

# Marjolijn de Wit

## How Things Act

October 26 - December 22, 2017



**Asya Geisberg Gallery** is proud to present “How Things Act”, the second solo exhibition of Amsterdam-based **Marjolijn de Wit**. While De Wit has always worked in diverse media, seamlessly interweaving photography, sculpture, and installation, in “How Things Act”, her paintings alternate with and echo smaller ceramic-photo collages. De Wit continues her insight into the field of “future archaeology”, creating a trail of crumbs for imaginary viewers millennia from now. She explores these ideas in her collages, layering ceramic shards upon backdrops of textbook reprints or imagery drawn from old National Geographics. In her paintings, enigmatic fragmented shapes sit atop abstracted backgrounds that originate from the same landscapes, or resemble construction material. In each media, De Wit’s work causes the viewer to question what exists physically, and what is a translation, representation, or reproduction. With sleight of hand, she lays out a tapestry of visual trickery, reconstructed artifacts, and misinterpreted histories.

De Wit’s studio practice can be likened to an archaeological dig. Working with many found images and hand-made ceramics at the same time, she pieces together opaque elements in order to create meaning. On the other hand, museum displays often seamlessly combine authentic artifact with vast reconstructed sections as a simulacrum meant to convince the viewer that they are witnessing a whole structure. De Wit considers this possibility for the future: mistaking the mostly fake for the holistically real, and leaving open the possibility of a wrong interpretation. The artist leaves hope that perhaps her own work will be “believed” in a museum of the future.

De Wit conjures an art museum that collapses, and asks if in future people would be able to tell the difference between its modern art and construction material. These kinds of thought experiments summon forth the complexity, and playfulness, of De Wit’s oeuvre. Always, her material and conceptual explorations settle on what people leave behind, whether on purpose or by accident. Each individual work functions as aesthetic object before shifting into parable. Willfully obscured backdrops, trompe l’oeil shadows, and scale shifts all equally confuse. Perception itself becomes the subject, and a parallel to the future historian’s propensity for too-neat conclusions, or theories buttressed on necessarily incomplete data. We squint into the distance and try to make out a perhaps fictionalized narrative, to make ourselves at ease with the inevitable murkiness of history.

*Marjolijn de Wit was born in the Netherlands, and lives and works in Amsterdam. She graduated from the Academy of Art and Design St. Joost in Breda, and was a resident at the Rijksakademie in Amsterdam and Sundaymorning@EKWC. Her museum exhibitions include CODA Museum Apeldoorn, NL, the Weserburg Museum of Modern Art, Bremen, DE, the De Pont Museum, Tillburg, NL, the Gemeentemuseum, The Hague, NL, and the Museum Van Bommel Van Dam, Venlo, NL. She has exhibited widely in Europe in the Netherlands, Germany, France, Italy, Spain, and Belgium. Recent solo exhibitions include Galerie Houg, Paris, FR, Otto Zoo Gallery, Milan, IT, Re: Rotterdam Art Fair, Rotterdam, NL, and Spinnerei, Leipzig, DE. In 2018, de Wit will be exhibiting solo at the Torrance Art Museum, Torrance, C She earned the 2013 PULSE Prize, a jury-awarded grant, and has been the recipient of the Modriaan Fund, and the Amsterdam Fonds Voor de Kunst developing stipend. Her work has been reviewed by Artinfo, Collector Daily, and Feature Shoot, among others.*



*How Things Act, 2016*  
Oil on canvas, 78.75" x 67" | 200 x 170 cm



*Reverse and Rewind, 2017*  
Ceramic and metal on print, 9" x 6" | 23 x 15.5 cm