

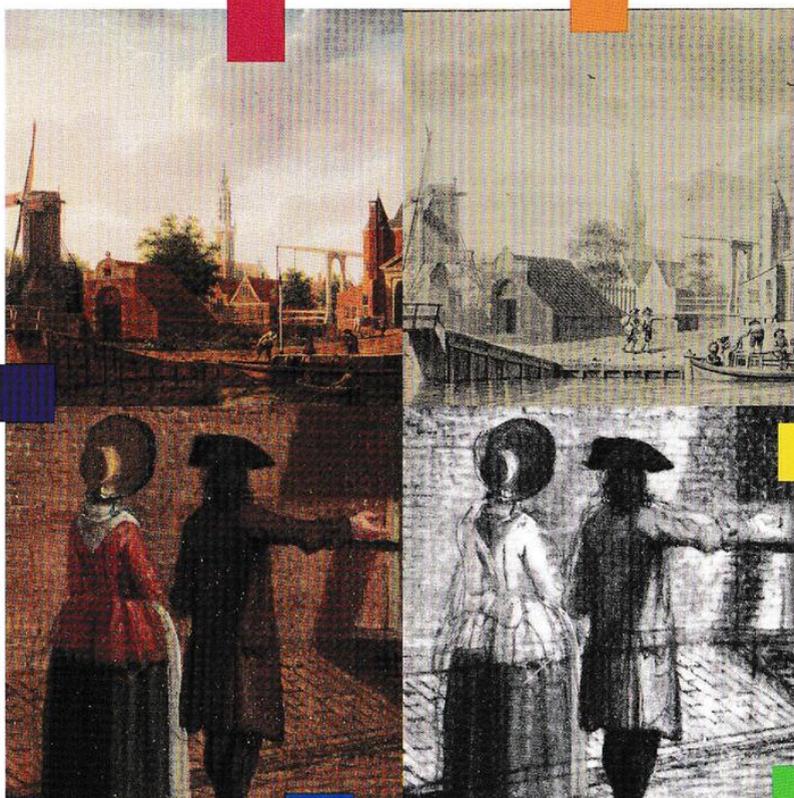
RETURN TO EDAM

Exhibition 2019

EDAM MUSEUM

31 March - 27 October 2019

Edam Museum is still immersed in its recent Ouwater acquisitions: High-quality sparkling paintings and, simultaneously, iconic images of Edam society.



Iconic, because they deserve to be seen by the people of Edam as symbols of their city. Precise statements of what is essential to Edam. Forms of realism that everyone - young and old - can immerse themselves in; a starting point for musings about how the city was previously.

No matter how small: The works are highly informative (and topographically relevant) for anyone who is even slightly interested in historic Edam. But they are just as interesting because of their quality. The painting technique is of unparalleled clarity, liveliness and accuracy. The method varied and pointed. The light and the colours are exuberant, even though the composition is perfectly controlled. Everything bears witness to complete technical mastery.

The works is about more than just historical records, but also about more than just an amazing display of virtuosity. The paintings have – despite their small size - extra depth that delivers a form of rapture. Something that can only be experienced in situ.

This year brings a new and breath-taking dimension. The Ouwater gates are flanked by drawings - also by Ouwater - that correspond to each other (with a few salient differences!). These are a one-off loan from the National Office for Cultural Heritage. Literally unique: Never previously displayed together. All the more unique, because paintings that for centuries - unknowingly - hung in an English country house, are now back where they belong and are finally facing their sketched predecessors. The following applies in all respects: RETURN TO EDAM. It couldn't be more wonderful.

The third Ouwater (a view of Princenhof and the south portal of the Grote Kerk in Edam) has also returned: From a London gallery to our museum, and most recently from a restorers' workshop. It has been restored professionally to the highest, crystal-clear quality.

Here, placed directly above the canvas, is the added value of an infrared photo. Not only has Ouwater - from an historical perspective – taken a number of eye-catching liberties in the

painting, he has also been visibly subject to hesitation. Subsequently, he corrected various elements: Not on the basis of facts, but probably on the basis of - incorrect - memories. The design of the canvas (reference lines and technical drawing constructions) is also immediately decipherable.

The result of the restoration is not only that the painter's working method has been exposed, but also that the work has regained its original clarity and brilliance. The sun is shining once again!

RETURN TO EDAM, the theme, applies to two - independent - exhibitions.

First because there is a fully reworked and expanded version of 'Edam through a Prism'. The original layout has been retained, but the current interpretation gives rise to many new discoveries.

Work by Aart Roos, never previously exhibited, appears unusually fresh, even though it was created half a century ago; Ariën van Waterland proves once again to be a driven and authentic draughtswoman; the connection between painting and drawings by Paul Overhaus is illuminated on this occasion; Jan Bouman is the chronicler of his time (see the shipyard, see his record of the *librije*); W.O.J. Nieuwenkamp is represented with unfamiliar work.

A radiant image of Edam by David Schulman has also been added. Stylistically related to this is a masterpiece by Wilhelm Alexander Knip: The Groot shipyard in Edam. The 'shipyards' collection has also been expanded with work by Charlotte Pothuis and an anonymous work. The city gates by Ouwater are supplemented with examples on the same theme by the hand of Krumpelman. Ouwater's 'Zuiderportaal Grote Kerk' connected with a work by Striening (like so many, a long-term teacher at Edams School of Art). These are completed – on stylistic grounds – by one of the Springers owned by Edam Museum.

The magnificent mirror from the Northern Quarter District Water Board (an example of artisan design) and a selection of Fris ceramics (industrial design), work by Bander and Bander-

Lutomirski, by Ties van Dijk, Kerkhoff and Teun van Essen. The common theme for all this is the large number of acquisitions in a short period of time: Through purchase, donation or loan. A sparkling exhibition of what a relatively small community like Edam has produced.

We are also proud to present a prestigious portrait which, likewise,



is returning to its place in Edam society. Acquired in 2011, after a number of incorrect interpretations, it has recently been established that the work relates to Frederik Hendrik Pont, an extremely important and distinguished member of Edam society during the 19th century, from a family of notables. It turns out to have been painted - around

1900 - by Elisabeth Kruseman - van Elten, descendant of the famous family of Dutch artists of the same name. Numerous intriguing connections have now been demonstrated; although a number of riddles still require an explanation.

This painting is also enjoying a new lease of life - fully restored and beautifully framed. An in-house discovery.

Hayo Riemersma / curator