

Artist Statement

What happens when having a soft spot for things that go bleep.

While most of my pieces are quite large, they always focus on very small occurrences, both natural and artificial, such as the transient effect of light on water. I look for ways to expand the details, to make it possible to get lost in them again.

Patterns or the lack of them – seemingly chaotic behavior – also find their way into my work, like the shimmering on a field of grain on a hot summer's day. To me these are moments of peace and of euphoria. This might seem contradictory, but tranquility and euphoria are essentially the same for me.

More recently, my work has shifted towards sound, but I have been fascinated by auditory oddities since I was young. It started in 1989 when my father came home with a pc, a Volleman 8086, an unwieldy machine if there ever was one. I learned that with some lines of code in QBASIC you could actually make 'music' or at least produce sound. This resulted in two things: 1. 120 DD floppy disks with a huge amount of bleeps and samples and homemade infernal racket. 2. A telephone bill of 780 guilders, forcing me to take up my first job as a paperboy. In addition to the 120 floppy disks that I still have, in my attic, there is a collection of vintage toys that have some sort of sound chip. I absolutely intend to use it in a project someday.

My 2013 graduation piece is a more contemporary example of my work on sound. For this piece, I gathered wind-data from one place and reconstructed this information in the controlled environment of the exhibition space underneath the 'foliage' of 216 speakers. This way, visitors had the experience of an actual audial outdoor situation. The data like the wind speed and direction came from an anemometer and wind vane on the roof of the gallery.

Lately I have been working on electro-acoustic machinery or 'distilleries' as I like to call them. By taking sensory data and feeding it to my installation, I am creating an extraction or excerpt from what intrigues me. I view the sounds from electronics and toys as individual instruments or notes. I am searching for extracts of specific, unique noises. I see sound. To me, noise has a physical shape. I want to translate sounds into physical modules. Together, these elements create an orchestra, a symphony. This physical manifestation belongs in enormous auditorium or laboratory, not an orchestra pit. It is important that the origins of the different elements and sounds stay visible; the orchestra must remain a transparent network of different elements, linked to each other. I want to create a transparent distillery of sound; you can see where every sound comes from and what the different noises create together. At the moment, I am in the process of finding the right ingredients to make a tasty concoction that will be both visually and audibly pleasing.

In addition to my solo projects, I take part in Radio MOBi, a station that produces experimental radio. I am responsible for most of the technical aspects, such as making the website and an app, and looking after our installations. The core of Radio MOBi is making programs for our broad audience to which I also contribute. The work I do for Radio MOBi is closely related to my work as a visual/sound artist.

Waanzin Producties was an initiative which I have been partaking in for several years, as an artist duo with Gerard Eikelboom. Together we've made playful, wacky installations of a massive scale, often interactive, most of the time a hazard to one's fuse box.