'Wilde brengt op unieke wijze kunst en filosofie samen. Zij filosofeert niet óver kunst, maar maakt projecten waarin kunst en filosofie integraal samenhangen en elkaar versterken.'
[Carolien van Welij]

'Tine Wilde's PhD research titled Remodel[l]ing Reality is an important piece of research work. It attempts to find a way to concretise the often fraught and complex relationship between specific philosophical histories and the function and potential of contemporary art.' [Liam Gillick]

'Wilde has done a tremendous job in putting together this work — in combining serious academic philosophical work and serious work in installation art.' [Peter Goldie]

'Les mythes sont toujours vivants sur flots wagnériens. L'apocalypse écologique qui inspire de très nombreux jeunes créateurs, est souvent synonyme de confusion. Il faut l'approche pensée de Tine Wilde qui a choisi de travailler sur le Rhin depuis un an.' [Corinne Ibram]

'Ce n'est pas la représentation de l'objet qui la retient, mais l'esprit de la chose. La sensation de l'expérience est toujours présente, donne le ton.'
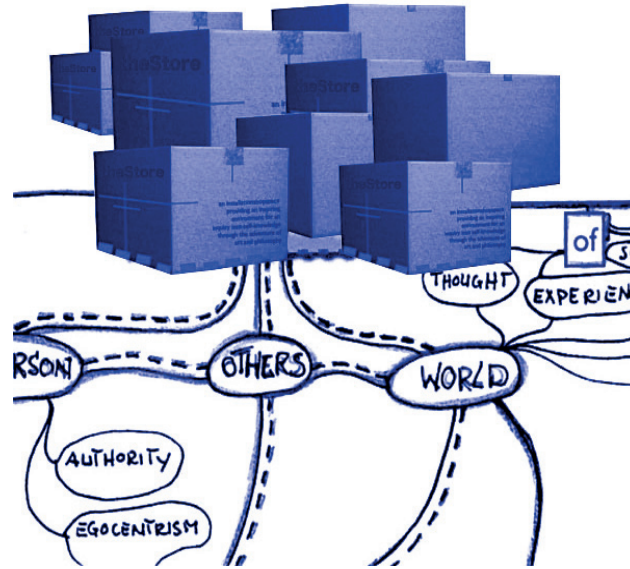[Denise de Coeninck]

InstallationPackages

photo Carin Verbruggen

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Tine Wilde

Tine Wilde (b.1955, Nijmegen, Netherlands) studied autonomous art at AKI Academy of Art & Design in Enschede and read philosophy at the University of Amsterdam. In November 2008 she obtained a doctorate from the same university for combining artwork and philosophy in project *Do not Erase* and publication *Remodel[l]ing Reality*.

She is active in site-specific installations, performance and photography. Her artistic output has been on view in galleries and institutions at home and abroad. Her work is included in public as well as private collections.

Together with her artwork, Tine Wilde writes on the relationship between philosophy and art, including *Over Schuld en Schaamte [On Guilt and Shame]* (2016), *De Artistieke Wending* [The artistic turn] in BLIND! (2012), *Installatiekunst biedt vragen in plaats van antwoorden* [Installation art offers questions rather than answers] in Boekman (2005), *Reflexieve dynamiek in het latere werk van Wittgenstein* [Reflexive dynamics in the later work of Wittgenstein] in ANTW (2004). Furthermore, she delivers Masterclasses and public lectures on a regular basis.

Package

Art as well as philosophy is about bringing something to consciousness in such a way that it enables us to assign meaning to ourselves and the world. For this reason, Tine Wilde's inquiries into facts and values concerning social practices and cultural attitudes are triggered by questions rather than answers.

State-of-the-art questions about the autonomy of the individual, the rules and methods we use to shape our lives, subjective and collective memories, the role of the artist in society. In a challenging way, Wilde calls into question the choices made and the solutions accepted, in which we show which aspects of reality are important to us and how we communicate what we value; how these values define our (cultural) identity.

The reflexive dynamics between the conceptual and the material is explored in what Tine Wilde calls an 'InstallationPackage'.

An InstallationPackage is a cluster of installations, performances and pictureworks in which the same concept is elaborated from various points of view. Sometimes, parts from one installation are re-used in another installation to make new connections. On other occasions, local inhabitants, scholars or passers-by are asked to actively participate. But at all times the inquiries circle, like a package tour, one specific concept. For instance, in package *Rhine* (1990–92) Tine Wilde focussed for more than two years on the concept of 'Life Quality', choosing four different stations, i.e., Schaffhausen, Strasbourg, Cologne and Rotterdam to work for some time. Or the concept 'Meaning' which was examined in package *Do not Erase* (2004–08).

In 2011 she delivered permanent photo–installation *Corrido[o]r–Empty Space* for the University of Amsterdam, finishing her inquiries into the philosopher's room as an alternative reality. At the same time, she started package *BackPack* with concept 'Change', addressing Max Lüscher's psychological colour theory by posing the question how so–called objective findings relate to our subjective experiences (*Six Identical Boxes and a Neutral Background*, DeFKA 2011). It seems as if we are continuously (re)constructing our life package and want to share this with our fellow men for (re)-consideration. (Re)constructions which include also aspects that are not actually realised. Autumn 2012, the Agency of Unrealized Projects presented artists' proposals of unrealised projects at the DAAD gallery in Berlin. Tine Wilde contributed to the exhibition with *TheStore: the Construct of a Life Package*.

In 2013 and 2014 she elaborated on the topic of unrealised aspects in *Broken Cosmos*, a series of pictureworks featuring the Victoria pond at the Hortus Botanicus in Amsterdam. Furthermore, extrapolating Lüscher's colour diagnostics to the role of guilt and shame in self-knowledge, Wilde organised two symposia in 2014. An international symposium *On Guilt and Shame* at De Burcht van Berlage in Amsterdam, and a Dutch symposium *Over Schuld en Schaamte* at the Kunstfort near Vijfhuizen. Simultaneously producing installation *Lebensraum*, originating from Lüscher's colour diagnostics' red for 'shame'.

As a consequence of this working method, it may take several years to complete one Installation-Package, taking into account not only the results, but also the processes that lead to the results. Inevitably, philosophical writing is intrinsically bound up with the work. Just as inevitable as her work and her life are closely intertwined in an attempt to understand the world.

Personal events and situations, then, constitute her inquiries into the constructions of alternative realities which are elaborated as scenario's in installations, performances and pictureworks.