

“Interior landscapes”

The creation of a paradoxical surface of abstract landscapes seems to characterise the new pictorial research of [Aline Jansen](#). This geographical sensitivity takes its place in a tradition of abstract art modelling where multiple references mark her active sense of inquiry.

The apparition of volume in her work reveals from here on an extremely original compilation in which the diverse pictorial layers choose a coloured sedimentation. Knowing the artist's previous period, which through the combination of contradictory elements lead to organic forms. If this still transpires in her artistic productions, the adeptness of new techniques (cement, glues, pieces of material and canvas, etc.) as well as their arrangement in a rectangular frame selecting the horizontal position, gives a new overall perspective .

These masses of colours put into place through an application of successive waves, repose on a new shaping of material and this implies a composition which often verges towards pastels. The impact desired by Aline Jansen culminates in certain completeness and the understanding of these abstract landscapes is once again questioned. Of course, as a reference, the series of elementary landscapes with vivid colours by Nicolas de Staël may be brought to the fore, they have their differences in form, but nevertheless are not insignificant.

Occasionally striped, the rush of coloured strokes and lines seems to favour a tidal movement and is finally fixed in a maritime metaphor. In the traditional space of the painting these unusual reliefs are suspended and create a surprising effect. The colour range integrated in their cemented support cradle contradictory sentiments. The supposed solidness of an element traditionally used in building, finds itself subdued in the staging of the overall picture chosen by the artist. The exact conformity which exists between this uneven landscape, hollows and humps, through the representation of the mind's eye, offers new fields of exertion.

The “post-cubist” and sometimes the expressionist dimension present in the illustrations and paper-based work of divers technical types (pencil and computer-assisted colours) by Aline Jansen, must not hide the moving abstract where a rapid suggestion of a human figure occasionally slips in, almost secretly. Silhouettes form themselves in this mineral situation, simply suggestive or may-be only seen by the viewer. Natural elements, forests, or woods and such like, play hide and seek with the idea of their remodelling.

If these reliefs find their home so comfortably in abstract art, Aline Jansen does not wish to rest here in this satisfaction. Certain experimental volume-works now have polystyrene and belong to the hybrid race. It is therefore in digging into the known depths of painting that the desire to create is once again found.

