The installation "Mapping the city (proposal #1)" by Ante Timmermans illustrates with various images the theme of a possible vision of the urban landscape.

A drawing of an unspoilt landscape transforms itself on the light-box of the overhead projector into an image of an anonymous city.
The projector makes visible the relationship between the two images and highlights the transformation.

The projection shows, therefore, an imaginary landscape.

Ante Timmermans uses all sorts of projectors to make his drawn imaginings visible. In doing so, he emphasises the projection by the apparatus itself as his own vision of the landscape.

His landscapes are drawn as they are in a sketch book, quickly made, and exist thanks to the projection. They are never definitive.

Ante Timmermans has a reflective way of working whereby a drawing becomes almost a note, a paraphrase, or a humorous commentary on the landscape.

In order to underline the temporary and fragile nature of their appearance, they are sometimes drawn on the wall, projected or shown in projected light, as brief occurrences during a reflection on the human intervention in the landscape.

By going from a small sketch book to a monumental format, Ante Timmermans evolves from the detailed to the panoramic view, from the sometimes caricature-like approach to a more critical representation of the landscape and the city.

In magnifying to an enormous scale today's built up landscape he exhibits an ironic critique.
Timmerman's urban landscapes are disproportionate constructions and ever increasing conglomerations of abstract and architectural forms which overpower and replace the natural landscape.

They are imaginary constructions where the absence of people is emphasised. Their presence is only indicated by the megalomaniacal architecture of the drawing, which replaces the unspoilt landscape with a purely urban structure.

In the projected light of the installation they are both a critical, but especially a poetical, reflection on the landscape.

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