



*Stilled emotions*  
Sculptures by Lotta Blokker

Martine-France Delfos



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Lotta is her name, Lotta Blokker and she uses her first name to sign her sculptures because *La Lotta* means the struggle. Not a struggle with the material per se, but the struggle to truly express what you are feeling.

Lotta Blokker was born in Amsterdam in 1980. In 1999, just nineteen years old and with a scholarship, she travels to the navel of the art world; the Art School in Florence, Italy.

Soon the magnitude of her talent becomes apparent and she is asked to teach at the Art School. It was said that she would follow the footsteps of the great sculptors such as Rodin.

Like Rodin, Lotta is accused of creating her sculptures from moulds taken of living persons. Although just like him, she does not, authenticity is of utmost importance to her. Her feeling has to match with the model she chooses and the sculpture she is creating. As a consequence of this, the process of making a sculpture goes through many phases, from the model's pose to searching for the emotion. She destroys a sculpture if it does not express the authenticity that she finds so indispensable.

Her first sculpture is Precipice, which she creates in 2003 when only 23 years old. It expresses her emotion of wanting to cling to the security of the familiar, yet desiring to move on. That is how she felt after spending a few years in Florence – the indescribable beauty surrounding her, yet at the same time a feeling of suffocation. She must return to her native environment, and after six and a half year in Florence, she now lives and works in Amsterdam.

*Precipice*  
*Florence, 2003*





People regret her leaving Florence and she wants to properly complete her time there. It is 2005, she is 25 years old. In a feverish whirl she creates her interpretation of the mythological figure of Atlas. She works incessantly, not setting one foot outside her studio. Students bring food and drinks to her door.

In the Greek mythology, Atlas was commanded to carry the vault of heaven. Many artists have interpreted this as him carrying a globe on his shoulders. Blokker's interpretation is not of Atlas carrying the world on his shoulders. He is carrying himself. Nothing is as unbearable for the human being as to carry himself. Even traumatic experiences that are obviously not the fault of the individual will lead him to the question: Why me?

Self-criticism is more ruthless than any other form of criticism. The greatest threat to man is man himself. The criticism of others will only touch if it triggers self-criticism.

The tenderness that speaks from the details of Atlas holding his own hand and gently holding his own toe show this human vulnerability; the tender compassion at times when man cannot bear himself.



*detail hand-foot*



*detail hands*

*Atlas*  
*Florence, 2005*



The stilled emotions are characteristic of her work. In a time where slow emotions such as tenderness, modesty or compassion threaten to disappear, Lotta Blokker eternalises them in bronze, never to be forgotten.

Her portraits and faces express a refined scope of emotions. Four faces are shown here to illustrate this. Two of them come from life-sized sculptures: *Pieta IV* and *I am here now*; two of them are portraits: *Woman* and *Myrrha*.





*Pieta IV*  
*Amsterdam, 2007*



*Woman*  
*Florence, 2003*



*I am here now*  
*Amsterdam, 2008*

*Myrrha*  
*Florence, 2004*





**Sculptures:** Lotta Blokker, sculptor

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**Pictures:** Martine-France Delfos

This booklet has been written for Queen Beatrix of the Netherlands on the occasion of the meeting with her on June 17, 2011.

The pictures have been taken in the garden of Museum De Buitenplaats in Eelde (Netherlands), on occasion of the exposition of Lotta Blokker's sculptures: *Stealing Beauty* in 2009

Utrecht, June 2011



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