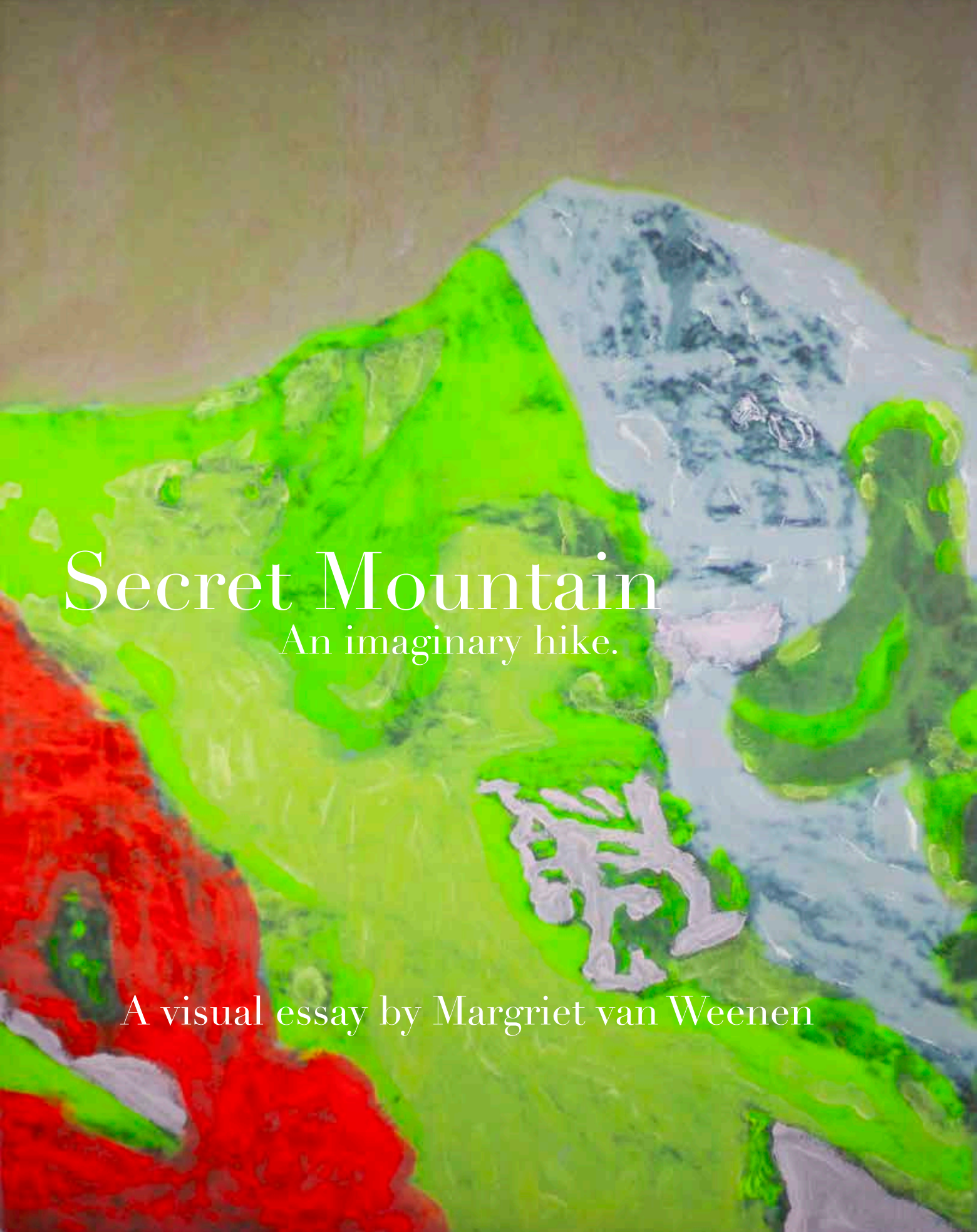


An abstract painting of a mountain landscape. The central mountain peak is a vibrant, almost neon green, with darker green and blue patches suggesting texture and shadow. To the right, a smaller, more rounded mountain is a deep blue with green highlights. The foreground is a mix of bright green and a bold, saturated red on the left side. The background is a muted, earthy brown. The overall style is expressive and painterly, with visible brushstrokes and a rich, textured surface.

Secret Mountain

An imaginary hike.

A visual essay by Margriet van Weenen



You need to put your eye into chaos.

- The unknown -

Odin

M A T

E R I

A L

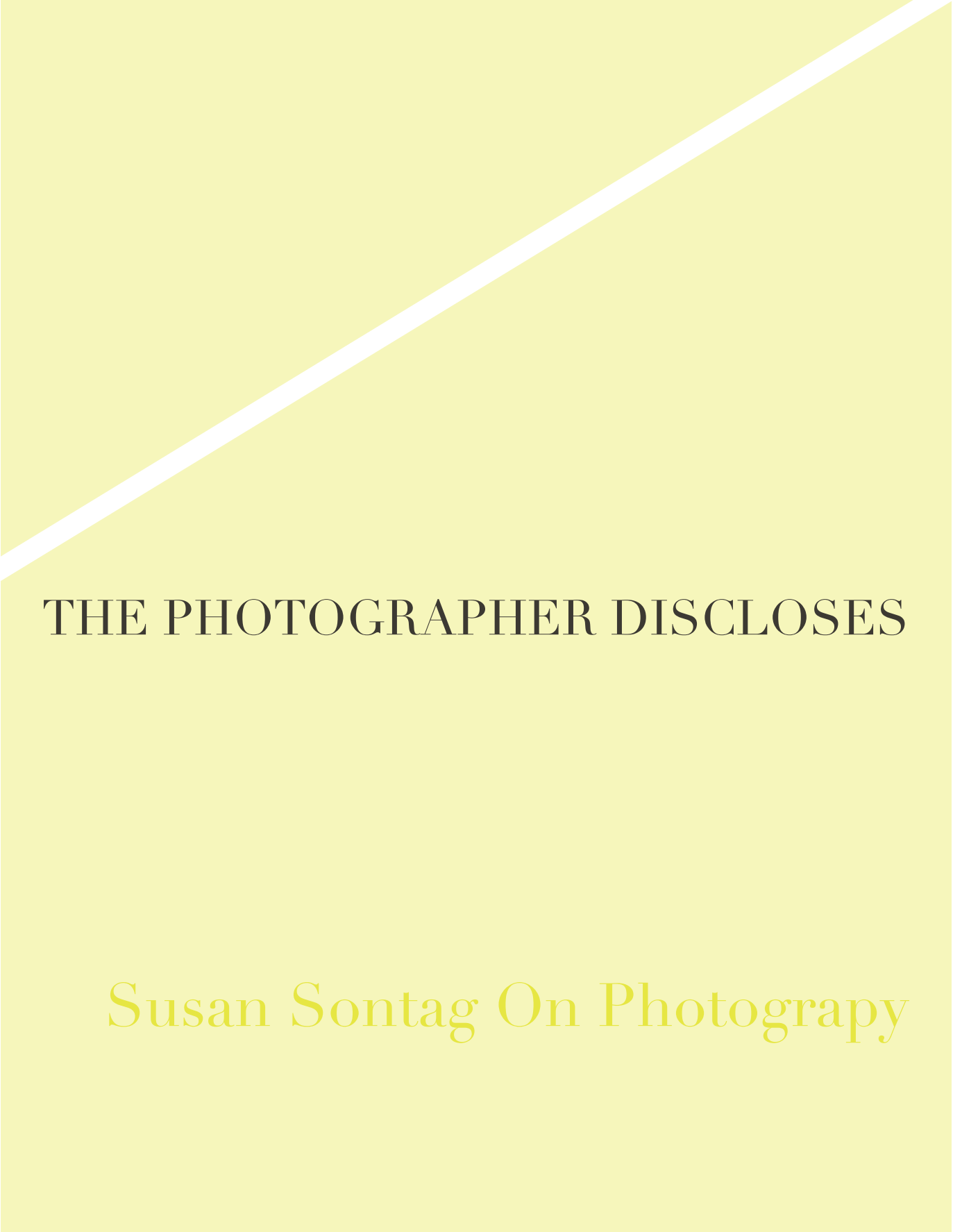
M E T

H O

D



THE PAINTER CONSTRUCTS



THE PHOTOGRAPHER DISCLOSES

Susan Sontag On Photography

NO
THOUGHT
IS

COMFORTABLE

ON TILTED GROUND



Over

Margriet van Weenen (1983) studeerde aan academie Minerva (2006) autonome beeldende kunst met de nadruk op fotografie. Ze behaalde haar master aan het Frank Mohr instituut (2009) afdeling, advanced painting. De eerste installatie van Secret Mountain was te zien in Stockholm in samenwerking met VHDG op de Supermarket art fair (2019). Hiervoor ontving van Weenen een bijdrage van Stichting Stokroos en werd de presentatie mede mogelijk gemaakt door het Mondriaanfonds. Voorafgaand aan deze presentatie was Margriet in artist in residence bij VHDG in Leeuwarden. In 2006 was ze stipendiaat en artist in residence van Sommerfrische Kunst, in Bad Gastein, Oostenrijk.

De oorsprong van haar werk ligt in de fotografie. Een afbeelding van de al bestaande werkelijkheid. Ze neemt het bestaande beeld als uitgangspunt en onderzoekt thema's zoals de dualiteit tussen het materiële en het metafysische, de (de)constructie van onze maatschappij en omgeving, het preservareren van onze geschiedenis en de spanning tussen tijdelijkheid en de drang om te conserveren. Haar installaties doen vaak denken aan historische museum presentaties, echter toont ze de objecten vrij van hun functie of originele context. De laatste tijd is haar interesse meer verschoven naar de manier waarop wij de natuur en het landschap waarnemen en preservareren, waaruit Secret Mountain is voortgekomen.

Secret Mountain, an imaginary hike vindt zijn startpunt in een collectie vintage foto's, die door haar gevonden zijn op verscheidene plekken. De collectie toont afbeeldingen van natuur, bergen, grotten en landschappen. Ze zijn gemaakt door willekeurige mensen tijdens wandelingen in het verleden.

De combinatie van beelden creëert een documentatie van een reis die nooit bestaan heeft, een queeste naar een berg die slechts in herinneringen bestaat: Secret Mountain. Met dit project stelt de kunstenaar vragen bij de continue zoektocht van de mens naar het sublieme in de natuur en onze neiging om deze ervaringen te willen preservareren. Kan een mystieke en vergankelijke ervaring van het landschap gevangen worden in materiële souvenirs, of vertellen deze objecten weer een eigen verhaal? Welke betekenissen en emoties schrijven we toe aan deze objecten? Kunnen we de natuur beschermen tegen de menselijke drang haar te bezoeken en daarmee zijn sporen achter te laten?

De installatie is opgebouwd uit verschillende elementen: De collectie vintage foto's, de bergportretten en landschapsfoto's, die ze zelf fotografeerde tijdens haar wandelingen. Deze zijn een directe afspiegeling van de aanschouwelijke werkelijkheid. Ze komen uit diverse tijden, verschillende plekken en zijn met verschillende fotografische technieken vastgelegd. Door Margriet of door een ander. Tot deze elementen behoort ook de groep gevonden objecten, veelal stenen. Deze elementen dienen als een bewijs, het bestaat, dat wat eens gezien is.

Deze collectie neemt ze mee naar haar atelier. Hier begint de transformatie en ontstaat er nieuwe werkelijkheid. Foto's worden gescand, uitgeprint, overheen geschilderd, weer gefotografeerd. Alle elementen samen vormen een basiscollectie. Ze zoekt naar het balanspunt waar de foto en het schilderij het qua vorm en uiterlijk van elkaar overnemen. Binnen de collectie hebben alle afbeeldingen, beelden en objecten een gelijke waarde van betekenis en staan daar mee op zich zelf, ondanks het verschil in formaat of materiaal. Op het moment van installatie nemen ze hun eigen plek en hebben ze een specifieke vorm. Het verhaal is voor een moment gefixeerd, tot een volgende installatie. Als er weer afbeeldingen bijgekomen zijn of als werken veranderd zijn. Het is een doorlopend project, the journey continues.

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.

The first installation of Secret Mountain was shown in Stockholm in collaboration with VHDG at the Supermarket art fair (2019). Van Weenen received a contribution from Stichting Stokroos for this and the presentation was also supported by the Mondriaan Fund. Prior to this presentation, Margriet was an artist in residence at VHDG in Leeuwarden. In 2016 she was an artist in residence of Sommerfrische Kunst, in Bad Gastein, Austria.

The origin of her work lies in photography, an image of the already existing reality. She takes the existing image as a starting point.

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. Her installations have a strong resemblance with historical museum presentations, where objects are shown from their function and context. Recently, her interest has shifted more to the way we perceive and preserve nature and the landscape, from which Secret Mountain originated.

Secret Mountain is a project based on vintage photographs found in various places. The collection displays images of nature, mountains, caves and landscapes, made during hikes, by unknown others in the past. The combination of images creates a documentation of an imaginary hike: a quest for Secret Mountain.

With this project, the artist questions the continuous search of man for the sublime in nature and our tendency to want to preserve these experiences. Can a mystical and transient experience of the landscape be trapped in material souvenirs, or do these objects tell their own story? What meanings and emotions do we attribute to these objects? Can we protect nature from the human urge to visit it and thereby leave its mark?

The installation is built out of various elements: The collection of vintage photos, the mountain portraits and landscape photos, which she photographed during her hikes.

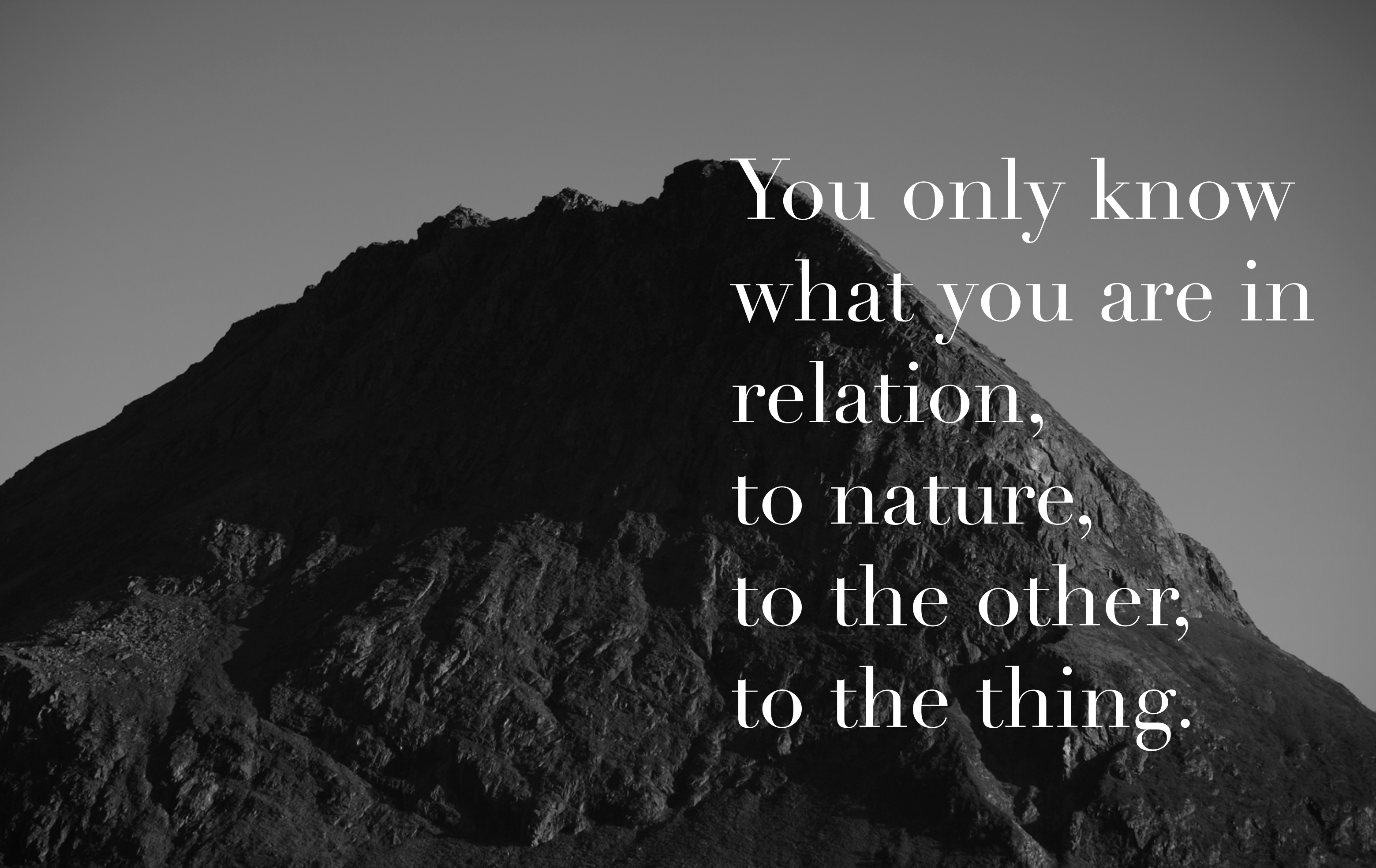
These are a direct representation of the visual reality. They come from different times, different places and are made with different photographic techniques, by the artist or by someone else. These elements also include a group of found objects, often stones. The elements serve as proof, it exists that what was once seen.

She takes the collection to her studio. This is where the transformation begins and new reality emerges. Photos are scanned, printed, painted over, photographed again. All elements together form a collection. She searches for the balancing point where the photo and the painting take over from each other in terms of shape and appearance.

Within the collection, all images and objects have an equal value of meaning and therefore stand on their own, despite the difference in format or material. At the time of installation, they take their own place and have a specific visual appearance. The story is fixed for a moment, until the next installation. If new images have been added or if works have changed. It is an ongoing project, the journey continues.





A black and white photograph of a rugged, dark mountain peak. The mountain's surface is highly textured with visible rock formations and shadows. The peak is set against a clear, light-colored sky. The overall mood is somber and majestic.

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



“Soft falls the dew
on the face of the dead”

PAST

HISTORY



COLLECT



TO
PLAY

A workspace for image processing or artistic work. In the center, a glass jar holds several paintbrushes, next to a smaller jar of water. To the left, a roll of white tape and two binder clips are visible. The foreground is cluttered with various brushes, pens, and pencils. In the background, several framed images or photographs are laid out on a light-colored, textured surface. A piece of blue fabric is crumpled in the top right corner.

IMAGE PROCES

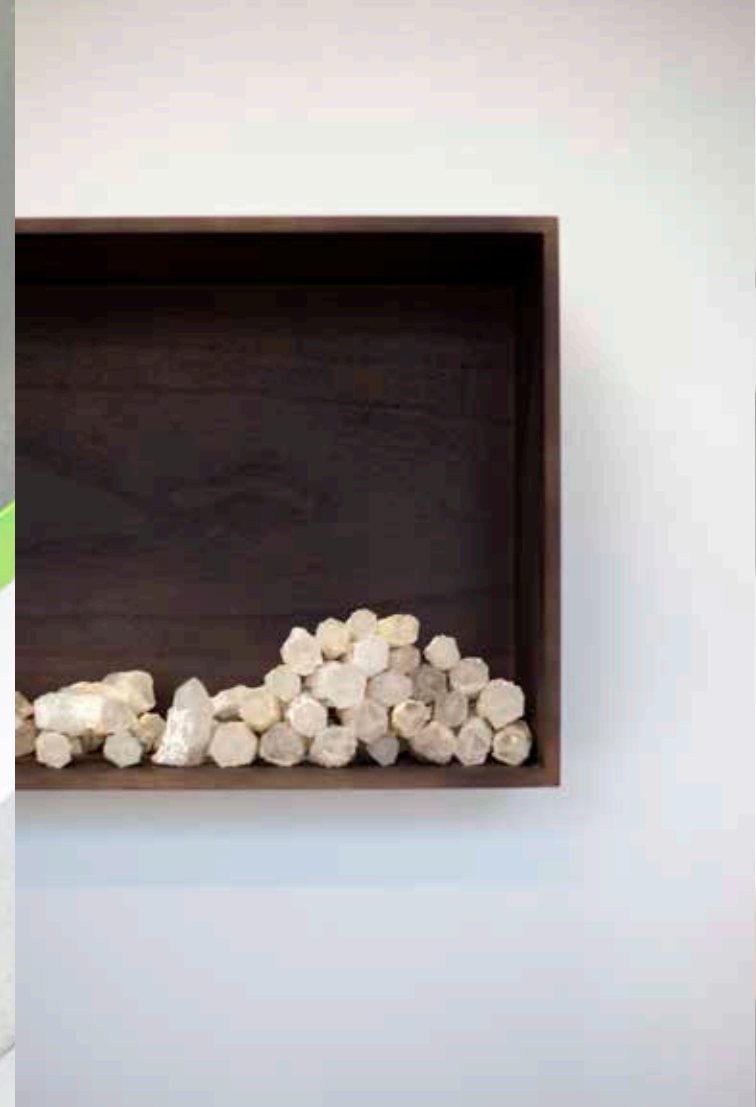
A collection of vintage landscape photographs, including black and white and sepia-toned prints, scattered across a light-colored, slightly reflective surface. The photos depict various natural scenes like mountains, forests, and water. The text "Nothing is without ground." is overlaid in a serif font.

Nothing
is without
ground.

Martin Heidegger

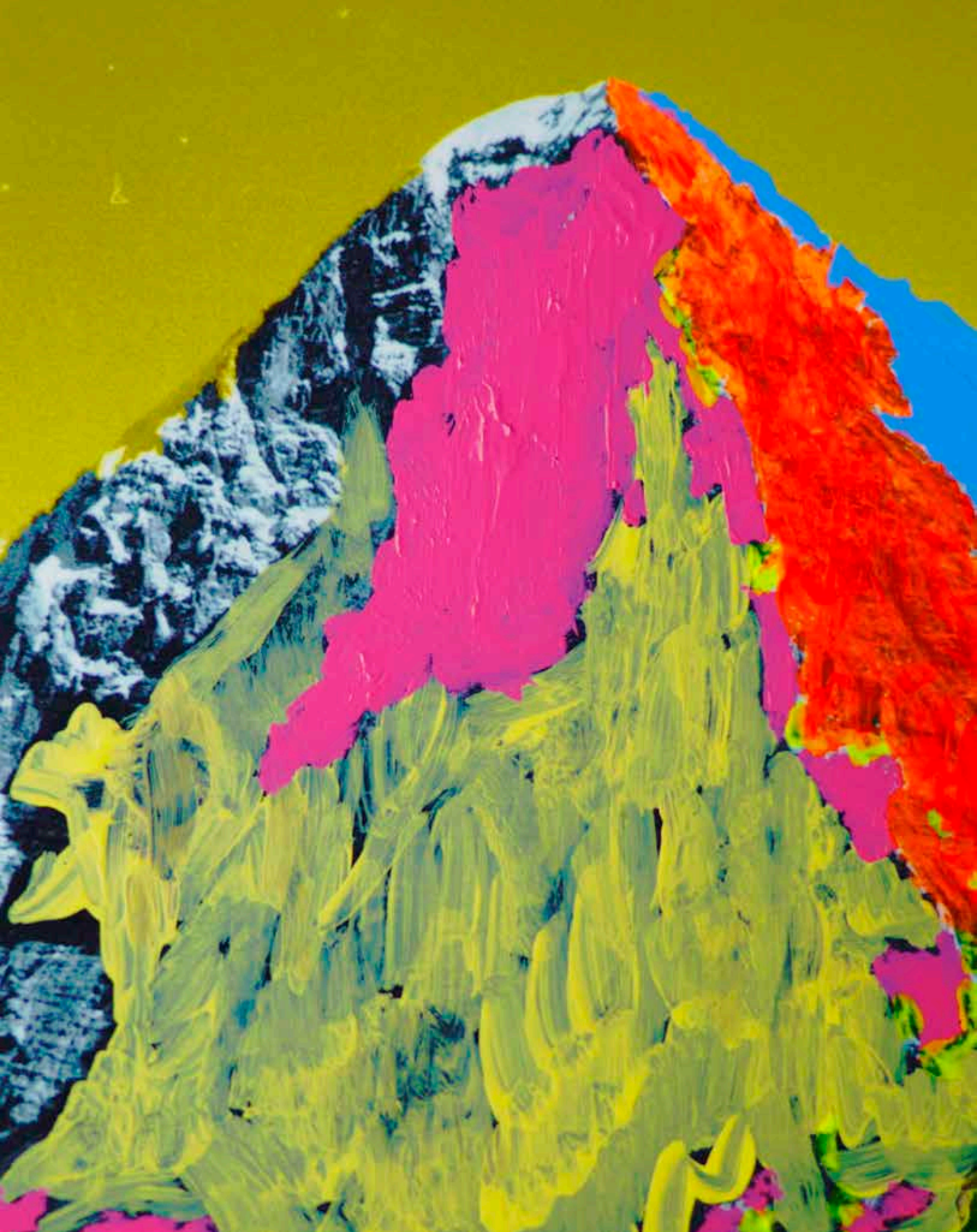


Rituelen



A blue-tinted photograph of a mountain range with the text 'DENK RAUM' overlaid in a gold serif font.

DENK RAUM



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

THE STORY









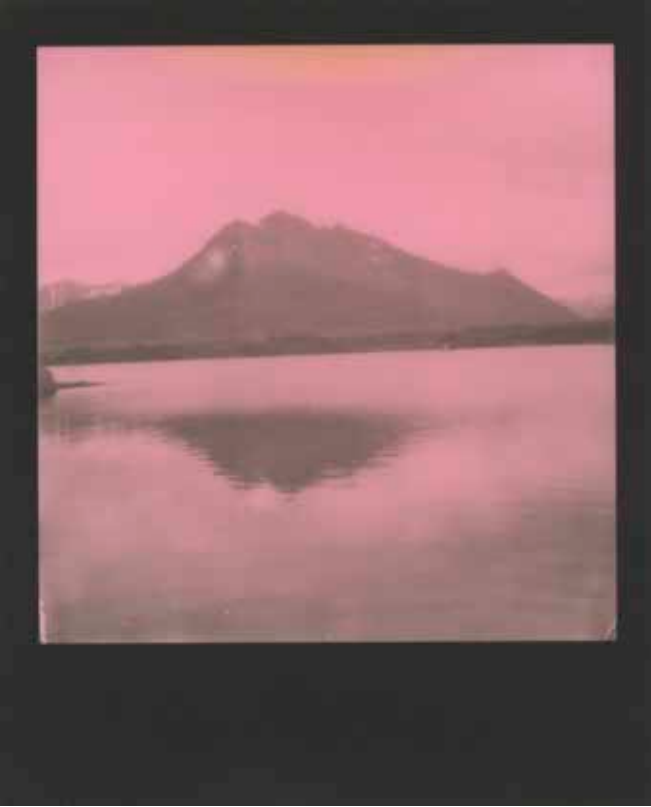






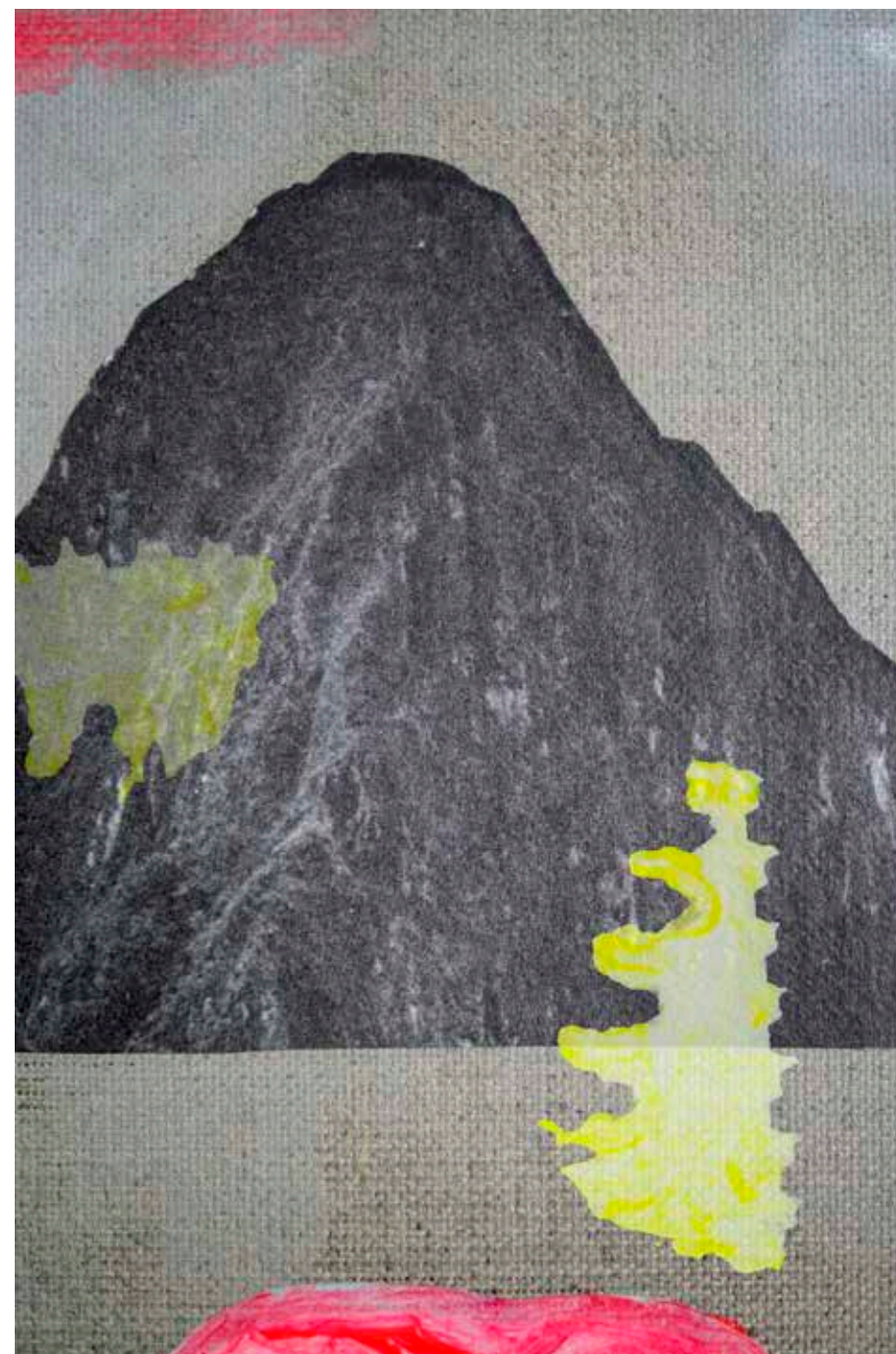








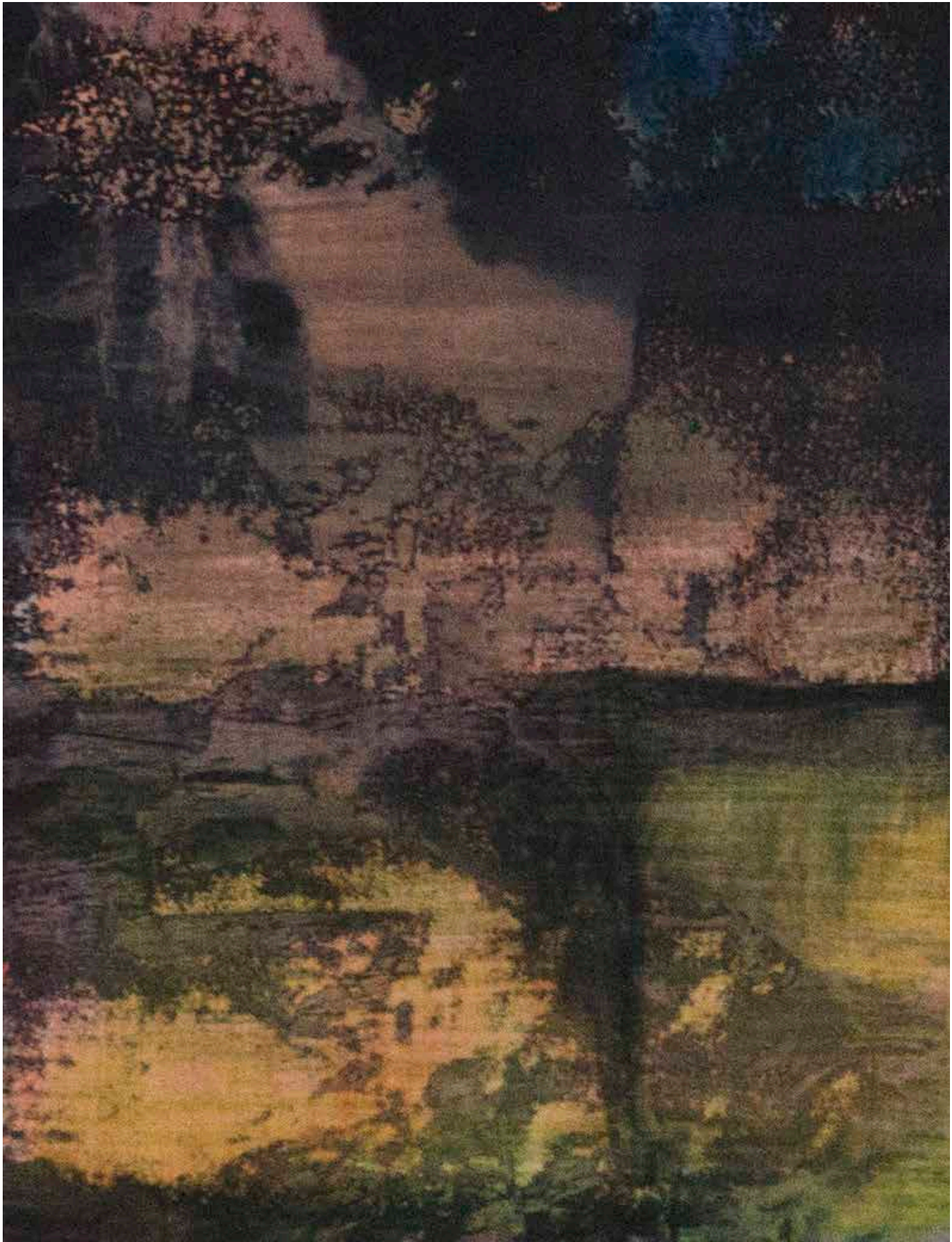






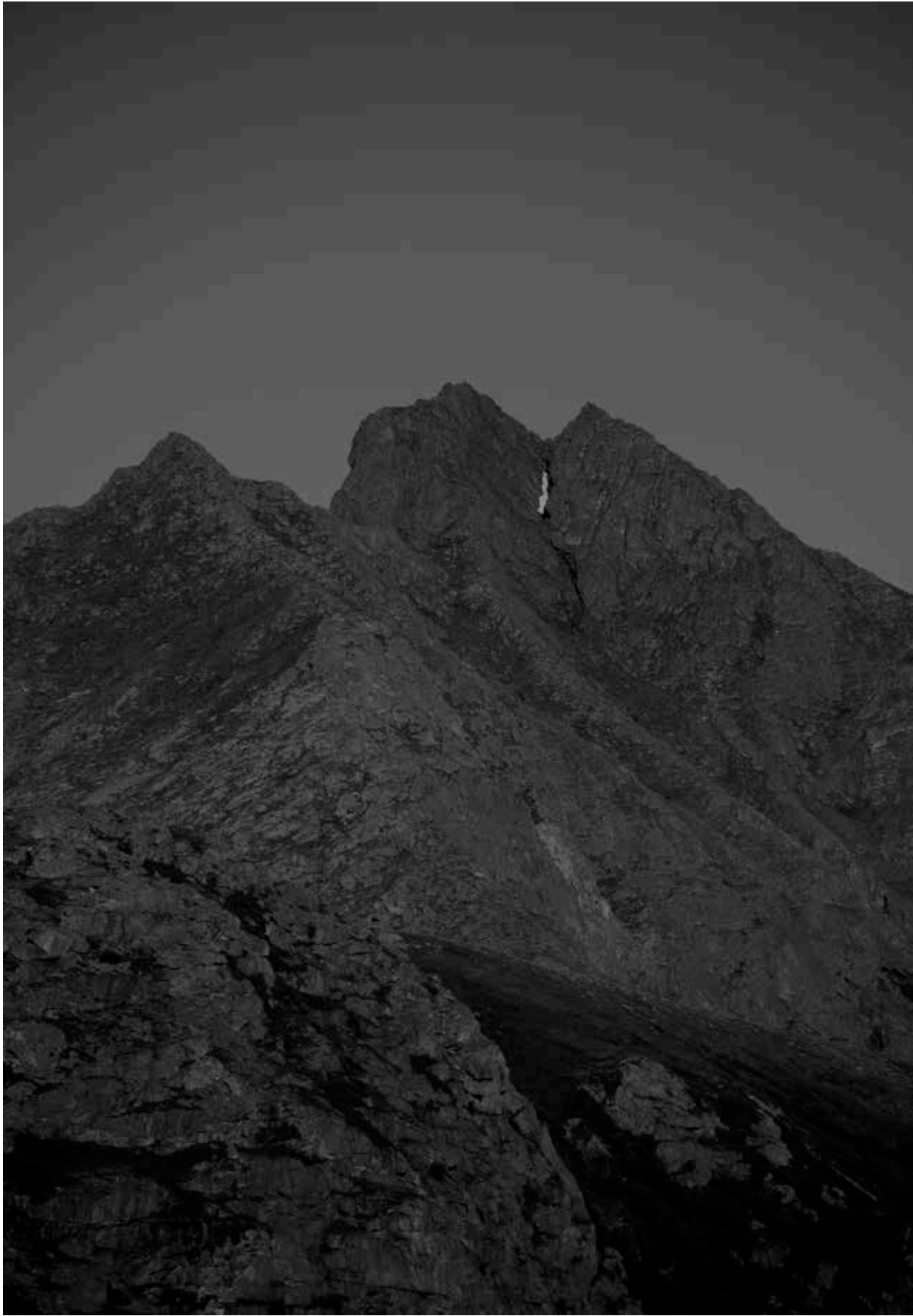
NATURE
ALWAYS
WINS



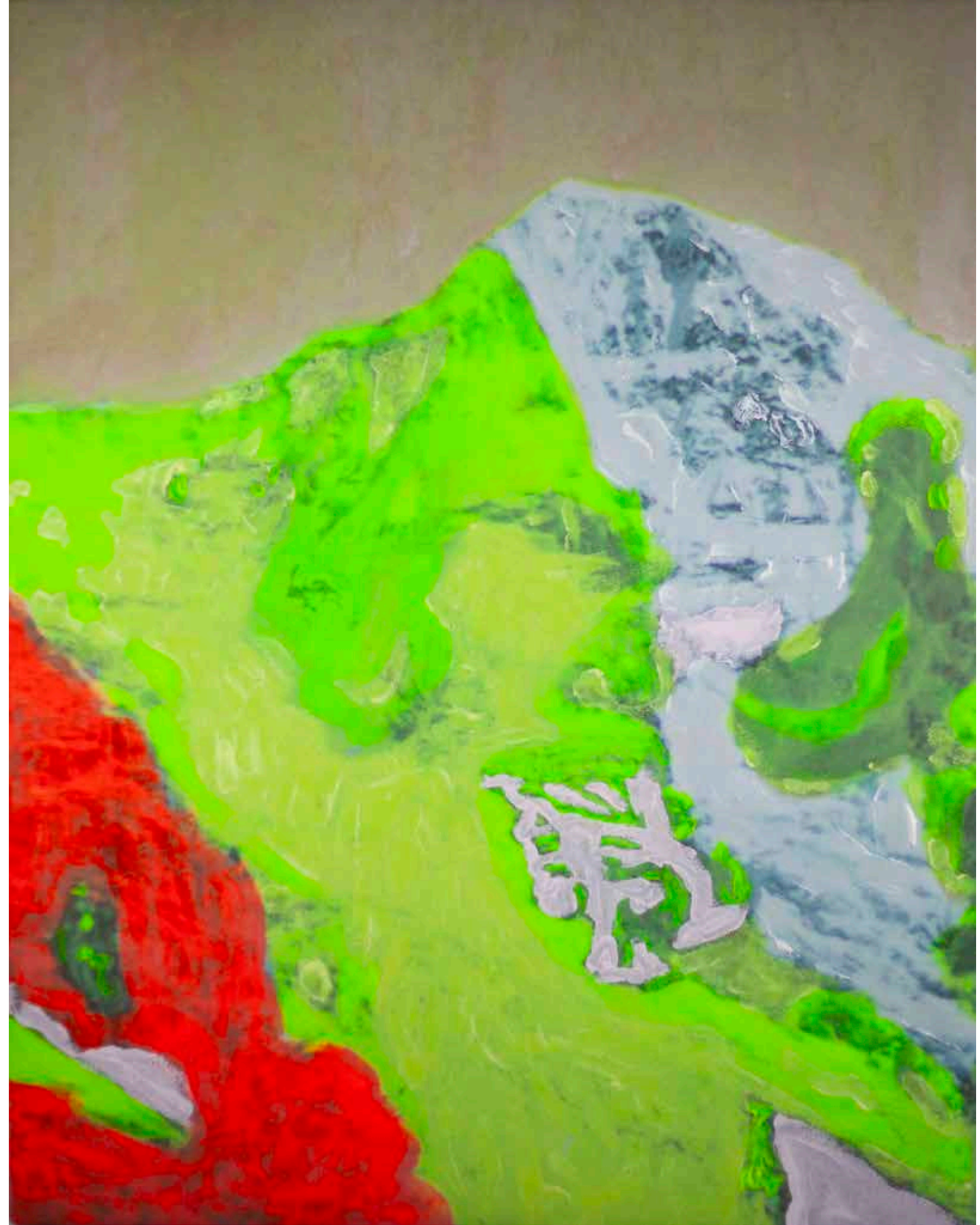
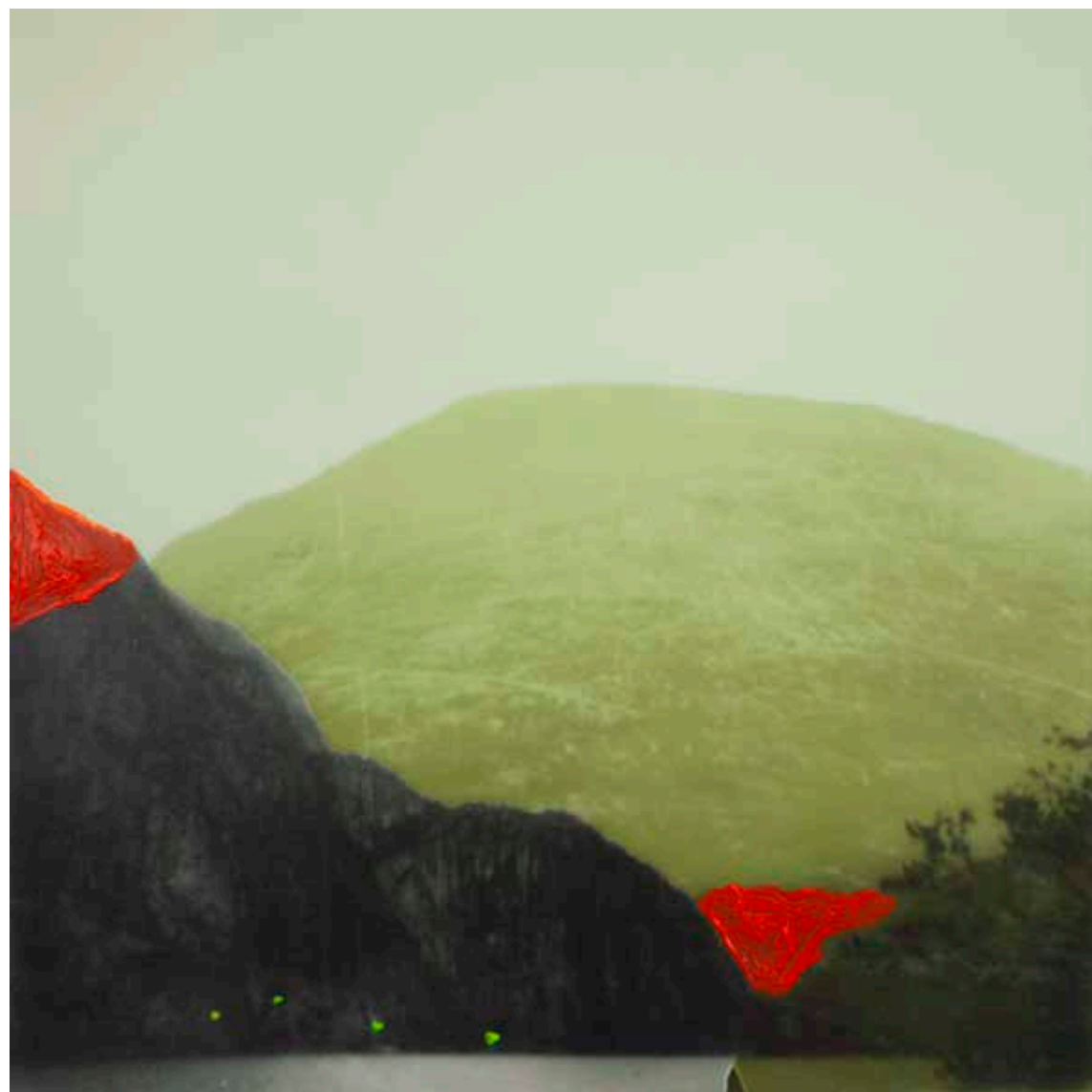


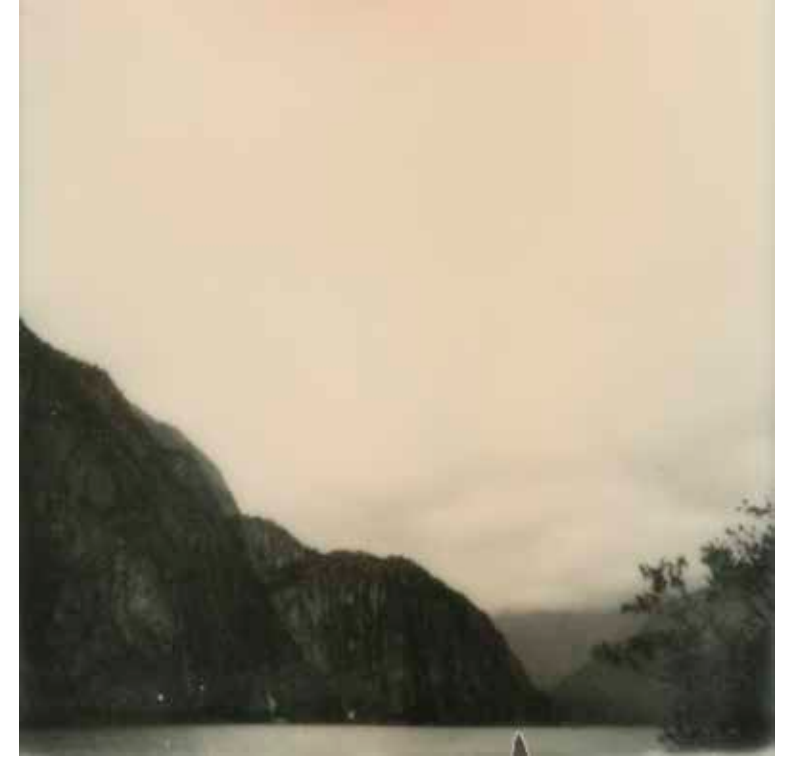
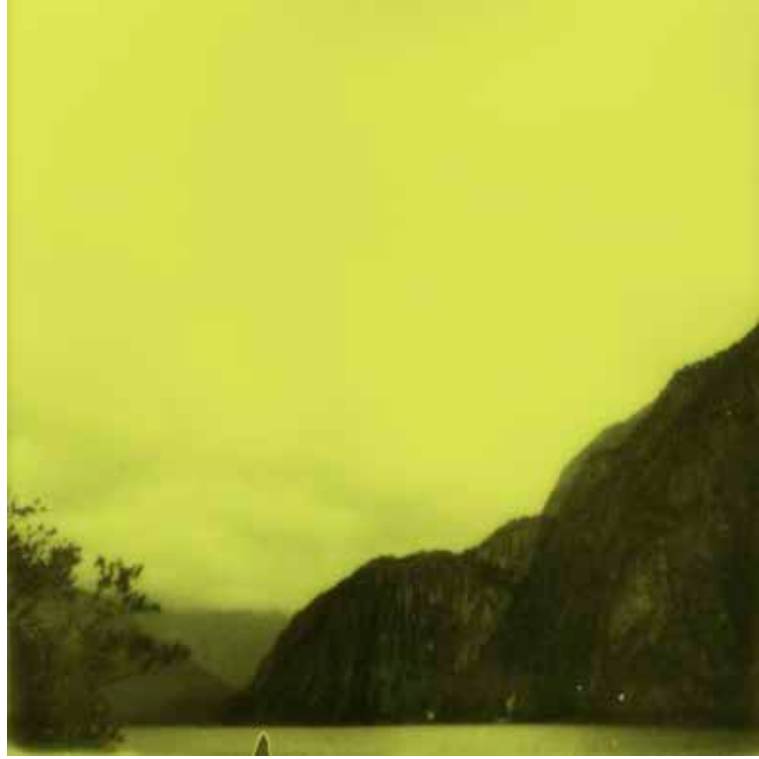


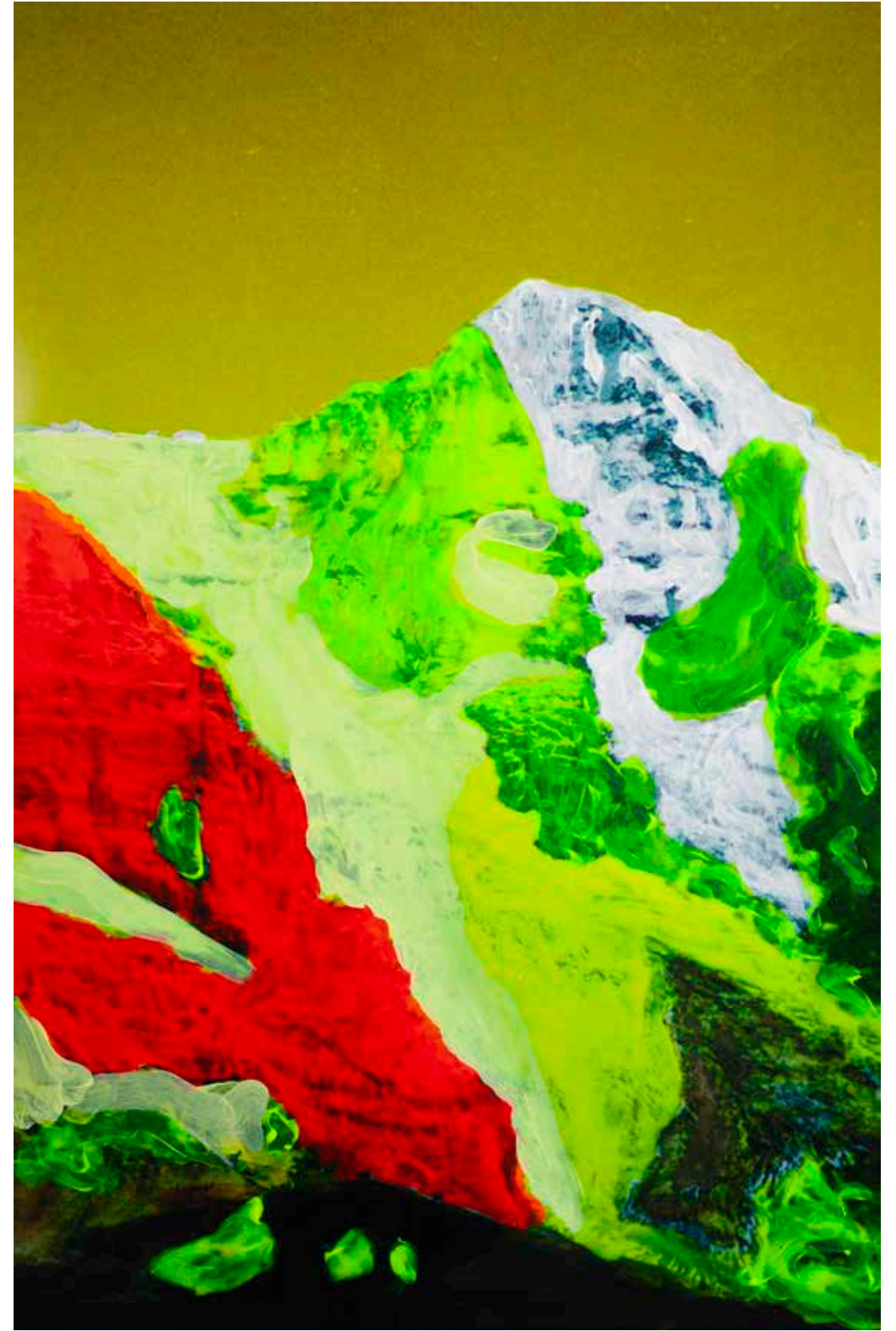
AFTER FALL

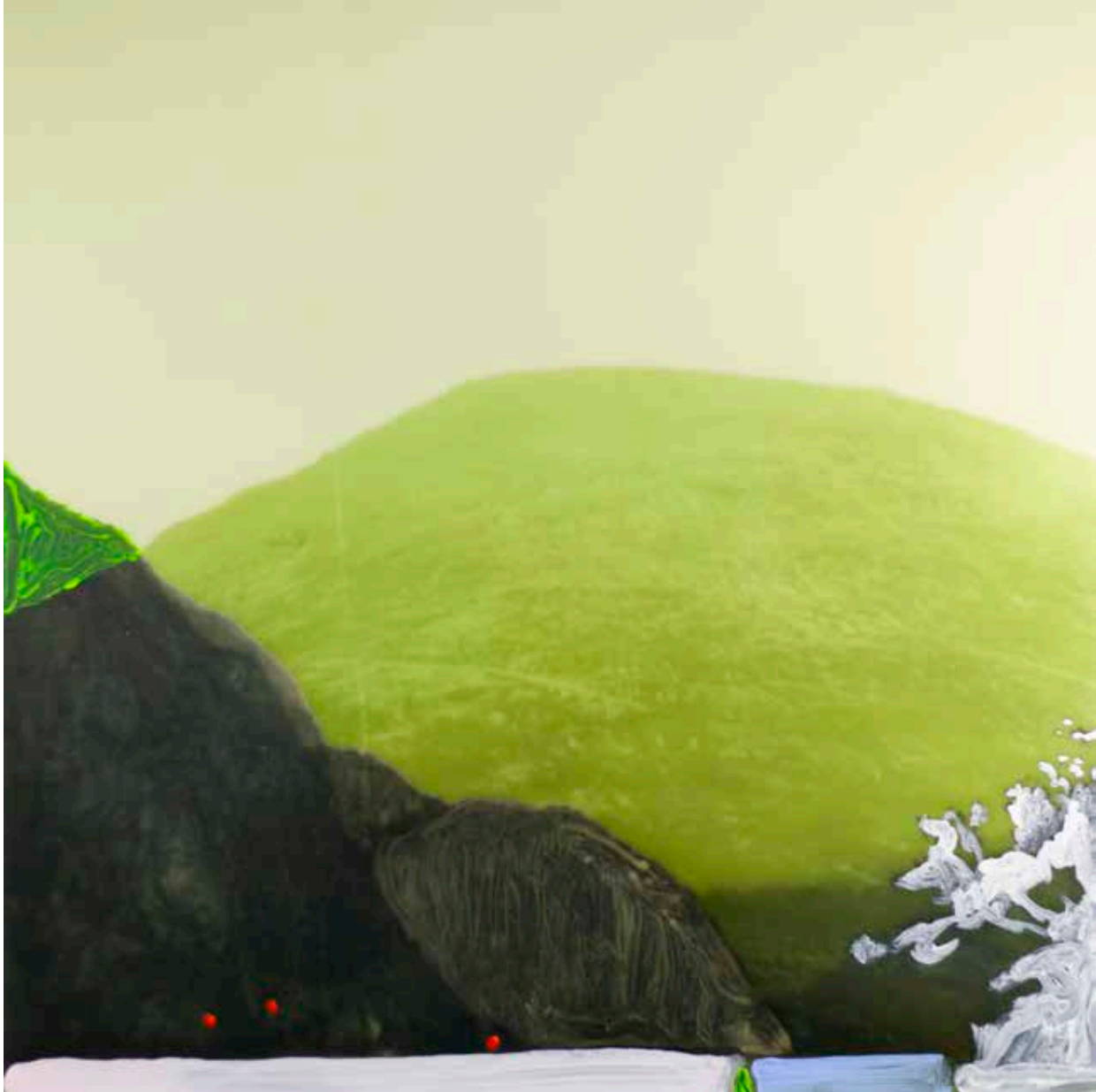


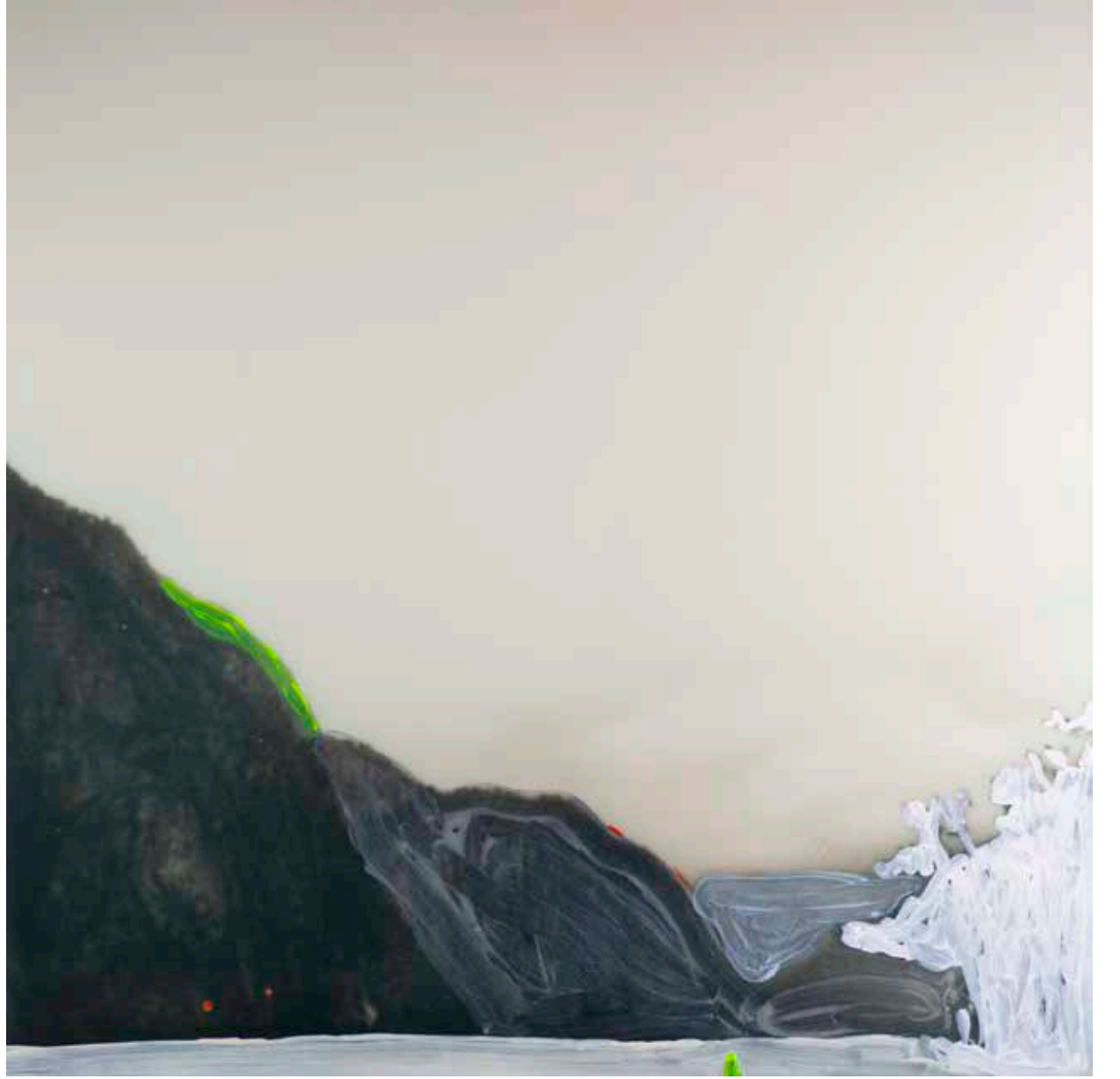
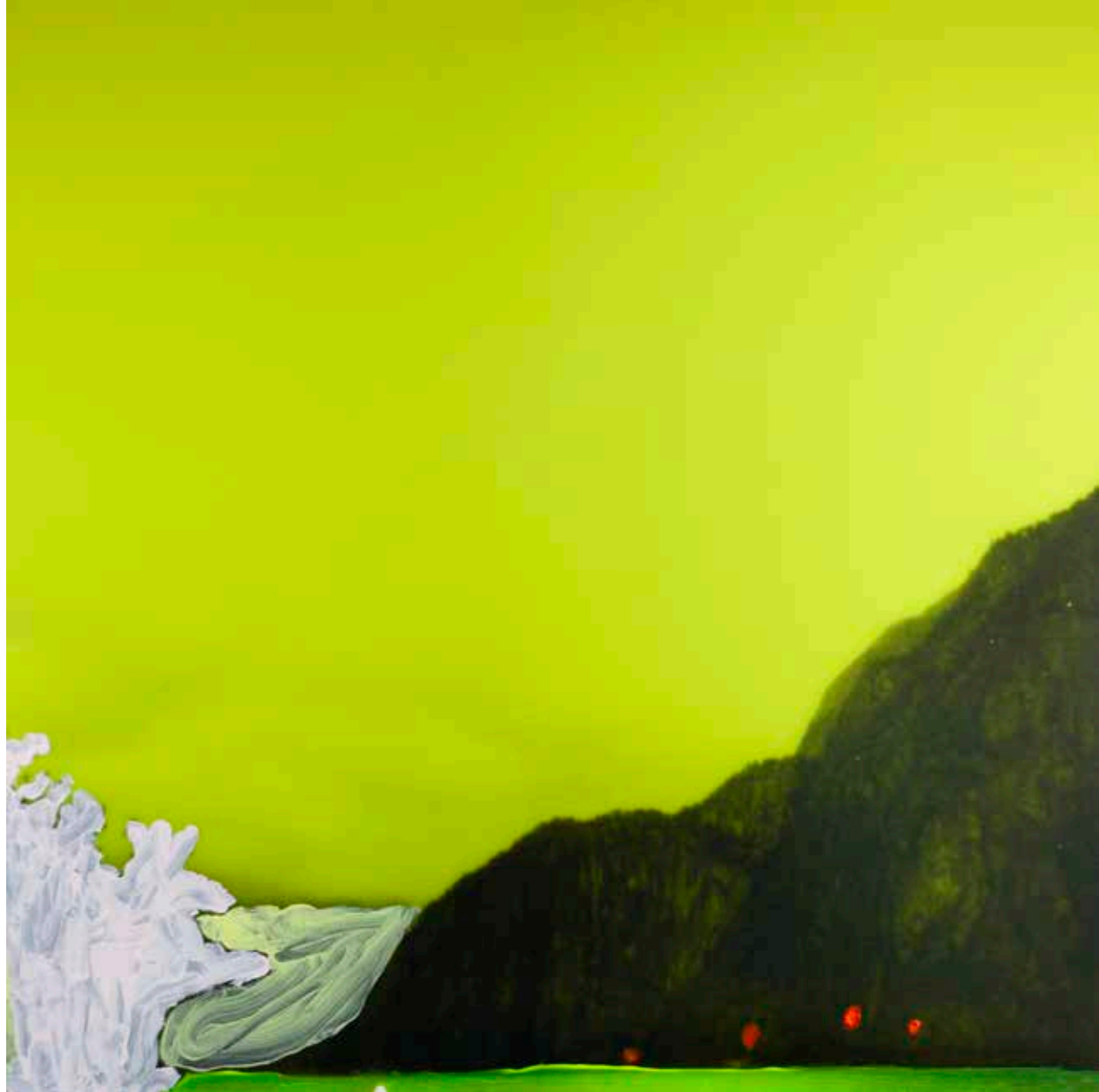


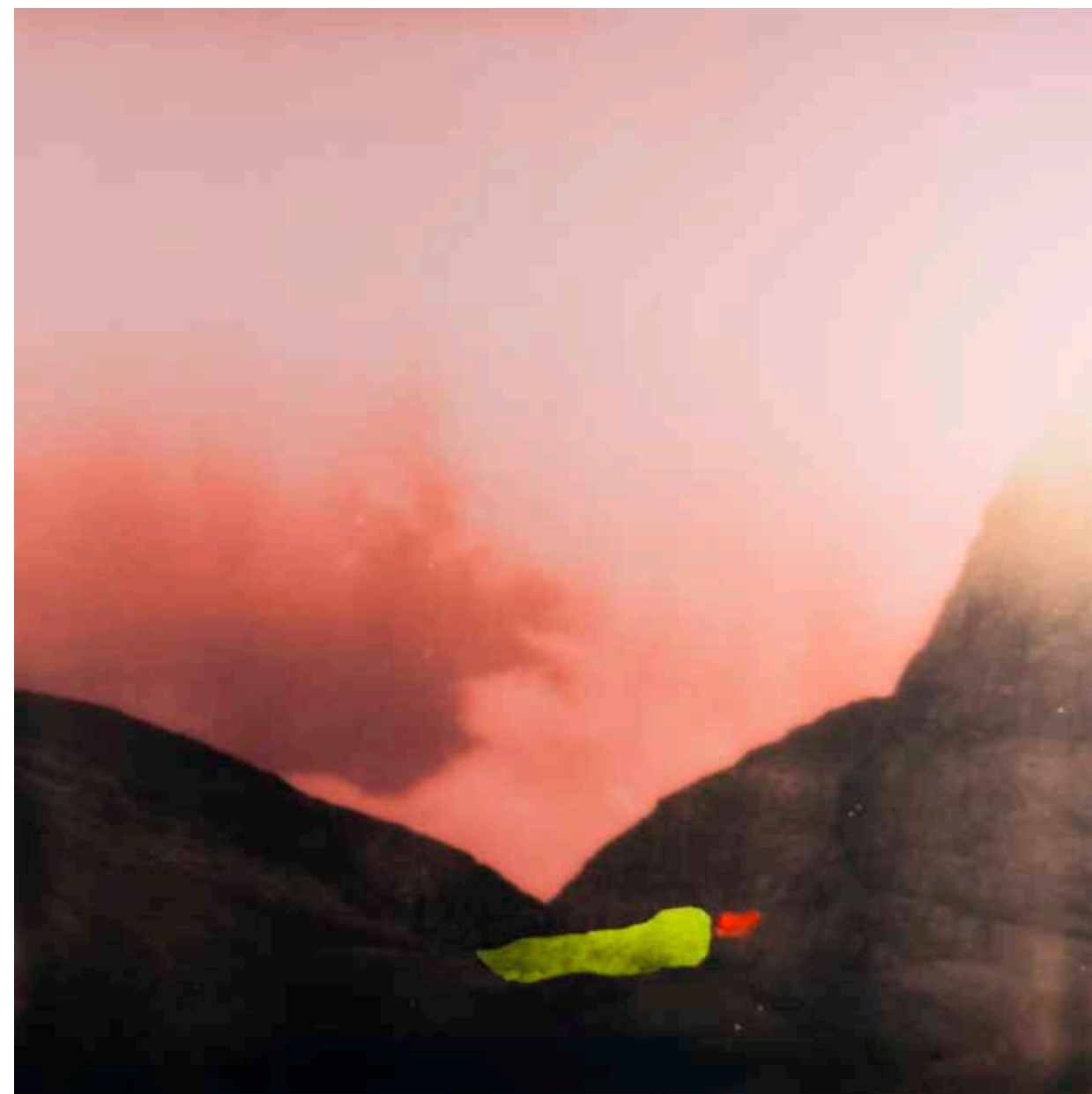
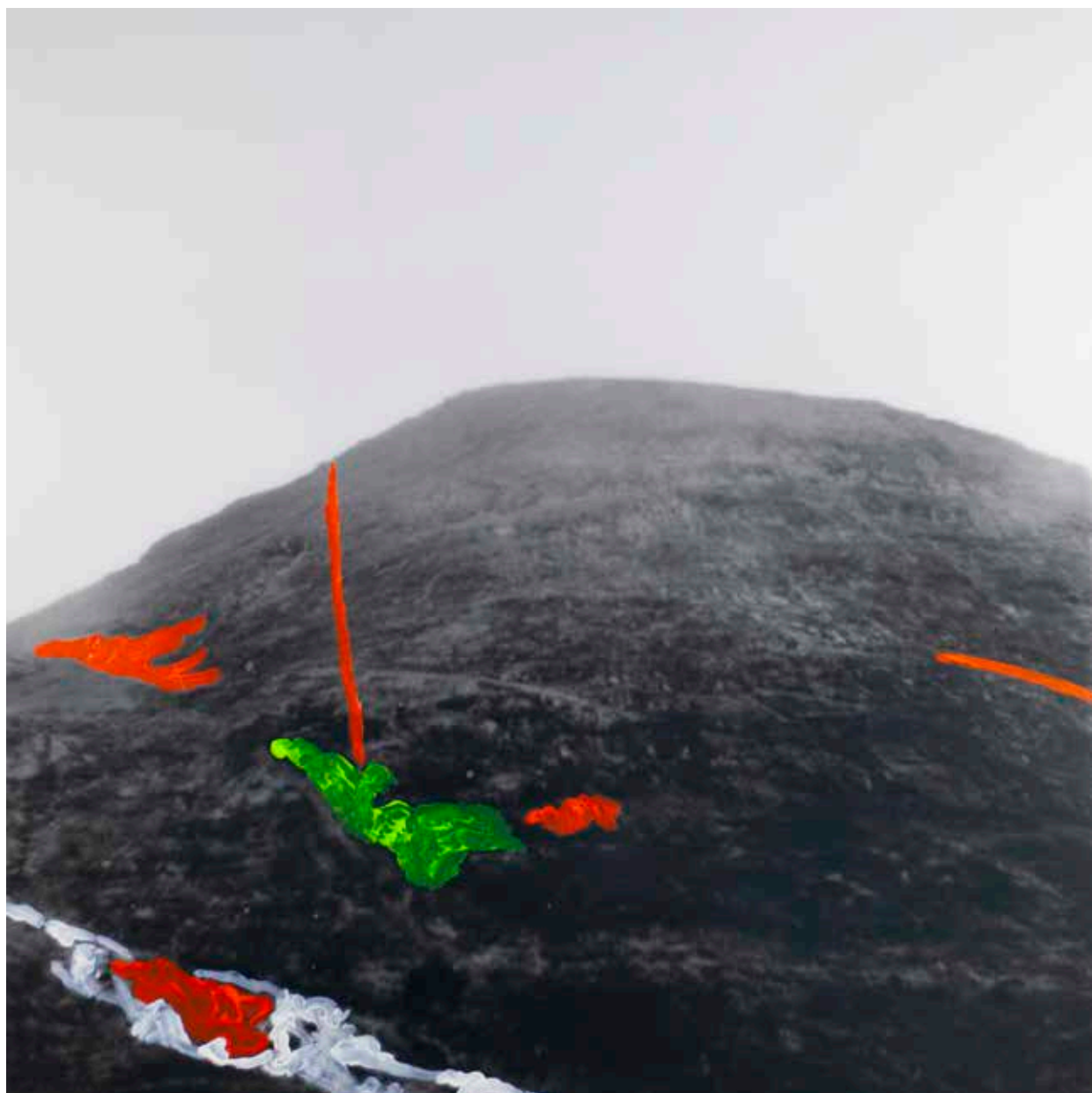


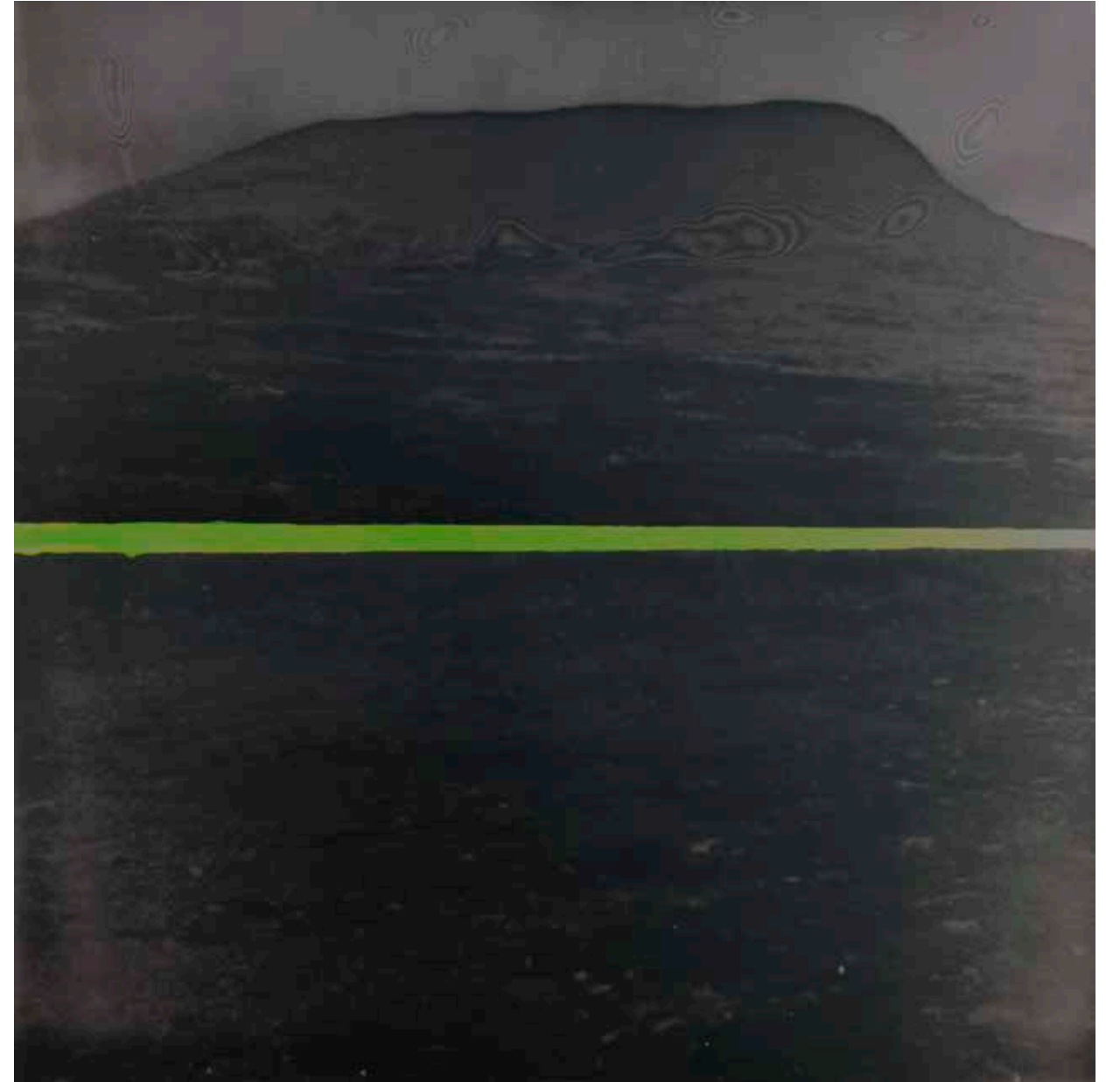


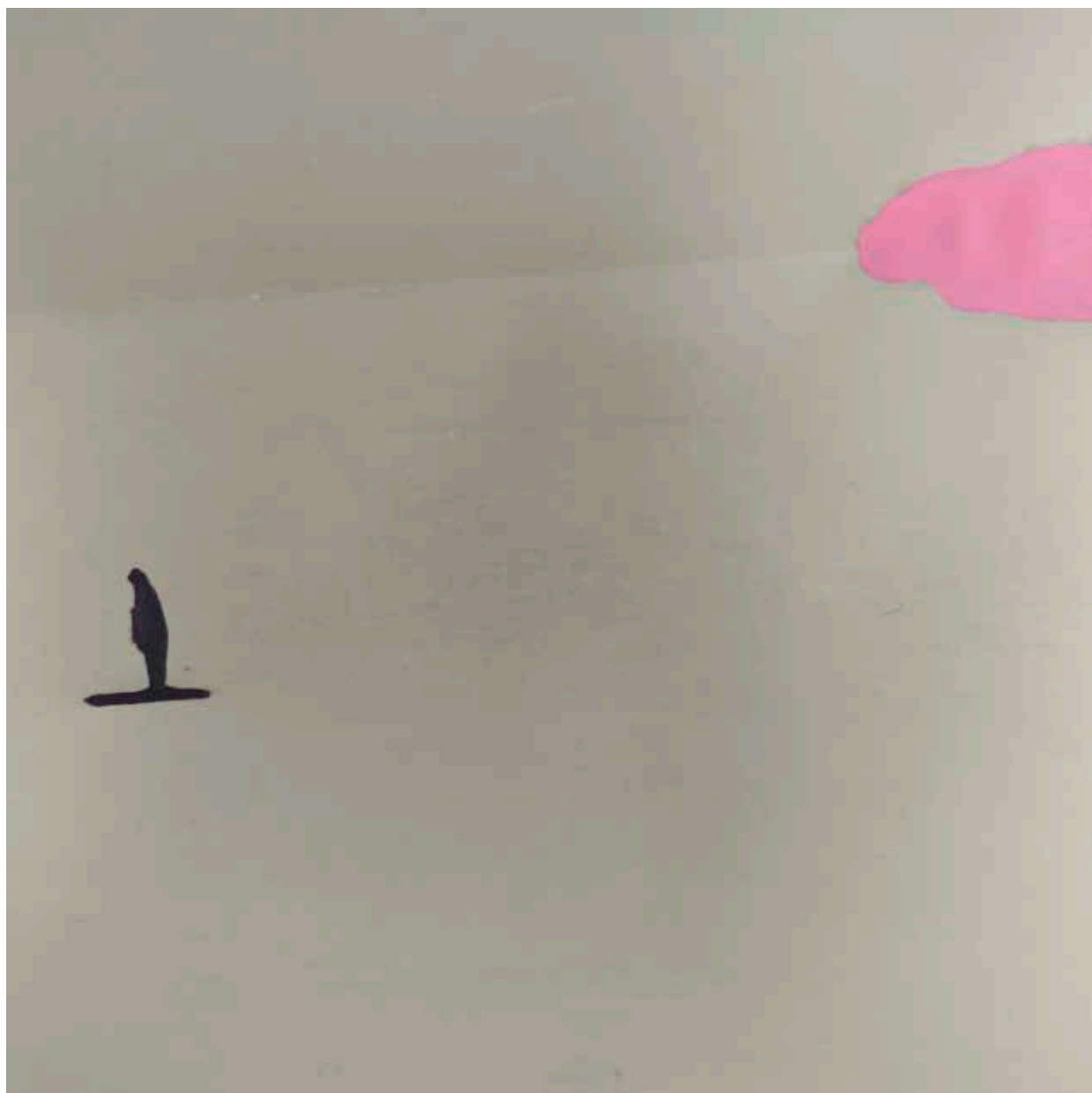














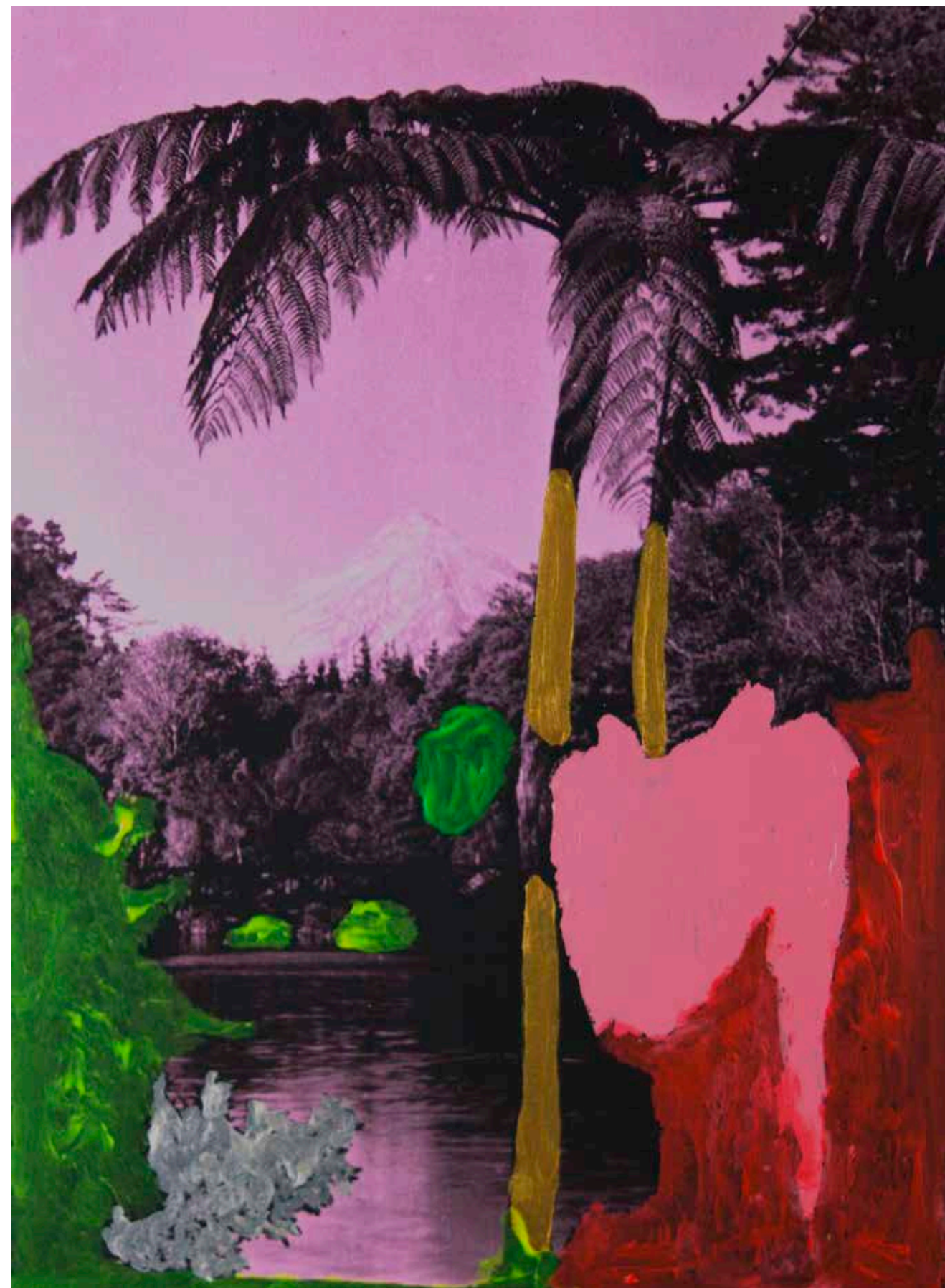


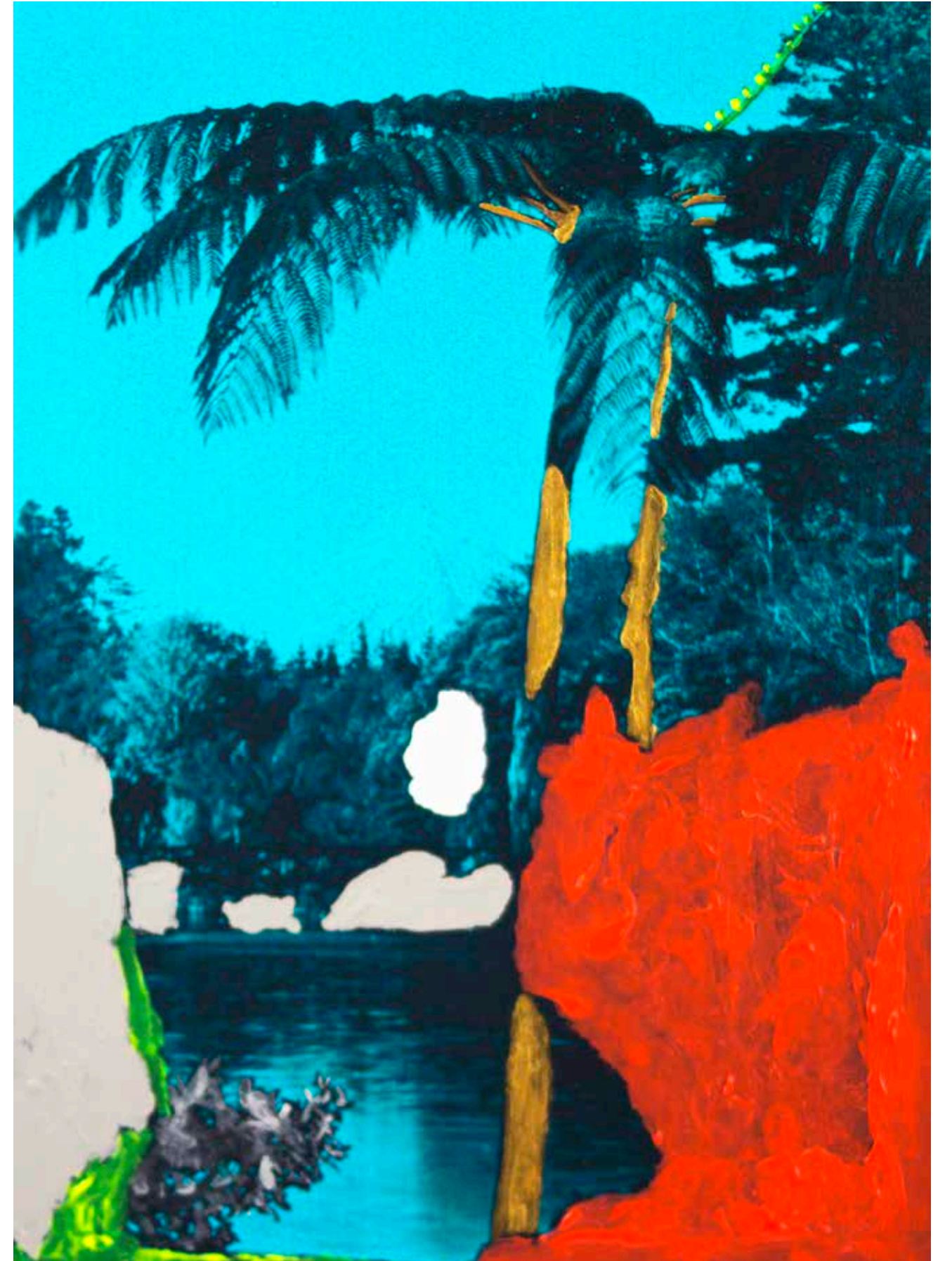






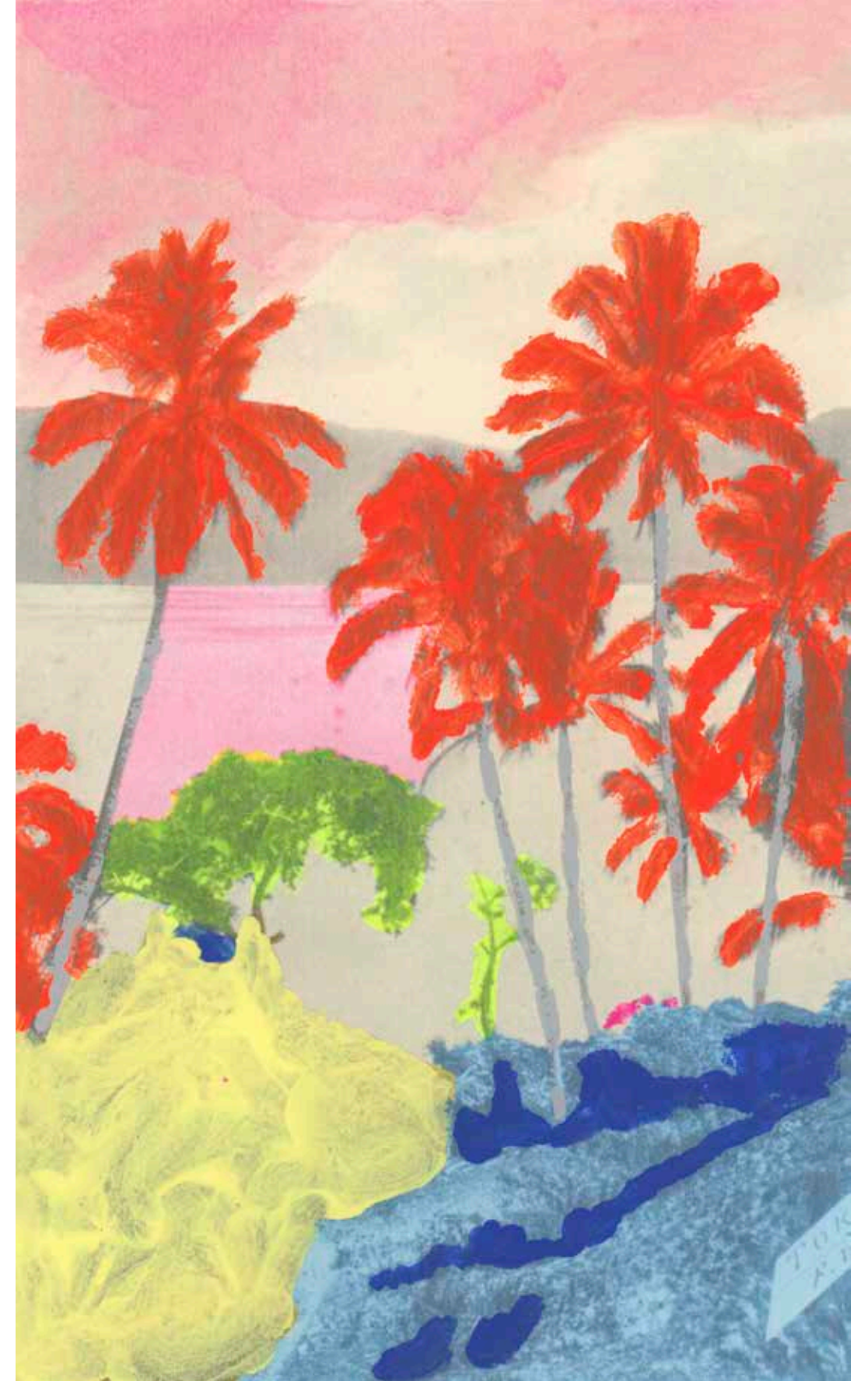




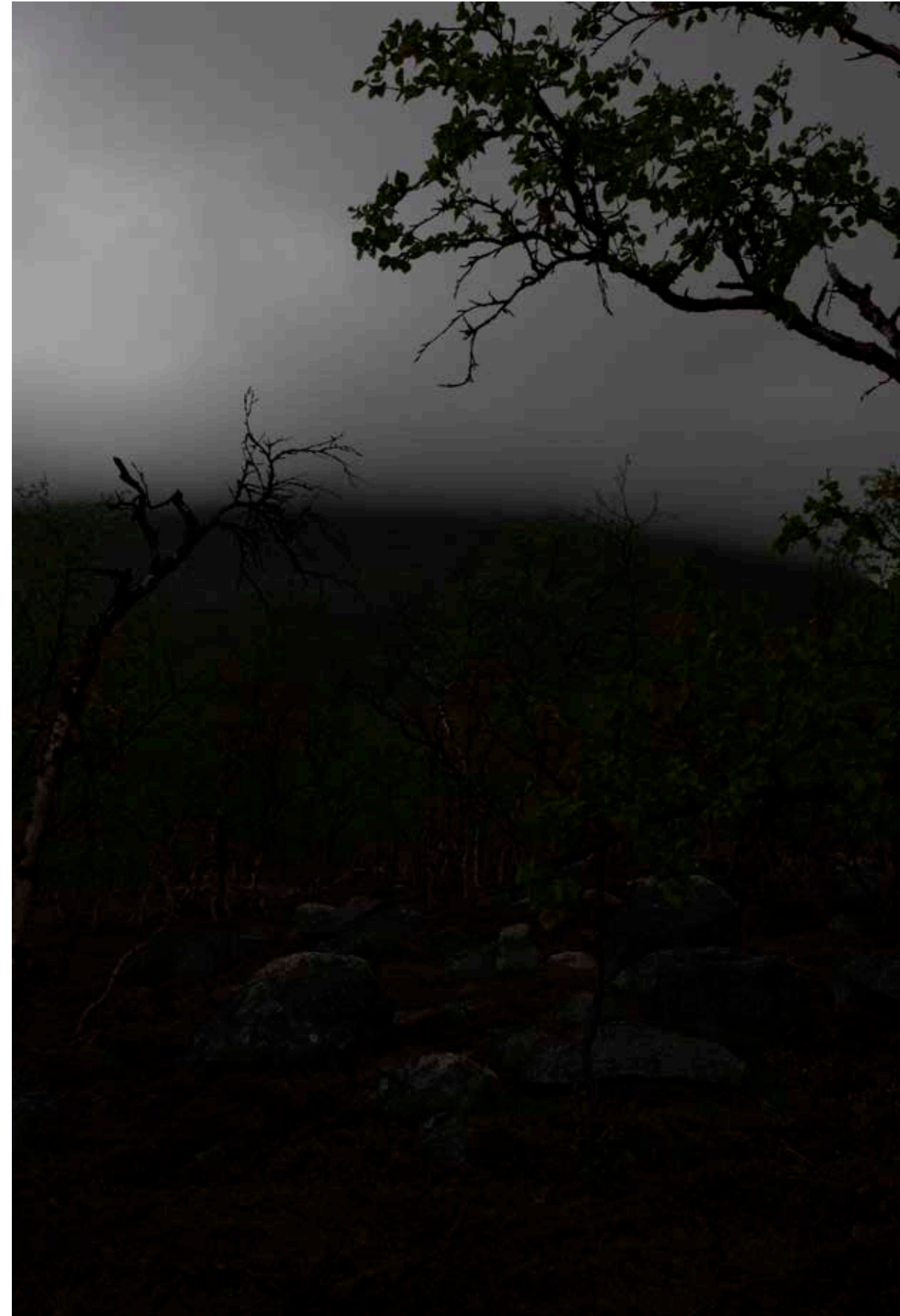














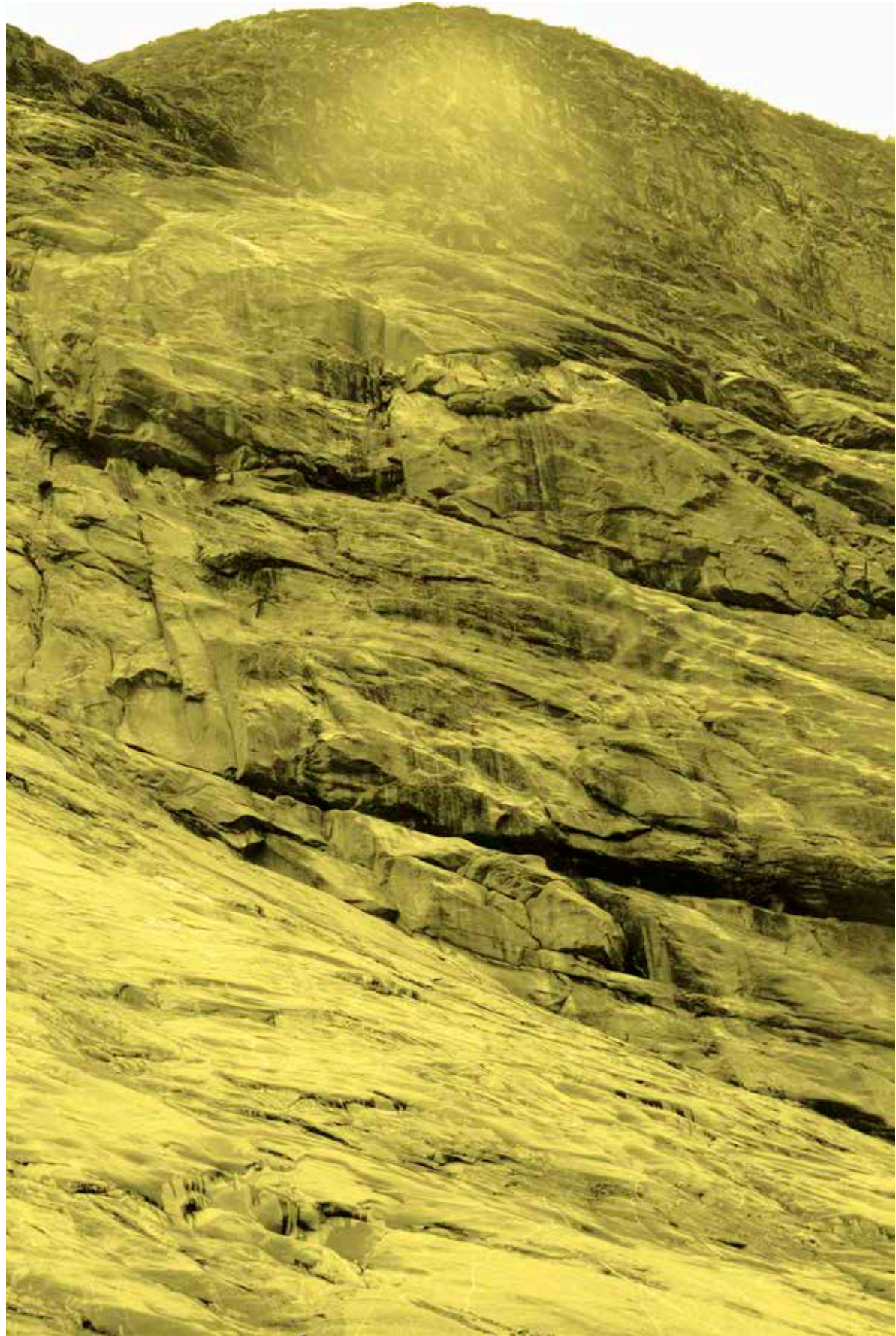












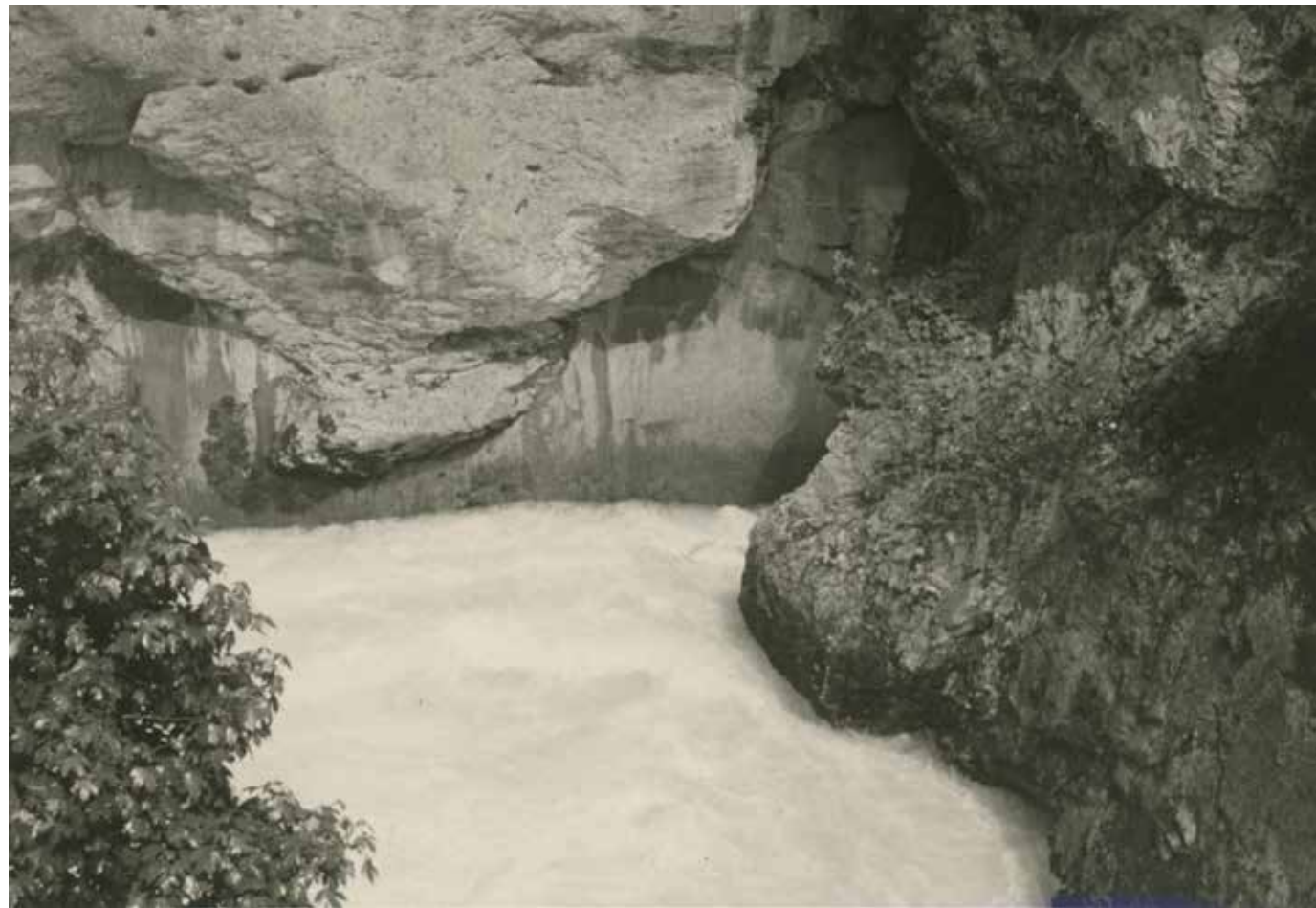


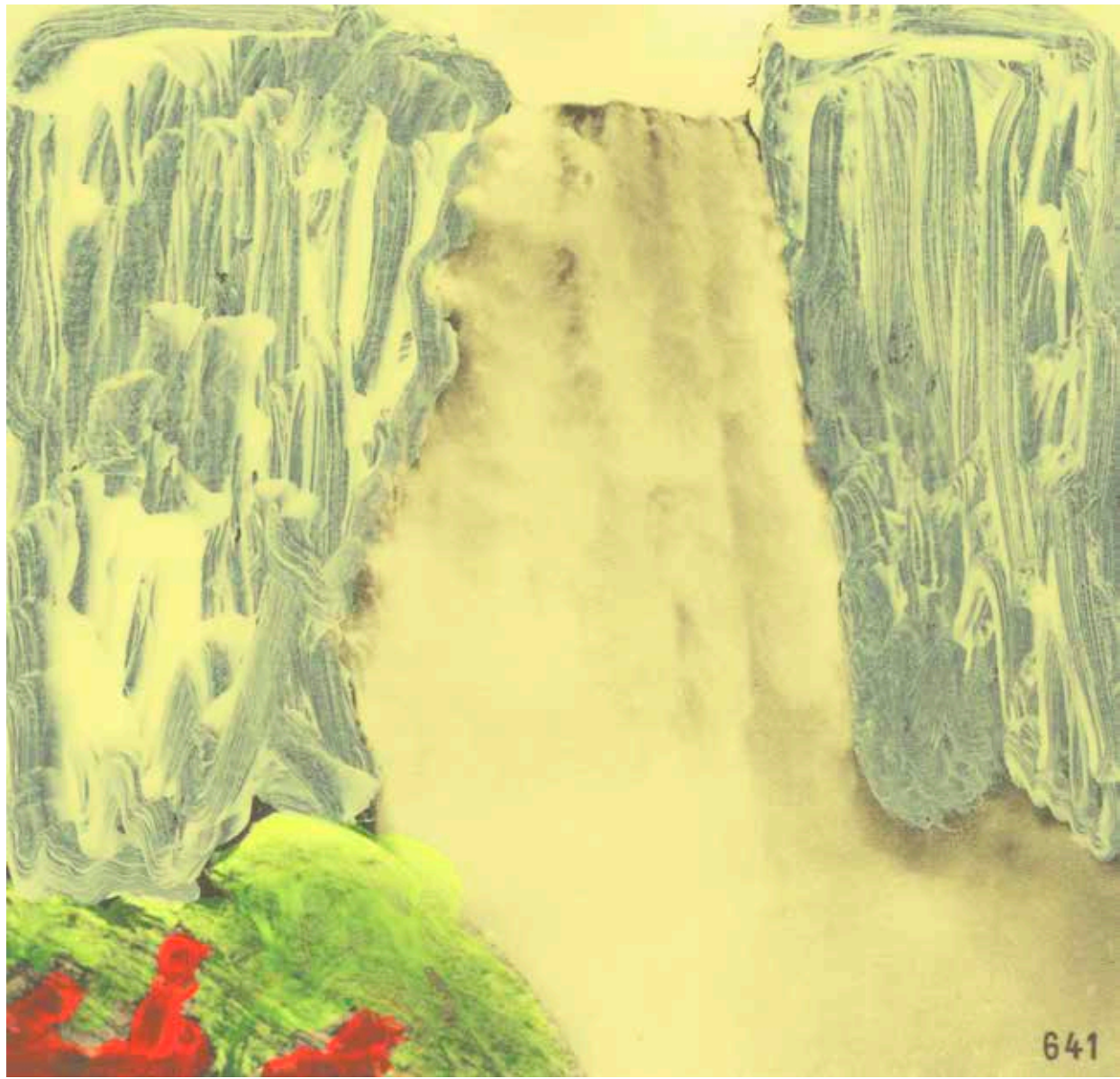


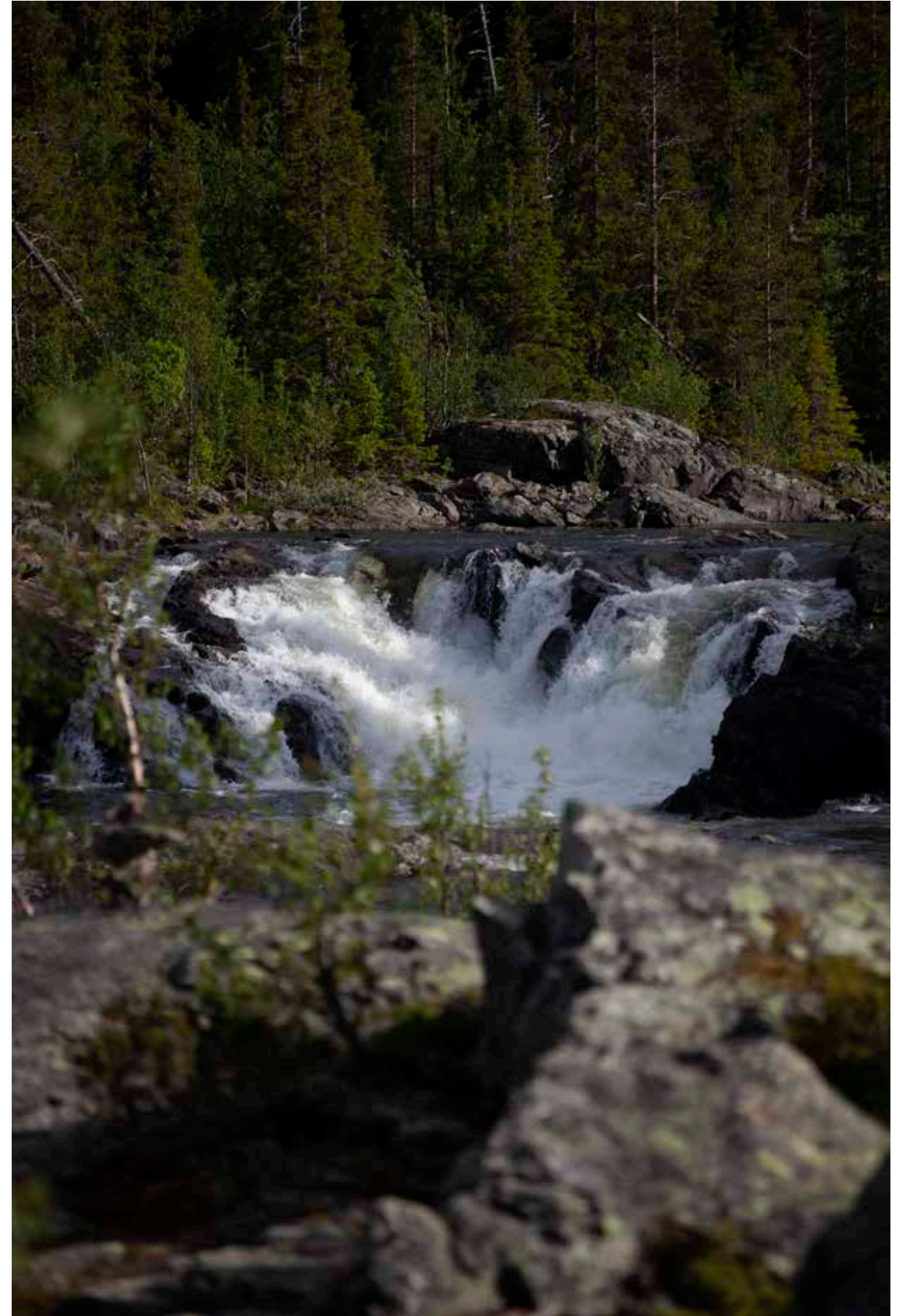


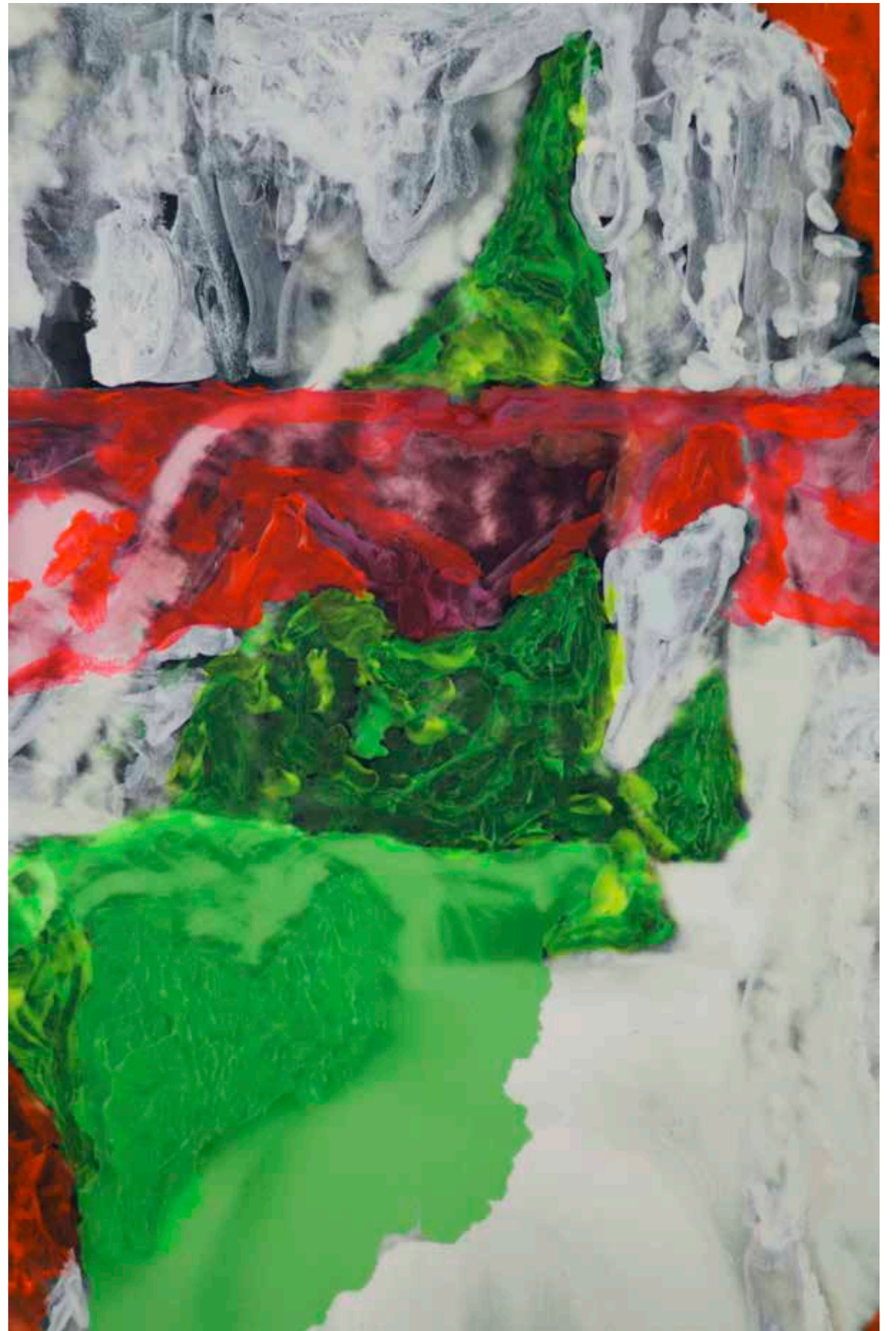
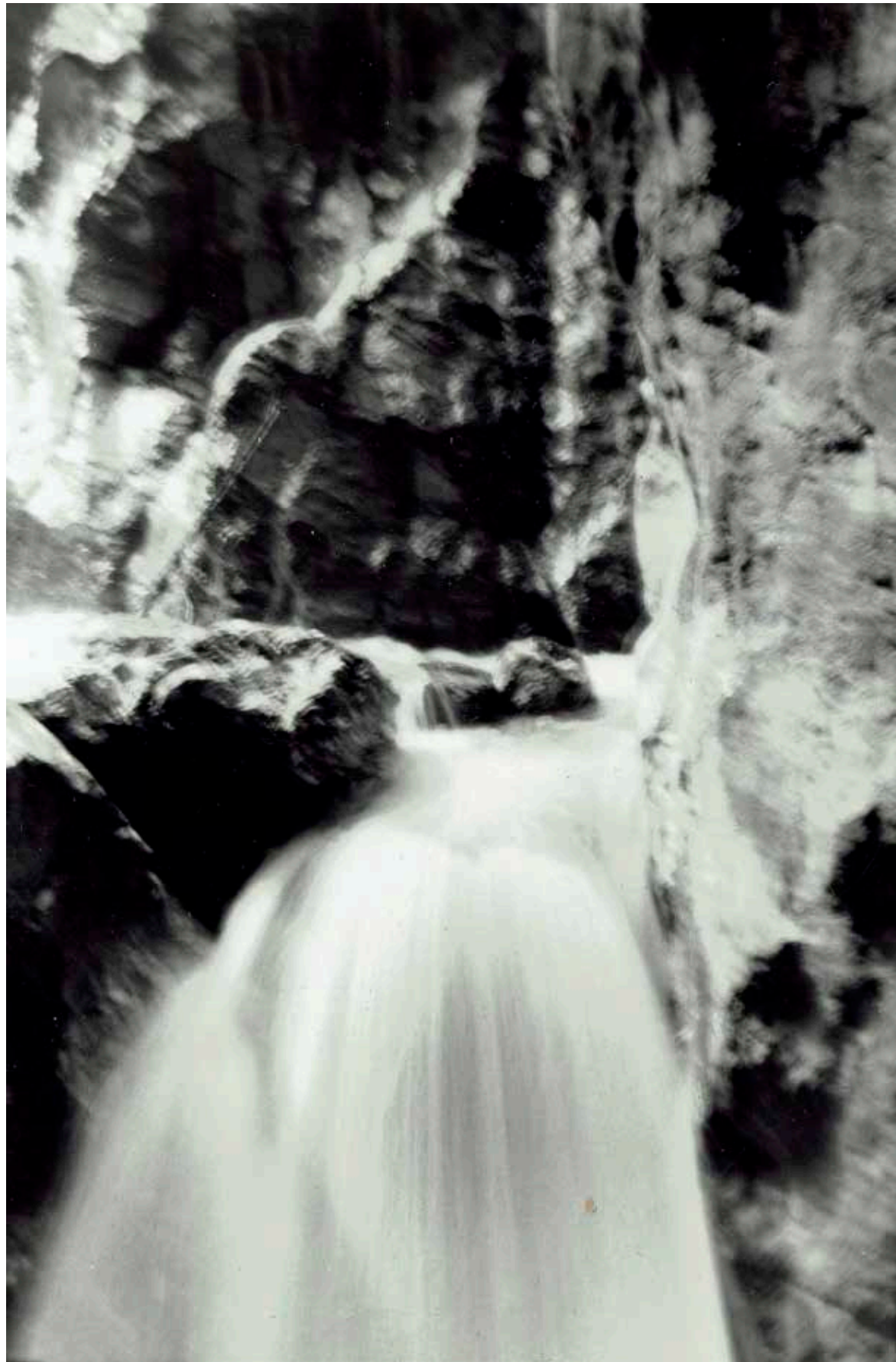








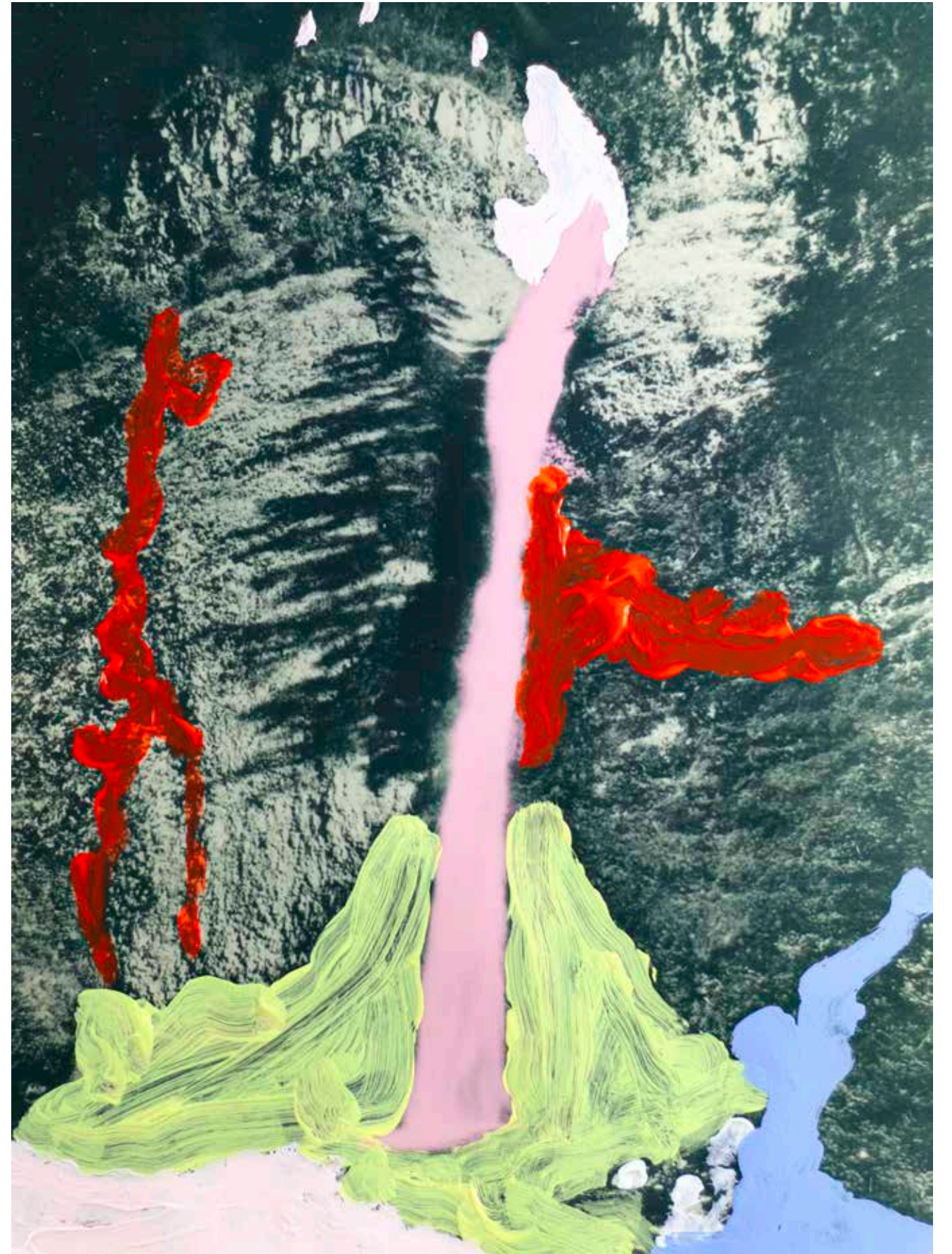
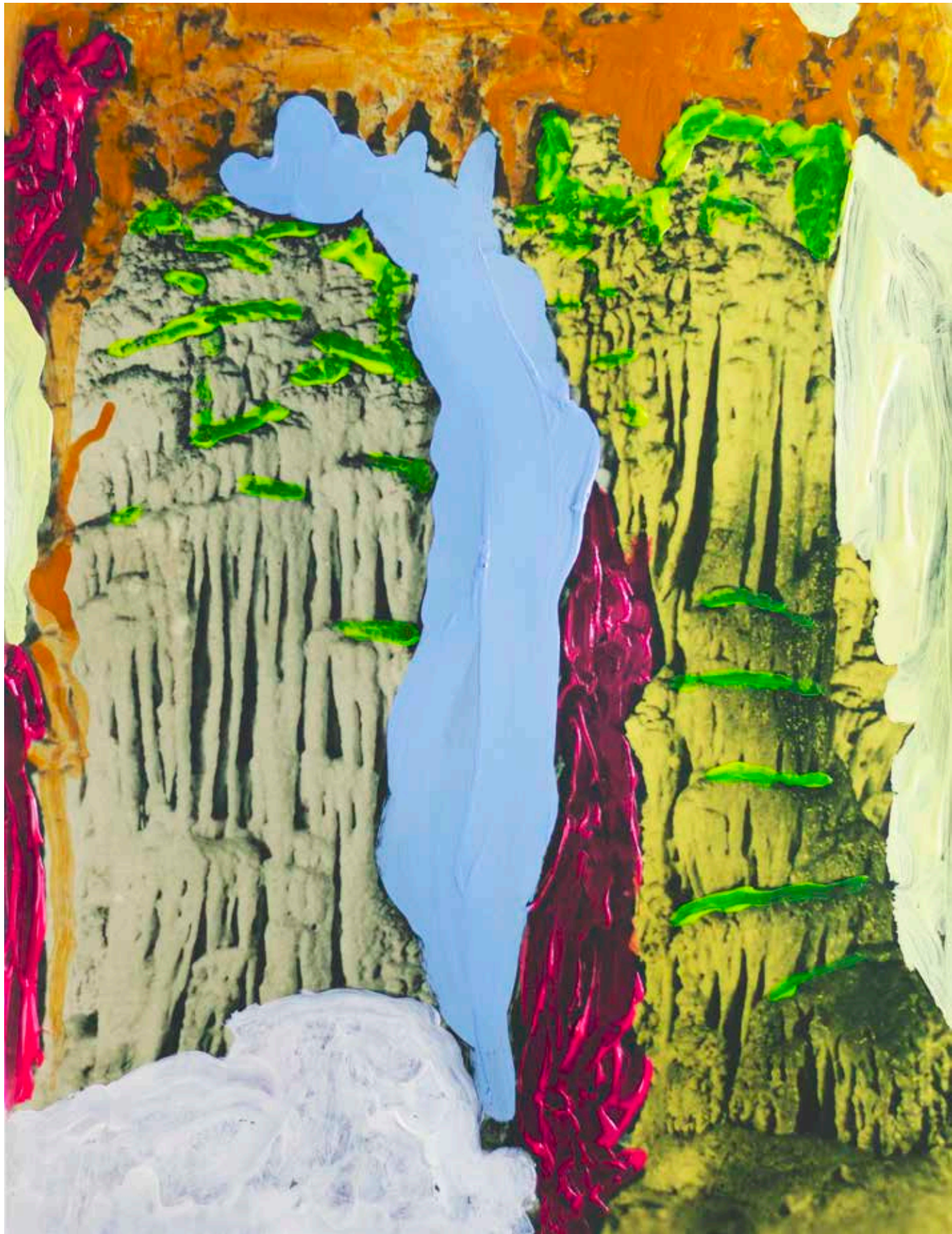














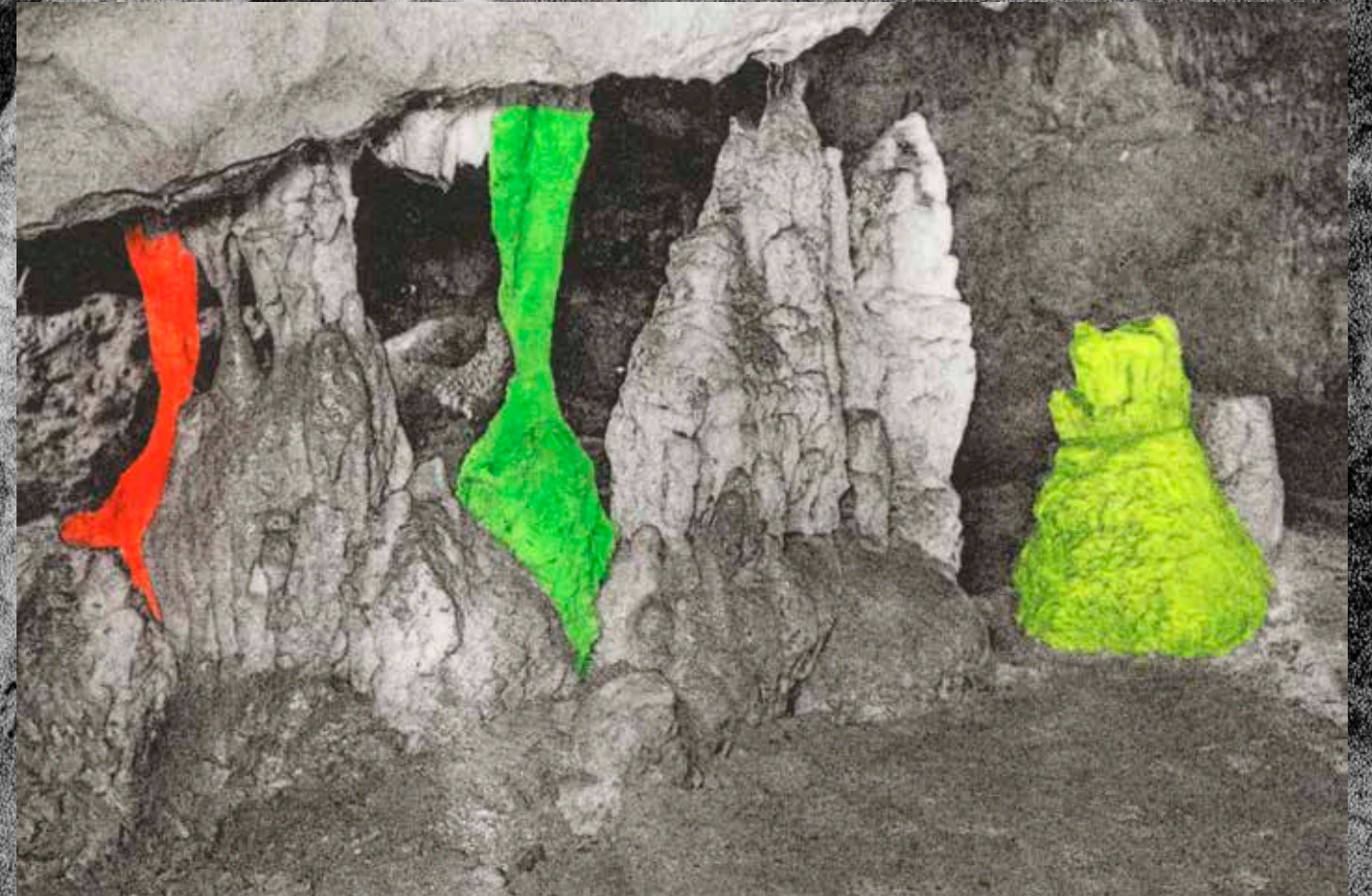






.... for at least
materialism is
nothing material. It
is itself a figure of
mind.

The Principle of
Ground, Martin
Heidegger

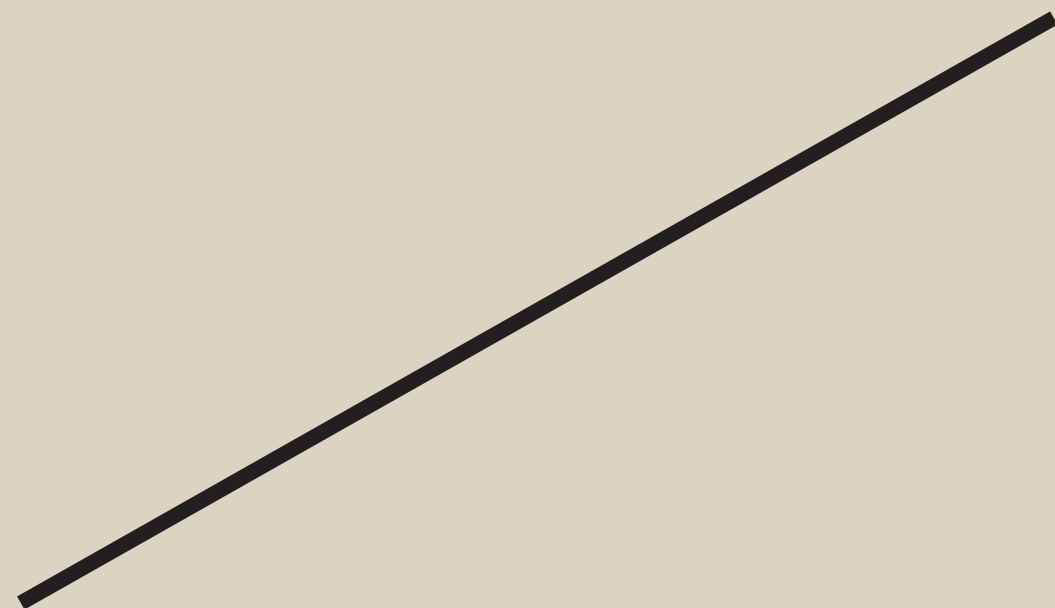




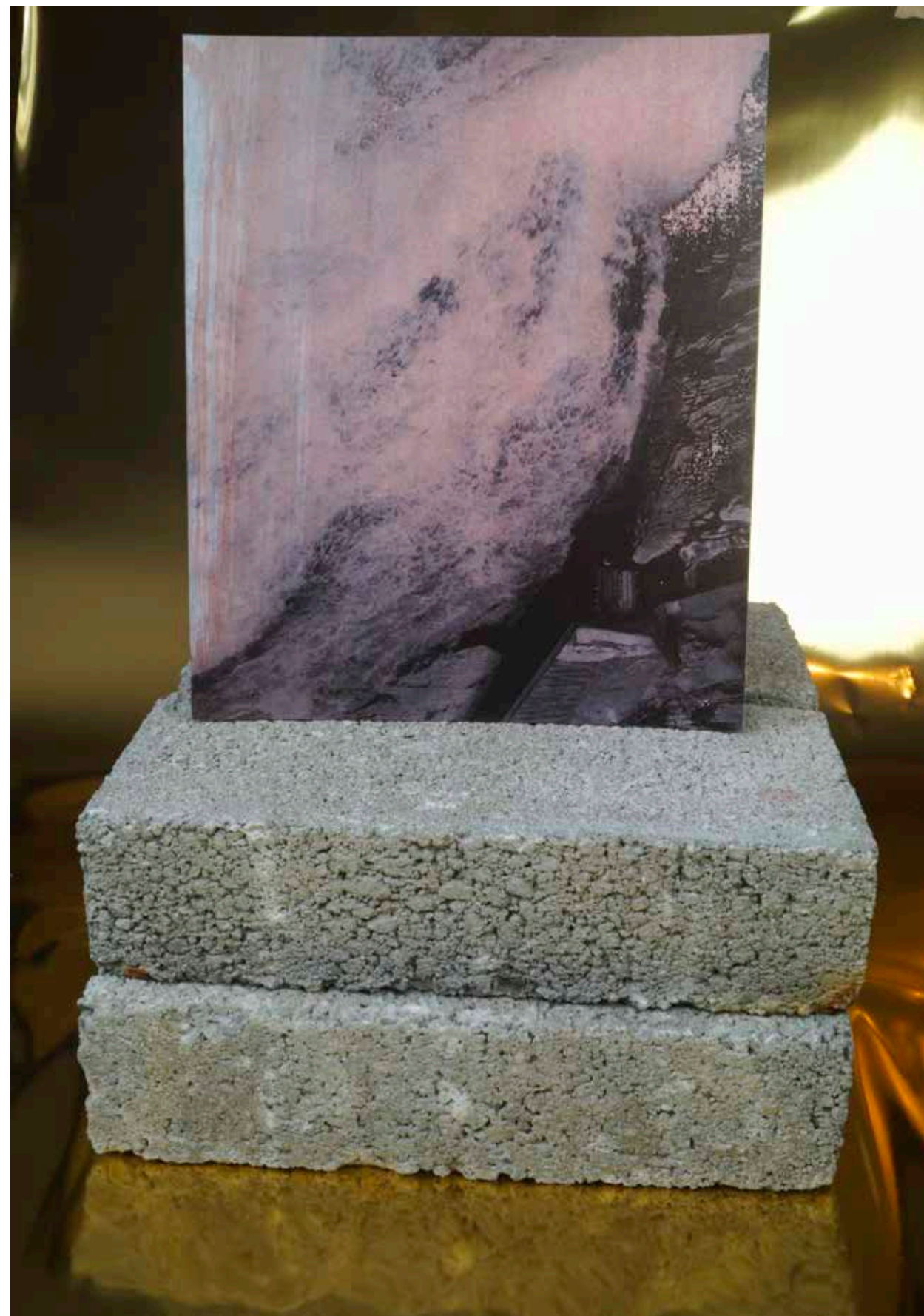




NON



MONUMENTAL



NEO LITHOS







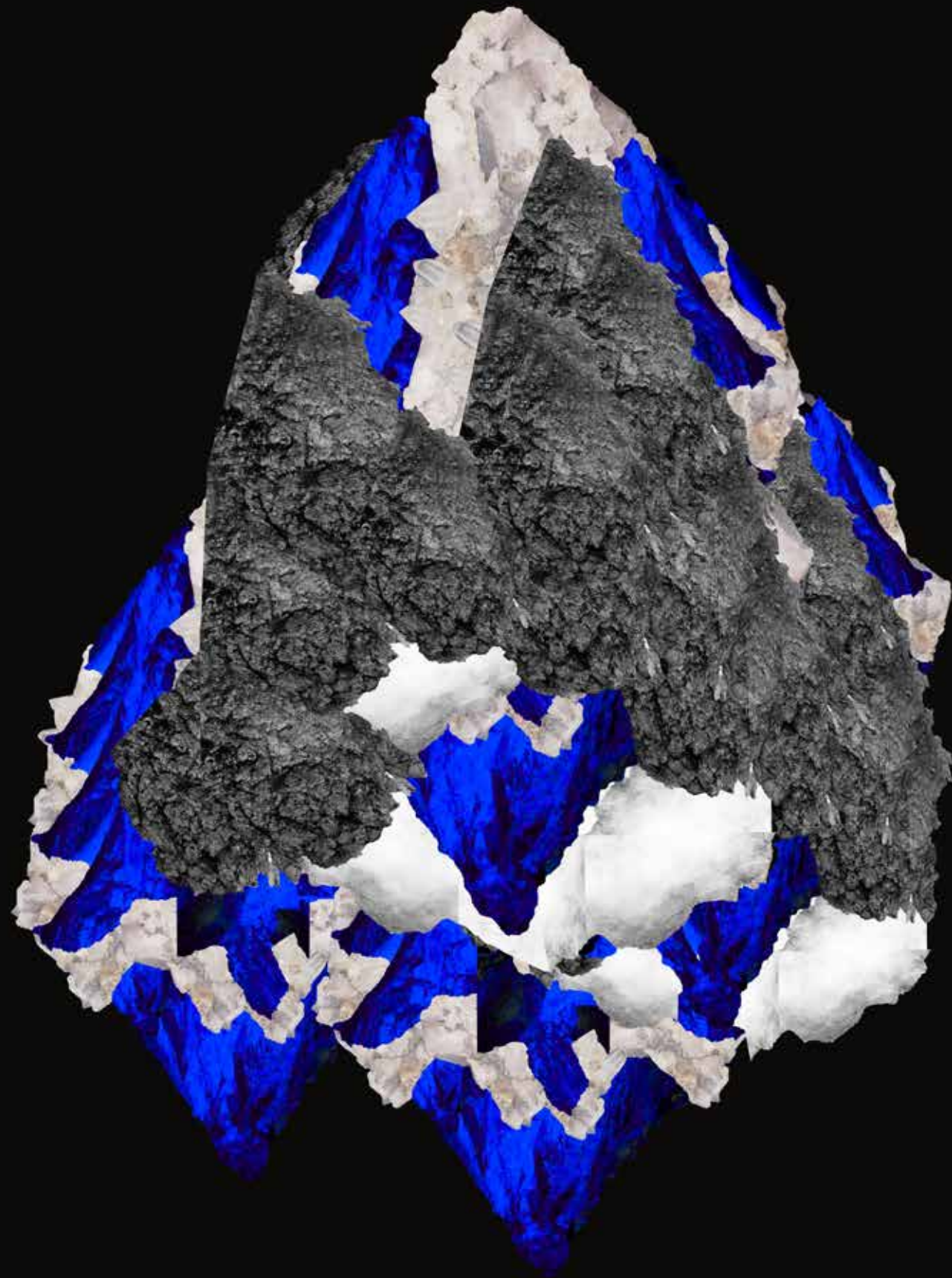


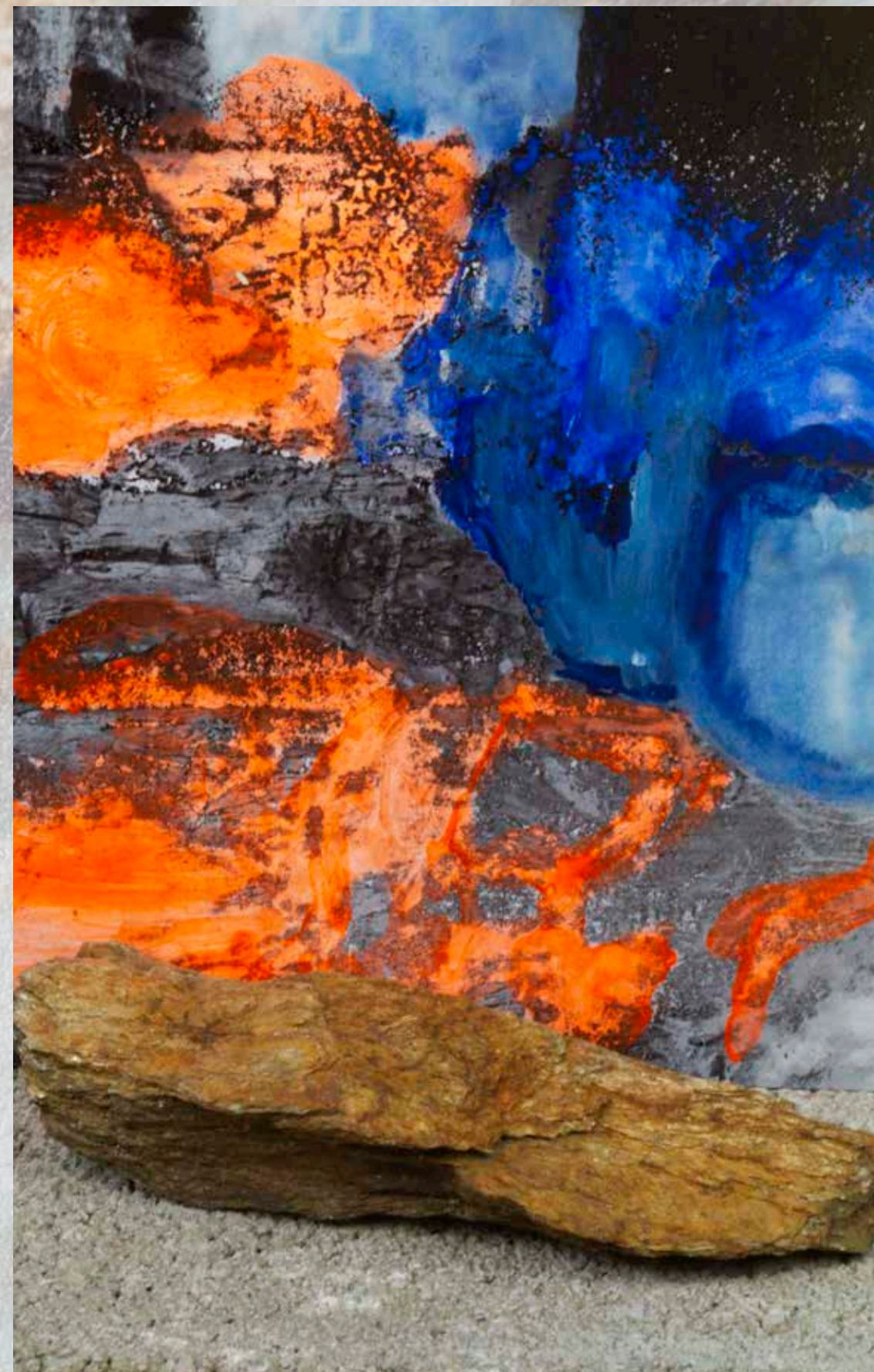






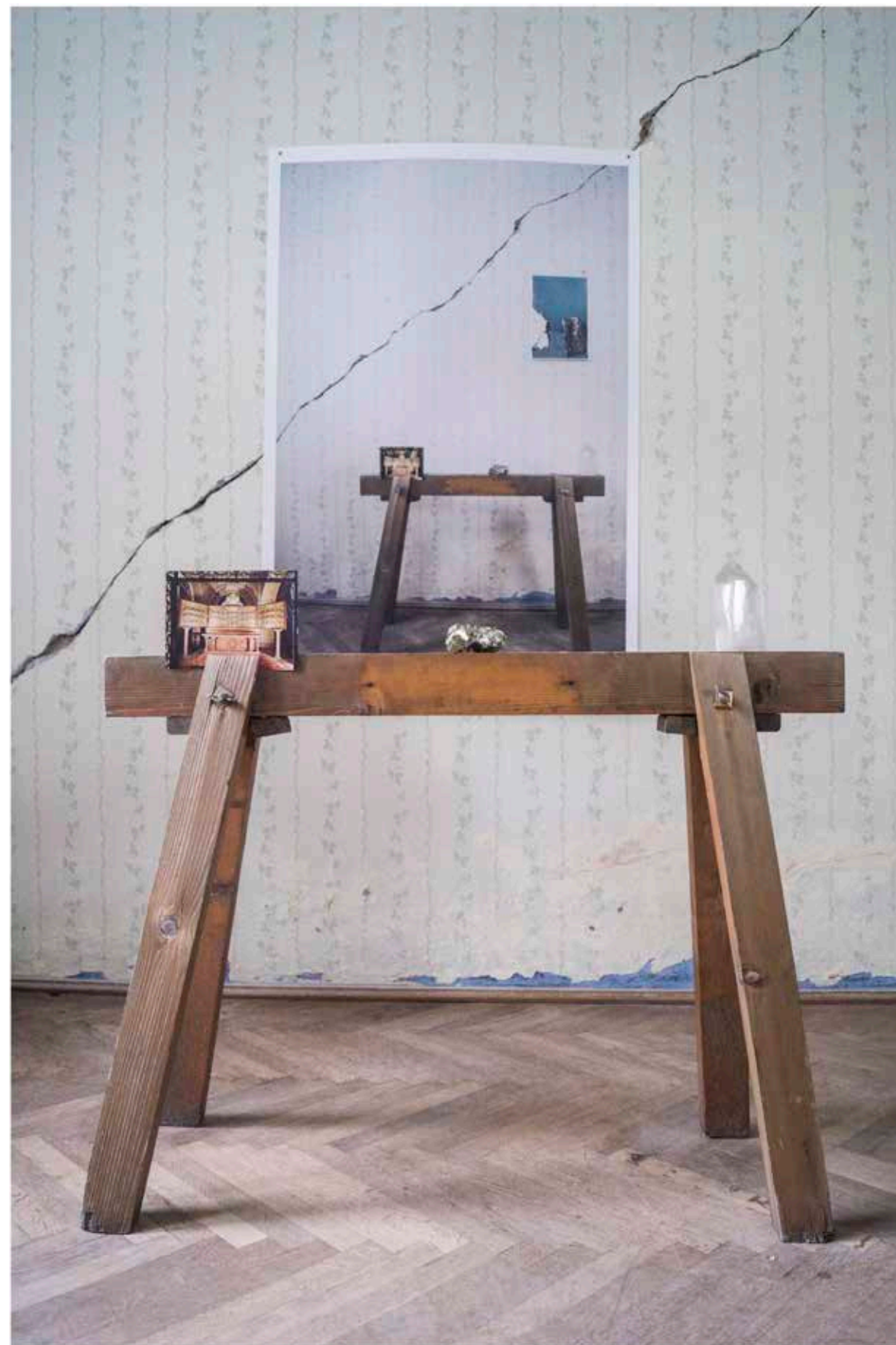
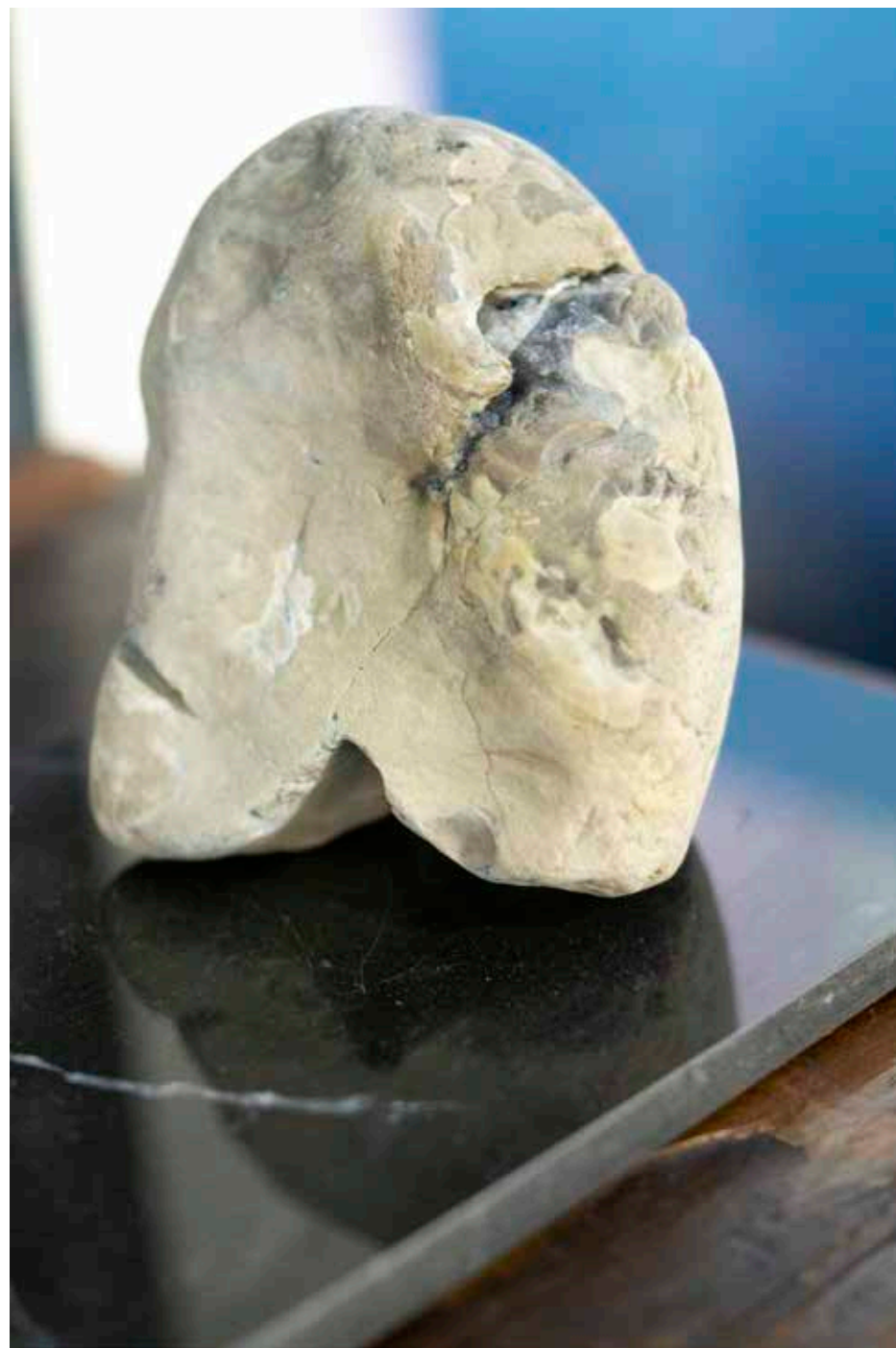














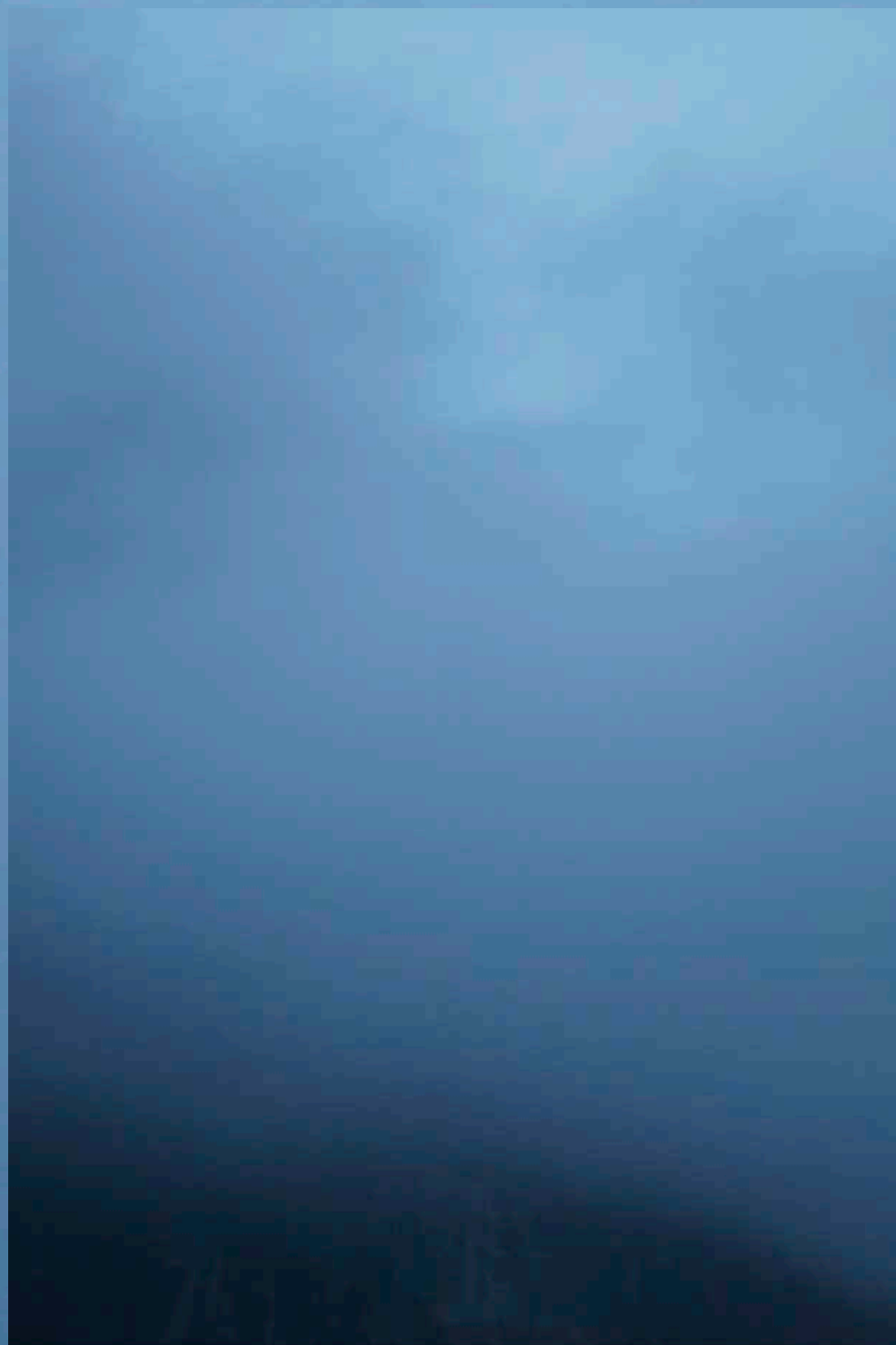
SPACE

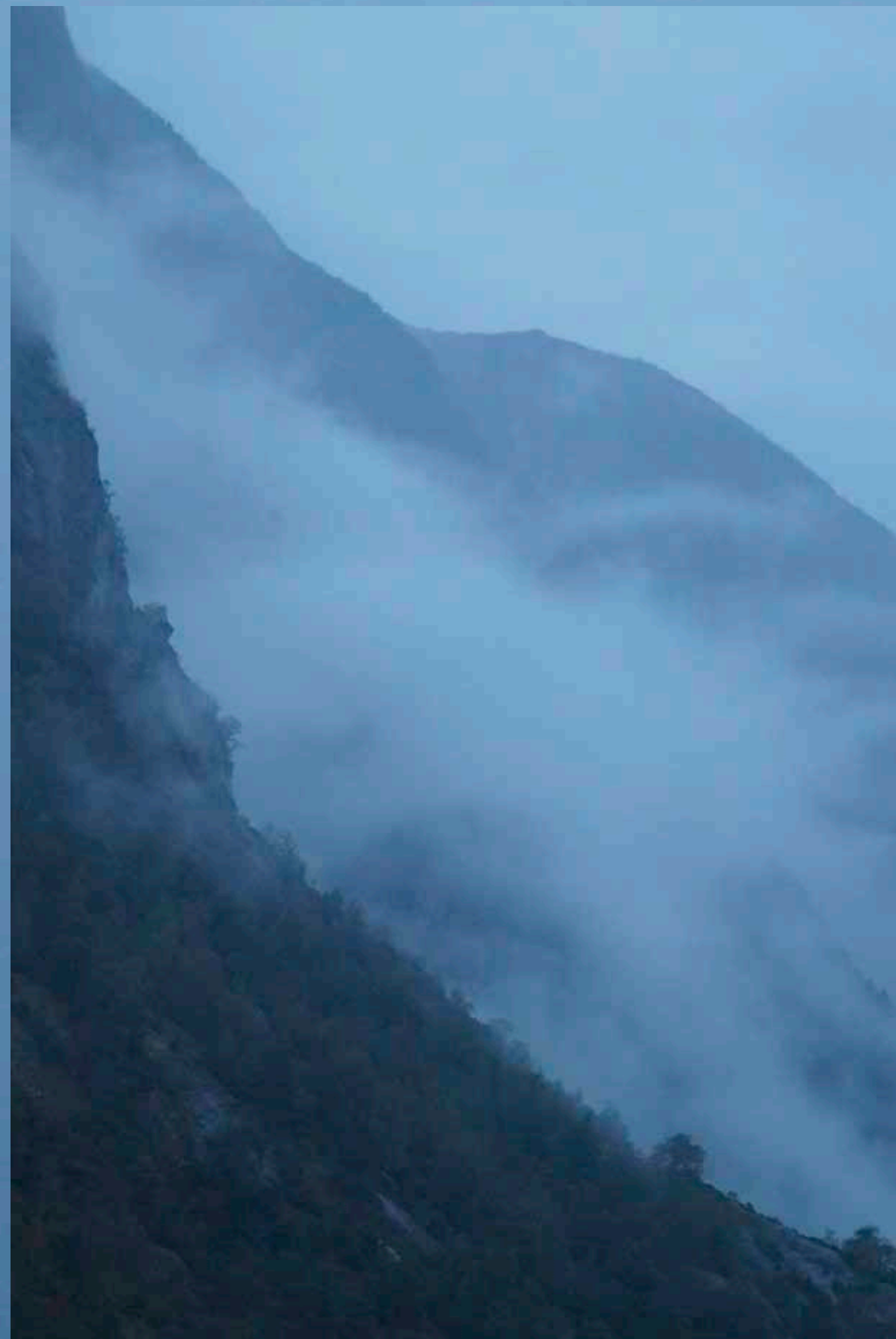






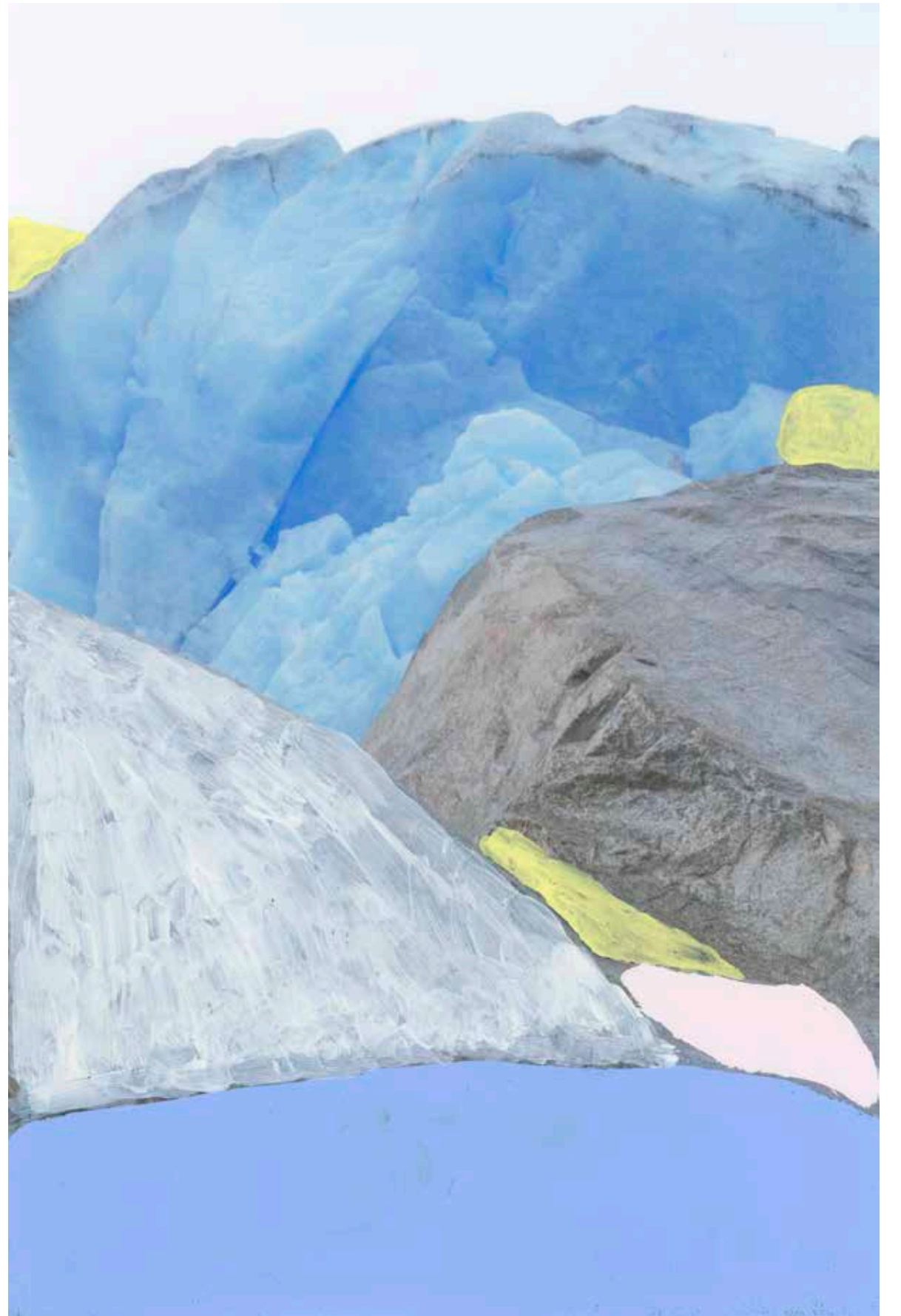
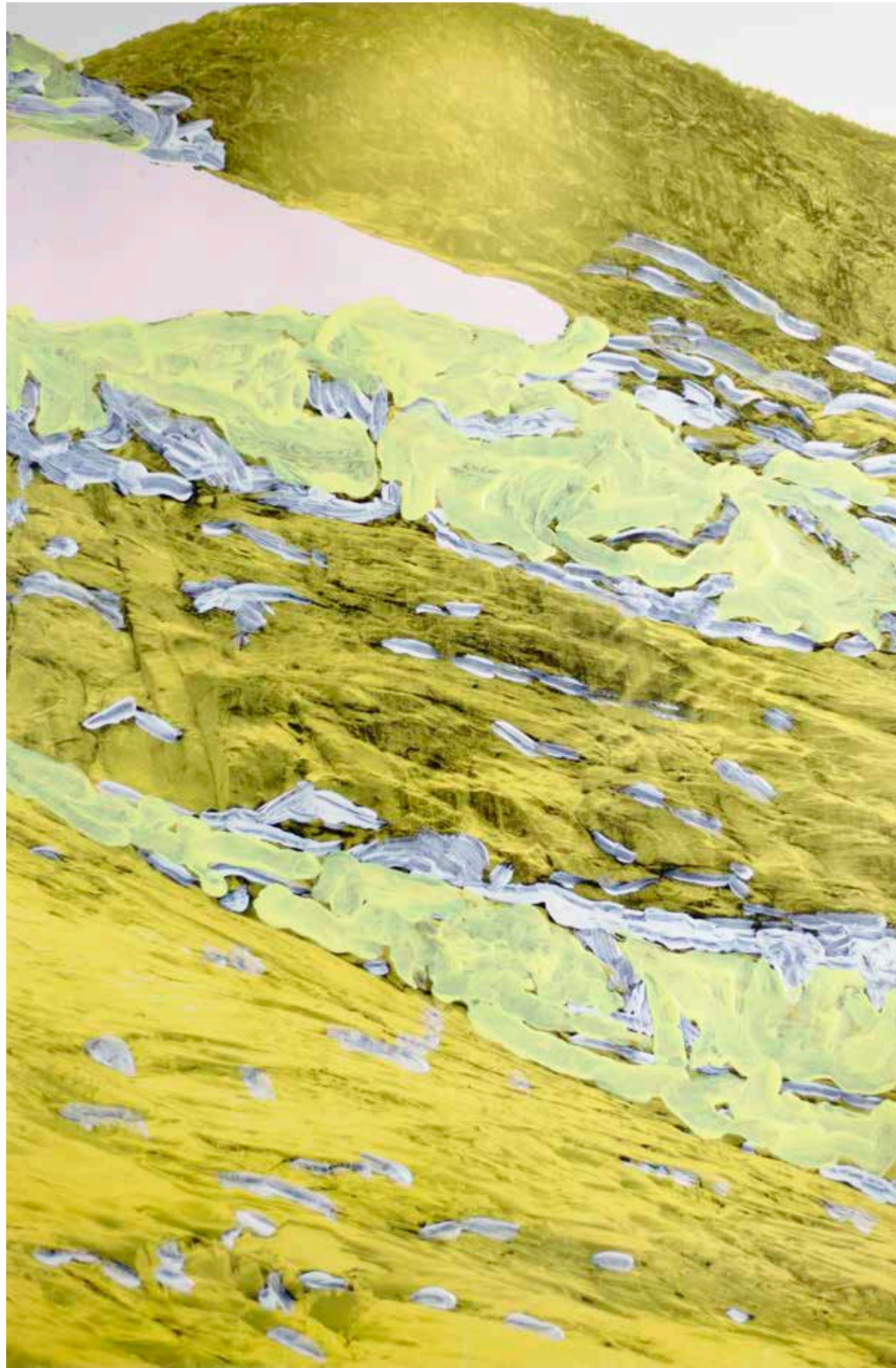






























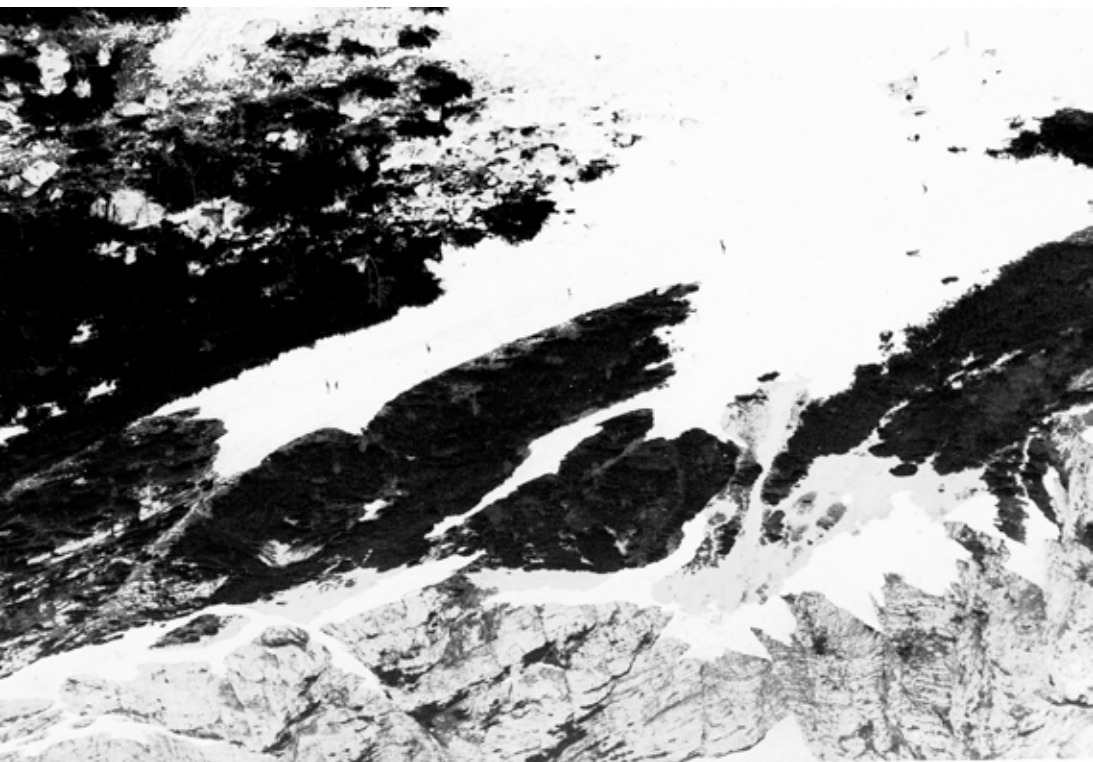


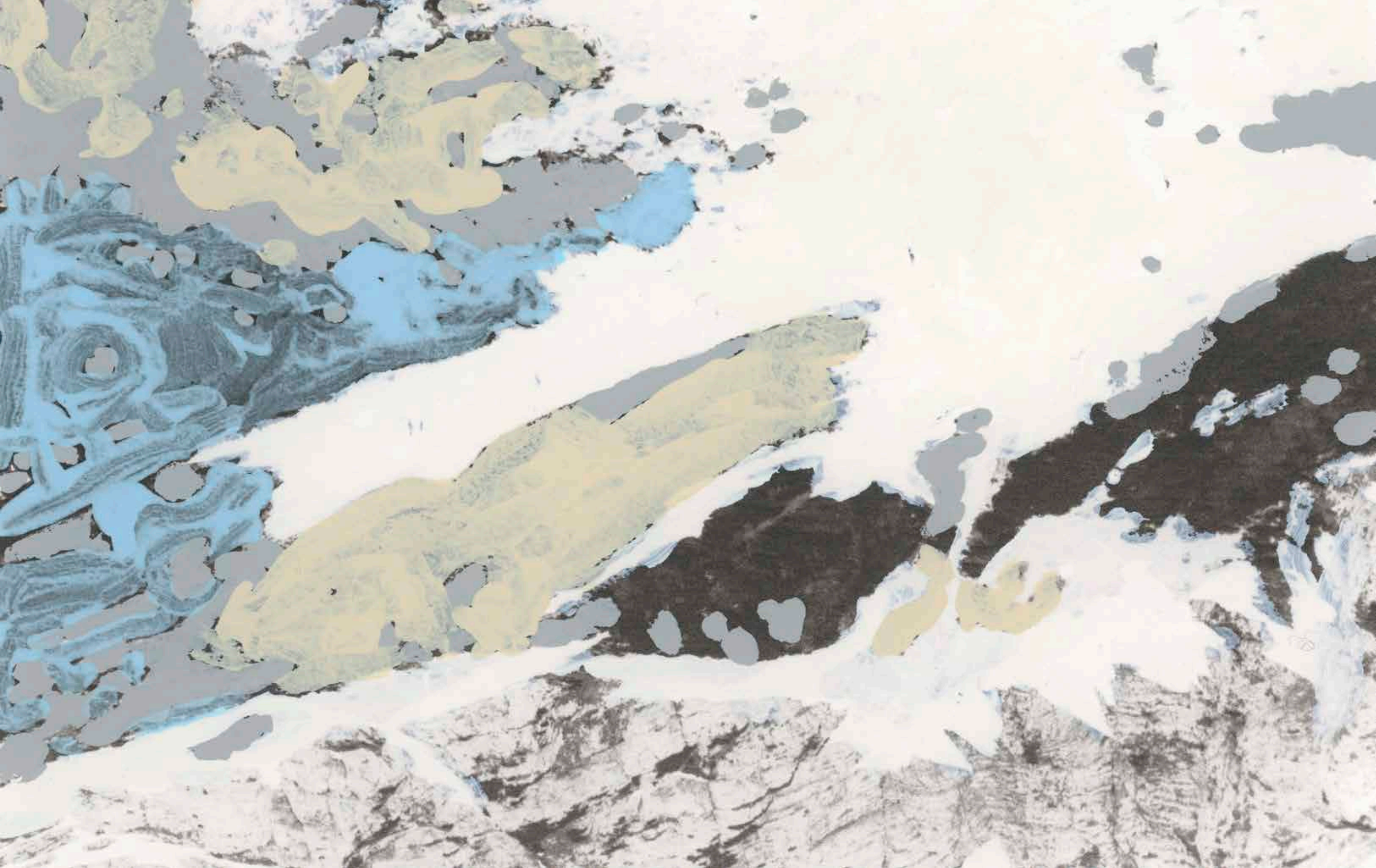














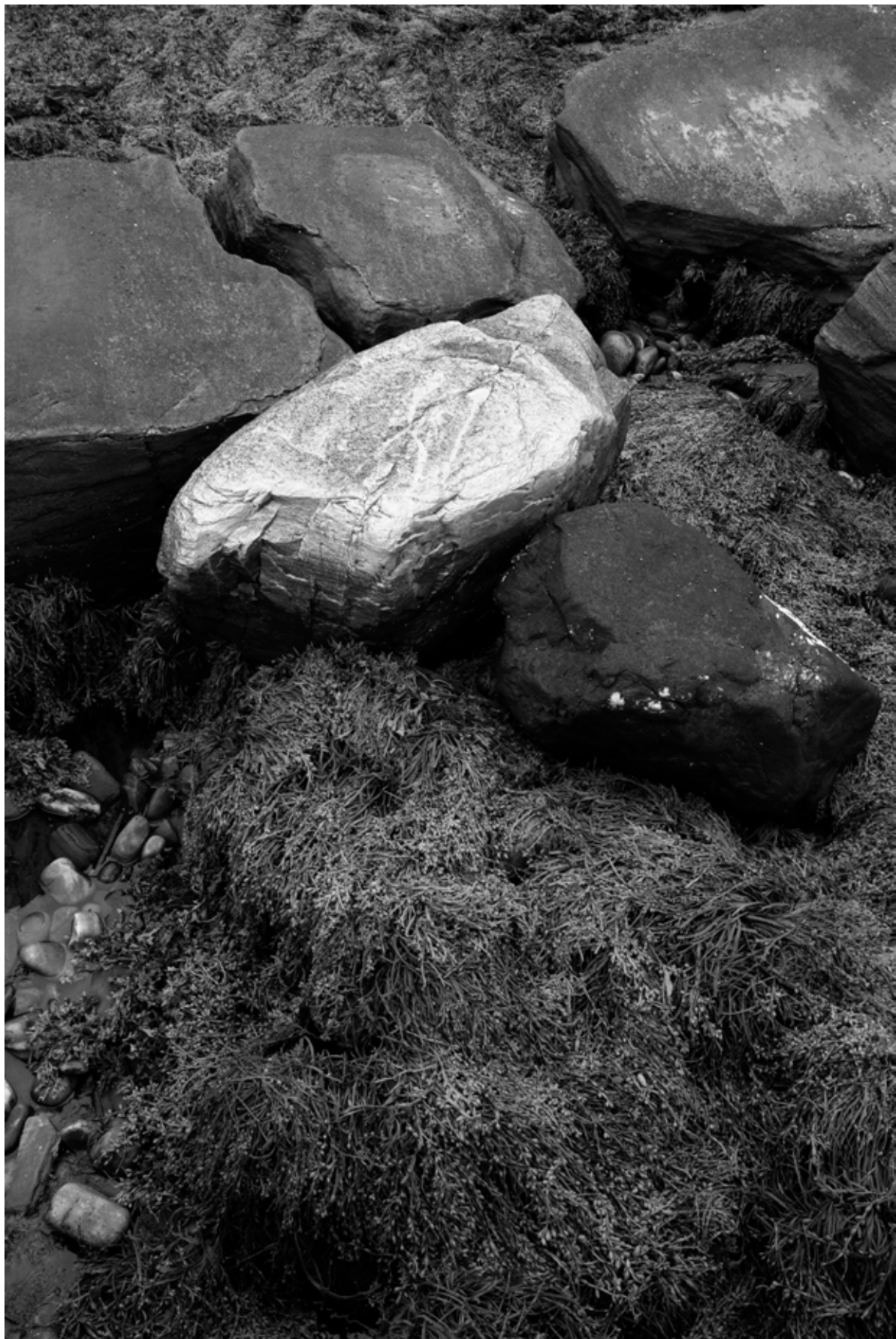


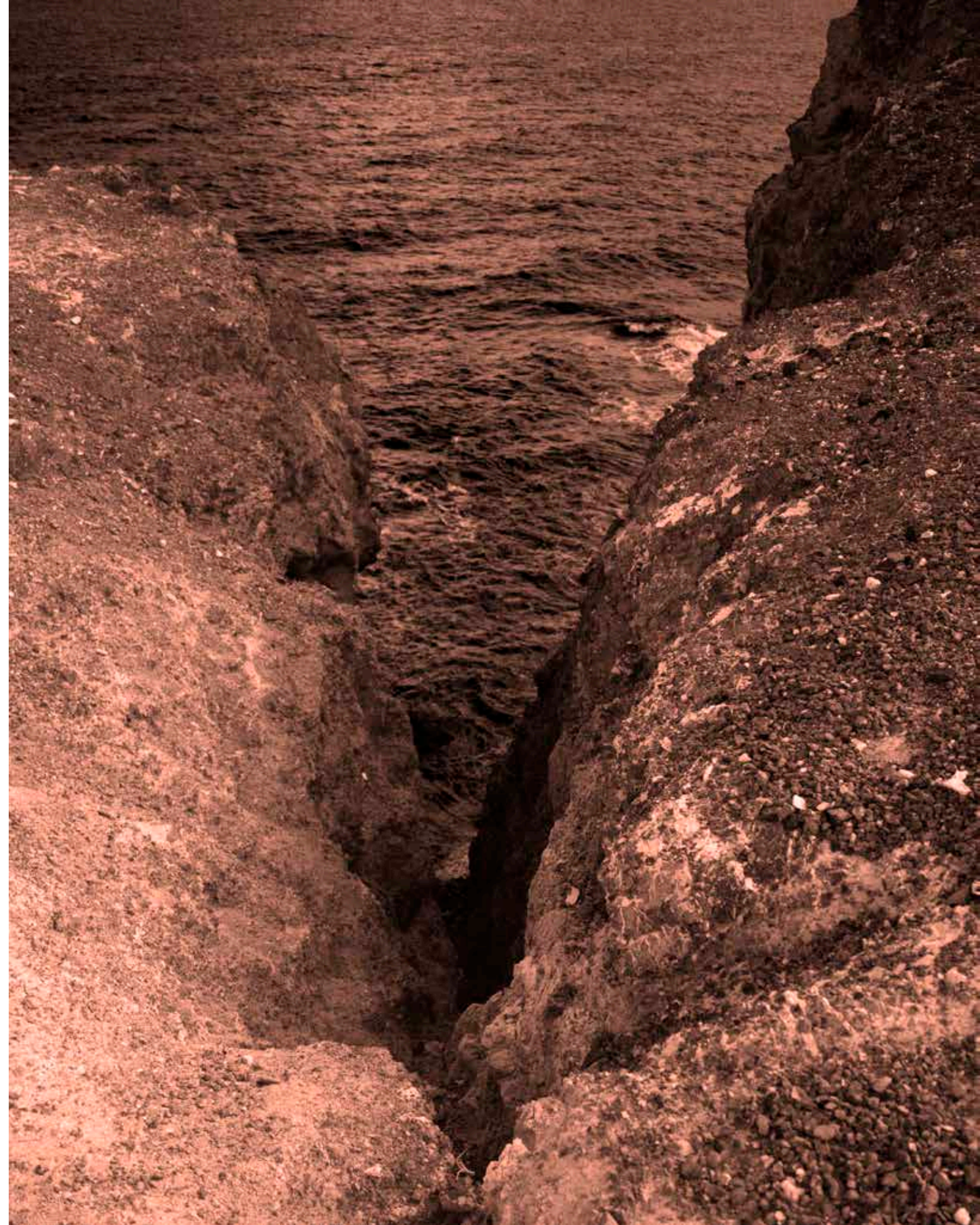








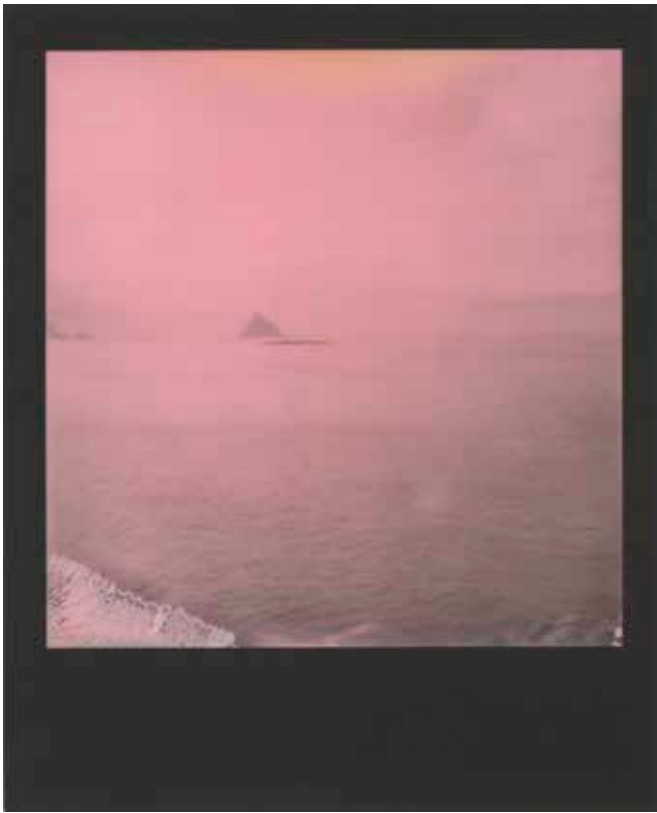






















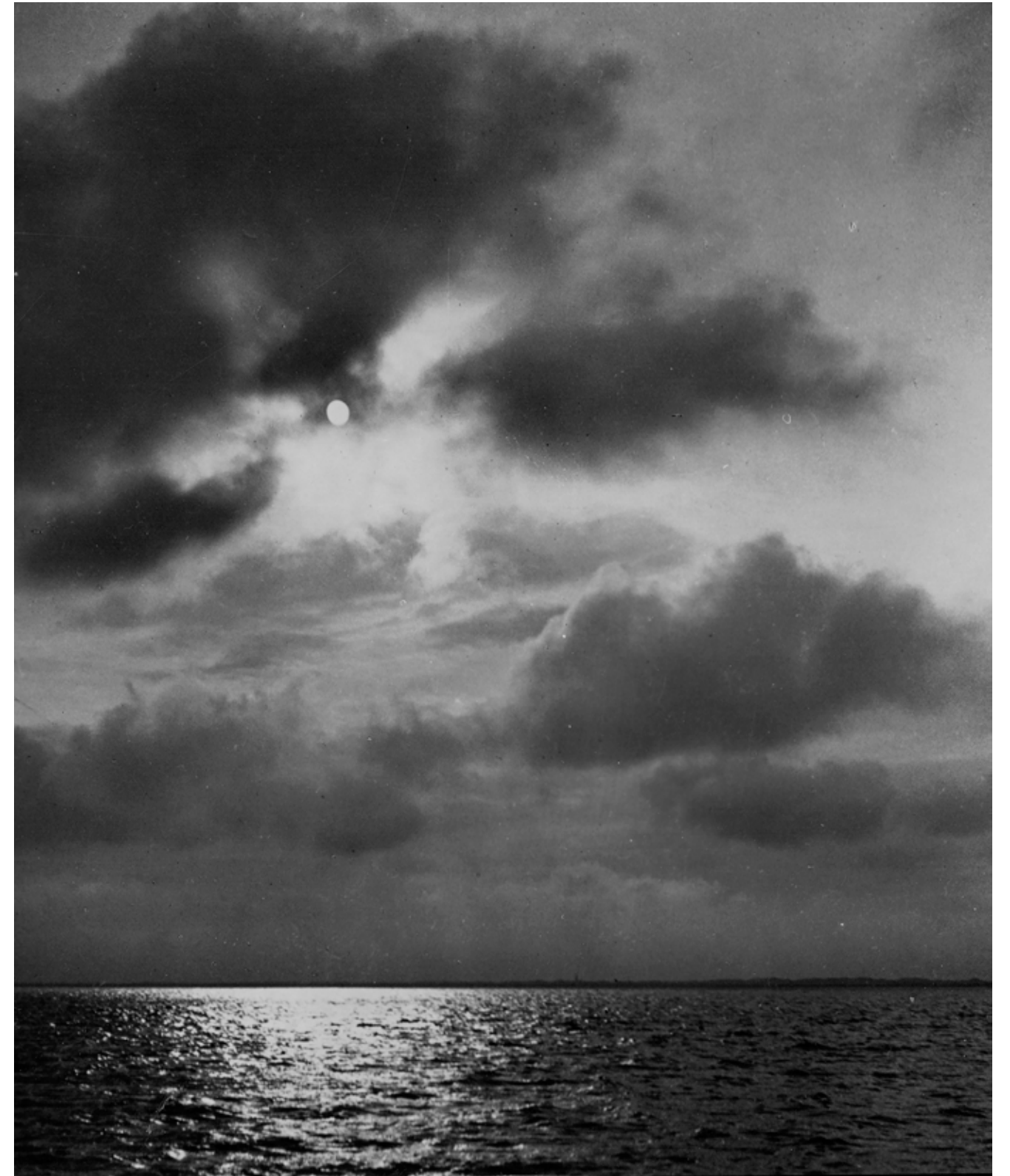




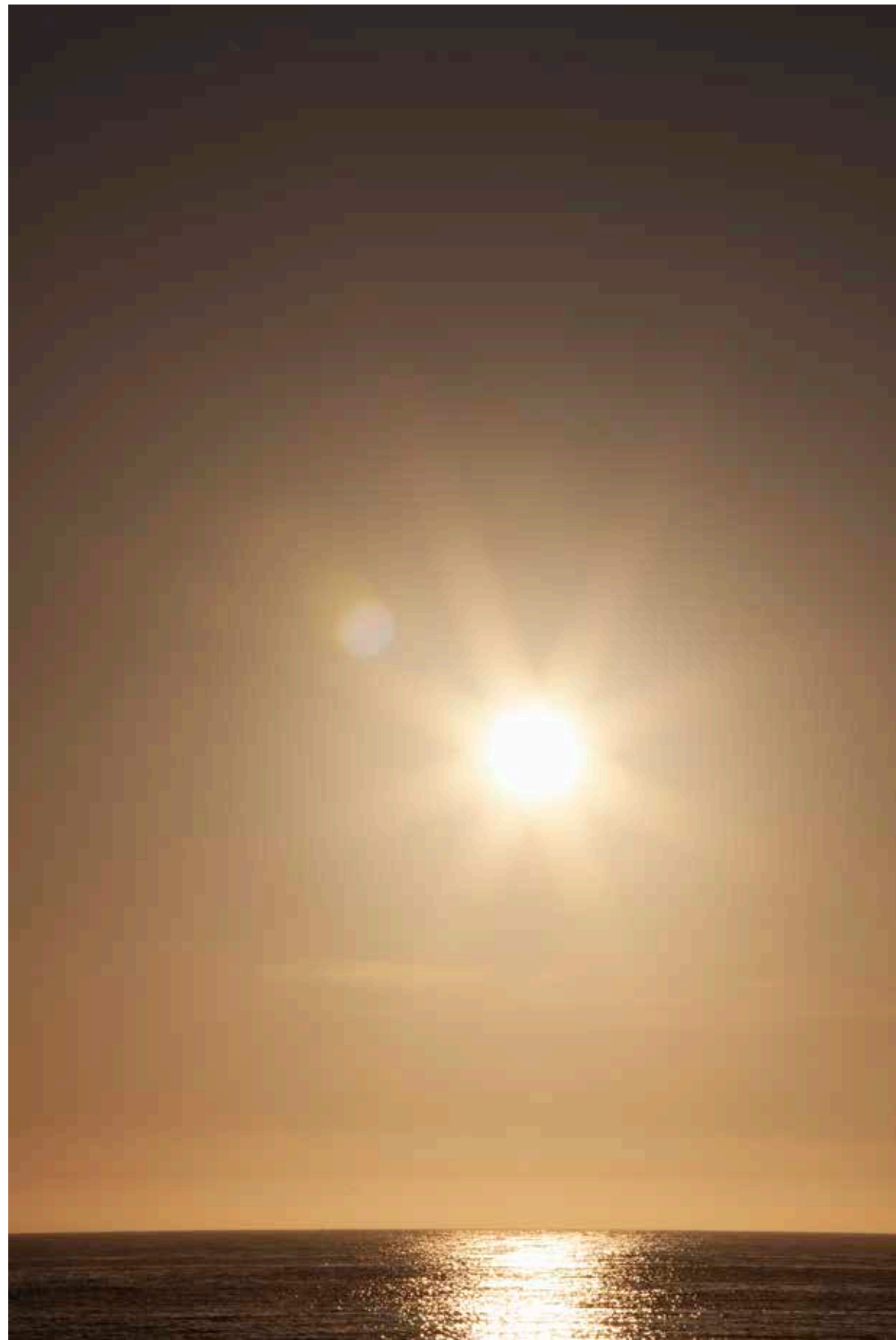
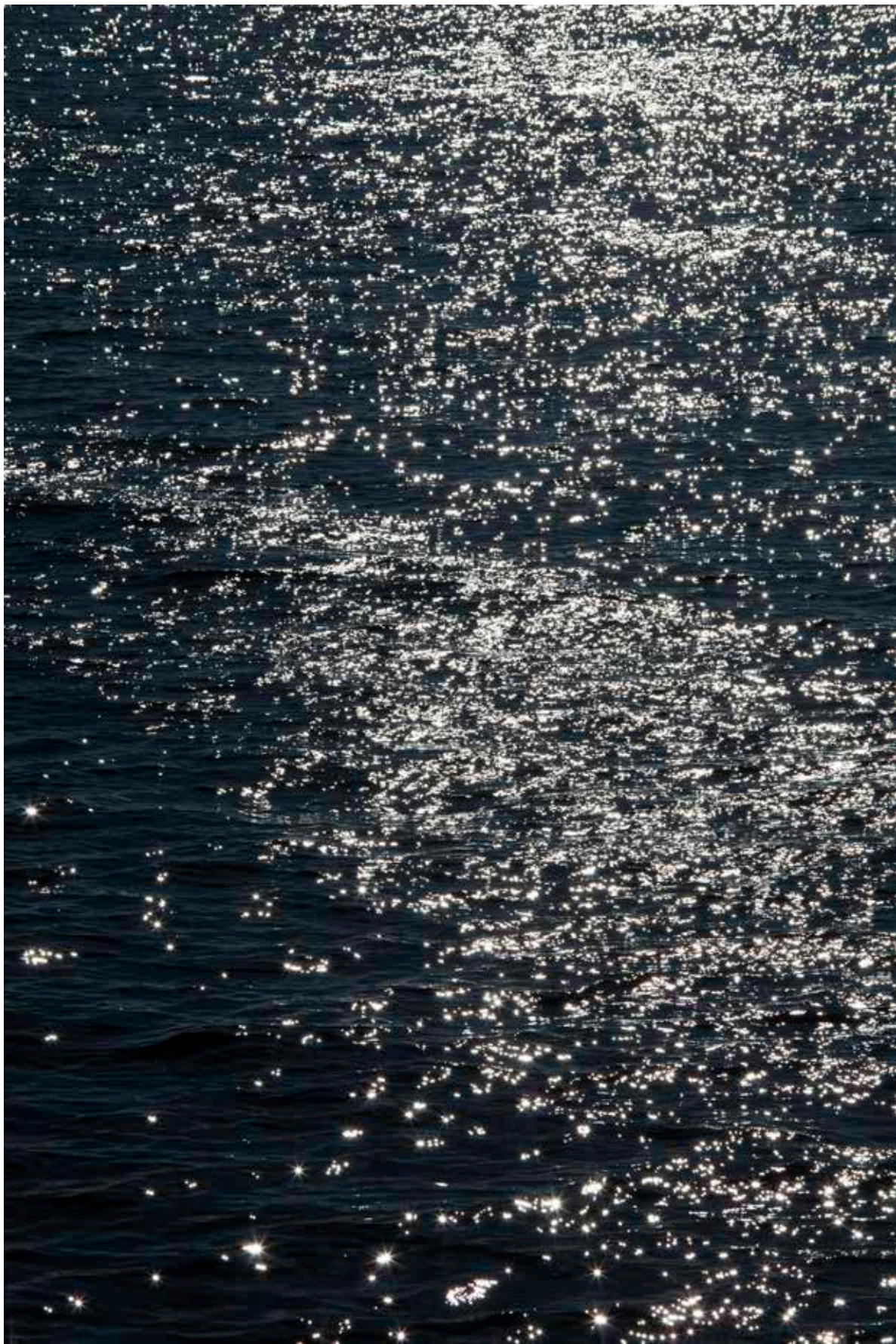


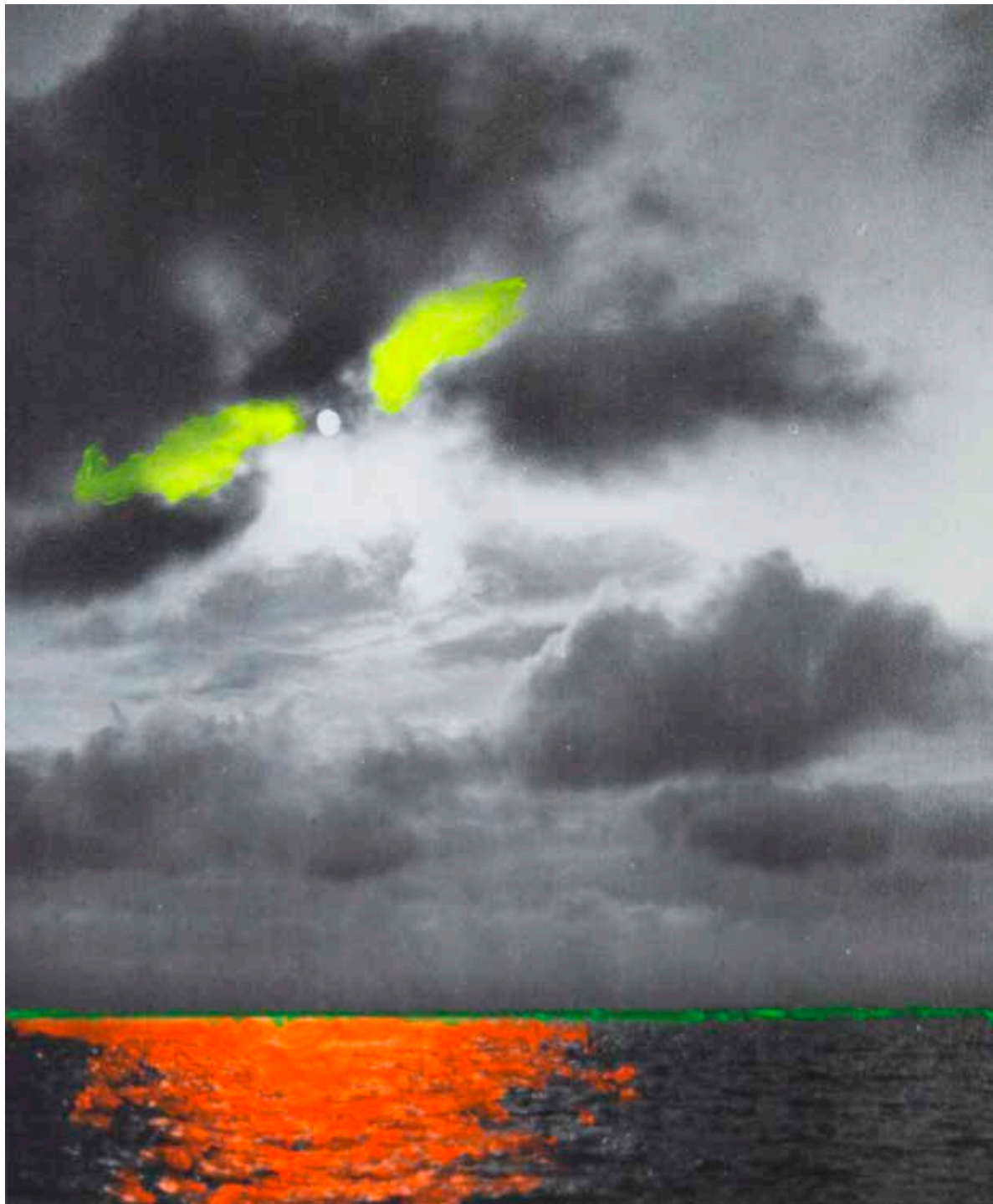


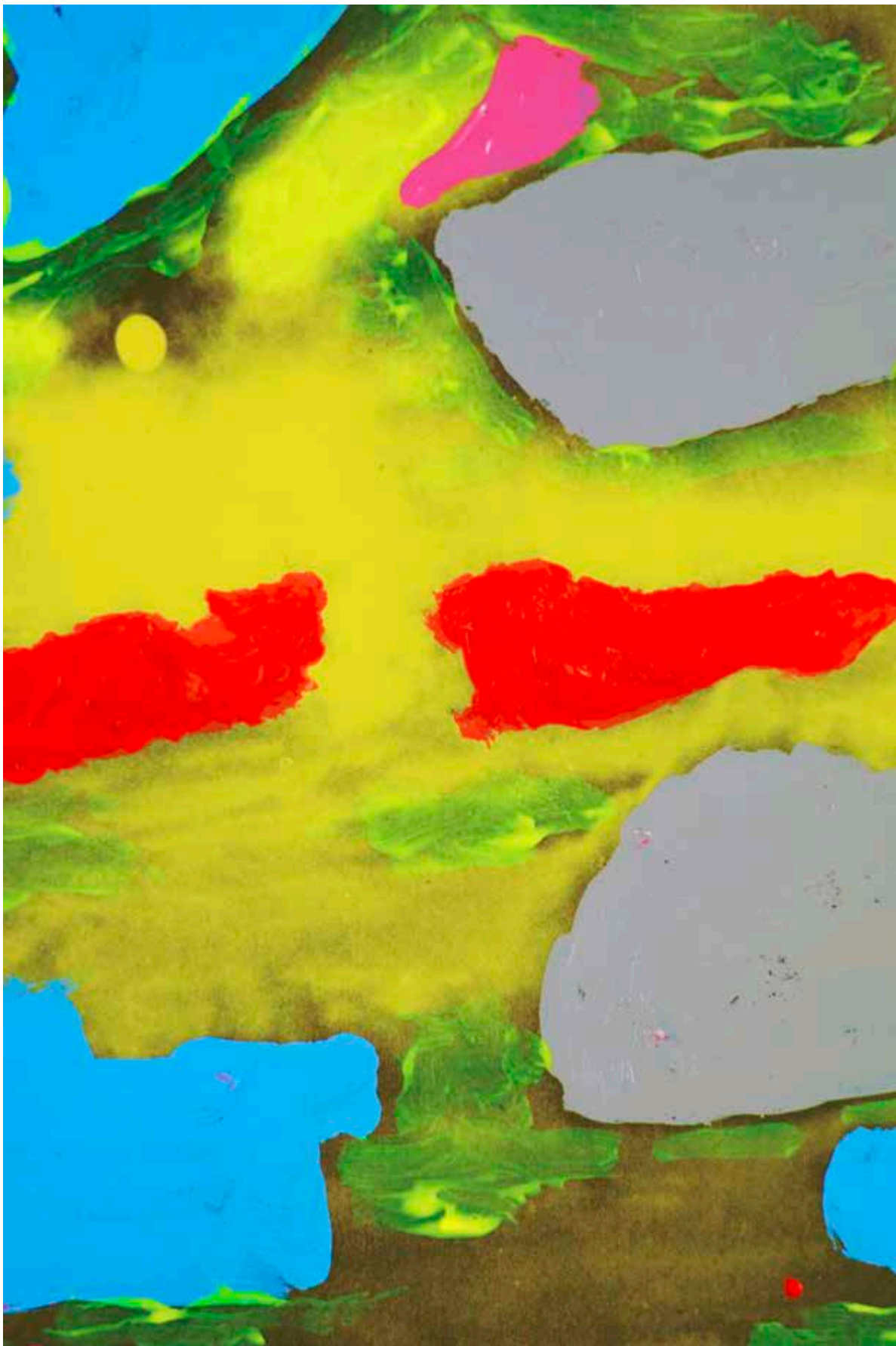
















All works are produced between 2016-2020

For more information please visited www.secret-mountain.org

I would like to thank all the people who believed in me as an artist and gave there support to the project.

My husband Oleg Boneschansker. Specially for his patience during traveling and hikes.

Han Steenbruggen and the team om museum Belvédère. For showing the project as a solo exhibition and giving complete freedom an trust in the show.

The team of VHDG and the awesome presentation at The Supermarket Art Fair in Stockholm. Lieselot van Damme, for believing in the crazy idea. Agnes Winters, Arda van Tiggelen and Luisa Redenbacher you are the best!

Andrea von Goetz | Sommerfrische kunst. For giving me time in the mountains at the artist in residence at Bad Gastein. The project started in this magical town.

BY

MIW