

"Multi Talented Dutch Artist Rhodis"

MULTI TALENTED DUTCH ARTIST RHODIS. LUST FOR LIFE. SURREALISTIC PAINTINGS, DRAWINGS, OBJECTS AND TEXTILE DESIGN

Her work is a modern, cool registration of the world within her, expressed in surrealist paintings with a strong graphic and often hard edge character, in an authentic way which is rare among today's artists, using car paints, instead of the more usual Rembrandt artist's oilpaint.

Opposite the carefully poetic brush strokes, taught in the past by old fashioned art teachers of the Dutch Minerva Art Academy, which results in a more 'it's trad dad' way of art, conventional, soft works, creations of the conservative painters, among Matthijs Röling and Wout Muller and other traditional mellow Gallery Mokum painters of commercial considerations were leading artists in figurative Dutch art.

A regressive and picturesque manner that has nothing to do with a flashing modern world view of the Rhodis paintings and drawings.

The works of Rhodis and her person explode the "Lust For Life" like flaming stars in the dark worlds of modern art. Take a trip on the tail of a comet she seems to yell. A flamboyant talent and as such, rare among the majority of the Dutch artists.

Particularly struck me the older, large, surrealistic paintings of Rhodis on the first floor of her exhibition, works that can compete with the great surrealists as Labisse, Magritte, Max Ernst and in the sixties the world famous Belgian painter Pol Mara.

Especially the work of Labisse 'Self Portrait Of The Artist', Royal Museum of Fine Art, Brussels (Belgium) might be painted by Rhodis.

Surrealism flourished in Roman Catholic countries, and the surreal image of woman is under the influence of Freud, the opposite of the Blessed Virgin Mary. In the Netherlands with its Calvinist tradition surrealism played no significant role, for example by the dictatorial author Terbraak, who vehemently turned against surrealism.

The vision of the woman by the (male) Surrealists is extreme: it represents the Holy or the Whore, the epitome of beauty, danger, mystical and mysterious, the intuitive, the irrational, and insanity.

The image of women in the work of Rhodis is more contemporary. In her work and life, she is not a Virgin, and rightly so.

An open question is the influence of the art academy on her ability to freely associate or has that free association faculty always been part of her character structure and contributed / contributes to fabricate a constant flow of spontaneous art, partly a conscious choice, but also resulting in enigmatic contents of the unconscious, especially through seem to break in symbolic imagery. around the older surrealist paintings there

Her work is sensational spontaneous. Strikingly overwhelming is the massiveness of her often symbolically language proof of the powerful visualisation of what lives in her subconscious.

Not only in pictures she expresses herself, but also in language, often in the form of meaningful aphorisms. The combination of language and imagery complement each other perfectly and clarify her view of reality. Noteworthy is the humour that makes her vitalism rich bloom.

Rhodie's works are loaded with emotion and spontaneity. Her work is nevertheless not heavy, inaccessible or difficult to interpret because many times whether or not involuntary, she shows a great sense of humour, her works are very playful.

Rhodie in the north of the country, an underrated talent and one of the few colleagues I appreciate of her totally unique artistic look on reality. Epigonism is foreign to her, she does not know visual conventions and goes her own way.

The way Rhodie paints and enjoys life really does remind me of the sixties, the Andy Warhol scene, Iggy Pop, The Velvet Underground, Lou Reed. Rhodie art; A letter from the underground with playful accents.

The repetition of visual motifs on some of her works, promoted by the pop art 'flatness' of paintings and drawings looks like kaleidoscopic drawings, the lack of perspective, the motives inspired by the baroque period of art, the neo-Art Nouveau, the Psychedelic Underground; an eclectic syncretism and a totally unique talent that is not yet discovered by the owners of art galleries and cultural center managers, with the typical Dutch lack of scouting talents in the art world.

Surrealism is probably alien to the Calvinistic non flamboyant boring artistic climate of the Northern Netherlands.

An art climate in which a weak impressionism, an expressionism badly translated, an empty, powerless, the incomprehensible geometric abstraction of Mondrian supporters, the esoteric conceptual direction and the highly commercial still life painters of realism in the way Henk Helmantel and many other painters dominates.

The refreshing art of Rhodie has an international character, the sound of the city condensed in paint and in this view never provincial or old fashioned. Rhodie is the answer to a conservative conception of figurative art in the Northern Netherlands.

Her objects, painted window dolls do make a great impression. The original vacuous, boring dolls are by Rhodie enigmatic figures by her meticulous painting, statues, sometimes even with headphones, which links her objects to the flashing images of MTV and other pop stations. Sculptures decorated like statues and sarcophagi in Egyptian antiquity.

Everyone will love a meeting with artist Rhodie at her lovely home during a summer afternoon with the bottles of wine reminiscent of a festive afternoon in a Burgundian garden. A beautiful garden around her

home in Aldeleye, Friesland, The Netherlands.

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