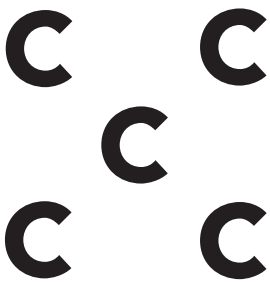


STANDPOINTS.

DIFFERENT
PERSPECTIVES ON
THE MODERN ART
COLLECTION.



centraal
museum

STANDPOINTS.

DIFFERENT PERSPECTIVES ON THE MODERN ART COLLECTION.

Standpoint

- ¹ the position from which a person views an object, scene etc.; a point of view
- ² a mental point of view; a person's attitude in relation to an object of mental contemplation

The following seven galleries lead you through a selection from the Centraal Museum's collection of modern art. The selection demonstrates that over the years artists have been inspired by all manner of everyday, non-artistic motifs and themes. Artists often possess a visual antenna or an extraordinarily topical sense for social, political and cultural developments. They process their insights in a highly personal manner within their art works. The title 'Standpoints' refers to artists' openness to the world around them. But it also refers to the possibility of defining your own position as an observer of art.

Each gallery centres around one particular theme. You will see art works by a variety of artists from different periods and representing different styles juxtaposed with one another. They are grouped around the following themes: freedom, politics, the elite, realism, popular culture, the subconscious and melancholy. The artists have interpreted these universally valid themes in a specific and personal manner in their works of art. In addition to modern and contemporary art, the presentation also contains some old-master paintings and historical objects from the museum's rich and multifaceted collections.

Seven contemporary artists have been invited to respond to the themes and the associated selection of works. They have made wall paintings or drawings that make visual connections with the works from the collection. In this way these artists add their own personal vision to the works on display, giving each gallery its own intellectual character.

In the information centre on the top floor of the museum you may consult folders containing documentation and information about the artists and works in this presentation. You may also make use of the digital collections catalogue via the museum's website: www.centraalmuseum.nl.

CREDITS.

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The definitions of the various themes have been taken from the Shorter Oxford English Dictionary (Fifth revised edition, 1993).

These gallery cards have been produced to accompany the exhibition 'Standpoints. Different perspectives on the modern art collection', Centraal Museum, Utrecht, 15 February 2008 until mid-2009

FREEDOM.

Artist

GERARD POLHUIS.

Freedom

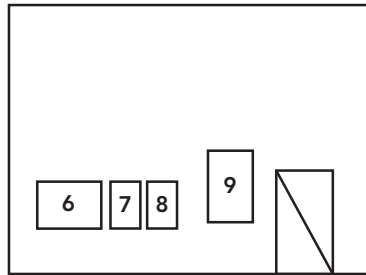
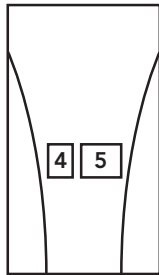
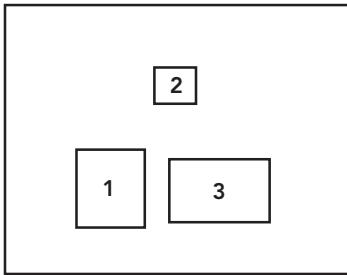
- ¹ exemption or release from slavery or imprisonment (*lit. & fig.*); personal liberty
- ² the quality of being free from the control of fate or necessity; the power of self-determination attributed to the will
- ³ the quality of being free or noble; generosity, liberality
- ⁴ the state of being able to act without hindrance or restraint; liberty of action; the right *of, to do*
- ⁵ exemption from a specific burden, charge, or service; an immunity
- ⁶ exemption from arbitrary, despotic, or autocratic rule; independence; civil liberty
- ⁷ readiness or willingness to act
- ⁸ the right of participating in the privileges attached to citizenship of a town or city (often given as an honour to distinguished people), or to membership of a company or trade.
- ⁹ followed by *from*: the state of not being affected by (a defect, disadvantage etc.); exemption
- ¹⁰ originally: the overstepping of due customary bounds in speech or behaviour, undue familiarity. now also: frankness, openness, familiarity; outspokenness
- ¹¹ facility or ease in action or activity; absence of encumbrance
- ¹² boldness or vigour of conception or execution
- ¹³ a piece of common land allotted to a freeman

Charley Toorop's *Apple Tree in Blossom* occupies a central position in this gallery. It is an ode to the cycle of life, but above all: an ode to freedom. She painted it in May 1945, shortly before the liberation of the Netherlands. Next to it you can see works of art made by experimental artists in the 1960s: the free spirits of the time. For them artistic freedom meant demanding the right to define your own boundaries. For even these artists opted for strict limitations in working method, colour palette, form and content.

In the immediate post-war years the artists of the CoBrA group, such as Karel Appel, worked in a childlike manner. In this way they wished to settle accounts with the classical, constraining traditions of pre-war art. By letting out an expressive 'scream of freedom' they were able to make a new start in a new period. The energetic rebel Erich Wichman did the same at the beginning of the twentieth century. His forceful belief in progress made him one of the pioneers of abstract art. But in the 1920s he fell under the spell of the Italian dictator Mussolini, as is evident from his text in this gallery: 'I also have the right, here and now, to do what I feel is correct, the right to dedicate this work to you: *Benito Mussolini*'. Is freedom also: the right to make a wrong choice?

Gerard Polhuis (1952) has made drawings on two sides of this gallery by emptying diluted acrylic paint directly from the bottle onto the walls. He works with the tension between a series of polarities: positive and negative, upward and downward, planning and intuition, control and impulse. The streaming forms can evoke a range of emotions. That freedom also has a dark side is expressed in this wall drawing: the white is heartening and harmonious while the black on white refers to darkness and dynamism.

VRIJHEID.



1

Henk Peeters

(The Hague 1925)
Sliver (I), 1960
assemblage
(nylon fibre on board)
purchased 1976

2

Bram Bogart

(Delft 1921)
Blue Through Black 13
March, 1968
oil on panel
purchased 1970

3

Charley Toorop

(Katwijk 1891 –
Bergen 1955)
Apple Tree in Blossom,
1945
oil on canvas
on loan Stichting Van Baaren
Museum 1980

4

J.C.J. van der Heyden

(Den Bosch 1928)
Polaroid SX 70 painting,
1978
acrylic paint on aluminium
loan from a private collection
1992

5

Jan Toorop

(Poerworedjo 1858 - The
Hague 1928)
Anarchy, 1894
chalk on paper
purchased 1930

6

Erich Wichman

(Utrecht 1890 -
Amsterdam 1929)
The Flame I, 1914
oil on canvas
purchased with support of
the Mondriaan Stichting 1996

7

Erich Wichman

(Utrecht 1890 -
Amsterdam 1929)
Dedication to Mussolini
for the portfolio Idealisten
II, 1923
lithograph on paper
purchased 1990

8

Karel Appel

(Amsterdam 1921 -
Zürich 2006)
Anger in the Attic, 1947
assemblage (oil on wood,
cork and other materials)
purchased 1971

9

Constant

(Amsterdam 1920 -
Utrecht 2005)
Sun, 1956
oil on canvas
purchased 1976

POLITICS.

Artist

WILLEHAD EILERS.

Politics

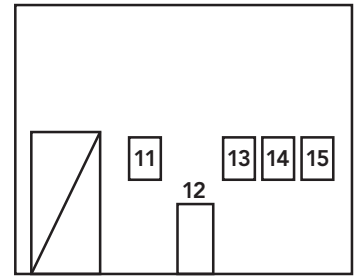
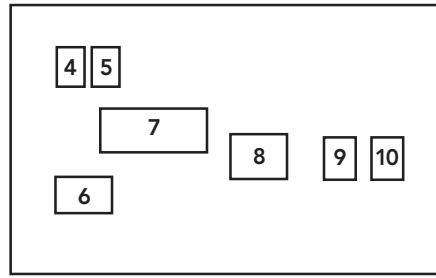
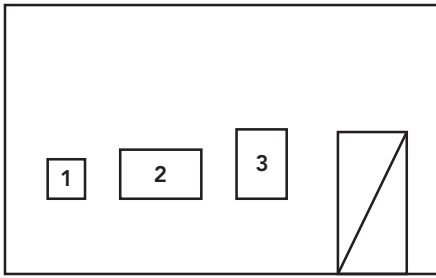
- ¹ a treatise on political science, *spec. the one written by Aristotle*
- ² the art or science of government, dealing with the form, organisation, and administration of a State or part of a State, and with the regulation of its relations with other States
- ³ public life and affairs involving the authority and government of a State or part of a State
- ⁴ activities concerned with the acquisition or exercise of authority or status; management or control of private affairs and interests within an organisation, family etc.
- ⁵ the ideas, principles, or commitments of an individual, organisation etc., in political life; the organisational process or principle according to which decisions are made affecting authority, status etc.

Art and politics are often seen as polarities: the artistic expression of a unique personality versus the government of the general public. Politics has frequently been viewed as taboo within modern art over the last fifty years; fine artists should focus purely on individual artistic expression. Nonetheless, over the years many modern artists have been inspired by political reality. They have adopted clear political positions in their work or have dealt indirectly with social and political themes. Pyke Koch is an example of an artist who expressed outspoken political and anti-democratic views in his paintings. In their works of the 1970s, Ed Kienholz and Peter Kennard criticised racial discrimination in the USA and South Africa. Jörg Immendorff commented upon the division of Germany before the fall of the Berlin Wall. In her painting *Man Kind* of 2006, Marlene Dumas questioned, almost *en passant*, the fear of Islam in contemporary Holland.

In the showcase you can see historical objects from the period 1940-1945. During the war years art and politics developed a close bond. Art was an expression of resistance or was indeed placed at the service of the occupying forces. In order to continue working publicly artists were required to register with the so-called Kultuurkamer, a Nazi organisation. Some did so out of pragmatism, others out of conviction such as the Utrecht-based painter Pyke Koch. The occupying forces supported culture and sport in equal measure. These sectors fitted their ideology, they offered opportunities for propaganda and they served to distract the public. Theatres, concert halls and museums enjoyed unprecedented visitor figures. This was also true for the Centraal Museum. This municipal institution cautiously navigated the political reality. The director, Lady De Jonge, was preoccupied mainly with ensuring that the museum and collection survived the war unscathed, which he succeeded in doing.

Willehad Eilers (1981) has taken total freedom as the starting point for his work. He recognises no taboos whatsoever and feels no burden of moral responsibility for the images he makes. As streetwise as he is, he mainly makes videos, wall paintings, installations and drawings, sometimes under the pseudonym Wayne Horse. In this wall drawing he employs his urbane formal language to return popular culture to the museum, but with a heavy dose of critical commentary. It has become an artistic battlefield: wilfully bizarre and politically incorrect.

POLITIEK.



1
Pyke Koch
(Beek 1901 –
The Hague 1991)
*Self-portrait with black
cloth*, 1937
oil on tempera on panel
donated 1938

2
Raoul Hynckes
(Brussel 1893 -
Blaricum 1973)
The Keys of the Anchorite,
1942-1943
oil on canvas
purchased 1944

3
Willem van Leusden
(Utrecht 1886 -
Maarsse 1974)
1940-1945 (the message),
1941-1946
oil on canvas
transfer 1976

4, 5
Klaus Staeck
(Pulsnitz 1938)
The Air, 1973
Art of the 1970s, 1974
offset lithograph on paper
transfer from Hedendaagse
Kunst-Utrecht 1989

6
Edward Kienholz
(Fairfield, Washington
1927 - Hope, Idaho 1994)
SAWDY, 1971
white car door, neon, mir-
rored glass with photograph-
ic silkscreen print
transfer from Hedendaagse
Kunst-Utrecht 1989

7
Peter Kennard
(London 1949)
Soweto sixteenth of June
1976, 1976
oil and ink on canvas
transfer from Hedendaagse
Kunst-Utrecht 1989

8
Marlene Dumas
(Kaapstad 1953)
Man Kind, 2006
oil on canvas
purchased with support of
the Mondriaan Stichting 2007

9
Armando
(Amsterdam 1929)
Flag, 1981
oil on canvas
purchased 1982

10
David Bade
(Willemstad, Curaçao 1970)
*Untitled (Seen Through
the Fingers)*, 2000
black chalk on paper
donated by the artist 2001

11
Jörg Immendorff
(Bleckede 1945 -
Düsseldorf 2007)
For der Freude, 1979
gouache on paper
purchased 1995

12
Jörg Immendorff
(Bleckede 1945 -
Düsseldorf 2007)
Micha on the Border,
1977
oil on limewood
transfer from Hedendaagse
Kunst-Utrecht 1989

13, 14, 15
Michail Grobman
(Moskou 1939)
Lenin with red hands, 1981
Lenin with red eyes, 1981
Lenin in green pants, 1981
ink on photographic reproduction
transfer from Hedendaagse
Kunst-Utrecht 1989

Display case

1
Laurens Tuynman
(Maros 1901 -
Utrecht 1982)
*Portrait of the Journalist
Henri Bruning*, 1940-1942
Pencil on paper
purchased 1942
Henricus Josephus (Henri)
Bruning (Amsterdam 1900
- Nijmegen 1983) was a jour-
nalist and Expressionist poet
affiliated with the magazine
De Gemeenschap (The Commu-
nity), and later with the fascist-
oriented Nieuwe Gemeen-
schap (New Community).
During the occupation he was
editor of De Schouw (The
Review), the journal of the
Kultuurkamer.

2
Grenade shrapnel.
In November 1944 this piece of
shrapnel was lodged in the
porch of the Centraal Museum.

3
Armband badges (1941).
These badges were worn during
the war years by the Centraal
Museum's director Lady De
Jonge and the curatorial as-
sistant Dr R. van Luterveld,
both of whom were members of
the museum's air-raid defence.

4
Placard (1940)
This placard was affixed to
the Centraal Museum in the
years 1940-1945 pleading to
spare the museum because of
its great cultural value.

5
Pyke Koch
(Beek 1901 –
The Hague 1991)
*Postage stamps with
Teutonic symbols*, ca. 1942
printed matter
donated 1995

Above display case

**Sign for the Kultuur-
kamer Utrecht/Binnen-
landse Strijdkrachten**
(1941/1945)
The Nederlandsche Kultu-
urkamer, established in No-
vember 1941, was intended
as an umbrella organisation
for all visual and perform-
ing artists. Membership was
compulsory for all artists who
wished to continue working.
After the liberation in 1945
the reverse of the sign was
used for the Chief Liaisons
Officer of the Commander
of the Nederlandse Strijd-
krachten (Dutch Resistance).

Side of display case

Eugène Brands
(Amsterdam 1913 -
Amsterdam 2002)
The Green Stone, 1945
collage of reproductions
on paper
lent by the Collection of
Contemporary Drawings of
the Province of Utrecht 2000

ELITE.

Artist

HENRI JACOBS.

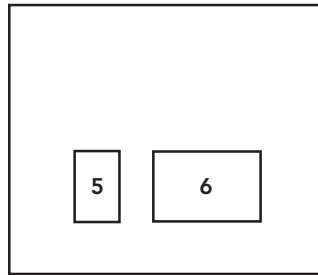
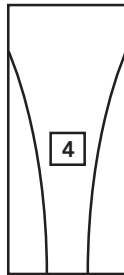
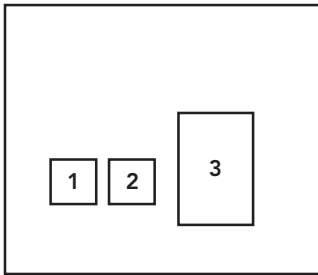
Elite

- ¹ the choice part, the best, (of society, a group of people, etc.); a select group or class
- ² a size of type used on typewriters, having twelve characters to the inch

In his 1939 essay 'De Nieuwe Elite' (The New Elite), the writer Menno ter Braak wrote: 'From the fact that the elite has been outlawed in democratic society, one can conclude that the final traces of hierarchy are withering away'. During the course of the twentieth century the traditional, aristocratic elite lost its power. In modern democratic society its place has been taken over by the citizen. Political and social power is no longer inherited, but is a result of individual merit, opportunities and ambitions. These changes have put classical art and culture under pressure. The popular mass culture of television, film and the internet is now ubiquitous. As early as the 1930s artists such as Pyke Koch and Carel Willink voiced concerns about these changes. They wished to return power to the aristocracy and committed themselves to the preservation of classical Western culture and civilisation. In the seventeenth century the painter Nicolaes Maes portrayed Jacob Martens and his wife. For centuries the Martens family was a wealthy patrician dynasty until the last family member died in Utrecht in 1972.

*In this monumental wall drawing **Henri Jacobs** (1957) evokes the majestic character of the gallery's former richly decorated interior. Simultaneously he plays a refined game with the contrasts encountered in various paintings: day and night, interior and exterior, architecture and nature. He sees the palmate strips of colour as a stylisation of natural forms such as one finds in Art Deco. There are three worlds represented in this gallery: that of the Neo-Gothic architecture of the space itself, that of the painted walls with illusionistic perspective drawings and – last but not least – that of the paintings on display.*

ELITE.



1

Nicolaas Maes

(Dordrecht 1634 -
Amsterdam 1693)

*Portrait of Aletta Pater
(1641-1725), wife of Jacob
Martens, 1680*

oil on canvas
bequest 1973

6

Carel Willink

(Amsterdam 1900 -
Amsterdam 1983)

*Landscape with Overcast
Sky, 1943-1946*

oil on canvas
on loan Stichting Van Baaren
Museum 1980

2

Nicolaes Maes

(Dordrecht 1634 -
Amsterdam 1693)

*Portrait of Jacob Martens
(1636-1693), 1680*

oil on canvas
bequest 1973

3

Pyke Koch

(Beek 1901 -
Utrecht 1991)

*Female portrait (Portrait
of Mrs H.M. Koch-de
Geer), 1940*

oil and watercolour on panel
purchased 1971

4

Pyke Koch

(Beek 1901 -
The Hague 1991)

*Portrait of jkvr. J.C. van
Boetzelaer (small),
ca. 1947*

oil on tempera on panel
on loan 1991

5

Carel Willink

(Amsterdam 1900 -
Amsterdam 1983)

*Self-portrait in an Expan-
sive Landscape, 1939*

oil on canvas
purchased 1944

REALISM.

Artist

AAM
SOLLEVELD.

Realism

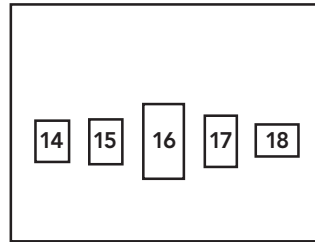
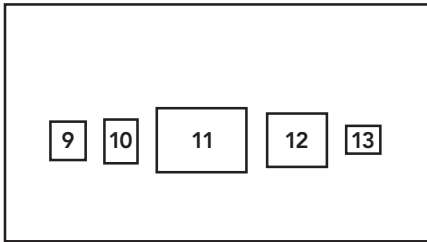
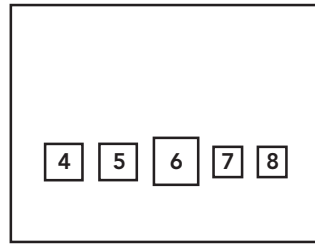
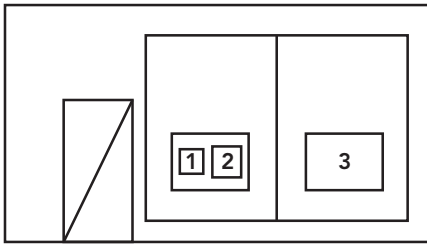
- ¹ the doctrine that universals have an objective or absolute existence (opp. nominalism)
- ² the doctrine that matter as the object of perception has real existence and is neither reducible to universal mind or spirit nor dependent on a perceiving agent (opp. idealism)
- ³ the doctrine that the world has a reality that transcends the mind's analytical capacity, and that propositions are to be assessed in terms of their truth to reality rather than their verifiability
- ⁴ inclination or attachment to what is real; a tendency to regard things as they really are and deal with them accordingly
- ⁵ the doctrine that the law is better understood by analysis of judges rather than the judgements given
- ⁶ the view that the subject-matter of politics is political power, not matters of principle
- ⁷ close resemblance to what is real; fidelity of representation, esp. in art and literature

The second half of the nineteenth century witnessed the ascendance of industrialisation, democratisation and the proletariat: the working class. In this period socialism and communism were very popular among certain groups of artists and intellectuals. This is evident in the socially motivated works of Vincent van Gogh and Jan Toorop. Influenced by the French painters of the Barbizon School, they adopted a realist style based upon real life with a simple and sober formal language. Idealised images of workers and peasants appeared in art: see for example the strong, forthright and self-aware farmers depicted by Charley Toorop. Dutch art has enjoyed a long tradition of socially-committed realism based upon the careful observation of everyday life. The seventeenth-century paintings of Andries Both and Jacob

Duck are excellent examples of this. Whereas the still lifes of the Golden Age were lavish showpieces, in the nineteenth century a more prosaic style of still life became popular: see for example the bowl of eggs by Floris Verster, the kipper and bread by Raoul Martinez and the sober bowl of pears by Van Gogh.

Aam Solleveld (1969) makes large, three-dimensional drawings with tape. Her spaces refer to concrete spaces that exist in reality, in which the casual traces of human presence can be discerned. In this gallery she has created a kitchen – a practical working environment connected to life's basic necessities: eating and drinking. The red in the corner refers indirectly to this gallery's theme: red is the colour of socialism.

REALISM.



1
Theo van Doesburg
 (Utrecht 1883 - Davos 1931)
Man Pulling a Boat, 1903
 pencil, Indian ink and coloured pencil on paper
 loan: The Netherlands Institute for Cultural Heritage (Van Moorsel donation) 1999

2
Vincent van Gogh
 (Groot Zundert 1853 - Auvers sur Oise 1890)
Pensioner, 1882
 black chalk on paper
 on loan Stichting Van Baaren Museum 1980

3
L.J. Jordaan
 (Amsterdam 1885 - Zelhém 1980)
Flag of the Utrecht Chapter of the Central Union of Transport Workers, 1920-1925
 velvet, gold-coloured rope
 on loan 1937

4
Suze Robertson
 (The Hague 1855 - The Hague 1922)
Plate with apples and preserving bottle, ca. 1890
 oil on panel
 on loan Stichting Van Baaren Museum 1980

5
Vincent van Gogh
 (Groot Zundert 1853 - Auvers sur Oise 1890)
Still life with stone bowl with pears, 1885
 oil on canvas
 on loan Stichting Van Baaren Museum 1980

6
Raoul Martinez
 (Paris 1876 - Neuilly-sur-Seine 1974)
Kipper and Bread, 1935
 oil on canvas
 on loan Stichting Van Baaren Museum 1980

7
Floris Verster
 (Leiden (?) 1861 - Leiden (?) 1927)
Tin jugs, 1905
 oil on canvas
 on loan Stichting Van Baaren 1980

8
Floris Verster
 (Leiden (?) 1861 - Leiden (?) 1927)
Eggs in a basin, 1915
 oil on panel
 on loan Stichting Van Baaren 1980

9
Andries Both
 (Utrecht 1606 - Venetië 1642)
Rustic Inn, 1634
 oil on panel

purchased with support of the Vereniging Rembrandt 1932

10
Jacob Duck
 (Utrecht (?) 1600 - Utrecht 1667)
Woman Ironing, 1650-1665
 oil on panel
 purchased with support of the Vereniging Rembrandt 1932

11
Charley Toorop
 (Katwijk 1891 - Bergen 1955)
Peasants, 1930
 oil on canvas
 purchased 1931

12
Jan Toorop
 (Poerworedjo 1858 - The Hague 1928)
The Calvinists of Katwijk, 1891
 pencil and chalk, highlighted in white, on card
 purchased 1964

13
Theo van Doesburg
 (Utrecht 1883 - Davos 1931)
Portrait of Nietzsche with Cap, 1907
 oil on card
 loan: The Netherlands Institute for Cultural Heritage (Van Moorsel donation) 1999

14
Jozef Cantré
 (Gent 1890 - Gent 1957)
Man's Head, 1919
 woodcut on tissue paper
 purchased 1960

15
Dick van Luijn
 (Utrecht 1896 - Utrecht 1981)
Worker, 1929
 woodcut on Japanese paper
 donated 1978

16
Jan Toorop
 (Poerworedjo 1858 - The Hague 1928)
Dyke Worker in Domburg, 1911
 black chalk on paper
 bequest 1945

17
Dick van Luijn
 (Utrecht 1896 - Utrecht 1981)
Haulers, two men dragging / pulling, 1923
 black crayon on paper
 purchased 1975

18
Theo van Doesburg
 (Utrecht 1883 - Davos 1931)
Peasant Couple in a Landscape, 1904
 Pencil and ink on grey paper
 loan: The Netherlands Institute for Cultural Heritage (Van Moorsel donation) 1999

MASS CULTURE.

Artist

MARIJN
VAN KREIJ.

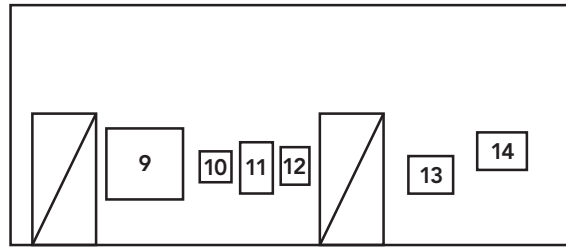
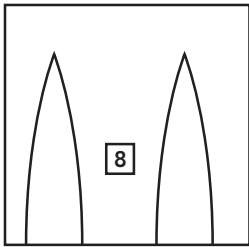
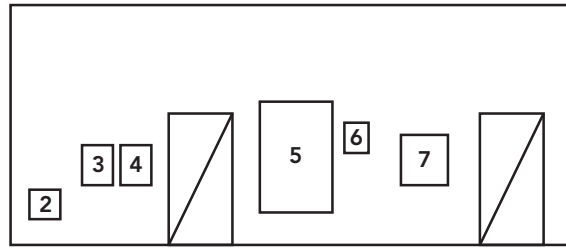
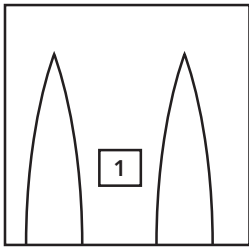
Mass culture

culture appealing to the masses; popular culture

The twentieth century was the age of popular culture. Over the last fifty years industrialisation and capitalism have led to the affluent consumer society in which we now live. Today the general public is constantly presented with the same seductive images and commercial products. The ascendancy of popular culture has not left the world of art untouched. From the 1960s onwards artists increasingly made use of industrial materials, consumer goods and disposables. With his assemblages of plastic objects and coins from Curacao, Jan Henderikse is an example of an artist who was prepared to incorporate 'everything' in his work without any reservations or preconceptions. In the 1960s, inspired by American Pop Art and French Nouveau Réalisme, artists began to question the idea of the unique work of art. They took their cue from mass-reproduced images in newspapers, advertising, film and television and began to produce multiples and editions. The affinity between art and popular culture became even stronger in the 1980s with the emergence of Postmodernism and Appropriation Art, in which artists incorporate consumer goods within their art works. There are several good example of this practice in this gallery.

*In his work **Marijn van Kreij** (1978) attempts to break through popular culture's superficiality and anonymity by transforming fragments of it into something valuable and elementary. He often makes use of existing images and texts, for example from pop music or the art world. In his drawings he 'filters' the images and phrases by giving them a personal and poetic twist. In this gallery he has used acrylic paint, pen and pencil to place personal 'messages' next to the displayed works. The ambiguous texts and images encourage you to look at the works with new eyes.*

MASS CULTURE.



1
Sef Peeters
 (Venlo 1947)
Triumph, 1992
Victory Stand 2, 1989
 lithograph and ink on paper;
 lent by the Collection of Contemporary Drawings of the Province of Utrecht 1993
 assemblage of cardboard boxes
 purchased 1990

2
Kim Adams
 (Edmonton (Canada) 1951)
Model: Love Rocket I, 1995
Model: Orange Juice Truck, 1994
 assemblage of plastic and foam rubber
 purchased 1995

3
Armando
 (Amsterdam 1929)
Red Plates, 1963
 painted tin plates on chipboard
 purchased 1978

4
Carel Willink
 (Amsterdam 1900 - Amsterdam 1983)
Radio Girl, 1925
 oil on canvas
 on loan 1992

5
Malcolm Morley
 (London 1931)
Ship's dinner party, 1966
 synthetic polymer paint (magnacolor) on canvas
 transfer from Hedendaagse Kunst-Utrecht 1989

6
Wim T. Schippers
 (Groningen 1942)
Untitled, 1965
 table-tennis bat and ball on panel, covered with grey felt
 purchased with support of the Mondriaan Stichting 1997

7
Jan Henderikse
 (Delft 1937)
Cut-Rite, 1966
 assemblage of plastic toys, packaging in wooden box, behind perspex
 purchased 1989

8
John Körmeling
 (Amsterdam 1951)
Guilder, 1988
 silver, led, iron, felt, perspex
 purchased with support of the Mondriaan Stichting 1995

9
Jan Sluijters
 (Den Bosch 1881 - Amsterdam 1957)
Evening at the Koningssplein, Amsterdam, ca. 1927
 oil on canvas
 bequest 1963

10
John Körmeling
 (Amsterdam 1951)
Glitter House, 1992
 cardboard and glitter
 purchased with support of the Mondriaan Stichting 1995

11
Jan Henderikse
 (Delft 1937)
PNY 15-A, 1967
 assemblage of coins on textile, stretched over panel
 purchased 1976

12
Daan van Golden
 (Rotterdam 1936)
Sex pistols, 1977
 c-type print
 loan: The Netherlands Institute for Cultural Heritage 1987

13
Daan van Golden
 (Rotterdam 1936)
Composition, 1971
 distemper on canvas on panel
 loan: The Netherlands Institute for Cultural Heritage 1987

14
Richard Estes
 (Kewanee, Illinois 1936)
Chinese lady, 1974
 screenprinting ink on cardboard
 transfer from Hedendaagse Kunst-Utrecht 1989

passage
Duane Hanson
 (Alexandria, Minnesota 1925 - Davie, Florida 1996)
Derelict woman, 1973
 polyester resin and fiberglass, polychromed in oil, textile
 transfer from Hedendaagse Kunst-Utrecht 1989

SUBCONSCIOUS.

Artist

ROLAND
SOHIER.

Subconscious

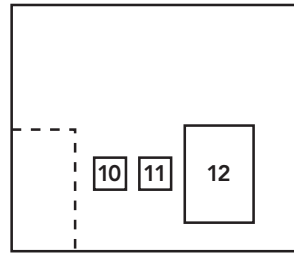
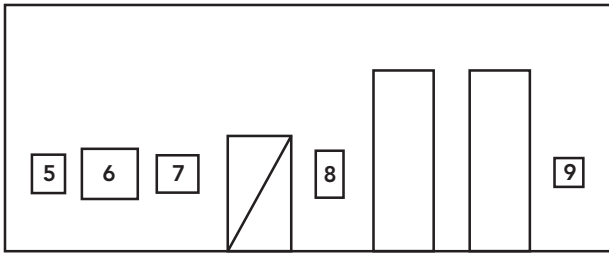
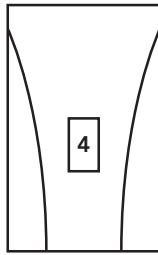
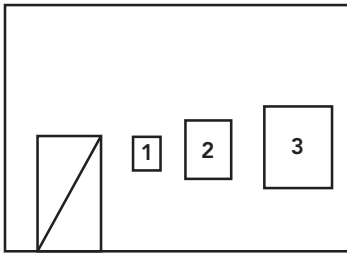
¹ of or pertaining to, existing in, the part of the mind which influences actions etc. without one's (full) awareness

² partly or imperfectly aware

Fables and fantasies have always been present in art. But after the publication of Sigmund Freud's book *Die Traumdeutung* (*The Interpretation of Dreams*) in 1899 about the relationship between dreams and the subconscious mind, more and more artists have been inspired by their own stream of consciousness. Their surrender to the subconscious opened the path to new associations and images that had nothing to do with conventional reality. In the 1910s artists began to experiment with 'free association', which led to the development of abstract art. This gallery contains work from this period by Elisabeth Stoffers. Other artists continued to work with a concrete recognisable formal language, albeit full of strange effects and absurdities. In the 1920s the Surrealist pioneers such as Salvador Dalí, Giorgio de Chirico and René Magritte exerted a powerful influence on artists in the Netherlands. Surrealism in Utrecht had its heyday in the 1930s among artists such as J.H. Moesman, Gerrit van 't Net and Kristians Tonny, whose works are displayed in this gallery. Today subconscious imagery is an indispensable element of the visual arts.

Roland Sohier (1950) dreams up stories and fairy tales with a hidden meaning or a double moral. In this gallery he has made a collage of life-size drawings of human figures that are distorted, cut up, interwoven, rotated and reconfigured. The torsos and limbs tumble over one another as in a frieze. The height of the image creates an upperworld and an underworld, with a nod and a wink to Alice's Adventures in Wonderland: down the rabbit-hole... down, down, down...

SUBCONSCIOUS.



Alain Teister

(Amsterdam 1932 -
Amsterdam 1979)
Untitled, 1973-1979
Untitled, 1973-1979
assemblage in chipboard
case
purchased 1992

1

Gerrit van 't Net

(Eemnes 1910 -
Amsterdam 1971)
Anatomy of the Mouth,
ca. 1938
collage (reproductions) on
paper
donated 1981

2

Kristians Tonny

(Amsterdam 1907 -
Paris 1977)
Untitled (The Vision),
1927
oil on panel
purchased 1999

3

Gerrit van 't Net

(Eemnes 1910 -
Amsterdam 1971)
The Birthday, ca. 1934
oil on canvas with
underdrawing in pencil
donated 1977

4

Pyke Koch

(Beek 1901 -
The Hague 1991)
The Hague 1991
Suicide and souvenir,
1928
oil on canvas
purchased 1974

5

J.H. Moesman

(Utrecht 1909 -
Tull en 't Waal 1988)
Newcomer, 1933
oil on canvas
purchased with the support
of: Mondriaan Stichting,
Stichting VSB Fonds van H.C.
Snethlage and G. Snethlage-
Hornstra

6

J.H. Moesman

(Utrecht 1909 -
Tull en 't Waal 1988)
The Marriages, 1933
oil on canvas
purchased with the support
of: Mondriaan Stichting,
Stichting VSB Fonds van H.C.
Snethlage en G. Snethlage-
Hornstra

7

J.H. Moesman

(Utrecht 1909 -
Tull en 't Waal 1988)
Meeting, 1932
oil on canvas
loan: The Netherlands Institute
for Cultural Heritage 1973

8

Perdok

(Utrecht 1913)
Boy Playing Flute, 1945
oil on canvas
purchased 1989

9

Nol Manten

(Utrecht 1944 -
Utrecht 1991)
The Warning, 1971
oil on panel
purchased 1971

10

Elisabeth Stoffers

(Haarlem 1881 -
Haarlem 1971)
Untitled [large pastel],
1918
pastel on paper
purchased with support of
the Mondriaan Stichting 2000

11

Elisabeth Stoffers

(Haarlem 1881 -
Haarlem 1971)
*Untitled [small pastel
- red-green]*, 1916
pastel on paper
purchased with support of
the Mondriaan Stichting 2000

12

F. Franciscus

(Utrecht 1959)
Pearl Fishers, 1988
oil on canvas
loan: The Netherlands
Institute for Cultural Heritage
1994

MELANCHOLY.

Artist

MANON BOVENKERK.

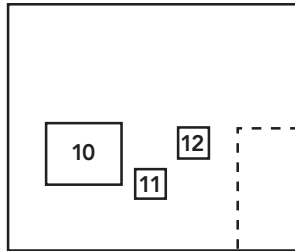
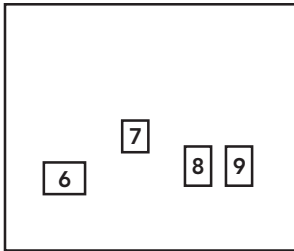
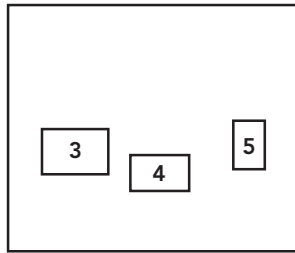
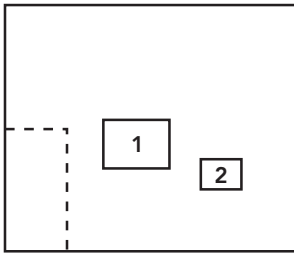
Melancholy

- ¹ a pathological condition attributed to a supposed excess of cholera adust, one of the cardinal humours, and distinguished esp. by sullenness, irascibility, and sadness. Later (now rare) pathological depression, melancholia
- ² sadness, dejection, depression; esp. pensive or meditative sadness; inclination or tendency to this
- ³ a state, episode, or mood of (pensive or meditative) sadness etc.

With the arrival of modernity and electric light the dark ages vanished from our existence. The close of the romantic period at the end of the nineteenth century gave rise to paintings, sculptures and drawings loaded with heavy, melancholy sentiments. The nocturnal, crepuscular and moonlit scenes in these art works create an atmosphere that we now rarely encounter in our daily lives. Landscapes frequently played an important role in these melancholy works as an atmospheric space for contemplation. Time dissolves and makes way for a sense of the infinite. Painters such as the Frenchman Henri Fantin-Latour, J.B. Jongkind and the Maris brothers (Thijs, Willem and Jacob) worked consciously on the fault line of the modern period. Artists such as Theo van Doesburg and Bart van der Leek dealt with the transition to modernism in an impassioned manner, as can be seen from their works in this gallery. They later became pioneers of geometric abstraction and modern functionalism.

Manon Bovenkerk (1971) works on the border between drawings, graphic novels, comic strips and animated films. In 2004-2005 she made a series of small drawings that have served as the inspiration for the charcoal drawings in this gallery. Although the drawings required great concentration, the stories make an effortless and immediate impact. These charcoal drawings, made directly on the wall, deal with the mysterious and romantic power of nature as opposed to the insignificant contribution of mankind, who continually attempts to shape the landscape.

MELANCHOLY.



John Rädcker
(Amsterdam 1885 -
Amsterdam 1956)
Female nude standing,
1926
German sandstone
purchased 1971

1
Johan Barthold Jongkind
(Lattrop 1819 -
Côte st.-André 1891)
Moonlight, 1873
oil on canvas
on loan Stichting Van Baaren
Museum 1980

2
Henri Fantin-Latour
(Grenoble 1836 -
Buré 1904)
Pastoral, ca. 1895
oil on canvas
on loan Stichting Van Baaren
Museum 1980

3
Jacob Maris
(The Hague 1837 -
Karlsbad 1899)
The Five Windmills, 1878
oil on canvas
purchased 1956

4
Willem Maris
(The Hague 1844 -
The Hague 1910)
Evening falls, ca. 1875
oil on panel
on loan Stichting Van Baaren
Museum 1980

5
Thijs Maris
(The Hague 1839 -
London 1917)
*Christening procession in
Lausanne*, 1873
oil on canvas
purchased with support of
the Vereniging Rembrandt
1967

6
Jan Mankes
(Meppel 1889 -
Eerbeek 1920)
*Moonlit Scene (Parental
House)*, 1914
oil on canvas
bequest 1950

7
Henri Fantin-Latour
(Grenoble 1836 -
Buré 1904)
Evening Star, 1865-1875
lithograph on paper
on loan Stichting Van Baaren
Museum 1980

8
Bart van der Leek
(Utrecht 1876 -
Blaricum 1958)
Claire de Lune, 1907
oil on canvas
purchased 1998

9
Theo van Doesburg
(Utrecht 1883 -
Davos 1931)
Waterfront by Evening,
1904
pencil and ink on paper
loan: The Netherlands In-
stitute for Cultural Heritage
(Van Moorsel donation) 1999

10
Willem Bastiaan Tholen
(Amsterdam 1860 -
The Hague 1931)
*Landscape on the
Zuiderzee*, ca. 1900
oil on canvas
purchased 1932

11
Theo van Doesburg
(Utrecht 1883 -
Davos 1931)
*River Landscape with
Windmills*, 1902
black crayon and watercolour
on paper
loan: The Netherlands In-
stitute for Cultural Heritage
(Van Moorsel donation) 1999

12
Henri Fantin-Latour
(Grenoble 1836 -
Buré 1904)
*Ariadne auf Naxos
(Méditation)*, 1882
oil on canvas
on loan Stichting Van Baaren
Museum 1980