

Geeske Johanna Klein-Schreuder, sculptor

Johanna Klein-Schreuder was born in Hoorn in the Netherlands in 1947. At the age of 18 she obtained her license as a schoolteacher and then taught for 13 years.

In 1978 she married Johannes, soon after which she left teaching to accompany him to Malaysia where they lived for six years. Johanna used the free time she now had to pursue her interest in music. In 1984 she achieved her diploma as Piano Performer from the Trinity School of Music London and in 1987 the Choir Director diploma in Utrecht back home in the Netherlands.

In 1987, Johannes took early retirement and they settled in Nieuwkoop in the Netherlands. They decided to travel all round Europe, which they did for the next two years, finally deciding to settle near Berchtesgaden in Germany.

Johanna and Johannes bought two hectares of land in Spain where they built a house and gradually transformed the land into a park, the *Klein-Schreuder Sculpture Garden*, to exhibit sculptures. They went on to organize temporary exhibitions of work by regional artists and so Johanna met the artists, learning to love the art and skills involved.

This piece is written in celebration of Johanna's development and the resultant work. Her style is very recognisable. The works are figurative, not requiring any explanation or advice as to what the observer should see. The sculptures show a strong sense of humour and the predominant emotion of the visitor translates into a smile!

Through her contact with sculptors and their art Johanna gradually developed a wish to try it herself. She took lessons, sought advice and read. She started, as so many, with stone, soft stone such as soapstone. From this period, we still have two sculptures - the torso's with heads of a couple facing each other, in gray soapstone (2010) and a reclining female torso in Brazilian brown alabaster (2011).



Couple facing each other. (2010)



Reclining female torso. (2010)

Johanna's third stone sculpture broke close to finalization, and at this point she decided to change material and choose wax as a basis for cast bronze. This method leads to very heavy sculptures and is therefore only suitable for relatively small items, no taller than about 60 cm. The following eight bronze sculptures originated from this period:



Johannes serving breakfast, Johanna reaching for heaven. (both 2012)



Look at me. (2013), Doggy watching over the windowsill. (2014)



Doggy in basket. (2014)



Five piggies. (2016)



Johanna at gymnastics. (2015)



Little Johanna and her brother. (2016)

Johanna then discovered the technique of 3D enlarging. She starts the process by creating a small figure of wax, say 20 cm. This mini sculpture is scanned from

all sides and then fed into a computer program that can construct a 3D image and enlarge it up to 20 times. The enlarged image is then used to automatically cut the full size sculpture out of blocks of Styrofoam which still need detailed modelling and finishing afterwards. Finally, the patina is applied – two or more layers of colourless acrylic followed by a final layer of marble dust.

These were the first two sculptures made with this technique:



Jordi with his mobile. (2016)



The Jogger. (2016)

Two more were made, and then Johanna felt it was enough:



Pop Star with her audience. (2017)



Messenger on a drone. (2017)

Johanna's next project was a life-sized bronze, about 1.65 m, of Johannes' granddaughter, *Valerie Klein*, who at the time was 19 years old.

Working with Styrofoam and wax to make the model proved very troublesome. Working on and off it took almost a year and a half to complete. Although the result is quite good, it led her to say: “No more portraits and no more large bronzes!”



Valerie Klein. (2017)

The sculpture 'No' deserves a special mention. It won the first prize in the 2014 sculpture competition of the L'Alfas del Pi town council and was consequently exhibited in Rome by the *Accademia Internazionale d'Arte Moderna*.



No. (2014)



Why? (2018)

Another one is showing a couple in an acrobatic encounter:



Beyond the limits. (2018)

Her sculpture made in 2019 was based on a Dutch song from 1805 with lyrics by Rhijnvis Feith:

*Hours, days, a month, a year,
Like a shadow disappear.*

It shows a very young bright child reaching for a sad old man.



Hours, days, a month, a year, like a shadow disappear. (2019)

As of 2019, her latest development is working in polymer. It is a much lighter and cheaper material than bronze. One drawback is that the technique of sand casting used for bronze cannot be used for polymer. A mould is always needed. Whether the material is as durable as bronze remains to be seen.

From this period, we have a work in polymer of some 104 cm, showing a lady reclining with a glass in her hand.



Sans Souci. (2019)