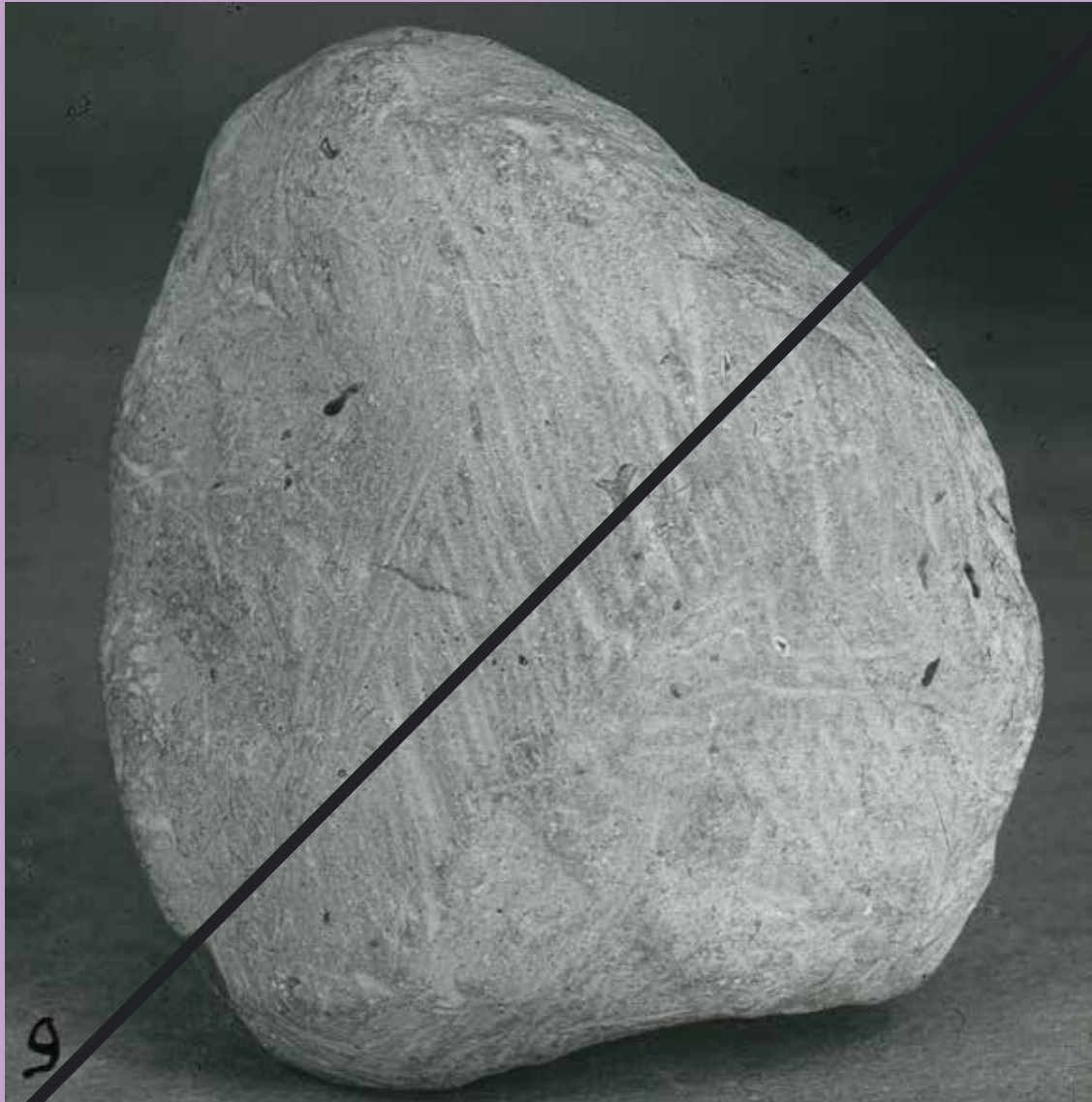


Unfixing histories



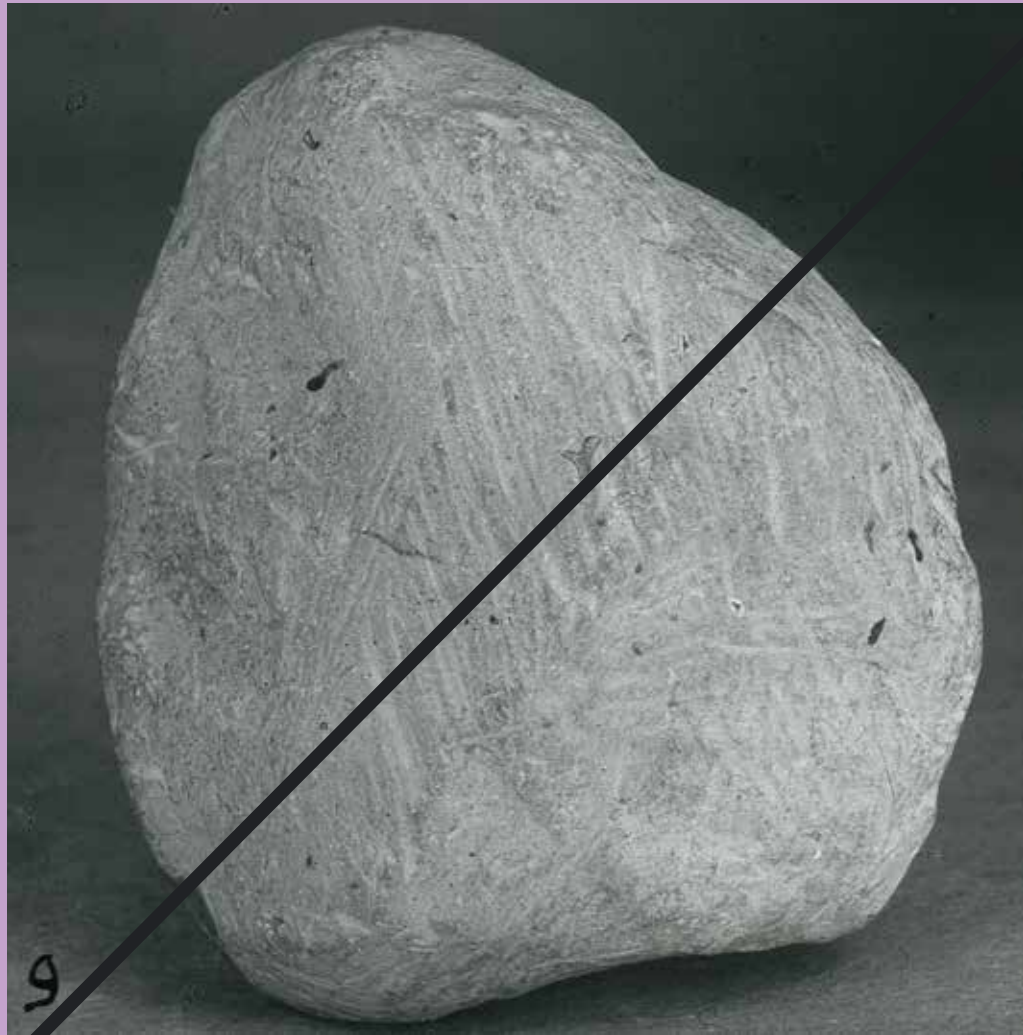
The landscape as a museum

A visual essay by Margriet van Weenen



“The painter constructs,
the photographer discloses”

Susan Sontag |
On Photography



Unfixing histories

The landscape as a museum

A visual essay by Margriet van Weenen

ARTISTIC
RESEARCH

You only know
what you are in
relation,
to nature,
to the other,
to the thing.

About

Margriet van Weenen (1983) The Netherlands. Studied BA Visual Arts Academie Minerva and MFA Advanced Painting at the Frank Mohr institute lives and works in Groningen. She works in various media, such as photography, painting, collage and sculpture. Within a theme she researches objects and photographs, on their history, context or appearance.

The art projects of van Weenen mainly result in an installation, the work find its origins in the (natural) history museum or photo archives. She takes the existing image to her studio and from there the intense process of making starts. She searches, collects, photographs, copies, cuts, paints, prints, sculpt. During her process, the context of an installation freezes the moment of process and search, afterwards the process continuous.

An important theme in her work is the duality between materialisation and the metaphysical. The construction and deconstruction of our society and the preservation of our history. The tension between temporality and the urge to conserve. Here installations have a strong resemblance with historical museum presentations, where objects are shown from their function and context.

Lately her interest shifts more to nature and landscape. One of her latest installations was a commissioned research for a Dutch archive, resulting in the exhibition: Unfixing histories, the landscape as a museum. The installation shows images of the idyllic landscape, archaeological spaces but also the dark history of what happened in this specific landscape. All images are equal and therefore democratic, there is no hierarchy because of certain topics or context, the visual experience is colourful and neutral, with a dark undertone.

In the context of Unfixing Histories, she starts from the painterly genres of the landscape and the still life and connects them to the bond that people have with places, with literally the ground from which they come. The landscape and still life as documentation of the place and the memory. A conflict of (shared) culture, (individual) identity and the 'ground' occurs here.

Things are kept in the archive. Some of these things are immediately clear and visible. Others not. The archive is (also) a monument to what we no longer want to see. The archive is a visual memory. The risk of the archive is that the past is fixed, that what is worth remembering is kept, and with that what is not.

This project is part of a movement in which archives are activated with one of the intentions of questioning this risk and offering alternatives to it. This development has to do with the growing availability of archived material in digitised versions of the archives..

The Unfixing Histories project is an initiative of the Historisch Centrum Drenthe Archief, Minerva Hanzé University of Applied Sciences Groningen, Steenbergen Foundation and Steenbergen Caerus Foundation and was made possible in part by the Mondriaan Fund and the province of Drenthe.


A photograph
which solely reflects
the memory of
what it could have been





ARCHIVE

Preserving history



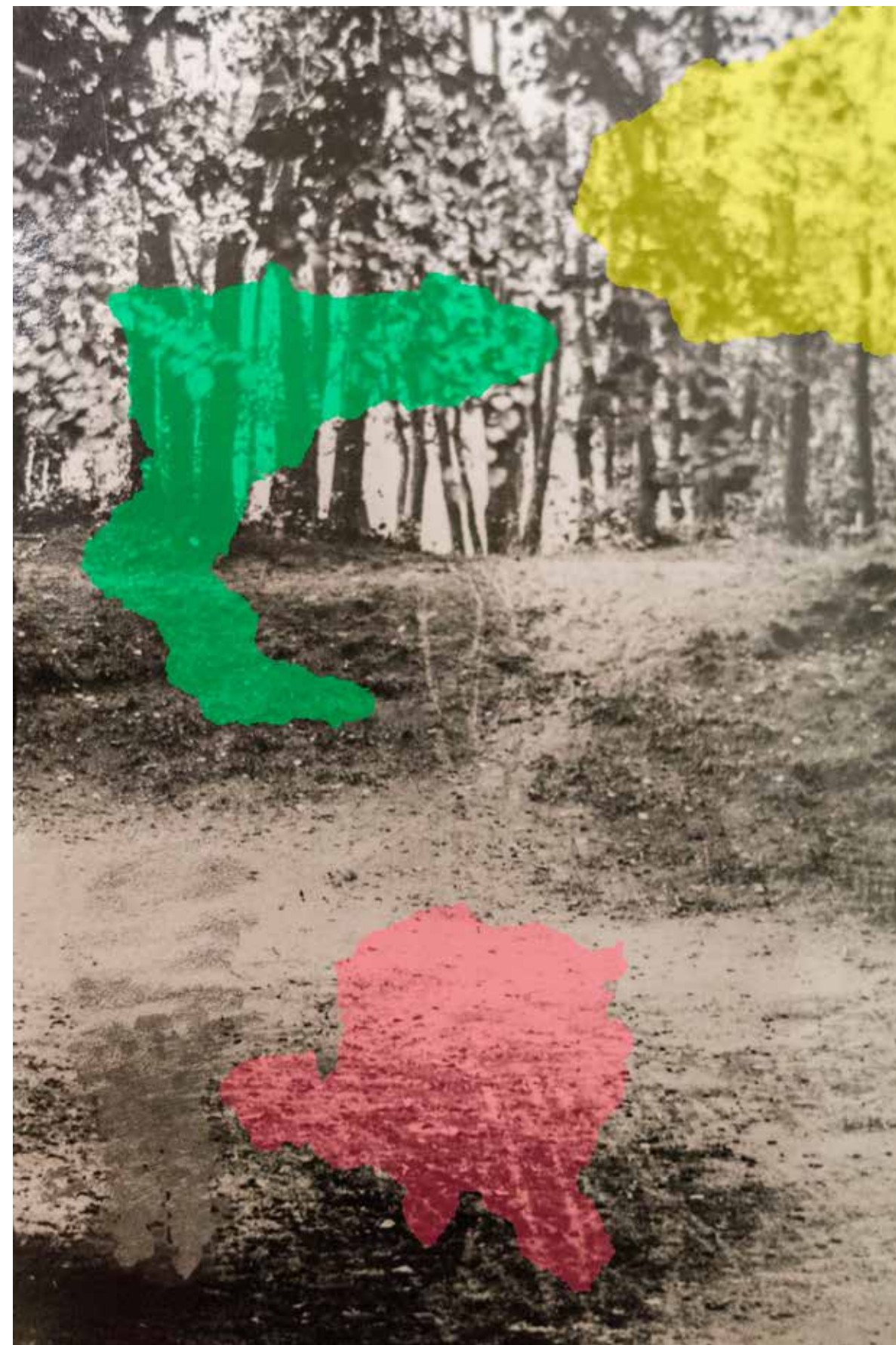
Niets is
zonder grond

Martin Heidegger

Nothing
is without
ground













TO
IMAGE PROCES
PLAY



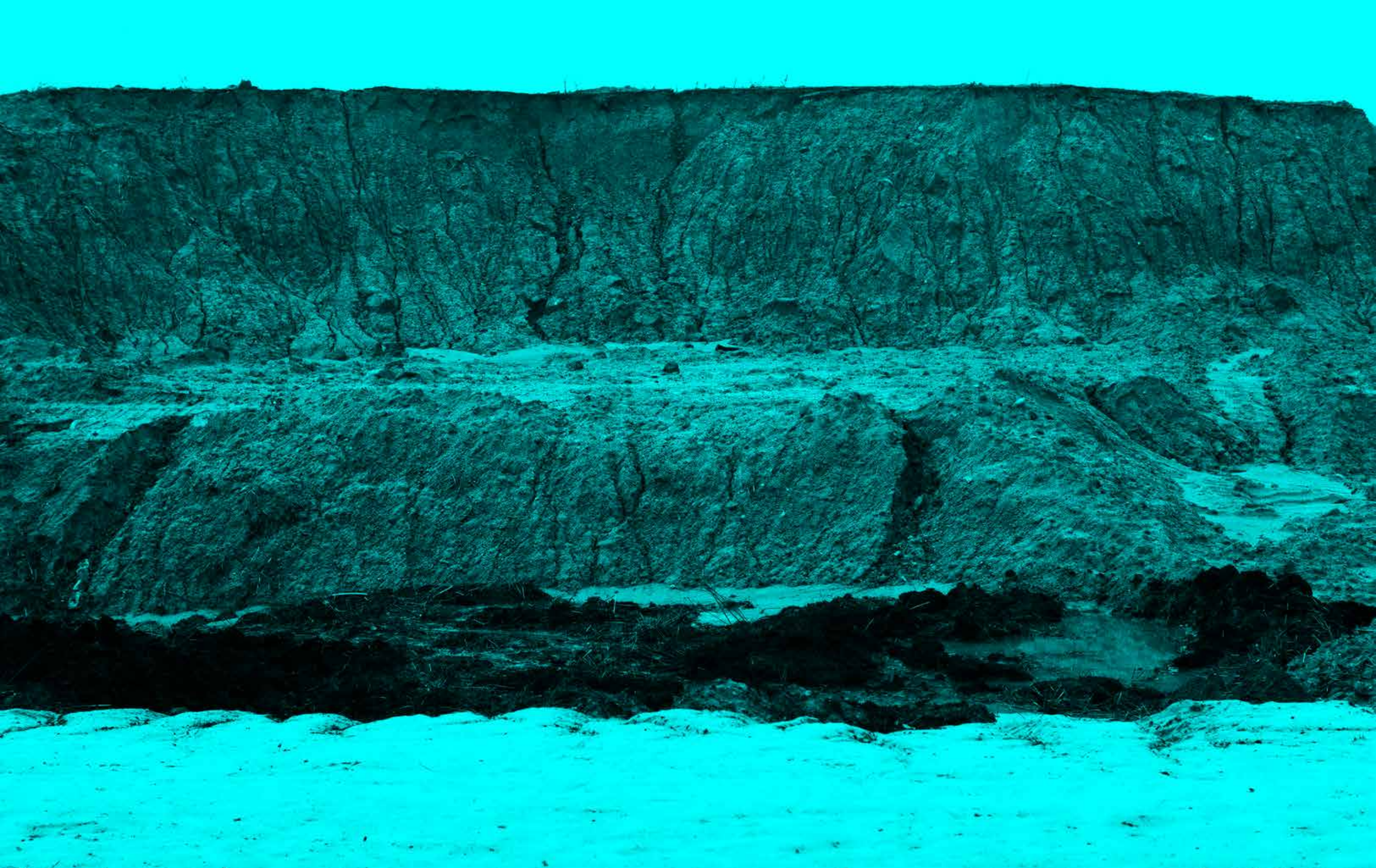






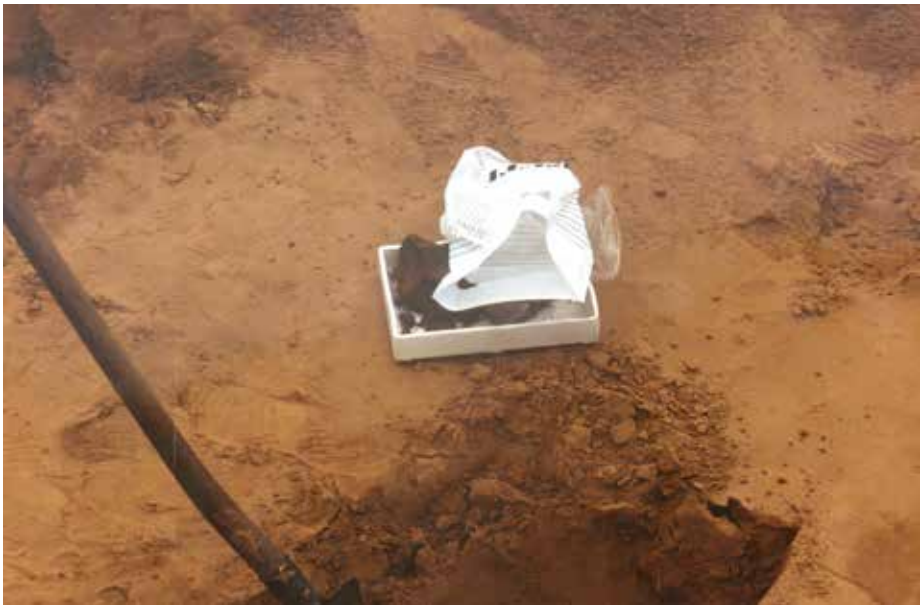














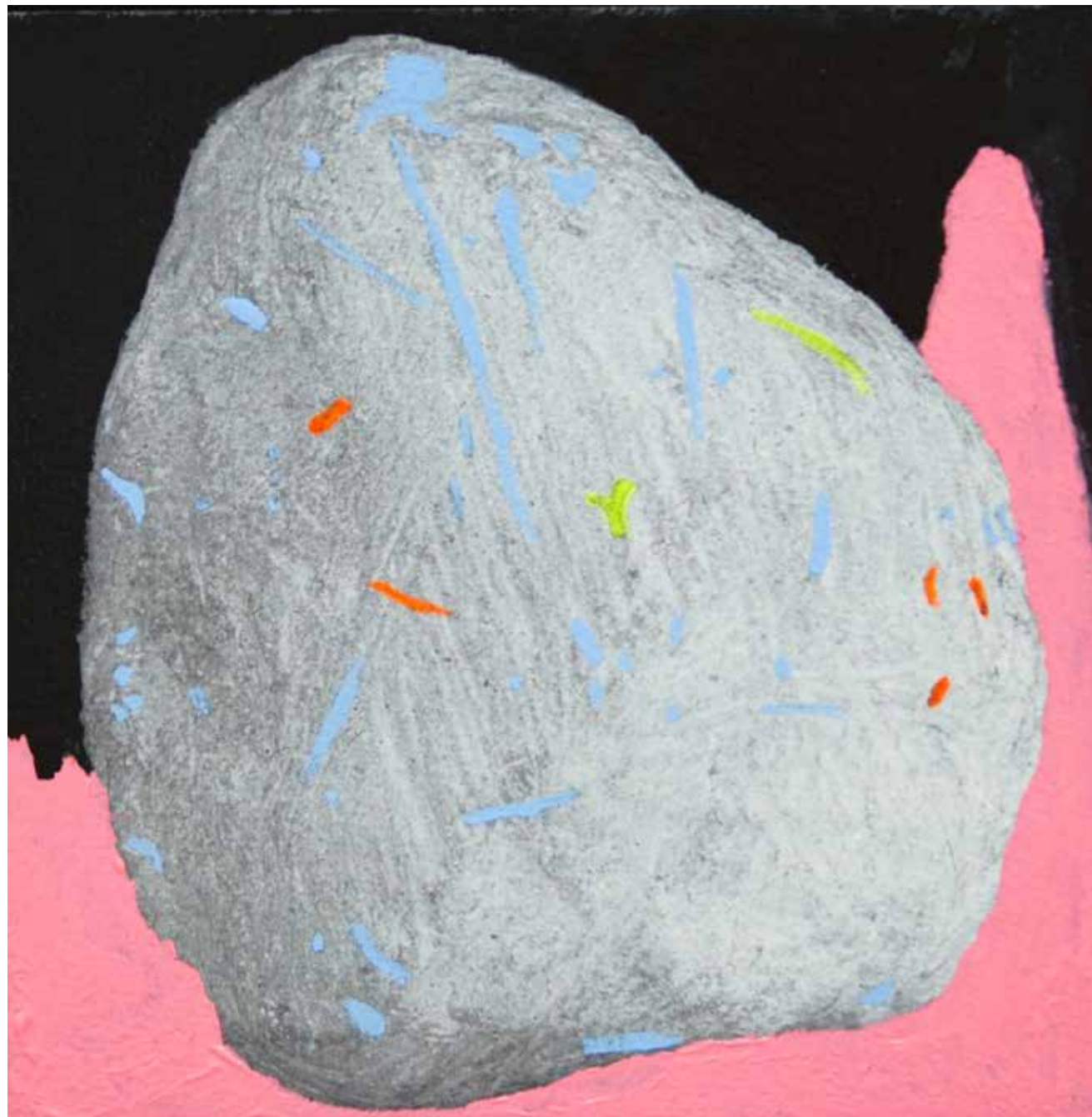




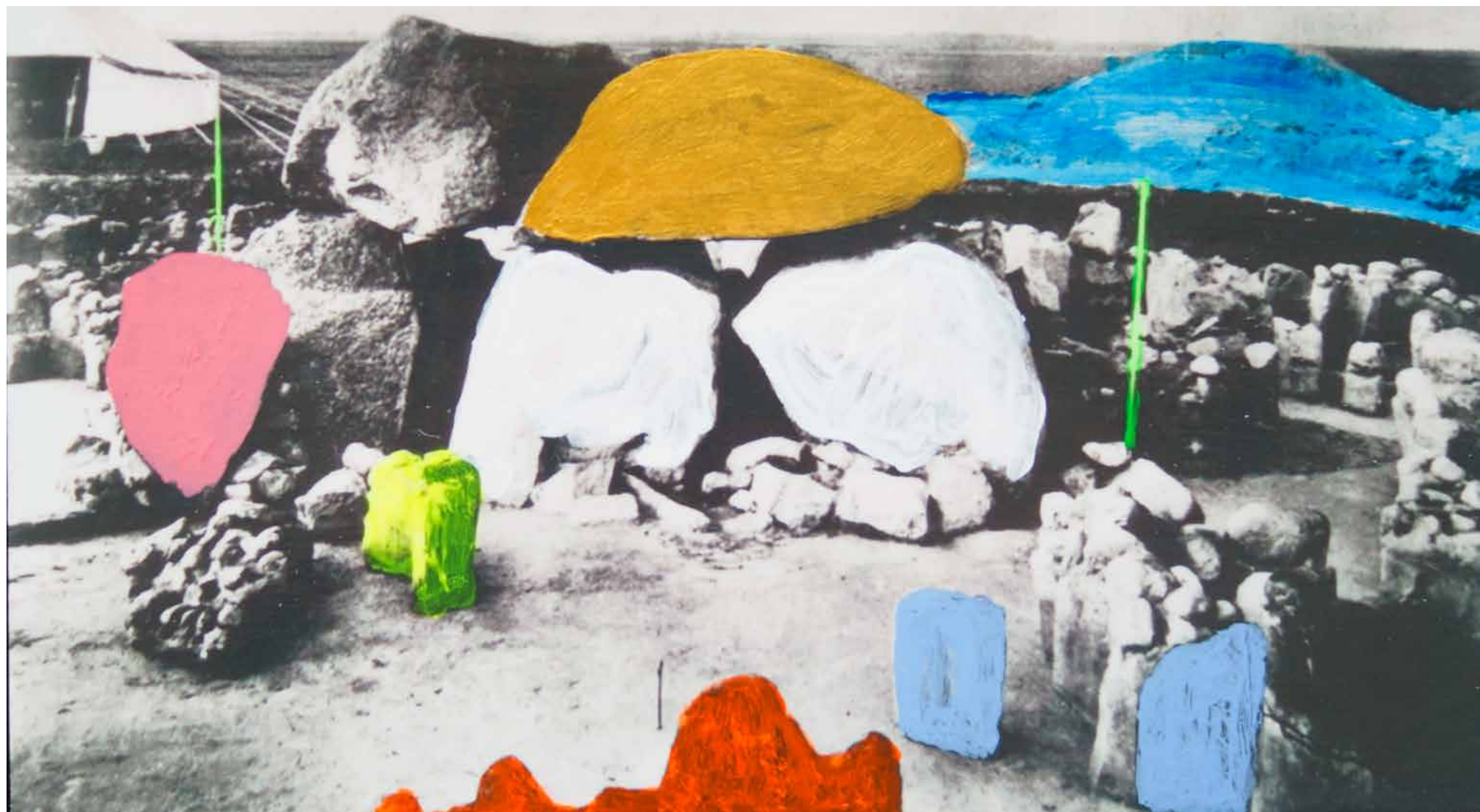
Frederiksoord — Broeikas in de G. A. van Swieten Tuinbouwschool





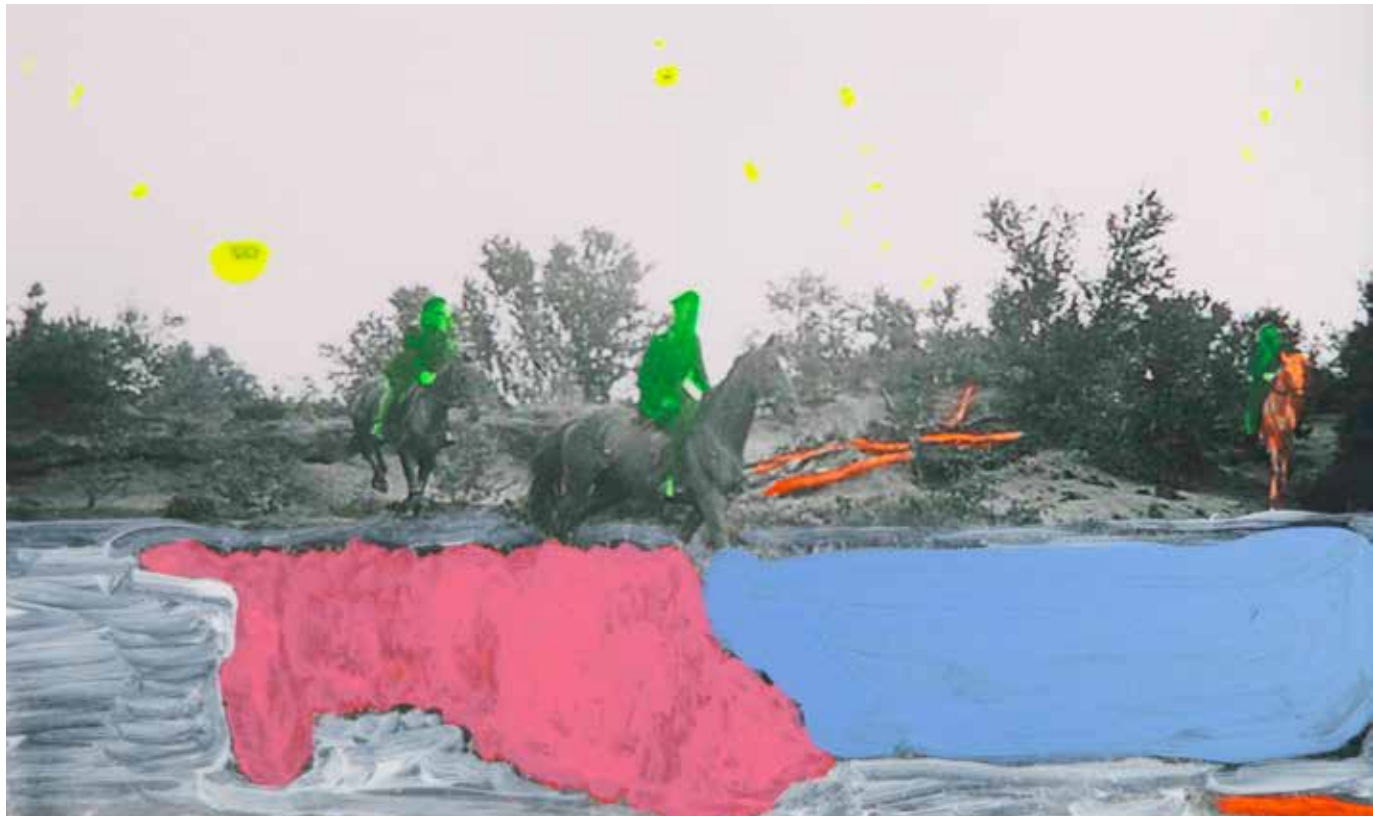




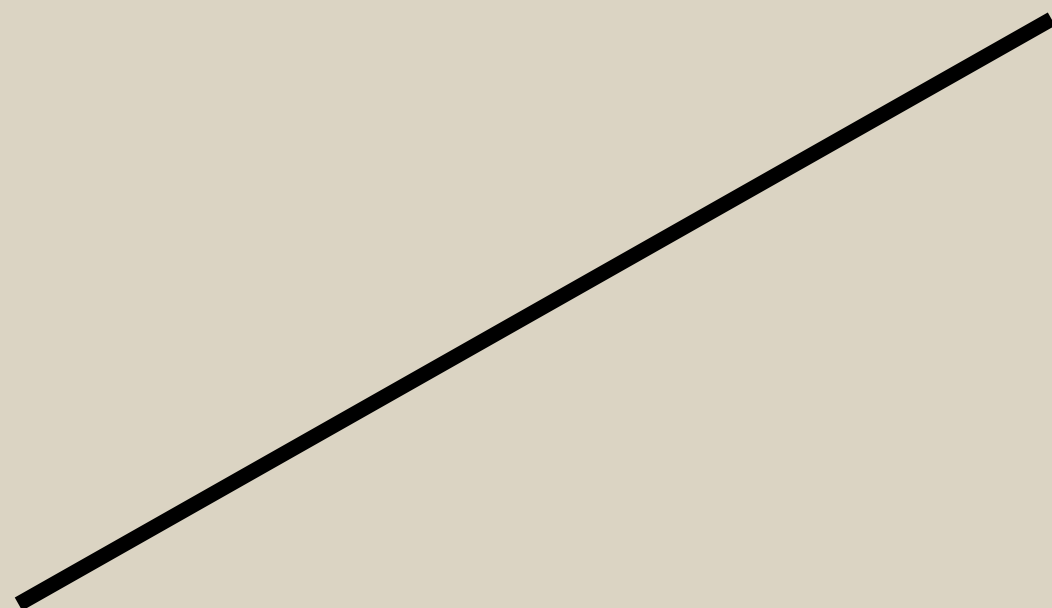








NON



MONUMENTAL









ON

The installation

Now you can see what it really looked like.

Each time in a different way.

SHOW



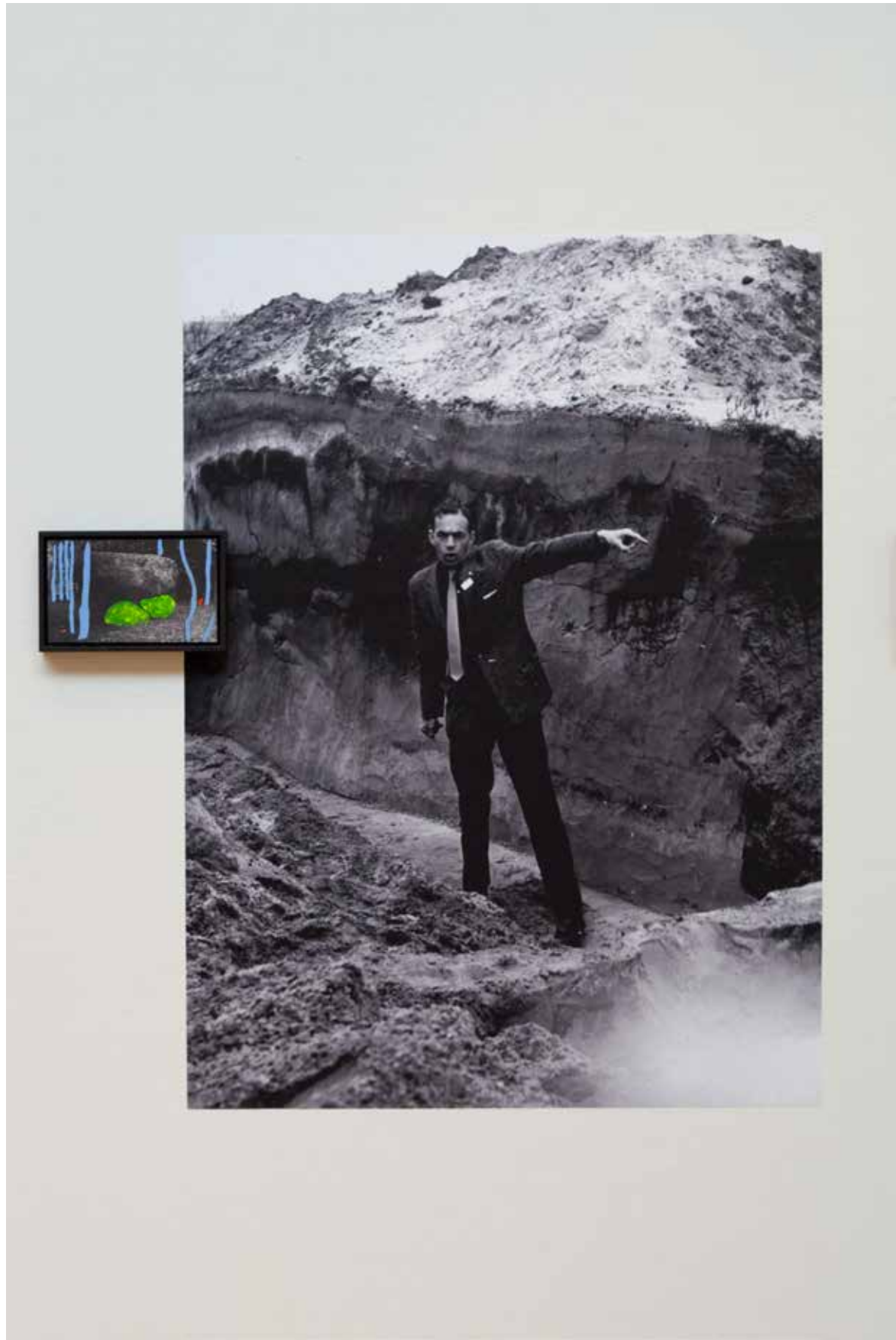
Part one











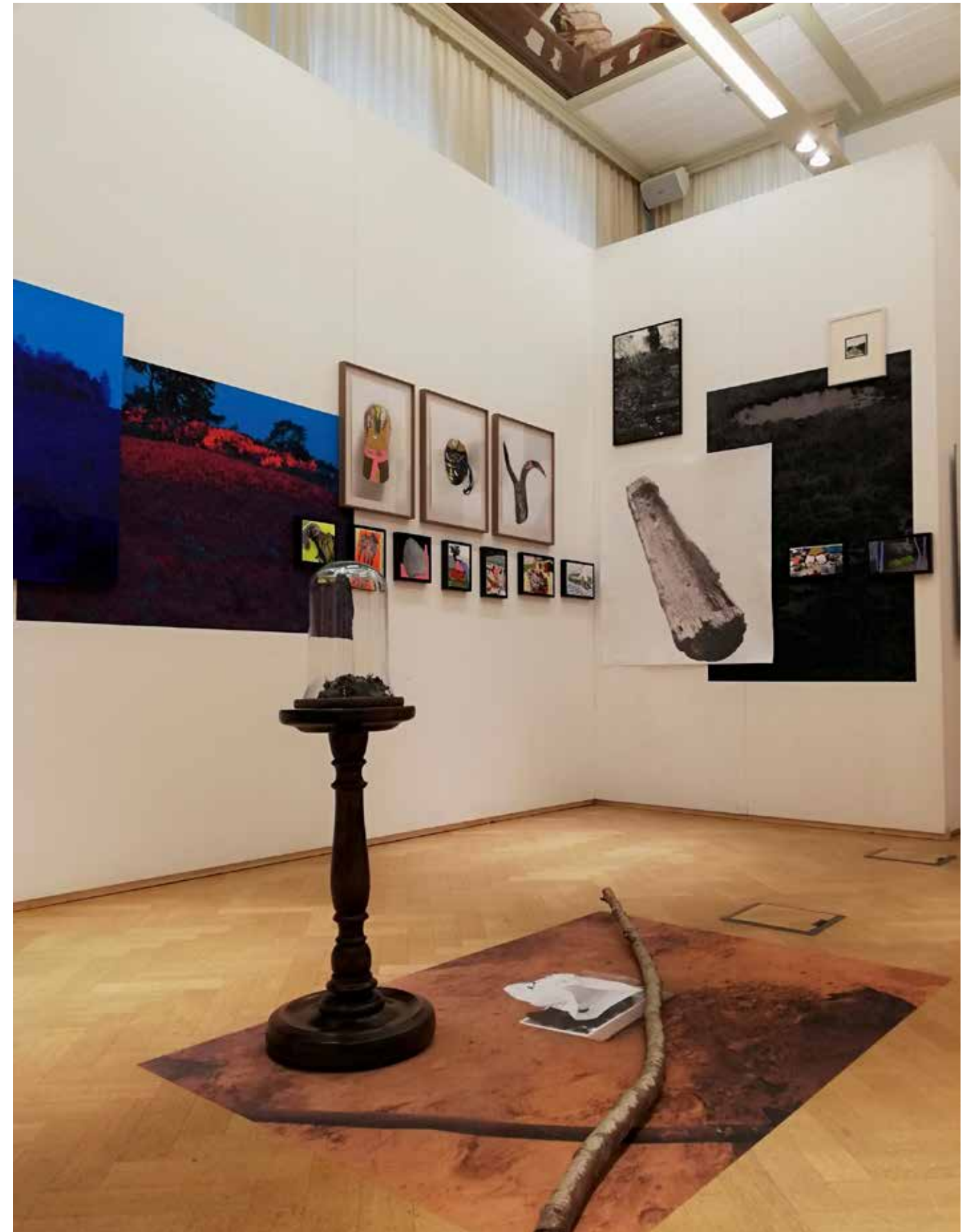




Part two



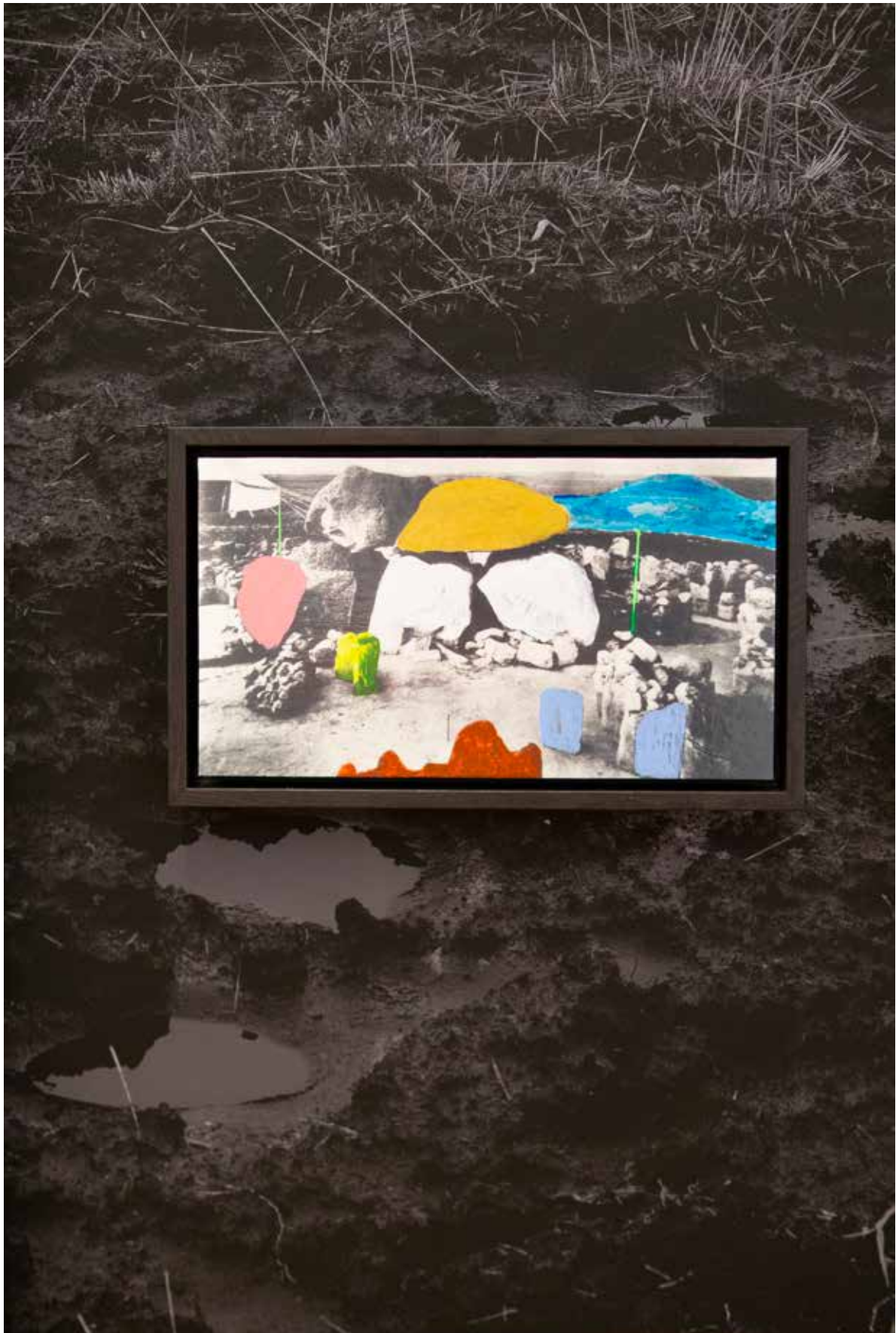
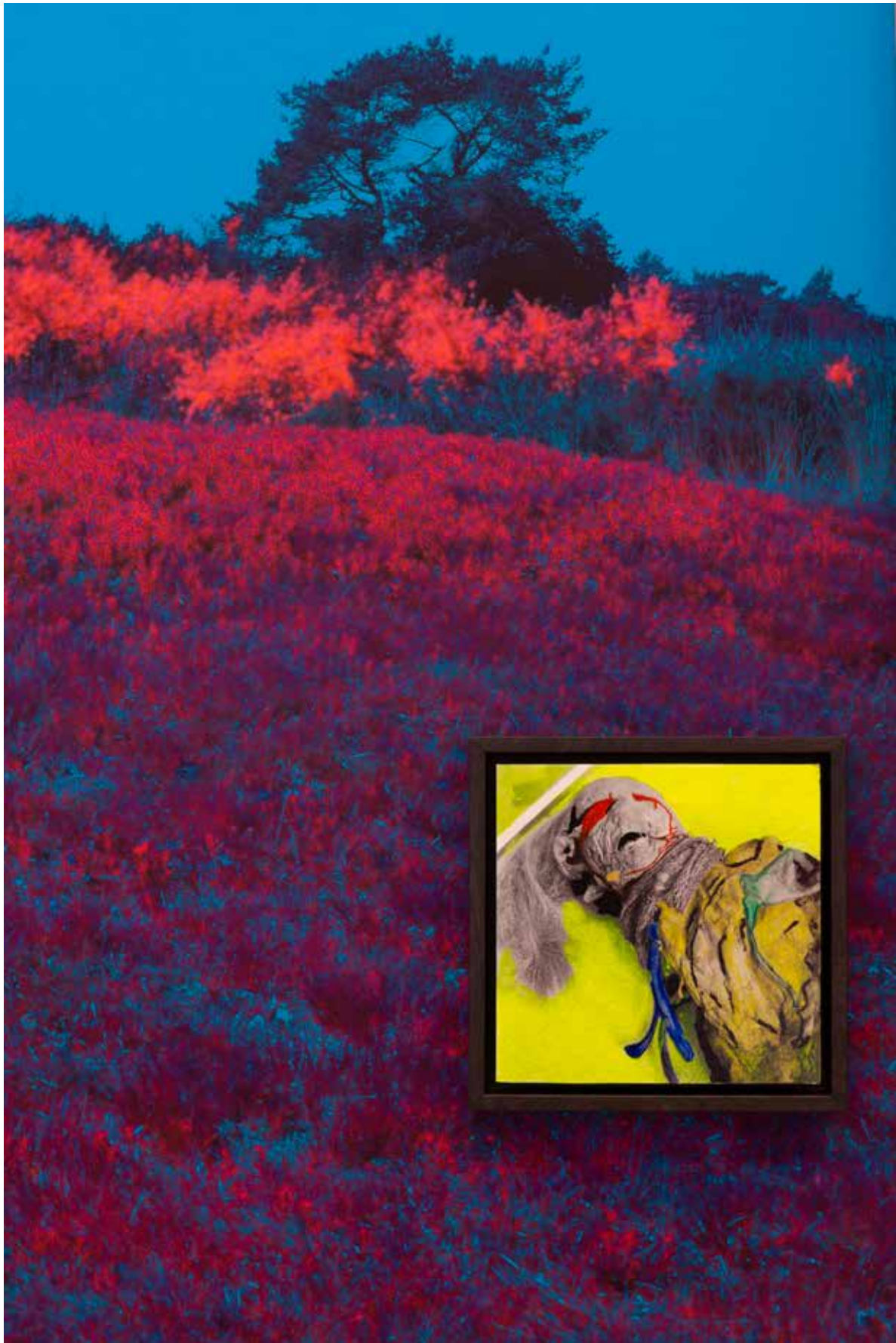
In
the
archive













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Steenbergen stichting

Mondriaanfonds

Provincie Drenthe

Academie Minerva

Oleg Boneschansker

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BY

MIW