

Jan Hendrix

Visual Artist

Born into a farming family in Massbree in the Netherlands in 1949, Hendrix regularly skipped classes in favour of art much to the disapproval of his family. At seventeen, he entered the Den Bosch Royal Art Academy, but was expelled for rebelliousness. He was then invited by the Japanese artist Shinkichi Tajiri to enter the Ateliers '63 School in Haarlem, considered the most radical school at the time. Here he received a multidisciplinary education while working at the Smeets press in the city of Weert. He gained his masters at the Jan van Eyck Academie, focusing on the graphic arts.

In 1975, he received a fellowship from the Ministry of Culture to travel to Mexico to study the country's landscapes. He met José Chávez Morado who invited him to start a serigraphy studio at the Alhóndiga de Granaditas in Guanajuato with the aim of registering the pre Hispanic cylindrical seals of Frederick Fields. He has now lived and worked in Mexico City since 1978. Taking a year's sabbatical in 2010 to study the first Australian plants collected in 1770, at the Natural History Museum of London.

His works range from artist's books, print editions, enamel installations, etched glass, and paintings, to architectural projects. Since the 2000s, he has held an average of three to four exhibitions each year. In the 1970s and early 1980s, he started with multiple exhibitions at galleries in the Netherlands such as Agora Studio in Maastricht and Printshop and Galerie Clement in Amsterdam then the Galería de Arte Mexicano in Mexico City.

A number of exhibitions have toured. *Bitacora* consists of images from various countries. It was exhibited in the Wan Fung Gallery in Beijing, Zhu Qi-Zhan Museum in Shanghai, Erasmushuis in Djakarta, UTS Gallery Sydney, Tropenmuseum Amsterdam, Museum of Painting and Sculpture in Ankara and the Centro de la Imagen in Mexico City. *Storyboard* was exhibited in the Instituto Cultural Cabañas in Guadalajara, Museo Amparo in Puebla and Museo de Arte Contemporáneo de Monterrey. Whilst *Botánica* was exhibited at the Calcografía Nacional de España in Madrid, Espacio Cultural Metropolitano in Tampico, Museo de Arte in Querétaro, Centro Cultural Tijuana, Galería de Arte Mexicano in Mexico City.

Hendrix donated sixty paintings as part of the Trabajo de Campo exhibition to the Secretariat of Finance and Public Credit of Mexico in order to keep the pieces together. The works are based on photographs of landscapes from Kenya, Egypt, other parts of Africa, Australia, China and Mexico.

His work can be found in numerous public and private collections around the world including, Instituto Nacional de Bellas Artes y Literatura, National Council for Culture and Arts of Mexico, Hiscox in London, Institution Ferial de Extremadura, Junta de Extremadura, the Bankinter Collection, the Baker & McKenzie Collection, the Caixanova Collection, the Museo de la Comunidad de Madrid, Rodriguez Acosta Foundation in Granada, Bibliothèque nationale de France, Bonnefanten Museum, Fundación Cultural Televisa, Institution de Artes Gráficas in Oaxaca, Museum Von Bommel and Tropenmuseum in Amsterdam, Museo Universitario de Ciencias y Arte of UNAM and Irish Museum of Modern Art .

He has collaborated with various writers to design and illustrate their books including Gabriel García Márquez, Seamus Heaney and Bert Schierbeek, books containing his work have been published in

Mexico, Spain and England. These include *The Golden Bough* (1992), *Light of the Leaves* (1999), *Vivir para contarla* (2004) and *After Nature* (Spanish language version) in 2005. In 2017 his last collaboration with Seamus Heaney was presented as part of an exhibition of prints of the Aeneid Book VI at Shapero Modern, London.

Since 2000 much of his work has been related to architecture, and he has collaborated with numerous architects. His first architectural project was in the Hotel Habita working with Enrique Norton and Bernardo Gomez-Pimienta . He created enamelled murals at the Punta del Parque building and the entrance mural at the Atelier Building in Santa Fe, Mexico City. The lighted ceiling designed by Hendrix of the Rosario Castellanos Library is the centre piece of the Centro Cultural Bella Época in Colonia Condesa. Constructed of glass with abstract shapes in black and white it gives a sensation of being under the canopy of a jungle. Hendrix created the facade of Universidad Autónoma Metropolitana-Iztapalapa with Alberto Garcia Lascurain, as well as the facade of the Centro de Diseño, Cine y Television in Mexico City. He collaborated with the Arditti architectural firm for the Museo de Memoria y Tolerancia and with architect Ricardo Legorreta for the student center of Education City of the Qatar Foundation. He is currently working on the façade of the Mexican Museum in San Francisco.

In the 1990s, Hendrix worked on set designs for the National Theatre Company of Mexico at the request of Alejandro Luna, as well as the set for the monologue *Keisho/Maquillaje* in Mexico City. From the 1970s to the present, he has taught at the Akademie voor Kunst en Industrie in Enschede, the Netherlands, the Centro de Investigación y Experimentación Plástica in Mexico City, the Jan Van Eyck Akademie in Maastricht, Centro Nacional de las Artes in Mexico City, Bilboarte in Bilbao, Spain and the Centro Cultural Tijuana, in Tijuana, Mexico. In 2006, he was curator for the exhibition *Alarca*, 54 artistas contemporáneos. *Talavera de la Reyna* at the Beijing National Fine Arts Museum. He has been a part of the Sistema Nacional de Creadores de Arte from 1993-1999 and again from 2004-2007.

In 2012, the artist was awarded the Order of the Aztec Eagle, the highest Mexican award given to foreigners for his work in art and architecture. He is the third Dutchman to receive the honour.