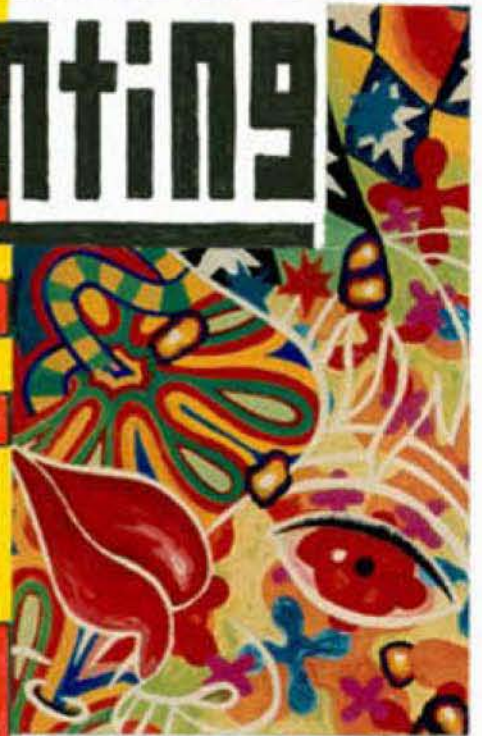


WWW.VERSION



**PHANTOMATIC
Painting**



BY ERNST BOSCH

VISUAL ARTIST

THE NETHERLANDS

THE BOOK IN BRIEF

This w.w.w-book "Rhizomatic Painting" has 86 pages.
This book tells about a new phenomenon in the visual arts.

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THE BOOK ITSELF

Content: A new vision on art, - especially visual art.

Author: Ernst M. Bosch, visual artist, Arnhem, The Netherlands

Issued on web site: February 2006

The book tells about more than 5 years of experiment on a new vision on visual art, - drawing and painting - , with a breathtaking and overwhelming outcome: Rhizomatic Art! An absolute new outlook on art, here to grasp for everyone to use. You can copy for free the complete book or a part of it for your own work or purpose (except commercial use ©). 7

INTRODUCTION

THIS BOOK IS ABOUT "RHIZOMATIC" PAINTING.
WORDS ALONE CANNOT EXPLAIN THIS CONCEPT.

- * It relates to the work of the artist Ernst Bosch (who was responsible for all the drawings and paintings in this book) and to developments in his painting;
- * It relates to his encounter with the impressive theories of the French philosopher Gilles Deleuze;
- * It relates, above all, to the origin of an unprecedented form of painterly figuration.

Five years of inspired trials, investigations, painting and development went into creating the images reproduced in this book.

- * Yet they are far from being what I believe could be achieved in the future.

It is not a form, a style or technique; it is not some absolute certainty or knowledge, nor is it a concept or manifesto. What it is...
...that's hard to say. Call it an open, endlessly growing experience, without a preconceived route or destination, that anyone could follow, without preconditions or prior assumptions.
Participating in that experience has a significance for the progression of art.

My hope and only intention in creating this book is to propagate the experience of this undescrivable phenomenon
for the sake of visual enjoyment,
for the sake of fascination,
but definitely for the sake of the unmeasurable importance and incredible value of this experience for art and for the work of artists or anyone concerned with art.

I COULD NOT KEEP THIS TO MYSELF. ANYONE WHO BECOMES ACQUAINTED IN ANY WAY WITH THE CONTENT OF THIS BOOK IS ABSOLUTELY FREE TO USE IT. WHAT IS TOLD AND SHOWN HERE AROSE FOR THE BENEFIT OF ALL WHO FIND IT USEFUL.

This book is itself intended as a work of art.
It is a rhizome, and a monument to hope.

Ernst M. Bosch,
Visual artist,
Arnhem, the Netherlands.



"Tamalone kissed Mevena,
who knew not to kiss,"
until her lips moved." 2



ABOUT MY WORK

Experiencing the content of an image has always been an important aspect of my art. My drawings and paintings are almost always about people, about people alone or in relation to others, and about the involvement of one with another. My figures are recognizable, but treated abstractly for expressive purposes. The story is, for me, the most important part of the work.



To express a character, to evoke an atmosphere or to focus attention, I make extensive use of different abstract and emblematic

figurations. These ornaments are sometimes linked to a single person, and sometimes to several people among whom some form of bond exists. Together with the bold use of bright colours, this produces a direct, appealing form of painting. These characteristics can be traced back in my work over many years, but have evolved in the course of time.

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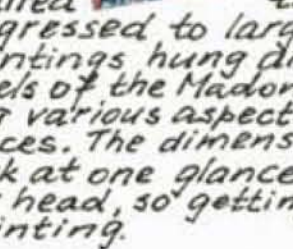


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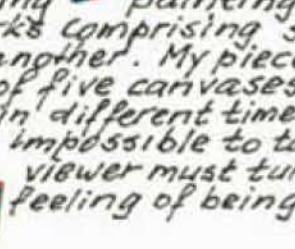


things that I can des-
deal with my surroun-
tion and intimacy by
and through another.
around a neck, and
breast or thigh.

Subse-
each with
ces of
I called
progressed to large-format works comprising several
paintings hung alongside one another. My piece "The
Jewels of the Madonna" consists of five canvases depict-
ing various aspects of a woman in different times and
places. The dimensions make it impossible to take in the
work at one glance. The
her head, so getting a
painting.



sequently, series of
a single subject
time, place and
these "continuing"
paintings. They



paintings emerge
but with differen-
circumstance.

These works were followed
consisting of large num-
bers of paintings and totalling about
12 to 14 metres in width
and 2.5 to 3 metres in height. They
were painted in detail
4,000 hours of work. The
and each project incorporated some
project "The New Parade" (1988) is about
people wanting to live
in mutual harmony yet being unable
to escape the clutches
of war and violence. The next project,
deals with mankind in relation to
"Human Power" (1991)
mental pollution. I stuck a diversity
nature and environ-
of waste materials
and discarded objects to the canvases,
so as to enhance the
contrast and poignancy.
The project "Man
Among People" (1996) deals
with the "me society"
as a product of people
who are fundamen-
tally social in disposition.
It consists of a
collage of hundreds of
separately painted por-
traits (totalling 32 m.²)
representing the individu-
als who make up society.



by art projects of vast dimensions,
consisting of large num-
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als who make up society.



Foremost in all these art
projects are seeing and experiencing,
- being in the picture and "undergoing" its content; in
other words, the communicative aspect of the painting.
For this purpose, I also designed buildings in whose interior
a viewer is surrounded by paintings and is also personally
present as an image (by reflection in a mirror).

Pasting together individual portraits to make a crowd scene sparked off some splendid ideas about how to vary the image.

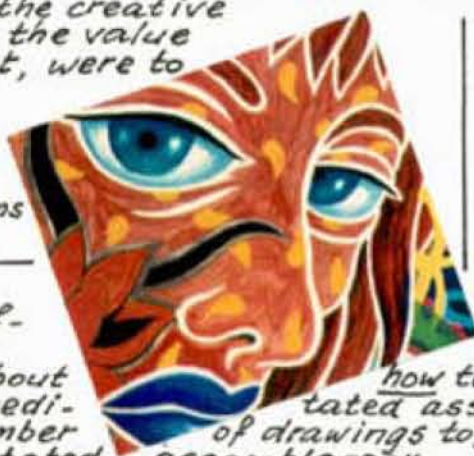
The hundreds of faces in such a composition continually reveal ever-changing images and a multitude of moods. I played with various ideas, sought new combinations and variations and worked away at it until I arrived at Drawing no. 2 and Painting no. 2. It was June 1997.



It was clear enough to me at the time that what I was making was unprecedented and original. I realized that the work's further development could lead to something of tremendous significance to the progress of the art of painting.

This insight was to some extent a result of making acquaintance with the thought world of the French philosopher Gilles Deleuze.

The insights and ideas of Gilles Deleuze about origination and growth, about the creative process and about the value and content of art, were to become of great importance to me. From that thrilling moment on, more significant creations began to appear.



Pasting together different drawings without much in advance about resulted in what I call an "unpremeditated" assembly. On the other hand, pasting a number of drawings produced "premeditated assemblies". I decided to explore these alternatives more fully by preparing a set of about ninety basic line drawings at postcard size. The basic drawings included portraits, some torsos and 3 or 4 figures. I photocopied them in various ways (being assembled in monochrome or as finished works).

parent thinking too how to do so, I used these as for colour laser could assemble then work out into finished drawings, paintings and other works.

In 1998, I started on a more ambitious development of the same approach. Using the original basic 120 fully elaborated images in size paper. I prepared about 400 rated painted acrylics on A3. I used these as for colour laser could assemble then work out into finished drawings, paintings and other works.



started on a more ambitious development of the same approach. Using the original basic 120 fully elaborated images in size paper. I prepared about 400 rated painted acrylics on A3. I used these as for colour laser could assemble then work out into finished drawings, paintings and other works.



My working development eventually yielded spontaneous assemblies which may be read when turned through any angle. A different appearance is presented in each position of the assembled drawing or painting. The image continually changes and hence also its atmosphere and content.



These "Rhizomatic Assemblages" (a rhizome is an underground plant stem), from which the image fans out like the roots of a tree, are in principle endless in every direction. They are the outcome of intuitive and basic paintings, and may range from abstract to non-figurative in character. (1998 - 2000)



The developments continued, however. I progressed from here to "shapeless paintings" of arbitrary instead of rectangular or square outer shapes (2001). Paintings of this kind can be read in all orientations as well despite being flat.



They gave rise to the painting on a plastic surface or "three-dimensional plane" as I have chosen to call it. That is a form that cannot exist in a logical or geometrical sense. It is not a plane in which the third dimension is represented by painterly means like perspective. It means a plane like the surface of the earth on which we live, hilly, curved, undulated and bumpy.



When you view an image on a three-dimensional plane, it is like viewing a scene in reality. It is like looking in a crowd of people. The perceived image "shifts" as you move, just as something may be blocked from your sight by someone's head but it appears when you move

to a different position. It is an integral aspect of our perception. This is what you will see in all stages of development in this book.



After five years of excitement and amazement, accompanied by impassioned painting, I have finally forced myself into writing. I had to tell everyone:

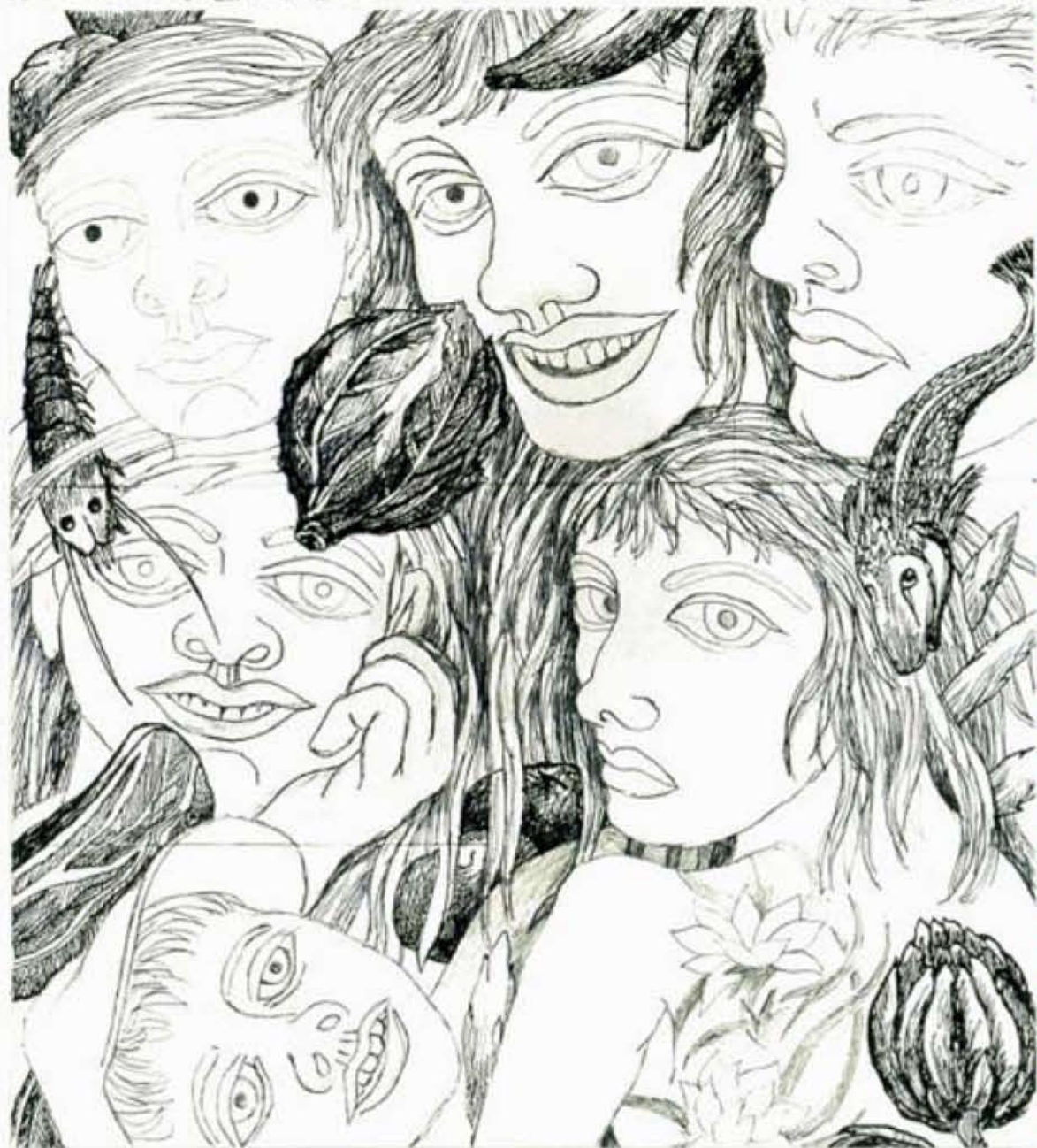


- * what rhizomatic thinking and development means;
- * how you can paint spatially, producing a composition that can be viewed from all directions;
- * how you can paint in three dimensions, producing a composition that is capable of being viewed in the same way as the real world.



My son Coert, whom you will never meet, told me this.

UNPREMEDITATED ASSEMBLAGES



*Drawing no. 0, 26 x 29 cm., approx. 1 June 1997,
pencil and Indian ink.*

*The assemblage was produced by pasting six different
small drawings alongside one another without thinking.
The unity of the image came from weaving the hair together
and adding the meat, vegetables and fishes.
Thus, this is an "unpremeditated assemblage."*

6



*Painting no. 0, 70 x 100 cm., signed 8/97 Spl. 1
mixed techniques on canvas.*



For this painting, five portraits painted on paper complete with backgrounds were pasted, without prior planning, alongside one another onto the canvas. After four portraits had been pasted in "randomly," the fifth had to be snipped into two pieces to fit the canvas (right top corner + middle left side). The outcome was not encouraging. The only positive thing about this unpremeditated assemblage was the white lines in and around the figures, which injected considerable light and clarity into the painting. The finishing work at last yielded an impressive new painting, with splendid bright colours, ample expressiveness and an imaginative, original composition

PREMEDITATED ASSEMBLAGES

8

Drawings 1 and 2, 32x36 cm., 11 June 1997 and 16 June 1997,
pencil and Indian ink.

These are
both pre-
meditated
assemblages.
They were
produced
from the
same six
base
drawings by
a process of
selection and
regrouping.



↪ In this
drawing no.2
the portraits
are in some
cases
trimmed or
used in a
different
orientation.
The charm of
the work
lies in the
comparison
between the
two
compositions.



Eight premeditated mathematical assemblages

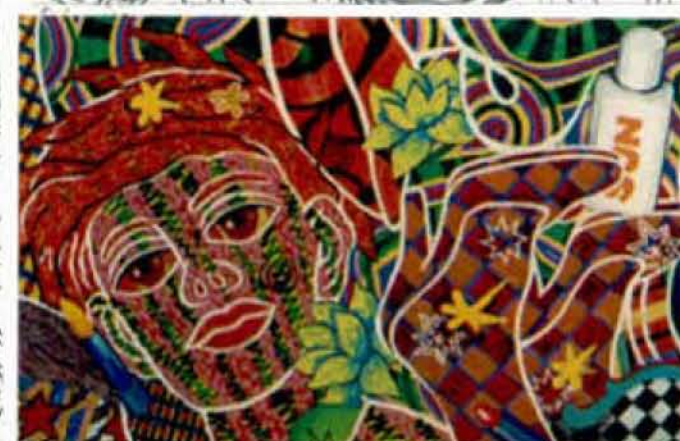
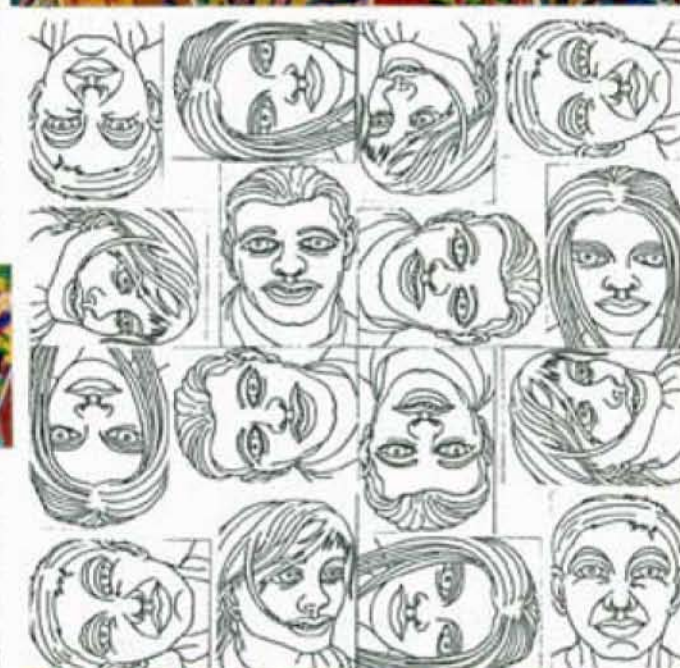
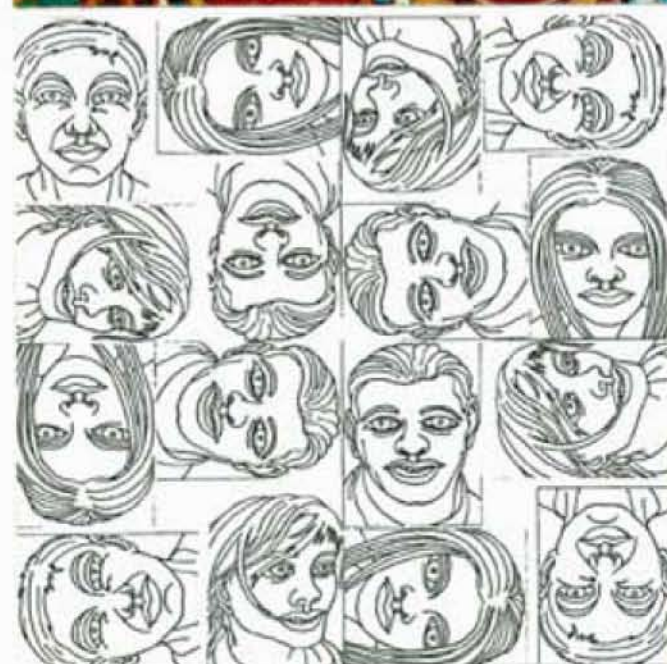
No.1 = 25x25 cm., nos. 2-8 = 50x50 cm., 5 Nov. 1997.

Assemblages from photocopies.

These eight drawings were assembled from only four different base portraits; two male and two female.

Pasting faces, figures and other images alongside or one above another in continually changing patterns allows the generation of countless new compositions. A computer program could be devised for this purpose.

Such a concept, when applied in combination with mathematics and computing, could be the source of hundreds of works which, however surprising, genial or even shocking they might look, would inevitably lack the emotion of intuitive creativity. 9





Drawing no. 0, painting no. 0 and drawings 1 and 2 marked the start of the magnificent rhizomatic drawing and painting.
= THE EVERLASTING RHIZOMATIC ART =



THE INFLUENCE OF THE PHILOSOPHY OF GILLES DELEUZE AND OTHER REVELATIONS



Gilles Deleuze (1925-1995) was a professor of philosophy at the University of Paris VIII, Vincennes (now Saint Denis), from 1969 to 1987.

He is widely recognized as one of this era's most original thinkers.

Around the same time that I became fascinated with combining diverse portraits into larger assemblages, I made my first acquaintance with the work of the French philosopher Gilles Deleuze. I knew by then that mixing images randomly alongside, under and over one another was capable of producing some fascinating work. I had also learned that

relying on intuition to place the images, yielded more surprising and profound works than a constructive approach.

The thoughts of Deleuze on the origin of things confirmed this for me.

In his major work written together with Felix Guattari, the book *Rhizome*, he explains that the emergence and growth from something into something else, can be likened to the development of a network of underground stems, or a rhizome. Development can take a different form at any point on the rhizome; the resulting size and duration can differ in appearance from moment to moment. The thinking of Gilles Deleuze is "nomadic," non-hierarchical, unorthodox and hence not exclusively logical. His thinking is marked by a resistance to intellectualism and to the philosophy of control. What matters in his view, is to arrive at a

Gilles Deleuze also recognizes ideas which frowned by science because they are un- but which people accept ally. Impossible perceptions, logical thinking, beliefs, from nothing and miracles existence he accepts.

Other dimensions, the powers of dead things, intuition, feelings, sensations, imagination, delusion, conceit, madness, unproven senses and premonitions are realities.

His philosophy is non-rational and therefore not susceptible to rational explanation.

result.

are proven, emotion- non-creation are things whose





He writes in a language of his own, a language which is evocative, so that a reader who immerses himself in it gradually learns to feel what is meant. Its power lies more in suggestion than in reason, but it is all-embracing and wholly innovative.



Gilles Deleuze made the unpremeditated assemblages and unpremeditated images substantial and valid for me. He stimulated me to see my power of expression and creativity as a personal rhizome. To see the free assemblage of imagery as expressive, as challenging and as capable of growth and expansion in all directions. I learned that an image must evolve while making it, like the vegetative development of a subterranean network of roots. It is neither premeditated, nor determined by "art", beauty or intellect. Whatever you feel you have to make will inevitably thrust its way above the ground. Arrive at a result is the spirit.

To the artist, the implication of this philosophy to your will grow. The significant vision, greater and an endless That's Gilles Deleuze



tion is: if you admit artistic outlook, you artist develops more thoughts, a wider force, more expression realm of inspiration. Deleuze for you!... because is that !!! (for your art!).

Pasting different images together in an unplanned, intuitive way to form a chaotic image has become my own kind of rhizome; the way to express myself pre-eminently. The assemblages began to expand with ever greater freedom, and hence became more and more illogical - and more beautiful. The images developed in all directions, intertwining and interpenetrating. And they were interesting to look at from all directions. I adopted the term

rhizomatic for these images that develop in all directions. Following the spirit of Gilles Deleuze's thinking thus produced a substantial oeuvre of unpremeditated rhizomatic drawings, and all kinds of rhizomatic paintings, even rhizomatic three-dimensional ones.



Rhizomatic thinking is a way of grasping reality. Gilles Deleuze held that comprehension is not a purely logical process but is also intuitive, depending on sensitivity and insight. Rhizomatic or nomadic thinking recognizes non-logical aspects as chance, surprise or a miracle. This philosophy is not only difficult to understand but also impossible to explain exactly.

It is not a clear-cut philosophical program and does not suit, fit or match a broader system, thesis or proposition.

The pattern reaches your consciousness by your recognition of something you can grasp, without that thing necessarily existing at a single place or moment. Gilles Deleuze sketches his lines of thought in an open, growing philosophy.



Rhizomatic means "like the roots"...; like the ramifications of an underground mesh of vegetation growing in all directions. Rhizomatic thinking means taking a multiplicity of starting points (entrances); emergence, existence, presence and the perception of presence; the moment and form of appearance, disappearance and change into something else, re-emergence, the return to (or continuation of) the same, and... development, and more, and again more etc.... etc.



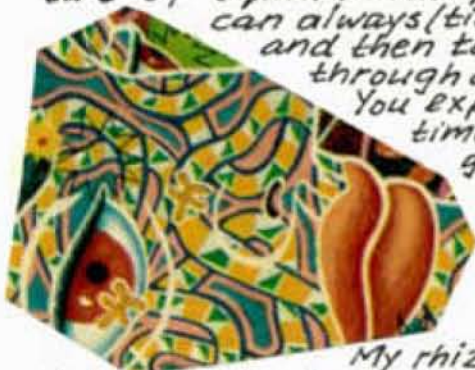


Rhizomatic thinking does not depend on fixed points. Everything is constantly in movement along lines that are always forming patterns together, - patterns that themselves continually change and keep giving rise to new manifestations.

The combination of two images produces a new image. If this image is cut in two pieces freely, the result is two new images which bear a relation to the original ones but are different. Continual repetition of this process eventually creates a view of the image as a whole. The subject matter, the form, the patterns, the coherence and the ranking of lines and structures in a mobile process of change, all contribute to formation of the rhizome.



In 1980 Deleuze wrote in the introduction of his book "Mille Plateaux"* (being a revision of the book "Rhizome" issued in 1976) that a rhizome was something with countless possible entry points, and routes, which differ in meaning and appearance but are of equal validity. It implied that you can always (time) enter somewhere (place) and then take a different route through an image (space).



You experience different things time and again, and gradually grasp an image non-statically, by exploration.

A rhizome runs counter to things having a fixed meaning. To me, this is a model of thought of the utmost value.



My rhizomatic paintings and this rhizomatic book are intended to clarify things that escape the codes. Deterritorialization = unlanding; thisness = the uniqueness of this; chaosmos.

Perception in the sense of seeing is experience and the intuition, the thoughts provoked by the images, and the non-rational and un-then there is also the (cultural) form perception. Seeing and emotions to creativity.

Rhizomatic (nomadic) thinking is not constrained by common sense, logic, dogma, assumptions, or political views. It is not linear or confined to a single form, and it is not static.



also the emotional sensation and (and its consequent-explainable, and will to have that inspiration and

* "Mille Plateaux"
Les Éditions de Minuit,
Paris 1980.
ISBN 2-7073-0307-0.

Ludwig Wittgenstein, the philosopher of language as a medium of communication, stated that to describe something and make it graspable and surveyable, we have to divide it up.

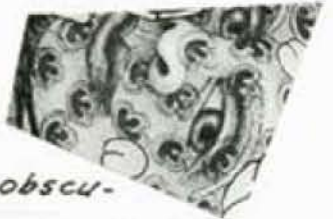
The consequence is that the synthesis of the resulting pieces, - the information- takes place only in retrospect. Therefore it does not matter where reading (and looking) starts. Once the reader/viewer has absorbed sufficient information, a general image will gradually emerge of what someone is trying to say or show (the communication)



The rhizomatic philosophy of Gilles Deleuze is the genius that can make everything clear once it is grasped in its entirety.



When you look at something, the perception does not take place in an instant. A person actually moves around or through a scene in order to see and experience it. At the very least, that person will make movements with the eyes and the head. Perception is the summation of different images. As you move, things come into view obscuring other things behind them.



A hill, for example, may conceal a more distant part of the landscape, or a tree may come before the hill. That things temporarily disappear from view is a natural part of seeing. It makes the scene more lively and interesting.

The differences engage your attention so that you notice more features.

The experience of seeing is different for everyone. That is not just because of the characteristics of different eyes, but also because people tend to see what they want to see. Everyone feels a scene differently and is interested in different things. That may be due to differences in character and capacities, prior

knowledge and experience, or a different cultural background. So seeing is not something objective but is conditioned by who and what you are. In a painting, both the visual experience of the painter and the way viewers look at things must be recognized. The resistance people sometimes feel towards a new painterly vision is a consequence of how people are prepared to look at things of art. (mostly what is considered beautiful.)



The outlook on seeing and on reproducing what is seen, - which I describe in this book - , is an outcome of studying the philosophy of Gilles Deleuze, together with more than five years of experimenting with different ways and forms of image making.

The result is an open and ever-growing perception, without a fixed route or outcome, which can be entered by anyone who wishes without preconditions or agreements.

Joining in this perception is significant for the progression of visual art.

THE PROGRESSION OF VISUAL ART



Now, at the beginning of the 21st century, much art is still conceptual in nature.

Contemporary progressive paintings are about the experience of the image and what it

succeeds in evoking: the inner worlds of the viewer and the artist meet and are connected in the work.

The easily grasped image is disappearing.

Considering a work of art from all directions and angles of incidence over and over again, so as to communicate and exchange thoughts with it, is something that seems at odds with the consumer society; but is developing nonetheless.

A rhizomatic painting is not a consumer article but an instrument for living

A rhizomatic painting makes seeing - perceiving, experiencing and communicating - possible, as it exists in the reality of every individual (human vision). The viewer - that's you - moves visually and emotionally around through an image that changes in all directions, through many alternative entry points and along countless different visual routes in hundreds of different moments, offering continuously new experiences. That means a rhizome!



UNPREMEDITATED

RHIZOMATIC DRAWINGS

*Drawing 3, 27.5 x 35 cm., 20-11-1997,
pencil and Indian ink, white gesso.*

In this position not a single head remains upright. The assemblage was not well made in all orientations. Yet this is the first drawing that presents a beautiful image however it is turned. The fruit gives it the unity it needs

15

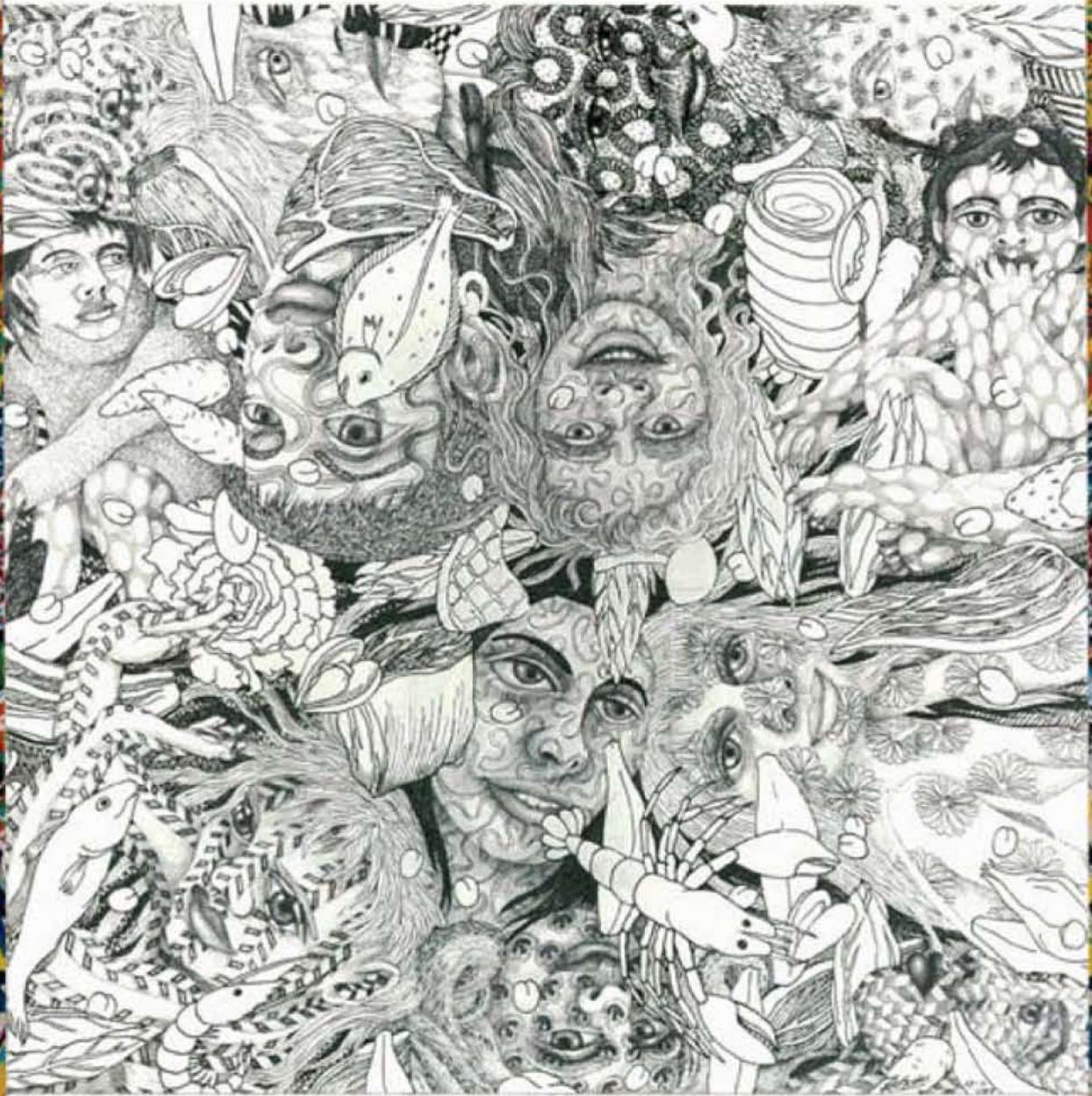


This is an unpremeditated rhizomatic assemblage, an image produced by freely pasting basic sketches in all directions. The resulting drawing can consequently be turned and viewed in any position. The male head, bottom right, is interrupted by a different visual structure



An exotic young woman instills now charm into the image

Now a laughing girl and a rather dreamy companion steal the scene.



A square assemblage is the easiest shape to make so that it can be viewed from four directions. Portrait heads both large and small appear, as well as torsos and figures. The fish, meat and fruit give the work additional vitality and depth.

Interesting and marvellous rhizome!

It is a finely balanced assemblage. The outward-oriented image is wholly rhizomatic.



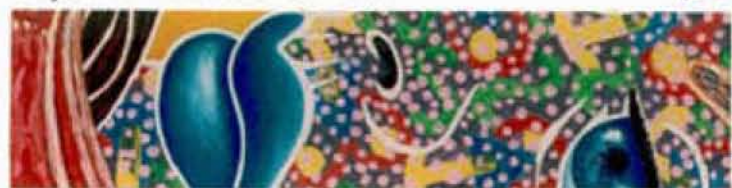


From all sides a different image and another mood!

Drawing 5, 40x40 cm., 08-12-1997, pencil and Indian ink.

A rhizomatic assemblage consisting of four "capriciously chosen" figures, separated by the branches of a tree seen from above. The use of a background was a conscious choice. A clutter of houses in a city with little greenery. In this work, I tried using images other than people in order to set a mood. In this case landscape by way of décor. The wavy edge makes the drawing more mobile and gives it a mysterious touch.

17



Drawing 6, 45 x 45 cm., 14-12-1997, pencil and Indian ink, white gesso.



This rhizomatic assemblage, with its striking contrasts, is titled "The pretty girl with the asparagus". A large male head is drawn at top left.

From this angle, only the pretty girl at bottom right and the sprouting asparagus have a real presence. This explains the title, which is actually a reflection of the unplanned assemblage of images in this drawing



Now a little rain comes down through the falling asparagus and the fat droplets of small plums. What a rhizome!

RHIZOMATIC DRAWINGS WITH ABSTRACTIONS



Drawing 7, 45 x 45 cm., 17-12-1997, pencil and Indian ink. **19**

Title: "Growing loves, fickle relationships!"

In this unpremeditated rhizomatic assemblage, all the figures look inwards. The top part of the image always looks the right way up, whatever direction the drawing is turned. The tree branches impart a contrary movement outwards. The drawing is enlivened by the rhythm of water droplets that seem to lie on the paper.

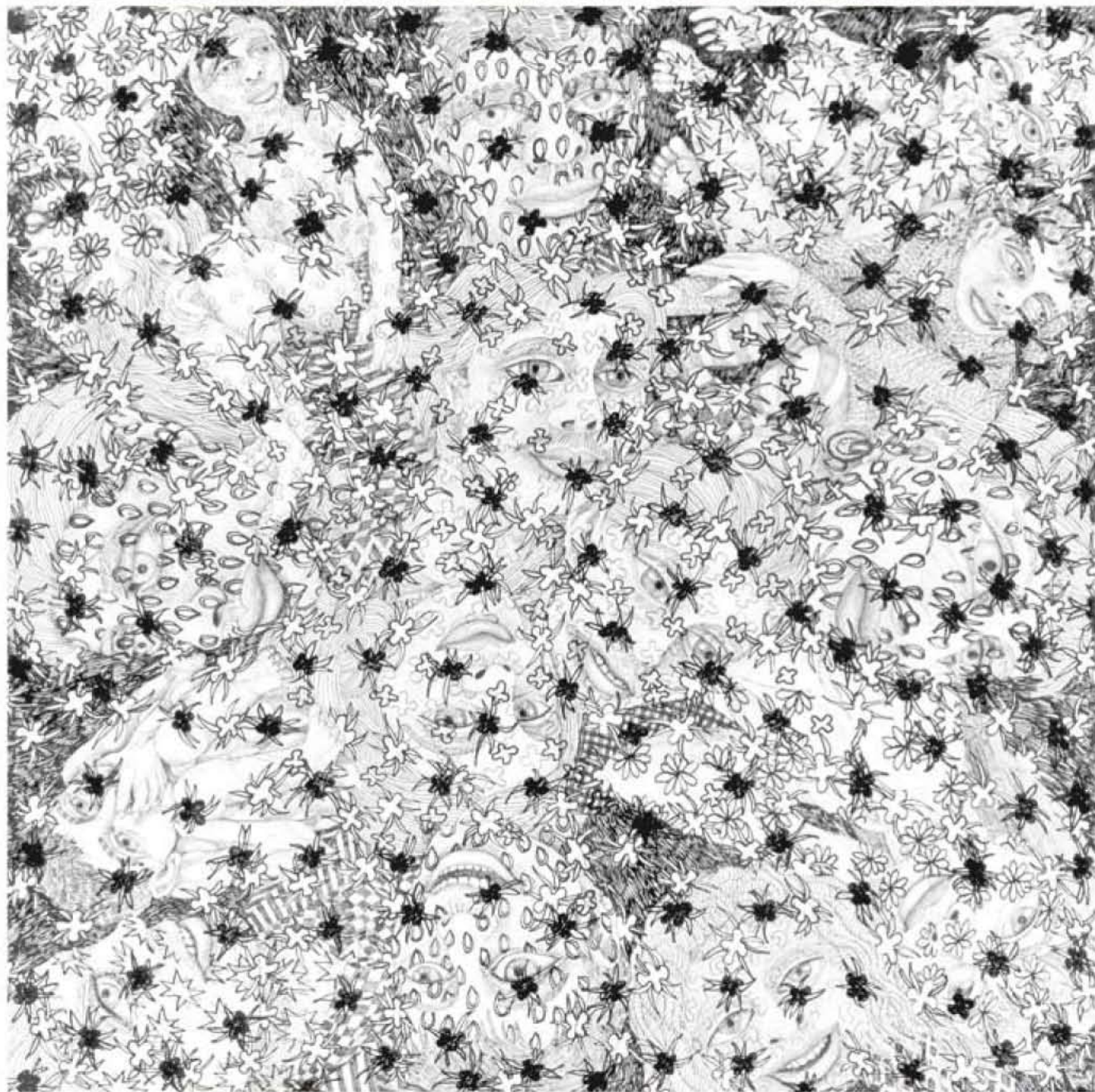
Two dark faces, a man and a woman - a couple, perhaps - are drawn at the [centre]

The background of dark rays makes the figures stand out clearly. It makes it easy to see that various faces and figures reappear as a result of the basic drawings being reused.

first the black, solid crosses and then the white, open crosses were drawn in with ink.

Drawing 9, 45x45 cm., 02-01-1998, pencil and Indian ink. The image has to be viewed with longer and closer attention before the faces begin to emerge.

The faces and figures are mainly detailed in greyer-looking pencil.



The abstraction was deliberately taken to a high level. After the assembly of the basic drawings



This image is open to dreaming, because viewing starts with the heavy, rhythmic abstraction. The beat.

The background is hatched and shaded with Indian ink

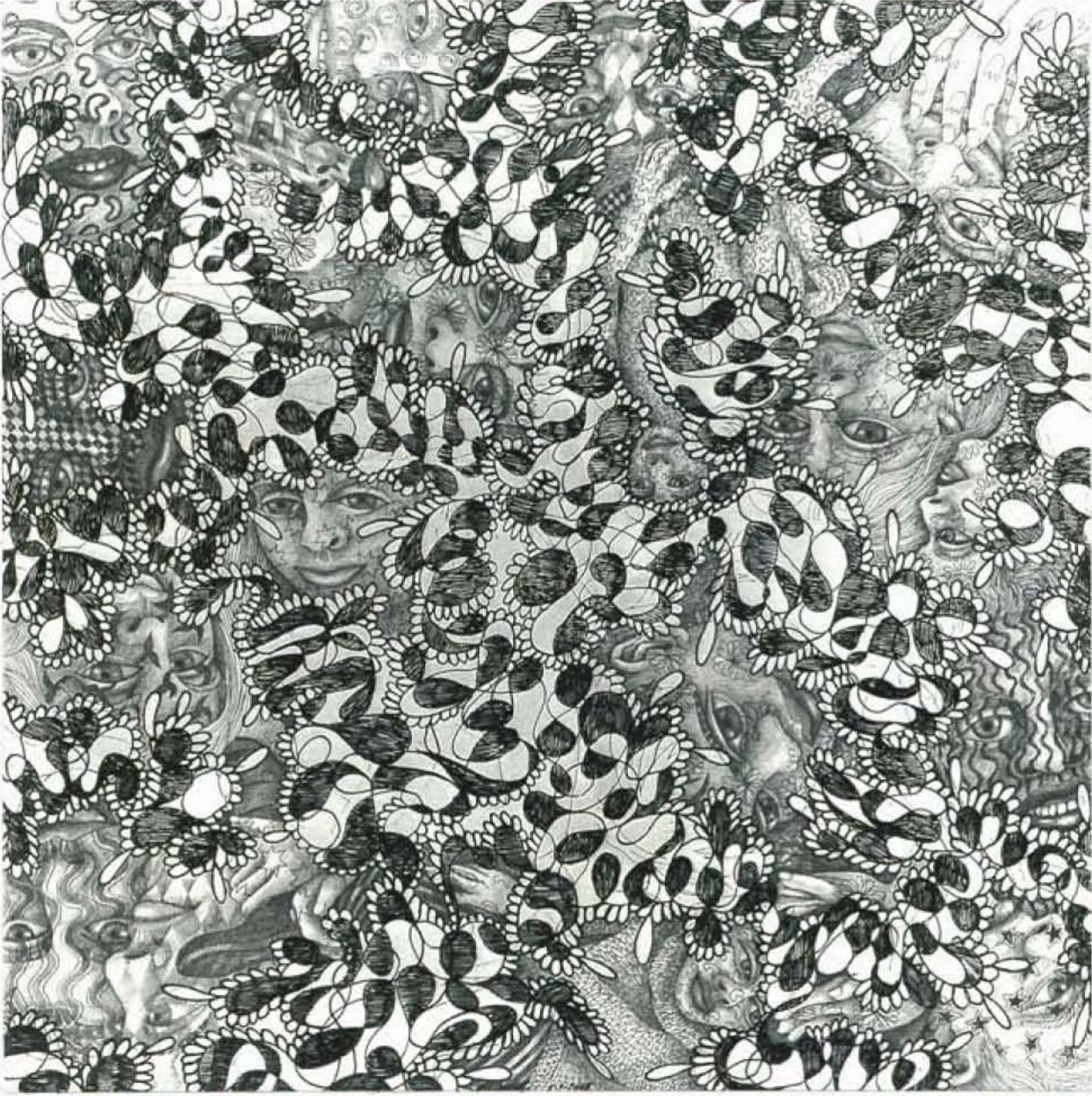
Drawing 8 is omitted. It's in a private collection. 20

Drawing 10, 45 x 45 cm., 05-01-1998, pencil and Indian ink.

This unpremeditated rhizomatic drawing was assembled by looking where there was still room, and then pasting into it. Here and there parts of the basic drawings were snipped away. The abstraction was made by drawing in meandering lines with a fine pen and by partly filling in the leaf-like forms with ink.



Viewing starts with a pattern like a poem.



A drawing in which you can easily lose yourself.



Loops were drawn along the margins, resembling those on lace. The image was worked up in pencil. New and well-known faces and figures loom out of the abstract forms from all sides. The drawing is balanced and rhythmic. Its particular appeal is that the content of the image develops in a well-balanced, smooth progression in relation to the abstract formations.



Drawing 11, 33x33cm., 11-01-1998. Pencil and Indian ink, white gesso. An elegant, refined assemblage with diverse abstract forms such as the white garlands with loop-edged leaves, subtly drawn in pencil. When viewed from different sides, a sparkling diversity is visible in the picture. The variation in size and "colour" of the various faces is simply dazzling.

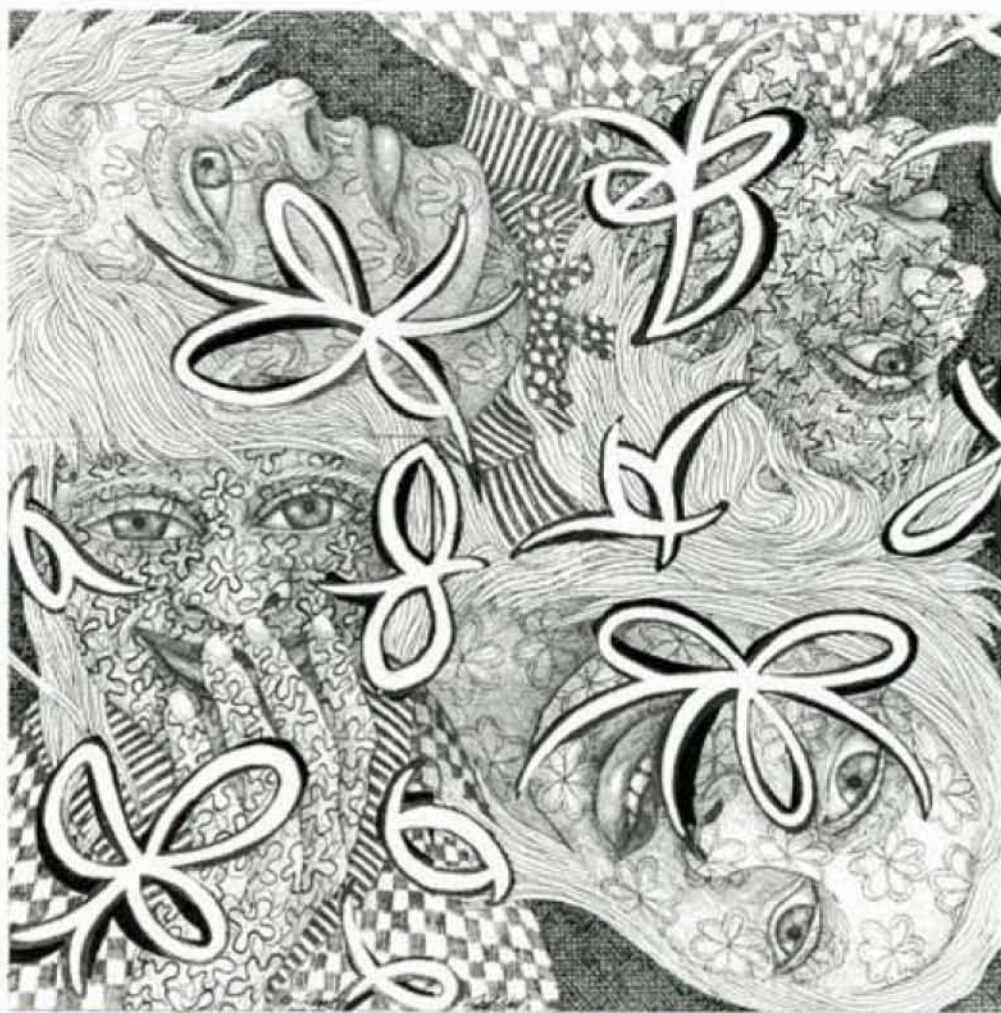
22

A young girl appears at top right, alone against her tranquil, horizontal background. The smile on her rather sensual face and the dreadlocks give her a beguiling charm.



Drawing 12, 21x21cm., 12-01-1998. Pencil and Indian ink+white. Here, experimented with abstract forms which were painted beforehand on four arbitrarily chosen basic drawings. When the image is viewed from different sides, the composition seems to falter somewhat. It is the imperfection that must be present in any human endeavour.





Drawing 13
 24,5 x 24,5 cm.
 13-01-1998.
 Pencil, Indian ink
 and white and gold
 acrylic paint.
 The abstract forms
 were drawn before-
 hand on four basic
 portraits. The black
 symbols were so
 strong that I mode-
 rated them with
 gold and, eventual-
 ly white. The image
 is integrated by
 the uniform treat-
 ment of the hair
 and background.
 Relationships be-
 come visible in this
 drawing. The woman
 conceals a smirk,
 so conveying a
 suggestion. The un-
 expected presence
 of two couples
 emerges when the
 image is viewed
 from different angles.
 This discovery
 prompted me to
 proceed further
 with rhizomatic
 portraits



Drawing 14
 35 x 35 cm, 18-01-1998.
 Pencil and Indian ink.
 Title: Four Unmatched
 Pairs - Races, Colours,
 Attraction. The couple
 standing upright is
 always to be found at
 the bottom of the pic-
 ture. That couple sets
 the mood. At the same
 time, they form part of
 the group. Some
 figures are white,
 some black or some of
 intermediate skin
 colour. Some of the
 relationships shows
 unity and happiness;
 others hesitation and
 distance. The mood
 may be chosen accor-
 ding to the side.



RHIZOMATIC -PSYCHOLOGICAL- PORTRAITS

see also drawing 14.

They are ignoring each other completely.



The woman (2x) looks eagerly and glowingly at something that attracts her/their.

Drawing 15. Each is thinking of something that lies elsewhere, but in a different direction.

Drawing 16

25

20x27cm., ± 01-08-1998.

Pencil and Indian ink,
white acrylic gesso.

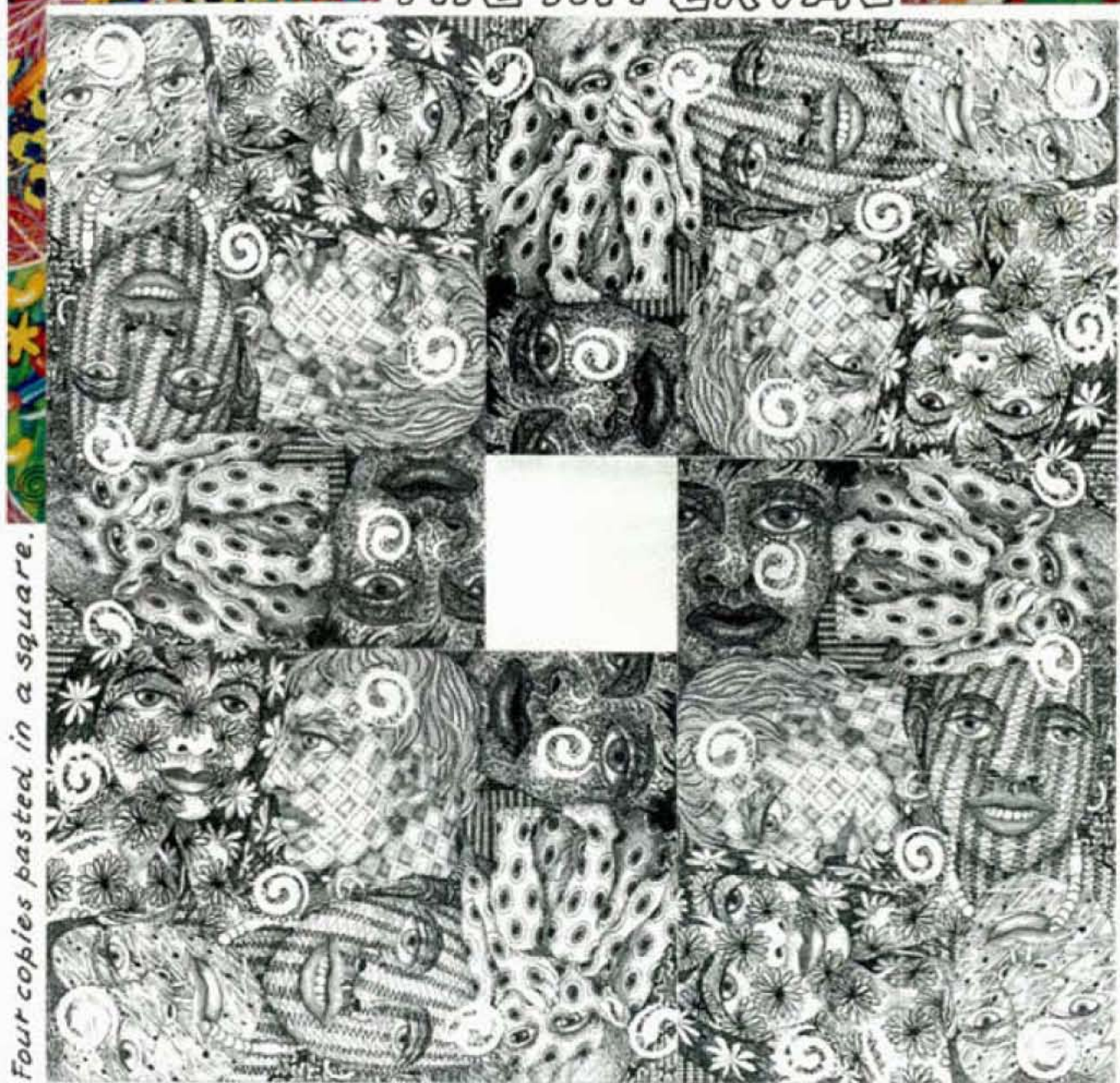
This drawing formed the
conclusion of a period
in which I believed I had
to some extent explored
the possibilities of
rhizomatic assemblages
in black and white.

The region still unexplored
had become promising,
attractive and challeng-
ing to me.

All the stops of colours,
paint, brushes, canvas
and larger dimensions,
were now to be pulled out.



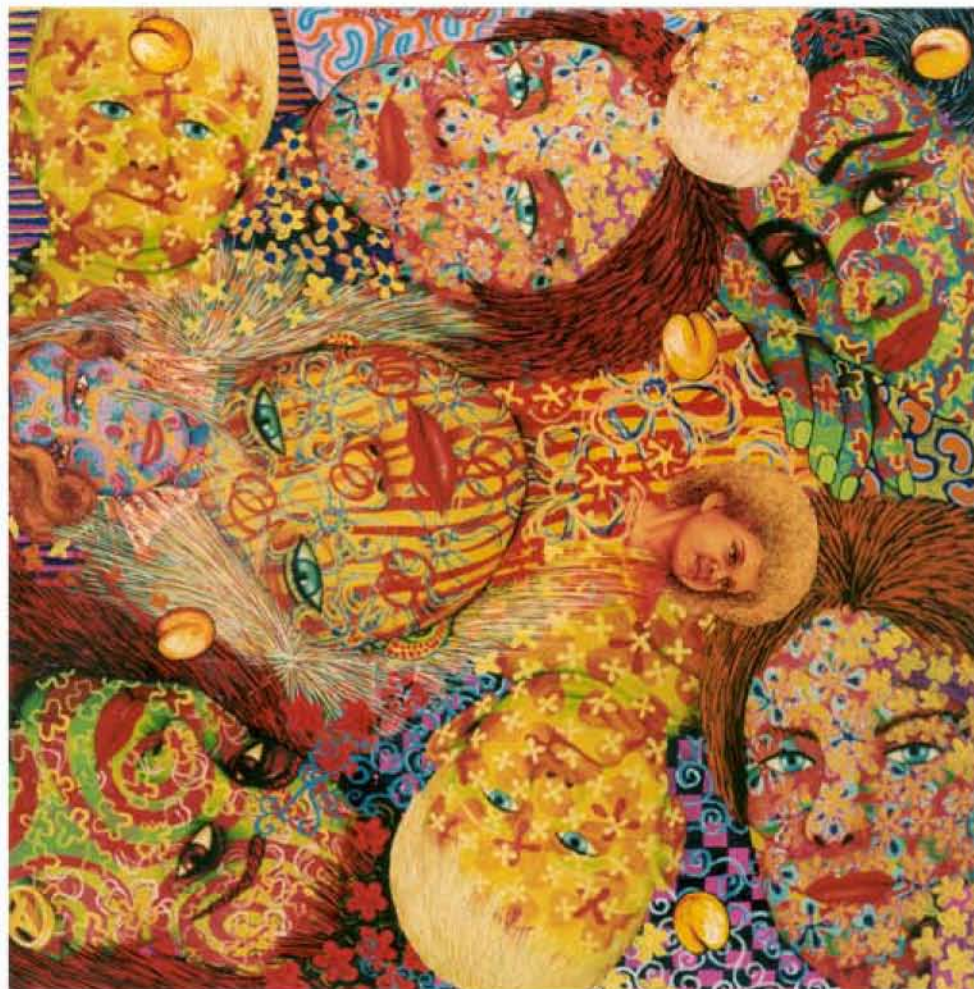
THE INTERVAL



Four copies pasted in a square.

FIRST EXPLORATIONS FOR RHIZOMATIC

ASSEMBLAGES IN COLOUR



*Proof 1, 50x50 cm.
20-09-98
épreuve d'artiste.*

This very first proof for an assemblage in colour was made of very poor source material: strongly enlarged colour photocopies of snapshots, and some offset images from a poster; fuzzy and feeble-coloured details from my project "Human Power, which I used again two or three times for lack of alternatives.

The resulting image nonetheless has unity. The picture may be viewed in all positions, and it then reveals unexpected changes. It was a first result that gave me hope, despite its defects.

THE WORKING METHOD - part 1 -

In the description of the rhizomatic drawings, I explained that assemblages were made by pasting together small, basic drawings which were drawn in advance without any planned connection between them. They are line drawings, without depth or shadow, and without details such as black hair or patterned clothing: just lines. They are in three different sizes chosen to make them easy to paste directly alongside one another. In order to reuse the drawings, I made black-and-white photocopies of them, and these copies were used to build up the assemblages. Then I moved on from pasting the drawings alongside one another to cutting pieces away, snipping out, tearing to pieces and pasting them over one another, so it was no longer necessary to stick to constant basic sizes. The resulting assemblages were as free as possible, and not built up according to any prior plan. I made no prior decisions about where the drawing would be placed or about its orientation in the final assemblage.

The small basic drawings also formed the starting point for my basic paintings, which were also to be used for building up larger assembled paintings.

I enlarged the original drawing to a suitable size and redrew it with double lines which would later mark the white contours. At first there were also three different sizes. Now all the basic paintings are A3 size or 2x, 3x, 4x or more times A3 size. The enlargements were completely painted in full colour, opaque or transparent, and using light, shadow and contrast effects.



A man kisses a girl in a crowd. She has blue eyes, wavy blond hair and an inviting mouth. Now, an attractive couple sets the mood.

The image is now dominated by the tranquil face. With brown eyes, sister of miss blue eyes, down left.



A mood change. Now two identical men set the atmosphere: the man at top left and his smaller twin brother, who looks downwards in the middle right.

THIS PROOF CONVINCED ME. What was still lacking were the white lines in the faces, which made the luminosity so striking in Painting no. 0.

Proof 2, 50x50 cm., 30-09-1998, épreuve d'artiste. This assemblage was made from images from the work "Mens onder Mensen" ("Man Among People") printed in offset in the book "Beeldinslag, kunstprojecten van Ernst Bosch" (1995). The detailed work was arduous but made me happy. The outcome was not bad at all. The large face at top left in this orientation immediately sets the mood. The rest of the image plays its part as well.

THE WORKING METHOD -part 2-

The figuration was also much more detailed, so that each basic painting became a complete representation of a head or figure, with a ground plane and a sky or other background. The lines in the painting were left white, but there are exceptions. Artistic creation always breaks its own rules.

From the basic paintings, I made the best obtainable laser photocopies in colour. The copies were given a treatment to enhance the adhesion of the toner and the fade resistance of the colours. These copies formed the basis for my rhizomatic assemblages in colour. Sometimes the images are used whole, but sometimes they are cut out from their backgrounds, cut through or torn in pieces. Moreover, the pieces may be pasted to overlap one another.

The basic paintings can be used to make up new basic paintings. I can, for example, make a different version of an existing portrait by altering a copy of the basic painting, with different detailing, say an open mouth or long hair. A change of colour or figuration will often result in a new image.



THE WORKING METHOD the end.

Another possibility is to make a mirror image version of the drawing: the reversed image can be used in new applications. Basic paintings are not only made with paint, but with oil or wax crayons, coloured felt-tip pens (markers), watercolour pencils, paint sticks and many other media.

The resulting image differs accordingly. Combining two or more basic drawings or basic paintings is another way of producing a new image. I may join two halves of different heads to form one, for example. Combining two half-figures is also possible, even if it yields three or four arms and only one leg. That is rhizomatic: like an underground stem, gradually growing and ramifying with unexpected forks, twists and turns.

The copies of the basic drawings are assembled by pasting them onto acid-free drawing paper with acrylic binder, a neutral adhesive which is water-proof when dry. The colour copies are glued onto the painting support using the same material.

The support is often canvas primed with acrylic primer. When I use another support, e.g. cardboard, plywood or a solid foam, I first give it an isolating coat of acrylic emulsion, to prevent substances from the support material interacting with the paint (so-called bleeding).

An important characteristic of rhizomatic assemblage is being willing to work without prior rationalizations or strict intentions, to make random and unplanned decisions. To leave room for the unexpected - for creation-

My paintings are generally worked up in acrylics. Media may make the paint transparent or thick and opaque, glossy or matt and fluid or viscous. Sometimes I use metallic pigments, or pigments with other special optical qualities. In special cases, a painting may be worked up in a mixed technique, - to achieve a desired colour effect or paint skin. The final varnish protects the art work from pollution and UV light.



SERIES:

“THE MORNING OF A HOLIDAY”

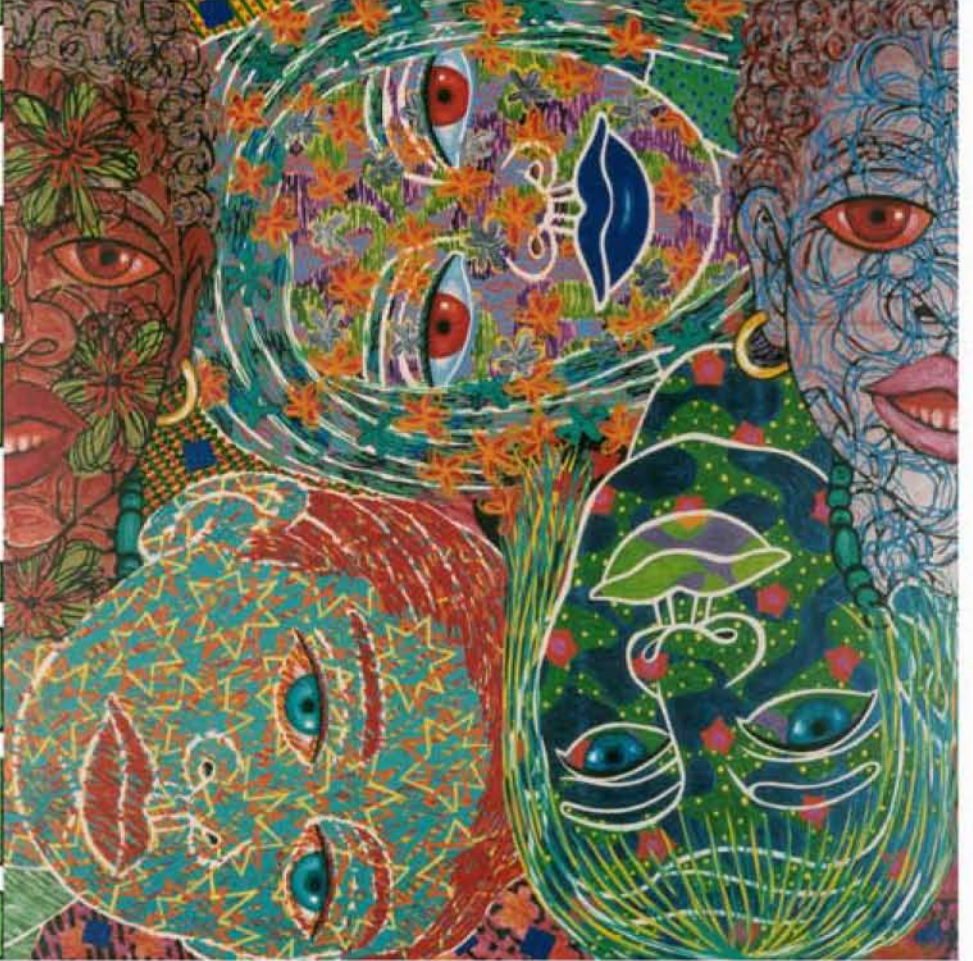
These are the first six rhizomatic paintings in colour, dedicated to my late son Coert.

29

LE MATHIEU



*Painting 1, 60x60 cm, 05-03-1999, acryl on paper.
Title: "L'aube" (The Dawn), épreuve d'artiste.*



Assembling from all directions here means that for each side, only one head is upright in the image. However, the picture looks for each side, with variations of mood and atmosphere. The white lines introduce luminosity and clarity into the image. This is a splendid start to rhizomatic assemblage in colour.



This is a lively composition, The sun forms a warm and vivid image throughout the assembled rhizomatic painting.



The figuration of the two half-women is remarkable. Dazzling scarlet roses and bright red lipsticks. The second painting of the series rejoices and sparkles.

A beautiful woman looks provocatively over her shoulder. The picture is an assemblage of six different portraits. A lucid and interesting picture.

Painting 2. 52x70 cm., 10-03-1999. Acryl on paper, épreuve d'artiste.
Title: "Le soleil levant" (The Rising Sun).

The white roses play an abstract game in the painting. They impart a soft light to the picture, in a similar way as the white lines do.



Title : "La foule " (The Crowd)

This is an unpremeditated rhizomatic assemblage. The canvas is large in comparison to the two preceding paintings. Below the centre of the image, a smiling blue face appears with an openwork yellow-green decoration. Left, next to the lips, a red flower is painted. The same flower appears again in other places - a nomadic element of the picture. 31

The woman in the top right field has the same nomadic red flowers on her body. The black leaves of these flowers propagate her figure throughout the painting.

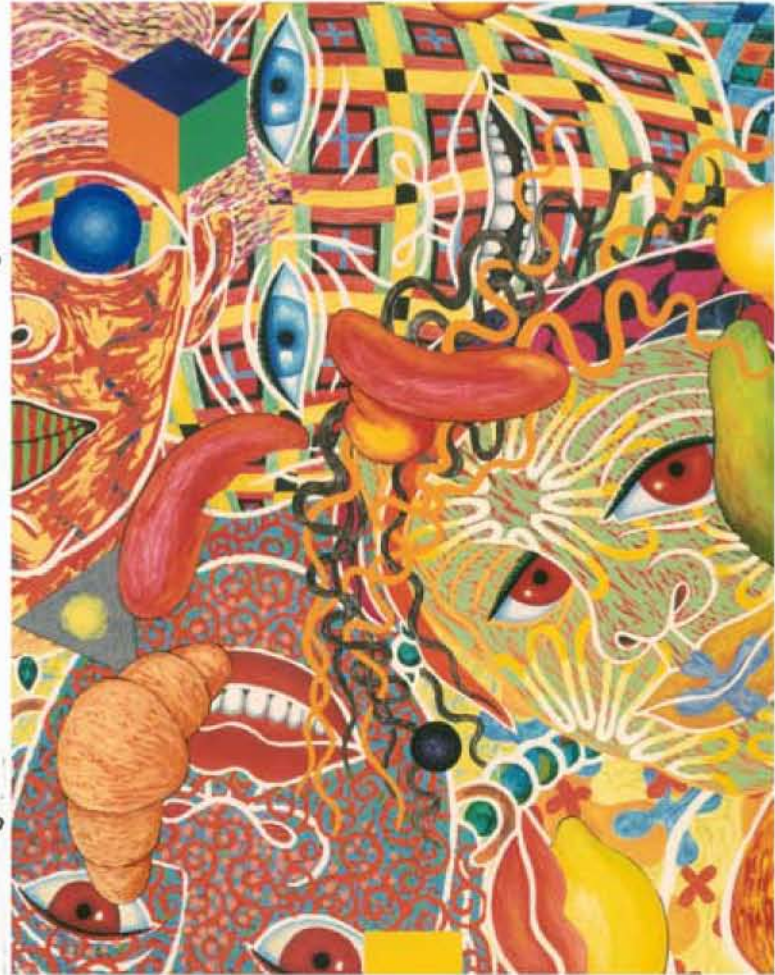


The top edge is particularly lively. The woman, right, has a figurative pattern of pork chops in her pate and on her back and shoulder. One chop appears as a nomadic element on the hair of the central girl's head with the blue roses. This large assembled rhizomatic painting, the third in the series, is exciting, an eye catcher and very inspiring.

paintings, 3, 101 x 110 cm., 07-04-1999, rhizomatic assemblage of basic paintings, acryl on canvas.

At top right there is the face of a pretty woman. An extra mouth appears in her throat, with a lemon partly hidden behind it. These are intriguing, non-logical elements of the picture. The horizontal male face, left, has two pairs of eyes one above the other. The green eyes catch the viewer's gaze and then the brown ones, because the latter are partly masked by the apricots.

This rhizomatic painting reveals many surprises, details that you do not notice at first, from all directions. Every time you look it is fascinating to lose yourself in the image. A rhizomatic mixture in the grand manner.



← detail.

At top right there is the face of a pretty woman. An extra mouth appears in her throat, with a lemon partly hidden behind it. These are intriguing, non-logical elements of the picture. The horizontal male face, left, has two



Painting 4, 65x65 cm., 21-04-1999, acrylic on canvas.
 Title: "Les Jouets" (The Toys).
 A small painting, among other things intended to find out how detached subjects might contribute to a rhizomatic image. The yellow square and the yellow sphere almost tumble out of the picture. The croissant, sausages and small apricots lie in a natural-looking way on the picture or float slightly above it. The cubes have a rather strange effect because they look three-dimensional. The blue, green, yellowish and dark-coloured balls float farther above the picture plane; the stronger the colour and the contrast, the more prominent they are.



Painting 5, 110 x 110 cm., 30-04-1999, mixed techniques on canvas.

Title: "Mes amis ensemble" (My Friends Together).

Double heads in profile, appear at top left and bottom right. In the top right and bottom left quarters, two nearly similar faces merge into each other; they can also be viewed as a single face. These corners contain also another head in profile. The profuse figuration makes the painting rather abstract and vibrant.

Forms, ranging in size from large to fairly small, swarm around in the canvas. They are dark blue at the outer margin and graduate via red and yellow to white - hot at the centre. They are like a swarm of meteorites that bring cohesion to the whole. This shining and rambling rain of sparks makes the painting lively and mysterious.

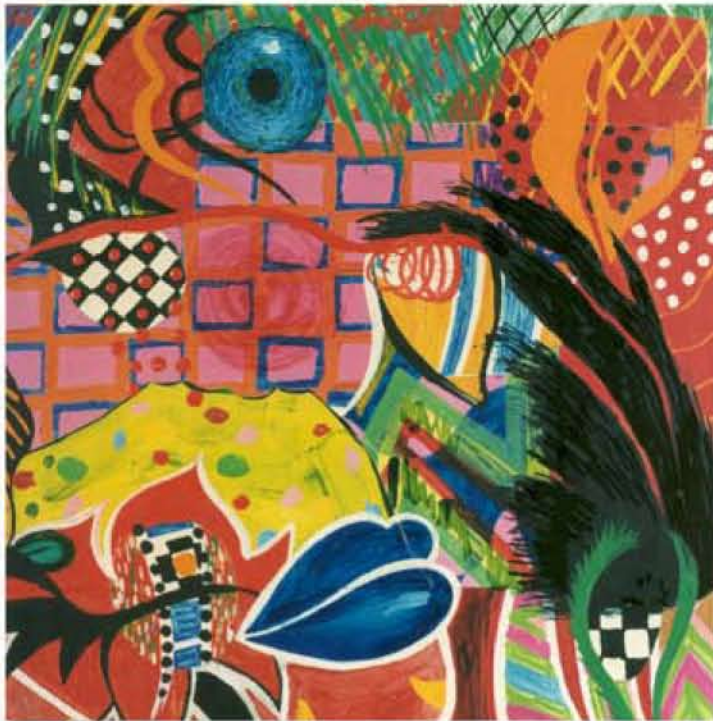


The girl at the bottom presents a friendly appearance between the heads. What with all those four-petaled flowers, her radiance and that of her sister, right, make the background a backdropping and twinkling universe. My arrays

is evident in this painting, which is numbered 5 but which is actually the last of the series. No. 6 was less or more a proof. This is a rhizome like the predecessors. Enormous progression is evident in this painting, which is numbered 5 but which is actually the last of the series. No. 6 was less or more a proof. This is a rhizome like the predecessors. Enormous progression is evident in this painting, which is numbered 5 but which is actually the last of the series. No. 6 was less or more a proof. This is a rhizome like the predecessors.



LAST PAINTING OF "THE MORNING OF A HOLIDAY"



SERIES



Painting 6 ; 22 x 22 cm. , 27-04-1999.
Mixed techniques on paper.
Epreuve d'artiste.

Title: "L'arrivée de la première étape"
(The Finish of the First Stage)

This little painting is the smallest and most abstract rhizome of the six members of this series. It was the outcome of one of several small assemblages, made for practice purposes. The image is experimental and almost non-figurative, but has suggestions of a human face.



CONCLUSION:

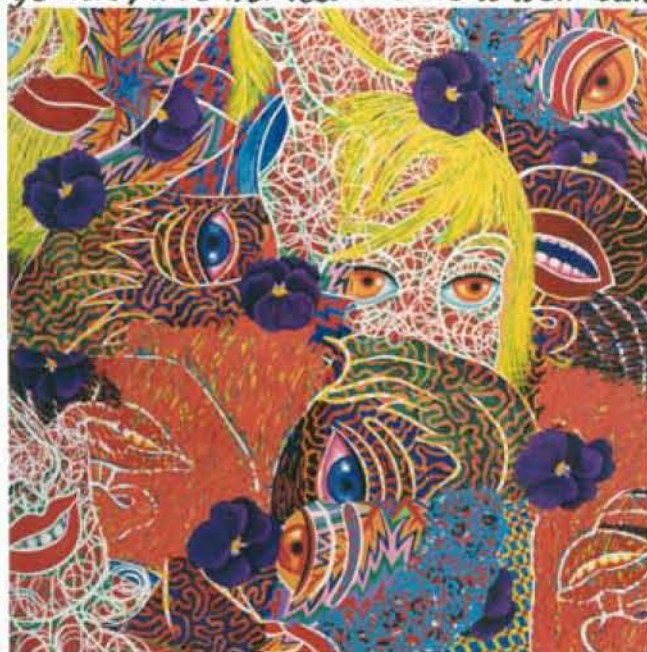
BY THIS POINT IT WAS RADIANTLY CLEAR WHAT RHIZOMATIC PRINTING MEANS.
THE WHITE LINES ILLUMINATE A WORLD-VIEW OF COLOUR AND LIFE.

-THREE FURTHER RECONNOITRES-



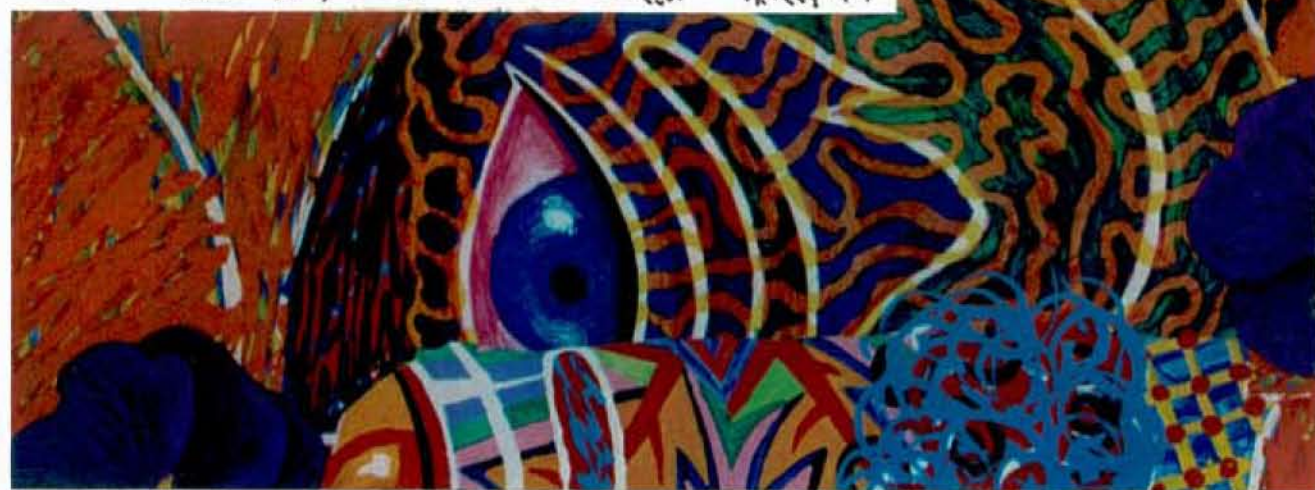
Painting 7. 55 x 55 cm., May 1999, acryl on canvas.

The canvas was pasted full in an unplanned way with pieces of four portraits, each of which was torn into four quarters. The assemblage was first worked out as a well-balanced rhizomatic image, and then the pansies were painted in. The aim was to contrast something that is always considered beautiful, such as a flower, with something often considered illogical and impossible "is this beautiful?": The outcome is a dualistic image with two levels. You can view one image in isolation from the other, or, if you wish,



You can view them both at the same time. The combination results in a painting in which the two visions reinforce one another, in a harmony which can be resolved back into two images.

53





Painting 8, 110 x 110 cm., May 1999, acryl on canvas. 36

This painting began with an assemblage of the largest sizes of the basic paintings (more times A3). The cross shape formed by the yellow bust, the blue child and the woman with 100 mouths arose by chance. The remainder is pasted full with whole and half basic paintings of portraits. To improve the balance of the image, figures were drawn over the assembled material on two sides in white and coloured lines. Drawing over an assemblage was a new discovery to interfere in the image in a particular way.

ing - and now at the top - two small female figures are drawn. They are each other's mirror image. This is a widely appealing painting.



A girl's head is drawn in black lines at top right. She is a little hard to spot because the lines are partly obscured by meanders of red paint. At the right side of the pain-



Painting no. 9 is not completed.
Painting 10, 90x90cm., August 2000.
 Mixed techniques on canvas.

Over a previously assembled and painted image a second layer of special basic paintings were pasted, so as to produce an even more intriguing work. The woman's face is a transparently glazed photo. Her hair is drawn with a fine pen. The man at bottom right is drawn in coloured felt-tip and colour pencil. His eyes and nose are in pencil and Indian ink. materials caused a wonderful colour-skin layer of basic paintings and the unusual red hearts with wax crayon. The double the purple stars with felt-tip and the of the face were made with a drawing pen, graph. The double white stars at left side. The double male head is partly a photo-

A beauty in wax and oil crayon



This woman is drawn in pen in different colours on the background.



The concept of "viewable in all positions" has now changed. First the picture was meant to be viewed in four orientations. Now it means the picture can be rotated to all intermediate angles.

THE BIRTH OF THE CREATOR^{DD}

p.1/4

LARGE PAINTING I (no. 11) DD



An experiment of:

Maximum fulness

Maximum chaos

The fulness of everything

Being overfull

The manifestation of

- what there is
- what insists on being noticed
- and is in turn overwhelmed
- by the following thing to arrive
- or to arise
- or to be born
- or to be created

38



Large painting I (no.11), 150 x 150 cm., from 08-08-2000 to 25-11-2000. - p.2/4

"The Birth of the Creator", acryl on canvas.
 The Creator is the newborn child. The mother holds the baby close to herself. Her skin is blue, a reference to the Virgin Mary Mother of God. The child has a pink skin like a White child but looks Black. The form of his head and body was made by drawing in shade and volume with a drawing pen and black acrylic ink, - hatching-. White and Black Child at the same time, and a graphic technique in a painting! The yellow contour and the flames in the colours of the spectrum around the child suggest his divinity. Around the mother and child, a narrow band of yellow and black squares meanders like a halo. This is all power. So are the constellations of tiny, golden five-armed forms with a thin white contour, which drift around the child and appear everywhere. The protective hands communicate vulnerability, love and tenderness. The big brown eyes express eternal fidelity. So much is going on at the same time in and around the Creator!
 Everywhere, there are people, figures, faces, arms, hands, flowers and objects.



Everywhere, there are gazes, eyes. And all the stars of heaven are there, the totality and the universe. The creation of the Creator moves as a splendid rhizome.



Along the left margin, a charming young woman stands in purple. She has a vivacious sparkle due to the many flowers in yellow with dark-blue centres that fill her whole figure all the way to her feet. This pretty girl is also a quotation from my earlier work. She was born in March 1937 in the pen drawing "Manifesto"; Left of Krishna - a small blue silhouette - immediately noticeable are the two dark brown eyes of a figure with his hand before his mouth. Alongside him, someone with pursed lips peeps out of the canvas. Above centre, a woman with cyclamen red lips appears, and beside her, right, a boy smiles at you. Above the Creator's head, a checked figure is laughing with his mouth open. A woman with bright blue lips stands next to the head of the inverted Mother. At the bottom of the painting, there is a tiny yellow portrait of a red haired person. This is a repetition of the beautiful purple woman at the left margin. Above the large green eye on the right-hand side, this woman appears for a third time, just a little to the left, in silhouette; she is now inverted, with blue hair and a black-and-white chequered face. A repetitive creation; Nomadic and changing in time and in place!

Now that the Creator stands up, the picture grows more dynamic. Above his head is a face with big violet eyes and full of cosmic figures. Along the left side a man with red hair stands full length. Looking outward at his feet, the three woman's faces are identical except for different figuration. You could see them as the Three Graces. Right, beneath the Child, a small, blue seated figure with a red contour appears. A silhouette. This is the child Krishna, the hero and highest divinity, born of a virgin and of the Vēda, the most ancient holy script. To the left of this child, a man's head gazes at an angle out of the picture. A further face with large violet eyes, makes a subtle appearance on the right, at the top of Krishna's head.

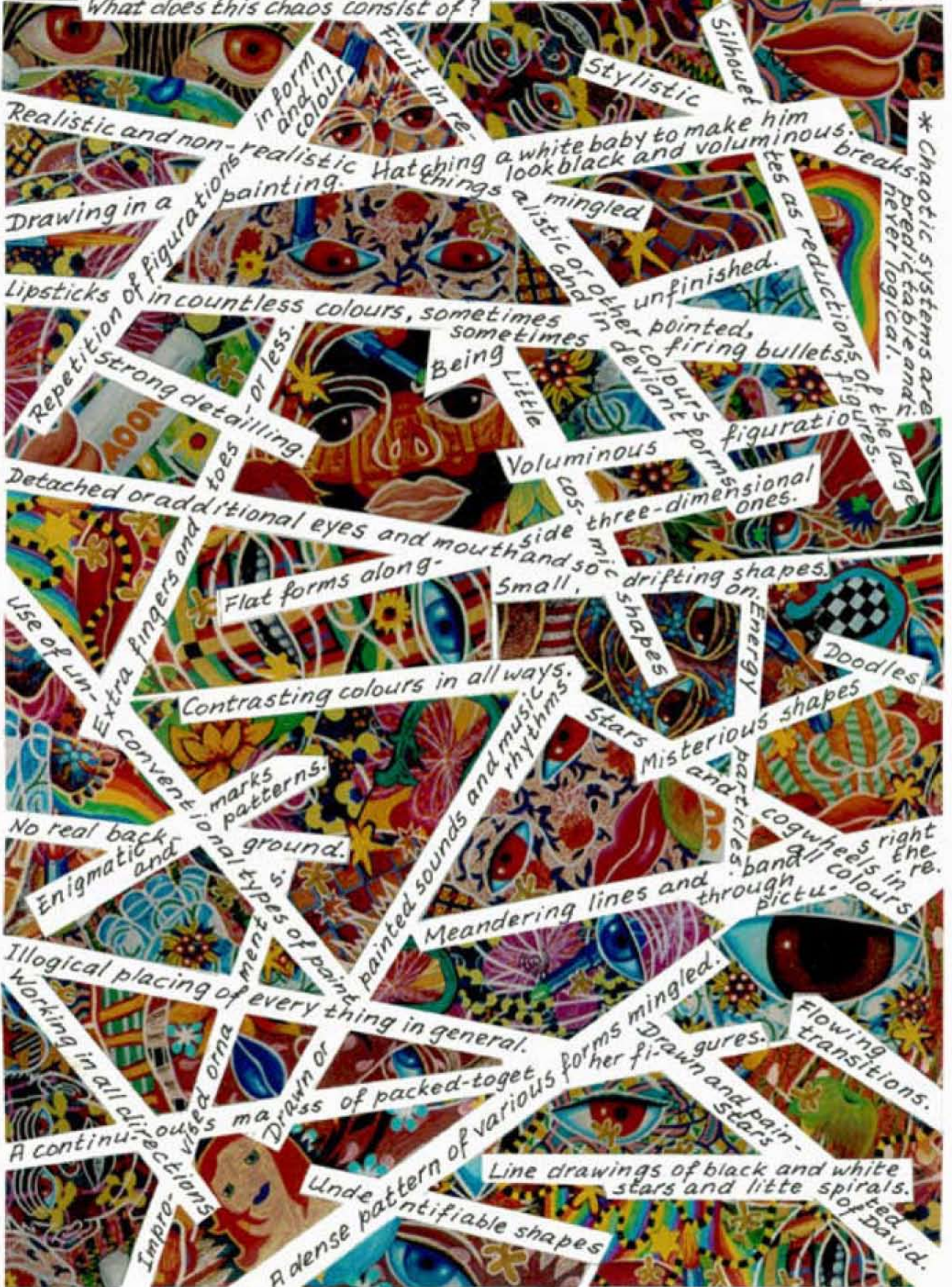
Buddha's way of creating is repetition. At the right margin, that little face with the violet eyes appears for the second time, now without pupils and with a bright red contour around her mouth. The same face appears on several other places in the picture. In the bottom right corner, a large face with green eyes gazes out at you, - the spectator. In the top right corner, a radiant woman sparkles. The Mother and the Creator are quoted from "The Holy Family" a work I made in 1961.



Left, there is a male figure with his arms alongside his body and his foot on the lower edge of the canvas. A woman appears on his breast and is looking over her shoulder. She is blond with very fine hair and blue lips. Her mouth, chin and shoulder are repeated a little lower down, now with a green mouth. These women are a mirror-image repetition of the triple women (the 3 graces), who now appear inverted at top right, also with green and blue lips. A little to the right of the centre, a young woman's figure appears totally adorned with a checkerboard pattern of gold and carmine blocks. She is dotted with drawn white stars. The same flower appears on her breast and leg as on the women in the man left. To the right of the Creator above the chequered legs, there is a large male head in three-quarter view. This man is shown again in mirror image to the left of the head of the chequered woman, but is upside down. At the bottom edge, there is a very small and rather strangely multicoloured figure with large, light blue eyes and spread arms. This is the father of the Creator and of "The Holy Family" (of 1961).

CHAOS How was the chaos created in the painting?
What does this chaos consist of?

- p. 4/4.



This painting, "The Birth of the Creator", displays the glorious conquest of an immense chaos by an overwhelming expressiveness. The chaos is the sum effect of recognizable systems and the imperfection of the non-absolute, an imperfection that is part of the perfection that is still to be achieved.

EIGHT IMPROMPTUS

-p1/2

Visual game of unpremeditated rhizomatic mini-paintings.



Assembled from residual pieces
of copies of basic paintings.
Parts of portraits, figures and
backgrounds.
Acrylic paint, 26x26 cm. 42
Made without a plan or
objective.
To be viewed at all angles.



6.



6.



7.



8.



Visual game of unpremeditated - p 1/2
rhizomatic mini-paintings.
Assembled from pieces of copies of
basic portrait paintings.
Acrylic paint and other materials
such as felt-tip, wax pastel, pencil
and Indian ink. 26x26 cm.
Made without a plan or objective.
To be viewed from all around. 44

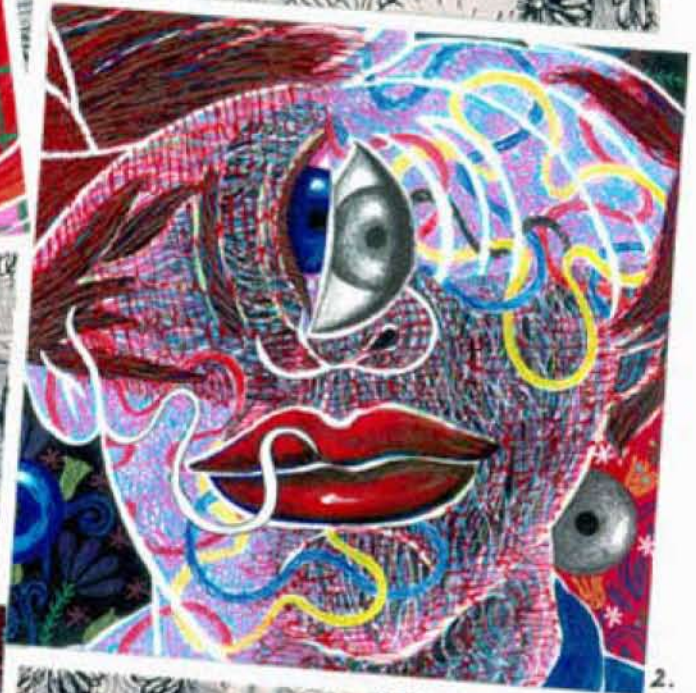


7.

SIX PRELUDES



3.



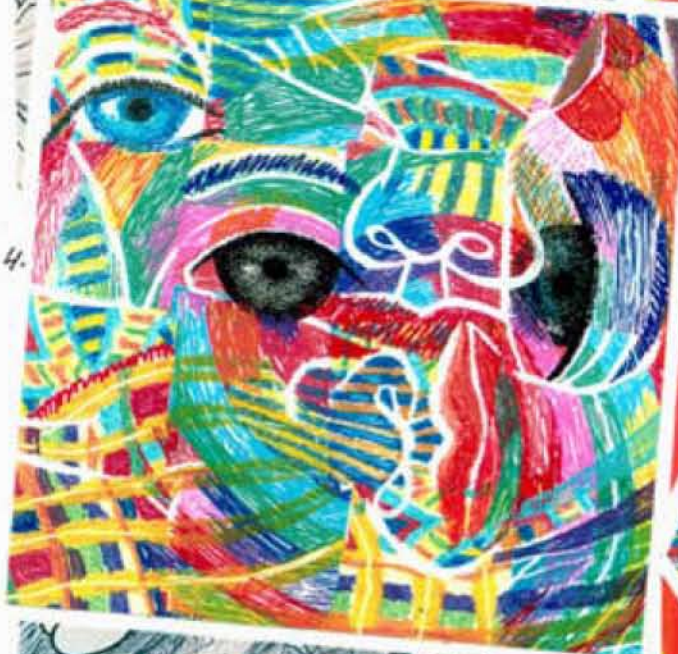
2.



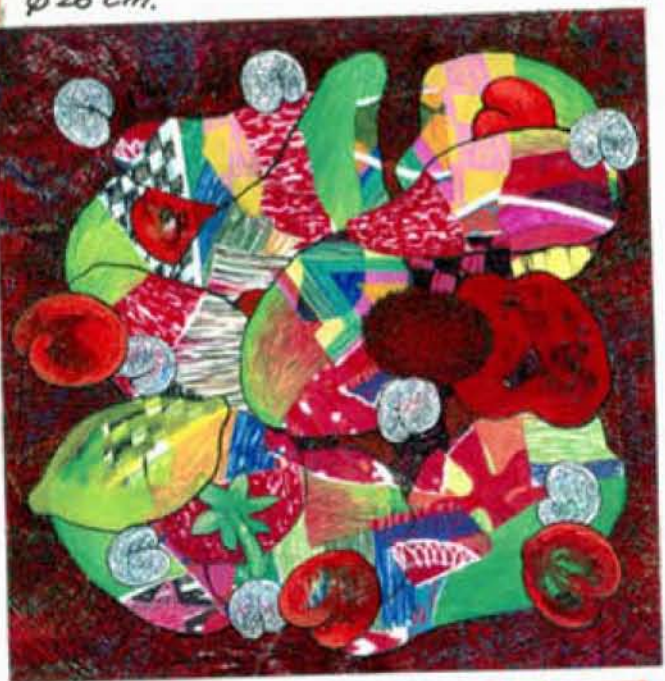
6.

TWO LIVELY ^{p.2/2} STILL-LIFES ⁴⁵ WITH FRUIT

*Visual game of unpremeditated
rhizomatic mini-paintings.*



*1.
Assembled from copies of basic
paintings of apples, pears and
elongated strawberries, and from
residual pieces of basic paintings.
Made without plan or objective.
Viewable in all orientations.
2.
ø 26 cm.*



THE FATHER AND THE SPIRIT^{DD} - p.1/3

LARGE PAINTING II (no. 12) DD



An experiment of:

- Space
- Rest
- Survey
- Characterization
- Much white
- White lines around white figures
- White ladies are white ladies
- Combination of assemblages
 - and people
 - and figures
 - and portraits
- Painted directly on the canvas

46

Large painting II (no.12), 150 x 150 cm., from 26-11-2000 to 09-01-2001 - p.2/3
 "The Father and the Spirit", acryl on canvas.

The Spirit is the omnipresent figure here, magnificent and appealing. The grey tint of mica / iron oxide paint gives him a soft texture and makes him open and neutral. The pattern of white crosses makes him simultaneously exalted and accessible. The Spirit is also the Father. He is the father figure from "The Holy Family", an early pen drawing from which the Mother and Child reappear in "The Birth of the Creator" (I, no. 11) The painting as a whole has considerable openness. There is much whiteness and radiance. It is as though you are gradually drawn into the scene and take part in it.

47



Once again, a great change is evident in the picture. The blue child figure which immediately strikes the eye is at the same time that of Krishna, who licks his fingers after nibbling at the butter. The single white cross on his forehead gives him status. The top right corner is occupied by a light blue face with large brown eyes - the mother figure. Along the top edge, there are several remarkable heads which run one into another. The known girl with the necklace reappears in the bottom right corner. In the inverted head of the father and the spirit, we see a yellow-haired head disappearing to the right. The other part of his head can be found slightly to the left of the middle of the painting, beneath the feet of the blue child. Under the crossed arms of the white woman, there is a small green figure with brown eyes, furtively laughing with his hand in front of his mouth. The painting is balanced and the content of the image develops in a smooth progression.

The world changes. A very striking and radiant presence is the young woman in white with dotted clothing and black high heels. At top right, in the corner, a woman stands with her head supported on the fingers of her hand. She has a pattern of apricots. Her forehead merges into a horizontal, upward facing face which is difficult to distinguish. Above it there is more of her lank, green hair. Beneath her full, purple mouth, we see a girl's face full of flowers in many colours with orange lips. A necklace hangs around her neck. Farther to the left, slightly separate, there is a blue head that merges into the same pattern as that of the girl. A further piece of her necklace is visible. At the top left corner there is a half face with purple lines and a yellow eye. The left lower corner is occupied by a red and blue head with an extra eye with yellow lines around it. At the bottom edge there's a boy's laughing face and the top of a blue head with green eyes, violet lines and brightly coloured bows. Above it, a face is in the hand of the Father, with blue wavy lines on a pink background and a dark blue mouth and eye, which looks left.

This painting is a successful junction of rhizomatic assembling and painting directly on the canvas. The white ladies and the white spots of the background impart transparency and openness. A radiant rhizome!

Lose yourself in the different images from all around the painting. 48

← details



Again, a woman in white with speckled clothing and high heels appears. Part of a face with one eye may be seen on her right leg. In her dress, exactly on her hip, a large part of a small bluish head, with one eye, half a nose and short straight hair is visible. Both the white women, like all the coloured persons, have white lines in and around their figure. The white arms, legs and faces have a fading orange line to mark their white contours. In the corner at top left, a small female figure sits with her knees drawn up and her hands on the instep of her boot. Part of a face with two merging mouths is visible in her body. To the right of the shoes of the white woman, who now stands on her head, a green head with many ornaments and blue wavy lines faces right. The same head recurs in mirror image and with a different colour combination in the centre of the lower edge of the painting. This figure appears yet again, upside down, behind the speckled dress, in the hand of the father. At the bottom of the canvas we see the right half of the head of which the left part is already found in the leg of the white lady.

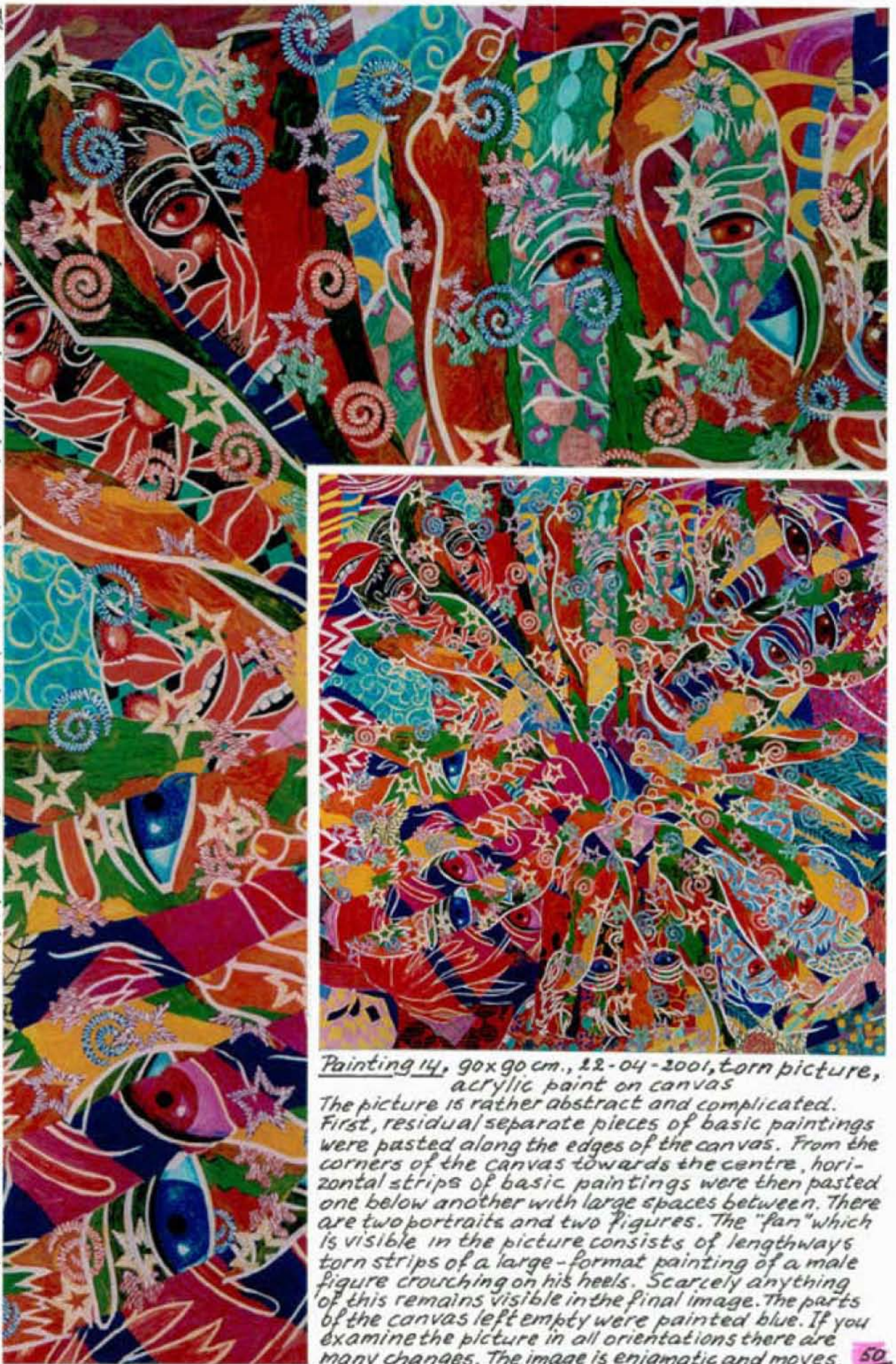
TORN PAINTINGS



Painting 13, 80x80 cm., 12-05-2001, acrylon canvas.
The picture was assembled from faces without contours and without hair or ears. They were torn from the heart of the basic paintings. The background is very complex. On a corrugated golden ground, made up of thick, sprayed lines in various colours, we see a red chain with rays that change from straight to meandering in the colours of the rainbow. Figures are drawn on this, consisting of straight and round line segments and coloured in with saturated yellow, red, blue and green. Pasted over this, there is a collage of paper shapes with white margins and pastel-coloured decorations. Then are flourishing detached patterns applied, cast in acrylic gel in clear, transparent colours. The whole image radiates and seems to vibrate. A rhizome with many entrances to start a journey in his beauty.



There are much more changes in the picture than you might expect. A very whirling, nomadic and thrilling rhizome.



Painting 14, 90x90 cm., 12-04-2001, torn picture, acrylic paint on canvas

The picture is rather abstract and complicated. First, residual separate pieces of basic paintings were pasted along the edges of the canvas. From the corners of the canvas towards the centre, horizontal strips of basic paintings were then pasted one below another with large spaces between. There are two portraits and two figures. The "fan" which is visible in the picture consists of lengthways torn strips of a large-format painting of a male figure crouching on his heels. Scarcely anything of this remains visible in the final image. The parts of the canvas left empty were painted blue. If you examine the picture in all orientations there are many changes. The image is enigmatic and moves. 50

SHAPELESS PAINTINGS 1+2 paintings 15+16.

Since making the treated mainly

first assemblage in June 1997, I have concen-
on that approach. = ASSEMBLE =

Everything was aimed at achieving an unpre-
meditated rhizomatic assemblage. The
picture had to be viewable from all sides, and
varied and interesting. That was the aim.

That being rhizomatic implies that the
overall shape of the image is uncon-
strained, is something that only
occurred to me years later.

So from now on I was to abandon
the rectangle in favour of a
non-specific outer shape.

Painting 15, approx. 58 x 58 cm.

22-04 to 27-05-2001.

Acryl on MDF, épreuve d'artiste.
(3x the same painting in different
orientations)

A beauty of a
rhizome



A
viewable
protoplasm.
from all
around

To introduce more light
into the painting, an
additional collage of
figures painted in
bright colours on
paper and lines on
edges was pasted on.

Meandering figures with
various
colours
sprayed on in various
places. Similar
were then added
with white and
black at the
edge
(both - edge)



spiral which
a form in the
does not produce
painting, but does give light (Δ).



The rhizomatic assemblage was made
from relatively small fragments of
basic paintings, so that little is recog-
nizable in the painting. The irises of
all part-eyes were painted in again.
The white lines of detached noses,
hands, mouth, ears, etc. have been
supplemented to produce complete
forms again.
(→ detail)

three pieces of
paper collage
were added.
Red, blue
yellow

Nine
diffuse
flowers:
orange
centres sur-
rounded by
a light green
scratched-out

Painting 16, approx. 75x75 cm., 30-05-2001, acryl on MDF. *A rhizomatic jewel*

A small change alters the overall effect. At the top, a second, striped, face is clearly visible. A small head with a green eye peeks towards the viewer.

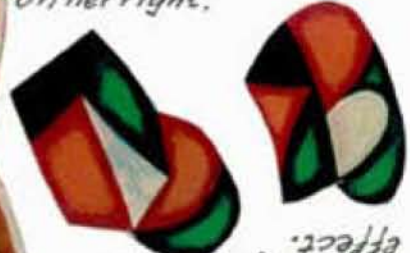
Now the painting looks like one large head with big and gentle brown eyes and yellow hair.

The image is now determined by two heads on the edge, facing one another. A small sitting figure with a striped face appears at the top. Sisters appear on opposite sides of the bottom part of the painting. Blue eyes and green eyes are dropped.

The girl with the pale face is now at her prettiest. Above left, the small violet face gazes at you.

This rhizomatic assemblage is on a larger scale than the first shapeless painting. The central woman's face blends into the surroundings in places. The small violet face next to her left cheek resumes on her right.

Drawn at the centre of a number of forms consisting of six segments: two green, two red, one white and one black. They function as a connecting abstraction. The green and red segments are lighter in the middle than at the edges, producing a depth effect.



detail

WHAT LIES BENEATH *FLAT AND THREE-DIMENSIONAL

Man occupies the face of the earth. Through all evolutionary history, man has never left that surface. We do not live underground and we cannot fly. Our nature is attuned to the surface. Our visual perception, the power of sight, is also gauged to the surface.

As long as we do not move our eyes, we see a horizontal angle of about sixty degrees, but a vertical angle of only ten degrees. We can turn our eyes and heads more than 180 degrees to survey our surroundings horizontally. It is far more easy to do that than to look from our toes to vertically above our head. So we experience the earth not as a sphere but as a plane that ends at the limit of our field of view, at the horizon.

Thus what we perceive as a plane is mathematically not flat. Even when the ground is hilly or undulating, it remains a plane in human experience. We walk forwards, step aside or turn around and walk back. We do not fly, and we do not burrow under the ground. We move over the surface of the earth. We recognize the notion of height rationally but neither intuitively nor physically. Faced with a rocky mound, a house or other tall barrier, we must go over it, go around it or avoid it altogether. Due to our planar mode of motion, our field of view is continually interrupted by obstacles. You cannot see the meadow with cows until you have passed the hedgerow. What we experience in seeing the world is a plane with obstacles.

In a normal painting of a house with a tree beside it, the tree does not vanish behind the house when you look at the painting from the side of the house. Nor is the house obscured when you look from the side of the tree. If you put the painting on the ground leaning against a wall, you do not see the horizon move upward to stay above the landscape with the tree and the house in it. That does happen in reality. That is what you see, standing on a hill-top or height. The painting reproduces what can be seen from a single point. The reality of one moment on one place.

When you look at a rhizomatic painting, you experience a plane in which you can walk around. Walking and looking in that rhizomatic painting, you move in a true mathematical plane. The image can be seen from all directions and changes from viewpoint to viewpoint. You walk freely in the open country. You do not walk on a surface which is actually part of a sphere and which contains obstacles that sometimes interrupt your view. In reality, you explore the world as though it were flat although it is a surface that has three dimensions.

The picture plane of a rhizomatic painting is too flat to imitate the reality of the human plane. A third dimension represented in a drawing or painting by means of perspective never forms an obstacle. Only a real third dimension can provide that. = A plane with 3D = An irregular plane with bumps and pits, undulating and hilly with obstacles. And then, to assemble and paint onto that surface. The outcome is a rhizomatic painting which the spectator experiences emotionally as plane but which has three dimensions.

When you look at that painting, you see an image which contains obstacles that mask a part of the image. You see the concealed part only when you walk on and pass the obstacle. So, - you see -!

This is the rhizomatic three-dimensional painting which satisfies all aspects of human seeing.

The main thing, according to Gilles Deleuze, is "to figure it out";
to arrive to a result



RHIZOMATIC THREE-DIMENSIONAL PAINTING

ASSEMBLED



BEAR IN MIND THAT:

The illustrations of the three-dimensional paintings shown in this book are flat. A three-dimensional painting in reality is not flat.....It is 3D. The reproduction of a three-dimensional painting is made with a camera, - which has just one eye. You have two eyes. Seeing and experiencing a rhizomatic 3D-painting is something you can only do in the real world.



3D-1 Rhizomatic
three-dimensional
painting 1.

Diam. 58 cm.
18-07-2001.
Papier mâché form,
acryl on MDF,
épreuve
d'artiste.
Title:
"La Source"
(The
Source)

The
assem-
blage
for this
painting
was made
using the
same basic pain-
tings as those used
for the first rhizoma-
tic painting "L'aube".
The two half-negresses
have a fine expression
due to their somewhat
vaulted faces. The other parts
are harmonious and surprising in
form. The transverse faces make a
strong emotional contribution.



← detail

Looking at the
bulge of the
face.

Now, the green and violet face in the right margin makes the picture strongly with the viewer. The green and violet face in the right margin makes the picture strongly with the viewer. See details next page.

The woman with the blue lips is strikingly beautiful because it seems to her behind something, that she is looking away in the middle of an eye are visible shift as the viewer changes place.

This is the first rhizomatic three-dimensional painting intended as an experimental painting in making a suitable 3D-surface and trying it out.

The differences in height are small, so that the transformations of the image take place gradually. The difference in expressive-

ness compa-
red to
a

flat pain-
ting is
huge.
(see also painting
no. 1 in this book)

-p. 2/2.

The protruding man now steals the show. The way he shifts and changes in shape and expression is obvious when you walk from the edges to the middle of the three-dimensional painting.

N.B. These are all flat reproductions of a voluminous three-dimensional painting in reality.

The lady with a red face is the only basic painting used extra. This portrait at the edge of the painting does not occur in the first rhizomatic painting.

3D-1



3D-2 Rhizomatic three-dimensional painting 2.
 Diam. 110 cm., 23-08-2001, PU-foam on MDF,
 acid-free paper, acrylic paint.

-p. 1/2.

The image is dominated by de standing male figure and the large red face with the brown eyes. The picture hardly changes as you walk past it, except that the figures at the edge become more visible, such as the blue face at lower right. The brightly coloured forms on the large face are collages of painting on paper.

The picture remains calm. On the right there is a standing male figure, part of whose face is shifted to the left. At top left a head with holes in the forehead and left eye is visible. At the bottom, a recumbent female figure with violet flowers appears from left to right.

The holes are intended to make the form disappear.



The 3D image is now livelier, despite the horizontality of the three thick ridges. Left a well-known beautiful female figure appears in full with her resting feet on the bottom edge. A naked woman is visible on the third ridge. Small faces appear right at the bottom. The image is more lively and dynamic diagonally seen.

If you will examine the picture in all orientations there are interesting changes to discover.

This is the most lively side. The first things to strike the eye are the standing nude and a small crouching man. What is more difficult to spot is that a further female face with blue lips is present under his head left of his chin. Approaching from the left, you see a large, chequered woman with blue lips is most clearly visible from the left hand side. Behind the chequered woman, another eye, some blue hair and a green mouth may be noticed. This is a face in the valley between the two ridges, which appears only briefly in passing nude, the blue man, viewed from the right, the standing nude, the blue man, and the large head with brown eyes are all clearly visible.



Top left:
The chequered woman.

The crouching man and
the lady with blue lips.

3D-2

The 3D-painting seen
from the right.

THE 3D-SURFACE AND THE FORM - p. 13.

While I was in the process of making the second shapeless painting (no. 16), thoughts arose about working in three dimensions. It occurred to me that although a shapeless rhizomatic painting grows in all directions like a mat of roots, - an underground stem system -, it stays in a single plane. In reality, - in a three-dimensional space -, when we look at something, other things enter our field of view now and then.

For example, you stand there looking into a space, and someone passes by. This does not happen when you are looking at something on a plane. Space does not exist on the flat picture plane of the painting; it is only suggested by perspective and contrast. That is why, in parallel with my "shapeless" painting, I prepared four different 3D forms to try out what could be achieved with them.

Form I became the basis of the first three-dimensional painting. It is a simple form made of papier mâché, with bumps that are not particularly high or steep. The painting shows that the expressive content of the painting is greater than would have been the case for a flat image (see 3D-1)

Form II became the 3D surface for the second 3D painting. It was based on a flat plate with a capricious outline, which was originally intended for the third shapeless painting. The addition of three nearly parallel, high, wide ridges of PU foam transforms it into a 3D surface.

Pasting the assemblage onto the bumps, ridges and valleys was not easy. I therefore automatically placed most of the basic paintings parallel or at right angles to the ridges. This made it unnecessary to snip into and so mutilate the images. When applying the foam to make the ridges, it struck me that the form ought to be vigorous and strongly corrugated. It did not occur to me in the same moment that three parallel ridges would produce hardly any obstacles in the image. They are too regular and moreover run from side to side across the picture surface. The outcome was thus a tranquil rhizomatic three-dimensional painting, which offers much to be seen both as a 2D and a 3D surface (see 3D-2).

Form III is a composite of six spherical forms arranged in a three-dimensional cross. The problems of assembling basic paintings to create an image on this support forced me to rack my brains. Every piece had to be snipped many times on every side in order to paste it onto the strongly convex surface. The photos make it clear that this could never become a 3D painting.

Initially, I thought I could overwhelm the form with a bold design and bright, saturated colours. Eventually it became clear that the form was indomitable. The volume is too strong and remains visually dominant, a real unassailable form in other words.

59

Form IV recalls a torso. I did not attempt to use this for an assemblage. The suggestion of a human form is so strong that it could never be anything else. Every image imposed on this surface would be obscured by the form.



This experience showed that the dividing line between a 3D surface and a 3D form is an intuitive one. A 3D surface must have the character of a plane somewhere. It remains a question how high a 3D surface can become without turning into a form. Plausibly, the diameter of the surface should be greater than the relief height. Perhaps the relief could be higher, as long as the image projects the visual image of a plane from all sides.

Much remains to be tried out and experienced.



FORM III
AND FORM IV

-p. 2/3.





61



Rhizomatic
three-dimensional
painting 3.

Diam. 70 cm.
11-16-2001.
PU-foam
on ply-
wood,
acryl.

The halfround yellowish band with the
near-black on it at the top edge
echoes the
mother's
hair.

The queered gender
cheek changes when
baby changes, turned
sides, only of feet
becomes that a
hold clear there is
suggestion of a
hand's hold
of her hands
her two baby.

62

3D-3

-p. 1/2



Fairly high (12cm.) and very steep-sided bumps were deliberately made on this three-dimensional surface. The image is in general open in character, for there is something to be seen immediately in all orientations. The main motif - the mother and child - is much more abstract.

The child is immediately noticeable and is very lively due to the pattern of small chevrons. The mother is less obviously present, but requires a closer examination of the painting and a measure of imagination.



3D-3

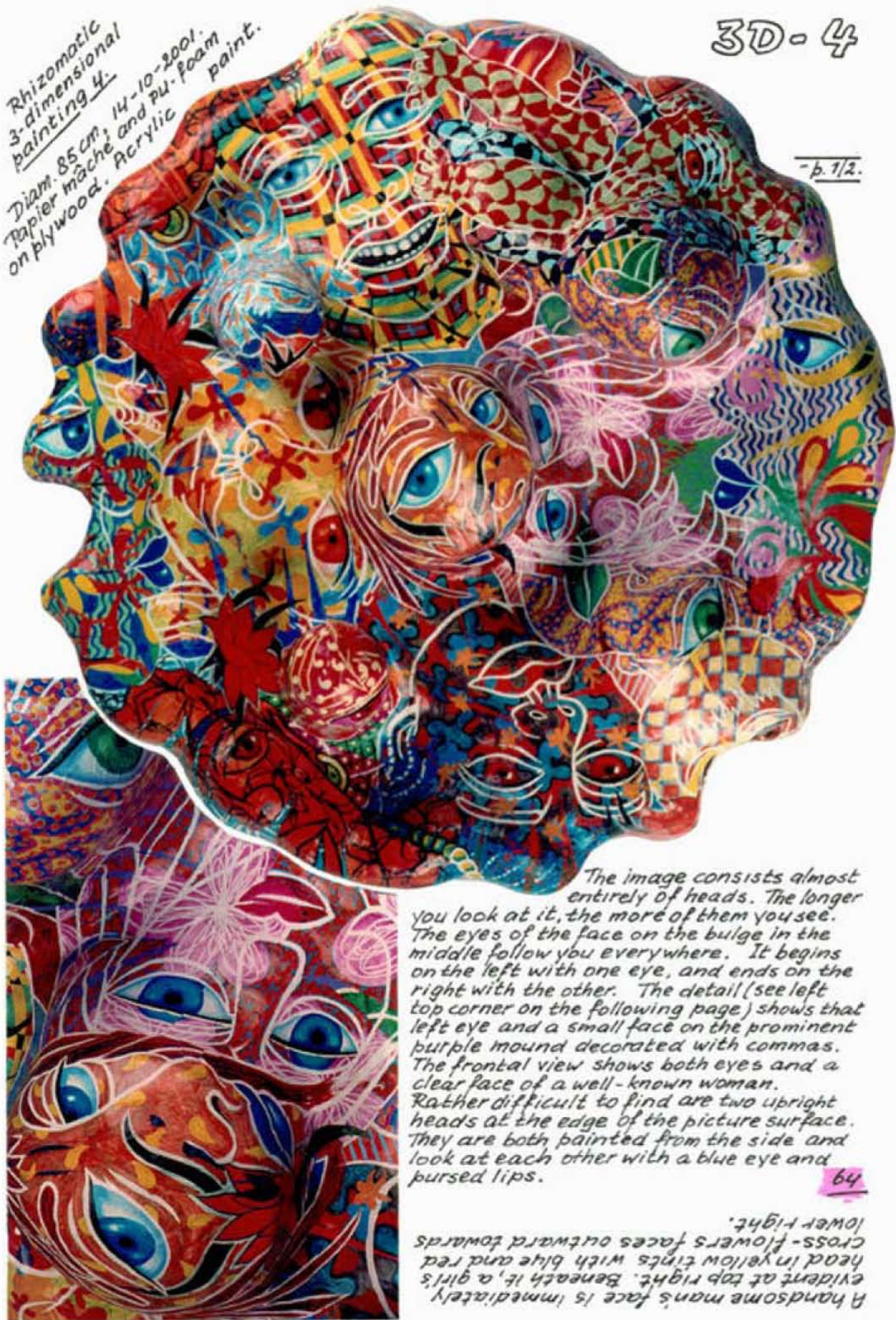
-p. 2/2



Rhizomatic
3-dimensional
painting 4.
Diam. 85 cm, 14-10-2001.
Papier mâché and PU-foam
on plywood. Acrylic
paint.

3D-4

-p. 1/2.



The image consists almost entirely of heads. The longer you look at it, the more of them you see. The eyes of the face on the bulge in the middle follow you everywhere. It begins on the left with one eye, and ends on the right with the other. The detail (see left top corner on the following page) shows that left eye and a small face on the prominent purple mound decorated with commas. The frontal view shows both eyes and a clear face of a well-known woman. Rather difficult to find are two upright heads at the edge of the picture surface. They are both painted from the side and look at each other with a blue eye and pursed lips.

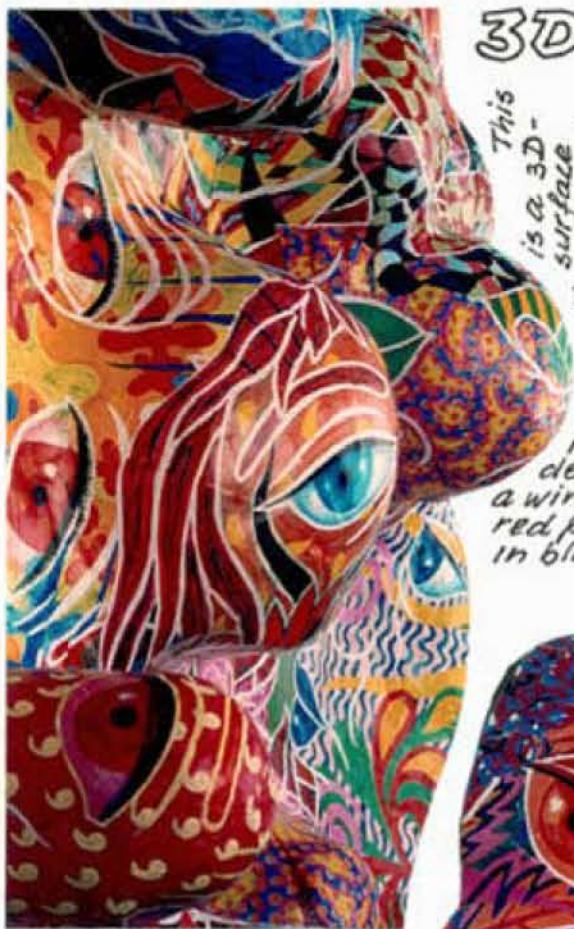
64

A handsome man's face is immediately evident at top right. Beneath it, a girl's head in yellow tints with blue and red cross-flowers faces outward towards lower right.

3D-4

This is a 3D-surface with high-sided bumps! - 20 cm. - Everything is rounded in form. Parts of images overlap and sometimes spaces are left in white gesso.

Difficult to find at the edge of the painting is a little crouching man with a hand before his mouth. He is decorated for half in a winding green and red pattern and half in blue.



Rhizomatic 3D-painting 5.

-p.1/2

Diam. 85 cm.

20-10-2001. Acid-free cardboard and PU-foam on plywood, acrylic paint.

The various images making up the picture are now more separated visually than when only more rounded forms are present. It results in a varied and very attractive overall image. The red colour on the red and yellow male figure is painted on very thickly.

3D-5

Turning the work changes the overall image completely. Suddenly, many other figures become clearly visible.

Right, next to the middle area with the large horizontal eye, a green face covered with twigs and green leaves with brown eyes and an orange mouth may now be seen in a recess

Left, a small blue head painted from one side faces outwards.



The blue and white head with red incisions at the right side is striking, as is the head below left with fine yellow eyeballs. The figure at the bottom is painted with fine gold and gains much plasticity due to the pyramid shape. Its body is his body.



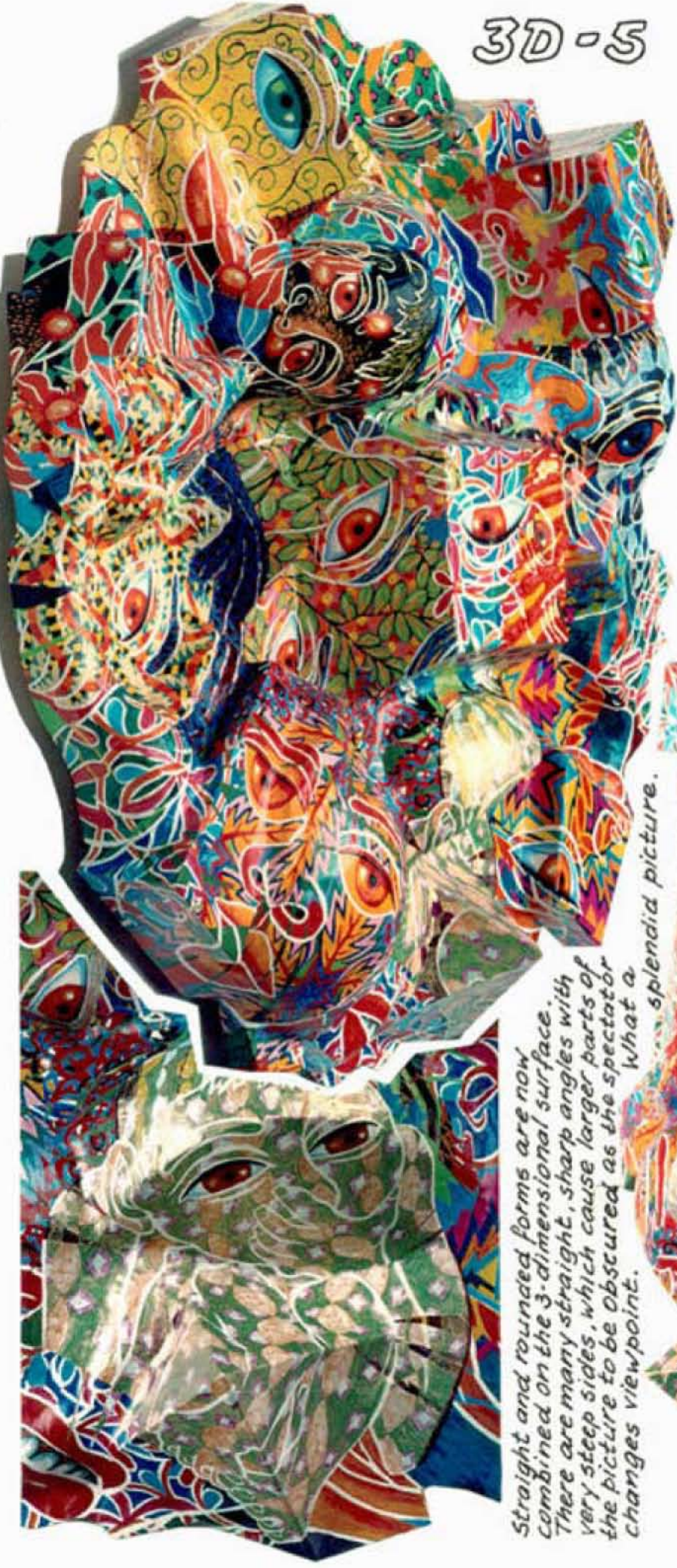
left and right of a triangular shape with green eyes. Two similar yellow faces above left: "double woman" above

Certainly, a remarkable feature is the some-what concealed

3D-5



-p. 2/2



Straight and rounded forms are now combined on the 3-dimensional surface. There are many straight, sharp angles with very steep sides, which cause larger parts of the picture to be obscured as the spectator changes viewpoint.

... splendid picture.



Rhizomatic three-dimensional painting 6.
 Diam. 85 cm., 17-11-2001

Polystyrene sheet and synthetic paper on plywood. Acrylic paint

A tranquil image in which two heads are immediately noticeable at the upper edge. The steep peak in the middle of the painting is very difficult to see on the main photo, but easily on the lower one.

Beneath the point of the protruding right angle, a horizontal half head may be distinguished with some difficulty.

Below right appears a small figure who is related to the woman with out-thrust arm on the point



The face on the side of the protruding corner is now fully visible.

On the slope towards the top, the pattern is painted on very thickly and systematically.

68



On the summit the small, rightward facing figure with extended arm is the most prominent. Left and right of her arm, two large eyes, part of a nostril and a long, red mouth suggest a large face. In reality the thick impasto helps to clarify the image, especially when viewed slightly from the left. The right half is occupied by a sitting figure. Only one eye is visible directly in front of the painting. Moving towards the right, the whole figure gradually appears.

3D-6

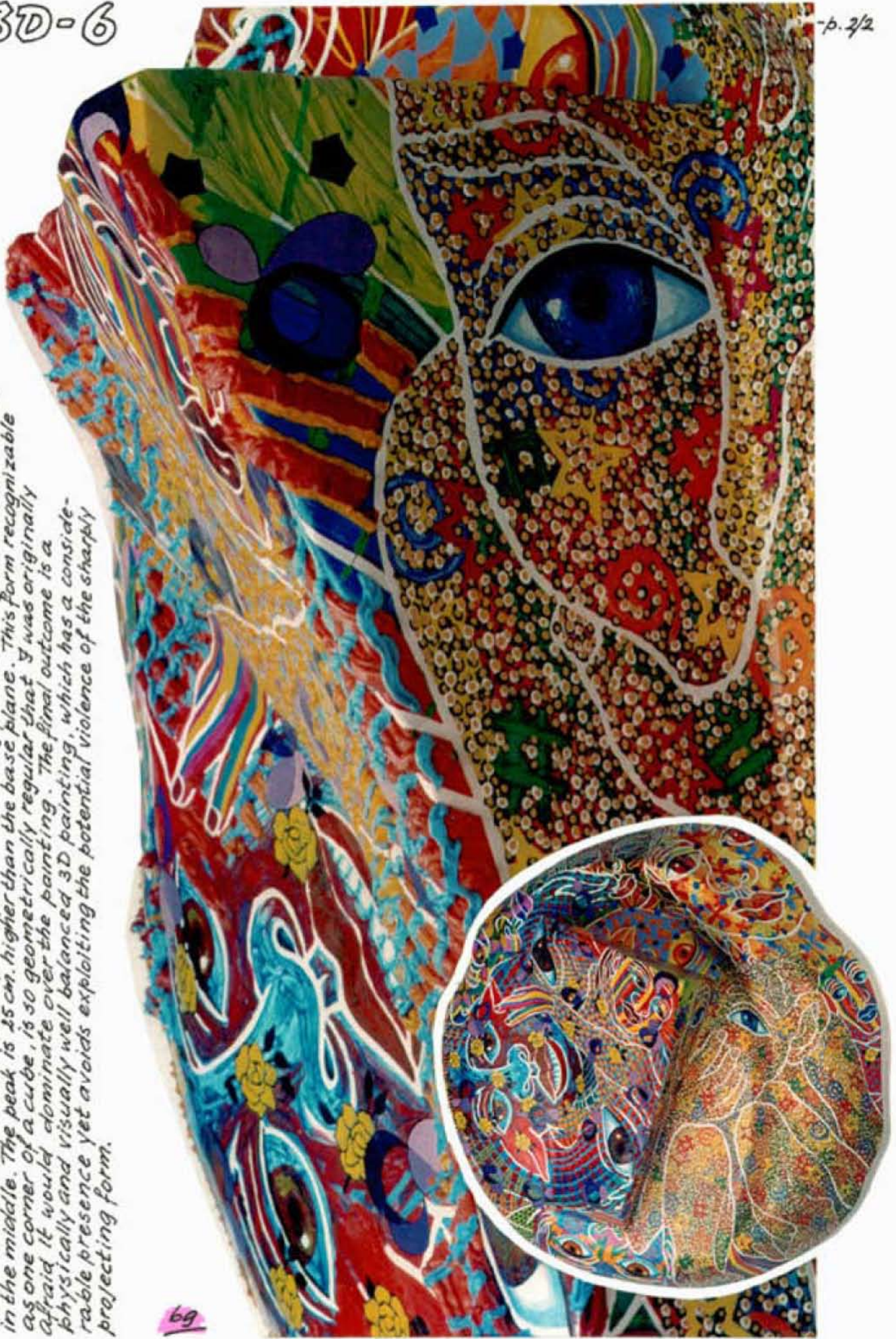
-p.1/2

3D-6

-p. 2/2

The aim was to achieve a 3D surface gradually rising from the edges towards a peak in the middle. The peak is 25 cm. higher than the base plane. This form recognizable as one corner of a cube, is so geometrically regular that I was originally afraid it would dominate over the painting. The final outcome is a physically and visually well balanced 3D painting, which has a considerable presence yet avoids exploiting the potential violence of the sharply projecting form.

69



*Rhizomatic (assembled)
three-dimensional
painting 7.*

-p. 1/2.

3D-7

*Diam. 95-100 cm.
30-11-2001.*

*Polystyrene sheet and
synthetic paper on plywood.
Beads and plastic stars
in acrylic resin.
Acrylic paint.*

*This three-dimensional
surface with straight
lines and acute and
obtuse angles only,
was built up in five
stages from 5 cm.
thick polystyrene
foam sheet. The basic
paintings are pasted
in all orientations and
are always divided
over more than one
level. The 3D surface
is an intriguing
pleasant form in its
own right. The image
as a whole is rather
abstract.*

*In every orientation, the
viewer can
find
recognizable
points
which on*

*closer examination are
indentifiable as a face or
another entity. The image
is partly assembled from
pieces of a larger green
coloured head, with big
green eyes which are
easy to spot.*

*When the painting is
turned or when you walk
past it, the image keeps
changing in a beau-
tiful way.*

*The texture of the
painting is enlivened
by many kinds of
beads and stars
stuck into coloured or
clear acrylic resin.
This painting is very
recognizable as a
3D form, but this
does not impair
the visual or
expressive qualities
of the image in any
way.*

*This is a form and a
three-dimensional
surface at the same time.*

Dear Reader/Viewer,
Bear in mind that the illustrations
paintings shown in this book
three-dimensional rhizoma-
The reproduction of a
made with a camera,
has one eye, a lens.
You have two eyes.

-p. 2/2.
of the three-dimensional
are flat, but a
tic painting not.
3D painting is
which just

Seeing and experien-
cing a rhizomatic
three-dimensional
painting is
something
you can
only do in
the real
world.

3D-7



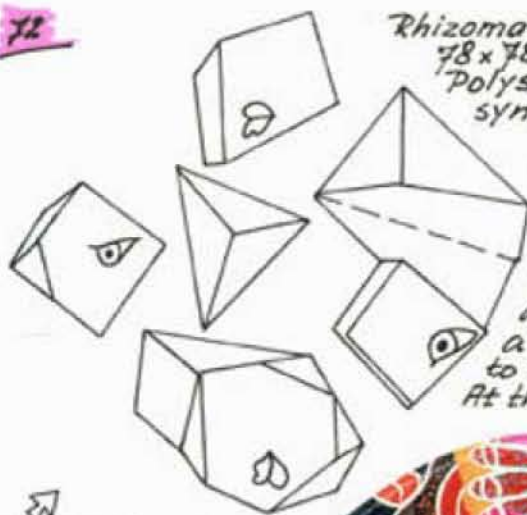
full impact of the three-
dimensional painting when you
see it in reality.
sional painting with sen-
sation of the third di-
mension.
fully convincing with
If

You actually only experience the
dimensional painting when you
Seeing a rhizomatic three dimen-
sion of the third di-
A spatial painting!

Rhizomatic three-dimensional painting 8.

78 x 78 cm., 01-01-2002.

Polystyrene sheet, acid-free cardboard and synthetic paper on plywood, acrylic paint.



The eyes and lips at the upper side of the free forms make it possible to imagine a face in every orientation of the three-dimensional painting. Small yellow triangles seem to be painted on the legs with the red shoes. In fact, a diamond pattern was deliberately drawn with a strongly thinned paint, and the pigment sagged to the lower half of each diamond. At the sides of the five forms, quite surprising images are visible from left and right.

The 5 different free forms in the centre of the 3D surface

3D-8



Viewed frontally, not much changes. But just look at it from left and right as you walk past. Every corner is different.

A small figure in purple, whom we have encountered several times before, appears on the 3D surface. We see her face at the top, her hands left and right, and her feet at the bottom next to the blue legs. The five raised free forms create a special effect in any orientation of the painting.



3D-8

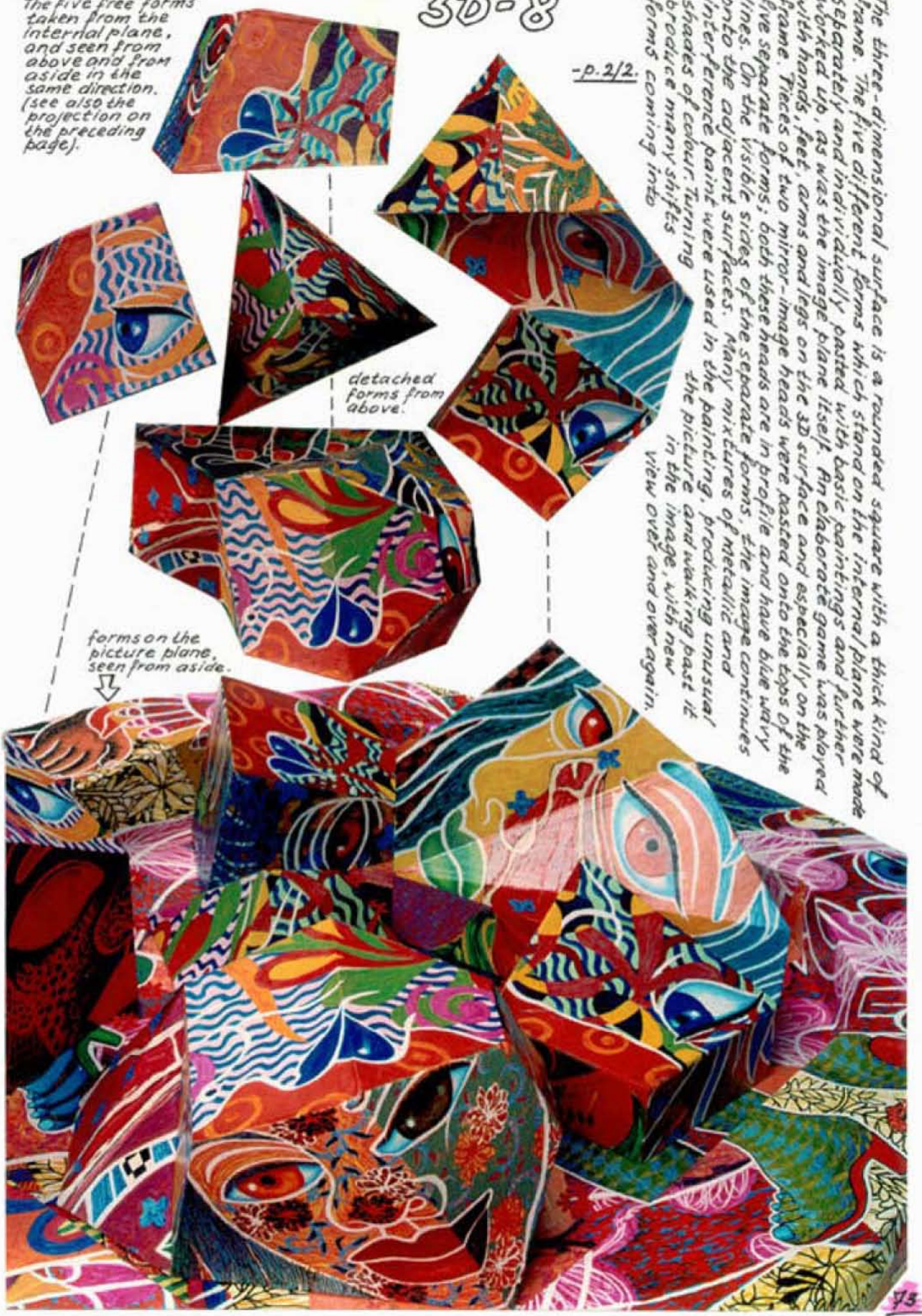
-p. 2/2.

The five free forms taken from the internal plane, and seen from above and from aside in the same direction. (see also the projection on the preceding page).

The three-dimensional surface is a rounded square with a thick kind of frame. The five different forms which stand on the internal plane were made separately and individually pasted with basic paintings and further worked up, as was the image plane itself. An elaborate game was played with hands, feet, arms and legs on the 3D surface and especially on the frame. Pieces of two mirror-image heads were pasted onto the tops of the five separate forms; both these heads are in profile and have blue wavy lines. On the visible sides of the separate forms, the image continues onto the adjacent surfaces. Many mixtures of metallic and shades of colour turning interference paint were used in the painting, producing unusual forms coming into the picture and walking past it in the image, with new view over and over again.

detached forms from above.

forms on the picture plane, seen from aside.



Large rhizomatic three-dimensional painting no. 9.

-p.1/12,

110 x 110 cm., 28-01-2002

Acid-free cardboard forms on plywood, acrylic paint.

This is the last rhizomatic 3D-painting I made before writing this book. After more than five years of work developing rhizomatic painting it was time to publish my findings. The drive to continue painting still ferments within me and calls me constantly. All the same, I believe that the process and what can be achieved with it should now be made accessible to everyone. Hence this book.

3D-9

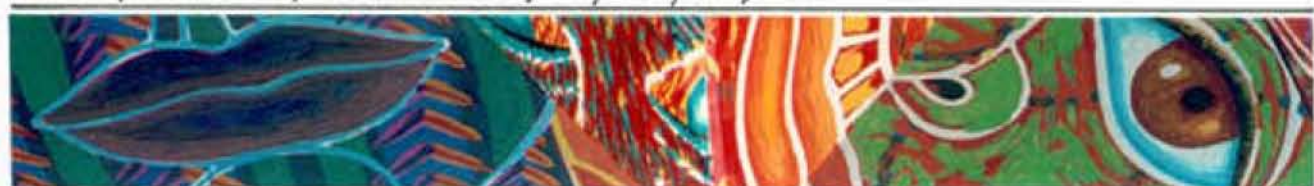
To use in combination
with the pages 3 to 12.

3D-9



This image of the complete painting
can be used as a guideline to the
description of the 8 positions/directions
of view.

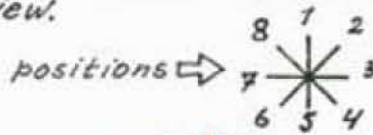
When this painting was finished, I viewed it from eight different angles and wrote a description of what I saw for my own. Here I present my commentary in full for you.



The first impression of the painting is confusing. The profusion of what is visible cannot be taken in all at once. The work could be titled "Mille Plateaux" as an homage to Gilles Deleuze and to his co-author and co-thinker Félix Guattari.

ENLARGEMENT

This image of the complete painting can be used as a guideline to the description of the 8 positions / directions of view.



↑
*To use in combination with
the pages 3 to 12.*

3D-9 ENLARGEMENT



↑
ys

3D-9 POS.1

Krishna with his fingers
in his mouth.



A green female head... -p.3/12



Position 1. The three-dimensional painting is hung parallel to the floor and walls. A man's head in profile is now visible at top left. Viewing the painting frontally, it is obvious that many of the images are continuous over two or more surfaces. At the upper edge, the child's head of Krishna with his fingers in his mouth appears on two adjoining surfaces.

Frontally a green female head is only just visible on two steep adjacent surfaces, with to her left a male head with a circling figuration, partly executed in coloured pencil. Left of this man, there appears a horizontal woman's head; with the painting in a different orientation, this head will form part of a large, standing female figure with a diamond pattern of red and gold.

Viewing the painting sideways from the right, you will notice a man's head on two adjacent surfaces at the edge of the painting, and at the same time a girl's head in blue below it, which is made up of two surfaces one behind the other.

Looking upwards from below the face visible on the two surfaces of the form at the top right corner also forms a whole.

Walking from left to right, you notice the sitting female figure with many mouths. Next to it on the outer margin is a pretty girl's face, looking to the right, on two surfaces which meet at a fairly acute recessed angle.

The corner surfaces have a fine stabilizing effect and, owing to their deviant form (rectangular) and treatment, yield a good tension in the entirety.

These surfaces are visually divided into triangles, but are not separate triangular surfaces as elsewhere in the painting.



A horizontal woman's head



A female figure with many mouth



A man's head on 2 surfaces and a girl's head in blue.



3D

The small blue head →

Position 2:

changed. The man's head in profile forms the top, more covered up, while others now become very distinguished on two staggered blue parts of the lower margin. A female face with long hair and blue eyes of an inverted produces a dramatic change in the image. Walking past the painting causes an entirely new configuration.

POSITION 2



rotated one-eighth of a turn to the right. The colour impression has become visible. The small blue head has suddenly become very prominent. The considerable interaction in the image.



A female face with blue eyes on two staggered surfaces.

3D - 9 POSITION 3

The man's head in profile is now at top right. The 3D painting hangs straight again after a further one-eighth turn to the right. The standing chequered woman, a little to the right of centre, is now clearly visible. The six surfaces from top to bottom make a full-length female figure. The woman's head with the blue and apparently 'sometimes from top brown eyes now emerges splendidly. Left from the bottom edge, another largely blue head with red hair is visible looking eagerly upwards. Viewing from right to left, woman's faces emerge in two places almost at the bottom behind the other. One is at the top edge and has yellow floral motifs, and the other almost at the bottom with bright yellow-orange eyes and a pattern of swirling lines. Walking from left to right, the viewer will notice a partly white and partly red face with a drawn black pattern in a narrow spot at the top. Standing in front of the picture you cannot see them complete. Krishna becomes more clearly a complete figure seen from the left as well. To the left of Krishna's head, a small man with his hand before his mouth appears inverted. The large eye in the top left corner has a stabilizing effect on the overall image and imparts something of an incontrovertible certainty. On longer examination, the green-purple face to the right of the large eye gradually gains in strength/see also the illustrations next page).



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The standing chequered woman in full length.

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The woman with the blue and brown eyes.

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A blue head with red hair on two surfaces one behind the other.



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Two faces on 2 surfaces. One with floral motifs, one with swirling lines.



A white and red face with a drawn black pattern.

POS. 3

79

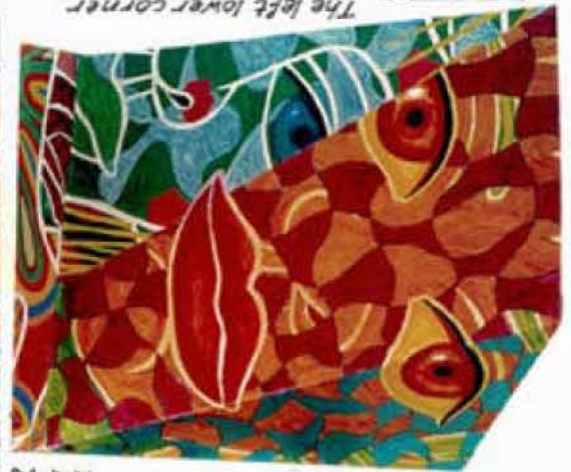


A small man with a hand before his mouth.

3D-9 POSITION 5



The red half head and the yellow-orange eyes.



The left lower corner



From left to right: 3 surfaces form a woman's head. Seen from right to left: a face at the bottom.



Position 5. One-eighth turn right. The eye is now at top right, and the 3D painting hangs straight again. The colour impression is now predominantly red. The images on the top row are now strongly present. The Negress at top left is relatively dominant but does not detach herself from the whole. There are attractive upright faces visible a little to the left of the centre of the painting: the red half head which looks right, with a repeat of the yellow-orange eyes to its left. Further left there is a transverse big brown eye. The left lower corner now presents a head which appears full face across to surfaces, which have a red-violet and a green pattern respectively. Beneath it a shadow face in green and transparent white is visible. Viewing from right to left, a pretty face at the bottom is visible divided over two surfaces lying one behind the other. From left to right and a row higher, three surfaces jointly form a woman's head with a half open mouth. The three surfaces differ in colour but share the same figuration. Therefore this lady does not immediately strike the eye but takes a little time.

3D-9 POSITION 7

Another one-eighth turn to the right. The man's head in profile is now at bottom left and seems to look into the picture with two eyes. The small eye looks seriously at bottom right like a watcher. The accents in the form are predominantly horizontal and thus tranquil. The colour distribution is evenly shaded. The most prominent features from left to right are the Krishna head, next to it the small green head with the hand, and below it the face of the beautiful woman with green eyes. On the right, the standing male figure is now clear to see, particularly when viewed slightly from the right. On two adjoining surfaces above the Negress in blue, parts of two faces in a yellowish triangle shine at you. The red and yellow striped man, spread over 6 detached surfaces, changes in colour shade and texture from surface to surface, making him more lively and impressive from head to toe. Left, alongside the man's head, a rightward looking greenish face appears, distributed over two triangular surfaces, one below the other, and a triangular flat area. A little below the middle, a yellow-orange head with very dark brown eyes and chequered hair looks rightwards out of the picture. Next to the brown eyes and above them right, there is an inverted face with blue eyes and an open mouth divided over four surfaces. On the side edge of the corner piece, bottom left, a dark female head is visible when you look along the wall. Under the left top corner, a female face in profile with a green eye and green lips is folded over three surfaces.



↳ The Krishna head and the beautiful woman.

↳ The red and yellow striped man, spread over six surfaces.

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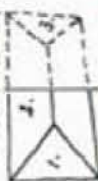


03

POS. 7

Left of the man's head a greenish face appears.

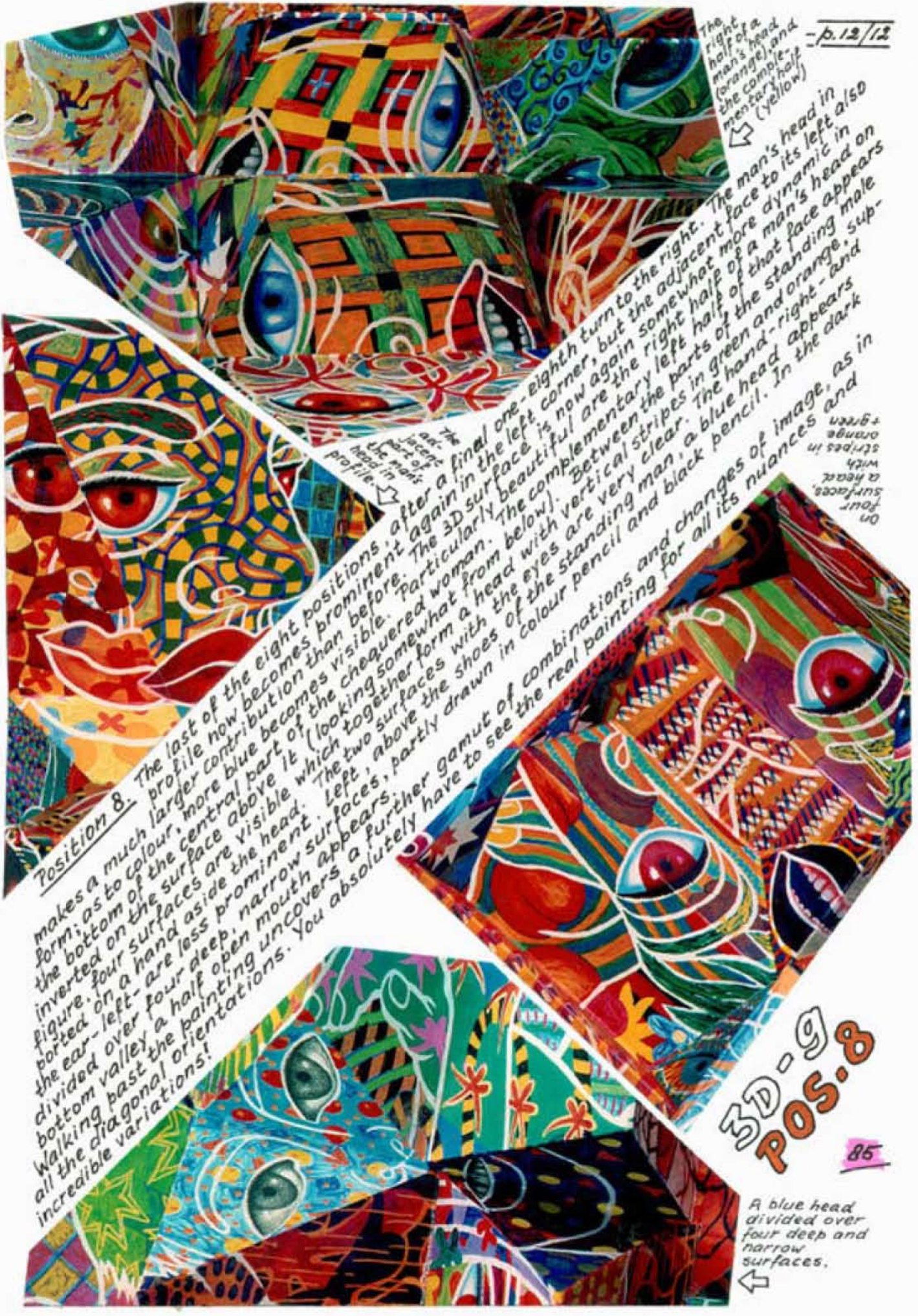
A female face folded over 3 surfaces (2 are visible).



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On the side edge of the corner piece, a dark female head is visible.



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An inverted face with blue eyes and an open mouth divided over four surfaces.



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The right half of a man's head (orange), and the complementary half (yellow)

The adjacent part of the man's head in profile.

Position 8. The last of the eight positions, after a final one-eighth turn to the right. The man's head in form; as to colour, the bottom of the surface now becomes prominent again in the left corner, but the adjacent face to its left also inverted on the surface above it (looking somewhat from below). The 3D surface is now again somewhat more dynamic in the ear-left-are less prominent. The complementary left half of a man's head in the bottom valley a half open mouth appears. Left, above the shoes of the standing man, a blue head appears that walking past the painting uncovers a further gamut of combinations and changes of image, as in all the diagonal orientations. You absolutely have to see the real painting for all its nuances and incredible variations.

On four surfaces, with orange and green stripes in a head.

3D-9 POS.8

85

A blue head divided over four deep and narrow surfaces.





A downward-looking head in profile. ↴

Position 9. Rotated through one-eighth turn yet again, bringing the painting back to its original position. Seen a little from below, the lower side of the top row reveals a downward looking head in profile on the middle two surfaces. New portraits keep on revealing themselves the more you keep looking and turning the painting to different angles. When you have already discovered certain combinations earlier, it becomes easier to find new ones alongside them, with new patterns and details, and with new expressions and airs. And so on and on.....



Creative capacity, -being Creation itself-, expands continuously in time place and space. A creative creation expands continuously in three dimensions and in eternity.



Conclusion The experience of a rhizomatic three-dimensional painting proves practically endless.

Position 9 is physically the same as position 1, and we recognize the same features but we also start noticing new features, -new images and new combinations. In principle the cycle could be repeated eternally.

Rhizomatic (assembled and/or three-dimensional) painting is not static. Arrhizomatic work is changeable and recreates itself like a creation of the Gods.

As the image turns or moves by changing viewpoint or walking by, the experience is eternally recurrent yet always different. The image continually creates itself anew in different combinations, in appearances and in orientations, in viewing directions and place and time, and in emotional and visual interpretations. The landscape of eternity itself.



Postscript At the end of this book, I say full of optimism, that this is the beginning. It is the start of a large number of remarkable rhizomatic paintings. Not only those to be made by me, but above all those made by many others who perceive, and wish to partake of, the significance of rhizomatic thinking and painting for visual art.

I extend you a heartfelt welcome. All of you.

