



# Art Works 2012

DORDTYART

## Art Works

### Movement, change and action

On the 14<sup>th</sup> of April 2012, DordtYart opened the doors to a new dynamic art centre in Dordrecht. In the former hall of a machinery factory you can once again hear the sounds of hammers and drills. Here artists work, assisted by youth who learn and gain work experience on site. You can taste the atmosphere of this vibrant work community.

*Art Works* is the title of the first exhibition. It refers foremost to the art being exhibited. All artworks in the exhibition contain elements of movement, change and action. However, the title also refers to the communal goals of the art centre. DordtYart wants to show that contemporary art is able to put people in motion as well as move them on an emotional level. Everywhere in the hall you hear the sound of jumping crates filled with pebbles, whistling pipes and falling bars. This triggers the curiosity of the visitors, giving them the impulse to make an effort to understand the art around them.

There are eleven artists who participate in this exhibition. They each present an existing work and create a new work on site. They research and create at the same time. Like the moving mechanical artworks of Theo Jansen and Zoro Feigl, the musical instruments and sound sculptures of Hans van Koolwijk, Nico Parlevliet and the duo Peter Bosch and Simone Simons, the moving optical illusions of Bram Vreven and the video documents of Michiel van Bakel. Erik Sep works continuously on his scale city and Wouter Klein Velderman produces work on location in a sewing studio. Both add performative elements to their installations. Anne Geene photographically visualizes the growth process of plants and Xandra van der Eijk shows in her installations the beauty of chemical transformation processes.

In addition, three to four artists-in-residence are at work. They reside in the guest studios. The Mondriaan Fund hosts one of their temporary artist-in-residence places at DordtYart.

The outside space, surrounding a small dock within the property of the shipyard, is also used. During the first months, students of Art & Science (The Hague) and their supervisors executed a collaborative art project on this site.

With this exhibition, DordtYart offers artists an inspiring place to work and gives the public the chance to experience, in conversation with the artists, the fact that art works. This exhibition presents art as food for thought as well as an aesthetic experience. Art Works shows an extraordinary industry with social and economic value, demonstrating to young people that there is a world of craftsmanship that exists parallel to this digital age. A world that is as old as man on earth, in which culture has always been made by human hands.

Lyda Vollebregt, october 2012



## Zoro Feigl (Amsterdam, 1983)

Outside the Biesboschal stand several large glass balls mounted on metal frames. The balls are filled with water, which makes them work as giant lenses. At the focal point, the rays of the sun are channelled to create a small spot that is hot enough to burn marks on a piece of wood. Depending on the sun's position and the level of radiation, day by day, the curve of the earth is written into the wood by sunlight. Feigl calls it *Pyranography*. The technique is related to a device that was developed in the 19<sup>th</sup> century to measure the amount of sun hours in remote areas. And yes, these glass balls do have something of the miraculous beauty of scientific instruments from a distant past. However, in this case they carry yet another meaning. Whoever walks between the balls also walks within the immense movement of the universe. The rhythm of the day is poetically visualized.

Every day and natural phenomena are starting points for Zoro Feigl. The trigger is often something small: how candyfloss is spun around a stick, or how honey slowly drips from a spoon. These are observations that strike him and that he wants to share with others. He converts them into moving sculptures. He seems to say: look how peculiar and amazing the world is. The installation with fluorescent tubes *Lightwaves* (2012), in which the mechanism is powered by a ventilator that works as a pendulum, was based on a simple child's toy. Feigl magnifies these small marvels to draw the viewer into his world of childlike wonder. In *Flow* (2010), a sailcloth, with a nine metre diameter, spins around and in *Pressurizing* (2010), fire hoses are inflated so that they press themselves against the ceiling. The works are extremely present in the space and surprise the viewer with their violent movement.

Every one of Feigl's works is preceded by an intensive period of experimentation. He makes plastic pipes swing and car tyres collide, he saws and drills and runs around his studio with slings. Movement is the key work to Feigl's work. The movements follow a set pattern, but Feigl intentionally allows accidental events. 'Within the rules I make,' he says, 'unexpected changes can occur. A work is only successful if it keeps surprising me.'





**Wouter Klein Velderman (Deventer, 1979)**

Wouter Klein Velderman's installation *Now It Can Rain* appears to be a small workshop. On a long table, two insets have been cut out, each with a seat and a sewing machine. On top of the table, that also functions as a platform over which visitors can walk, are three small houses built from grey canvas. In the biggest house, work material is stacked. The other two are elevated on high wooden stilts and inside them are beds. Around the platform lie large printed sailcloth canvasses, sourced from transport trucks. Above, colourful banners hang; each banner is a long patchwork of small canvas squares.

There is a lot to see, and for those who look for clues to give meaning to this installation, a host of possibilities are available. Would it be a reference to the sweatshops somewhere in the third world, where for low wages long hours are made and where people, working in terrible conditions, sleep at their workplace? Is it about recycling, and is it a critique of economic traffic: the transportation and processing of materials around the world? Does the artist play with the useful and the useless? As a visitor, you are tempted to connect meaning and stories to what you see, but Klein Velderman dismisses those rigid explanations. 'To me it is principally about shape. I have the banners made by assistants. They follow a strict, quite monotonous work process. Sailcloth is cut into square pieces that are rotated 90 degrees. After that, the pieces are sewed together without moving them around. I want to show how the banners are made, I show the work and at the same time it's history.'

Meanings, messages or personal revelations, they are there, but Klein Velderman would rather not speak them out loud. 'I don't want the story or the motivation for a work to become more important than the work itself.' It is hard to compare the diverse sculptures and installations that he makes; specific motivations lead to individual works. A large construction with colourful objects on a narrow square in Brussels, a gigantic wooden Mickey Mouse in Surinam, a wing of a modern windmill on the sidewalk in a Fries village. The viewer has to rely on his own associations and on what he sees.



*Now It Can Rain*

## Theo Jansen (Scheveningen, 1948)

In the bible it is written that man was created from a handful of earth. Theo Jansen's ambition doesn't reach quite as far, but he does want to create a new animal species with his own hands. Beach animals - that become increasingly better at surviving and will eventually live in herds on the beaches without needing the help of their creator. Darwin, rather than the bible, guides him in this endeavour.

The idea for these creatures arose on the beach at Scheveningen. Jansen asked himself how the dunes might be able to raise their own height automatically, so that the land would remain protected from rising sea levels. His answer was that there should be animals who continually pour sand onto the dunes; animals, like the beavers in the Biesbosch, which influence the ecological balance of the beach in a positive way.

Jansen took plastic electricity pipes, his base material since then, and used them to build the first skeletons - the yellow-white colour reminds one of real bones. The first generation of beach animals couldn't yet move smoothly over the bumpy sand. With a computer, he simulated a process of natural selection from which the design of legs that most closely approximated the ideal walking curve was picked for further development. Later generations

are more comfortable walking over the sand and can also displace sand. The use of wind power for locomotion evolved concurrently. Previous animals caught the wind with spinal fins. Through a cunning system of pipes, cranks and elastic parts, energy is transferred into a walking motion. The most recent animals can store wind energy using a system of plastic bottles and pumps, which enables them to walk independently, not relying on

present weather conditions. The animals can also sense where the dunes are and where the sea is, so that they don't drown.

In the exhibition, two beach animals are on display. The *Animaris Ordis Mutantis* (2009) and the *Animaris Verniculus* (2010) – *animaris* is a conjunction of *animal* and *maris* (which means sea). For this exhibition, Theo Jansen built a film panorama featuring

both extinct and new generation *animaris*. Like a diorama in a natural history museum, fossils lie against the walls: the remains of extinct generations of beach animals.



Strandbeesten

**Nico Parlevliet** (Katwijk aan Zee, 1948)

*The Sea* (2000) is a sound installation that was originally created for a musical composition of Calliope Tsoupaki, although Parlevliet also shows the work independently. If the machine is placed well, you will hear it before you see it. A smooth murmur floats gently to your ears, if you close your eyes you imagine yourself at the sea. What a surprise when you then see the actual piece: three red canoes moving rhythmically on a tilting frame. In the canoes small beans shift up and down, producing a sound that swells and fades like the breaking of waves on a beach. All that is characteristic of Parlevliet's work is united here: image and sound, memory and imagination, simplicity and mystery, change, accident and the game of movement.

A sound work of Parlevliet can start at two ends: sound becomes image or image becomes sound. The result always ends up somewhere in the middle, where both blend together. When sound is the starting point, always a natural rather than electronically amplified sound, he searches for a shape that supports that sound. The shape visualizes the sound. For *L'Etude de la Chute* (2012), a work that he developed specially for DordtYart, he used as a starting point the sounds that once existed in the big machine hall of the shipyard, De Biesbosch. Grinding, drilling and hammering, an occasional piece of metal dropping: that is how Parlevliet imagined it. The falling machine, a construction on both sides of a big pillar in the hall, drops an aluminium pipe clattering to the floor at random intervals, as if someone is working somewhere.

The pipe is then slowly pulled up by a mechanism and a nylon thread. Soon the next one drops, with a slightly different sound. *Tuning* (2010) started as an image. It is an evocation of an image by Lucas van Leyden from 1542, in which we see a man and a woman who are tuning their instruments before they begin to play. The work consists of two objects hanging in the space. As you walk by, they are triggered into action and the bows glide over the snares. The sound is amplified by two hollow plastic balls underneath the snares. *Tuning* is part of a series of sound sculptures in which Parlevliet gets his inspiration through images from art history.



*L'Etude de la Chute*



## Michiel van Bakel (Deurne, 1966)

Michiel van Bakel works mainly with video animations, film and installations in which he combines different media. He focuses on recording movement and at the same time documenting the passing of time within that movement. You see people walking or jumping, cars on a highway, but also the dynamic movement of flames from a piece of burning paper. A big source of inspiration is the work of photographer Eadweard Muybridge (1830 – 1904), who for the first time recorded the movement of humans and animals by placing multiple cameras next to each other. In the same way, Van Bakel made a video in which a mounted police officer gallops through a circle of video cameras on a square. Using this recording technique and by montaging the images in a certain way, we see the horse and the rider lift off the ground and float for a second. In that moment, time is stretched, while the viewer circles around the central image.

Van Bakel shows motion as stillness, and stillness as motion. He delays and speeds up, showing the world in a way that cannot be seen through direct observation. The camera and image processing adds something: you see more than what is there and, through your amazement, you consciously experience the passing of time. The work in this exhibition, *Great Library Redox* (2011), shows, in extreme slow motion, the burning of a paper model of Rotterdam's public library. The sound that you hear comes from the movie *Fahrenheit 451* by Francois Truffaut, a film adaptation of Ray Bradbury's book of the same title. In that book, a future is painted in which books are banned and literature burnt, keeping humans in a state of ignorance and stupidity. The video is projected on the inside of a metallic ball, into which the viewer must insert his head. This intensifies the viewer's experience of the burning. Although as an artist, Van Bakel likes to position himself at the

intersection between art, science and technology, he is not merely concerned with technique. He doesn't only want to use inventive technical means to document reality, rather he wants to invoke wonder and exceed the experience of reality. 'I like to visualize things that until that point have remained unseen and through that expand my notion of the real,' he says. 'I see tools such as scanners, cameras and image processing algorithms as extensions of my senses.' This makes his work more like visual poetry than dry scientific observations.



Great Library Redox

## Hans van Koolwijk (Bergen op Zoom, 1952)

Sound can also be felt. In order to intensely perceive this sensation, Hans van Koolwijk built a twelve meter high flute. You can stand inside it. When the wind blows through its mouthpiece, the air begins to vibrate. In a normal flute this will produce audible sound, but here you only feel strong vibrations through your body. Vibrations are the strongest at the height of the mouthpiece, the exact place from which the sound originates. Van Koolwijk gave his sound sculpture the title *De OorSprong*. As a viewer, you stand at the source of the sound. In addition, the name literally suggests a 'leap of the ear', from outside of the flute, to inside of it. *De OorSprong* (1999) is a turning point in the oeuvre of Hans van Koolwijk. Until that time, he was principally a performer and composer.

He travelled through Europe with self-built and designed musical instruments. He is known for his *Bambuso Sonoro*, a collection of flutes that can all be played simultaneously by one musician. After *De Oorsprong*, Van Koolwijk has mainly made work in which he investigates the basic principles of sound. 'Sound is matter,' he says. If you are inside this enormous flute, you immediately understand what he means. You feel the sound as a tangible shape. In *De OorSprong* he was in search of the lowest possible tone, a sound that you cannot hear, but only feel. In other works he researches the focal point of sounds, the reflection of sounds, the gliding of tones or polyphony. 'I work with sound just as sculptors work with stone or clay. As a visual artist I feel the constant need to shape specific sounds into an image.'

*The Klankkaatser* (2010) is about the experience of focal points and reflections of sound. This sculpture is a high elliptically shaped object in which there are two acoustic focal points. A sound machine of flutes hangs in the upper focal point. Through variations in wind pressure, the sounds of the flutes differ in volume, tone, timbre and tempo. These sounds are reflected by the curved wall and recombined in the lower focal point, close to the ears of the listener. The light in the *Klankkaatser* changes in colour and intensity and is synched with the musical composition. Sound and image overlap, as if you are watching sound itself.



De Klankkaatser



**Erik Sep (Bergen op Zoom, 1976)**

Since his time at art academy, Erik Sep has been working on the scale model houses and high-rise buildings of *Low Tech Society 2* (2007-2012). Sometimes a complex building stands alone as a separate sculpture, but mostly he combines these architectural models into a vast imaginary town. He constructs roads and lays down pedestrian crossings and parking lots; a recent version of the city features a meandering train line. The houses and public spaces are lit; here and there, water flows. Fictive advertisements give the suggestion of functionality to some buildings and with miniature graffiti Sep accentuates a city in decay. There are no people: the world he creates is empty and deserted. But not deserted as in a nasty dream or a fearful vision of the future. The cities of Erik Sep are not apocalyptic tableaux, on the contrary, as a viewer you can imagine yourself living in such a town. And that is precisely what the artist intends, he invites you to join him and explore his invented architectural world.

The process of construction is his fundamental interest. Sep takes pleasure in the manufacture of details: precisely casting, glazing and firing miniature bricks to be used as custom building material; carefully treating wood to replicate the damp-stains in a mouldy house. These are extremely time consuming tasks. Sep's constructions are in constant evolution, old buildings are deconstructed and their raw materials used for new developments. Found objects are sometimes incorporated into the work. For the project that he is currently working on he laid the foundation for a complete street plan. He placed his buildings on top of that, leaving vacant the remaining lots. It is unknown what might be developed on these lots in the future; Sep's city expansion does not follow a strict plan.

Through building, meaning arises. You could read some constructions as a comment on city planning and society; others could be viewed merely for their aesthetic, hand-crafted quality. There are evidently strong intentions in his work, but they are never forcefully articulated. It is best, he says himself, to view his work as a mild form of absurdism. An open minded form of re-creating, that allows him to do what no architect can permit himself to do.



**Bram Vreven (Gent, 1973) i.s.m. René Jansen (Pijnacker, 1969)**

DordtYart encourages a direct meeting between the artist and the visitor and because of that, Bram Vreven approached René Jansen with the idea to find a new way to present his work. Jansen designed an environment to house Bram Vreven's installation, a place where visitors can attend demonstrations and special events. Jansen talks about his contribution as a 'staging'; Vreven refers to his installation as 'choreography'.

Bram Vreven's works are always in motion. In *Rays* (2008), black rubber bands, stretched between rotating discs, perform an elegant dance. In *Zonder geluid* (2000) pendulums move in and out of sync through small differences in rhythm and in *Vloei* (2004-2007) water runs between tilted sheets of glass. The choreographic movements that his objects and mechanisms execute are like soundless dances, music for the eyes – fascinating to watch. However, his artistic ambition reaches further than sheer visual entertainment.

The installation *Spin* (2012) is, in the first instance, based upon the intrigue and captivation of controlled movement. As you enter the top floor of DordtYart, you are faced with a row of screens on which black and white circles form a concentric wave-like pattern. It is hard to tell what it is you are looking at: are these drops falling into liquid or is it the optical illusion of spinning discs? If you walk further, you will realize what it is you have just seen. In a vitrine stands an apparatus in which white balls spin rapidly on an axis. They are being recorded from above by cameras and the images are broadcast in real time on the screens. In between these two parts, stands an instrument that draws ingenious patterns on the balls, creating this wave-like effect.

*Spin* is an optical game, but since the visitor is shown how the game is played, he can also appreciate the beauty of the machines themselves. And that is what Vreven wants his visitors to experience. The beauty of machine and technique. This liquid border between artwork, technique and machine has its own tradition within contemporary art. But in contrast to the constructivists or futurists, Vreven lacks the political and ideological dream of a better world. Instead, it is about the exciting relationship between functionality and aesthetics, technical and artistic processes, the virtual and the topical. An attempt to engage the visitor, by revealing something that had until then been hidden.



*Spin*



## Anne Geene (Breda, 1983)

The work of Anne Geene is based on the different possibilities of photographic representation and the way in which images relate to reality. She considers a photograph to be an objective information carrier, but the context of the photograph can change its meaning. Part of Geene's photographic work is researching these contexts and shifting meaning.

An example of such research is her book, *Perceel nr.235/ Encyclopaedia van een volkstuin* which she made for her final exam in 2010. In this book, everything that grows, flowers, swarms by and flies over the allotment in the complex 'Eigen Hof' in Rotterdam is inventoried and visually recorded. However, it is done in a quasi-scientific manner, with use of such conventions as a white background, ruler included in shot to give size, arrows and graphs. All these means suggest scientific objectivity, truth and completeness, but in fact are absolutely personal observations.

The objectivity of photos has been doubted over the years by many theorists, though it is precisely this (suggested) objectivity that gives her authority. Geene finds her inspiration in this contested space. During her masters in 'Photographic Studies' at Leiden, she researched some of the questions related to this issue. Photography is, for instance, a very important part of a field in which objectivity is a crucial value: science.

*Atlas van een Landtong* is a project in line with her allotment book. For DordtYart, she went on expeditions on the stretch of land behind the main exhibition hall. Inspired by the language of old and more recent atlases, she precisely documented the area. What is the route of a housefly over this stretch of land? How are all the corn flowers spread? How do birds move between the trees?

What is the highest picture that she can make, and what is the lowest? What is the temperature of the different locations, what happens if a rain cloud moves over? Through the exact coupling of place and time, she attempts to give a lucid geographical, biological and sociological perspective of this particular place.



## Peter Bosch (1958) and Simone Simons (1961)

Peter Bosch and Simone Simons create sound works that, at first glance, look deceptively simple, but that operate in a complex and unpredictable way. *Krachtgever* (1993-1998) is an installation of stacked crates that are connected with heavy springs. *Mirlitones* (2012) was developed through a commission by DordtYart and consists of plastic tubes varying from one to three meters in length, each with a membrane at one end. Both installations launch vibrations and resonances, creating sound fields that sound differently in every space and to every ear.

The starting point for *Krachtgever* was an experimental setup in the technical laboratory of the University of Twente. A small eccentric vibration motor was attached to a large steel beam. When the motor was put into action, the beam would vibrate with unexpectedly violent force, due to resonance. This made a great impression on the artists and was the motivation to start their own research and create new sound works. Resonance is a natural phenomenon in which objects take on vibrations, causing the amplitude of the vibration to be greater than expected.

Every object has its own resonant frequency, because of differences in weight, rigidity and size. In the exhibited version of *Krachtgever*, 56 crates are used that carry materials such as metal, glass and rock. Each column of four crates houses a computer controlled eccentric vibration motor with a variable rotation speed; this causes an interaction between the imposed vibrating frequency of the motor and the various resonant frequencies of the construction. The combination of the vibrating crates, springs and materials causes a wide spectrum of sounds that differ in strength, timbre, tone and rhythm, moving between order and chaos.

*Mirliton* is a collective name for primitive musical instruments in which a membrane is put into vibration through blowing or singing. Bosch and Simons built their own version of the membranophone *Mirlitones*. *Mirlitones* was inspired by the racket that children make with their miniature plastic instruments during a community festival in the Spanish city of Murcia. In the work, air is pumped through tubes by a compressor.

The air supply is controlled by a computer programme. Small fluctuations in the air pressure cause subtle changes in the sound. Again, a fascinating sound field is created full of low frequencies in which harmonics, warping sounds and differential tones can be heard.



*Krachtgever*



**Xandra van der Eijk** (Zevenaar, 1985)

*Momentum* (2011) shows the rhythm of time and records its passing. The installation, that includes the associated actions of the artist, describes bitter-sweet feelings of transience.

In a four metre long iron construction drops of pigment slowly draw circles onto a surface of water. They slowly impel one another, causing the still surface to continually (and almost invisibly) change. It is a process that seems to be endless, until, after about five days, the natural materials begin to decay and the effect is no longer maintained. The artist takes care of the installation: every two hours the droppers are repositioned and if, after fourteen hours, the surface is saturated, it is cleaned with paper. This results in a visually powerful residue: a document of the lengthy process and a memory of something that once was.

Sensitive to its surroundings, the installation produces a unique image. The patterns and rhythms of the installation, combined with the controlled actions of the artist, determine the outcome of the surface. It is a soundless symphony, a dance between artist and installation, in which the liquid (like time) searches for its own path. Van der Eijk researches natural processes and elements, where time is a recurring factor. Through constant experiments and firm theoretical research these processes result in spatial work with a strong visual character. She documents and records, but always leaves space for the poetry of the subject.



*Momentum*

## DordtYart's Artists-in-Residence Programme

The Artist-in-Residence programme offers talented young artists the opportunity to produce new work, to do research and to further develop their skills. They do this within the work community of DordtYart and in the spaces of the industrial building. Artists from all over the world, who work within the disciplines of monumental sculpture, video or installation art, can participate in the programme. For three months they live in the guest accommodation and work in the main hall, which is open to the public. In this way, the visitors of DordtYart can become acquainted with the work of the artist in a unique way.

**Maurice Bogaert** (NL) created an installation during his stay that was based on 'The Shining', a horror film from 1980, an adaptation of the best-seller by the author Stephen King. His installation, *Heden geen voorstelling* shows the hotel, the landscape and the hotel rooms through surveillance cameras. These cameras broadcast images onto different monitors in the installation. Central to the work of Bogaert is the relationship between moving image and architecture. His interest in cinematic architecture is expressed in video work, performances and installations.

**Adriaan de Villiers** (ZA) modelled eleven extraordinary towers of clay during his residency. Some of them referred to existing buildings, while others were the product of his fantasy. De Villiers started by making sketches, and then modelled the towers, which were eventually fired in a special ceramic kiln. In the end, he partially glazed the towers and partially coloured them with engobes. His work is inspired by South African flowers, Hundertwasser, Gaudi, Japanese drawings, outsider art, religious art and the work of Gustav Klimt. The goal for De Villiers is to create a tension between the viewer and the sculpture.





**Helene Juillet** (Fr) installed a wood workshop in DordtYart where she worked on *Fake Moon*, a series of large wooden sculptures. Working with steam, she shaped large wooden sheets into special geometric and abstract shapes. These shapes were inspired by self-written texts, based on personal life experiences. The wooden sculptures are functional and sometimes coloured. The perception of space is a central element in Juillet's work.

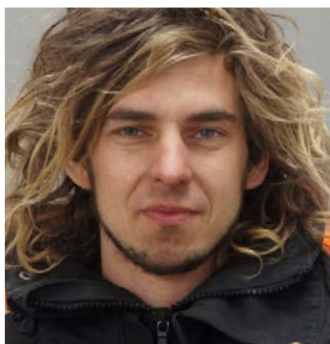
The Dutch artist **Maarten Overdijk** (NL) makes sculptures and installations. He views his work as an artistic intervention aimed at challenging sensory observation. He aims to provoke the consciousness of the spectator, making him aware of the physical and sensory connection he has to his surroundings. Overdijk developed, as installation, an abstracted theatre set: a large stage flanked with wings. On this stage there is a group of sculptures, made from casting wax. Overdijk used pigments to give this unique material just the right colour.

**Örn Alexander Ámundason** (IS) lives and works in Sweden. He combines performance with video and installation and in his work refers to a social and political context. But even more, to the presumably insolvable difficulties of 'true' translation. In Ámundason's work, *A Collaboration Monument*, Gerard Schouw, a member of parliament, plays an important role. Standing behind a drawing table for an hour, he received instructions via headphones guiding him in sketching the design of the monument. These instructions came from Ámundason (in one ear) and his Swedish colleague Olof Nimar (in the other ear) and were sometimes in conflict with each other. After that, architect Jessica Tankard rendered a three dimensional design based on this sketch, on the basis of which Ámundason built the final work. This unusual monument, a combination of text, drawing and image, stands on the stretch of land adjoining the main exhibition hall.

**Leila Anderson** (ZA) **en Stan Wannet** (NL) produced during their residency of three months in DordtYart the interactive video installation – 88. During the first month the artist duo built a small film set in a corner of the exhibition hall. In this set, the visual compositions, saturated loops and film fragments were recorded and eventually incorporated into the final installation. A piano keyboard with 88 keys enables the public to create a visual narrative from the provided material, or to combine images on purely aesthetic grounds.



## Artists



Zoro Feigl



Wouter Klein Velderman



Theo Jansen



Nico Parlevliet



Michiel van Bakel



Hans van Koolwijk



Erik Sep



Bram Vreven



René Jansen



Anne Greene



Peter Bosch + Simone Simons



Xandra van der Eijk



Maurice Bogaert  
Artist-in-Residence



Adriaan de Villiers  
Artist-in-Residence



Helene Juillet  
Artist-in-Residence



Maarten Overdijk  
Artist-in-Residence



Örn Alexander Ámundason  
Artist-in-Residence



Leila Anderson + Stan Wannet  
Artist-in-Residence



Colophon

documentation

**Kunst Werkt 2012**

editing

**Lyda Vollebregt, Gerrit Willems**

text

**Gerrit Willems, Arie van der Krogt**

translation

**Leila Anderson**

photography

**DordtYart**

design

**stoopmanvos**

**DordtYart**

Maasstraat 11

3313 CR Dordrecht

[www.dordtyart.nl](http://www.dordtyart.nl)

