

# DORDTYART 2013

De Biesboschhal (2013) Peter Vink



## DORDTYART 2013

### Art, engineering and science

In the machine hall of the former shipyard, De Biesbosch, the old noises of welding, sawing, drilling and falling pipes can be heard again. On the terrain outside, mist appears and foghorns blare. The façade of a city rises above the water, waiting for the City Docks, as a Landmark in an incubator. In the hall, artists work, artists-in-residence research and youth gain work experience. The energy of this bustling work community bounces off the walls.

**DORDTYART 2013** is the title of the second exhibition. All art in this exhibition contains elements of movement, sound, change, space and process. DordtYart's corporate objection is to show that contemporary art can get people moving and that people can be moved by art. Experiences trigger emotions. Inside and outside of the hall many sounds can be heard, from deafening noise to the soft tones of music boxes. This fires the curiosity of visitors and gives them energy to make an effort to understand the art.

Ten artists participate in this exhibition. They all present one existing work and create a new work on location. They work with skill and craftsmanship and thus create their artwork. There are the mechanically moving blades of Peter Vink that grind the daylight in the ridge of the hall's roof; and the sound boxes of Staalplaat, that shake the foundations of the building. On Roland Schimmel's panoramic wall the viewer is confronted with her own gaze; the inter-connected photos of Elodie Hirycuk and Sjoerd van Oevelen light up the hall and surprise through their warping of perspective. In a sound installation, Ronald van der Meijs visualizes the currents of the Biesbosch and shows the tidal exchange through the sound of organ pipes. The *drijvende gedacht* (floating thought) of Leonard van Munster places a deformed bed on a raft in the harbour. In *Teardrop*, by Marije Vogelzang, you experience human interaction and child-like discovery: drops fall on your tongue as freshly tasted tears. Observatorium built the second version of *Warten auf den Fluss* (*Waiting for the Flood*) in which both idea and material are re-used.

The fog on the headland is in direct dialogue with the environment and the weather: Edwin van der Heide surrounds you with sound that mixes with the existing noises of this location. The pavilion, the wePod, from Pieterjan Ginckels, is a place for staging, realizations and ideas in which the marble skin refers to imitation, reality and authenticity. In four months, Dré Wapenaar created a tent-palace for two grand pianos on a sound board.

The Mondriaan Fund supported five artists through a contribution designed to stimulate the commissioning of new work.

In addition, two sets of three artists-in-residence worked for a period of three months. They resided in the guest studios, doing research and working on location with support from local youth.

With this exhibition, DordtYart offers artists an inspiring place to work and offers the audience the opportunity to get in conversation with the artists and to experience the curiosity that art evokes. This exhibition presents art as food for thought and as an aesthetic experience.

Lyda Vollebregt, October 2013

## Roland Schimmel (Hooglanderveen, 1954)

*The Innocent Mind* (2013) The Innocent Mind (2013) consists of an apse-shaped pavilion that is built under a skylight. The inside of this semicircle white wall is painted with three black suns. As you gaze at it, more and more circles start to appear around the black and the image itself starts to move. Roland Schimmel paints after-images: an effect that is usually recognized from a photograph shot with a flash. The flash light seems to momentarily remain on your retina and to flicker. Using the technique of airbrushing, Schimmel subtly applies a palate of prismatic colours that only become visible after spending some time looking at the work. Partly because the wall is curved and disappears outside your field of vision, the

spatial orientation of the viewer is distorted. The sunlight reflected on the wall causes the viewer to squint their eyes. And the black suns, which act as compasses, put the viewer out of balance. The image that the viewer sees is not the same as that which Schimmel painted, but is an image that is formed on the retina. It is an image that moves.

Roland Schimmel works more often on bended panoramic walls, such as in the wall-painting *Blind Spot* in museum Boijmans van Beuningen (2006), the installation *Psychoscope* in Culturgest, Porto (2008) and in 'Het Oog' (The Eye) from the Van Abbemuseum in Eindhoven (2012), with the title: *The Innocent Eye*. For DordtYart,

Schimmel created *The Innocent Mind*. Both titles refer to the working of the painting: both eye and brain are inevitably tricked. His work is a research into the degree of reality in perception. To put it in another way, the viewer watches his own viewing. And the longer he looks, the more he slips into a trance.

In DordtYart, Roland Schimmel shows an existing video work, *Blind Spot III* (2004). Pastel coloured circles, spots and dots appear and disappear in a strobe light amplified by sound. This also is study into the operation of perception.



*The Innocent Mind* (2013) photography: Bob Goedewaagen



**Elodie Hiryczuk/Sjoerd van Oevelen** (Avignon, 1977 – Steenbergen, 1974)

*Shadow-Light-Reflection: Mimosas* (2013)) is a work that consists of four photographs of a group of mimosa trees. Inter-connected, almost without a space separating them, the photographs seem to form one panoramic image. Although a panorama often shows a sweeping vista of a landscape with a distant horizon, this work zooms into the details of this unusual species of tree. The spaciousness of the landscape is captured inside a composition

that is carefully constructed. The large format and the sharpness of the pictures invite the gaze of the viewer to linger, searching for guidance, a clue to hold onto. In their earlier series *Sceneries* (2005-2007) the duo investigated how space and the experience of a landscape can be constructed within a photographic image. For that series, they built a décor following the rules of perspective that are used in traditional Chinese and

Japanese art: lines do not meet in a vanishing point on the horizon but run parallel into infinity. By presenting these razor sharp images in light boxes, the picture truly comes to live. All images of Hiryczuk/Van Oevelen are purely photographic and not manipulated by computer. For their new series *Shadow-Light-Reflection*, Hiryczuk/Van Oevelen photographed nature without intervening in the landscape. By photographing

the mimosa trees from three different perspectives, a fragmented image was constructed. It is a new way to render space: in the way that each step you take as you walk through a landscape gives you a different perspective. The diptychs *Pines* and *Sequoia* from the series are constructed using the same method as the pictures of the mimosa trees. However, these exude a very different atmosphere. Dark, deep green pine trees fill the

image. These works investigate whether a diptych is able to create the same special effect as a quadriptych. The shift between the two points of view is minimal. Only here, the trees seem to change place by themselves. In the work of Hiryczuk/Van Oevelen some themes keep recurring: Is a photograph really a representation of reality? And is our collective idea of nature still synced with reality? Is a mimosa tree as typically French

as we think? The answer is no. One hundred years ago, the English brought this species of tree from their colony Australia. Even though it is a stunning tree, it appears to be an aggressive species that kills the indigenous vegetation of France. These kinds of themes and questions form an endless source of inspiration for the artist duo.





**Ronald van der Meijs (Tilburg, 1966)**

The work of Ronald van der Meijs is literally connected to the location. He investigates the tension between nature and culture. For this, he works with mechanical installations that are controlled by unpredictable or extremely slow-moving elements of nature. Fascinated by our desire to produce ever-faster, to consume, and our desire to bend nature to our will, van der Meijs' installations show a different side to the story. Many of his works ask for the patience, attention and time of the viewer.

*For Whom the Tides Toll* (2013) refers to the area around DordtYart, where water, ships and the nature reserve of the Biesbosch all play a leading role. Dordrecht is located at the point where the Merwede splits into the Noord and the Oude Maas. Characteristic of this area is the large tidal variation, that can exceed more than one meter. The installation originates from within this context.

*For Whom the Tides Toll* is a finely crafted artwork that consists of a network of long wooden ducts, ten bass organ pipes from a church in Valkenburg, glass vases filled with water and a brass pulley system that operates the valves on each organ pipe. The wooden ducts refer to the five most important waterways of the Biesbosch. By blowing air into the channels, the organ pipes sound. The tidal exchange gradually alters the pitch of the tone: with high water, a high pitch and with low water, a low pitch. The pitch changes are caused by a float that drifts on the Wantij waterway and is attached to the pulleys by a steel cable. The intensity of the sound swells when the water in the two glass vases evaporates, two valves at the beginning of the air pipes close, resulting in more air pressure in the organ pipes.

*Transluminal Coronary Angioplasty* (2009) is comprised of hundreds of plastic bags attached together that are assembled to form a tunnel construction. Blowing air into the construction produces a crackling sound field. *Transluminal Coronary Angioplasty* was created in response to the countless problems in the construction of the new North-South metro line in Amsterdam. Van der Meijs views the metro line as an obstructed vein in a circulatory system. Despite the drawbacks in the construction, the city council of Amsterdam has a undiminishing trust in technology, because the city has to keep on growing. The plastic bags refer to the increased flow of consumerism that will be enabled by the new metro line to and from the city centre.



*For Whom the Tides Toll* (2013)



*Transluminal Coronary Angioplasty* (2009)

## Leonard van Munster (Zwolle, 1972)

Leonard van Munster made an island entitled *Een drijvende gedachte* (A floating thought) for DordtYart. The starting point is the labourer who, while standing at his lathe in the hall, working monotonously, would find his thoughts drifting away. The lathe becomes a bed, the cupboards turn into apartment blocks and the administration office turns into a map on which you plot your journey. Van Munster refers to the moments before you fall into a deep sleep, or the moment of awakening. The moments in which dreams are blended with reality.

*Een drijvende gedachte* was created in a different way to that in which Van Munster usually works. Normally he turns his ideas into sketches and drawings, and after that these are executed by others. The final result is already largely decided upon. In DordtYart, van Munster

adjusts this order of events and begins with collecting material. A wooden bed, cupboards, books, plastic inflatable balls and a drying rack he gets from the second hand shop. The bed is cut up first, into a zigzagging slatted frame that reaches ever higher. He then extends the composition further and further, piece by piece. The floating work bobs around in the harbour and is turned by the current and the wind, which results in a continuously changing profile seen from the land. *Een drijvende gedachte* is not the first island made by Leonard van Munster. The island symbolizes desire, something that is visible, but not tangible. Dream and desire are recurring themes in the work of Leonard van Munster.



*The dancing white man* (2012)

*The Green Room* (2011) is a 'mobile home' made from an old trailer and green insulation material. Looking inside through one of the windows, you can imagine yourself driving away on the road to nowhere. The serene green light creates a mysterious power.

*The dancing white man* (2012) was specially created for the Stadsschouwburg (City Theatre) of Amsterdam. It is a self portrait of the artist who, somewhat clumsily and woodenly, dances to reggae music. When a viewer activates the sculpture, the robot moves in not entirely programmed ways. In this work you experience the desire for something that is unattainable because you force it too much: like during a party, when find yourself dancing wildly, trying to attract someone's attention.



*Een drijvende gedachte* (2013) photography: Huib Kooyker



## Marije Vogelzang (Enschede, 1978)

*Teardrop* (2013) is a transparent installation consisting of five kilometres of rope. It is specially created for the industrial space of DordtYart. The work consists of three cylinders inside one another that are made of rope and hang from ceiling to floor. In the centre hangs a metal construct in which pipettes are mounted. *Teardrop* is designed to be an

experience for two people at a time. On some of the ropes, small text boards are hung, with statements such as: 'Blowing a little fly in my mouth!' and 'I will always be there for you'. These ropes can be pulled so that the person who stands beneath the pipettes receives a drop on their tongue. The installation plays with childlike emotions: the excitement of feeding another

and of being fed. You stand there with your mouth open but you have no idea what will fall into it. You read cards with text but don't know what taste will accompany them. The installation is a visual piece but, primarily, it enables human interaction and childlike discovery.

*The pasta sauna* (2009) was designed by Marije Vogelzang for Performa09 (Performance Art Festival) in New York and is based on a quotation from the Italian founder of Futurism, Filippo Marinetti. In his manifesto, 'The Futurist Kitchen' (1932), he writes that pasta should be forbidden because it makes people languid and lazy. Inspired by this, Marije Vogelzang

developed the *pasta sauna*, which was specially redesigned for DordtYart. In an octagonal cabin, a ladder leads up to a pasta machine. A small organ is attached to the machine. When the crank is turned, both pasta and music are made. The strings swing downward and end up in a big pan filled with boiling water. The steam that is released turns the cabin into a

kind of sauna. According to Marinetti, the effect of a visit to the sauna is the same as eating pasta: it is one of lethargy. When the pasta is ready, visitors can season it with herbs and eat it.



*Teardrop* (2013)



*De pasta sauna* (2009) photography: Henk van Dijke

## Pieterjan Ginckels (Tienen, 1982)

*wePod* (2013) is a sequel, or logical consequence, of a series of works previously made by Pieterjan Ginckels. Ginckels plays with elements from his time, such as single track vinyl records, Facebook and mobile phones. At the same time, he isolates and alienates these objects by putting them, as a sort of sculptural alibi, in a conceptual setting: right after – or maybe even during – their commercial peak. Before Ginckels began on the *wePod*, he made *Into the Wild iPod* (2012), a photograph in which he walks into a field with an oversized iPod cut out of wood. The iPod, recognizable by its circular button and square screen, has almost gone extinct because of the arrival of the touch-screen. The speed in which objects move in and out of fashion intrigues the artist

cum architect. *wePod* is a pavilion that is meant as a temporary architectural sculpture. For the external cladding he had imitation-marble paintings made, an almost extinct technique from the Renaissance. With this, the artist refers to themes like imitation, reality and authenticity. In the pavilion, Ginckels and some architects of Common Room (NYC and Brussels) stage a series of situations entitled 'Technologies of Togetherness'. At the end of the exhibition, *wePod* will be divided into twenty modules that, as autonomous objects, will go to new owners. During the next exhibition, these owners will need to come together to again give shape to *wePod*. The involvement of a network is typical in Ginckels work.

A totally different work is *The Truth, Part One* (2005), an installation that consists of twelve, hammered-together doors from Old Amsterdam houses, that Ginckels presented in DordtYart as so-called 'existing work'. Pieterjan Ginckels made this wooden house inaccessible, leaving the discarded doors to be read as surfaces full of the wear and tear of their previous life. The viewer is drawn to the heart of the installation through the light that shines outward from key holes and cracks. You can see inside and, through this, *The Truth, Part One* reveals its own construction a bit at a time.



*Truth, Part One (2005)*



*Into The Wild iPod (2012)*



*wePod (2013)*



**Peter Vink** (De Bilt, 1974)

Peter Vink created two new works for DordtYart in this last season. The reason for this is that he always works on location and that the works themselves are connected to the place.

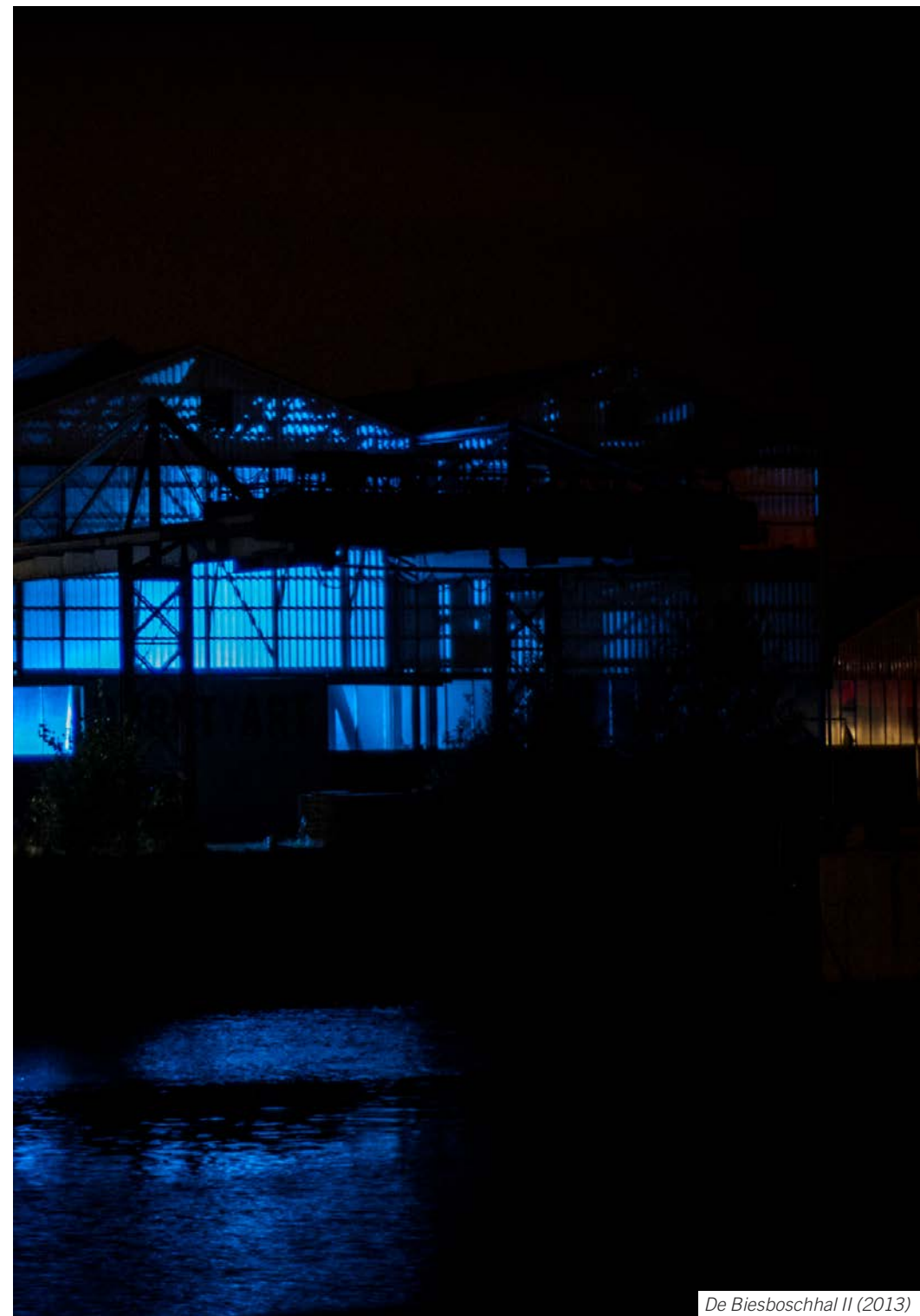
Hence, the two works are called *De Biesboschhal I* (2013) and *De Biesboschhal II* (2013).

*De Biesboschhal I* is a series of windmill blades that hang along the full length of the building, in the ridge of the roof. Using small motors, the blades slowly turn clockwise and anticlockwise.

*Biesboschhal II* consists of a series of lamps that are attached at two places in the hall. The lamps blink irregularly, turning the hall blue. Vink makes use of stroboscopic LED lights. From outside the building, especially at night, it appears as if someone is welding.

Where his first work establishes a link with the construction of the building, his second refers to the history and former function of the building. Back in the time when ship's engines were still manufactured, the hall was lit up by the welding of the workers. The work is best visible after closing hours. Especially in winter, when days are short and dark and the hall is closed, it will appear that inside, someone is still working.

The installations that Peter Vink created for DordtYart are typical of his work as an artist. Almost all his work is site-specific and placed in public space. Vink examines the specific properties of an area or building and then incorporates elements of this research in his installations. Either by focusing attention on details or by emphasising existing constructions, he wants the viewer to experience the space more intensely and become more conscious of his surroundings.



*De Biesboschhal II* (2013)

## Dré Wapenaar (Berkel en Rodenrijs, 1961)

During the past six months, Dré Wapenaar worked fulltime with a team of specialists and youth from the learn/work company DordtMij on his new *Klankbodem-paviljoen* (2013) (*Soundboard-pavilion*) which is dedicated to the composer Joep Franssens. The seven metre high pavilion is built from wood, steel and canvas. In the middle of the tent stands a large round sound board, against which a part of the audience can lean their backs. There are also benches built around the outer ring, giving another part of the audience a view of the pianists. On top of the central sound board stand two grand pianos. Due to the special shape of the pavilion, resonance envelopes the listener. The *Klankbodem-pavilion* premiered in DordtYart. Throughout three weekends, a selection of renowned pianists performed, such as Ivo Janssen, Polo de Haas and Charlemagne Palestine. After the exhibition 'DordtYart 2013', Wapenaar hopes to travel with the pavilion, which fits into one container.

The *Klankbodem-paviljoen* is not the first tent made by Dré Wapenaar. And the fact that he creates piano-pavilions is also not without a reason. Besides being an artist, Wapenaar is also a pianist. The shapes of the tents provide a clear indication of their purpose: for one piano and two listeners, for four grand pianos, or for two grand pianos and hundreds of listeners. The audience is sometimes placed in the middle of the work and sometimes encircling the grand pianos, as is evident in this last pavilion. The tents of Wapenaar are sometimes described as 'social sculptures'. This is a useful concept, since his work is only complete when it is put into use by people.

*The Houthakkerspaviljoen* (2007) (*Lumberjack pavilion*) consists of three elements: a deck on which stands an axe wedged into a tree stump, a covered storage space for stacked logs and a square fire basket. This installation (loan gallery Lia Rumma and Dré Wapenaar) resembles a workshop where people were recently working. Each action: the chopping, the storing and the burning of wood, has its own 'space'. These spaces are created by their individual elevation but also by the effect of the canopy.

Wapenaar looks at the tension between private and public space and how people relate to one another individually and in groups, using the form or the concept of the tent as the medium. On one hand, a tent invites you to enter, on the other hand, a tent is often considered to be a private place. Wapenaar views himself as a sculptor who is exploring the fields of both architecture and visual art.



*Klankbodem-paviljoen* (2013)



photography: Huib Kooyker



## Observatorium (opgericht in 1998)

Since 1998, Geert van de Camp, Andre Dekker and Ruud Reutelingsperger have worked together under the name Observatorium, which literally means a 'lookout' or 'observatory'. Their work includes the disciplines of (landscape-) architecture, urban design and visual art.

The work of Observatorium is unusual in that it is never focused on itself. Their work does not ask you to look at it, but asks you to look away from it, so that the viewer becomes aware of the environment. The work is only finished when people put the object into use.

In DordtYart, Observatorium worked with youth from the learn-work company DordtMij on the construction of the bridge *Warten auf den Fluss* (2013) (Waiting for the flood). The title of the work refers to the river Emscher, that runs through the entire Ruhr region and, after being used as an open

sewer for over sixty years, is becoming a clean river once again. Observatorium developed a 34 meter long bridge with three pavilions, in which people can stay overnight and wait for this enormous transformation, and better times in general. The bridge is composed from wooden stable walls.

It is a place for reflection and observation of the landscape that will disappear – and a place for dreams of the future. *Warten auf den Fluss* is part of the triennial EMSCHERKUNST. After construction at DordtYart, the wooden sculpture was transported to Oberhausen; at the end of 2013, the work will

return to DordtYart to contribute to the development of the City Docks, the Biesboschhal and DordtYart. Until that time the model cabin is placed as a prominent landmark on the quay of the Wantij.



Warten auf den Fluss (2013)

**Edwin van der Heide** (Hilversum, 1970)

*Fog Sound Environment* (2013) is an artwork that Edwin van der Heide developed specially for the headland of DordtYart, at the junction of three rivers. It is a truly experiential piece in which a custom-designed installation creates real mist that flows around the trees and over the grassy terrain. The mist moves in direct dialogue with its surroundings and current weather conditions: sun, rain and wind all influence its behaviour. In addition to the mist, the work consists of a sound environment that relates to the existing sound of the trees on the headland and the noise of passing ships. Through spatial interferences, the environment is manipulated so that the audience feels surrounded by the sound as it mixes with the sounds of the location.

Edwin van der Heide is an artist and researcher active in the fields of sound, space and interaction. His work consists of installations, performances and environments that enter into a relationship with existing spaces or surroundings. The audience is placed inside the work: Edwin van der Heide invites the viewer to actively explore and examine the work of art. This physical element is an important aspect. Interaction, as Van der Heide proposes, is not simply making the audience press a button, but programming the work in such a way that an action is triggered in the audience. Creating environments is a primary concern of Van der Heide; the means change from work to work. His earlier experiments with real fog as a projection medium led to the autonomous use of fog in his new work *Fog Sound Environment*.



*Fog Sound Environment* (2013)



## Staalplaat Soundsystem (Geert-Jan Hobijn) (Amsterdam, 1959)

*Sale Away* (2004) is a sound installation consisting of a series of wooden boxes, placed on a metal construction below the ridge of the roof of the hall. The placement, use of colour and material of the work makes it fit perfectly in its surroundings. When the boxes are put into motion they make a deafening noise. For DordtYart, Staalplaat added four parts to *Sale Away*: blowing vacuum cleaners, a quivering stack of boxes, angle-grinders and a series of organs that literally play the definition of sound. A dynamic orchestra can be heard in the hall. Visitors are given the role of conductors: they can activate the boxes, vacuum cleaners and organs separately through their mobile phones. Staalplaat wrote three compositions especially for DordtYart.

Geert-Jan Hobijn founded Staalplaat Soundsystem in 1981 as an international sound-art forum and network. Hobijn is a sound artist and performer. His sound installations are bizarre compositions made from all kinds of household appliances, like vacuum cleaners, refrigerators and washing machines. He wants people to tune into the hidden beauty of everyday objects by creating

low-tech mechanical orchestras. The works are meant to transform public space into a musical instrument. A previous composition of his was created from driving and hooting trains that followed choreography in and out of a station. The work of Staalplaat usually requires an action or response from the audience, as is evident in *Sale Away*.



*Sale Away* (2013)

## The artists-in-residence programme of DordtYart

The artists-in-residence programme of DordtYart provides talented, young artists the possibility to perform research, develop skills and create new work. They do this within the working community of DordtYart, in the spaces of the industrial building. Artists from all over the world, who work within the disciplines of monumental sculpture, video art and installation art, can take part in the programme. They reside for three months in the guest house and work in the main hall that is also open to visitors. In this way, visitors to DordtYart can become acquainted with the work of the artists in a unique way.

**Kate Keara Pelen** (Engeland) The work of Kate Keara Pelen can be seen as a three-dimensional drawing or painting. She sketchily examines how lines, planes, colours and different textures determine composition. With her work she hopes to give the quiet, slow crafts of sewing and weaving the status of visual art. The technical and patient process of needlework serves as a counterpart to the more expressive and direct techniques of painting. In a natural way, Pelen detached her work from the flat canvas and exchanged it for three-dimensional space. The home-made crafting of textiles, in combination with found materials, creates an environment that sometimes invites you to stay inside it and at other times serves as a mis-en-scene: a deserted place in which it appears that something has just occurred.

**Dario Lazzaretto** (Italië) The multidisciplinary work of Dario Lazzaretto departs from a multiplicity of themes that mainly concern the social, political and cultural aspects of society. He uses these themes as a conceptual base. With the use of visual elements, he lures the viewer into the depths of a parallel reality that is built from microscopic details. The visual elements persuade the viewer to playfully explore the space. Lazzaretto works from the idea that fictions have led to rules and religion, that pretend to be freedom. Sound and image introduce the viewer to the thoughts of Lazzaretto, but also leave plenty of space open for personal interpretation.





**Abdelazziz Zerrou** (Marokko) Abdelazziz Zerrou is a young Moroccan artist from Casablanca. Zerrou works with diverse materials that show his predilection for graphic design. He investigates the impact of universal symbols. For DordtYart he focused on the similarities between the Arab world and Europe, foregrounding Morocco and the Netherlands. With fluorescent tube lights, he formed the word 'Eurabia', a contraction of Europe and Arabia. With this light object he hopes to start a dialogue with the Dutch audience.



**Quynh Vantu** (Verenigde Staten) Although she is trained as an architect, Quynh Vantu does not differentiate between architecture and art. She explores the way in which people physically relate to the built environment. With her work, Vantu provokes social encounters by creating architectural interventions. By means of spatial experiments, she transforms places of transition – hallways, thresholds, staircases – into places for short social exchanges. These are the most active places of a building, where people enter and exit, congregate or pass by each other. In DordtYart she built a narrowing passage in which subtle colour differences - from warm light, to cool light, to daylight – alter the experience of the person stepping over the series of thresholds. The work is an architecture of inconvenience that puts the viewer through a delicate experience of humility and awareness.

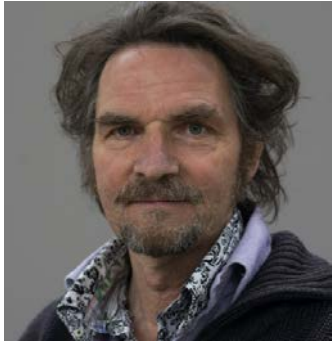


**Ewa Wesolowska** (Polen) Ewa Wesolowska followed the traditional training of a sculptor. As a result of the anonymity of many contemporary art objects, suggests Wesolowska, art is increasingly becoming more design object than autonomous artwork. The sculpture is a detached product, the realisation of a concept. What is lost is a trace of craftsmanship. The erasure of the personal touch of the artist could be viewed as erasing the dialogue with the material itself. Fascinated by minimal art, and perhaps as a reaction to it, Ewa Wesolowska strives to find a more personal approach to sculpture. For DordtYart, Wesolowska combines object and movement in a site specific installation of light and sound that evokes the absence of the human through the traces left by the artist.



**Yi-Chun Lo** (Taiwan) Yi-Chun Lo is interested in the way in which the Dutch relate to their environment: how it is transformed and occupied. She is fascinated by the reclamation of land from the sea, lakes and swamps. This imperious attitude motivated her to make her own projection of the future Dutch landscape, particularly in light of the “new land” that is being created near to DordtYart. During the residency, she worked on a sculptural ‘cityscape’ made from natural materials found in the area that rose above the water and offered a unique vision of what the undeveloped site could soon become.





Roland Schimmel



Elodie Hiryczuk /  
Sjoerd van Oevelen



Ronald van der Meijs



Edwin van der Heide



Staalplaat Soundsystem  
Geert-Jan Hobijn



Leonard van Munster



Marije Vogelzang



Pieterjan Ginckels



Kate Keara Pelen  
Artist-in-Residence



Dario Lazzaretto  
Artist-in-Residence



Abdelazziz Zerrou  
Artist-in-Residence



Peter Vink



Dré Wapenaar



Observatorium  
Geert van de Camp



Quynh Vantu  
Artist-in-Residence



Ewa Wesolowska  
Artist-in-Residence



Yi-Chun Lo  
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**DORDTYART 2013**

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