



# MARIJN VAN KREIJL

Lives in Amsterdam.

## Describe your process.

My work often takes existing imagery as a starting point. It enables me to connect with the world around me in a more valuable way. The fluidness of form and content, abstraction and representation, are recurring themes. Recently, I am focusing on details derived from reproductions of paintings in books and magazines. These painted fragments I repeat across large sheets of paper, concentrating on the act of painting itself and the changes that occur through differences in scale, color, and technique. What ultimately interests me is to subjectify these images, open them up, and get them to work in new arenas.

## What in your studio (or outside) inspires you?

Books have become an important source for my work. In my studio I spend a lot of time leafing through art books and reading theory and poetry. I enjoy connecting all these different sources. At this very moment, there are a few books on Picasso on my desk; one of them is a beautiful photographic report by David Douglas Duncan from the late '50s. I am currently rereading a collection of essays by Sarah Lowndes called *All Art Is Political: Writings on Performative Art*, as well as David Berman's book of poetry, *Actual Air*.

## What's on your must-see/do/watch/read list?

Looking forward to seeing the "Seth Siegelaub: Beyond Conceptual Art" exhibition at the Stedelijk Museum here in Amsterdam and visiting the Agnes Martin retrospective at Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

## What do you have coming up in 2016?

I am preparing for an exhibition together with Nickel van Duijvenboden at Barbara Seiler, Zurich, in March, and a solo exhibition at Klemm's, Berlin, in early summer.



Untitled (Paul Klee, *Hungry Mädchen, 1939, #2*), 2014. Gouache and pencil on paper, 84½ x 59¾ in.

BOTH IMAGES: WYTSKE VAN KEULEN, OPPOSITE. FROM TOP: ALEX INGOVEN; CRISTINA TURINO