

# PORTFOLIO

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# 'untitled' (dark matter)

2017

Installation with Asphalt and Clock

dimensions:

Asphalt piece 130 x 120 x 90 cm  
(HxLxW) excluding chainhoist

Clock:  
40 cm diameter

material: Asphalt, Metal, Clock  
with black foil



The work is a material performance. One piece of asphalt put on top of a frame, which has different lengths of legs. The piece slowly leans down, collapses, until it reaches the lower legs during the exhibition. The above piece is an image of weight. It leans down, but much slower than the downpart. Both asphalt pieces have a small layer of dark epoxy resin that makes the collapsing more visible through this smoothed surface. On the wall hangs a clock on which black window foil is applied. It is lighted with a spotlight which makes the second hand slightly visible. From a distance it evokes the image of an eclipse. When you get closer you can see a second hand going around, hear a slight ticking, but you don't see the hours and the minutes. Both of the pieces in this installation show time in a non-quantifiable sense, but as an image of its essence. The asphalt breathes time through its decaying and the clock is a symbol for time but doesn't show the time in numbers.

# Monument voor Grondverzet

2017

- a monument
- for overstad,  
a district in the city of Alkmaar.
- for the roadworkers
- for development

dimensions:

3,5 x 13 x 13 m

materials:

Asphalt, Tar, Epoxy Resin



Monument voor Grondverzet is a temporary monument as a forerunner for the development of the area. First thing is to renew the roads and slowly there will arise new apartment buildings and the industrial area is to be pushed further, out of the city center of Alkmaar. The old road was put on a pile. Some of these pieces have been partly altered by pouring surfaces of epoxy resin on them. This creates a shimmering as you drive past the work. The debris was stacked into a platform, which can also be seen as an arena which you can enter and climb on. In the middle is a small dry and black pond made of a mixture of tar and epoxy resin. With time, this structure is cracking slowly by sun, humidity and human interventions.

## Material Trace #3 The Dancing Figure

2017

dimensions:  
150 x 40 x 40 cm

materials:  
Aluminium, Concrete



## Material Trace #4 See-saw Figure

2017

dimensions:  
114 x 50 x 50 cm

materials:  
Concrete, Metal, Asphalt



Material trace #3 and #4 are found sculptures. Since a couple of years I have been collecting certain objects that I find on the streets or at flea markets as an addition to the writing of a typology of traces written in 2014. Certain things, that I find on the streets, strike me. Trace #3 used to be a bike rack, but it has been bumped by a crane or machine that deformed it and took the rack out of its' function. Trace #4 used to be a leg of a bench on a school courtyard. Through the passing of time the wood has been taken off, or worn off and the other leg was already gone. This loss of function and the creation of a new form, a new thing and the showing of the action in this trace is something that I collect as materials. In 2017 I started exhibiting these found shapes for the first time.

# Towards a space without time / setting for the non-functional

2017

dimensions:

Asphalt object 36 x 80 x 50 cm

Clock diameter 34 cm

materials:

Aluminium, Concrete



This is a first installation with the elements of asphalt and a clock. On a first glance it could be an interior designer project presenting a clock and a table, but if it was it would be poor design. The asphalt is displaced and not functional as a road anymore. Even as a table it slowly collapsed to small pieces by now. The clock still functions but doesn't tell time. There is something in this setting you want to be part of but the objects obstruct you from being part of it.

# IMPRINT

2016

proposal for a monument on  
Sukharevsquare, Moscow

(from top to bottom)

## Scalemodel Moscow

material:  
mixed wood

dimensions:  
3,50 x 3,20 x 1,20 m

## Material Model

material:  
asphalt on metal frame

dimensions model:  
1,30 x 0,70 x 0,20

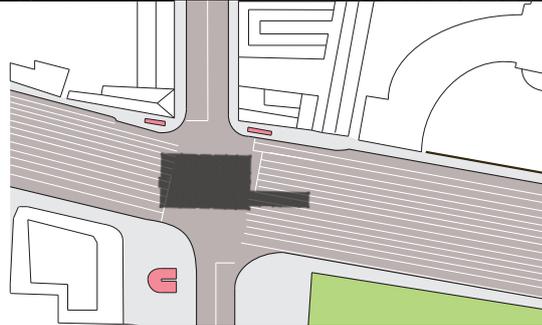
## Looming

materials:  
Fine Art Print on Hahnemühle

dimensions:  
0,90 x 0,60 m

## Site plan

digital drawing



IMPRINT is a proposal for an infrastructural intervention that re-imagines the literal space of the lost architectural object The Sukharev Tower. This tower was built by Peter The Great in Moscow in 1698 and demolished by Joseph Stalin's government in 1934 to make way for the Garden Ring Road.

IMPRINT is meant as a permanent intervention on the site where the tower once stood. The proposal IMPRINT is clear and simple: To bring back the foot print of The Sukharev Tower by elevating the original geometry of its floor plan on the road using 4 cm of new asphalt. The result would be a platform of 1282 m<sup>2</sup>, requiring 50,95 m<sup>3</sup> of asphalt.

## Pavilion for Petr Pufler

2015

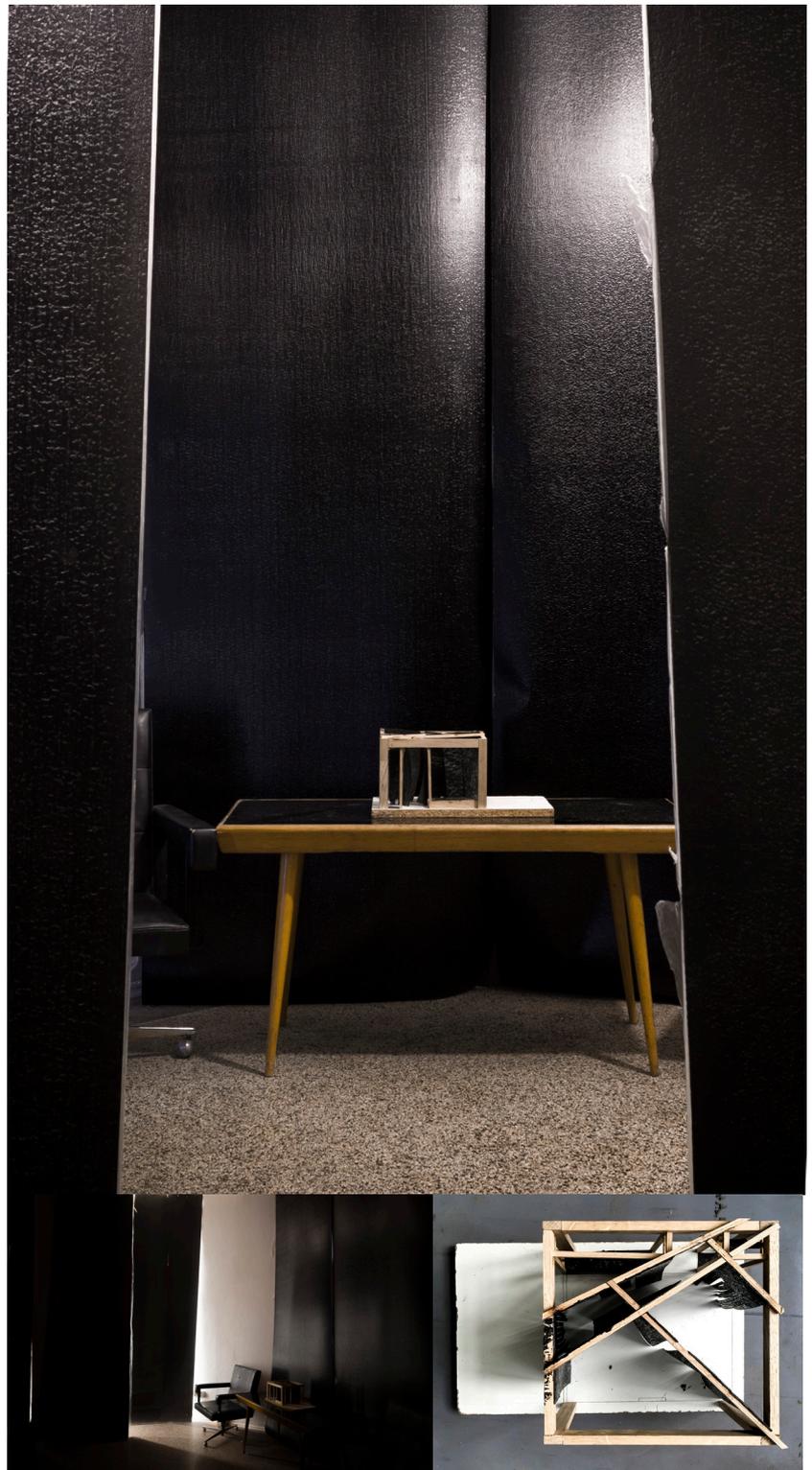
Walls made of hanging slabs of Tarpaper. In collaboration with lightartist Petr Pufler. On the image you can see the model made beforehand.

Dimensions:

multiple pieces of tarpaper with a length of 3,40 m.  
In a space of approx. 30 m<sup>2</sup>

Materials:

Tarpaper, wood



Pavilion for Petr Pufler was made during an artist in residency in Prague. I was introduced to Petr Pufler to do an exhibition together in Berlinskej Model. I defined my starting point to make a space that would be fit for Petr his lightinstallations, which need darkness. To provide darkness I used tar paper; a bitumen compound used as a roofmaterial. Hanging these slabs of tarpaper and dividing the space with it accordingly, created separate spaces for the light installations for Petr. The faint smell of bitumen in the dark spaces created another dimension in this exhibition.

# The Reminding Remains

2014

Casted walls and objects  
in sand.

Dimensions:  
4,5 x 2,5 x 2,2 m

Materials:  
Furanresin and fine silica (sand),  
steel reinforcement



The Reminding Remains is a spatial still-life made completely from chemically bound sand. It consists out of two walls and a number of objects: a toilet, a washing sink, a photoframe, a doormat, and a few others. The space is based on a childhood memory of a hallway I used to know. By measuring this space in my memory, by drawing them, and searching for specific qualities in this memory, I tried to make this memory into a spatial construction. Like a monochrome memory that shows traces of decay, resembling the memory itself, which is inconsistent and decaying. The walls of the structure were cast on location, inside of the projectspace. The only things that are left, are the loose objects that were standing in the hallway and the images.

# Proposal For A Monument (for things that will be forgotten)

2014

Model on pedestal

Dimensions:  
160 x 30 x 30 cm

Materials:  
Furanresin, brass, wood



Proposal for a monument (for things that will be forgotten) is a model for a building, that could exist to remind us of the things and shapes that are disappearing. Antenna's, crystal ceiling lamps, footstoves are things I come across in secondhand shops, and I still know from a recent past, but they are slowly losing their function in our time, and when they do they become pure form. When I look at rooftops nowadays, I see remnants of a pastime of analog television and radio which I imagine will be seen as odd rakes by a new generation.

# “There Exists Another Punctum”

2013

Dimensions:  
74 x 110 cm

Materials:  
Photoprint on Hahnemühle paper



“There exists another Punctum” is a photographic print of a clock and its trace. The image shows a clock that is (present), and the trace of a clock that has been. At the time I shot this image I was reading the book *Camera Lucida* by Roland Barthes. He wrote that the Eidos of Photography is that it says: “This has been”. This image shows a multiplicity of time: The photographic print that is in the here and now, the clock that is there in the image, the trace of clock that once was there and at the same time this trace shows the future of the clock present in the image. While reading the mentioned book, I started to ask similar questions as Barthes. But where his examples throughout the book all contain persons, I took images like this one, containing an object or a trace.

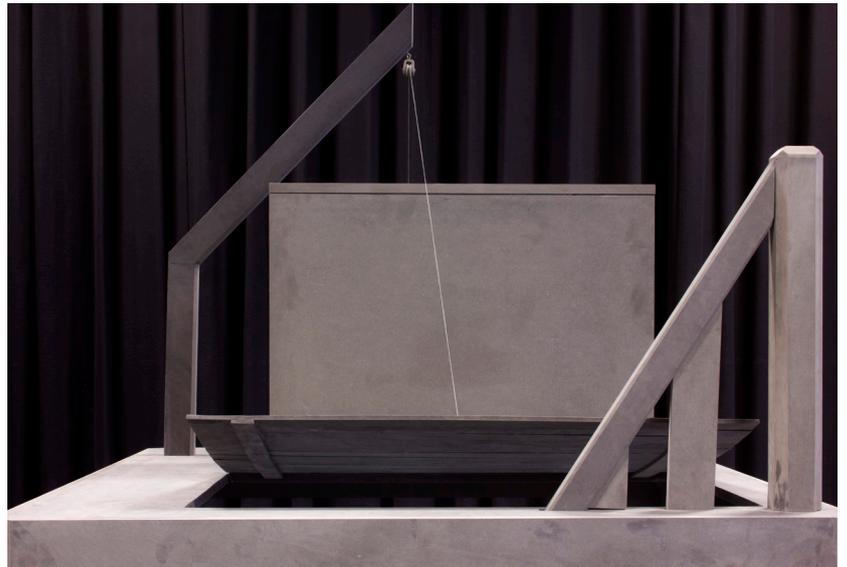
# Hatch

2013

Model of a Hatch

Dimensions:  
120x140x155 cm

Materials:  
Black MDF board, string



Hatch is a model of a hatch from a memory. This work started with a theoretical research instigated by reading George Perec's *Species of Spaces*, wherein there is a chapter describing all the bedrooms he ever slept in. I started doing the same experiment, and one particular thing stood out in the text I wrote: a hatch from one of my earliest bedrooms. This hatch I tried to make according to this memory by only showing elements that have a direct relation with this hatch: the hatch, the bannister, a small cupboard, the pulley, the stone that functioned as a counter weight, and the line from this stone via the pulley, that was mounted in a wooden construction beam of the roof, to the hatch. I consider the written text and the shown object as parallel investigations of this single memory.

# The Illusionists Door

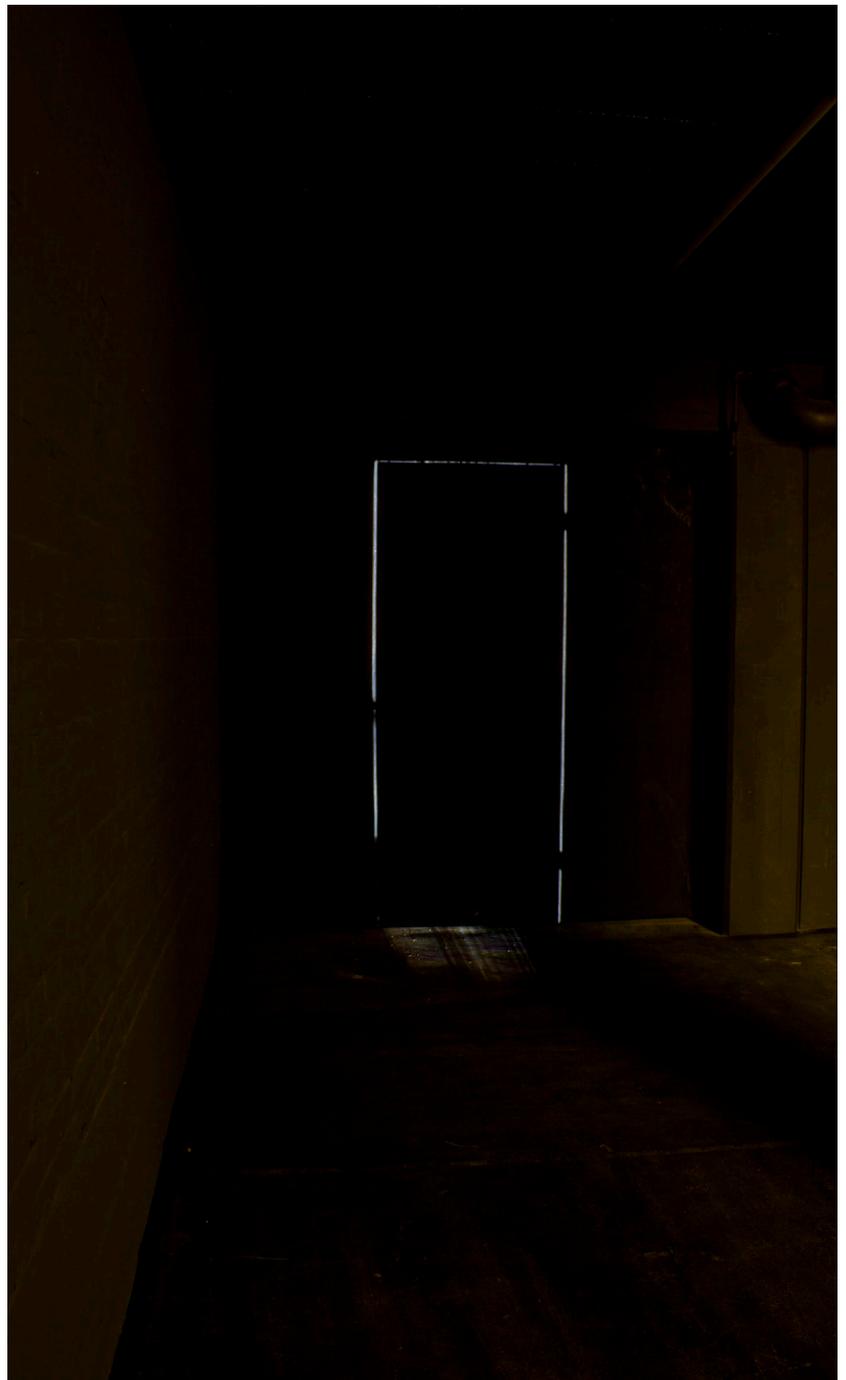
2012

Videoprojection with audio  
Loopduration 2:41

Dimensions projection surface:  
minimum 2,20 x 1,5 m

Materials:  
Black surface to beam on and a  
place to hide the audiospeakers  
behind.

This work needs a completely dark  
space to function.



The videoprojection shows four lines that clearly represent a door. These lines are intercepted by passing shadows accompanied with streetsounds. You hear people talking, people walking, dogs sniffing, bikers biking, skateboarders rolling and so on. The whole projection is a simple construction that suggests a world outside of this door that becomes a reality in the viewers mind.

# Mem (or, relics from her bedroom)

2012

Installation consisting of the following objects:  
wooden wall with windowsill  
tapedeck playing a 4-second loop  
set of blinds  
standing fan  
motiondetector

Dimensions:  
4,50 x 3,00 x 4,00 m

Materials: Wood, steel cables,  
found objects



Mem is a monument, a personal monument, which breathes something white, a sound like the ticking of the rain on the roof tiles and the fading in and out of the projection which shines beams of light from one side through the blinds, and a fan that moves as you walk up to them.

In 2011 my mother passed away after she suffered for a long time of multiple sclerosis. The last years she spend most of her time on her bed. Through this installation I tried to summon a part of my mother's bedroom and approximate the position from where she would look at the blinds for the viewer. The work started with shining a light through the blinds, and gradually more objects (with for me personal attachments) got added.

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