



Onder de titel 'Ein Kaleidoskop der Kunst' toont Gallery Pashmin Art Bad Tölz van 22-7 / 26-8-'23 vier kunstenaars: Elsbeth Plumiers, Peter Backhaus, Lionel Machris en Ambro Louwe. Tijdens de opening geeft Davood Khazaie (curator) inzicht in de beelden van Elsbeth. Over de eindeloze inspiratie van Golden Spike spreekt hij in het Engels:

Artistic Echoes of the Anthropocene: Elsbeth Plumiers' Sculptural Narratives

Renowned Dutch sculptor, Elsbeth Plumiers, boldly confronts the complexities of the Anthropocene era through her art. The Anthropocene, a term first coined by Nobel Laureate Paul Crutzen in 2000, signifies a geological epoch in which human activities have become the dominant influence on Earth's environment and ecosystems. Born on May 1, 1954, Elsbeth Plumiers, leveraging her unique background in biology and geology, channels this era's pressing themes into her work, embracing the dual role of artist and scientist. Plumiers' artwork is deeply entrenched in the understanding of the Anthropocene epoch. The onset of this era has forced humanity to face an inevitable choice – either to despair over the potential end of life or to rise to the challenge of restoring the balance between nature and us. As an artist, Plumiers boldly chooses the latter. Drawing from her scientific knowledge and Asian cultural traditions, she creates a unique visual language to communicate her message. Her work, under the evocative title 'Golden Spike', explores the human-nature relationship in this new epoch. The title references a geological term indicating a specific point in the geologic timescale, resonating with her thematic focus on human-induced change. It is a reflection of her ambition to bridge the divide between humanity and nature, underscoring the urgency of restoring equilibrium in the Anthropocene era. Plumiers' fascination with the creation and evolution of Earth breathes life into her sculptures, cast in bronze, and her glass and ceramic works.

Her art, while aesthetically pleasing, also serves as a call to action, urging viewers to consider their impact on the world. Evolution, a consistent theme in her work, is depicted in pieces like the 'Evolution Temple' ceiling and the group of animal sculptures titled 'Tiktaalik and his friends'. Influenced by scientists such as Lynn Margulis (Symbiogenesis, Gaia-theory), Peter Westbroek ('The discovery of the Earth'), Neil Shubin (discoverer of Tiktaalik), and Dirk Sijmons

(Dutch landscape-architect), Plumiers channels their discoveries and theories into her artwork. This scientific underpinning gives her work a sense of authenticity and relevance in contemporary discussions around the environment and human impact. Elsbeth Plumiers' art serves as a poignant commentary on the Anthropocene era, echoing the urgent need for a balance between nature and us. As both a biologist and geologist, her intricate sculptures capture the tensions and opportunities inherent in this challenging epoch. In this era of human-induced changes, Plumiers uses her artistic platform to engage, educate, and inspire, urging us to restore the harmony between humanity and nature.