My artwork is based around the farm buildings from my home in the Highlands. The paintings are developed through my relationship to these spaces in regard to architecture, memory and perception. An essence of the design is maintained with an emphasis on symmetry. As ideas of light and architecture emerge from the subtle bands of colour, the boundary between representation and abstraction is pushed in ways which allow the limited subject matter seem full of possibility. By applying the paint in thinly layered colour bands, and utilising a subtraction technique, the surface is worked until a balance is reached. The subtle ethereal forms that remain give the effect of a monochromatic finish when first viewed. Through the resulting veil of paint, shimmering traces of tone flicker on the edge of focus.

Despite an allusion to the social, spiritual and material contexts within the field of my work, the principal criteria are always shape and form. I keep returning to the same shape, but shape is never the same. Objects and context transform each other; putting something someplace alters both the thing and the place itself. The challenge with my art is to keep reinterpreting these forms in relation to there surroundings, activating the space around and between the pieces.

The works simple composition exploits the subtleties of line and colour, division and wholeness, tempo and rhythm, materiality and immateriality, surface and space, where the panels suggest subtle movements of light and shadow. With an objective palette tied to the Scottish landscape, the imagination is stimulated from something concrete and an idea of the every day.

As the work I produce is defined by apparent abstract spaces in a specified architectural situation, the viewer's relationship with the paintings is at once simple and complex. Where the forms contained within the picture field question ones own relation to what can appear familiar, offering only base geometric structure for visual measure, with a definite answer only reflecting the loss of possibility.

With the time needed to truly see my panels, there is a hope of slowing the viewer down enough, to make the act of looking particular enough, where everything that needs to happen in terms of remembrance will happen.

In the process of exploration under the viewer's eye, the work constantly renegotiates itself, where the act of perception becomes its own narrative, intensifying the moment when the picture plane shifts and transforms as the viewers position changes.

On approaching the work, colour pulses in constantly shifting patterns, on with drawing, these patterns blend, bleed and fuse into a vibrant continuous field, inviting a highly tuned visual attentiveness. The refined shade and contour lead the eye around the piece, gently engaging the viewer in the act of seeing, where their relationship with the work is one of continual change, allowing the exchange between audience and artwork to become a purely aesthetic appreciation of shape and form.
Cecilia Vissers - Less is More

Cecilia Vissers (b. Beverwijk, NL, 1964) makes wall and floor sculptures in steel. For her, this uncompromising material is of essential importance and is a consistent factor throughout her oeuvre. The character of thick plates of warm-rolled steel, the specific surface texture and weight, are to her what the applied surface of a canvas is to a painter. Cecilia Vissers can be described as a sculptor pur sang who, as it were, paints with steel. She creates landscapes and still-lifes in simple compositions, in whose powerful lines and forms we descry flowers, clouds, butterflies, mountains, stars and a horizon.

Characteristic examples include ‘A Cloud of Steel’, ‘Orange Tide 1’ and ‘Sound of Canna’. The wall sculptures are pure, minimal in nature. The adage of modernist architects from the early 20th century, ‘less is more’, would be an excellent characterization.

Cecilia Vissers intentionally and increasingly aims to achieve concentrated and uncomplicated constructions that function as signs on the wall, almost as symbols for her fascination with the elements of earth, water, fire and light. Herein lies the significance of her sculpture. She expresses this in works that are increasingly monumental and large in scale, yet is poignantly able to achieve it in the intimacy and concentration of small sculptures. An excellent example is the intensely profound, all-absorbing black work, ‘Medardus’, which has an intensely meditative effect.

In recent years, Vissers has established herself primarily as a sculptor, but in addition to her work in steel, she has an emphatic penchant for two-dimensional works on paper. Drawing and printmaking have always held her attention. In her earlier work, there was always a certain distance between the two-dimensional and the three-dimensional works. Her drawings served more as preliminary studies and sketches. In her recent work, however, we see demonstrable cross-pollination, in which each world nourishes the other. Visser's torn and folded models and moulds, mostly comprising two layers of thick paper, treated with black ink, have taken on an autonomous status of their own, giving insight into the craftsmanship and the working method of the artist. It is clearly evident that the ink drawings evolve from strong, sculptural thinking. In her works on paper, Vissers emphasizes volume and mass, the characteristic core concepts of the traditional art of sculpture. The drawings are distilled, flat translations of spatial works.

In her work, Cecilia Vissers is driven by power, rhythm, repetition and pattern. Logic is regularly challenged in apparently inflexible materials and irrefutable forms. Her plate steel sculptures are executed in 8mm steel and weigh up to 200kg. In this material, she intervenes with only one, or just a few minimal saw cuts, enough to produce a clear and concentrated sculpture. She investigates space and experiments with size and gravity. The intense inspiration and vitality she gains from her craft and a mature obsession with her material lead to increasingly large sculptures that literally and figuratively take over. Wall pieces not only take on wall-consuming volume, but a deep black colour also absorbs the space or reflects it in a glowing shade of orange. Again and again, Vissers eagerly takes on the challenge of the rolled bands of steel. The work itself is synonymous with dogged, heavy physical labour. She aims to achieve that minimal intervention, that cut of the saw that is firmly fixed in the mind and heart.
This is typical of the way that Cecilia Vissers works – head and heart, rationality and emotion alternating with one another, back and forth. She tacks between systematic method and intuitive intervention. In the first instance, this expresses itself in stringent sculptures for the wall or floor, a severity brought about by the power of conviction and the monumentality of strict, geometric forms. The monumentality of a work such as 'Follow the River' cannot the misunderstood, and is underscored by the material. The irresistible prolonged observation, however, allows us to see organic forms, simply discovered in spirals, curls and curves. Cut in nefarious lines, they soften the character of the work. Cecelia Vissers’ formal language is no doubt indebted to the minimal art of the 1960s and 1970s, but in terms of content, her work is poetic and romantic. Again and again, she seeks to visualize something that is in fact too abstract to present, something that resists being depicted. Nonetheless, she continually succeeds in her uncompromising attempt to express nature and life as the determining factors in enigmatic connections. It is in this multiplicity of layers that the essence of her work can be found: a world of personal feelings and desires and universal tales, myths and symbols. The surface – the skin – breathes life. Memories are accumulated on the journeys and the experiences of life. A flowing, blue-grey structure takes possession of a surface and carries the mind’s eye along to new regions. Fantasies and dreams appear in fanning structures. Landscapes, waves and gushes of wind take hold of the narrative. What is behind the horizon? What lurks, what lies hidden there? Only by attentive observation do we perceive the work’s many layers of meaning. Vissers’ working method forces a slowing down. It is an attempt to stop time and motion, gain access to another reality. Cecilia Vissers brings the exalted where it truly exists, in the idea of the observer, the experience of the passer-by. Her sculptures are not an illustration of the sublime, but an evocation of the sensation engendered by overwhelming nature. She captures this in a moment that is filled with expectation, of appearance or disappearance, promise or loss.

Netty van de Kamp (Art historian) 2009