

Ziach at Beelden aan Zee by Jan Teeuwisse, 2014

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In the early forties of the 20th century Ad Windig took photographs of the studios of eight prominent Dutch sculptors: Mari Andriessen, Jan Bronner, Frits van Hall, Gijs Jacobs van den Hof, Hildo Krop, John Rädecker, Bertus Sondaar and Han Wezelaar. Windig's photographs were to appear in the book *Uit de werkplaatsen der beeldhouwers* published in 1942, which was initiated by the sculptor and writer Leo Braat. Those studio photos have become legendary, as they documented the emergence of modern Dutch sculpture, which was to have its heyday after 1945. 'Bringing the public closer to sculpture in general and a number of Dutch sculptors in particular' was the aim pursued by the enthusiast, Leo Braat, who found photographer Ad Windig at his side. Windig stated in the book that 'having become so much more familiar with the art of sculpture, he now wished for nothing better than to try it himself!' Photography and sculpture were two art forms which during the interwar years gradually tore themselves away from the artisanal image that had defined them. Whether Windig indeed started handling the modelling and chiselling tools remains unknown, but conversely it is true that quite a few sculptors started taking photographs of their own sculptures, those of others, studio interiors or simply a flowerpot, animal or landscape. Brancusi and Henry Moore are of course famous cases in point. Interesting examples in the Netherlands are Jaap Kaas and Piet Esser, both keen photographers. Kaas took photographs of his beloved Artis and - on the sly - of Jewish Amsterdam during the occupation; Piet Esser set off in the fifties with the professional camera of the Rijksakademie and took photos of the studios of his colleagues in Paris and of the open-air exhibitions of international sculpture in the parks of Sonsbeek and Middelheim. Quite a few children of artists - Krop, Constant, Esser, Brinkgreve - became photographers; photography had become prestigious as an artistic profession and thanks to artist and architect friends, beginning photographers would always manage to make a living. During the past ten years the Beelden aan Zee museum has regularly focussed on the relationship between sculpture and photography. Hans Rooseboom,

curator for photography at the Rijksmuseum, is permanent guest curator for this series of exhibitions. Attention has, among others things, been devoted to the chilly iconography of the coast (Paul Kramer), the worldwide anomaly of the sculptural monument (Eddy Posthuma de Boer), artist portraits (Vincent Mentzel), historic sculptor studios in Paris (Piet Esser) and the industrialization and dismantlement of Carrara (Hans Bol). The dreamy, tactile photographs of Carla van de Puttelaar were shown in combination with a selection of sculptures which this photographer made from the Beelden aan Zee collection.

With the choice of Krystyna Ziach this exhibition series for the first time brings us directly to three-dimensional art, the guest curator proving that he too is able to outdo himself. Rooseboom has chosen an artist who was educated as a sculptress and subsequently took photography as her point of departure for making intriguing three-dimensional artwork. In his introduction he tells us why. I thank both of them – Krystyna Ziach and Hans Rooseboom – as well as those who granted works on loan and the publisher Uitgeverij Waanders & de Kunst, for their outstanding cooperation.

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