

Artistic Research in Situ

ENCI QUARRY AND SURROUNDINGS

JINT JANSEN





limestone

My artistic research in the quarry began at the end of 2023 during the place-object assignment of Artistic Research, in which I investigated the emptiness in the area. On January 18th, 2024, it was snowing outside. This seemed like a wonderful opportunity to experience the ultimate emptiness in this space that is already very empty in itself. I then documented the quarry, covered under a layer of white. These documentations are the beginning of my research and have made me strongly interested in this area.

In 2024 it was already a plan to participate in this minor, a year in advance, but this could ultimately not be continued due to overlap with other lessons. However, I was able to take the first lessons and a three-day workshop by Esther Polak and Ivar van Bekkum. This workshop made me fall in love with this place again. We were a calm group, very much in the moment, in this large hollow space for days. In order to resume this experience, this research into emptiness, I chose this minor again one year later.

In my research, experience always comes first to me. I notice how I relate to the space I am in, what feelings or thoughts arise. This place has always felt like a reflection of my own silence within. I'm a person who naturally isolates myself, and this space invites me to isolate even deeper to get to the source where this comes from. Many questions came to my mind while I was here, led me to reflect.

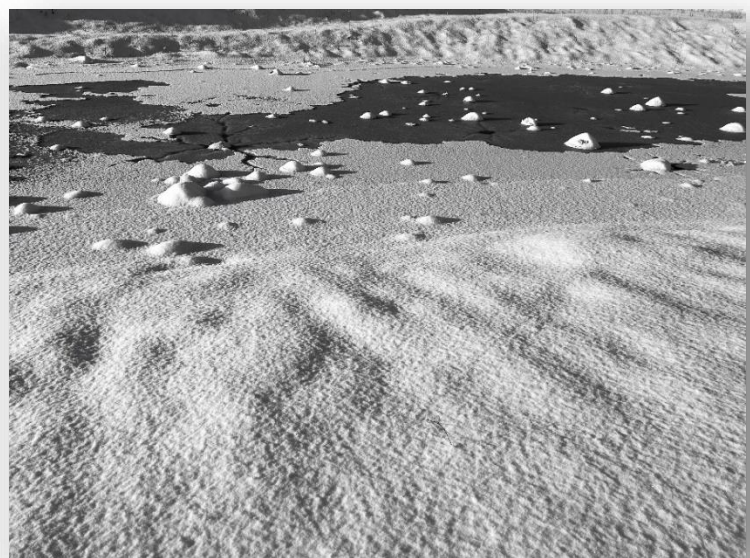
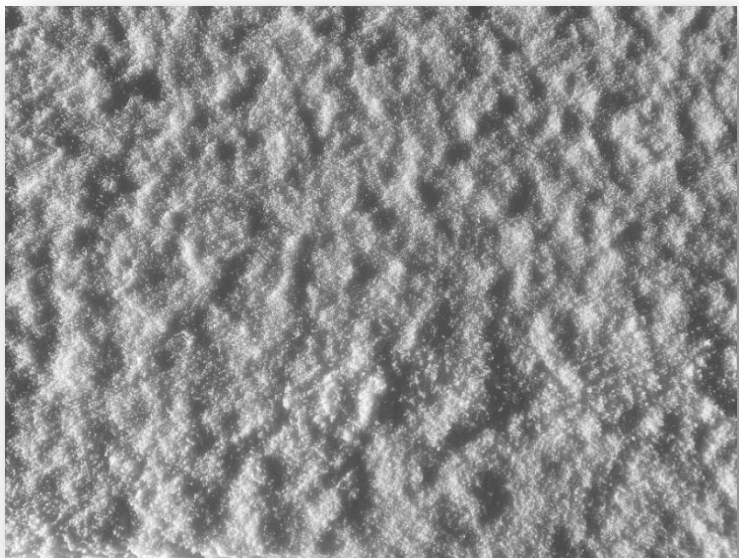
The layers of this ground I'm standing on seem to resonate with the underlying layers of myself. What surface am I standing on? How do I find my balance on this piece of earth with such a past that is unknown to me?

I started thinking about how I could document the area in the way I observed it. For me, emptiness plays a major role in this, and I always want to incorporate this into whatever medium I use. I'm always strongly focussed on lines and composition. I was looking for a pattern of isolated beings, something I deeply resonated with. As a continuation of my first series of photographs last year, I captured two giants on camera. As isolated, but also overlapping. It's interesting how something as big as that completely changes your perspective. How something so massive can carry such a void.

*holle reuzen nestelen
verstrengeld in zwaarte knielen ze uitgestrekt
aders ademenen dwars doorheen de bodem en berusten
voorbijgaand aan al dat ooit was
is nu loze ruimte*



18.01.24 [38+ NAP-area]





10.03.25

ENCI-quarry



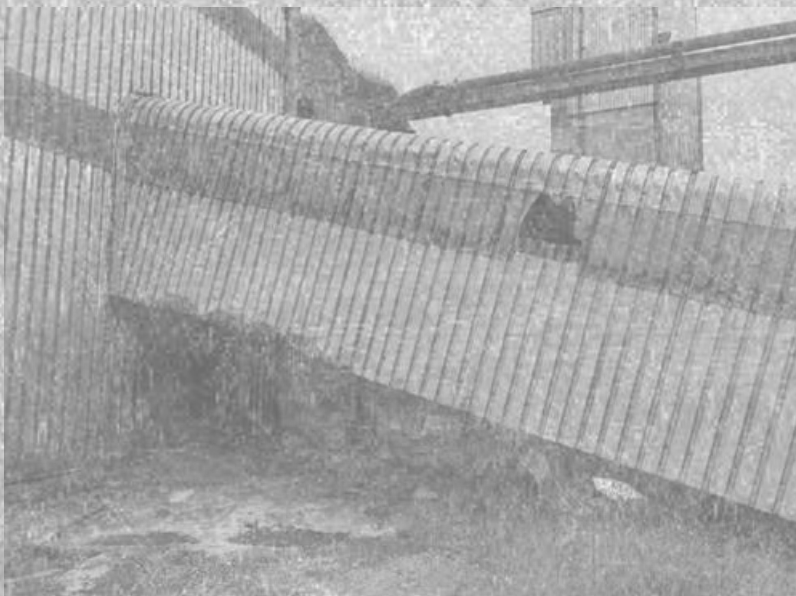


colossal and dormant



24.02.25 [50+ NAP-area]

Entering the factory grounds felt familiar,
it carried a certain lifelessness with it.
The desolated buildings were quietly decaying.
It whispered of a past, a life once breathed within it.
Time seemed to be the only difference between
then and now.



I collected rusting objects on the factory site.
The stillness and the force held within,
it sufficed.
This is an instance where the object asks nothing of me,
and I ask nothing of the object.
because it is already complete in itself.



Temporary Land Art

man-made materials used

During Kamila Wolszczak's workshop I experimented with pantyhoses of synthetic fibers in the area.

I had previously experimented with this fabric in the form of a performance, using ones that matched my skin color, where I wore it myself. I had opened the fabric and then stitched it again with needle and thread, then torn apart again. Like I was peeling off my own skin.

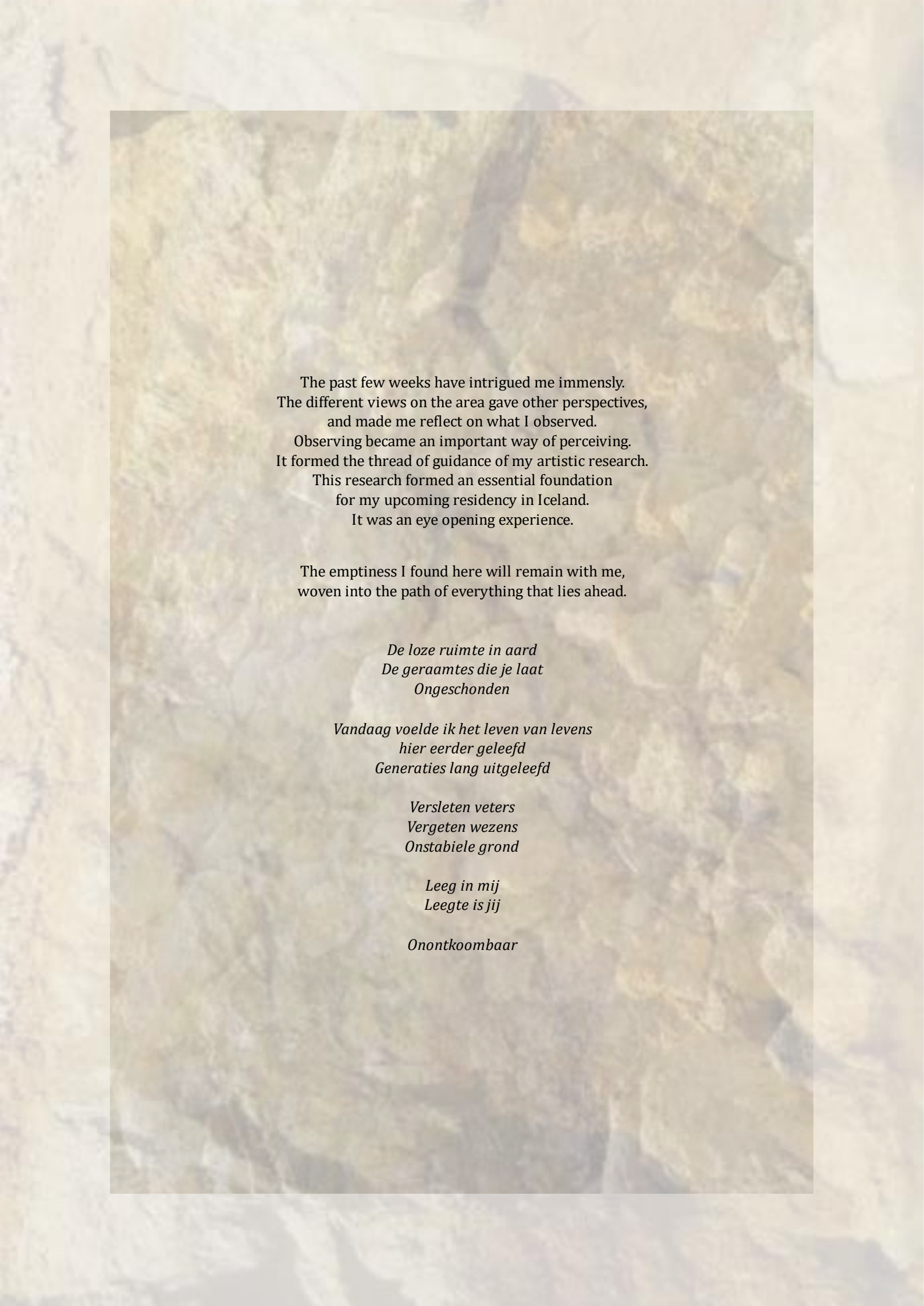
In this installation it was important to me that the emptiness was palpable. I wanted to convey the feeling of being outside of your own body, with the intensity of this incorporated into it. Unsettled bodies of yourself floating above an empty body of water. I filmed how the wind moved the bodies and allowed them to be.





I was very fascinated by the previous bodies of water, how life originates beneath the surface, but how it almost looks lifeless from the other side. In my body I felt like a giant compared to these bodies, when I had felt so small compared to the giants before. We talked earlier about how it all seems to be about zooming in and out. Zooming in gave me a different perspective, which I wanted to play with in multiple ways. I started a series of oil paint studies based on my observations of these bodies of water. Below you see a study of this series of oil paintings, quietly in the making and constantly changing.





The past few weeks have intrigued me immensely.
The different views on the area gave other perspectives,
and made me reflect on what I observed.
Observing became an important way of perceiving.
It formed the thread of guidance of my artistic research.
This research formed an essential foundation
for my upcoming residency in Iceland.
It was an eye opening experience.

The emptiness I found here will remain with me,
woven into the path of everything that lies ahead.

*De loze ruimte in aard
De geraamtes die je laat
Ongeschonden*

*Vandaag voelde ik het leven van levens
hier eerder geleefd
Generaties lang uitgeleefd*

*Versleten veters
Vergeten wezens
Onstabiele grond*

*Leeg in mij
Leegte is jij*

Onontkoombaar

limestone and fossils

