



TANYA VOGELZANG

State Of Form

TANYA VOGELZANG

selected works

Form in Transition

In my work, form is not a static given, but a process responding to its context. I look beyond temporary definitions towards an underlying logic that is ever-present.

In this universe, time is not a linear progression, but a spatial depth in which everything rearranges itself and meaning emerges through change.

The coherence becomes legible at the moment of intervention. Just as a current can only be read in the ripples, a constant appears within disruption.

In my work, this moment is not shown as movement, but as a stilled concentration.

At that tipping point, the structure of reality becomes tangible. Instability is not a disruption of order, but the way order presents itself.



SETUP II - GROUND PLAN

Installation in three configurations
paper
120 x 120 x 150 cm



SETUP III - REALLOCATION

*Installation in three configurations
paper and plastics
approx. 300 x 450 x 250 cm*



SETUP III – REALLOCATION

The installation takes on the character of an action, a ritual of reallocation in which architecture is dismantled, form is reduced to its elements and transformed within a new configuration.

Fragments appear as polyhedra and transform into small spherical forms that become part of a new system.

The structure is fully opened.

The columns are connected by three tiles, while a fourth position is occupied by a negative column: a hollow containing small rounded forms.

At the centre lies a disassembled column. What was once a load-bearing structure now appears as a collection of polyhedra and fragments. The capital lies separately, still suggesting a possible reconnection.

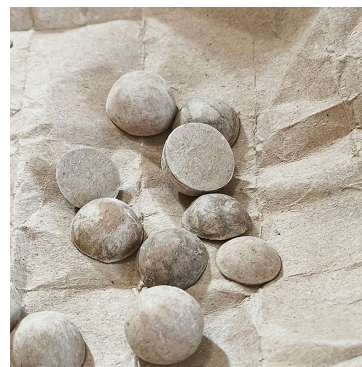
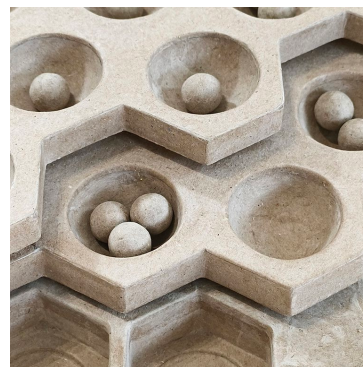
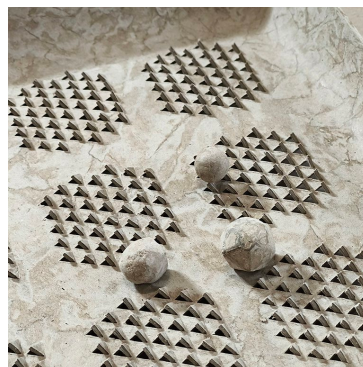
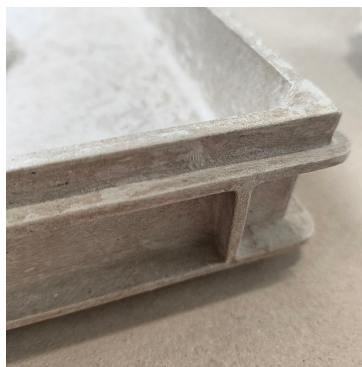
The installation rests on transparent construction plastic. A sheet of plastic descends from above, partially covering the straight column. The whole takes on the character of a temporary arrangement, as if something is being uncovered or reassembled.

Next to the installation stands a long table displaying objects in a fixed sequence: moulds, a sieve, a grating board and a honeycomb structure. Together they suggest a series of actions: dismantling, processing and reorganising.

At the end, fragments of the spherical forms lie cut and arranged in a pattern that reads as an indication or code.



Detail, floor arrangement



Detail, table with elements



HOW WIDE IT IS,
HOW DEEP IT IS,
HOW MUCH IS MINE TO KEEP

Photography with hand-applied
digital colouring
paper construction
variable dimensions
(approx. 365 x 315 cm)

How Wide It Is, How Deep It Is, How Much Is Mine To Keep

The image shows a grid, a time plane and infinity.
A moment in time, a life, is elevated and highlighted.
The gradient of the visible colour spectrum connects the objects.

It reflects on the nature of time and the fleetingness of the present moment.
The present fades into the past and stretches toward the future.
The concept of the present is elusive.

Generally, we see time as a linear movement from the past to the future.
Once a moment has passed, it is considered gone forever.

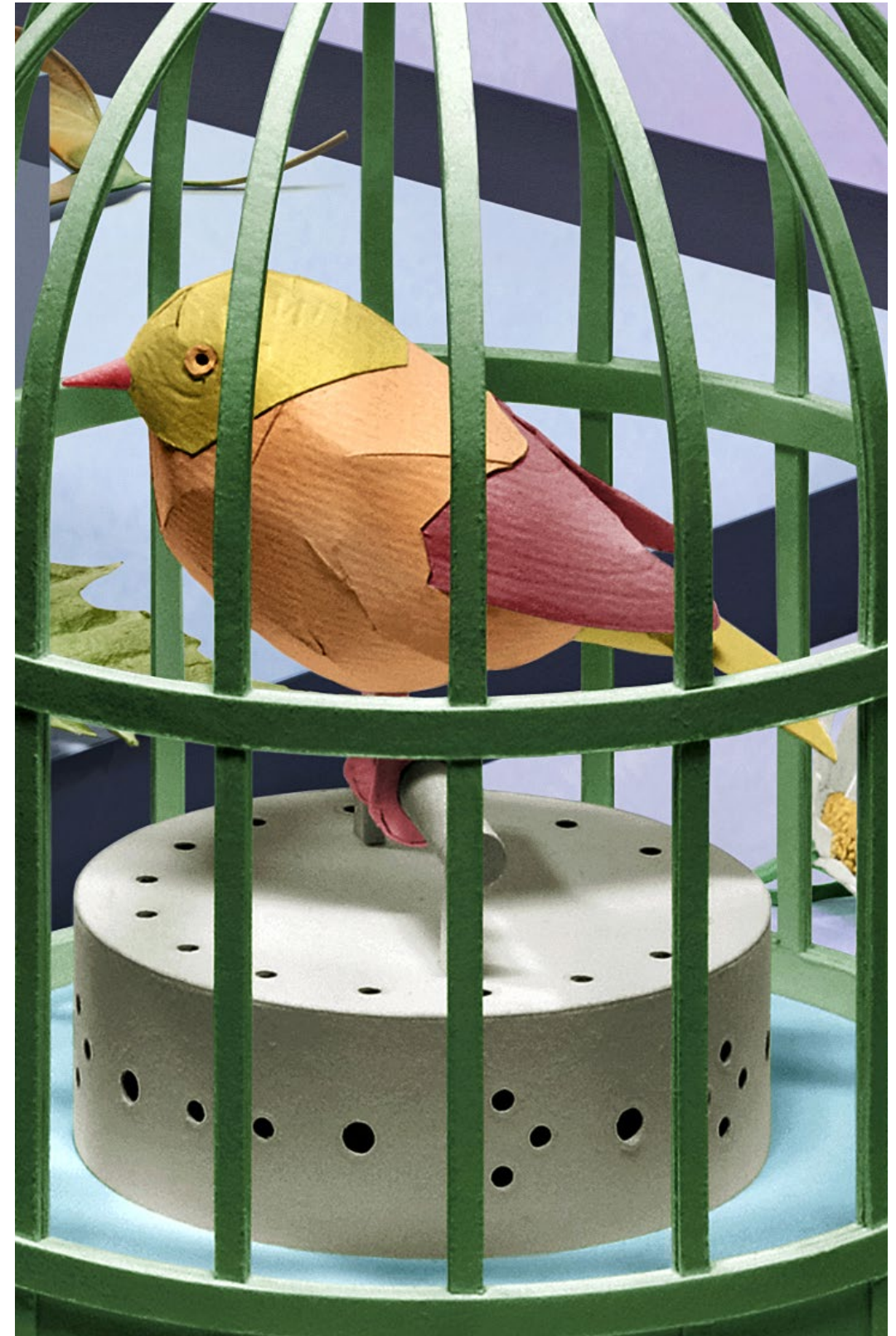
However, we have to deal with the processing of time.
Memories of events often resurface at irregular intervals.
Meaning that each moment is, in a sense, present in every other moment.
This creates a continuous present.

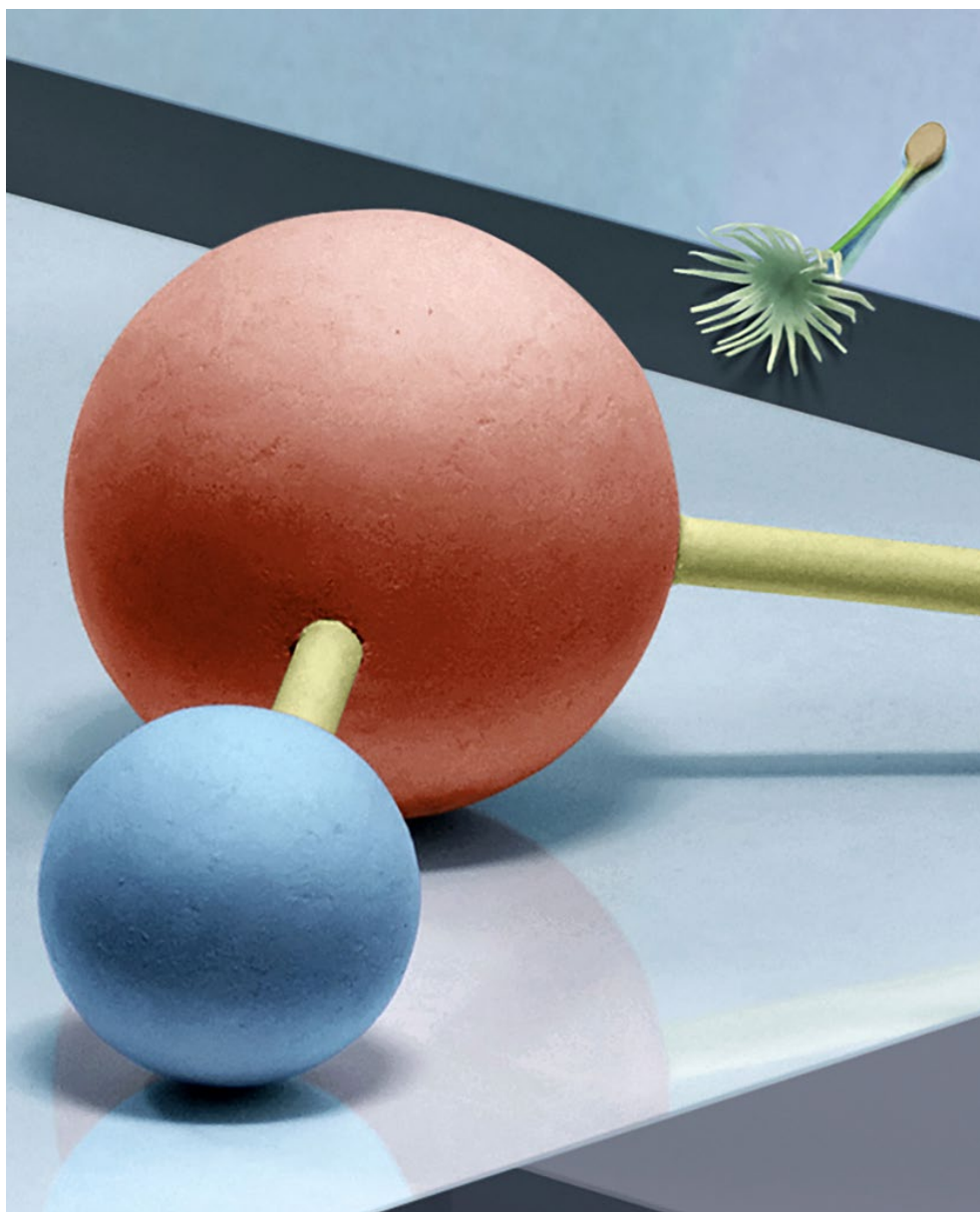
It cannot be grasped, yet it contains everything.

Note on the Title:

The title of this artwork is inspired by a passage from Slaughterhouse-Five by Kurt Vonnegut. In this work, Vonnegut reflects on the nature of time and the transience of the moment: "And I wondered about the present: how wide it was, how deep it was, how much of it was mine to keep."

Although the artwork was created before these lines were discovered by the artist, they strongly resonate with the themes explored in the piece. Both the artwork and Vonnegut's words delve into the idea of time.







VESSEL

Growth emerges from within, but is shaped by what encloses it.

An industrial object, a jerrycan, is entirely overtaken by a root-like structure. From within the object, a form emerges that expands and detaches itself from its original function.

The roots hang freely in space, without ground or context. What appears to grow is not tied to a natural origin.

The object remains recognisable in outline, yet is fully internalised. It no longer functions as a container, but as a body in which another structure takes form.

The work does not present a residual form, but a hybrid condition: something that is absorbed, develops and continues to grow.

VESSEL

Sculpture

paper

35 × 55 × 75 cm



RECONSTRUCTION I

Photography with hand-applied digital colouring
paper construction
variable dimensions (approx. 260 × 270 cm)

Reconstruction I

We look at a stately town mansion from the early nineteenth century.

The interior reflects the influence of science and the spirit of discovery on the daily life of the bourgeoisie. The objects refer to a life outside the house. From books on colonial empires to a collection of Turkish kilims. A citizen of the world. A glimpse of the modern mindset.

This is a period when the industrial and material world was presented as an ideal at the first World's Fairs. They ushered in the industrial revolution and demonstrated advanced technology to the world community. It was not just a presentation of possibilities; it was a vision of the future.

As Russian writer Fyodor Dostoevsky realised during his stay in London in 1862, where the Great Exhibition took place: what he saw there was of world-historical importance. 'You become aware of an enormous idea,' he wrote after visiting the exhibition, which displayed an exuberant material culture. But he also saw it as a warning: 'You feel that it takes great, eternal denial and luck not to surrender, not to capitulate to what you see, not to bow to what is, not to accept the material world as your ideal.'

Only the remnants of the mansion remain. It has been carefully rebuilt, as if an archaeological find. There are literally gaps to be filled, information missing. To make it understandable, it must be placed in a context that has been intentionally reconstructed.

The reconstruction is enclosed within a building. The style and features from the industrial revolution, such as the cast-iron frame with glass, are no longer new and exciting, but rather tried-and-tested construction methods. The space seems designed specifically for the reconstruction. To be exhibited, to be studied.

However, this building too is flawed and in decay. A glimpse of a newer era is visible through the glass ceiling, indicating that this era, too, is part of the past and needs to be re-examined. This suggests that missing links can be uncovered and a new understanding of this era can be achieved.

A cyclical repetition, like matryoshka dolls fitting together. (It's worth noting that matryoshka nesting dolls were first exhibited at the 1900 World's Fair in Paris.)

History is constantly revisited from the shifting 'now' with an eye toward the future. A vision within which art translates our world as a shifting, living story.







Aftermath (Tiles 3×3)

Emptiness appears as the sculptural remnant of a structure that no longer exists.

The work consists of a grid in which the original elements of nine tiles are absent. What remains is a network of lively structures that define this void from the outside. The memory of the vanished mass remains present in space; the contours bear the traces of a former boundary.

The ordering of the grid is palpable in an organic growth that never fully submits to it. The underlying essence holds its ground, becoming visible precisely through the disappearance of matter.

It shows the tangible presence of an absence.

AFTERMATH (3 × 3 Tiles)

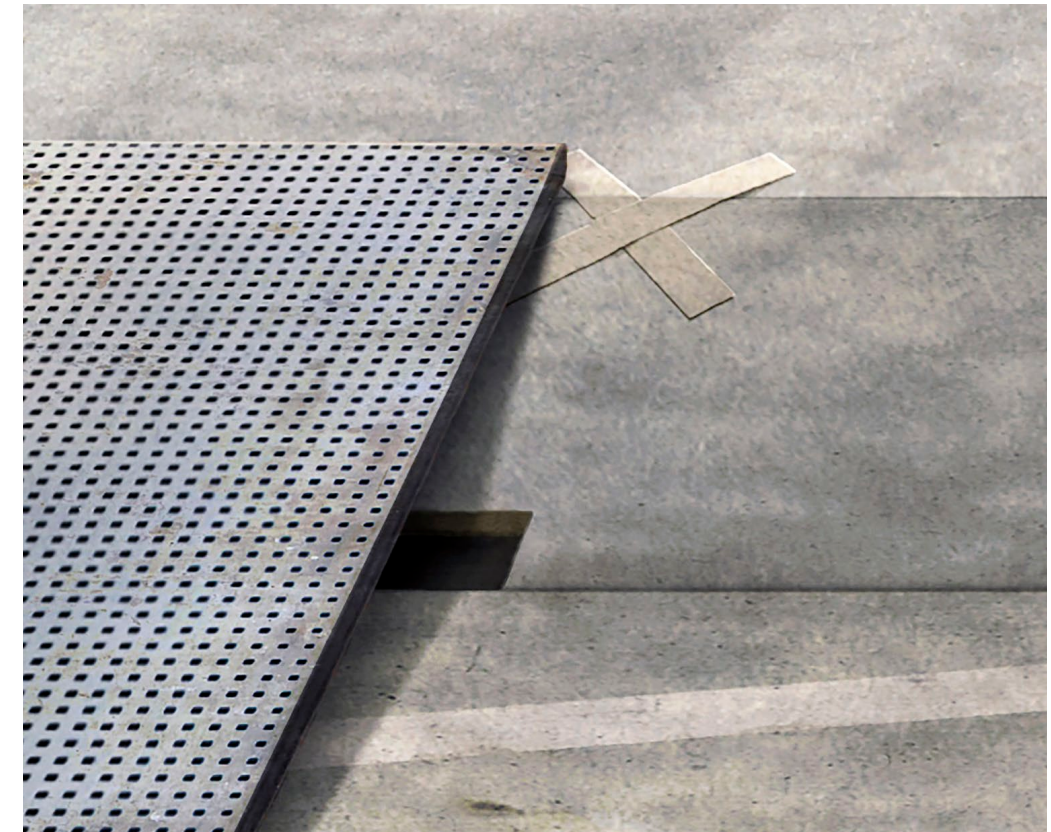
Installation
paper
150 × 150 × 40 cm





RECONSTRUCTION IV

Photography with hand-applied digital colouring
 paper construction
 variable dimensions (approx. 220 × 100 cm)



RECONSTRUCTION IV

The scene is presented as a diorama setup displaying either an existing or potential reality.

An investigation seems to be conducted. Reminiscent of procedures at a crime scene: places are marked and material collected.

Or it could be an exhibition setup and a representation of something that is already predetermined is on display. The arrangement is clear, with floor plans available and materials placed in their designated spots.

The scene can be repeatedly reconstructed and deconstructed based on blueprints and scripts.

How do we perceive the world and the events within it?
 Is each event unique, examined and archived as a closed case?
 Do we view the past as a sequence of events that repeat themselves and are essentially the same?
 Or is it fixed, like a script waiting to be played out?

Between Time, Identity and the Essence of Change

The works depict scenes and spaces that are more than their literal appearance. They function as metaphors for the layers of human experiences and personal processes. They embody voids waiting to be filled, places preparing for what is to come. These spaces are not neutral; they are charged with meaning and dynamics, offering a way to explore and understand our perception of the world.

Spaces emerge as in-between spaces, literally and figuratively in transition. They invite reflection on change, on how time is experienced, and how we relate to what was, what is, and what will be. The emphasis often falls on decay or disappearance, on moments that make the passage of time tangible. Within these moments, a sense of timelessness arises, creating space to reflect on what has passed and what lies ahead.

The works also explore the dynamics between the individual and society, and our relationship to larger systems and the forces that shape our thoughts, feelings, and actions. They raise questions of identity and authenticity in a world whose social, cultural, historical, and political structures are constantly shifting or being reinterpreted. They reveal the tension between the personal and the collective, between the desire for self-definition and the influence of wider society.

Additionally, the works represent a search for the essence of things, beyond their superficial forms. They investigate what remains when an object or idea loses its original form. Even as something disappears, a trace remains, an echo of what once was. The works invite us to look beyond the visible, to explore the underlying structures and truths: what is real, and what is illusion? What remains when we look past the façade?

This gives rise to a reflection on transience and loss. Everything, from technology to memories, is subject to time. They evoke an awareness of the elusiveness of what we try to hold onto, while simultaneously serving as a reminder of the inevitability of change which causes everything to fade, yet keeps us in motion, searching for meaning in all that disappears.

Tanya Vogelzang (NL, °1970)

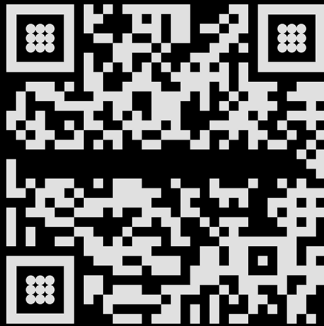
lives and works in the Netherlands

Tanya Vogelzang is a visual artist who studied at the Royal Academy of Art (KABK) in The Hague. In her independent practice, she investigates how underlying structures become visible in processes of transition, and how time, space, and meaning are continually redefined.

While her early work involved temporary interventions in existing spaces, marking the positions and traces of everyday objects, her focus gradually shifted towards photography. This led to the construction of scaled paper worlds, specifically designed for the lens and captured as monumental photographic works. These images show spaces at a tipping point, stilled at the moment when change becomes visible.

In her current work, the boundary between image and object is becoming less distinct: what was previously brought together through the camera now also emerges directly within the physical space. Her recent sculptures and installations possess their own internal order and identity. From a distance, they present a monumental order; up close, fibres, connections, and traces of the making become visible, revealing the tension between strength and fragility that paper as a material always carries within it.

Her work has been exhibited in the Netherlands and Belgium and is included in both private and institutional collections.



Scan for website & contact

<https://www.tanyavogelzang.art>

email: info@tanyavogelzang.art