



**YELLOW GALLERY
ART ISLAND**

Dreamt for Light Years in the Belly of a Mountain

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Rick van der Klooster, Joris Veltman, Olphaert den Otter & Jildau Nijboer

With an atmosphere as charged as the landscapes it examines, *Dreamt for Light Years in the Belly of a Mountain* is a poetic confrontation with the illusion of permanence. Staged on Forteiland IJmuiden—a 19th-century military fort surrounded by sea and shrouded in myth—the exhibition probes the emotional and ideological weight we attach to mountains, clouds, and climate. Drawing its title from Sparklehorse’s final album, the show offers a layered meditation on human intervention, visual culture, and the fragility of icons in the Anthropocene.

Rick van der Klooster explores the deceptive simplicity of mountain imagery, using light as both a sculptural and conceptual device. His works, emerging from the extended photographic project *Between the Mountain and the River*—also documented in a recent book—often appear digitally fabricated at first glance. Smooth gradients, stylized forms, and uncanny clarity suggest CGI or artificial rendering. Yet every image is entirely real. In works like *Pure Fiction*, he stages mountain scenes that toe the line between nature documentary and visual simulation. Through precise manipulation of light, shadow, and framing, Van der Klooster questions how easily the “natural” becomes a performance. His practice underscores the slippage between perception and reality, revealing how modern image culture has aestheticized the landscape into something at once hyperreal and untouchable.

Joris Veltman approaches the mountain from the perspective of its manipulation. His focus lies on alpine regions engineered to preserve the illusion of seasonal stability. Snow cannons, ski lifts, artificial slopes—these human-made interventions form the unsettling core of his visual language. Veltman’s works explore the paradox of our efforts to conserve nature by altering it beyond recognition. By spotlighting infrastructure designed to uphold the aesthetic and economic mythology of winter, he exposes our dependency on illusions of continuity in a climate that is anything but stable. His images are visually restrained but conceptually urgent, drawing attention to the fine balance between preservation and desecration—and the cost of insisting that nature remain picturesque at any price.

Olphaert den Otter addresses the sky with a monk-like precision, working in the delicate, time-consuming medium of egg tempera on paper. In his *Phoebus* series, expansive cloudscapes appear peaceful at first glance, their gentle tonalities invoking timeless beauty. Yet they are crossed by fine, linear contrails—subtle but deliberate marks of human incursion. These vapour trails, often overlooked in daily life, take on symbolic weight under Den Otter’s hand. Their presence disrupts the serenity of the skies, serving as metaphors for environmental and existential tension. His small-scale works demand close viewing, inviting an intimate engagement with themes that are global in scope. Here, even the atmosphere—a realm once imagined as infinite and unreachable—is rendered finite, flawed, and altered.

Jildau Nijboer adds a fourth dimension to the exhibition’s terrain by approaching landscape as a perceptual threshold—an arena of shifting surfaces, reflections, and spatial ambiguity. Trained at Minerva Art Academy and the Frank Mohr Institute and based in Groningen, she

works across painting, collage, and installation, often for both gallery and public contexts. Her piece *Parenthesis I* hovers between landscape and abstraction: a strip of pale blue and white floats above a green ground, evoking snow, air, or light seen through memory. Another circular installation, composed of collage and mixed media on wood, plays with architectural balance and the echo of mirrored forms. Nijboer's work reveals the "space between things"—a passage where perception flickers between event and illusion, construction and encounter. In a setting like Forteiland, her subtle material language resonates as an architecture of thought, offering a meditative counterbalance to the exhibition's themes of monumentalism and disruption.

Together, the works of Van der Klooster, Veltman, Den Otter, and Nijboer compose a thematic quartet: light, land, air, and perception—each refracted through a critical lens. The setting of Forteiland amplifies these concerns. A man-made stronghold built to protect the nation, the fortress now stands as a monument to both human ingenuity and its obsolescence. Time, tide, and transformation leave their mark on stone and steel, just as they do on glacier and cloud. *Dreamt for Light Years in the Belly of a Mountain* does not simply depict landscapes; it deconstructs them. It invites viewers to reconsider what we believe to be unchanging, and to see within the image—whether mountain, machine, or mist—the quiet trace of human longing, distortion, and responsibility.



RICK VAN DER KLOOSTER

PURE FICTION
Archival Inkjet on Hahnemühle Baryta
60 x 50 cm
Edition 3+2AP



RICK VAN DER KLOOSTER

TIME

Archival Inkjet on Hahnemühle Baryta

60 x 80 cm

Edition 3+2AP



RICK VAN DER KLOOSTER

Cry from the valley
Archival Inkjet on Hahnemühle Baryta
40 x 32 cm
Edition 8+1AP



RICK VAN DER KLOOSTER

Together
Archival Inkjet on Hahnemühle Baryta
40 x 32 cm
Edition 8+1AP



RICK VAN DER KLOOSTER

Untitled
Archival Inkjet on Hahnemühle Baryta
40 x 32 cm
Edition 8+1AP



RICK VAN DER KLOOSTER

River appearance
Archival Inkjet on Hahnemühle Baryta
40 x 32 cm
Edition 8+1AP



RICK VAN DER KLOOSTER

Untitled
Archival Inkjet on Hahnemühle Baryta
40 x 32 cm
Edition 8+1AP



RICK VAN DER KLOOSTER

Untitled
Archival Inkjet on Hahnemühle Baryta
40 x 32 cm
Edition 8+1AP



JORIS VELTMAN

Davos No.4 (Ultimately to no avail)

Oil on canvas

80 x 60 cm



JORIS VELTMAN

Davos No.3 (Elegy in sapphire blue)

Oil on canvas

80 x 60 cm



JORIS VELTMAN

Davos No.1 (They said it would be more than just an
experience)

Oil on canvas

80 x 60 cm



JORIS VELTMAN

12-er when evening falls

Oil on canvas

60 x 50 cm



JORIS VELTMAN

Ski slope No.1 (The view is worth all effort)

Oil on canvas

50 x 40 cm

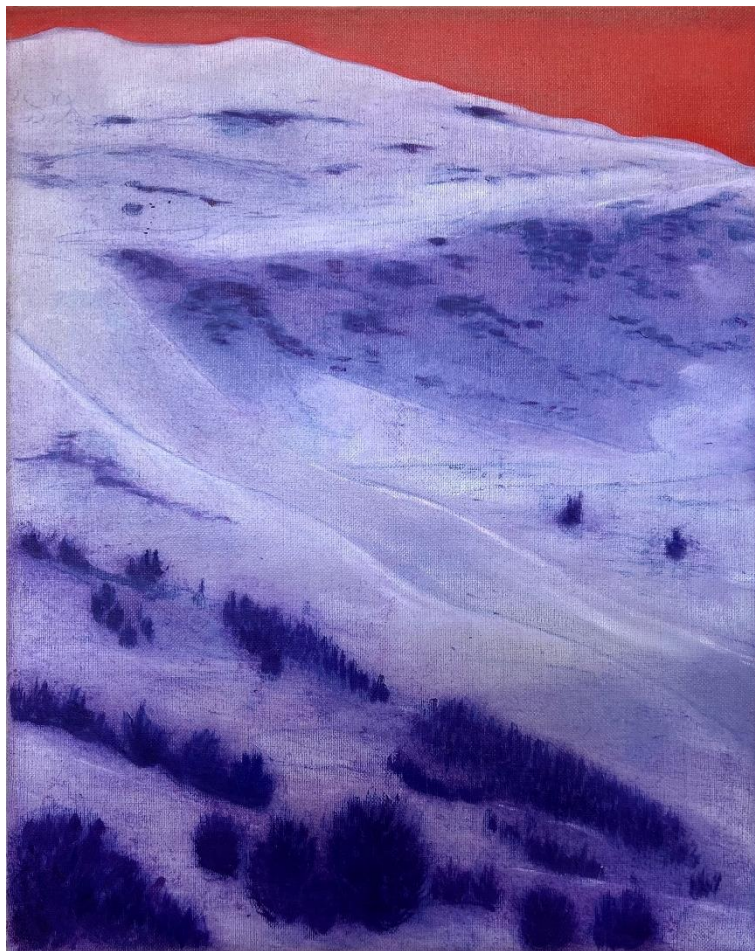


JORIS VELTMAN

Ski slope No.2 (The sky was bleeding, but
we kept skiing)

Oil on canvas

50 x 40 cm



JORIS VELTMAN

Ski slope No.3 (We Drenched the Mountain in
Champagne Light)

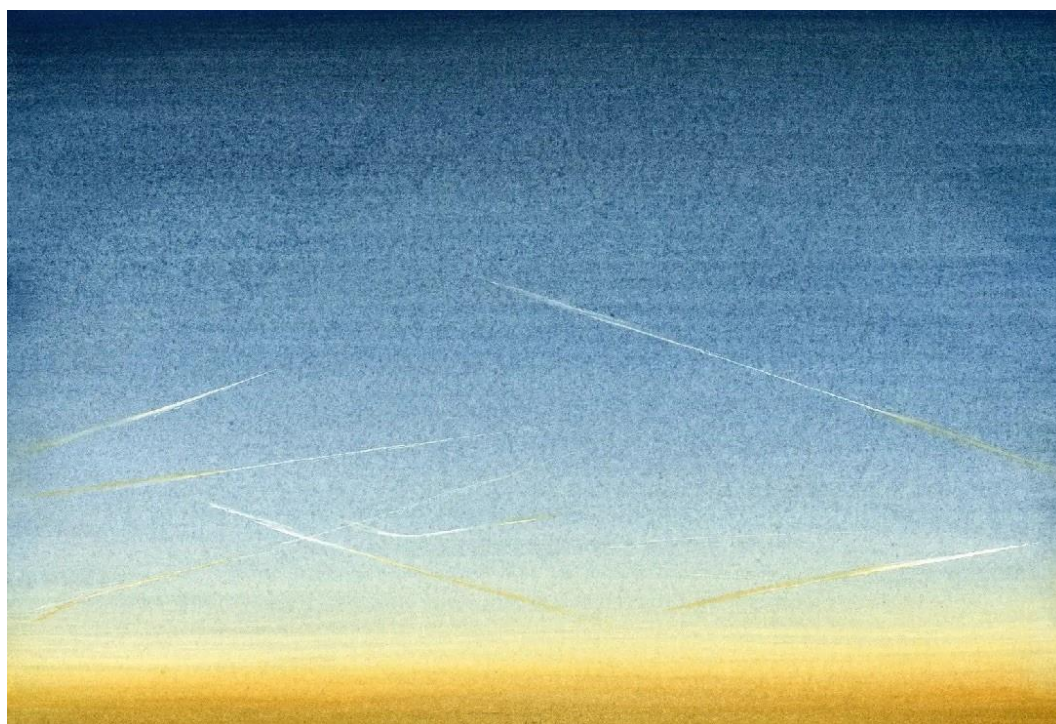
Oil on canvas

50 x 40 cm



OLPHAERT DEN OTTER

Phoebus 88
egg tempera on paper
18 x 26 cm



OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



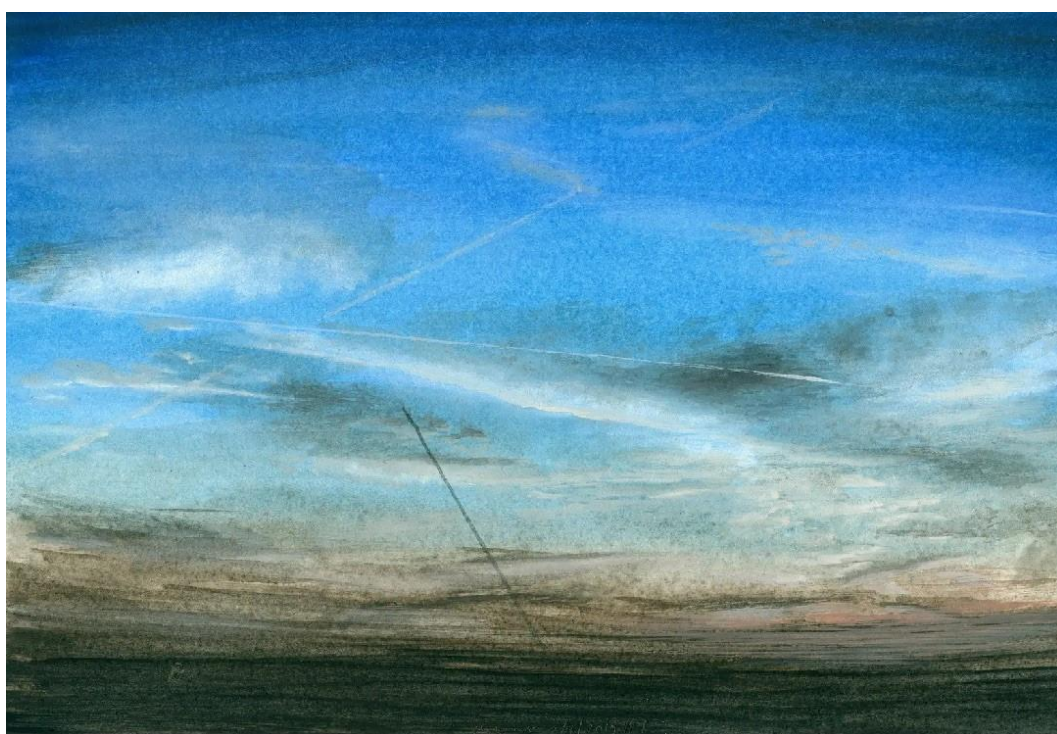
OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



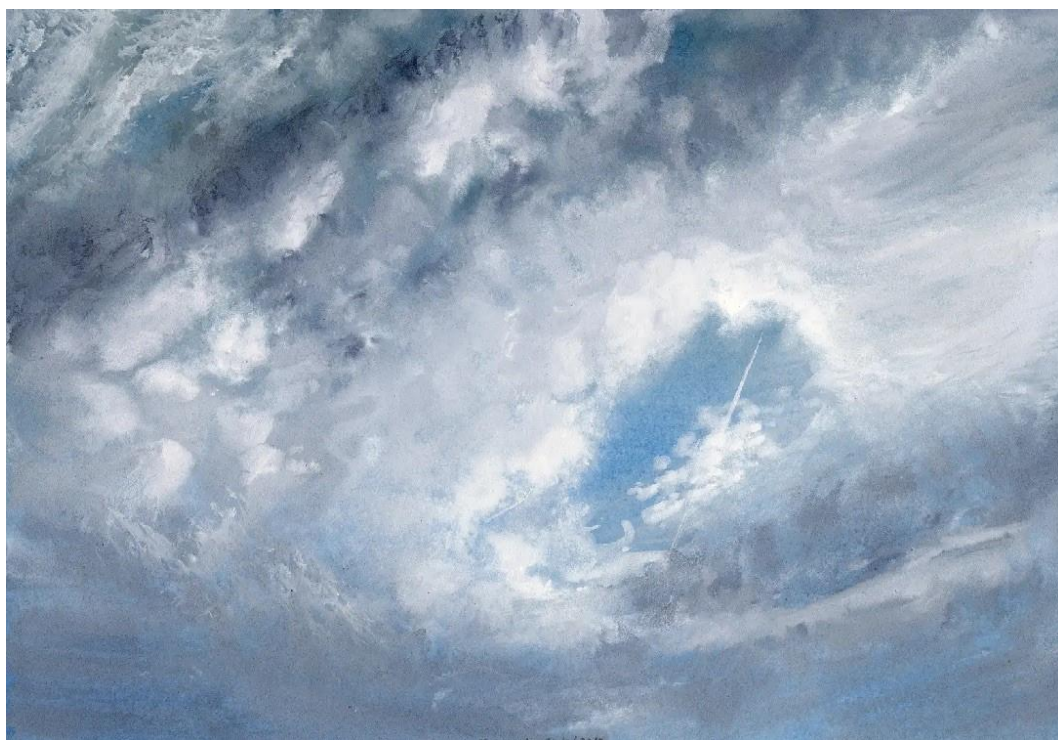
OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



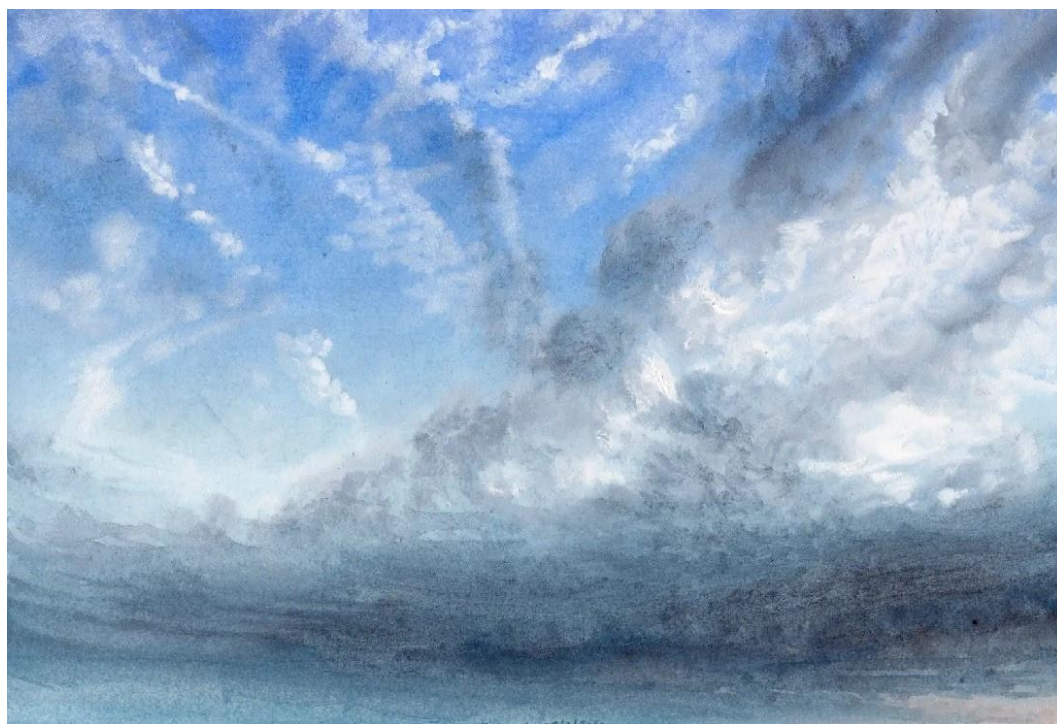
OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



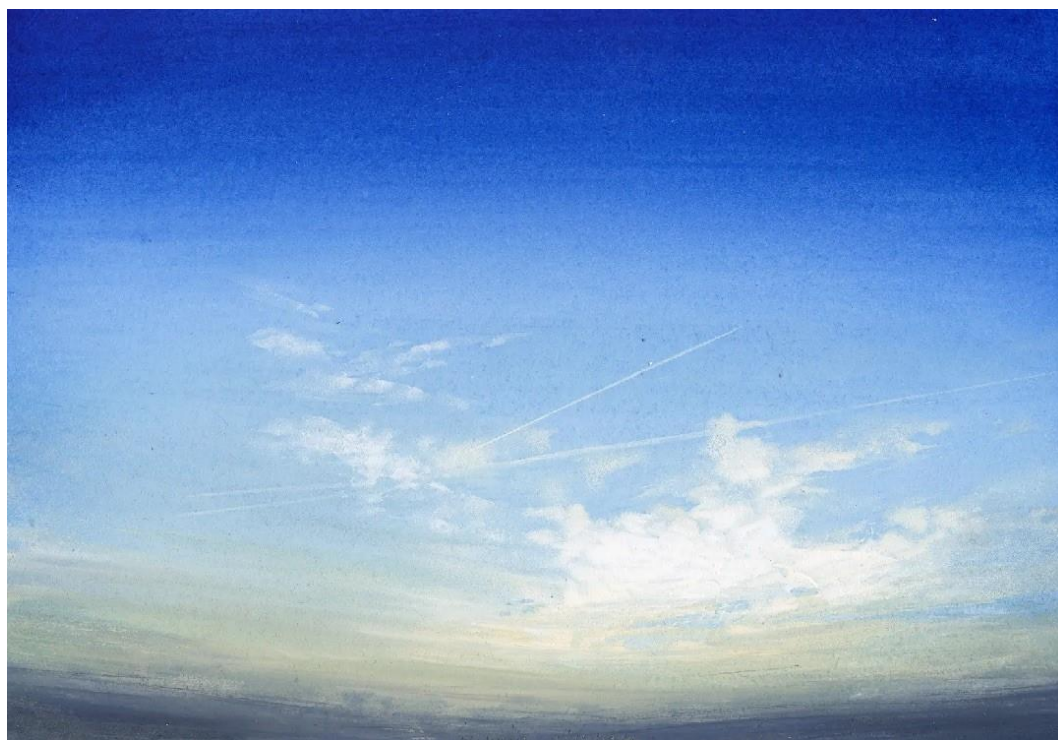
OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



OLPHAERT DEN OTTER

Phoebus 140
egg tempera on paper
18 x 26 cm



JILDAU NIJBOER

Parenthesis I
Acrylic and oil on linnen
105 x 150 cm



JILDAU NIJBOER

Tableau zes 04
Mixed techniques and collage on wood
Ø 27cm



JILDAU NIJBOER

Tableau vijf 01
Mixed techniques and collage on wood
Ø 20cm



JILDAU NIJBOER

Tableau vijf 04
Mixed techniques and collage on wood
Ø 17,5cm



JILDAU NIJBOER

Tableau zes 02
Mixed techniques and collage on wood
Ø 45cm



ALLERY INFORMATION

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Opening times:
By appointment

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