

Development of an object.

Safety considerations

CV

I will tell you how a project originates.

IDEA.

There is the bottom up method:

I examine/search the junk I have gathered.

And for me its like this: when I look at a piece of junk it tells me a story, what it is for, what it is made of, whether it needs repair, etc. If it needs repair, it is a challenge: Am I able to repair it? So if I am in the mood, I go repair it and I than have a piece of working junk.

Sometimes, while playing with this piece of working junk, I suddenly know that it will be a machine/artwork.

The top down method often starts with a word or concept, like "plasma" or "Theremin".

I read science fiction, I read high tech articles for fun and for input. By way of constantly feeding the brain with data, I am sure to have more ideas /concepts than I have time to realize, which is good. I daydream and let my mind wander into wild fantasies. Sometimes, I dream (while sleeping) and wake up knowing what I will work on.

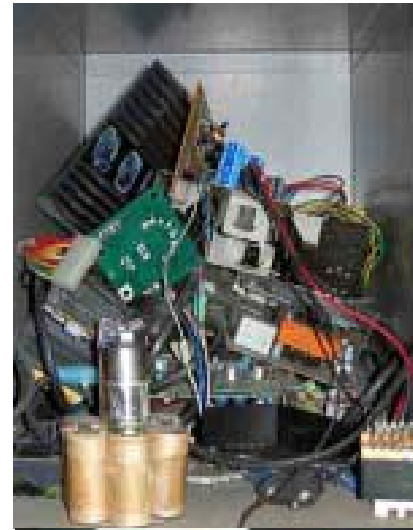
I than search the junk for the parts I need to turn this word into reality.

FORM.

After (but sometimes while) the realization of the mechanisms, I set out to put it in, on or onto a Form...

I sketch a lot to help me visualize Form , search into the junk again for construction parts. I have junk that is only form: wrought construction iron, assorted pieces of metal, wood, just weird things.

These are aids to get to the final form.



Failures.

I have lots of failures of course.

I cant get the piece to work, it breaks again, I realize a thing with it but the result does not satisfy me, my skills aren't up to the task or I lack specific tools to finish it. I get only halfway with and have an unfinished work.

Failures are all put back into the junk, for contemplation, tries at a later time or future inspiration.

The construction of the Ping object .

It began with a defunct fridge motor. .I wanted to know what was inside so I sawed off the top.

The thick steel bowl that came off made a perfect sound when struck. I polished it a bit, and set out to change a solenoid into an electric hammer to strike it.

I then welded together some *kronkels** to hold it up, constructed an electronic timer (555) on a small print, and tucked that in the construction.

I wanted a way to adjust its loudness, so I made an adjustable power supply for the hammer. It could not be fitted in, (and had too high voltage for safety) so I put that in a little wood box.

I topped off the construction with an array of 8 switches to adjust the timer.

* Kronkels, concrete-reinforcing iron rods, rebar, left over after demolition of a building.

Corrosion has given them a visually/tactile appealing surface structure, they are bend and twisted along several axes, a found Form.



iron/ steel junk
copper junk
bronze junk
aluminium junk
plastics junk
wood junk
mechanical junk
electrical junk
electrical cables junk
consumer electronics junk
professional electronics junk
computer junk
optical junk
chemical junk



As you can imagine, these pages only show part of my work.

Safety.

I always put the safety of the public first. I follow the guidelines from NEN 3544. However, I am unable to comply to the rule about the five centimetres drop, (in the pieces where I use glass). I like to show the naked electronics, but only the low voltage part. Power supplies are neatly put out of sight (and reach).

MTBF is also a factor. Often wear and burn-in are unavoidable. But: a car has only a lifetime of 10 years! Therefore I use parts from professional equipment, it is amazing how sturdy they often are. My goal is to keep service down to once every two years.

Future.

At the moment I can realize two or three machines each year, I choose from the many ideas that well up in me.

Ongoing research: interactive art (by using build-in micro controllers). At the moment I am developing impossible fountains.

It is possible to rent my work, for longer or shorter periods. Guideline: 1.5 per thousand a day, transport/installation, insurance.

I am open for a proposition for an object or installation within my power. If you like something surprising or exclusive, inside or outside, please contact me for a discussion. For the realization of big, outside works I use professional help.



CV

Born in 1947 in The Hague, The Netherlands.

I am an autodidact: so my study is never finished.

As of 1980 I was transferring knowledge to others: first a course in photography, from 1986 on courses in the use of computers.

As of 1990 I started working as a full-time artist.

My work -mostly machines- can be divided in two groups:

High voltage: sparks and bangs and movement.

Movement, often with electronic control, often with sound effects.

I am member of the BBK (Dutch artist's union), the HKK, (Haagse Kunstkring -The Haque artist's circle) and of the international Kinetec Art Asssocation KAO.

I have made a CD-rom documentation. The secret laboratory.

Distribution of this CD is discontinued.

I exhibit my work several times a year at different locations in The Netherlands.