

# Recent Acquisitions: Fine and Applied Arts

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I HANS SEYFER (Sinsheim, c. 1460-1509, Heilbronn), attributed  
*Crucified Christ*, c. 1480-90  
Pear wood (?) with minimal traces of red paint and gilding, h. 27 cm

Small wooden crucifixes from the late Middle Ages are relatively uncommon. Chiefly produced to meet the growing demand for high-quality devotional objects in both the private and monastic spheres, these works rarely survived several generations of users due to their portability. Within the group of preserved wood-carved corpora, this deceased figure of the crucified Christ – even without its arms – can be regarded as one of the most artistically convincing. Noteworthy is the striking realism of the emaciated body with sunken abdomen, the pronounced rib cage with side wound and slightly bulging belly, all contributing to the marked expressiveness of this work. Christ's long, slender legs are sinewy, visually enhancing the tightness of the tendons and muscles. The corpus's reverse is half-finished, with no more than a schematic indication of the physical form and tool marks made by chisels and knives still discernible.

Material-technical analysis has revealed that the corpus was intentionally left unpainted ('holzsichtig'); only a very thin, translucent and varied finishing layer has been applied to

the wood, subtly accentuating the shapes of the carving. A number of colourful details were also added to the bare wood surface, as indicated by surviving traces of red paint on Christ's neck and gilding on his crown of thorns (Conservation report by Aleth Lorne, August 2023). The supple nature of the carving, including the great variety of detail, also points to the deliberate lack of polychromy. Accordingly, this delicately carved figure can be assigned to the first generation of 'holzsichtig' sculptures, partaking in an artistic trend that emerged in the last quarter of the fifteenth century in southern and central Germany, initially mainly in larger works belonging to sculpted altarpieces.

Among the first to pioneer this phenomenon, whereby greater emphasis was placed on the wood and the quality of the carving, was the Würzburg sculptor Tilman Riemenschneider (c. 1460-1531). While the high artistic quality certainly bears comparison to the work of this leading woodcarver, the present small corpus betrays the hand of a lesser-known contemporary. Based on the style, it has been attributed to Hans Seyfer, a wood-



carver active in the German cities of Heidelberg and Heilbronn. His masterpiece, the high altar for the Sankt Kilianskirche in Heilbronn, was long believed to be a work by Riemenschneider. Only after his name was rediscovered in the Heilbronn archives in 1909 could Seyfer take his rightful place in art history as one of the leading artistic forces in the region of the Middle Rhine.

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LITERATURE:  
Unpublished

PROVENANCE:  
...; Belgian art market, c. 1995-2022; Erik Bijzet Sculpture and Works of Art, Edam, 2022; from whom purchased by the museum with the support of the Ebus-Fonds/Rijksmuseum Fonds, 2024  
(inv. no. BK-2024-1).

## 2 ANONYMOUS

*Landscape with St Christopher*

Antwerp, c. 1520

Oil on panel, 21.7 x 28.1 cm

In this small, portable panel, the painter opens a window onto a vast, panoramic landscape. We are privy to a bird's eye view of the mouth of a river or coastal landscape with sailing ships, rock formations, forests and mountains far in the distance. It is a world full of minute detail. Behind the body of water, the blue silhouette of a city with seemingly monumental buildings looms. Small boats are moored along the beach; to the right of this, a donkey and a flock of sheep, guarded by a dog, can be seen traversing a green hill. In the painting's foreground, a seagull dives into the waves. The painter succeeds in drawing the viewer deeper into the landscape by means of a composition with an obliquely receding, meandering coastline or riverbank. Colour functions to create depth: the brown and light green in the foreground gradually fade into a blue and grey blue in the background. This effect is further enhanced by the dramatic use of light: a bright, whitish-pink sky on the horizon and reflections on the water in the distance contrast with the dark clouds and the river mouth nearer to us.

In art history, panoramic vistas transporting the beholder to faraway lands and featuring a combination of a cultivated and a wild landscape are identified by the term 'world landscapes'. The most important pioneer and the first painter to specialize in this type of landscape is Joachim Patinir (c. 1480/85-1524). Based on the style and chosen colour palette, this small, utmost finely painted panel can be situated in Patinir's direct artistic milieu and dated circa 1520. Also highly similar to the master's paintings are the meticulous detail and narrative character.

In the present panel, the landscape prevails above all else. Nevertheless, in keeping with the newly awakening genre of landscape painting in the Southern Netherlands in the first quarter of the sixteenth century, the artist also introduced – almost in passing – a religious-themed narrative. By placing a story from the thirteenth-century *Legenda Aurea* in the setting of his own day, the painter devised a contemporary interpretation of a centuries-old theme.

The main character in the painting is the large male figure wading through the water in the fore-

ground. He is Reprobus, a giant from Canaan whose sole desire was to serve the most powerful king in the world. The giant first offered his service to a king; upon learning the king was afraid of the devil – repeatedly crossing himself each time he heard the devil's name – Reprobus went in search of the devil. What happened next can be seen on a rock formation in the painting's right foreground. The giant and the devil went travelling together, until one day they came upon a cross, and the devil fled away in fear. The devil had confessed he was afraid of Christ, upon which Reprobus went to find him. Along the way, he met a hermit – visible bottom right – from whom he learned that Christ was more powerful than the devil. The hermit proposed that Reprobus serve Christ by carrying people across a dangerous river to safety. On the hermit's advice, he used his great strength to assist all travellers.

One day, a child asked Reprobus to help him to the other side of the river. In the panel's foreground, the painter shows us the moment when Reprobus carried him across, as the child became increasingly and almost unbearably heavy. Upon arriving safely on the opposite riverbank, the child revealed his identity as Christ, saying that the Giant had carried not only Him, but also the weight of the world. Christ baptized Reprobus and gave him the name Christopher, derived from the Greek word for 'Christ-bearer'. After this encounter, Christopher disseminated his faith. He would later suffer a martyr's death because of his Christian beliefs.

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## LITERATURE:

*Nederlandse Primitieven uit Nederlands particulier bezit*, exh. cat. Laren (Singer Museum) 1961, p. 23 no. 71

(as Herri met de Bles)

*Kunstbezit rondom Laren 13de-20ste Eeuw, Schilderijen – Beelhouwwerken*, exh. cat. Laren (Singer Museum Laren) 1958, p. 8 no. 13 (as Herri met de Bles)

## PROVENANCE:

...; collection Ir. Jacques Frederik Fock (1899-1973) and Balthina ter Meulen (1900-1992), Zeist, ?-1973;



Balthina ter Meulen, Zeist, until 1992; her daughter Pauline Johanna Fock (1931- 2020), The Hague/Zeist 1992-2020; through inheritance to a private collector, 2020-24; long-term loan to the Rijksmuseum, 8 December 2022-25 October 2024; transfer to the State in lieu of inheritance tax (inv. no. SK-A-5128).



## 3 Attributed to FRA DAMIANO ZAMBELLI (Zogno c. 1480-1549 Bologna)

*Tabletop with Geometrical Decoration in Marquetry and Intarsia, c. 1530-50*

Elm, beech, maple, walnut, ebonized oak and various root woods inlaid with brown primer imitating damascening, 130 x 130 cm

Inscriptions: *Attalidis alias studeatis comere mensas* / *Nam magis haec proprio mensa decore nitet* (Make sure thou adornest other tables with cloths of gold thread / For this one outshines its own beauty); *Quamvis non multo velut altera fulgeat auro* / *Est tamen haec clario mensa dicanda deo* (While it may not shine like another laden with gold / Yet this table is to be dedicated to the God Clarius); *Corporeos sensus dulcesque instaurat amicos* / *Et calamo, et studiis mensa dat officium* (It rekindles those bodily senses as sweet as friends / And with the pen, and the writing desk it assigns work); *Non vitas hominum rodas conviva, sed escas* / *Sin facias, non haec mensa parata tibi est* (Oh guest, speak not ill of the lives of men, but of food / For if thou dost not do so, this table shall not be laid for thee)\*

The intricate decoration of this tabletop is almost entirely composed of marquetry and intarsia with various woods. Bands inlaid with arabesques divide the surface into nine sections alternately filled with geometric patterns and cartouches bearing inscriptions. Roundels and ovals of various burr woods, cut and treated to imitate stone inlay, are placed where the bands intersect. The central section is square in form and inscribed with an octagon containing geometrically interlaced motifs echoing contemporary designs for works in marble. Similar patterns are repeated in the square corner sections. The centre square is flanked on each side by rectangular sections, all bearing cartouches with Latin aphorisms. The enclosing border is inlaid with very fine, stylized foliage and floral motifs.

The present tabletop is almost certainly the work of the celebrated artist Fra Damiano Zambelli, born into a family of woodworkers in northern Italy, who as a Dominican lay brother became the most highly regarded *intarsiatore* of the High Renaissance. Fra Damiano's work and technique were recorded by Giorgio Vasari, who also reports that he produced geometric marquetry furniture after the designs of the architects Sebastiano Serlio and Jacopo Barozzi da Vignola. One work Vasari singled out was Fra Damiano's contribution to the reredos of the Dominican church of San Domenico in Bologna, which has inlaid borders containing virtually the same patterns observable in the Rijksmuseum tabletop. Also noteworthy are the arabesques inspired by Islamic ornament, also known as *moresques*, which the artist may have studied in printed sources originating in Venice.

The inscriptions suggest that the table was probably intended for a scholar's cabinet or *studiolo*, a room functioning as a workspace and a place for receiving guests. The reference

to the god Apollo, or Clarius, probably evokes this deity's importance as the personification of music and poetry, two relevant artistic and intellectual pursuits in Renaissance Italy. The overall design recalls the tabletop Fra Damiano made for Fra Sabba da Castiglione (c. 1480-1554), acting deputy commissioner general of the Order of St John of Jerusalem (better known as the Knights Hospitaller). Castiglione praised Fra Damiano for his talent in depicting scenes in wood, writing in his memoirs that the artist was unmatched in his ability to dye woods in various colours and imitate the effects of stone inlay in wood. It is possible that the Rijksmuseum piece was also created for a learned monastic in Bologna, perhaps someone in Castiglione's orbit.

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\* Translation of the Latin provided by Enrico Colle

## LITERATURE:

Lorenzo Mascheretti, *L'intarsia ligneo all'incrocio delle arti: L'opera di fra Damiano Zambelli 1480 circa - 1549*, Rome/Bristol (CT) 2024, pp. 314-15, fig. 230  
 Enrico Colle, 'Un piano di tavolo con intarsi geometrici attribuito a Fra Damiano Zambelli da Bergamo', in Silvia Battistini and Mark Gregory D'Apuzzo (eds.), *Studi in onore di Massimo Medica (Arte a Bologna: Bollettino dei Musei Civici d'Arte Antica, vol. 9-10)*, Cinisello Balsamo 2023-24, pp. 115-19

## PROVENANCE:

...; private aristocratic collection, Bologna, since at least the early twentieth century; purchased by Galleria Fondantico di Tiziana Sassoli, Bologna, 2023; from whom to Alessandro di Castro Antiques, Rome; from whom purchased by H.B. van der Ven, The Hague, as a gift to the museum, 2024 (inv. no. BK-2024-10).



## 4 JAN III VAN DOORNE (Mechelen 1616-1663)

*Crucified Christ*, c. 1640-50

Boxwood, black glass, h. 40.3 cm

Monogrammed, on the sole of the right foot, in ligature: VD

In 1632, a conflict broke out among members of the local Guild of St Luke in Mechelen. Seeking admission to the guild, the woodcarver Maria Faydherbe (1587-after 1633) asserted that her work was superior to that of a number of her male colleagues, whom she accused of being 'dosijnwerckers' producing uninspired serial work of mediocre quality. A competition ensued, overseen by an independent jury to assess whether Faydherbe's claim was merited. Also participating was the woodcarver Frans van Loo (c. 1581-1658), best known as a maker of religious-themed cabinet sculptures carved in boxwood. The outcome is unknown, but certain is that Van Loo's high-quality carving was anything but serial production. So too the work of his stepson, with whom he collaborated on an intensive basis: Jan III van Doorne, the maker of this crucified Christ.

Both Van Doorne and Van Loo typically signed their works, as did Maria Faydherbe. This was effectively a hallmark confirming the sculptors' artistry in a city where a great deal of substandard serial work was evidently produced. On the present corpus, Van Doorne's VD monogram appears in a rather innocuous place: on the sole of the right foot. This woodcarver's currently known oeuvre is exceedingly small: apart from this crucifix, only three other works bear his signature, among them a group of the Holy Family in the Rijksmuseum, which even bears the same monogram two-fold (inv. no. BK-2009-29). Like the present figure, all are carved from boxwood and inlaid with miniscule black-glass eyes.

The crucifix depicts Christ shortly before his death: still perceptibly alive, he hangs on the (now lost) cross with his arms extending upwards. His head is tilted back, with 'moist', open eyes and the mouth ajar, as he gazes upwards to heaven and utters the words: 'Father, into thy hands I commend my spirit' (Luke 23:46). This visual type of Christ's crucifixion was introduced in Flemish painting early on by Rubens and further disseminated via a print by the painter and engraver Pontius in 1631 (for example, inv. no. RP-P-OB-70.051). Van Doorne's

crucifix echoes this composition, the subject of which is indeed Christ's invocation to God, as confirmed by the Latin-language caption below it. Despite this dramatic moment, the boxwood Christ is depicted with restrained pathos. Striking is the contrast between the soft, fluid handling of the body and the loose, almost impressionistic execution of Christ's hair and nipples, the latter indicated with two miniscule drill holes.

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## LITERATURE:

*Brafa Art Fair*, sale cat. Brussels 2022, p. 253 (ill.)

## PROVENANCE:

...; Floris van Wanroij Fine Art, Dommelen, 2022; from whom purchased by the museum with the support of the Ebus Fonds/Rijksmuseum Fonds and a private individual (inv. no. BK-2022-102).





## 5 GERARD VAN OPSTAL (Brussels 1605-1668 Paris)

*Venus and Mercury*

Paris, c. 1650-68

Terracotta with light slip, 35.5 x 73 cm, in an old, pinewood frame

Gerard van Opstal – originating from Brussels, trained in Antwerp and successful as ‘sculptor ordinaire du roi’ in Paris – is rightly regarded as a specialist in reliefs. Although chiefly known for effortlessly carved small-size reliefs in ivory, he also produced monumental stone reliefs for facades and interior decorations. The present terracotta relief is a forceful depiction of the love story of Venus and Mercury, showing the two gods surrounded by eight plump putti. Of the three terracottas by the sculptor’s hand known today, this work is artistically the most successful and also the most interesting, as it demonstrates best the very qualities for which Van Opstal was so highly esteemed in his day: highly inventive iconographies, executed in a virtuoso modelling style and resplendent with chubby putti, gods, goddesses, satyrs and bacchantes.

Bernini best expressed the contemporary appreciation for Van Opstal’s work. During his 1665 sojourn in Paris, he honoured the Flemish sculptor with the following laudatory words recounted in the diary of his French companion Fréart de Chantelou: ‘Then we went to Van Opstal’s, where we saw some bas-reliefs of his, downstairs. He [Bernini] studied them and said they were in the grand manner. Upstairs he was shown many sketches for friezes, which displayed great imagination; he saw models in ivory of women and children, which he said were very beautiful; he had not known there was anyone in Paris who could do work like that.’ Bernini likely saw the present relief of Venus and Mercury with his own eyes: three years after his visit, it was recorded as still being in Van Opstal’s possession, kept in his studio. In the estate inventory of the sculptor’s bequeathed items, compiled on 4 August 1668, the terracotta is listed as number eight under the rubric *Ouvrages de terre cuite originaux*: ‘Item un autre [bas-relief] de Misme grandeur représentant une Vénuse avecq un Mercure et plusieurs petites Amoures No 8 prisé Cinquante livres tournois.’ (Idem another [bas-relief] of the same size representing a Venus with a Mercury and several small Amors, No. 8, priced Fifty Tournai pounds). The terracotta is set in a simple pinewood frame likely added in



Van Opstal’s workshop to facilitate its handling and transport.

At first, the scene makes a rather ambiguous impression: are we witness to the blossoming of love between Mercury and Venus in anticipation of lovemaking, or does it evoke a mood of estrangement? The answer lies with the two small cupids conversing in the foreground: the one on the right draws an arrow from his quiver – a clear sign that love is in the air.

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## LITERATURE:

Frits Scholten, 'Gerard van Opstal's *grand manner*, a Greek moment in Paris', *Simiolus* 2025 (forthcoming)

## PROVENANCE:

Estate of the artist, 1668; ...; sale, Paris (Ader, Maison de ventes), 15 November 2022 (Arts décoratifs du xvie au xixe siècle), no. 122, to art dealer Édouard Ambroselli, Paris; from whom purchased by the museum on the Fine Arts Biennale, Paris, with the support of the VriendenLoterij, 21 November 2023  
(inv. no. BK-2024-14).

## 6 GIAN LORENZO BERNINI (Naples 1598-1680 Rome)

'Chigi Triton', 1653

Terracotta, h. 72 cm

With his design of the famous Fontana dei Quattro Fiumi (Fountain of the Four Rivers) for the centre of the Piazza Navona in Rome, Bernini reformulated the traditional concept of this type of water-work once and for all: no longer a simple basin with statues, but instead a monumental rock formation populated with people and animals, floating in the water. The fountain was ceremoniously unveiled in 1651 in the presence of Pope Innocent X, who at this time asked the sculptor to modernize the two other fountains at the north and south sides of the square, both of which were outdated. For the centre of the southern fountain, Bernini designed a marble triton, standing on a large 'floating' conch shell. The concept was ingenious and dynamic, with the towering figure ostensibly propelled by an imaginary wind also manifest in the billowing locks of the triton's hair and beard. As a result, the triton 'sails' on his shell in the direction of the monumental Fontana dei Quattro Fiumi. The Fontana del Moro (Fountain of the Moor) derives its name from the marble statue's facial features, considered exotic at the time.

Two autograph terracotta *modelli* for the monumental marble triton in Rome survive today: one in the Kimbell Art Museum (Fort Worth, Texas, inv. no. AP 2003.01), and this other, slightly smaller version in the Rijksmuseum. The face of the Amsterdam triton displays a greater expression; in this respect, the Fort Worth model more closely resembles the finished marble. The most striking distinction between the two tritons, however, concerns the rock formation around the conch shell of the Fort Worth terracotta. It seems to have been largely motivated by practical concerns to improve the sculpture's stability, but the design gives it more emphatically the quality of an autonomous work, in keeping with its detailed finishing. Modelled with greater spontaneity, the shell of the Amsterdam terracotta, by contrast, rests on an integral, block-shaped base. As realized in the monumental marble, this section remained below the water's surface, hidden from view, creating the illusory effect of a floating conch shell buoyed by the water. Unlike with the Fort Worth model, here the block forms an essential structural element in Bernini's concept. Together with the less refined finishing, the greater facial expression

and muscular tension, it qualifies the Rijksmuseum terracotta as a study model, that likely initially remained in the sculptor's personal possession.

Cardinal Flavio Chigi, the first known owner of the Rijksmuseum model, was an important collector of terracottas by Bernini and his contemporaries. He was also the *cardinal nipote*, nephew of Pope Alexander VII, under whose pontificate (1655-67) the Fontana del Moro was finally completed. Bernini also received several important papal commissions during this time and was often in direct contact with Cardinal Chigi, who acted on his uncle's behalf. Accordingly, one would assume the cardinal obtained the terracotta directly from the sculptor himself, though it may initially have been presented to Alexander VII upon the fountain's completion in 1655 and entered his possession only after the pope's death in 1667.

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## LITERATURE (selection):

- Frits Scholten in Frits Scholten and Gudrun Swoboda (eds.), *Caravaggio – Bernini: Early Baroque in Rome*, exh. cat. Vienna (Kunsthistorisches Museum)/Amsterdam (Rijksmuseum) 2019, no. 44  
 Claude Douglas Dickerson, Anthony Sigel and Ian Wardropper (eds.), *Bernini: Sculpting in Clay*, exh. cat. New York (The Metropolitan Museum of Art)/Fort Worth (Kimble Art Museum) 2012, p. 382 (no. 14, note 1)  
 Charles Avery, *Bernini: Genius of the Baroque*, London 1997, pp. 204-06, fig. 294  
 Rudolf Wittkower, *Bernini: The Sculptor of the Roman Baroque*, Milan 1990, p. 273

## PROVENANCE:

...; Cardinal Flavio Chigi (1631-1693), Rome, Casino alle Quattro Fontane and Palazzo Chigi ai Piazza dei Santissimi Apostoli, c. 1666-74; through the family to Agostino v Chigi della Rovere Albani (1929-2002), Rome, 1982; from whom to a private collection, 2002-16; art market, Germany, 2016; private collection, on permanent loan to the museum, 2024 (inv. no. BK-2024-85).







## 7 GIOVANNI LEONI (Carpi 1639-c. 1700 Modena)

*Scagliola Tabletop with the Coat of Arms of Nicolaas Witsen, 1685*

Scagliola (selenite plaster), black marble, 152 x 102 x 3.6 cm

Signed, lower left in the first white band from the middle: *Gio Leone F. in Genova 1685*

This tabletop was made by the Italian artist Giovanni Leoni for the Amsterdam burgomaster and collector Nicolaas Witsen. It features the coat of arms of the Witsen family in the middle, flanked by flower baskets and surrounded by various birds, including a peacock and parrots, executed in colourful *scagliola*, or artificial stone, against a ground of black marble. The entire composition is framed by a rectangular border with two white bands, lined on all four sides with garlands of various types of flowers, including roses, poppies and tulips. A piece of fruit (orange, pear, pomegranate and lemon), decoratively tied with ribbons in the colours of the family's coat of arms, adorn each of the tabletop's four corners. A second border of two white bands frames the whole composition. Leoni signed and dated the tabletop in the lower left corner just inside the first white border. The stand supporting the tabletop is missing. However, this element was invariably of lesser value and rarely designed, let alone manufactured, by the same artist.

Scagliola was developed in the seventeenth century as an imitation of costly *pietre dure*, a technique whereby various kinds of marble and semi-precious gems were carved, polished and inlaid. Its great appeal at the time lay in the contrast between the bright colours of the inlay work and the black ground, commonly made from slate, though sometimes also from marble or ebony. Furniture pieces with *pietre dure* panels had a prominent place in the interiors of European monarchs and collectors and were meant to impress visitors. The stone was admired for its natural qualities, including its colour and sheen, as was the craftsmanship of the artist in transforming these hard materials into ornamental patterns. With *scagliola*, artists could achieve effects comparable to *pietre dure* on a much larger scale, by applying a special type of plaster to a base layer. With this technique, one could more easily create colourful representations than with available natural stone types. Based on the richness of its colours, the naturalistic representation of fruits and plants and the complex composition, this newly acquired tabletop is seen as an important early prototype of the *scagliola* tabletops produced in the eighteenth century.

Giovanni Leoni is considered the most important representative of the generation of artists responsible for the success of the *scagliola* technique, which reached its peak in the seventeenth century. He was born into a family of prominent *scagliolists* in Carpi. This northern Italian city played a key role in the technique's development, as selenite – *scagliola*'s main component – was mined in the nearby Apennine Mountains. Giovanni's father, Giovambattista Leoni (1614-1698), taught him the technique and together they collaborated on works like the antependium of the main altar in San Vittore al Corpo in Milan (1683). Compared to his brothers, who were also successful *scagliolists*, Giovanni more frequently received commissions from private art lovers and collectors. As far as is known, Witsen's tabletop is the only work that Leoni produced for a foreigner; it therefore holds a special place in the artist's oeuvre. Besides being a unique example of an Italian furniture piece made for a prominent Dutch art lover, it can also be seen as a singular testament to the internationally renowned collection of art and rarities that Nicolaas Witsen assembled in his house on the Amsterdam Herengracht. Witsen's collection was sold at auction after his death and acquired by foreign princes and collectors. This exceptional tabletop, however, remained in the possession of Nicolaas Witsen's descendants. Thanks to its recent acquisition by the Rijksmuseum, it is now preserved for the Netherlands.

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## LITERATURE:

Graziano Manni, *I maestri della scagliola in Emilia Romagna e Marche*, Modena 1997, p. 146Erwin Neumann, 'Materialien zur Geschichte der Scagliola', *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 55 (1959), p. 104

## PROVENANCE:

Commissioned from the artist by Nicolaas Witsen (1641-1717); through the family to Jonkheer N. Witsen Elias (1906-1979), Utrecht; from whose heirs purchased by the museum with the support of the Vriendenloterij and H.B. van der Ven, The Hague, 2024

(inv. no. BK-2024-118).











## 8 JAN VAN LOGTEREN (Amsterdam 1709-1745)

*Two Busts, of a Satyr and a Faun, Each on Its Original Pedestal, c. 1735*

Carrara marble, h. 70 cm and h. 66 cm respectively

Namur stone, h. 126 cm each

Monogrammed, on the reverse of each bust: J.V.L.

In the nineteenth century, when in the possession of Baron Gustave de Rothschild in Paris, these two expressive busts – one of a satyr, the other a faun – were thought to be Italian works from the eighteenth century. In reality, they were sculpted in Amsterdam. The monogram J.V.L., carved in decorative script on the reverse of both statues, identifies these mythological forest creatures as works by the leading Amsterdam sculptor in the first half of the eighteenth century: Jan van Logteren. Jan received his training as a sculptor and plasterer from his father, Ignatius (1685-1732), with whom he closely collaborated up until the latter's untimely death. Van Logteren's oeuvre largely consists of sculptural stucco decorations destined for Amsterdam canal houses. The high technical and artistic quality of their execution, makes these two busts a surprising and important addition to that oeuvre. The only other work for comparison is Van Logteren's bust of a young Bacchus or Bacchant with satyr-like features preserved in the Calouste Gulbenkian Museum (Lisbon). That this latter bust may have belonged to the same ensemble as the Amsterdam satyr and faun cannot be ruled out.

The present bust of a satyr (inv. no. BK-2024-8-1), with his upper torso largely bared, is characterized by a sardonic, lustful facial expression, with a gaping mouth showing his teeth and tongue and long, pointed goat ears. Two legs of a goat's hide draped across his back dangle down over the right shoulder. The satyr's companion (inv. no. BK-2024-9-1) is an older, bearded faun with short horns, even larger pointed ears, and an even more lascivious grin. Both satyr and faun gaze in the same direction, from which we may conclude that they were not presented juxtaposed as a pair. A placement across from each other was more likely intended, though they may also have formed part of a larger ensemble of equivalent busts. Such mythological 'fringe figures' are well suited to the informal setting of a country house, as part of a decoration programme



more amenable to allusions to untamed nature, eroticism and lustfulness, as opposed to the formal environment of a stately urban mansion.

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## LITERATURE:

Pieter M. Fischer, *Ignatius en Jan van Logteren: Beeldhouwers en kunstenaars in het Amsterdam van de 18de eeuw*, Alphen aan den Rijn 2005, pp. 437-40, cf. fig. 452

## PROVENANCE:

? James Mayer de Rothschild (1792-1868); Baron Gustave de Rothschild (1829-1911), Hôtel de Marigny, Paris, until 1873; ...; Gallery J. Kugel, Paris; from which purchased by the museum with the support of the VriendenLoterij, 2024

(inv. nos. BK-2024-8-1, BK-2024-9-1 (busts); BK-2024-8-2, BK-2024-9-2 (pedestals)).



## 9 ÉMILE GALLÉ (Nancy 1846-1904)

*Coupe 'Larmes de Soude', 1903*

Free-blown glass with mould-formed foot and applied glass threads, h. 16.3 cm, diam. 17.5 cm

Signed, under the foot: *Gallé*

Ribbon-like bands in tints of caramel, grey and brown twist and intertwine, together forming a swirling mass on the surface of this glass coupe. From the irregularly shaped upper rim, threads of white glass drip down the sides like foaming 'tears of soda'. The French art nouveau artist Émile Gallé drew his inspiration for this exceptional design from a chemical process. In this sense, he deviated from his usual subject matter in which nature typically plays a central role, as represented by several pieces already present in the collection of the Rijksmuseum.

In 1903, Gallé was commissioned to make two commemorative vases marking the thirtieth anniversary of the French division of the Belgian soda factory Solvay et Cie in Dombasle-sur-Meurthe. The chemist and founder of the company, Ernest Solvay, had developed a more efficient process for manufacturing one of the main ingredients of glass: soda. His company served the entire glass manufacturing region around Nancy, where Gallé lived and worked. A visit to the facilities greatly impressed the artist. As he wrote in a letter dated 30 September 1903 to his friend, the art critic Roger Marx (1859-1913), he was fascinated not only by the factory itself but also its surroundings: white in the snow and shrouded in 'valkyrian vapours'.

Even after completing the requested vases for the company's anniversary, Gallé remained preoccupied with the subject. This resulted in five new series, in which the same inspiration is evident. Although the shapes of the glass objects vary, in most of the series, Gallé has retained the element of swirling bands on the glass surface. Without exception, all display the white threads of dripping glass. The tears form large drops, which in a few instances even look as if they descend from a thick foam layer lining the upper rim.

The present coupe belongs to one of the best-known, most dynamic series, with pieces also represented in the collections of the Musée d'Orsay, the Hida Takayama Museum of Art and the Kunstpalast in Düsseldorf. What distinguishes this series from the others is the wavy, flared shape of the coupe, which strongly contrasts

with the foot, an element formed in a mould. Compared to the glass objects from the other series, here the white teardrops are considerably thinner. They also fully extend to the bottom of the bowl, ostensibly merging with the foot. It appears as if Gallé has depicted two moments in the chemical soda production process. On the glass surface, one can see the mudflows of the various, still unprocessed raw materials. Visible in the glass threads running from the top rim down the sides are white, opaque particles: the soda.

MB

## LITERATURE:

- Samuel Provost, 'A Funerary Gift and the Gallé-Keller Friendship: A Contribution to the Provenance Research for a Specimen from a Remarkable Gallé Series', *Newsletter on Art Nouveau Craftwork and Industry*, no. 19, 24 April 2022, <https://galle.substack.com/p/a-funerary-gift-and-the-galle-keller> (consulted February 2025)
- Sale cat. Munich (Quittenbaum Kunstauktionen GmbH), 12 November 2019, no. 195
- Sale cats. Paris (Millon), 7 April 2017, no. 32 and 16 November 2016, no. 20
- Helen Bieri Thomson, 'Les éphémères et la soude: Deux exemples de thème décoratif unique, décliné dans des oeuvres de qualités diverses', in Valérie Thomas, Helen Bieri Thomson and Philippe Thiébaut, *Verreries d'Émile Gallé: De l'oeuvre unique à la série*, Paris 2004, pp. 74-81
- Helmut Ricke et al., *Art Nouveau Glass: The Gerda Koepff Collection*, Munich 2004, pp. 156-57
- Françoise-Thérèse Charpentier, Philippe Thiébaut, *Gallé*, exh. cat. Paris (Musée du Luxembourg) 1985, p. 232, no. 142
- Alastair Duncan, *Glass by Gallé*, London 1984, p. 76, no. 99
- Janine Bloch-Dermant, *L'art du verre en France, 1860-1914*, Lausanne 1974, p. 88

## PROVENANCE:

...; a private collection in the south of Germany; anonymous sale, Paris (Millon), 16 November 2016, no. 20, bought in; sale, Paris (Millon), 7 April 2017, no. 32, bought in; sale, Munich (Quittenbaum Kunstauktionen GmbH), 12 November 2019, no. 195, 1903, bought in; ...; sale, Dr. Jürgen Fischer Kunstauktionen, Heilbronn, 9 March 2024, no. 56, to the museum with the support of the Ambaum Haks Fonds/Rijksmuseum Fonds and the Hugo van Win Glasfonds administered by the Cultuurfonds

(inv. no. BK-2024-23).





10 Design: WILLEM HENDRIK GISPEN (Amsterdam 1890-1981 The Hague)

Manufactured by: Gispen's Fabriek voor Metaalbewerking N.V., Rotterdam/Culemborg; Weverij Amstelrode, Ouderkerk aan de Amstel/The Hague  
*Metal Tubular Furniture Ensemble*, 1927-37

The Gispen furniture ensemble acquired by the Rijksmuseum in 2021 essentially provides an overview of ten years of design history of the most prominent Dutch manufacturer of metal tubular furniture and modern light fixtures. In 1927, the designer Willem Hendrik Gispen, the company's owner-director, organized the exhibition 'Kunstlooze gebruiksvoorwerpen' (Artless utilitarian objects) in De Rotterdamse Kring, where he presented the prototype of the *Diagonal Chair*, now represented in the collection by *Office Chair No. 38*. At the exhibition, Gispen also showed the latest designs by Ludwig Mies van der Rohe, Marcel Breuer and Gerrit Rietveld, together with undecorated, serially produced utilitarian objects. The *Diagonal Chair*, the first of its kind to come out of Gispen's company, would influence the look of many home and work interiors.

The two dining room chairs are derived from the cantilever chair from 1926-27, of which the architect Mart Stam was the pioneer. After a lengthy legal battle, Gispen succeeded in outmanoeuvring its competitor Thonet, that owned the rights, and was permitted to produce the design for the Dutch market. The chair that appeared in the 1937 catalogue as *No. 308* exemplifies the trend in the nineteen thirties whereby flowing lines were used to create a less austere interior look, better suited to private taste.

The upholstery of the three chairs with handwoven fabric from the Amstelrode workshop also reflected Gispen's aim to serve both businesses and private individuals. In 1933, Riek van de Griend (1908-2008) was hired to manage the newly opened Gispen showroom in The Hague. She was also the owner of handweaver's workshop Amstelrode. Van de Griend's appointment increasingly led to a greater collaboration between the two companies: from this time forward, buyers were able to order Gispen chairs upholstered in the modern fabrics of Amstelrode. At the 1936 spring fair in Paris, an entire wall of the Gispen stand was even solely devoted to Van de Griend's *tissus à la main*. A year later, Gispen and Van de Griend married.

Gispen's first design for a desk, *Writing Desk No. 1*, dates from 1930. This type would eventually form the core of the company's assortment of office furniture, by which it still exists today. The desk's design is based on geometric elements fundamental to the aesthetics of functionalism: a volume (drawer unit), a plane (desktop) and a line (footrest and leg). The chrome tubing forms a maximum contrast in colour and texture to the black wax cloth and oak, making this furniture piece a graphic element within the space.

The crowning piece in the ensemble is the extremely rare *Giso Desk Lamp No. 431*. On the lamp, the tube that leads the cord to the light fitting curves at the bottom to form a round loop that serves as its foot. The elegant design was around only for a short time, however, as a drastic modification was made to the lamp's foot in 1938. Production was likely limited to no more than a few pieces, especially for the most expensive version in chrome. Until the Rijksmuseum purchased the lamp as part of the Gispen ensemble, this piece had been missing from museum collections of interbellum tubular furniture design.

LvH

#### LITERATURE:

*The Decorative Art Sale Including Fine Paintings*, sale cat. Amsterdam (Christie's), 23-24 March 2010, nos. 362, 363  
 André Koch and Sylvia van Schaik, *Gispen*, Zwolle 2011, pp. 14, 23  
 André Koch, 'Het kortstondig bestaan van een lamp: Een "biografie"', *Decorum* 9 (1991), no. 1, pp. 15-24

#### PROVENANCE:

H.N. van der Walle (1892-1977) and P. van der Walle-Bijl (?-1951), The Hague, c. 1937-c. 1953; their gift to J.A. Molhuysen (1911-2002) and S.M.C. Molhuysen-Van der Walle (1922-2011), Amsterdam, c. 1953-2010; her sale, *The Decorative Art Sale*, Amsterdam (Christie's), 23 March 2010, nos. 362, 363; to Gallery De Andere Tijd, Kampen; from which to a private collection, 2010-18; from which to Gallery Van den Bruinhorst, Kampen, 2018-21; from which purchased by the museum with the support of the Ambaum Haks Fonds/Rijksmuseum Fonds, 2021

(inv. nos. BK-2021-6 to -10).



## II LOU LOEBER (Amsterdam 1894-1983 Blaricum)

*Landscape with Lighthouse*, 1929

Oil on cardboard, 50 x 73.5 cm

Signed, bottom left: LL '29

Inscribed, on the reverse: *Lou Loeber Landschap met vuurtoren 1929*

In the nineteen twenties, Lou Loeber developed her own identifiable visual idiom with stylized representations composed of straight lines and sharply defined colour planes. Motivated by a socialist conviction, her desire was to produce work that would appeal to a wide audience, achieved through the simplification of reality. Despite her affinity with artists of the Bauhaus and De Stijl movements, among others, Loeber refrained from total abstraction, as this, in her view, would undermine her stated goal and render her work incomprehensible. Characteristic of Loeber's working method is the use of diagonal lines, by which she demarcates colour planes and disrupts the effect of depth. The recently acquired painting *Landscape with Lighthouse* is a perfect example of how her work balances on the boundary between figuration and abstraction. This makes it a valuable addition to the collection of modernist paintings, which prior to this time did not contain work by Loeber.

Thanks to a generous donation made by the artist herself, a large number of Loeber's drawings, sketches and prints have been held in the Rijksmuseum collection since 1983. Among these works is a sketch showing essentially the same vista, albeit somewhat less abstract (inv. no. RP-T-1983-257). The sketch facilitates the recognition of the elements in the present painting: an angular boulevard leads the eye from the right foreground obliquely upwards to the left, from where a lengthy pier draws it to the lighthouse in the composition's centre. In the painting, the pier and lighthouse merge into a single, angled orange line; the tower casts its light across the water in two bright yellow beams. The absence of a personal brushstroke is deliberate, as this could impede conveying the 'generally human' – a universal concept of that essence which connects all people.

Frequently, the subjects Loeber favoured were those she encountered in her immediate surroundings, easily recognizable for many: people, still lifes, landscapes and factories. Whether *Landscape with Lighthouse* was also inspired by Loeber's surroundings, depicting an actual place,

is unclear. Perhaps she saw this landscape during her stay of approximately six weeks in Portugal in 1924, where she was impressed by the architecture and the clear blue water. It was sometimes years before Loeber worked out sketches of her travels into paintings.

CvdG

## LITERATURE:

*Modern and Contemporary art, including Belgian Art*, sale cat. Amsterdam (Sotheby's), 8 June 2004, no. 214 (ill. upside down)

Marente Bloemheugel, *Lou Loeber: Utopie en werkelijkheid*, exh. cat. Laren (Singer Museum) 1993, p. 61, no. 28

Hans van der Grinten, *Lou Loeber 1894-1983: Schilderijen, ontwerpen en prenten*, exh. cat. Nijmegen (Nijmeegs Museum Commanderie van Sint-Jan) 1983, no. 53

Lou Loeber, 'Herinneringen door Lou Loeber', *Mededelingen Centraal Museum Utrecht* 28-29 (1980), pp. 5-36, esp. p. 20

## PROVENANCE:

? acquired from the artist by Dirk Müller (1946), Amsterdam, date unknown; his collection, 1983, 1993; sale, Amsterdam (Sotheby's), 8 June 2004, no. 214, sold; ...; sale, Old Masters, Nineteenth Century and Early Modern Art, The Hague (Venduehuis der Notarissen), 12 (12) November 2024 *sqq.*, no. 89, to the museum with the support of the Women of the Rijksmuseum Fund

(inv. no. SK-A-5129).





## 12 Design and glazing: BART VAN DER LECK (Utrecht 1876-1958 Blaricum)

Execution: N.V. Brouwer's Aardewerk "Vredelust", Leiderdorp

*Vase with Abstract Geometric Decor*, 1942

Glazed earthenware, 29.5 x 21 x 21 cm

Signed on the bottom: *BvdL42*

In 1942, the earthenware manufacturer N.V. Brouwer's Aardewerk "Vredelust" in Leiderdorp produced four bold vases for the Blaricum artist Bart van der Leck, made in two variants in accordance with his working drawing: one model with raised rectangles with bevelled corners on the four sides, the other with horizontal and vertical bands traversing the corners. The company Vredelust was founded in 1901 by Willem C. Brouwer (1877-1933). Upon the father's death, it continued under sons Klaas and Coen, whose main focus was to produce ceramics for buildings and gardens. After several years of designing and producing decorative plates and tiles in his own studio, Van der Leck turned to this specialized supplier when the size of the pieces he designed began to exceed his own capabilities and kiln capacity. Eight years before in Delft, Van der Leck had achieved moderately satisfactory experiments with porcelain glazing for the first time. Assisting him in this endeavour were Hugo Tutein Nolthenius (1863-1944) – a collector of, among other things, Asian ceramics – and the Leiden artist Harm Kamerlingh Onnes (1893-1985). Today, the best-known pieces in Van der Leck's ceramics oeuvre are the plates and tiles he produced in the years that directly followed. By contrast, the biscuit-fired vases made by Vredelust – likewise painted and fired by the artist himself – have remained virtually unknown. The sole piece held in a Dutch museum collection prior to this time is the vase donated by the artist's family to the Kröller-Müller Museum after Van der Leck's death (inv. no. KM 104.710). Here one encounters a densely filled composition of disparately coloured triangles, squares, rectangles and lozenges applied to the vase's raised surfaces. On the vase acquired by the Rijksmuseum, the same geometric shapes are larger and set within the horizontal and vertical bands traversing its corners, thus resulting in a calmer composition.

Although ceramics certainly hold a prominent place in Van der Leck's oeuvre, this by no means qualifies him as a ceramist. Instead, he is one of a small group of twentieth-century artists in the

Netherlands who sought to find new forms of expression in this medium, which in Van der Leck's case were conceived in the sphere of painting. He strove to achieve a new concept of monumental painting, expressed in a universal, geometric visual idiom that could function on its own, and which could therefore be applied to every element of the interior or exterior of a building regardless of the material.

On the present vase, Van der Leck modelled the glazing just as he modelled the texture of his paintings, by paying meticulous attention to the liveliness of the surface and the edges of the coloured fields. In the end, the artist's painterly perspective resulted in an exceptional vase: one that behaves like a three-dimensional painting, an intended effect accomplished not just through the colour composition but also the irregular glazing of the object.

LvH/FD

## LITERATURE:

Unpublished

## PROVENANCE:

Bart van der Leck (1876-1958), until 1958; his children (likely Eleonora van der Leck 1913-1989); her grandchildren, until 2023; from whom purchased by Gallery Van den Bruinhorst; from which purchased by the museum with the support of the Ambaum Haks Fonds/Rijksmuseum Fonds, 2023 (inv. no. BK-2023-21).



## 13 CAREL VISSER (Papendrecht 1928-2015 Le Fousseret)

*Signal 1 and 2*, 1964

Steel, lead, concrete, approx. 555 x 285 x 260 cm and 345 x 285 x 260 cm

'What I make is very simple: contact-relationships between two elements. Sometimes the elements are birds, sometimes double forms, sometimes just beams and cubes ... That's all.' With this artist's statement, published in *Kunst <> Praxis Heute* by Karin Thomas, Carel Visser concisely worded a development in his work that led to his abstract-geometric sculptures, of which *Signal 1* and *2* are extraordinary examples. Visser is referring to his sculptures of abstracted birds from 1954, which, in the late nineteen fifties, eventually transformed into a series of so-called 'double forms': a composition of geometric volumes 'doubled' by means of stacking, mirroring or rotation. For the design of his monumental *Signal* sculptures for the Centraal Administratiekantoor van de Postcheque- en Girodienst (PCGD, Central Administration Office of the Postal Cheque and Giro Service) in The Hague, Visser separated, as it were, these double forms: two identical compositions are rotated 180 degrees in relation to each other along the longitudinal axis and placed at different heights on plinths approximately six metres apart. With this simple intervention, he created a complex visual game of beams and blocks.

Like abstract sentinels, *Signal 1* and *2* flanked the otherwise rather inconspicuous entrance to the office building of the PCGD at Prinses Beatrixlaan 6 in the Bezuidenhout district of The Hague, designed by the Rotterdam architectural firm Van den Broek and Bakema. Although the building was completed circa 1960, Visser was only formally commissioned in March 1963. Shortly thereafter, the company IJ. de Lange N.V., with branch offices in Rotterdam and Heerjansdam, commenced with the production of the sculptures. The two concrete plinths were cast on-site.

For this commission, Carel Visser chose a remarkable combination of materials. The sculptures were constructed from rectangular steel tubes welded into cubes and planes, and subsequently covered with 2.5-millimetre-thick lead plates. Once finished, the sculptures exquisitely matched the *béton brut* of the office building. Unfortunately, the combination of lead and steel proved far from sustainable: varying degrees of shrinkage and elongation caused tears at the corner seams of the lead plates, leading to the formation of rust when

penetrated by water, and exposed the various soldering points, detracting from the overall appearance. In 1980, the lead was removed and replaced with a dark-grey coating, resulting in a rather dull, sterile surface.

The year 2000 marked the office building's demolition, and with it, the temporary demise of these monumental sculptures: *Signal 1* and *2* ostensibly vanished without a trace, both from the public space and the collective memory. When it was finally learned that they were being kept on the wharf of the transport company that had removed them, the KPN – the building's last owner – donated the two sculptures, while also providing the resources for their restoration. After extensive research, in 2023-24 the lead finish was restored by innovative means. After the reconstruction of the plinths, the statues were erected in the garden of the Rijksmuseum in a way that optimally echoed their original spatial disposition. During the sculptures' restoration, KPN made it possible for the museum to acquire two miniature sculptures made by Visser circa 1961 as design sketches for this commission (inv. nos. BK-2024-24, -25).

LvH

## LITERATURE:

Carel Blotkamp, *Carel Visser*, Utrecht/Antwerp 1989, pp. 101-03 (ill.)

Anonymous, 'Den Haag Vandaag', *Het Vaderland*, 3 December 1964 (ill.)

## PROVENANCE:

Staatsbedrijf der Posterijen, Telegrafie en Telefonie, respectively Koninklijke PTT Nederland NV, respectively Koninklijke KPN N.V. 1964-2020; donated by KPN to the Rijksmuseum, 2020

(inv. nos. BK-2020-110, -111, BK-2024-24, -25).



BK-2024-24, -25





BK-2020-110, -II







## 14 RENÉ DANIËLS (Eindhoven 1950)

*Spring Blossom*, 1987

Oil on canvas, 100 x 120 cm

In the painted and drawn oeuvre of René Daniëls, word and image are inextricably linked. When entering the international stage of contemporary art in the late nineteen seventies, Daniëls still presented his works as 'untitled'. Shortly thereafter, however, he emerged as a grandmaster of idiomatic manipulation. A title now formed an integral part of a work, reflecting the interaction between looking and thinking during the process of the image's creation. In most cases, Daniëls required no more than a few words, drawn freely from Dutch, French and English, strung together in an inventive way, triggering a cascade of associations. His 1982 painting *Cocoanuts*, in the collection of the Rijksmuseum (inv. no. SK-A-5056), is a prime example. Here the title invariably refers, among other things, to the ambiguous forms recalling cocoa beans and coconuts.

The present painting by Daniëls, also acquired from the collection of the donor of *Cocoanuts*, represents a different phase in the artist's playful engagement with word and image. In 1987, shortly before sustaining a brain haemorrhage that resulted in lasting physical, mental and creative disabilities, Daniëls produced five paintings, all sharing the same motif of branching lines. In four of these works, words are painted along the various lines, like the branches of a tree in blossom. The fifth and largest painting in the group deviates from the others. There are no words and the 'tree' motif is encircled by a motif from a slightly older group of paintings: a visual 'bow tie', created by painting the walls of an exhibition space in perspective. The so-called *Spring Blossom* series seems to be derived from drawings, published in the catalogue accompanying the first museum exhibition of this series, reflecting the artist's thinking about an exhibition. Some of these drawings are essentially floor plans in which Daniëls recorded the titles of his paintings along the walls. The painting *Spring Blossom* in the collection of the Stedelijk Museum Amsterdam (inv. no. 1987.1.0825) was realized as such, a work that can be 'read' as an imaginary exhibition presenting an overview of Daniëls oeuvre. The suggestion that we are looking at a plan is further reinforced by the painting *Kades – Kaden* from 1987 (private collection). Here Daniëls again returns to the same motif of branching lines

interspersed with words. The title evokes the notion of the words being like ships moored along harbour quays.

The painting *Spring Blossom* acquired by the Rijksmuseum is about time and place. The words written in white stand out brilliantly against the background, painted midnight blue: listed are the months of the year and 'places, buildings' demarcating important moments in a human life. Perhaps Daniëls refers to a café, theatre or dance hall – 'places, buildings where people think they can take the worry out of life' – or a town hall – 'places where changes in a persons [sic] life are documented'. Someone reading the painted words might be taking an imaginary evening stroll, recalling memories of places and events in their own lives. Melancholy lurks, but the great strength of Daniëls's work lies in the way he counterbalances such sentiment with light-hearted and poetic wit – in this case, the magical appearance of a radiant men's bicycle visible between the branches, like the moon shining through the trees in a well-known Dutch Sinterklaas song.

LvH

## LITERATURE:

- Devrim Bayar (ed.), *René Daniëls: Fragments from an Unfinished Novel*, Brussels 2018, p. 144 (ill.)  
 Ronald Groenenboom (ed.), *René Daniëls: The Words Are Not in Their Proper Place*, Rotterdam 2012, p. 120 (ill.)  
*Spreeksel: Teksten van en over René Daniëls | Sputterance: Texts on and by René Daniëls*, Tilburg 2007, n.p. (ill. opposite p. 92)  
*René Daniëls*, exh. cat. Eindhoven (Stedelijk Van Abbemuseum)/Wolfsburg (Kunstmuseum)/Basel (Kunsthalle) 1998-99, p. 157 (ill.)  
*René Daniëls: Lentebloesem*, exh. cat. St. Etienne (Maison de la Culture et de la Communication)/Rotterdam (Museum Boymans-van Beuningen) 1990, p. 27 (ill.)

## PROVENANCE:

- Collection Jan Maarten and Pauline Boll-Kruseman; transfer to the State in lieu of inheritance tax, 2023  
 (inv. no. SK-A-5096).

