

# STEPHANIE RHODE - Works of Art

## Installations in nature and public art

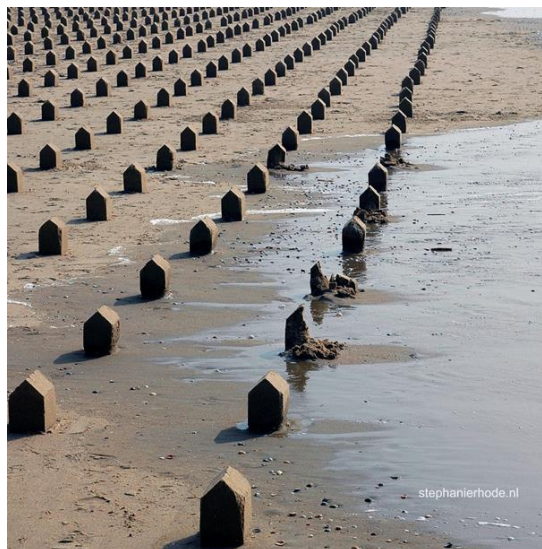
Statement:

A recurring theme in my work is the symbol of a house.

During the last few years, I've been working with the theme 'House'. The explanation of the symbol 'House' is ambivalent and leaves room for multiple interpretations.

My focus lies not in the intellectual understanding of the symbol, but in a deeper acknowledgement of underlying realities and personal meanings. For example, when one dreams about a house it may symbolize a return to the basic principles that they learned as a child. A second aspect in my work is repetition. Only after repetition man is able to realize and understand the simplicity of a certain event.

[90 second artist presentation:](#)



[www.stephanierhode.nl](http://www.stephanierhode.nl)

## HOME Art Project



Amstelveen

**HOME Art Project Amstelveen:** I start (autumn 2022) to photograph and interview many national and international residents of Amstelveen, looking for what “at home” means to them. While they hold a small woolen house, the residents’ thoughts and reflections are uniquely captured in a photograph from behind; this reverse angle pulls the viewer into their perspective and their thoughts about home. These photographs are enhanced by their reflections in writing garnered during the photoshoot, if needed with the assistance of an interpreter. The project was completed with a large, freely accessible outdoor exhibition in Amstelveen (autumn 2023), with full recognition of everyone who supported this project. ‘HOME Art Project’, I’m asking myself and the people I photographed THE QUESTION: ‘What does HOME mean to you? Are these your friends and your family, your personal belongings or certain places in your city? Is it a country or is it a memory? What do you need to feel at home? And what happens when you don’t have a home?’

Or is it like Christian Morgenstern says: ‘Home is not where you live, but where you’re understood.’

Thanks to:

Gemeente Amstelveen | Stichting Stokroos | SDG Sustainable Development Group MW Mean Well |  
Cobra Museum of Modern Art | Amstelveen Fonds | Schouwburg Amstelveen | Kunst en cultuur STIP

## *The Moving House*



The Moving House | Lima | 2019

The house is carried by several people through the beautiful, scenic, mountainous landscapes of Peru. Symbolizing that you will always carry your house with you no matter where you are or where you go. Symbolic for the house is thinking about our doubts. Are we doing right; did we make the correct decisions in our lives? Why are we living the life we live? The more you think, the more insecure you become. Sometimes though, the path that you have to go is not clear and visible and might emerge by itself without control. As the house 'moves' through the landscape, we move through our lives. In search of the meaning of our existence.

Title:	<i>The Moving House</i>
Work Date:	2019
Medium:	Textile, wood
Location:	Lima   Peru
Exhibition:	Amstelveen Triënnale 2020   COBRA Museum   NL



The Moving House | Lima | 2019

Thanks to:





## *Labyrinth*



Artwork for twinning anniversaries Amstelveen, Berlin Tempelhof-Schöneberg (Germany) & Villa El Salvador (Peru)

What is a labyrinth?

The labyrinth is a symbol that is known all over the world and has been seen throughout different cultures. It is not to be confused with a maze, which has the specific intention for people to get lost in it.

The inhabitants of Amstelveen created and build together a labyrinth on the main square of Amstelveen, which they could then walk through. This labyrinth did not have any high divisions but was designed on the floor of the square with flowers and plants. It was an art project that existed for 24 hours and visitation was therefore also possible at night. The labyrinth was made up of more than 20000 flowers, plants and grass, with small candles alongside its edges. People of all ages helped to create the labyrinth. After

nightfall one side showed a moving light show featuring the volunteers and spectators themselves. The other side showed a light beam effect which projected the numbers 60 and 20, in honour of the twinning years of Villa El Salvador (Peru) and Berlin Tempelhof-Schöneberg (Germany) and Amstelveen.

The process of creation; of people walking around and the spectacle of lights was filmed and put together as a time-lapse. It was filmed from above and at the same time projected on the great facade of the art and culture theatre. The labyrinth was simultaneously visible in Villa El Salvador and Berlin Tempelhof-Schöneberg thanks to a real time livestream transmission.



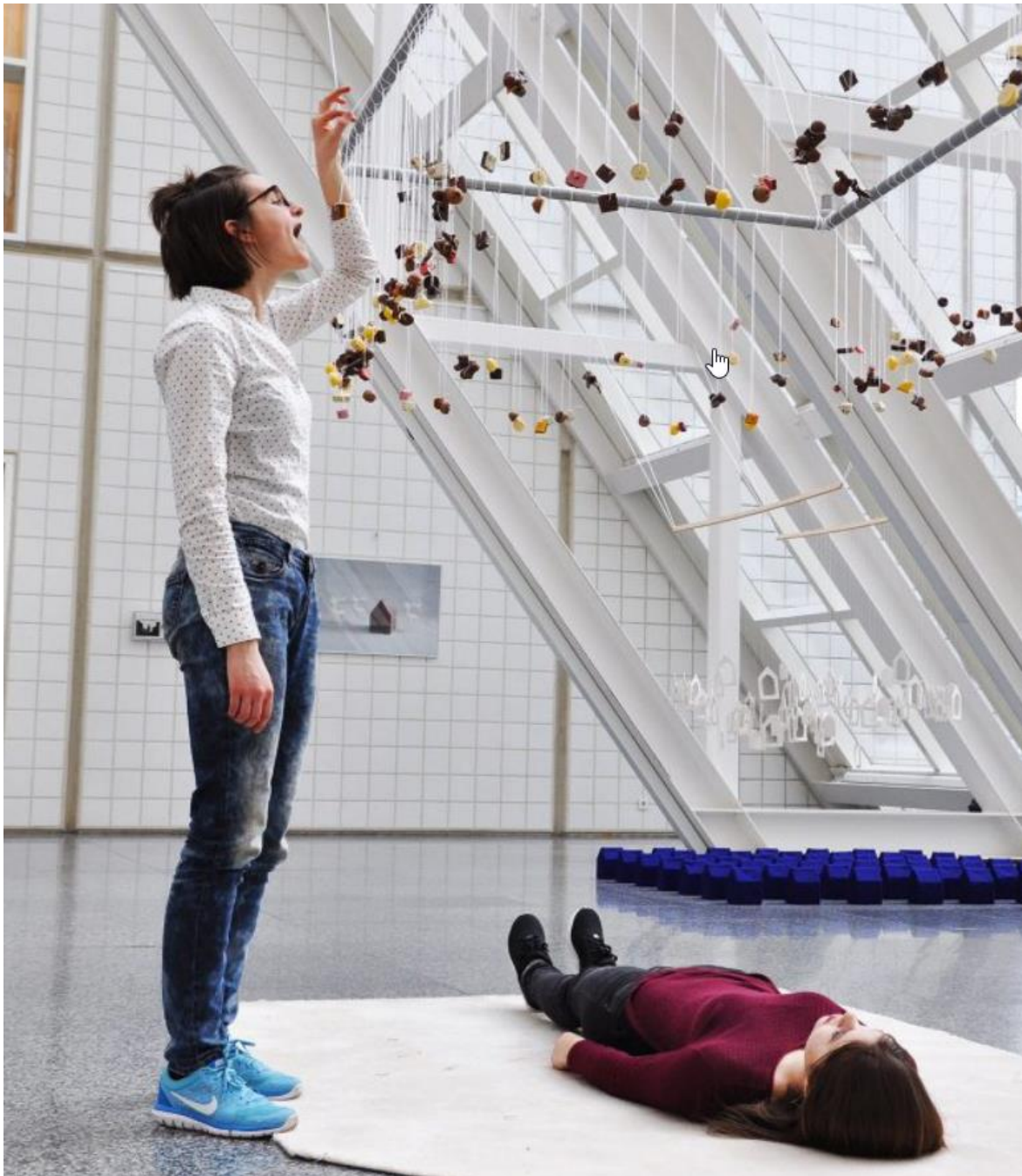


Title: *Labyrinth*  
 Work Date: 2017  
 Medium: Plant, flower, wood, light  
 Location: Amstelveen | The Netherlands

Film: [LABYRINTH](#)



*A sculpture that you can eat*





#### Chocolate-sculpture:

A piece of art that you can eat. I had created a hanging sculpture of chocolate attached with a white wool thread on a frame in a form of a house. The visitors of the exhibition from the *Sociale Verzekeringsbank SVB* were invited to eat the sculpture. Through the eating a new pattern originates on the white carpet below the hanging sculpture. Every time a visitor passes the sculpture, he or she allows himself something goods.

Title: *Chocolate sculpture*  
Work Date: 2016  
Medium: Chocolate, wood  
Location: Amstelveen | The Netherlands

#### [CHOCOLATE SCULPTURE](#)



## *From close by and faraway*

Installation



Dieses Kunstprojekt lädt dazu ein, es durchzugehen und zu erleben, wo Landschaftskunst auf alte Traditionen von Mandalas und Yantras trifft. Auf den spanischen Hügeln habe ich eine kreisförmige Form geschaffen, die ich mithilfe von Naturattributen "ausgemalt" habe. Die Farbe Weiß wurde durch die frisch geschorene Schafswolle repräsentiert, Grün durch Zweige einer lokalen Pflanze, Schwarz durch verbrannte Äste und Lila durch blühenden Lavendel. Dies führte zur Entstehung eines Mandalas mit einem Durchmesser von 30 Metern. Die Aussicht von unserem Bauernhof, auf dem alle Künstler während des Symposiums untergebracht waren, ermöglichte es, das Kunstwerk als Ganzes zu erleben. Vor Ort konnte man die einzelnen Elemente des Stücks erleben, wie die Steine, die die Schafswolle am Boden hielten, oder das intensive Lila des Lavendels.

Title: *From close by and faraway*  
 Work Date: 2016  
 Medium: Wool  
 Location: Wool-Symposium El Arreciado  
 province Talavera, Toledo | Spain

[WOOL SYMPOSIUM](#)

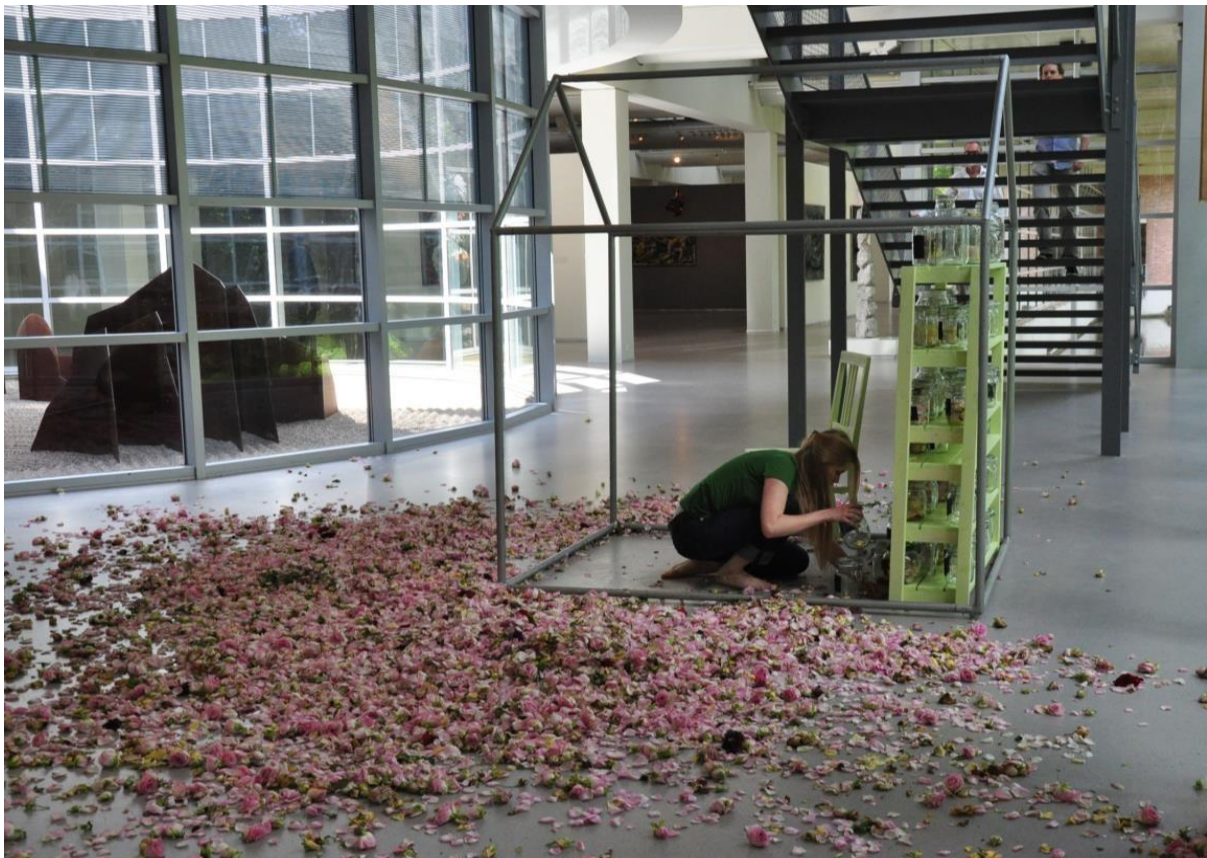
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## *The woman who counts the rose petals*

### Installation- performance

During the performance, a young woman peels rosebuds, one by one. With much patience one rose petal after the other is removed from the roses and collected in different glass jars. On these glasses are stickers with the information about how much rose petals are in it and at which time and date they were counted. The installation changes daily. At the end of the exhibition, most glasses are filled. But some rose petals are already wilted. The installation reminds us of a factory where a stock of important things is produced. Every time the rose buds come to an end, new rosebuds are delivered and then the woman continues to count the petals. It is this repetitive action that gives it something meditative, but at the same time it is also somewhat unreal, maybe even nonsensical. The main idea behind this installation is:

'What do we do all day long and why do we feel the need to constantly do something?'







Title: *The woman who counts the rose petals*

Work Date: 2014

Medium: Flowers, glass, metal

Location: Cobra Museum of Modern Art, Amstelveen | The Netherlands

Film: [ROSE PETALS](#)

[Rose Petals](#)

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*Classroom\_the way of learning*

We travel many paths as we grow and develop throughout our lives. These paths take us on a multitude of complex journeys of place, thought, and interaction. A single white wool strand sets out to solve a problem, make contact to other people, or learn a new skill. As it branches from its new location, it may find itself back where it started or on a new transverse course.

The complexity of our lives is not always apparent. Our intended destination is often clear. But the complexities of life and its many interactions, distractions, and attractions often change, and may even cause us to reverse our course. We may be impeded in one direction or beckoned to follow another. This single strand of wool traversing the unknown, offers a visual glimpse into the complexity of life.

Title: *classroom\_the way of learning*  
Work Date: 2012  
Medium: Wool  
Location: terra art projects, Zoetermeer | The Netherlands

Film: [CLASSROOM](#)

[Classroom](#)



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*490 houses lest we forget*

For two days the Market place of Gunzenhausen (Germany) was the centre of an installation by the Artist Stephanie Rhode from Amsterdam. 490 houses with knitted facades were set up. In a very special way, they brought back to life the memory of members of the Jewish community throughout time.

Rhode mobilised numerous people from Germany and other countries to knit covers to form facades for simple miniature houses. These were set up at the market place as part of an intense operation, that lasted two days, to bring back to memory the homes of former Jewish citizens to participants and visitors alike.

The installation, the knitting people as well as phrases from conversations between the artist and participants during and after the exhibition were documented and projected against a screen in pictures and quotations.

The installation continues to have an effect, even after the knitted houses were taken down, because every house rested on a purposely positioned piece of gold leaf on the ground of the market place. As the remaining outlines of gold leaf, reminiscent of the houses, are wearing away in the everyday life of the market place, we are reminded that something used to be there.





Title: *490 houses lest we forget*  
Work Date: 2011  
Medium: Wool  
Location: Gunzenhausen | Germany  
Museum of Contemporary Art MOCA Beijing | China

Film: [49 houses](#)

Film: [49 houses China](#)

Catalog to order: [info@stephanierhode.nl](mailto:info@stephanierhode.nl)

[490 Houses](#)



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*Art and nature walk: "SurVive" 2009*

On a walk through the forest, you see tiny fragile white houses suspended from the trees above, then notice three oversized beds covered with a thick layer of moss that invite you for a rest. 'Relax and enjoy your daily life', is the message. Bed is the place of intimacy and relaxation. Bed is the place of regeneration and renewal of strength, a retreat from a world that demands so much.

We live in a society where people seem to be hurrying, instead of realising what it is they are doing. Where is the balance between tension and relaxation? Above the beds, amongst the branches, 500 paper thin houses made of porcelain hang, and sway in the wind like a mobile reminiscent of childhood, where stress and worry are nowhere to be found.



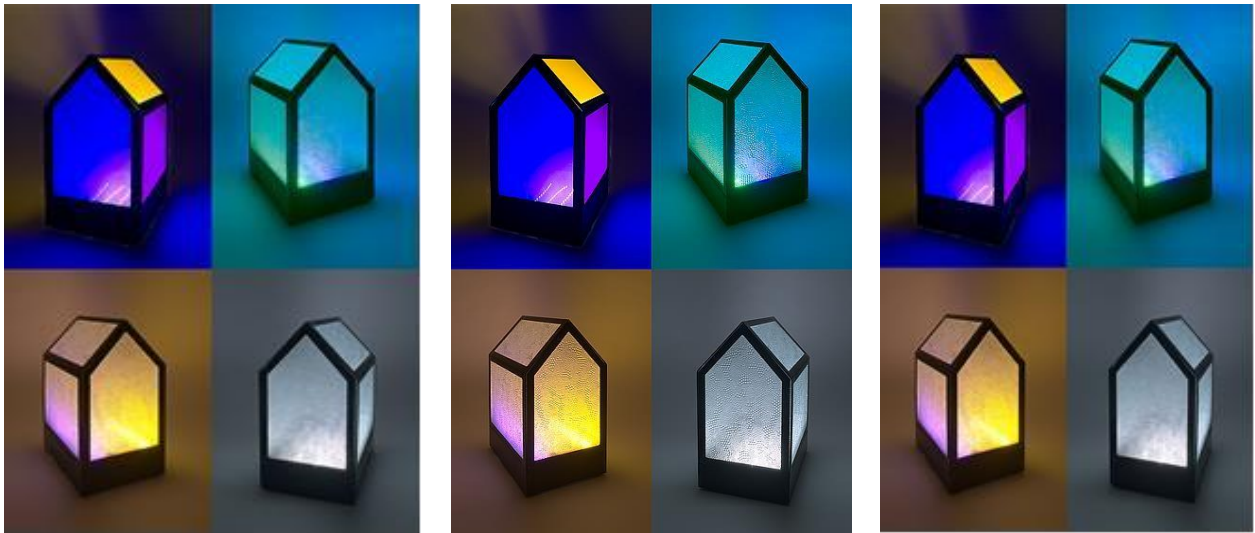
Title: survival in bed  
Work Date: 2009  
Medium: Wood, porcelain  
Location: Drenthe | The Netherlands

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## *Glass Houses*

My draft for the glass garden in Frauenau is an installation of seven glasshouses, which are lighted from the inside in all kinds of different colours. During the day the colours are different then overnight, the houses let the colours shine in a different way. Each house has its own colours, which represent different emotions, in green- and yellow, and in violet, - red and yellow.

The seven houses are placed in a snake shape through the park. The houses are placed within approximately seven meters between each house. Some houses should flow on the water, so the object is reflected, for example the colours will be reflected on the water surface. With that I want to show the contact to the emotional world.



Title: glass house  
Work Date: 2009  
Medium: Steel, free-blown glass  
Location: Glassmuseum Frauenau | Germany



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## *Sandhouse-project: Stillness, Movement and Transience*

A giant art project with a lifespan of 12 hours

Everything in life is ephemeral, everything comes and goes, and nothing stays as it is. We live in a world where everything changes all the time, there's nothing we can keep. It's a process we come across daily, sometimes we are very well aware of this, and sometimes it passes by without us knowing it. By creating a huge and transient piece of art, Stephanie Rhode showed the process of coming and going, but at the same time movement and stillness. She demonstrated this in an easy, comprehensible and recognisable way.

In 2007 Stephanie built three thousand houses of sand on the beach of Langeoog | Germany, 2008 in Katwijk aan Zee | The Netherlands and 2014 in Xiamen/ China. Then the tide came in and took, one by one, all the houses, until there was nothing left but an empty beach.

She wanted to find out how the people react to the phenomena of transience when shown and experienced through a piece of art. Everything in life is transient, nothing is the way it was, and everything is constantly moving. Artistic representation and the underlying message are actively experienced. Transience becomes visible in striking and unforgettable way.





Title: *Sandhouse-project: Stillness, Movement and Transience*  
 Work Date: 2007 | 2008 | 2014  
 Medium: Sand & water  
 Location: Langeoog | Germany  
               Katwijk | The Netherlands  
               Xiamen | China

Film: [SANDHOUSE LANGEEOG](#)

Film: [SANDHOUSE XIAMEN CN](#)

[\*Sandhouse-project\*](#)



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*Porcelain tree-house*

Why would you always show art in a gallery or museum?

A tree is rooted strong en powerful in a beautifully set up garden, far away from all culture organizations. A decorated tree is nothing new; think about the Christmas tree, but houses of porcelain in an oak, in the middle of the summer in a botanical garden is something unusual. This asks the audience to think about this totally new situation.



Title: Porcelain tree-house  
Work Date: 2006 | 2007  
Medium: Tree, porcelain  
Location: Gunzenhausen | Germany  
Amsterdam | The Netherlands

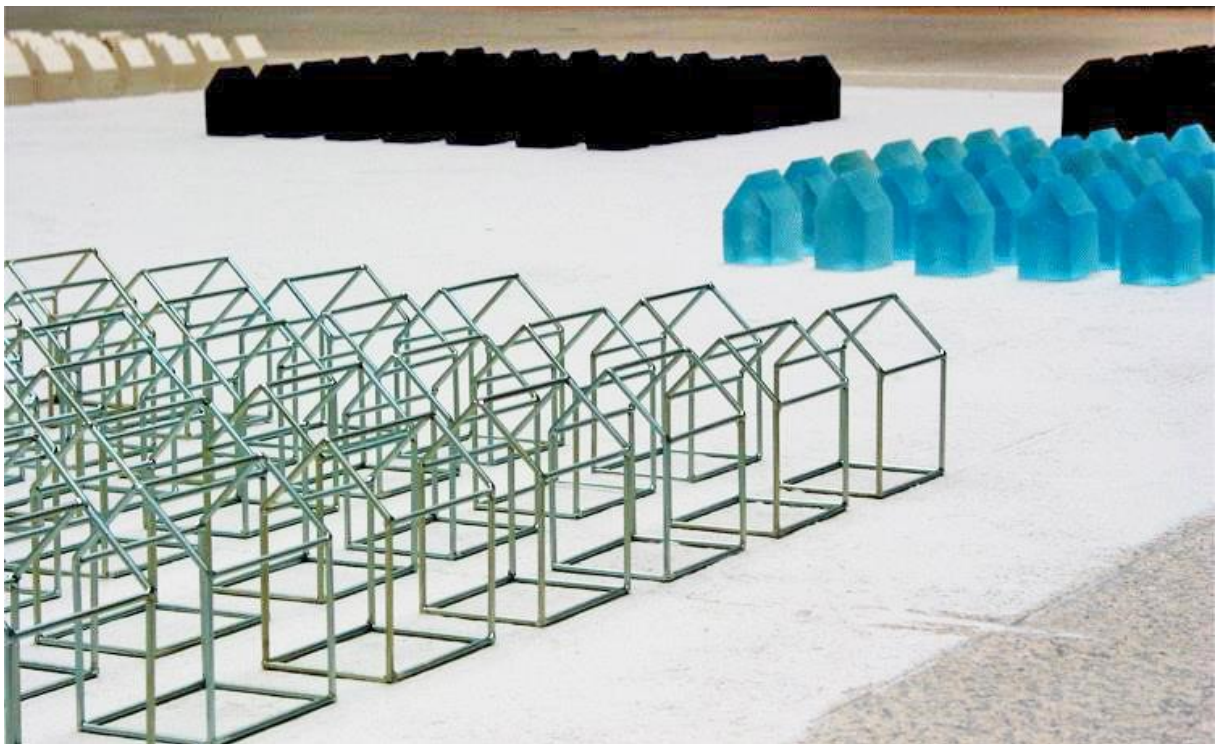
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*Installation 7x7*

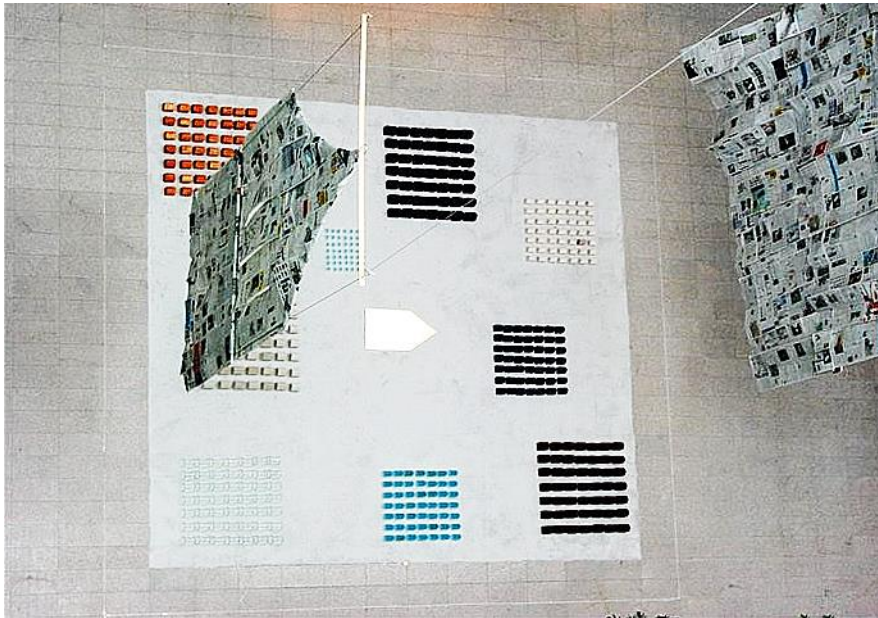
One piece of art, with more than three hundred houses, on an area of approximately 400 m<sup>2</sup>. The houses in each seven-by-seven matrix are identical. The houses in each of the nine 'neighbourhoods' have the same basic house form, but are made out of different materials: wood, marble, glass, galvanized iron, purple felt, Corten steel, gold leaf, and clay.

Rhode put down a layer of sand on the floor of the 11-story atrium. The houses were then arranged. Two big newspaper collages, in the shape of a house, give the whole installation a space filling effect. With this the shape of the installation is rebuild. A tension occurs when move yourself around the installation.

Because of the way the houses are placed and the different materials that are used, light and shadows change to whole time and give the installation a constantly different variation. The house can be seen as one shape, but at the same time as a 'whole' were shapes smoothly flow in to each other.







Title: installation 7x7  
Work Date: 2004  
Medium: Stone, glass, felt, wood  
Location: Gallery Vromans, Amsterdam | The Netherlands