

Fransje Killaars

» I am fascinated and deeply affected by the power and effect of color«

Trained at the Rijksakademie in Amsterdam, Killaars began her career as a painter. Influenced by the works of Ellsworth Kelly, Henri Matisse, Barnett Newman, and the Arte Povera artists, Killaars' first encounter with the wall drawings of Sol LeWitt (who she assisted for many years) changed her approach to scale. In the late 1980s the artist broke free from the limits of the canvas with room-size installations that translated her brilliant palette into three dimensions. In 1990 her work was further transformed by a trip to India where she found the streets exploding with color and life.



For Killaars the lines between art and architecture, and between the visual arts and design and crafts, are no longer so strictly defined - a tendency that is very strong in Dutch art today.

Merging painting, architecture, and fashion, Killaars' work also mixes references from a range of cultures - with fabrics from Japan, acrylic blankets designed by the artist and hand-woven in India, and draped figures reminiscent of Burka-clad women and Greek caryatides. Re-contextualizing objects as familiar as a bedspread, Killaars imbues the material with surprising new meaning.

Bringing together Orient and Occident, high - and applied art, Killaars' work has been described as a unique attempt at merging different practices, worlds and aesthetic categories that allow her work to be read as critiques of traditional gender, ethnic and social divisions.

Inspired by a visit to a weaving workshop as well as the sight of saris hanging over balconies and neatly displayed in shops, Killaars recognized fabric as a potent, sensual, and tactile medium for color and has since worked primarily with textiles to create her installations. Her work, which has been exhibited extensively in Holland - as well as France, Germany, and Japan - is included in numerous museum collections. The artist has been commissioned to design spaces for both private homes and public venues, including the receiving room where the Dutch Prime Minister greets international visitors.

Killaars is often completely transforming gallery spaces with lushly colored wall curtains, carpets, and cushions on the floor. Another series of installations consisted of metal-frame bunk beds draped with colored veils, creating sensuous, diaphanous color-spaces.

Fransje Killaars also participated in the 5th season at Psychiatrische kliniek Willem Arntsz Hoeve which is located in Den Dolder. Killaars stayed there with her husband Roy Villevoye and her daughter Celine.

By inviting an artist to come and live there each season and create an art project with the patients, society would be literally brought closer. The artists were expected to enter into an interaction with their new environment. In order to achieve this they have to be prepared to expand their horizons and work in a different social context. This particular context requires a different reaction than the sort of art made for a gallery or museum.

Fransje Killaars became fascinated by the enormous addiction to smoking among many patients and carers. She asked them all to save their cigarette ends and give them to her. Together with them she threaded the thousands of pieces together to form a large curtain, as a collective work of art. For her this work was symbolic of this small freedom the patients have: the last bit of craving in which to dream away from the everyday, unwell reality. This 'curtain' was exhibited in The Fifth Season and in early 2001 was shown at the Galerie De Expeditie in Amsterdam.

<http://www.de-expeditie.com>

<http://www.fransjekillaars.com>

