

## **Ritual of occupation**

Klaas Kloosterboer's principle starting point is painting on canvas, with 'improvisation' apparently his chosen theme, for when it comes to means of expression his work arsenal offers an extremely wide range of possibilities. This makes his work broad in spirit and playful, with perhaps the disadvantage that it may sometimes be at the expense of accessibility, as though 'improvisation' and even 'experiment' were the aim. In reality, the key concepts in his work are visual constructions (painterly concepts) and a material concreteness as a form of abstraction (the image does not refer to reality). He regards combining painting with industrial objects, such as plasterboard or cardboard boxes, as an interesting addition to the pure act of painting. (...)

In each work the act of painting is a "ritual of occupation". "One thing takes place so that another can not". The process of deciding to make a work is a dramatic moment for Kloosterboer, since after the creative act other possibilities are excluded. (...)

Doubt is another of Kloosterboer's psychological motives, stemming from the many possibilities there are to make a work. Doubt is both an instrument, a positive mental motor, as well as an Evil that he has to ward off during the creative process by working large and fast for example. (...)

While the work of Kloosterboer tends not to give the impression of high speed, but more shows contrasting patterns and concepts of work in the form of orientations, it is the disarming simplicity of the work that appeals before anything else. The hard transitions in the form of, for example, stitched dots with gloss paint or crumpled balls of linen attached to crates, are comparable with the approach that one sees in Hard Edge paintings. (...)

The non-hierarchical contrast between areas is played out in Kloosterboer's work in the foreground and background. The background has the same value as the foreground and the tension arises, in his case, not in the breadth but in the depth of the picture plane. (...)

His concrete approach, involving throwing paint, drawing lines and making balls, brings his work close to the artists of the Dutch Zero movement, who saw the works themselves as part of existing reality and not so much as a derivative of it, (...)

In terms of the psychology of viewing he shifts his own ritual of occupation onto another, namely the spectator, who thus, with an 'occupation' of his own, becomes an accomplice and imbues the art with life.

Excerpts from the original article "Ritual of occupation" by Kees van Gelder