



19/38
Blauw blz. schaduw vd jurk
als onder schildering.
See also: Above.
Drawn:



In **The Borrowed Gaze/Variations GTB**, Karin Hanssen takes the work *Paternal Admonition* (1654) by Gerard ter Borch as the starting point for new painted interpretations, paraphrases, pastiches, and reproductions. The original painting was a huge commercial success. Between 1654 and 1750 the woman with the beautiful satin robe was portrayed repeatedly, not only by ter Borch himself but also by contemporaries and later artists. The spectacular proliferation of these images responded to the needs of collectors at that time. Both the commercial demand to place the female *Rückenfigur* in different contexts (*pasticcio*), and the possibility to provide new meanings, depended on a relative distinction between the original and the copy, the source image and the replica. It is an established historical fact that almost identical replications of ter Borch's paradigmatic image were circulating on the market. Today, in an era of technical and digital reproduction, this practice acquires new relevance. By transferring the image of this 17th century woman to our time and by producing new variations, existing concepts of authorship and artistic appropriation can be critically examined. More importantly, the extensive replication also fundamentally alters the status of the original image.

The appropriation technique is also present at the level of the book design. The reader/viewer has the possibility to look through the eyes of the artist and to experience the working process. Displacing ter Borch's female figure to the here and now resulted in a painterly installation of ten synchronous replications. While highlighting the differences from the conventional image by introducing minimal changes to the painted image, Karin Hanssen's research also functions as an arthistorical and ideological commentary on the dynamics of repetition and variation. This tension between old and new shows the iconic woman of the past for the first time in all her complexity and individuality.

Karin Hanssen (°Antwerp 1960) studied painting at the Academy of Fine Arts and the Higher Institute of Fine Arts (HISK) in Antwerp where she graduated in 1993. She has shown extensively in Belgium and internationally. Apart from solo shows in Belgium, Bulgaria, France, Germany and the U.K, her work was included in group shows such as *Fading* (Museum of Elsene, Belgium), *From Memory* (Museum Dr. Guislain, Belgium), *UN-SCR-1325* (Chelsea Art Museum, NYC- U.S.A.) and *Von dort aus - Art Nouveau de la Belgique* at Christian Nagel Gallery (Germany). She represented Belgium in the 7th Sharjah Biennale (U.A.E.) and participated in the 2nd Yokohama Triennale (Japan) in 2005. In October 2012 she will show her work at Canberra Contemporary Art Space (AUS) where she is invited as artist in residence. Works of Karin Hanssen are part of international private and public collections such as the collection of the S.M.A.K. museum Ghent (Belgium), UBS Collection (London) and White Cube Modern Collection (London). Apart from her artistic work, Karin Hanssen was an active member of the artistic committee at the NICC in Antwerp and since 2010 she is member of the board of Extra City (Antwerp). In 2011 she started the information page on the internet *Contemporary Women Artists in Belgium*, which highlights the work of women artists and keeps an inventory of this large group of artists. From 2008 onwards she has been working as a researcher at the Academy of Fine Arts in Antwerp and in 2011 she started her PhD project *The Borrowed Gaze* on the use of displacement in time and space of the photographic image of the past in contemporary figurative painting. Two monographs have been dedicated to her work: in 2004 *Modern Living*, (Objectif_Exhibitions publication) and in 2010 *The Thrill of it All* (MER publication) an overview of her paintings of the last 15 years. *The Borrowed gaze/Variations GTB* is part of Hanssen's PhD project and was done in collaboration with the University of Antwerp under the supervision of Professor Dr. Kurt Vanhoutte.

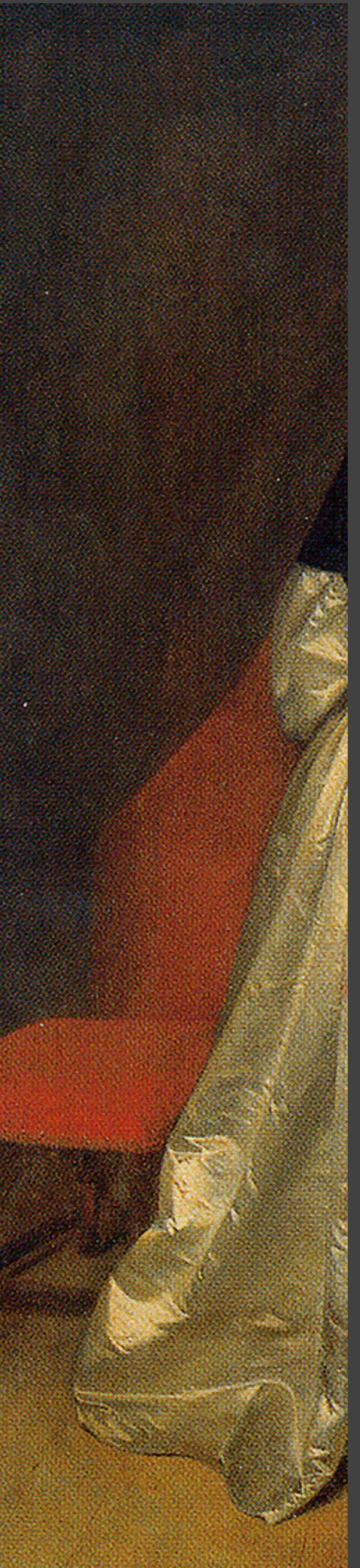
Professor Dr. **Kurt Vanhoutte** (1971) teaches in the fields of performance studies and visual arts criticism at University of Antwerp. He is member of the Research Centre for Visual Poetics (formerly *Aisthesis*) and the Intermediality Working Group of the FIRT. Courses include *Visual Criticism*, *Theatre Studies: the Basics*, *Theory of the Avant-Garde*, *Theatre Criticism*, *Performance and Intermediality* and *The Culture of Modernity in Theatre, Film and Literature*.

Karin Hanssen lives and works in Antwerp (Belgium).
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The Borrowed Gaze/Variations G.T.B.

A journey through the process of making
The Borrowed Gaze/Variations G.T.B. based on
the works of Gerard ter Borch:
Paternal Admonition
Lady in White Atlas
The Messenger



INTRODUCTION

Dutch seventeenth-century genre paintings, commonly known as scenes of everyday life, encompass a startling variety of subject matter. They range from women working in the home to their moral antipodes, prostitutes, seductively plying their trade among prospective clients; from peasants in ramshackle hovels to the reveries of elegantly attired young people in palatial settings; from attentive children in schoolrooms to their mischievous cousins who wreak havoc during festive occasions.¹ The ability of these seemingly unassuming yet celebrated images to evoke daily existence during the Golden Age of the Netherlands is legendary. Indeed, the great success of recent, international exhibitions of the work of such noted genre painters as Johannes Vermeer, Pieter de Hooch, and Gerrit Dou confirms this.² The reasons for the unabated popularity of genre paintings undoubtedly reside in what is today perceived as their typically "Dutch" characteristics. In comparison with the often grandiloquent pictures produced in other European countries during this epoch, they are unassuming but nonetheless illustrate with great charm and conviction the life and times of a long-vanished culture.³

However, the most outstanding aspect of these images, namely, their ostensible capacity to proffer unmediated access to the past, is paradoxically the most deceptive. For example, countless genre paintings present costume details that are completely incongruous with what actually existed in the Dutch Republic. This is particularly true of the work of the Utrecht Caravaggisti (see fig. 59) where numerous figures don outlandish garments reminiscent mostly of fashions in centuries preceding the seventeenth. Likewise, genre paintings frequently display architectural settings that may seem entirely plausible but in fact are utterly fantastic (see fig. 83). These examples and many others discussed in this book underscore the tenuous links between what was portrayed in paintings and the reality of contemporary life.

Further complicating our understanding of this art is the restricted range of what it depicts. If by definition genre paintings represent quotidian events, then given the complexity of daily life, the potential subjects for Dutch seventeenth-century artists must have been inexhaustible. In light of the Netherlands' status as one of Europe's preeminent maritime powers, it is, for instance, not unreasonable to presume the existence of many representations of dock workers and other scenes related to this flourishing commerce. Yet virtually none exists.

Dutch genre paintings do indeed present a wide variety of subject matter but the scope of what was portrayed compared with what potentially could be portrayed is quite limited. The marked parameters of suitable subjects for representation attest to the conventionality of this art.⁴ The term conventionality, which will appear throughout this book, refers not only to the repetition of specific styles and motifs but especially to the restricted number of themes that artists depicted, ones that were used continually, often over several generations. Therefore some themes were painted with ever-increasing frequency while others just never took root within the limited artistic repertoire. Artists fashioned them in response to personal aesthetic interests, to pictorial traditions, and especially to the demands of the market (see below).

The impact of pictorial traditions is critical for understanding how Dutch genre painters formulated their imagery. As shall be discussed, the visual roots of many seventeenth-century genre paintings lie in the distant past and, in some instances, can be traced back to the art of the late Middle Ages. Two factors explain this phenomenon: first, contemporary audiences had strong affinities for that which was familiar. Consequently, as genre painting gradually became a dominant art form in the Netherlands during the early seventeenth century it was only sensible that artists would turn to the art of the recent past for inspiration. The second factor is a logical extension of the first: painters responded enthusiastically to older art and undoubtedly considered it in continuum with the present because the early modern period as a whole imputed value to artistic conservatism, that is, to working within established modes. Thus, the aesthetic standards of that day were the polar opposite of those of our own postmodern era which places a lofty premium upon creativity and originality.

The assimilation of conventions and pictorial traditions into the production of genre paintings carries far-reaching implications for modern-day perceptions of them. If anything, it should disabuse contemporary viewers of any naive assumption that seventeenth-century Dutch genre paintings are simple "slices of life," that they somehow present direct transcriptions of the mundane experiences of contemporary Netherlanders. To the contrary, these pictures weave clever fictions, ingeniously synthesizing observed fact with a well-established repertory of motifs and styles to create a contrived image that ultimately

we appropriate
art.

calculated, planned
in depth
by
artists







315/100



2.3. Interieurs mit Rückenfiguren

2.3.1. Lesart von Bildern mit Rückenfiguren

Eine frühe Zeichnung Gerard Terborchs aus dem Jahre 1625 stellt die Rückenansicht eines Reiters dar – ein Leitmotiv für seine späteren Werke. Gudllaugson schreibt über Terborch: »Er steigerte die Lebendigkeit des Eindrucks, indem er die vorderste Figur in reiner Rückenansicht wiedergab.«²⁶³ Eine Rückenfigur verleiht der Darstellung eine innere Spannung und wirkt durch ihr bloßes, stilles Dasein anziehend. Der Betrachter wird jedoch aus dem geschilderten Vorgang ausgeschlossen und dadurch zum Belauscher der Szene.

Goethe beschreibt in seinem Roman »Die Wahlverwandtschaften« die Szene der Berliner *Väterlichen Ermahnung*²⁶⁴ (Abb. 71) und stellt Terborchs Komposition als lebendes Bild nach. »Einen Fuß über den anderen geschlagen, sitzt ein edler ritterlicher Vater und scheint seiner vor ihm stehenden Tochter ins Gewissen

Methode, wie anamorphotische Darstellungen gemacht werden. Hierzu Ausst.-Kat. New York/London 2000, S. 126f.



- soorten bronnenmateriaal
- de privé foto ontel Riestra
- de publieke foto <
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- specijrel - open / anoniem
- uit het verleden of de achualiteit
- het intieme beeld - het fragment

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beeld nl met een volledig karakter
daarom blijft de geleende blik gedekt
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De essayreeks Over de roman wordt mede mogelijk gemaakt door een subsidie van het Fonds voor de Letteren en de steun van de Koninklijke Vereniging van het Boekenvak.

borrow wordt dan to lend

Eerste en tweede druk, 2009; derde druk, 2010

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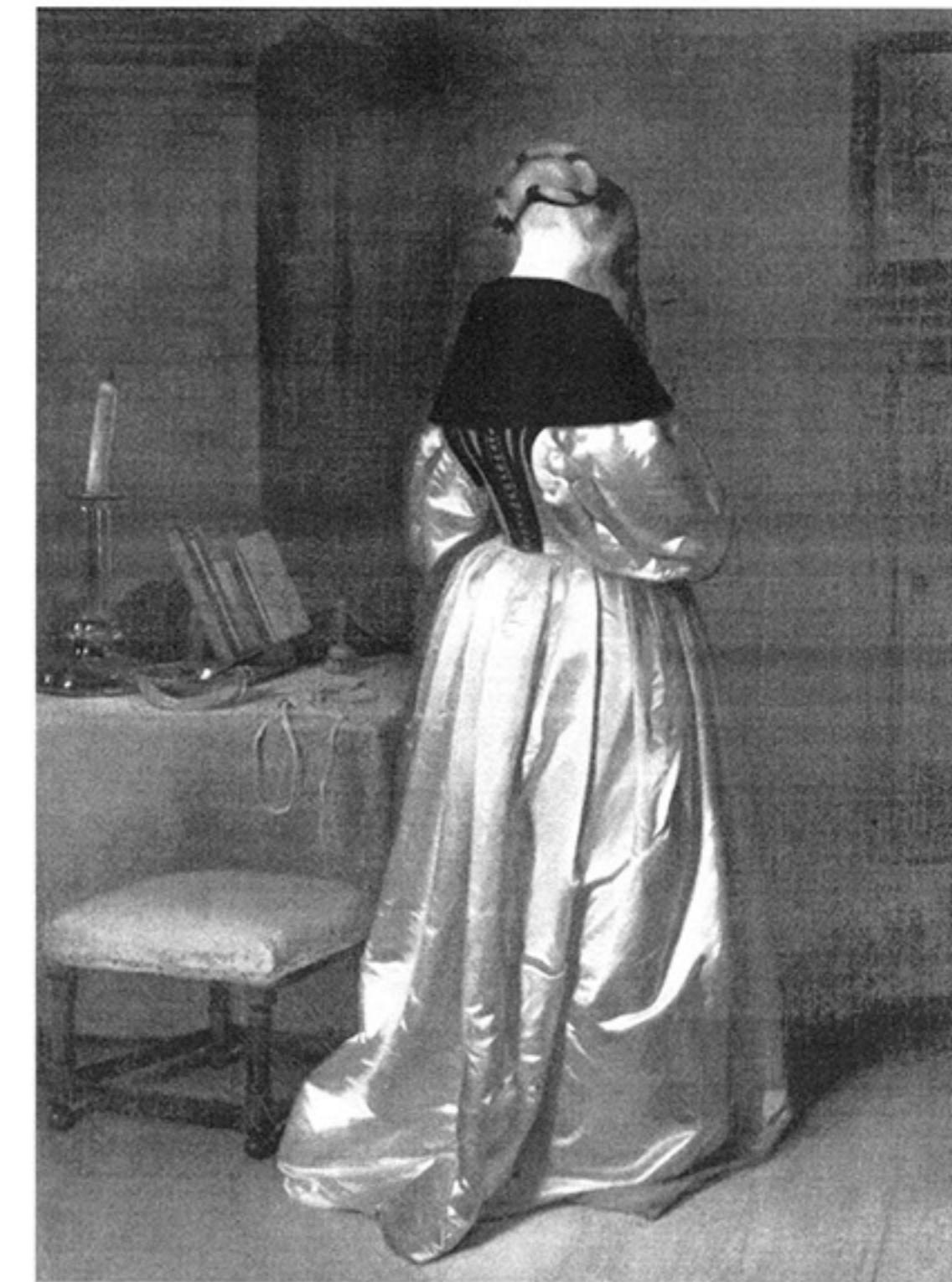
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+ ze slechtsbaert Nouvelle Vague
Truymans
Nes Rauch Terpsichore

2.3. Interieurs mit Rückenfiguren

117



72. Kopie nach Terborch, Rückenansicht,
Kunsthandel Evers, Arnhem

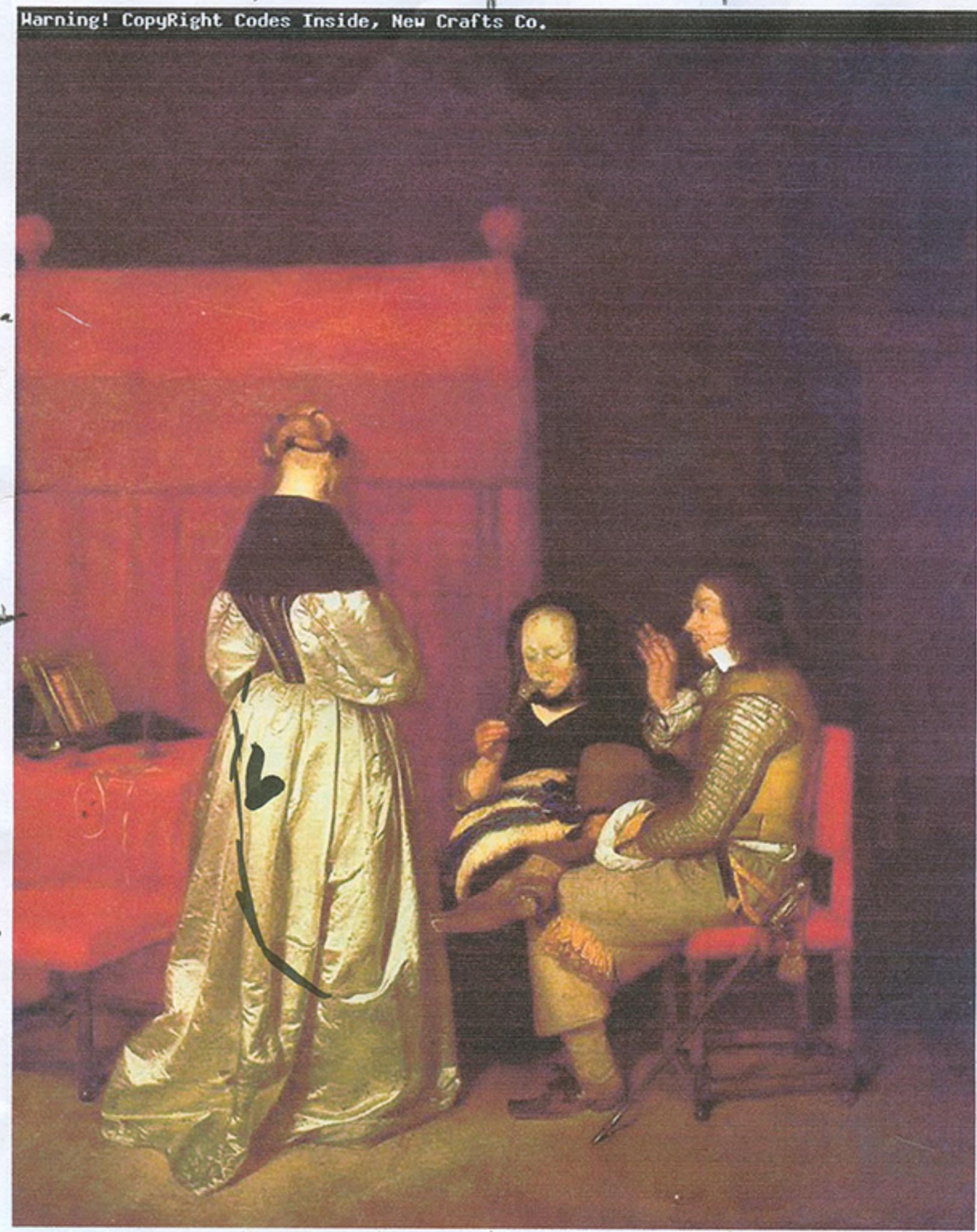
Berlijn
Erlangen

Schauen des Betrachters wird nie zum völligen Durchschauen. Die Gestalten sind so sehr mit ihren Aufgaben beschäftigt, daß sie dem Betrachter nicht die geringste Aufmerksamkeit schenken und ihm dadurch die Rolle eines Eindringlings zuweisen. »Die inhaltliche Sinngebung erschöpft sich nicht in erzählerischer Handlung, sondern liegt hauptsächlich im Beispielhaften der dargestellten Situation. Darum war es möglich, dass damals so viele Werke entstehen konnten, in denen im Grunde so wenig geschieht. Wo selbst die Sprache versteckter Andeutungen verstanden wurde, genügt die stumme Gegenwart von Menschen und Dingen.«²⁶⁶

Von Terborchs Motiv, einem der wichtigsten in der Geschichte der Rückenfigur, existieren 23 Varianten,²⁶⁷ einige davon von anderen Künstlern. In einigen Fällen ist die Rückenfigur zusammen mit einem Boten zu sehen (Abb. 72–81; Farbataf. III)²⁶⁸, das Motiv, das Hoogstraten in sein Bild übernommen hat. Es gibt auch

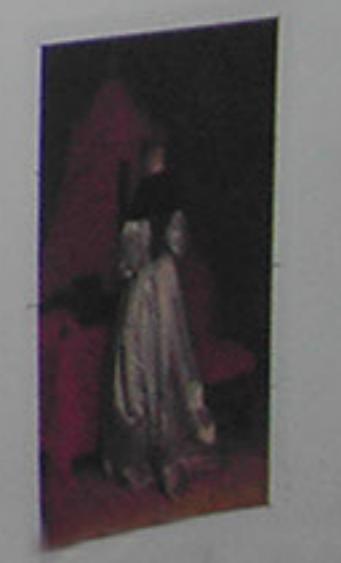
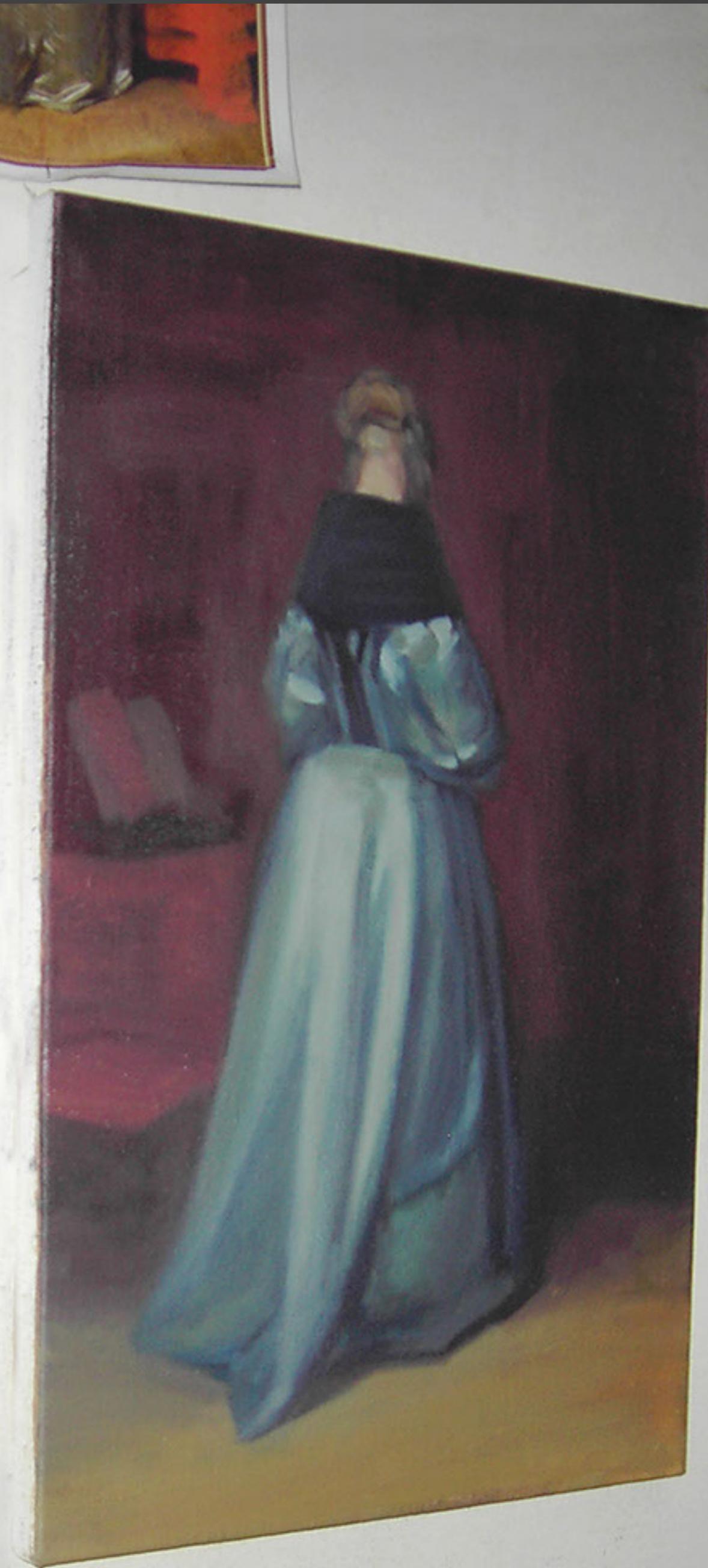


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Afbeelding ophouden van het
ontwerp na de bestaande kopie
zie boek Fatma
+ tekeningen maken vd Dijim





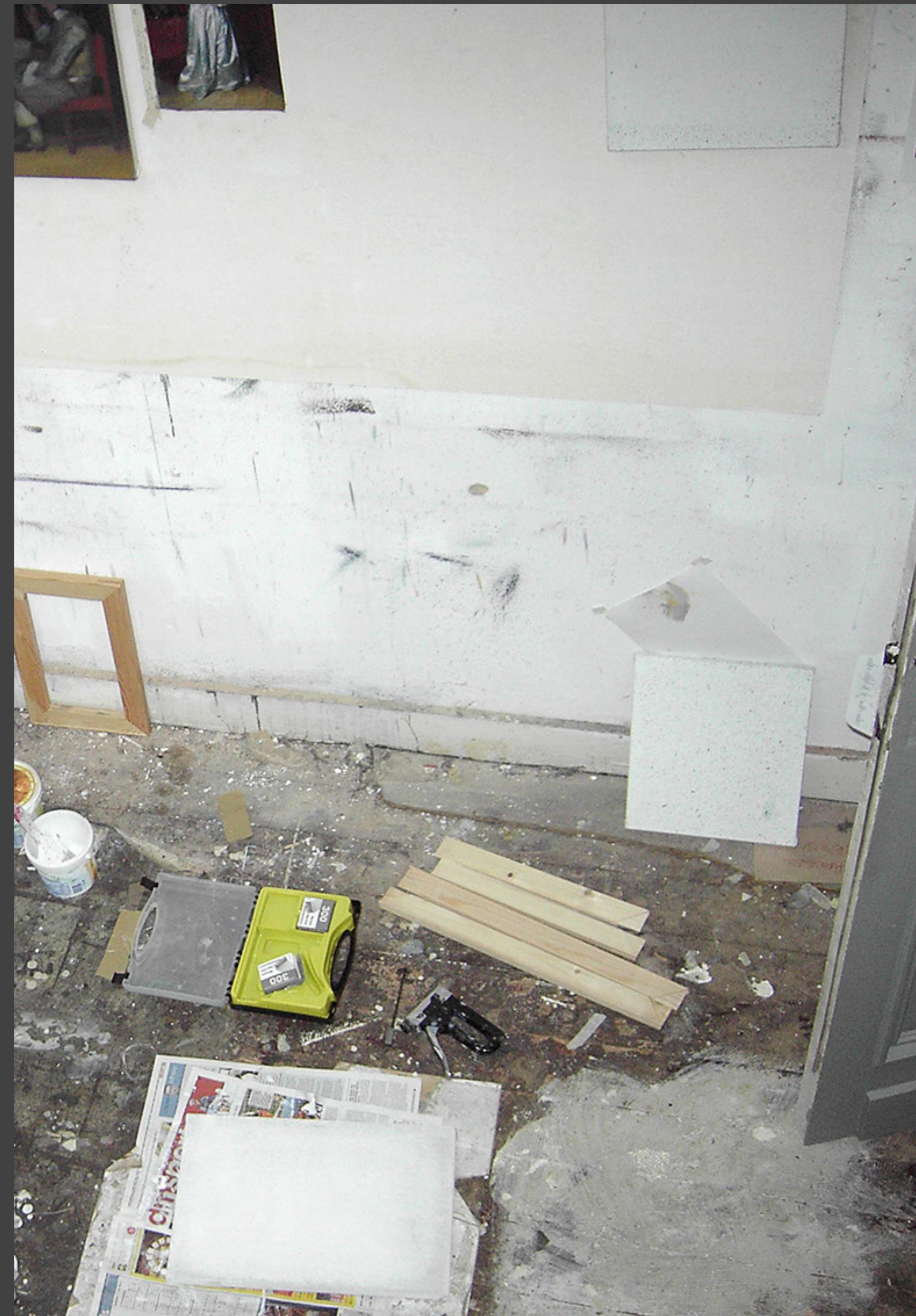
There's No Problem Enjoying It, But the Meaning Is Tricky

Meaning van
ontstaan dan eer
verhoefde niet noodzakelijk doen
betrekken zelf

sure of looking at the old masters without also seeing something of our own times. So what catches the eye or strikes us in the art we feel strongly about can always be a projection.⁵ After thirty or forty years it is already tempting to think that the enormous interest in the *what* in seventeenth-century Dutch art that reigned supreme in the 1960s and 70s could also have been colored by questions regarding the art of that day. For it was in that very period that it became clear that the *how* in contemporary art, which had become autonomous, had reached its absolute limits, and there was a growing realization that if art is, very literally, to mean anything, it will have to be about more than form.

It is not my intention with these remarks to reassess the possible interpretation of the Dutch genre piece until there is nothing left to interpret, or until every interpretation has the same validity. On the contrary. What I have set out to demonstrate is that in the seventeenth century, too, there was a great deal that coexisted that does not fit under a common denominator. Seventeenth-century Dutch art was not made for church and state, with a fixed program, but it was an art that had to function for the most varied customers in a free market. In that situation, enjoyment was not a problem, but the *meaning* varied.

↗ hauntology Donida





CECILIA EDEFALK 102-103



CONSUMPTION AS PRODUCTION



Fig. 3
Bernd and Hilla Becher,
Water Towers, 1963–88.
Courtesy Sonnabend Gallery.

The idea that material forms might be collected photographically, as well as physically, is an important point of intersection with projects oriented in relation to the archive—evident, perhaps most notably, in the sustained attention to different typologies of vernacular architecture within the expansive compendium of photographs by Bernd and Hilla Becher. A number of other issues meet here as well. One is the interchange between private (already at play in artistic acts of collecting that refer to the earlier privileged form of the cabinet) and public (in their intended destination for display). Stressing the intimate relationship between collector and object, Walter Benjamin described a double dynamic of private and public engagement, via the historical artifact: while the artifact seemingly provides access or a sense of connection to the era of its origin, it is also inseparable from individual memories related to its acquisition and assimilation into the collection. Arguing that the “phenomenon of collecting loses its meaning as it loses its personal owner,” Benjamin posits public access, despite the would-be social good, as accompanied by an inevitable loss.⁶

Important in distinguishing a collector from an obsessive hoarder is the collector's tendency to acquire according to specific categories, rather than randomly. Certain collectors focus their efforts on a single vein, however obscure (swizzle sticks and souvenir buildings are examples that figure in one book on popular collecting habits),

6. Walter Benjamin, "Unpacking My Library" (1931), in *Illuminations*, trans. Hannah Arendt (New York: Schocken, 1969), p. 67.



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CONSUMPTION AS PRODUCTION

the riches of the storeroom with institutions in Texas and Louisiana that didn't have the same sort of reserves, with the added twist of asking an important contemporary artist to do the picking. Warhol's selection was decidedly different from the museum's standard—and was notable for both what he did and what he didn't choose. There were plenty of paintings, though generally earlier rather than recent; Native American blankets, ceramics, and baskets were extensively represented, but he ignored the Asian textiles; parasols, hat boxes, and shoes abounded, but no hats or dresses; and he scooped up a group of Windsor chairs that had been saved mainly to serve as spare parts. For many of the categories, Warhol avoided making specific choices by simply taking everything, including, most famously, over two hundred pairs of women's shoes—with the requirement that each have its own catalogue entry, forcing the museum to give these objects a level of individual attention they otherwise would never have had.⁹ The ostensibly unmediated relationship to the storeroom continued in the exhibition itself, as Warhol called for duplicating its mix of happenstance and utilitarian order by displaying the shoes in their original storage cabinet, presenting other objects in stacks, and simply leaning paintings up against the wall with sandbags to keep them from sliding. The apparent lack of intervention, as was typical of Warhol's production, was precisely what gave the exhibition its specific character.

By the time he was invited to browse the RISD storerooms, Warhol himself had significantly built his own collections, which held a number of analogous categories, such as Americana from folk art to furniture, and Native American textiles, ceramics, masks, and metalwork—plus plenty of other groups of objects, running the gamut from decorative art to kitsch, and, of course, those many, many cookie jars. A level of excess, in danger of crossing the divide between collection and hoard, is suggested by stories about purchases that jammed his cupboards without ever being removed from their shopping bags (somewhat akin to William Randolph Hearst's warehouses full of objects never removed from crates) or descriptions of the artist living in only a portion of his house once the piles of goods made many rooms impossible. Then there are the Time Capsules, Warhol's apparatus for handing off to others the problem of sorting out his stuff, which presciently acknowledged how one decade's refuse could, if properly frozen in place, become another's valued evidence. Immediately after his death, the distinction between Warhol's work and his collection was sharply drawn by his executors, despite the ambiguities implied by his practice. The blurs in this distinction were reasserted in 2002 by the Andy Warhol

9. Warhol's process of selection is described in Daniel Robbins, "Confessions of a Museum Director," and David Bourdon, "Andy's Dish,"

in *Raid the Icebox I with Andy Warhol* (Providence: Museum of Art, Rhode Island School of Design, 1969), pp. 8–24.

GJB heeft een vele lammeren gezien
het niet in enkele minuten wel
in tweede instantie weet
de lammeren zijn verlamd
de lammeren zijn verlamd
als voorbeeld van de verzameling
3. laantje
van collectie
van verzameling
de voorraad is uit
de voorraad is uit
verzameling en verzameling
verzameling en verzameling
→ Warhol seen ready-made meer namelijk dozen

→ hij de origineel niet doet? 18° leeuw was de
achtergrond do onzaak op rotsen en varkanten
pastelkunst te kopen bij die eerste is het begin van
tekenen. Naar kopen bij 19° na het einde van tekenen.



Gerhard Richter
Uncle Rudi, 2000 [above]
Uncle Rudi, 1965 [below]

important as a chimney stack or a reflection, a button given the same attention by the camera as an eye or a dapple of light. For German artist Gerhard Richter, a former photo-laboratory technician, who first started using photographs as source material for his paintings in the early 1960s, photography's sheer objectivity appealed to him. In conversation with author Peter Sager in 1972, he said: 'It (photography) has no style, no composition, no judgement. It freed me from personal experience. For the first time, there was nothing to it: it was pure picture.'

Photographs offered Richter a 'subject' that was devoid of meaning, one that he could manipulate to explore what it was to paint. Painting itself was his real subject, as he explored the relationship between the object depicted and the abstraction implicit in any kind of representation of it on canvas. In his 1965 painting of his Uncle Rudi, based on a family photograph of his mother's brother in Nazi uniform, Richter wanted the potentially loaded subject matter to be neutered by using a photograph that had already reduced the man to a flat image, and to be further leached of content by switching the focus from subject to process. The black and white painting, seemingly painted in a photorealist style and then 'blurred', refuses to deal with the person depicted (Uncle Rudi) and instead deals with issues of representation in paint. We, as viewers, feel frustrated that the painting is blurred, as if we are distanced from the original image by this device (which of course is his intention). But at the same time, Richter is implicitly pointing out that in fact a painting can never be blurry or second-rate: it simply is what it is. Unlike the photograph, its aim is not direct representation. A painting is not reality, he implies, and neither is a photograph. (Richter added another layer to this complex work when he photographed the painting of Uncle Rudi, and re-presented it as a Cibachrome editioned photographic print in 2000.)

Glenn Brown, who graduated from Goldsmiths College, London in 1992, has consistently worked from reproductions to question similar presumptions of viewing and authenticity. In his recent work he has bound together the subject from one masterpiece with the style from another. Seemingly impastoed figures painted in the style of Cobra artist Karel Appel and Vincent van Gogh are dressed in historical garb in poses taken from masterpieces by Jean-Honoré Fragonard and Anthony Van Dyck. Brown, prior to this fusion, spent much time reproducing other works

*Antialveo
mean
told a
medium.*



35/55 cm . 38/60 cm.

125 / 20

In his celebrated essay of 1863 'The Painter of Modern Life', French poet and critic Charles Baudelaire challenged the painters of his day to forego the traditional subjects of academic painting. Instead, he urged them to pay close attention to the fast-changing world around them and produce pictures that captured the 'transient, the fleeting, the contingent' – that captured, in other words, the emerging character of modern life. A little less than 100 years later, a handful of artists working in different countries chose to break away from abstraction, which by then had become a new form of academic painting, to create canvases that depicted the social landscape of the times by translating, and in a sense reinventing, photographic imagery. As it has evolved over the past 50 years, this approach to making pictures has become one of the most influential developments in the history of contemporary painting.

The Painting of Modern Life explores this critical tendency beginning with photo-inspired works from the early 1960s by artists such as Andy Warhol, Gerhard Richter, Vija Celmins and Richard Artschwager. Spanning five decades, it surveys the different ways that artists have made use of snapshots, news images, family portraits and archival photos as source material for paintings that address the epic as well as the everyday. On one level, their work provides a compelling artistic chronicle of the past half-century, scanning vivid scenes of modern leisure, politics, fashion, war, domesticity and urban life.

At the same time, *The Painting of Modern Life* examines how these artists transformed representational painting into a conceptually-driven practice. Initially growing out of an impulse to find a 'third way' between modernist avant-gardism and traditional forms of figurative painting, the work in this exhibition eschews an emphasis on the subjectivity of the artist and instead stresses our activity of reading images, highlighting processes of translation and interpretation that are shared by painter and viewer alike. In addition, this work provokes us to reconsider the degree to which our pictures of reality are shaped by the visual conventions and codes of particular media. And inasmuch as photography is commonly taken to be an accurate means of picturing the world, these artists confronted photographic images as a way of questioning the means by which we represent reality. Dealing with painting's myriad possibilities as well as its limits, this approach has anticipated a number of key aesthetic strategies and issues central to the development of contemporary art over the past 40 years. These range from the appropriation of popular imagery and a concern with examining the mechanisms of mass media to an engagement with questions about the nature of authorship and artistic originality.

But although this work has made a crucial contribution to the recent history of art, its impact and broader significance have been inadequately assessed and at times almost entirely neglected. Indeed, my motivation for organising this exhibition was inspired, in part, by a comment made by the artist Jeff Wall to the effect that the painters of our era had failed to take on the task of depicting the world in which we live. I hope that the images and essays in this book, along with the writings and remarks by the participating artists, offer evidence to the contrary, and can illuminate the importance of this complex and still-evolving dialogue about how we picture the reality and history of our times.

For their immediate and enduring support of this project, I would personally like to thank Michael Lynch and Jude Kelly as well as Southbank Centre's Board of Trustees. From the very beginning they have understood the value of this project and its invitation to our audiences to re-examine scenes of our recent history through the eyes of artists.

The artists' families, studios, estates and galleries have been an essential point of liaison during our preparations, and we thank them all profusely for their constant efforts and rigour: Acquavella Galleries, Inc., New York; Galerie Paul Andriesse, Amsterdam; Gallery Paule Anglim, San Francisco; Gavin Brown Enterprise, New York; Daniel Buchholz Galerie, Cologne; Galerie Gisela Capitain, Cologne; Cittadellarte – Fondazione Pistoletto, Biella; Cohan and Leslie Gallery, New York; Sadie Coles HQ, London; Marlene Dumas Studio, Amsterdam; Foksal Gallery, Warsaw; Frith Street Gallery, London; Gagosian Gallery, London and New York, with special thanks to Bob Monk and Mark Francis; GAM – Galleria Civica d'Arte Moderna e Contemporanea, Turin; museum franz gertsch, Burgdorf; Barbara Gladstone Gallery, New York; Marian Goodman, New York; Hauser and Wirth, London and Zürich; David Hockney Studios, London and Los Angeles; Annely Juda Fine Art, London; Anton Kern Gallery, New York; Christine König Galerie, Vienna; Galerie Gebr. Lehmann, Dresden; Jean Marc Decrop and Galerie Loft, Paris; Peter Gould and LA Louver Gallery, Los Angeles; Luhring Augustine, New York; McKee Gallery, New York; Victoria Miro Gallery, London; Malcolm Morley Studio, New York; neugerriemschneider, Berlin; Friedrich Petzel Gallery, New York; Raster Gallery, Warsaw; Regen Projects, Los Angeles; Gerhard Richter Archive, Dresden; Atelier Gerhard Richter, Cologne; Sonnabend Gallery, New York; Sperone Westwater, New York; Richard Telles Fine Art, Los Angeles; The Andy Warhol Foundation for the Visual Arts, New York; The Andy Warhol Museum, Pittsburgh; Michael Werner Gallery, New York; White Cube, London; Galerie Krobath Wimmer, Vienna; Zeno X Gallery, Antwerp with special thanks to Frank Demaegd and Rose Van Doninck; and David Zwirner, New York.

- Viewer - painter
- (S)ubversion of painting + media
- inner - outer space

het conventionele beeld. Dit geschilderd en dat is in het schilderen zelf waar de ziel zit.

Wat is dit voor een verzameling?

Het lichaam

Een verhaal over het taboe op de eigennaam, over het bedrog via de eigennaam, over een afspraak tussen twee personages zonder eigennaam, over de beruchte waanzin van een schrijver van naam en over de beroemde dood van even beroemde personages en ten slotte over het beroemd zijn.

Wat is dit voor een verzameling? Is het wel een verzameling? Horen de verhalen bij elkaar en wat houdt ze bij elkaar? Waarom lijken ze op elkaar? Of ben ik de enige die dat ziet? Lijken ze pas op elkaar als ik ze naar mijn hand zet, ze weer opnieuw opschrijf en herhaal binnen de grenzen van een nieuw verhaal? Is het wel een nieuw verhaal? Is het niet veel meer een mestvaalt van andere boeken, een omvergehaalde kaartenbak, leeggeschud als een te volle asbak na een dag schrijven? Waarom schrijf ik dit alles? Met welke zin? Weer zo'n verhaal.

conventioneel
beeld

Of het filosofie is weet ik niet. Het is een speurtocht naar wat hardnekkige verhalen, over de weerzin tegen wat het meest eigen is aan de taal, haar wetten, haar conventies, haar structuur, haar macht. Maar alles wat zo eigen is aan die taal, lijkt zich helemaal niet te schikken naar het andere dat ik zoek: wat er zo eigen is aan mensen, hoe ze zichzelf betekenis kunnen verlenen, zelfkennis, eigenwaan. Het eigenaardige van de taal en het eigenaardige van de mensen die van de taal gebruik maken, hebben, op zijn zachtst gezegd, een ge-

2109 de herhalings op unieke om het unieke te beklemtonen ziel Walter Benjamin in de herhalen zet het unieke spannen verhouding. Ze verstaan zich wederzijds niet. Ze weerstreven elkaar.

Zo vergaat het de personages uit de verhalen tenminste. Hun weerzin en angst tegen een of andere vorm van weergave van zichzelf, in een naam of in de verhalen zelf, komt voort uit een verlangen om zichzelf te bewaren, hun eigen aard, hun oorspronkelijkheid, hun eenmaligheid. Hebben ze die? Zien ze het wel goed? Zien ze zichzelf wel goed? Kun je jezelf zijn zonder taal, zonder een tekst te produceren over jezelf of zonder in een tekst van een ander over jezelf betekenis te krijgen? Is de weerzin tegen de weergave terecht?

De weerzin, zoals ze uit de verhalen spreekt, zou je kunnen terugvoeren op een verzet tegen een oneigenlijke zin. De eigenlijke zin van de personen moet beschermd worden tegen het gevaar van de weergave, tegen het kwaad van het verhaal, tegen het bederf, de betovering, de vervreemding en de ontvreemding, die veroorzaakt worden door iedereen die jouw naam gebruikt, tegen de aantasting van de eigen persoonlijkheid, het eigen lichaam, tegen de dood. De gevaren treden op zodra er wordt uitgegaan van een identificatie tussen een persoon en iets wat staat voor de identiteit van die persoon, wat de persoon representeren, weergeeft, weerspiegelt, of dat geacht wordt te doen. Zoals een naam, zoals verhaal, zoals een werk, waarvan een eigennaam verbonden is.

Zo ontstaat het taboe op de eigennaam. Als de leden van een stam een onderscheid aanbrengen tussen een publieke en een persoonlijke naam, is een wezenlijk gevaar van het hebben van een naam onderkend.

De publieke naam is vals. De valse naam is een manier om boze geesten om de tuin te leiden. Met de valse naam

de kopieert isemand die zich verschuilt achter een publieke naam van iemand anders, al vervalser ook

de herhalijng
in de andere vorm

= de verwolzen

wordt alleen een identiteit gesimuleerd, want de ware identiteit is een geheim, de eigenlijke ziel schuilt in een echte, oorspronkelijke, persoonlijke en verborgen naam. Via de valse naam kun je onmogelijk door iemand anders betoverd worden, omdat niemand greep heeft op wie je werkelijk bent.

PETER BORCH

Odysseus heeft de structuur van de werking van de eigennaam doorzien en aangewend om te kunnen overleven. Hij verzint een valse naam om de dood af te weren en zichzelf te beschermen. Hij speelt listig in op het effect van de herhaling, waardoor de eigennaam zich kenmerkt en waardoor ieder woord in een taal herkenbaar is. Wanneer de Cycloop hem probeert te identificeren als zijn vijand, als de schuldige aan de misdaad van het doorboren van zijn oog, en verhaal probeert te halen bij de andere eenogigen, blijkt hij geen greep te kunnen krijgen op Odysseus, omdat hij alleen zijn valse naam kent. Met een valse naam kun je niemand beschuldigen.

Odysseus heeft zich onaantastbaar gemaakt door Niemand te heten. Niemand heeft geen identiteit. Maar Odysseus kan de verleiding van het noemen van zijn eigen naam uiteindelijk niet weerstaan. Hij schalt zijn ware naam uit over de zee en hij stelt zich voor aan het monster, dat hem met de dood bedreigde, als Odysseus, zoon van Laertes. Odysseus verdraagt het niet lang om niemand te zijn.

Wie wel.

Maar iemand zijn is gevvaarlijk. Een naam hebben is gevvaarlijk. Betekeenis hebben houdt in dat je het risico loopt betoverd te worden, of bedorven, bestolen of juist meer (oneigenlijke) betekeenis te krijgen dan je lief is. Dit alles maakt de weerzin tegen de weergave zo begrijpelijk.

1) - de interpretatie legt z/h persoonlijk
hers in het werk. 40
bv. wddel

Ter B. door de herhaling is het duidelijk dat het niet TB is maar van kunstenaars.

Het maakt de waanzin van Antonin Artaud begrijpelijk en het verlangen van het personage om te zwijgen en de wens van de schilder om het werk voor zich te houden en het niet tentoon te stellen aan de anderen.

Weerzin, dat is verzet tegen het weer, het weer opnieuw, het verweren van de identiteit door de herhaling, het weerloos zijn. Maar het weer zit in het woord, zoals het weer in een spiegel kan zitten en daardoor je eigen gezicht nog meer vervormt dan hij al gewoon is te doen. Zo is het beschikt. Het is de wet van de taal.

Je verweren tegen de herhaling is je verweren tegen de voorwaarde voor iedere identiteit en iedere betekenis in het algemeen. De mogelijkheid om overal, te pas en te onpas herhaald te kunnen worden, door wie en met welke intentie dan ook, is de structurele voorwaarde voor ieder teken om een herkenbare identiteit te bezitten, om leesbaar te zijn en ergens voor te staan.⁸

En om, zoals het geval is met de eigennaam, roem te verwerven. Tegelijkertijd is diezelfde mogelijkheid er de oorzaak van dat de identiteit aangetast kan worden, omdat niemand het woord kan beschermen tegen de betekenis die het allemaal krijgt, noch zelfstandig zijn eigennaam kan beschutten tegen onzin of smaad of wat dan ook.⁹

Die Palmen waar u het over heeft, daar kan ik niks aan doen.

Weerzin tegen de weergave van het eigenlijke en het meest persoonlijke door middel van zo'n eigenaardig woord als de persoonsnaam is begrijpelijk, want ze is bedreigend voor het eigenlijke en het persoonlijke. Maar bestaat er dan zo iets als het eigenlijke en het persoonlijke? Bestaat het ene op zichzelf, los van het andere, los van de tekst, los

wat uit het
gezien is
uit

wat is er mogelijk? wat
is er mogelijk? wat
is er mogelijk?

Maar nu niet zoal, es
kanet die je mocht don

van het publiek, los van het teken, los van alles waarvan die dodelijke dreiging uitgaat?

Hebben wij dan zoiets als de eigenlijke, echte waarheid van onszelf, die beschermd moet worden tegen de inbreuk van wat anderen over ons vertellen? Is er iets als een puur, ongeschonden, oorspronkelijk Ik, basis van al mijn handelingen, veilige en onneembare vesting, burcht van mijn ultieme geheim, het geheim van de unieke betekenis, van de waarheid over mijzelf, die ik van mijzelf heb, verkregen zonder toedoen van de ander en alleen veilig zolang ik haar voor de buitenwereld geheim weet te houden, haar op geen enkele manier verraden door haar prijs te geven aan iemand anders? Bestaat zoiets? Kan iemand betekenis hebben voor zichzelf en op zichzelf?

Het is nog maar de vraag.

Ik geef zo'n origineel niet veel hoop.

Voorlopig laat ik eerst de verhalen over de mislukkingen de revue passeren, over de mensen die in ieder geval pogingen ondernemen om het geheim van zichzelf te beschutten tegen bedreigende krachten buiten hen, over iemand die gek geworden is, omdat hij ervan overtuigd was een eenmalige en ongespleten eigen persoonlijkheid te bezitten en over de oude man die het verdedigen van zichzelf met de dood moest bekopen. Het zijn allemaal personen die vasthouden aan de idee van een oorspronkelijke waarheid over zichzelf, van een origineel Ik, dat bedorven kan worden, zodra het buiten de beschutting van het standvastige, onomstotelijk eigene lichaam, terechtkomt in iets anders en bij voorbeeld via een naam, een verhaal, een foto of een schilderij in handen van het publiek belandt.

Maar als het nu eens de enige manier is om zin te hebben? Stel dat de oneigenlijke zin, die altijd via via tot stand

komt, inderdaad de mogelijkheidsvoorraarde is voor zin überhaupt? Stel dat weerzin tegen de weergave nu eens betekent dat je iedere zingeving tegenwerkt? Stel dat weerzin inderdaad letterlijk betekent je tegen de zin keren? Stel dat alles van waarde, ook eigenwaarde, alleen ontstaat door weerloosheid, door het ontbreken van iedere mogelijke verdediging tegen de manier waarop je betekenis krijgt, namelijk via de anderen?

Stel dat je de betekenis van jezelf alleen kunt krijgen en niet kunt hebben, zomaar, alleen en op jezelf? Als betekenis iets is wat je alleen kunt ontvangen en net zo min kunt weigeren als een geschenk waar je niks aan vindt, als dat een lot is, kunnen we er maar beter schik in hebben.

Dit is een vreemd verhaal, over een speurtocht naar de betekenis van de verhalen en het verhalen, over een aantal dolende verhalen, die steeds weer van het ene boek in het andere terechtkomen. Als het al filosofie is, is het er ongetwijfeld een met een triviaal karakter.

En zo heb ik het ook graag.

Als ik niet zou hopen dat de platgetreden paden uiteindelijk naar de laatste gemeenplaatsen voeren, waar nog een rare nevel hangt van heiligeid en waarheid, was ik er nooit aan begonnen, aan dit verhaal.

Een verhaal wordt vreemd als het een verzamelplaats is van een aantal verhalen, die weinig met elkaar hebben uit te staan en toch verhoudingen aanknopen, zodra ze zich samen in het interieur van eenzelfde tekst bevinden. Daarom is het woord tekst zo mooi, omdat de *textus* een weefsel is en het maken ervan herinnert aan wat de schikgodin Clotho doet: het spinnen van een levensdraad, het aan elkaar knopen van woorden, zinnen en verhalen.

Thema's

Voordat het patroon van de plot van dit verhaal ontstaat, komt er nog wat knoopwerk bij kijken en moeten de thema's van het verhaal en het eigene, van de oorsprong, de herhaling, het persoonlijke en het publieke verbonden worden met andere thema's, met nog meer verhalen.

Zo had ik mij dat tenminste bedacht.

- het eigene
- de oorsprong
- de herhaling





Gerhard Terborgh.
De Flash back
Onderzoek De Gedroegde Blie Na Verplaatsing
kopie - vervalsing - interpretatie
aan de hand v reproduches → the painted
reproduction
het idee komt voort uit het nadenken over
het verschil t kyken naar een oud schilderij
en kyken naar een schilderij dat geschilderd is
naar een oude foto



9. Ludolf de Jongh,
Soldiers at Reveille,
1655–1658, oil
on panel, North
Carolina Museum
of Art, Raleigh,
Purchased with
funds from the State
of North Carolina

Though bearing bad tidings and standing near the door, the trumpeter adds a rarefied elegance to the rustic atmosphere. The impassive beauty of his image offers a painful contrast to the earthy reality of the lover—his rough setting and rougher dilemma.

Trumpeters figure in eight of Ter Borch's pictures from the 1650s. Like the courier in *The Unwelcome Call*, they share little with the stock trumpeters of comic reveille scenes painted by other Dutch artists (fig. 9). In the *Officer Dictating a Letter* (cat. 31) and the *Officer Writing a Letter* (cat. 32), the trumpeters do not interrupt amorous liaisons, they assist in them. They perform their duties far from the battlefield and bear messages having nothing to do with military orders. Their upright postures, contained silhouettes, and carefully controlled clothing convey dignity and gentility. In both pictures their forms are juxtaposed with beds, tying together love and war with a delightful visual pun on the canopy tents that sixteenth-century armies used in the field. In the *Officer Dictating a Letter*, the trumpeter turns his head to look openly toward us. The waiting figure in the *Officer Writing a Letter*, by contrast, casts an ambiguous glance to the side, inviting us to decipher its meaning—boredom, dreaminess, or even erotic preoccupation. Each courier, brought in to serve the romantic purposes of another, becomes romantic in himself. Each of the officers, whether writing or dictating his letter, could hardly engage in a more refined approach to love. Positioned behind a table in both works, the officer is a self-effacing figure, nearly as folded in upon himself as the sensitive letter writers in Ter Borch's parallel pictures of women. Typical of Ter Borch's genre scenes, the narratives here remain unspecified, open to interpretation, and conducive to our projections. In this regard, these military scenes by Ter Borch contrast with earlier works—especially those of other artists—whose stereotyped groupings of stock figures discouraged empathetic response. Narrative ambiguity and psychological subtlety constitute impor-



FIG. 9

tant aspects of Ter Borch's persuasive interpretation of modernity. Seen in this unexpected context, his innovations are all the more striking.

Ter Borch's Ladies

Ter Borch's "modern compositions" featuring women have received even greater acclaim over the years than his representations of military life. The *juffertjes* (pictures with young ladies) share much with the military images, including their upright formats and tight compositional structures (cats. 27, 30, 34, 35). The settings are similarly well appointed, the narrations subtle, the actors few, and their behaviors believable. But even more than the military works, these pictures dazzle with their surface effects, especially the luminous gowns worn by the young ladies. Later descriptions of Ter Borch's paintings insist on the satin as the sine qua non of his renderings of women. In this regard, it is fascinating to find the term "modern" used by Ter Borch's

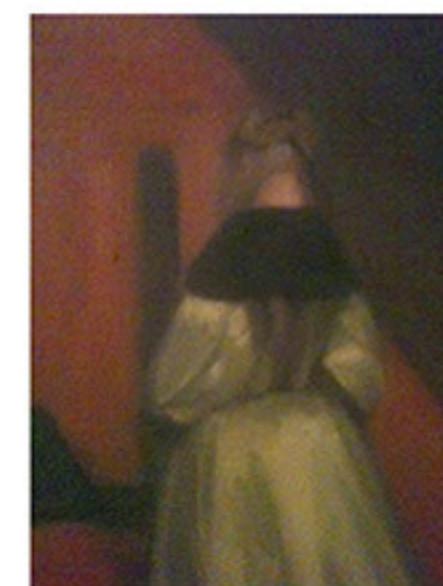
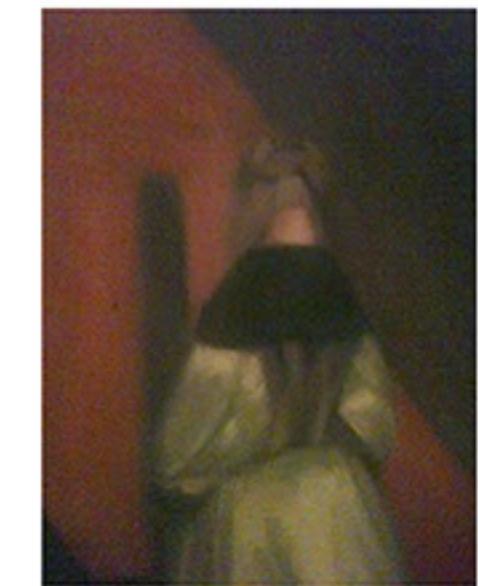
later biographer, Arnold Houbraken, as the perfect descriptor for these complicated reflecting surfaces.¹⁴ Houbraken also called these works "modern" in the more familiar sense of the word, citing Eglon van der Neer's "painted companies," "dressed in the Modern manner...like Terburg."¹⁵ Although Houbraken did not explore this juxtaposition of modern figural type and modern surface description, for him it surely contributed to the special pictorial force of Ter Borch's ladies.

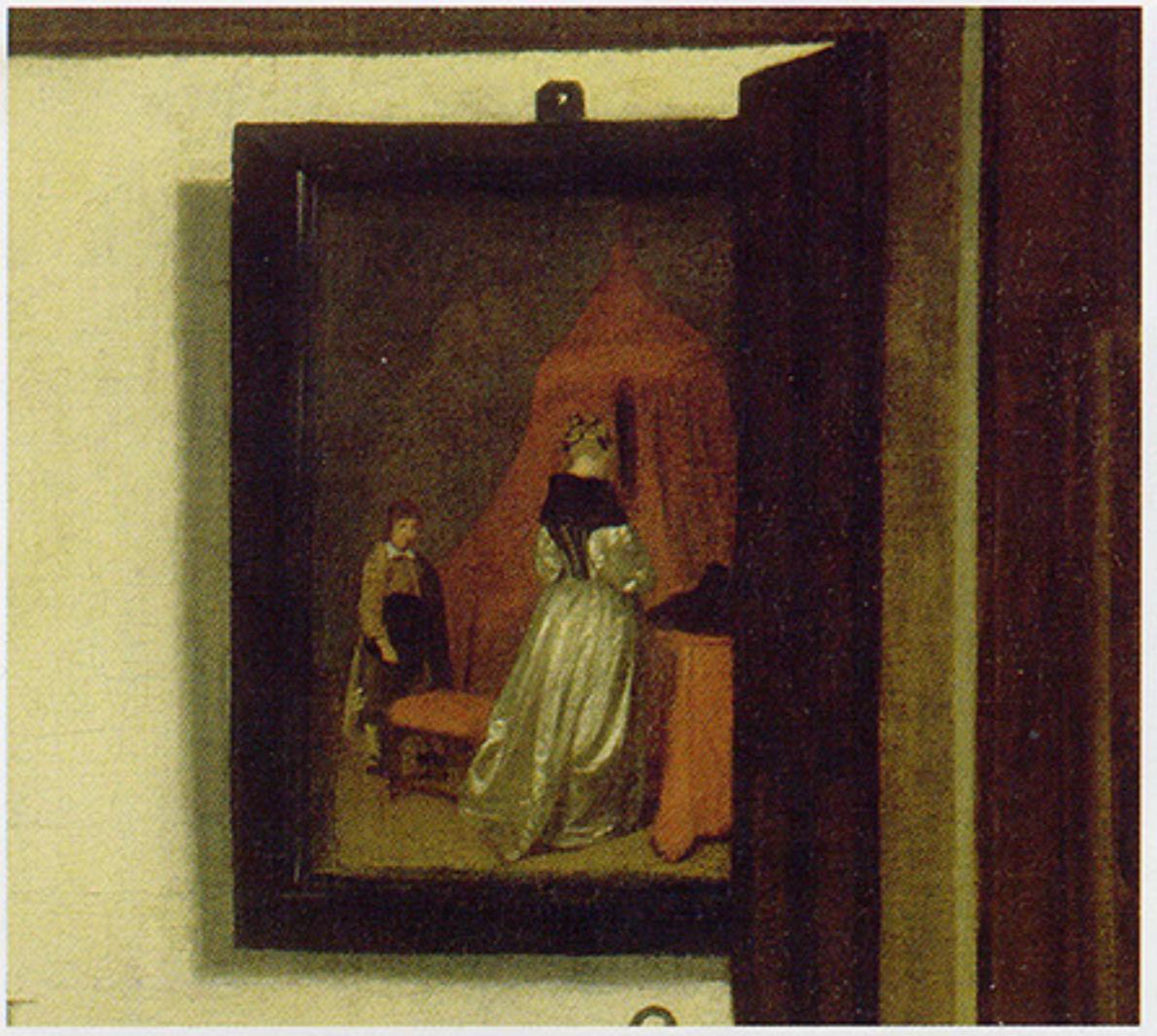
The characteristic lady wearing satin emerged in Gerard's oeuvre after his return from traveling abroad. His earlier renderings of military subjects and inns depicted women as camp followers and tavern habitués, the same roles they played in his first drinking scenes. In his mature oeuvre, women very occasionally are seen as farm wives, peasant girls, or mothers (cats. 18–20, 24–26). Far more frequently, they appear as young women of marriageable age, apparently from genteel society. Ter Borch's half sister Gesina served as model for many of these ladies, including those in his toilet scenes of about 1650 when she was still a teenager (cats. 16, 17, 30, 35, 36). The modesty of the girl's form and the specificity of her features—fine hair, small eyes, receding chin—gave the scenes a far more positive character than the censorious toilet scenes by earlier artists, and allowed their presumably well-to-do viewers an opportunity to identify with the depicted figures. The elegant young lady in *Woman at a Mirror* (cat. 16) is discreetly presented from behind, so that only the mirror shows her facial expression. Functioning as a sort of fourth actor within the intimate group, her reflection exhibits an ambiguous emotion—puzzlement? distraction?—which stands in marked contrast to the vain self-regard of females in conventional mirror images. More typical of Gerard's mature oeuvre, the full-length figure in *A Young Woman at Her Toilet with a Maid* (cat. 17) shows off a bell-shaped dress formed of smooth, unbroken expanses of satin. Here as in later works, the dress—which draws more attention to itself than to the wom-

an's body beneath—plays a prominent role in constructing an ideal of feminine identity.¹⁶

Executed a few years later, the so-called *Paternal Admonition* (cat. 27) combines the arching neck seen from behind and the full-length satin dress, though now the lady participates in a narrative even more complex and open to interpretation. Some have read the image as a family drama, others as a scene of high-class prostitution. Its organizing theme, in any case, is a courtship ritual of some type. Settling on one interpretation is complicated, particularly in the Amsterdam version, by the uneasy overlap of restraint (in the contained figure of the lady) and carelessness (in the body language of the suitor). Certainly his loose pose, extravagant hat, sword, and ambiguous gesture invoke lingering negative associations with rough soldiery. The chaperone in black has good reason to keep alert. Equally complex psychologically, and no less refined, are the later images of the lady in satin, whether she is pictured reading a letter to thoughtful companions, receiving suitors, or simply absorbed in thoughts of her own (fig. 10; see also cat. 35, fig. 1).

In certain respects, the figure of the trumpeter and the lady in satin function similarly in Ter Borch's compositions. In the *Officer Writing a Letter* and *A Lady at Her Toilet* (cat. 34), for example, note the similarity of their positioning, the ceremonial accent they provide, their outward gaze, their introspection. But these works construct gender differently. The trumpeter supports an ideal of masculinity associated with action. He remains passive only momentarily, as his gleaming instrument and eager dog suggest. Similarly, the passivity of the letter-writing officer is countered by his jutting elbows and blunt-toed shoes. By contrast, the lady is genuinely still. Her restraint and self-control correspond to ideals of feminine behavior that were articulated in contemporary Petrarchan poetry, in courtesy books, and in pedagogical literature—all important cultural and social contexts for Ter Borch's art.¹⁷





*II. Samuel van Hoogstraten,
Die Pantoffeln, Musée du
Louvre, Paris, (Detail)*



*III. Gerard Terborch, Eine
Dame in weißem Atlas vor
dem Bett mit roten Vorhän-
gen, Staatliche Kunstsammlun-
gen, Dresden*





2 blauw / prinselijk

3 donker

4 lichter



1 De Hooch, *Portrait of the Jacott-Hoppsack Family*. Whereabouts unknown (photo: Courtauld Institute of Art)



2 De Hooch, *Merry Company with a Trumpeter*. Brussels, Musées Royaux des Beaux-Arts (photo: Musées)

portret
= natuurgetrouw
weergeven van moment

Genre schild.

= fictie
gebaseerd op
fantasie om een
moralische boodschap
te overbrengen, maar
niet negatief
slechts positief
pas op meningstijl

boujeurisme

4/10/10



is replaced by raucous informality in the genre scene, and the trumpeter's presence rules out any chance for peace and quiet.¹² The overturned chair in the latter is another sign of unruly behavior, and the contrast between the broken pattern of floor tiles in this picture and the orderly squares in the portrait is probably meant to make the same point.

The soldiers in De Hooch's *Merry Company* represent one of the major themes in Dutch genre painting. With the rowdy peasants of artists such as Adriaen Brouwer, they make up a conventional low-life subject matter, which genre imagery shares with Renaissance comedy.¹³ By the same token, the *Portrait of the Jacott-Hoppesack Family* is unmistakably a high-life image. "High" and "low" here are obviously moral distinctions, but they are also social distinctions. It is this social frame of reference, not just a descriptive milieu, that the two genres hold in common and that makes possible the kinds of contrasts with which Colie is concerned when she speaks of genres and counter-genres. As long as the social lines are sharply drawn, genre painting and portraiture can retain their clear generic identities. A given social appearance rhetorically corresponds to a given genre and a given moral condition. Increasingly in the seventeenth century, however, social boundaries ceased to be generic boundaries, as genre painting became preoccupied not just with upper-class life, but with a domestic milieu that portraiture was beginning to explore as well.¹⁴ That distinctions between the two art forms remained as necessary as ever is demonstrated by another pair of compositions that De Hooch painted around the same time. Once again the family portrait (Fig. 3) and the genre scene (Fig. 4) share a common setting, in this case the terrace of a country estate.¹⁵ But the behavior of the young people in the second picture is polite and refined. Their music-making is probably symbolic of love and sexuality rather than merely a pleasant pastime.¹⁶ We would have little reason for such suspicions, however, were it not for the explicit contrast between this twilight scene and the sober family group who have gathered in the clear light of day. There is still a morphological difference between portraiture and genre painting here, but it is not as visible or as visual as in the artist's other pendants. Portraits have a vested in-

¹² On trumpeters and the dissonances they can evoke in Dutch genre scenes, see Gudlaugsson, 1, 110.

¹³ See Bialostocki, 433-35; Hans-Joachim Raupp, "Ansätze zu einer Theorie der Genremalerei in den Niederlanden im 17. Jahrhundert," *Zeitschrift für Kunsgeschichte*, xvi, 1983, 402-03; and Bernhard Schnackenburg, "Das Bild des bürgerlichen Lebens bei Adriaen van Ostade," in *Wort und Bild in der niederländischen Kunst und Literatur des 16. und 17. Jahrhunderts*, Erftstadt, 1984, 31-33.

¹⁴ There are, of course, high-life genre paintings in earlier 17th-century Dutch art as well, and sometimes these pictures, too, are juxtaposed with portraits by the artists of the time. But the settings the two genres share in these works are never domestic, and the messages set forth by such paintings are generally more rhetorical and didactic than in works of this kind from later in the century. See Smith, 1986, 2-34.

¹⁵ Sutton, 1980, 99, nos. 75 and 76.

¹⁶ On the association of music and love, see Pieter Fischer, *Music in Paintings of the Low Countries in the 16th and 17th Centuries*, Amsterdam, 1975, 77-87.

zi link Dri Day screwball comedy
NL titelen Shakespeare
link gene titelen
↳ titelende boneel titelen



3 De Hooch, *Family Portrait on a Terrace*, 1667(?). Whereabouts unknown (from Sutton, *Pieter de Hooch*, fig. 78)
loop t door elkaar < de gene h do jwre
veringen



4 De Hooch, *Musical Party on a Terrace*. Whereabouts unknown (from Sutton, *Pieter de Hooch*, fig. 79)

link sociale verschijningsvorm met
moele leedshop

generic → behoudt tot w
bep. groep of
categorie

sociale norm < moeke leedshop



23 Ter Borch, *The Paternal Admonition*. Berlin, Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz (photo: Jörg P. Anders)

the fabric of everyday life, and consequently his irony is more delicate and artful. Whereas Van der Neer is content to allow his woman's formal mask of portrait decorum to disguise her inner thoughts, the Delft master has deepened the ambiguity by the way the refractions of light in the wineglass further hide the woman's profiled face.

Van der Neer probably drew inspiration from works like Vermeer's, and the differences between them are, in any case, mainly matters of degree. But the former's heavy reliance on a portrait formula may indicate that he felt uncomfortable with the subtlety and elusiveness of the pictorial and psychological nuances that Vermeer's painting shares with those of Ter Borch. In this he perhaps betrays his status as a minor master. If he did feel a need to draw a line between life and art, however, this is understandable, for it was becoming increasingly difficult to do so. The proximity of life and art in all these paintings reflects the degree to which life itself was becoming more of an art in Dutch high society of the time. The conventions of politeness and civility that these painters and their colleagues

⁶⁴ See Norbert Elias, *The Civilizing Process*, I: *The History of Manners*, transl. Edmund Jephcott, New York, 1978, 53-84.

⁶⁵ Fokke Veenstra, *Ethic en moraal bij P.C. Hooft*, Zwolle, 1968, 18-24.

⁶⁶ Smith, 1982, 127.

⁶⁷ See Norbert Elias, *The Civilizing Process*, II: *Power and Civility*, transl. Edmund Jephcott, New York, 1982, 229-333 et passim, and Smith, 1986, 20-26. It is worth noting that De Vries, 86-87, recognizes that the trend toward aestheticism in later Dutch painting is related to a changing social climate in Dutch society, as patronage was increasingly dominated by a

Varianten: aangepast aan de kennis en normen vd hedend. kunst

have integrated into the overall ambiance of their scenes, and which are so closely bound up with the conventions of portraiture, embody an "art of living" set forth in the courtesy literature of the Renaissance courts.⁶⁴ This aristocratic ideal of civilized humanity and its attendant imagery of elegant dress, refined manners, and polite accomplishments became especially widely imitated among the Dutch middle classes in the latter part of the seventeenth century. A sign of its appeal is the translation into Dutch of Castiglione's *The Courtier* in 1662; until then only the best educated had been able to read this most intellectual and refined of courtesy books in Italian or in French or English translations.⁶⁵ The importance of this code of behavior for middle-class private life is also implicit in the rise of the sort of conversation pieces that Van der Neer has imitated. They show a valuing not just of domestic life as such, but of a domestic life that has been articulated and validated by canons of good social form.⁶⁶

These are familiar observations. But many scholars in the field have tended to see these qualities simply as evidence of affectation. Often they refer to such paintings as "aristocratic" genre scenes, seemingly implying that elegance and refinement are somehow untrue to the realities of middle-class life. There can be little doubt that affectation could be an issue in these works; but it is a relative one, the other side of the coin, so to speak, to a genuine concern for the civilizing function of social graces.⁶⁷ Particularly where these qualities take shape in domestic interiors, the term "aristocratic" inadequately accounts for the degree to which civility had become integrated into the very texture of bourgeois private life. The point is worth stressing because the positive, moral associations that courtesy and refinement could carry in contemporary thought and custom only compound the ambiguities that artists like Van der Neer encountered in probing the interval between outward manner and inner, psychological reality. It is not always easy to decide whether the social and aesthetic sublimation in these paintings represents mere disguise or a true refinement, which tempers and civilizes thoughts and emotions that would otherwise become libidinously unruly. The latter seems to be the case, for example, in Ter Borch's *The Suitor's Visit* (Fig. 24), where there is no sign that amorousness threatens courtesy.⁶⁸ Quite the contrary, they have become inseparable.

Even more contrary to the meaning of Van der Neer's painting is Vermeer's *The Concert* (Fig. 27). Until fairly recently, many scholars had thought it quite similar in meaning to the *Couple in an Interior*. Since the musical trio

wealthy and sophisticated urban elite. But the distinction he makes between the latter's new concern with manners and an earlier concern with morals seems to me to be rather superficial, perhaps reflecting a modern presumption that manners are more a social ornament than a function of civilization itself and, hence, of morality. No doubt the concern with civility manifested by artists such as Ter Borch lends itself to a cooler, more ironic stance than the moral imagery of an earlier day. But there is little reason to assume that civility did not carry genuine moral imperatives for middle-class artists and patrons of the time.

⁶⁸ Gudlaugsson, 1, 117-18.

regret bewondering, aangepast aan de kennis en normen vd hedend. kunst

Centrale doer vd tt

Cecilia

A singing Cecilia
Rechthoedig formaat
Edinburgh Nat Galley
of Scotland

73,80 / 79,60 cm



D H M

leeds in huis door hr wheelock



24 Ter Borch, *The Suitor's Visit*. Washington, National Gallery of Art, Andrew W. Mellon Collection (photo: National Gallery)

mirrors the figure group in Dirck van Baburen's *The Procuress*, which hangs on the wall in the upper right; it seemed that this picture within a picture might play much the same role as the *Venus and Cupid* does in the other painting, pointing to sexual meanings hidden beneath the restrained, cultivated appearance of the musicians.⁶⁹ Arthur Wheelock has argued persuasively, however, that Vermeer meant to contrast his musicians to Baburen's low-life figures. He points out that the raucousness of the latter's figure group parallels the darkling tempestuousness of the Ruisdael-like landscape hanging beside it, and that the latter sharply contrasts to the gentle arcadian mood of the landscape on the cover of the clavichord below it. In this light the music being played in the upper-middle-class interior can be assumed to be of a higher order than what is surely the popular love song, probably with bawdy lyrics, that Baburen's prostitute plays on her lute. It seems plausible to see *The Concert* as a representation of the dichotomy of art and nature, in which the living figures paradoxically stand for art and the pictures on the wall for nature.⁷⁰

Vermeer's painting, then, defends values quite similar to those of Verspronck's *Portrait of an Officer in a Guardroom* (Fig. 21). Vermeer associates virtue with civility, vice with low-life characters. Even if one did not know pictures in which he takes a more ambivalent view of social refinement, such as *The Glass of Wine* (Fig. 26), it would be

⁶⁹ Leonard J. Slatkes, *Vermeer and His Contemporaries*, New York, 1981, 66.

⁷⁰ Wheelock, 120-22. He suggests that the meaning of the musical imagery in *The Concert* is more explicitly set forth in Vermeer's closely related painting *The Music Lesson* in Buckingham Palace. On the clavichord in the

Audience



25 Ter Borch, *Portrait of a Young Man*. London, National Gallery (courtesy the Trustees)

obvious, however, that he shares the ironic stance of Van der Neer, Ter Borch, and Van Mieris. Although *The Concert* casts restraint and self-possession in a positive light, it nevertheless uses these qualities to create a fundamental separation between form and content. The lowered eyes and darkened and averted faces of Vermeer's figures leave their inner thoughts entirely opaque. In this they resemble the ladies who turn their backs on us in Van Mieris' *The Studio* (Fig. 22) or Ter Borch's *The Paternal Admonition* (Fig. 23). By the same token, they differ sharply from most portrait sitters, who adopt the same conventions of pose and dress and the same ideals of civility. For in looking out at their audience, as they usually do, the latter employ an implicitly rhetorical mode of self-presentation, the very purpose of which is to assert the identity of form and content, art and life, social mask and inward character.⁷¹ In Vermeer's picture these qualities may run parallel to one another, but they do not converge. Perhaps if we could hear the music in which his figures are absorbed, we would adequately grasp the relationship between their inward harmony and the refined aesthetic harmonies of light, form, and color with which Vermeer treats their distant, planar forms.

latter work is inscribed, in Latin, "Music: Companion of Joy, Balm for Sorrow."

⁷¹ Smith, 1982, 4-10; idem, "Rembrandt and the Portrait Tradition," in *600 Years of Netherlandish Art: Selected Symposium Lectures*, Memphis, 1982, 44-46.

The singer lives
her voice to
the right
painting

absorbed and contained

Karin Hanssen

Van: Karin Hanssen
Verzonden: dinsdag 21 december 2010 13:57
Aan: Miranda
Onderwerp: mail art project - verzamelen
Bijlagen: postcard 1.jpg; postcard 2.jpg; De Geleende Blik.doc

Beste Miranda,
Ik heb de edities voor het mail art project op de post gedaan, als de sneeuw het toelaat heb je ze nog voor de kerstperiode begint.
Ik stuur in bijlage de afbeeldingen door (printkwaliteit) en een begeleidend tekstje met uitleg over de werkjes.
Ik zag dat je vroeg het adres en nationaliteit op de achterzijde van de werken te schrijven. Omdat ze al redelijk volgeschreven zijn, heb ik dit op de verpakking geschreven. Als je het liever op de werken zelf hebt staan, dan kan je het er gerust aan toevoegen.
Groetjes,
Karin

Karin Hanssen

Web: www.karin-hanssen.be



The Thrill of It All – Karin Hanssen

Paintings 1994-2009

MER publication

De Geleende Blik – Varianten GTB 1 en 2

The Borrowed Gaze – Variations GTB 1 and 2

Over de status van het werk (uniek – serieel, reproductie – origineel), de status van de vrouw, de herhaling en de invloed van de commercie en de verzamelaar op het beeld:

The Borrowed Gaze – Variations GTB neemt het werk *De Vaderlijke Vermaning* (1653) van Gerard ter Borch als uitgangspunt voor het maken van nieuwe interpretaties en herhalingen. Het oorspronkelijke schilderij uit 1650 was commercieel een groot succes en de vrouwenfiguur met het prachtige satijnen gewaad werd vanwege dat commerciële succes tussen 1653 en 1750 vele malen opnieuw geschilderd door Ter Borch zelf, tijdgenoten en latere schilders. De link tussen het ontstaan van de identieke herhalingen van de figuur en commercie die vraagt om haar te plaatsten in telkens een nieuwe context en nieuwe betekenis (pasticcio's) maakt deze werken erg interessant ook zeker nu en bekijken vanuit de theorie van Walter Benjamin over het kunstwerk in het tijdperk van zijn technische reproduceerbaarheid.

Er is een directe link tussen het ontstaan van deze beelden en de noden van de verzamelaar. Door het beeld van deze 17^e vrouw naar onze tijd te verplaatsen en nieuwe herhalingen te maken wordt het idee van het toe-eigenen (auteurschap) en terugblinken in de tijd en de status van het origineel in de vorm van de doorgedreven herhaling onderzocht. Daarnaast wordt de perceptie en de voorstelling van de vrouw in haar sociale rol, toen en nu bekijken en becommentarieerd via minimale wijzigingen in haar geschilderde beeld.

De manier waarop hele beelden of fragmenten technisch gereproduceerd werden met sjablonen en hergebruikt werden voor het maken van nieuwe 'originelen' onder de vorm de pasticchio's doet enerzijds vragen stellen naar de invloed van de herhaling op de betekenis van het oorspronkelijke beeld en het nieuwe werk in de vorm van die herhaling en anderzijds naar de impact van de verzamelaar op het ontstaan van een werk.

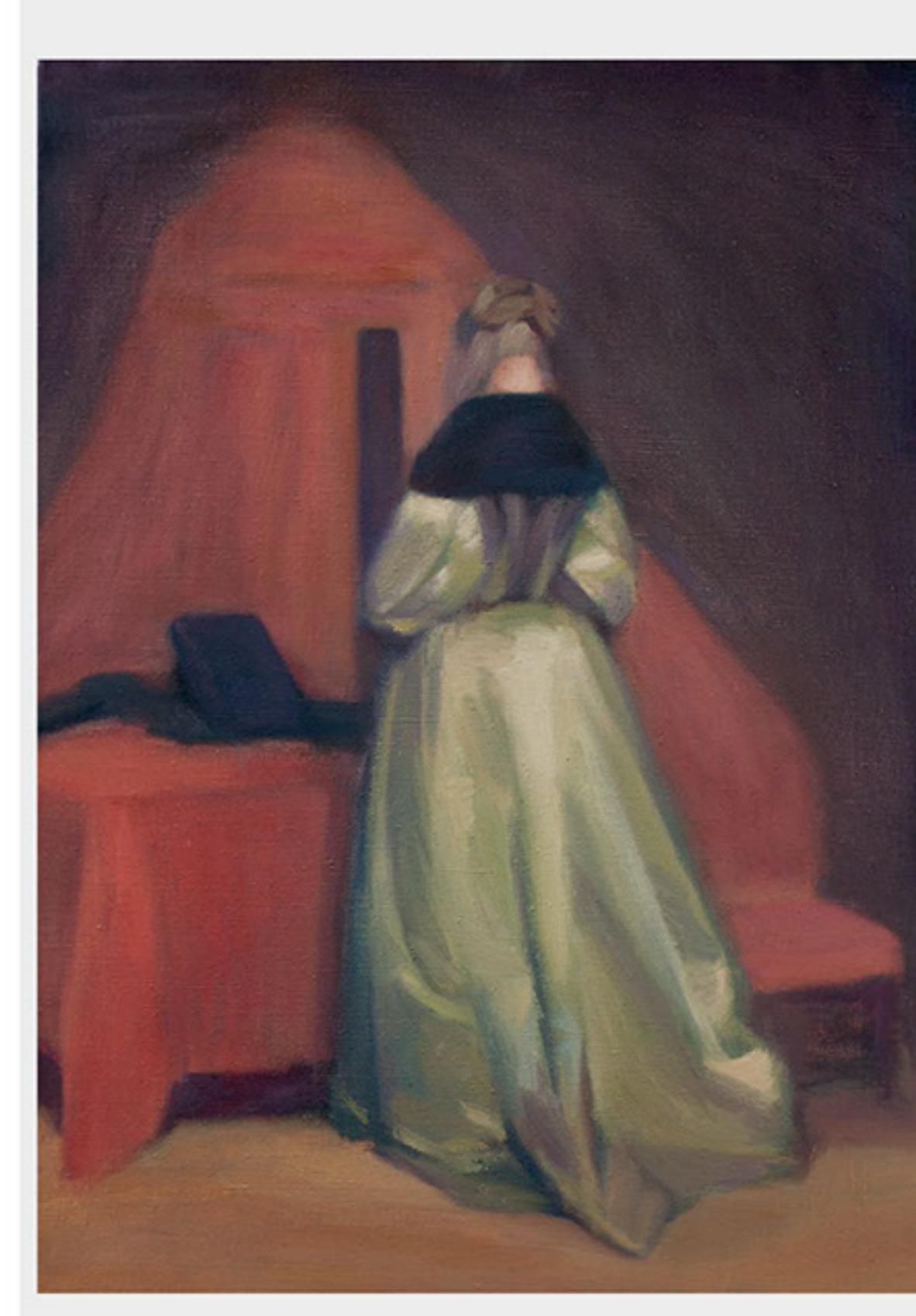
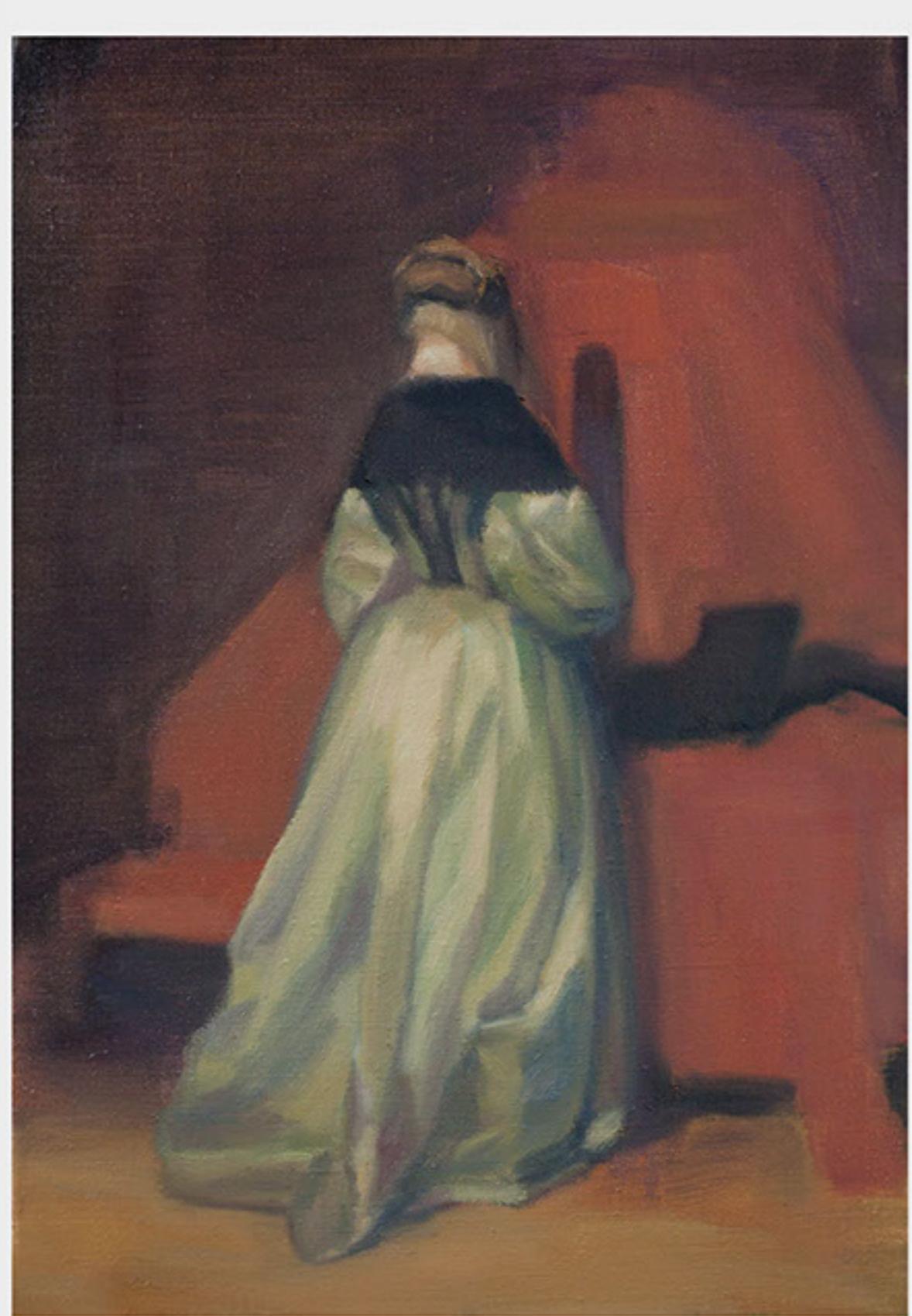
In de oorspronkelijke schilderijen verandert de positie en de kleding van de vrouw niet, haar betekenis wel. De betekenis van de vrouw wordt niet bepaald door haar kledij of pose maar wel indirect door kleine attributen en het decor of aanwezigheid en handelingen van andere personages. Zo kan je in *de vaderlijke vermaning* de vrouw als prostituee interpreteren door de geste van de hand van de soldaat en de aanwezigheid van de munt, door het feit dat het om een soldaat gaat, door de aanwezigheid van een zittende vrouw (koppelaarster?) en door het decor van het bed. De passiviteit in de betekenis van de hoofdfiguur die actief wordt ingevuld door de anderen en de omgeving maakt haar tot een passief lijdend voorwerp en een onpersoonlijke figuur wat nog eens beklemtoond wordt door de identieke herhalingen. Op die manier komt ook de rol van de vrouw aan bod, wier lot bezegeld wordt door iedereen behalve zichzelf. Daarnaast wordt de rol van sociale codes, commerciële invloeden en de moraal bekijken binnen de betekenis van het beeld van de 17^e eeuw en in de verplaatsing naar de context van de 21^e eeuw (denk aan verwante vormen van herhaling zoals bij de multiple en het idee van de verzameling, binnen appropriation art zoals bij Francis Alÿs, Marcel Broodthaers, Claes Oldenburg en anderen).

In plaats van de vrouwenfiguur letterlijk te kopiëren zoals in de 17^e en 18^e werd gedaan (identieke seriële) en zo af te wijken van de *identieke* herhaling, ontstaat elk schilderij uit *The Borrowed Gaze* vanuit een zogenaamde 'nulervaring' om binnen de herhaling, het originele en unieke op te zoeken. De werken ontstaan aan de hand van reproducties en de kwaliteit van de foto bepaalt mee de vorm van het beeld.

Door de kleine verschillen die hierdoor ontstaan in de verschillende versies, sluipt een vorm van persoonlijkheid in elke nieuwe vrouwenfiguur, wat haar een minimale identiteit verleent.

Voor het mail art project *Verzamelen* heb ik een oplage gemaakt van de twee eerste beelden van de reeks *The Borrowed Gaze – Variations GTB*

Karin Hanssen
December 2010



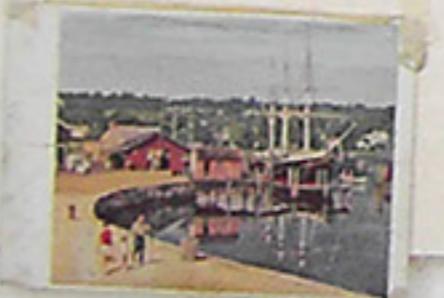
die irdische Vergänglichkeit.¹⁴ In denselben forschungsgeschichtlichen Zusammenhang gehört auch die Berliner Dissertation von Sturla Gudlaugsson „Ikonographische Studien über die holländische Malerei und das Theater des 17. Jahrhunderts“, der an den Kostümen der Genrebilder Jan Steens erkannte, daß es sich bei den dargestellten Figuren um Charaktere des zeitgenössischen Theaters handelte.¹⁵ Um 1940 war der ikonologische Ansatz bereits so weit gediehen, daß der bedeutende niederländische Kulturhistoriker Johan Huizinga sowohl vor einer Überinterpretation der Malerei warnte als auch den reichen Sinngehalt der Gemälde hervorhob: „Noch ein Wort zur Bedeutung des Gegenstands in unserer Kunst des siebzehnten Jahrhunderts. Der Betrachter von heute muß sich vor der Verleitung hüten, die ihm sein modernes Bewußtsein nahelegt, in der Darstellung des Gegenstands mehr und etwas anderes zu sehen als der Künstler beabsichtigt haben kann. Ein Teil des Sinns dieser Kunst wird uns immer entgehen. Sie steckt voll von verdeckten Hinweisen und Anspielungen, die wir auch mit dem genauesten Studium nicht alle enträtseln können. Im Blumenstück liegt hinter jeder Blume ein Sinnbild. Im Stilleben enthält jeder Gegenstand neben seiner natürlichen auch eine emblematische Bedeutung. Dasselbe gilt bis zu einem gewissen, nicht aufzuspürenden Grade vom Markthändler, von dem Boten, der einen Brief bringt, von der musizierenden Gesellschaft, wie sie unsere Maler- oder Stecherkunst so gerne zum Thema wählt.“¹⁶ In ähnlichem Sinne äußerte sich nach dem Zweiten Weltkrieg Ingmar Bergström in seinen Arbeiten über das niederländische Stilleben.¹⁷ Er rannte damit offene Türen ein, denn die symbolischen Bedeutungen eines Stillebens werden heute von keinem Kunsthistoriker mehr bezweifelt.

Wie sieht es aber bei der Genremalerei aus? Auf diesem Gebiet hat vor allem die Utrechter Schule Eddy de Jonghs nachhaltig die Rezeption der niederländischen Malerei seit den 60er Jahren beeinflußt. De Jongh und seine Schüler sahen in den Gemälden nicht mehr die niederländische Wirklichkeit dargestellt, sondern geheime Sinnschichten verborgen, die mit Hilfe der emblematischen Literatur zu entschlüsseln sind. Nach dieser Auffassung lag die Aufgabe der Genremalerei darin, moralisch belehrende Inhalte hinter einer schönen realistischen Hülle versteckt dem Publikum nahezubringen. Entsprechend lautete der Titel der von der Utrechter Schule 1976 im Amsterdamer Rijksmuseum organisierten Aus-

*Genreschilderkunst
Jan Steen
Sinnepoppen + normen
verdeckt
Utrechtse Malerei*

stellung *Tot lering en vermaak* („um zu belehren und zu gefallen“). Zur Verdeutlichung seiner Argumentation hat de Jongh dazu das Begriffspaar Realismus-Scheinrealismus gebildet und die (realistische) Form von dem (scheinrealistischen) Inhalt des Bildes abgegrenzt: „In zahllosen Gemälden kommen Gegenstände vor, Realia, die bedeuten was sie sind, aber auch noch etwas anderes. Sie verweisen auf etwas außerhalb des Bildes. Das betrifft niemals die ganze Darstellung, aber meistens einige bestimmte Details. Daneben können in demselben Bild auch unverhüllte Dinge vorkommen.“¹⁸ Entziffert werden diese verhüllten Botschaften mit Hilfe der emblematischen Literatur des 17. Jahrhunderts, die auch den Malern zur Verfügung stand. Abgesehen von Cesare Ripas „Iconologia“ (1644 ins Niederländische übersetzt) besaßen die Holländer in den Emblembüchern von Jacob Cats eine reiche emblematische Tradition, deren in Prosa und Versen abgefaßte und mit Bildern versehene Sinsprüche (*sinnepoppen*) aber nicht jedem auf Anhieb verständlich waren.¹⁹ Folglich lautet die Kernfrage der gegenwärtigen Realismusdiskussion: Verstand der Betrachter einer Genreszene im 17. Jahrhundert überhaupt die darin versteckten Assoziationen? Bei eindeutiger Symbolik vermag selbst das heutige Publikum die Botschaft des Bildes zu erkennen. Wenn im Bild beispielsweise ein Vogelverkäufer auf dem Markt einer Kundin einen Vogel anbietet oder ein Jäger seiner Freundin einen Vogel von der Jagd mitbringt, dann ist der damit ausgedrückte Wunsch des Verkäufers oder des Jägers, mit der Frau zu schlafen, offenkundig, da *vogelen* im 17. Jahrhundert das gleiche bedeutete wie heute.²⁰ Weniger überzeugt dagegen eine Interpretation, die einen Bildinhalt aus einer Vielzahl von Emblemen entschlüsselt und dadurch eher die Gelehrsamkeit des Interpreten als den Bildungsstand des Malers und seines Publikums dokumentiert.

So war es nur eine Frage der Zeit, bis die spitzfindigen Deutungen der De Jongh-Adepten die Kritik auf den Plan rief. Die Kritiker – hier wären Lyckle de Vries, Peter Hecht und Eric Sluyter zu nennen – nahmen einerseits das Begriffspaar Realismus-Scheinrealismus aufs Korn und warfen andererseits De Jongh vor, Maler und Betrachter nicht genügend bei der Deutung der Gemälde zu berücksichtigen. Bereits der Ausdruck Scheinrealismus sei schlecht gewählt, weil er von einem falschen Begriff des Realismus ausgehe. Denn der niederländische Realismus spiegelte die Wirklichkeit sowieso nicht unverfälscht wider.²¹ Selbst das popu-





ADM







One of the problems an artist faced in depicting draperies was rendering multiple volumes grouped together in an irregular fashion. With draperies, shadows are even projected onto the raised volumes of folds behind them. The problem of modeling forms with multiple volumes was considered in an eighteenth-century painter's handbook by Dankers and Wiltschut: "And if there are many objects grouped together, for instance fruits, then the shadows of the fruits that are closest to the light must be so pale that there hardly seem to be any shadows, and the highlights of the fruits that lie in the shadow must be so weak that they will not quench the shadow of the whole heap. But the whole pile must be considered as if it were one fruit. And this takes place in figures, trees, flowers, and in all other things that can make groups or heaps."⁸ Thus, the artist, apart from modeling individual forms—whether a piece of fruit, a fold in a piece of drapery, or a dress—must consider the complicated play of projected shadows and mutual reflections in the entire ensemble (fig. 1, third drawing).

Drawings and Underdrawings

Depicting the complex play of light in a material that constantly changes form is an intricate and demanding task for a painter. The issues are so complicated that many scholars have assumed satin could only be painted by working directly after an actual model.⁹ That painters employed such a method, however, does not seem very likely. Rather, there was probably a step between observation and painting—making drawn studies of textiles draped over a manikin and then copying them from paper to canvas. Such drawings could be put to use on different occasions. The satin dress of the lady in the Amsterdam *Paternal Admonition* (cat. 27) is identical to the one in a similar *Paternal Admonition* in Berlin (cat. 27, fig. 1). The studio drawing of the dress was also used by Ter Borch and his assis-

tant Caspar Netscher in other compositions—the satin dress appears in at least six pictures. Obviously, this working method was a success. The drapery of the lady in the *Glass of Lemonade* in the Hermitage (cat. 39) is the same as that in a painting of the same subject in a private collection (cat. 40). Some seven years later (about 1671), the very same design for the lady's satin gown was reused in a *Portrait of a Lady* that is now in a French private collection.¹⁰ Also, the lady's silk dress in the Cincinnati Art Museum's *Music Party* (cat. 48) is repeated in *The Music Lesson*, now in Toledo (cat. 47). Ter Borch's oeuvre is full of partial or complete repetitions of figures, either by the master himself or by studio assistants.

This practice had developed quite strongly by the beginning of the seventeenth century in the production of so-called merry company paintings. In the workshops of Dirck Hals, Willem Duyster, and Pieter Codde—where Ter Borch must have picked up many of his working methods—compositional inventions and individual motifs (preserved in studio drawings) were continuously repeated, varied, combined, and copied.¹¹ Because a lot of work went into solving problems of composition, form, and contrast in studio drawings, it would not have been economical to use a successful drawing only once. Making a good drawing go a long way was sound workshop practice. Just like paints and brushes, study drawings were tools of the trade in every studio.¹² The artist could paint after these drawings himself or—in a more efficient division of labor—could detail a studio assistant to transfer these drawings onto the painting's support.

The exact replication of the draperies on the various versions of the *Paternal Admonition*, the *Glass of Lemonade*, and the music paintings indicates that the drawings must have been transferred to the gray ground of the canvas by a mechanical procedure.¹³ Such a transfer would have been fairly simple. The drawing was probably laid on the canvas with a spe-

of perfect
met pop
model

Karin Hanssen

Onderwerp: abstract

Begin doorgestuurd bericht:

Van: Tonje H. Sørensen
Datum: 25 november 2010 12:29:21 GMT+01:00
Aan: kurt vanhoutte
Onderwerp: Antw.: abstract

Dear Prof. Dr. Vanhoutte

On behalf of the Program Committee for the 5th Nomadikon Meeting: Image=Gesture, I am pleased to inform you that your proposal has been accepted.

Further information concerning registration, travel & lodging, and the final program will be forthcoming in winter/spring 2011. Please also go to our website www.nomadikon.net/ for updates.

Note that we have added an extra day to the conference, which now runs from Wednesday November 9 until Saturday November 12.

Feel free to contact us regarding any questions you may have.

Sincerely,
Tonje H. Sørensen

on behalf of Nomadikon

--
Tonje H. Sørensen

PhD Candidate,
Nomadikon: New Ecologies of the Image
<http://www.nomadikon.net/>

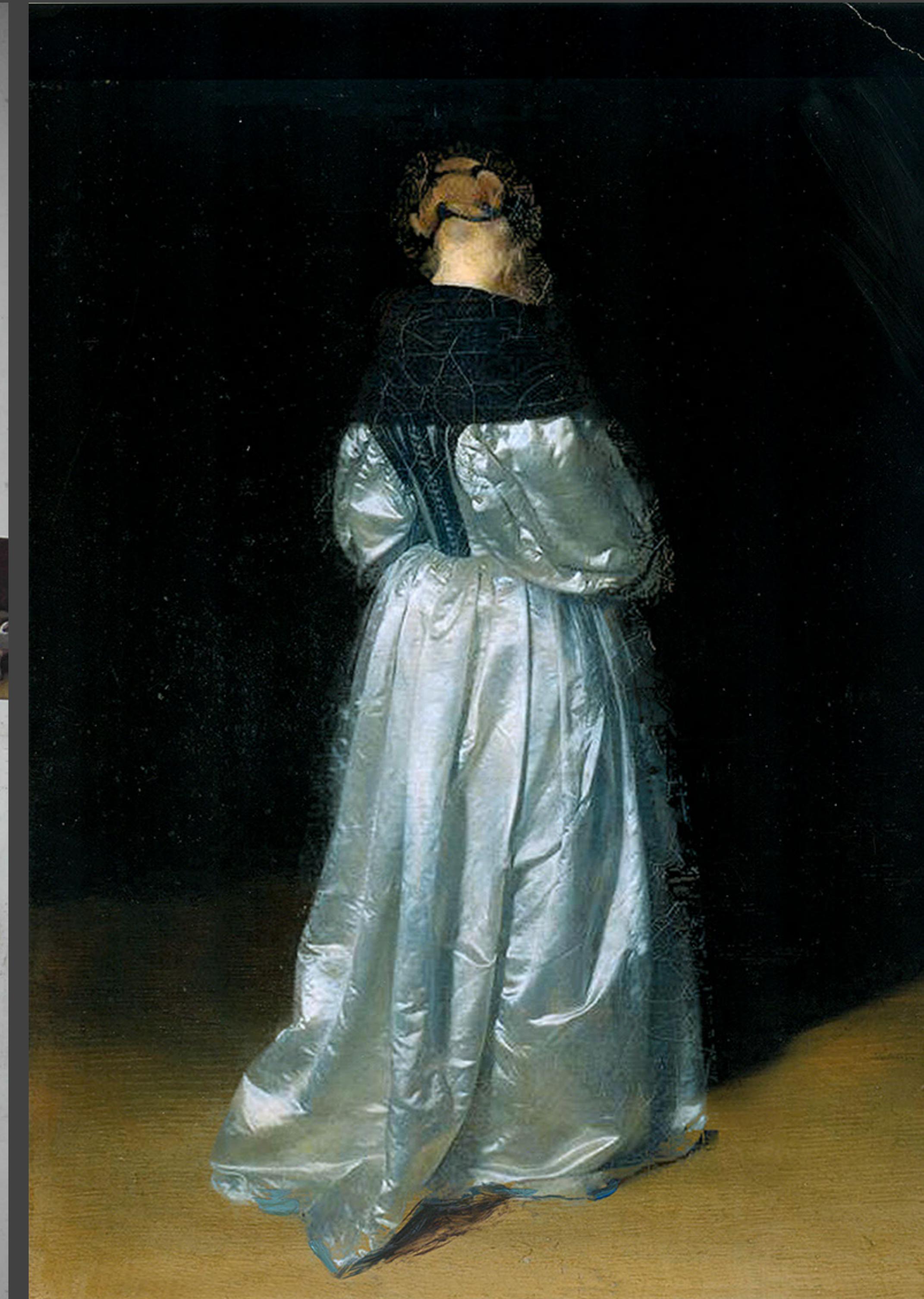
Department of Information Science and Media Studies
University of Bergen
Lauritz Meltzers Hus
Fosswinckelgate 6
5007 Bergen
Norway

Abstract for the 5th Nomadikon Meeting: Image-Gesture Kurt Vanhoutte

The Borrowed Gaze: Allegorizing the gestures of Gerard ter Borch.

This contribution proposes a researched discussion of the work of Karin Hanssen by the artist herself in collaboration with academic researcher Kurt Vanhoutte. Hanssen has enjoyed international recognition and acclaim with paintings that thematize the flash-back through the appropriation of photographic and cinematographic imagery from the 1950's. The situations and figures depicted in her work bring to mind the decade that discovered leisure and experienced the advent of consumerism. Hanssen's emblematic appropriations, however, transcend the historical conditions of the original image and give the specific a more general implication through a dream-like abstraction of the landscape, the strange aloofness of its inhabitants and, generally spoken, the diversion of the pure gaze. Her paintings clearly elaborate on the themes of social determinism, yet they somewhat ambiguously also retain a resilient quality, allowing for a strong emotional and poetic appeal through a paradoxical mix of empathy and criticism. In a similar vein, Hanssen's current project, *Variations*, takes its cue from the Dutch Golden Age, an era in which art as commerce, morality and social values are all entwined. More concretely, she is currently painting a series of works that take as their subject the scene, the so-called *Paternal Admonition* by genre painter Gerard ter Borch, (1617–1681). The title denotes a father reprimanding his daughter, but today it is believed that the painter rather wanted to depict a customer propositioning a prostitute in a brothel. The portrait of the woman, a back-view figure in a fine dress, seems to have been immediately popular. Ter Borch himself made several copies of the woman, and there are approximately 30 versions known by other artists. Interestingly, these duplicates detach the female figure from the original setting and reinsert her in ever new situations. Time and again, she appears with her back turned towards the beholder, a hollowed-out figure and an empty signifier, mediating her readiness to be appropriated at the intersection of the economic (the duplicates: serialization on commercial success), the aesthetic (the depicted gesture) and the narrative (prostitution). Hanssen continues this layered procedure, thus in the present probing an optical unconscious permeated by the perception and memory of the Golden Age. In allegorizing Gerard Ter Borch's iconic figure, Karin Hanssen, in her typical style, both recaptures the commercialized woman as object in its own right, and at the same time somehow restores the identity of the commodified body, saving it from oblivion.





240

Liere hant ik seijnde u. den Leemā. dorff sonder Block: om dat hij
te groot en te swaer is. int Coffert te legge: en om een leijng goet
koent ghij daer een Block doen Macken, gebruike den Leeman
+ gelick de ghijmet en laet hem niet sille staen als hijt hier gedacn heeft.
Genoomen hebbet dorff zentkent wel: groote en woechte ordonantien daer. P.
Molijt. n. legt om te Beminnen, en als ghij Schildere wilt:
dat schildert oock wat Ordonaunce van Nodarn. bij. n. Rommelsery
Ley Eversen op gelick ghij wel koent: want dat soet best:
en Bluffock Schoonst en vlooyent int Besterveld doende silt
ghijtself Bemintwarden met Godt: gelick ghij oock tot d'laer:
Verm. en tot Amsterdam waert, wat ghij Begint inde naem:
des Heere: dat sal u. well gelucken; gelick het u. voor desen al:
Eint oock wellogeluckt heeft: daer omme voor alle Dinge Diceent
Goudt. en weest Beleest Nederich en gedicent willich zege alle
Mensen so dat het u. well gaen, fik seijnde u. ork. n. leest: han:
sbandes. schoe en schochten, Hoedebantken, 6. Bessē, 6. Noes:
doerkē. 2. Mutsen: schrijft al u. linnen fraen ~~wa~~ so koent ghij
alijt. u. goed nacliken dat ghij niet vleest, irke seijnde u. meer
als een elle lachen van u. Beste kleet: om als den Broek
kael is van koent ghij Met om doen keere: en van dit lachō
wel. 2. Nije voorstukken krygen of een Paer Nije Monwen:
wat ghij dan Best vandocht hebbet. oock ~~zijn~~ hir ~~by~~ lappren
lachen tot. n. Daegelijc kleet: als Begint te Breerken om
daer met te helzen, irk schijnt u. Jenckenkoocherke vol van
u. Nye lange tenselen. 2. Boek Parmyjn. Swartkrijt. en
alle Schoone voruven. en. 6. van Matthams Pemten int.
Pensier, se ghij wat anders vandoen hebbet dat schrijft mij:
rik sat. n. seijnden, Hijr mede. doe ik. en Nooderden kinder:
Nest Berichten fan tot Borch. Engbert: en alle goede vrien:
den. u. Neftens Roebert oom sech groeten, in ~~woll~~ de
3. Feby. Krijftij 1635. i. q. n. waeder Gerhard ter Borch
Het koffer hebbet ik met Beddebuur en tou doen om Packer en met
Lack ~~se~~ geegelt om dat het niet kan on gescrecken worden

Antwerpen, 18 november 2010



Gerard Ter Borch (1617-81)
Lady seated holding a wineglass, ca. 1665
Helsinki, Sinebrychoff Art Museum

Beste Philippe,

We leven in het e-mailtijdperk en het schrijven van een brief op papier is stilaan aan het verdwijnen, toch in de klassieke vorm zoals we hem kennen. Toch denk ik dat door het mailen meer geschreven wordt dan pakweg 20 jaar geleden maar meestal zijn die tekstjes korter en is de inhoud meestal minder diepgaand door de vluchtigheid van het medium. Een e-mailbrief heeft de snelheid van een snapshot terwijl een handgeschreven brief op papier de traagheid en duurzaamheid heeft van een schilderij. Je wil zo'n brief betasten, voelen, besnuffelen, herlezen om je het object dat iemand naar je stuurde, dat getekend is door de geschiedenis van het maken en het reizen, eigen te maken.

Op school werd je geleerd wat er in de brief allemaal aan elementen aanwezig moet zijn (aansprekking, datum, plaats ...), waar je die moet plaatsen en hoe deze eerbiedig te verwerken. Een brief heeft een vaste vorm. Ik heb het schrijven van brieven al zeer jong beoefend.

Ik was 16 en zeer verliefd op een zekere A.VdL die nadien aan elke vinger een lief bleek te hebben. Maar voor ik dat wist, had ik een intense relatie met hem van een 3-tal jaren waar ik in het eerste jaar massa's liefdesbrieven heb geproduceerd van ettelijke bladzijden lang, doorspekt met hoofse lyriek en andere bezwijmelende elementen.

Ik was verslingerd aan gothic novels waar over een lengte van 400-500 pagina's de smachtende verwachting naar de beantwoording van de liefde werd uitgesponnen. De brief was in die romans het middel om die spanning op te bouwen.

Maar zoals ik al schreef, at A.VdL van alle walletjes tegelijk en nadien heb ik nooit nog een liefdebrief geschreven.

Brieven zijn me wel blijven fascineren omdat de vorm impliceert dat de inhoud privé is en bestemd is voor slechts één enkele persoon. Zelfs in de publieke brief, die door meerdere mensen gelezen wordt, blijft de aansprekking aan 1 persoon gericht. Het is alsof je over de schouder van die persoon mag meeënzen. Het Briefgeheim dat zo heilig is, wordt hier bewust opgeheven maar de brief, die zeer dominant is, verdedigt zijn grenzen en laat dit nooit helemaal toe. Je blijft je een indringer voelen in de privacy van een ander. De briefvorm weigert die openheid en veroorzaakt op die manier een emotionele spanning tussen zijn inhoud en de lezer waardoor die inhoud nog intenser beleefd wordt.

Deze spanning privé-publiek, en hiermee gepaard gaande het gevoel van voyeurisme is dan ook erg handig om in te zetten als thema in de schilderkunst. Tijdens de 17^e eeuw was het lezen en schrijven van een brief een zeer geliefd onderwerp in de Nederlandse genreschilderkunst.

Ik wil dan ook aan de man die de brief weer in zijn status heeft helpen herstellen, enkele brieffragmenten uit de geschiedenis schenken via deze brief.

Fragment uit de brief die Gerard Ter Borch de oudere schreef aan zijn zoon die in Engeland was op dat moment. Hij stuurt hem met de brief een ledopop (leenman):

3 juli 1635

Lieve kint,
ick seijnde u den leenman, doch sonder block: omdat hij te groot en te swaer is om int coffer te leggen: en om een kleijn geit koent ghij daer een block doen maecken, gebruickt den leenman en laet hem niet stille staen als hij hir gedaen heeft, doch teickent veel: groote en woelende ordonnantiën (genrevoorstellingen) gelick de ghij met genoomen hebet en als ghij schilderen wilt: dan schildert ock wat ordonantsij van modarn bij u rommelijs ten eersten op gelick ghij wel koent: want dat spoet besst: en blijft ock schoonst en vloeijent int besterven alsoo doende sult ghij well bemint warden met Godt: gelick ghij ock tot Haerlem en tot Amsterdam waert, wat ghij begint in de naem des Heeren: dat sal u well gelucken.(...)

Fragment van Dorothea van Dorp aan Constantijn Huyghens, den Haag 1624

Het is net als ik praat Song, als ik schrift

En als afsluiter dit tekstje geschreven door de half zus van Ter Borch, Gesina Ter Borch die een relatie had met een Henk Joris een voorloper van A.VdL

*Wreede Venus, oorzaek aller smert
K'verjaegh en ban U geheel uit myn Hert
Want ghy niet anders baert dan droeve Pyn
Wech geyle min. K'verdryf U uyt mijn sin
en Hou het met de wijn*

Bedankt Philippe voor de brieven die je me schreef. Ik kijk uit naar de volgende!
Zeer genegen, ;)

Karin





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I am grateful to many people for help, both direct and indirect, in the production of this book.

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David R. Smith and The Art Bulletin
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and Alphaville.

Colophon

TR 12/01 The Borrowed Gaze/Variations GTB
Karin Hanssen

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The Borrowed Gaze/Variations GTB

Inventory images:

Cover:

Front: Digital reproduction from the internet, based on a fragment from the painting *The Paternal Admonition* (first version from the Rijksmuseum Amsterdam) by Gerard ter Borch ca 1654, computer processing and manual processing with acrylic paint, pencil and tape.
Back: Digital reproduction from the internet, based on a fragment from the painting *The Paternal Admonition* (first version from the Rijksmuseum Amsterdam) by Gerard ter Borch ca 1654, computer processing and manual processing with acrylic paint, chalk paper and pencil and paper tape.

Inside:

p 1: title page

P 2-3: image composed of fragments isolated from reproductions of the following paintings found on the Internet (from left to right):

The Paternal Admonition (ca 1654), Borch, Gerard ter (II) (born 1617 in Zwolle, died 1681 in Deventer)

Eine Dame in weißem Atlas vor dem Bett mit roten Vorhängen (Gemäldegalerie, Alte Meister, Dresden) probably from Netscher, Caspar (born ca 1635/36 in Heidelberg, died 1684 in The Hague)

The Messenger (The State Hermitage Museum St. Petersburg, Russia) according to the museum author: Gerard ter Borch

P 5 Introduction: scanned from Dutch Seventeenth-Century Genre Painting, Wayne Franits,

C 2008, Yale University Press.

P 6 Composition with images, in order from left clockwise:

The Paternal Admonition (or *Gallant Conversation*), Gerard ter Borch, oil on canvas, ca 1654, 71/73 cm (Rijksmuseum Amsterdam);

Väterliche Ermahnung, Gerard ter Borch, oil on canvas, ca 1654-55, 72/60 cm (Gemäldegalerie - Staatliche Museums zu Berlin),

A Singing Practice, Gerard ter Borch, oil on canvas, ca 1655, 73.80/79.60 cm (Edinburgh, Scottish National Gallery, Scotland);

Eine Dame in weißem Atlas vor dem Bett mit roten Vorhängen, author, presumably Caspar Netscher, oil on oak panel, ca 1655, 39/27.5 cm (Gemäldegalerie, Alte Meister, Dresden), mirror image.

P 7 Composition with images, clockwise from left: *The Messenger*, (The State Hermitage Museum St. Petersburg, Russia) according to the museum is the author Gerard ter Borch, oil on canvas, date unknown, 70/45 cm; *Les Pantoufles*, Samuel van Hoogstraten,

oil on canvas, between 1654 and 1662, 130/70 cm (Musée du Louvre, Paris); mirror image reproduction of *Eine Dame in weißem Atlas vor dem Bett mit roten Vorhängen* from the book *Anwesende Abwesenheit*; Yalçın, Fatma; Deutscher Art Verlag, Farbtafeln, page 66, Chapter II *Einordnung der Motive*. © 2004; Young model as seen in Both versions of Gerard Ter Borch's *Paternal Admonition*, drawing black chalk heightened with white on brown paper, signed lower right, attributed to Gerard ter Borch, date unknown, 30,5 / 20,5 cm (source Eric Markovic http://www.em-finearts.com/paintings/ter_borch.htm Fine Arts Toronto, Canada) [possibly a forgery because officially there is no original drawing of this Rückenfigur by ter Borch left]

P 9 Title Page Chapter 1.

P 10-11 fragment composed of a digital reproduction of *The Paternal Admonition* (Rijksmuseum, Amsterdam)

P 13 Source material: painted fragment (acrylic, pencil) of a digital reproduction of *The Paternal Admonition* (Rijksmuseum, Amsterdam), scanned photo print.

P 14 Installation View: studio view (KH)

P 15 iPhone photos taken in the private living room (KH)

P 16 Text Image scanned from *Anwesende Abwesenheit*, Fatma Yalçın Deutscher Verlag Art, page 114 Chapter II *Einordnung der Motive*.

P 17 Reproduction: scanned drawing, graphite pencil on tracing paper, 2011 (KH)

P 18 Text Image consists of handwritten notes and a scanned image from the book Connie Palmen, *Het geluk van de eenzaamheid*, colophon page, published by Atheneum © 2009 - Polak & Van Gennep, Amsterdam 2010

P 19 Text Image scanned from *Anwesende Abwesenheit*, Fatma Yalçın Deutscher Verlag Art, page 117 of Chapter II *Einordnung der Motive*.

P 20 iPhone photos of fragments and installation views of *The Paternal Admonition*, Gerard ter Borch, oil on canvas, in the Gemäldegalerie Berlin (KH)

P 21 Source material: consists of notes (pen, marker) and scanned reproduction of *The Paternal Admonition* internet version of the Gemäldegalerie, Berlin

P 22 Digital reproduction from the internet, based on a fragment from the painting *The Paternal Admonition* (first version from the Rijksmuseum Amsterdam) by Gerard ter Borch ca 1654, computer processing.

P 23 Digital reproduction from the internet, based on a fragment from the painting *The Paternal Admonition* (first version from the Rijksmuseum Amsterdam) by Gerard ter Borch ca 1654, computer processing and manual processing with acrylic paint, pencil and tape.

P 24 Installation View: studio view (KH)

P 25 Text Image with notes and based on a scanned image from the book *Senses and Sins*, Peter Hecht: *There's No problem enjoying It, But the Meaning is Tricky*, pp. 29, © 2004, Hatje Cantz Publishers.

P 26-27 Installation View: studio view (KH)

P 28 Pastiche of fragments including a page of the book *Vitamin P*, Phaidon p 103, and inside cover book Francis Alÿs, *Fabiola*, Yale University Press, New Haven and London, © 2008

P 29 Text Image with notes and a scanned image from the book Francis Alÿs, *Fabiola*, p47, *Consumption as production*, Martha Buskirk Yale University Press, New Haven and London, © 2008

P 30 Processed and scanned reproduction print of *A Singing Practice*, Gerard ter Borch, oil on canvas, ca 1655, 73.80/79.60 cm (Edinburgh, Scottish National Gallery, Scotland)

P 31 Text Image with notes and a scanned image from the book Francis Alÿs, *Fabiola*, p49, *Consumption as production*, Martha Buskirk Yale University Press, New Haven and London, © 2008

P 32 Text Image with notes and a scanned image from the book *Painting People: The State of the Art* by Charlotte Mullins. p 148 *The past deconstructed*, 2006 Thames & Hudson Ltd, London., © 2006. Reprinted by kind permission of Thames & Hudson. Images Uncle Rudi (painting and cibachrome) © Gerhard Richter 2011

P 33 Source Material: fragment painted in mirror sight (acrylic, pen, paper tape, paper) of a digital reproduction of *A Singing Practice*, Gerard ter Borch, oil on canvas, ca 1655, 73.80/79.60 cm (Edinburgh, Scottish National Gallery, Scotland) , scanned photo print.

P 35 Text Image with notes and a scanned image from the book *The Painting of Modern Life, 1960's to now*, Ralph Rugoff, Preface p 6, Hayward Publishing, First Edition (10 Oct 2007)

P 36 Text Image with notes and a scanned image from the book Connie Palmen, *Het weerzinwekkende lot van de oude filosoof Socrates, Wat is dit voor een verzameling?*, Pp. 38-44, Prometheus, © 1992

P 44-45 Installation View: iPhone photos living room (KH)

P 47 Title page Chapter 2

P 48 Installation View: iPhone photos from *Eine Dame in weißem Atlas vor dem Bett mit roten Vorhängen*, (Gemäldegalerie, Alte Meister, Dresden) (KH).

P 49 Reproduction: scanned drawing, graphite pencil sketch KH.

P 50-51 Text Image with notes and a scanned image from the book *Gerard ter Borch*, Arthur K. Wheelock Jr., © 2004 the National Gallery of Art, Washington p 26-27

P 52 iPhone picture fragment of *Les Pantoufles*, Samuel van Hoogstraten, oil on canvas, between 1654 and 1662, 130/70 cm (Musée du Louvre, Paris) (KH).

P 53 Image Composition constructed from iPhone photos from a GTB Variant in the living room (KH).

P 54 page picture shows the wrong print (mirror image), scanned from *Anwesende Abwesenheit*, Fatma Yalçın Deutscher Verlag Art, page 66. Chapter II of *Einordnung der Motive* © 2004

P 55 Reproduction of *Les Pantoufles*, Samuel van Hoogstraten, oil on canvas, between 1654 and 1662, 130/70 cm (Musée du Louvre, Paris) framed display (BD).

P 56 Reproduction: scanned drawing, scribble, (KH), charcoal, pencil on paper (17,5 / 21 cm) 2010.

P 57 Text Image with notes and a scanned image of the printed article *Convergence of Genre and Portraiture in seventeenth-century Dutch Painting*, p 409, David R. Smith, The Art Bulletin, September 1987, Volume LXIX Number 3

P 58 Reproduction of scanned bistre pen drawing on paper (KH), (20,5 / 29,5 cm) 2011.

P 59 Text Image with notes and a scanned image of the printed article *Convergence of Genre and Portraiture in seventeenth-century Dutch Painting*, p 410, David R. Smith from The Art Bulletin, September 1987, Volume LXIX Number 3

P 60 Reproduction: scanned drawing, charcoal pencil on paper (KH), (40/30 cm) 2010.

P 61 Text Image with notes and a scanned image of the printed article *Convergence of Genre and Portraiture in seventeenth-century Dutch Painting*, p 423, David R. Smith from The Art Bulletin, September 1987, Volume LXIX Number 3

P 62 Reproduction: scanned drawing, graphite pencil sketch (KH), 2011.

P 63 Text Image with notes and a scanned image of the printed article *Convergence of Genre and Portraiture in seventeenth-century Dutch Painting*, p 424, David R. Smith from The Art Bulletin, September 1987, Volume LXIX Number 3

P 64 Scanned email to VanAbbemuseum (KH)

P 65 Scanned attachment to VanAbbemuseum email, text on project *Collecting* (KH)

P 66-67 Postcards designed for the project *Collecting* at VanAbbemuseum (KH)

P 68-69 Image text with notes and a scanned image of the book *Das Goldene Zeitalter, Kunst und Kommerz in der niederländischen Malerei des 17. Jahrhunderts*, Michael North, Kapitel Deutungsversuche 1, pp. 7-8, Böhlau verlag Köln Weimar Wien, © 2001

P 70-71 Installation View: handcamera studio (KH).

P 72 Installation View: handcamera studio (KH).

P 73 Source Material based on mirror print, scanned and printed out *Anwesende Abwesenheit*, Fatma Yalçın, Deutscher Verlag Art, page 66.

P 75 Title page Chapter 3

P 76 *The Messenger*, (The State Hermitage Museum St. Petersburg, Russia) 70/45 cm, internet reproduction.

P 77 Source Material: computer manipulation in various steps of the painting *The Messenger* based on a web reproduction (KH).

P 78 Source Material: print of computer processing of source material (acrylic, pencil, paper tape, tracing paper) of a scanned, digital reproduction (KH)

P 79 text Image consists of notes and a scanned image of the book of *Gerard ter Borch, Wheelock, Arie Wallert, The Miracle of Gerard ter Borch's Satin*, p 35, 2004,

P 80 Scanned forwarded email from Onje H. Sorensen to Prof. Kurt Vanhoutte with accepting proposal for *Image=Gesture*, Nomadikon, Bergen, Norway

P 81 Scanned text, Nomadikon Abstract for the 5th Meeting: *Image=Gesture*, Kurt Vanhoutte

P 82 Source Material, internet reproduction of *Helena van der Scalcke as a child* (1648) Gerard ter Borch, 34/28, 5 cm

P 83 Source Material, computer processed and hand-painted print scanned versions of pastiche GTB consists of the Rückenfigur from *The Messenger* and *Helena van der Scalcke as a child* (1648) Gerard ter Borch, 34/28, 5 cm (KH)

P 84 Installation View: handcamera studio (KH).

P 85 Source Material, computer manipulated and hand painted print, scanned versions of pastiche GTB-variant consisting of the Rückenfigur from *The Paternal Admonition*, Rijksmuseum Amsterdam and *Helena van der Scalcke as a child* (1648) Gerard ter Borch, 34/28, 5 cm (KH)

P 86 iPhone photo: fragment of the head, GTB variant (KH)

P 87 letter from GTB sr. to GTB jr. from the book of *Gerard ter Borch, Wheelock, Arie Wallert, The Miracle of Gerard ter Borch's Satin*, p 188, 2004

P 88-89 Dear Philippe, scanned, printed letter to Philippe Van Cauteren (KH) in the context of his retirement as curator of the Kunstverein Ahlen (D).

P 90-93 Reproduction of the model (KH) with 9 out of 10 model variations from *The Borrowed Gaze/Variations GTB* (BD)

P 94 Acknowledgments

P 95 Colophon