



Dear friends,

I need your help. Due to the closure of the THGallery I have, at the moment, no certainty of having an exhibition for this year, and therefore no guarantee that I will be able to pay for my studio expenses. My current studio, in which I have worked for the past year, does not only provide the necessary space, both physically as well as emotionally, for me to paint and work in, it is also part of the new cultural hotspot the local government of The Hague is developing together with Vestia, the Binck36 buildings.

Binck36 is home to individual artists and various creative enterprises (painters, designers, photographers, dance and theatre companies), and offers exhibition, performance, and meeting space. Thus it allows for both, dynamic and inspirational exchanges as well as important networking opportunities amongst colleagues and with other stakeholders. As such, it a very good place to be for my artistic development as well as career-wise. Being part of the Binck36 community is an opportunity I am very reluctant to let go. However, my salary working in a bar three days (or nights) a week is not sufficient to stay on, unless I can secure extra funds.

It is against this backdrop that I came up with a sponsorship scheme that would help cover the costs of my studio rent (€270,- per month).

Concretely, I need the support of a few people who believe in my work, and are willing to do a monthly donation to cover my studio expenses. Ideally I would need four people paying €67,50 monthly, which would cover the €270,-, over the course of one year (12 months), or a minimum of four months. Should I find more than four people willing to fund my studio expenses, the monthly amount lowers for each of you. In this case, all sponsors will receive a refund at the end of the 12 month period. Alternatively, sponsors can chose to forfeit the refund, in which case the surplus would be used exclusively for continued rent or work utensils.

.In return for your support, and as a token of my gratitude, a small drawing (13 x 18 cms) framed, will be given to those those willing to sponsor me for four months, two small drawing for an eight months sponsorship, and three small drawings or one large drawing (50 x 65), framed, for a full one year sponsorship. You can chose the drawing yourself and are welcome to pick it up at my studio, on which occasion I would be more than happy to give you a tour of Bink36. For further details please refer to the sponsorship scheme summary and refund formula in the annex.

I have also enclosed my portfolio, including samples of my work, my CV and artist info. All information can be viewed on my homepage (www.marijebijl.nl). In order for you to be able to keep track on my current projects and work, I will shortly add a blog to my website.



In March I will enter a submission for a local grant. Should I be fortunate enough to get it, then there will no longer be the necessity for you to pay the monthly sponsorship amount, but of course, the offer for choosing the drawings as originally proposed still stands.

To find the necessary funds for my studio expenses is very important to me. Not just because I would get to keep this studio, a thing big enough already in itself, but also because your willingness to become a sponsor would be a token of belief in the art I make, and a great encouragement.

If you would like to become a sponsor, may I ask you to fill in the form attached, and send it back to me. Alternatively, you can also send me a reply by email. Please do not hesitate to contact me, if you have any questions or need for further information.

I very much appreciate, and I am grateful for, your support.

Yours,

Marije Bijl

Enclosed:

- Portfolio
- sponsorship scheme summary and refund formula
- sponsorship reply form



Sponsorship Scheme summary and refund formula

Example 1

	Period in months	Amount per month	Drawing in return	Refund (paid out after 12 months)
Sponsor 1	12	€67,50	1 large (or 3 small)	0
Sponsor 2	12	€67,50	1 large (or 3 small)	0
Sponsor 3	12	€67,50	1 large (or 3 small)	0
Sponsor 4	12	€67,50	1 large (or 3 small)	0

Example 2

	Period in months	Amount per month	Drawing in return	Refund (paid out after 12 months)
Sponsor 1	12	€67,50	1 large (or 3 small)	€270
Sponsor 2	12	€67,50	1 large (or 3 small)	€270
Sponsor 3	12	€67,50	1 large (or 3 small)	€270
Sponsor 4	12	€67,50	1 large (or 3 small)	€270
Sponsor 5	12	€67,50	1 large (or 3 small)	€270
Sponsor 6	12	€67,50	1 large (or 3 small)	€270

Refund calculation formula:
Annual surplus €/ number of sponsors

Example 3

	Period in months	Amount per month	Drawing in return	Refund (paid out after 12 months)
Sponsor 1	12	€67,50	1 large (or 3 small)	€162
Sponsor 2	12	€67,50	1 large (or 3 small)	€162
Sponsor 3	12	€67,50	1 large (or 3 small)	€162
Sponsor 4	12	€67,50	1 large (or 3 small)	€162
Sponsor 5	4	€67,50	1 small	€54
Sponsor 6	8	€67,50	2 small	€108

Refund calculation formula:
Annual surplus €/ combined number of months all sponsors (ex 60) * individual sponsorship period (ex 12, 8 or 4 months).



Sponsorship return form

<input type="checkbox"/>	YES, I would like to become Marije's sponsor. In return, I will receive (a) drawing(s), framed, as outlined in the sponsorship scheme. I will pay the amount of €67,50 for the period of
	<input type="checkbox"/> 12 months
	<input type="checkbox"/> ___ months (minimum 4)
	I will pay the first installment of my sponsorship to the account 9684273 in _____ (insert month / year).
	To assure transparency, a copy of the bank account statement will be sent to all sponsors at the end of the 12 months period. All sponsors will be informed whether or not there is a surplus of sponsorship contributions. In case of a surplus,
	<input type="checkbox"/> I would like to be asked (for consideration) whether I am willing to forfeit the refund, or parts thereof.
	<input type="checkbox"/> I will want the refund. Don't ask.
<input type="checkbox"/>	NO, unfortunately, I am unable to become your sponsor. But I would like to be kept informed about your work.

Name

Address

email

Phone

Please return to:

Signature:

Marije Bijl
Sleedoornstraat 102
2565 WR Den Haag
The Netherlands

Or by email: marijejr@gmail.com



MARIJE BIJL
ZELFSTANDIG TEKENAAR/ ILLUSTRATOR

Sleedoornstraat 102
2565 WR DEN HAAG
info@marijebijl.nl

WWW.MARIJEBIJL.NL

An impression of the studio:





MARIJE BIJL
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Passiespel, 150 x 170 cm, ink and acrylic on paper, 2008.





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Four bodies as a map, attracting, 50 x 65 cm, ink and ecolin on paper, 2005. Sold.



Untitled, 40 x 30 cm, ink on paper, 2008





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Young Disciples II, 150 x 250 cm, acrylic and ink on paper, 2006



Dangling Martyrs V, 100 x 280 cm, acrylic and ink on canvas, two panels, 2005. Sold.





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Untitled, 30 x 40 cm, ink on paper, 2008. Sold.



Wachter (Guardian) , 90 x 70 cm, acrylic, felt tip and ink on canvas, 2006. Sold.





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Young Disciples III, 180 x 170 cm, acrylic, charcoal and ink on paper, 2007



INSIDE OUT AND OUTSIDE IN – A LOOK AT THE WORK OF MARIJE BIJL

“What else is the human appearance than the physical deposition of the myths and ideas we use in order to give ourselves substance, and meaning to our existence?”

Look at religion, and martyrdom for that religion. It is the most powerful identity-myth humans have created to date, so powerful, martyrs are willing to kill themselves or be killed for the sake of the myth, and the respect it will give them, post mortem. The act of martyrdom will perpetuate their identity in death.

How much more physical and consequential can an idea become?”

In her autonomous work, Marije Bijl explores physicality as a manifestation of reality, while challenging us to question the validity of this reality. Bijl refrains from pre-empting or forestalling what is, or should be, “real”. She does not portray perceived misconceptions by antithesis, exaggeration or dramatic incidents, but rather by meticulously deconstructing the process of interpretation that creates accepted realities. As such, her paintings are a demonstration of the hybrid quality of identity as both the source as well as the result of that process of interpretation.



Bijl's characters are eerily detached yet connected, isolated yet entangled in their surroundings. We feel they are outplaced, intangible, yet familiar and ordinary. They are object as well as subject, perpetrators as well as victims of the myths and precepts of morality that constitute the fabric of normalcy and the comfort of norms.

Bijl: The human made world (in the social sense) as I perceive it: a bleak place, where rules apply that I can't really discover, and if I do, I find them hard, or illogical, or cruel, to follow. Where there is uneasiness at least, and sometimes outright danger, even though it is uncertain where the danger will come from, let alone why it's there. A life where we are alone, even though we sometimes walk together. Where we are always vulnerable. A life where dreams are powerful, yet so powerless. Still, a life that gives, despite all this, pleasure and joy, a life we all want to live.

Bijl de-contextualises religious, political or social symbols thus de-masking and using the power of such imagery dominating both political discourse as well as interpersonal relationships. Yet the result is not a celebration of individual liberation and freedom. Rather, Bijl uncovers the human condition as the fundamental reality of existence.

Bijl: "To show the inside of bodies has many reasons: it is an intriguing thing, to have a body, and to know, and feel, all kinds of processes take place there one has little or no control over, that can rather control you instead, that is vulnerable and mysterious, vile as well as beautiful, that one gets born with, yet so much directs the way you are perceived, or how one builds one's identity (anatomie ist schicksal) and that is rarely built nor perceived the way we want it to be."

The men, women, youth and children, even when released from the grip of myths and norms, remain in suspense. The state of fluidity now is one between the isolation and restrictions of the human condition on the one hand, and the inter-human relations made possible by this very same human condition on the other hand. It is this – indeed shocking – realization of the repetition of symptoms, which creates an uncomfortable, sometimes near unbearable, tension.

As a result, we inevitably feel the need to "make sense" and give meaning to what we see, by creating a story around the subjects and objects, by placing them into relations to each other. Bijl's use of space and lines creates a sense of connectedness thus setting teasing narrative parameters, yet she consciously refuses to tell the story herself.

Bijl on her style, technique and influences

I am a drawing artist, first and foremost. I love to draw. The directness and swiftness of the technique, the starkness of the graphical effect of pure black on pure white is powerful. It is my lines that show my personal style most clearly. They give my work their distinct style. The lines give substance to the painting.

The fact I draw over my painting is what sets them off. It is also what I use to 'keep my painting under control'. I need the lines to ground the painting, so to speak. I need to 'close off' the coloured spaces, sometimes even to scratch out things. I find I want that stark effect of black, sharp lines to counterbalance the fields of colour a painting is made of.

The arrows give direction to the viewer. One has to follow the direction in which they are flying, to what they are pointing or penetrating. It gives both a direction to your way of viewing as well as a distinctly different feeling to the image: with arrows, the image suddenly becomes laden, suddenly alludes to a story.

The same effect, if not stronger, is achieved by giving people a halo or a crown (a reference to Basquiat). They capture the eye, they are compository anchors, yet they also embody meaning through their association with sanctity, holiness, power and influence. No viewer, no matter his or her background, upbringing or beliefs, will be able to refrain from interpreting this symbol, and thus the story he or she perceives in the painting. Which is what makes these signs so very powerful.



Artist's CV:

Born in the Netherlands, June 1970.

1982 – 1989 Gymnasium Camphusianum in the small town of Gorinchem.

1988 – 1993 Academy of art in Arnhem, now Artez, autonomous and graphical arts.

Published three comics in the comics magazine Striptuur

1993 – 1995 Academy of art in Tilburg, animation, cartooning and autonomous arts

Participated in the collective project “Kleur bekennen” an art animation film produced by the Anne Frank foundation

Received second prize for the script and storyboard for a call for artists at the first Utrecht animation festival

1995 – 1999 Freelance storyboard and cartoon artist.

1999 – 2002 Assistant manager at Snowplanet, an indoor skiing resort near Amsterdam. Left art behind for a while.

2003 – today Autonomous artist, accredited as such by the local arts council Stroom, and taken up in their database.

Design for snowboards and t-shirts for Australian based snowboard manufacturer Valhalla Snowboards, for seasons 2004 and 2005

Exhibition at the Appel theatre ‘Tantalus’ Solo, 2004

Private commission for a mural, 2004

Exhibition at gallery Goncourt, Group, 2005

Private commission for two murals, 2005

Live painting of a mural and an exhibition at the Riff Raff Urban Arts event, 2005

Exhibition at the Art fair Cologne, 2005

Exhibition at the Theaterplan theatre alongside their production ‘Mistero buffo’ Solo, 2007

Exhibition at the TH Gallery, 2007. Group.

Exhibition at the TH Gallery, 2008. Group.

Exhibition at the Art Amsterdam, 2008. Group.