





# TINKA PITTOORS

**BORN 1977 IN BRASSCHAAT, BELGIUM**  
**LIVES AND WORKS IN ANTWERP, BELGIUM**

'Dysideological' isn't a real word. It is a neologism – a new word, often made from a combination of existing words, which has not yet entered mainstream language – conceived of by artist Tinka Pittoors. For Pittoors, the prefix *dys* (used especially in medical terminology to denote something bad or difficult) when combined with *ideology* creates a word which encourages new ways of thinking that have informed her sculptural work for the 19<sup>th</sup> Biennale of Sydney, *Dysideological Principle*.

The idea of neologism, of 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 is the relevance of such a distinction?

Unlike most literal representations of the landscape, Pittoors's installations are lively spaces. Dense with detailed and familiar materials, her sculptures induce in the viewer unimagined or highly personal associations. For Pittoors, landscape is a metaphor for the human condition, a place on to which we can project our own desires. Intentionally in a state of shambolic disarray, *Dysideological Principle*, like Pittoors's previous sculptural assemblages, appears in a perpetual process of construction or deconstruction. This fragmentary effect – created by

the combination of disparate objects – reflects the precarious balance of our own landscape, which is composed of contradictions, both natural and man-made.

Nature is alluded to but rarely physically present in Pittoors's installations. Despite the occasional trace (a vase of sunflowers left to wilt), most references to the natural world highlight its very absence. Here is a net for catching butterflies, a pink plastic flamingo and a mesh to cover crops from wildlife, but no sign of any agriculture or organic matter. *Dysideological Principle* reveals the artificiality of our contemporary constructed cities and landscapes.

Pittoors's sculptural practice stems from the artist's interest in micro worlds. With its many layers, *Dysideological Principle* is infinitely interesting to look at. In her assemblage of strange architectural forms, Pittoors creates a small sculptural universe that stirs within the viewer a nostalgia for what was and a newfound awareness of our present surrounds.

Recent solo exhibitions of Tinka Pittoors's work include 'Dysideological Garden', Base-Alpha Gallery, Antwerp (2013); 'Retroactive Continuity', Ikob Museum of Contemporary Art, Eupen (2012); 'Symbolic Violence', Kruidtuin, Leuven (2011); and 'Urbicide', Galerie TRIANGLE BLEU, Stavelot (2011). Pittoors has participated in several significant group exhibitions across Europe, most recently 'Ingredients', Riga Art Space (2013); 'Unlimited Bodies', Palais d'Iéna, Paris (2012); 'Land Art: Castle Heeswijk', Brabants Kenniscentrum Kunst en Cultuur, Heeswijk-Dinther (2012); 'Priz Arts Libre', La Médiatine, Brussels (2012); and 'Modern Dialect', Museum van Hedendaagse Kunst Antwerpen (2010).

*Dysideological Principle*, 2013–14  
(process image), mixed-media installation,  
dimensions variable. Courtesy the artist;  
Galerie TRIANGLE BLEU, Stavelot;  
and Base-Alpha Gallery, Antwerp