



*Vliedgrange / Oneness*

**Project Dossier**  
**Landscape Art, Heritage & Earth**

**Oneness / Eenling – A Swarm of Drumlins – Philosophical & Ecological Background**

Oneness / Eenling: The Core of Connection

The sculpture **Oneness / Eenling**, which is intended to find its place on the future Vliedgrange, embodies a profound connection between different dimensions of our existence. The core ideas of this work are:

**Connection:** the symbiosis between human beings and nature, and the bridge between the spiritual world and material reality.

**Primordial Ground:** Zeeland clay as a foundation and symbol of identity, rooted in geological history.

**Life Force:** the ash tree, from which the sculpture is made, stands for transformation and the mythical connection between heaven and earth.

**Creation & Rebirth:** the egg-shaped form symbolises new beginnings, cyclical rebirth and universal unity.

**Acceptance & Experience:** the acknowledgement of imperfection and the appreciation of the richness that comes from lived experience.

**Synchronicity:** the concept as a path towards experiencing the deeper, meaningful connection between human experience and natural processes.

**Sculpture Oneness / Eenling:** circumference at centre 150 cm, diameter 47.5 cm, length 90 cm.



### **A Swarm of Drumlins**

Within this project, a sculptural lemniscate of 366 forms unfolds — islands of clay, covered with beeswax — like tears of the Earth.

They evoke what remains when land disappears, and how beauty continues to express itself through rhythm, memory and form.

This land art installation was realised on the edge of the Oosterschelde and forms part of the broader project **A Swarm of Drumlins**, in which ecology, mythology and cosmic consciousness come together.

### **The Earth as a Living Dialogue**

The combined insights of Schopenhauer, Lovelock, Margulis, Deleuze & Guattari and Goethe do not offer a single answer to the question of whether the Earth possesses consciousness or Will.

Yet they do reveal that:

The Earth is an autonomous process that exceeds us.

The Earth functions as a coherent, self-regulating system.

We can recognise the rhythmic patterns of the Earth and resonate with them.

In **Vliedgrange / Oneness / Eenling**, this dialogue is made tangible, spatial and experiential. It invites each visitor to explore these profound questions for themselves and to enter into a renewed connection with the living Earth.

### **Themes and Lines of Research**

### ◆ **Drumlins, Geology and Climate**

Remnants of the Ice Age, shaped by glaciers or water currents, drumlins raise questions about origin, movement and change. In the light of the climate crisis, these geomorphological forms acquire a renewed urgency.

### ◆ **Islands as a Perspective on the Future**

Islands function as natural laboratories for biodiversity and sustainability. They offer protection for bees, inspire ecological innovation and invite us to rethink the way we live together.

### ◆ **Bees: Matriarchs of the Ecosystem**

Bees embody cooperation, equality and connection with nature. Their dance — a lemniscate — forms the key to communication, survival and rhythm. What can we learn from them?

### ◆ **Celtic Druids and Biogeometry**

The knowledge of the druids — of stars, elements and life energy — offers points of departure for a holistic view of human beings and nature. Biogeometry and places of landscape power play a connecting role within this vision.

### **Installation: 366 Islands of Clay and Beeswax**

A swarm of 366 sculptures — hand-shaped from clay and covered with golden beeswax — rests on the tidal ground like ancient seeds of memory.

Arranged in a gentle lemniscate form ( $\infty$ ), this temporary land art installation breathes with the rhythm of the sea clay.

Each form is an island — a carrier of memory, a flash of the future, an ode to cyclical time.

Here, bees, tide and time come together in a silent geometry.

An inner cosmology, made visible in clay and wax.

A gesture towards the cyclical, the sacred, the unseen.

The installation in the Oosterschelde was realised in collaboration with a devoted team.

### **Philosophy & Connection**

A holistic view of Earth, humanity and cosmos.

Astromagnetic influences and ancient star knowledge.

The lemniscate as a symbol of balance and cycle.

A revaluation of places of power, ancient cultures and female leadership.

The Earth as a living organism — vulnerable, powerful and deeply connected to us.

### **Aim of the Project**

To create a silent resonance between art, science and spirituality.

An ode to the Earth, in clay, wax and breath.

– To awaken awareness of the fragile balance between climate, biodiversity and culture.

– To remember ancient wisdoms and shared responsibilities.

– To inspire a way of life in harmony with natural rhythms.

– To connect inner and outer worlds through art that speaks from silence.

## Credits & Sources

A selection of sources used:

**Albertus Magnus, Pathways to the Cosmos, The Druids, The White Goddess, Megalithic Europe, Legendary Ireland, and others.**



Vliedberg feb. 2025 IvdL

## Philosophical & Ecological Background

### The Vliedberg as an Experiment in Becoming: A Search for the Will of the Earth

“He who cannot obey himself will be commanded.”

— Zarathustra

This statement by Nietzsche lies at the heart of the project. It invites deep self-reflection: what drives all that lives? And more importantly: **Does the Earth have a Will?**

This question forms the foundation of a profound enquiry into nature as a living and intentional system. In many cultures and philosophies, the Earth is not seen as dead matter, but as a dynamic, self-regulating organism with its own will and consciousness.

### **The Earth as a Living Being: Philosophical & Scientific Perspectives**

The project **Vliedgrange / Oneness / Eenling** brings together diverse perspectives in order to explore the “Will of the Earth”:

#### **The Gaia Hypothesis — James Lovelock & Lynn Margulis**

This hypothesis sees the Earth as a complex, self-regulating system. The Vliedberg functions as a microcosm of Gaia’s self-organisation, in which I observe the dynamic interaction between soil, plants and climate. Margulis’ emphasis on symbiosis underlines the cooperative evolution reflected in the planting.

#### **Anthropological and Indigenous Perspectives**

In many cultures, including that of the Bribri in Costa Rica, the Earth is regarded as a conscious mother figure. This project searches for the ways in which the landscape possesses its own dynamic and “will”.

#### **Philosophical Concepts of Will — Schopenhauer, Nietzsche, Deleuze & Guattari**

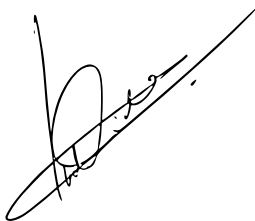
**Schopenhauer:** the “Will” as a fundamental, blind force that drives everything in the universe.

**Nietzsche:** the Earth’s “will to power” as a drive towards growth and transformation. Which vegetation emerges spontaneously? How does the Earth move?

**Deleuze & Guattari — Geophilosophy:** thought is rooted in landscape; the Vliedberg functions as a rhizomatic network in which elements influence one another without fixed hierarchy.

#### **Goethe’s Plant Knowledge and the Living Model**

Goethe’s vision of the *Metamorphosis of Plants* inspires the planting of the Zeeland Vliedberg. Plants are seen as expressions of universal laws, and the planting as a rhythmic structure that forms a living work of art.

A handwritten signature in black ink, appearing to be 'V. J. J.', written in a cursive style with a long horizontal stroke extending to the right.