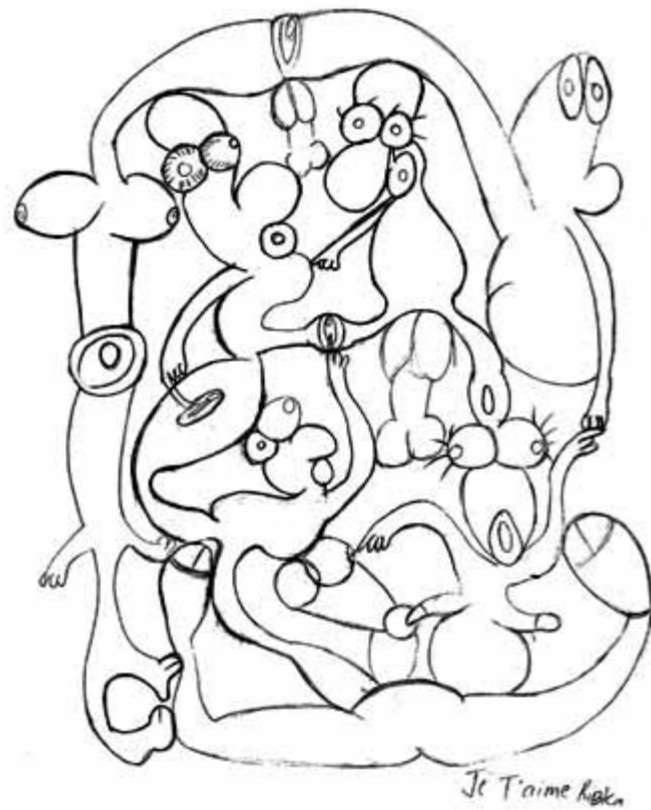


# Ribka Chanson- Hendriks

a decade of  
innocence







**Ribka  
Chanson-  
Hendriks**  
a decade of  
innocence

It is always exciting to discover the work of a new artist; but when the work is as novel and vibrant as that of Ribka Chanson-Hendriks this is especially so.

Evolving from the primitive art of her native Banda Island, in the furthest reaches of the East Indies, she has captured an essence of innocence which is both charming and refreshing.

This is an expression of her soul, unfiltered by educated prejudice which stifles the creativity of many classically trained artists - each piece tells its own story in cartoon-like simplicity which belies a complexity and feeling for form which shows the maturity of this young, autodidact.

Her work is based around amusing human and animal figures which are juxtaposed in a flurry of captivating detail; telling stories as the eye is lead from one to the next. A hand touches the body of a woman bedecked with eight breasts, amoebas meet in loving trysts and an explosion of alien creatures coalesce in a tangle of vivid forms.

Ribka's use of colour is bold and unafraid, initially using primary and secondary pigments and latterly employing more complex, yet still vibrant, hues.

Ribka has been producing these works for less than a decade, having started to explore her talent as a response to being exiled from her native island, and being propelled with her French husband to Paris. He gave her art materials to 'play with' as an attempt at cathartic therapy but had no idea that he was unleashing such a delightful torrent of creativity. She works in acrylics, on paper, canvas and wood and the forms she produces are simultaneously primitive and sophisticated, novel and ancient. There are echoes of tribal art and child-like cartoons and it is clear to see how this has evolved into a charming and cohesive statement of her psyche.

In recent years, Ribka has turned to the creation of three-dimensional carved wooden representations of her work; still continuing to play with her fantastic people and creatures. Through these carvings her work gains an astonishing dimension which demands the touch of one's fingers. They acquire a distinct existence and become almost animated in their bas-relief and in these sculptures, Ribka's work finds a new voice. Some remain the colour of the wood from which they are created, others gain the same vivid colours as her paintings. They are all delightful and she has built a considerable collection of these pieces – sufficient for a serious exhibition of her work.

The paintings and the wood carvings both tell individual stories which are complete in themselves and fuse into an ongoing discovery of a new world. They are very amusing and appeal to the playful side of our nature yet call to something more fundamental and guttural. They appeal to the connoisseur on many levels, from a delight in their vibrant immediacy and their simplicity of line and curve to something primal and ancient.

Ribka is a force of nature driven by her delight of self-expression and it is a privilege and a joy to discover her at the beginning of what will surely be a long and illustrious career.

~Nick Burgoyne – Bali - July 2012



Untitled 01



Puppet / *Wayang* <sup>2012</sup>

relief wood suar raw — 32X32 cm



All Gone Crazy / *Gila gila* 2012

painting acrylic on canvas — 100X150 cm

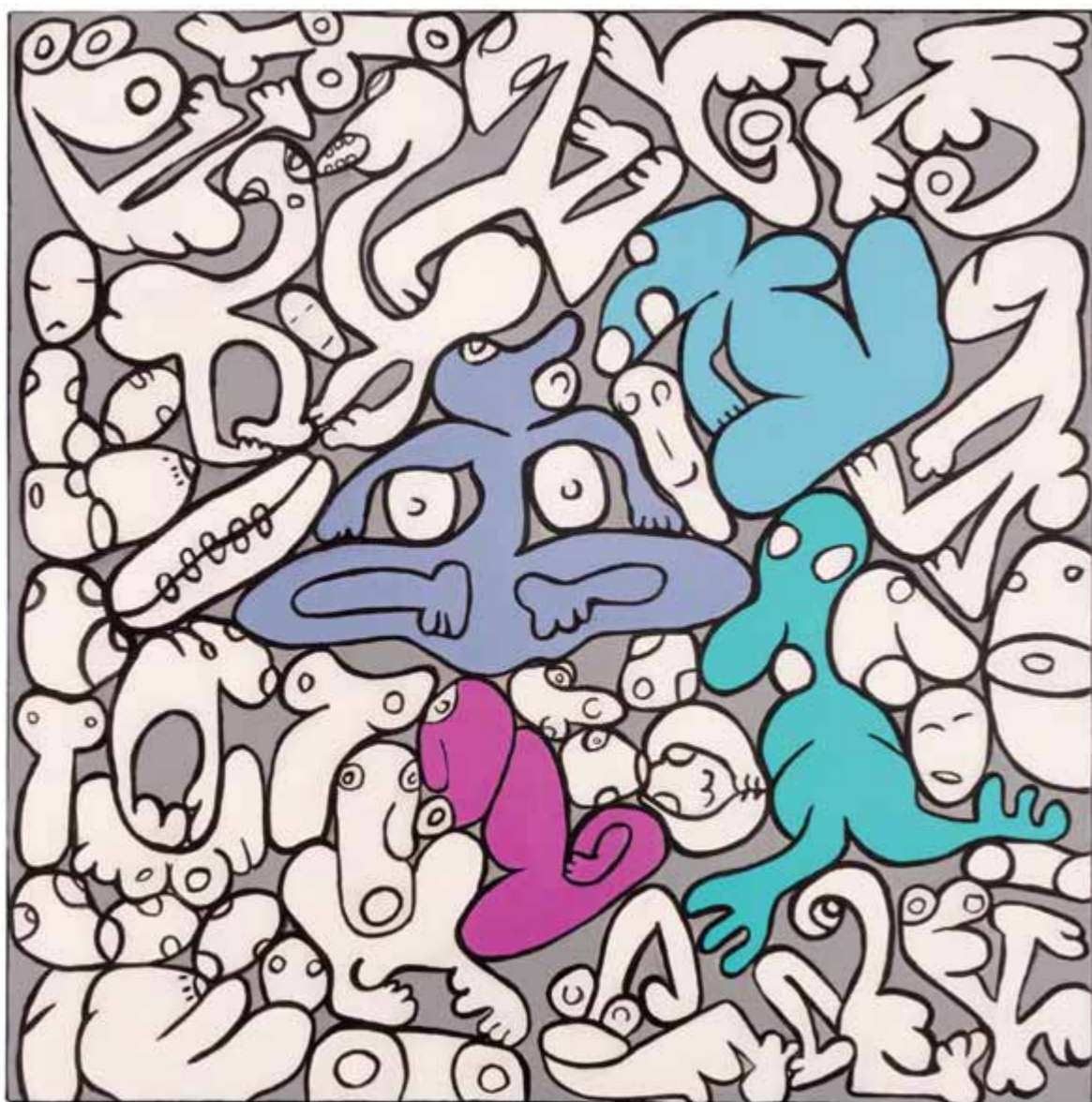


Mask Legend / *Topeng Dogen* 2012

relief wood suar raw — 66X16 cm



Untitled 02



The Spies / *Mata Mata* 2012

painting acrylic on canvas — 50X50 cm







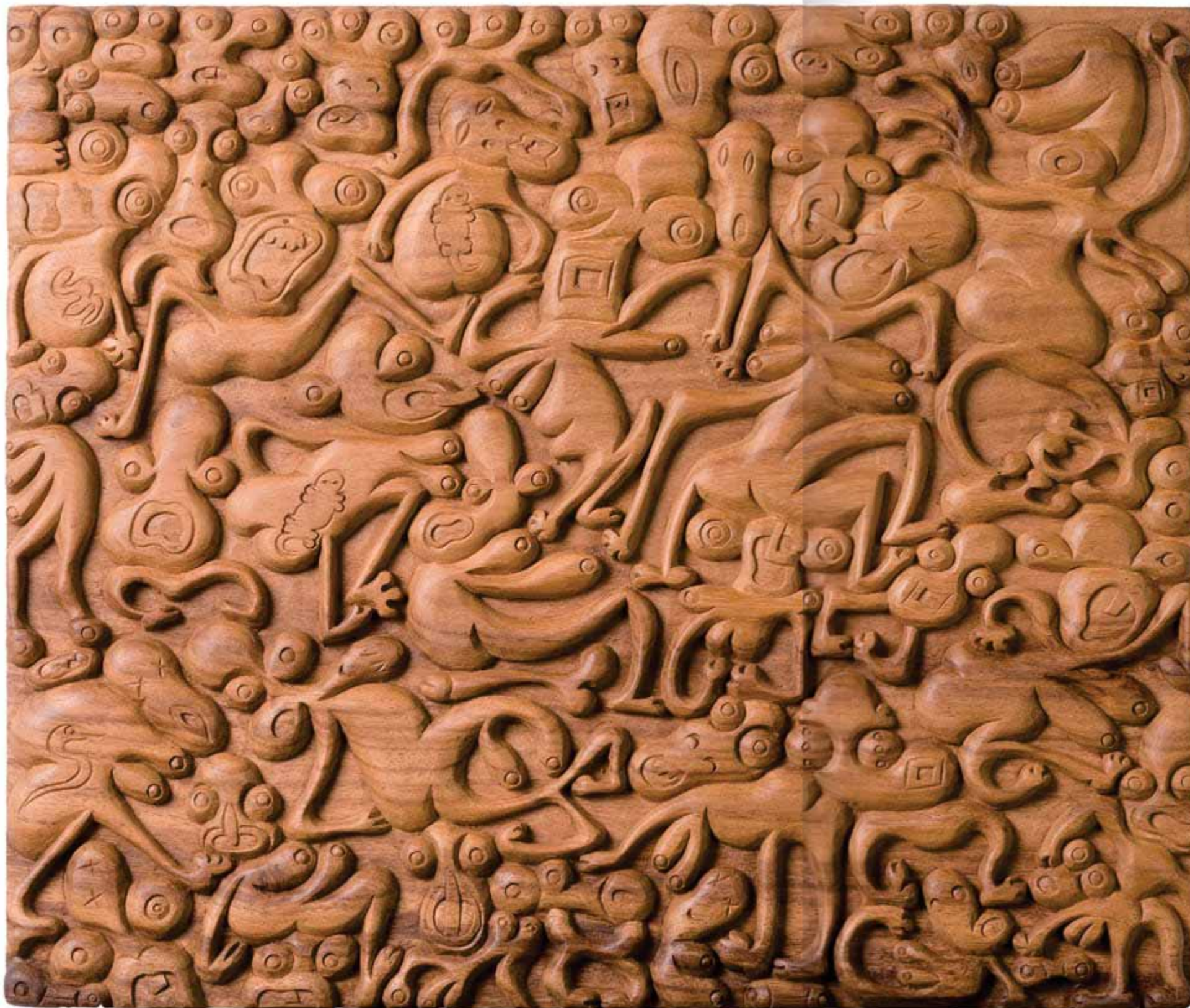
The Worm Spy / *Cacing Bermata Mata*<sup>2009</sup>

painting acrylic on canvas — 50X50 cm



The Kiss of the Worm / *Ciuman Cacing*<sup>2009</sup>

painting acrylic on canvas — 50X50 cm



Cockeye / *Mata Juling* 2011

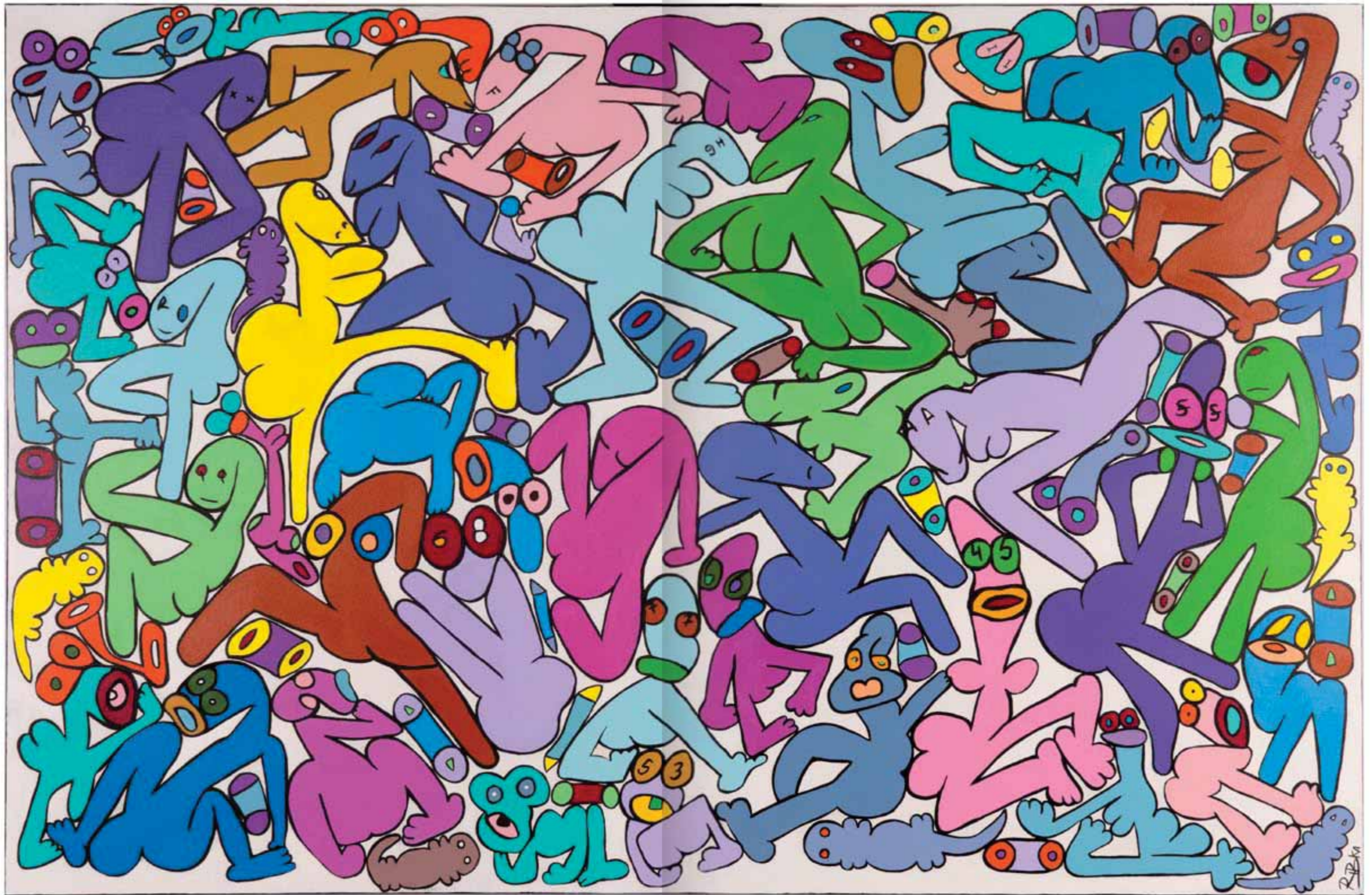
relief wood suar raw — 42X53 cm



Untitled 2011

relief wood teak





Crazy and Naked / Bugil Gila 2012

painting acrylic on canvas — 100X150 cm



Untitled 03

The Mask of the Monkey / *Topeng Monyet* 2012

relief wood suar raw — 54X12 cm



Westerners /  
*Bule Bule* 2011

relief wood suar polychrome  
— 54X194 cm



Naked / *Bugil* 2011

relief wood suar polychrome  
— 54X193 cm



More and More / Lagi Lagi<sup>2012</sup>

relief wood suar raw — 32X32 cm





Dancing Fingers /  
*Jari Menarik* 2009

painting acrylic on canvas  
— 150X30 cm



Fingers /  
*Jari Jari* 2009

painting acrylic on canvas  
— 150X30 cm

Laughter and Sadness /  
*Tertawa Dan Sedih* 2009

painting acrylic on canvas  
— 150X30 cm





Beby Betina 2009

painting acrylic on canvas — 120X50 cm



Arm in arm / *Bergandengan* 2011

relief wood suar raw — 52X58 cm



Relaxation / *Penyantai*<sup>2011</sup>

relief wood suar raw — 52X56 cm



Untitled 04



Untitled 05



Ape's Meditation / *Kera Bertapa* <sup>2009</sup>

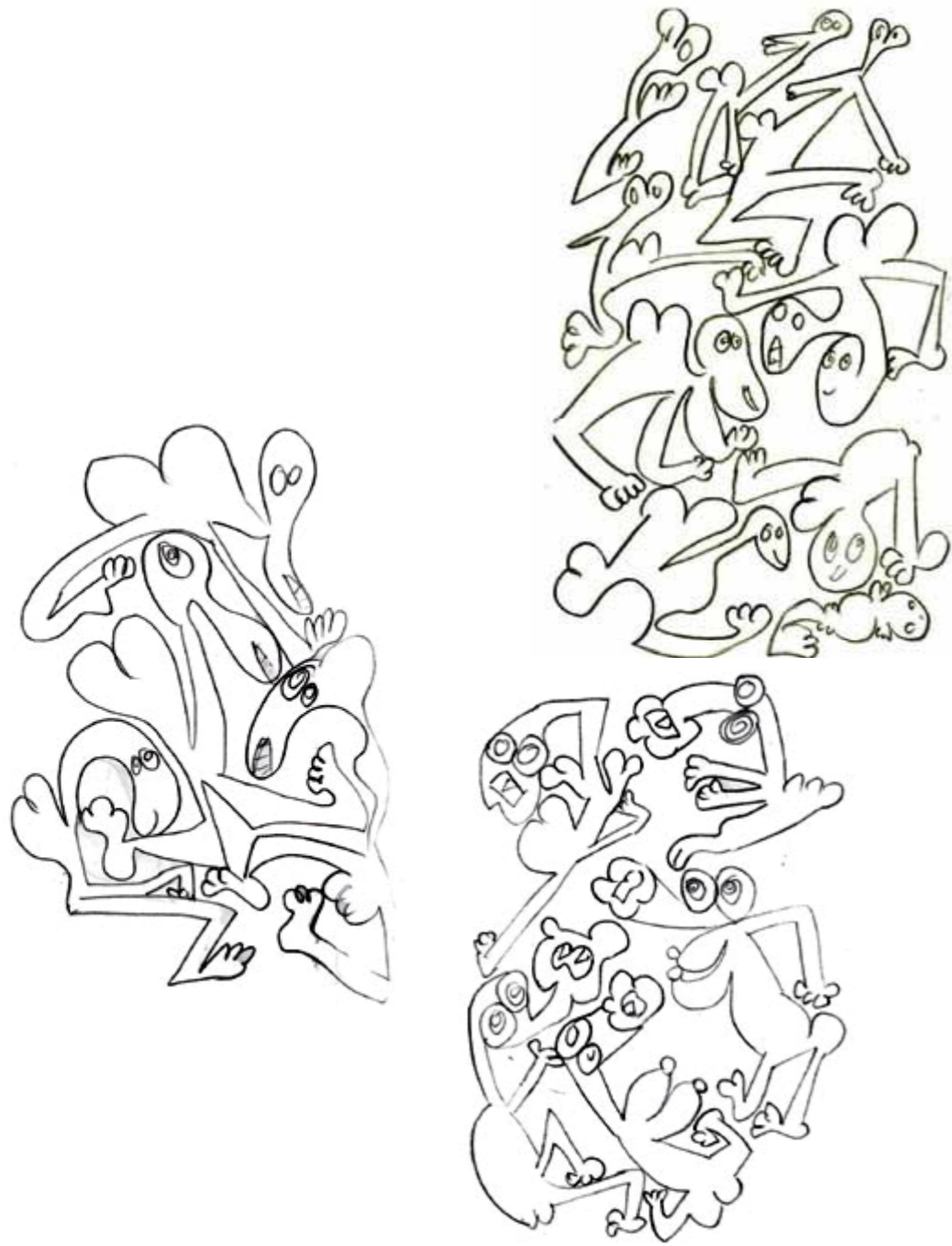
painting acrylic on canvas — 50X50 cm

Spider Men / *Orang Labah Labah* <sup>2011</sup>

relief woodteak polychrome — 136X88 cm



relief wood suar two color — 34X50 cm



Godesses 1&2 / *Dewa Dewa* (2 faces) 2011

relief wood teak two color — 100X15X15 cm





Binatang Bergaya <sup>2012</sup>

Relief Wood Suar — 166X46 cm



Berguling <sup>2012</sup>

Relief Wood Suar — 166X56 cm



Untitled 06

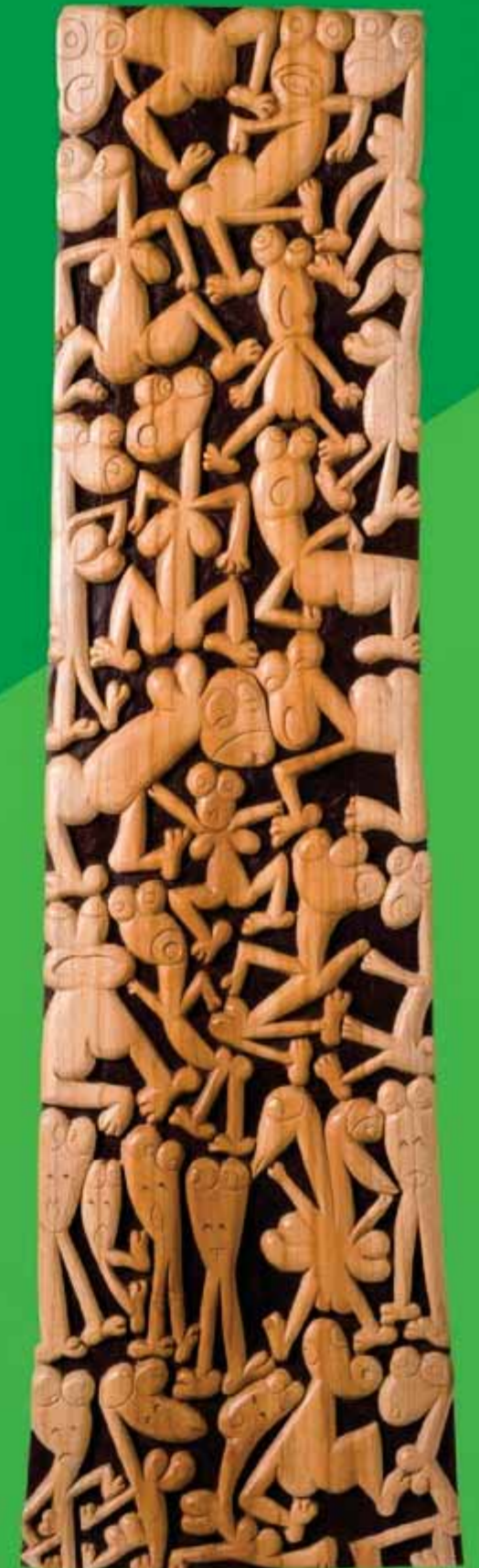
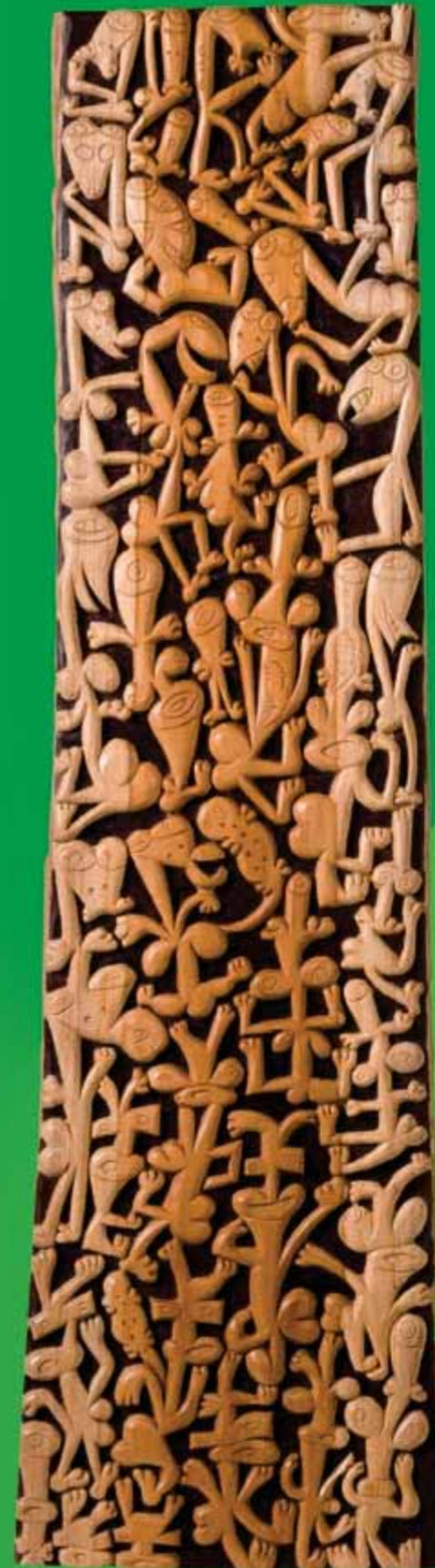


Fantasize / Menghaya<sup>2012</sup>

relief wood suar polychrome — 32X32 cm

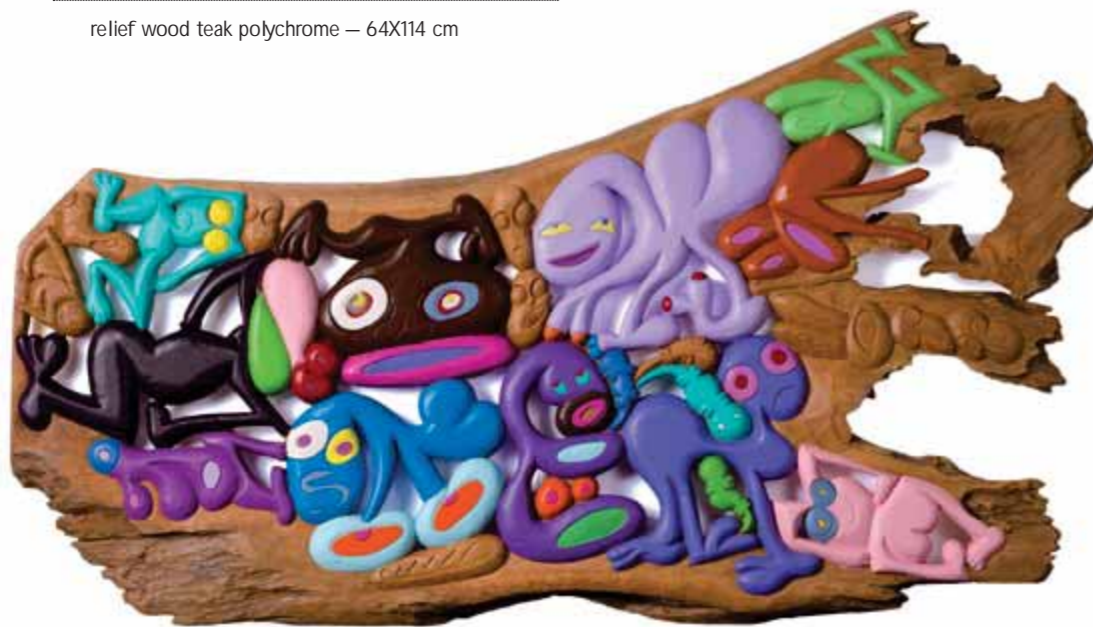
Disko / *Berdisko* (2 faces) 2011

relief wood teak two color — 130X36 cm

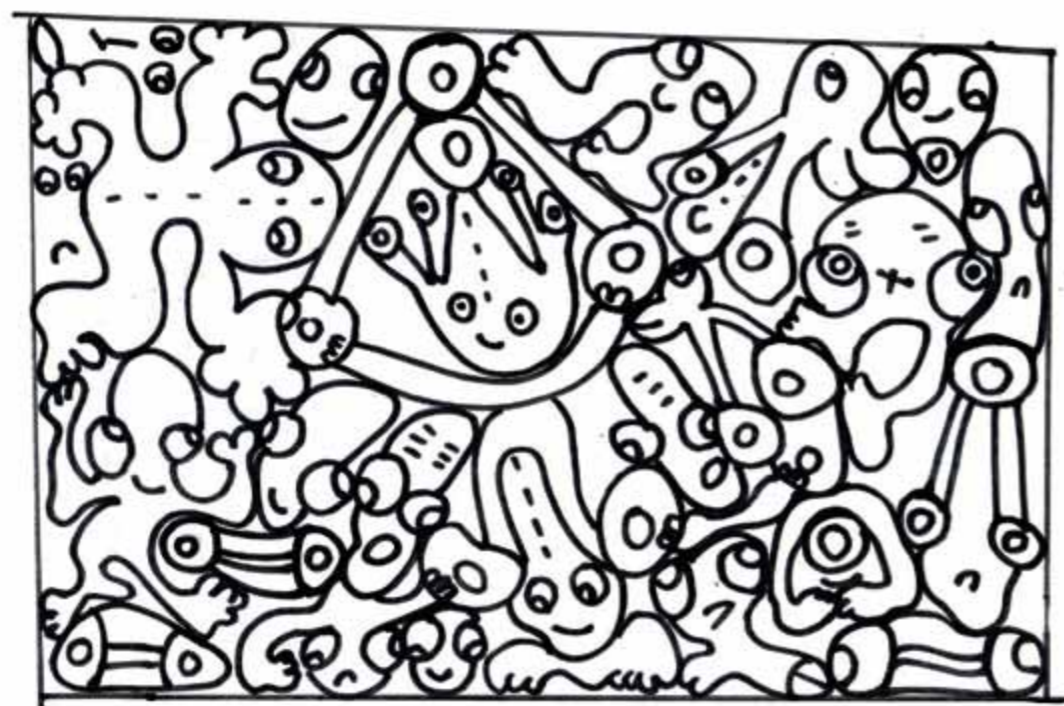


Monkey People / *Orang Monyet* 2011

relief wood teak polychrome — 64X114 cm



The unexpected  
outpouring...



Lolo/ol

## The unexpected outpouring

It was around the year 2000. Some friends introduced me to this very young woman –almost a girl- who had just arrived from Indonesia, quite shaken by what looked like a hastily made decision to live in France.

She was then described to me as some kind of refugee, having fled a brief but violent surge of ethnic trouble out there in her native island.

This was Paris and she knew almost no one, didn't speak French, had never before experienced Europe and its chilly winters, its short daylight and the usual greyness that envelopped everything: the sky, the people, even the depressing mood of December in the French capital.

All she had –apparently- was her loving husband and beloved baby child. Not much for someone who grew up amidst the colorful, warm, abundant and easy-going life under equatorial bliss.

I say « all she had- apparently » because she had something else, as my friends and me would soon discover : she had in herself this urge to put it all on paper, to lay it all in her own way on canvas, otherwise hidden behind her beautiful smile, her happy singing voice.

She could hardly speak in the tongue of Molière ?  
No problem.

She soon embarked on another unexpected journey, which was her personal way to relate to the outside world.

Among other things, I happen to be a contemporary and modern art collector, rather immersed in museums and galleries, openings and art shows on both sides of the Atlantic, counting among my friends and family quite a few artists, some pretty well known. So I was immediately impressed by this very sure sign I was used to recognize : Ribka could not help being who she was, and could not refrain from expressing it, telling the world how she saw the whole thing.

In short the definition of an artist.

At first, seeing the explosion of crude, polymorphous, grinning, orgiastic, sometimes gory creatures depicted in very bright and contrasted colors, I guess I would have been forgiven to think Ribka was just spontaneously demonstrating an ability for raw art.

But make no mistake, this is not raw art.

We are truly facing contemporary art. There would indeed be no money lost in betting that

Ribka's work could easily find its place in one or more of London, Shanghai, Berlin, Los Angeles's exhibition fairs or galleries, therefore attracting collectors already awake to a new form of mainly feminine paintings that we could consider as being post deconstructionist, post-street art.

An art that depicts life winning over the usual catastrophe of man's greed and fear, lust and doom, nature and perversion. The meeting of all sorts of beings gathering to upset whatever cruelty, mischiefs, pressure and nightmare could be forced upon the individual.

It is true her style reminds us undoubtedly of traditional Asian frescoes ranging from the Hindu and buddhist temples of Bali, Java, Cambodia, South India to name a few. But I could not help being struck by the sheer quantity of Ribka's crowded characters whirling in her paintings the creative courage it took Hieronymus Bosch to tell his entourage about the madness of humankind when related to a divine dimension not deeply grasped.

Although I'm quite sure she didn't know about either Bosch or Brueghel the Elder, but there was in Ribka's urgency and willpower the same desire to talk about injustice as the great master demonstrated when depicting joy and

light-mindedness in the midst of war, misery and unbalance.

Life is stronger than death. Art is stronger than illustration. Joy is stronger than despair.

I'm aware some people reading this might question whether my feet are still firmly poised on the ground because my praise might seem overly effusive.

Let me say I have no problem acknowledging this : when I was first introduced to her work, I could see then, and I can see even more now when looking at Ribka's latest work that, residing closer to me still than the great masters of long past, there is in her curvaceous, sex-obsessed, mutilated, modified, swarming mixture of acute pain and extatic joy piercing through the multitude she paints, an innocent but still direct link to Matisse's late works, like « La Ronde » or the 1952 « Women and monkeys ».

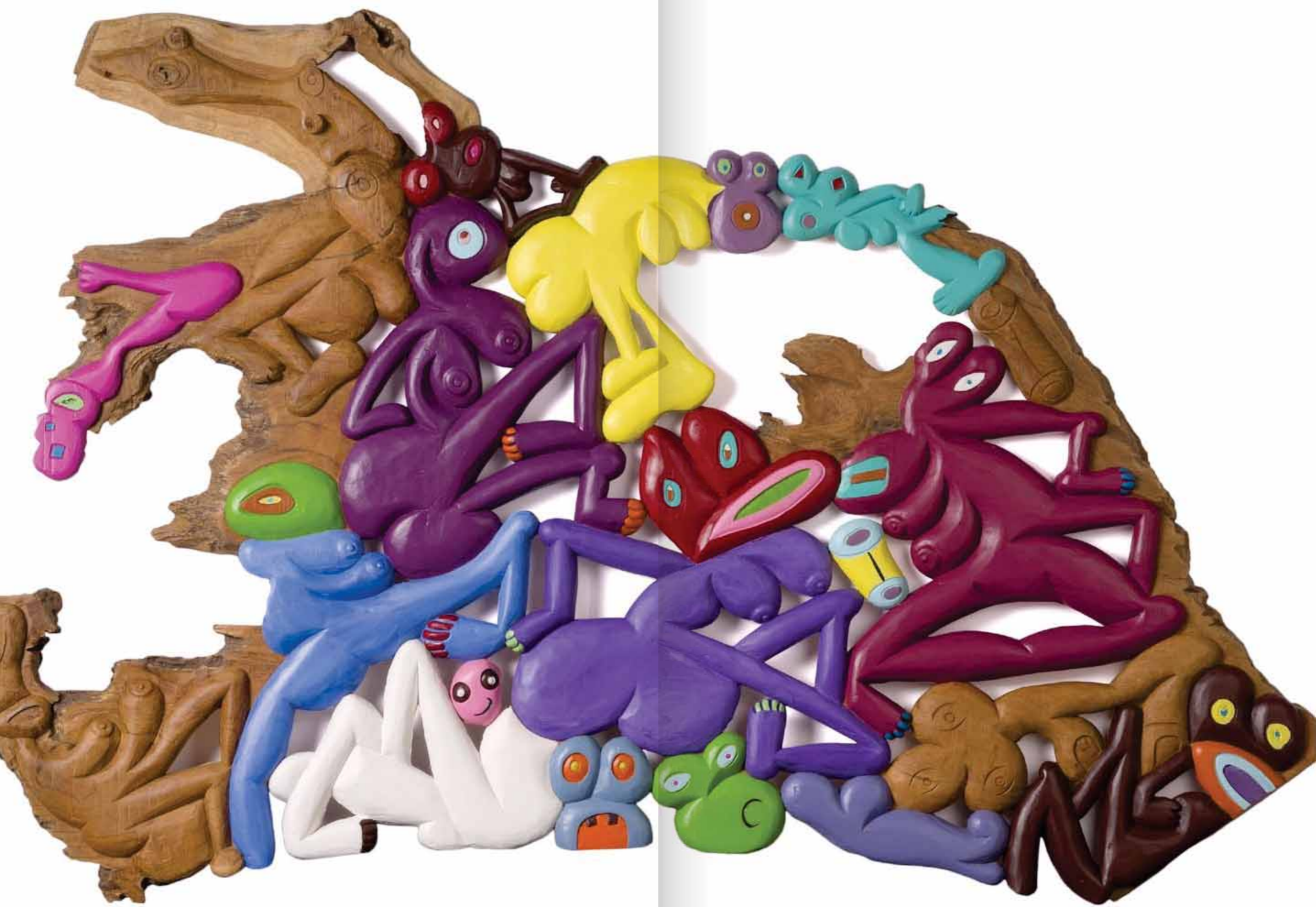
Because in spite of the seemingly spontaneous, free-riding, exploding, joyfull and careless mingling of her storytelling, one cannot put aside the deep sophistication of the forms she twists, extrudes, spins, and projects.

Ribka's assuredly is no raw art for the patient eye looking at the thread of today's saturated, demanding and ever renewing cravings along the path through which mankind tells of life, death, and all that is between.

Unless of course, as in Ribka's paintings, it all comes at the same time, in a glance.

And then, if I wrote nothing of her unique way of juxtaposing colors, that is because it will be the subject of a possible future writings concerning her next big show.

~Laurent Condominas





Laughing / *Tertawa* 2011

relief wood teak polychrome — 85X140 cm



Kissing Lizard / *Kadal Berciuman* 2009

painting acrylic on canvas — 50X50 cm



The Smiling Children /  
Anak Anak Tersenyum <sup>2009</sup>

painting acrylic on canvas  
— 120X50 cm



A Happy Child /  
Anak Bersenang <sup>2009</sup>

painting acrylic on canvas  
— 150X30 cm



Children Faces /  
Muka Anak Anak <sup>2009</sup>

painting acrylic on canvas  
— 150X30 cm



Story Teller /  
*Pendongen* 2012

relief wood teak two color  
— 114X31 cm

Accused /  
*Menuduh* 2012

relief wood teak two color  
— 118X42 cm

Downside Up /  
*Jung kir Balik* 2012

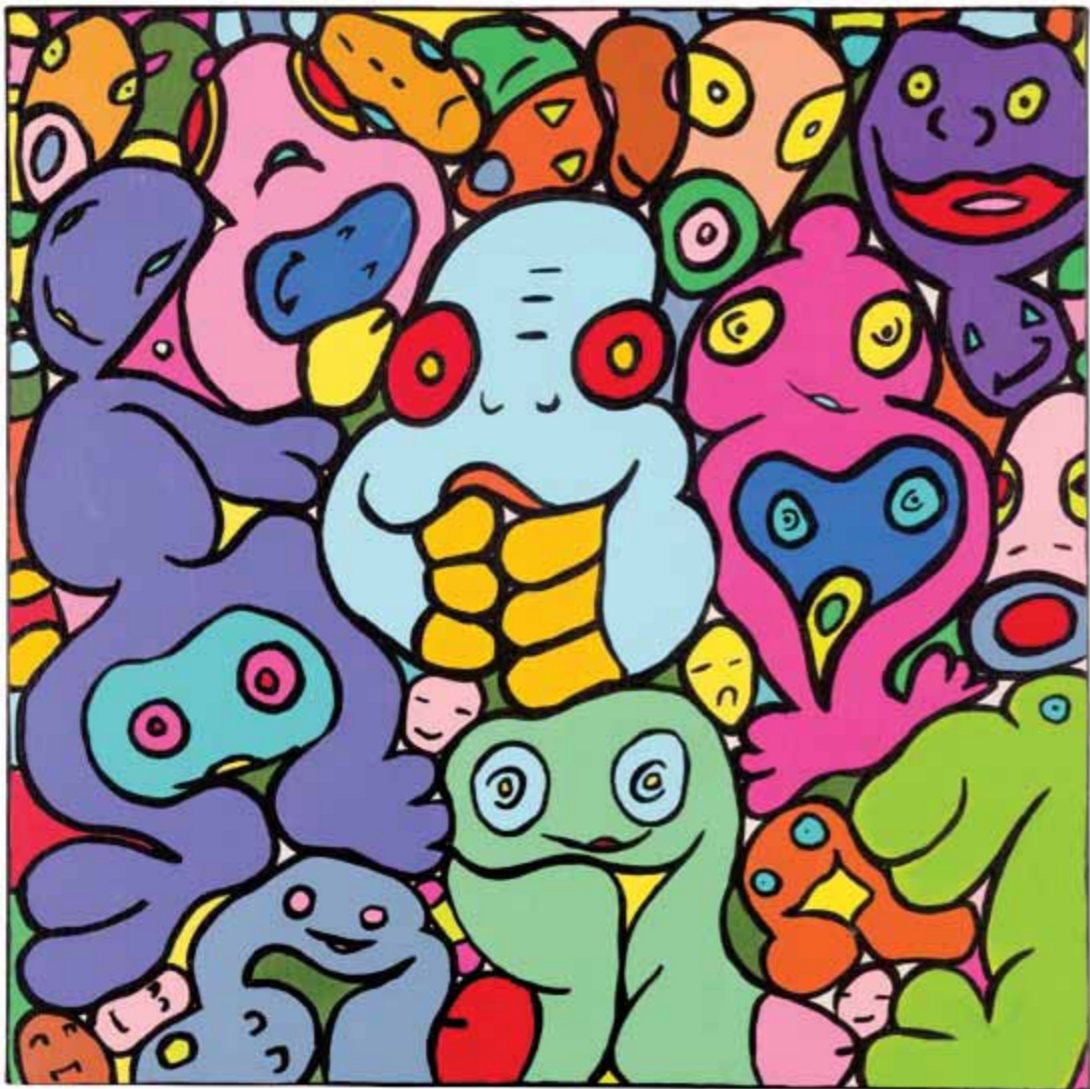
relief wood teak two color  
— 162X30 cm



Ribka Amour <sup>2010</sup>

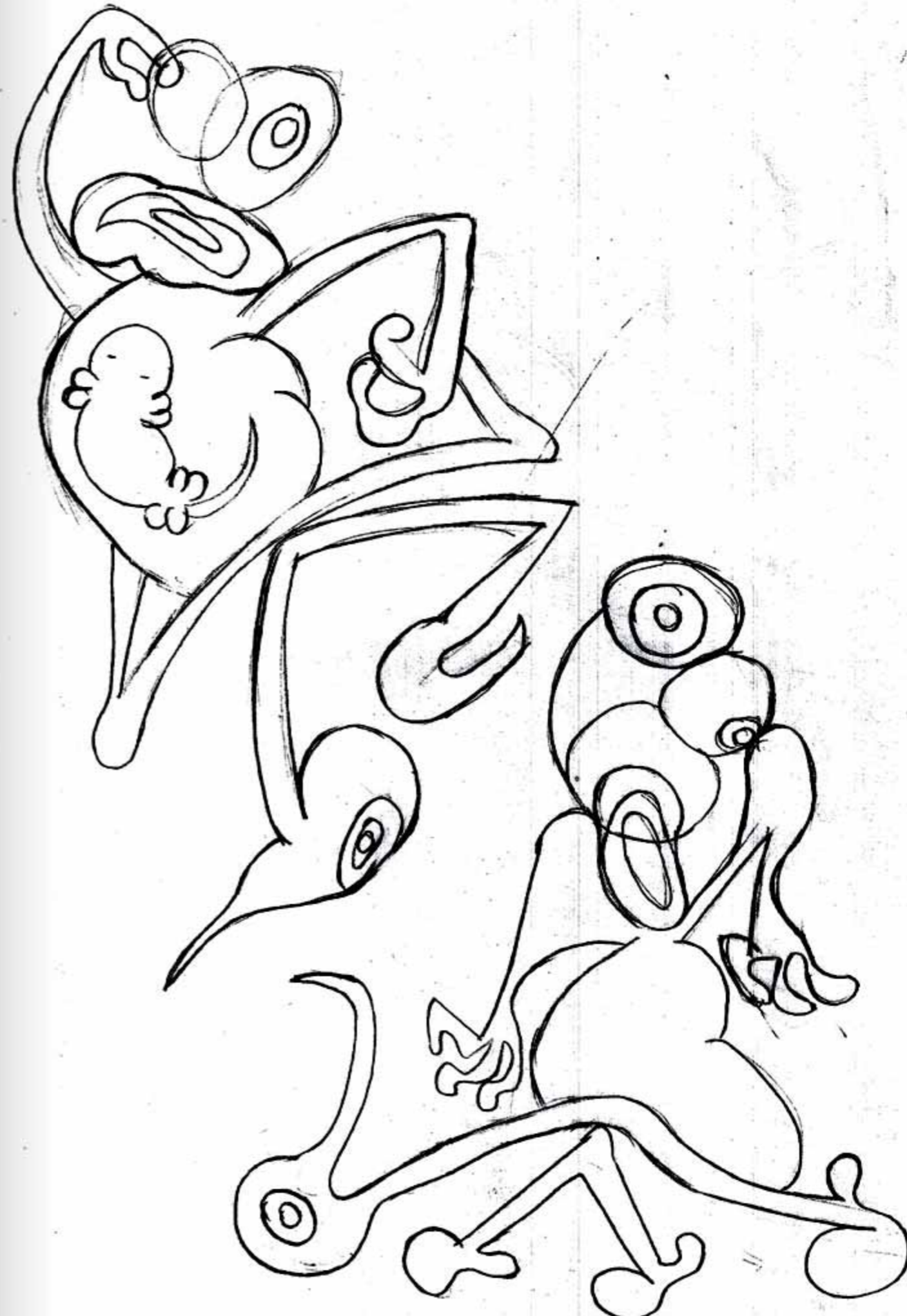
relief wood suar two color — 128X53 cm





Frog Greeting / *Katak Bersalam* 2009

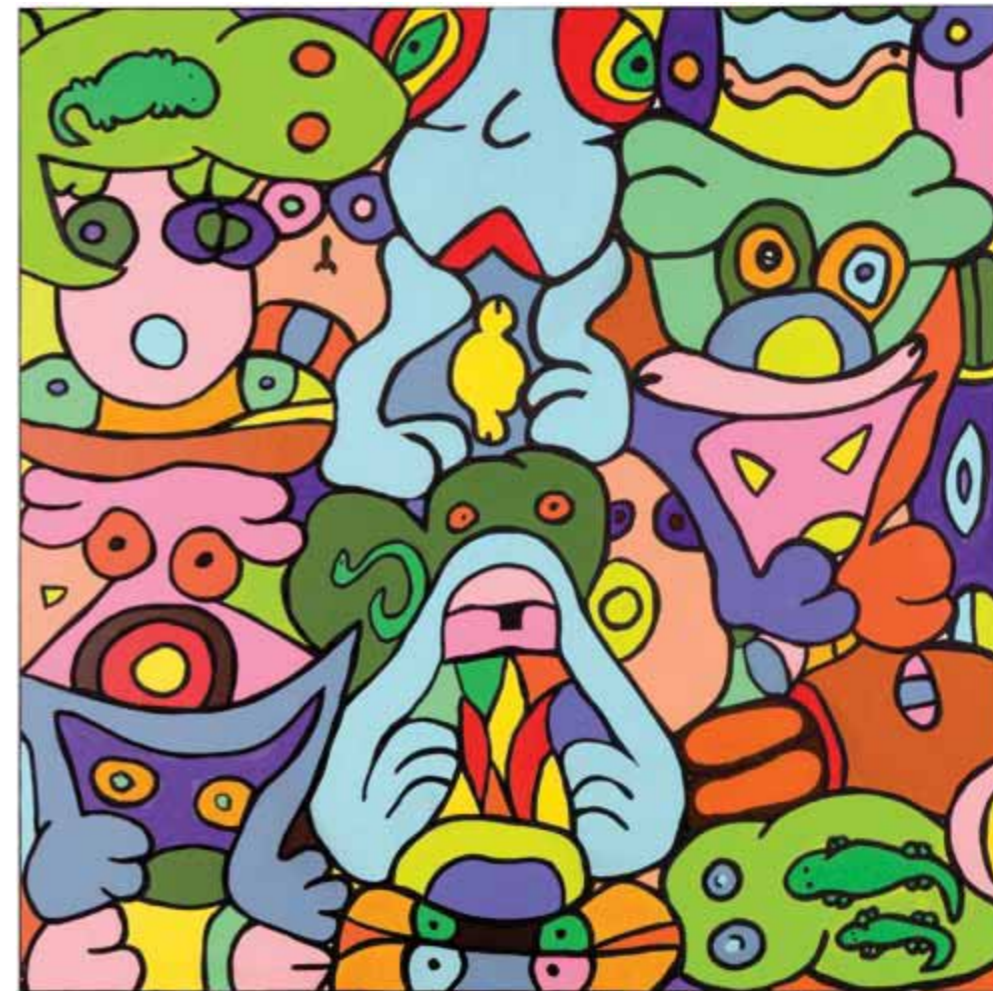
painting acrylic on canvas — 50X50 cm





Styles / *Gaya Gaya* 2011

relief wood suar raw — 80X58 cm



Unhappy Chicken / *Ayam Bersedih* 2009

painting acrylic on canvas — 80X80 cm



Untitled 07





Spiders / *Labah-labah* 2012

relief wood suar polychrome — 32X32 cm



Movements / *Gerak Gerik* 2011

relief woodteak polychrome — 188X80 cm



Sailing / *Berlayar* 2012

relief wood suar raw — 32X32 cm





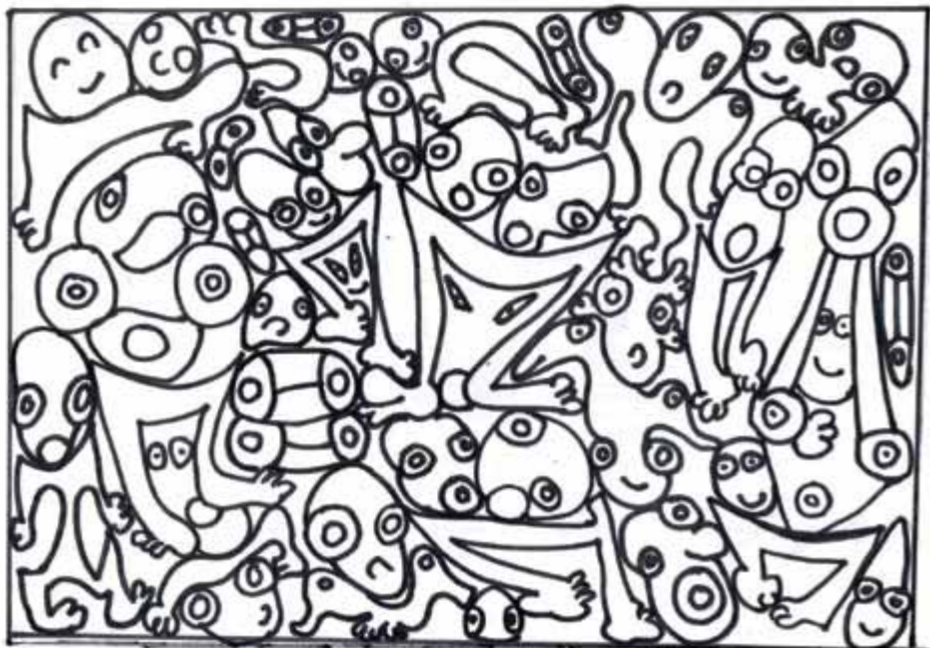
Sorrow / *Bersedih* <sup>2011</sup>

relief wood suar raw — 64X53 cm

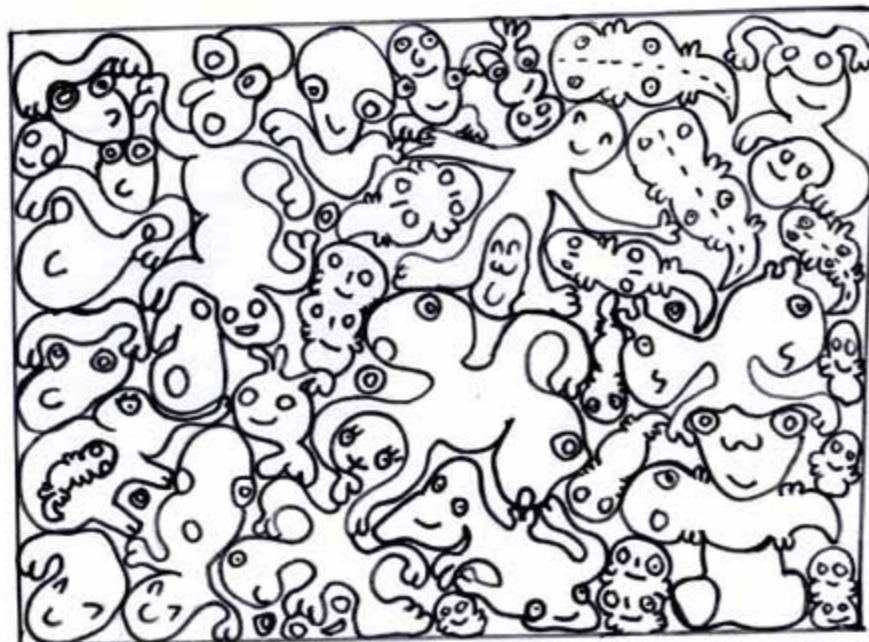


The Joy of Childhood /  
*Anak Bergirang* <sup>2009</sup>

painting acrylic on canvas  
— 150X30 cm



2010/04



2010/03



Dancing Lizard / *Cicak Berjoget* 2009

painting acrylic on canvas — 50X50 cm



The Wriggle of the Worm / *Gerak Kacing* 2011

relief wood teak polychrome — 59X115 cm



untitled 08

Dressing Up / *Berdandan* 2012

relief wood suar polychrome — 32X32cm





Reflected People / *Orang Berkaca* <sup>2012</sup>

relief wood suar raw — 32X32 cm

Fullness of Lips /  
*Mulut Tebal* <sup>2011</sup>

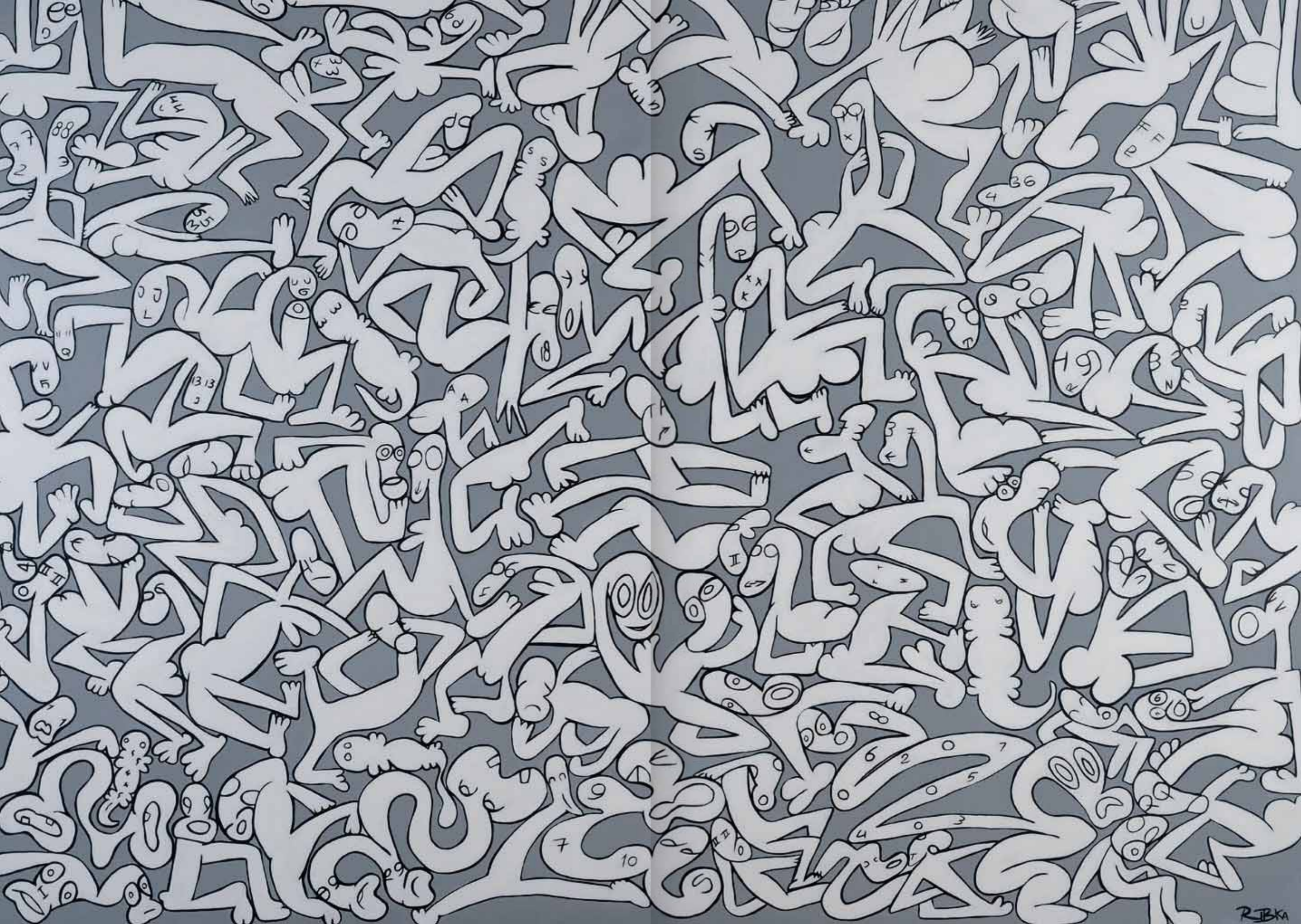
relief woodteak polychrome  
— 206X36 cm

Human Jungle /  
*Manusia Hutan* <sup>2011</sup>

relief woodteak polychrome  
— 232X32 cm

The Dancing Rabitt /  
*Kelinci Penarik* <sup>2011</sup>

relief woodteak polychrome  
— 240X35 cm



painting acrylic on canvas — 150X200 cm



Undercover / *Penyamar* 2011

relief wood teak polychrome — 198X80 cm





Baby Face / Muka Anak Kecil <sup>2009</sup>

painting acrylic on canvas — 80X80 cm



Pohon Mengalir Orang <sup>2011</sup>

relief wood teak — 155X83 cm



Butterfly Fish /  
*Kalibobo* 2009

painting acrylic on canvas  
— 280X40 cm

Thumb / *Jempol* 2009

painting acrylic on canvas  
— 280X40 cm



Genie / *Jin* 2009

painting acrylic on canvas  
— 280X40 cm

Soul / *Jiwa* 2009

painting acrylic on canvas  
— 280X40 cm

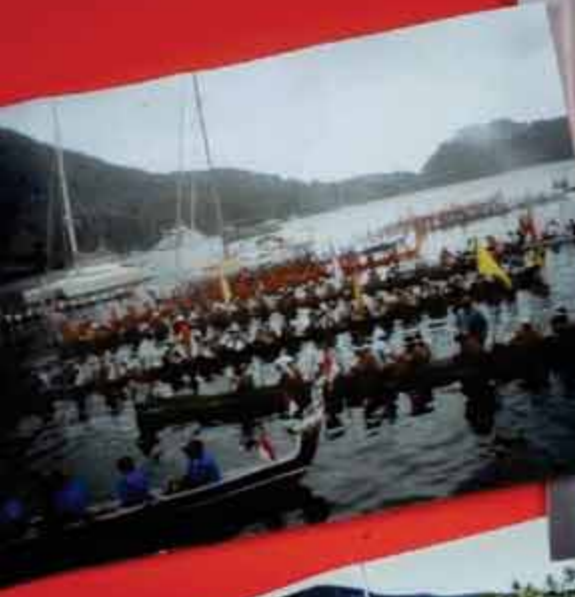




Ribka's origins...







# ribkaart.com

Pictures /  
Recent art pics : Philippe Heurtault  
others : Harold Bellenger,  
Jean-Pierre Chanson

Texts / Nick Burgoyne,  
Laurent Condominas

For more Information : [contact@ribkaart.com](mailto:contact@ribkaart.com)

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Ribka Chanson-Hendriks is an artist from Banda Neira Island in the Moluccan Islands of Eastern Indonesia. Since 1999 Ribka has lived and exhibited in Paris, Marrakech and Bali and in late 2012 she will show her recent works, paintings and polychrome bas-reliefs, at the Affordable Art Fair in Singapore.

Ribka is self-taught; she explores a world of free symbols, a juxtaposed explosion of wild and primitive human and animal forms.

JPC