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Photo: Carin Verbruggen

PORTFOLIO 2026

The next pages provide you with an artist statement, a description and some selected works from package SpaceTimes as well as package BackPack.

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... Wilde uniquely combines art and philosophy. She does not philosophise about art, but produces projects in which art and philosophy are fully integrated and reinforce one another... [Carolien van Welij]

ARTIST STATEMENT

Is there a hidden regime of reality?

The early eighties of the twentieth century had been bleak to the point of turning black. I felt alienated from a world I did not understand, my relationship was in a bad state, and artistically I had reached a dead end. It was such a hard time that I felt completely lost. On one of those dark days, while scribbling thoughtlessly next to the radio, I happened to pick up on the name and hometown of a woman to be interviewed on behalf of her spiritual skills. The rest of the conversation remained vague and unclear to me, but that evening I decided to call her up and ask for a consultation.

She looked somewhat agitated when she opened the door to let me in. Introducing myself, it dawned on me that something was askew. She asked me how I got her address. I told her how I had picked up her name from the radio-programme. She indicated that this was impossible: she never gave interviews. I began to feel uncomfortable: surely I heard it! How else could I have known of her existence in the first place? She left the subject at that and started the consultation. When nearly finished, she looked at me and again asked me how I got her address and phone number. I repeated the same story, now slightly irritated: I am not a fraud. I am not mad. I know what I heard — there is no other way it could have been passed over to me! She looked at me and nodded.

It would turn out to be a life-changing encounter with a deep impact on how my life and my work would unfold. The question unanswered to this very day is: How could this have happened? What caused me to pick up on the name of a woman I had never met and even did not know existed; that afternoon, sitting next to the radio? Why *this* woman? Why not someone close to me? Why was I guided in *that* direction and not in any other for that matter? And why is it that profoundly gifted people like me tend to have a special relatedness to electricity, such as wireless radio signals,



electromagnetic waves, and the like? Simply put, I have come to the conclusion that we humans live on at least three levels at the same time. Firstly, there is the everyday world with all the hustle and bustle — the practical and physical existence. Secondly, we have our emotional life with all of our feelings and experiences as our inner turmoil — our secret life. And there is a spiritual life that can connect us only incidentally, in certain circumstances, to a broader, hidden realm which goes beyond time and space. Alongside, there could be a 'deeper' more 'profound' reality which surrounds, penetrates, and pervades these levels through 'laws' that are invisible and presumably will never be knowable to us. All of this could very well be interconnected with our consciousness, in which our powers of imagination play a crucial part. Trying to capture and understand this interwoven unity and the consequences thereof is what fuels my life and my philosophical artistic practice to this very day.

After a study in Fine Art at AKI Academy of Art & Design in Enschede, I read philosophy at the University of Amsterdam, where I obtained a PhD for integrating philosophical insights into my artwork. Elaborating on the ways in which I compose my multilayered and interdisciplinary work, I labeled the large-scale projects 'InstallationPackage'. A cluster of writing, installations, performance, and photography in which one specific concept is investigated from various points of view. For instance, in package Rhine I focussed for more than two years on the concept of 'Life Quality', choosing four different stations — Schafhausen, Strasbourg, Cologne, and Rotterdam — to work for some time. Or the concept 'Meaning' which was examined in package Do not Erase. It may take several years to complete such a package, considering not only the results, but also the processes that lead to the results.

Experimental photography

I always begin my artistic journey with a vision or an idea. I never go out chasing objects to catch on camera, but contemplate and (re)consider the ways in which we experience what we call 'reality'. In what ways lies reality beyond mere appearances? Is there a hidden regime of reality? Digital photography allows me to split, remodel and repeat photographic material with great freedom in unexpected ways and layer the components not into new photographic images, but into pictureworks. The pictureworks are not representations. Rather, they reflect the energy of an unseen and unknown world in which the camera acts as a concentrated point of consciousness, trying to locate the unknown in a reciprocal poetic resonance between the explicate structures of the ordinary world and the implicate processes of the human soul. In the

dynamics between the explicate and the implicate, just like between the seeing and the thinking, pictureworks, whether presented in a choice sequence or an installation, are not a point of view, but a field of perception and cognition that tries to connect us with the deeper levels of life: the big unanswerable questions, the mysteries. From this, then, photography is understood as a reflective and analytic 'philosophical' medium. The pictureworks have nothing to do with reports, stories, documentaries, registered events, and the like. Rather, they originate in images, taken from everyday life. Used as raw material, and subsequently transformed into art, the pictureworks seek to touch upon the viewer's infinite number of subtle feelings that can lead to new meanings - all in an attempt to get a glimpse of a hidden regime of reality.

Work has been on view in galleries and institutions both at home and abroad, including ACB Strasbourg, DAAD gallery Berlin, FrauenMuseum Bonn, Arti et Amicitiae Amsterdam, and many others. In addition, I heightened the relation between language and image in performance *Language and her Tightly-whities*; investigated the question of what happens to a human being when she is totally isolated from her natural and cultural environment and left to her own resources in a two-week stay at the fallout shelter of Dalfsen; received international recognition for my performance in Cologne where I crossed the Rhine River wrapped in bandages; and put myself up for sale amid 34,000 day-trippers at the Rhine Falls near Schaffhausen. In 2011, I produced the permanent photo installation *Corrido[o]r — Empty Space* for the University of Amsterdam. Work is included in various museological collections such as MoMA New York, Stedelijk Museum Amsterdam, and Tate Modern London. Related to the package projects, I deliver masterclasses and public lectures on a regular basis. I was born in 1955 in Nijmegen, the Netherlands.

package SpaceTimes

2024 - 2025
project Stars

2020-2024
project Zero Point

2020-2022
project Total Eclipse

2018-2020
project God's Plot

2016-2019
project Soul Space

Package SpaceTimes covers an inquiry into reflection and diffusion by posing the question what we mean by 'reality'. In an everlasting flux we are continuously defined by the universe, the world we live in, ourselves and others. Hence, we will fail to see the richness and complexity of everything the moment we want to define or describe ourselves in a conclusive way. There will always be something we miss. In this sense, we are conclusively incomplete and subject to a continuous re-contextualisation and interpretation. It seems as if our inner world and the outer world we live in influence each other in a reciprocal poetic resonance. If this is true, it raises the question to what extent we actually create our own reality and how much is enforced upon us.

Proceeding from a compact body of textual and visual sources from philosophy and photography, the study combines philosophical, primary source-based research, critical analysis and interpretation, and new artwork. The results are disseminated through public events, exhibitions and publications. Several factors underscore its timeliness: a renewed interest in what one could call 'reality', the imploding of several societal systems with or without increasing the threat for violence, and the urge for a new humanistic approach.

... Again, in this new extensive 'slow art' study into what she calls SpaceTimes, Tine Wilde meticulously dives into the ways in which we experience what we call reality. And again, she is showing to be able to merge state-of-the-art philosophical insights with stunning works of contemporary art into something original; something that lets us contemplate and reconsider who and what we 'really' are....

Project STARS

2024-2025

Project STARS encompasses a small series of photographic images of a tree's dense crown and fine branches as the starting point in an endless process of transformation - splitting, repeating, and (re)connecting numerous parts. Showing a reality that explodes into fragments of incompleteness, while remains of leaves and branches are strewn like stars against an unknown universe.

Erratic and unpredictable, as soft as silk and sharply edged, shrill and mute - it is all there in a single picturework. Luring us, like a siren song, into a myriad of entanglements. A fascinating, unmeasurable journey through different layers and dimensions. This working process allows to make room for a visual poetry full of interpretation and contemplation - counting on the unlimited imagination of the viewer.

Overview pictureworks



STARS #S2024-01a



STARS #S2024-01b



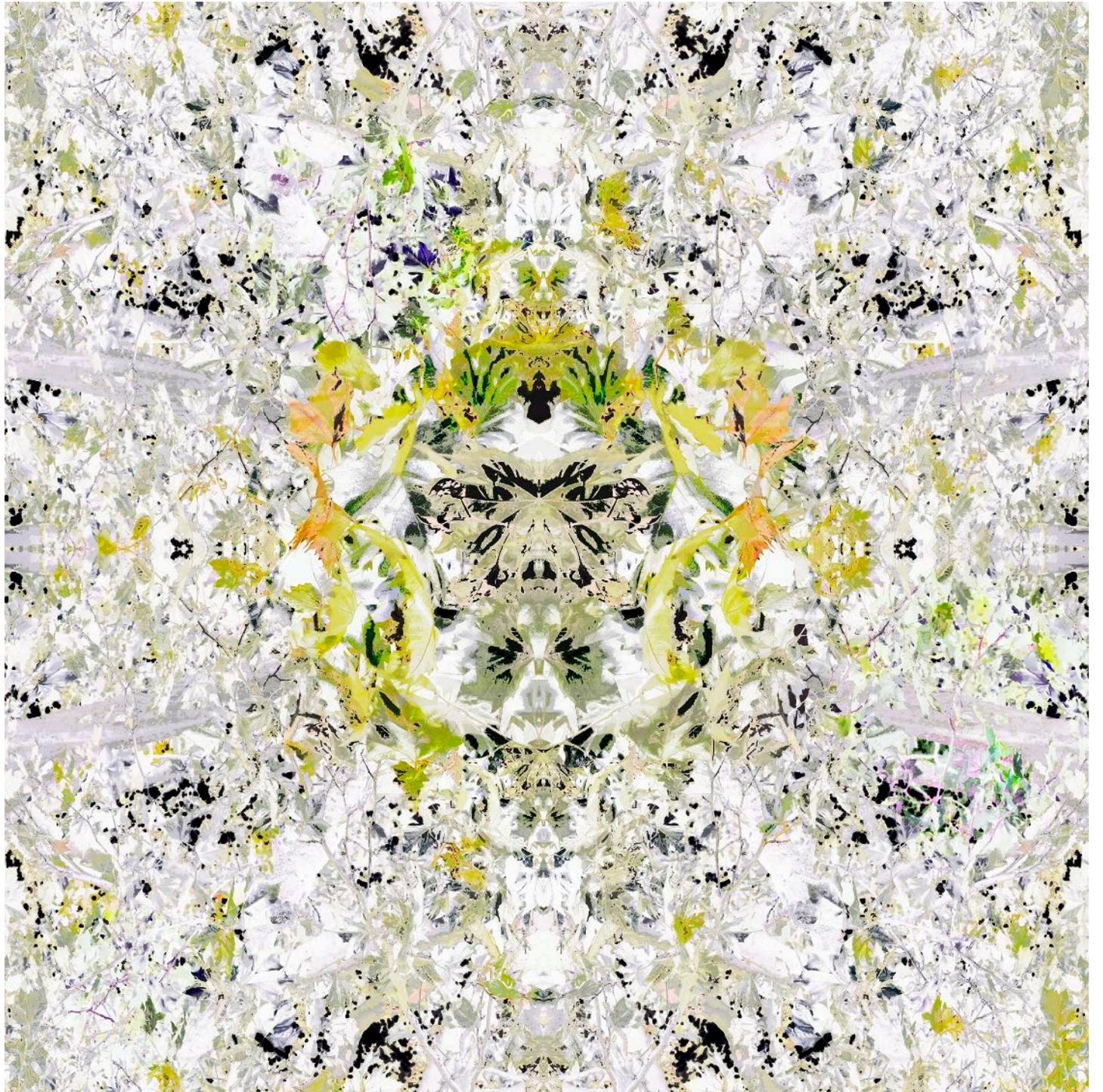
STARS #S2024-01c



STARS #S2024-01a
Archival pigment print
Mounted on Dibond
900 x 900mm / 35.4 x 35.4in; unique



STARS #S2024-01b
Archival pigment print
Mounted on Dibond
900 x 900mm / 35.4 x 35.4in; unique



STARS #S2024-01c
Archival pigment print
Mounted on Dibond
900 x 900mm / 35.4 x 35.4in; unique

Project ZERO POINT

2020-2025

[A/V media](#)

[Lectures](#)

[Pictureworks](#)

[Publications](#)

The question: 'What is the nature of God?' is intrinsically bound up with the inquiry into our relationship with reality. While project Soul Space (2019) was an investigation into the human psychological perspective, asking in what ways God could be manifest as a hidden travel advisor during the services or ceremonies of various religious communities, this second project, ZERO POINT, focusses on the spatial-geometric perspective of the nature of God. As with Soul Space, the results are shared in discussions, lectures, exhibitions and an artists' book, in which the viewer is invited to contemplate a multi-layered portrait of God.

Forthcoming Split, Remodel, Repeat. Article written for the Modernism Remodelled Conference Proceedings. LABRC London, UK.

March 2026 Emptiness & Infinite Space. Symposium (Dutch only) commissioned by Foundation Wim de Haan. Arti et Amicitiae 22.3 2026.

January 2025 Presentation Kunst & Kwantum (Dutch only). Onno Peer speaks with Tine Wilde about her latest publication Zero Point and the ideas of David Bohm. Commissioned by society De Kring Amsterdam. 28.1 2025.

<https://kring.nl/programma/openbaar/kunst-en-kwantum/>

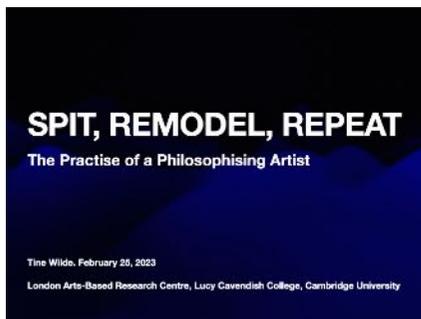
February 2023 Split, Remodel, Repeat. A presentation, commissioned by London Arts-Based Research Centre LABRC. Modernism Remodelled: A Transdisciplinary Conference, Lucy Cavendish College, Cambridge University. February 25-26, 2023. A recording of the presentation can be found at <https://youtu.be/jkSNsj0LtuA> (duration 14.56 min)

October 2022 Tine Wilde speaks about her practise as a philosophising artist (Dutch only). Lecture commissioned by society Engelenzang Utrecht. 11.10 2022.

April 2022 Tine Wilde speaks about the production of project Zero Point as an example of her practice as a philosophising artist YouTube Video <https://youtu.be/GTkS3esRhRA> Duration 3'57"

December 2021 An Inquiry into the Nature of our Relationship with Reality. Essay for Pari Perspectives - Ideas in Science, the Arts, Spirit and Community, Issue 10 Consciousness, December 2021, pp.122-128.

https://www.tinewilde.com/attachments/articles/2021_Pari-Perspectives.pdf



publication ZERO POINT

ZERO POINT investigates the nature of God from a spacial geometrical perspective. The philosophical photo book examines our interactions with the concept of 'measurability' in new pictureworks and a thought experiment. Measurability appears to be a problematic concept. The boundaries between fixed and fluid; between sharp and vague; between coloured and non-coloured; between love and hate. When does one state of affairs turn into the other? When is something still measurable? And: is it essential for something to be measurable at all?

From 2020 onward, a single drinking glass was used as the starting point for digital transformational processes of photographic images into thirty-eight multi-layered pictureworks. Pictorial spaces that are variable and subject to change in an experimental, unconscious method of choice, chance, inspiration, and demolition. The results of split, remodel, and repeat invite the viewer to explore and contemplate the notions of space and time as a dimension, in which meaning remains something unfinished, but in which measurability seems to be crucial. After all, when there is nothing to hold on to, we want to select a starting point from which we can (re)organise our life.

The most significant literature and validation for ZERO POINT is the work of David Bohm (1917–1992) with his research into the underlying meanings concerning quantum theory: "We come to a certain length at which the measurement of space and time becomes totally indefinable." Bohm called this calculation the zero-point energy for a point of space. Here, he predicts, will be found a boundary separating an implicate from an explicate order. Investigating the notion of 'reality', Bohm's inquiries together with state-of-the-art philosophical insights were merged with contemporary works of art to let us contemplate and (re)consider who and what we 'really' are. As a result, the publication offers different possibilities to compose and contemplate a personal zero point as a portrait of God.

There are several ways to leaf through the book and engage in its content. Each of the thirty-eight pictureworks is accompanied by a philosophical caption. These captions are part of a larger philosophical statement, consisting of three 'countenances' which together make a portrait of God. Each caption can be read separately next to the picturework. Each picturework can be enjoyed next to a specific caption. Another way to work with the captions is to read them within their larger context by unfolding the last page of the book and deliberate on them in search of cross-references next to any particular picturework.

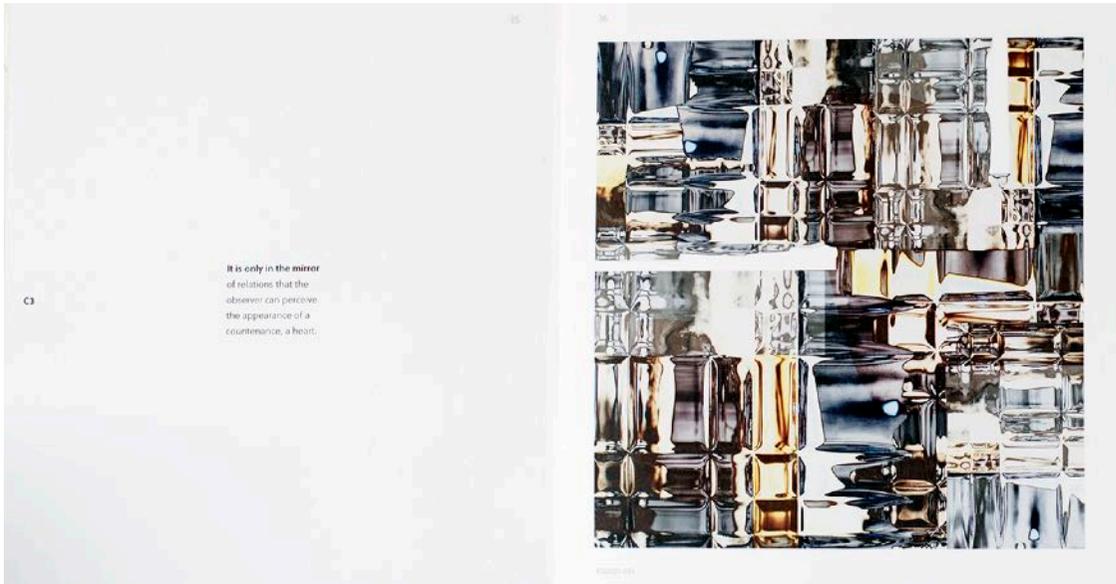


Concept and production Tine Wilde
Proofreading D'laine Camp (InOtherWords)
Language English
Dimensions 210mm x 210mm x 30mm
flat binding
Printer Jubels bv, Amsterdam
Binder J. Voetelink & Zoon bv, Haarlem
Publisher Wilde Oceans Publications

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Printed and bound in the Netherlands

ISBN 978-90-8042040-6-7
NUR 646 visual art 730 philosophy

publication ZERO POINT



It is only in the mirror of relations that the observer can perceive the appearance of a countenance, a heart.

#S2021 - 02a In the beginning, there was an observer who created heaven and earth. Urged by the recognition to be made up of the same stuff. The observer is the beginning because otherwise there would be no fixed point that movement could return to.

#S2021 - 02b In the beginning was the word, which is to say that it begins with the observer who learns to communicate with itself and others. When the observer can speak, it can also learn, teach and persuade.

#S2021 - 03a Rules are shaped by the observer's ordered perceptions of the way in which occurrences in nature unfold themselves from particular patterns.

#S2021 - 03b Each in the rules translates itself into habits, conditions, norms and dogmas, systems such as organizations and institutions, and silver chains. It provides a freedom that presents itself as a private fragmented prison. To subsequently be questioned out of dissolution by those same rules.

#S2021 - 03c The perception of the observer encloses its freedom, restricts the field of vision. All those fragments create an intricate and doorded picture of the universe.

#S2021 - 03g The observer takes position and selects an appearance as zero point.

#S2021 - 03h Wrinkles spread from a nucleus into curvatures that can unfold into deeper wrinkles. The appearance is not a part of its wrinkles. In the way trees grow infinitely into the sky and bear branches that themselves will once be trees, but the tree will never be a part of its branches.

#S2021 - 03i All aspects of the observer have branched out into a multiplicity of possibilities. Every possibility implies a direction one might choose.

#S2021 - 03b The appearance appears to be nothing more than a modest plot containing the infinity of possible worlds. What is the scale of this countenance? How can an infinite embedding be measured? By selecting a benchmark: a place to surrender.

#S2021 - 03a A countenance needs space. The observer weighs, considers and compares to determine its starting point. Is a measuring rod enough to determine the relation of the sun and the planets to our framework? The premise has been chosen a priori because otherwise the observer would get lost in the search for its actions.

#S2021 - 03a A countenance without space would be merely wrinkles and dimensions. Without space, there is no depth. Space is order - in length, width, time and content.

#S2021 - 03g Space depends upon how the light falls and with which instruments the observer measures the dimensions of each breath.

#S2021 - 02b What is holy cannot live without space. There is the beginning of a zero point for the countenance outside all time, outside all space, in a light without light.

#S2021 - 02b May God split its countenance and grant you peace.



Videoclip <https://youtu.be/yKkywMAe-o>



The observer could also think of the field of vision as a point in a mirror. It is not an end in itself, but not permanent. It is only in the mirror of relations that the observer can perceive the appearance of a countenance, a heart.



The pictures were produced from 2016 through 2022. A single striking glass was taken as the starting point for transformational processes, changing photographic images into thirty-eight multilayered compositions. Material space that was visible and subject to chance in an experimental, anarchic method of exposure, choice and derivation. The reflections and refractions of the glass were still there, but in a way that invited a real transparent truth, remains hidden as a world impossible to enter.

In some sense, the pictaworks could also refer to an Indian idiom or proverb. In any case, the pictaworks are intended to act as a continuous, unending prayer, open to the viewer as a possibility to get a glimpse of the zero point energy of space.

The results of split, remodel, and repeat invite you to explore and contemplate the notion of space - and time as a dimension whose meaning remains constantly, difficultly unfinished, but in which "reasonability" is crucial. After all, when there is nothing to hold us to, we have to choose a point of departure from which we can organize our lives.

The captions that accompany the pictaworks make these countenances, which may contradict or combine each other: splitting, remodeling, and repeating. They together with the pictaworks constitute a portion of God.



Project ZERO POINT

A limited number of pictureworks have been exposed and available **from 1|9 2023 through 1|8 2024** at **gallery Artsper in Paris**, a world leader in online contemporary art sales.

The abstract Fine Art pictureworks came in a limited edition of 5 as archival pigment prints on Hahnemühle FineArt Baryta paper (325 gsm) with a 3cm float border.

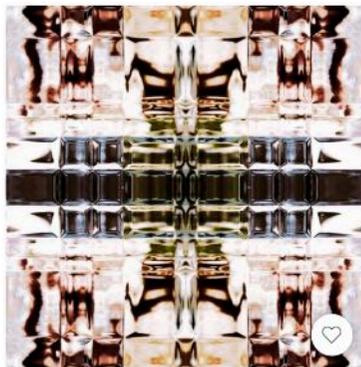
Delivered signed and numbered verso and accompanied by a Certificate of Authenticity.

.Artsper

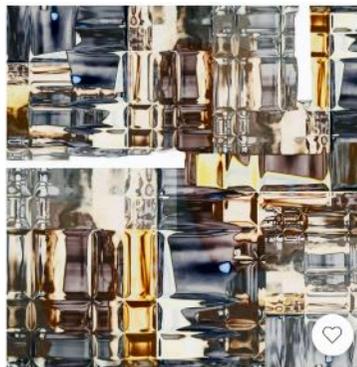
Artworks / Photography / Zero point #S2021-03i



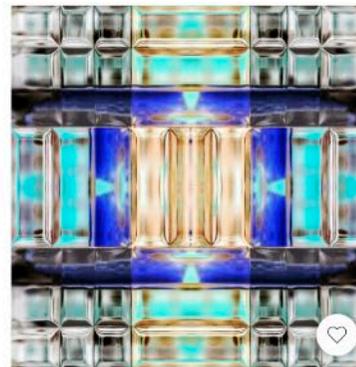
About the artwork



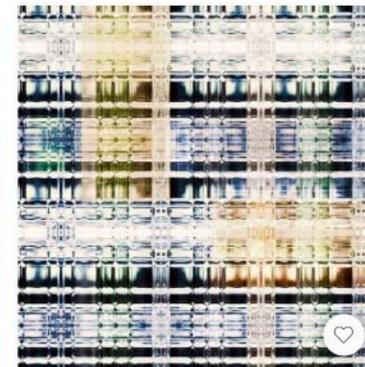
Zero point #S2021-03j



Zero point #S2021-03k



Zero point #S2020-02g

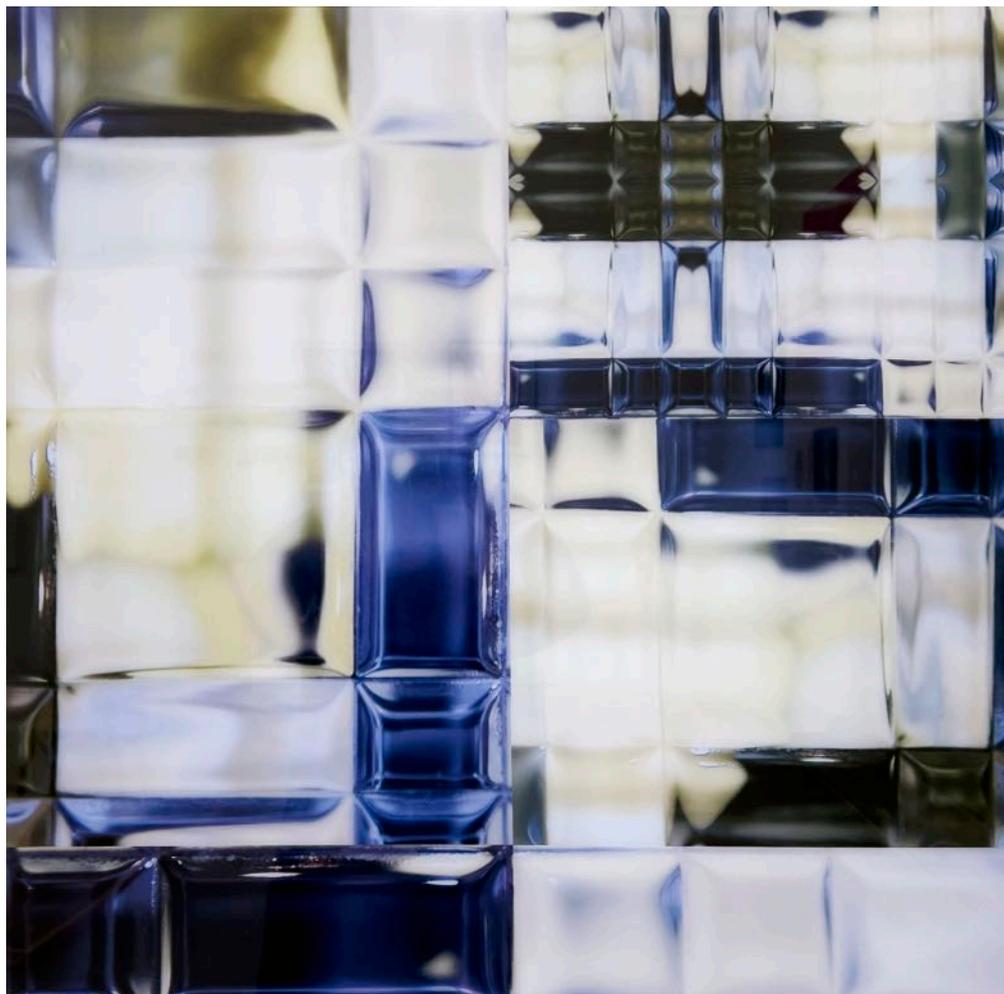


Zero point #S2021-03e

Project ZERO POINT

LensCulture Review 2023:

... Measuring the world is important. It is our primary tool to understand reality. But sometimes it is important to tell ourselves 'Stop seeking for meaning and just feel.' I think that is the ethical message you want to impart with this work, via this abstract language full of enigma. All in the service of 'the secret cord'. The thing that taps into the limitless, sublime unknowable...



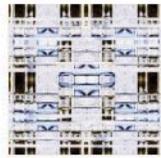
Salon exhibition Arti et Amicitiae
Amsterdam 16|12 2022 - 1|8 2023

Zero Point #S2022-02e,
Diasac Archival pigment print,
dimensions 800x800mm.

Overview pictureworks ZERO POINT



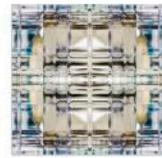
#S2020-02a
500 x 500mm
19.7 x 19.7in



#S2020-02b
500 x 500mm
19.7 x 19.7in



#S2020-02c
500 x 500mm
19.7 x 19.7in



#S2020-02d
500 x 500mm
19.7 x 19.7in



#S2020-02e
500 x 500mm
19.7 x 19.7in



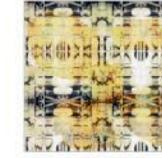
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20.9 x 20.9in



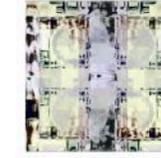
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530 x 530mm
20.9 x 20.9in



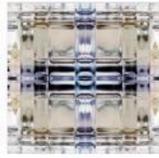
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28 x 28in



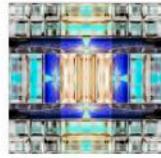
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710 x 710mm
28 x 28in



#S2022-01a
710 x 710mm
28 x 28in



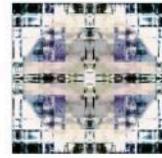
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19.7 x 19.7in



#S2020-02g
500 x 500mm
19.7 x 19.7in



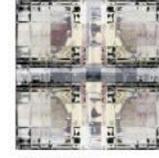
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20.9 x 20.9in



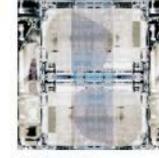
#S2021-03b
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20.9 x 20.9in



#S2021-03c
710 x 710mm
28 x 28in



#S2022-01b
620 x 620mm
24.4 x 24.4in



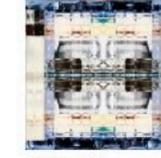
#S2022-01c
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20.9 x 20.9in



#S2022-01d
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20.9 x 20.9in



#S2022-01e
530 x 530mm
20.9 x 20.9in



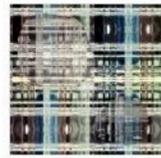
#S2022-01f
620 x 620mm
24.4 x 24.4in



#S2021-03d
1250 x 1250mm
49.2 x 49.2in



#S2021-03e
1250 x 1250mm
49.2 x 49.2in



#S2021-03f
1250 x 1250mm
49.2 x 49.2in



#S2021-03g
620 x 620mm
24.4 x 24.4in



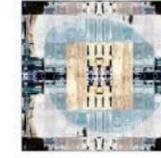
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20.9 x 20.9in



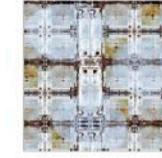
#S2022-01g
530 x 530mm
20.9 x 20.9in



#S2022-01h
620 x 620mm
24.4 x 24.4in



#S2022-01i
530 x 530mm
20.9 x 20.9in



#S2022-01j
1250 x 1250mm
49.2 x 49.2in



#S2022-02a
800 x 800mm
31.5 x 31.5in



#S2022-02b
800 x 800mm
31.5 x 31.5in



#S2022-02c
800 x 800mm
31.5 x 31.5in



#S2022-02d
800 x 800mm
31.5 x 31.5in



#S2022-02e
800 x 800mm
31.5 x 31.5in



#S2022-02f
800 x 800mm
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#S2022-02g
800 x 800mm
31.5 x 31.5in



#S2022-02h
800 x 800mm
31.5 x 31.5in



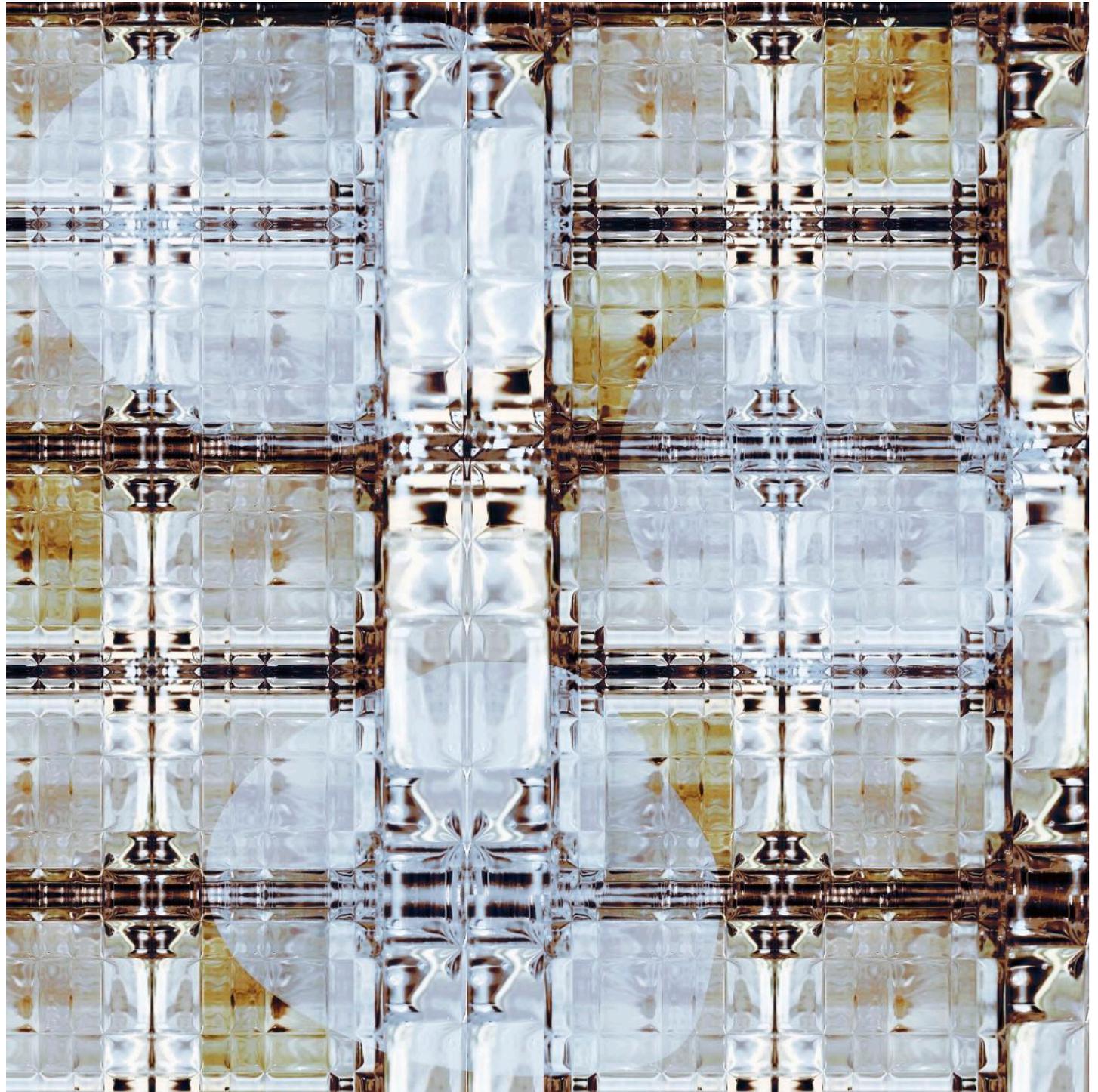
#S2022-02i
800 x 800mm
31.5 x 31.5in

38 Pictureworks ZERO POINT

Produced from 2020 through 2022

Dimensions varying from 500x500mm to 1250x1250mm

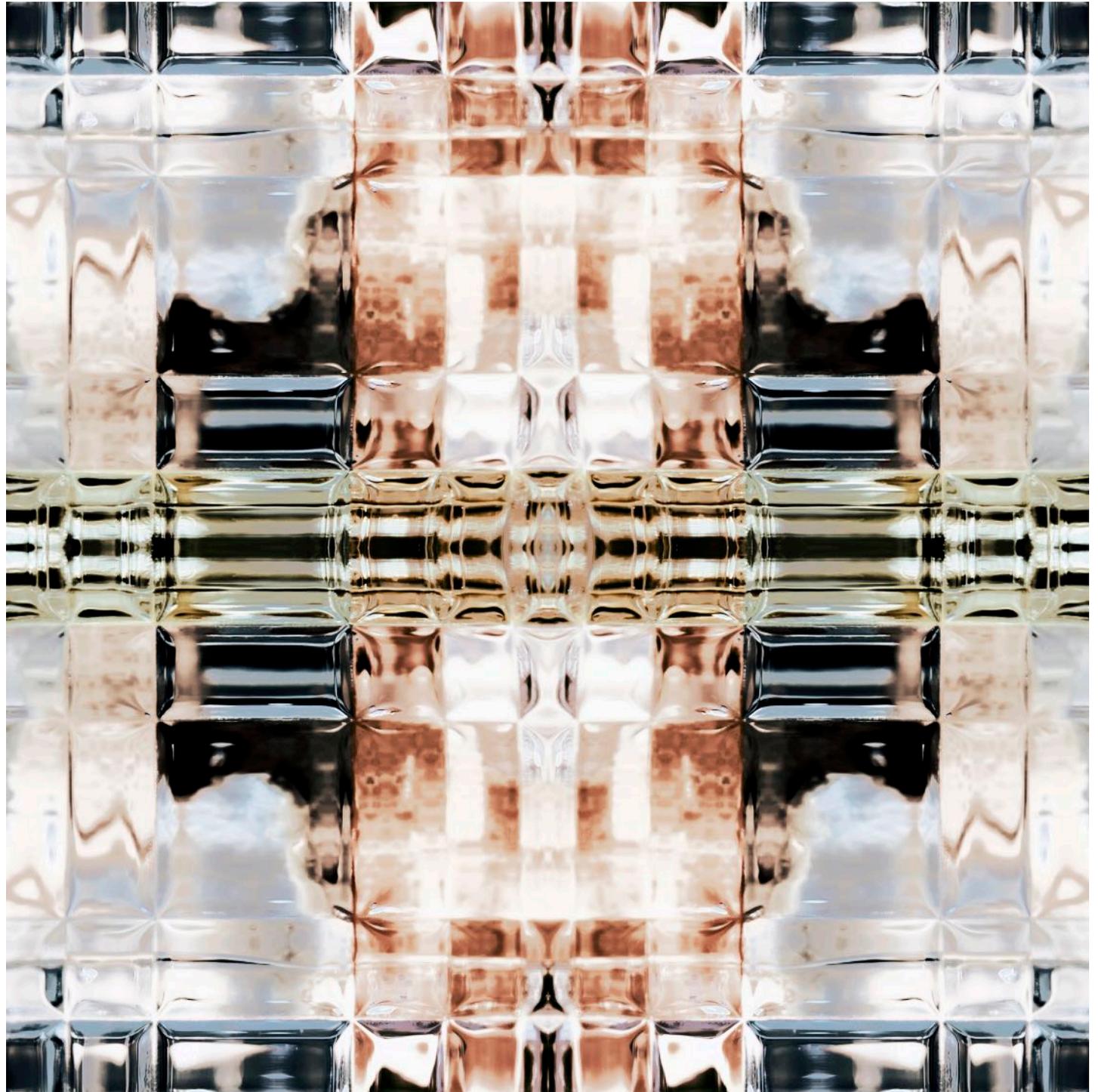
Diasac Archival pigment prints



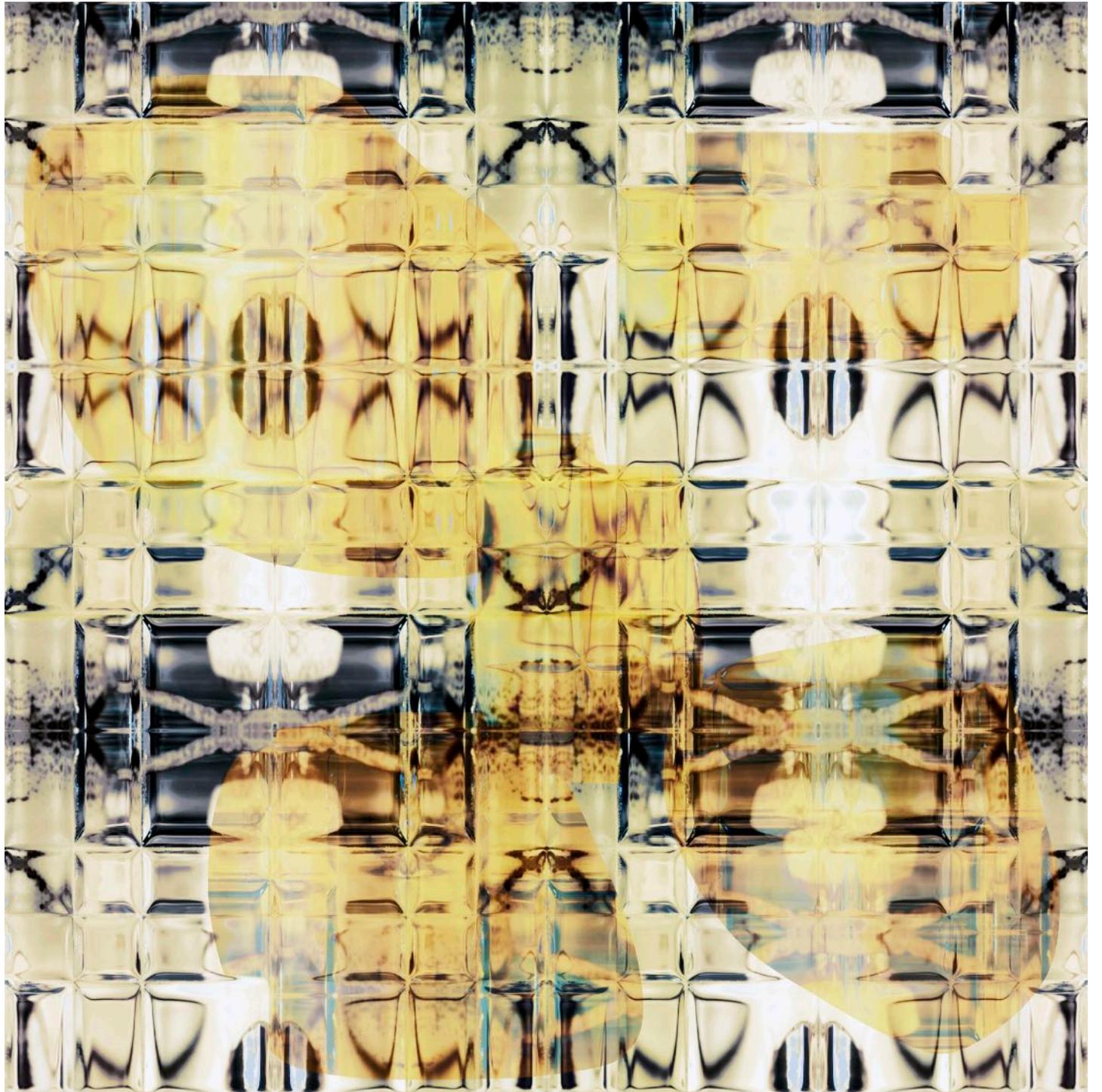
Zero Point #S2022-01j
Diasec Archival pigment print
1250 x 1250mm / 49.2 x 49.2in; unique



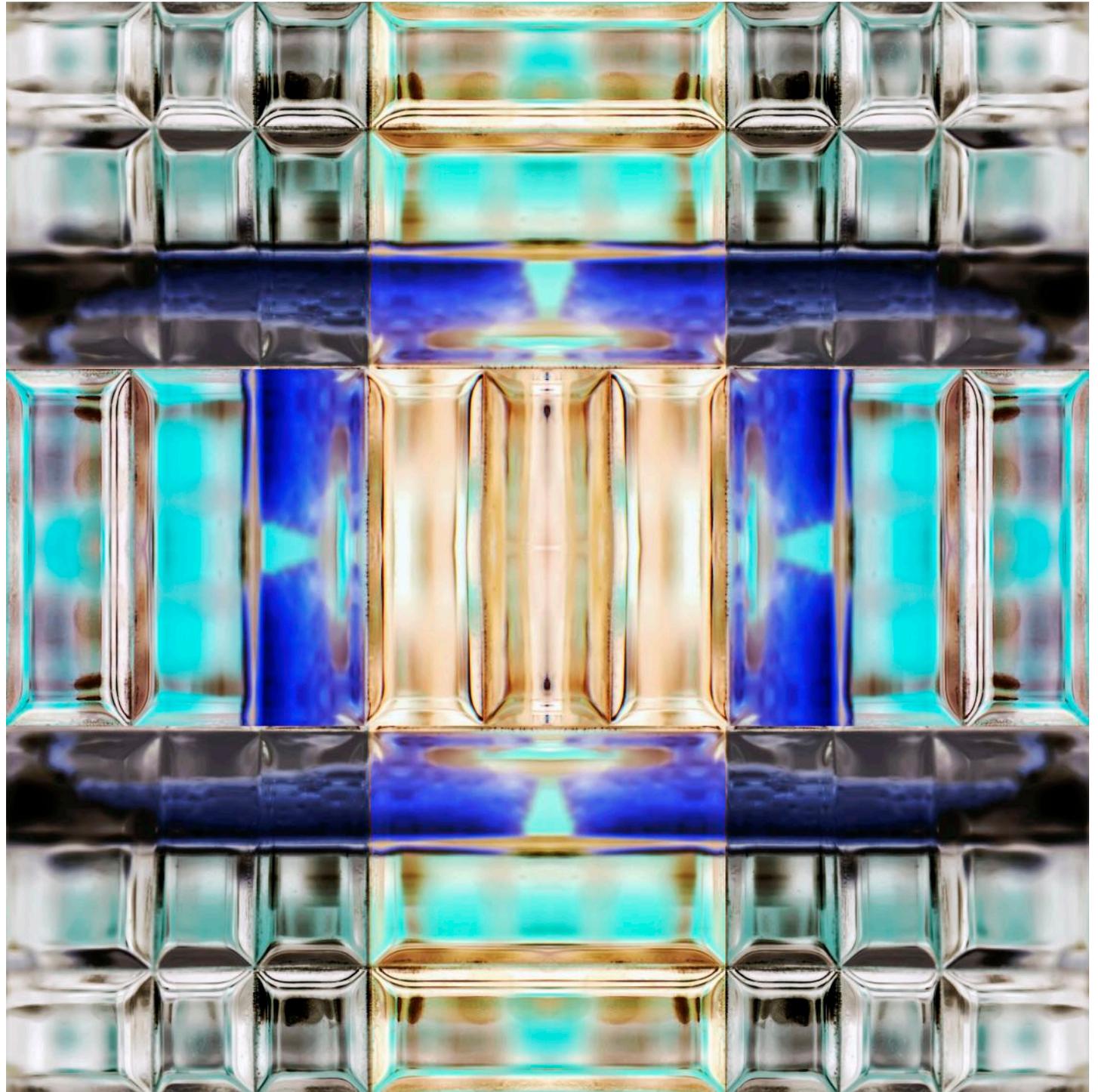
Zero Point #S2022-01a
Diasec Archival pigment print
710 x 710mm / 28 x 28in; unique



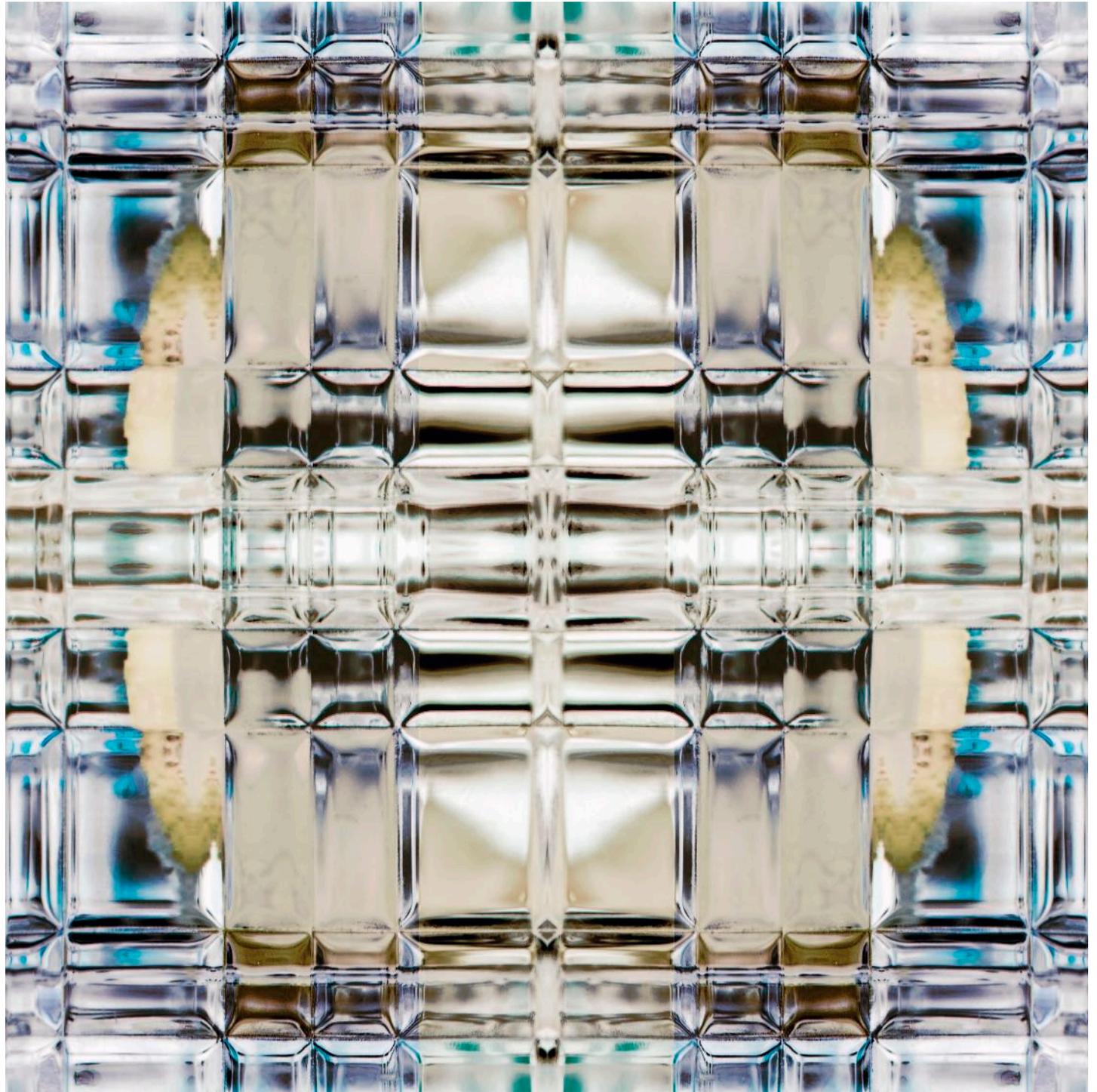
Zero Point #S2021-03i
Diasec Archival pigment print
530 x 530mm / 20.9 x 20.9in; unique



Zero Point #S2021-03I
Diasec Archival pigment print
710 x 710mm / 28 x 28in; unique



Zero Point #S2020-02g
Diasac Archival pigment print
500 x 500mm / 19.7 x 19.7in; unique



Zero Point #S2020-02d
Archival pigment print
500 x 500mm / 19.7 x 19.7in; unique

Project TOTAL ECLIPSE

2020-2022

A/V media

Pictureworks

In the interdependency between nature, society and human beings, imagination is a core concept. Today, in addition, innovative technology must be considered as a new dimension which will allow us to regenerate and progress in the face of fierce challenges.

The project situates the human eye between the Ptolemaic universe and the Big Bang universe. The former is a mathematical model of a geocentric universe, assuming that earth is stationary and at the centre of the universe while the heavenly bodies travel in uniform motion along the most 'perfect' path possible. The latter is the now leading explanation of how the universe began. Just like the Ptolemaic model, the Big Bang representation comes from mathematical formulas and models. Astronomers can, however, see the 'echo' of the expansion through a phenomenon known as the cosmic microwave background: the early light – sometimes called the 'afterglow' of the Big Bang.

The immediate cause that triggered the project was a medical checkup. Medical scans of both eyes were merged with an image of a total lunar eclipse. The Moon being Earth's only natural satellite we all gaze at as a symbol for hope and future potential. Subsequently, the digital files were transformed into a small series of Fine Art pictureworks. Taking things one step further, these pictureworks were then converted into a small video, simulating the heartbeat of humanity.

Project TOTAL ECLIPSE is dedicated to Saint Lucia of Syracuse, a Christian martyr who died during the Diocletianic Persecution, known to us as the woman 'who helps us see with clarity'.

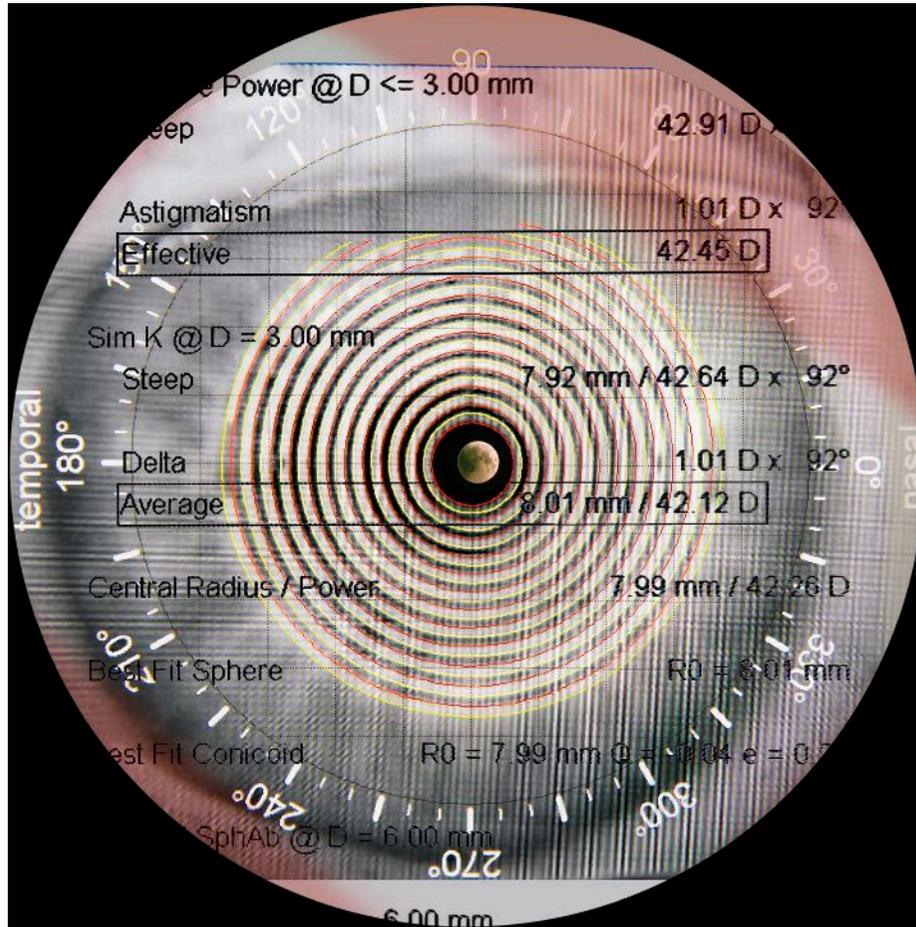
A video, made of the pictureworks mentioned in detail below, simulating the heartbeat of humanity, can be viewed here <https://www.youtube.com/watch?v=sLwrSjxyBxc>

Special thanks go to:

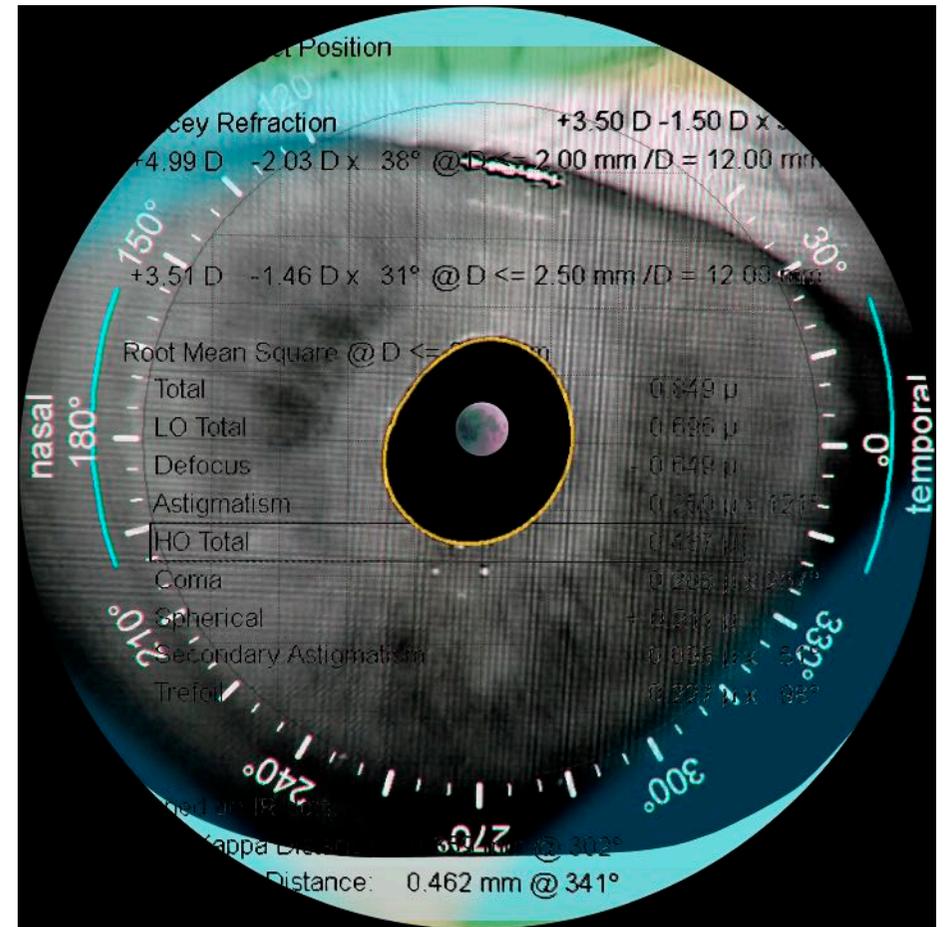
Hospital OLVG Oost, department Ophthalmology Amsterdam.

NASA Jet Propulsion, Californian Institute of Technology. Image:
Total Lunar Eclipse from Abu Dhabi, 27-07-2018.

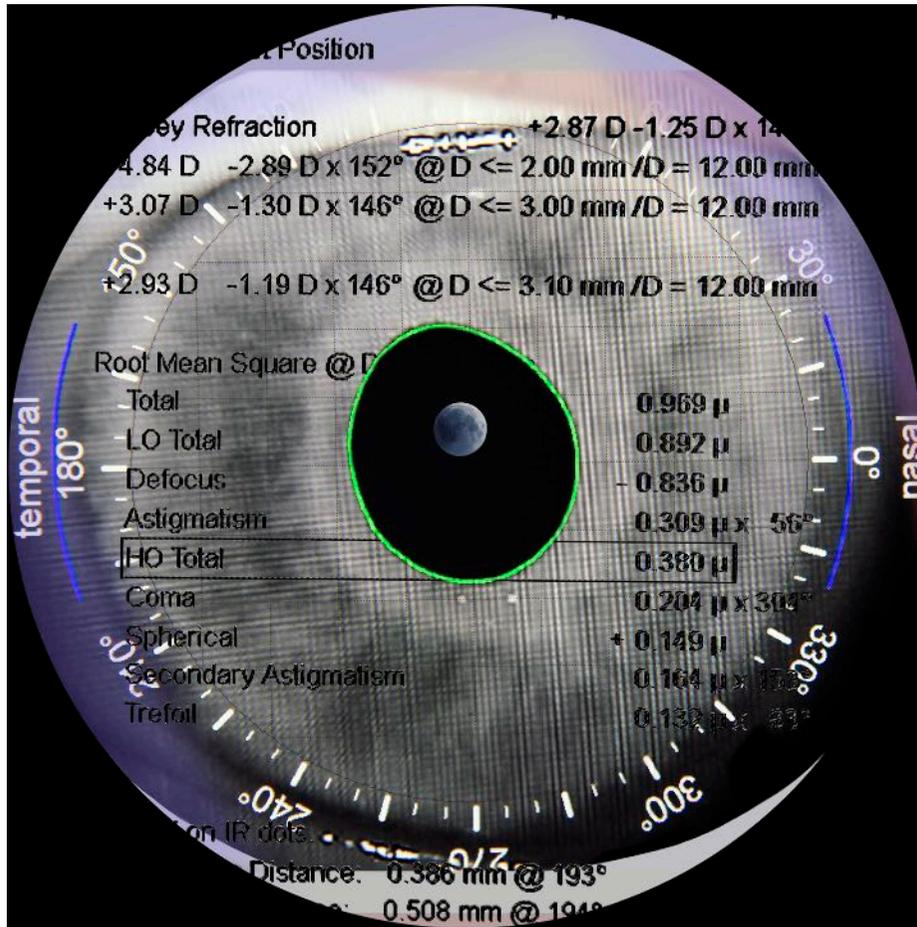
Pictureworks S2022-04a/b



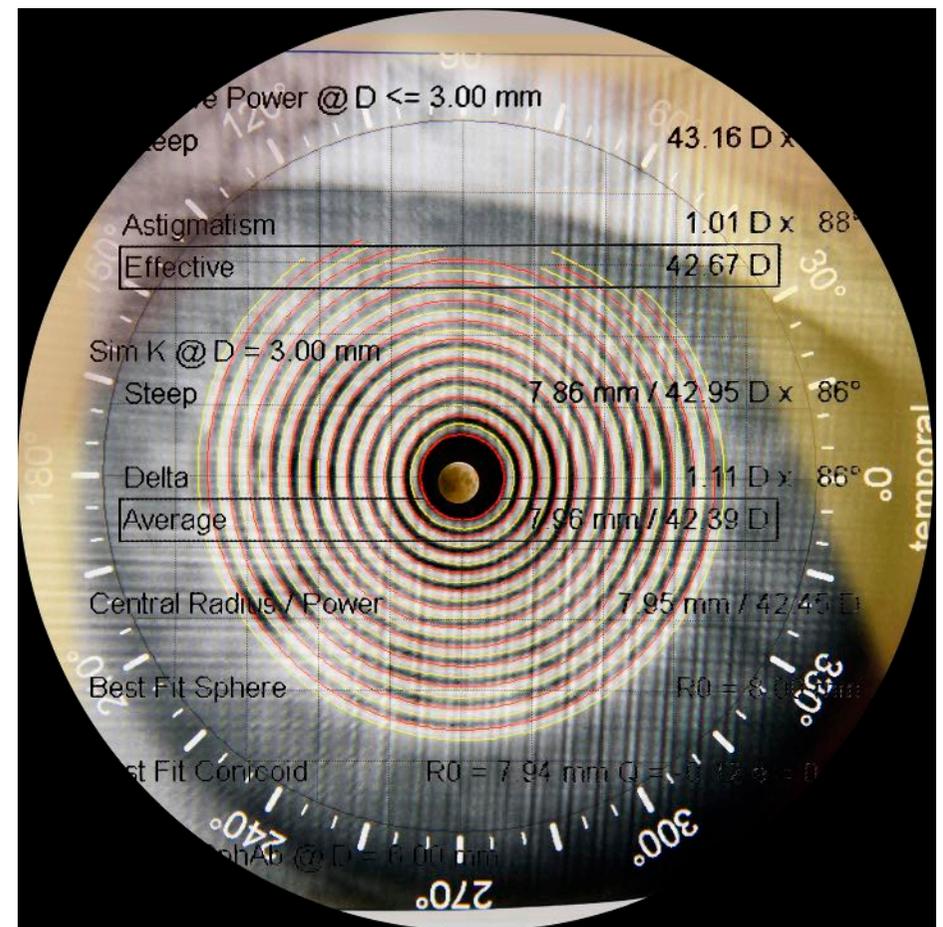
Total Eclipse #S2022-04a
600 x 600mm / 23.6 x 23.6in



Total Eclipse#S2022-04b
600 x 600mm / 23.6 x 23.6in



Total Eclipse #S2022-04c
600 x 600mm / 23.6 x 23.6in



Total Eclipse #S2022-04d
600 x 600mm / 23.6 x 23.6in

Project GOD'S PLOT

2018-2020

Pictureworks

In 2016, I visited the exhibition of Marinus Boezem at the Old Church, situated in the Red Light District of Amsterdam. The installation was made up of lace curtain hanging from the ceiling and broken mirror panels laying on the floor. The scattered mirror panels reflected the Gothic cathedral in unexpected ways, urging the visitors to reflect on our notions of time and space.

I transformed photographic images of the scattered mirror panels into Rorschach tests, and, taking things one step further, extrapolated the 'Rorschach pictures' through Douglas Hofstadter's insights in recursive structures and processes. American physicist and cognitive- and comparative literature scientist Douglas Hofstadter coined the term Gplot in his much-praised book Gödel, Escher, Bach with respect to inquiries into recursive structures and processes and called the infinite number of infinities God's plot, Gplot, or portrait of God.

Gplot, within this context, denotes a special complicated transformation of each copy, but recursion is the fundamental idea behind it. Recursion is the phenomenon of embedding and variations of embedding. It never defines in terms of itself, but always in terms of less complicated versions of itself. Thus, recursion is grounded in a simultaneously functioning of 'sameness' at various different levels. Yet, the occurrences at the levels are not exactly the same. Visually, these processes show abstract 'butterflies' reminding us of the symmetrical inkblots Hermann Rorschach used in order to evoke associations in his psychiatric patients. The 'butterflies' are all interconnected as mathematical diagrams transferring functional part onto functional part. A friend of Hofstadter saw in the infinite number of infinities of the distributions a portrait of God.

A series of nine pictureworks invite the viewer to explore and contemplate the notion of SpaceTimes as a fourth dimension, in which meaning remains something indirect, flexible and fluid, depending on the context. How complex is God's plot?

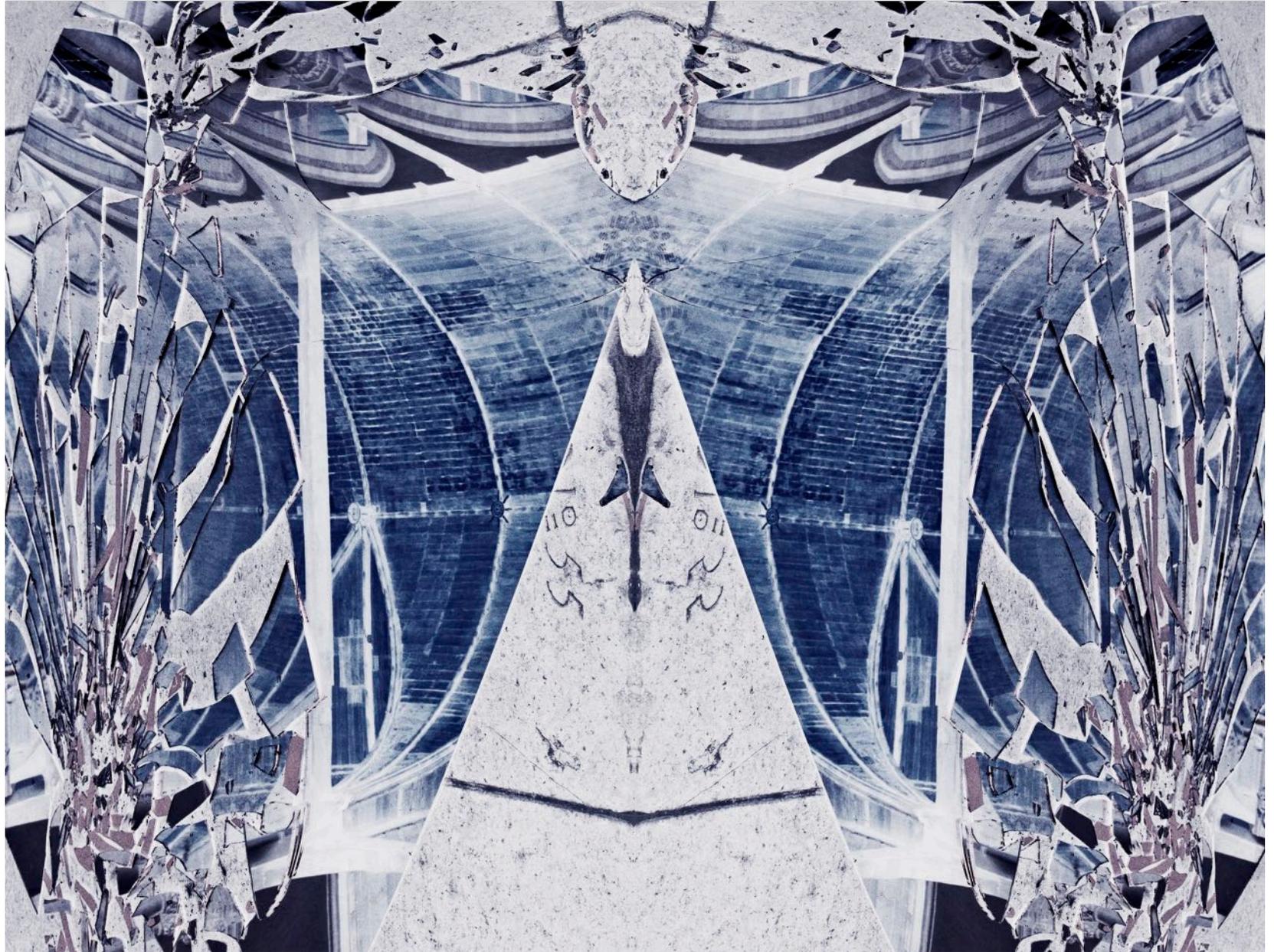


November 2024 God's Plot #S2019-01b. Archival pigment print on Hahnemühle Bright White 28.8 x 36.3 cm. Printed by Kleurgamma Amsterdam. Framed by Proflex Amsterdam. Salon exhibition Arti et Amicitiae, Amsterdam. 29.11 - 4.1 2025.





God's Plot #S2019-01b
Inkjet print on aluminium
120 x 90cm / 47.24 x 35.43in

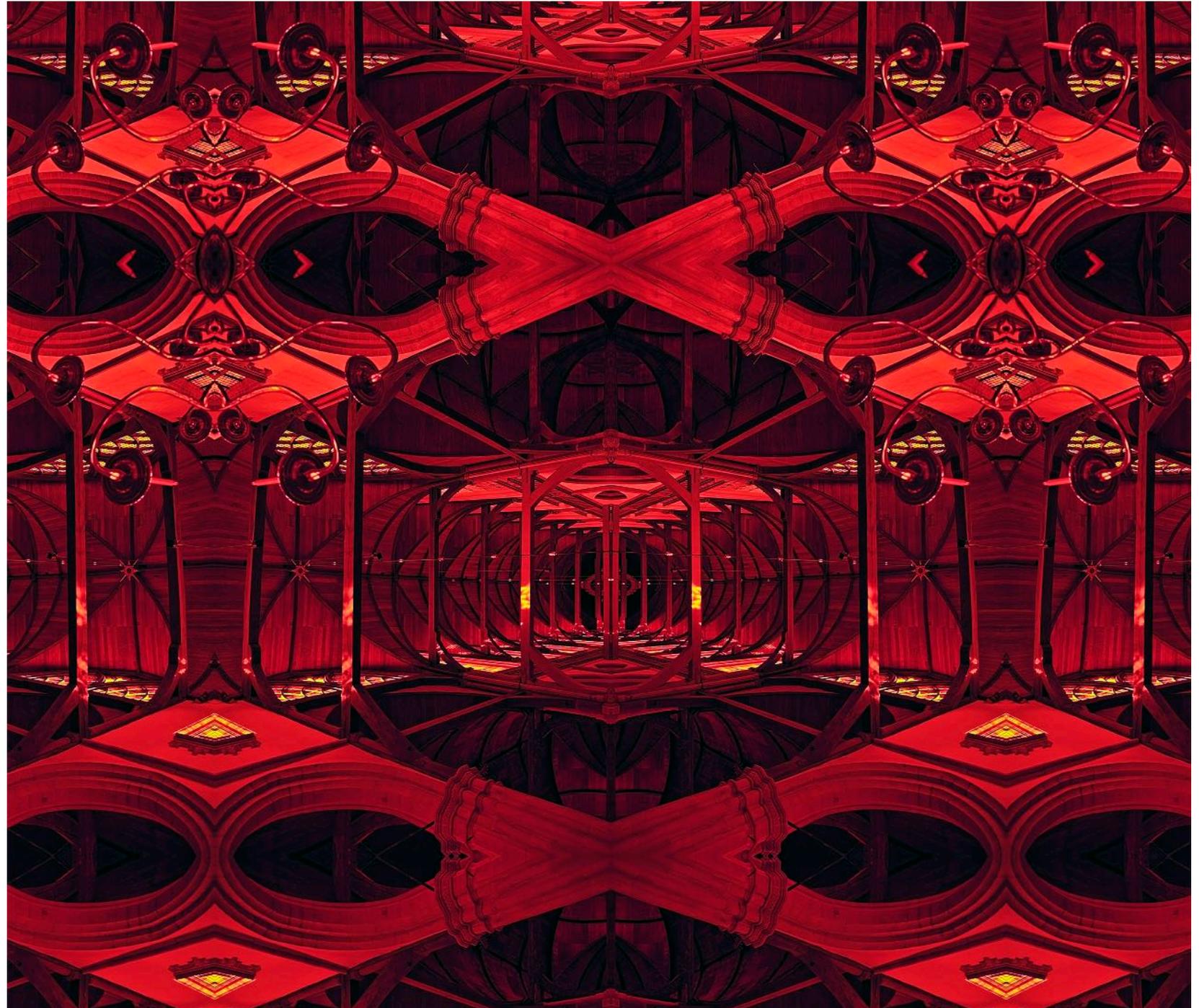


God's Plot #S2019-01e
Inkjet print on aluminium
120 x 90cm / 47.24 x 35.43in

Project GOD'S PLOT

In 2018, the Oude Kerk was revisited for the creation of a second series of pictureworks. Point of departure was the site-specific installation *Anastasis* produced by Giorgio Andreotta Calò. The installation proved an excellent opportunity to take pictures of the interior space of the church in an all-encompassing red light, where God was thought of as an emotional architectonic magnitude of love and destruction. Back in the studio, the images were remodelled in a reflective process of transformation and turned into symmetric geometrical pictures in an attempt to measure the infinity of space and time.

God's Plot#S2019-02a
Inkjet print on aluminium
113 x 85cm / 44.48 x 33.46in





God's Plot #S2019-02c
Inkjet print on aluminium
120 x 90cm / 47.24 x 35.43in

Project Soul Space

2016-2019

Pictureworks

Publication

Socrates called it his Daimonion: a hidden travel guide who protected him on his journey through life by preventing him from doing something he was about to do. Socrates always listened very carefully to the guide, because, according to him, this voice came from the Deity. Is Socrates' Daimonion comparable to what we name as God or Guardian Angel? Or does it look more like something the (para)psychologists call a 'mental radar': a function of the human subconsciousness? Could the travel guide be just another word for 'fate'? In any case, it seems to be something invisible and hidden but nevertheless active outside or inside ourselves; mysterious and possibly supernatural as some sort of intensified knowledge. Whatever the hidden travel advisor might be, in all cases our powers of imagination play a crucial role.

From 2016 through 2019 project Soul Space investigated in what ways the Daimonion manifests itself as 'religious experience' during all kinds of services and ceremonies present to this very day in Amsterdam, worshipping each in their own manner what they think most important. What does religious experience mean for the churchgoers? What do they hope for? Which voices do they hear? Or do they merely opt for the coffee after service? These questions were addressed by focussing on the profound feelings during the service when the intimacy of the moment evokes a special atmosphere in which 'something might happen'. The aim was to capture something so invisible on camera and subsequently turn it into a sign of our evolutionary potential.

Participating religious communities: Apostolic Society, Buddhist He Hua Temple, Church of St. Peter and St. Paul, J.G. Plate Spiritist Society, Family Federation, Hare Krishna Ikscon, Liberal Jewish Congregation, Oranjekerk Protestant Church, Old Catholic Church, Old Church Congregation, Oudezijds100 Community, Pastoral Care for Drugaddicts, Quakers, St. Nicholas' Basilica, Shinzen Foundation, Vaidiek Arya Samaj.

17.11 2019

Presentation artists' book Soul Space

Duration 180 minutes

Book-presentation with photo-projections and debate

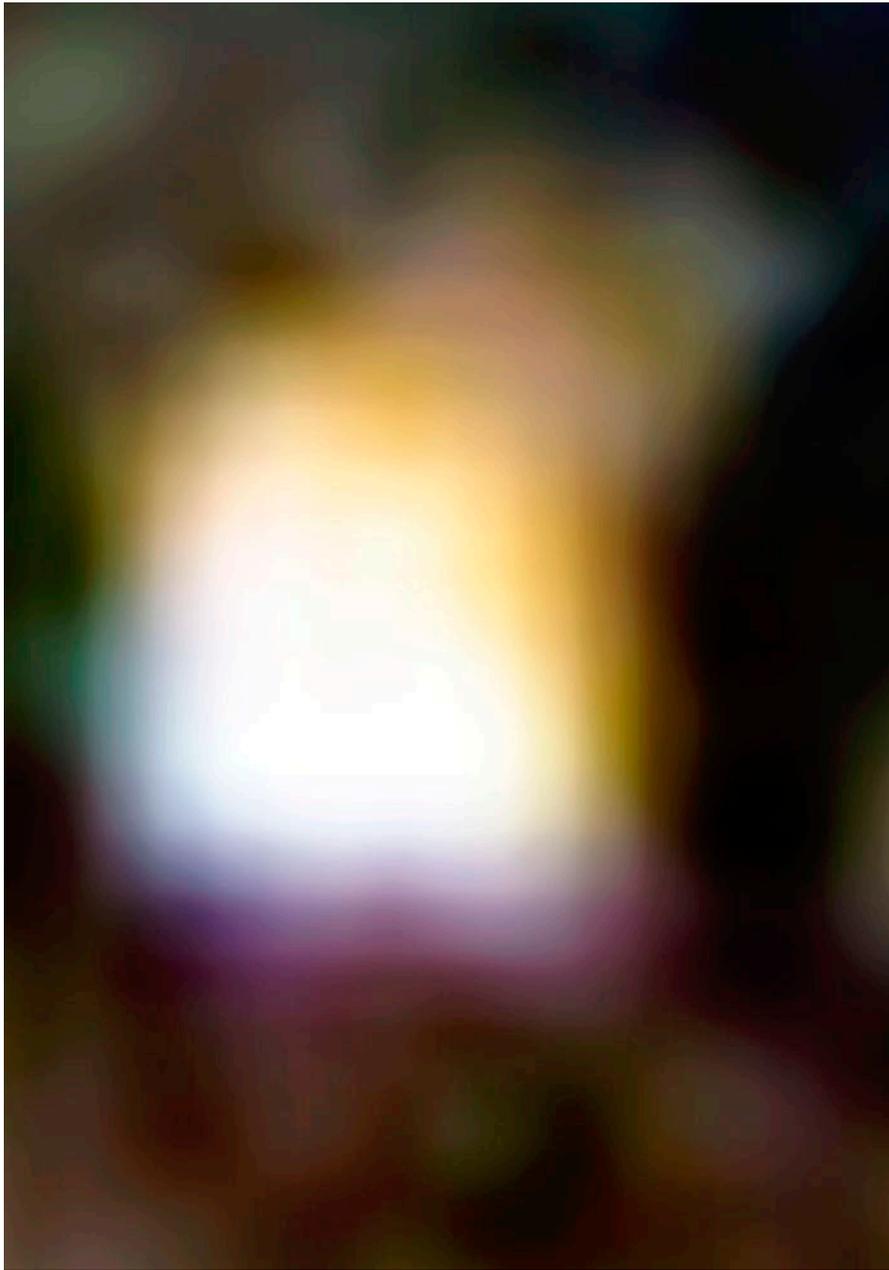
Concept & production Tine Wilde

Venue Project space Perdu

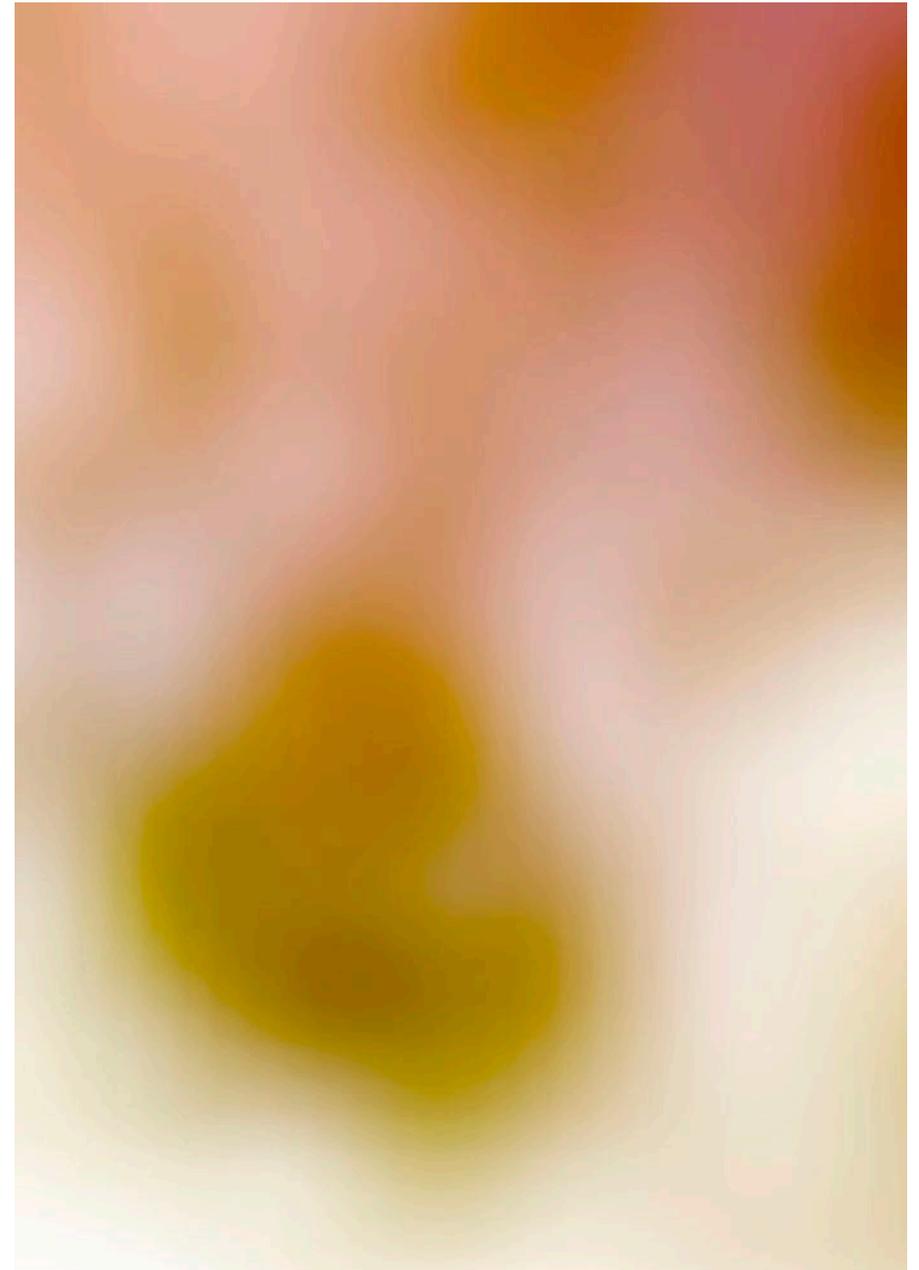
Kloveniersburgwal, Amsterdam



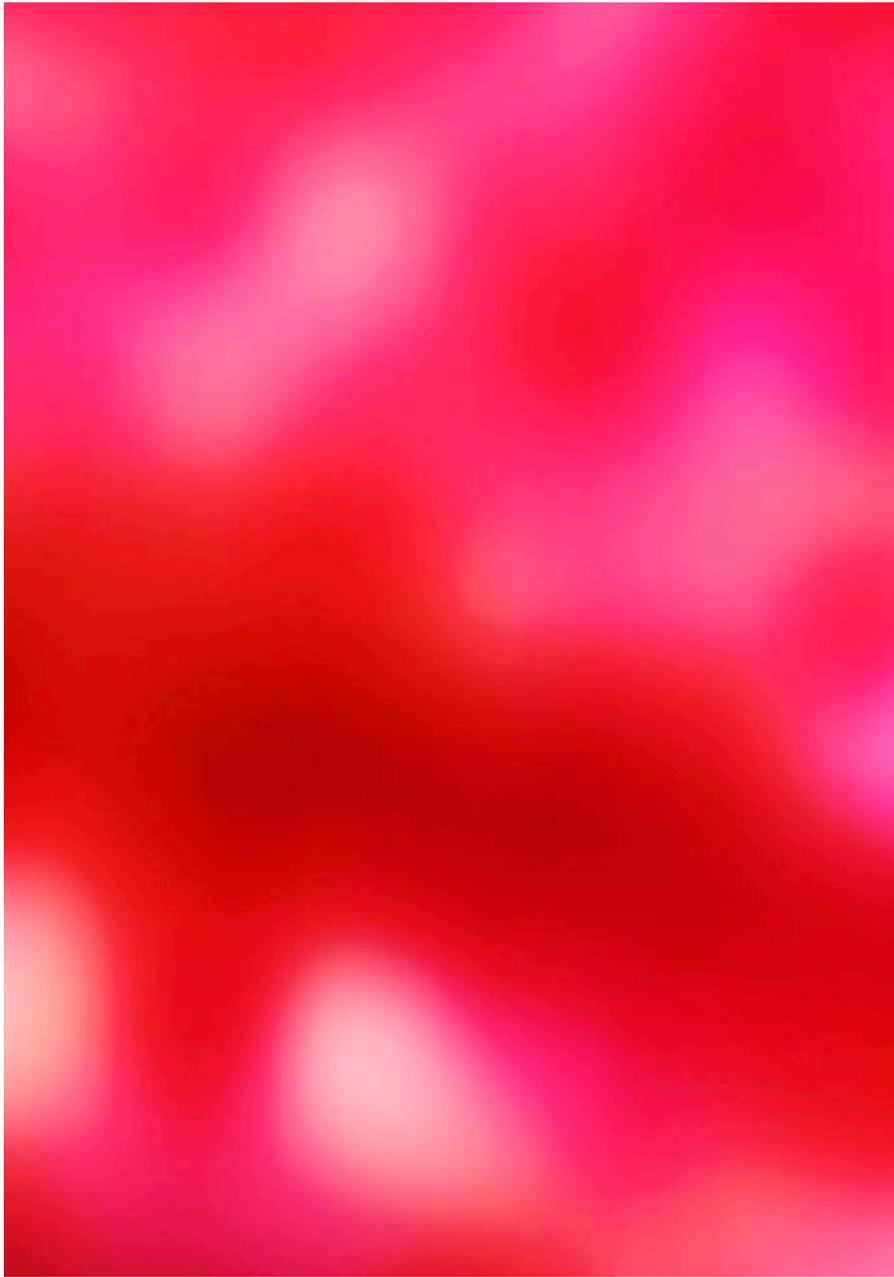
Photos: Eveline Renaud



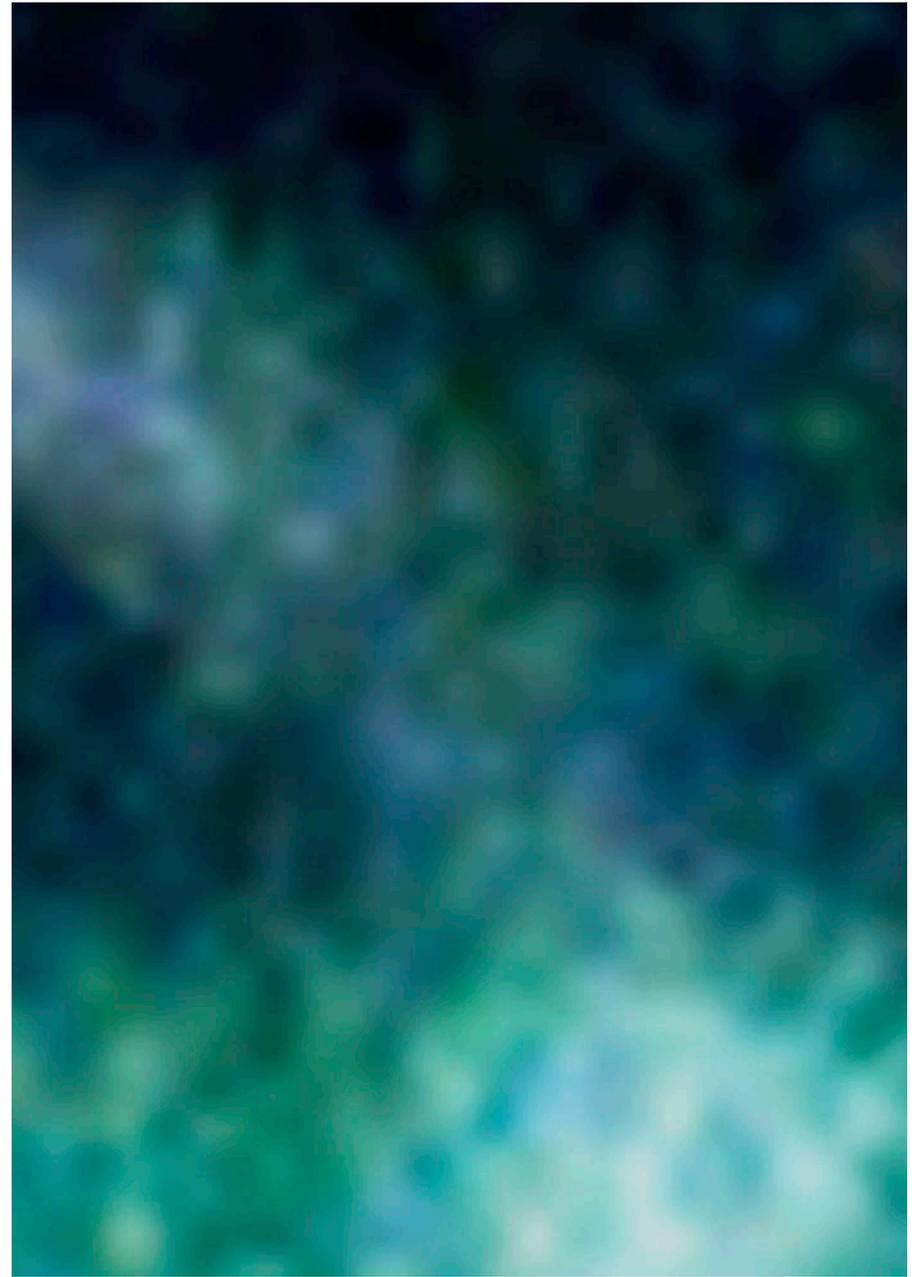
Soul Space #S2018-03a; Apostolic Society
Transparency film on mirror glass
460 x 650mm / 18.1 x 25.6in



Soul Space #S2018-03b; Buddhist Temple
Transparency film on mirror glass
460 x 650mm / 18.1 x 25.6in



Soul Space #S2018-03e; Hare Krishna Ikscon
Transparency film on mirror glass
460 x 650mm / 18.1 x 25.6in



Soul Space #S2018-03k; Oranje Kerk
Transparency film on mirror glass
460 x 650mm / 18.1 x 25.6in

package BackPack

2013-2016
On Guilt and Shame

2015
project SWEEP

2014
Lebensraum

Exploring the concept of 'change' package BackPack addresses the question in what ways processes of change and alteration relate to the quest for self-knowledge. Humans have the capacity to deepen the awareness of who they are, what place they occupy in the world and what meaning they assign to themselves in their individual lives. The tools for enrichment are experience and reflection. In the course of life we collect and carry with us in our backpack all sorts of experiences, memories, emotions, and feelings. Turned into stories about ourselves and the world we are living in, these testimonials function as a means to establish the continuity of our identity in the world.

The relation between artist and audience shows itself in the discussions, reviews and trade, as the work of art challenges (particular) community values in bringing them to the audience's consciousness. In the (re)evaluation of values by the artist, the audience is persuaded to think them over again. In the (re)evaluation of values by the audience, the artist is able to (re)consider her role and reflect on her position within the community.

The inquiry into this dynamics is meant to frame in what ways this interdependence influences the development of art and, philosophically, how the connection between art and philosophy can explore the ways in which art might convey knowledge.

Project On Guilt and Shame

2013-2016

Installation

Masterclass

Performance

Publications

Symposia

In 2014 the world will commemorate the fact that 100 years ago the First World War broke out. Although the Dutch were not a warring party, the country faced a number of problems with far-reaching consequences. The mobilisation of the Dutch army was an operation on an unprecedented scale. Large numbers of for the most part Belgian refugees flooded the country after the fall of Antwerp in October 1914. Resulting in years of austerity and culminating in the famous Potato Riot in Amsterdam. These experiences motivated unexpected behaviour. Nowadays increasingly more voices claim that the Dutch impartiality during the First World War gave rise to the reluctant and at times even apathetic attitude of the Dutch people during the Second World War.

History repeats itself only insofar as we keep rerunning the same old patterns and behaviours. The only way feelings of guilt and shame can be transformed into self-knowledge, i.e., that destructive behaviours can be changed into more rewarding practices, is by restoring faith not fear.

Project On Guilt and Shame investigates the relationship between the notions of guilt, shame, good and evil and what each of them turns into the other. For this purpose, in which we question the opacity and complexity of human behaviour, we take up Eichmann as a thought experiment and use it as a reflective mirror-image for our own confusing days.

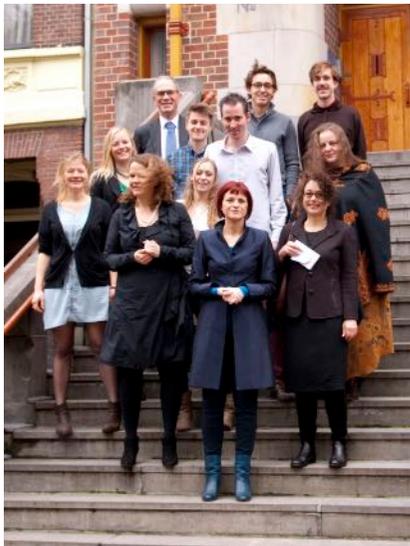


Photo: Coen André

1.11 2016

E-Publication Over Schuld en Schaamte (Dutch only)

<https://www.yindo.nl/yindoreader.aspx?book=9789080424005>

22.10 2015

Performance SWEEP

12.10 2014

Symposium On Guilt and Shame II

12.10-5.12 2014

Installation Lebensraum

5.1 2014

International symposium On Guilt and Shame I

1.10 2013-31.1. 2014

Masterclass University of Amsterdam On Guilt and Shame

Performance Sweep

22.10 2015

performance SWEEP

Duration 60 minutes

Part I --- Distortion

Part II -- Guilt and Shame

Part III - Space

Concept & production

Tine Wilde.

Advisor

Loes van der Pligt

Amsterdam University
of the Arts.

Mime players

Erwin Dörr, Gale Rama,
Dennis Tiecken

Photography

Tine Wilde

Venue

Project space H401
Castrum Peregrini
Amsterdam





Installation Lebensraum

12.10 - 5.12 2014

Concept & production
Tine Wilde

Elements

Fabric, writing desk, photo-prints, newspapers, emergency blankets, and red objects

Dimensions

1850x770x380cm /
728.3x303.1x149.6in

Participation

Personal objects reflecting personal stories on shame were brought in by the public. The stories behind the objects were published on a special weblog during the exhibition.

Venue

Space for contemporary art
The Kunstfort
Fortwachter, Vijfhuizen



BIOGRAPHY

Tine Wilde (1955, Nijmegen) is a contemporary Dutch artist whose multilayered and interdisciplinary work encompasses site-specific installations, photography, performance and writing. She studied Fine art at AKI Academy for Art & Design in Enschede and read philosophy at the University of Amsterdam. She holds a PhD from the same university for integrating philosophical insights with her artwork in project *Do not Erase* and publication *Remodel[ing] Reality*.

Her artistic output has been on view in galleries and institutions both at home and abroad, including ACB Strasbourg, DAAD gallery Berlin, Frauenmuseum Bonn, Arti et Amicitiae Amsterdam, amongst many others. In addition, she heightened the relation between language and image in performance *Language and her Tightly-Whities*, investigated the question what happens to a human being when she is totally isolated from her natural and cultural environment and left to her own resources in a two-week stay at the fallout shelter of Dalfsen, received international recognition for her performance *Von Märchen und Gespenster* in Cologne where she crossed the Rhine River wrapped up in bandages, and put herself up for sale amid 34,000 day-trippers at the Rhine Falls near Schaffhausen. In 2011 she produced permanent photo-installation *Corrido[or] - Empty Space* for the University of Amsterdam. Work is included in various museological collections such as MoMA New York, Stedelijk Museum Amsterdam, and Tate Modern London. She regularly delivers Masterclasses and public lectures. Tine Wilde lives and works in Amsterdam.

Praise

Carolien van Welij 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.

Liam Gillick Tine Wilde's PhD research titled *Remodel[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. It is a complete body of work that via a melding of practices functions as a starting point to further productive work in both fields, and a new critical framework towards further understanding of the work of others.

Peter Goldie Wilde has done a tremendous job in putting together this work – in combining serious academic philosophical work and serious work in installation art. Towards the end of her thesis, she says that she is now less optimistic than she was when she started about the possibility of philosophy and art being of mutual benefit. Instead, she now thinks that this can only be achieved 'when the two skills are united in one person'. Wilde has shown that she is one such person.

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

Lucie Vergriete Trois mois qui donnèrent naissance à une abondante création picturale, selon le talent et le tempérament de cette jeune femme vraie, attachante et sincère. Elle s'y révèle subtile coloriste, jouant à plaisir des ombres et des lumières, nous entraînant avec elle au coeur des forêts de sapins où le vent s'engouffre en sifflant des airs graves et mystérieux.

Denise de Coeninck 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.

Collections

Algemeen Burgerlijk Pensioenfonds ABP, Heerlen (NL); Allard Pierson Museum (NL); Anartist books on art, New York City (USA); Art Collection Municipality of Hengelo (OV-NL); Art Gallery Zwolle (NL); Artists Books Collection Reed College Library Portland (USA); Database Museum of Modern Art MoMA, New York (USA); Foundation De Achterstraat, Hoorn (NL); Goldsmiths London (UK); Municipality of Losser (NL), Museum of Modern Art MoMA New York (USA); Research institute ILLC, Amsterdam (NL); RKD Netherlands Institute for Art History, The Hague (NL); Services des Affaires Culturelles La Chaux-de-Fonds (CH); Stedelijk Museum Amsterdam (NL); Tate London (UK); University of Amsterdam Philosophy department (NL); Private collections in Canada, Switzerland, and The Netherlands.



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