

# WORKPLACE

Rijksakademie inside/out  
New Work by Miko Veldkamp  
Citroenvink-blog/Miko Veldkamp  
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## Rijksakademie inside/out

### New work by Miko Veldkamp

*Miko Veldkamp is currently in his last year of residency at the Rijksakademie. His works with deserted landscapes, birds in the park and groups of people are based on personal memories and observations, painted with the fleeting signature of a photograph. Of his personal subject matter he only paints what is universally recognizable, with a minimal handwriting and colour composition*

*The colour compositions are rooted in Veldkamp's observations on flatness, depth and movement. In his paintings nothing has a fixed place; the front seems the back, far away close and everything seems to continuously shift places.*



Miko: "At the moment I'm finishing new work for RijkakademieOPEN in which I want to show my research and interests of the last two years. I asked myself how painting can say something about this day and age. Our way of looking is influenced by media such as photography and video. I think that there is an increased consciousness of movement and the transitory nature of things, caused by for example the fastness of digital photography, but also time-lapse videos, stop-motion, or slow-motion. Because of this people also look at paintings differently. Everyone knows the video's of how a painting is being built up. You can see the painting grow, and in the end there remains only a static thing. Instead I want my paintings to keep the motion, that sequence of gestures, in the end result.



My work encompasses a wide variety of subject matter, themes or formal characteristics. I use subjects that have emotional value to me. That can be all sorts of observations, memories, or sentiments. What I want to communicate with that is an open mind, without judgement. For me, variety and versatility automatically come from this. That's why I want my subject matter to move from rural to urban, inside to outside, abandoned places to crowded places, from before to now, and all combinations without any restrictions of place and time. The only thing that all paintings have in common is that the colours are connected to my observations of flatness and depth. In classical painting a colour does not only have a position on the canvas (up, down, left, right) but also somewhere in the pictorial foreground, background, "middleground", etc. In my paintings I use these classical concepts, but shove them around and make them switch places. Foreground seems background, far away seems near, and the other way around. The sense of depth and space remains, but at the same time the colours can still go in any direction. It is actually quite calculated, and not so much expressionistic.





Furthermore I think about time and movement, and connect this to painterly process. I want that the sequence of gestures of which the painting is built remains visible. My painting style and observations have a lightness and speed that can be easily related to the speed of digital media, but I'm more interested in real things. For me, real things can be anything you really see or experience. My work takes place in the context of various (digital) media, but I don't get my inspiration from that media. That is what I'm trying to say.



Speed and lightness relate to both subject matter and the style of painting. But whether painted fast or not, I paint the minimal of what someone needs to be able to recognise something. By doing so I want to find the essence of my subjects. By keeping a certain pace while painting, I can let this essence arise from a certain flow."

***See Miko Veldkamps new work at RijksakademieOPEN 2013***

***Saturday 30 November and Sunday 1 December***

***11:00-19:00 hrs***

***<http://www.rijksakademie.nl/ENG/rijksakademieopen/>***

***Attend the event on facebook [here](#).***