



# Acquisitions: Twentieth-Century Drawings

• ALIED OTTEVANGER •

I JOSEPH TEIXEIRA DE MATTOS (1892-1971)

*Lily*, 1913

Pencil, pastel chalk, watercolour on board, 280 x 180 mm

Joseph Teixeira de Mattos was born in Amsterdam in 1892 and grew up in a Jewish family of Portuguese descent with close links to other Sephardic Jewish families. At the time he made this drawing in 1913, when he was twenty-one, the links with the draughtsman and printmaker Samuel Jessurun de Mesquita (1868-1944) and the sculptor Joseph Mendes da Costa (1863-1939) were particularly important. Joseph's father even engaged Mendes da Costa to assess his son's artistic talent after Joseph had prematurely quit his studies. Mendes was able to set his mind at rest; his son had aptitude and should be allowed to go his own way. This advice was followed and a studio was furnished for him in his parents' house.

Teixeira de Mattos found subjects in his immediate surroundings. At home he drew portraits of his father and of himself, and he sketched animals in Artis zoo, which was just around the corner. Content and meaning were not the issue for him; his prime concern was to depict appearance as precisely as possible. His initial desire for graphic, razor-sharp clarity is evident in this very early drawing of a Calla or Arum Lily. The calyx looks like a piece of origami and the heraldic-looking background is flat and allows no atmospheric space. Here there are obvious similarities to Mendes da Costa's highly linear sculptures and Jessurun de Mesquita's austere, flat line drawings and prints. The romantic idea of growth and bloom, or the symbolism of purity or virginity, are nowhere

to be seen. Attention is focused on the accurate dissection and construction of this single Arum Lily, which is boldly inserted at a slight diagonal across the image. It is this combination of stylized form and image structure that lends sharpness and tension to the drawing.

#### LITERATURE:

I.Q. van Regteren Altena, *Catalogus van de tentoonstelling van schilderijen en tekeningen van Joseph Teixeira de Mattos: ter gelegenheid van zijn zestigste verjaardag*, Amsterdam (Stedelijk Museum) 1952

C. van Tuyll van Serooskerken, *Joseph Teixeira de Mattos (1892-1971): Tekeningen*, exh. cat. Haarlem (Teylers Museum) 1992

#### PROVENANCE:

...; purchased from Bubb Kuyper Veilingen Haarlem, 1 June 2017, no. 66/4738, with the support of the Knecht-Drenth Fonds/Rijksmuseum Fonds (inv. no. RP-T-2017-45).

## 2 MICHEL DE KLERK (1884-1923)

*Michel Angelo Buonarroti*, 1922

Pencil on plywood, 590 x 530 mm framed (original frame)

When the architect Michel de Klerk died suddenly at the end of November 1923, his early death was lamented in the world of Dutch architecture. The following year, the monthly magazine *Wendingen* devoted an entire issue to De Klerk's buildings and one to his unbuilt projects. De Klerk had always given his own spin on the distinction between them. To him, designing on paper had always been more important than its practical application.

De Klerk drew from a young age and was extremely good at it. Besides architecture, he also drew from life and made sketches and drawings during his travels. He became a much sought-after portraitist, particularly after he had been commissioned to make a portrait of Jan Toorop in 1918, an illustration of which was published in *Wendingen*. He executed the vast majority of his commissions with a rather hard pencil, producing a portrait of the sitter that was almost sharper and finer than a photograph. *Wendingen* also devoted a special issue to these works. With an introduction by Richard Roland Holst, the portrait issue opened with a reproduction of De Klerk's 1922 portrait of Michelangelo Buonarroti. The source was said to have been a book of prints of Michelangelo's portraits, but De Klerk could also have seen the reproductions of the portrait busts made by Daniele da Volterra (1509-1566).

There has been considerable speculation about his choice of this Renaissance artist. De Klerk may have been attracted by his (fundamental) non-structural design method, which was expressed above all in his baroque church of St Peter in Rome, parts of which can be seen behind the subject. Another suggestion is that De Klerk wanted to show his genius. The undulating pattern of wrinkles in Michelangelo's face – an echo of the billowing clouds in the background – supposedly depicted his apocalyptic power. However, the rather prominent addition of Michelangelo's name to the portrait appears to be more significant. By breaking it up into Michel Angelo Buonarroti, De Klerk stressed his kinship with this artist as his namesake, and with his tragic genius.

With thanks to Frans van Burkom

## LITERATURE:

- H. Mieras (introduction), 'Reisschetsen en Studies van M. de Klerk', *Wendingen* 6 (1924), no. 2  
 R. Roland Holst (introduction), 'Portretten van M. de Klerk', *Wendingen* 6 (1924), no. 7 (fig. on p. 2)  
 S.S. Frank, *Michel de Klerk 1884-1923 – An Architect of the Amsterdam School*, Ann Arbor (Mich.) 1984, pp. 253-54 (fig. 16d; she suggests Ernst Steinmann, *Die Porträt Darstellungen des Michelangelo*, Leipzig 1913, as a possible source)  
 F. van Burkom, *Michel de Klerk: bouw- en meubelkunstenaar (1884-1923)*, Rotterdam 1990  
 M. Bock, *Michel de Klerk: Bouwmeester en tekenaar van de Amsterdamse School, 1884-1923*, Rotterdam 1997

## PROVENANCE:

- Frits Staal (1878-1940), from 1924, or earlier; from whose heirs, 2016, to Kunsthandel Frans Leidelmeijer, Amsterdam; from whom purchased by the museum, made possible by an anonymous bequest, 2017  
 (inv. no. RP-T-2017-33).







## 3 HERMAN KRUYDER (1881-1935)

*The Guardian of the Woman with the Unwanted Pregnancy (formerly Village Scene)*, c. 1932

Pencil, pen, ink and pastel, 172 x 213 mm

At his retrospective in 1953 this undated drawing by Herman Kruyder was placed in the Blaricum period (1928-35), but subsequently in the Bennebroek phase (1923-27). Relating it to the history of his illness and to similarities in his oeuvre can help with more precise dating.

Kruidyder suffered from psychoses and from 1926 onwards was hospitalized ten times because of his condition. On the basis of a psychiatric report of Kruidyder's illness, Carel Blotkamp has established that the reason for his admission to hospital was always his 'acute confusion'. This lasted slightly less than two weeks during which he had hallucinations, but he was not left with traumas. The report suggests that after he was discharged each time Kruidyder was entirely his old self again and went back to work as an artist. It is supposed that he did not attach any sense of reality to the pseudo-hallucinations and visionary experiences, but of course he may well have explored their usefulness to his art. He may have experimented with them, as in this dream-like work in which there is a striking tension and peculiar interweaving of three figures together and with their surroundings. Given these characteristics, a date at least after his first admission to hospital (up to 9 March 1926) seems likely, in other words late in the Bennebroek period or in the Blaricum period, when the admissions followed one another with increasing rapidity. A similar drawing, *Cock with a Pregnant Woman*, of 1932 in Gemeentemuseum Den Haag, points to the latter. There is also a sketch of a cock on the back of this drawing, which has been acquired for the Print Room, this time on top of a chicken. On the front Kruidyder appears to have depicted mankind's urge and potency for procreation, a phenomenon which, however, was only socially acceptable within marriage. On the verso it becomes clear how much this contrasts with the animal, which follows its primal instinct without norms and values.

With thanks to Carel Blotkamp

## LITERATURE:

- Exhibition *Herman Kruidyder*, The Hague (Gemeentemuseum) 1953/ Amsterdam (Stedelijk Museum) 1953, accompanied by P.C.J. Reyne, *Herman Kruidyder – inleiding tot het werk van Herman Kruidyder*, The Hague 1953 (cat. no. 48, Blaricum period, *Village Scene*, at the time in the possession of L. van Lier, Utrecht)
- M. Hoogendonk, *Herman Kruidyder 1881-1935. Gedoemde scheppingen: schilderijen, aquarellen en tekeningen*, exh. cat. Haarlem (Frans Hals Museum) 1996, p. 82, no. 7.46 (with fig.)
- Exhibition *Herman Kruidyder. Een gedreven expressionist*, Rijksmuseum Twenthe Enschede 2006-2007, accompanied by C. Blotkamp, *Herman Kruidyder: In en buiten het Paradijs*, Enschede 2006 (Blotkamp's source for Kruidyder's illness history is C.H. de Leeuw, 'Degeneratiepsychose', in L. Van der Horst, *Antropologische Psychiatrie. Deel 2 Bijzonder gedeelte: Randpsychosen*, Amsterdam 1946, pp. 203-64; case history no. 8496, pp. 233-37).

## PROVENANCE:

- ...; L. van Lier, Utrecht, 1953; ...; sale, Amsterdam (Mak van Waay), 9 July 1959, no. 141 (*Village Scene*); ...; Ladenius-Boersma Collection, Haarlem, 1959-76(?); ...; A.D. Bloemsma Collection, Haarlem, 1976-84(?); ...; Galerie D'Eendt, Amsterdam; ...; sale, Amsterdam (Sotheby's), 26 May 2005, no. 342; ...; Kunsthandel Simonis & Buunk, Ede, 2016; from whom purchased by the museum, 2016  
(inv. no. RP-T-2016-6).



Recto of inv. no. RP-T-2016-6



Verso of inv. no. RP-T-2016-6



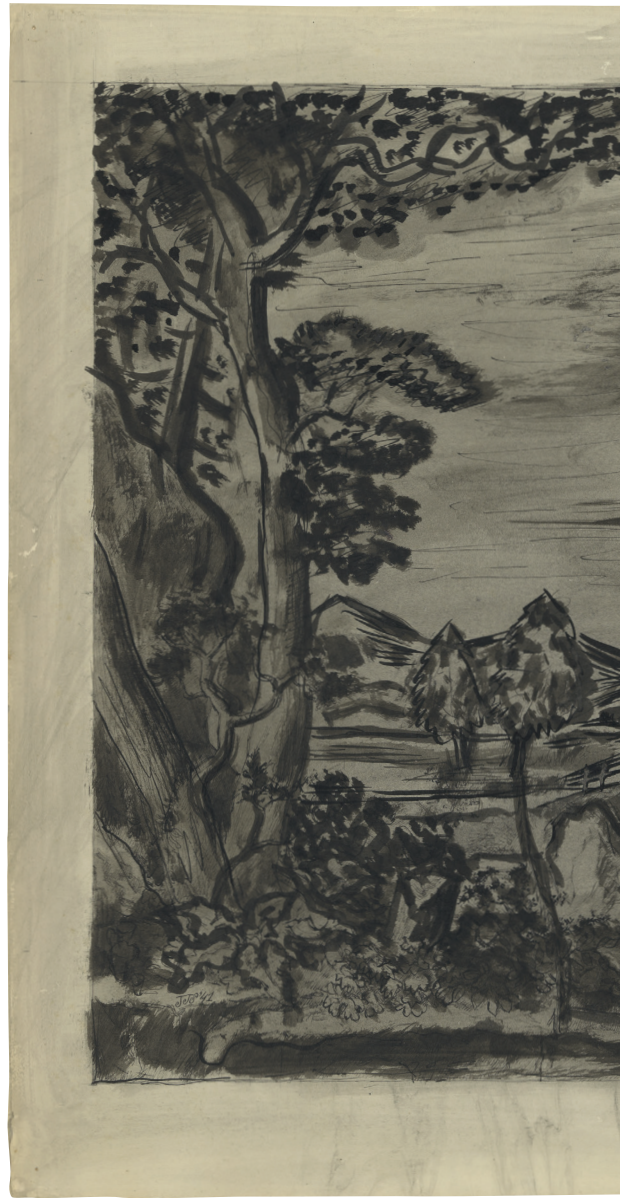
4 JAN SCHOONHOVEN (1914-1994)  
*Untitled (Village in a Hilly Landscape)*, 1941  
 Ink, 360 x 590 mm

The recent retrospective of Jan Schoonhoven, known internationally as a Zero artist because of his white reliefs, also featured early water-colours inspired by looser and highly imaginative compositions by Paul Klee, Picasso and Braque. Examples of the more realistic drawing style in which he then also worked were less in evidence. Before Schoonhoven embarked on his unfinished training at the Hague Academy between 1930 and 1934, he had been taught to draw by his father, who had worked for a while as a Delftware painter and in his spare time had made water-colours of landscapes and church interiors. His son Jan tackled both subjects. This retrospective also featured miniature models of church interiors that he had made by gluing pieces of paper and cardboard together, but there were none of his detailed drawings, such as the one of the Oude Kerk in Delft (Wesseling 1990, p. 18). Nor were there any of his early landscapes.

Schoonhoven did not find the subject of this 1941 drawing, a hilly landscape bisected by a river, near his beloved Delft, and it seems rather to have been inspired by illustrations. One possibility is landscapes by the seventeenth-century French artist Francisque Millet (1642-1679), who during his lifetime was copied by the Dutch painter and engraver Gerard Hoet (1648-1733). Engravings by Hoet after Millet's landscape drawings can be found throughout the Netherlands and can be seen in such places as Stadsasteel Zaltbommel and the Rijksmuseum.

The similarities to Millet's coulisse landscape are the trees as articulation points and the meandering road that winds through the hilly countryside – in Schoonhoven's drawing across the river, not beside it. Just before the horizon some houses around a church tower give the impression of a village. These and the castle are signs of human habitation. In the wide foreground man is presented as a humble being in the midst of overwhelming nature; in Hoet's print after Millet he is a traveller on life's path, whereas Schoonhoven portrays him rather more prosaically, as a pensive fisherman.

With thanks to Jane Shoaf Turner



LITERATURE:

J. Wesseling, *Schoonhoven: beeldend kunstenaar = visual artist*, Amsterdam/ The Hague 1990.  
 Exhibitions *Kijk, Jan Schoonhoven*, Delft (Museum Prinsenhof) 2015-16 (early work) and *De werkelijkheid van Jan Schoonhoven*, Schiedam (Stedelijk Museum) 2015-16, accompanied by A. Melissen, *Jan Schoonhoven*, Rotterdam 2015

PROVENANCE:

...; purchased from Veiling Venduhuis The Hague, 2017, no. 1059, with the support of Pon Holdings B.V. (inv. no. RP-T-2017-31).





GERARD HOET,  
*Landscape with Four  
Figures*, 1664-1709.  
Mezzotint, 255 x 344 mm.  
Amsterdam,  
Rijksmuseum,  
inv. no. RP-P-1906-3426.

## 5 RENÉ DANIËLS (1950)

*Untitled*, 1977

Gouache and ink, 1550 x 1850 mm

In the nineteen-seventies there was much research into the formal possibilities of drawing. Means and material were questioned and investigated as consistently as possible. The result was austere, minimalist and abstract works, a ‘fundamental art’ that referred to nothing but itself, in which we only now – looking back – may nonetheless recognize certain personal statements by the artist.

René Daniëls embarked on his career as an artist midway through the seventies. Although he would make his mark a little later, especially with his painting, by reintroducing figuration and a ‘wild’ painting manner, the prelude to this change can be found in his drawing. It was in this art, above all, that Daniëls shifted the accent. Instead of focusing on the effect and relationship between the support and the materials, he concentrated on the movement of drawing and investigated how its dynamic could be expressed. He experimented with gestures and expanded the movement of his hand to that of his entire arm, on larger sheets of paper.

This resulted in a series of large drawings in which Daniëls drew more or less straight lines, often set obliquely (and always without additional aids such as a T-square or masking tape), alternating with curved lines, fragments of circles and ellipses. The repetition of lines scattered rhythmically over the entire paper gave added momentum. The point in time when recognizable motifs appear over and between those patterns of lines is almost magical. In this drawing there are block figures that look like red bricks; safety pins and gramophone records crop up in other drawings with curved lines. This choice of motif seems to resonate with the countercultures Daniëls sympathized with as an artist at that time, like the squatters and the punk scene. From there, it was only a small step to painting these new images on canvas.

## LITERATURE:

*Hans Biezen/René Daniëls: Fotos und Zeichnungen*, exh. cat.

Düsseldorf (Stadt-Sparkasse) 1977

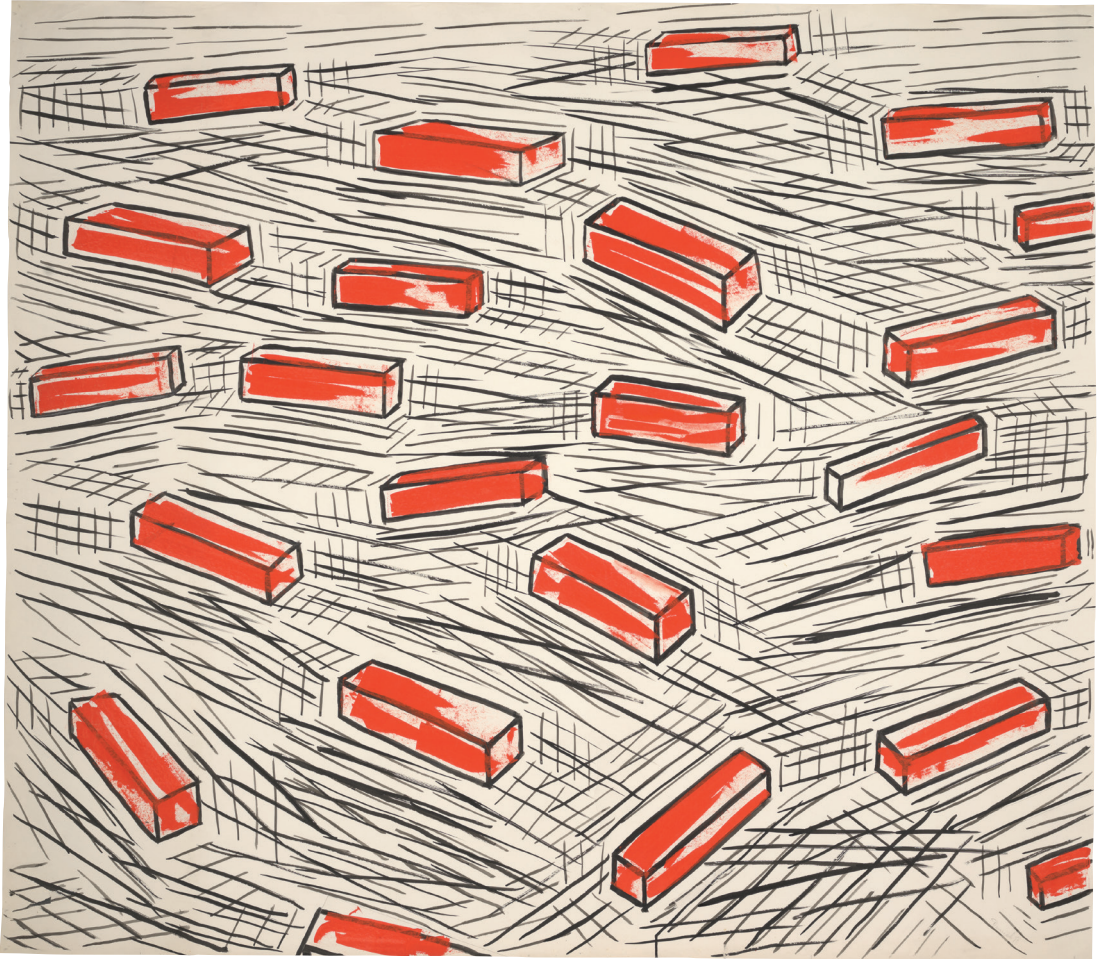
*René Daniëls: de geruimde tijd. Enkele tekeningen uit de jaren 79-83*, exh. cat. Amsterdam (Museum Fodor) 1984J. Debbaut (preface), *René Daniëls: schilderijen en tekeningen, 1976-1986*, exh. cat. Eindhoven (Stedelijk Van Abbemuseum) 1986P. Andriess and J. Guldenmond (ed.); P. Emmerik (tekst), *René Daniëls: onvermijdelijke aantekeningen, papierplezier, de dichter bij de waarheid*, Amsterdam 2006

## PROVENANCE:

Helen van der Meij-Tcheng, since 1978; her gift to the museum, 2016

(inv. no. RP-T-2016-107).







## 6 KINKE KOOI (1961)

*Naked Tree*, 1991

Acrylic paint and pencil, 420 x 300 mm

In the gnarled trunk of *Naked Tree* we can make out a human stomach, buttocks and breasts. It is typical of Kinke Kooi's fascination with anthropomorphism, which has gradually shifted her attention from the outside to the inside.

In 1985 Kooi began by painting, but soon switched to drawing, a discipline she has worked in now for more than thirty years. She uses pencil to draw detailed scenes that get larger and larger. To maintain unity and monumentality she places the expanding image firmly in the foreground. It grows there like a tree or climber, which is then meticulously populated.

Aside from her interest in physicality – particularly of women – her interest in specific properties attributed to her sex is a constant. This too has increased over the years. At first, she was primarily fascinated by ideals and taboos – leading her to portray women with all their physical imperfections, such as cellulitis and varicose veins – later she concentrated more and more on the subtle rendering of 'soft' feminine tendencies such as home making. Decoration and practical crafts are part of this. Through all the softness and fullness of her images, however, she also weaves threats. For example, there lurks an inherent danger of entanglement and suffocation, as well as terror inspired by exposed organs and incisions.

The stream of motifs with which she depicts this ambiguity has now become a flood. It flows in her drawings, filled edge to edge as they are with fluffy fabrics and welcoming open pleated curtains, behind which there are soft open hollows as well as yawning dark depths and breathtaking twists. Strings of pearls surround the curves, where strips of contraceptive pills form right angles. A kind of organic container or a curtain can serve as the framework, but the tree also continues to offer support as a hallucinatory green or bright pink beacon.

## LITERATURE:

'Interview Mirjam Westen and Kinke Kooi', in *Kinke Kooi*, exh. cat. Arnhem (Gemeentemuseum) 1993  
M. Westen and K. Kooi, *Kinke Kooi*, Bowery, Hudson, 2009  
Ken Johnson, 'Review exhibition Kinke Kooi: *Let Me Comfort You*', *The New York Times*, 9 April 2009, p. C27

## PROVENANCE:

Purchased from the artist, with the support of het Knecht-Drenth Fonds/Rijksmuseum Fonds  
(inv. no. RP-T-2017-205).



7 PAUL VAN DER EERDEN (1954)  
*Good Company: Jacopo Pontormo*, 2004  
 Pencil and coloured pencil, 297 x 210 mm

In every drawing in the *Good Company* series viewers are confronted with the good company in which Paul van der Eerden found himself when it inspired him to make the work. It is the case in this 2004 drawing where Pontormo's name is spelled underneath without vowels. With this clue, the central portrait in the drawing is easy to identify as that of the dead Christ in the famous *Deposition from the Cross* (1525-28) by Jacopo Pontormo (1494-1556/57). Van der Eerden left out a great deal of that painting and replaced Pontormo's rendering of the physical with an almost strip cartoon-like, flat, linear approach. The round angel's eye and outlines of the head echo the 'o' vowels that appear to have shot upwards from the name.

This drawing, like others in this series, was not intended as a form of *aemulatio*, as an attempt to equal or even to surpass the great masters, but was primarily created to make an individual and contemporary version of it. Van der Eerden often works from postcards, particularly when it comes to paintings. He has no urge to copy original paintings, although he does like to study drawings and prints by old and modern artists. Van der Eerden has largely followed this approach in his drawn oeuvre and still does. He generally bases his work on the art and images of others, scenes or details that appeal to him. Texts can also serve as his starting point – he likes to use lettering in images – as well as chance visual discoveries. What links his works is his remarkable use of unmixed colour and the two-dimensionality of the images he employs to create his unruly compositions. He is as at home with low art as with high, and likes to comment on the art that moves him as well as confrontational or cartoonish images full of sex, violence or humour.

## LITERATURE:

- P. Pulles, *Enclosures*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen) 2007  
 G. Dégé and F. Pajak (introductions), *Paul van der Eerden: Poudre aux moineaux/ Dust for Sparrows*, Strasbourg 2009  
 S. Smets, 'Macbeth', in *Dossier Paul van der Eerden*, cat. Galerie Bernard Paris/ Zurich/ Berlin, Berlin 2013  
 Wouter Welling, 'De Werking der Dingen', in C. Jordens (ed.), *Tussenbeelden*, exh.cat Heerlen (Museum Schunck) 2014, no pag.  
 P. Nijenhuis, *Paul van der Eerden. Grond: tekeningen 1995- 2015*, Rotterdam 2015  
 Exhibition *P. van der Eerden: Good Company*, Rotterdam (Museum Boijmans van Beuningen) 2016

## PROVENANCE:

- Purchased from the artist, with support of the Knecht-Drenth Fonds/Rijksmuseum Fonds  
 (inv. no. RP-T-2017-221).



