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Anna Godzina (Chisinau, Moldova, 1990) lives and works in Antwerp. She studied at the Royal Academy of Fine Arts in Antwerp, where she graduated with a Masters degree in 2019. Her work has been exhibited at the S.M.A.K. in Gent (2017), Beursschouwburg in Brussels (2018), ERGO in Athens (2020), M HKA in Antwerp (2021) and Art Encounters Biennale in Timisoara (2023). This exhibition is in partnership with Werktank Leuven.

# Anna Godzina Earthscapes



29.09 → 01.12.2024

Vleugel 58

**Curator**

Kevin Gallagher

**Graphic design**

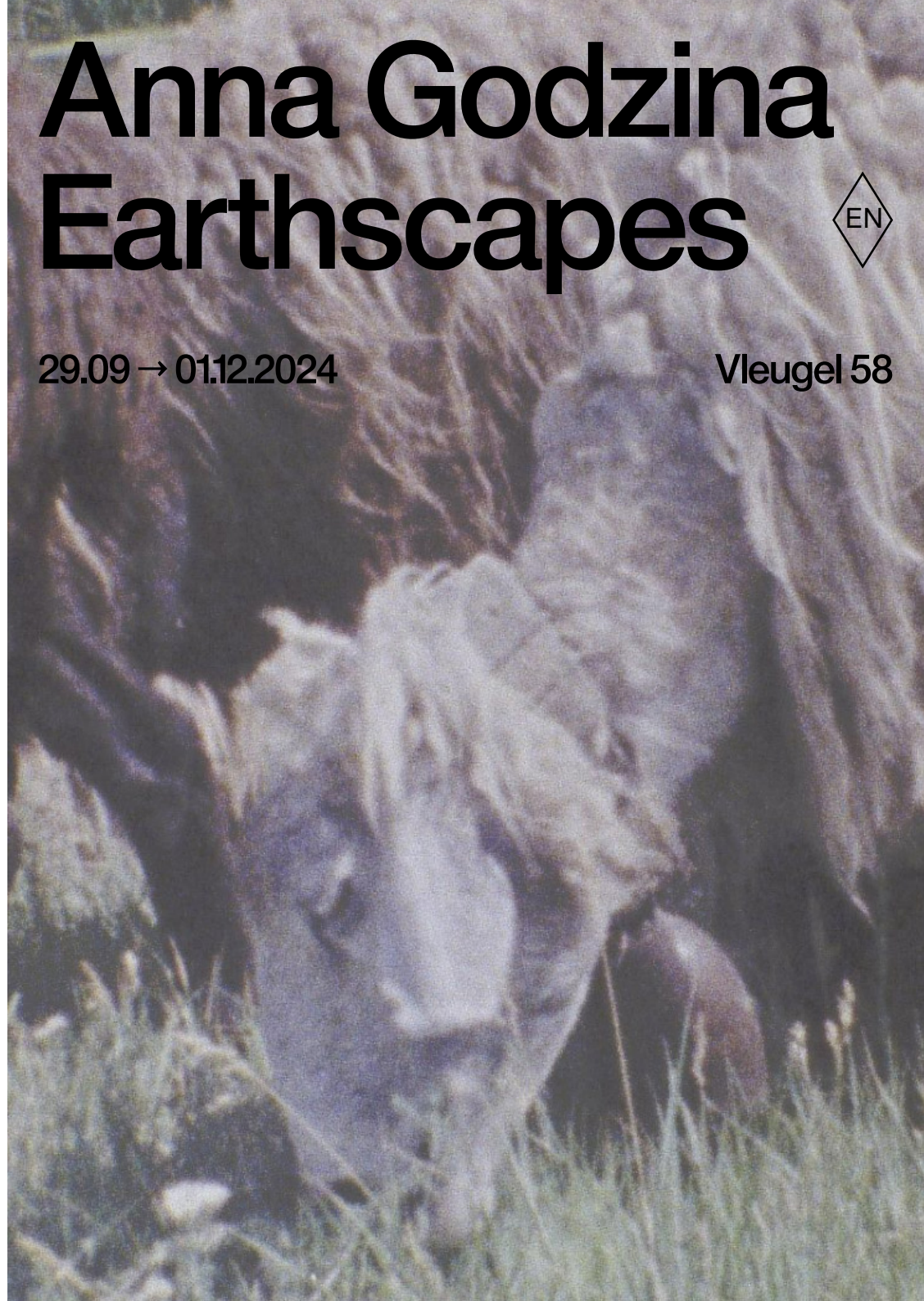
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De Standaard



“In the moment when one combines elements such as magnets and iron, and they react to each other, there is a certain force of nature that is the driving element of the work. Zen gardens intend to show “the essence of nature” which is what I try to do by activating iron and magnets, point to a phenomena that is, one might say, an essential aspect of nature. A natural phenomenon.”

Anna Godzina



Acoustically aware, Anna Godzina traverses landscapes and cities. Godzina’s method of research is to wander. Whilst hiking along a river valley in Moldova or mapping a Zen Garden in Japan, she gathers materials, sounds, and inspiration for her installations.

Certain qualities of these found objects are activated or “charged” through simple devices such as motors or magnets. Godzina’s sculptures may spin or tick, curve and curl, or perhaps simply drop. For her exhibition at Z33, Anna Godzina has developed a new body of work that attempts to create a unique

representation of landscape through visual and sonic means.

In her exhibition *Earthscapes*, Godzina takes inspiration from two disparate places: the Karesansui garden at the Ryōan-ji Temple in Kyoto, Japan, and the Dniester river valley in her native Moldova. Each site has provided inspiration for this multi-room installation.

#### Room 1

In the first room, five low-lying platforms take their orientation from the five “stone islands” within the Ryōan-ji garden. Powdered iron is spread across the surface of each platform. The iron was harvested from a rusted seawall. When seawater continuously passes across the surface of iron, it begins to corrode, making it brittle and soft. Godzina meticulously removed the iron from the ruined wall, and further ground it down into fine particles in her studio.

Like a series of shallow sandboxes, the iron powder is spread across each rectangular surface. Hidden just beneath the surface of the powder lies the second component of the work: a series of mechanical arms fitted with strong magnets that slowly spin. With each turn, the iron is stimulated into movement; the spiky particles stand alert each time the magnet passes underneath.

This continuous movement carves concentric rings into the powdery surface of the sculpture. These rippling patterns echo the landscape design of the Ryōan-ji Zen garden, where gravel is carefully combed into wave-like forms.

#### Room 2

During Anna Godzina’s travels along the rural Dniester river valley, she was struck by the presence of ringing bells from grazing sheep. For her, these bells became a landmark of the river valley. Within the second gallery, Godzina has installed 15 sheep bells of different styles. They are placed high up on the wall, out of arms reach. The bells have been programmed to create a sonic representation of a flock of grazing sheep: a portrait of an absent landscape. By remaining in the space, one might recollect previous moments of the soundscape, like a pulsing ripple of metallic sand.

#### Room 3

The visual, spatial, and sonic conversation between the works is furthered in the final room, which presents an 8mm film shot on location in the Dniester river valley. At certain moments, the film and soundscape might align like stars mapped into a constellation overhead.

The word landscape has its origin in painting, from the 16th century Dutch landschap genre. It connotes the shaping of our Earth into pictorial space. Interestingly, “landscape” can mean both the making of a picture of the earth (a painting), but also the forming of the earth into a picture (a Zen Garden). Perhaps this is also the task that Godzina has set herself: not just to represent the Earth, but also to re-shape it.