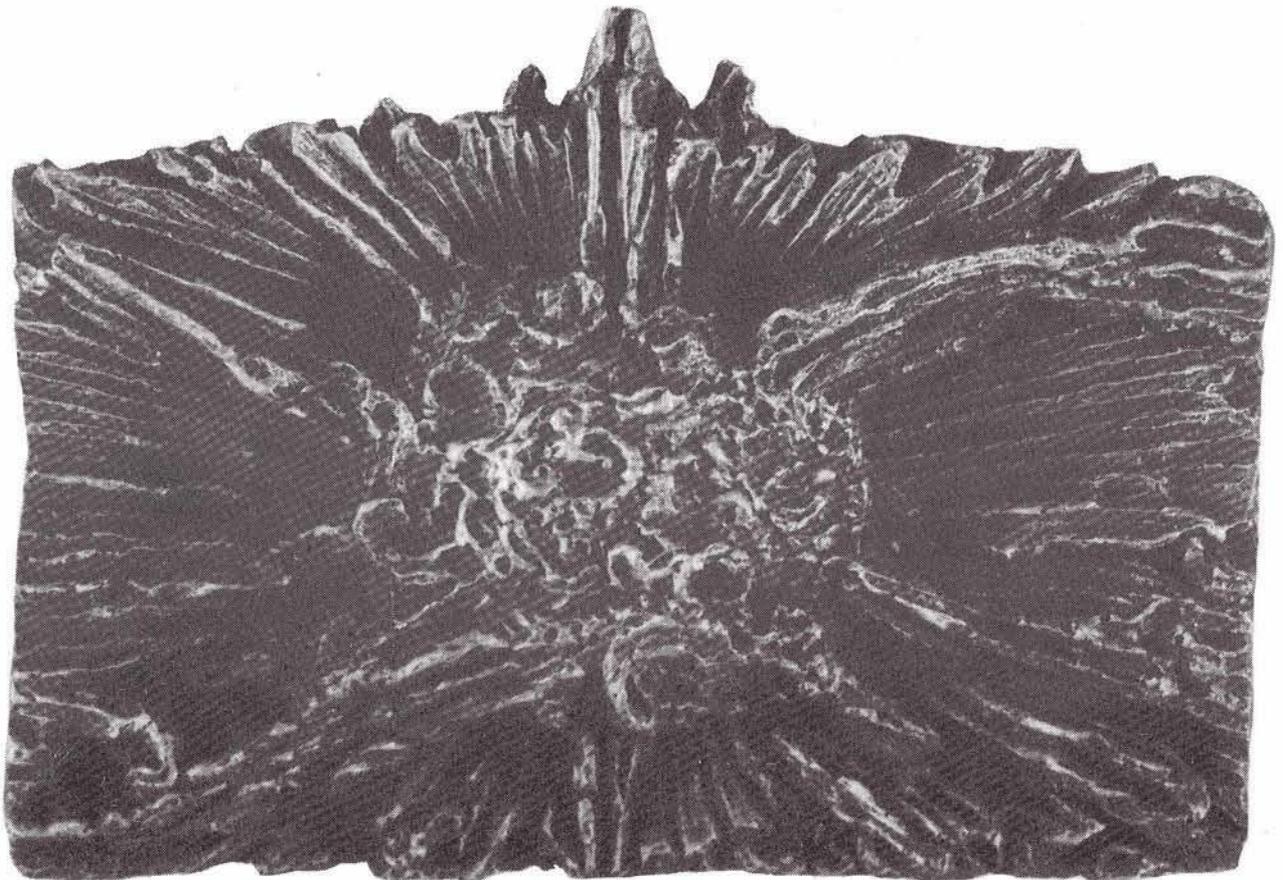


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MCDUGALL ART ANNEX, CHRISTCHURCH 15 MAY - 11 JUNE 1991

## SELECTED BIOGRAPHY

- 1952 *Born in The Hague, Holland*
- 1963 *Private lessons in oil painting*
- 1971 *Diploma of Graphic Arts (Merit), Christchurch Polytechnic (studied under Barry Cleavin and Carl Sydow)*
- 1972 *Study at School of Fine Arts, University of Canterbury*
- 1974 *Solo exhibition, C.S.A. Gallery, Christchurch*  
*Finalist, Benson and Hedges Art Award*
- 1975 *Group exhibition, Octagon, Dunedin*  
*Solo exhibition, Brooke-Gifford Gallery, Christchurch*
- 1976 *Travelled to Australia*  
*Group exhibition, Academy, Adelaide*
- 1977 *Returned to Christchurch*  
*Solo exhibition, C.S.A. Gallery, Christchurch*
- 1978 *Travelled to Europe. Intensive study of work in public collections, particularly Vermeer, Rembrandt, Dali and Bosch*  
*Work included in Royal Academy Exhibition, Roermond, Holland*
- 1979 *Travelled to Australia and returned to New Zealand*  
*Employed by Christchurch Arts Festival, supervising the construction of theatrical props and masks*
- 1980 *Reproductions of five paintings published by Christies Fine Arts, Christchurch*  
*Solo exhibition, Christchurch Arts Centre*
- 1981 *West Coast bush experience. Construction of island style thatch hut and bush totems*  
*Surreal Meal, group exhibition, Closet Artists Gallery, Auckland*
- 1982 *Solo exhibition, Closet Artists Gallery, Auckland*  
*Finalist, Wanganui Art Award*
- 1983 *Mural painting, Sunnyside Hospital*  
*Solo exhibition, C.S.A. Gallery, Christchurch*
- 1984 *Andromeda, design and performance (with Briar Middleditch)*  
*Group exhibition, C.S.A. Gallery, Christchurch*
- 1985 *Extensive study of taha Maori. Construction of silhouette puppets and transparencies for Te Waka O Rata, theatrical production*  
*Solo exhibition, Aberhart North Gallery, Auckland*
- 1986 *Solo exhibition, Manawa Art Gallery, Christchurch*  
*Extensive touring with Te Waka O Rata*  
*Solo exhibition, Aberhart North Gallery, Auckland*
- 1987 *The Forgotten City, solo exhibition, Manawa Art Gallery, Christchurch*  
*Group exhibition, Aberhart North Gallery, Auckland*  
*Exhibition, Hawkes Bay Art Gallery*
- 1988 *Group exhibition, Aberhart North Gallery, Auckland*  
*Solo exhibition, Jonathan Jensen Gallery, Christchurch*  
*Solo exhibition, Aberhart North Gallery, Auckland*
- 1989 *Group exhibition, La Quete Gallery, Christchurch*  
*Solo exhibition, Peter McLeavey Gallery, Wellington*  
*Queen Elizabeth II Arts Council direct support grant*
- 1990 *Group exhibition, Goodman Suter Biennale*  
*Solo exhibition, La Quete Gallery, Christchurch*  
*Solo exhibition, Aberhart North Gallery, Auckland*



## THE ARTIST'S PERSPECTIVE

**O**ver the years my work has increased in depth of feeling, intensity and compulsion. I attribute this partly to my absorption of the techniques of underpainting used by fifteenth century Renaissance artists. As a keen student of art history I am constantly reassessing the great traditions and have discovered many links and parallels to my own work. I find spiritual support in identifying with the lives and work of the great masters.

However, the principal source of inspiration is the creative energy which flows directly from a wellspring beyond the rational mind. It is instinctive and volcanic. It is playful, but strikes definite chords. It reflects on symbols and archetypes, and seems to draw on racial memories. It is the Dreamtime, the unconscious. "To all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing."  
(Duchamp)

In a sense my work has had to devolve in order to evolve. A decade ago I would use symbols intuitively derived but formally composed in order to create a work. Now, in commencing a work, I would sense a general feeling, and use the paint on canvas by making movements, marks and configurations with the brush, cloth or hand, on the surface. By gazing into these random surface markings I discover forms and dimensions, some of which I am compelled to develop. These natural forms are powerful, even haunting, like the awakening of old memories.

But then I was left completely in the void and left absolutely to the haphazard marks which I make all the time, and, if you look at the forms, they're extremely, in a sense, unrepresentational. One of the things I've always tried to analyze is why it is that, if the formation of the image that you want is done irrationally, it seems to come on to the nervous system much more strongly than if you knew how you could do it. (Francis Bacon)

W.C.R.



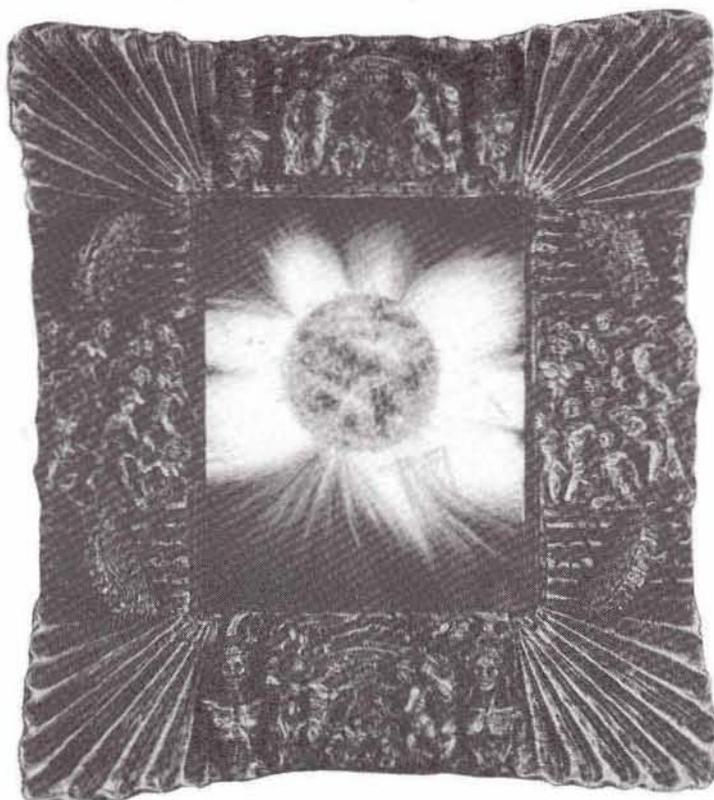
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*I would look and in the pigment would stir as from a slumber a recondite haunted form, of racial memory, of vast mind - I felt the Renaissance, Rembrandt's adventure and a thousand other tableaux spearhead Consciousness.*

*In these works I have tried to show the epic nature of events, a moment in eternity, in a day that could be your last - an Iridescent Jewel, a gift from the sun.*

*Wilhelmus C. Ruifrok*

*Solra - 1991 - oil on canvas - Collection: The Artist*



C A T A L O G U E

1. *Mound of Humankind* 1987 oil on canvas
2. *Generations of the Sun* 1989 oil on canvas
3. *Liberation (End of the Wall)* 1990 oil on aluminium
4. *Flamenco Sea* 1989 oil on aluminium
5. *Natural Cataclysm* 1991 oil on canvas
6. *World Tree Yggdrasil* 1991 oil on brass
7. *Solra* 1991 oil on canvas
8. *Horsemen (Fate)* 1991 oil on aluminium
9. *Dance* 1990 oil on canvas
10. *Ovied* 1991 oil on aluminium
11. *Arabian Shepherds* 1991 oil on aluminium
12. *Sons of the Earth* 1991 pencil and conté crayon on card