

“I have a daily need for colour, like I have for food.”

She calls herself a “watcher”, fascinated by people and objects. Images are stored and saved over time as part of a mental bank. “Nature doesn’t excite me very much, I’m more attracted by the city... an image from my youth of a large crowd of women dressed in colourful saris; waiting on the dock”

This heightened sense of perception was developed and stimulated from an early age. As a daughter of a geologist, she spent her early years in many different countries. Born in Columbia, she grew up in Algeria, Australia and Brunei. She attended secondary school and the Royal Academy of Visual Arts in the Netherlands. After graduation, she traveled to New York, where she lived and worked for fifteen years.

Here she started to work in fashion. She designed her own line and developed and managed a successful fashion business. “Having to design something to be produced required a certain discipline. Limitations forced me to be resourceful. For years I created new combinations, structures and patterns on a daily base. This required me to research colour and design for years. The efficiency of designing on this level created restrictions that, at first, I found stimulating but in the long run became a source of frustration. My present independence as a painter gives me the opportunity to allow imperfections, which is a very liberating experience.”

Structures and mathematical shapes show a more analytical side of her work. AnneMieke calls it “natural measurements and proportions.” This seems to contradict the intuitive approach and methods of the artist, who likes to leave room for the unexpected. She cites the old Zen painters, who used meditation as an important source of inspiration “I try to balance between intuition and chance on the one hand, and full control on the other.”

When she starts a new piece, she concentrates on colour, texture and shape. During this process, coincidence and impulse result in unexpected and surprising combinations. To illustrate this she shows a work that contains a small piece of paper she came across in her studio: this snippet intrigued her, and for some time she considered how to use it. In the final result it is a totally integrated part of the work. Since she has occupied herself with both design and painting for many years, she has developed a very specific, individual imagery: patterns and colour combinations reflecting her personal touch appear in many different variations. This personal touch is obviously present as intriguing contrasts or harmonic combinations of different visual elements. Observing these enables the viewer to discover and enjoy a large variety of aesthetic pleasures.

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