



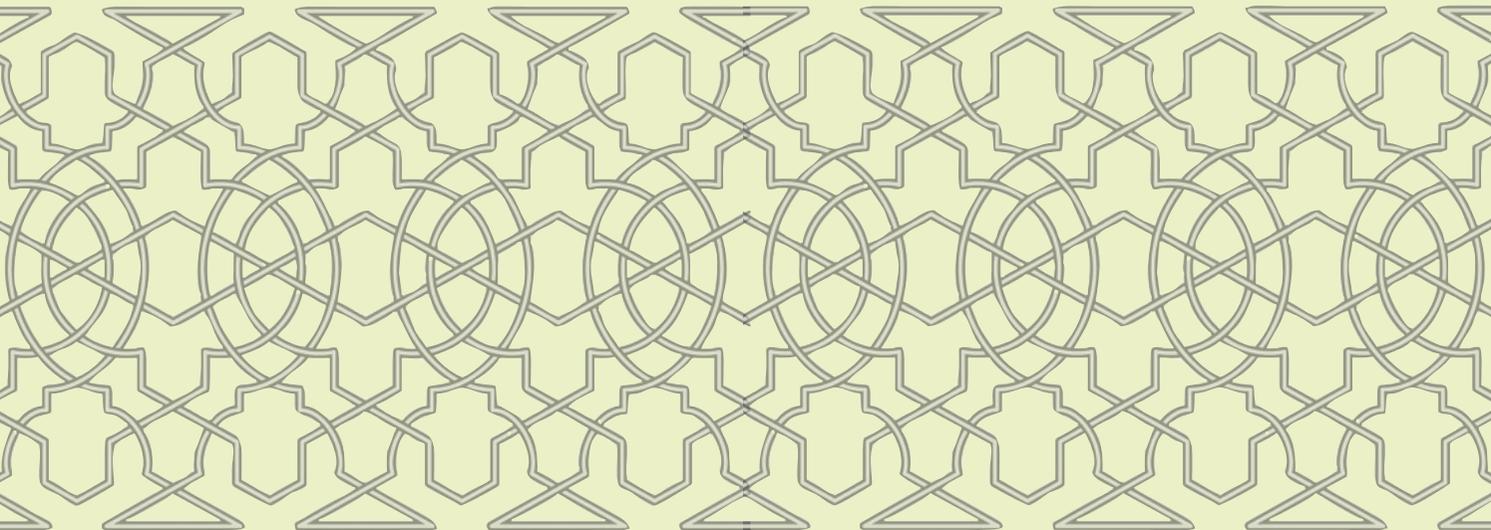
Maryleen Schiltkamp is an international artist whose oil on canvas paintings combine classical order with colorful temperament, and a wide reference to the continuity of tradition in art. She has had numerous solo as well as group exhibitions in galleries and museums in New York, Los Angeles, Tokyo, Curacao, Netherlands and St. Petersburg, Russia.

Selected list of exhibitions:

- 2008 Amstelkerk, Amsterdam
- 2007 Diaghilev Center, St. Petersburg
- 2003 Bungei Shunju Gallery, Tokyo
- 2003 Nippon Gallery, New York, NY
- 2002 Atelier International, New York, NY
- 2001 Curacao Museum, Curacao, N.A.
- 1997 Ginza Nagasaki Art Gallery, Tokyo
- 1995 Sylvia White Gallery, Los Angeles, CA
- 1993 Studio 2000 Art Gallery, Amsterdam

# Islamic Designs

## Maryleen Schiltkamp



'Islamic Designs I', 100 x 80 cm, oil on canvas, 2009

Her work is in many private and public collections throughout the world. Maryleen studied graphic design at the Rietveld Academie and classical fine arts, painting and sculpting, at the Rijksakademie van Beeldende Kunsten, both in Amsterdam. Maryleen was born in Curacao, Netherlands Antilles in 1959 of Dutch heritage.

At present she lives and maintains a studio in Amsterdam.

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Nyenrode Business Universiteit

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## Islamic Designs

Geometric patterns and floral motifs decorate the surfaces of monumental architecture and objects of art in the Islamic world. These abstract designs cover the domes, floors and vaulted arcades of the great mosques in mosaic tiles, carved in stone, and painted as frescoes. Woven into the fabric of textiles, carpets, or refined as book illuminations, they show us an abundant wealth of forms, colours and interlacing patterns, infinite as the universe.

Islam began as a religious movement in early 7th century Arabia and spread throughout the Middle East, Africa and even Europe. Until 1258, when Bagdad was taken



'Views on Islam: Fort Lahore - Pakistan', 115 x 145 cm, oil on canvas, 2009



'Islamic Designs II', 90 x 95 cm, oil on canvas, 2009

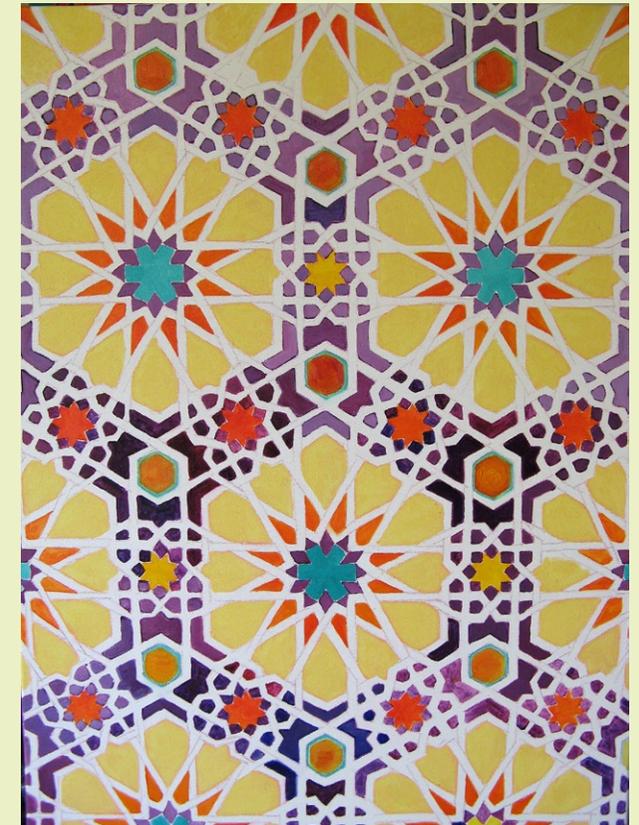
over by Mongol nomads, Islam was the world's largest empire and the site of great cultural and scientific flowering.

One of the reasons why the geometrical designs of Islam could be developed with such elaborate skill is the resistance to figural representation as formulated by the Quran. However, influences from nearby cultures were allowed, as stylized human and animal forms do appear, for instance in miniature paintings from Persia and the Sassanian empire (Iran). Calligraphy is a major element in Islamic decoration as well, and Arabic texts are often part of geometric patterns.

Although the geometric and floral designs became very specific to Islam, the sources and shapes for these designs already existed in late antiquity and Byzantium. Generated from simple forms such as the circle and the square, geometric patterns are combined and interlaced to form repetitive motifs and symmetrical designs. The arabesque (literally: 'in the Arab fashion', a term related to Oriental-

ism) is a highly stylized form of a classical ornament: the acanthus leaf. The rhythmical alternation of curved forms a harmonic whole that refers to the geometry of organic growth. Ornamentation in Islamic art suggests a remarkable degree of freedom in choices of combinations and arrangements.

Maryleen Schiltkamp has chosen the theme 'Islamic Designs' for the exhibition of her paintings at Nyenrode Business University during January and February 2010, to reflect the global interactions taking place in this University and its corridors. The exhibition is intended as a view on the Islamic universe, seen through Western eyes, with great cultural appreciation.



'Islamic Designs III', 60 x 80 cm, oil on canvas, 2009