



F V B

Print Room Acquisitions

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I MASTER FVB (fl. c. 1475-1500, The Low Countries)
The Apostle Matthew, c. 1470-1500
Engraving, 181 x 96 mm. Signed, bottom centre: FVB

The most popular print series among early engravers in northern Europe centred on the twelve apostles of Jesus Christ, with at least twenty-nine different series in circulation before 1500. Master ES (c. 1420-c. 1468) produced no less than five series; Israhel van Meckenem (c. 1445-1503) even engraved six. Each series was different in size, featuring a variety of seated and standing figures, presented individually or in pairs. By far the most popular apostle series was that of Martin Schongauer (c. 1450-1491), with many of the other series following his example. Only a few engravers created their own innovative representations of the apostles; most appealing are those by Master W with the Key (fl. 1465-90) and Master FVB.

The present print belongs to an apostle series by the engraver who signed his prints with the capital letters FVB. Despite numerous art historians' past attempts to link this monogram to a given artist's name – e.g. Frans van Brugge, Frans van der Beke – the printmaker's identity remains elusive. As depicted in the present series, St Matthew is deeply absorbed in a book, with his right arm clasping a halberd. Other early engravings show the apostles accompanied by nothing more than the attribute of their martyrdom. In Master FVB's series, by contrast, several of the apostles also hold a book, which in Matthew's case possibly refers to his role as author of the first gospel. By showing the apostle actually reading the book, as opposed to just holding it in his hand as an attribute, Master FVB's representation introduces a far greater dynamism and realism. Likewise in his other prints, one discerns a similar, more psychological approach to the figures depicted. This distinguishes Master FVB's work from that of other printmakers from the late gothic period.

The engraving discussed here is part of a series comprising thirteen prints depicting Christ and the twelve apostles (Hollstein nos. 25-37). No existing collection holds a complete set. Max Lehrs was aware of only six impressions of Master FVB's *Apostle Matthew*, respectively preserved in Basel, Berlin, Brussels, Dresden, Karlsruhe, and Munich. A seventh impression in Minneapolis (Minneapolis Institute of Art, inv. no. P.10,594) was unbeknownst to him, as was the present exquisite engraving. This recent gift to the Rijksmuseum was made in honour of Ger Luijten, former head of the Rijksmuseum Print Room and an avid enthusiast of early graphics, and his grandson Matteo Pluut, namesake of the depicted apostle. Consequently, two prints from this apostle series by Master FVB are now preserved in Amsterdam: *Apostle Simon* (inv. no. RP-P-1939-185) has been held in the museum since 1939. Given that such early engravings surface only very rarely on the art market, this beautiful print truly enriches the collection and provides greater insight into early printmaking.

JZ

LITERATURE:

F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700*, 72 vols., Amsterdam/Roosendaal/Rotterdam/Ouderkerk aan den IJssel 1949-2010, vol. 12, no. 34
Max Lehrs, *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im xv. Jahrhundert*, 9 vols., Vienna 1908-34, vol. 7, no. 34

PROVENANCE:

...; collection Albert van Loock (1917-2011), Brussels (L. 3751);
...; sold at Catawiki by art dealer 'Aux Quatre Vents', Mechelen, to Huigen Leeftang, Amsterdam, 2023; donated to the museum by Mireille E. Cornelis and Huigen Leeftang in honour of Ger Luijten (1956-2022) and his grandson Matteo Pluut, 2023 (inv. no. RP-P-2023-108).

2 ANTON WOENSAM (probably Worms 1493/96-1500 - in or before 1541 Cologne)

Death and the Musician, 1526

Engraving, 138 x 103 mm

Dated and signed in monogram, on the rock: 1526 and AW

In this wonderful, small engraving, the figure of Death is depicted holding an hourglass, as he beckons a doomed musician to accompany him. Even after exchanging his instruments for a skull, the mortal still hopes to wave off Death with his right hand. Inscribed on the rock on which he sits is the year '1526' and a signature: the initials AW intertwined in a monogram. This monogram belongs to the German artist Anton Woensam (Anton von Worms). In the years 1520-40, virtually no Cologne publication appeared that did not have woodcut illustrations by this artist. In the literature, forty-five paintings and no fewer than 549 woodcuts are linked to Woensam, the majority of which concern religious subjects. The Rijksmuseum Print Room holds several dozen examples of his work. Unfortunately absent from the collection is Woensam's most famous woodcut, his nine-sheet panoramic *View of Cologne* from 1531.

The museum's recent acquisition, however, is a copper engraving, not a woodcut. As far as can be ascertained it is a unique print, representing a heretofore unknown aspect of Woensam's oeuvre: engraving in copper. Even in his comprehensive survey of monogrammatists, Georg Kaspar Nagler makes no mention of this copper engraving in his entry on the Cologne artist. He instead attributes the print to a German anonymous master, along with an engraving of St Andrew. However, a comparison between the present, signed engraving and Woensam's early woodcuts confirms that the engraving was indeed created by this artist. Unmistakable similarities in the hairstyle, posture and musculature of the ill-fated musician can be observed in works like the artist's *St John the Evangelist* (inv. no. RP-P-1959-327) and *Adam* (inv. no. RP-P-OB-22.306). The engraving's high quality suggests it was not his first experimentation using a burin.

All of Woensam's early prints, including the present copper engraving, moreover demonstrate his mastery of merging elements from northern and Italian sources. Both the staging and style of his prints reflect the influence of northern artists who engraved similar, bleak representations of Death: Albrecht Dürer (1471-1528), the Master

of the Amsterdam Cabinet (fl. 1475-1500), Barthel Beham (1502-1540) and others. Nevertheless, Woensam's figures are largely based on classical Italian models. The present print, for example, suggests a familiarity with the *Belvedere Torso* (Museo Pio-Clementino, Vatican City) from the first century BC: the musician's pose follows exactly that of this ancient sculpture. It is not known whether Woensam ever traveled to Italy himself. A more likely scenario is that classical motifs were introduced to him via drawings or prints by Jacopo de' Barbari (c. 1460/70-before 1516), Giovanni Antonio da Brescia (fl. 1490-1519) and other Italian artists.

JZ

LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke – Selected Works xxii*, sale cat. Berlin 2022, pp. 16-17

Peter Friese, *Go for it! Olbricht Collection: A Sequel*, exh. cat. Bremen (Weserburg Museum für moderne Kunst) 2008-10, p. 52

Georg Kaspar Nagler, *Die Monogrammatisten*, part 1 (1801-1866), p. 665, lemma no. 1487, no. 1

Franz Brulliot, *Dictionnaire des monogrammes, chiffres, lettres initiales et marques figures, sous lesquels les plus célèbres peintre, dessinateurs et graveurs on designés leurs noms*, 4 vols., Munich 1832-34, vol. 1, no. 766

PROVENANCE:

...; Kunsthandlung Helmut H. Rumbler, Frankfurt am Main; from whom to private collector prof. dr. Thomas Olbricht, Essen, 2006; his sale, Cologne (Van Ham Kunstauktionen), 2 June 2021, no. 967, to art dealer Nicolaas Teeuwisse (OHG), Berlin; from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2022

(inv. no. RP-P-2022-206).



- 3 HIERONYMUS WIERIX (Antwerp 1553-1619) after JAN VAN DER STRAET (Bruges 1523-1605 Florence)
The Liberated Horse, c. 1578
 Engraving and etching, 312 x 399 mm
 Inscriptions, bottom right: *Io. Stradanus inuē. | Ioan. Baptista Vrints exc.*; in cartouche top right:
 ARDVVS VT PHALERAS, ET FRENA DOMANTIA LATE', | LACTAT EQVVS, NIMIVM SI LIBERA CORPORA
 LEDANT, | SIC GENS CRVDELI DEPRESSA TYRANNIDE, DVRI | EXCVTIT EXITIALE INGVM CVM MORTE
 TYRANNI

This monumental-scale print, a seminal work by the Antwerp engraver Hieronymus Wierix, shows a rearing stallion wearing a harness with its reins hanging loose. On the ground behind him lie a saddle with stirrups, a riding crop and spur. Also visible is an opened shackle, chained to a broken strut. The animal has clearly freed itself from virtually every means of restraint. A view of the Bay of Naples fills the background. Unlike the rest, this part of the composition has been etched. This indicates the copper plate was completed by a hand other than that of Wierix, an artist known for nothing but engraved works. In the Latin text top right, likewise etched, a comparison is drawn between a fiery horse that breaks loose from overly restrictive reins and a people who, following a tyrant's death, are liberated from cruel tyrannical oppression.

As Daniel Horst has explained, the print alludes to Don Juan of Austria, the governor of the Netherlands, an avid horse lover who died prematurely in October 1578. This places the print's creation in an interesting context. According to the inscription bottom right, the print's design is by Jan van der Straet, also known as Stradanus, a Flemish artist who made a name for himself in Italy. From 1576 on, he served as court painter to Don Juan in Naples. To accompany his patron in his role as the newly appointed governor of the Low Countries, Stradanus returned to the north in that same year. In Antwerp, he collaborated with the print publisher Philips Galle (1537-1612) on a forty-one-part series of images depicting the thoroughbred horses held in Don Juan's renowned stables. Stradanus's drawings were usually engraved by Hieronymus Wierix, also largely responsible for the present print. Unmistakable is the similarity between this horse and the animals featured in Galle's series, though the print is substantially larger in size. Moreover, it was issued by someone else, namely the Antwerp print publisher Peeter Baltens (c. 1527-1584). This begs the question: how did the copper plate come into the latter's possession?

That Stradanus would intentionally have designed a print in which his employer's death was celebrated as the liberation from a tyrant is inconceivable. Doubtful is whether this was even Wierix's intention. As observed above, both the background and the Latin text are etched additions, undoubtedly made on Baltens's instructions. He must have obtained Wierix's copper plate shortly after 1578. Despite being an excellent engraver, Wierix also had a reputation for misconduct, involving excessive drinking, money problems and failing to complete commissions. From 1578 on, he was imprisoned for two years after fatally wounding an innkeeper. It was during this period that the copper plate would have entered Baltens's possession. Only a few years later, in 1584, the very first overview of Stradanus's oeuvre appears in the book *Il Riposo*. Significantly, the Italian author, Raffaello Borghini, avoids mentioning the present print's political charge, describing it neutrally as 'un cavallo Napoletano in carta reale' (a Neapolitan horse on royal size paper). Nowadays, the print is extremely rare, with only eight copies listed in the *The New Hollstein*. This is a print of the third state, bearing the slightly later address of the Antwerp print publisher Johannes Baptista Vrints (c. 1552-1610).

EH

LITERATURE:

- Nicolaas Teeuwisse, *Ausgewählte Werke – Selected Works xxiii*, sale cat. Berlin 2023, no. 3
 Marjolein Leesberg, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700: Johannes Stradanus* (Huijgen Leeflang ed.), 3 vols., Ouderkerk aan den IJssel/Amsterdam 2008, vol. 1, pp. xxxii-xxxiii, vol. 3, no. 401
 Daniel R. Horst, *De opstand in zwart-wit: Propagandaprenten uit de Nederlandse opstand 1566-1584*, Zutphen 2003, pp. 254-56

PROVENANCE:

- ...; art dealer Nicolaas Teeuwisse (OHG), Berlin; purchased by the museum with the support of the F.G. Waller- Fonds, 2023 (inv. no. RP-P-2023-109-37).



4 ANONYMOUS after HENDRICK GOLTZIUS (Mulbracht 1558-1617 Haarlem)
Judith with the Head of Holofernes, 1586-90
 Woodcut, 207 x 172 mm

This yet undescribed woodcut displays all the characteristics of the style of the leading engraver and draughtsman Hendrick Goltzius in the years 1586-90. During this period, he was strongly influenced by Bartholomeus Spranger (1546-1611), court painter in Prague. Goltzius transformed the print designs sent by Spranger from Prague into masterful engravings. The prints Goltzius designed himself are also closely aligned with Spranger's idiom, including *Heroes and Heroines of the Old Testament*, a series executed in engraving by Goltzius's stepson, Jacob Matham (1571-1631). Four preliminary drawings for this series are kept in the Rijksmuseum Print Room, among them one sheet with *Judith with the Head of Holofernes* (inv. nos. RP-T-00-537 to 540). The Judith in the present woodcut is highly similar to her equivalent in this drawing, as well as other Old Testament figures Goltzius produced during these years.

Characteristic in the present woodcut are Judith's elegant posture, pointed breasts, stylized profile and dress with exuberant drapery, which, despite its heaviness, fans upwards. Holofernes's severed head, which Judith clasps by a single lock of hair, is effectively depicted with a sparse use of lines. The manner in which the design's flowing pen lines and cross-hatches are cut into the wood block betrays great mastery. In the Netherlands, high-quality woodcuts made during this period are few in number. In the years 1586-90, only Goltzius's workshop produced several woodcuts at a comparable level. Eleven of the surviving works are so-called chiaroscuro woodcuts, printed from three blocks: a single line block for the black lines and two tone blocks for the colour areas. Two additional woodcuts, printed around the same time in the Haarlem workshop, involved only one line block on blue paper, heightened with white. As Goltzius is known to have experimented with numerous techniques, it is assumed he executed these thirteen woodcuts himself. Whether this applies to the recently discovered Judith is a matter of inquiry.

Even if skillfully rendered, the present woodcut's execution appears somewhat stiffer and less suggestive when compared to works attributed to Goltzius himself. Quite conceivably, any one of

the master's gifted assistants – e.g. Jacob Matham, Jan Saenredam (1565-1607) – might also have ventured into block carving. Other woodcuts after designs by Goltzius were made many years later, circa 1600-10, by the blockcutters Christoffel van Sichem I (1546-1624) and his eponymous son (1581-1658); these, however, were executed by means of an entirely different technique. Unquestionably, the present woodcut of Judith was made in Goltzius's studio. All woodcuts produced there are now extremely rare, unlike the engravings from his Haarlem publishing house that were distributed throughout Europe and have survived in large numbers. The small amount of surviving prints of Goltzius's woodcuts points to their meagre success. Only after Goltzius's death, at which time the blocks entered the possession of the Amsterdam publisher Willem Jansz Blaeu (1571-1638), were these works widely printed and distributed. Blaeu's prints are readily distinguishable by their bright colours; those produced in the Goltzius workshop, by contrast, are more muted and tonal. As far as can be ascertained, the *Judith with the Head of Holofernes* woodcut was never printed by Blaeu or any other publisher. The present sheet, the sole surviving impression known to date, was used as a sketch sheet in a studio, as affirmed by the drawing on the verso: a study of the muscles of a calf, drawn in red chalk.

HL

LITERATURE:
 Unpublished

PROVENANCE:
 ...; sale, Berlin (Galerie Bassenge), 29 November 2023, no. 5155, to the museum with the support of the F.G. Waller-Fonds, 2023
 (inv. no. RP-P-2024-175).



- 5 GERRIT PIETERSZ (Sweelink) (Amsterdam 1566-c. 1612)
Rest on the Flight to Egypt, c. 1593
 Pen and brush in brown ink, over black chalk, 165 x 240 mm

Gerrit Pietersz was born into a musical family in Amsterdam. His father, Pieter Sywertsz (d. 1573), was the organist in the city's church of St Nicholas from circa 1564 onwards, and his brother would later become the famous Dutch composer Jan Pietersz Sweelinck (1562-1621). Unlike his father and brother, Gerrit chose to be a painter (1548-1606). According to the artist biographer Karel van Mander, he learned the principles of his profession from the Amsterdam glass painter Jacob Lenartsz (c. 1535-1596). Around 1586, Pietersz moved to Haarlem. As an apprentice to the painter Cornelis Cornelisz van Haarlem (1562-1638), he found himself among the artistic forces then shaping Mannerism in the Northern Netherlands.

In 1593, shortly after completing his apprenticeship, Pietersz produced no fewer than six etchings in succession. Although he would never work with an etching needle again, this exquisite print oeuvre would earn him the reputation of being the first important figure in the long tradition of Dutch painters who engaged in the art of etching. Steeped in the Haarlem visual idiom highly revered in his day, Pietersz's diverse representations, ranging from a *St Cecilia* to the *Three Divine Virtues*, are invariably based on the Catholic faith. This newly discovered drawing reveals that, instead of working directly on the copper, he first developed his compositions by making preliminary studies.

The Rest on the Flight to Egypt offers unique insight into the artist's working method and thought process. In places, Pietersz's drawing pen deviated from his first draft in black chalk; in the etching (inv. no. RP-P-OB-27.450), he also made several alterations. He copied the group of figures meticulously. For part of the background, however, he chose a different solution: much of the tree disappeared behind a curtain. In the drawing, he rendered shadow areas boldly and accurately with a brush; without hesitation and in different shades, he allowed the brown ink to flow across the paper. These areas starkly contrast with those where light is captured, achieved by leaving the paper blank. Pietersz adopted the same contrast in the etching, in which a web of deft hatches and flowing, undulating lines transform the play of light into print. The sheet shows no signs that

Pietersz transferred the scene to the prepared etching plate by tracing over the main lines (indented for transfer). This suggests he drew the composition onto the copper without any means to guide the hand, demonstrating great accuracy.

This drawing clearly shows Pietersz was at the height of his ability. Several years later, possibly after returning from Italy, his drawing style was more conservative. Indeed, this reflects how the artist has been represented in the Rijksmuseum collection up to now. For this reason, the present acquisition for the Rijksmuseum Print Room is more than just an important expansion of Pietersz's artistic legacy, it is above all a convincing demonstration of just how well the artist could draw.

MvS

LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke – Selected Works XXIV*, sale cat. Berlin 2024, pp. 16-19, no. 5

PROVENANCE:

...; private collection, Netherlands; sale, The Hague (Venduehuis), 26 September 2023, no. 156 (as Dutch School (seventeenth century), in manner of A. Bloemaert (1566-1651)), to art dealer Nicolaas Teeuwisse (OHG), Berlin; from whom purchased by the museum with the support of the F.G. Waller-Fonds and the I.Q. van Regteren Altena Fonds/Rijksmuseum Fonds, 2024 (inv. no. RP-T-2024-16).



6 PIETER DE MOLIJN (London 1595-1661 Haarlem)
Tree-Filled Landscape with Armed Men, c. 1625
 Etching, 125 x 165 mm
 Signed, bottom right: *P de Molijn*

In the years 1615-30, a young generation of Dutch painters began specializing in the depiction of landscapes that were specifically characteristic of the Netherlands, including the coastal dunes. A significant number of these pioneers were active, either briefly or for an extended period, in Haarlem. Among these artists, who not only created painted but also etched landscapes, were Esaias (1587-1630) and Jan van de Velde (1593-1641), Willem Buytewech (1591-1624) and Hercules Segers (c. 1589/90-c. 1633). The maker of the present print, Pieter de Molijn, became a member of the Haarlem Guild of St Luke in 1616. He is thought to have been an apprentice to Esaias van de Velde. However, nothing is known about his early production. Among his earliest surviving dated works is a series of four etchings inspired by the dune landscapes around Haarlem (inv. nos. RP-P-OB-12.612 to 12.615), made circa 1625-26, at which time the artist was approximately thirty years of age. As conveyed by the inscription 'Pieter de Molyn fecit et excudit 1626', De Molijn etched and published these prints himself. Prior to the discovery of the present etching, these were the only known autograph prints by the artist.

The etching shows a dune-like landscape with trees, with two roads leading our eye towards the background. Stationed at the junction of the two paths are five armed men. One of these men sits astride a horse, while another, far left, can be seen urinating. A third man stands before a barricade, blocking the path leading off to the right; he holds his firearm ready. Discernible bottom right, inscribed on a stone, is the signature 'P de Molijn' in which the letters P d M form a kind of monogram. One finds a similar signature on De Molijn's earliest dated painting from 1625, *Prince Maurits and Prince Frederik Hendrik Going to Chase* (Dublin, National Gallery, inv. no. 8), with which the present etching also shares a stylistic and thematic affinity. The same can also be said of two drawings in the Rijksmuseum Print Room (inv. nos. RP-T-1883-198, -199), both depicting cavalry and infantry in a landscape and attributed to De Molijn on the basis of drawing style and stylistic similarities to the Dublin painting. This attribution is further substantiated by the newly discovered signed

etching, sharing with the other three works a very similar depiction of armed men and horses. The free lines and hatching in the etching, especially in the tree areas, correspond to those in De Molijn's other four etchings, even though they are somewhat finer and looser. This free use of the etching needle and the broccoli-like trees are highly reminiscent of prints by Esaias van de Velde, De Molijn's presumed teacher. As far as can be ascertained, the present etching is unique, perhaps the artist's first experimentation with the etching technique, which, unlike his later series of etchings published in 1626, he chose not to distribute.

HL

LITERATURE:
 Unpublished

PROVENANCE:
 ...; art dealer A. & D. Martinez, Paris, from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2022
 (inv. no. RP-P-2022-166).



7 WENCESLAUS HOLLAR (Prague 1607-1677 London)
Portrait of a Black Boy, 1635
 Etching, 80 x 62 mm

The etched oeuvre of the Bohemian-born artist Wenceslaus Hollar, comprising almost 2,700 prints, is well represented in the Rijksmuseum Print Room. Among them are two portraits of young women of African descent, works discussed earlier this year in the museum's *Bulletin* (inv. nos. RP-P-OB-II.590, -II.591). The two noteworthy prints were also included in the pioneering exhibition *Black in Rembrandt's Time* (Rembrandthuis 2020), along with Hollar's portrait etching of a Black boy (inv. no. RP-P-OB-II.589). All three prints bear the date 1645 and were therefore made during the artist's time in Antwerp. The Black females and male wear contemporary, clean-cut urban attire. In all probability, the three etchings are among the earliest printed portraits of Black inhabitants of the Low Countries.

Ten years earlier, in 1635, Hollar copied the head of a Black youth from a painting by the Utrecht painter Jan van Bijlert (1597-1671). The reason for making this etched *tronie* (facial study or character head) appears to be primarily an attempt to convey the powerful contrasts between light and dark, the play of light on dark skin and the structure of tightly curled hair (inv. no. RP-P-1907-2856). It was in this same year that Hollar made the present portrait of a Black boy, until now a work absent from the museum's collection. The endearing portrait is more delicately etched than his *tronie*. Hollar perhaps became so intrigued after completing his etching after Van Bijlert's painting, that he set out to find a living, black-skinned model. In 1634-35, he traveled throughout Germany and the Netherlands; dated drawings affirm he spent time in Rotterdam, Delft, Amsterdam and elsewhere. By this time, a Black community had formed in Amsterdam, as Mark Ponte's research has shown. Black males were commonly employed in the shipping industry. Black females and young men also worked as servants, chiefly found among Amsterdam's wealthy Sephardic Jewish families. Judging by his clothing, the boy in the etching was perhaps such a servant. Although it cannot be confirmed, this etching could be the earliest portrait of a Black Amsterdammer. In the seventeenth century, Black inhabitants from Africa

and America also lived in other Dutch cities, but nowhere near the numbers of those in Amsterdam. Consequently, odds are that Hollar drew the boy in that city and made and reproduced the corresponding etching in his Cologne workshop, founded later in the year 1635. Hollar's aforementioned three portraits of Black models date from 1645, by which time he was living in Antwerp. Unclear is whether these are based on drawings made in Antwerp or portraits drawn ten years before. The *Portrait of a Black Boy* from 1645 evokes the impression of a reprise of the 1635 portrait, with the size and clothing modified. A third, undated portrait of a Black boy was also likely made during Hollar's Antwerp period (*The New Hollstein*, no. 812). The newly acquired print, the earliest of these portraits, is etched with far greater subtlety than the later versions, with much attention given to light and shadow and the model's individual features. This is sufficient reason for the addition of this small masterpiece to the collection, even though the sitter's identity cannot be further determined.

HL

* My thanks to Mark Ponte for the valuable advice he provided for this text.

LITERATURE:

Simon Turner, *The New Hollstein German Engravings, Etchings and Woodcuts 1400-1700: Wenceslaus Hollar*, 9 vols., Ouderkerk aan den IJssel 2009-12, vol. 1, p. 140, no. 147
 Werner Schäfke (ed.), *Wenzel Hollar: die Kölner Jahre: Zeichnungen und Radierungen 1632-1636*, exh. cat. Cologne (Kölnisches Stadtmuseum) 1992, p. 90, no. 60
 Richard Pennington, *A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar 1607-1677*, Cambridge 1982, pp. 316-17, no. 2005

PROVENANCE:

...; sale, Haarlem (Bubb Kuyper), 27 November 2020, no. 4989, purchased by the museum with the support of the F.G. Waller-Fonds, 2020
 (inv. no. RP-P-2021-4).



8 NICOLAAS JUWEEL I (Rotterdam c. 1639-1704)
Starfish Flower (Stapelia hirsuta), c. 1675-97
 Watercolour and opaque watercolour on vellum, 235 x 200 mm

A passionate horticulturalist and natural scientist, Agnes Block (1629-1704) cultivated gardens and greenhouses filled with native and foreign plants at Vijverhof, her country estate on the river Vecht. It was Block's practice to document her collection by commissioning watercolours from highly skilled artists, including Herman Saftleven (1609-1685), Maria Sibylla Merian (1647-1717) and Alida Withoos (c. 1661-1730). Another contributor to her collection was the Rotterdam-based artist Nicolaas Juweel. The 1730 inventory of Valerius Röver (1686-1739), who had acquired many of the collector's drawings after her death, lists no fewer than twenty-one watercolours on vellum by Juweel in Block's collection. Today, the artist's drawings are exceptionally rare. In addition to the present sheet, only one other watercolour – *Two Sprays of Nasturtium and a Spray of Mallow*, last seen on the Amsterdam art market in 1988 – can be securely attributed to him.

In the second half of the seventeenth century, the intersection of commercial, colonial, scientific and artistic interests resulted in an increased flow of 'exotic' botanical specimens to the Dutch Republic. The present, newly acquired drawing is among the very first depictions of *Stapelia hirsuta* made on the European continent. Native to South Africa, the plant was probably brought to the Netherlands by the merchants of the Dutch East India Company, who had established a colony at the Cape of Good Hope in 1652. A coeval depiction of *Stapelia hirsuta*, executed by Johannes Moninckx (1656-1714) for the eponymous *Moninckx Atlas* (1686-1709), confirms that, around 1700, this specific succulent species was also held in the botanical collection of Amsterdam's famed Hortus Medicus.

Executed on a very fine piece of vellum, the vibrant watercolour showcases Juweel's considerable talent as a botanical illustrator. The artist captured the square, fleshy stems and the large, hairy, star-shaped flower in an almost hyper-realistic manner, paying particularly close attention to subtle variations in texture and colour. In accordance with contemporary conventions for botanical illustration, two different stages of plant life – a bud and blossom – were combined within a single image.

Attempts to match surviving drawings to specific entries in Röver's inventory of Block's collection often prove inconclusive. One finds no clear reference to a drawing of a *Stapelia hirsuta* by Juweel, though this by no means rules out the possibility that the present watercolour was among those Block commissioned. As H.A. Jonkers previously suggested, Röver likely possessed no more than a limited knowledge of botany. Perhaps unable to recognize this rare plant species, he listed it either as unknown ('een zonder naam', nos. 68-69, portfolio 28) or described it in more general terms as a 'Cereus', i.e. a member of the cactus family (no. 74, portfolio 28).

AM

LITERATURE:

H.A. Jonkers, 'Stapelia hirsuta L. in an early portrait', *Bradleya* 27 (2009), pp. 139-43

PROVENANCE:

...; anonymous sale, Paris (Pescheteau-Badin, Godeau, Leroy et Ricqlès), 8 July 1997 sqq., no. 29, to art dealer Bob Haboldt, Paris; from whom purchased by Hans-Ulrich Beck (1930-2010), Augsburg; his heirs; from whom purchased, through the mediation of art dealer Johan Bosch van Rosenthal, by the museum, 2023
 (inv. no. RP-T-2023-270).



- 9 *BIBLIA DAT IS De gantsche H. Schrifture, vervattende alle Canonijcke Boecken des Ouden en des Nieuwen Testaments. Door Last der Hoogh Mog: Heeren Staten Generael van de Vereenighde Nederlanden en volgens het Besluit vande Synode Nationael gehouden tot Dordrecht inde Jaren 1618 ende 1619. Uyt de Oorspronkelicke talen in onse Nederlandtsche tale getrouwelick over-geset ...*
Te Dordrecht by Hendrick en Jacob Keur en T'Amsterdam by Marcus Doornick in compagnie, 1686
Bound with 149 hand-coloured royal size Bible prints, two additional title pages and six maps, in a leather binding with gilt-brass fittings and gold stamps (Dubbelwiegevoet, Amsterdam), 495 x 310 x 195 mm

The year 2006 marked the publication of the groundbreaking catalogue *Van kunst tot kastpapier*, on the use of prints in the Golden Age. Print historian Jan van der Waals, the catalogue's author, was the first to write comprehensive descriptions of so-called royal size Bible prints. Starting in the sixteen thirties, the Amsterdam publisher Claes Jansz Visscher (1586-1652) introduced prints of biblical scenes on royal size paper on the Amsterdam art market. Visscher's son, Nicolaes (1618-1679), expanded the selection considerably. By around 1680, the Visscher company published thousands of prints and maps, among which 130 royal format Bible prints. Priced at two pennies each, these prints were by no means the company's costliest product. The production of these Bible prints is certain to have been lucrative business, however, as other Dutch publishers, including Clement de Jonghe (1624-1677), began to do the same. These large, often rather crude engravings, featuring subjects from both the Old and New Testament, were primarily made to hang on the wall: pasted onto a textile ground and fitted with wooden rollers at the top and bottom, they provided a low-cost alternative to painted representations of scenes from the Bible. Naturally prone to wear and tear in the seventeenth-century household, relatively few copies survive today despite their large-scale distribution.

Besides being used as wall decoration, the royal size Bible prints were also bound, thus creating print bibles containing illustrations of stories from the Old and New Testament. When incorporated in bound large-format Bibles, these prints facilitated a more direct relationship between the word and image. Until recently, a total of eight examples were known to exist of the two types of bindings with royal size Bible prints. Only recently discovered, the present *Statenbijbel* with bound prints contains the most extensive ensemble of royal size Bible prints surviving today. Prior to their binding, all the prints and maps were vividly and skillfully coloured, using brush and watercolour. Judging by the quality, the colouring of all the prints was

carried out in the same studio. The six maps were part of the Bible itself; these were separately coloured and heightened with gold, per the publisher's commission. In the present work, the prints are bound together with the texts in an elaborate late seventeenth-century Amsterdam binding. As a whole, the Bible was very likely custom-made for its first owner. In total, 120 of the 149 bound prints originated from Dutch publishers' stock inventory, with the largest number coming from Visscher (105), followed by Clement de Jonghe, Cornelis Danckerts (1664-1717) and others. In those instances where royal size prints of Bible stories could not be obtained from Dutch publishers, French equivalents were used instead, mainly publications by the Jollain family in Paris. Even rarer than their Dutch equivalents, French royal size Bible prints today remain virtually undescribed. Dutch prints are based on designs by Maarten van Heemskerck (1498-1574) and other sixteenth-century masters, by artists active in the first half of the seventeenth century, including Abraham Bloemaert (1566-1651) and the Flemish painter Rubens (1577-1640), and masters from the second half of the seventeenth century, e.g. Gerard de Lairesse (1641-1711). The present work also includes several impressions of plates with designs by Lambert Lombard (1505-1566) and others, works more than a century old at the time of the Bible's creation. Besides accompanying biblical stories, the prints thus also provide a stylistic overview of Northern and Southern Netherlandish art from the sixteenth and seventeenth centuries.

HL

LITERATURE:

Peter Dullaert, 'De statenbijbel: Een machtig bezit', *Collect* (March 2022), pp. 82-85

PROVENANCE:

...; private collection in the Netherlands; art dealer Peter Dullaert; from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2022
(inv. no. RP-P-2022-1).





REVERENDISSIMO VENERabili
DOMINO D. ROBERTO
A. BERGII EPISCOPO LEG.
D. N. V. COMITI LEG.

OMNIA DOMINI QUAE
PEDI LAVANDI SONT
O UNIVERSALI PATER



...ORVM
...OSTENTT.
...ORVM

Jacques Carpentier excudit

F. de la Roche

10 CHRISTIAAN ANDRIESEN (Amsterdam 1777-1846)

Self-Portrait, 1806

Brush in black and grey ink over traces of graphite, inscription in pen and brown ink, 257 x 182 mm

Inscription, bottom centre: *11 Nov. dbt bfn jk*

For a glimpse into life in Amsterdam at the beginning of the nineteenth century, few sources can surpass the diary drawings by Christiaan Andriessen. From January 1805 through December 1808, Andriessen kept a visual diary depicting scenes from his life, as well as incidents and happenings in the city. Executed in pen and wash, sometimes with additional watercolour, the drawings likely served as private records, though he may also have shown them to family and friends on occasion. Christiaan's professional career as a painter never amounted to much, especially compared to that of his father, Jurriaan Andriessen (1742-1819). Nevertheless, the diary drawings attest to his exceptional ability as a draughtsman. In each scene, the ambiance is conveyed by minimal means, often suffused with a wry or saucy sense of humour.

The new acquisition demonstrates Christiaan Andriessen's assured handling of pen and wash. Yet the subject matter and accompanying inscription also set it apart from many of his other diary drawings. Unlike most, the drawing has a vertical composition. It features a male figure standing alone, dressed in a greatcoat with half-length capelet – an item of clothing rarely seen in Andriessen's diary drawings – and wearing a top hat, while holding a walking stick in his left hand. With one foot placed in front and the other raised partway, the figure's stance suggests he has momentarily interrupted his stroll, to gaze straight ahead in the viewer's direction. He stands on what appears to be an embankment; behind him, a railing is visible. Faint traces of graphite in the background indicate that Andriessen had at some point pondered inserting a tree or boat mast as part of the composition.

As in all Andriessen's other known diary drawings, the present sheet bears an inscription, in this case enclosed in a rectangular reserve located bottom-centre of the drawing. The inscription comprises a date and a short phrase: '11 Nov. dbt bfn jk'. The phrase features one of the two encrypted writing systems sometimes used by Andriessen: the dotted letters b, f, and j signify the preceding letters of the alphabet and spell out the words 'dat ben ik' (this is me). In a majority of

the diary drawings, Andriessen depicts himself either as the sole figure, or in a group composition, as the protagonist. The present work is the only drawing in which the artist directly declares his identity. As such, this new acquisition not only marks an important addition to the Rijksmuseum Print Room's collection of Andriessen's diary drawings, it can also be counted among the broader holdings of artists' self-portraits.

The inscription panel also offers us several clues with respect to the present drawing's dating. As Isabella van Eeghen pointed out in her foundational study of the diary drawings, Andriessen began using rectangular reserves for inscriptions around mid-1806. Prior to this time, he simply added inscriptions directly to the drawn picture field. From 1807 on, Andriessen included the week number with the date. Given that the inscription panel of the present drawing has no week number, it can be dated to 11 November 1806.

CK

LITERATURE:

Unpublished

PROVENANCE:

...; sale, Utrecht (J.L. Beijers), 1948, no. 2, to art dealer Bernard Houthakker; from whom purchased by art dealer P. Buijnters, 1966; his sale, Berlin (Galerie Bassenge), 1 December 2023, to the museum (inv. no. RP-T-2023-281).



II WILHELMINA DRUPSTEEN (Amsterdam 1880-1966 Oosterbeek)

Portrait of Madeleine Eulalie Land (1912-1991), 1919

Watercolour over pencil, 422 x 322 mm

Signed and dated, left: WD 1919

In 1919, Wilhelmina Cornelia (Willy) Drupsteen drew this striking portrait of Madeleine Eulalie (Mädel) Land, then likely six years of age. The *Gedenkboek 1894-1919* of the Vereeniging voor Vrouwenkiesrecht, for which Drupsteen designed the now well-known binding, was published in that same year, shortly before the passage of legislation granting women active suffrage in the Netherlands. Mädel Land therefore belonged to the first generation of women eligible to vote upon reaching adulthood. The present portrait, which had remained in her relatives' possession up until 2021, represents a fairly unknown and underexamined aspect of Drupsteen's work.

Born in 1880 and educated at the Rijksnormaalschool voor Teekenonderwijs, the Rijksschool voor Kunstnijverheid and the Rijksakademie voor Beeldende Kunsten, Drupsteen is today best known for her innovative graphic designs and book illustrations, associated with her active role in the Dutch women's movement. For instance, her membership in the Vereeniging voor de Verbetering van Vrouwenkleding (Association for the Improvement of Women's Clothing) is clearly reflected in her illustrations of *Snow White* (1906) and *Cinderella* (1907), in which female characters were depicted wearing sometimes rather exuberant, but comfortably fitting reform dresses. A seminal moment in her career was the exhibition *De Vrouw 1813-1913*, in which women's suffrage was the central theme. Drupsteen's design won the competition for the exhibition poster (inv. no. RP-P-OB-18.021), which was also used for a variety of other materials. In addition, she designed the murals decorating the entrance hall to the exhibition pavilion and was responsible for the graphic design of the exhibition room on statistics. Drawing 300,000 visitors, the exhibition proved to be a tremendous success.

Today, little is known about Drupsteen's other work, which includes still lifes, portraits, genre paintings, landscapes and esoteric scenes. This is in part due to her work's scant representation in public collections, and, as a consequence, the lack of in-depth research conducted into her oeuvre. Besides the present watercolour, only one other children's portrait by Drupsteen is known in public collections. This work dates from 1906 and is

held in the Museum Veluwezoom (inv. no. 0696). Certain, however, is that Drupsteen made many more: exhibition reviews from the nineteen tens published in a variety of magazines commonly refer to the artist's drawn and painted children's portraits. One piece that drew particular interest was the portrait of Mientje Asser (1902-1955), commissioned by the board of *De Vrouw 1813-1913*. In 1914, Drupsteen exhibited it together with additional portraits and other works in the gallery of art dealer Piena Deenik. In a positive review published in *Elsevier's* magazine (vol. 24, part 47, 1914), R.W.P. de Vries Jr found it to have 'something decorative' without being 'flat and superficial', further describing it as 'kept simple in line and colour, large in shapes and in shades'. The same can be said of the Land portrait, with its fine lines slightly stylized in the hair and balanced use of lively colours. Drupsteen's more classical prints, in the true-to-life manner of the Rijksakademie, as well as her stylized and Art Nouveau-like graphic works, are already represented in the Rijksmuseum collection. Unlike these works, the present drawing sheds new light on Drupsteen's more extensive oeuvre.

How the commission for Mädel's portrait came about is no longer known within the family. Possible is that her parents knew Drupsteen. Her mother, Melanie Marie Hogerwaard (1880-1960), was born into an artistic patrician family. In any event, Mädel's parents would surely have at least been aware of Drupsteen's involvement in the women's movement. This might have been a determining factor in choosing her as their eldest daughter's portraitist. The life ahead of the young girl can certainly be seen in light of newly emerging opportunities for women – albeit, those from affluent circles – made possible by the first wave of feminism. Mädel attended the progressive Amsterdams Lyceum, briefly studied law and then switched to medicine. She became a specialized pediatrician and enjoyed a lengthy career, despite the professional challenges (single) women faced in this male-dominated field. For the research group Women of the Rijksmuseum, the present portrait therefore holds great art historical as well as historical importance.

LvdW



* My thanks to Inge Varekamp for sharing her invaluable insights regarding her Aunt Mädel.

LITERATURE:
Unpublished

PROVENANCE:
Private collection, family of the portrayed;
sale, Amsterdam (Botterweg Auctions),

1 November 2021, no. 415, as Wilhemina
Drupsteen ('Aquarel "Madeleine Eulalie Land"'),
to art dealer Ruud van der Neut, Haarlem; from
whom purchased by art dealer Job Ubbens,
Bussum; from whom purchased by art dealer
Hein Klaver, Baarn; from whom purchased by
the museum with the support of the Women of
the Rijksmuseum Fund, 2024
(inv. no. RP-T-2024-7).

12 MADELON VRIESENDORP (Bilthoven 1945)

Après l'Amour, 1974

Watercolour, gouache, ink and pencil on paper, 425 x 499 mm

Signed, bottom right, in pen: *Madelon Vriesendorp '74*

Together they lie in bed, the Chrysler Building and the Empire State Building, exhausted but satisfied. Between them, one can see a used condom in the shape of a zeppelin. What we are witnessing is apparent: two modernist skyscrapers resting after a bout of passionate lovemaking. Above the bed, an enigmatic abstract painting hangs on the wall; the window presents a skyline view composed of anthropomorphic buildings.

The drawing's creator, Madelon Vriesendorp, is co-founder of one of the most famous architectural firms in the world. After her studies at the Gerrit Rietveld Academie and Central St Martins School of Art, Vriesendorp, together with architects Rem Koolhaas (1944) and Elia Zenghelis (1937), and the visual artist Zoe Zenghelis (1937), founded the Office for Metropolitan Architecture (OMA) in New York in 1975. Virtually overnight, this collaboration would come to play an influential role in the global architectural debate, initially via lectures, competition designs and publications – not completed buildings. Vriesendorp's own work has long been somewhat overshadowed by her involvement in OMA. The present drawing, *Après l'Amour*, is one of her earlier autonomous works (1974); so too the drawing *Flagrant Délit* (1975), in which the Rockefeller Center finds the same two skyscrapers in bed together. Published on the cover of Koolhaas's seminal book *Delirious New York: A Retroactive Manifesto for Manhattan* in 1978, the latter has become an iconic image.

Vriesendorp's own practice lies at the junction of architecture and the visual arts. Her contributions to the international architectural discourse are not in the form of buildings; instead, they consist of drawings, collections, texts and teaching – all approached with a strong dose of humoristic flair. Vriesendorp's drawings of Manhattan present a creative view of the world, with special emphasis on urbanism. Marked by infectious playfulness, melancholy and deep humanity, she counterbalances the sometimes excessively distant, deadly serious character of architecture. Why two skyscrapers between the sheets? In the artist's own words: 'That was New York at the time: everything was ecstatic, everyone was always ending up in bed together'.

Vriesendorp's work has been shown at the Guggenheim, the Centre Pompidou and the MoMA. The 2008 exhibition *The World of Madelon Vriesendorp*, organized by the Architectural Association (London), focused on her work as an autonomous artist. In addition to her famous drawings, Vriesendorp's special collections (postcards, souvenirs) were shown, as well as *The Mind Game*, her life-size game of psychoanalysis. International insiders consider her work iconic. In the Netherlands, however, Madelon Vriesendorp is anything but a household name, with not a single work preserved in a Dutch museum prior to this acquisition – wrongly so, in light of its original, surprising and influential nature. With the donation of *Après l'Amour* to the Rijksmuseum, Vriesendorp is finally represented in a Dutch collection. Based in London, she remains active as an artist involved in various projects, among them using recycled packaging materials to create remarkable objects.

MC

LITERATURE:

Shumon Basar and Stephan Trüby (eds.), *The World of Madelon Vriesendorp*, exh. cat. London (Architectural Association) 2008, cat. no. 26A

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*, Oxford 1978

PROVENANCE:

The artist, 1975; from whom purchased by Thomas A.P. van Leeuwen and L. van Leeuwen-Dobbelmann, 1976;

by whom donated to the museum, 2024

(inv. no. RP-T-2024-42).



13 ANDRÉ BOGAERTS (Amsterdam 1955-2022)

Monique, 1982

Gelatin silver print, 299 x 199 mm

In March 2023, the Rijksmuseum was approached by an Amsterdam photography collector offering a mid-nineteenth century daguerreotype for sale. The collector also wished to champion the photographic work of André Bogaerts, his former neighbour of many years, who had ceased taking photographs long before his death in 2022. Back in the early nineteen eighties, Bogaerts's career had been off to a promising start, with an exhibition in the Stedelijk Museum, works acquired by the Rijksdienst Beeldende Kunst (which later merged with the current Cultural Heritage Agency) and a documentary photo assignment from the city of Amsterdam. Averse to commerce and media attention, at a certain point Bogaerts turned away from photography; no longer in the public spotlight, his work was eventually forgotten. Yet the photographs shown by the former neighbour proved they had clearly lost nothing in appeal in the intervening forty years.

As a result of this conversation, the museum acquired Bogaert's early work. This concerned a photographic series of student portraits from the IVKO (Individueel Voortgezet Kunstzinnig Onderwijs), a secondary school in Amsterdam offering a broad creative curriculum. At the time these photos were taken, while still attending the Gerrit Rietveld Academie (it was to be his graduation project), Bogaerts was already teaching at this secondary school. He therefore knew these students personally, as can be seen in his portraits. They pose informally – clearly, the photographer was no stranger to them. In November 1982, the influential weekly *Vrij Nederland* published seventeen portraits from the series. Accompanying the photos were interviews with the students conducted by Odette de Bont, in which they spoke about their clothing style and choices. The individuality and idiosyncrasies that emanate from their words are often moving and capture the spirit of the times. Due to their simplicity (in the best sense of the word), Bogaerts's photos are pure portraits: direct, unadorned, unpretentious, honest, disarming and moving.

Shown at the Rijksmuseum exhibition *Express Yourself*, held in the spring of 2024, sixteen portraits from this new acquisition entered a visual dialogue with Gerard Wessel's (1960)

photos of young people in their twenties enjoying the nightlife, taken somewhat later. In the end, the daguerreotype that started it all was returned to the collector. But thanks to the donation of the photographic series to the museum by his brother Rob, André Bogaerts experienced a well-deserved comeback and an exhibition of his work that generated extensive media attention.

HR

LITERATURE:

Unpublished

PROVENANCE:

Gift of Rob Bogaerts, Amsterdam, to the museum, 2023
(inv. no. RP-F-2023-35-14).



14 SARAH SENSE (Sacramento (California) 1980, Chitimacha, Choctaw)

Hinushi 18, 2023

Woven inkjet prints on Hahnemühle bamboo papier, 1295 x 1295 mm

Sarah Sense's art integrates weaving and photography. In her series 'Hinushi' (trail), she delves deeply into the complex stories of the Native American population and its migration. North America alone is home to 574 different autonomous, recognized Nations, each with its own history. Sense's monumental photographic weavings are unique works, forming a powerful visual commentary on those histories. They illustrate the colonization of the land and the many conflicts – past and present – between the new domineering versus the old indigenous cultures, with oppression and displacement (diaspora) as the central themes. Sense's works are composed of multiple, varied layers full of meaning, all interwoven – literally – with one another.

Sarah Sense uses the formal language of her own Nation, applying traditional basket-weaving techniques. This required that she first obtain her Chief's approval. The Choctaw basket patterns encountered in Sense's works are inspired by her own grandmother's woven baskets bearing depictions of the sun and stars. To make her photographic weavings, she takes monumental, printed (inkjet) photographs and cuts them into long strips, approximately 130 centimetres in length and one-and-a-half centimetres wide. She then weaves these strips together to create a new image. Her photographic material covers a variety of subjects, whether it be her family (her son standing on the banks of Broken Bow Lake), landscapes in the habitat of the Choctaw and Chitimacha in the south-eastern United States (where the lower Mississippi River meets the Gulf of Mexico) or the land assigned to her people in and around the state of Oklahoma. But Sense also works with fragments of maps held in the map collection of the British Library in London, where she conducted extensive research. By interweaving these historical maps – reproduced and cut into strips – with contemporary landscape photographs, Sense reconnects indigenous culture to the historic sites of war, displacement and deforestation, where the Nations struggled to survive.

In *Hinushi 18*, we see many historical visual fragments, accompanied by texts and names such

as 'oil map of Oklahoma'. This refers to the drama faced by the Nations, when vast oil interests led to the extremely violent expulsion of Native Americans from their own land and the systematic killing of thousands. In this collage, maps published in *Oil News* (1920) are interwoven with present-day landscape photographs taken in Broken Bow, the small town to which Sense's community was relocated. Across virtually the entire picture plane, text and lines have been scratched into the woven photographs showing the assignment maps of McCurtain County, Oklahoma, drawn up in the aftermath of the Indian Removal Act (1830). Each designated plot – listing name, bloodline and age – represents the land allotted to individual members of the Choctaw tribe in 'Indian Territory' following their forced removal from their ancestral lands and their westward march, known as the Trail of Tears. Made to serve the government, these maps provide tangible evidence of the imposed colonial structure, further diminishing indigenous cultural values and the native people's ties to their land.

In early 2024, Sense's work was exhibited in a major retrospective of Native American photography at the Minneapolis Institute of Art. *Hinushi 18*, acquired by the Rijksmuseum in 2023, is a noteworthy, striking addition to the museum's collection of American photography. The work's importance lies not only its artistic value. In addition, it underscores the seminal role of the diverse perspectives and narratives in the context of American photography, as well as the contribution made by women – in this case, two generations of female artists.

MB

LITERATURE:

Jill Ahlberg Yohe, Jaida Grey Eagle and Casey Riley (eds.), *In Our Hands: Native Photography from 1890 to Now*, New Haven 2024, pp. 126-27, 273

PROVENANCE:

Bruce Silverstein Gallery; purchased by the museum with the support of Jan and Trish de Bont, 2023 (inv. no. RP-F-2023-96).

