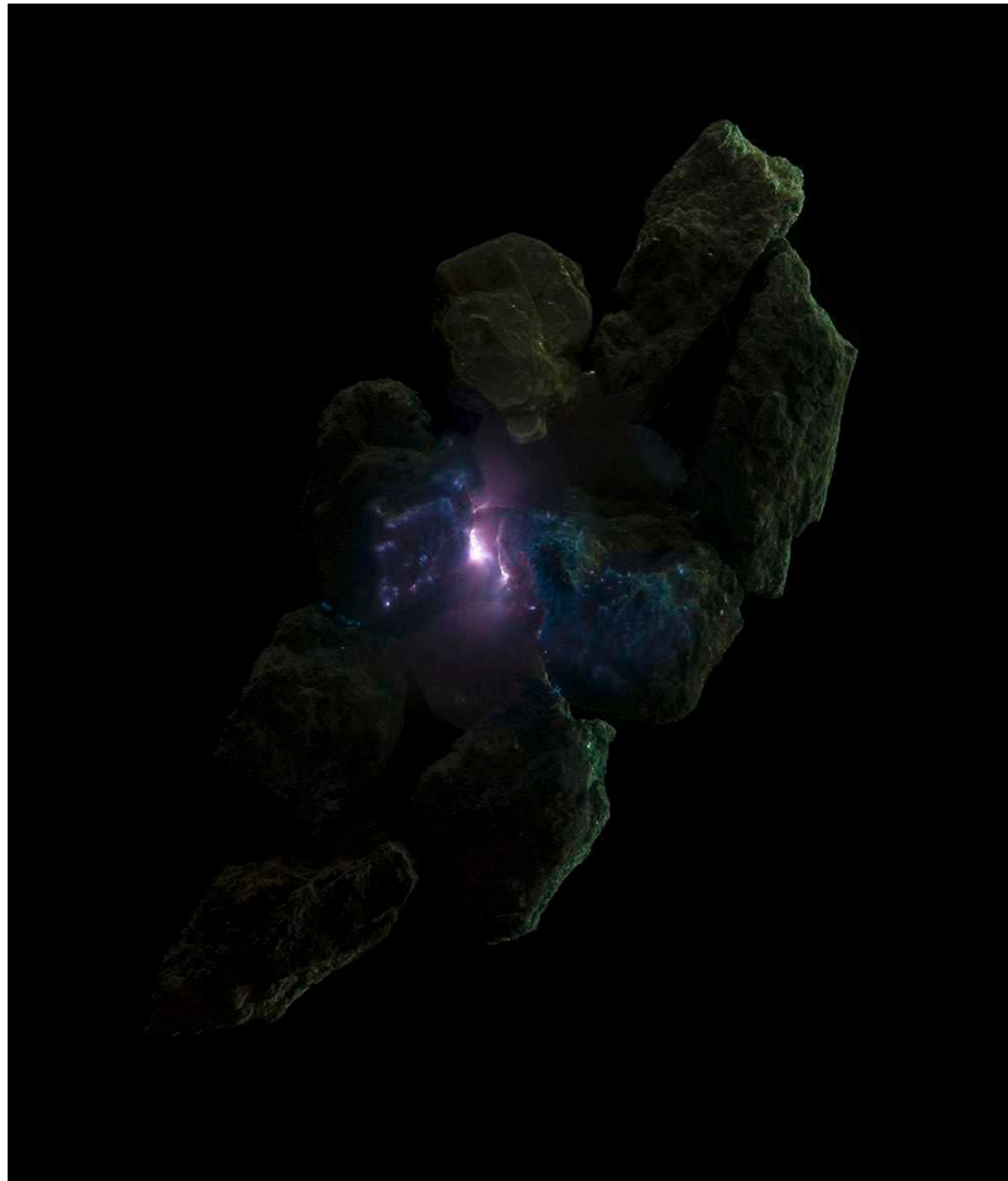
Earthing Discharge returns to this moment in time when electricity was still made visible, in contrast to today where most electrical processes are hidden from the eye and more or less taken for granted.

Earthing Discharge #1 - #15

Specifics: Framed C-print on paper (110 x 90 cm.)

Technical assistant photography: Bas Helbers

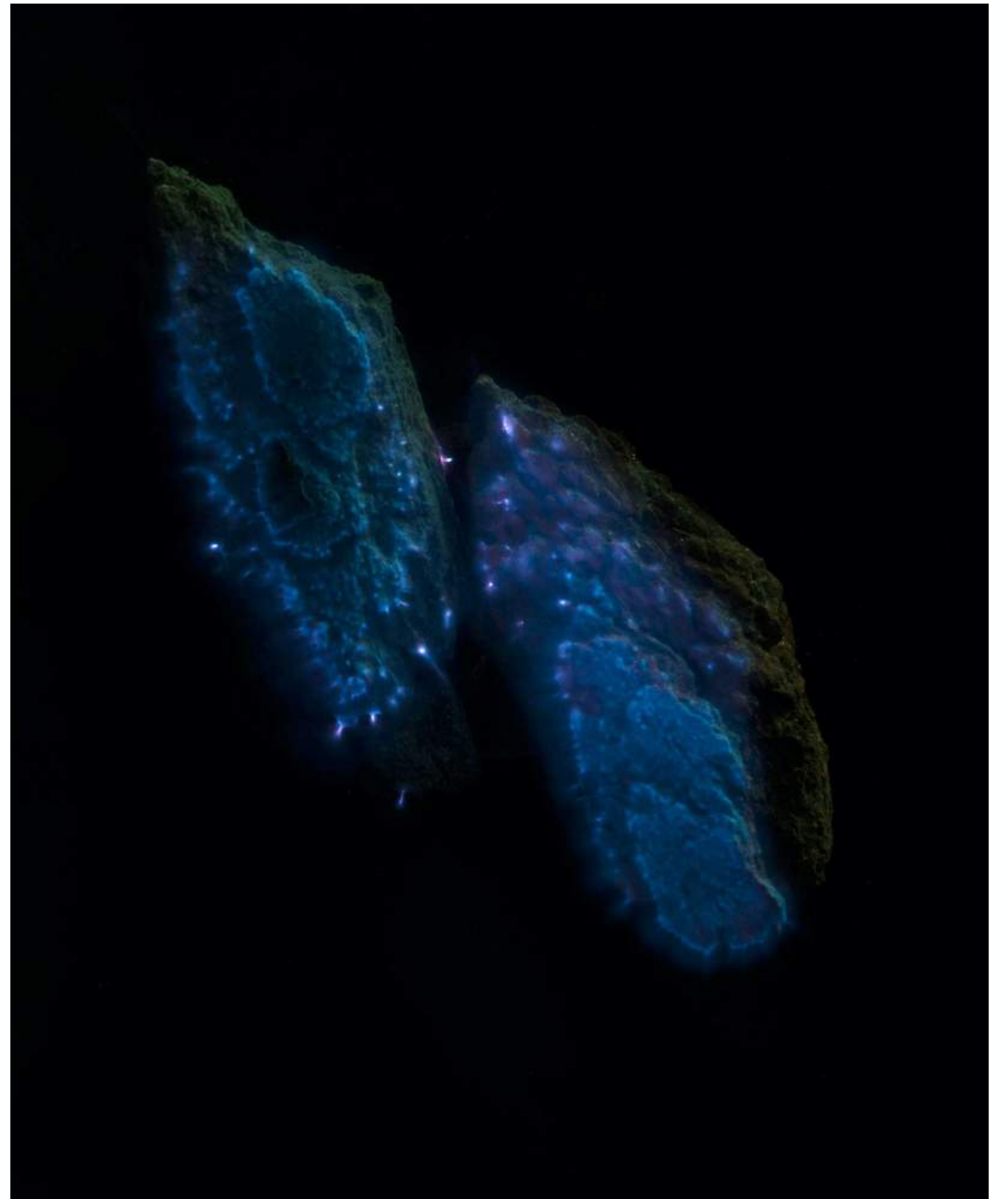
Earthing Discharge #1/ #2 / #3 (Spodumene with lithium from Manono, DRC). Installation at Cargo in Context, Amsterdam, NL (2019)



Earthing Discharge (2019)



Earthing Discharge #6/ #5 (Spodumene with lithium from Manono, DRC).



Earthing Discharge (2019)



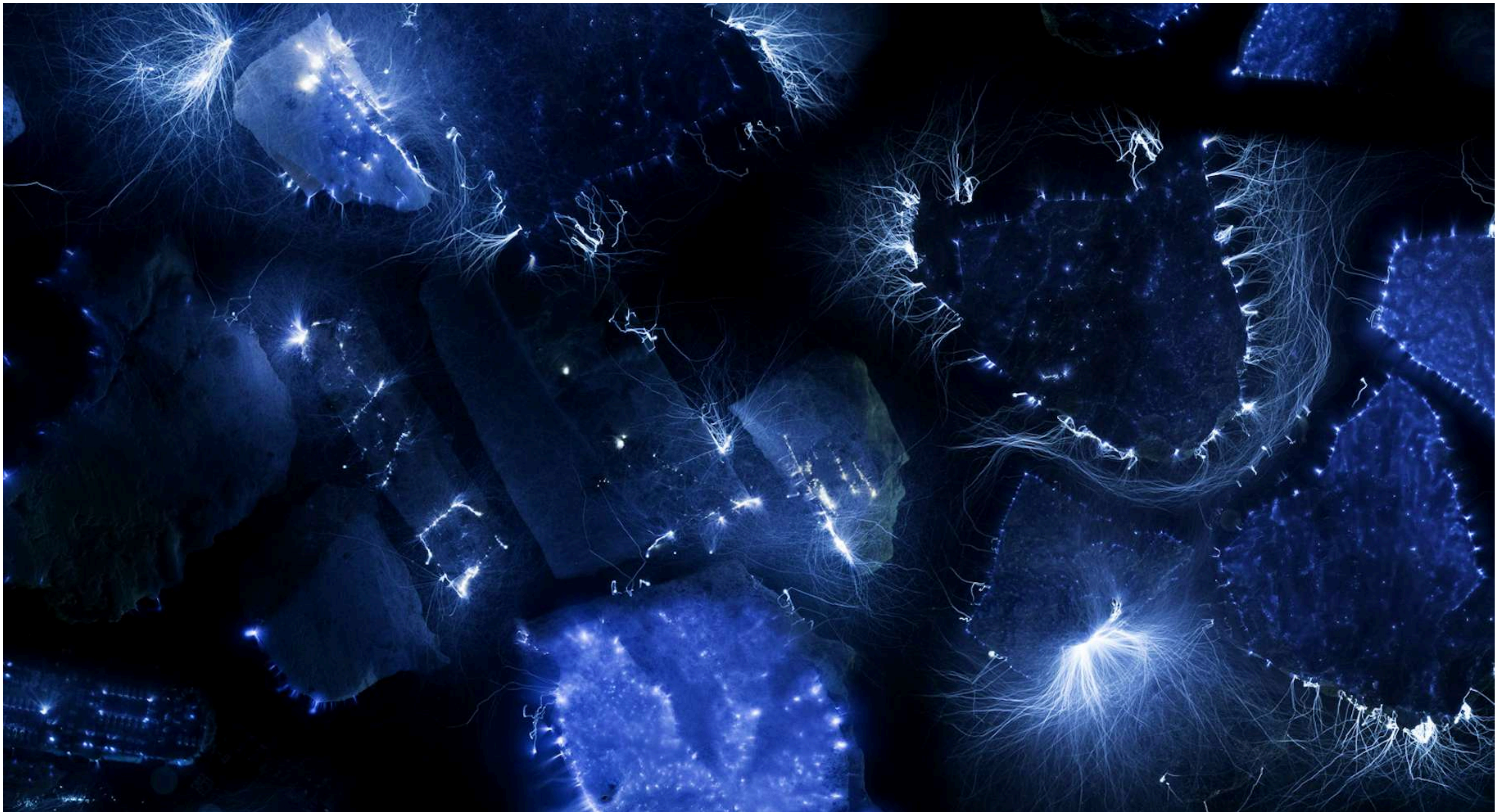
For this commissioned wallpaper, Dijkman creates a collage comprised of photographs depicting items associated with technology and energy use —minerals, circuit boards, and personal devices. Arranged across our 40-foot lobby wall, the images are rendered in high contrast, emphasizing the objects’ electrical fields and radiant glow. Dijkman’s labor-intensive process involves activating the conductive matter using high voltage electricity and photographing them through conductive glass similar to what is used in smartphones.

The resulting blue and purple halos and irregular linear rays, a phenomenon known as *corona discharge*, is caused by the ionization and electrical disturbance of adjacent air. The photographic collage makes visible electric currents that we rarely see, calling attention to the systems of extraction that support most of the world’s modern energy, communication, and mobile computing technologies.” - text by Amara Antilla (senior curator at CAC)



Earthing Discharge (Panorama), installation at Contemporary Art Center (CAC), Cincinnati, USA (2020)

Earthing Discharge (Panorama) (2020)



Close up from Earthing Discharge (Panorama), installation at Contemporary Art Center (CAC), Cincinnati, USA (2020)

Earthing Discharge (Panorama) (2020)



Marjolijn Dijkman, *Cloud to Ground #1*, 2021-2022. © Z33/Kristof Vrancken



On-Trade-Off: *Charging Myths*, installation view, Z33, Hasselt, Belgium, 2022

Cloud to Ground (2021)



Cloud to Ground #1, Marjolijn Dijkman, installation at Felix Artmuseum, 2023, photo: Bea Borgers

The works in the sculptural series *Cloud to Ground* refer to fulgurites, a phenomenon commonly referred to as “fossilized lightning.” Formed when electricity discharges into the ground, these formations comprise masses of vitrified organic debris.

Made in collaboration with an electro-technician, Dijkman created artificial fulgurites by discharging electricity into earth collected from mining sites in Belgium and the Democratic Republic of Congo, which she then installed in a floor installation.

“Electricity is not only a great microcosm for demonstrating larger Enlightenment movements, but it also was the central scientific advancement of the period. In fact, many literary puns playing on the symbolism of reason and discovery were used in connection with electricity. Electricity was an obvious check on religion’s powerful hold on society. It demonstrated through Franklin’s lightning rod (not without a fight) that man was beginning to demonstrate control over nature, or at least over what once was termed “God’s wrath”. From ‘An Entertainment for Angels’ by Patricia Fara.

Cloud to Ground #1

Floor installation, variable dimensions

Materials: Fulgurites produced with sand from Genk (BE), Lommel (BE) and Manono (DRC), copper powder, cassiterite, lithium and loose sand from Lommel (BE)

Produced (2021-2022) in collaboration with: electro-technician Lukas Pol

Produced in the framework of On-Trade-Off

Supported by: Mondriaan Fund (NL); FLACC, Genk, BE



Installation view at On-Trade-Off: Charging Myths, Z33, Hasselt, Belgium, 2022 (photo: Z33/Kristof Vrancken)

Reference images



Working set-up 2021 - 2022, developed with electro-technician Lukas Pol



Excavation of a fulgurite created by lightning in the earth



Marjolijn Dijkman, *Cloud to Ground #1*, 2021-2022. (photo: Z33/Kristof Vrancken)

Cloud to Ground (2021 - 2022)



Installation at Framer Framed, Amsterdam, NL (2023)

Cloud to Ground (2021 - 2022)



The works in the sculptural series Cloud to Ground refer to fulgurites, a phenomenon commonly referred to as “fossilized lightning.” Formed when electricity discharges into the ground, these formations comprise masses of vitrified organic debris.

Made in collaboration with an electro-technician, Dijkman created artificial fulgurites by discharging electricity into earth collected from mining sites in Belgium and the Democratic Republic of Congo, which she then suspended in resin pyramids and installed in a floor installation.

Cloud to Ground #1 - floor installation
 Variable dimensions
 Produced in collaboration with Lukas Pol
 Supported by FLACC, Genk, BE



Depth of Discharge

The immersive film '*Depth of Discharge*' translates the seductive, captivating magic of 18th century enlightenment demonstrations into an abstract exploration of the roots of the nine different units used to measure electricity.

The film is made with a high voltage electro-photography technique in which the artist uses a discharge plate made from a tin-coated sheet, the same material as used in touch screen devices. The sound composition is composed with recordings of the electric discharge on different frequencies. The film features electrified objects associated with technology and energy use, including minerals with lithium, coal, circuit boards, copper wires and personal devices.

By making microscopic electric interactions visible, electricity becomes an actor, adopting an almost animistic character.

Directed by: Marjolijn Dijkman

Sound composition by: Pom Bouvier-b.

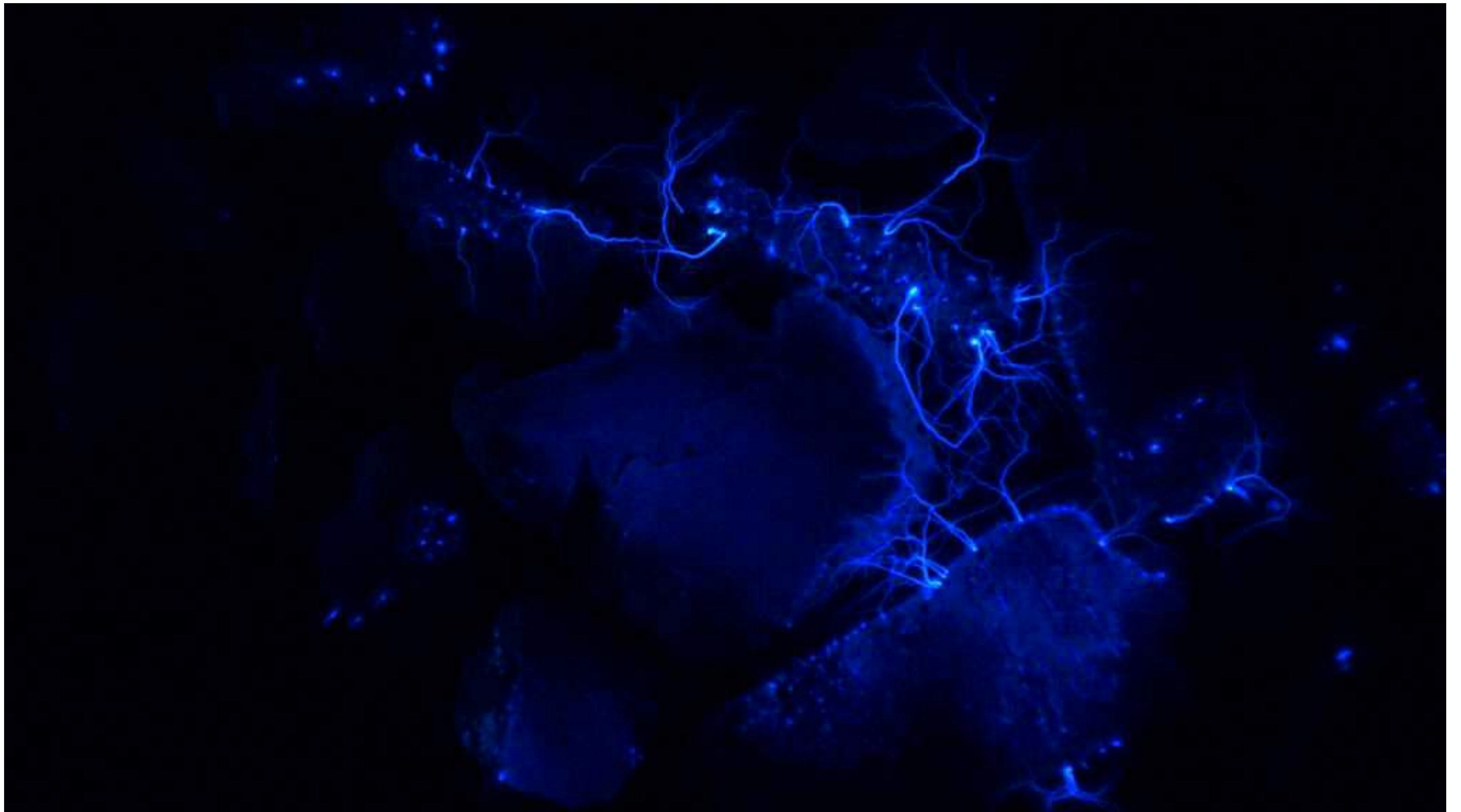
Editing by: Inneke Van Waeyenberghe

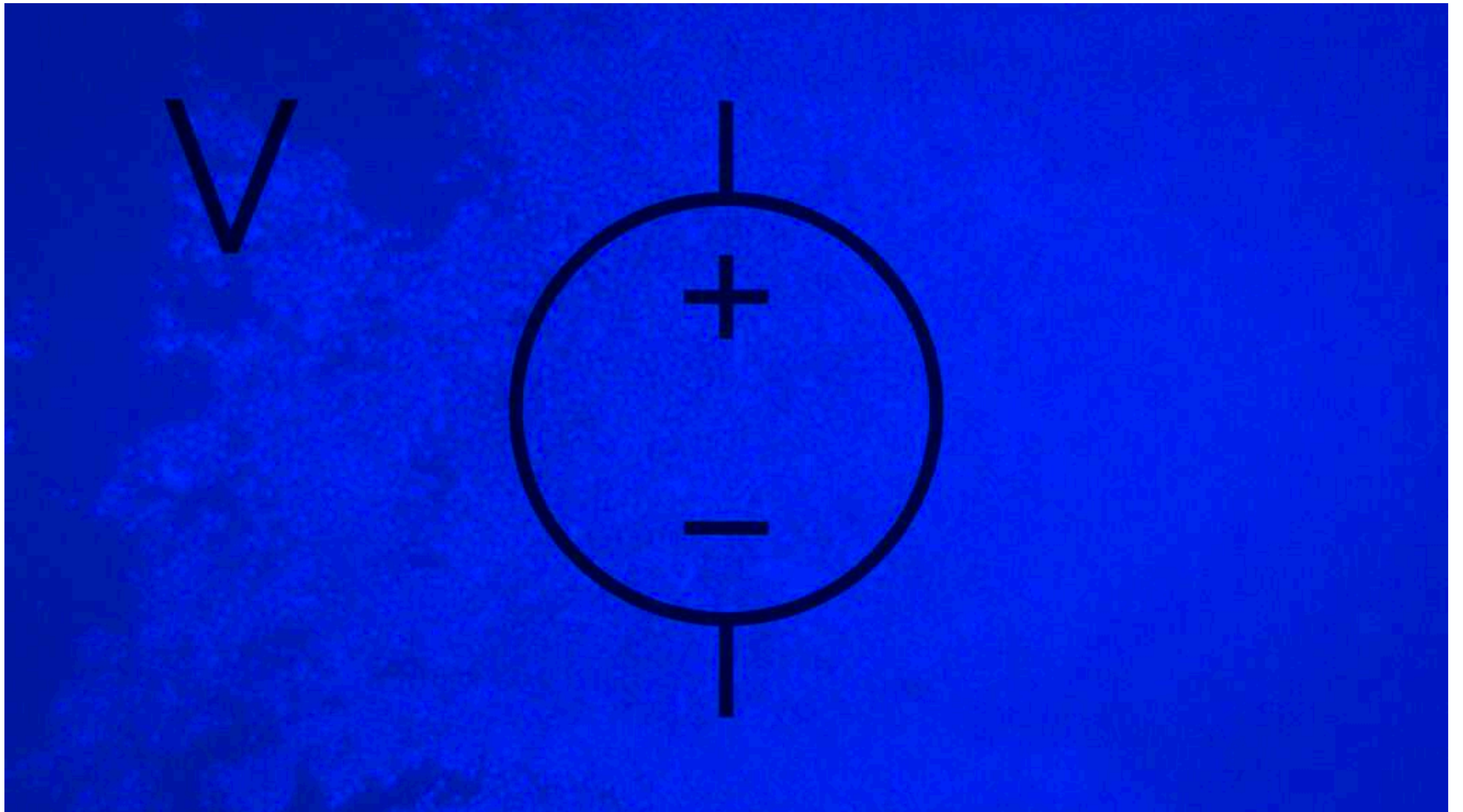
Assistant editing: Léo Ghysels

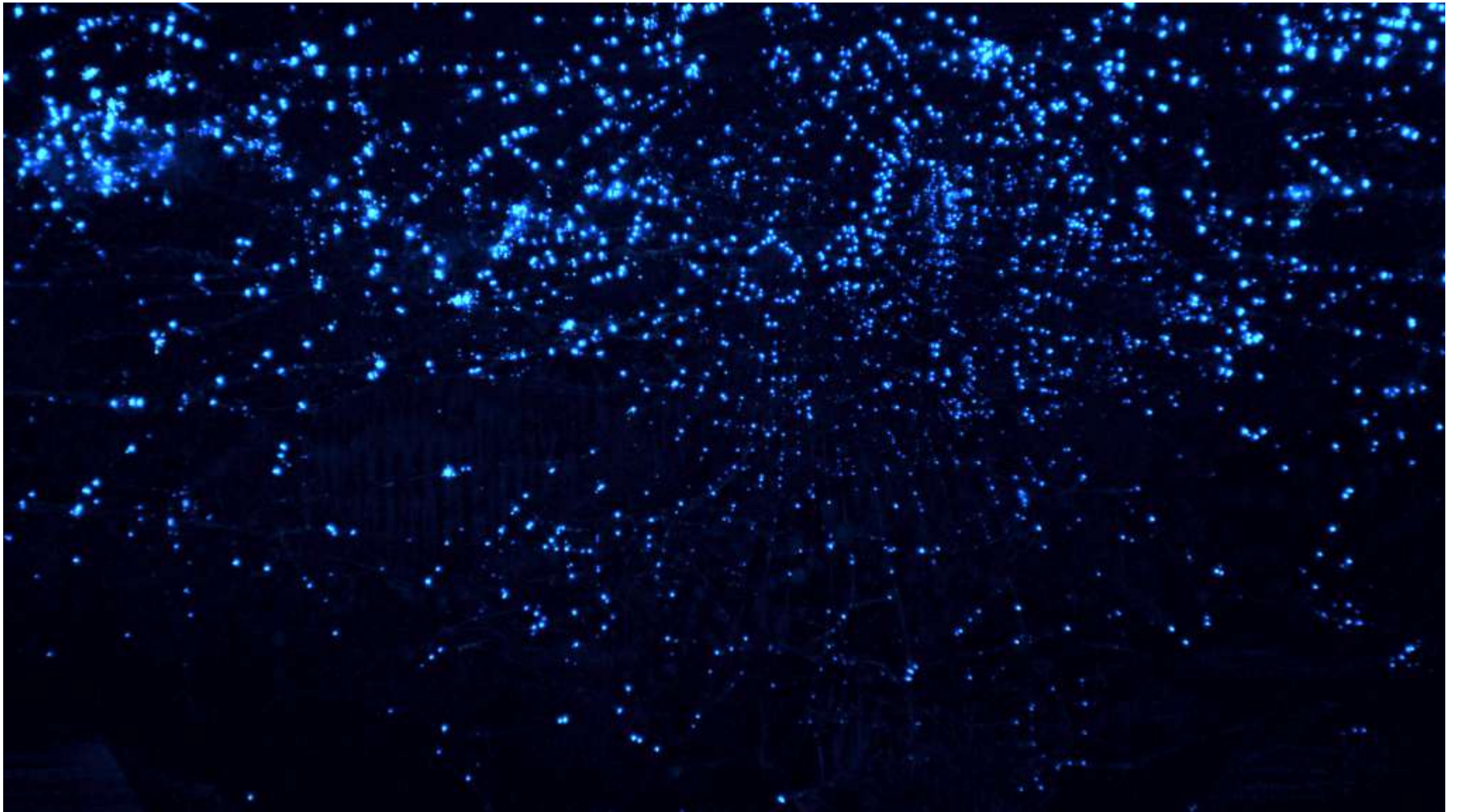
Colour grading: Miléna Trivier

Electro-technician: Lukas Pol











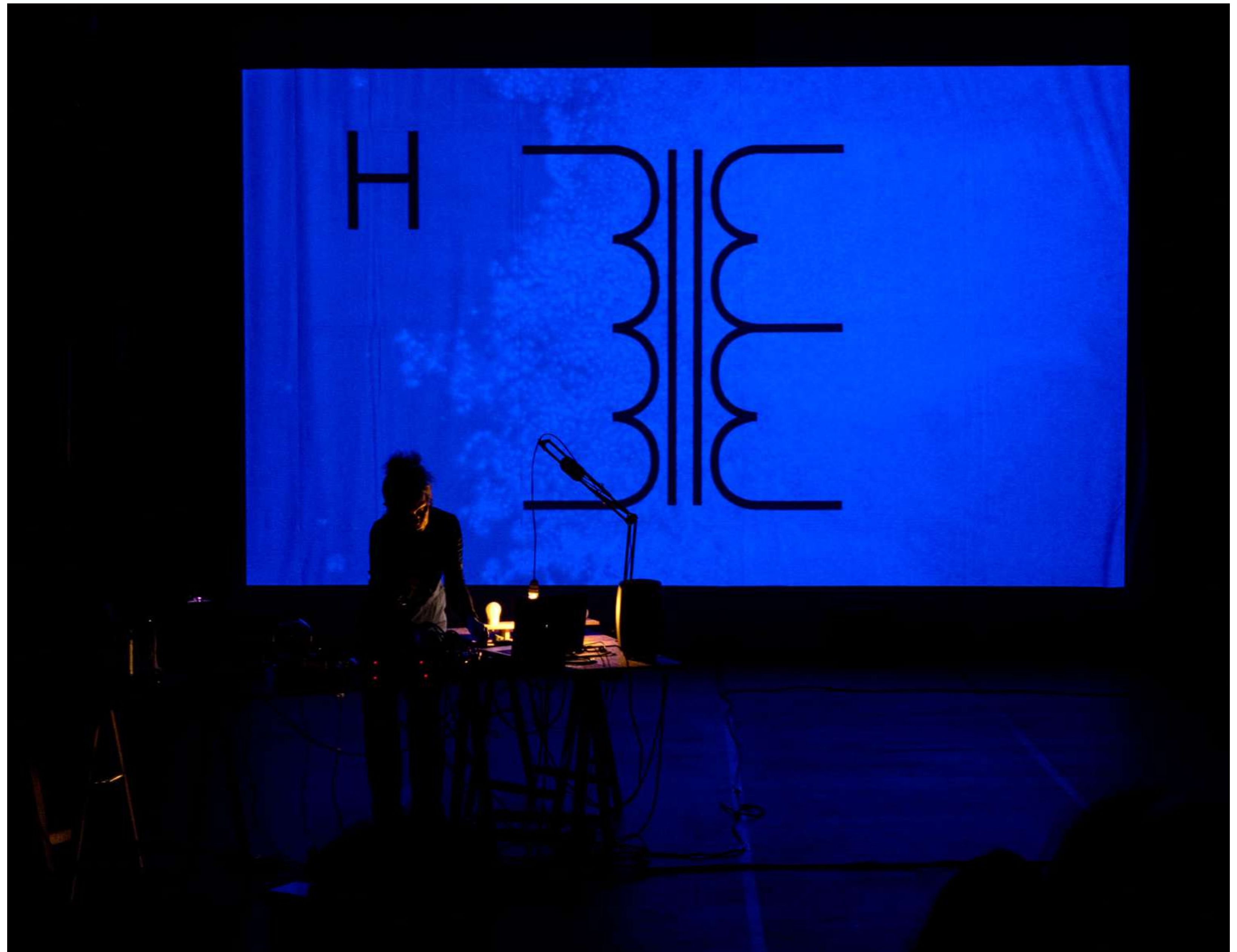
Electrify Everything, booklet with the text by Jean Katambayi at Framer Framed, Amsterdam. Photo: © Maarten Nauw / Framer Framed (2023)

The live performance '**Electrify Everything**' (in progress) translates the seductive and captivating magic of demonstrations of the eighteenth-century Enlightenment into a critical exploration of the origins of the units and language used to measure electricity. The field of electricity has been developed, manipulated, and named for three centuries to control and apply it.

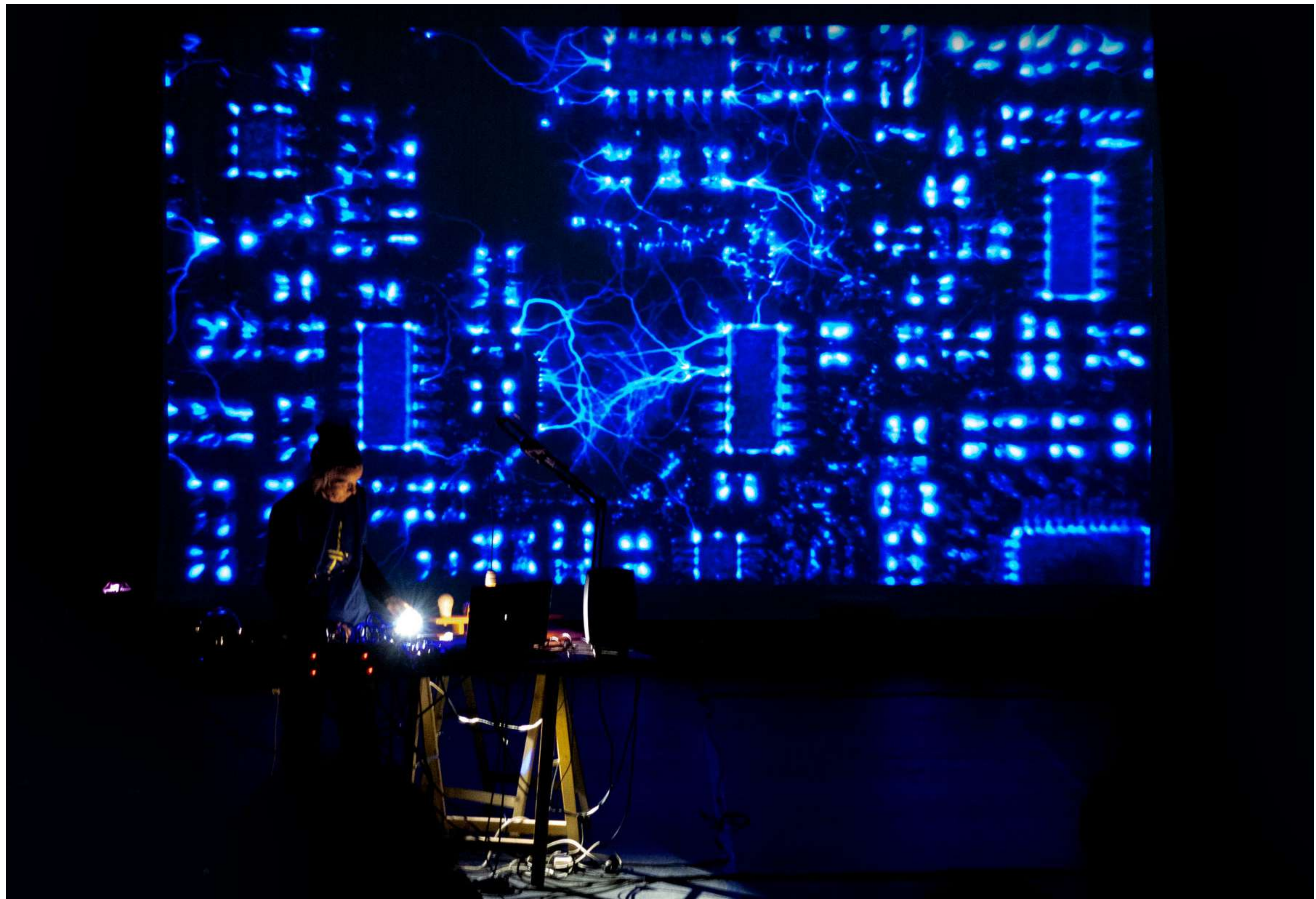
'Electrify Everything' invites the audience to reflect on the structuring power of electricity and its relation to resources and exploitation. Pom Bouvier-b. and Marjolijn Dijkman use an experimental technique that brings the organicity back into a phenomenon that, by nature, through the displacement of elementary particles of matter, is dynamic and living. Together, they have developed experimental musical tools to play live with electric currents. They will create a sound composition using the electric charge of specific objects and devices as a medium, playing on the variations of magnetic fields.

Jean Katambayi Mukendi wrote a text for the performance based on the language of electricity. The units of electricity create different chapters that explore the history and the current state of energy production in an associative and poetic interpretation of electric terminology. Trained as an electrician, his works are part of a search for solutions to social problems in Congolese society and the country's depletion of its enormous energy resources.

Performance by Marjolijn Dijkman, Pom Bouvier b. and Jean Katambayi Mukendi (text)



Electrify Everything (2023 - 2024)



Performance by Marjolijn Dijkman, Pom Bouvier b. and Jean Katambayi Mukendi, François Makanga, Biennale NOVA_XX, Paris, FR (2024)

Electrify Everything (2023 - 2024)

Charge

*Lightning seeks a passage,
to release its charge and close its circuit.
As the overseer of great cyclical metamorphoses,
the Earth is prepared to receive these celestial discharges,
as a token of sacrifice.*

We also entrust its depths with our waste... nuclear waste.

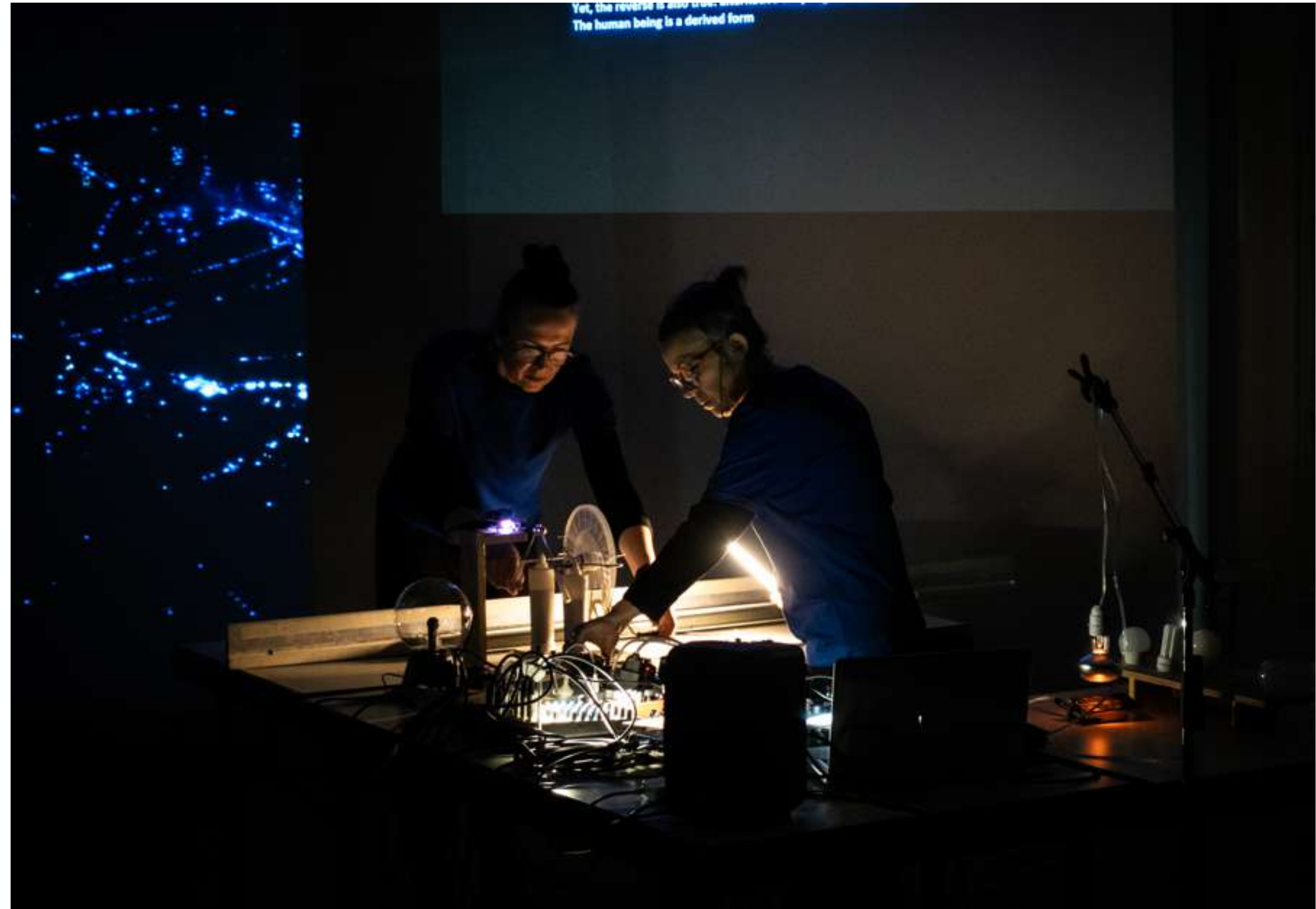
*For the Earth, a great NEUTRAL body,
knows how to reorganize all its data and restore a certain equilibrium,
and restore a certain working balance.*

*Tectonic, magmatic, and mineral structures undergo their mutations,
yet none of these transformations occur without consequence.*

*Perhaps the stars in space are only matrix traces.
Bodies that have undergone the same alterations as the Earth does today.*

*Electric charge is a fundamental property of matter.
Charge has no moral sensitivity.
It leaves to the person "in charge" the task,
of discharging themselves,
without weighing on their conscience.*

*Fragment from the text by Jean Katambayi Mukendi
translated from French to English.*



Electrify Everything, performance at KEX-Kunsthalle Exnergasse, Vienna, AT (2025)



Verdun 1918, archival image / Verdun 2021, photo M. Dijkman

Between the Lines

The research project 'Between the Lines' focuses on the catastrophic effects of drought and climate change in the forests of the Zone Rouge in the North East of France. It relates to the ongoing struggle to address the aftermath and remnants of the First World War amid the global climate crisis, which affected this particular landscape on a monumental scale.

Germany donated spruces to reforest thousands of hectares of polluted landscape in the Zone Rouge in France as part of post-war restitution. They planted many monocropped Norway spruces in straight rows, following the scientific forest management system invented in Germany. These dense forests were intended to keep people out, creating a 'Living Sarcophagus.'

In the scorching summer of 2018 and 2019, a hundred years after WWI ended, the bark beetle *Ips typographus* invaded these monoculture forests. The National Forestry Agency (ONF) has now cleared most of the infected areas. This is important to avoid forest fires, a dangerous and slow process, with abundant unexploded ordnance in the soil. The sanitized, barren, and reopened landscape symbolizes the consequences of the war, the industrialization of forest management, and the impact of the current climate crisis.

Red Zone (Zone Rouge)

The 120,000-hectare Red Zone in France was defined by the French government after the war as "Completely devastated. Damage to properties: 100%. Damage to Agriculture: 100%. Impossible to clean. Human life impossible".

After the First World War, nine villages and their surroundings in the part of the Red Zone around Verdun were sealed off completely, rendered death traps by unexploded ordnance, and contaminated beyond habitation by the arsenic, chlorine, and phosgene that the opposing armies aimed at each other. There are still over 80,000 lost soldiers buried in the ground who were never recovered.

There are estimates that about 12 – 15 million unexploded shells still reside in the soil and that this de-mining process will last another 300 to 700 years. The most feared are corroded artillery shells containing chemical warfare agents such as mustard gas.

French farmers constantly find unexploded ordnance and shrapnel when plowing their fields located on former battlefields around the Red Zone, a process that is called the 'iron harvest'. The de-mining services in the North of France recover 20 – 40 tons of unexploded ordnance each year.

Déjà Vu is a permanent sculpture made from shrapnel collected in the fields and forests marked by the conflict of 14-18. These residues of rusty metals welded and assembled are strangely reminiscent of the bark of spruce trees ravaged by a beetle, the bark beetle.

This artificial tree forms the replica of a dead beech standing next to it, echoing the camouflage and observation structures designed in 1915 in Toul in the studio of the painter Lucien-Victor Guirand de Scaevola for the French army. Sketches made by artists in no-man land between the trenches were used to build replicas of bombarded trees in ateliers by sculpture makers and stage designers. The 'real' tree would be cut at night, and the copy would be elevated on-site to create an observation post in the trench overlooking the battlefield.

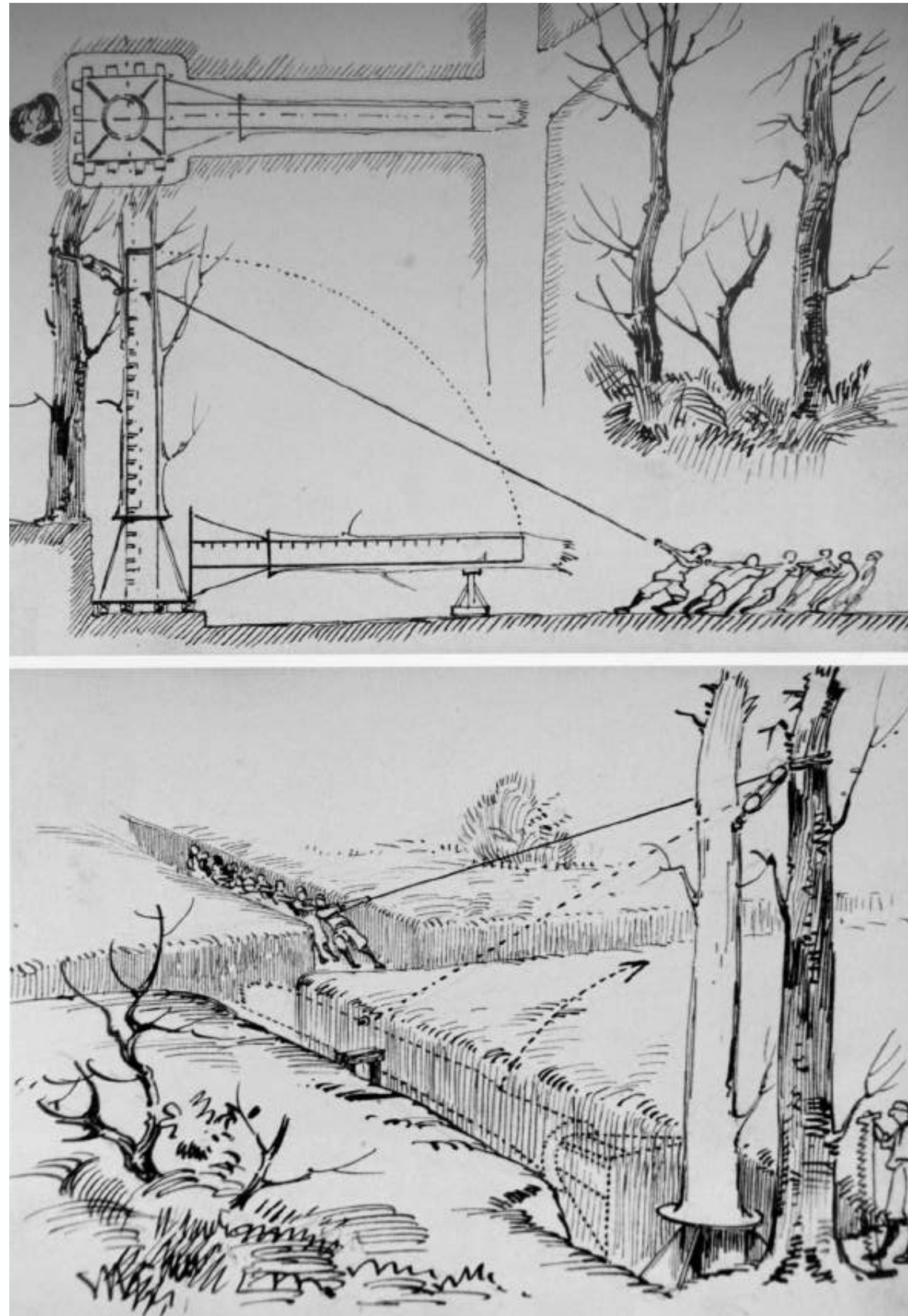
The work is permanently installed in the forests part of the public on the former trenches part of the third line of the Saillant de Saint-Mihiel, not actively engaged during the war.



Reference images



Production of a camouflage tree during WWI, France



Sketch of the process of exchanging the real for the camouflage tree



Example of camouflage tree with opening on the bottom

Reference images



*Women munition workers at munition factory,
manufacturing bombs, in March 1916*



*Left: Examples of collected shrapnel in the
clear-cut monumental forest in Verdun and in
agricultural fields around Saint-Mihiel*



*Marjolijn Dijkman welding the sculpture with
the collected shrapnel, 2023*



Permanent work in forest, Vent des Forêts, Lorraine, FR



Déjà Vu (2023)



Permanent work in forest, Vent des Forêts, Lorraine, FR

Déjà Vu (2023)

Commissioned by: Vent des Forêts, Lorraine, FR

Materials: Welded metal structure shrapnel collected in former battlefields in Verdun, Romagne-Sous-Montfaucon, and Saint-Mihiel.

The work was produced in collaboration with Dominique Rennesson & Harald Demarthe (Chaudronnerie Rennesson, Chauvencourt) and Cyril Renaudin (on-site installation)

Welding of the shrapnel: Marjolijn Dijkman

The work was produced with the help of Service Interministériel de Défense et de Protection Civile Français - Centre de déminage de Metz (Metz); Douaumont Ossuary (Douaumont-Vaux); Farmers who authorized the search for shrapnel on their land: Jerome Pierret (Apremont-la-Forêt), Dominique Biget (Apremont-la-Forêt), Yoann Philippot (Ailly-sur-Meuse); Jean-Paul De Vries (Romagne '14-'18, Romagne-Sous-Montfaucon); Guillaume Rouard (Office National des Forêts Verdun); Erna Kampman (Histoires du Saillant de Saint-Mihiel); Isabelle Bergot (Le center de documentation - Mémorial de Verdun); Francis & Karian Marchal (Saint-Mihiel); Thomas Bee, Léa Delvallez, Axelle Grapinet, Elimane Sylla (Service Civique Saint-Mihiel)

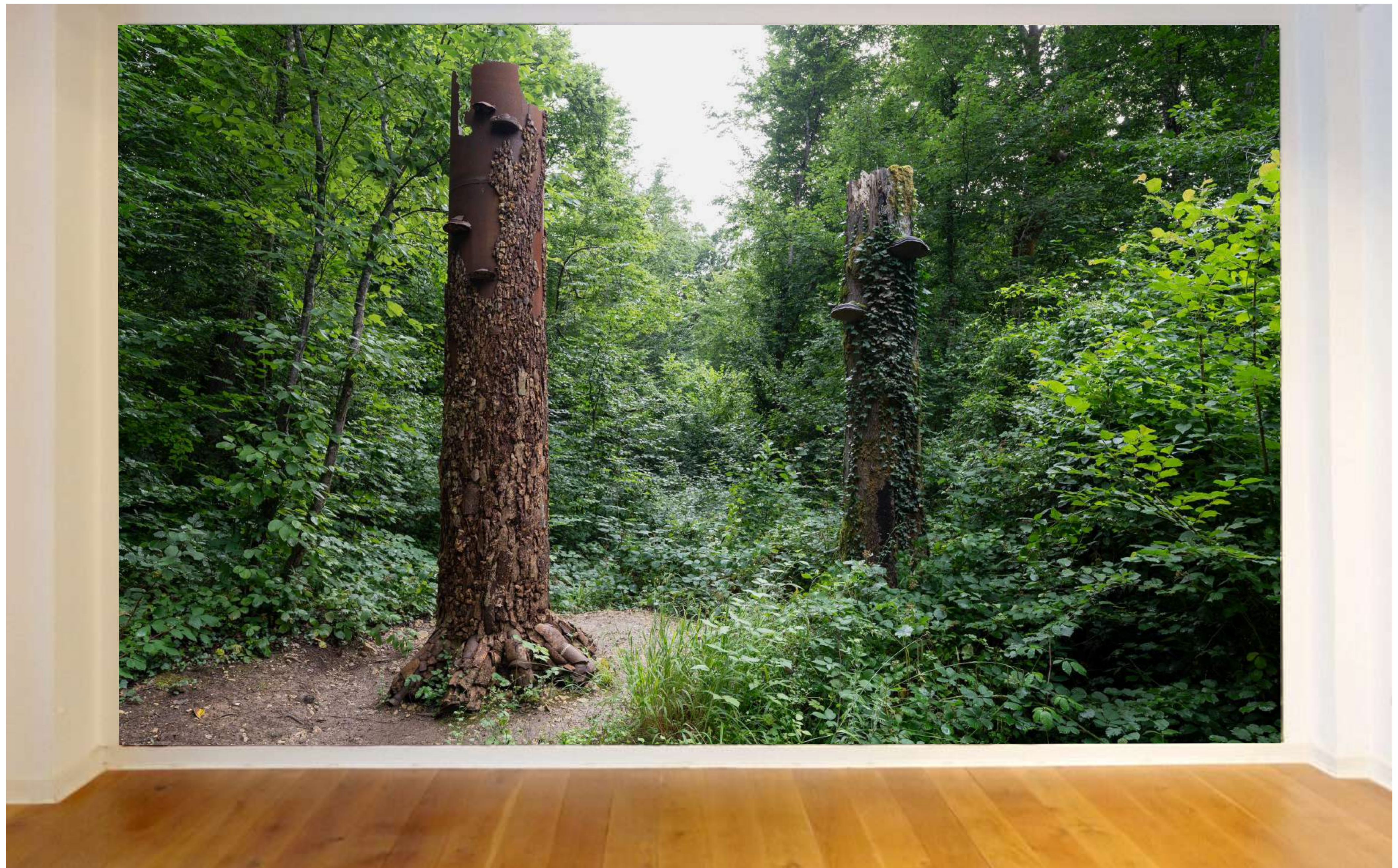
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Supported by the Embassy of the Kingdom of the Netherlands, Paris, FR.



Permanent work in forest, Vent des Forêts, Lorraine, FR

Déjà Vu (2023)



Wallpaper print as part of the solo exhibition 'Between the Lines', Kunstverein Göttingen, 2025

Déjà Vu (2023)



Iron Harvest

Iron Harvest is a sculpture made from shrapnel collected in the clear-cut forests marked by World War I in Verdun in France (1914-1918). These residues of rusty metals welded and assembled are strangely reminiscent of the bark of spruce trees ravaged by the bark beetle *Ips typographus*.

Materials: many small pieces of iron shrapnel welded on a large piece of shrapnel from a large bomb. All the shrapnel was collected on the demined paths in the clear-cut forests planted on former WWI battlefields in Verdun.

Positioning: hanging on the wall

Size: length 61 cm. x width 21 cm. x height 10 cm.

Welding of the shrapnel: Marjolijn Dijkman

The work was produced with the help of Service Interministériel de Défense et de Protection Civile Français – Centre de déminage de Metz (Metz) and the Office National des Forêts Verdun; Vent des forêts, Lahaymeix, France



Iron Harvest (2024)



Iron Harvest (2024)

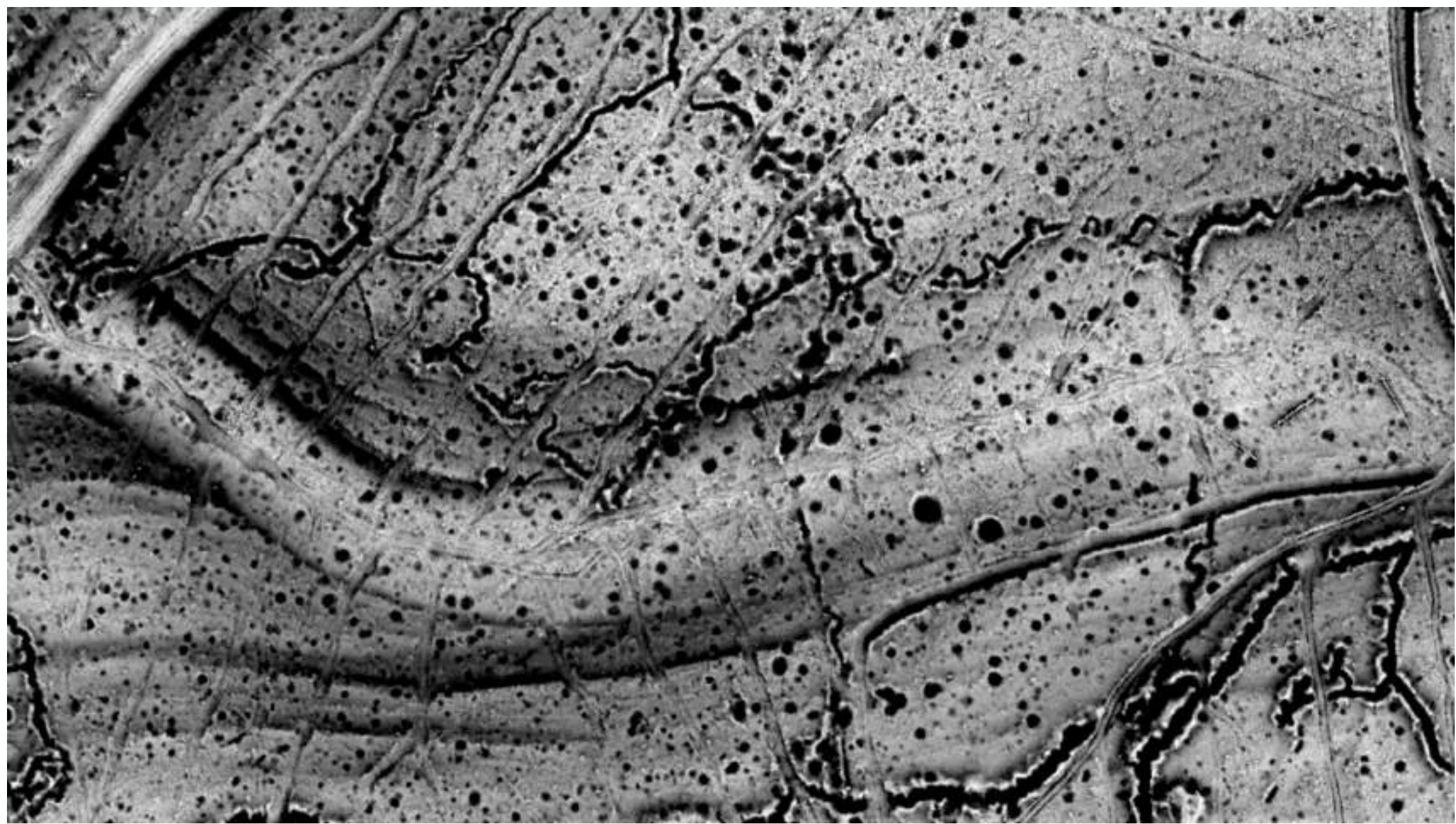
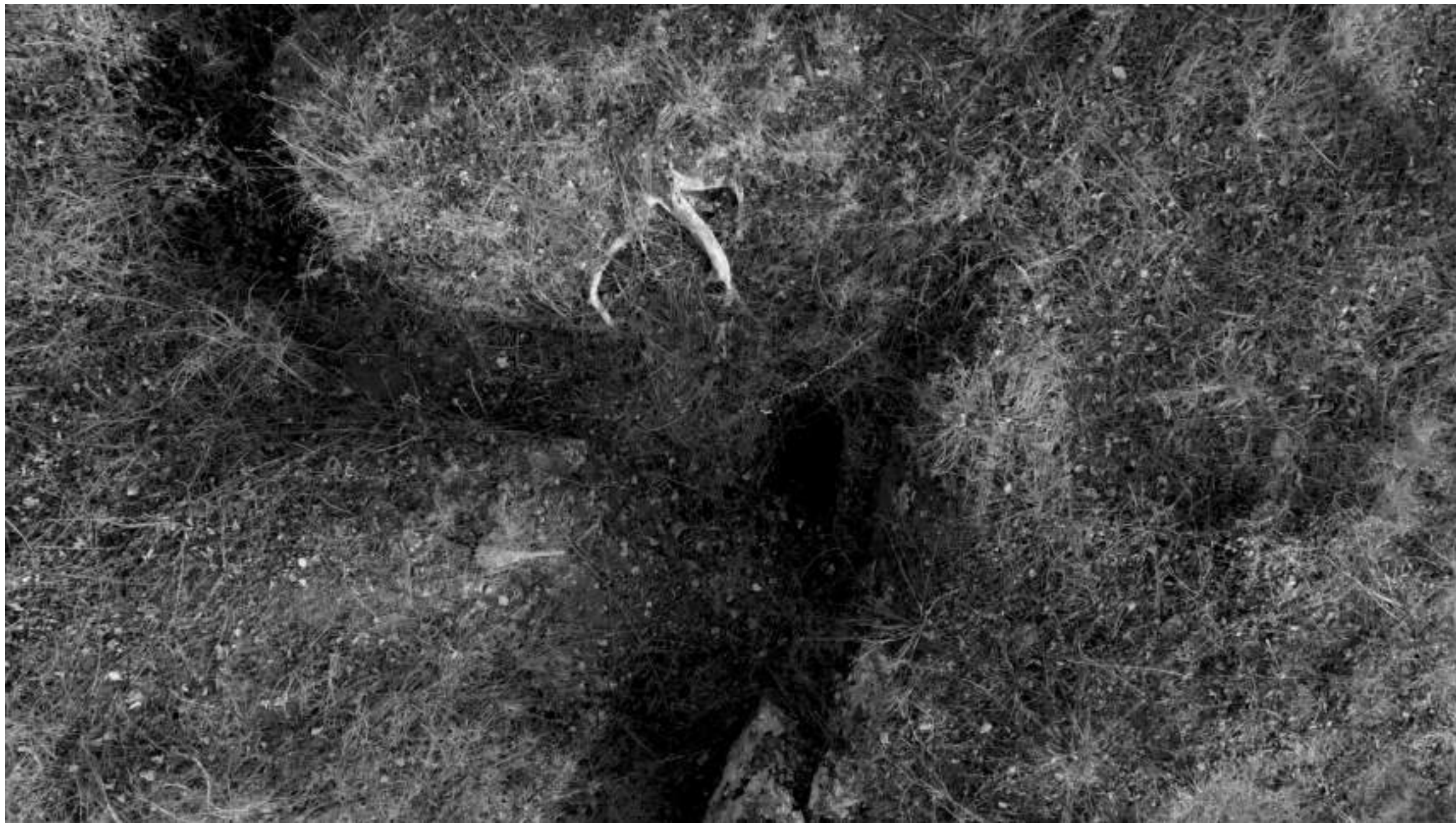
Between the Lines is a visual essay film with an orchestra of robotic drummers playing trunks from the protected forest near Verdun.

The sound and film installation focuses on the effects of drought and climate change in this forest located in the Red Zone (Zone Rouge) in the northeast of France. It relates to the ongoing struggle to deal with the aftermath and remnants of the First World War within the global climate crisis, which impacted this particular landscape on a monumental scale.

The film consists of short chapters with black-and-white assemblages of contemporary film and drone images, recent aerial LiDAR images of the craters and trenches in the forest, and historical photographs of the devastated landscape after WWI. These are interspersed with slow panoramic close-ups of bark from fallen trees with bark beetle traces.

The sound installation refers to the military marching bands and Morse code communication during WWI and the sounds bark beetles use to navigate under the bark. Electrotechnician Lukas Pol developed and built the robotic installation, and composer Henry Vega was invited to develop the composition for the robotic drummers in relation to the film.





Stills from 'Between the Lines', 2024

Between the Lines (2024)



Installation view at Forest Encounters, Out of Sight, Antwerp, BE (2025)

Between the Lines (2024 - 2025)



Installation view at V2_ Lab for Unstable Media during O. Festival, Rotterdam, NL (2024)

Between the Lines (2024)



Installation view at V2_ Lab for Unstable Media during O. Festival, Rotterdam, NL (2024)

Between the Lines (2024)



Natura Rebellis is a live performance written by composer Henry Vega for three vocalists with an orchestra of robotic drummers playing trunks from the protected forest on former WWI battlefields near Verdun in France. The singers evoke memories from poets celebrating nature, reveling in the forest, but the forest prevails; it always overcomes.

This performance builds on the installation ‘Between the Lines’ developed by Marjolijn Dijkman and highlights our conflicting nature while revealing our capabilities to live in harmony. The installation references military marching bands, Morse code communication during WWI and the sounds bark beetles make when navigating under the bark.

Natura Rebellis (2024)

Marjolijn Dijkman and Henry Vega

Live vocal performance and film and sound installation

Duration: 25 min.

Film and sound installation: Marjolijn Dijkman

Composition and text: Henry Vega

Vocalists: Anat Spiegel, Kevin Walton, Jannes Coessens

Production sculptural installation: Marjolijn Dijkman, Wim Dijkman

Production and development Robotics: Lukas Pol

Tree trunks donated by: National Forestry Office (ONF) Verdun

Commissioned by: O. – Festival for Opera. Music. Theatre.

Installation view at V2_ Lab for Unstable Media during O. Festival, Rotterdam, NL (2024)



Between the Lines & Natura Rebellis (2024)



Foraging empty copper shells in the fields around Verdun, 2023

‘Dormant Seeds’ is a sculptural floor installation consisting of orderly stacked rows of pine cones, concealed with a copper coating. The pine cones were foraged in the clear-cut monoculture spruce forests, part of the monumental forest in Verdun.

The form and arrangement of the cones remind one of ammunition and stacking systems used in the WWI military factories and depots. Coppered with an electrochemical process using the copper of artillery casings gathered in former WWI battlefields, the cones are conserved, and the seeds are unable to germinate.

Materials: coppered pine cones, copper from WWI artillery casings

Size installation with plinth: 100 x 250 x 8 cm.

Realization of copper electro-forming: Marjolijn Dijkman

Technical assistance: Lukas Pol

Production assistance: Machteld Mercelis

Supported by: Mondriaan Fund (NL)

Thanks to: Guillaume Rouard, National Forestry Office (ONF) Verdun, FR;

Jean-Paul de Vries, Musée Romagne 14-18, Romagne sous Montfaucon, FR



Dormant Seeds, coppered pine cones, copper from WWI artillery casings, installation view ‘Between the Lines’, Kunstverein Göttingen, 2025

Dormant Seeds (2025)



Copper electro-forming process in the studio



Example of dissolving copper artillery shell



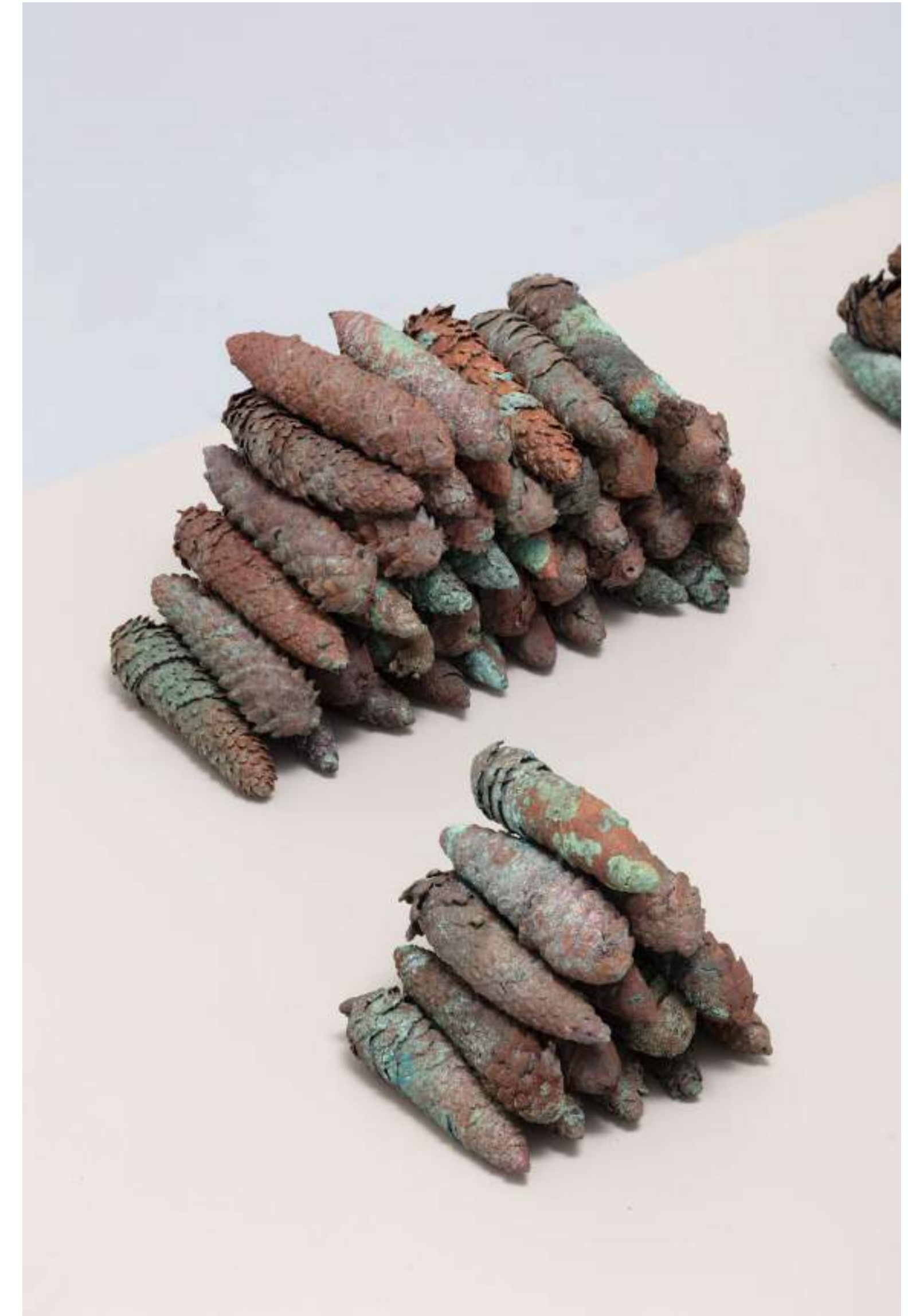
Women working in the artillery factories and stackings of artillery, 1916





Dormant Seeds, coppered pine cones, copper from WWI artillery casings, installation view 'Between the Lines', Kunstverein Göttingen, 2025

Dormant Seeds (2025)



Dormant Seeds and film Between the Lines presented as an installation, PILAR, Brussels, 2026



Points of Origin

'Points of Origin' reveals the internal growth structure of one of the spruce trees affected in the forest planted on WWI battlefields. The tree became hollow as internal decay and erosion gradually enlarged the cavities caused by disease, damage, and weathering. Inside the hollow tree trunk, a cluster of branches points sharply to the origin of the tree's growth process. Below, the tree's branches are mirrored, creating an eerie reflection of a charged historical moment and the threshold between the tree's birth and death.



Against the Grain

‘Against the Grain’ connects the aftermath of WWI with the effects of the current conflict in Ukraine. The delicate sculpture rests on a shelf and features one wheat stem, coppered from artillery casings gathered on former WWI battlefields. The wheat was gleaned in the autumn of 2022 from leftover crops cultivated on an agricultural field near Verdun, which is still filled with war remnants.

The dominance of Ukraine and Russia in grain markets such as wheat meant that the Russian invasion of Ukraine in 2022 caused increased fears of a global food crisis. This led to increased wheat production in France and other countries worldwide, and to speculation in the grain market.

Material: coppered wheat plant, copper from WWI artillery casings

Size: +/- 65 cm x 5 cm x 3 cm.

Realization of copper electro-forming: Marjolijn Dijkman

Technical assistance: Lukas Pol

Assistance: Machteld Mercelis

Supported by: Mondriaan Fund (NL)

Thanks: Jean-Paul de Vries, Musée Romagne 14-18, Romagne sous Montfaucon, FR



Enough Room for Space (ERforS) is an interdependent art initiative that initiates and coordinates events, residencies, research projects and exhibitions worldwide. ERforS acts as freely as possible, always putting the context and the idea before the medium, challenging the barriers between different disciplines (artistic, scientific or activist).

Dialogue is central to the way ERforS has initiated and developed projects since 2005. Our aim is to closely relate both to the practices and interests of the artists involved as well as the different contexts where we exhibit or produce new works. We take time to develop ideas parallel to each other, to experiment and exchange ideas relating to common fields of interest and explore adjacent fields of knowledge. For this reason we mostly work on long-term projects, that take shape and find direction by the various input and energy of the different partners and participants.

ERforS wants to expose, manipulate and invent different modes of being part of this constant changing world. How do we position ourselves, as Homo Sapiens Sapiens amidst all other life on Earth? By working in different cultural contexts worldwide, ERforS tries to generate discussion and engage with emerging social, political and ecological issues, both historic, current and in the future.

Enough Room for Space is founded by Marjolijn Dijkman and Maarten Vanden Eynde.

See for more information: www.enoughroomforspace.org



