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The Lemniscate: A Bridge Between Worlds

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In recent years I have travelled repeatedly to the northwest of Ireland, where I photographed, filmed and sought connection with the islands and the megalithic past of this continent. This long quest into the deeper layers of the earth became the foundation for *A Swarm of Drumlins*, a multidisciplinary art project exploring the relationship between people, nature and islands.

The installation *Bee-Gold Drumlins* was an attempt at a different form of communication. The 366 clay islets, arranged in the shape of a lemniscate, were not a static monument but a pattern resonating with the larger systems around us. It was about creating a dialogue between the microcosm of the individual form and the macrocosm of the tides and the cosmos itself.

The lemniscate, present in astronomical movements and natural cycles, served as a bridge. The project became a ritual in which universal resonance could be experienced and made visible. Mourning a beloved, and mourning vanishing nature, were not an end but a beginning: the starting point of a search for connection. These feelings proved part of a far greater, cosmic pattern – guiding us towards a deeper understanding of our interconnection with the world.

Deep feeling – a vein opens and releases memory. Recognition, like a song in the dark. Balancing upon a shadowed stave until the moment of creation arrives. Something resounds, risen again from dust. I turn through paths of soft grit, descended from a distant heaven. My hands found the clay, kneading it into the first drumlin – followed by 365 others. Dried, fired, wrapped in warm beeswax. Each with a rounded belly and a pointed tip, different in tone and colour, yet all part of a single whole. A community. A swarm.

The Lemniscate as an Architecture of Mourning and Rebirth

The lemniscate (∞) is an ancient symbol of infinite connectedness, of dying and being born anew. In Nietzsche's philosophy it embodies the *Eternal Recurrence*: the ecstatic affirmation of life in all its facets, including pain and loss — *amor fati*, the yes to existence.

For Goethe the lemniscate takes on another timbre: not an arena of struggle, but a breathing form in which polarities hold one another in balance. For him, nature was ensouled, intelligent and in perpetual metamorphosis. His search for the *Urpflanze* — the archetypal primal plant — was never a literal hunt for a specimen, but an attempt to recognise an inner law: a primordial form of growth and transformation present in every leaf, stem and blossom.

The lemniscate shares this quality: a living schema of movement and metamorphosis, in which one point continually develops into the other and returns to itself. For Goethe, perception was more than measuring; it was an act of attunement, in which the observer became part of what was being observed. Knowledge thus became not a distant object but a living relationship between human being and nature.

In *Bee-Gold Drumlins* this became tangible: 366 forms, each unique and yet part of a greater whole, moved like leaves of an imagined plant stretching across the tidal bed. The lemniscate here was not merely a mathematical figure, but a breathing manifestation of growth, transformation and return.

Biogeometry: A Bridge Between Science and Spirituality

Within *A Swarm of Drumlins* biogeometry also plays a role, as described by Ibrahim Karim in his *Physics of Quality*. This approach regards forms as carriers of subtle energies linking matter, life and consciousness. The lemniscate emerges as a pattern of resonance — a balance of opposing forces — capable of creating a harmonising field. In this way it becomes a bridge between the analytical and the intuitive, between scientific knowledge and spiritual experience, echoing the balance known to ancient civilisations.

Through the lens of drumlins, druids and bees, *A Swarm of Drumlins* explores the history and future of our interconnectedness with the earth. It binds Celtic mythology with modern ecology, weaving together science, art and the humanities, and sketches a holistic vision of our existence. With its focus on Zeeland and the Wild Atlantic Way, it considers the impact of climate change and the urgency of sustainable ways of life.

Drumlins as an Architecture of Memory

Drumlins — from the Celtic *Droimnin* (“ridge”) — are long, whale-shaped hills formed by glacial processes. Their origin remains debated: slowly shifting ice or sudden torrents of meltwater? Even in the physical history of the earth, truth proves layered and open to interpretation.

As islands of remembrance they preserve the traces of glaciers and ice ages, but perhaps something deeper too: a collective memory of the earth itself. Once hidden beneath an ice sheet, now revealed, they bear witness to earlier climate shifts. In our own age they serve both as warning and testimony: that we can learn from the past, yet also that the earth is ever in motion and humanity but a passing phase.

Although *Bee-Gold Drumlins* existed only for a brief moment, its meaning continues to live on in other forms: in my autobiography *My Life Began on Queen’s Day*, and in the magical-realist triptych *Now You’re Connected to the Past*, where drumlins, bees and druids play a symbolic role in the fabric of memory and connectedness.

366 golden beeswax drumlins – an inner cosmology, a universal dialogue between light, clay and time.

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