



Recent Acquisitions: Print Room

• MATTIE BOOM, NIELS VAN MAANEN,
MAUD VAN SUYLEN AND HANS ROOSEBOOM •

I ANONYMOUS (American)

Portrait of Walt[h]erus van Erven Dorens, 1852-58

Gold-toned half-plate daguerreotype in a leather case, 139 x 99 mm (plate)

According to family tradition, it was the California Gold Rush that prompted Waltherus van Erven Dorens to go to America. When he got to San Francisco, however, he was to discover that he was actually already too late. He decided to continue his travels and made his way to India, where he found a job as a stationmaster, married and died of yellow fever.

However unkind it may be to contradict a family account (recorded in 1928), some hard facts indicate that the life of the young man – he was not even twenty when he left for the New World – took a different course. He spent much more time in America between his arrival there and his departure for India than the family history suggests. He lived in San Francisco for several years, from 1849 to at least 1857.

This would be of little importance were it not that a portrait of Van Erven Dorens, which was made in San Francisco, recently surfaced. And not just any portrait: we can reasonably assume that this is one of the oldest surviving photographic portraits of a Dutchman who emigrated to the United States. We may never know how much or how little Waltherus accomplished in his short life, but the earliness of his portrait makes him an interesting, almost historical figure.

It is, moreover, definitely not an ordinary portrait. The young man was posing with far more self-assurance than is usual in such early daguerreotype portraits; he wears the uniform of a firefighter, and the photograph has been partly hand-coloured. All relatively rare. The uniform

was the key to the identification. The name on the belt (Sansome) was that of a volunteer fire brigade in San Francisco. An 1855 list of members showed that the initials on the helmet (WVED) had to be those of Waltherus van Erven Dorens. (Because in a daguerreotype the image was created *in* the camera, the letters and the number are reproduced in mirror image.)

We now know that Waltherus Bernardus Alexander Johannes van Erven Dorens was born in Amsterdam on 24 June 1830, went to California in 1849 and settled in San Francisco (where he had family). He witnessed the great fire that destroyed three-quarters of the city on 3 and 4 May 1851, ran a saloon bar and was a member of another fire brigade before he joined the Sansome Hook and Ladder Company No. 3. In 1857 he was naturalized as an American citizen. He married Eliza Mitchell in 1858 in Allahabad, India. Shortly afterwards, on 28 September 1860, he died in Allahabad at the age of thirty. Last but not least: when he had a medical examination for military service in Amsterdam in 1849, it was noted that he had an (unspecified) physical defect. That did not deter him from joining the fire brigade in San Francisco. Or perhaps it made him pose all the more proudly.

HR

PROVENANCE:

...; sale, Utrecht (Veilinghuis Peerdeman), 21 June 2020, lot no. 377; Eric Bos Waaldijk, Bilthoven; sale, Cincinnati (Cowan's), 25 June 2021, lot no. 245; to the museum with the support of Baker McKenzie (inv. no. RP-F-2021-18).

2 ÉTIENNE-JULES MAREY (Beaune 1830-1904 Paris)

The Fencers, 1882-90

Glass negative, 90 x 120 mm

Étienne Jules Marey's photography from the late nineteenth century lies at the interface of science, technology and photography, and also touches on the origins of film. Marey was a physiologist and had been conducting medical research since the 1860s. He experimented with new techniques such as photography in order to record things like heart rate measurements. Marey's most important invention was chronophotography with its accompanying 'camera-gun', with which he was able to capture sequences of movements in people and animals photographically. He started to experiment with it in the late 1870s. In 1882 he was put in charge of a scientific institute in Paris, the 'Station Physiologique', where he carried out photographic experiments with his assistant Georges Demeny.

The Rijksmuseum recently received a gift of thirty glass negatives (90 x 120 mm) made by Marey, from a private collection. They are photographs of men playing sports, jumping, fencing, running and playing football. The series was made between 1882 and 1890, possibly during the run-up to a sports tournament in Paris. These original photographs are very attractive as images: the two fencers in a fan of movements, a footballer holding the ball aloft or a high-jumper at the height of his jump. Images in which the movement of a man is broken up into dozens of little pieces were later a source of inspiration for artists like Marcel Duchamp. This set of negatives is also of great importance for research into the early photography of movement. Marey is a key figure in this – perhaps even earlier than Eadweard Muybridge.

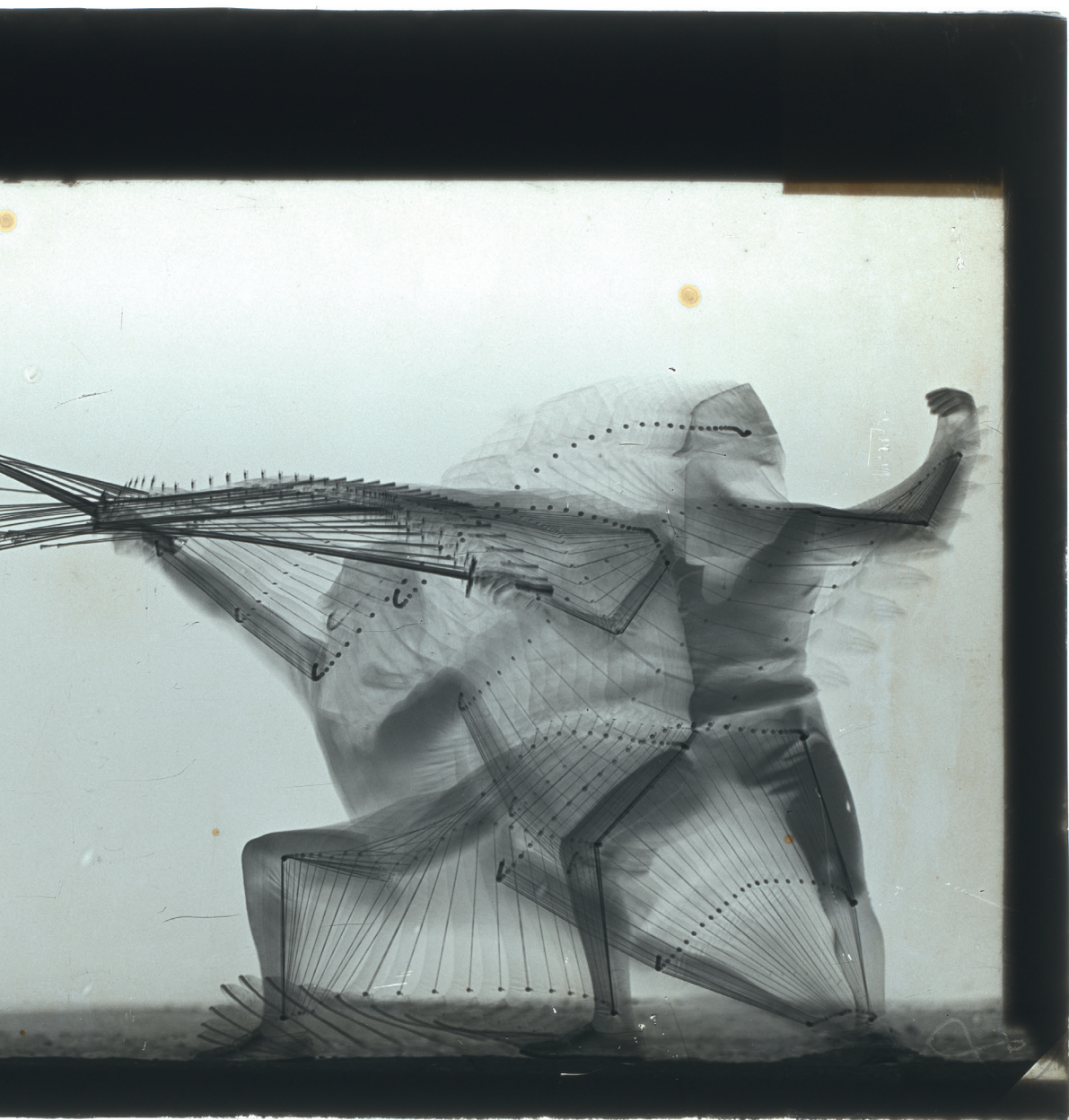
The Rijksmuseum already owned a photograph by Marey dating from 1887 – an enlarged print from a negative in which he captured a heron flying. The Rijksmuseum Research Library, moreover, has two important publications by him in the collection: *Le Vol des Oiseaux* (1890) and *La Machine Animale* (sixth revised edition, 1899) with photographic movement studies from the 1890s, including a sequence of a moving mouth which is pronouncing the words 'Je vous aime'.

MB



LITERATURE:

Évasion dans la chronophotographie d'Étienne Jules Marey,
Neully [1990]



PROVENANCE:
...; Mr and Mrs Verburg, Middelburg; by whom donated to the
museum, 2020
(inv. no. RP-F-2020-33-9).

3 WILLIAM GIBBONS (publisher)

The Fox Terrier Chronicle: A Monthly Journal, Solely Devoted to Smooth & Wire-Haired Fox Terriers,
vol. 6, nos. 1-12 (April 1888-March 1889)

One binding, containing 11 Woodbury types after anonymous photographs

The Rijksmuseum's library primarily contains books and magazines about art and history – the areas in which the museum collects. Yet there are also many books that you would not expect, for example on billiards, astronomy, ghosts, horse riding, skin diseases, criminals and cholera bacteria. This is largely thanks to one private collector, the Englishman Steven F. Joseph, whose collection of photographically illustrated books was acquired in 2001. Nowadays it may be a matter of course that books and magazines contain photographs, but that was not the case in the nineteenth century. It was complicated and expensive to illustrate books with photographs, so it was done only rarely. There are very few titles featuring photographic illustrations in the total number of books produced. The chance of finding them is further reduced because the books and subjects are so varied. This is why it took Joseph many years to amass a substantial collection.

Since the acquisition of Steven Joseph's books in 2001, the Rijksmuseum has one of the largest collections of photographically illustrated books in the world. It is an important collection for the history of photography: it shows how photos found their way to the public and the purposes they served.

After 2001 Joseph gifted various books to supplement the collection every year. Very often their subjects – again – make them outsiders. To mention one example: in 2021 he donated a set of the extremely rare magazine *The Fox Terrier Chronicle: A Monthly Journal, Solely Devoted to Smooth & Wire-Haired Fox Terriers*. Every issue (bar one) opened with a photograph of a dog, accompanied by a text that informed readers about its name, origin, characteristics, owner and the prizes it had won. The magazine also reported on shows, stud visits and celebrated kennels, and it placed obituaries and birth announcements of fox terriers. As a result it almost looks like a perfectly normal magazine.

HR

PROVENANCE:

...; Fred Pajerski, New York, 2020; gift of S.F. Joseph, Brussels,
2021

(inv. no. RP-F-2021-15-7).

♦THE♦
 ♦FOX ♦ TERRIER♦
 ♦CHRONICLE♦

A MONTHLY JOURNAL, SOLELY DEVOTED TO
 SMOOTH & WIRE-HAIRED FOX TERRIERS.

No. 3.—Vol. VI.

JUNE, 1888.

10s.6d. per annum.



ROLLICKER.

THE BELGRAVIAN.

Tan spot round each eye, white body.

Age, Four Years.

Breeder and Owner, F. W. F. Toomer, Esq.

GROVE RUBY.

WINNER OF THE FOLLOWING PRIZES.

- 2nd Fylde Fox Terrier Club Show, Preston, bred and owned by exhibitor, 1885.
- 2nd Open Class, Knighton, 1885.
- 1st Puppy Class, Knighton, 1885.
- 1st Puppy Class, Sheffield British Kennel Association, 1885.
- 2nd Open Class, Sheffield British Kennel Association, 1885.
- 2nd Puppy Class, Fox Terrier Club Show, Oxford, 1885.

- 1st Open Class and extra Cup, Shropshire Fox Terrier Club Show, Shrewsbury, 1885.
- 1st Associate Class, Shropshire Fox Terrier Club Show, Shrewsbury, 1885.
- 2nd Open Class, Crystal Palace, K.C., 1886.
- 1st Open Class, Hanley, 1886.
- 2nd Open Class, Aquarium, K.C., 1886.
- 2nd New Forest Stakes, Ryde, I.W.F.T. Club, 1886.
- 2nd Open Class, Frome, 1886.
- 1st Open Class, Brighton, 1886; and many other prizes.

4 LAZARUS & MELZER (publishers)

The American Indian Souvenir Playing Cards, 1900

Fifty-three playing cards with images in halftone relief after photographs taken by Adam Clark Vroman (La Salle, IL, 1856-1916 Altadena, CA), in a slip case

The way America treated its original inhabitants is one of the great paradoxes in the country's history. First decimated, oppressed, driven out and forced to integrate, over the course of the nineteenth century the Native Americans also became the subject of nostalgic reflections. Realizing that their culture was about to disappear, or in any event be marginalized, a number of photographers captured the way of life and culture of the Native Americans. The best known is Edward Curtis, who devoted twenty-five years to this task. Between 1907 and 1930 he published *The North American Indian*: twenty volumes with small photographs, and twenty portfolios with large photographs. Curtis wanted to create a kind of monument to the Native Americans. This is why the paper on which the publication would be printed had to be of such good quality 'that it will be as lasting as paper can be made'.

In contrast to the size, expense, durability and fame of *The North American Indian*, there are all kinds of publications containing photographs that were taken with far more modest ambitions; these often had a purely commercial objective and sometimes even an ephemeral character. One good example is the pack of playing cards published in 1900 under the title *The American Indian Souvenir Playing Cards*. The photographs on the cards were made from negatives by Adam Clark Vroman, whose fame largely rests on his photographs of Native Americans, taken between 1895 and 1904 on eight trips through the southwest United States. Vroman was a man with a nose for business and saw the commercial possibilities of tourists having an interest in the life of Native Americans. The commercial viability of these playing cards is evident not only from the fact that they often still come to light, but because there are also many related series, which seem mainly to have been intended for travellers.

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PROVENANCE:

...; sale, New York (Swann Auction Galleries), 22 October 2020, lot no. 231; to the museum with the support of Baker McKenzie

(inv. no. RP-F-2020-40).



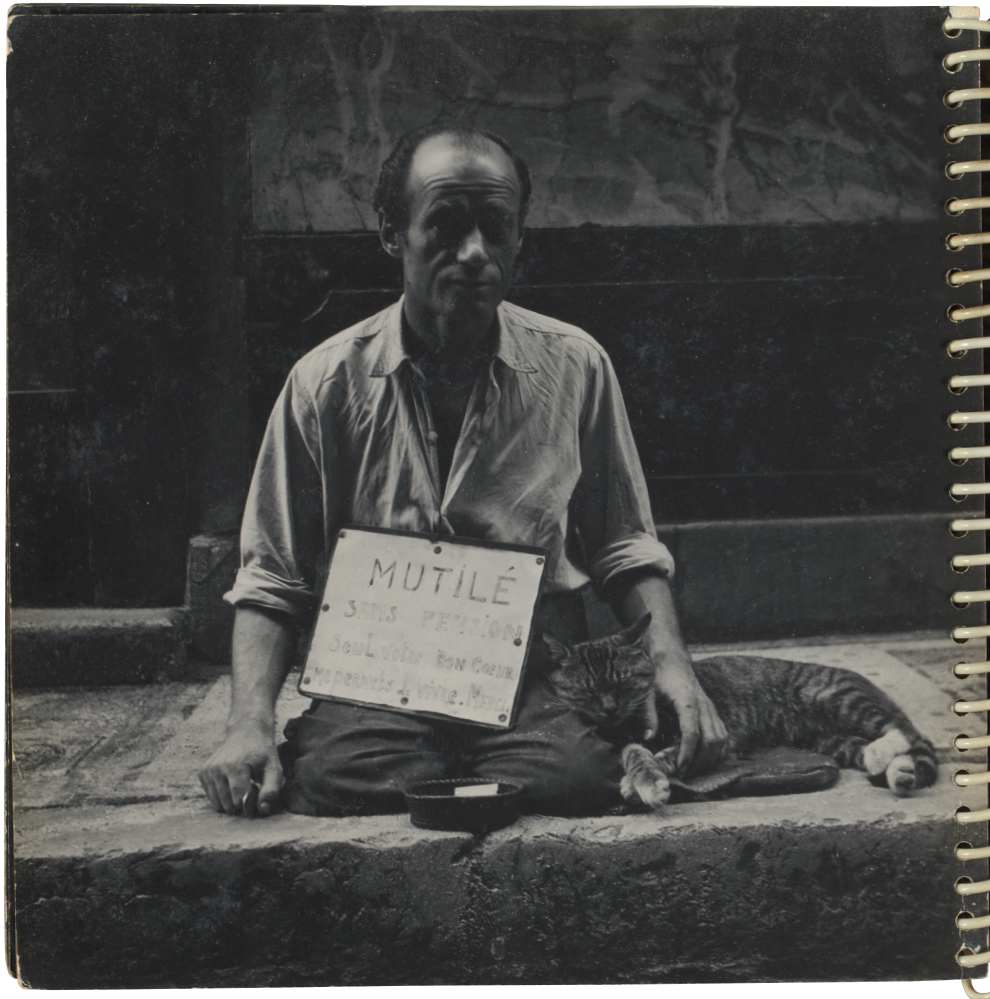
- 5 ED VAN DER ELSKEN (Amsterdam 1925-1990 Edam)
 Album with 27 photographs, spiral bound, 1951
 Gelatin silver prints, each 135 x 135 mm

In 2019 Rijksmuseum acquired around 7,700 prints from the estate of the photographer Ed van der Elsken. A great many of them were work-related: intended for magazines and books for example, or used for designing book covers or complete photo-books. It is very rare for so much material by an important photographer that provides insight into the working process to have been preserved.

As important as it is to capture the right moment when taking a picture, the real work only begins afterwards, in the darkroom. It is there that photographers decide how they will print the negative: the whole negative or cropped, small or large,

portrait or landscape format, on a glossy or matt surface, on hard or soft printing paper, with or without a white border? Van der Elsken's estate contains many print variants from the same negative. An important part of the estate is the first design for his photo book *Sweet Life* (1966). The various designs (dummies) for this book show how he experimented with image choice, sequence, size and juxtaposition.

In the spring of 2021, the Rijksmuseum purchased an unknown album containing twenty-seven photographs at a sale. Van der Elsken made it in 1951, when he was living in Paris, and gave



it to Ata Kandó, the Hungarian photographer he married a couple of years later. The album includes a number of photographs of which there are different prints in the estate, which makes it a splendid supplement to the collection. What also makes the album interesting and important is that in 1951 Van der Elsken chose totally different images from the ones in the book that brought him instant fame five years later, *Een liefdesgeschiedenis in Saint Germain des Prés*: less melancholy, taken from – literally – a greater distance, and more evidence of an observing style and an interest in ‘human types’.

HR

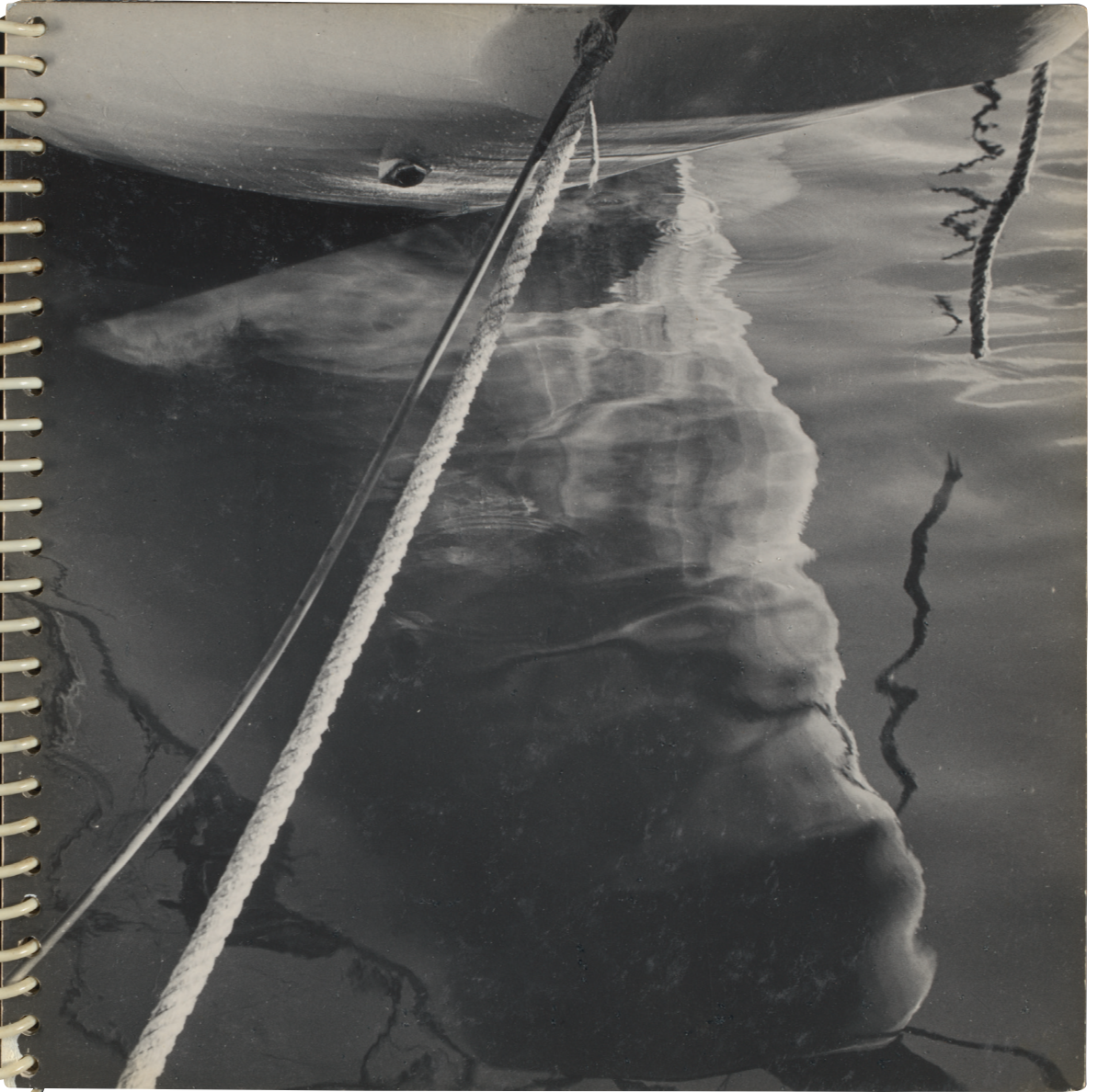
PROVENANCE:

Ata Kandó; Madeleine Kando (by descent); sale, New York (Swann Auctions Galleries), 11 March 2021, lot no. 131; to the museum with the support of Salomon de Jong Stichting/Rijksmuseum Fonds

(inv. no. RP-F-2021-9).







6 COLIN JONES (London 1936)

The Black House, 1973-76

Gelatin silver print, 366 x 245 mm

Verso stamp: PHOTOGRAPHED| AND PRINTED| BY:| COLIN JONES| ©; written in pencil: *Colin Jones*| VINTAGE| THE BLACK HOUSE| LONDON| 1973-1976; blind stamp: PHOTOGRAPHED & PRINTED BY COLIN JONES

In 2011, looking back on a commission almost forty years before, the British photographer Colin Jones called it 'one of the hardest assignments' he had ever had to tackle. Commissioned by *The Sunday Times Magazine*, in 1973 he visited *The Black House*, a hostel in Holloway Road, North London. For two years it had been run by Herman Edwards, who wanted to offer a 'refuge' for young Afro-Caribbeans who had been left to their own devices. They found themselves in unenviable situations: often at odds with their parents (who had come to the United Kingdom from the West Indies), they were mistrusted by local residents and faced with police brutality. In the words of the photographer, they were 'accused of everything'.

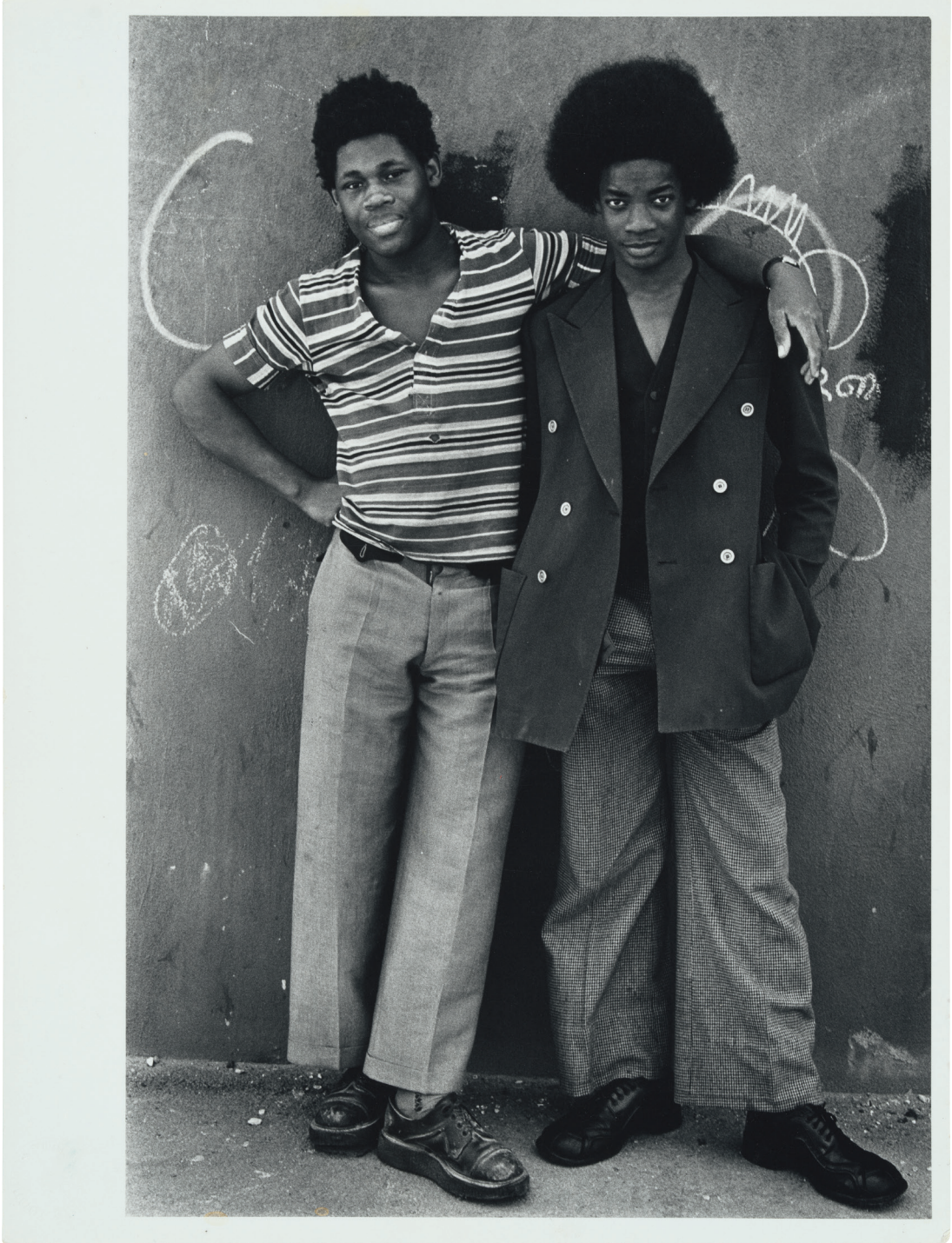
As a white photographer, Jones had to invest a great deal of effort and patience before he was able to enter the hostel and take photographs. Once inside, he thought it advisable not to have his camera with him all the time. At the time he noted: 'My camera ... was very intrusive so I wasn't always able to use it as it could have provoked some situations to turn violent. The problem is that I am white and these people, with all their problems, have little to lose. Sometimes when I go through the front door I can feel the pressure of the place.'

Over time Jones gained the trust of Edwards and the young residents. This is also evident from the photos in the series *The Black House* – the nickname of the hostel which was officially called Harambee. Proud and self-confident, they pose for Jones's camera, albeit that you can sense some reserve in their eyes. When one of them asked him for a wedding portrait, the photographer undoubtedly saw it as a definite victory.

Jones had visited the hostel countless times before it closed down in 1976. In that year Jones published the book *The Black House*; a year later an exhibition opened in The Photographers' Gallery in London. The fact that the book was reprinted in 2006 attests to the influence and significance of the project, which provided impressive and powerful portraits of a group of people who were rarely seen.

HR

PROVENANCE:
...; E. Planting and M. Joosten, Amsterdam; by whom donated to the museum, 2020
(inv. no. RP-F-2020-28).



7 RUUD VAN EMPEL (Breda 1958)

World#13, 2005 and *Reflexion*, 2010

Silver dye-bleach print/Cibachrome, 150 x 105 and 105 x 150 mm

Anyone who looks at Ruud van Empel's photographic works immediately feels alienation. It is not like looking through a window at an actual situation that we could experience in everyday life, but at something that is at odds with it. His photographs are not observations of reality, of what 'real' people are or of what they do, somewhere in a landscape or environment where the photographer is also present. Realism and people of flesh and blood are absent from his work.

Van Empel builds his images seated at a computer, by cutting thousands of little pieces and tiny parts (which he photographed separately with a digital camera) from image files and assembling them. He skilfully uses a stylograph behind the scenes; he reduces, magnifies, straightens, retouches and adjusts. He sticks a sweater and long trousers under a head in a little figure and changes the colour or the background as he wishes. A face can have the eyes, the chin, the hairline of four or five different 'real' children. He makes a photo collage that approaches reality but at the same time remains far from it: the child he photographed in his studio has changed beyond recognition. According to Van Empel this is why the collage may not be about a specific child.

We find ourselves in a dream world, inspired by Van Empel's memories of his childhood and by photographs he has collected over time. He brings together things that exist separately, just as the decor of his parental home is composed of objects from his parents' houses. This creates a strange, surrealistic image which only clings to reality at a distance.

Van Empel comes from the world of television, where he built sets, including for the Dutch absurdist children's series *Theo & Thea*, and for productions by the director Michiel van Erp. He gained wider recognition with his series *World* and his work has been shown in the Netherlands and abroad. In 2016 the photographer gifted four works to the Rijksmuseum, including *Reflexion* (pp. 82-83) and work from his well-known *World* series (p. 81).

MB

PROVENANCE:

Ruud van Empel (photographer); by whom donated to the museum, 2016

(inv. nos. RP-F-2016-72, -74).







8 JAN VAN TOORN (Tiel 1932-2020 Amsterdam)
The Passion for the Real or the Inevitability of Fiction, from the series *Still Lives with Borrowed Furniture*, 841 x 1189 mm, 2010-20
 Digital photo collage, inkjet print

In 2020 Jan van Toorn, one of the most prominent graphic designers in the Netherlands, died at the age of eighty-eight. He grew up in Amsterdam, and began working in a printing house as a teenager. He attended evening classes at the *Amsterdamsche Grafische School* and later at the *Instituut voor Kunstnijverheidsonderwijs (IVKNO)*, the forerunner of the Rietveld Academy. For years he taught at the Rietveld Academy in Amsterdam and was director of the Jan van Eyck Academy in Maastricht.

Van Toorn was a friend of Wim Crowel, with whom he often argued about what he thought the character of a design ought to be: above all associative and playful. Van Toorn preferred not to think in 'grids' or a pattern, but wanted to design intuitively and poetically. In the nineteen-seventies and eighties he publicly challenged designs by the authoritative agency Total Design and by Crowel. During this period Van Toorn was the in-house designer for the Van Abbe Museum in Eindhoven. He designed a number of posters for exhibitions for this museum for modern art and was the designer of its publications.

In 2019 Van Toorn gifted the complete series of artist's prints *Still Lives with Borrowed Furniture* 1 and 2, to the Rijksmuseum. It comprises sixteen digital photo collages, the result of an investigation into how we associate with images, which he began in 2010. The playful title of the still life series says it all: Van Toorn made layered collages with borrowed images and then froze them into stills.

Van Toorn worked on this series until his death, finding image fragments on the internet and in the media – of photographs, film clips and adverts – fusing them together into a monumental work. In a sense these still lifes, which he sometimes took a long time to create, are his reflections on the overwhelming cosmopolitan visual culture of our time, which is so highly fragmentary and in which all kinds of realities are intertwined. He said: 'I have come to see my profession more and more as a form of visual journalism.' Van Toorn was looking for a visual expression of our daily experience with that split reality: fractured, layered, fragmented and ambiguous. Each still life is a



collection of disjointed things; it presents and disorganizes at the same time. The power of his monumental collages lies in the distinct, separate, contemporary form full of expression: a comment or intervention.

Van Toorn's work bears a resemblance to similar work by the American photographer and artist Robert Heinecken, who with his collages and torn pieces passed comment on the American society of his time, and has been so successful in recent years.



[...] theatrical emancipation starts [...] from the principle of equality, it begins when we dismiss the opposition between looking and acting,* when we realize that looking also is an action which confirms or modifies the distribution of the visible, and that "interpreting the world" is already a means of transforming it, of reconfiguring it.*
 Peter Hallward, *new Left review* 37. London 2006

*Jacques Rancière, *The emancipated spectator*. Frankfurt 2004

11/2010/10/11

Van Toorn gave an unusual twist to the still life, which he wanted to use to express a complex image of a layered reality. From an unexpected angle, this series is a good supplement to the Rijksmuseum's collection of modern art and an unusual addition by an eminent Dutch designer. Works from the series were exhibited in the Stedelijk Museum Amsterdam (2012), the Moscow Museum of Modern Art (2013) and the Van Abbemuseum (2014).

MB

LITERATURE:

Els Kuijpers, *And/or Extended: On Contradiction in the Work of Jan van Toorn*, Rotterdam 2013

PROVENANCE:

Jan van Toorn (graphic designer); by whom donated to the museum, 2020

(inv. no. RP-F-2019-262-10).

- 9 LARD BUURMAN (Zeist 1969)
Soccer Field I, Mathare, Nairobi, 2010-14
 Chromogenic print, 750 x 765 mm

This monumental townscape of Nairobi in Kenya – along with a second image from the same series – came to the museum as a gift from Marieke and Pieter Sanders's collection of modern art, prints and photography. Both works are part of a large series of photographs of African towns that Lard Buurman took between 2010 and 2014. For this project he conducted research into the infrastructure and the functioning of the towns, always seeking human presence and the associated movements and dynamism. In 2014 the German photobook publisher Hatje Cantz published Buurman's book *Africa Junctions: Capturing the City* in response to this long-term project.

Buurman says that the story of the public space in African cities that are so complex and chaotic always surprises him. It was the starting point for a series of photographs in which he documents as well as constructs. Buurman's main objective is to dispel the preconception that African towns and cities are dysfunctional. His project ties in with a subject that has been researched a great deal in recent decades: the functioning of the African city where private and public are far more amalgamated than in other world towns and cities.

Buurman's photographs are almost 'loners' in the Rijksmuseum's collection, as photography from Africa – the forgotten continent – hardly features at all in the museum's international collection, which is primarily focused on the West, Asia and South America (Suriname). It is true that the late nineteenth-century photo albums compiled by Dutch travellers contain series of townscapes, studies of mine workings and the like – and the Boer Wars also feature in series of photographs – but for the most part these are 'reports' from colonial societies from the distant past.

With the recent acquisition of series by the Dutch photographers Ed van der Elsken (1958-60) and Willem Diepraam (Sahel Series, 1979-80), the collection has acquired some depth, and the search for the uniqueness and diversity of Africa, a continent in permanent development, continues. Some of the works by Kadir van Lohuizen, Ad van Denderen and Pieter Hugo also touch on this. The most recent are Pieter Henket's photographs of 're-enactments' by the Congolese population itself: images from their stories and mythology

for the most part handed down by word of mouth. The collection of African photobooks from the nineteenth and twentieth centuries in the Rijksmuseum Research Library makes the image more complete, but at the same time shows that there is still a lot of catching up to do. The biggest challenge is to shed light on the work of the Africans themselves and their interpretations of their own societies.

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LITERATURE:

Lard Buurman, *Africa Junctions: Capturing the City*, Berlin 2014

PROVENANCE:

Marieke and Pieter Sanders; by whom donated to the museum, 2020

(inv. no. RP-F-2020-32-1).



10 JACQUIE MARIA WESSELS (Vlaardingen 1959)

Garage Still #04/2018, Tokyo, 2018

Chromogenic print, 1200 x 1200 mm

Jacque Maria Wessels is a freelance artist who works in Amsterdam. She started work as an assistant in a photographic studio in Brussels and then from 1985 to 1990 studied at the Gerrit Rietveld Academy in Amsterdam, where she concentrated on photography and drawing. During this period, she furthered her studies in London with extra courses in painting and drawing. She finally chose photography as a means of expression, but in a sense interpreted it as painting. In her own words she enjoys taking photographs in which she goes in search of painterly beauty, in a new form of expression that can be surprising or alienating. Sometimes she works on one theme for a couple of years, as in her *Cityscapes + Birdmen* (2010), when she photographed the world of Surinamese birdmen in the Netherlands and in Suriname and published the results in a photo book.

Her recent series *Garage Stills* (from 2015) is made up of equally unusual and not immediately recognisable images of tools and old car parts, very powerful and with individual lighting effects. She chose old-fashioned car repair garages as her settings, because every object is totally strange to her. Almost as a matter of course the images feature elements of decay and Vanitas: the decor reflects a bygone and lost world. The still lifes definitely do not give a standard image of reality, as each one is a kind of quest – a play with light and colour – around almost unrecognizable objects and shapes in which nature sometimes breaks through. Wessels made the series with an analogue camera so her still lifes gain in sharpness, the effect of light, depth and power. She travelled all over the world for the project, from Amsterdam to Sri Lanka and Tokyo. This image from Tokyo is surprisingly light; it was how she wanted to capture an impression of the playfulness and the colours of the city. This enables, the objects, which look strange to us as viewers, too, tell their own story.

In Wessels's case, we have to take the concept of 'still' in still lifes quite literally. You feel the silence and peace of the spaces and the randomly arranged objects in them. In the series, observation, the drawing of light and shade, shapes and colour perception interact with one another in a

tranquil, poetic way. This makes each still life something special: not a study, not an exercise, but a careful statement.

The photographs are large chromogenic colour prints, printed by hand. This makes them exceptionally potent and convincing, high-quality images. Wessels donated four works from the series, creating a powerful set that does full justice to its subtlety. Her work is both a surprising addition to the recently acquired contemporary photographs in the photo collection and an unusual, modern-day interpretation of the still life.

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PROVENANCE:

Jacque Maria Wessels (photographer); by whom donated to the museum, 2020

(inv. no. RP-F-2020-42).



II JACOB COLIJN [COLIJNS] (Amsterdam c. 1614/15-1686 Amsterdam)

River Landscape, c. 1640-70

Pen and brown ink with grey washes and highlights in white chalk, on blue paper, 76 x 135 mm

Little is known about the draughtsman Jacob Colijn who was born and died in Amsterdam. He may have been trained by his father, the history painter David Colijns (c. 1582-1665/66), but unlike his father's quite considerable artistic legacy, that of his son is very modest. The minimal name recognition that Colijn still enjoys today is primarily due to his genealogical research and the heraldic drawings for *Handvesten en Keuren der Stad Amsterdam* (Amsterdam City Archives) and the album of drawings of civic guardsmen of the archery guild (British Library Board, London). The fact that his talent extended beyond the accurate depiction of heraldic devices and the copying of portraits of the magistrates of Amsterdam is only apparent today from a small group of landscape drawings, which includes this new acquisition.

On this small sheet of blue paper Colijn applied himself to one of the most popular subjects of the seventeenth century: the river landscape. A traveller and his dog, a fisherman among the reeds, a sailing boat and a rowing boat in the water and in the distance a farmhouse, a little bridge and some trees flowed from his pen – heightened here and there with white and worked up with wash. The overall effect is of an attractive scene, as we very occasionally think we can still see today along the Amstel, the Vecht or the Lek. Nonetheless Colijn's composition appears quite compact and it is debatable whether he drew it from life. He probably recreated a place he had previously seen and larded it with an abundance of available motifs that artists had on hand to compose a proto-Dutch landscape.

Jacob Colijn's *Hilly Landscape with River Bend* (RP-T-1988-153) was already in the Rijksmuseum's collection. The striking similarities to this *River Landscape* – executed in the same technique, likewise on blue paper and almost exactly the same size – may suggest that Colijn intended them as pendants. In any case, soon after they were made both drawings were to be found in the collection of the Rotterdam doctor and organist Johannes Furnerius (1582-1668), the father of one of Rembrandt's pupils, Abraham Furnerius (c. 1628-1654), who sold his collection of works on paper at an auction in the Keizerskroon in Kalverstraat in December 1668. The little mark

in the upper right corner (I), a variation of which (Λ) is present in *Hilly Landscape with River Bend*, is regarded as Furnerius's 'collector's mark', although the exact meaning (for example a storage system or price code) remains a mystery – why do these two drawings, so similar in nature, have different symbols?

Because of the very early provenance of the drawing, it is regarded as an important document in the history of collecting Dutch drawings in the seventeenth century. Although Colijn has now been almost forgotten as an artist, his drawn work was apparently considered to be good enough to be collected at that time. Stored in the albums in Furnerius's home, this sheet may have rubbed shoulders with the work of such artists as Rembrandt, Bloemaert, Berchem and Van Ostade – marked drawings by them are also known.

MVS

PROVENANCE:

Collection of Dr Johannes Furnerius (1582-1668), Rotterdam (L. 2942-44); his sale, Amsterdam (Keizerskroon), 1669; ...; ? sale, Jan Hendrik Troost van Groenendoelen (c. 1722-94) and Jacobus Versteegen (1735-95), Amsterdam (P. van der Schley et al.), 17 June 1796, Album C, no. 47 or 48 (with one other drawing); ...; unknown collector (L. 3383); ...; sale, Haarlem (Bubb Kuyper), 26 November 2020, no. 4649, to the museum (L. 228), with the support of the Van Regteren Altena Fonds, 2020

(inv. no. RP-T-2020-192).



12 WILLEM ARONDÉUS (Naarden 1894-1943 Overveen)

Escal-Vigor II: Les Amis, c. 1915-20

Crayon on paper, 635 x 455 mm

Recto, in the lower left corner: W. ARONDÉUS

In 1899 the gay Flemish author Georges Eekhoud (1854-1927) published his novel *Escal-Vigor*, about the passionate, but ultimately doomed love affair between Count Henry de Kehlmark and the peasant Guido Govaertz. It was one of the first books in the history of modern Western literature in which the subject of homosexuality was dealt with in an open and positive way. The publication of *Escal-Vigor* caused a scandal: copies of the book were seized and Eekhoud was summoned to appear before the Bruges Assizes. The author was eventually acquitted.

Around 1915-20 the young, gay Dutch artist Willem Arondéus made a drawing of Henry and Guido, the main characters in *Escal-Vigor*. He captured the important moment when they declare their love for one another. The men are naked and embrace each other. From then on, things only got worse for them, as was usual with homosexual characters in books at that time.

Down through the centuries there have been a considerable number of prints and drawings in which male lovers hug and embrace. These works are often drawn from classical Greek mythology. Achilles, Apollo, Hercules, Orpheus, Zeus: they were all at least what we now term bisexual. Arondéus's drawing is unusual because he did not fall back on mythology, but based it on a contemporary book, which was no more than twenty years old when he made the drawing.

Arondéus was a unique figure in the Netherlands because he was open about his sexual orientation from an early age. This was unusual even within the liberal circle of artists in which he moved. In the Second World War he joined the Dutch resistance; he forged identity cards. There was only one problem: if the Nazis were to compare the identity cards with the official copies which they kept in the register of births, marriages and deaths, the bearers would have to confess. During the evening of 27 March 1943 there was an attack on the building in Amsterdam in which the official copies were housed. A group of artists (including Arondéus), students and doctors forced their way in and lit fires in various places.

The attack had serious consequences for the members of the resistance. All but three of them

were arrested. At six o'clock in the morning of 1 July 1943 the twelve convicted resistance members, including Arondéus, were taken from their cells. At the place of execution in the Overveen dunes they were handcuffed to one another and, without blindfolds, were shot dead with submachine guns. Just before his execution Willem made one last request to his lawyer: 'Let it be known that homosexuals are not cowards.'

NvM

PROVENANCE:

...; M. de Groot, Blaricum; ...; sale, The Hague (Venduehuis der Notarissen), 24 May 2019; to art dealer Dolf van Omme, Amsterdam; from whom purchased by the museum with the support of the Knecht-Drenth Fonds/Rijksmuseum Fonds, 2020

(inv. no. RP-T-2020-123).



13 NOUR-EDDINE JARRAM (Casablanca 1956)

Moroccan Youngsters, 2015-20

Pencil and watercolour on watercolour paper, 114 drawings, all 297 x 210 mm

In 1979, Nour-Eddine Jarram moved from Casablanca to Enschede. Having previously studied at l'École des Beaux-Arts de Casablanca, where he learned various artistic disciplines such as painting, sculpting and weaving, he went on to study at the Academy of Art & Design (AKI) in Enschede. 'In Casablanca I learned the trade, in Enschede I learned to be an artist,' he once said. Today, more than forty years later, Jarram lives and works in Enschede. Islamic and Western pictorial traditions meet in his oeuvre.

Within the Islamic image tradition in which Jarram was trained, the creation of likenesses of Allah is unacceptable. In Sunni circles, moreover, there is a strict ban on depicting the prophet Mohammed. People are usually not portrayed; instead, the emphasis lies on calligraphy, geometric patterns and pictures of flowers and plants. Thanks to teachers who had studied in Europe, Jarram was fully exposed to Western iconography during his studies in Casablanca. When he arrived in Europe, among other things, he reacquainted himself with the work of his – as he describes him – 'idol' Rembrandt.

Abstraction long played a major role in Jarram's work, but a shift took place in 2012. The loss of his studio in Enschede forced Jarram to work at home. Lack of space led him to start painting in watercolours. On Facebook he stumbled upon selfies of his Moroccan teenage cousins and their friends. He saw them posing seemingly self-confidently, often dressed in sports gear, sometimes beside someone else's top of the range motor car, with their index and middle fingers held up to make a V, as a sign of victory. A new fascination was born. What reality was hidden behind those poses? What did these young people dream of? And what problems are they faced with?

For years, the media has been going on about the problem of the behaviour of Dutch-Moroccan 'high-risk boys'. But who is having a real conversation with them? Who is looking them in the eyes? Jarram decided to give them a platform. Using social media he went in search of selfies of Moroccan and Dutch-Moroccan youths and immortalized them in countless watercolours. In late 2020 one hundred and fourteen of them were exhibited in a carefully composed tableau in *Iconoclasm*,

a major retrospective of Jarram's work in Rijksmuseum Twenthe. Thanks to financial support from the BankGiro Lottery these watercolours have now found a permanent home in the Rijksmuseum in Amsterdam.

NVM

PROVENANCE:

Galerie Maurits van de Laar, The Hague; from which purchased by the museum with the support of the BankGiro Lottery, 2021

(inv. nos. RP-T-2021-144 to 257).





Photo:
Lotte Stekelenburg,
courtesy of
Rijksmuseum
Twenthe, Enschede.

