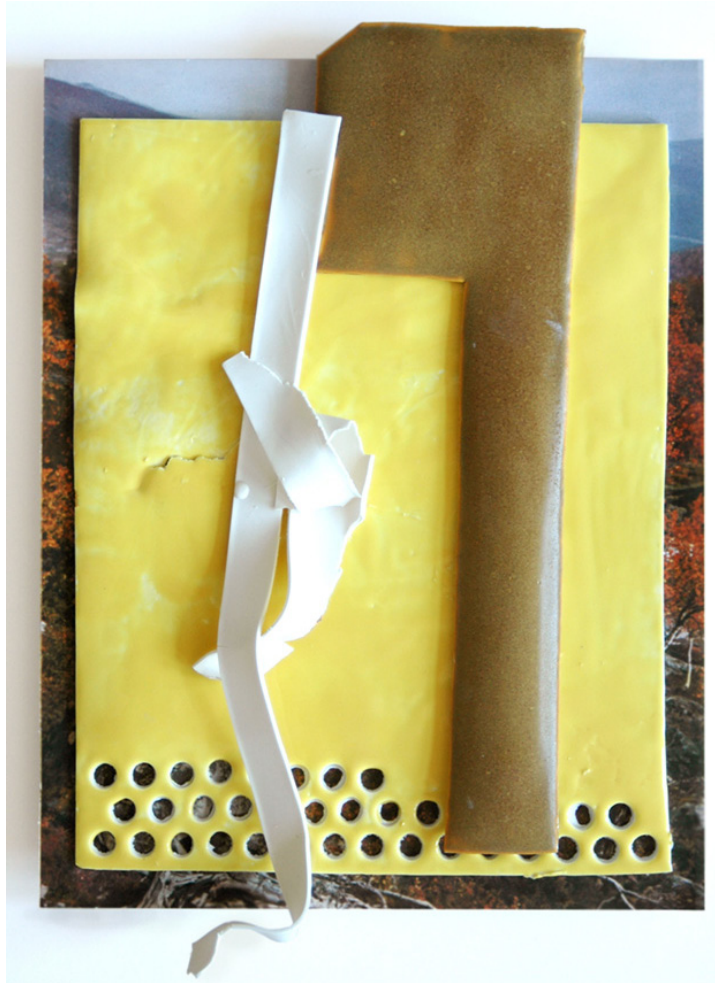


# *we like art!*

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## Interview met Marjolijn de Wit

DECEMBER 1, 2014



We wrote about Marjolijn de Wit (1979 Bennekom) before, and discussed her impressive paintings. Last September in the Westergasfabriek we saw new work by Marjolijn, collages with ceramics, and we were taken by them right away. Is this totally different work, or not?

What we wrote four years is still relevant to her work:

*“Marjolijn de Wit shows in her work nature containing abstract, alienating elements. In the landscapes she paints you see more signs of human activity. De Wit is interested in ecosystems and natural processes. How far can man intervene in nature? ...”*

It is nice to hear from Marjolijn herself how her work is developing, so we asked her.

**Marjolijn, how did your paintings turn into small picture/ceramic collages?**

The paintings were always already collages. Both as 3-dimensional and as 2-dimensional. Many of my collages were only sketches, while others were finished pieces. After a few years in particular of having exhibitions of paintings, I needed something new. The 3-dimensional aspect of my work in the run-up to the paintings was so important, but lost in the presentation - completely out of sight.

In my work period at the Rijksakademie I started experimenting with different materials to create an extension of the paintings into space. Ceramic for me has the same quality as paint. Then I worked for 3 months at Sunday Morning @ European Ceramics Center to further investigate the possibilities of ceramics. There arose alongside sculptural work and elements for paintings, the first collages with ceramics. Even now there are collages that function as independent images, as seen they were at the Westergasfabriek. There are collages that exist only as a sketch for a painting.



**Collages are paired with photo fragments at the base of your paintings. In the ceramic collages the pictures are more clearly present, could you say that this is a logical consequence?**

Photos have always been an important source for my work. I am not a painter who starts from nothing on a white canvas or blank sheet of paper. Of course I have a sketchbook scribbles and where ideas are, but I have the image needed to shape my ideas. Drawing is thinking of me in line and painting surface. Two things that are hardly compatible for me. The pictures do I need to put my idea of line to surface.

For example, there are two tracks. I'm looking for pictures from a story I want to tell you, at the same time I find while searching evoke images against the other stories. I like to let me surprise. A studio full of images on the floor sometimes creates a combination that I could never imagine, but the story perhaps explains much better. So I get a lot of presents, including a misprint or a stray pixel, which causes me to speak make the choice of bright pink in the painting.

**The pictures that you used seem to come from magazines or books, and the feeling of the paper also seems important in the work, can you tell us about?**

The feeling of paper is very important. I really like the quality of the original images. The originals as I find them in books and magazines. A translation by means of a scan or photograph always loses strength. Not only in detail and color, but also the hue and thickness of the paper.

I'm currently researching the possibilities of different materials, such as aluminum, dibond, wood etc. and print quality and color fastness. Especially because I'm collages with ceramics at a much larger size to make. But so far it seems to be the original still win the runoff. Surprisingly, it was the result of my experiment with the translation of the prints in porcelain. As it were "petrified images" give the same feel and atmosphere of the original.

It is also very important to me how the paper acts. I take that into account when assembling the collages. I need a support such as wood or metal to attach the ceramic parts. The paper I attach but only on some points to the carrier so that it retains its natural properties. Paper plays an important role in the artist's books that I make. My latest book 'Abstract Gardening' is a good example. By using different types of paper and transparencies it creates its own logic which page after page changes the space.



### **How is the image created, and how do you choose photographs and ceramic elements?**

I'm interested in the interpretation of history. So I wonder how man-made objects or parts thereof can be traced back hundreds of years and interpreted. But the misunderstandings arising from that, I use as a starting point for my work.

I'm looking for pictures and objects or parts of objects together that tell a story, raise questions or assume a situation. The image thereby not functioning as a window, but more as archaeological illustration. While I work on the assumption of an archaeological find; utensils and remains of today who are the fossils of the future.

Actually, the addition of ceramics in my work was a very logical step – there is a lot to explore and to discover. All in all it is to me, both in the collages and spatial additions, recoating.

### **It's been a while, but how was your work received last year in New York and what is next in your calendar?**

The presentation I made for Pulse NY last year won the PULSE prize. In response, I have created two beautiful exhibitions in Milan and Miami. At the moment I 'm making work for a solo exhibition at Asya Geisberg Gallery, in New York. I will also present my new artist book there.