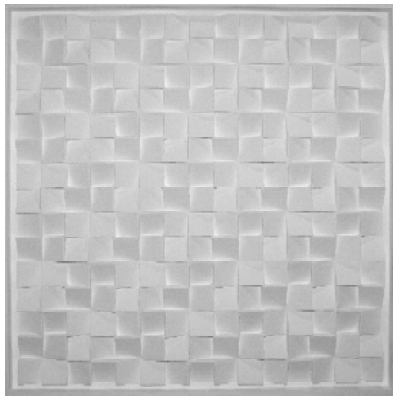
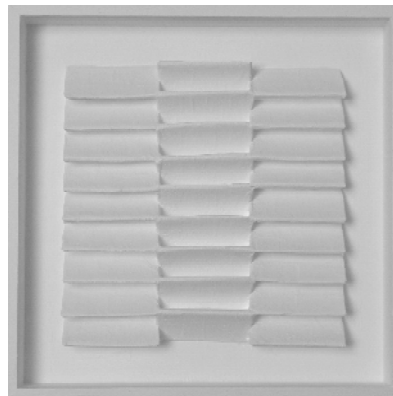


## About the reliefs of Jan Hendriks

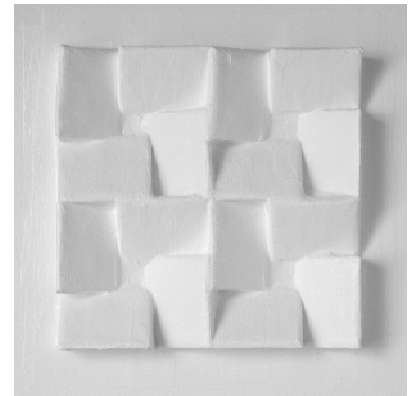
*"The work must be constructed totally from pure visual elements. A visual element has no other meaning than itself and therefore the picture has no other meaning than itself"* (van Doesburg, plm. 1930)



*untitled (2010 35)*  
80 x 80 x 5 cm  
paper, cardboard, acrylic paint



*untitled (2010 39)*  
30 x 30 x 5 cm  
paper, cardboard, acrylic paint



*untitled (2012 10)*  
20 x 20 x 5 cm  
paper, cardboard, acrylic paint

### My work

I work with simple forms (squares, lines) and materials (paper, cardboard, wood, mdf) in simple rhythmic compositions. "Simple" means: a straight line, simpler than a plane; a square, simpler than a rectangle. Everything that is not important or redundant, can be left out. There is no colour.

My material is paper, cardboard and acrylic paint. I prefer to work in a language of minimal elements: a repetition of the same element, sometimes with little shifts, twists or distortions.

Sometimes there are more elements, that amplify each other but not confuse and that in that way form a new element. This gives me an enormous freedom and endless possibilities.

It is a continuing investigation of what is possible with these minimal means and their shape properties.

The handwriting that takes shape during the process, just exists and can be there.

I force myself in a strictly consequent attitude towards handling these geometrical forms and constructions which have in themselves the rules of measurement, rhythm and relations that in the end dictate the final result.

The term "geometrical-abstract" could therefore be applied to my work.

Structures arise, that continue from the edges of the work, but that I only show partially, with no accents, no main issues, no side issues.

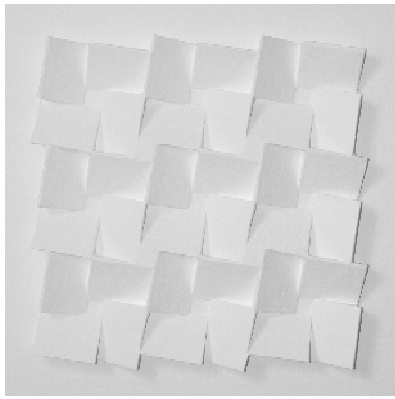
### My way of working

Most of the time I begin with the design of a composition, on paper, in a schedule of in my thoughts. This composition is usually based on earlier work and I try to convert the thoughts and ideas that arose working on this earlier work, in concrete design elements for my next work.

The I start to prepare the work: I start with prism like forms that I make from cardboard, in a square or rectangular model. With these forms I work towards the composition that I have in mind. I then combine and fit the forms, from which I need often 100 till 400 items, together. I use white paper packaging band to do this.

It often happens during this stage of the work that a new composition suggests itself and that I continue to work in another way than I originally intended.





*untitled (2011 34)*  
40 x 40 x 5 cm  
paper, cardboard, acrylic paint



*untitled (2011 07)*  
50 x 50 x 5 cm  
paper, cardboard, acrylic paint

I work on panels of mdf (medium-density fibreboard,) of various sizes, always square. What can be seen is complicated enough, a simple outside form belongs to that.

Then the first coat of Gesso (prime coat) is painted over the relief. This first coat is very important: the paper can wrinkle and ripple and it is always exciting to wait how this corrects itself during the drying of the paint. Sometimes I need to work with knife and sandpaper. This is also a very important stage because now I see the total relief for the first time instead of the separate elements.

At least 4 more layers of Gesso are applied and after that at least 4, sometimes 10 layers of acrylic paint. All these layers result in a new subtle skin, that unite all the elements of the composition into a new completeness. I continue to apply new layers till I see and feel that the result is what I wanted.

### Looking at my work

*"Although the work at first sight gives the impression of a geometrical serenity, in the result no cool, automatic work can be seen, but work of patience and attention."*

An attentive visitor of an museum or art gallery looks for a relation with the work , for instance by asking: "What is there to be seen?", "What do I see?", "Is there a likeness?", "Can you see what it is?".

When looking at my work, the viewer generally asks (me): "What is it made of?" (material) "How is it made?" (technique) and "Why does it look like this?" (composition). If the viewer has found the answers to these questions, there is a beginning of a relation with the work.

The eye of the viewer seeks for support and find this support sometimes in repeating groups of elements. That is one step closer. Often there is no support and the viewer's eye keeps wandering over the relief. That is because there are no

accents, no spots that ask for more or less attention, that are different from other spots and on which the eye can focus, can rest. This makes the viewer curious and invites him to go closer to the work. The image of "cool, automatic work" disappears, now he can look at the handwriting in the work, beyond the cool and the clean. For me this is the meditative moment, the moment of recognition. While the eye keeps on wandering over the image and discovers more and more new things, corners, structures, details, your own thoughts and reflections are taking over.

This is what happens when you look at my work. The emotional part of my work is therefore also a strong part of the experience of looking at my work. In that sense the "objective observation of the reality" of the NUL-movement, with which my work is often associated, lies far behind me. At the same time, what is to be seen in fact, is no picture of the reality, no reference to one or the other reality, no abstract image (meaning: "result of abstraction"), but an authentic, original new image, apart from meanings or suggestions, with as only meaning: itself.

That is why my work, as I see it, suits best with descriptions used to define Concrete Art.

[www.janhendriks46.nl](http://www.janhendriks46.nl)

