



Marten Hendriks
‘Verkade’s Kohinoor’

Acrylic paint on canvas

Dimensions

190 x 150 cm

Year

1990

Provenance

Private Collection, Galerie Asselyn,
Kunst RAI Amsterdam, Museum Arnhem

Marten Hendriks

Marten Hendriks (Doetinchem, 1941) is one of the most prominent Dutch artists of his generation. Numerous publications have been written about his life and work, and major museums have paid ample attention to his work. Museum Boijmans van Beuningen, Rotterdam held a large retrospective exhibition of his work titled 'Time Slip' in 2018-2019.



Hendriks is best known as a graphic artist, painter, performance artist, video artist, and draftsman. In the 1950s, he studied at the Academy of Fine Arts in Arnhem (1958-1963), where he also met his wife Elli Slegten (Wijhe, 1939). They had a daughter, Rosemin (1968), and a son, Lieven (1970), both of whom also became artists. Hendriks has lived and worked in the Arnhem area for years. Nowadays, he lives and works in his home studio in the town of Doesburg.

From the mid-1960s, he began exhibiting at well-known galleries. In 1972, he had his first major exhibition at the Arnhem Municipal Museum. In 1978, he participated in international exhibitions in Warsaw and New York.

From 1977 to 2001, he taught at the academy in Arnhem, where his constant search for innovation proved to be an inspiration for many of his students. Although Marten Hendriks never lost his interest in drawing and painting, he has recently developed mainly as an artist working with the latest digital media, including video and sound, and in the graphic field.

Hendriks' work reveals a particular interest in architectural forms and structures where inside and outside merge, sometimes taking itself the form of monumental applications in public spaces. Previously, his work mainly focused on the human body. The work offered here, 'Verkade's Kohinoor,' is situated at a significant turning point in that oeuvre.

'Verkade's Kohinoor' in the context of Hendriks' oeuvre

'Verkade's Kohinoor' or simply 'Kohinoor' is a very large (150 x 190 cm) acrylic painting on canvas by the well-known artist Marten Hendriks. The work is signed, dated (1990), and titled in handwriting on the back. This work was exhibited in the retrospective exhibition of Marten Hendriks: 'Marten Hendriks Scrolling interface poker face' at Museum Arnhem in the year 2000.

A special aspect of this painting is that, together with a few other paintings, it occupies a special place in Hendriks' oeuvre. During a short period in the 1980s and early 1990s, Hendriks devoted himself to painting, only to leave it almost entirely behind after a peak in his career: a solo exhibition at Museum Arnhem, and to focus on a much broader orientation in his artistry.

Several of the large paintings from this period, including 'Kohinoor,' thematically focus on the recognition of architectural or urban planning principles. In the context

of this theme, works such as 'Final Disclosure' (collection Museum Arnhem), 'Spiegelkrans' (recently exhibited at De Groen in Arnhem), 'Verkade's Kohinoor' (Apunto Gallery), and 'Expanded Model' (collection Rijksmuseum Twenthe) were created.

In this series of works, Hendriks starts from previously made drawings based on his preconceived perspective. The works are based on seemingly simple starting points in the immediate vicinity of Hendriks' studio: a plastic cutlery tray, a mirror, a cookie tin, a small staircase he built and tiled himself, for example, became the starting point for the paintings that work as architectural explorations.

This architectural theme has retained a prominent place in Hendriks' oeuvre, while working on large canvases with purely painterly methods was concluded with this series. This makes 'Kohinoor' a rare and special work that occupies an almost unique place in the oeuvre of Marten Hendriks.

After this, Hendriks' focus shifted from painting and making to a multimedia perspective in which making is supplemented with curating and co-creating. Hendriks sees himself more as an 'editor' than an 'author' in the way he creates artworks or organizes exhibitions. The creation process is important, and room for chance also plays a role, such as in works where he has made sun prints of objects. A work, according to Hendriks, should contain a distracting element that first leads to confusion and then to reflection.

Collections in which Hendriks' work is included

Works by Hendriks are included in the collections of, among others: the Frans Hals Museum, Haarlem, Centraal Museum, Utrecht, Rijksmuseum Twenthe, Enschede, Museum of Modern Art, Arnhem, CODA, Apeldoorn, and numerous institutional and private collections. Several publications have been written about his work. In 2018, the Boijmans van Beuningen Museum, Rotterdam organized a retrospective exhibition of 55 years of his work under the title "Time Slip."

References

<http://martenhendriks.nl/> <https://rkd.nl/artists/37466>

<https://boijmans.pr.co/nl-NL/168974-marten-hendriks-time-slip>

<https://collectie.rijksmuseumtwenthe.nl/zoeken-in-de-collectie/detail/id/aa209cf2-8086-57b4-b459-8d353c792de1>

<https://www.youtube.com/watch?v=GjmpcjLcL2c>

Additional images

