



Loose

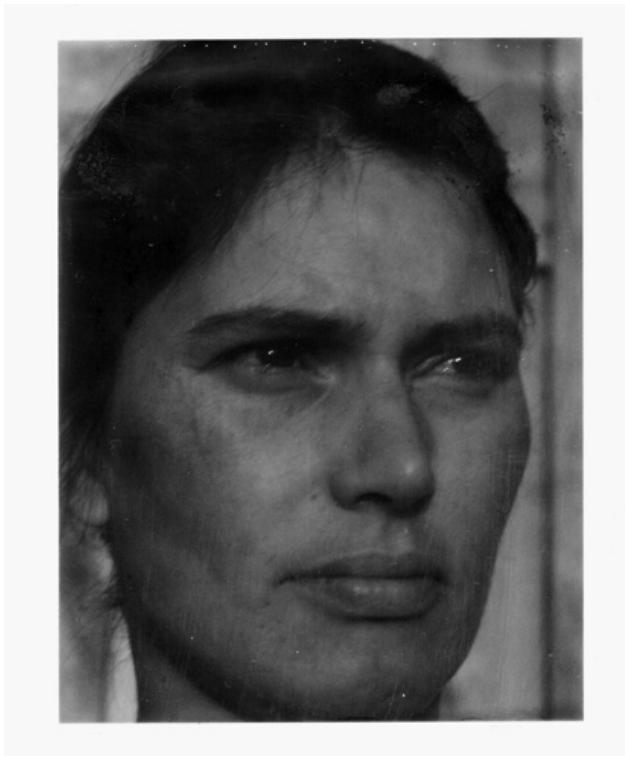


Photo: Andre van Noord

by Marisca Voskamp van Noord
A serie of Works based on Monet's
painting 'THE VOORZAAN AND THE WESIERHEM', 1871
purchased by The Zaans Museum (Historical) Foundation
A research project Supported by the Mondriaan Foundation



Claude Monet "De Voorzaan en de Westerhem", 1871

Photo: Zaans Museum

For Marisca, The Voorzaan AND the Westerhem,
brings to mind her own work in the Zaanstreek
where she has lived for thirteen years.
How has this landscape influenced her
work, and how does it relate to monet's canvas?
For the duration of one year she examines
herself, as a visual artist, wife, mother of three
and feminist, living on one acre of useless land,
loaned to her for this period.



Photo of our house from the Waterland Archive. On the land for which I am responsible there were two windmills, the Prince and the Princess. The buildings behind the house have been demolished. Since 2005 this is where the outside studio stands.

Landscape of Thoughts

This place offers promises
like an investment in our own lives.
I spread my arms & create a space
within reach.
Nature determines the rhythm of the day
and the seasons.
The moment lives within it.
I start taking pictures.
My work is immaterial and effective.
We already have works of art in our
house. They become a world in the
imagination.
From the window I see the day floating by.
I watch the sky move,
A cloud is composed of wisps.
One fragment drifts, others pull or roll over,
The clouds catch up with each other.
They assemble, crash and disappear.
I draw a circle around myself.
this is my identity.
We built the Tower of Love.
It is black.
Visible to anyone on the Horizon.



Self portrait 'SOAP-20 ans' 2017. Photo: Gert Jan van Rooij

The Meeting

I had made an A3 copy of a postcard of the painting 'DE VOORZAAN EN DE WESTERHEM'. I intervened by making a fold in it. 'Loose', was the point of departure for the meeting with Monet. Works of the research Monet at Zaanstreek

It is a meeting between two artist that takes place in the landscape around the river DE ZAAN. Both of us are spending our creative period in this landscape and we are fascinated by the moment that nature presents itself, in skies, colour and light. It is a strange meeting between two artist because it could never have happened.

Scenario of the Meeting



I fold the line in the Sky towards
the line in the water.

The first folding line is placed
right under the flat-bottomed
boat in the water.

I place the second line in the sky on
the highest sail of the windmill.

Now the water has been folded into
the sky. The land lies within the fold
invisibly between the two separate
folding lines.

The fold locates an area that can be
defined by the distance between
the two folded lines.

As this distance increases, the perspective
of land becomes vast.

As this distance decreases, the tension
between water and sky becomes greater.

I play with the space between air,
water and land.

I see the movement of the folding lines.

A connection arises between sky and earth

For which the land is folded inwards.

The Actual Meeting on June 13, 2017

I wanted to record the meeting between 'De boerzaan en de Westerhem' and my newly folded work, 'LOOSE'. At first the Zaans Museum (historical) was not keen to cooperate in the filming of this meeting. My work was too far removed from the aims of the museum. In the end, Jan Hovers, the director, agreed to our filming the meeting without any invited guests and he gave us his full support. I made the choice to film the meeting in the museum in complete openness so that the layout there was completely clear and evident.

In this rendering of LOOSE three folds were made at one moment. The folds are not parallel to each other and they seem to have been made unintentionally, without any preparation pencil line or knife edge. The folds are not even very neat they are crooked and in the shape of a horizontal V. This suggests a voice a cry which brings the Dutch landscape to life.

During the shooting of the film, the museum was open to the public and thus an American Couple (tourist) was filmed while walking into view to look at the painting. I chose to include this take as the painting has a marketing function for the Zaan area, in general and for the museum in particular, but also because my personal story is presented in this way.

In these frames the viewer witnesses a meeting. Earlier on I always tried to let the viewer participate in my performance projects as much as possible. Now that I have concretised my intervention in the filming, the viewer is no longer a participant but a spectator.

Works

loose, photocopy, 35x59 cm, unica 2015



Photo: Gert Jan van Rooij

filmstill loose, 3.33 min, 2017

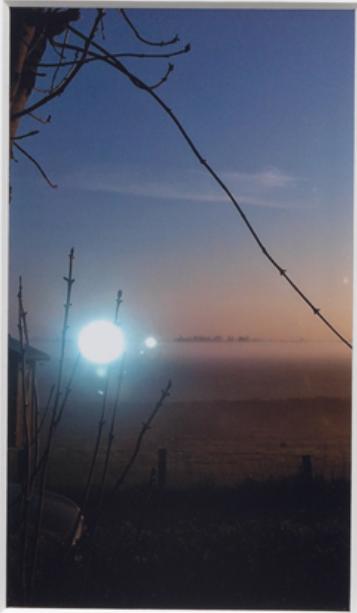


Cameraman Benito Strangio

Boxes, 21x24cm, C-prints, nr 1/651 pieces. in edition 3

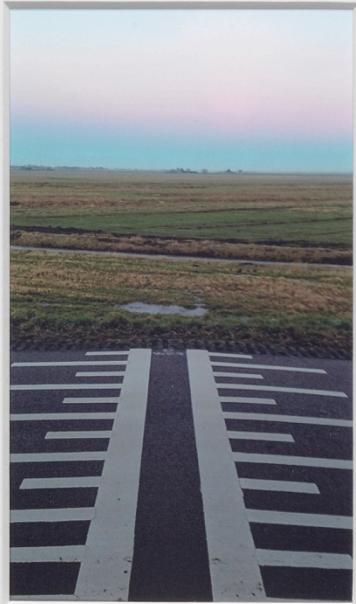


Photo: Gert Jan van Rooij



Some where in my Window
6-5-2013 06.45 PM Normerland.

Photo: Gert Jan van Rooij



11 Drempels
19 Jan 2017
17.15 uur

Photo: Gert Jan van Rooij

Korveel in his father's
umbrella tree



Mr - 117
16 maart 2016
13.47 PM
Wormerland.

Photo: Gert Jan van Rooij

the fold, photocopy, 33x71,5cm, edition 10 2017



Photo: Gert Jan van Rooij

M-Part-one, 2011-2017 also as artistbook!

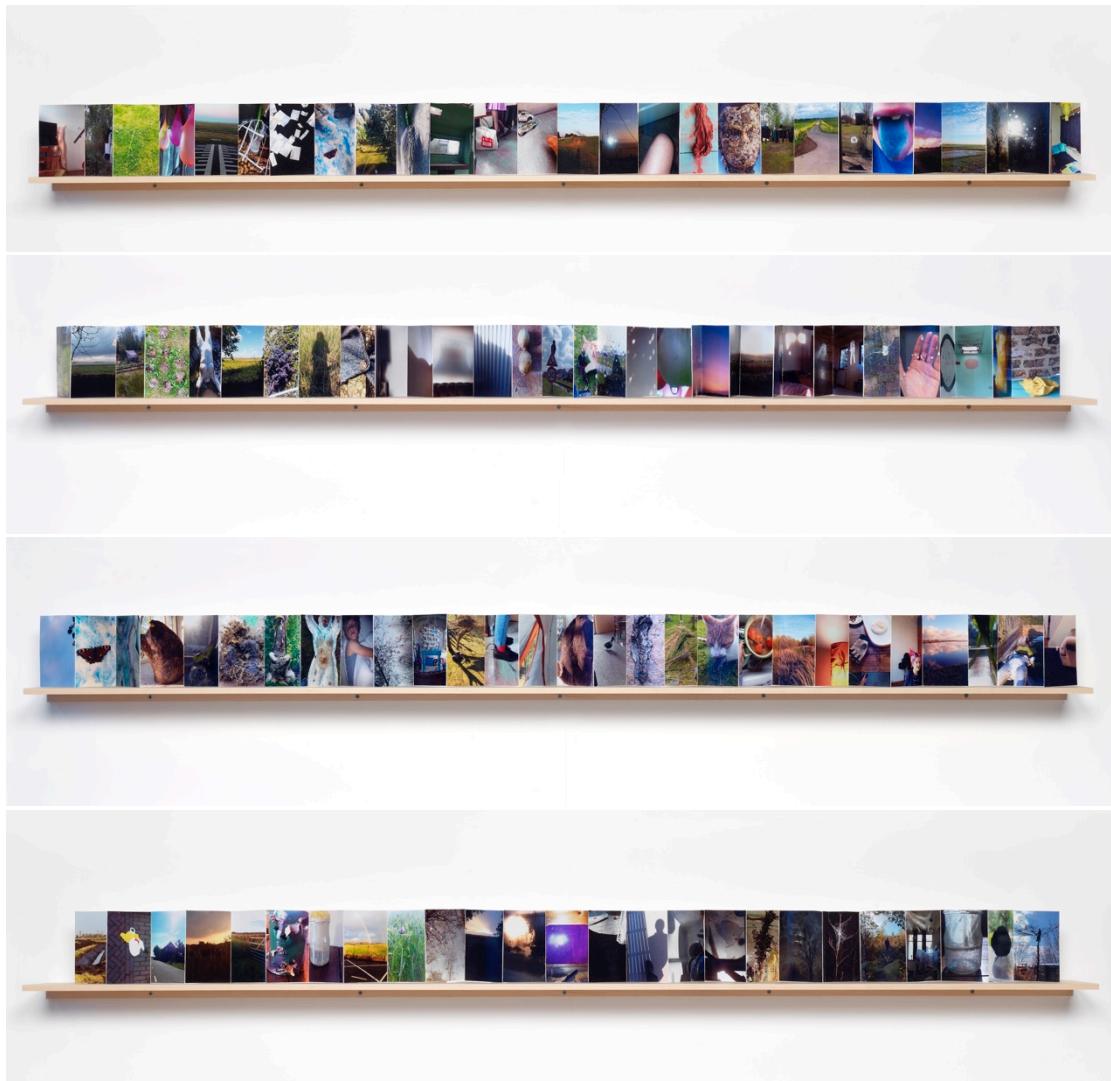


Photo: Gert Jan van Rooij

