

Descriptive Object List

The Autonomous Art Practice & The Dream

Room 1

Directly opposite the entrance



1 • Trudy Drescher

Gehangen vogel (Hanged Bird) (1969)

Clay

Height 45,5 cm x width 38 cm x depth 12 cm

Trudy Drescher makes sculptures in clay, mainly animal figures that she accurately mimics. This sculpture in red clay is of a plucked bird with female features hanging upside down from a cross. Instead of a cloaca, the bird has a vagina. The bird's claws and vagina are made of a darker clay. Trudy on her interest in birds and the female form: "When I see plucked chickens at the poulterer's shop window, I find them all enormously feminine. The poulterer is also only concerned with their meat." The bird has arms instead of wings, hanging down beside the bird's head.

2 • B. Lieutad and Jan Siebers



2.1 • B. Lieutad

Louis XV console clock (1780)

oak, bronze, enamel

height 88 cm x width 46 cm x depth 20 cm

On the first wall on the left hangs a richly ornamented console, a wall-mounted support, topped by a clock. Both the casing and the console are of red painted oak, decorated with peonies and bronze leaves and curls. The dial is of white enamel. The clock stands on four bronze legs resembling lion's paws. The clock, like all the other clocks in this exhibition, reads 5 minutes to 12. On top of the clock is a small goblet or cup. This is also made of bronze and stands on three legs.



2.2 • Jan Siebers

Bastaard (Bastard) (1988)

wood and patinated zinc

height 118 cm x diameter 98 cm

On the floor under the clock is a wooden cabinet in an organic form. It is composed of three semicircles connected by the straight side in a triangle. On top of this lies a raised triangle made of zinc. The sideboard stands on three legs attached to each circular side. The legs are vertically striped by alternating two different types of wood. In 1988, Jan said of this work: "The furniture must want to be interpreted. This is not about imagining a narrative but about the associations the image evokes. The environment will have to conform to the furniture. It is a fight against neutrality".



3 • Harald Vlugt

Memorial Antarctica (1982-1984)

wood, polyester, paper

height 216 cm x width 64 cm x depth 45 cm

Directly opposite the entrance is a sculpture that appears to be made of bronze. It is actually made of paper and plastic and has been painted to look weathered. The sculpture is in three parts. The lower part is a wide square base that reaches chest height. The base is decorated with embossed columns on either side and organic leaf patterns in the middle on both the front and back. On top of the plinth is a centrepiece, a square platform with a polar bear on four legs in each corner, each with its nose turned outwards. The top piece is an elevation in the middle of the four bears, on which stands a figure holding a sword with two hands. The figure is decapitated and holds its arms slightly bent forward against its right shoulder. The tip of the sword sticks out at an angle.

4 • Elle van Baaren en Diener Hermanos Mexico



4.1 • Elle van Baaren

Untitled (2025)

ceramic leg by Max Onink, wood, paint, bolts

height 60 cm x width 120 cm x depth 30 cm

This work consists of a painting of a mountain landscape on a wooden panel with a cut-out in the middle in the shape of a leg. In the recess is a ceramic version of a right lower leg with knee, which looks lifelike. The leg points to the right. There is a crack from the knee to the top of the leg. Elle says of the work: "This work is inspired by the unsettling, dreamlike atmosphere that arises when you stop for a moment to detach yourself from the meanings attached to the things that surround you. It delves deep into the tension between beauty and discomfort, exploring the sudden need to get away from it all".



4.2 • Diener Hermanos Mexico

Untitled (1950 - 1975)

jade

clock: height 44 cm x 69 cm width x 20 cm depth

urns: height 61 cm x width 44 cm x depth 19 cm

An ensemble of a clock and two urns stands on a plinth beneath Elle van Baaren's work. All three objects are made of jade, a greenish mineral. The clock is rectangular and supported on both sides by figures squatting with their backs leaning against it. They represent the original inhabitants of Mexico and both stand on their own pedestal. The clock is stopped at 5 minutes to 12. On either side of the clock is an urn, also made of jade. These are also rectangular and decorated with reliefs. The front of the urn shows a figure with birds and the back (which you cannot see in the exhibition) a relief of a flower with eight petals.

5 • Horrix, Fa. Gebroeders and unknown maker



5.1 • Horrix, Fa. Gebroeders

Untitled (1850 - 1874)

wood, glass

height 208 cm x width 168 cm x depth 46 cm

This black display cabinet holds various objects and works of art. The cabinet itself is made of black coloured wood. The shelves are lined with red velvet. The cabinet is wider at the back than at the front. On the back wall on the inside is a mirror, so all objects are visible from several sides.



5.2 • maker unknown

Untitled (1850 - 1879)

ivory

height 48 cm x width 21 cm x depth 25 cm

In the centre of the top shelf of the cabinet is a pouring jug made of ivory. The jug has a lid and stands on four legs in the shape of a lion's head. On top of the lid is a miniature of a female figure in a robe with a dog standing next to her. The handle is decorated with curls and leaves and a woman's head with a crescent-shaped object on her head, looking straight at you if you were to pick up the jug with your left hand. All around, the pouring jug shows a representation in relief of the Roman goddess Diana and her companions. Diana is the goddess of hunting, nature and birth.

Room 2

Left past the pillars

6 • maker unknown and Joanna Igbuwe

6.1 • maker unknown

Untitled (1845 - 1860)

wood

height 157 cm x width 70 cm x depth 35 cm

Against the short wall at the back left of the exhibition is a wooden etagere. In it are several objects by the hand of Joanna Igbuwe. The etagere is made of mahogany and has turned stiles. On the back wall are mirrors, so that the objects can also be observed from behind.



6.2 • Joanna Igbuwe

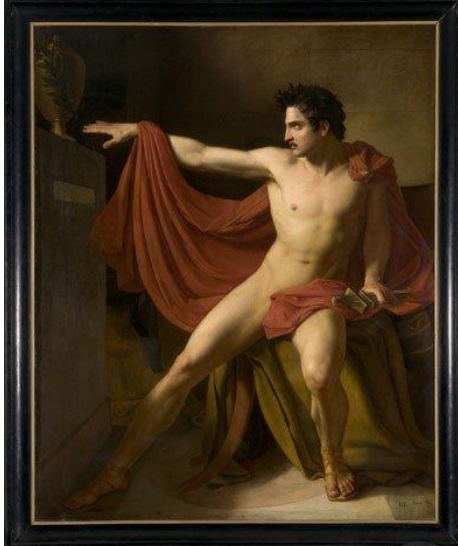
Silly Days - Man in the Garden (2025)

wax, resin, silver leaf, metal, various flowers

various sizes

Joanna's work is jewellery made from dried flowers dipped in resin. The resin is then cured, leaving a transparent layer on and around the flowers. They are displayed in the etagere. Some earrings are placed on holders made of beeswax. One of these holders is in the shape of an ear. The ear is made of a reddish beeswax.

7 • Jean Désiré de Fiennes and Elle van Baaren



7.1 • Jean Désiré de Fiennes

Orestes with his father's urn (1872)

Oil on canvas

Height 208 cm x width 169.5 cm x depth 7 cm

On the wall hangs a painting in a wide black frame that covers a third of the wall. Beneath it, on the purple floor, is Elle van Baaren's work. The painting shows a character from Greek mythology, Orestes. Orestes is known to have gone mad after killing his parents in revenge. Orestes is depicted as a naked white man with only sandals on his feet. He is half seated on a stool with his right leg stretched out. His right arm is hanging out to the side, reaching for an urn wrapped in laurel. He looks at the urn with an intense gaze. A red cloth hangs over his wrist, draped from his right arm over his back and left shoulder. The cloth falls over Orestes' crotch, obscuring his genitals. In his left hand he holds the hilt of a sword.



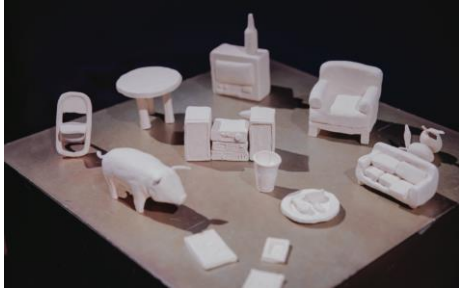
7.2 Elle van Baaren

CATDOG (2025)

foam, plaster, paint

height 40 cm x width 380 cm x depth 25 cm

Underneath De Fiennes' painting, a 4-metre-long double-sided dildo lies on the purple floor. The dildo has a glans at both ends. Below the glans, along the length of the dildo are red capital letters underneath each other. On the left is the word CAT and on the right the word DOG. The dildo is chalk white and appears to be made of ceramic, as the surface is shiny. Elle says of the work: "The double-sided dildo made me think about the human body, which is abstracted and deformed until it becomes a double-sided dildo. I connected this research to abstract, minimalist images, in which artists try to arrive at a primitive form or symbol by removing all unnecessary elements."



8 • Sandy van den Brink

Poseia Doloroso (2024)

ceramics (and performance)

height 3 - 7 cm x width 3 - 5 cm

Poseia Doloroso displays 'artefacts' of memories of places in the Caribbean that are lost and largely undocumented. These 'artefacts' are 10 small ceramic figurines only a few centimetres in size. They are everyday objects, such as furniture (a table, chairs and sofas), a cup and a television. But also a piglet and a plate of food. All the objects are white glazed and as detailed as possible. For example, the piglet has eyes and a curly tail, and the television has visible buttons.



9 • Yrene van Amstel

#30 Lontu (2025)

textile, ceramic, metal

Hanging from the ceiling is Yrene van Amstel's work that reaches hip height. You can walk all the way around it and it doesn't matter if it is accidentally touched. It consists of a white double-folded cord over two metres long to which various objects are attached. The cord has six knots underneath, each in the shape of a carpet beater. This shape is also reflected in various ornaments scattered on the cord. At the bottom of the cord hangs a carpet beater shape made of thin iron wire. From this, a 20-centimetre-diameter ring of the same iron wire then hangs with eight beads through which the metal passes. More carpet beaters are attached between the beads, made of different materials, such as plastic and metal. They also differ in size. For Van Amstel, the carpet beater symbolises both suffocation and connection in her search for identity and her connection to Surinamese culture.



10 • Frans Peeters

Shifted sphere (1970)

polyester, synthetic paint

height 128 cm x width 117 cm x depth 133 cm

On a grey plinth lies a white sphere over a metre in diameter. The sphere consists of two halves. They are still touching each other, giving the impression that the sphere has been cut in half with a sideways movement and the two halves have shifted slightly. For Peeters, the geometric shape of the sphere is the ultimate fulfilment of spatial experience. He says: "When I stand in front of a sphere, I am directly facing a plane that I see receding away from me in all directions until it disappears from sight."

Room 3

Opposite the entrance at the back left near the double door to the outside.



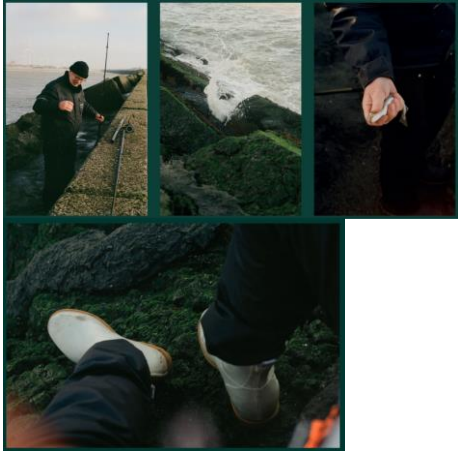
11 • Jan Verschoor

Connection (1960)

polyester

Height 78 cm x Width 137 cm x Depth 31 cm

This white geometric work hangs on the wall. It has the shape of a rectangle with two semicircular protrusions equally spaced from each other and the edge of the rectangle. The two arches are reminiscent of waves and extend straight out into the room. This gives the work the appearance of canvas stretched over bent iron wire. In reality, it is made of hard plastic that glows in the light of the exhibition.



12 • Sandy van den Brink

Father and Daughter Fishing by the North Sea (2025)

print on paper

photo 1, 2, 3: height 420 cm x width 297 cm

photo 4: height 297 cm x width 420 cm

In the corner next to a large lamp, normally intended for a lighthouse, hangs a series of photos. This series of photos is a documentation of the artist and her father on a North Sea fishing trip. The first photo shows Sandy's father, by the water. He holds a black fishing rod in his hand. The second picture is of the surf, waves crashing on it and white foam splashing around. The third picture shows Sandy's father's hand. He has his fingers clasped around a small, silvery fish. The last picture is of fishing trousers and white boots on moss. The portraits show the emotional intimacy that father figures often express by sharing knowledge and skills, while exploring the dynamics of gender roles in the form of inherited identity.