



De Doodstoel de
Schrijven. Joh. 5. 39.
Num^o: 3 of 7 koffer-
ken. gen. 3. 37.
Doodshoof. Rom. 5. 12.
Bloemen en gras. 1. pet. 1. 28.
Goud. en Lazarus. Kap.
Ipec. 3. 37.
Ruinc. Act. 15. 36, 37.
Land-schap. Epl. 2. 17.
De Doodstoel. Rom. 3. 20, 21.
Sonneboem. Mal. 4. 2.
Num^o: 2 of 1 koffer. Lu. 15. 8, 9.
Testament. 2. Tim. 3. 16, 17.
Horologie. Epl. 5. 35, 36.
Krans gevoelichten om
het doodshoof. 2. Tim. 4. 7, 8.

Recent Acquisitions: Fine and Applied Arts

• JONATHAN BIKKER, MATTIE BOOM, MAARTJE BRATTINGA,
ALEXANDER DENCHER, MELS EVERS, JOSEPHINA DE FOUW,
TESS GRAAFLAND, LUDO VAN HALEM, MAYKEN JONKMAN,
FRISO LAMMERTSE, SUZANNE VAN LEEUWEN,
FRITS SCHOLTEN AND MATTHIAS UBL •

- 1 *Jesus and the Canaanite Woman*
Northern Netherlands?, c. 1550-55
Oil on oak panel, 85 x 67 cm
Inscribed, on the reverse: *Rap Sanc: Vrbino. pinx. | 1510*

Thanks to the combined efforts of two prominent benefactors of the Rijksmuseum, it was possible to acquire this extraordinary painting in memory of Ger Luijten (1956-2022). The panel depicts the remarkable New Testament story of Jesus and the Canaanite woman (Matthew 15:21-28), a rarely pictured subject in fifteenth- and sixteenth-century art. The best-known example is probably the miniature by the French painter Jean Colombe in the illuminated manuscript *Très Riches Heures du Duc de Berry* in Musée Condé in Chantilly (Bibliothèque du château, Ms. 0065/1284, fol. 164r).

A Gentile woman from Canaan sought help from Jesus for her daughter, who was possessed by demons. However, he ignored her because of her ethnicity. His followers urged him to send her away ‘for she crieth after us’, but Jesus replied: ‘I am not sent but unto the lost sheep of the house of Israel’. His subsequent metaphorical pronouncement may be interpreted as a prejudiced attitude towards certain groups of people: ‘It is not meet to take the children’s bread and to cast it to dogs.’

Here the children would symbolize the believers, the dogs non-Jewish people. The woman then replied with the famous words ‘Truth, Lord: yet the dogs eat of the crumbs which fall from their masters’ table.’ In her humble answer and persistence, Jesus finally recognized her great faith and agreed to her request to heal her daughter. Another earlier biblical scene is shown among the prominently depicted ancient ruins in the background of the painting. Here Jesus heals the sick only by allowing them to touch the hem of his garment (Matthew 14:35-36).

The presumably Northern-Netherlandish painter was clearly inspired by Italian examples. The strikingly clear colour palette and the lightness of the elegant movements are reminiscent of Jacopo da Pontormo, while some of the figures appear to have been inspired by artists such as Raphael, Michelangelo or Francesco Salviati. Although entirely possible, there is insufficient evidence to suggest that the painter had been to Italy himself to study art and antiquities there.

He may also have been aware of the latest developments in Italy through prints and other artworks without having travelled there himself. The Italian influences in the painting were also recognized at an earlier date, possibly even some centuries ago. This can be deduced from the non-original, but probably quite old inscription on the back of the panel, which incorrectly identifies the maker as the Italian Renaissance painter Raphael Sanzio.

This rare, expressive work painted wet-in-wet with a loose touch, with its universal clarity, is in an entirely different hand from those of Jan van Scorel or Maarten van Heemskerck, who until now have determined the image of Netherlandish Romanism. The atmospheric, violet-blue mountains and sailing boats on the water seem to be forerunners of the landscapes of Paul Bril and Jan Brueghel I.

The painter has yet to be identified and previous attempts to attribute the work to Lambert Lombard or Jan Swart van Groningen are inconclusive. Nevertheless, the painter should be sought in the vicinity of Jan van Scorel, Maarten van Heemskerck, Jan Swart van Groningen, Pieter Coecke van Aelst and Lambert van Noort.

MU

LITERATURE:

- Peter van den Brink, 'Jan Swart van Groningen, Christ and the Woman from Canaan', 2022 (unpublished)
 Wolfgang Krönig, 'Lambert Lombard – Beiträge zu seinem Werk und zu seiner Kunstauffassung', *Wallraf-Richartz-Jahrbuch* 36 (1974), pp. 105-58, esp. pp. 152-53, ill. 34 (as Lambert Lombard)
 Max J. Friedländer, *Early Netherlandish Painting*, Leiden 1967-76, vol. 13, p. 83, cat. no. 105, pl. 53 (as Lambert Lombard, *Christ and the Woman Taken in Adultery*)
Oude Kunst uit particulier bezit, exh. cat. Dordrecht (Dordrechts Museum) 1957/1958, no. 13
 Max J. Friedländer, *Die Altniederländische Malerei*, vol. 13, Leiden 1936, p. 150, cat. no. 105 (as Lambert Lombard, *Christus und die Ehebrecherin*)

PROVENANCE:

- ...; ? Johann Nepomuk Sepp (1816-1909), Munich; ? by descent through the Sepp family; anonymous sale [section Sepp, Munich], Munich (Adolf Weinmüller), 30 November 1938 sqq., no. 237, ill. VII (as Lambert Lombard), bought in; ...; dealer L.N. Malmedé GmbH, Cologne, May 1956; from whom to J.M. Redelé (1906-1991), Dordrecht; by descent through the family, until 2021; dealer Haboltd Pictura, 2021-2023; gift of Bob Haboltd with partial purchase thanks to Mr H.B. van der Ven, The Hague, and The Friends Lottery, dedicated to Ger Luijten (1956-2022)
 (inv. no. SK-A-5107).



2 Model: WILLEM DANIELSZ VAN TETRODE (Delft c. 1525-1580 Westphalia), Rome or Florence, c. 1562-66

Cast: ANONYMOUS, Florence (?), c. 1560-1620

Écorché (flayed figure)

Bronze, with warm brown organic patina, h. 43.5 cm

The oeuvre of the Delft sculptor Willem van Tetrode includes a small group of bronzes that were largely developed during his stay in Italy (c. 1548-67). This elegant, but surprising *écorché* is among them. Only five bronze casts of the model are known; the one discussed here is the very best. There were originally many more castings of the figure in circulation, not in bronze but in cheaper plaster, which many seventeenth-century artists in the Low Countries used as anatomical examples.

The model for Van Tetrode's *écorché* was without doubt created during his stay in Florence around 1562-66. In this period study of the human anatomy by means of an annual dissection was included in the statutes of the Accademia del Disegno. The background to this growing attention to anatomy among artists in Italy was the idea that an accurate, natural depiction of a human figure in motion – a *viva figura* – could only be achieved if the artist had thorough knowledge of the structure and workings of the body under the skin. Van Tetrode's bronze *écorché* is one of the earliest examples of this almost scientific fascination with the internal structure of the human body, and possibly the very earliest known walking example in sculpture. He brought the flayed cadaver to life in an active pose: he has taken a step, leans back and at the same time makes an elegant gesture with his arm. Because it is in the movement of the head, torso and limbs that the working of the muscles is strongest and most expressive, a dynamic pose like this is very important to artists. In Van Tetrode's case, the study of human anatomy eventually led to the development of exaggerated musculature as a stylistic device, for instance in his *Hercules Pomarius* in the Rijksmuseum's collection (inv. no. BK-1954-43), in which Goltzius followed him. Interestingly, he also worked some of the musculature of the Classical Laocoön group in Rome into his *écorché*, a reflection of the importance of the (likewise naturalistic) sculpture of Antiquity as an artistic norm. The figure holds a flap of its own skin in its right hand.

Evidently it has flayed itself, a macabre iconography through which the sculpture expresses at the same time a fascination with morbid thoughts on the boundary between life and death, sexuality and pain.

FS

LITERATURE:

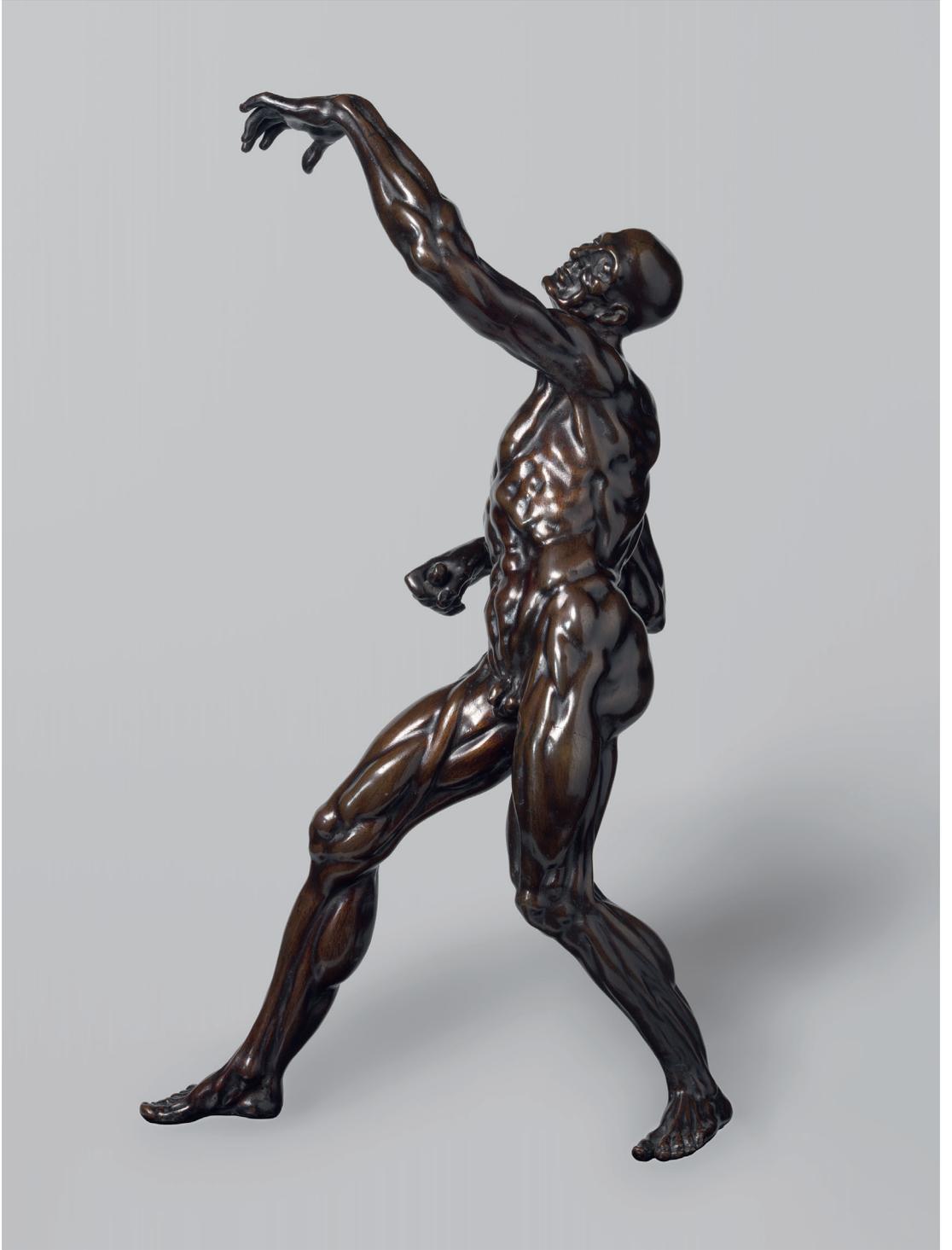
Margaret H. Schwartz, Francesca G. Bewer, Henry Lie and Frits Scholten, *European Sculpture from the Abbott Guggenheim Collection*, New York 2008, pp. 7, 15, 16, 19, 140-41 (no. 72), 231

Frits Scholten, 'Willem van Tetrode, alter Praxiteles', in *Willem van Tetrode, Sculptor (c. 1525-1580)/Guglielmo Fiamingo Scultore*, exh. cat. Amsterdam (Rijksmuseum)/New York (The Frick Collection) 2003/2004, pp. 10-77

PROVENANCE:

...; private collection, Amsterdam, until 2003; sale, New York (Sotheby's), 'Property of a European gentleman', 22 January 2004, no. 160, to collection of Peter Guggenheim & John V. Abbott Jr, The Abbott Guggenheim Collection, New York, 2004-2015; sale, New York (Christie's), The Abbott Guggenheim Collection, 27 January 2015, no. 71, to collection of Peter David Pritchard, New York, 2015-2020; Peter Pritchard's heirs, New York, 2020-2023; their sale, New York (Christie's), 'Modern Medici: Masterpieces from a New York Collection', New York, 27 January 2023, no. 210, to the museum with support of The Friends Lottery and Mr H.B. van der Ven, The Hague, 2023

(inv. no. BK-2023-1).



3 REMBRANDT HARMENSZ VAN RIJN (Leiden 1606-1669 Amsterdam)

The Standard Bearer, 1636

Oil on canvas, 120.5 x 97.5 cm

Signed and dated, lower left: *Rembrandt f/1636*

Rembrandt was thirty years old when he painted this robust, half-length figure of a standard bearer in 1636. It was a crucial moment in his career, for only a year earlier he had set up shop for himself in Amsterdam. In the first half of the sixteenth-thirties, while running Hendrik Uylenburgh's studio, he had become the city's most sought-after portraitist, but he now pursued the greater ambition of commandeering a place amongst the most pre-eminent painters in the history of art. Depicted slightly from below, *The Standard Bearer* proudly poses before a column, the symbol par excellence of fortitude. The commanding pose, with one hand planted firmly on the hip whereby the elbow appears to project into the viewer's space, is typical of the new 'Baroque' style that Rembrandt developed at this time. The success of this illusion is in large part due to the brilliant handling of light and shadow and the variation in finely and coarsely applied brushstrokes.

The Standard Bearer is not a portrait of a contemporary ensign, but rather a depiction of the ensign as a type, in the tradition of sixteenth-century prints of the Germanic mercenaries of the time, known as *Landsknechte*. This is mainly due to the figure's fantastic outfit, which, except for the sash, gorget and feathers, is unmistakably of sixteenth-century vintage. The costume consists of a short jerkin, made of a shiny light-green fabric, with elaborate closures and vertical strips of gold braid on the skirt. No less old-fashioned in 1636 were the leg-of-mutton sleeve, codpiece, notched bonnet and walrus moustache. These items of clothing as well as the arm akimbo pose were inspired by a 1614 etching by Filippo Napoletano, which, in turn, was based on a sixteenth-century print by Jörg Breu the Younger. The use of antiquated dress and the fact that Rembrandt appears to have given him his own features lends the figure an iconic status; he is not an individual seventeenth-century ensign, but rather *the* ensign of the Eighty Years' War (1568-1648), the Dutch struggle for independence from Spain.

JB

LITERATURE:

- Petria Noble et al., 'Rembrandt's *The Standard Bearer*: New Findings from Imaging Analyses', *The Rijksmuseum Bulletin* 71 (2023), pp. 171-79
 Jonathan Bikker, *Rembrandt: The Standard-Bearer | Rembrandt: De vaandeldrager*, Amsterdam 2023
 Volker Manuth et al., *Rembrandt: The Complete Paintings*, Cologne 2019, pp. 689-90, no. 289
 Marieke de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam 2006, pp. 171-72
 Pieter J.J. van Thiel in Christopher Brown et al., *Rembrandt: The Master and his Workshop*, exh. cat. Amsterdam (Rijksmuseum) and elsewhere 1991-92, pp. 200-03, no. 26
 Josua Bruyn et al., *A Corpus of Rembrandt Paintings 111, 1635-1642*, Dordrecht/Boston/London 1989, pp. 224-31, no. A 120

PROVENANCE:

For the complete known provenance, see the forthcoming online entry in *Dutch Paintings of the Seventeenth Century* (<https://www.rijksmuseum.nl/en/research/collection-catalogues>). For a discussion of the previous owners of the painting, see Bikker 2023, pp. 46, 52-58.

CREDITLINE:

Purchased, € 175,000,000, by the Dutch State with the support of the members of the Rembrandt Association (thanks in part to its Stortenbeker Fonds, A.M. Roeters van Lennep Fonds, Nationaal Fonds Kunstbezit, Nationaal Fonds 1930, Acquoy-Nairac Fonds, Mevrouw dr. E. Frederiks F Fonds, Mevrouw J.J. den Boer-den Herder Fonds, Cleyndert Fonds, Van Rijn Fonds, Saskia Fonds, Fonds voor Klassieke Beeldende Kunst, Themafonds 17de-eeuwse schilderkunst, Warning-Meijaard Fonds, Daan Cevat Fonds, the annual contribution of the Prins Bernhard Cultuurfonds and additional donations from members), the Rijksmuseum Fonds (Hans & Hedy de Klerk, Conrad Whelan 42 Fund, Anita Nijboer Fonds, the International Circle and other private donors) and The Friends Lottery, for placement in the Rijksmuseum, 2022
 (inv. no. SK-A-5092).



4 MARIA VAN OOSTERWIJCK (Nootdorp 1630-1693 Uிடdam)

Vanitas Still Life, c. 1675

Oil on canvas, 82 x 105 cm

The acquisition of this painting has filled a gap in the Rijksmuseum's collection. Ranking alongside Judith Leyster and Rachel Ruysch, Maria van Oosterwijck is one of the most important female painters of the Dutch seventeenth century. Whereas the Rijksmuseum has paintings by Leyster and Ruysch, until recently there was no work by Van Oosterwijck in its collection. Nowadays she is the least known of the three, but in her own time she was a celebrity. Arnold Houbraken wrote in his *Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen* that during her life Van Oosterwijck's paintings were admired by all art-loving courts. Among others, Louis XIV of France, Jan III Sobieski of Poland, Cosimo III de' Medici of Tuscany, King-Stadholder William III and Emperor Leopold of Austria owned her work. Leopold and his wife Empress Claudia Felicitas of Austria-Tyrol were so delighted with the painting they had purchased that they sent the artist portrait medals of themselves framed with diamonds as thanks; the portrait of the empress can be seen in this recently acquired painting.

We know of only thirty or so paintings by Van Oosterwijck. The small number is related to her working method. Houbraken wrote that she worked slowly because of the 'cleanliness and thoroughness' that she practised. Research undertaken into our painting also makes it clear that she made drastic changes while she was painting. For example, an already completed snake crawling out of the barred window and an hourglass have disappeared under the paint.

Van Oosterwijck specialized in flower still lifes. A bouquet also occupies an important place in this work, but, exceptionally, she also added all kinds of objects, such as a Bible, a skull, a jewellery box decorated with Christian scenes and two tablets with the Ten Commandments. In so doing she created a work with a complex, deeply religious iconography which may have been rooted in the devout environment in which she was raised: her father and grandfather were both clergymen. Houbraken wrote that she herself was also 'extremely religious'.

The most striking thing about the painting is perhaps the fact that Van Oosterwijck explicitly

explains the message she wanted to convey on the sheet of paper in the foreground. On it she quoted a text from the Bible for every detail shown on the canvas. In the case of the sunflower from Malachi 4:2: 'But unto you that fear my name shall the sun of righteousness arise with healing in his wings.' Together the Bible references form a doctrine of salvation in which Jesus Christ has alleviated the Fall of Adam and Eve and the Bible must be the guide for human life. Everyone who loves Jesus Christ will ultimately receive 'the crown of righteousness'. She depicted the latter by way of the beautifully rendered blue and white periwinkle on the skull in the middle of the painting.

FL

LITERATURE:

Laurentia Ann McIntosh, *Maria van Oosterwijck: The Life and Works of a 17th-Century Dutch Artist*, dissertation University of Wisconsin-Madison 2010 (typescript)

Niederländische Malerei des 17. Jahrhunderts aus Osnabrücker Privatbesitz, exh. cat. Osnabrück (Städtisches Museum) 1948, no. 25

PROVENANCE:

...; private collection, Osnabrück, 1948; ...; anonymous sale, Cologne (Lempertz), 21 May 2005, no. 712; ...; anonymous sale, London (Christie's), 4 and 5 December 2012, no. 26 (bought in); ...; private collection, Germany; from which, through mediation of Christie's, London, purchased by the museum with support of The Friends Lottery and het 'Vrouwen van het Rijksmuseum' Fonds, 2023 (inv. no. SK-A-5104).



- 5 Glassmaker: JOHANN KUNCKEL VON LÖWENSTERN (Wittenberg bei Plön c. 1637-1703 Bernau bei Berlin?)
 Glass engraver: ATTRIBUTED TO GOTTFRIED SPILLER (Silesia c. 1663-1728 Berlin)
Gold Ruby Goblet with Shell-Shaped Cup, c. 1685-90
 Gold ruby glass, engraved, 14.3 x 11.3 x 9 cm

This goblet, made by the German apothecary and alchemist Johan Kunckel, is one of the earliest examples of gold ruby glass. Around 1684 Kunckel succeeded in developing gold ruby glass – glass that takes on an intense red colour with the addition of minuscule particles of gold.

In 1679 Kunckel was appointed by Frederick William I, Elector of Brandenburg and Duke of Prussia. The ruler was so delighted by Kunckel's discovery that he gave him an island near Potsdam for his work. Here, out of sight of rivals, Kunckel had his own laboratory and glass works, where he could carry out his experiments and make his gold ruby glasses. The secret of the process leaked out, however, and this material rapidly became very popular, not least because of the supposed healing properties of gold.

During an earlier appointment at the court of Dresden, Kunckel had had the opportunity to dig through the immense library of Johan George II, Elector of Saxony, in search of the secret of making gold, one of the classic occupations of alchemists. As the son of a glass maker, Kunckel was extremely interested in the recipe book *L'Arte Vetraria* (1612), compiled by the Florentine priest and alchemist Antonio Neri (1576-1614) and translated into English as *The Art of Glass* by Christopher Merret in 1662. Kunckel continued to build on this knowledge by making the recipes again and adding comments. He published them in his *Ars Vitraria Experimentalis* in 1679.

For his development of gold ruby glass he stood on the shoulders of two German alchemists in particular – Andreas Cassius (1600-1676) and Johann Rudolf Glauber (1604-1670). For his recipe for gold ruby glass, which was not published until after his death, Kunckel used 'Purple of Cassius', a tin chloride solution in which gold is included, broken down to colloids, which produces a purple-ruby colour. Kunckel added the solution to the glass melt, which remains colourless until it is reheated, the moment when the gold colloids are locked into the crystalline structure of the glass. This requires a subtle equilibrium, since heating for too long turns the glass into a dark, opaque colour resembling liver.

The goblet, which the Rijksmuseum acquired with its accompanying leather case (BK-2023-7), is engraved all round with a decoration of putti plucking grapes, probably by the glass engraver Gottfried Spiller. It is finished in such a way that it looks more like carved stone than a glass object. There are a few comparable gold ruby glass objects in international public collections by the same engraver, but this piece stands out because of its shell-like shape. This form in conjunction with Kunckel's alchemical invention and the striking red colour must have made this object particularly attractive to a collector of curiosities. The collection from which it has come is unknown.

MB

PROVENANCE:

...; a private collection, Brescia, Italy; from which? purchased by Galerie Kugel, Paris; from which purchased by the museum with the support of The Friends Lottery, the Ambaum Haks Fonds/Rijksmuseum Fonds and Mr H.B. van der Ven, The Hague, 2023

(inv. no. BK-2023-6).



6 GIOVANNI BATTISTA FOGGINI (Florence 1652-1725)
Mercury Binding Prometheus, c. 1685-1700
 Bronze, with transparent reddish lacquer patina, h. 43 cm

As punishment for stealing fire from the gods for humanity, Prometheus, a Titan, was chained to a rock in the Caucasus Mountains by Mercury. Zeus had condemned him to relentless torment by sending an eagle every day for a period of 30,000 years, each time devouring the Titan's liver that would grow back at night. Prometheus suffered this excruciating punishment until he was freed by Hercules after thirty years. This dynamic bronze depicts the moment he is bound, with Mercury on the left, in the process of pulling on the chain with which Prometheus's hands and one leg have already been shackled. On the right sits the eagle, which already has a piece of the liver in his beak.

The maker of this bronze, Giovanni Battista Foggini, worked as a sculptor at the archducal court of the Medici in Florence. In 1673 Cosimo III sent him to Rome to complete his studies. There he encountered the strong influence of Bernini's sculpture, which is clearly manifested here in Mercury's dynamic pose, borrowed directly from the Apollo in Bernini's famous marble *Apollo and Daphne* group in the Galleria Borghese in Rome.

There is just one other known example of this bronze (Victoria and Albert Museum, inv. no. A.3-1967), which has darker patina and is a little less finely finished. It also differs in the position of some motifs from the Amsterdam piece, which is the original model, in part as the result of a later revision by Foggini. In the mid-eighteenth century another version of the binding of Prometheus was cast in Doccia porcelain.

The Rijksmuseum owns a bronze group by a French contemporary of Foggini's, François Lespingola (1644-1705), from more or less the same period, which depicts the end of the Prometheus myth – his release by Hercules (inv. no. BK-2008-93). From 1666 to 1675 Lespingola lived in Rome, where he was a member of the Accademia di San Luca. His last years in the city overlapped with Foggini's stay there. It is therefore tempting to suppose a connection between Lespingola's *Hercules Rescuing Prometheus* and Foggini's allied composition made two decades later. The two artists were even confused a hundred years later:

when Foggini's London *Mercury and Prometheus* was sold at auction in Paris in 1772, it was attributed to Lespingola. Lespingola's group, composed across the full width, creates more drama and pathos with the extreme poses of Hercules and Prometheus and of the eagle perched threateningly on the rock, the outermost point of the composition, while the composition of Foggini's *Mercury Binding Prometheus*, rotating around its axis, has a more intense and compact effect. In other words, as Foggini's form, focused inward, echoes the chaining of the Titan and his ensuing isolation, so Lespingola's open composition reflects his liberation.

FS

LITERATURE:

John Pope-Hennessy, 'Foggini and Soldani: Some Recent Acquisitions', *Victoria and Albert Museum Bulletin* 3 (October 1967), pp. 135-44, and fig. 2

Klaus Lankheit, *Florentinische Barockplastik: Die Kunst am Hofe der letzten Medici 1670-1743*, Munich 1962, p. 81, and figs. 120, 121

Olga Raggio, 'The Myth of Prometheus: Its Survival and Metamorphoses up to the Eighteenth Century', *Journal of the Warburg and Courtauld Institutes* 21 (1958), pp. 44-62, nos. 1-2

Catalogue des estampes, vases de poterie étrusques, figures, bas-reliefs & bustes de bronze, de marbre & de terre cuite, ouvrages en marqueterie du célèbre Boule père, pièces de mécanique, & autres objets curieux du cabinet de feu M. Crozat, Baron de Thiers, ..., Paris 26 February and 27 March 1772, pp. 149, 150 (no. 911)

PROVENANCE:

...; Carel Rikus Merkus (1874-1946), by descent to the last owner; from whom purchased by the museum with the support of The Friends Lottery and Mr H.B. van der Ven, The Hague, 2022

(inv. no. BK-2021-213).

* I thank Kira d'Albuquerque (v&a) for her help in researching the London bronze, and my Rijksmuseum colleague Jeroen ter Brugge for his exhaustive research into the provenance of the sculpture, the extended version of which can be viewed in the collection database.



- 7 MAURICE DENIS (Granville 1870-1943 Paris)
Funeral in My Own Neighbourhood (recto), c. 1894
Three Women in Breton Costume Reading in a Garden (verso), c. 1893
 Oil on canvas, 45.8 x 32 cm
 Signed, recto, lower right, in monogram: MD

Having seen the exhibition in the Parisian Café des Arts, organized by Paul Gauguin in 1889, Maurice Denis and his artist friends united under the name 'Nabis'. A year earlier, Gauguin had advised one of the future members, Paul Sérusier, to use only pure colours to paint *Le Talisman*, a small depiction of a lake reflecting the trees on the bank (Musée d'Orsay, inv. no. RF 1985 13), creating what was to become the group's touchstone. Denis, in turn, put their artistic ideas into words in 1890. He wrote: 'Remember that a picture, before being a battle horse, a female nude or some sort of anecdote, is essentially a flat surface covered with colours assembled in a certain order.' Lines, forms and colours were no longer used to depict reality, but instead became personal expressions of emotion.

In *Funeral in My Own Neighbourhood* Denis created his own vision of their concept, using unadulterated colours divided by dark lines. This so-called cloisonné technique was derived from the creation of enamel decoration on metalwork in which coloured material is held in place or separated by metal strips. Denis used a high horizon to create space for three scenes that reinforce one another. In the foreground, the sandstone buildings depicting the Prieuré in Saint-Germain-en-Laye, which Denis would purchase in 1914, stand witness to a funeral. On the second plane, a pink house in a grove of trees abuts a hilly countryside blanketed with bare reddish-brown fields. In the background, dark hills form the backdrop for a steam engine, emitting an aquamarine plume of smoke, pulling a series of wagons. Instead of classic artistic rules to evoke his landscape, Denis employed what is known as mobile perspective: different viewpoints used simultaneously to create his own unique vision.

On the verso of this painting there is a slightly earlier work, possibly a variation of a painting depicting *Three Breton Women* (Musée d'Orsay, inv. no. RF 1977 144, dated 1890). The subject of three women reading in a garden implies personal introspection, but the execution is still naturalistic, although the high horizon – giving just a glimpse

of the Breton seashore with boats on the beach – foreshadows the symbolism that so clearly inspired him to paint the landscape on the recto a year later.

The Nabis' credo also influenced the work of many foreign artists. In the early eighteenth-nineties, the Dutch artist Jan Verkade joined the Nabis, adopting their cloisonné style as the Rijksmuseum painting *Memory* (inv. no. SK-A-5051) clearly evokes. The Dutch artist Meyer de Haan worked closely with Gauguin, as well as with Sérusier, in Le Pouldu (Brittany). He soon adopted their style, producing colourful symbolist landscapes and still lifes. Verkade introduced Denis to Jan Toorop, thus ensuring Denis's entry into the Dutch art world and he began exhibiting in the Netherlands, for instance at the Stedelijk Museum Amsterdam on the occasion of the first exhibition of the Moderne Kunstkring, together with Jan Sluijters, Piet Mondrian, Paul Cézanne and Pablo Picasso, in 1911.

MJ

LITERATURE:

- Maurice Denis*, exh. cat. Paris (Galerie des Beaux-Arts) 1963, no. 74
Maurice Denis: Peintures, aquarelles, dessins, lithographies, exh. cat. Albi (Musée Toulouse Lautrec) 1963, no. 30

PROVENANCE:

- Galerie Ambroise Vollard (acquired from the artist), Paris, 1899-1939; his mistress Madeleine de Galéa (by inheritance), 1939-55; her son Robert de Galéa, 1955-61; his son Christian de Galéa, from 1961; from whom acquired by Daniel Wildenstein between 1964 and 1974, retained by him until 2001; his son Guy Wildenstein & Wildenstein & Company 2001-23; from whom acquired by the museum, 2023 (inv. no. SK-A-5108).



- 8 Design: VICTOR HORTA (Ghent 1861-1947 Brussels)
 Manufacture: ANONYMOUS
Art Nouveau Chair for the Dining Room of Château Solvay, c. 1894
 Mahogany, imitation crocodile leather, brass nails, h. 91 cm

This chair, made to a design by the renowned Belgian architect Victor Horta, is one of the very first pieces of Art Nouveau furniture. The organic idiom characteristic of the early phase of this style is visible in the curvilinear shapes of the backrest and in the side view of the chair, where the transition from the legs into the back post is formed by a single flowing line. The sinuous, floating top rail provides a handhold so the chair can be moved easily. The seat and back of the chair are upholstered in imitation crocodile leather secured with domed brass nails embossed with star motifs.

Horta designed the chair as part of the furnishings of Château Solvay in La Hulpe just outside Brussels, which he was to work on from 1893 for the major industrialist Ernest Solvay (1838-1922). In 1897 illustrations of the interior of the house, including the dining room with chair, were published in the first issue of the French magazine *Art et Décoration*, which was devoted to the latest developments in applied art and interior design. As well as his work on Ernest Solvay's country estate, the architect was to receive more commissions from the Solvay family, including the building and furnishing of Hôtel Solvay in Brussels, now regarded as one of Horta's most important and best-preserved interiors.

Many modernist architects have ventured to design chairs and Horta regarded the furnishing and decoration of a house as a fundamental aspect of his practice. This chair thus illustrates the architect's rationalist aesthetic, which emphasized unity in structure and ornamentation. The pleats carved into the wood of the back splat create a sculptural effect and are derived from Horta's work in stone and metal, thus connecting the style of this chair with his architectural oeuvre. The double stretchers on either side of the chair strengthen its construction but at the same time betray a degree of uncertainty in this very early design by Horta for furniture.

AD

LITERATURE:

Françoise Aubry, Borys Delobbe and Jonathan Mangelinckx (eds.), *Art nouveau belge: vers l'idéal*, Brussels 2019 (Editions Musée Horta), vol. 1, ill. cover and pp. 62-63
Art et Décoration, January 1897, p. 17

PROVENANCE:

Commissioned by Ernest Solvay (1838-1922) for the family dining room at the Château Solvay in La Hulpe; by descent through the family; ...; collection of Thierry Allard, Brussels, c. 1990-2003; from whom to the collection of Joris Visser, Brussels, 2003-23; from whom to Thomas Deprez Fine Arts, 2023; from which purchased by the museum with the support of the Ambaum Haks Fonds/Rijksmuseum Fonds, 2023 (inv. no. BK-2023-20).



9 LUCIEN GAILLARD (Paris 1861-1942)

Ring in the Shape of a Crab, c. 1905-06

Gold, natural pearl, d. 17 mm, w. 11.2 grams

Inscription: stamped L. GAILLARD. Marks on the outside of the hoop: LG in lozenge, maker's mark (Remi Verlet, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Paris 2022, p. 958); eagle's head, restricted warranty mark for 750/1000 gold, Paris, in use since 9 May 1838 (Anne Dion-Tenenbaum, *Orfèvrerie française du XIXe siècle: La collection du Musée du Louvre*, Paris 2011, ill. on p. 303)

The Parisian jeweller Lucien Gaillard was responsible for some iconic jewellery designs in the period around 1900. His comb in the form of two dragonflies (inv. no. BK-1990-1) is one of the highlights of the Rijksmuseum's jewellery collection. In 2021 an exceptional ring by Gaillard was acquired at auction, the first Art Nouveau ring in the collection. Although Gaillard and his contemporaries, René Lalique (1860-1945) and Georges Fouquet (1862-1957) among them, made designs for rings, they were not usually the type of jewel in which they could truly display the excellence of their designs, so the number of top-quality Art Nouveau rings is relatively small. This ring in the shape of a crab is therefore an important addition to Gaillard's known oeuvre.

Although flora and fauna are fundamental to Art Nouveau decoration, sea creatures play a very small role. The jewellers of this period only occasionally used motifs of seahorses, cephalopods, crabs and the like. The execution of the crab ring is also worth mentioning. The strong animal form of the crab was modelled in wax first and then cast in solid gold. Unlike other Art Nouveau rings, the crab was not decorated with enamel. A natural bouton pearl (with one flat side) is gripped in its claws, as if it is emerging from the sea.

Gaillard came from a family of goldsmiths, but originally concentrated on the colouring and surface treatment of bronze. He was also very interested in Japanese goldsmithing, and when he took over the family firm in 1892, he brought Japanese goldsmiths to Paris to work with him. These two interests come together in the crab ring. The 18-carat gold alloy in which the crab is cast contains a relatively high proportion of silver (16%) which gives the gold a pale greenish-yellow hue. Japanese goldsmiths were highly skilled in using coloured gold in their designs.

There are few sources of comparison for the crab ring. In the collection of the Museum für Angewandte Kunst (MAK) in Vienna there is a similarly solid cast ring in the shape of a stylized

owl (inv. no. BJ1295). The MAK bought this ring from Gaillard in Paris in 1906; the crab ring was probably made in the same period. In the Paris magazine *Revue de la bijouterie, joaillerie, orfèvrerie* of August 1901 there are several illustrations of Salon jewellery by the (French?) goldsmith Robert (Yahn-)Nau; one of them is a ring with similar iconography, in the form of an octopus with a gemstone in its tentacles.

SvL

PROVENANCE:

...; anonymous sale, *L'Europe Art Nouveau*, Paris (Million) 25 November 2021, no. 2453 (159), to the museum with the support of the Corrie Bleekemolen Juwelenfonds/Rijksmuseum Fonds (inv. no. BK-2022-27).



IO FIRM OF M. VAN MENK (c. 1890-1919)

Gilded Picture Frame in Louis XIV Style, 1913

Pine wood, compo, gold leaf, 167 x 147 cm (outer dimensions), 128.5 x 109 cm (sight size)

Picture frames are even more a matter of taste than paintings. Once the historical unity of a painting and a frame is broken, it is almost always final. It is therefore a rare stroke of luck that *Benares* by Marius Bauer (1867-1932) could be reunited with its original frame.

Benares is one of Bauer's finest Indian paintings. It depicts the steps that lead to the Ganges, with Ramawahal Ghat on the left and the Brij Rama palace on the right. Bauer painted it in 1913 and in August of that year it was put up for sale by the firm of E.J. Van Wisselingh & Co. Less than three months later it was sold to Professor Jacob Rotgans (1859-1948). It remained in the family and in 2002 Dr Woutera van Iterson (1914-2002) bequeathed it to the Rijksmuseum (inv. no. SK-A-4975). At that time the painting no longer had its original frame and had been put into a narrow, gilded scotia frame with a linen-lined inlay.

Benares in its original frame can be seen in a photograph taken around 1920 of the interior of Lokhorst in Baarn, the house owned by Rotgans and his wife Woutera Rotgans-Stheeman (1859-1936). Although it is out of focus here, we can recognize the frame that the Rijksmuseum acquired last year. The fact that it is an exact fit and the title of the painting and the painter's name are written on the back in pencil, confirms that it has to be the same frame. Furthermore, two labels refer to exhibitions that featured *Benares*: the Biennale in Venice in 1920 and an exhibition in the Stedelijk Museum in Amsterdam in 1923. A third label is from the frame maker M. van Menk. The firm had premises in Kalverstraat and Spuistraat in Amsterdam, and was one of Van Wisselingh's regular suppliers. In 1913 alone, the year in which *Benares* was sold, Van Menk supplied Van Wisselingh with several hundred frames, including frames like this one, in late Louis XIV style. The wide ogee-shaped profile with hatching, scrolling acanthus foliage and flowers and with slightly raised acanthuses that accentuate the corners and centres, are characteristic of the type that this frame harks back to. The ornaments are not carved, as was common in the previous centuries, but made of a chalk-glue paste named compo that is pressed in moulds, a cheaper and quicker technique.

Although *Benares*'s picture frame is not mentioned as such in the firm's account books, now in the Van Wisselingh Archives (RKD), the painting would have been sold framed. An indication of this is the fact that in August 1913, two weeks after it arrived, Van Wisselingh lent *Benares* to the Amsterdam artists' group *Arti et Amicitiae* for a 'select exhibition'. It may well have been the exhibition that commemorated the end of French rule and the beginning of the constitutional monarchy, a hundred years earlier. *Benares* was probably not included and returned after a few days, but that does not alter the fact that Van Wisselingh would not have submitted it unframed. Another indication that the painting was sold framed is that in letters to the art dealer Bauer repeatedly mentions frames that were made, or had to be made, for his works.

Photographs from Van Wisselingh's anniversary exhibition in the Pulchri Studio in 1912 provide more insight into how Bauer's paintings were framed. As well as being uniform to a considerable degree, they were also customized. The frames around Bauer's paintings were inspired by the Louis XIII and Louis XIV styles, and there were also more modern, simplistic frames.

Benares and its Louis XIV style frame were separated after 1923 and before the early nineteen-sixties. Family members recall the narrow, gilded frame from that time. Van Menk's original frame was given a new life around a still life by Jurrien Marinus Beek (1879-1965). The effect of the wide, gilded Louis XIV frame around *Benares* is particularly impressive when compared with the later frame. *Benares* has undergone a metamorphosis, but for anyone unaware of that, it is as if it has never been otherwise.

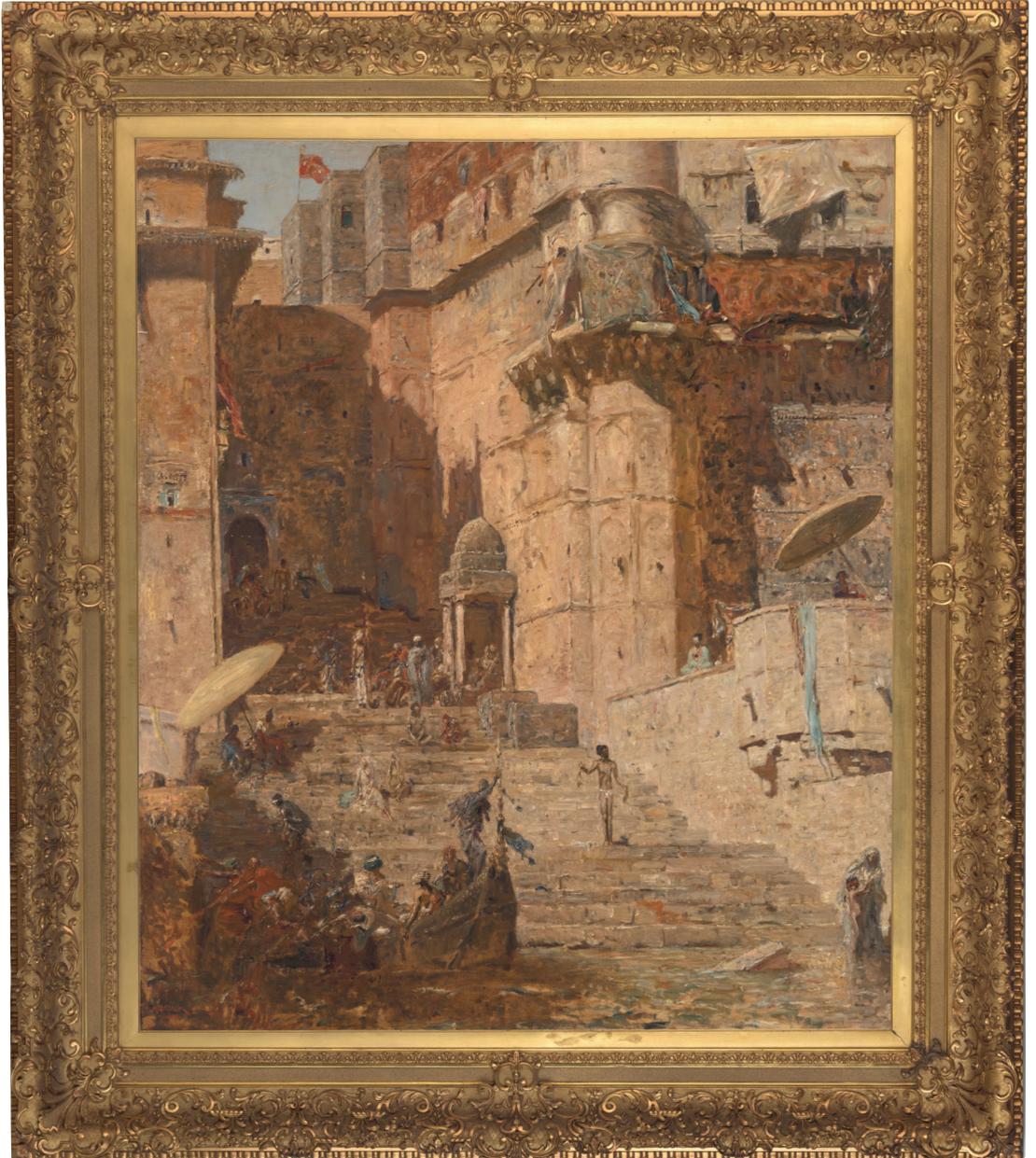
JDF, TG

LITERATURE:

Yvonne Brentjens, *Rechte stoelen, rechtschapen burgers: Wonen volgens 't Binnenhuis (1900-1929)*, Zwolle 2011, pp. 176 (ill.), 177

PROVENANCE:

Made for SK-A-4975 on behalf of the art dealer E.J. van Wisselingh; from whom purchased with SK-A-4975 by Professor Jacob Rotgans (1859-1948), Baarn, November 1913;



...; unknown private collection, Leiden (Callandstraat, the neighbour of Mr Tillema's mother); from whom purchased by Mr Tillema, Leiden, around 1980, with a still life painting by Jurrien Marinus Beek; sale [section Tillema, Leiden], Leiden (Onder de Boompjes), 19 June 2023, no. 235, without the painting by Van Beek (no. 236), to the museum (inv. no. SK-L-7015).

II Design: ANDRIES COPIER (Leerdam 1901-1991 Wassenaar), c. 1929

Manufacture: GLASFABRIEK LEERDAM, 1930

Three Graniver Cactus Pots on a Rectangular Stand

Black tray: 2 x 32 x 10,5 cm; blue pot: 12 x 10,5 x 10,5 cm; two yellow pots: 9,4 x 10,5 x 10,5 cm

In 1929 Andries Copier designed a series of cactus pots for Glasfabriek Leerdam: a high and a low model finished in yellow and blue. They were commended in the advertising campaign for the usefulness of the interlocking protrusions and indentations that made it easy to create a row of pots on a windowsill. They were actually called *bouwbloempotten* – ‘building flower pots’ – in advertisements.

Each pot had its own square black stand to collect surplus water. This set, however, is remarkable because of the rectangular tray on which the three pots stand side by side. Perhaps the perfectionist Copier was bothered by the spaces between the pots with their individual stands and decided to make an addition. In 1930 he designed the long rectangular stand that replaced the separate stands and could hold three interlinked pots. With this striking feature, the emphasis was on uniformity rather than the connection of the parts.

Even though the rectangular stand was fully in keeping with Copier’s design idea, this set was never put into production. There are no other examples in museum collections and this model does not feature in advertising material or sales catalogues. Copier himself reportedly spoke about ‘some test models’. The production process probably created problems for him. The rectangular shape makes the stand very fragile, which is most likely why it never got beyond the test stage.

The set is made of graniver, a material developed in the early nineteen-twenties, which was initially used as building glass, among others by the architects H.P. Berlage and Karel de Bazel, who were associated with Glasfabriek Leerdam. This glass compound is opaque, the raw materials are cheap and it was inexpensive to produce because it was pressed in a mould. This sounds more industrial than it was; it was actually pressed by hand, which required a lot of physical strength.

Copier used this material to solve the ‘problem’ of red terracotta pots. These were not attractive, often had white efflorescence, and if they were put in a more decorative ‘cachepot’ the effect was untidy. The initially round, and later cube-shaped

graniver pots that Glasfabriek Leerdam produced from 1928 onwards had no need for separate inner pots; all that was required were a few shards placed over the drainage hole at the bottom. They were specifically marketed as pots for cactuses and succulents. In the late nineteen-twenties cactuses found their way to windowsills in Europe and became extremely popular. The sculptural shapes of cactuses with their sturdy spines fitted in well with the aesthetic ideals of modernism and looked particularly good in Copier’s simple pots, as can be seen in many of the promotional photographs.

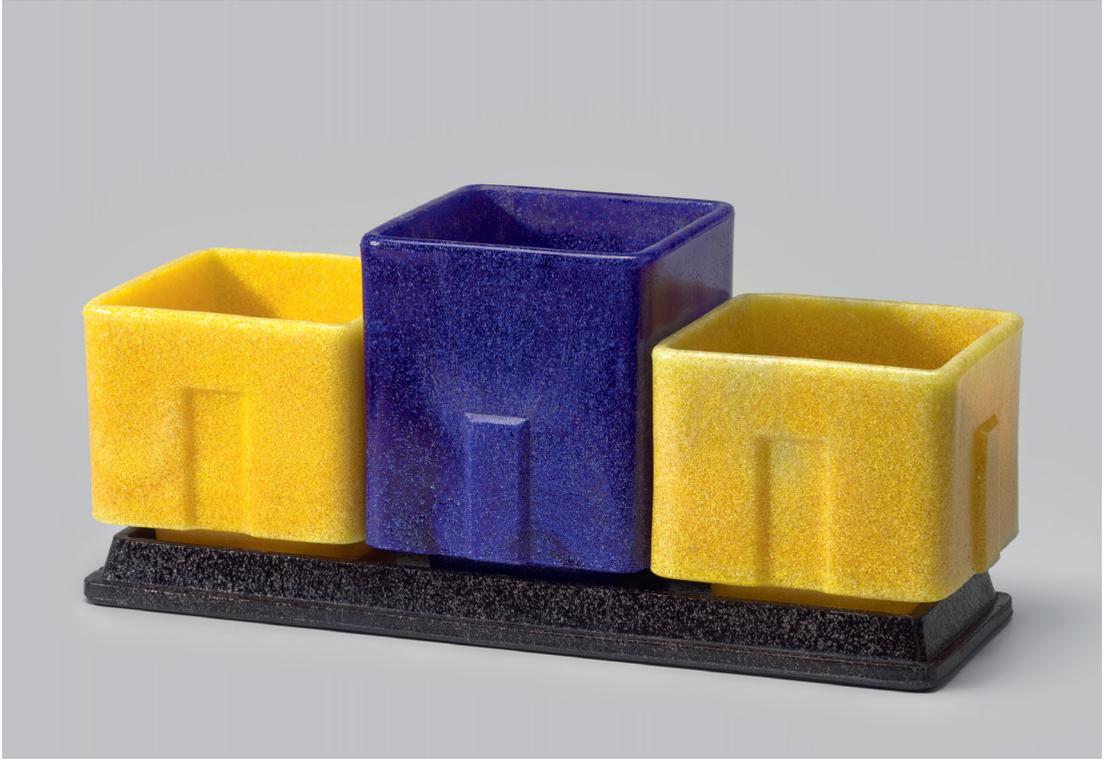
MB

LITERATURE:

Titus Eliëns, *Frans Leidelmeijer: 25 jaar pleitbezorger van de kunstnijverheid in Nederland uit de periode 1880-1940*, Bussum 1997, p. 43

PROVENANCE:

....; collection of Frans Leidelmeijer, Amsterdam; from whom purchased by a private collector, United States, after 1997;; Patrick van Bekkum, Waddinxveen, 2018-23; from whom purchased by the museum with the support from the Ambaum Haks Fonds/Rijksmuseum Fonds, 2023
(inv. no. BK-2023-2-1 t/m 4).



12 MARLOW MOSS (London 1889-1958 Penzance)

White and Black (no. 27), 1948

Oil on canvas, 53.5 x 53.5 cm, mounted on board, 63.5 x 63.5 cm

'I am no painter, I don't see form, I only see space, movement, and light.' With these words British-born artist Marlow Moss challenged preconceptions about the visual arts. Working across mediums, including painting, sculpture and drawings, Moss's impact on avant-garde abstraction and constructivism in Europe is undeniable, although the artist was long overlooked. Many of Moss's works have unfortunately been lost or damaged, making this recently acquired painting a rare and exceptional gem. It represents one of the scarce surviving paintings of the late nineteen-forties in which the artist did not use any colour. Another example, a painting made in similar dimensions a year later, finds its place in the collection of the Museum of Modern Art in New York (inv. no. 500015909), underlining Moss's enduring legacy.

White and Black (no. 27) embodies a universal equilibrium, manifested within a stark, square white canvas punctuated by intersecting black lines. Its monochromatic play reflects Moss's refined artistic restraint, a departure from earlier works. Seeking to depict an ever-evolving cosmos, the artist often aimed to capture a perpetual sense of movement in the arrangement of geometric forms. By forsaking colour, the absence of natural forms is emphasized. The artist suggested that the intersecting lines of such works could evoke musical notes within a visual symphony, inviting viewers to ponder the harmonies of form and sound within the realm of visual abstraction.

Born Marjorie Jewel Moss, to a prosperous London Jewish family, the artist took on the gender-neutral name of 'Marlow' around 1919. Moss initially visited Paris in 1927 and eventually settled there in 1929. During this time Moss crossed paths with the Dutch writer Antoinette Hendrika (Nettie) Nijhoff-Wind (1897-1971), who was to become Moss's life-long partner. She introduced Moss to Piet Mondrian and they maintained a close dialogue, regularly corresponding and evaluating each other's work. As well as drawing inspiration from the De Stijl movement, Moss explored musical composition, choreography and mathematics in abstract painting. In the early nineteen-thirties the artist joined Abstraction-Création, an international association of artists including Georges Vantongerloo, Auguste Herbin and Theo van Doesburg, who fostered

the development of abstract art and aimed to increase its prominence in Europe. After leaving Paris, Moss continued to work across Europe, including in Normandy, The Hague, and the Dutch village of Biggekerke, where Nijhoff was based.

Seeking safety during World War II – most of Moss's pre-war works were destroyed when German bombs hit the artist's studio in Normandy – the artist found refuge in the secluded village of Lamorna in Cornwall. After the war, Moss remained there with Nijhoff and created *White and Black* (no. 27) in 1948. Nijhoff owned the work after the artist's death which may have contributed to the painting's excellent condition. In addition to the painting, two of Moss's untitled drawings made around 1940 (inv. no. RP-T-2023-55) and 1957 (inv. no. RP-T-2023-56) have been purchased. Together with *White and Black* (no. 27), they offer valuable insight into the artist's creation process, detailing Moss's precise mathematical calculations in the sketching process.

ME

LITERATURE:

Sabine Schaschl (ed.), *A Forgotten Maverick: Marlow Moss*, exh. cat. Zurich (Museum Haus Konstruktiv) 2017, p. 120 (ill.)

Florette Dijkstra, *Marlow Moss: Constructivist + the Reconstruction Project*, Cornwall 1995, pp. 31, 38, no. 530

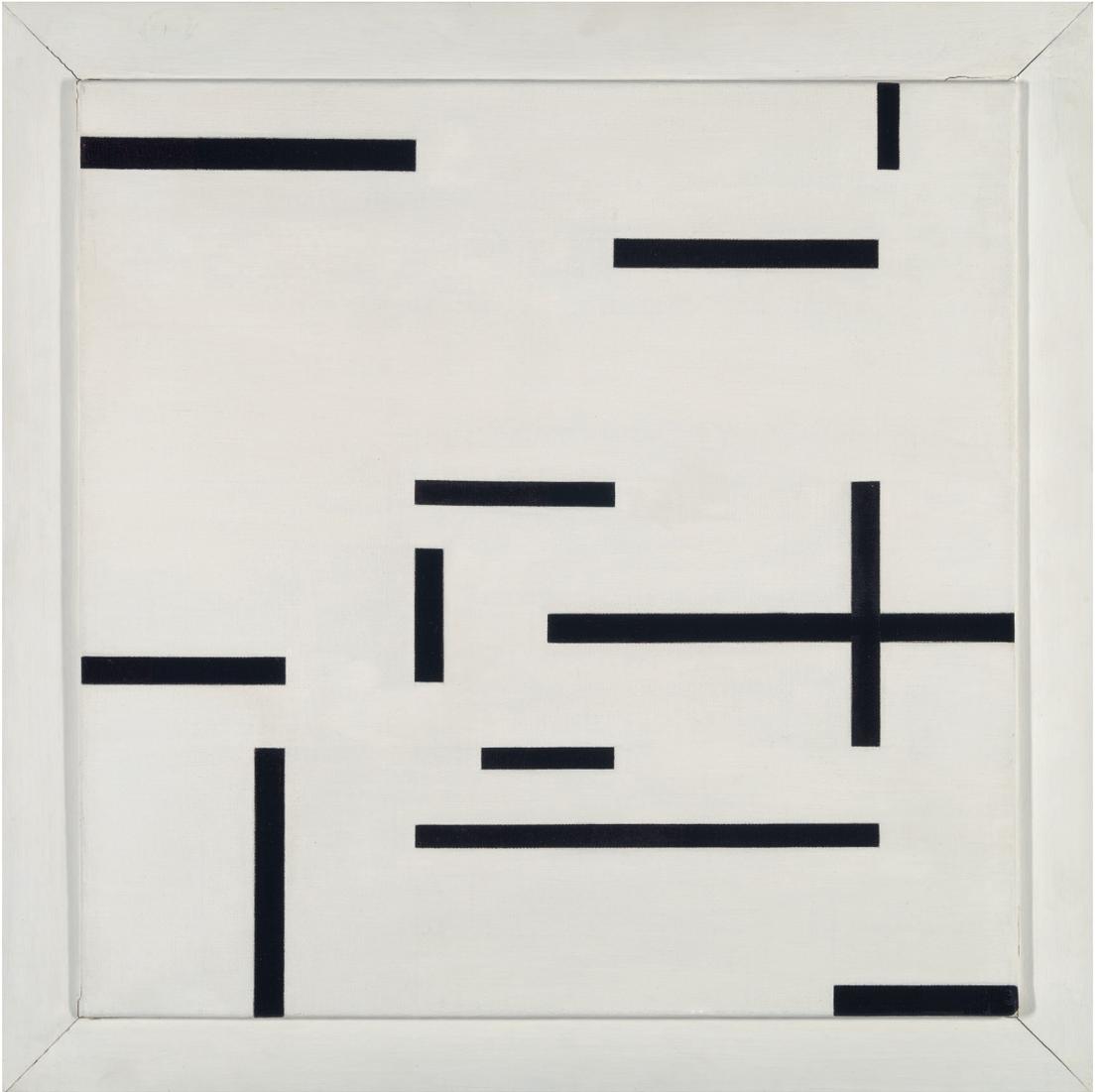
Randy Rosen, 'Marlow Moss: Did She Influence Mondrian's Work of the Thirties?', *Arts Magazine*, April 1979, pp. 163-65, (ill.)

Marlow Moss (1890-1958: Bilder, Konstruktionen, Zeichnungen), exh. cat. Zurich (Gimpel & Hanover Galerie) 1973, no. 14 (ill.)

PROVENANCE:

Nijhoff Collection, the Netherlands (label to verso: *Mevr Nijhoff, Biggekerke*); by whom placed in the 1973-74 Zurich exhibition, from which purchased by Rudolf and Leonore Blum, Zumikon, January 1974; by descent through the family; their sale, *Modern British and Irish Art Evening Sale*, London (Christie's), 19 October 2022, auction 21030, no. 2, to the museum with the support of Pon, the Irma Theodora Fonds/Rijksmuseum Fonds, het 'Vrouwen van het Rijksmuseum' Fonds and a private collector

(inv. no. SK-A-5105).



13 MARLENE DUMAS (Cape Town 1953)

The Mediator, 2006

Oil on canvas, 131 x 111 cm

Signed and dated, on the reverse: *The Mediator* | 2006 | M Dumas

At the end of 2006 Galerie Paul Andriess in Amsterdam staged an exhibition, under the title *Man Kind*, of new work by Marlene Dumas, who had been working in the Netherlands since 1976. *The Mediator* is one of the ten paintings, which along with twelve watercolours formed an ensemble primarily of likenesses of men and boys for which Dumas, as she later explained in an audio tour for the Museum of Modern Art in New York, had 'specifically looked at people of Moroccan origin. I also looked at pictures of Palestinian young boys, suicide bombers, their last pictures; and the different faces of North Africa, the Mediterranean; and also the attractiveness and the vulnerability of these young faces.' They were not portraits, but deliberately anonymous character heads that were assigned a specific role or characteristic in titles such as *The Pilgrim*, *The Believer*, *The Look-Alike* and *Young Men*.

The gentleness of these faces-without-names was in stark contrast to the context of the exhibition: the *War on Terror* – the hunt launched by the American government and its allies to track down and eliminate terrorist groups and their foremost protagonists after the attacks of 11 September 2001. This context was referred to in no uncertain terms in the exhibition catalogue with reproductions of newspaper cuttings about attacks and instigators of terror. There was also one painting in particular that was inextricably linked to that subject: *The Pilgrim* (Triton Collection) was based on a photograph of the seemingly friendly terrorist leader Osama bin Laden (1957-2011) which was endlessly reproduced in the media.

In *Man Kind* Dumas pointed out how the guilt (of one) can contaminate the innocence (of the many) and how one's view of others can become clouded by fear and prejudice. If friendliness is a mask, then 'how would you know friend from foe?', she wrote in the catalogue. She painted many men and boys after a completely innocent example, but the seeds of doubt had been sown. Might we have been looking at veiled portraits of 'most wanted men' – and wasn't that man in the street one of them?

The Mediator could indeed be 'one of them', but with eyes trained by western art history and Christian iconography this painting is to be interpreted above all as a depiction of Jesus Christ. Dumas frequently painted Christ's face, as an exceptional form of portrait art because there is no original to copy from and the subjective view of recognition is crucial. An extraordinary capacity of Christ is suggested here by the title *The Mediator* – not that of the strict Judge of the Last Judgement, but that of the mild mediator.

That role befitted the lawyer Jan Maarten Boll (1942-2020) who bought the painting at the exhibition, in part reflecting his religious beliefs, but above all because of his love of the work of Dumas, whose artistry was very dear to him. Aside from his membership of the Council of State, as a member of the board of many cultural institutions he supported and acted as a mediator for Dutch art and culture where he could. It is also typical of Boll that in 2019 he set up a fund at the University of Leiden to enable the establishment of a chair for the study of tolerance. Seen in that light, *The Mediator* is the mild-mannered man who preaches that virtue.

LvH

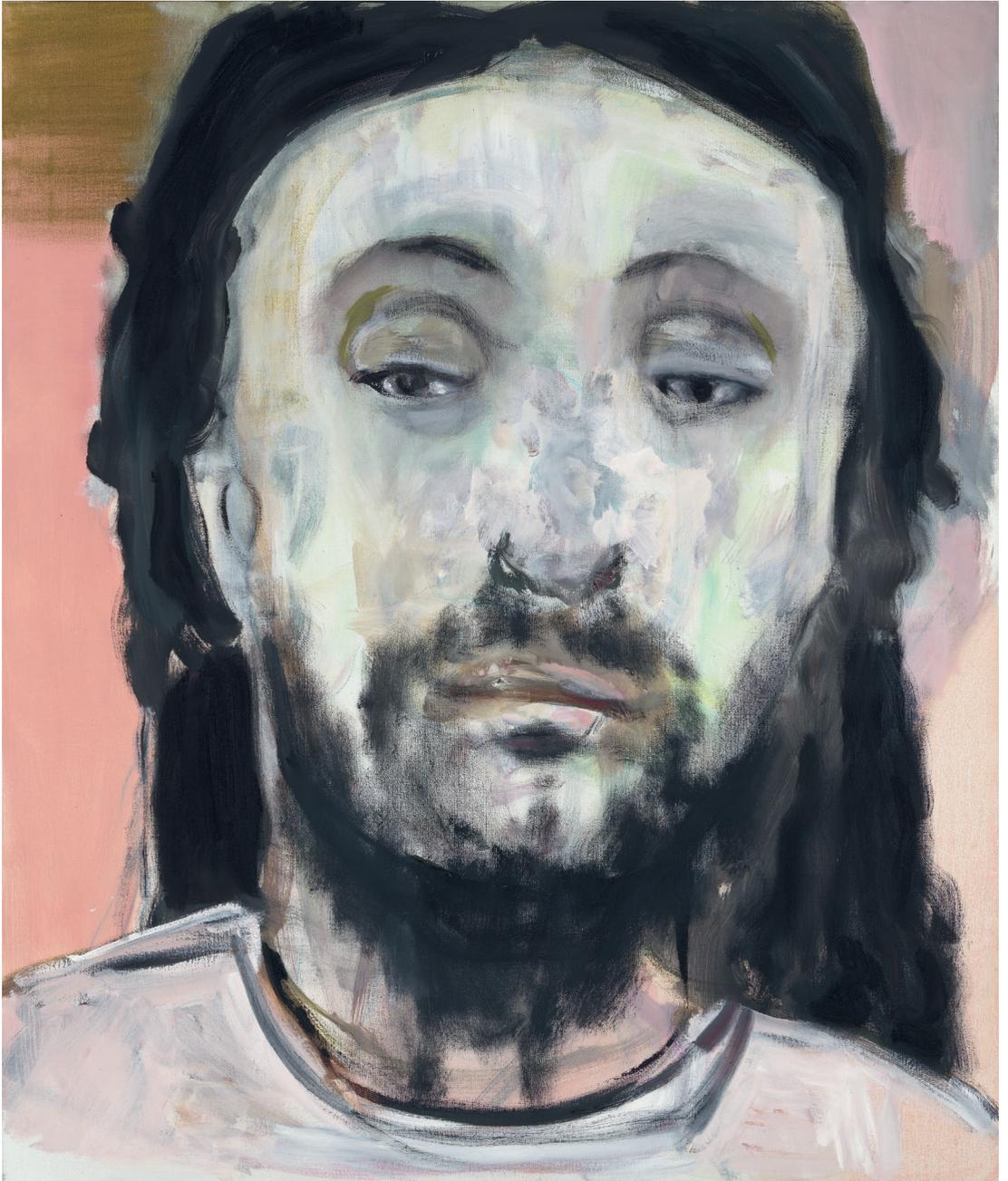
LITERATURE:

Marlene Dumas: Man Kind, exh. cat. Amsterdam (Galerie Paul Andriess) 2006, p. 25 (ill.)

PROVENANCE:

Collection Jan Maarten and Pauline Boll-Kruseman, Amsterdam 2006-23; transferred to the Dutch State in lieu of inheritance tax, 2023 (inv. no. SK-A-5097).

* with thanks to Paul Andriess



14 KAREL APPEL (Amsterdam 1921-2006 Zürich)

Polaroid Portrait Series, no. 19, 1988

Polaroid painted in oils, peel-apart (dye diffusion transfer print), 656 x 554 mm (image);

730 x 558 mm (sheet)

Signature and date: *appel '88**Painted Polaroid, no. 10, 1989*

Polaroid painted with ink and pastel crayon, peel-apart (dye diffusion transfer print),

655 x 555 mm (image); 747 x 558 mm (sheet)

Signature and date: *appel '89*

The late stage of a creative artist's career can sometimes produce surprising work: mature, unexpected and intriguing. This is certainly true of Karel Appel, a Dutch artist, who in the late nineteen-eighties, long after the heyday of Cobra, was still hard at work in his New York studio – he was well into his sixties by then. He drew among other things life-sized nudes, and made statues out of wood, metal and rope, and photo collages. He also proved to have worked with large-scale Polaroid photography. In the last couple of years the Rijksmuseum was gifted two of these photographs.

Karel Appel had been in contact with his fellow countryman, Eelco Wolf, who also lived in New York and was then in charge of Worldwide Marketing Communications for Polaroid. The company had already developed and built one or two large-sized cameras equipped with a 360 mm lens which gave incredibly sharp instant images. As part of Polaroid's PR policy, the company made a point of lending them to famous artists such as Julian Schnabel, Andy Warhol and Chuck Close. Appel did not want to be left out and Wolf did not have to think it over for long: the Dutch Cobra artist slotted perfectly into the list of famous names that the company targeted as brand ambassadors. In 1988 and 1989 Appel made a series of some forty portraits and nudes in this large size in Polaroid's studio. He then worked them up using crayons, oil paint and/or ink in his own studio. He highlighted the torso, and parts of the body such as the hands, arms and breasts, and strongly accentuated them, as in the two painted Polaroids recently acquired by the Rijksmuseum. The first work shows the head of a seemingly melancholy man, shrouded in darkness, his hand in front of his slightly inclined face. The second image is of a hand resting on a buttock. The photograph was then turned upside down and the hand was heavily and expressively accentuated with strong outlines in Indian ink and chalk. Above it the little hairs and the texture of

the skin can be seen down to the smallest detail, depicted with great accuracy. It is a life-sized and unusual nude: a fragment only – and literally manipulated by the artist.

Working in Polaroid had also generated three-dimensional work; the fragments were cut into pieces and were attached to wooden figures or a textile base in collages. In December 1988 these works were exhibited for the first time in the Marisa del Re Gallery in New York; the two-dimensional work was no part of it.

Ten years later – around 1997 – Appel was again working with large Polaroid. However his big instant photos remained unknown for a long time. The senior curator of the museum then still known as the Gemeentemuseum Den Haag, Franz W. Kaiser, published three painted Polaroids – including a portrait diptych – in the catalogue *Karel Appel: Works on Paper* for the first time in 2001, to coincide with the exhibition of the same name staged in that museum. Since then five works have been present in the collection of the Kunstmuseum Den Haag. The others – around thirty – are owned by the Karel Appel Foundation in Amsterdam, which gifted the Polaroid portrait to the Rijksmuseum. The nude was purchased with the support of two private individuals after the exhibition in the Eenwerk Gallery in Amsterdam in 2021.

MB

LITERATURE:

Franz W. Kaiser, *Life-Size and Larger*, Eenwerk Gallery Amsterdam, 2021

PROVENANCE:

Gift of the Karel Appel Foundation, Amsterdam, 2022 (inv. no. RP-F-2022-30).

Karel Appel Foundation, Amsterdam; from which purchased by the Eenwerk Gallery, Amsterdam; purchased with the support of the Familie Krouwels Fonds/Rijksmuseum Fonds and The Manfred Heiting Trust, Los Angeles, 2021

(inv. no. RP-F-2021-24).

