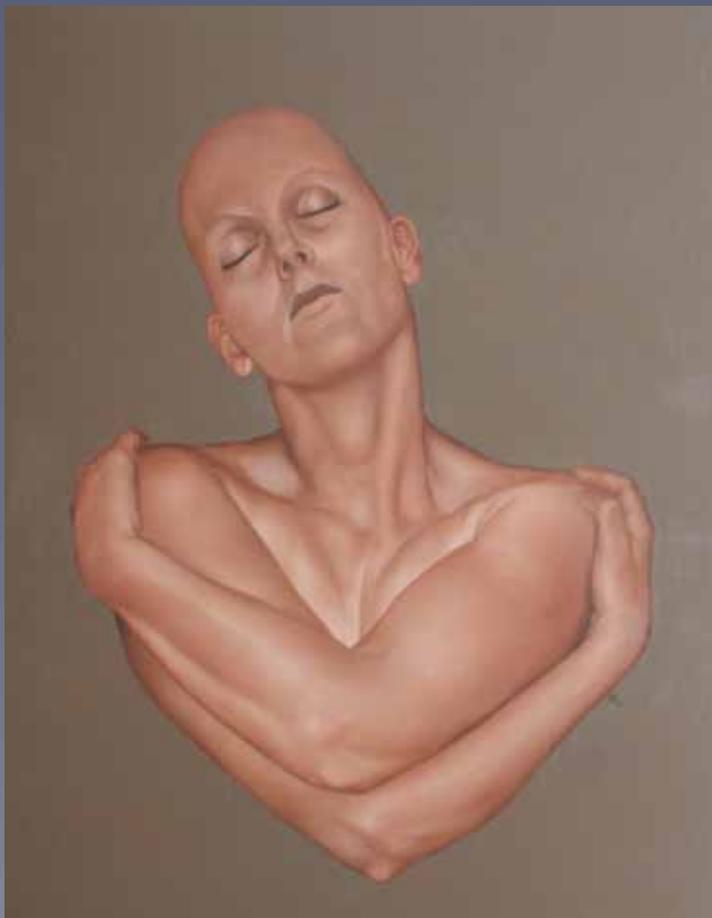


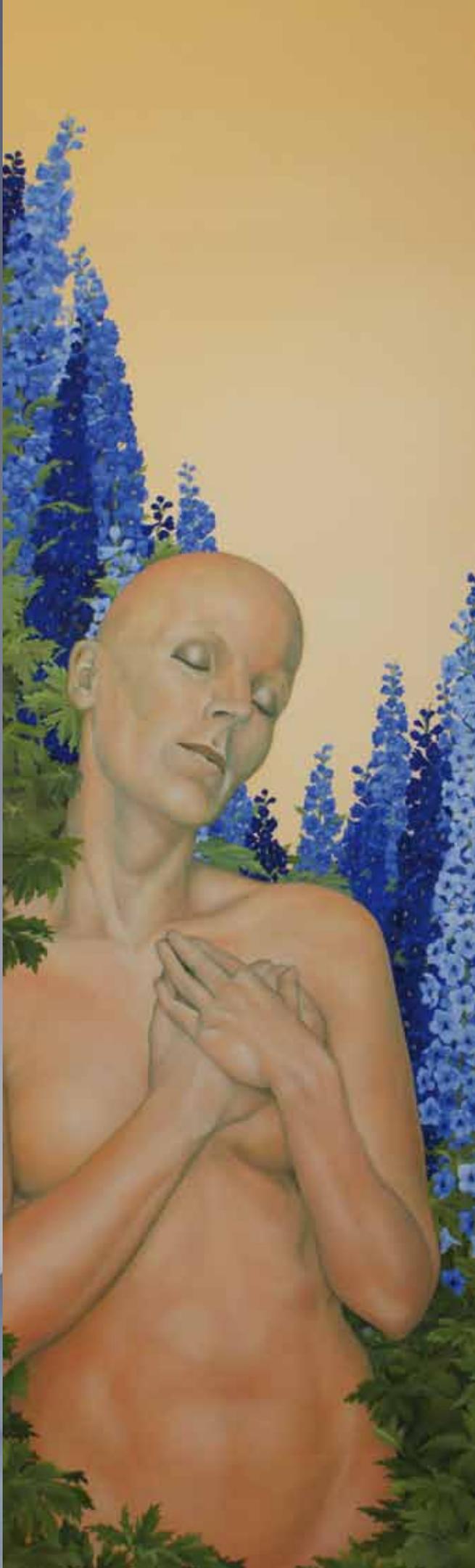
Bianca van Baast



In these arms, oil on canvas, 90 x 70 cm



So far so good, oil on canvas, 100 x 60 cm



By means of clothing, make-up, hairstyles, and jewelry people try to distinguish themselves from one another. But is this the real person that we see? Or do all these things give a person the possibility to hide the real self? What induces a human being to hide himself behind a mask? And to what extent are we different from one another? What do you get if you omit all of the things that can be used as a mask?

Bianca van Baast (1974) paints the human being, completely disposed of clothing, make up, hair and jewelry. Even details, like nipples and fingernails, are left behind. Although her painted figures aren't realistic portraits, they do stay human. The hairless figures appear to be unguarded, pure and vulnerable. They give the viewer the paradox feeling of aversion and attraction, chilliness and pure emotion.

Bianca's work is biographic. She exposes herself, confronting and blooming, showing the phases in her life of a damaged person to a completely healed person. Via the men and women on her canvases she tells a story of doubt and growth, openness and hiding, confrontation and meekness, loneliness and lovely gatherings.

Van Baast knew that she wanted to become a painter ever since she was a little child. But it took her a while to develop the courage and trust her instincts. Her parents wanted her to prepare for a "real" job. For that reason she attended classes to become an occupational therapist, and then an art teacher. Although she finished both curriculums, she never pursued either career. Rather, she followed her dream giving life to the canvas with paint and brush.

More information at

www.biancavanbaast.nl

In good hands, oil on canvas, 150 x 45 cm