

The pieces I make stem from a fascination for creating a strong suggestion of three-dimensionality using minimal and sometimes even contradictory means. The observer becomes confused; what is the extent of the illusion? And to what extent can the personal perception be trusted?

From 2004 to 2006 I was working on a series of reliefs. These reliefs consist of a Dibond base onto which a layer of Perspex, Trespa or, in the smaller reliefs, liquid resin is directly applied. A design of lines, ellipses and other forms is cut out of this top layer leaving the painted Dibond base visible. The edges of these forms are rounded, giving the impression that a thick layer of paint has been poured on, and this creates a difference in depth of several millimetres with the base layer. This subtle actual space in the relief does not correspond with the space that you think you perceive as an observer. That is to say, the perceived space is created by the form of the cutouts in the top layer, which appear to draw part of the coloured base layer to the background and part, in contrast, to the foreground. The top layer – apart from the cutouts – contains no suggestion of space whatsoever and in some reliefs consists of an even white surface; in others the top layer has a painted pattern. The seemingly impossible occurs. Independent of light and dark or shades of colour and with a counteractive relief, the top layer is automatically included in the spatial effect created in the base layer. Consequently, this top layer also appears to split into different dimensions: depth is created, curvature or a horizon in a flat surface. Through a minimum of means, the pure white takes on form. And with a pattern that resists any three-dimensionality as it is applied without perspective, which even passes from the base layer to the top layer, an illusion of a three-dimensional image is nonetheless created.

The design "Onderlangs" (2004/2005) for a commission in Betondorp, Amsterdam consists of four pieces on the façades of four corner houses in the street Onderlangs. These pieces are again two-dimensional and attached straight up against the wall. The basic principle of symmetry, asymmetry and mirroring that applies to the architecture of Betondorp, is strongly present in this work. The four pieces are variations on a single theme. Each consists of a base of rectangular frames, through which a design interweaves, above and below. The form of this design is derived from the shape of the roof and the black chimneys on the corner houses and is depicted from four different angles. A combination of the different perspectives and the relative position of the designs above and below, the painted incidence of light on the frames (always from the left) and the merging of the actual façade with the frames, creates the suggestion of space in this work. At the same time this suggestion of space is thwarted: in each piece a number of rectangular frames are omitted. The part of the design one would expect to see does not appear there – immediately the illusion is shattered.

The reliefs from 2006 to the present (2008) are made of varnished Dibond onto which liquid resin is poured (see for example the series *Frontaal Zwart*). The contra-forms are milled out of the Dibond revealing the wall beneath. Instead of a painted base layer, the depth is now created by the white of the wall behind the piece, which appears to come forwards. The background becomes foreground; the contra-form becomes form. This forces the observer, whose perception conflicts with their reason and understanding, to revise his/her view.

The actual space in my work has become ever less important and the emphasis has shifted to the imagined space. This has made it possible for me to convey the image with fewer means than previously and independent of the motion of the observer. Maximum control over the representation of space, without the use of classical components (such as perspective, sharpness/blur, overlap, shades of colour and incidence of light), is my ultimate ambition.