



TINKA PITTOORS



LES VOYAGEURS







LE
VOY
AGE
INAC
CESSI
BLE



Symbolic Violence

..... 2011

Epoxy, varnish, paint, plastic, iron, wood,
lights, mirrors.....variable dimensions

.....Residency Project, De Fabriek
Eindhoven, NL.....





I have visited Tinka's studio on private occasions but mostly in company of friends and visitors foraging like a bunch of sad-eyed sheep through a large number of colorful objects while half high on the fruity smell of epoxy. I always experienced these 'group-visits' as an intense journey through a paradise in the making. Sometimes certain objects seem to address me personally and this was the case during my last visit. I had been distracted by some new drawings and was aimlessly looking around the studio when suddenly I noticed in the far left corner the beginnings of strange sculptures sprawled out on the floor. While I was observing these mysterious forms they arose before me with a sudden fearful reality. I realized I was looking at several geese floor-sleeping with their curved lazy necks in front of them. I thought of the project Tinka had been talking about. Seeing these creatures getting ready for a trip, for their long voyage, I could almost hear them make loud hissing sounds as only geese and cobras do.





Daphne and me

..... 2019

..... installationview

Galerie La Forest Divonne, Brussels





Paysage des Formes

.....2019.....
..... sculptural installation.....
Pont Scorff, France.....



Het principe van het nieuw samengesteld woord 'Dysideological' (Dys + ideological = slecht/moeilijk/abnormaal/belemmerd + ideologisch) weerspiegelt het sculpturale proces van Tinka Pittoors, ook voor haar her site-specifieke mixed-media installatie, *Dysideological Principle* (2013–14) voor de 19de Biennale van Sydney: You Imagine What You Desire.

Pittoors creëert haar werk in situ door kant-en-klare objecten te herassembleren tot frisse en verrassende vormen. Frivole alledaagse gebruiksvoorwerpen (sponsen, toiletpapier, kranten, wasknijpers, plastic fruit, elektrische kabels,...) worden uitgehewelijkt aan elementen van eigen makelij en verworden tot een poëtisch, incongruent landschap. Dit samengaan van alledaagse items met voorwerpen van de hand van Pittoors brengt een boeiende relatie tussen kunst en leven tot stand. Je vraagt je af waar het ene begint en het andere eindigt, en of het onderscheid er wel toe doet.

'Dysideological' isn't a real word; it is a neologism coined by artist Tinka Pittoors. The term has informed her site-specific mixed-media installation *Dysideological Principle* (2013–14) at the 19th Biennale of Sydney: You Imagine What You Desire.

The idea of neologism, combining existing elements to create something new, mirrors the artist's own sculptural process. Pittoors creates her work *in situ*, reassembling ready-made objects into fresh and surprising forms. Frivolous, commercially sourced items (sponges, toilet paper, newspaper, pegs, plastic apples and electrical wire) are combined with elements of Pittoors's own making to form a poetic, incongruous landscape. This bringing together of everyday detritus with items that the artist has laboured over creates an interesting relationship between art and life. We are prompted to ask where one ends and the other begins, and what the relevance is of such a distinction.





ME
GRA
NTS
WAN
DER
INGS





Installationview
Art Paris

..... 2017
.....Caroline Smulders Gallery
Grand Palais, Paris.....

Alternative Life

..... 2020
epoxy, pigments, iron.....
.....200 x 100 x 100 cm
..... Villa Carpentier, Ronse



Hortus conclusus

2019

Exhibition at Hortus conclusus
10x25x10m

