

River Paintings

Marianne Van Lent

Exhibition at

Columbia-Greene Community College

September 5 - October 6, 2017

The imagery of the earth, its cycles and psychology are the subjects of inquiry in the landscape paintings of Marianne van Lent. Influenced by The Hudson River School and the Northern European notion of Romanticism, where nature corresponds to human emotional states, the paintings explore the dream of place, sanctuary and separation.

Many of the paintings are influenced by a specific place or phenomenon occurring in nature, much like the way light creates a previously unseen effect and color on a form.

The content speaks to timelessness and a mapping and examining of the natural world and its cosmography. Scenes from nature and other real world phenomena is not described for its own sake, it represents a perceptible surface created to symbolize affinities with primordial ideals. Visual perceptions of light and color suggest a metaphysical presence.

The surface interest adds to the notion of timelessness. Employing an ancient fresco secco technique, the image is detached and set adrift from its original context, giving consideration to both an ancient and recent history. The paint applied in undulating gestures and languid spans, suggests a transparent, ephemeral quality and contrasts the earthy, ancient fresco beneath.

“The eternal riddle encompasses points in time; it considers decay and rejuvenation. It’s innermost secret is revealed in the “other”, the spirit world - the ancestral footstep walking behind us.”

Marianne Van Lent 2017

River Paintings

Marianne Van Lent

1. Lowland Vermillion

The Dutch Paintings were made at a time when I was exploring my dark side. They seemed to appear magically incorporating dark hues and evoking the countenance and mood of the Hudson River hills around my studio. Within this interchange I discovered a visceral link with my Dutch ancestry from my father and his Dutch predecessors hailing from the Hudson Valley. I had been taken with “Dutch Lowland Painting” (also known as Flemish Primitives) from the Renaissance and somehow this spirit emerged in these paintings. Jan Van Goyen’s painting, *View of Rhenen*, (private collection, Holland) 1652) is among the Dutch lowland paintings which provided inspiration for Lowland Vermillion.



Lowland Vermillion



Van Goyen, View of Rhenen [

2. Torcello

The Venetian Paintings were made before and after a trip to Venice. The great city was at its height in the twelfth century. The Golden Horn (Bosporus Strait) connected Venice to Byzantium, the trade route of multiple riches and a quality of golden light. The horn commands a special place in my psyche and makes a connection to Venice’s history. Golden refers to rich yellow light blazing upon the estuaries’ waters as the sun sets over the city. It represents the golden waters of that local as well as the history of its dominance and riches. It embodies a particular dream of place. William Mallard Turner was inspired by the magic of its light as I was inspired by Venice and Turner’s view . “The Sun of Venice Going to Sea” by William Mallard Turner (1843, Tate Museum, London).



Torcello



Turner, The Sun of Venice Going to Sea

3. Hudson Valley Cleft

One of a series of paintings depicting clefts, notches, grooves and gaps, up close and personal. Although this painting is not of water it depicts features evocative of the Hudson Valley, integral to the river. These detail paintings were influenced by paintings of Thomas Cole, specifically, View of the Round-Top, Catskill Mountains, 1827 (Museum of Fine Arts, Boston).



Hudson Valley Cleft



Thomas Cole, View of the Round-Top

4. Deep River Glow

The second in this series, depicting a mysterious river detail.



Deep River Glow

5. Darkening Gap

Another painting in the series of details influenced by the Hudson River School.



Darkening Gap

6 & 7. Lucent Morning & Sea Visage

Two paintings investigating light on water which were influenced deeply by William Mallard Turner's Sunrise With Sea Monsters, (1845, Tate Museum, London).



Lucent Morning



Sea Visage



Turner, Sunrise With Sea Monsters

8. Dark River Flats

From the Dutch Paintings series - influenced again by Dutch Lowland Painting.



Dark River Flats

9. Viridian Clove

A detail painting of the "clove" image, a natural and iconic form found often in the paintings of the Hudson River School of painting.



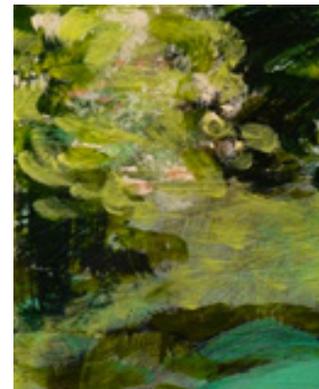
Viridian Clove

10, 11, 12. Verdant 1,2,3

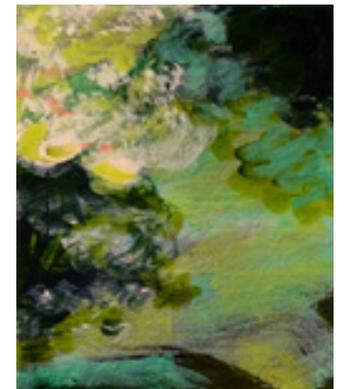
Impressions of the foliage on the Hudson River and inspired by Vincent Van Gogh's "Green Paintings".



Verdant 1



Verdant 2



Verdant 3

13, 14, 15. The Hurricane Paintings: Irene

Painted during Hurricane Irene, these paintings address the way water moves and transforms the land. After the hurricane, the shoreline of the wetlands of the adjacent Hudson River near my studio changed completely. They were influenced by Cy Twombly's PASSAGGIO (1960, private collection).



Irene 1



Irene 2



Irene 3



Twombly,
Passaggio

16,17. Rainforest I & II

Two Paintings referring to the diminishing rainforests threatening our planet. I consider them in concert with the river paintings and the ecological concerns of our waters.



Rainforest I



Rainforest II

18, 19. Glades and Mirages: Cascade & Riverbed II

Two paintings depicting river details and foliage of the river. These works were inspired by THE GREEN PAINTINGS by Vincent Van Gogh, 1890



Cascade



Riverbed II



Van Gogh, Green Paintings

20. Emerald Isle

Named after its completion and after a trip to Ireland, the painting congers a dream of place, the green shores of Ireland. It is part of a series of cloud paintings inspired by John Constables' "cloud sketches", as he called them. From 1819 – 1824 Constable lived in Hamstead and was influenced by the new science of meteorology, specifically, Luke Howard's essay "The Modification of Clouds". Exercises in light and shade, Constable was at the forefront of "Abstract Representation" John Constable, Clouds Over a Landscape, 1822, Fenton House, Hamstead Heath, Suffolk, England.



Emerald Isle



Constable, Clouds Over a Landscape

21. Whale Watch

Influenced by the brackish blue color found in William Mallard Turner's painting, Staffa Fingall's Cave, 1832, (Yale Center for British Art, New Haven CT), the stark and barren feeling of Whale Watch corresponds to a mood of boundlessness found in Caspar David Friedrich's painting, The Monk by The Sea, (detail) 1808, (Berlin National Gallery) - "depicting the viewers gaze towards their metaphysical dimension". (Christopher J. Murray).



Whale Watch



Turner, Staffa Fingall's Cave



Freidrich, Monk by Sea

22. Riverbed

Addresses a recurrent theme in my work, "the mirage in nature". It is a mystical and metaphysical presence, surpassing the physical world and the nature of material. The play of light creates a dynamic experience of a sublime and fleeting moment.



Riverbed

For inquiries and prices:

Marianne Van Lent
mvl@mindspring.com
www.mariannevanlent.com
917 601-2272