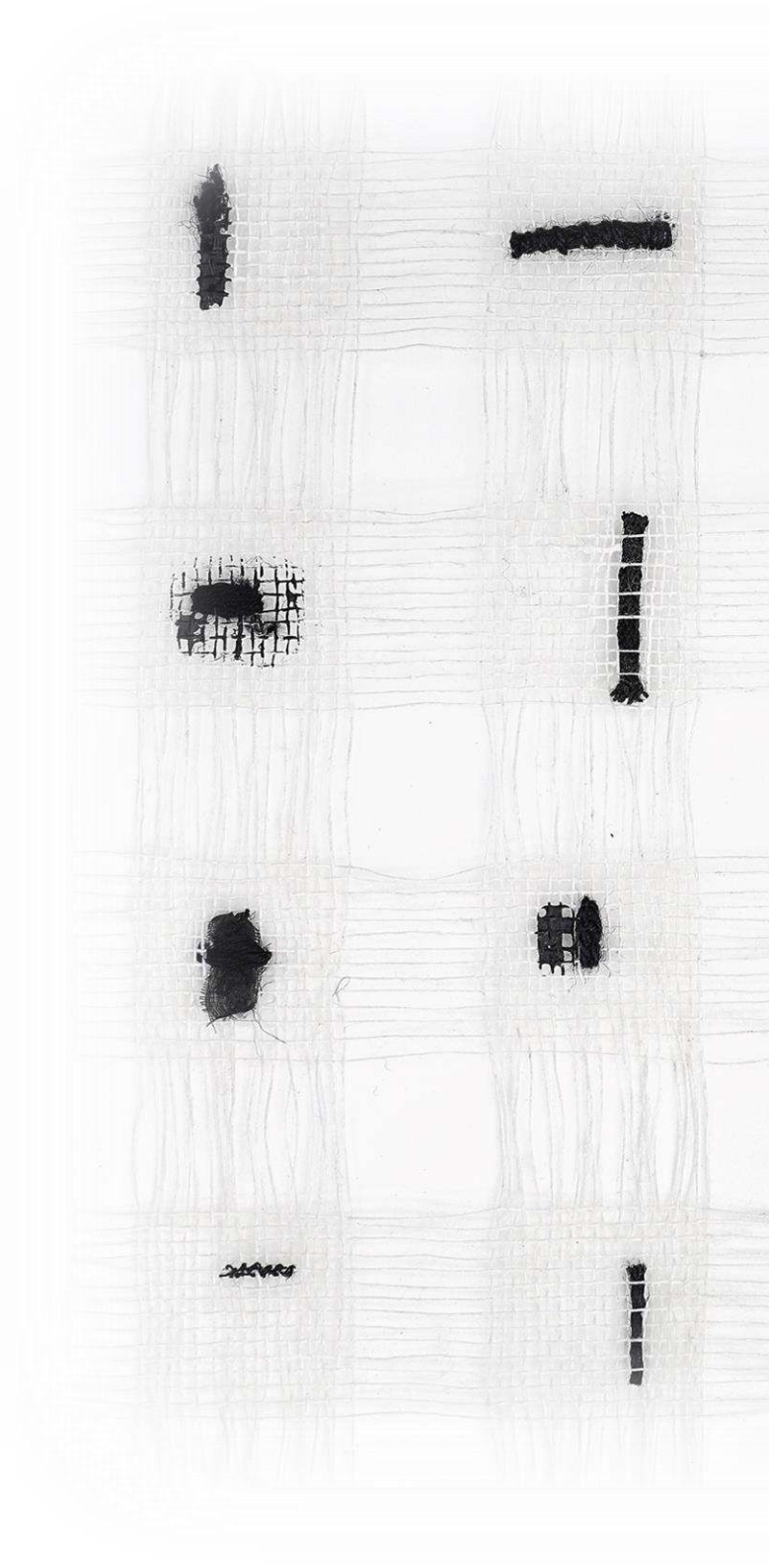


Anneke Klein

PORTFOLIO

TEXTILE

ART

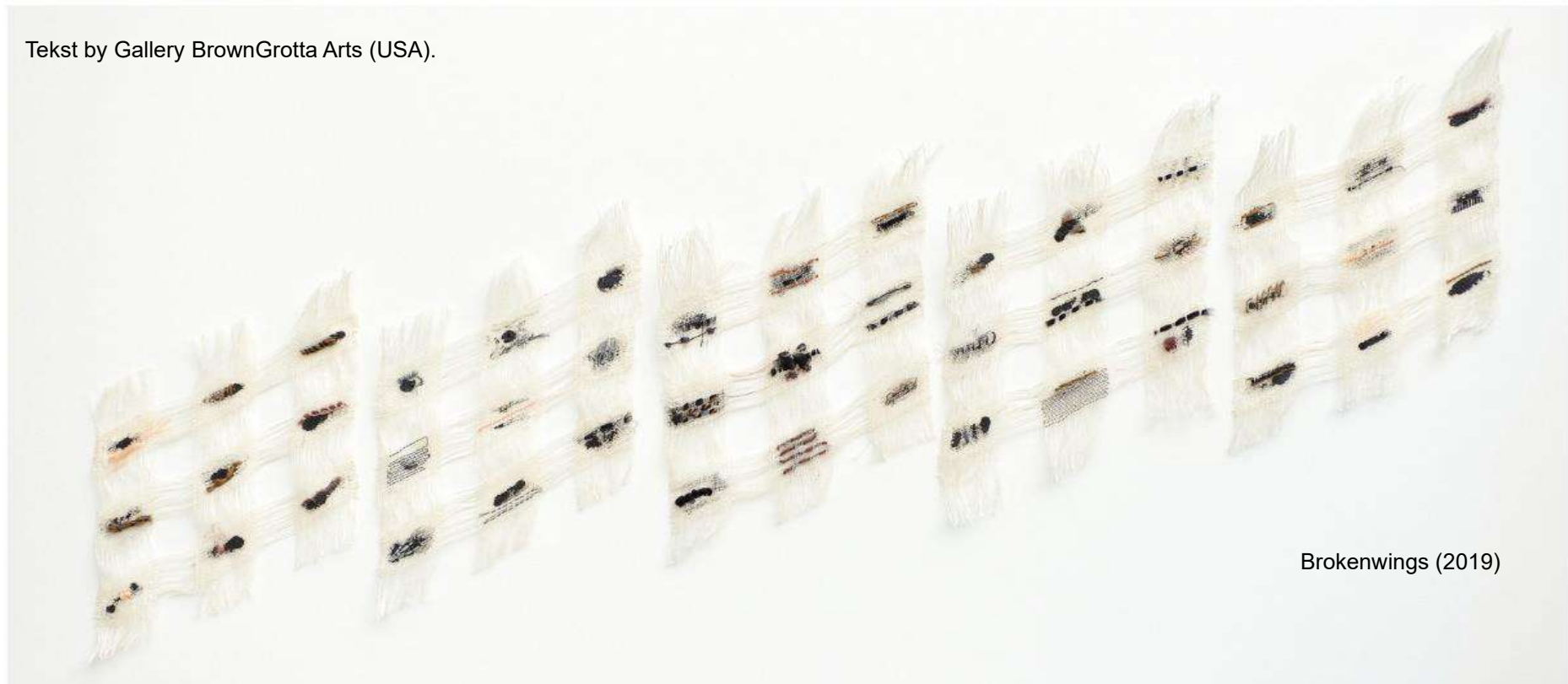


We are thrilled to introduce you to the captivating work of Anneke Klein, a Dutch artist who creates thought-provoking weavings that explore social themes. You are invited to view her work, which is a stunning example of her ability to express her emotional responses to the world through diverse shapes, textures, and structures.

Klein's creative process is guided by instinct and intuition, resulting in works that are deeply personal and reflective of her experiences. She continually investigates and translates her emotions and perceptions, aiming to stimulate social awareness in both herself and her viewers.

Through her weaving, Klein creates a sensory experience that captures the complexity of social dynamics. Her work evokes a range of emotions and interpretations, prompting viewers to consider the nuances of human relationships and interactions.

Tekst by Gallery BrownGrotta Arts (USA).

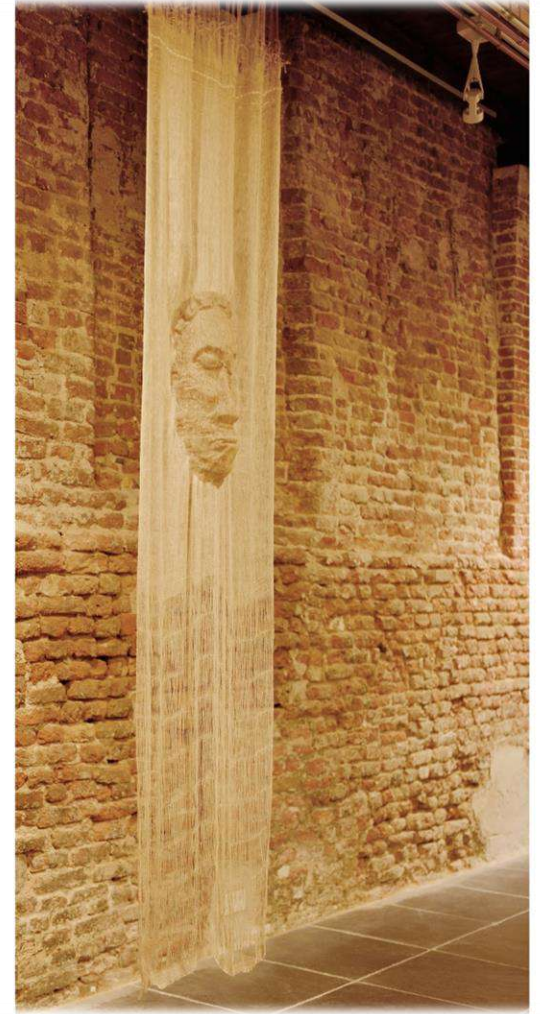
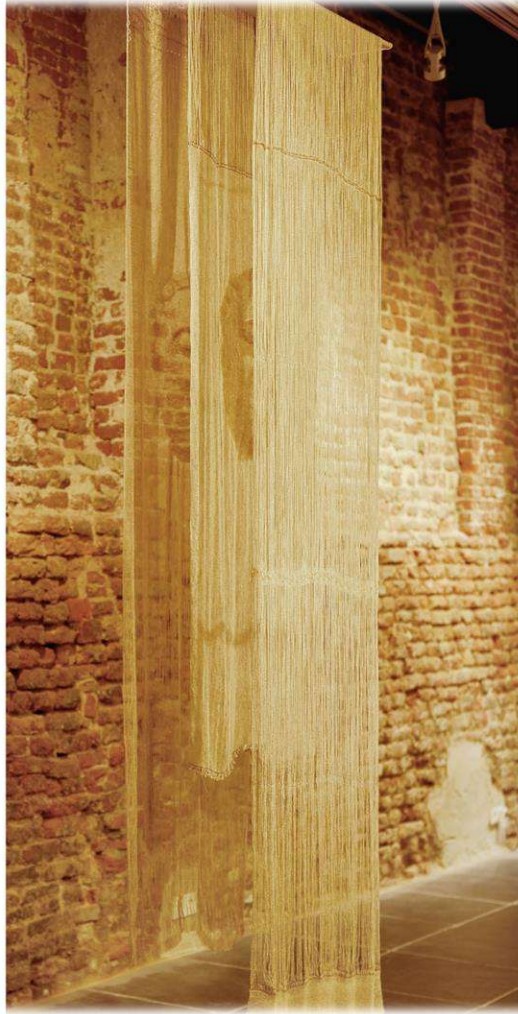


Brokenwings (2019)

Serie "Selfie" (1999 - 2021)









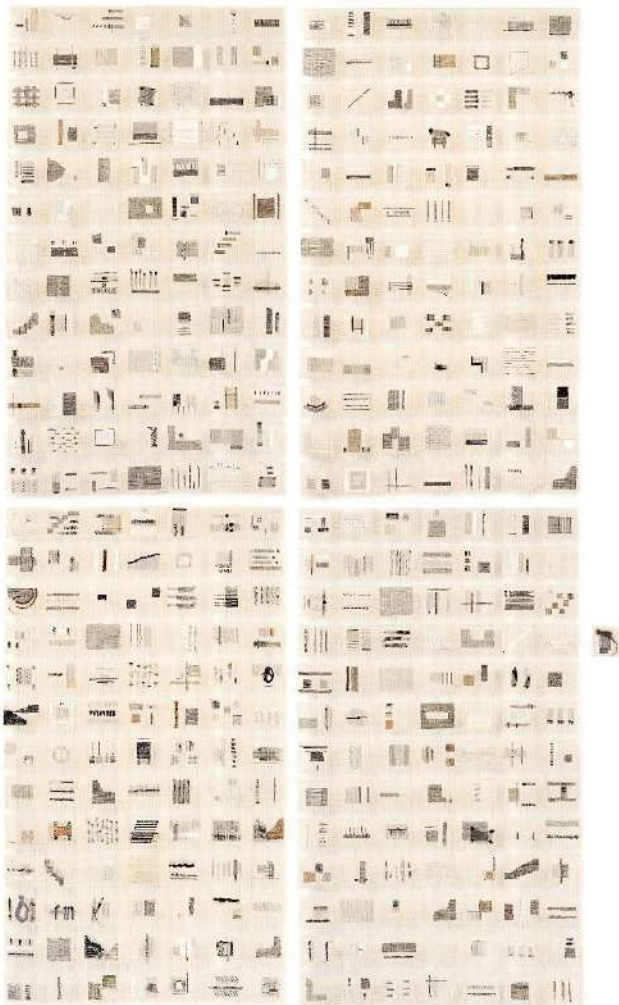




# Installation “Social Diary of the City”, a sustainable society in terms and patterns. (2019)

Nominee: “Social Art Award 2019”, Berlin, Germany. (2019)

“Excellence in Fiber VI”, New Bedford, Massachusetts, USA. (2020)



*Social sustainability is often viewed from the point of view of; minimum means of subsistence, that all global citizens must be able to provide for their material necessities of life (Human Rights Charter - UN).*

*The basic condition, a socially sustainable society hardly receive any attention.*

Therefore my artwork:

"The Social Diary of the City" a sustainable society in terms and patterns.

The artwork consist of 365 day's, visualized in 4 quarters of 13 weeks.

During a year, daily social stimulus represented by a term was translated into a pattern. The changing society, the pressure on social cohesion, interactions from a personal interpretation, this complexity is observed within a regular grid.

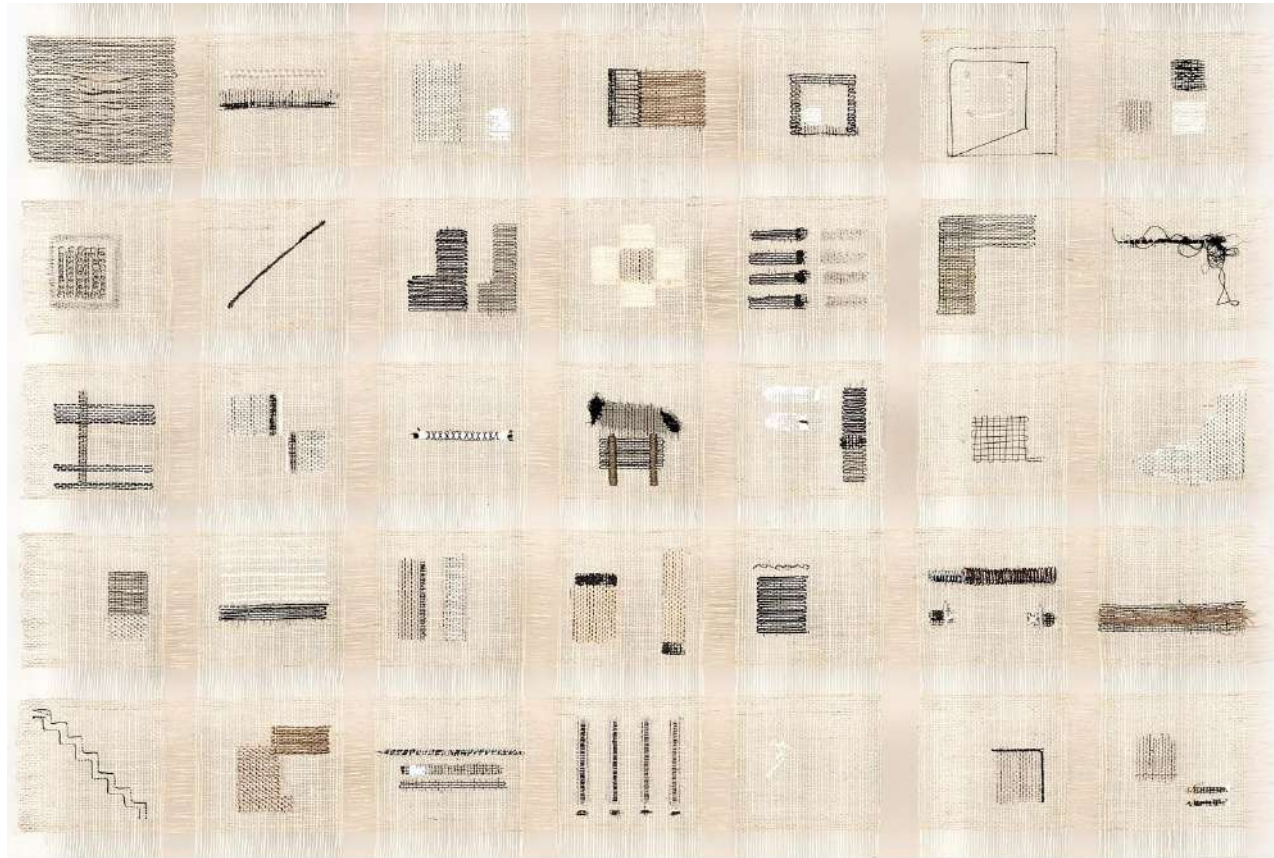
In addition to my hand-woven/embroidered work, this project also consists of a document with the 365 terms that forms the principle for the elaborated patterns. So far these terms have been translated into English, Spanish, Korean and Italian and printed in the same grid.

The observer is attracted by certain patterns and challenged to make an association with his impressions - the terms.

Recognition and doubts will lead to further investigation and awareness of his role within a sustainable society.

Size: 4 works h135 x w77 cm ; total: h280 x w160 cm

Material: Hemp, linen, cotton, wool, silk, acrylic.



## The social diary of the city

week 2 - 6

confusion	expectation	yardstick	worthless	ray of hope	comfort zone	distinguish
displaced	doubt	ambiguous	open	inferiority	contradictory	panic
pride	honest	tactful	neighbourliness	disengage	outspoken	opposite
structured	development	vague	unwavering	remainder	attachment	nature
upgrade	external	qualities	resolute	expand	mistake	result



## Serie "RT-L" (2019 – 2023)

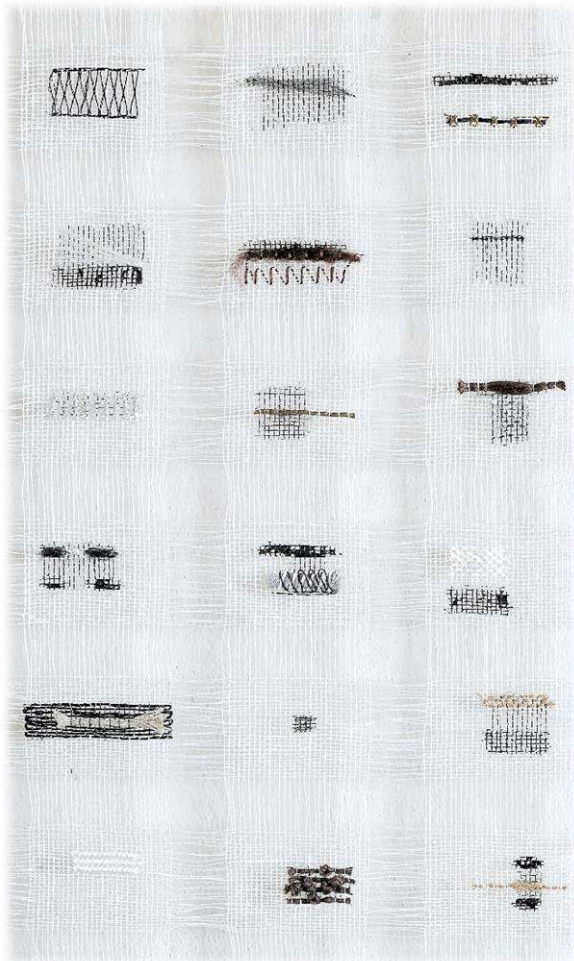




# Installation “Datingsite”, expressions of the inner desires. (2020)

Awarded: “Bronze Medal” 13th International Biennial of Fiber Art, Ivano-Frankivs’k, Ukrain. (2020)

“Grand Prix of Božena Augustínová”, Textile Art of Today VI, Danubiana Meulensteen Art Museum, Bratislava, Slovakia. (2021)



*There are two things that are essential to us and without these elements man would not exist; food and sex.*

*For both, if pursued without regard to the possible consequences, they can be harmful to the person himself, to others and to society as a whole.*

*Can we learn how we deal with the need to eat now, from how we deal with sex? After all, that these two needs are linked has been made since Aristotle.*

*Now, that in theory and in developed countries, adults are more or less free to consume as much sex and food as they want, it would go be obvious that people do the same with both desires. However, the opposite is the case, we can speak of "thoughtful sex" and "casual eating". May this difference be explained by the fact that satisfying the need for sex requires a relationship and that food is available anytime, anywhere? Is there the solution to the harmful consequences in our pursuit of our need for food?*

- *Entering into a personal relationship with food, like how do I enter into a relationship on a dating site; how do I see myself (what do I want to be), what do I feel attracted to (with what expectation), what are the consequences (where are my limits), sustainable or fleeting and with whom do I make contact, how and when.*

The work consists of 726 logos that represent the images as expressed by people on a dating site and form the basis for entering into a relationship. These are arranged in a fixed pattern without regard to the person.

Material: hemp, cotton, silk, wool, linen, acrylic

Size: 3 wall hangings 85x135 cm (wxh), total: 270x135 cm (wxh)







Serie “The Other”, when we know the other, it's no longer the other. (2020-2024)



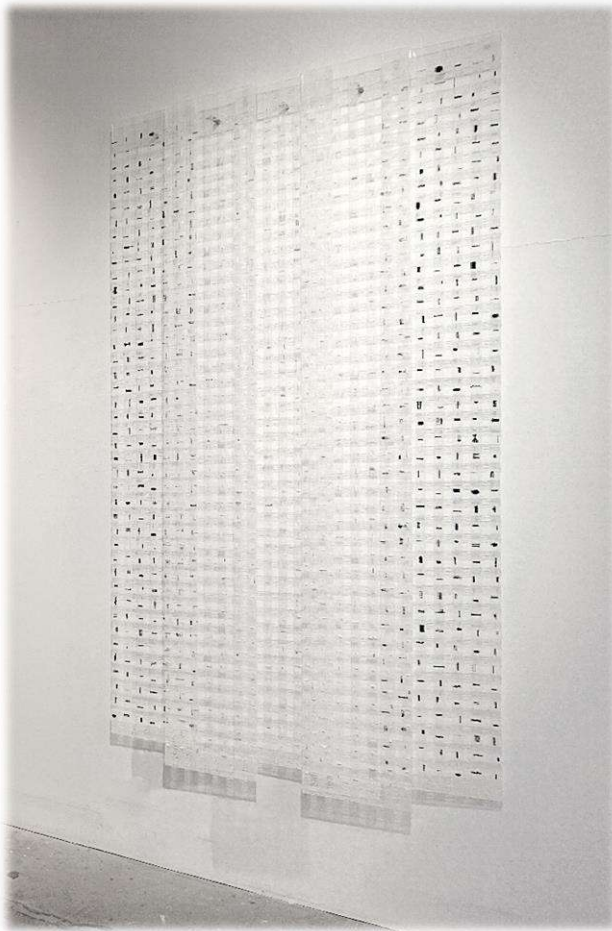






# Installation “White Noise”, born of silence and emptiness (2020)

Awarded: “Special Recognition Award”, 5th Triennale of KOGEI, 21th Century Museum of Contemporary Art, Kanazawa, Japan. (2022)

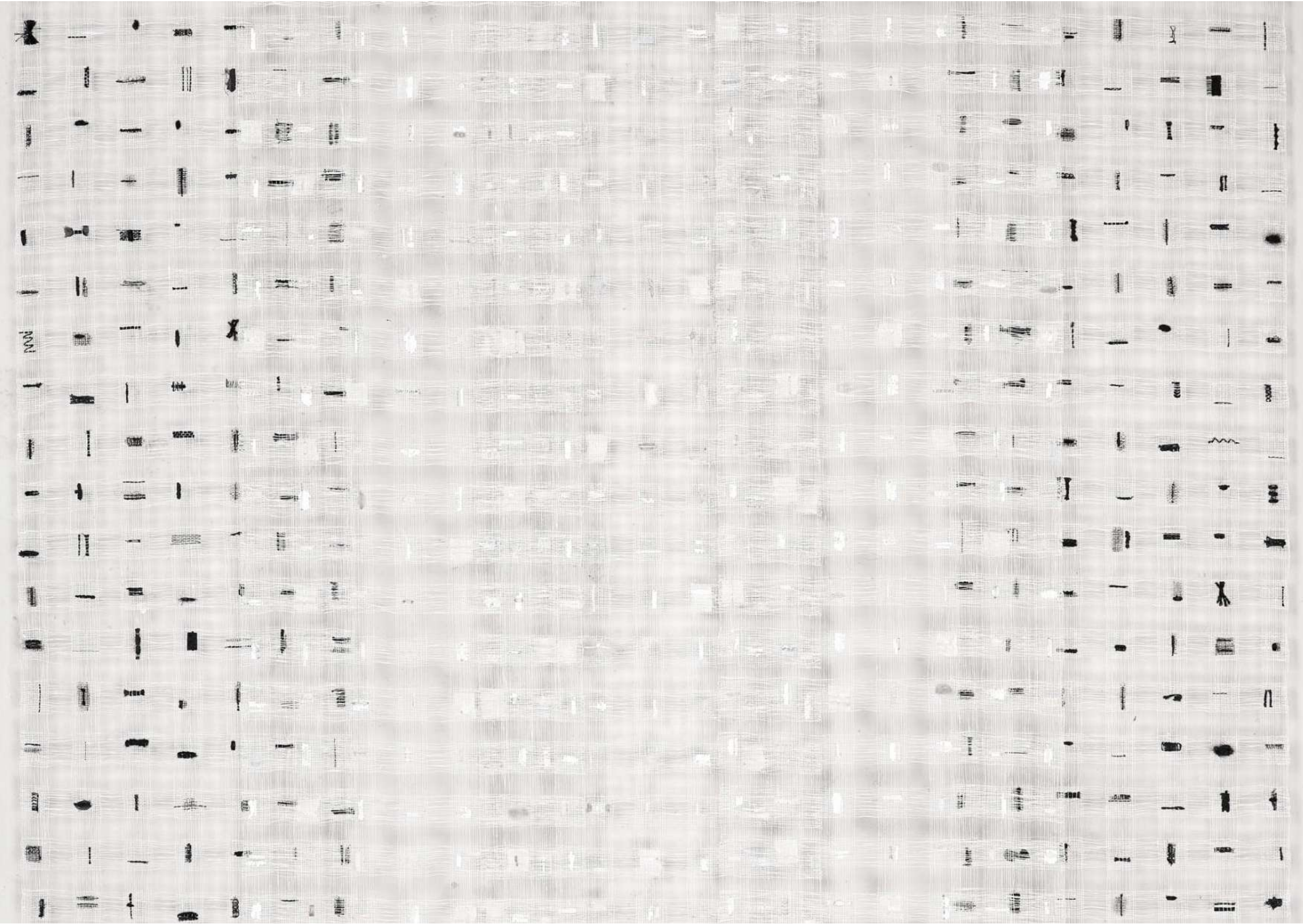


*The lockdown, it is not about silence but it is precisely through silence and emptiness that I become the more and more aware of – the White Noise, what used to be there missing the hubbub as a background sound of many of the group's voices that are mixed together. The individual is not the decision maker but contributes to the whole. What swells and fades with the wind, monotonous without recognizable meaning, buzzing like a swarm of bees. The lack of satisfaction of the craving for sensory input to wind down the mind and find a state of calm and inspiration.*

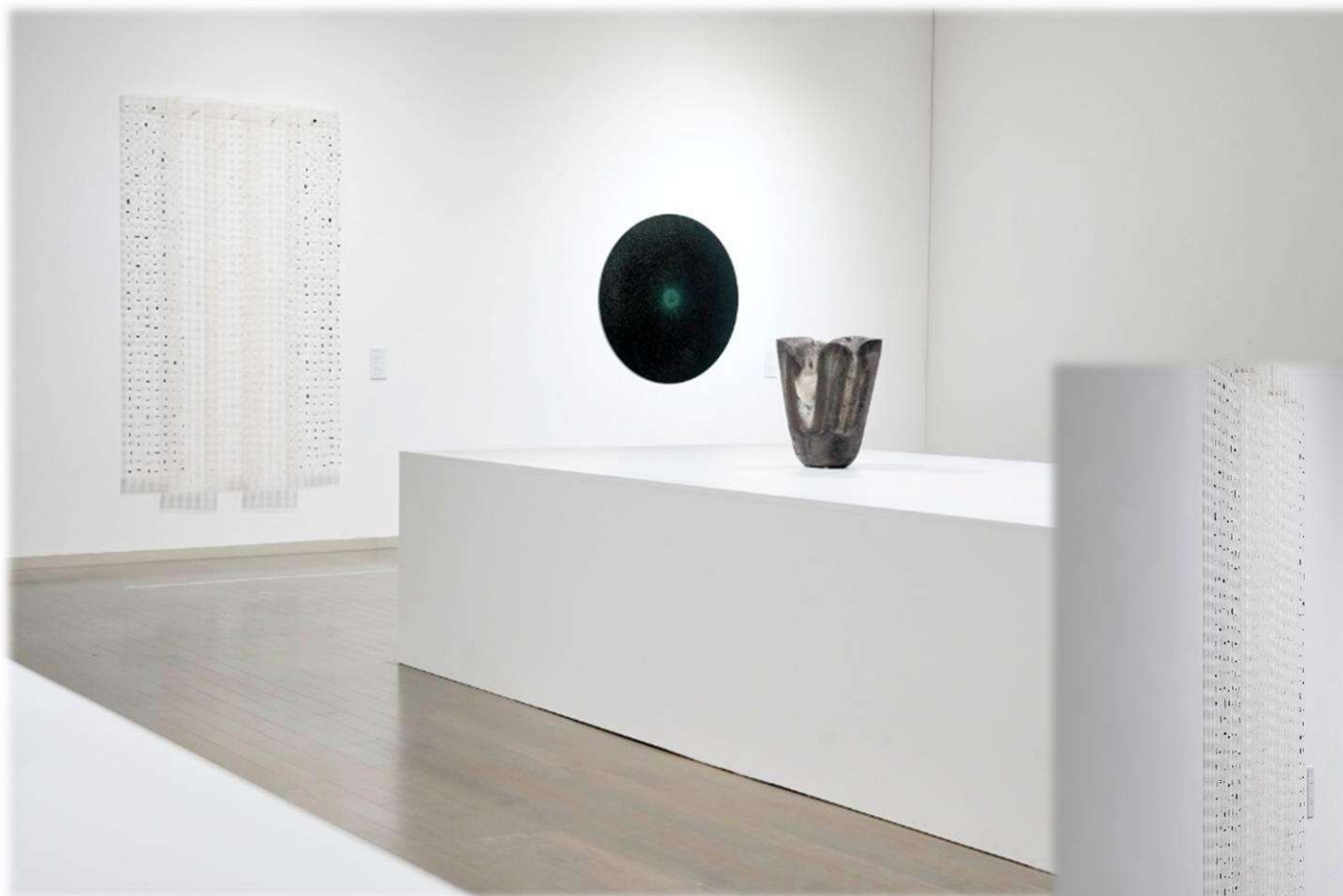
With white hemp yarn transparent handwoven fabric in 5 strips partly in front of each other, with each 42 or 44x7 connected squares. Each square symbolizes a conversation, compressed into a unique embroidered and painted monotone. So in total a combination of almost 1500 images as an impression of small talks, like a superspreading event of softly sounds. The alternation of the strips in white or black patterns represents the wave movement of the “White Noise”

Materials: Hemp, wool, cotton, silk, mohair, acrylic paint

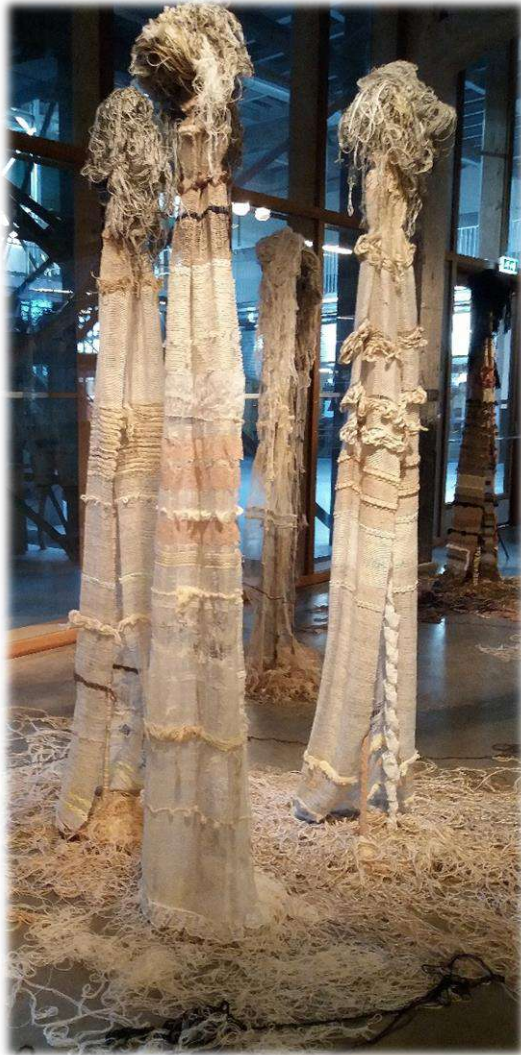
Size: 5 fabrics each 32(w)x200(h), total 125(w)x10(d)x200(h)







## Installation “Trancient”, sense of time and mortality. (2022)



.....the Sun rises here, the Sun sets here. ....

*Do we still experience that untold wonder of the solar being with its invisible powers and its infinity? We are very aware of our transience, our vulnerability and fragility. We live with a deadline, literally the line of death. Thinking to be free by thinking for yourself and absorbing thoughts of our own free will, but aren't those just dead thoughts in our thinking? Don't we owe our free consciousness precisely to the death process of our thinking?*

*Being aware of the eternity, the Sun can help us get beyond our reach of sensory thinking. When your mind sets your learning focuses in the infinite light of eternity, you have lost the place where you thought you were.*

.....the Sun rises here, the Sun sets here. ....

The installation consists of 11 objects (human figures) in various stages of robustness, positioned on a base of 70 km of wire from which they rise or disappear. The number 11 has a relationship with infinity, the repetition of 1 (a new beginning). The 70 km wire represents the global average life expectancy of 70 years.

Material: Wool, Silk, Cotton, Hemp, Linen, Polyester, Fur, Lace, Wood and Iron

Size: 300(w) x 500(d) x 220(h) cm

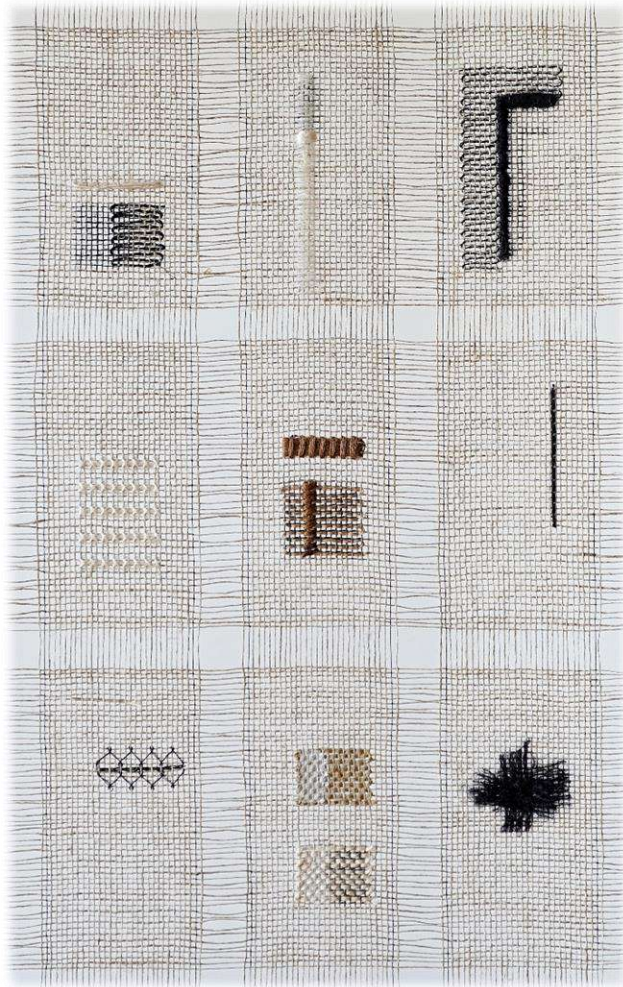






# Installation “Take Me Home”, all that noise in my head. (2022)

Awarded: “Prix Simons” Biennale Internationale Du Lin de Portneuf, Quebec, Canada. (2023).



*While growing up, in puberty, every person goes through a phase by looking for who am I, what do I stand for and who do I want to be. In fact, to be looking for the basis, the core, from which one can develop further. A development process towards adulthood. A process that takes place in the head, a search for a mental permanent abode.*

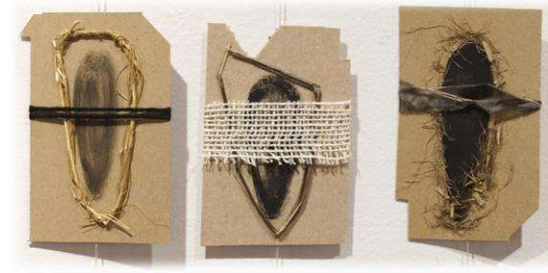
*There are people who, because of certain problems, are in a situation of not being able to find or no longer possess this mental permanent abode. As a result, they feel displaced, have lost their base, and a further development or anchoring of their personality is no longer a self-evident process.*

*My installation concerns a representation of the problems of these people. Two aspects are highlighted, both the search in the head and the impediments that disrupts the possession of a mental home.*

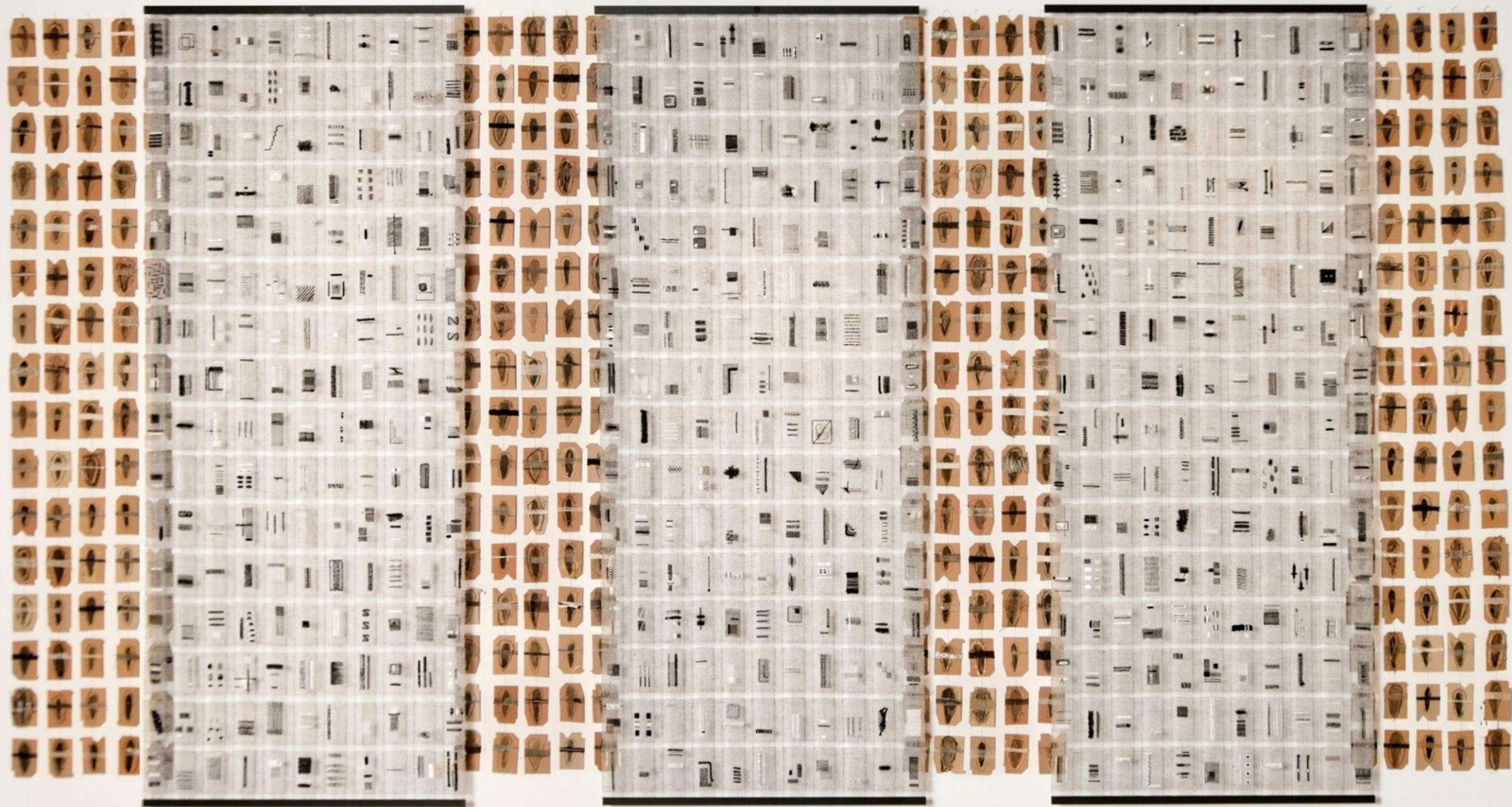
The installation consist of 3 transparent handwoven fabrics with 528 abstractly depicted problems and will stand for the complexity and multiplicity. The search in the head is shown alternately on 320 closed base of cardboard as individuals.

Material: Flax, linen, cardboard, silk, wool, cotton, acrylic paint.

Size: each cardboard element 6(w)x10(h) / each fabric 80(w)x195(h) Total: 360(w)x10(d)x200(h) cm







## Exhibition venues (2019-2023)

Museo del Traje, Madrid, Spain (*8<sup>th</sup> Biennial of Contemporary World Textile Art*);

CICA Museum, Seoul, Korea (*Experimental Fashion & Fiber Art*);

Brandwolff Projects, Amsterdam, the Netherlands (*A Celebration of Art*);

Miami International Fine Arts Museum, Miami, Florida, United States (*10<sup>th</sup> Biennial of Contemporary World Textile Art*);

Danubiana Meulensteen Art Museum, Bratislava, Slovakia (*"Textile Art of Today", 6<sup>th</sup> International Triennale of Textile Art*) and as traveling exhibition Pesti Vigado Gallery Budapest, Hungary; Tatra Gallery, Poprad, Slovakia; Slováké muzeum, Uherské Hradiště, Czech Republic; Museum Historyczne, Bielsko Biala, Poland;

Fabbrica della Ruota, Biella, Italy (*Per Filo e Per Segno*);

New Bedford Museum of Art, New Bedford, Massachusetts, United States (*Excellence in Fiber VI*);

Compagnie WiebengaSilo, Veghel, the Netherlands (*Solo-exhibition*);

Scythia, Ivano-Frankivs'k, Ukraine (*13<sup>th</sup> and 14<sup>th</sup> International Biennial of Fiber Art*);

Gata de Gorgos, Alicante, Spain (*Art al Vent XVIII*);

Museo del Ricamo e del Tessile, Valtopina, Italy (*XX Internazionale Mostra del Ricamo Contemporanea*);

21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, Japan (*5<sup>th</sup> Triennale of KOGEI*);

CasermArcheologica, Sancepolcro, Italy, (*"Appunti su Questo Tempo la istanze della Contemporaneità"*);



Gallery BrownGrotta Arts, Wilton, Connecticut, United States, (*“Acclaim” work by Award-Winning International artist*);

Globus, Kranj, Slovenia, (*BIEN23 International Textile Art Biennial*)

Moulin de la Chevrotière, Portneuf, Quebec, Canada, (*10<sup>th</sup> Biennale Internationale du Lin de Portneuf*);

Galleria Italia, L'Aquila, Italy, (*“LOCU” Mostra Internazionale d'Art Contemporanea*).