

RESUME

Pieter Van Dyck

Birtdate/place : 25/05/1979 Schoten (Belgium)

Current adress : St-Bartholomeusstraat 66, 2170 Antwerp, Belgium

Tel : 0032 3 290 46 59

Mob: 0032 474 80 60 68

Mail: info@pietervandyck.com

Web: www.pietervandyck.com

EDUCATION

1991-1997 High School graduated GTI Mortsel , Antwerp Belgium

1998-1999 Audiovisual Techniques, filmschool RITS Bruxelles (B)

20054-2010 Contemporary Glass Art; IKA, Institute for Arts and Crafts, Mechelen (B)

Glassblowing from Roel Lambert and Eric Pipien

Workshops; Garreth Williams (UK), Jocelyn Prine (USA), Aaron Oussoren and Sally McCubin (CAN)

Started glassblowing (lampworking) at the age of 6 with grandfather and master glassblower Dieter Dornheim (GER).

WORK EXPERIENCE

From 1995 to 2007 All kinds of jobs to make a living and finance art projects

From January 2004 until end 2007, Chemical operator and fireman at 3M Company Antwerp

Since October 2009 self-employed artist (specialization in glass techniques)

EXPOSITIONS

2007 Tubbergen, Netherlands

2008 KAVA, Antwerp Belgium, solo exposition

2009 Various expositions in personal gallery, Wijnegem, near Antwerp (B)

2009 Ravenhof, group Exposition in Kapellen (B)

2010 Biennale Lier Belgium (group exposition)

2010 Exposition IKA, Winkelhaak Designcenter Antwerp

Design glass available in selected stores in different countries



Visions is an installation presenting two open bubbles with polished iris facing different directions. The filled bubble show a hand with a fat cigar. The empty one has bugs inside. On the part they have in common a skull of a cow is engraved representing the stubbornness in facing other ways until the end when it doesn't matter anymore. The vision trough the filled ball is strongly enlarged and deformed by the optical effect created by the filled round glass. The vision through the empty ball is more realistic even if it's a bit clouded by bugs.



The Scalping was made in a reaction on events in the Institute for arts and crafts where I couldn't make the planned graduation work due to circumstances. In this work the hair of the person (an image of Andy Warhol to represent a great artist) represents his personality. Suspense is created with a dark, rainy atmosphere with tools flying around. The tools without realistic size or perspective are possible weapons. From the left to the right the viewer can recognize a knife, a bucket, an artist, a bowl and a sickle. All these tools can be of use for a clean scalping. The invisible bars between the four pieces represent the limits of a model in which the four parts are a symbol for continuation and repetition.



Earlier work like my first installation work in glass took a lot of attention. The installation was made of mould blown chickens. For this a naked chicken without head was stretched out over the table and then a blowing mould was made. Because of the stretching the chicken looks very human. With a straight right wing that was applied hot I also gave these chickens some human behavior.





With my faces and double faces in square bottle shapes I started to use the optical effect from the glass fill with a clear or colored fluid. In this way a single face splits in two when it is looked at from a corner point. In the dual face in the middle a rag is inserted like in a Molotov cocktail.



In my own company I sell design glass pieces, often with a subtle wink to the installation work. The stylized flame which became a trademark which can be found in all my pieces (often on the bottom followed by my signature) looks like a scarification. The piece above was called Nelson. These kind of bowls are available in different sizes.

More design and artwork can be found on www.pietervandyck.com