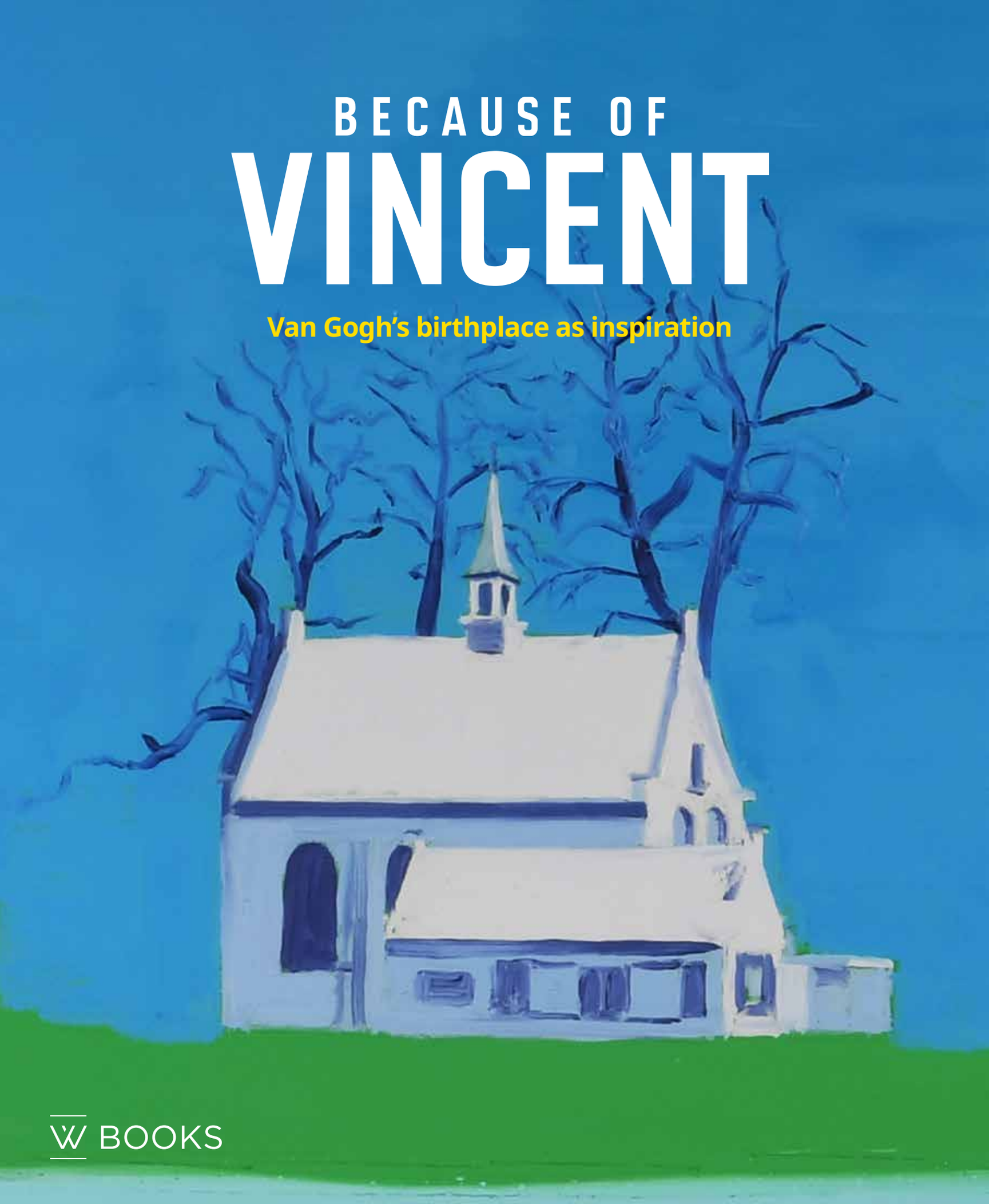
BECAUSE OF VINCENT

Van Gogh's birthplace as inspiration



W BOOKS

BECAUSE OF VINCENT

Van Gogh's birthplace as inspiration

WBOOKS
Vincent van GoghHuis Zundert
Stedelijk Museum Breda

Publication on the occasion of the exhibition with the same name in the Stedelijk Museum Breda from December 18th 2021 until May 1st 2022 and the 10th anniversary of the Van Gogh AiR program.

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Karin Borghouts, Zundert - Protestant church, 2018





Karin Borghouts, Zundert - Vincent van GoghHuis, 2019

Preface

The birthplace of someone to whom we attach great importance often acquires symbolic value. There is something magical about being in the place where this person saw the light of day, took his first steps, spoke their first words. The environment of his youth also has such an appearance. You mirror your own impressions and experiences to those of the other person, which gives you the feeling that you can empathize better. Yet much is unclear about the influence of the physical environment to a child. We talk about ‘city children’ and ‘village children’, but how they are different from each other lingers in clichés. However, various studies point out that there is a positive influence of a ‘natural’ environment on creativity and the ability to think and learn.

What did his birth place mean to the artist Vincent van Gogh? Can we still remember the experience of his first years of life? Can that experience be a source of inspiration for contemporary artists? These questions cause the start for the working periods of the artists in the guest studio in Zundert under the title ‘Van Gogh AiR’. They are also the starting point of this book and the exhibition with the same name in the Stedelijk Museum Breda, both created in co-operation with the Vincent van GoghHuis in Zundert.

Van Gogh’s paintings and letters express a sensory experience of nature that he relates to his childhood. It is obvious that Vincent’s experience of nature also had a religious aspect. That God reveals himself to man through nature was not a strange thought in a pastor’s family. When he grew older his experience of nature also got a romantic side. The religious tinge mingled with personal nostalgia and longing for a world unaffected by progress.

Because Van Gogh’s father was not a high flyer as a reverend, the family lived in small Brabant villages, such as Zundert. Many of these places have preserved some of their nineteenth-century character. This concerns less to buildings than to nature. Without an excessive reliance to the imagination, you can still walk through the landscapes where young Vincent wandered.

The artists in the guest studio in Zundert also draw their inspiration from the surroundings, both the actual nature and the symbolically charged birthplace. By reading Van Gogh’s letters, they follow the course of his life and penetrate his world of thought. And, of course, they study his paintings as “sprouts of something that will last for a long time, just as there are eyes enjoying something peculiarly beautiful.” (From a letter to his youngest sister from Arles in 1888)

I suspect that during their stay in Zundert, the artists also think back to the surroundings of their own childhood and first impressions. And it seems to me that those thoughts are expanding into a reflection on their artistry. For the good listener, Van Gogh’s native region still breathes the open-mindedness of the child and the artist. The open-mindedness that is not only necessary to be inspired, but also to inspire yourself.

Dingeman Kuilman
General director Stedelijk Museum Breda



Karin Borghouts, Zundert - Nieuwmoerseweg Achtmaal, 2017





Karin Borghouts, Zundert - Oude Buisse Heide, 2019



MEMORIES OF BRABANT



Ferdinand Reissig, Van Gogh's birth house- 26 Market Zundert, 1900, collection Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

The Van Gogh family came to (West) Brabant via Breda. Vincent van Gogh Sr. (1789-1874), grandfather of the famous painter, became reverend of the Great Church in 1822 and also from 1828 of the Royal Military Academy (KMA) in Breda. He was secretary of the Society for the Promotion of Prosperity, which protestants in North Brabant tried to improve. His son Theodorus van Gogh (1822-1885) also became a reverend. He owned less talent and was therefore assigned to positions in small Brabant villages, consecutively Zundert, Helvoirt, Etten-Leur and Nuenen. The trail of the painter Vincent van Gogh (1853-1890) through Brabant follows his father.

The first half of the nineteenth century, the period before Vincent's birth, was characterized in this province by great tensions between Catholics and Protestants. After Napoleon took power, the Protestants who had taken the Catholic churches since the Peace of Münster were forced to return the churches to the Catholics. By order of his brother King Louis Napoleon, the Catholics, who were in the majority in Brabant, regained their privileges. That didn't last long, though. After Napoleon's defeat at Waterloo, the United Kingdom of the Netherlands was founded under King William I in 1815. The Netherlands, Belgium and Luxembourg were merged into one nation. Protestantism once again became the state religion.

For the Catholic south of the country, this was hard to swallow. Already in 1830 the Belgians revolted and parted from the Netherlands. The Dutch feared that the Catholic North Brabanders would join them. To prevent this, the province was occupied by militia from the north for nine years. In the wake of soldiers, reverends, like grandfather Van Gogh, operated to spread their faith. In addition to preaching, so-called 'Welfare farms' were purchased for the establishment of Protestant families. King William II even decided to settle in Tilburg where he had a new palace built. When this palace was converted into a Government High school in 1866, Vincent van Gogh was one of the first pupils.

After a constitutional revision, the Catholics regained their privileges. On March 4th, 1853, the episcopal hierarchy was restored in the

Netherlands, immediately followed by a wave of anti-papish anger of the people during the so-called April movement. Vincent van Gogh was born in Zundert on March 30th 1853 in this troubled period,. Being the son of the reverend in a Catholic farming village in Brabant. Vincent grew up here knowing that he was different from the other children in the village. He went to the primary school for a short time. Because he would become too 'rough' between the farmers children, his parents decided to have a governess, Anne Birnie, to teach him at home. She was the daughter of the drawing master of the Protestant town Kampen. After that he went to the Protestant boarding school in Zevenbergen and then to the Government High school in Tilburg. It didn't work out there (for unknown reasons) so he returned to Zundert for a year and a half, until at the age of 17 he started working in the art gallery of his uncle Vincent ('Cent') in The Hague.

Vincent spent his childhood in Zundert in the protected environment of the parsonage on the Marketplace. Behind the house, his mother had an extensive ornamental garden laid out. He built sand castles in it and became familiar with flowers, fruit trees, butterflies and insects. On long walks to the brook, the woods and over the moorlands he developed his great love for nature. The Protestant faith that he inherited from his family propagated this connection with nature, for it was God's presence as the creator which gave him most experience. With his parents, his brother Theo, and a bird guide written by Jules Michelet in his hand, he regularly went out. The strong experience of nature that he gained in this way had a lasting influence on his artistic development. When he later painted the trees and plants in landscapes, he wrote about them in his letters as if they were 'living beings' 'with a soul'.[1]

1. Letter from Vincent to Theo van Gogh, Etten, 12/15 October 1881.

Not only nature offered Vincent inspiration, but also the poor conditions of the farmers population. This subject was extremely popular within the artistic climate of the late nineteenth century. His great examples were the French peasant painter Jean-François Millet and the painters of the Hague School, including Jozef Israëls with his winged statement:

"The beggar is not painted for his poverty, but for his wealth." From a nationalistic sentiment, in which seventeenth-century of simple farmer tulips in woody areas were used as an example, Brabant was rediscovered. After all, time seemed to have stopped here. For example, one became interested in the village Dongen near Breda, which was discovered by Constant Huijsmans, drawing teacher at the KMA and later also Vincent's teacher at the Government High school in Tilburg.[2]

2. Dongen was one of the first villages in North Brabant where painters went in the nineteenth century to find interesting subjects. Look at the book of Saskia de Bodt, Ron Dirven and Hanna Klarenbeek, Painters from Dongen – Chronicle of a forgotten painter's village, Scriptum: Schiedam, 2008.

Vincent Willem van Gogh (Zundert, 1853 — Auvers-sur-Oise, 1890)

March 30th, 1852
Brother Vincent van Gogh is stillborn and buried next to the Protestant Church in Zundert

March 30th, 1853
Vincent Willem van Gogh is born in the parsonage 26 Market in Zundert

1860
Visits the village primary school in Zundert

1862
Homeschooled by governess Anna Birnie | Purchase of sexton's house on the initiative of Reverend Van Gogh

1864
Goes to boarding school in Zevenbergen

1866
Goes to High school in Tilburg, but does not finish education

1867
Returns to Zundert

1869
Works at gallery Goupil in The Hague

1871
The Van Gogh family moves to Helvoirt

1873
Transfer to Goupil in London

1875
Transfer to Goupil in Paris | Family moves to Etten

1876
Resignation from Goupil | Works as a teacher and assistant minister in Ramsgate and Isleworth (England)

1877
Employed by bookstore in Dordrecht | Studied theology in Amsterdam (not completed)

1878
Goes to the Borinage mining region as an evangelist

1879
Resignation as an evangelist | Decides to become an artist | Settles in Brussels

1881
Returns to family home in Etten | Founds his first studio

1882
Takes painting lessons in The Hague with Anton Mauve | Lives with Sien Hoornik | Family moves to Nuenen

1883
Paints in Drenthe

1884
Returns to family home in Nuenen | Paints The Potato Eaters

1885
His father dies | Leaves for Antwerp and takes lessons at the academy

1886
Moves in with his brother Theo in Paris | Meets Paul Gauguin, Émile Bernard and Henri de Toulouse-Lautrec

1888
Goes to Arles | Lives with Gauguin in the Yellow House | Cuts off his left ear

1889
Admission to a mental institution in Saint-Rémy-de-Provence

1890
Goes to Auvers-sur-Oise
July 27, 1890
Shoots himself in the chest

July 29, 1890
Dies because of injuries



J.M.W. de Louw, Portrait of Vincent van Gogh, 1873, photo, collection Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

When Vincent, at the age of 27, being unsuccessful as an art dealer, teacher and preacher, decided to become an artist, he consciously chose to return to his native region. He went to Etten-Leur and drew the farmers on the field, 't Heike and the Liesbos. While it was difficult for painters from towns like The Hague, Dordrecht and Amsterdam to travel to the rugged Brabant country, Vincent found his familiar environment among the models he knew inside and out. Later he visited several large cities to meet artists and to find education, but he always returned to the countryside. To Drenthe, Nuenen (where he painted The Potato Eaters), Arles, Saint-Rémy-de-Provence and Auvers-sur-Oise. Even when he painted landscapes in the South of France, it reminded him of his childhood in Brabant. He wrote to his mother that 'although they were made in a very different region, they remained entirely as if they were e.g. painted in Zundert or Kalmthout'.[3]

Vincent kept pleasant memories of his birth region. 'I think a lot about Holland and our youth of yesteryear, precisely because I feel so complete in the countryside here', he wrote to his sister Willemien.[4] When he was affected by illness at the end of his life, the feelings of homesickness further increased. He wrote his mother: "And while my illness was at its worst, I still painted, among other things a reminiscence of Brabant, cottages with mossy roofs and beech hedges on an autumn evening with a stormy sky, the sun setting red in reddish clouds." [5]

Van Gogh's letters, which, like his paintings, are of an extraordinary quality, are full of references to Brabant. The country of his youth has inspired him permanently. Vincent, in turn, is still a source of inspiration for artists to this day. They read his letters, look at his paintings in museums and visit the heritage sites where he lived and worked. In this way, Van Gogh's birthplace in West Brabant keeps being important or continues to be important

Ron Dirven

3. Letter from Vincent to Anna van Gogh-Carbentus, Saint-Rémy-de-Provence, December 9-10th 1889.

4. Letter from Vincent to Willemien van Gogh, Saint-Rémy.de-Provence, January 20th 1890.

5. Letter from Vincent to Anna van Gogh-Carbentus, Saint-Rémy-de-Provence, April 29th 1890.



Vincent van Gogh, *Memory of Brabant, Saint-Rémy-de-Provence,* March-April 1890, Oil on canvas on panel, 29,4cm x 36,5 cm, collection Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Karin Borghouts, Rijsbergen, 2019



THE BIRTH-PLACE OF VAN GOGH AS INSPIRATION



Filip Dujardin, guest studio in Zundert designed by Oomen Architects. 2011

In 2011, the Van GoghGalerie & Gastatelier Foundation started an artist-in-residence (AiR) program in the old sexton's house, next to the church in Zundert where Van Gogh's father preached. Contemporary artists from the Netherlands and abroad, both young talents and established names, stay and work for a while at Van Gogh's birthplace to be inspired by the 'genius loci' (the spirit of a place). The results will are presented in the Van Gogh Gallery, the Van GoghHuis and in other locations.

Since 2012, the residency program has been expanded with the project Land art in the nature reserves of Zundert, which Vincent experienced intensely as a child and which are now part of the Van Gogh National Park (in the making). Artists and writers stay and work at the former estate of Henriette and Richard Roland Holst, the Old Buisse Heide, and (from 2021) in a Flemish barn on De Moeren Estate.

With this initiative, a new generation of artists is supported and at the same time Van Gogh's heritage remains alive and current.



Van Gogh's sexton's house

In 1862, on recommendation of Vincent van Gogh's father, the Dutch Reformed Church of Zundert bought an old house next to the Protestant Church. Theodorus van Gogh wanted to use it as the sexton's house of the church of which he was reverend. He collected sixty guilders within the community of Zundert to have the building renovated. He contributed ten guilders himself. So, thanks to Vincent's father, the house could be saved and turned into a sexton's house. Reverend Van Gogh was very proud of this acquisition for his parish. The young Vincent – he was 9 years old at the time – experienced the purchase, renovation and commissioning of the sexton's house close by.

In 2008, the building was in poor condition again and was nearly taken down. The Van GoghGalerie & Gastatelier Foundation (affiliated with the Vincent van GoghHuis) prevented the planned demolition and made a plan to renovate the building and give it a new, meaningful interpretation in relation to Van Gogh.



Architect Ernst Havermans has developed an plan for the renovation and conversion of the sexton's house and a new studio next to it. The municipality of Zundert submitted this project in 2009 for the provincial competition *Mijn Mooi Brabant*. Because of the great support among the people of Zundert to preserve this historic building and the special Van Gogh place, it was successful. A large project budget was made available by the province. After that, the Dutch Reformed Community decided to sell the sexton's house and the adjacent land to the municipality of Zundert. Which made buildings and the property available to the Van GoghGalerie & Gastatelier Foundation for cultural use in relation to the Van Gogh experience in Zundert. After restoration, the sexton's house was ready for use in
May 2011 as a guest house for artists who are invited to work in the studio.

In the spirit of Van Gogh

The idea of giving contemporary artists the opportunity to work on Vincent van Vincent van Gogh's birthplace for a while is in line with his dream of a dream of a community of painters, which he tried to realize in the 'Studio of the South' with Paul Gauguin, Émile Bernard and Eugène Boch and others. This idea of artists inspiring is a central theme in the permanent exhibition of the Van GoghHuis - *The Roots of a Master* - is a guiding principle for the of the museum's exhibition program. It always features an artist inspired by Van Gogh.[6]

From the studio in the sexton's house you can see Ossip Zadkine's Van Gogh monument, which shows the brotherly love between Vincent and Theo van Gogh. According to Zadkine, Vincent would never have got as far as he did artistically without the of his brother Theo. The idea of patronage also underlies the initiative for the guest studio. Under the banner of the Vincent van GoghHuis, talented artists can stand up to well-known colleagues and Vincent van Gogh's fame.
A vegetable garden has been laid out behind the sexton's house, on the spot where the Van Gogh family also maintained a vegetable garden. This vegetable and flower garden is maintained by volunteers. The fresh fruit and vegetables are available for the residents. At the request of artists, sunflowers are also grown and there is a dahlia garden with species from Van Gogh's time.



Ossip Zadkine,
Van Gogh-monument Zundert, 1964

6. The Van GoghHuis has hosted exhibitions by Ossip Zadkine, Roger Raveel, Reinoud van Vught, Anna & Eugène Boch, Arnulf Rainer, Karel Appel, R.N. Roland Holst, Marc Mulders & Erik Andriesse, Robert Zandvliet, Loek Grootjans, Pieter Laurens Mol, Koen Vermeule & Joris Geurts, Emo Verkerk, Fred Bervoets, Luc Tuymans, Marlene Dumas, Philip Akkerman, Ronald Zuurmond & Jacco Olivier, Suze Robertson & Marenne Welten, Ruud van Empel and Rainer Fetting among others.

Tom Claassen: *Theo & Theo*

The start of the Van Gogh AiR program was marked by a project by Tom Claassen. Together with volunteers from the Van GoghHuis, he realized two wooden men at the entrance of the village of Zundert. The tree trunks for these figures were given by *Natuurmonumenten* and processed in the traditional sawmill of Wim Jacobs. Claassen called the figures Theo &Theo, referring to Vincent's father and brother and Zadkine's Van Gogh monument. The statues are still there, but will decay at some point.
In 2020, Tom Claassen returned to Zundert to, set up giant sculptures of EPS blocks, together with the volunteers, in the garden of the Van GoghHuis as part of an exchange with PARK Tilburg. He gave these figures the title *The Men of Zundert.*

Tom Claassen,
Theo & Theo,
Zundert, 2011











Jonah Falke, June 2020

JONAH FALKE

What for Heaven's sake is there to add to a place like this?

Diary from Zundert

That urge to flee is already less this morning than last night. The sun shines hard, the dew in the grass evaporates quick. But as beautiful as it is here, it seems to me a God's impossible task to ever make a painting again. The spirit of the great painter who haunts here does not help.

Last night, before I went to bed, I read on the last page of Franks Kools' book *As a farmer of Zundert* that the farmer Vincent could have been in Zundert had never left him, wherever Vincent came or fled to. Perhaps it betrayed his love of nature that he continued to paint farmers. In a letter from the asylum, he says that he is feeling better, but if there is another breakdown, he will return to his homeland. To the north. I doubt that the painter fled. Pushed forward by enthusiasm, it seems to me more like 'The Sun'.

A hundred years later, the earth here in Brabant has warmed up to such an extent that the summers here are sometimes more dry than in the South of France. Perhaps the country has become as barren, yellow and dry as it was in the late 1800s.

I found myself in that morning sun and tried to get along with myself. Without work, I would go crazy. Although, the admiration Vincent had for farmers, I could have for people in a hospital, juvenile institution or asylum center. This somewhat childish thought came to me early on. My first girlfriend knew at a very young age that she wanted to be a doctor. At the time, I dreamed of a career as a filmmaker. I told her, "That's work that matters. That feeling still creeps up on me when I enter such an institution. She was already imbued with the importance of culture. She asked, *"So what do you think would be the best thing to achieve with it?"* I said something like, *"That someone comes out of a movie theater and it lives on for a while, the story, even if it's fifteen minutes."*

Coincidence is a complicated concept near a little church, sacred ground. I opened my email and read an email from someone who said, "Two weeks ago I read your book *[The Most Beautiful Woman in the World],* and the characters still live on." I expected that I would feel more but nothing really happened.

I'll brush my teeth and then unpack my belongings in the studio and start the day.

An hour later I made a painting of the writer Joseph Roth. I don't know how it happened. Where does an idea come from? All of a sudden it was just very clear what I was going to do here. I decided to paint only people, following in the footsteps of many painters such as Emo Verkerk, Marlene Dumas and Edvard Munch, who had done something to me in recent years. They painted writers or their loved ones.

Day 2 — (Zundert, 2 June 2020)



Jean Yves Auregan, September 2011



Gert-Jan van den Bemd, January 2012



Margriet Smulders, June-July 2011



Ralf Kokke, February 2020





Philip Akkerman / Mike van der Pol, January 2017



Suzanne Scholten, May 2015



Brydee Rood, August 2011



Ian Skirvin, December 2018



Jenny Ymker, June 2019



Eva Krause, September 2020



Kurt Ryslavy, February 2018



Ema Vaneková, February 2021



Carmen Schabracq, October 2020





Wiesje Peels / **Steffen Maas**, May 2015

Goghflow

Photographer Wiesje Peels and graphic designer Steffen Maas portrayed models from Zundert in sets with designed costumes and collected attributes that express Van Gogh's world of experience. The characters created reflect familiar figures in Van Gogh's drawings and paintings. In this way they tried to capture the archetype of Van Gogh's characters.





Wiesje Peels / **Steffen Maas**, *After Vincent's mother*, 2015



Wiesje Peels / **Steffen Maas**, *Starry Night I*, 2015





Tahné Kleijn, January 2020

‘Dear Vincent’

After reading Van Gogh’s letters, Tahné Kleijn took photographs of models in the role of Vincent’s family members, with whom he maintained a close correspondence. The stagings express the special relationship between Vincent and his beloved ones.









Koen Broucke, December 2011



Heidi Vogels, August 2020



Lotte van Lieshout, July 2019



Frans van Veen, March 2020







Carlijn Mens, March 2018



Narouz Moltzer, June 2015



Betsy Green, March 2021



Land art at the Buisse Heide

The expansion of the Van Gogh AiR program with land art at the Buisse Heide in 2012 was realized in co-operation with Kunstloc Brabant and Natuurmonumenten. Both artists and writers take part in this outdoor exhibition on the estate of Henriette & Richard Roland Holst. For inspiration, they stay in Roland Holst's studio, the Angora Farm, or on the floor of the Gentleman's room of the Buisse Farm. After that they comment on the special history of this former cultural estate.
Henriette Roland Holst-van der Schalk, 'Neêrland's greatest poet' and convinced socialist, inherited the Old Buisse Heide-estate from her mother Anna Ida van der Schalk-van der Hoeven. She spent numerous summers here. She wrote her most important works and received numerous guests, including writers, politicians and artists.[1] Henriette's husband, the artist and later the director of the Government Artschool, Richard Nicolaüs Roland Holst, had his studio built in the style of the Amsterdam School designed by Margaret Staal-Kropholler. The wild untouched nature, previously described in lyrical terms by Van Gogh, had a great attraction on the Roland Holst couple. He found inspiration for his art, she for her poems. Above all, they found peace and space for reflection.
The attractiveness of this place, but also the inspiring effect it has, is further promoted through Land art at the Buisse Heide. Not only does the landscape of the Buisse Heide evoke strong associations with Van Gogh's experience of nature, the poems of Henriette Roland Holst and the art and art-critical activities of Richard Roland Holst also have interfaces with the world of Van Gogh.

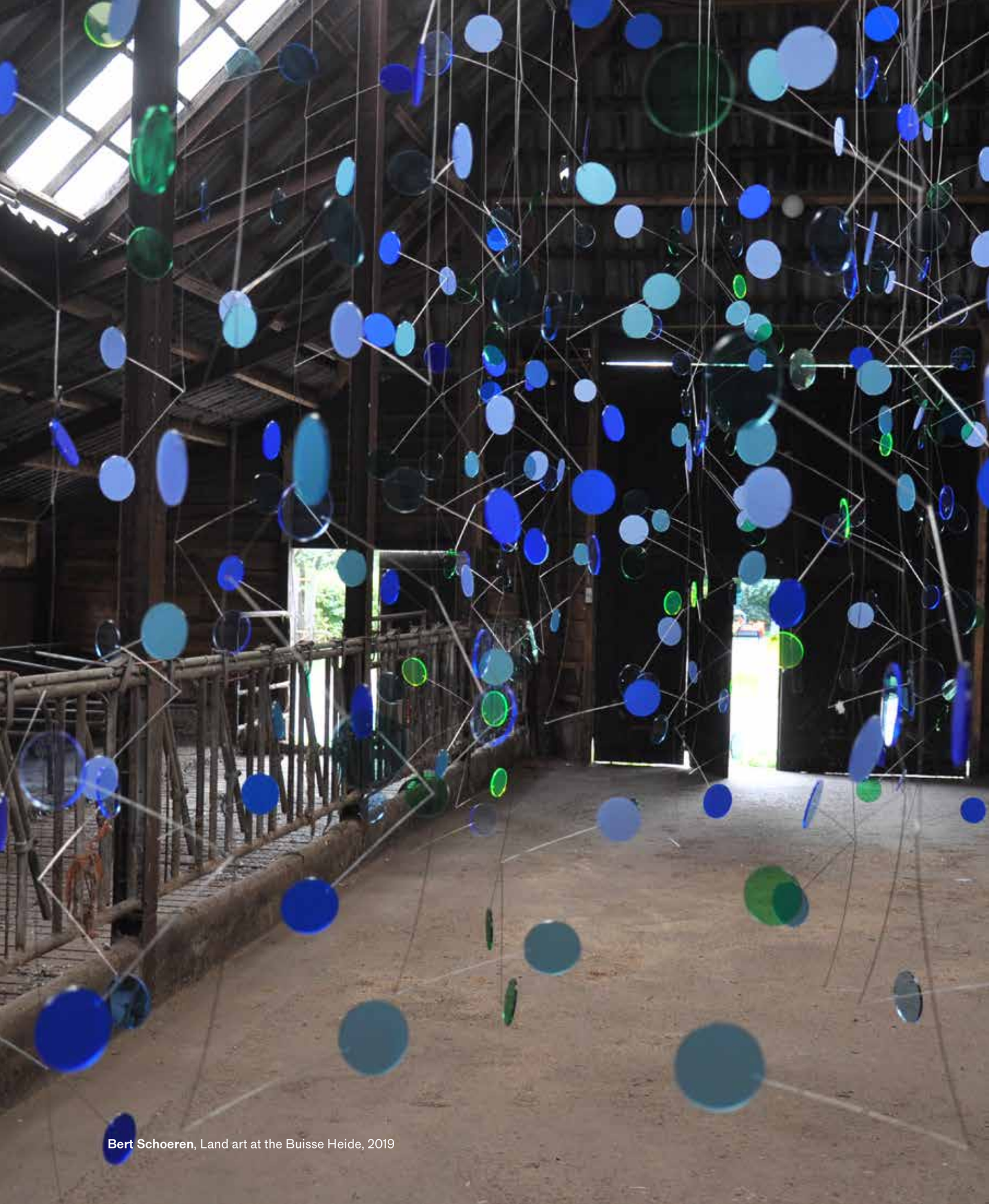


Henriette en Richard Roland Holst



Atelier van Richard Roland Holst

1. Some well-known guests at the Oude Buisse Heide estate were Jan Veth, Charley Toorop, Hendrik Pieter Berlage, Michel de Klerk, Jac. Jongert, Hendrik Wijdeveld, Sara de Swart, Bram Hammacher, Johan Huizinga, Theo van Hoytema, Ali Goubitz, Karl Kautsky, Henk Sneevliet, Raghu Vira, Floor Wibaut, Adriaan Roland Holst, Arthur van Schendel and Herman Gorter.



Bert Schoeren, Land art at the Buisse Heide, 2019



Lieke Snellen, Land art at the Buisse Heide, 2014



Denis Oudendijk, Land art at the Buisse Heide, 2018



Lucia Luptáková, Land art at the Buisse Heide, 2012



Johan Gelper, Land art at the Buisse Heide, 2015



Leonard van Munster, Land art at the Buisse Heide, 2016



Paul den Hollander, Land art at the Buisse Heide, 2014



Lobke Burgers, Land art at the Buisse Heide, 2012



Ronald van der Mayjs, Land art at the Buisse Heide, 2016







Couzijn van Leeuwen, Land art at the Buisse Heide, 2014

STORIES AND POEMS FROM THE BUISSE HEIDE

MAARTJE WORTEL

The first night

First you have the day. You walk around, you count the animals you see and lose count. You pick a few blackberries, pet a young cat, pick up branches from the ground, greet a cyclist, run circles through the garden, you feel happy. You listen to the Piano Quintets of Dvorák, surprised about the many billiard possibilities there are around the nature reserve. On the map you can read that there is a place that bears the name Wortel. At the pancake house, an older couple asks the way, you say you're not from the neighborhood; They still want to know the way, so you send them in the wrong direction. Someone in the woods says she works until the lights go off. And then indeed the lights go off. You have been warned; they say it gets so dark here that you can't see your own hand when you put your arm out. You say: I never look at my own hand. They say: you'll see. It is the beating of your heart and heaven knows from what. Meanwhile, the silence is so strong that you don't know what to listen. Your muscles are tense, your eyes are open, you have your glasses on. You don't know where to wait for. You reassure yourself. And then you see a light coming closer, a headlight, the sound of an approaching vehicle. It's three in the morning, on a Monday.

You know there's no one who can do something for you, but you call your girlfriend. There's someone on a moped, you say. She doesn't believe you. She says you have to remember that you hear mopeds more often. You've read too many stories by Maarten Biesheuvel, she says. Turn on the light, wait for the day, you will see it comes.

JAAP ROBBEN

Calf

The herd no longer grazes
While I'm here.

One of their calves
squints at the gras pol
in my stretched hand.

A bit higher than her head
wide protruding ears
one flutters
chases a fly.

She moves a paw.
Hesitates.
Puts her other paw aside.

Closer
she doesn't dare

Only the plucks of hair
on the barbed wire
still move.

A.L. SNIJDERS

Encounter

I have only been in the Angorahoeve for half an hour. When I see a man and a woman standing on the path. Culture lovers, I recognize them, they have advanced folding bikes with them, Volkskrant readers. As far as I'm concerned, the ice is broken, I ask the man: "Are you Herman Gorter?" He answers relaxed, "Why are you asking that?"

I say, "If you had said yes, I would have introduced myself as Richard Roland Holst, then we would have been lifelong friends.' The man says, "So Herman Gorter and Richard Roland Holst were friends.'

I go in, I take The Book of the Buissche Heide from my bag. I ask how they got here. They come from Amsterdam, and have a Volkskrant- cutting about the Buissche Heide with them. The woman goes through the book and says, "If my husband is Herman Gorter, I must be his wife Wies?' I say, "Whatever you want, he also often came with a mistress.'

In line

I have only been in the Angorahoeve for an hour when two men and two women are standing on the path. One of the men asks if he can ask me a question. I say yes, he asks the question. He says: 'Henriette Roland Holst was very rich and a communist. That's not in line. Can you explain that to me?'

I say, "You're a white man, born in a prosperous country, you're Protestant or Catholic — that's your package, you have to deal with that. If you had been born in Tehran or Tel Aviv, why not?, your fate would have been different. Henriette Roland Holst was born in a rich surrounding, she inherited an estate of 199 hectares, together with her brother, undivided property. She met artists and intellectuals, she became influenced and thought deeply, she became a socialist. She participated, her development did not stop, she became a communist. Finally, she became a religious-socialist. She was frugal, she felt that property did not fit with religious socialism, but the estate was not only hers, her brother and her husband also their views. When she was left alone, the death, you know it she immediately gave away her possessions. Not to cynical multinationals like Shell or the Vatican, but to Natuurmonumenten. That's in the line. You don't seem a disappointed communist to me, your question seems to me to be more like a sultry Telegraph reader. To make sure, if you care, I'm not an idealist and I'm not a member of anything.'

ELFIE TROMP

The Ghost of the Hunting Soldier

Hush! Be quiet! He'll hear you soon! Who, do you ask? Who?! The dead soldier, of course. You think: there's nothing here? Yes, undergrowth and ferns. Maybe a mushroom here or there. But there's more here. Take a good look. Maybe he's behind a trunk. He pulled himself up on the branches. He'll throw himself on you later. Or is he lying under the ferns in the mud. The rusty knife between the teeth, ready to cut your ankles. The dead soldier loves to hunt. Preferably women, as they used to do. In the war, when the Roland Holst quarter was advanced, the most beautiful girls of the village were released at dusk. For entertainment, the German men were allowed to go after them. Grab what they could grab.
The officers on horseback, the boys of his legion with nets but he, the foot soldier, only had a whip and knife. When others indulged captured women's thighs on the moss, he had other desires. More serious desires. It had to be red. It had to hurt. It had to die. When he attacked one of his own, he was executed. They left his body. The comrades have left, back home. But his mind is hungry and stayed nearby...

The sensual painter

They say that artists are very sensitive. That their senses are adjusted sharper. That they become more tensed. A quiet surrounding is better for a sensitive soul. Except when in summer while the fields are flowering so exuberantly that even a dope becomes peasant. This is where the sensual painter got mad. There he came with his oil paints and easel. How he was supposed to catch it? This profusion of flowering grasses and flowers? The strong smell of sand, greens and decay? His nostrils trembled, his eyes turned away. He first pulled the hair from his head and then took his clothes off. Now he was covered in mud and callus.
Wandering around. Jumps forward unexpected. Grabs you by the shoulders and tosses you around. Sticks his tongue in ears, nose and mouth. Doesn't get enough and starts snapping with the teeth he still has. He wants to tear the world to pieces, gorge until he finally has enough of it. Rip off when he gets you. Rip off and run, run! Because he follows you, he'll forget you when sees something else to crash onto, to lick, to gorge.

MARJOLIJN VAN HEEMSTRA

Summers at the Buisse Heide

This summer is like a snail-shell, twisted like an ammonite, uncertain and without a provable beginning. The eagle fern assures three centuries of forest, but right under the paths run older canals from when women were cheaper than horses and the boats white as whale bones dragged the peat. The beech trees show visions of a long gone future on their bark. It's war this summer, almost or just past, an unstable balance, objects temporarily intact. The ladies' pool lies on the moor like a worn window, about to crack, an island called Ceylon in the muddy water, the days of tigers and cinnamon. Another, grayer sun is shining and lots of what you see and has already disappeared: the peach herb, the tinder fungus, the spires of the country snake only exist when the light falls on them at exact the right angle, scarlet fever worms from an earlier earth squirm in the burial mound, a medieval woodpecker ticks at night, a ship's horn sounds from an inhabitant who blew sugar in her tea house a hundred years ago. The white stallion escaped from Napoleon's camp in the twilight, the deer in the field died of the plague, pre-war cold prevails in the ice cellar. Summers circle in summers, trapped in the asphalt edge of the flat motorway with parking spaces where at dew the forester finds waste of Ecstasy, where a certain sunlight shines on short, empty seasons.



Anne Geene, Land art at the Buisse Heide, 2012





De Moeren Estate 1818

De Moeren

A new guest studio has been put into use in a monumental Flemish barn on De Moeren Estate from 2021. This estate, which borders the Oude Buisse Heide, is still owned by the Van der Hoeven family, related to Henriette Roland Holst. In a large area with forests and heathland there is a country house and various outbuildings, such as the old café In den Anker where you can drink the original Zundert Trappist which the monks brew in the nearby abbey. It's a remarkable fact that the young Anselm Kiefer as a starting artist stayed here at Moersbaan 1b in the sixties making various drawings, following the footsteps of Van Gogh.

At this location, artists, writers and curators can absorb Van Gogh and the landscape in peace. The relationship between this spot and Van Gogh's heritage is powerful. The building is from the beginning of the nineteenth century. So it was already there in Vincent's youth. The Protestant family





Anselm Kiefer, *Herr & Frau Mutsters,*
Zundert – Moersebahn, 1963

"Ich habe gestern einige Skizzen gemacht. Ich möchte aber nicht den Stil van Gogh's nachmachen. Das wäre zu primitiv. Eher will ich versuchen, zu einer eigenen Sprache zu gelangen. Das aber ist sehr schwer. Nun endlich, nach 2 Tagen, haben sich die Bauern bereit erklärt, mir Modell für Portraitskizzen zu sitzen. Sicher wollten sie das hinauszögern bis zum Sonntag, um dann richtig angezogen zu sein. Das aber ist sehr schlecht. Sie haben hier nämlich am Sonntag städtische Kleidung, und ich möchte doch gern richtige Bauern malen (Kartoffelesser)."



Sylvie Zijlmans & **Hewald Jongenelis**, March-April 2021

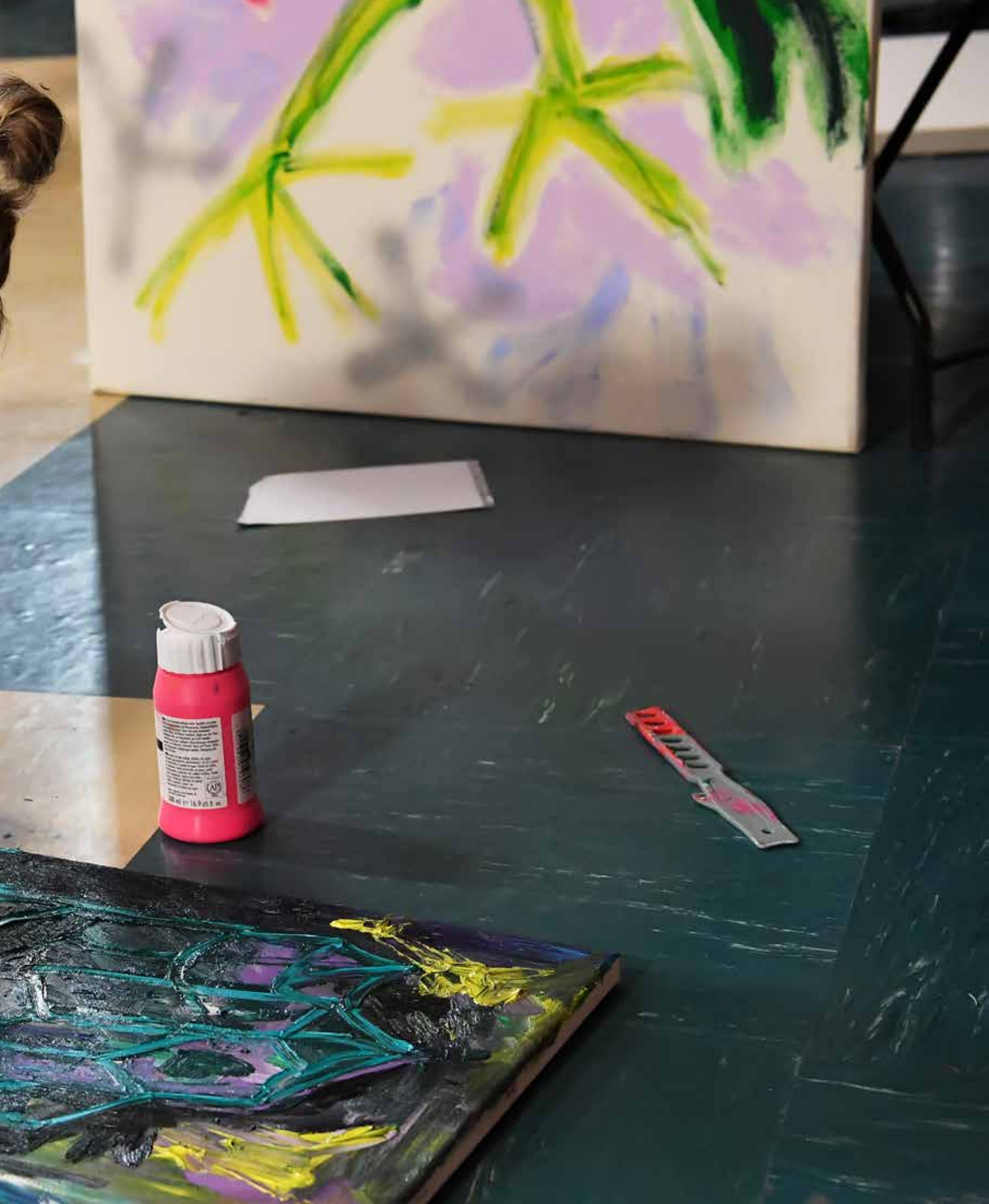


Atelier De Moeren, Moersebaan 1-sch

Van der Hoeven were member of the Dutch Reformed Church in Zundert. Several family members are buried around the Protestant Church. The family generously contributed to the renovation of the old sexton's house, an initiative of the Reverend Theodorus van Gogh, with donations. It is likely that the Van Gogh family has regularly payed visits to the in nature laying Estate. They even must have dealt with the Van der Hoeven family. When Vincent returned to Zundert as an adult, he passed this spot during his night walk on the heathland.



Tosja van Lieshout, December 2020





Anne Geene, Nightwalk, 2014

“It was so beautiful there on the heath”

On April 7-8th 1877, Vincent van Gogh returned to the village where he was born, because he had heard that the former sexton was dying. In a letter to his brother he gave an extensive description of his night walk from Oudenbosch station to Zundert (22 km): *“On Saturday evening I left on the last train from Dordrecht to Oudenbosch and walked from there to Zundert. It was so beautiful there on the heath, even though it was dark one could make out the heath and the pine-woods and the marshes stretching far and wide, it reminded me of that illustration by Bodmer that’s hanging in Pa’s study. The sky was grey but the evening star shone through the clouds, and now and then other stars were visible too. It was still very early when I arrived at the cemetery in Zundert, where it was so quiet, I went to have a look at all the old places and paths and waited for the sun to rise. You know the story of the Resurrection, everything there reminded me of it in that quiet cemetery this morning.”* [2]

In 2014, artist Loek Grootjans took the initiative for a reconstruction of this night walk. Artists, curators and writers took part, incorporating their impressions into texts, photographs and paintings. Publisher Roma published an account of this trip. Since then, Van Gogh’s Night Walk has grown into an annual public event.

2. Letter from Vincent to Theo van Gogh, Etten, April 8th 1877.



Participants of the first night walk: Loek Grootjans, Lorenzo Benedetti, Louis van Tilborgh, Teio Meedendorp, Anneke Hendrikx, Rebecca Nelemans, Roger Willems, Ron Dirven, Jos Boetzkes, Lucette ter Borg, Philippe Van Cauteren, Anne Geene, Frits de Coninck, Ronny Delrue and Koen Broucke. Oudenbosch station, 7 April 2014

PHILIPPE VAN CAUTEREN

Letter: to Vincent van Gogh

I have to write you a letter as well. I have been writing letters to artists for ten years now. It allows me to say something slightly different, as if I can whisper to the artist independently of any ceremonial ritual of the art world.
A letter to Vincent van Gogh is something different, of course. The correspondence with your brother now belongs to world heritage. These letters have been studied, annotated and translated into numerous languages. Therefor we know the genesis of an artist, the psychodrama of your creations. My sentences are therefore wrapped in hesitation and care. What can I add to your endless meticulous story? Let us call it a description of an experience, a commentary on an artistic project initiated by an artist. It now has been almost a year since a group of like-minded souls did a night walk at the invitation of Loek Grootjans, a reconstruction of a walk that you also did in 1877. Untrained feet and untrained bodies on their way from Oudenbosch to Zundert in the night of April 7 to 8th 2014. What the participants had in common was that they were professionally related to each other. Each of us is active in the world of art in the Netherlands or Belgium as an artist, curator, designer, scientist or director. I didn't hesitate for long when I was asked to join the walk. Shortly after the call, I immediately took my well-thumbed Meulenhoff pocket edition with a selection of your letters from the bookcase. I have had this book in my possession for more than 30 years and it will remain for at least another 30 years. Not that I regularly reread your letters. For me, the book is rather a 'reminder' of a certain kind of artistry which described or experienced as anachronistic for people nowadays. The walk, or what I remember about it. And I won't tell, that this artistic project almost literally costed me my life. It was cold and it was raining continuous. In scattered order of battle, the group whirled through the streets. I had made up my mind to regularly fix my thoughts on your experience. What did Van Gogh see when he passed the same spot? How was the darkness and the starry sky? How could the difference in vegetation and topology of the landscape be? Where would Van Gogh have rested? I practised, as if it were, what they call the 'verstehende' method in sociology. From full empathy and identification understand what the research object goes through. I walk

so I guess I'm thinking. I tried to record traces of recognition in the environment, almost like an archaeologist, to make an inventory of the invisible. A shrill contrast between the unique tormented romantic fiction about Van Gogh and the unreal changeable reality of the similar villages, paths and roads quickly became apparent. Once again it became clear to me that any reconstruction as reconstruction is meaningless, but that it is an excellent opportunity to test the recent past in its material and immaterial circumstances against the future. Your oeuvre remains almost unchangeable, but the way it is perceived is increasingly alienated from the intensity and radicality of its creator every day. Arriving at the farm in Rijsbergen on April 8th, a visit to the Getty Center in Los Angeles suddenly came to my mind. "The Irises" are hanging there shoulder to shoulder with work by Cézanne, Degas, Gauguin,.... Tastelessly dressed young girls pose next to your work as if they were their best friend. Painting as a pin-up, with a photo or selfie as proof they had been there. The artistic pilgrimage to Rijsbergen is a big contrast to the creepy strolling of cultural tourists in the Getty. But perhaps the physical effort of the walk gives a bigger opportunity to understand an artist's do's and don'ts than the supposed contemplation of a masterpiece abused by marketing and business.
A pilgrimage to a farm is perhaps worth more than strolling around a polished art temple.

Moen, January 26th 2015

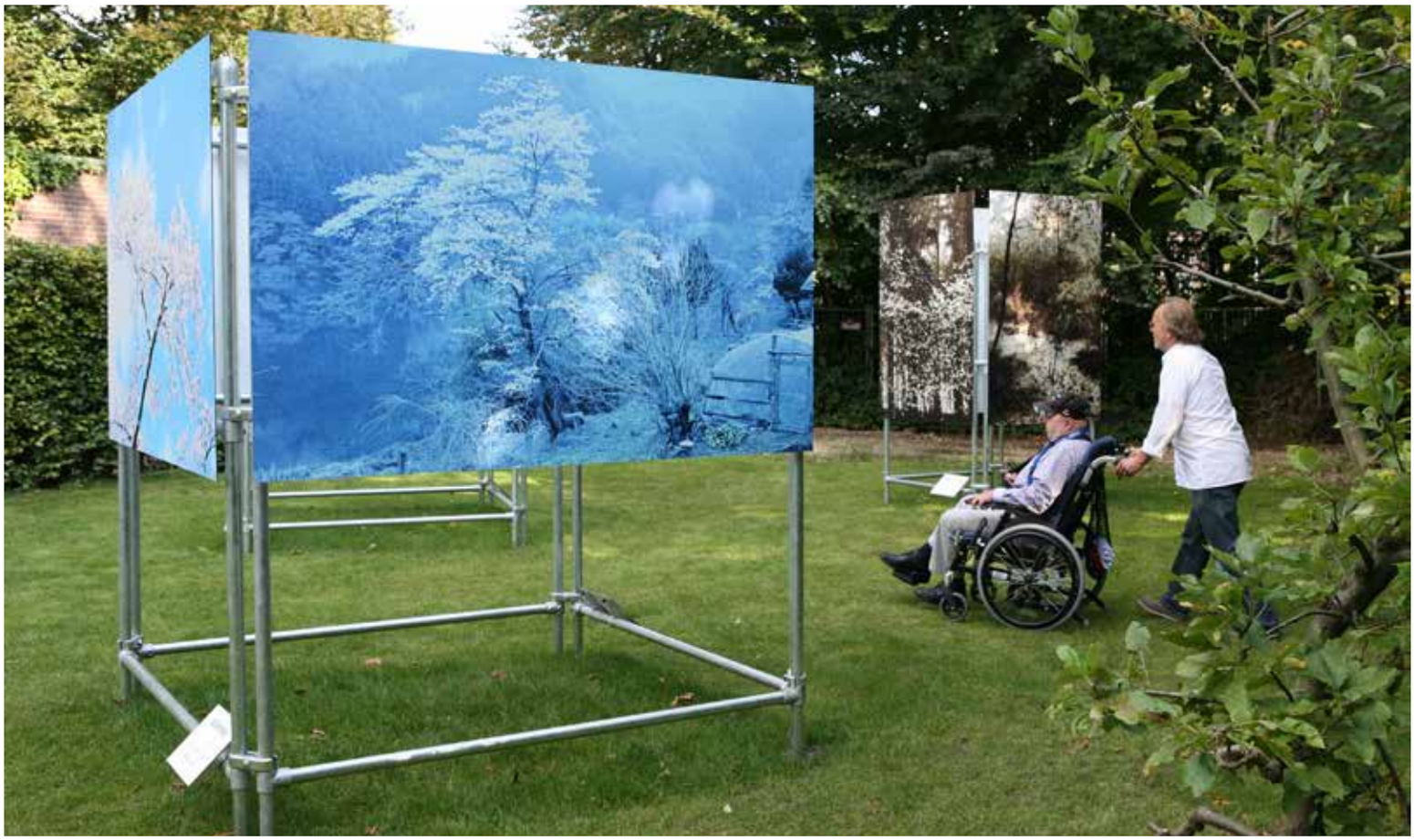
BredaPhoto: Nederland-Japan

Special projects are regularly set up from the guest studio. This is usually done in co-operation with other initiatives. For example, BredaPhoto has organized outdoor exhibitions of the photo series Parade by Tom Janssen during Corso Zundert and the Brabant Day in Heeze. As part of the Van Gogh Year 2015, the Van GoghHuis and BredaPhoto organized an exhibition with Dutch and Japanese photographers: Paul den Hollander, Hanneke van Velzen, Anne Geene, Aki Tanaka and Katsumi Omori. They showed their interpretation *'The World of Van Gogh'* in large format. The photographers were inspired by Van Gogh's love for nature. We saw the landscape around his birth village Zundert, the flowers from his mother's garden and the flowering fruit trees which he painted countlessly. In the subject of the blossom branches there is a strong relationship with Japanese culture. The 'sakura' (symbol of perishable beauty) also had a special meaning for Vincent van Gogh. His painting *'The Almond Blossom',* inspired by Japanese prints, is one of the most popular works among Japanese tourists visiting the Van Gogh Museum. Vincent's relationship with nature is made visible by the photographs of the Japanese and Dutch photographers and are related to the place where they were exhibited a special way: the garden of his family home full of flowers and fruit trees. Here you can still feel the impressions of his youth.





Tom Janssen, *Parade*, 2016





The world of Van Gogh, together with BredaPhoto, 2014-2015

Exhibitions op location

In an increasing number of co-operations with museums and presentation institutions, exhibitions are held from the Van Gogh AiR program at locations outside Zundert.

Dubbele Beelden

Together with the Stedelijk Museum Breda, the StadsGalerij Breda organized the solo exhibition Double Images of Peter Kantelberg in 2018. Before he worked in the guest studio in Zundert.



Peter Kantelberg, October 2016





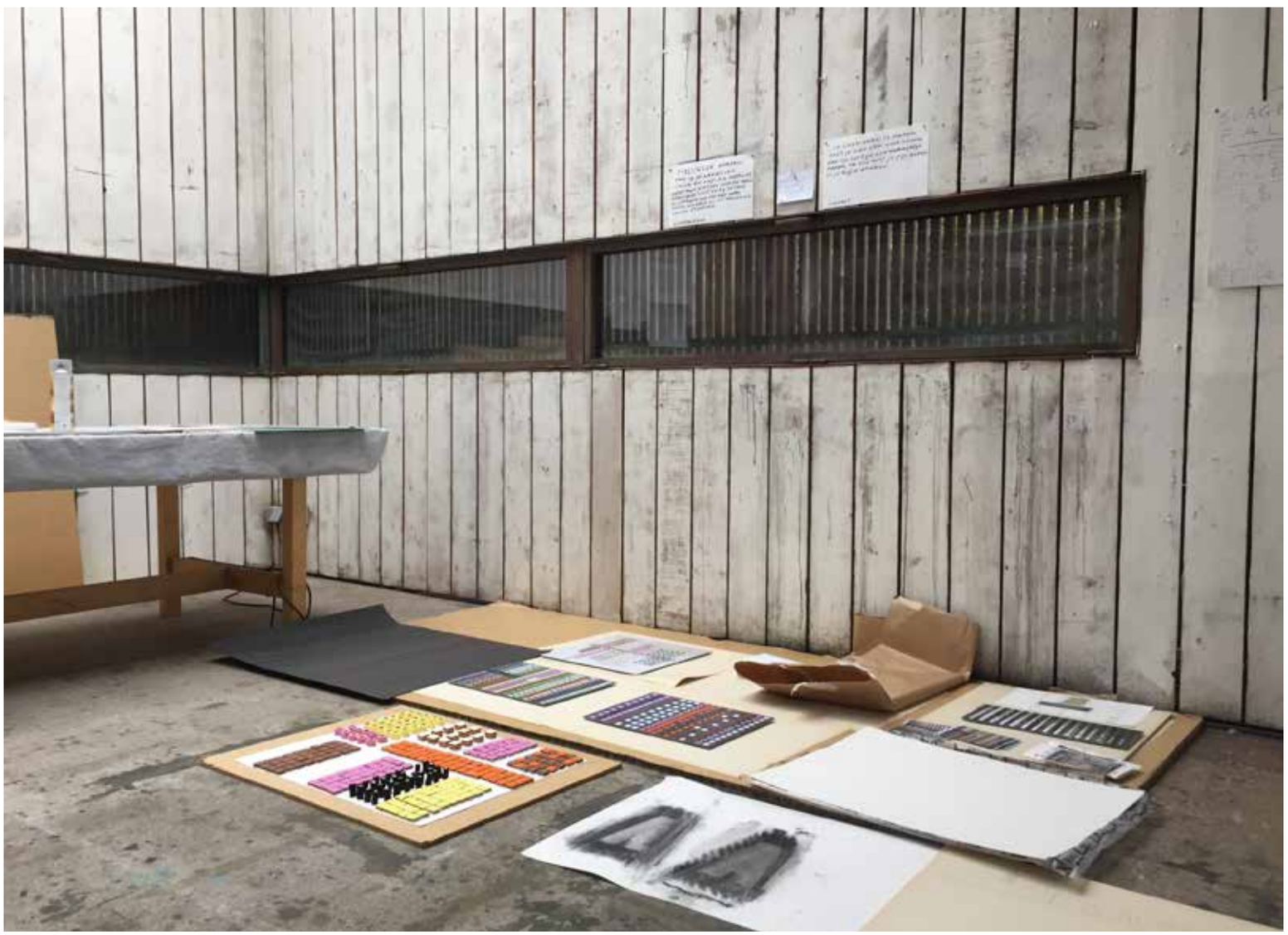
Peter Kantelberg, *Double Images,* together with Stedelijk Museum Breda, StadsGalerij Breda, 2018

Practice of Living

In preparation for the exhibition *Heavy as a bird* in the Stedelijk Museum Breda in 2020, Sef Peeters worked in the guest studio in Zundert.

Following this exhibition, the young artists Jordy Koevoets, Peter Bouwmans and Margot Zweers responded to the work of Sef Peeters in the presentation *Practice of Living* in the StadsGalerij Breda.





Sef Peeters, October 2018





Practice of Living, together with Stedelijk Museum Breda, StadsGalerij Breda, 2020

Dongen Revisited

The exhibition *Dongen Revisited* in the Stedelijk Museum Breda, following an exhibition about the nineteenth-century painting village of Dongen, you could see work of Dirk Kome, Tessa Chaplin, Patrick Van Caeckenbergh, Ruud van Empel, Marenne Welten, Olphaert den Otter, Domenique Himmelsbach de Vries, Abdol Motavassel, Ingeborg Entrop and Anna Lange.





PARK 013

The exhibition Nabeeld was organized in the autumn of 2020, in PARK 013 in Tilburg, with works from the Van Gogh AiR program of Ronny Delrue, Florette Dijkstra, Arpaïs Du Bois, Heringa/Van Kalsbeek, Wiesje Peels/Steffen Maas, Lennart Lahuis, Lieven Segers, Koen Vermeule and Renée van Trier. In preparation, the curators worked in the guest studio in Zundert.



Curators PARK: **Linda Arts** / **René Korten** / **Rob Moonen** / **Liza Voetman**, November 2019



Ronny Delrue, *Vincent van Gogh - Memory Revisited,* PARK 013 Tilburg, 2020



Nabeeld, PARK 013 Tilburg, 2020





Loek Grootjans, *Sunflower,* Vincent's Asylum, 2016

Vincent’s Asylum

Vincent’s Asylum by Loek Grootjans, was a unique project which was carried out in 2016. Grootjans felt a special affinity with the Zunderts artist. Not only had he dug through Van Gogh’s letters countless times, his admiration for Vincent seemed limitless. He had traveled to the south of France several times to find traces of his great hero. Traces which he collected, documented, preserved and also provided with a detailed description which gave them a special artistic-scientific meaning. His approach was so unique that he was invited as a table guest at *De Wereld Draait Door,* where he showed a bewildered Matthijs van Nieuwkerk bottles in which he had bottled Vincent’s traces from Arles and St. Rémy-de-Provence.

In 2012 Grootjans came to Zundert in the guest studio for a working period. This turned out to be the beginning of a long-term relationship between the artist and Van Gogh’s birth village. He regularly returned and again and again he thought of another project in his long-term research into the traces of Van Gogh. He carried out an archaeological research in the vegetable garden near the old sexton’s house. He preserved the fruits he found in preserving jars. Mummified pears, which were dug up from the ground by his dog, he poured into plaster blocks so that they would keep. In order to be able to show the contents of these white blocks, he had X-rays made. In the garden of Vincent’s mother’s behind the Van Gogh House, he saw a giant sunflower. When it had faded, he carefully pulled it out of the ground and took it to his studio, where he let it dry for a long time in order to preserve it. He also took the initiative to draw water from the well of Van Gogh’s original birthplace. He bottled this water in an edition of two hundred numbered bottles, which were offered for sale in the shop of the Van GoghHuis winking the tourist industry.

Parallel to these projects a plan was made for which Grootjans already did design sketches during his first stay in the guest studio. He wanted to build a new house for Vincent. Since Van Gogh’s departure from Zundert, he has continued to roam continuously and has never found a ‘home’ again. Grootjans wanted cover this lack by building an asylum for Vincent, a movable pavilion in which all traces of Van Gogh that he had collected over the years could be given a place.

It had to be a simple house. To give substance to this idea, he

made several atmospheric drawings in watercolor. These designs were the beginning of a dream to actually build *Vincent's Asylum.* The biggest hurdle in this venture were the costs. In the run-up to the Van Gogh Year 2015, however, opportunities arose. Van Gogh Brabant was willing to contribute. This was followed by Fonds Brabant C and the Mondriaan Fund. So there was a budget, but not nearly enough to engage architects and contractors. It seemed that this beautiful plan could not take place.

Then something arose in Zundert that can be called miraculous. The volunteers of the Van GoghHuis (more than a hundred) had always followed his actions from the sidelines with slight surprise, but also growing affinity with Loek Grootjans as a person and artist. Now it came to it, they suddenly stepped forward. *"We can build this pavilion,"* they said in choir. The artist was particularly pleasantly surprised. A feat of community spirit showed which he had never seen before. In Zundert this is called the 'parade feeling'. As for the annual parade of wagons decorated with dahlias, the whole village works together. Everything is possible and everything is done on a voluntary basis. This common force was now released for the realization of Vincent's Asylum. The Zundert architect Ton van Beek made the construction drawings for the pavilion based on Grootjans' design sketches. Companies from the village provided free building materials. Arborist John Frijters made his shed available. The facility team of the Van GoghHuis, including many retired construction workers, built the pavilion. They also took care of the transports. This is how Grootjans' dream of *Vincent's Asylum* was realized.

On March 30th 2016, the pavilion was located on the Markt in Zundert. It was presented during the first edition of Salon Van Gogh, a talk show by Van Gogh Brabant led by Cornald Maas and master of the table Axel Rüger. After this it went on tour. First to De Pont in Tilburg, then to S.M.A.K. in Ghent, BPS 22 in Charleroi and finally to Art Rotterdam Open Air in 2018. Vincent's Asylum was a beautifully designed and built pavilion in which Grootjans' traces of Van Gogh, with the giant dried sunflower from the garden of the Van GoghHuis as the masterpiece, came into their own magnificent.



Markt Zundert, 2016



De Pont Tilburg, 2016



S.M.A.K. Gent, 2016



Art Rotterdam, 2018


LOEK GROOTJANS
DE ZAAK VAN GOGH
VINCENT'S ASYLUM



Corso Zundert

Various projects are looking for mutual reinforcement in Corso Zundert. The first major co-operative project took place with the duo Heringa/ Van Kalsbeek. For six months they worked in the garden of the Van GoghHuis in a parade tent together with local corso designers on a series of free works of art. These were exhibited in the Van GoghHuis and afterwards in the Stedelijk Museum ‘s-Hertogenbosch at the exhibition Nachtvangst. During that exhibition, the artists even worked on a complete parade float and transported it to the courtyard of the museum in ‘s-Hertogenbosch. The car Cadavre Exquis (French for: excellent corpse) was a huge attraction there.



Heringa/Van Kalsbeek: *Kill your darlings*

Zundert is not only known as the birthplace of Vincent van Gogh, but also because of the flower parade. Every year, dahlias-filled floats drive through the village in a elongated procession. It takes place on the first Sunday of September. The inhabitants of Zundert celebrate exuberantly. It is the culmination of a common process of preparation: designing the cars, building the models, erecting the construction sites with tents, welding the structures on mobile bases, modeling the representations from steel wire, covering the frames with paper mâché and finally jabbing various colors of dahlias with which the cars are completely covered.

And then, on parade Sunday, the cars are pushed by hand out of the tents to the center of Zundert. Tens of thousands of people come to see this spectacle every year. There is admiration, but also tension. The hamlets compete among themselves for the honor of which hamlet has created the most beautiful car. The jury pays particular attention to the artistic quality. At the second passage, only the winner may stop at the market in front of the Vincent van GoghHuis. Then it comes to discharge. To loud applause, the pushers jump out from under the car cheering, from the stands, the other members of the hamlet pour in, they hug each other, tears flow, the designer is hoisted on the shoulders and is the first to receive the trophy to proudly show to the crowd. In the evening there is a big party for everyone. It will continue until Monday, when the cars are still on display for the people. A day later, the bulldozers come to rip it all to pieces. Not long after, the next parade is already being considered and the whole ritual starts again from scratch.

The flower parade has become a tradition in which everyone from Zundert is involved from an early age. The whole community seems to be caught by the ‘parade fever’. When Liet Heringa and Maarten van Kalsbeek saw the documentary Corsofever (director: Dorien Janssen), they also became infected. They visited the parade in Zundert several times and became particularly fascinated by the process of building the cars and even more by their demolition. As if they were carcasses being torn apart, the intestines exposed. During the demolition, they even bought pieces.



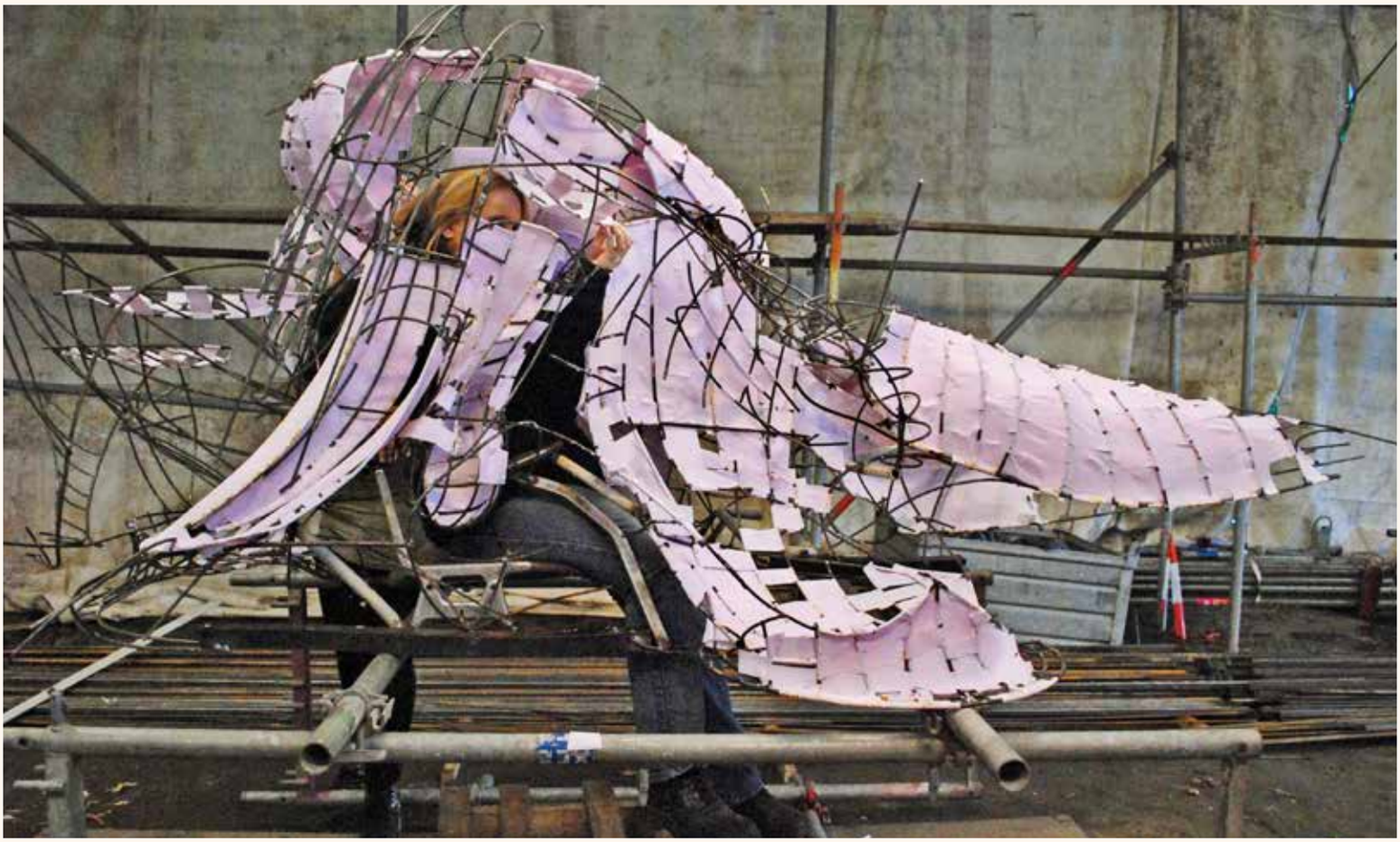


They integrated this into the work Prolong, which was exhibited from 2008 to 2010 at the pop festival Lowlands and at in the garden of Kasteel het Nijenhuis of Museum de Fundatie.

The desire to involve further into the Corso made Heringa/Van Kalsbeek start a co-operative project with Corso builders in Zundert in 2013. From March to July they stayed in the guest studio of the Vincent van GoghHuis. In the garden of the museum they built a real Corso tent. 23 Corso builders and designers signed up to work with the artists. Starting point was not to build a wagon, but to make artworks without designing before. They searched the experiment. Starting with a cow skull, free shapes were welded together. The steel frames were tilted, cut into pieces and reattached to different parts. One made something, the next continued or it was destroyed. Whilst, Heringa/Van Kalsbeek gave it a new direction all the time. The motto of this special cooperation project was ‘Kill your darlings’. And without a murmur everyone participated, being aware of the enriching creative process. A close-knit team was formed. A ‘mini-hamlet’, with its own heraldry and Corso t-shirts. Also the beer, the barbecue and after-party were not missing in the tent. Sometimes Van Gogh’s dream a ‘community of artists’, working together in harmony, came very close. Art and community touched each other in this project.

The interaction added value for both sides. The Corso builders stept outside their usual frameworks. They started to watch art in another way and also at their own work. Designer Dré Jacobs said it striking in the report that AVRO’s ‘Art hour’ made about this project: ‘I would be proud most if I could make a Corso design in the style of Heringa/Van Kalsbeek.’

On the other hand, the process has also influenced the work of the artists. This is clearly visible in the results. The remarkable creations that Heringa/Van Kalsbeek have made with the Corso builders of Zundert like the typical Corso technique of steel covered with paper, provided with a polyester skin, colored with pigments by the artists, gave an impressive scale enlargement compared to their previous work. Corso builders like to think in large sizes. Thanks to their input, the new works of Heringa/Van Kalsbeek are now even more monumental, with a raw expression.







Vik Muniz: Van Gogh's shoes

The Brazilian photographer Vik Muniz was invited by the Van GoghHuis in 2018 to create a work by Van Gogh in the garden with dahlias. Muniz, who lives and works in Rio de Janeiro and New York, is known for performances in which he copies famous works from art history using unusual materials such as paper scraps, rubbish or plants. Not with the intention to mislead the viewer, but to encourage reflection on the extent to which the image is reliable. Through his photographs he forces us to experience the process of seeing and perceiving stronger.
"I want to create the worst possible illusions which still convince the eyes of an average person... Illusions as bad as mine make people aware of the deceit of visual information and of the pleasure which can be derived from it. These illusions were created to dismantle the architecture of our concept of truth. Therefor, they are meta-illusions."

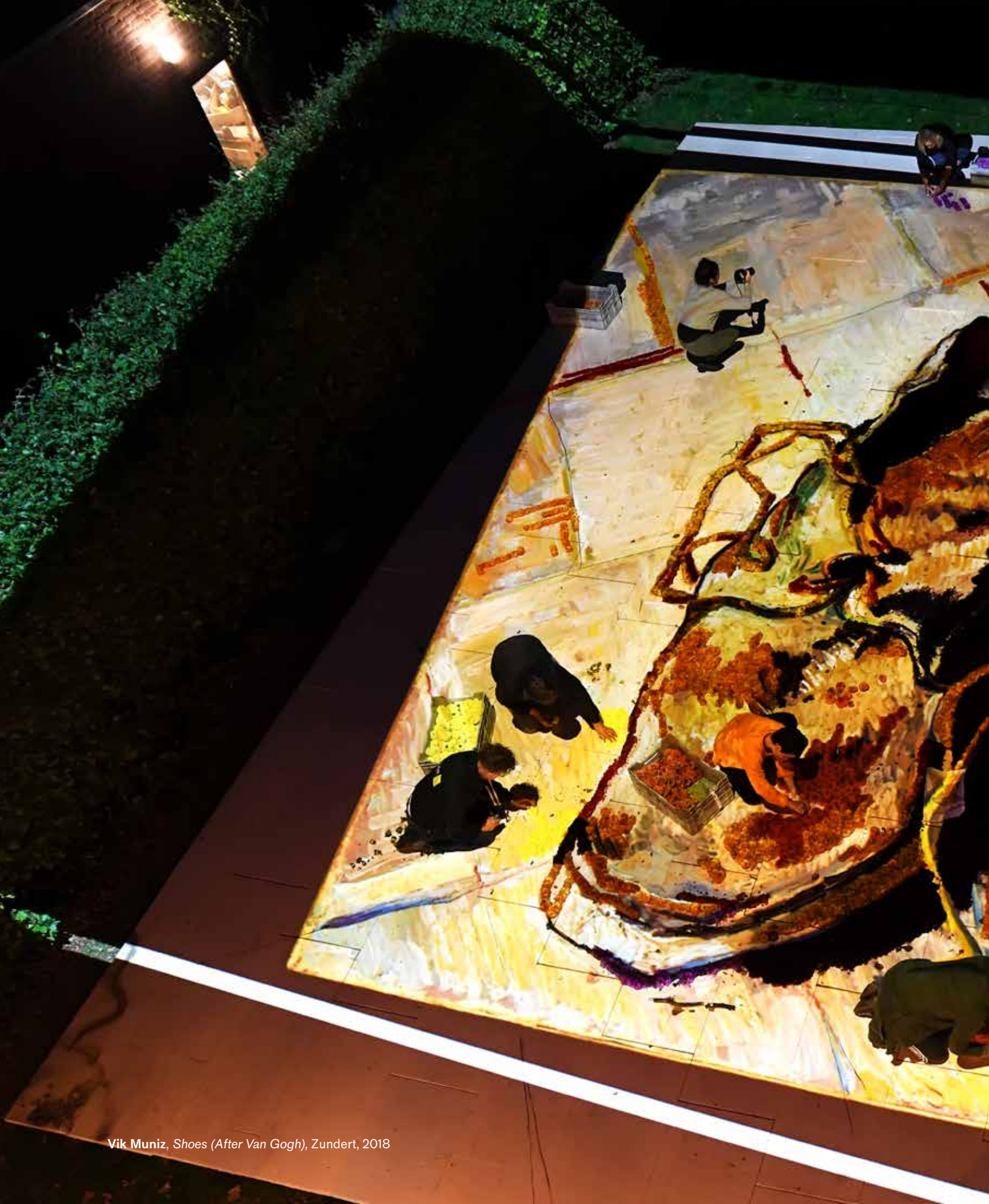




Vik Muniz, 2018

Vik Muniz chose to depict the last still life that Van Gogh made from a pair of shoes in Zundert. Vincent painted this canvas in 1888 in the Yellow House in Arles. For Van Gogh shoes had a strong symbolic meaning. Without really knowing what he wanted to express with them, we can imagine it is a kind of 'self-portrait'. The shoes bear the traces of his journey through life, his pilgrimage. On the other hand, they express his compassion for the working man. They have suffered and are worn out. Muniz also found this image interesting because from Van Gogh's perspective, the shoes on the floor, are the same as the audience could see his homage to Van Gogh on his birth ground in Zundert. From a high tower, Van Gogh's painting Shoes was projected onto a surface of 120 m2. Volunteers and visitors filled the image with more than 60,000 flowers. The dahlia tableau was open to the public during the Corso from a stage on the tower. Muniz took photographs of the work from that tower as a lasting result. He donated an edition of 25 C-prints to support the Van Gogh AiR program.[3]

3. Parallel to this project, the Van GoghHouse had the exhibition After Van Gogh. Together with works of Suat Ogüt, Matthew Day Jackson, Raul Ortega Ayala, Niek Hendrix and Stijn Peeters, there photographs of Muniz after Van Gogh's Irises and Vase with Sunflowers.



Vik Muniz, *Shoes (After Van Gogh)*, Zundert, 2018

Mentor project Marc Mulders

In 2014, the Vincent van GoghHuis presented the exhibition *7 young painters* in Zundert. At this exhibition the results of a special mentoring project by Marc Mulders were shown. Under supervision Seven young talents each worked in the guest studio for a month. The participants were Tessa Chaplin, Jorn van Leeuwen, Eefje Goos, Josine Timmer, Anne Forest, Roos Holleman and Niek Hendrix. Mulders supervised their work procedure intensively. In addition to studio visits, he organized discussions about art and art practice, to which he invited various connoisseurs. The aim was not only to help the young artists in their work, but also to make them feel comfortable in the world of museums, galleries, fairs and art criticism. Mulders' involvement was so big that he invited some of the young painters to participate in his exhibition Windows in Kunsthal KAdE in Amersfoort. The enthusiasm of the participating painters was big. Especially at the beginning of their career, just from the Art Academy, the knowledge and support of an experienced artist like Mulders are of great importance. Marc Mulders' mentoring project was at the same time as the exhibition *Sunflowers: Erik Andriesse + Marc Mulders* in the Van GoghHuis.



Marc Mulders, poster, 2014



7 young artists in Zundert, from left to right **Josine Timmer**, **Eefje Goos**, **Tessa Chaplin**, **Jorn van Leeuwen**, **Roos Holleman**, **Niek Hendrix**, **Anne Forest**, **Marc Mulders**, **Ron Dirven**, 2014 (Photo: Reinoud van Vught)



Eefje Goos, February 2014



Roos Holleman, May 2014



Ronald Zuurmond op atelierbezoek bij Roos Holleman



Jorn van Leeuwen, January 2014



Niek Hendrix, June 2014



Anne Forest, April 2014



Tessa Chaplin, December 2013



Josine Timmer, March 2014



Marlene Dumas, *Wrijving van gedachten | Antwerp - Zundert,* 2015

Friction of thoughts Antwerp - Zundert

In the context of the Netherlands-Flanders year *Good Neighbors* in 2015, the Vincent van GoghHuis organized an exchange project with the Museum of Contemporary Art Antwerp (M HKA) and the international residency project AIR Antwerp. *Friction of thoughts* was meant to join Dutch and Flemish artists around the Belgian-Dutch border. To what extent are we aware of each other's artistic climate? What are similarities and what are differences?

As an inspiration, Vincent van Gogh offers all artists and art lovers a good breeding ground for an artistic dialogue. Born in the border village of Zundert, Vincent van Gogh himself went to Antwerp in 1885 to visit the Art Academy and to meet soul-mate artists. He liked the city. He wrote to his brother Theo about it: 'Here I find the friction of thoughts which I look for.'[4]

In the Van GoghHuis an exhibition was held of leading Dutch

4. Letter from Vincent to Theo van Gogh, Antwerp, January 28th 1886.



Fred Bervoets, *Friction of thoughts | Antwerp - Zundert,* 2015



Emo Verkerk, *Friction of thoughts| Antwerp - Zundert,* 2015



Luc Tuymans, *Friction of thoughts | Antwerp - Zundert,* 2015

and Flemish artists, with works of Emo Verkerk, Fred Bervoets, Luc Tuymans and Marlene Dumas.

In their work Verkerk and Bervoets are different in character and temperament, but they share a strong fascination for Vincent van Gogh. The philosophical minded Emo Verkerk, who lived and worked in Antwerp for a while, made a series of canvases with Van Gogh in the main role special for this exhibition. Next to the young Vincent, we also see his mother, Albert Camus and a 'tribute to Bill Leavitt'. The eccentric Fred Bervoets from Antwerp has been paying homage to Van Gogh since the eighties. With artists of De Zwarte Panter he went from Zundert – via Antwerp – to Auvers-sur-Oise (Van Gogh's place of death). At the exhibition a painting and etching of him were shown in which he expressed his admiration for Van Gogh in a magnificent way. *'Van Gogh was the missionary of modern art', says Bervoets. 'Miserabilism and 'la grande pensée'.* The poster shows Bervoets' etching Lonely Café, on which a red blood trail symbolizes the artist's agony.



Photography and specifically Polaroid play an important role in the works of Tuymans and Dumas,. The photo literally acts as a source for the painting. For the first time in the Netherlands, the Van GoghHuis presented a great selection of Polaroids by Luc Tuymans from the collection of the M HKA, supplemented with graphics. From Marlene Dumas two collages with watercolors were exhibited, and some paintings which she made in the early nineties in together with clients of GGz Breburg in Breda. For this project, whilst she also painted portraits of clients and staff, she used Polaroids being study material. Dumas wrote in relation to this:



Nel Aerts, October-December 2015



Lieven Segers, January-March 2016

'Van Gogh painted the artificial colors of the Polaroid before the Polaroid camera was invented'.

The exhibition, which was opened by M HKA chairman Ernest van Buynder, was supplemented with some recent works of the talented Dutch and Flemish artists Nel Aerts, Lennart Lahuis, Lieven Segers and Niek Hendrix. During the this exhibition, Lahuis and Hendrix worked as 'artist-in-residence' in Antwerp, Aerts and Segers worked in Zundert. Nav Haq (curator of M HKA) was as mentor.



Floor Snels, December 2019



.St. Joost | Van Gogh AiR Award

In 2018 it is agreed with St. Joost | School of Art & Design that students from all disciplines of the Art Academies in Breda and Den Bosch can apply for a new final exam prize doing a residency in Zundert. The Van Gogh AiR Prize is (in addition to the existing Jeroen Bosch Prize) an annual prize for graduating talents. In 2018 the prize was awarded to Ian Skirvin, in 2019 to Floor Snels and in 2020 to Fenna Koot and Tosja van Lieshout.

Another cooperation between the Art Academy, and the Stedelijk Museum Breda, was the project *Maiden flight*. It was part of the exhibition Rocket Launch– New visual art in Breda at the Stedelijk Museum Breda. Six alumni of St. Joost got the challenge to make an exhibition in the StadsGalerij Breda. Ian Skirvin and Esther Schaminee, two alumni from 2018, chose four graduates from the 2019 class: Linda Bresser, Stan Gonera, Pjotr van Leeuwen and Marloes Vreeswijk. They shaped the exhibition, with the challenge to completely metamorphose the building. There lived a poet in the attic and outside they erected a monument for vagabonds.



Fenna Koot, December 2020



Frank Havermans, *Working on the margins*, (Gastatelier ZIN, Vught), exhibition bkkc, Tilburg, 2018

Working on the margins

With a retrospective exhibition and symposium at the Brabants Kenniscentrum Kunst en Cultuur (bkkc) in Tilburg, entitled Working on the margins, a provincial platform of residencies was set up in 2018.[5] AIR Platform Brabant focuses on visibility, promotion and exchanges with international residencies.

5. AIR platform Brabant bestaat uit TAC Eindhoven, De Fabriek, Van Gogh AIR Zundert, Witte Rook, sundaymorning@ekwc, Beeldenstorm/Daglicht, Baltan Laboratories, Gastatelier LeoXIII, SEA Foundation, Annatopia/De Boshut, Het Atlas Initiatief, Ecodorp Boekel, United Cowboys, Park Tilburg and AIR De Missie.

Diana Roig paints Vincents *Starry Night*

An explosion of shape and colors. You feel and experience the sensations on the canvas, which swirls with greasy paint stripes next to and over each other. The energy goes further, much further, than a quiet storm. Stir souls are at work here. With an abruptness close to Van Gogh's restlessness and energy in intensity, perhaps are even equal. Diana Roig goes completely crazy in her ode to Vincent van Gogh.

During a performance at the Zundertse Cultural night Starry Night in July 2018 she started on the sounds of uplifting music, she applied the first layers on the monumental canvas (4×2 meters) which she further completed and made perfect in the following weeks during her residency at the Van GoghHuis.

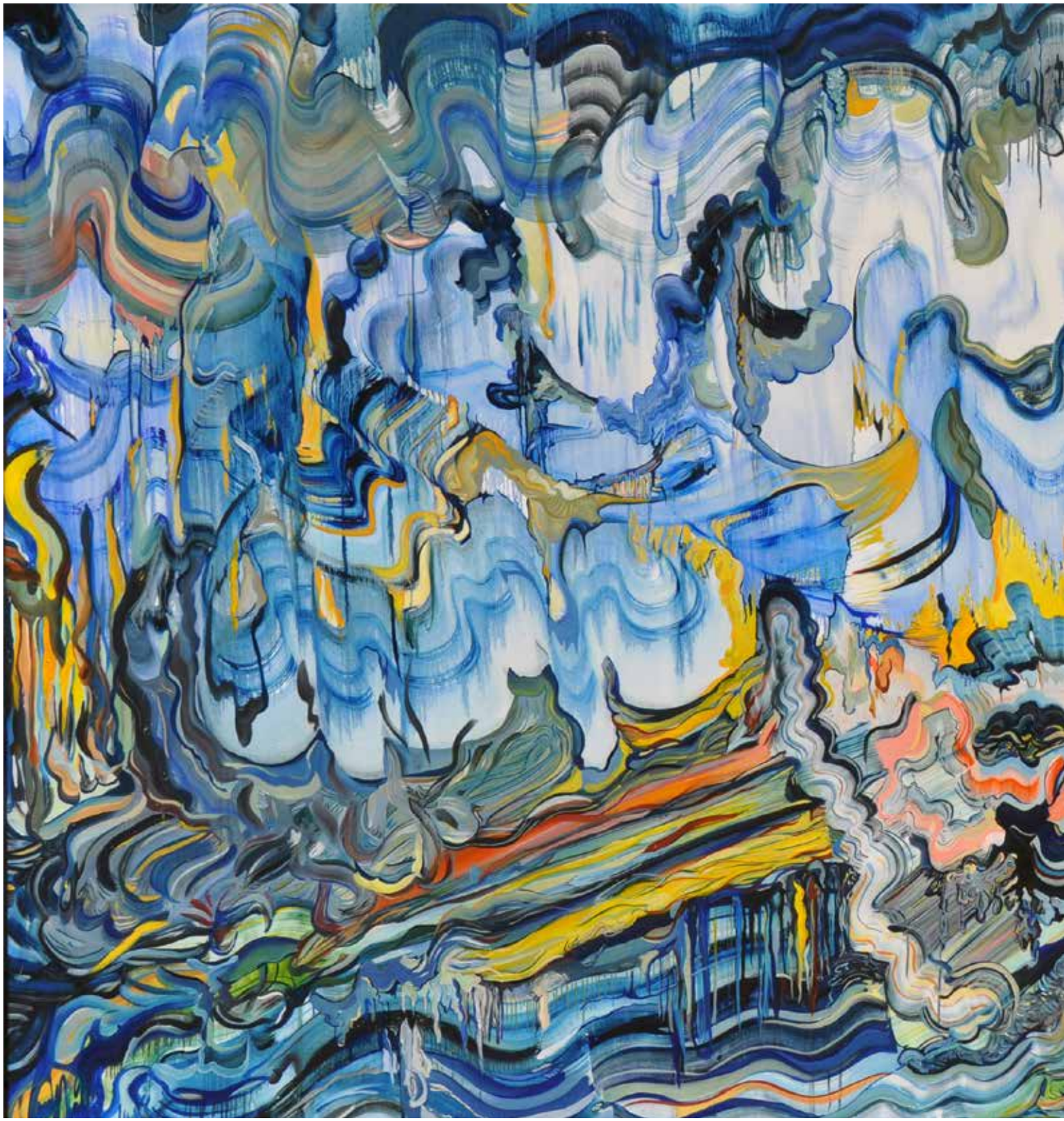
Previous to this, she had visited the original painting at the MoMA in New York for inspiration, but the reference to Van Gogh's masterpiece should not be performed too literally. Not the way her grandfather, a great admirer, used to do in his almost exact copies after Vincent. Not a tiny delicate village with a church and a cypress painted under a starry sky. It should be more an afterimage in abstract shapes and colors with which she wanted to depict the intention and intensity of *Starry Night.*

She had seen the work before in a vision. Now the big challenge waited for her to capture the vision on the canvas. The power of the colors were of great importance. She searched for tubes of oil paint with Italian brown-pink lacquer, Guttegom lacquer (yellow) and old Dutch blue. Not the muted tones for which the Dutch painting had become known, but southern sunny colors, which she remembered from her birth country Argentina which Van Gogh searched for in the Provence. On a surface of very wide waving and curling paint stripes more balanced brush keys appeared which created depth and evocative shapes. She kept the immense sky rough with dripping accents. Subtle references to the small village appeared in the surface. Let's say Zundert. In addition, centered, where Vincent painted the church spire, she opted for a more general expression of spirituality, not tied to a dogmatic religion. And finally, where Van Gogh covered the left part with the silhouette of a cypress, she painted the impression of a weeping willow which she remembered from her childhood in a village on the Linge.

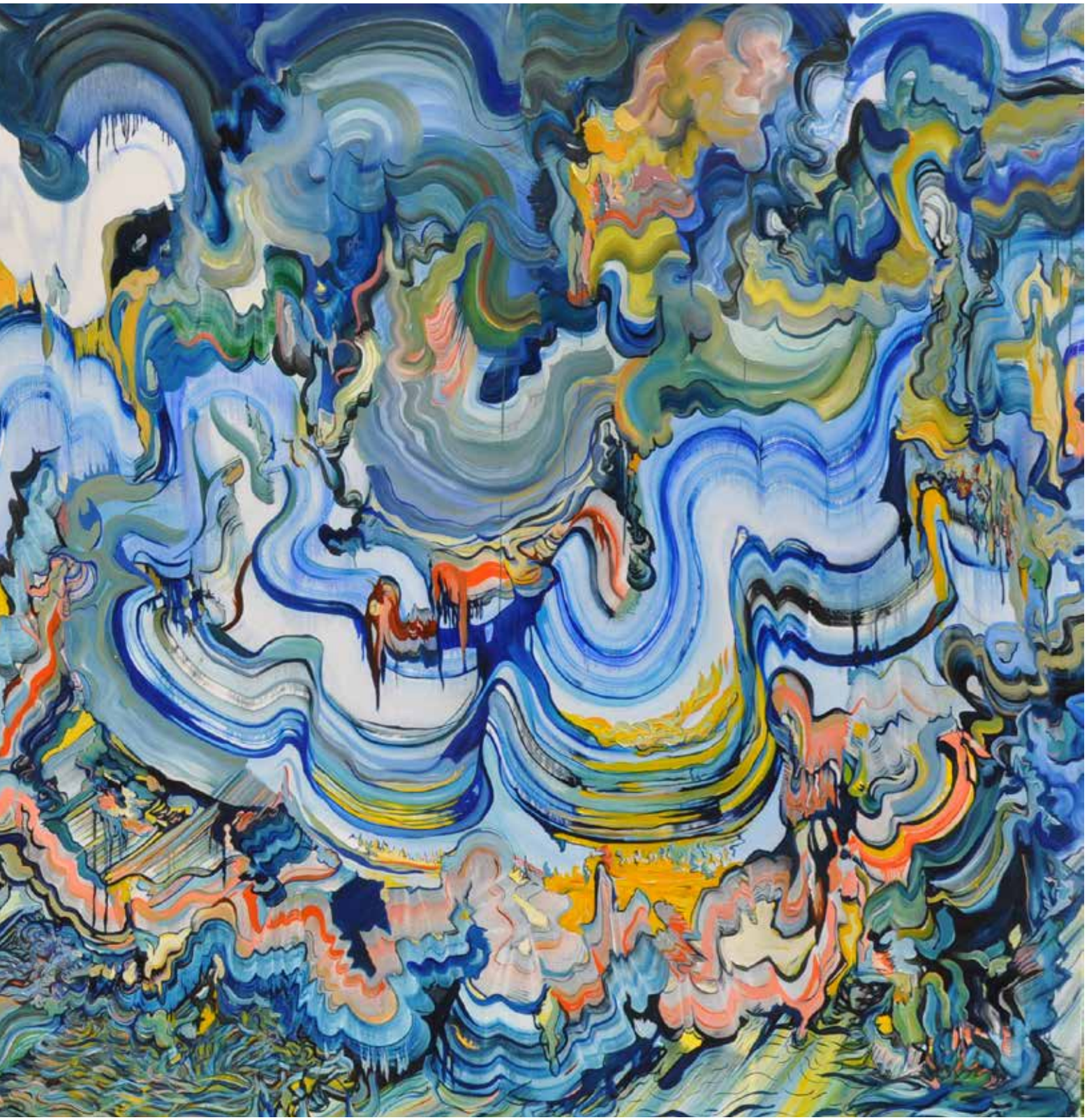


Diana Roig, July 2018

The suggestive power of Roig's shapes and colors make her *Starry Night* into a magnificent canvas, a masterpiece. The work was presented at Art Rotterdam and purchased by the Ministry of Foreign Affairs. It has been given a spot in the Dutch embassy in Rome.



Diana Roig, *Starry Night*, 2018, Collection Ministry of Foreign Affairs





Dorien de Wit, April 2020

ESTHER VAN ROSMALEN

TIME IS THE LONGEST DISTANCE BETWEEN TWO PLACES

Dorien de Wit explored the roads and lanes of Zundert from her vegetable garden house in Amsterdam. It was her intention to walk as an Artist in Residence in the Brabant village in order to use the views she would encounter, and to explore old village maps and conversations with residents, to make an audio work that encourages the listener to follow Vincent van Gogh's footsteps. However, the outbreak of corona moved social life behind the front door, and made the working period digital.

Stay

The title of the working period is *Stay Away and then in the sense of (far)Away and Stay.* Although a lot has changed, there is still the plan to make an audio walk. For that purpose, Dorien previously had visited Zundert to explore the medium of walking on the spot.

'I see walking as a way to really see a scenery. A walk as to make a drawing by describing Vincent's environment. In his letters he draws with words and he tells about his struggle with perspective, from that aspect I want to design the walk. Although I would have preferred to have talked to people in Zundert. It is about time and distance, literally because I now work from home as a resident and view Zundert by Street View, but also figuratively because Vincent's letters bridge time and distance too. We can still read them while they were meant for someone else. It is the question what it means to be somewhere where you aren't. Distance now has become very charged, I am more at home now than ever, being homesick for moments that cannot happen. So many things that now unintentionally start to count.'

Your leg freezes in the act

Although walking with Vincent in Zundert wasn't possible, Dorien decided that it should not overwhelm the process. A tangle of common threads in notes, alternative scenarios and lots of screenshots accumulated, although every plan that developed was about where she had wanted to be.

'A new environment does something to my observation, as if I get new eyes. That is what I miss in the process of making now. Like you're halfway stepping, your leg freezes in the act. Distance and absence guide me now. Through my screen I intuitively choose spots for a story, beautiful familiar spots as beech hedges that lead to the brook where Vincent went fishing. Also to

spots that are not directly related to him, such as a parking place. It doesn't only have to be idyllic. Walking is changing the gaze. I worked with video before, and wondered what it would be like if the viewer was the camera and the film was all you see

around you. Language can do that when you take it from the paper to create an environment with it. The audio walk directs the listener with directions and sounds in order to find to a new discovery of the spot. It encourages an act in which the listener is free and I only decide time. Walking as a unit of time.'

Enchanting street views

Dorien is a voyager without going to distant regions. Traveling as a fact fascinates her in the feeling that you are crossing a border. She loves travel books and unknown digital regions.

'Google Street View is wonderful to wander around, you drop a pegman in one place and come from nowhere into a new environment. I have a preference for dead ends, islands and coastlines. Places where the land ends. I like to do this in between as a kind of holiday. The distortion in the images can be beautiful. Sometimes I am suddenly surprised by a distortion in the image like a drop of water on the lens or the horizon that seems to warp. A tree with a kink suddenly straightens, and in one step you go from summer to winter.'
Digital-only experiences. Now I try to escape to, my journey in Zundert which I would have liked to make.'

Between the past and the present

A month would have been too short to do this job anyway. The intention to come is there, but the date has not yet been determined. However, the title has now been changed into Flight Points.

'The title Flight Points came into my mind while reading Vincent's letters searching quotations. Flight points or vanishing points are points that are outside the frame of the drawing. They are necessary to suggest depth. I started to delve more into perspective and found a book from the thirties in which all kinds of guidelines and tips for drawing are explained. By looking from different perspectives, you watch yourself and the other in a different way. My walk will be about the experience being in a different spot while you are moving between past and present. Therefor I want to add sound which I will I record on the spot or in other spots, maybe even sound from the past. Subtle natural sounds which will guide you when you are unaware.
Now, now it are only intentions of which I don't know if or when I will be able to carry them out. Still, it may sound paradoxical, but because I tried to reach Zundert from a distance, although it was only in my mind, I felt more connected to Van Gogh.'

Esther van Rosmalen, artistic director and permanent author at Witte Rook, has been talking to the artists who stay in Zundert since 2017. The conversation, which takes place at the end of a working period, is intended to clarify the value of residencies for artists and that of Van Gogh AiR in particular. With Vincent van Gogh as an inspiration, man and artist, reflect ones own work and the introduction to Zundert. Each conversation is summarized in an article, which you can read on the online platform witterook.nu.



Karin Borghouts, Zundert - Oude Buisse Heide, 2018

CATALOGUE



Marc Mulders

Sunflowers in flower field 1,
2013, oil on canvas, 50 × 60 cm
collection Kunstfonds Vincent van GoghHuis



Marc Mulders

Sunflowers in flower field 2,
2013, oil on canvas, 50 × 60 cm,
collection Kunstfonds Vincent van GoghHuis



Ronald Zuurmond *Untitled,*
2021, oil on canvas, 120 × 140 cm,
artist's property

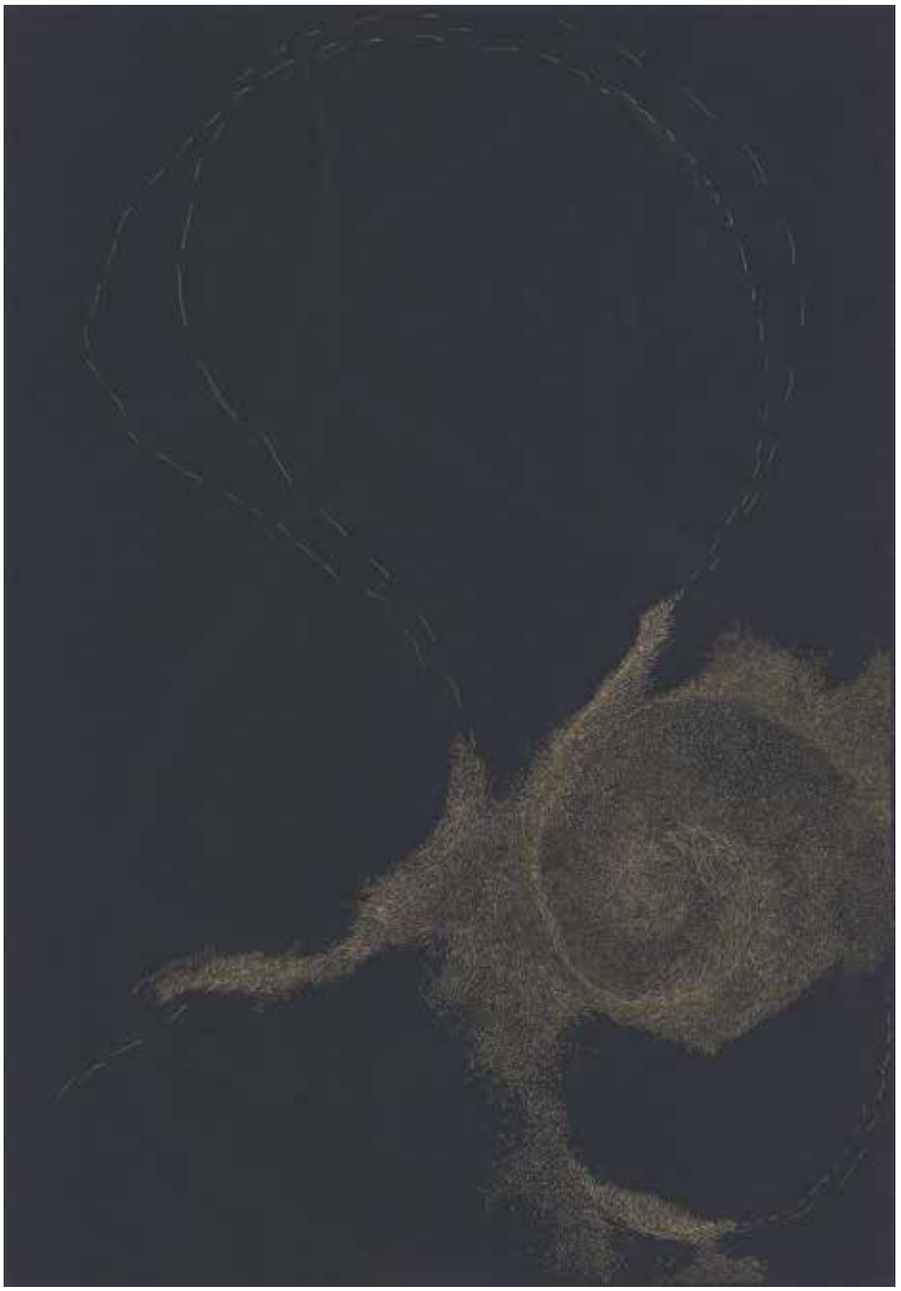


Ronald Zuurmond *Winter (sunflowers),*
2021, oil on canvas, 50 × 45 cm,
artist's property

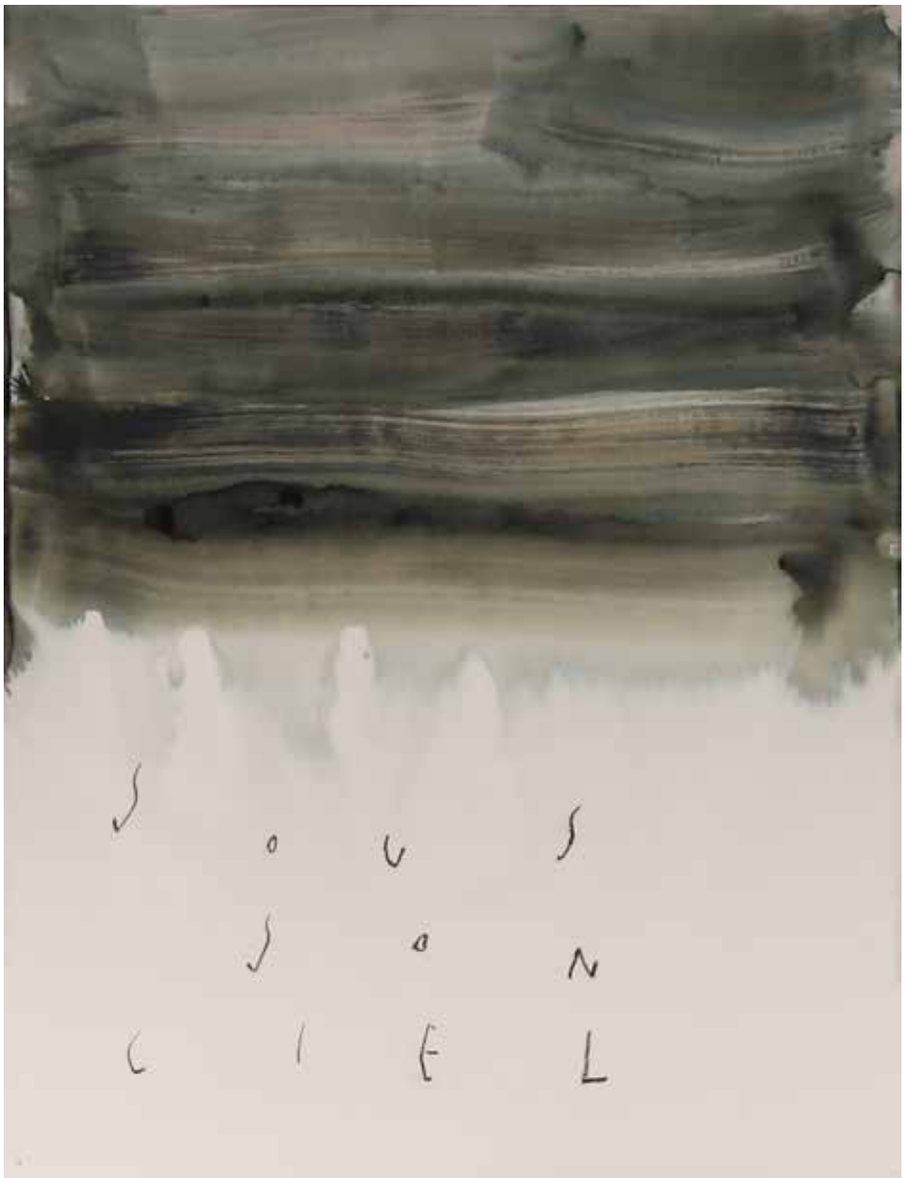


Ronald Zuurmond

Restrained
2012, oil on canvas, 35 × 30 cm,
artist's property

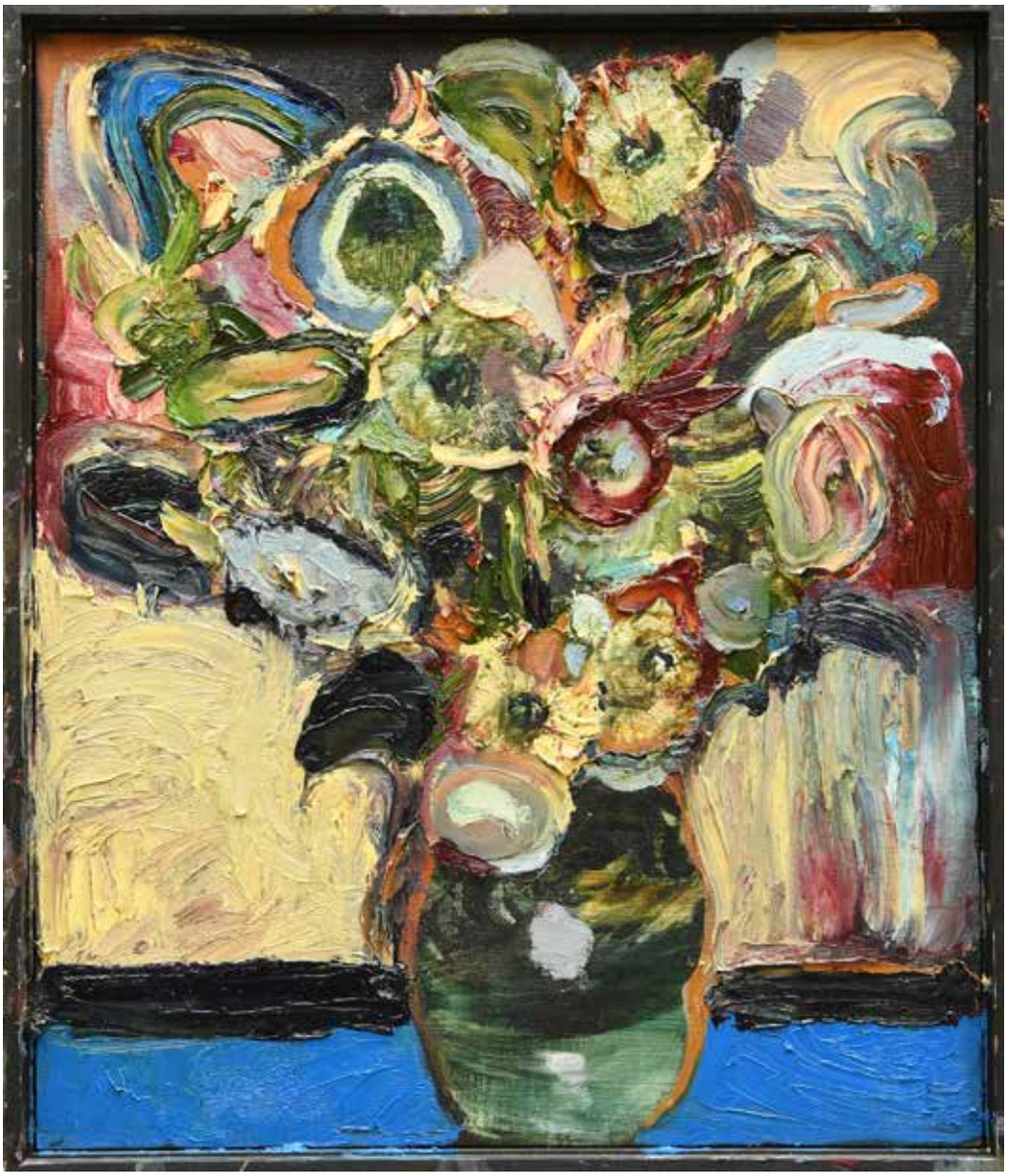


Sylvie De Meerleer *Where Movement finds Stillness,*
2019, gold-coloured pencil (Faber Castell) on dark blue Japanese paper,78,5 × 54,5 cm, collection Kunstfonds Vincent van GoghHuis



Arpaïs Du Bois

Sous son ciel,
2017, mixed technique on paper, 73 × 55 cm,
collection Kunstfonds Vincent van GoghHuis



Matijs van de Kerkhof *Sunflowers,*
2021, mixed media on board, 62 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



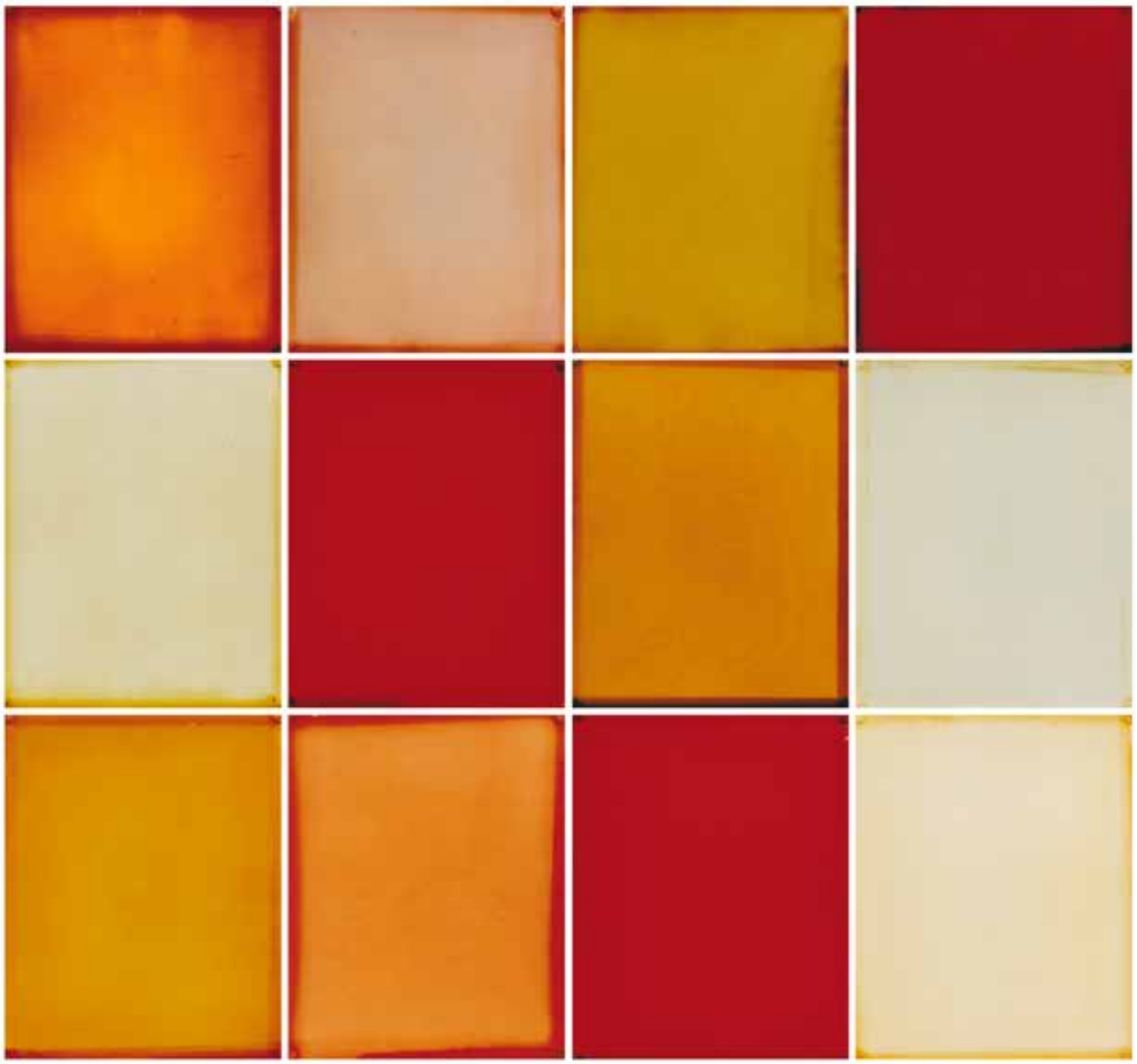
Diana Roig

Roots of Trees,
2021, oil on canvas, 180 × 220 cm,
artist's property



Tessa Chaplin

Untitled,
2020, oil on canvas, 200 × 140 cm,
artist's property





Arja Hop & **Peter Svenson**

R*esidues of trees around the Van Gogh AiR, Zundert – comparison between before and after the equinox, 2020, 24 Florachromes, each* 162 × 174 cm, collection Kunstfonds Vincent van GoghHuis



Arjan Janssen

Untitled,
2016, oil on canvas, 60 × 45 cm,
collection Kunstfonds Vincent van GoghHuis



George Meertens

Memento Paradou,
2016, oil on canvas, 90 × 80 cm,
collection Kunstfonds Vincent van GoghHuis



Reinoud van Vught *Untitled,*
2008, oil and acrylic on canvas, 130 × 110 cm,
collection Kunstfonds Vincent van GoghHuis



Reinoud van Vught *Zondert titel,*
2006, oil and acrylic on canvas, 100 × 80 cm,
private collection



Karin Borghouts *Blossom Branch in a Glass (after Van Gogh),* 2018, archival pigment print, 42 × 30 cm, private collection



Karin Borghouts *Sunflowers (after Van Gogh),*
2018, archival pigment print, 97 × 73 cm,
private collection



Paul den Hollander *Luminous Garden,*
2014, pigment print on Hahnemühle, 40 × 30 cm,
collection Kunstfonds Vincent van GoghHuis



Jacobien de Rooij

Gone,
2015, gouache, pastel-chalk, charcoal and conté chalk on paper, 64 × 48 cm,
collection Kunstfonds Vincent van GoghHuis



Ruud van Empel *Van Gogh #7,*
2020, Archival Pigment Print, 84 × 60 cm,
collection Kunstfonds Vincent van GoghHuis



Loek Grootjans *Storage for distorted matter - Vincent's Sunflower,* 2013, dried sunflower, 200 × 150 × 50 cm, collection Kunstfonds Vincent van GoghHuis



Wiesje Peels & **Steffen Maas**

Frostnets,
2015, inkjet print on dibond, 40 × 118 cm,
collection Kunstfonds Vincent van GoghHuis



Heringa/Van Kalsbeek *Baining,*
2013, steel, paper and resin, 310 × 160 × 120 cm,
artist's propertys



Roos Holleman

Wardrobe for the 21st Century,
2020, pastel chalk on cotton paper, 152 × 102 cm,
artist's property



Roos Holleman

Study skins,
2020, pastel chalk on cotton paper, 152 × 102 cm,
private collectio



Erik Andriesse *Sunflowers,*
1986, acrylic paint on corrugated cardboard/wood,
each 230 × 85 cm,
collection Kunstfonds Vincent van GoghHuis



Wenda Kieskamp *Untitled,*
2011, oil on canvas, 30 × 40 cm,
collection Kunstfonds Vincent van GoghHuis



Jenny Ymker

Memory of a Garden,
2019, photo in light box, 27 × 39 × 19 cm,
collection Kunstfonds Vincent van GoghHuis



Bettie van Haaster *Vegetable Garden,*
2018, tempera on canvas, 40 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



Kurt Ryslavy *Who's afraid of gardening,*
2018, video,
collection Kunstfonds Vincent van GoghHuis



Eva Krause

Corso,
2020, oil on canvas, 185 × 145 cm,
collection Kunstfonds Vincent van GoghHuis



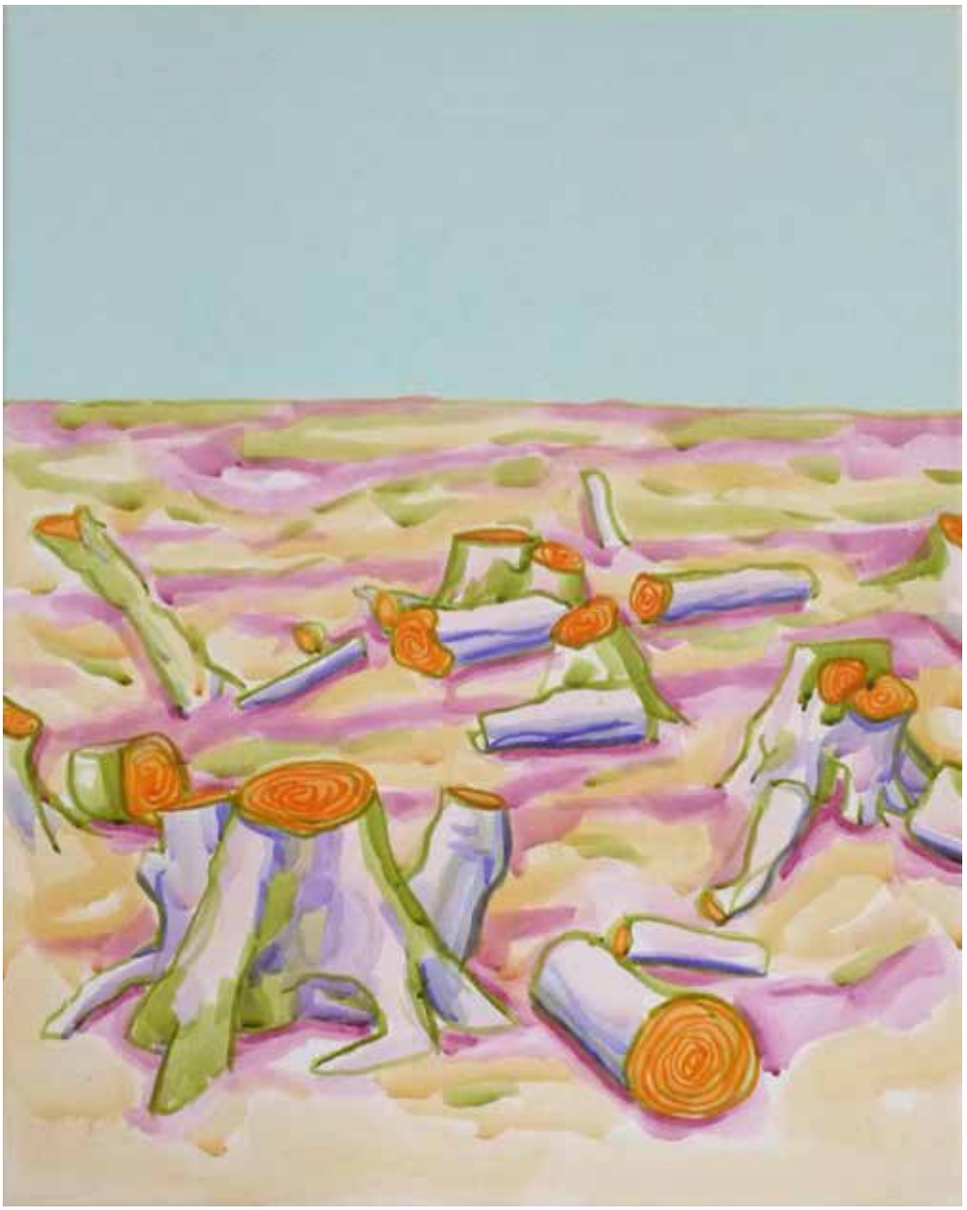
Carlijn Mens

Preserved places,
2018, charcoal on cardboard, 81 × 111 cm,
collection Kunstfonds Vincent van GoghHuis



Betsy Green

A sense of place Van Gogh,
2021, Pinhole photo, gelatin silver print on barite paper tinted with sepia, 100 × 100 cm,
collection Kunstfonds Vincent van GoghHuis



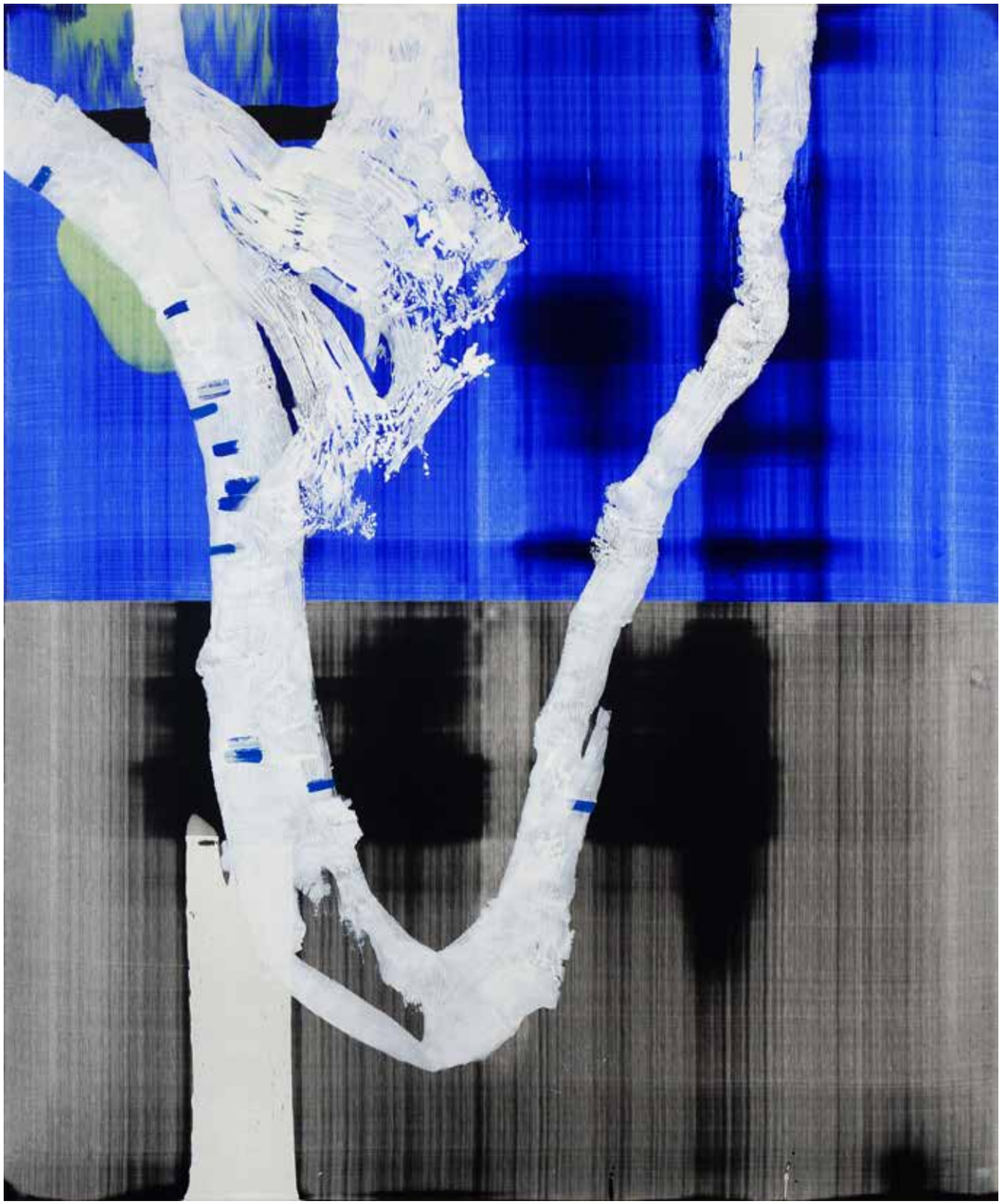
Renske van Enckevort *Stams,*
2019, acrylic on canvas, 50 × 40 cm,
artist's property



Renske van Enckevort *Stam I,*
2019, acrylic on canvas, 35 × 30 cm,
private collection



Noortje Haegens *Beyond Trees,*
2017, video,
collection Kunstfonds Vincent van GoghHuis



René Korten

Vinc-ent,
2019, oil on canvas, 120 × 100 cm,
collection Kunstfonds Vincent van GoghHuis



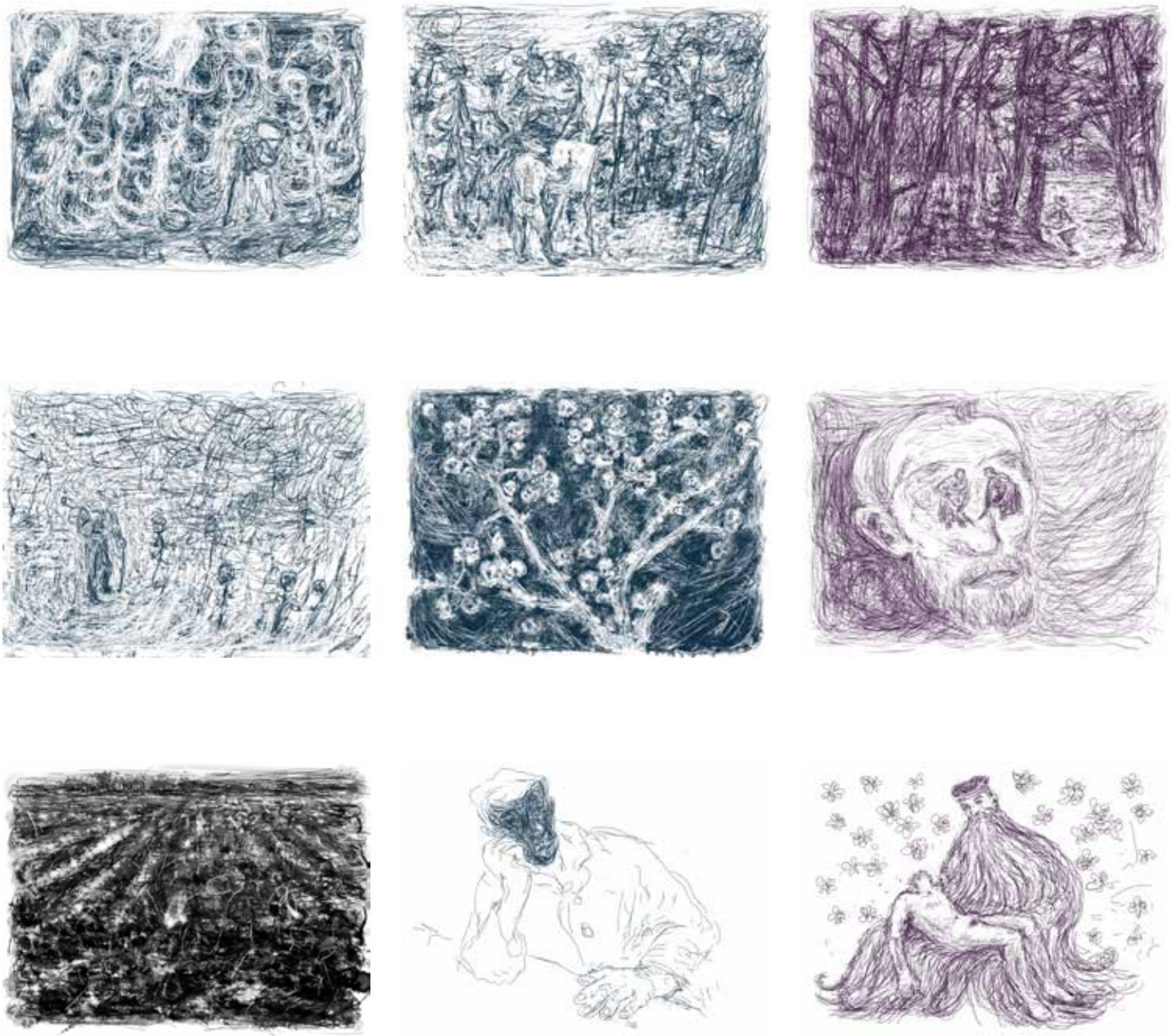


Robert Zandvliet

Rain in Auvers,
2015, oil on canvas, 144 × 450 cm,
collection Museum Voorlinden, Wassenaar



Han Klinkhamer *Buisse heide,*
2011, oil on canvas, 50 × 70 cm,
collection Kunstfonds Vincent van GoghHuis



Han Klinkhamer *Ipad drawings,*
November 2011



Stefan Peters

Untitled,
2019, oil on gold leaf on panel, 80 × 60 cm,
collection Kunstfonds Vincent van GoghHuis



Ralf Kokke

The digger,
2020, eggtempera on canvas, 70 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



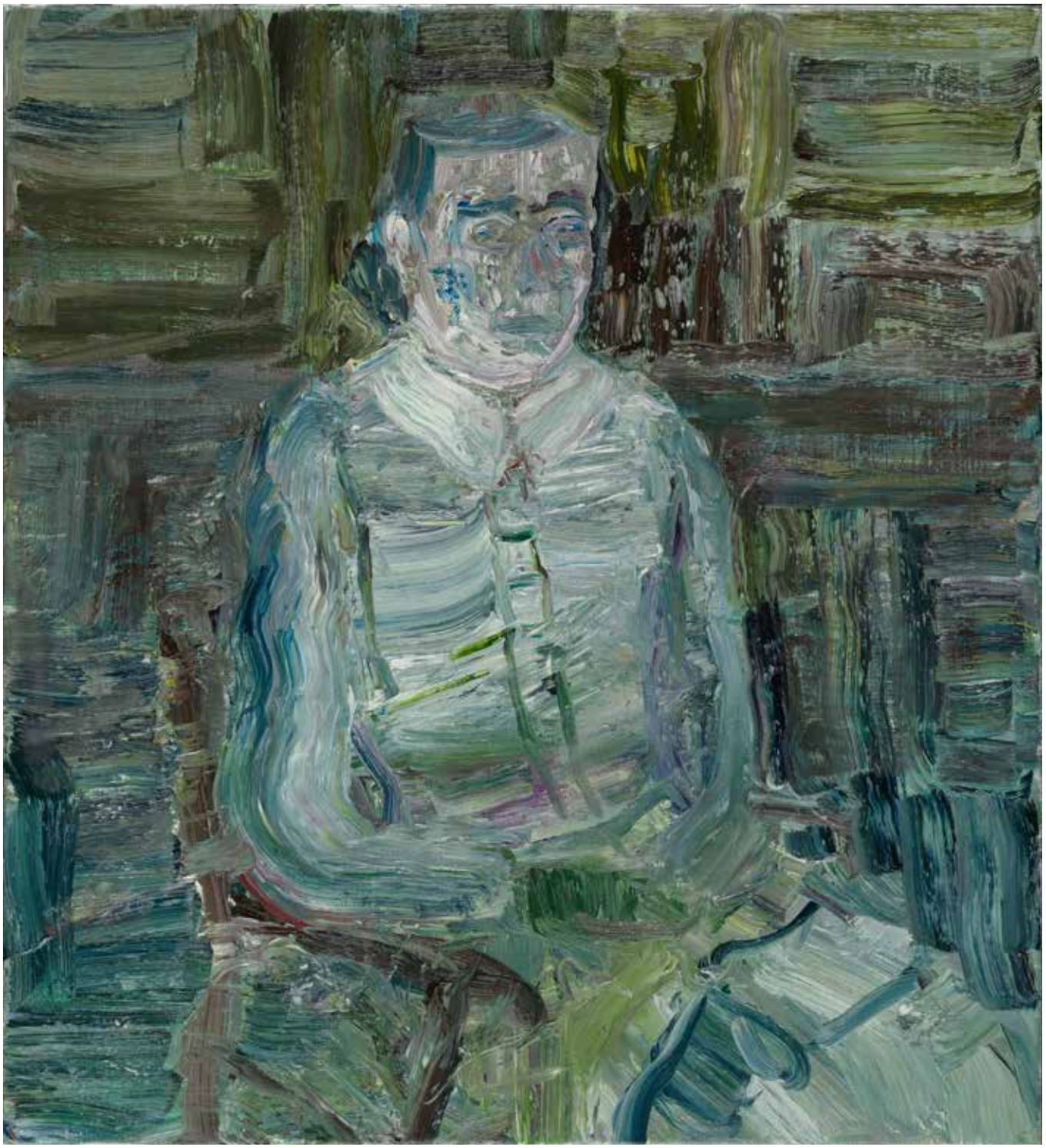
Stijn Peeters

The bearers of the burden,
2017, monotype, 30 × 40 cm,
collection Kunstfonds Vincent van GoghHuis



Stijn Peeters

Silhouette of refugees,
2017, monotype, 30 × 40 cm,
collection Kunstfonds Vincent van GoghHuis



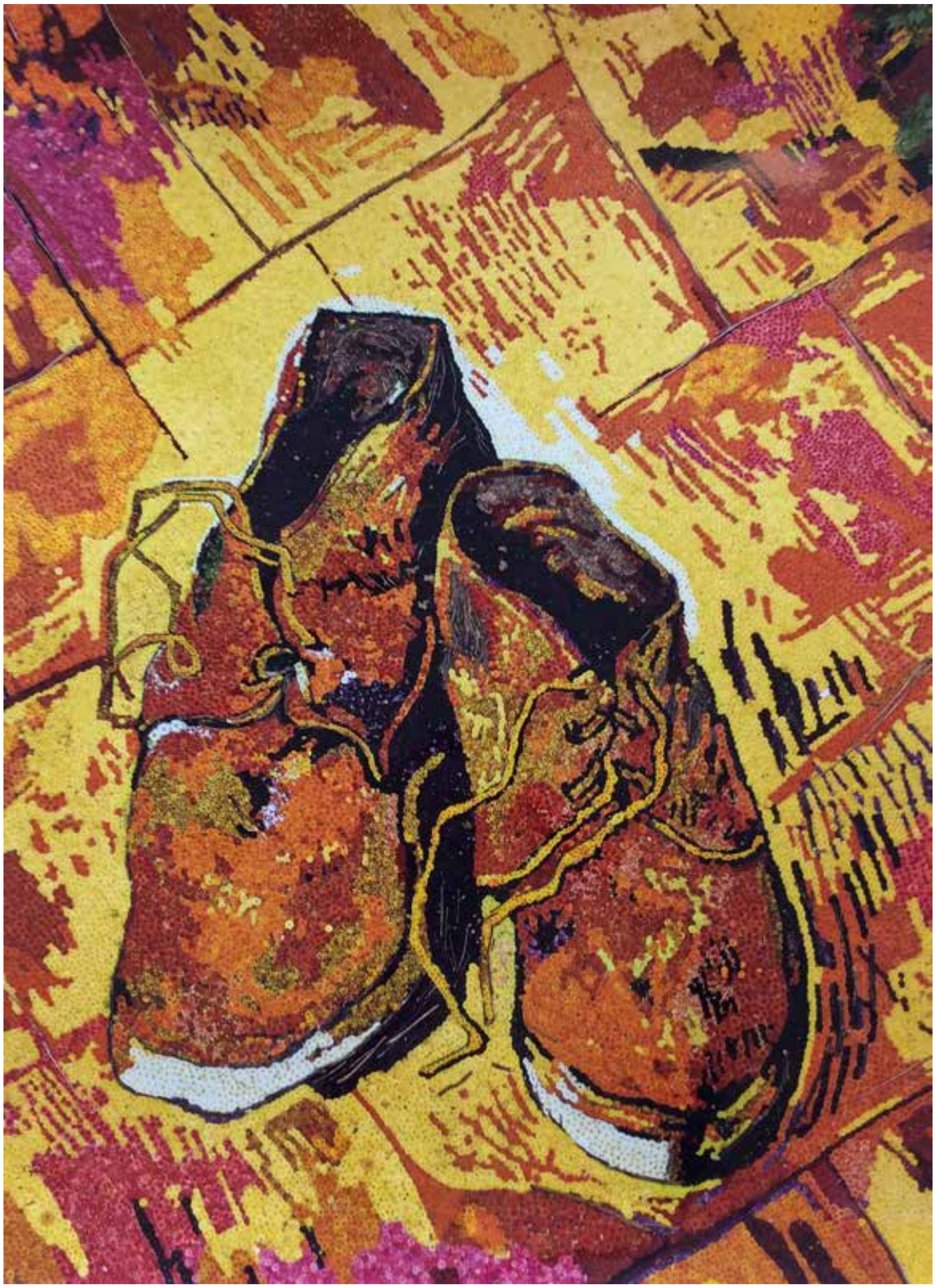
Marenne Welten

O pioneers W Cather,
2018, oil on canvas, 54 × 49 cm,
artist's property



Ema Vaneková

The fish,
2021, oil on canvas, 70 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



Vik Muniz

Shoes, after Van Gogh (Picture of flowers),
2018, C-print, 70 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



Pieter Laurens Mol *Petite Berceuse,*
1985, Polaroid, 8 × 8 cm,
collection Kunstfonds Vincent van GoghHuis



Ian Skirvin

Cenotaaf,
2019, parafine, 97 × 48 × 10 cm,
collection Kunstfonds Vincent van GoghHuis



Koen Vermeule

*Vincent *Yume no uchi,*
2015, oil on canvas, 150 × 200 cm,
collection Kunstfonds Vincent van GoghHuis



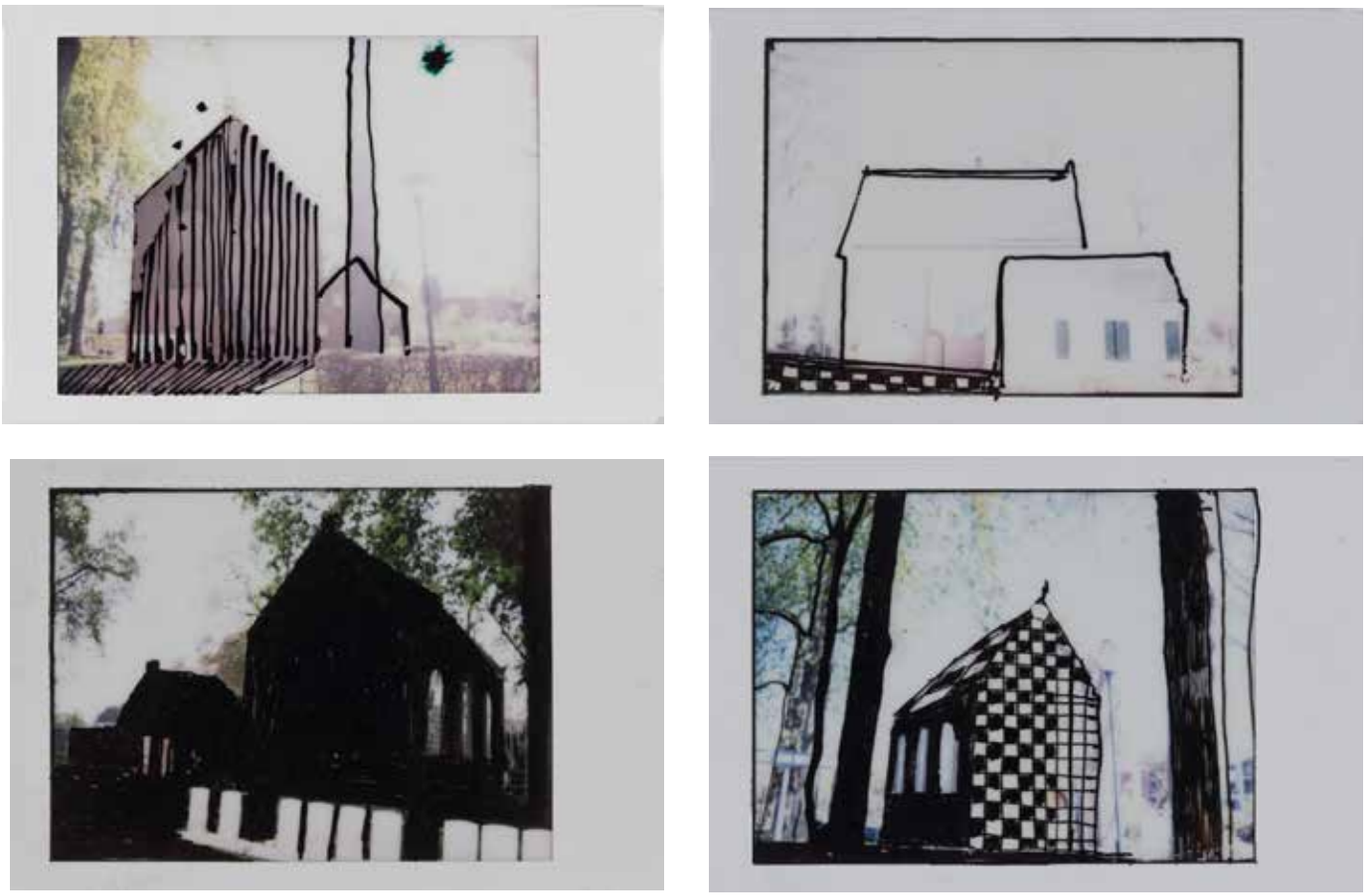
Lotte van Lieshout *La Berceuse,*
2019, oil on packaging and canvas, 92 × 73 cm,
collection Kunstfonds Vincent van GoghHuis



Lotte van Lieshout *De neuspeuteraar,*
2019, oil on packaging, 93,5 × 74,5 cm,
artist's property



Peter Kantelberg *Protestantse begraafplaats Zundert III,*
2016, oil/beeswax on linen, 100 × 120 cm,
collection Kunstfonds Vincent van GoghHuis



Ronny Delrue

Church Zundert,
2015-2016, Polaroids, elk 5,5 × 8,5 cm,
artist's property



Jonah Falke

Bijbel,
2020, oil on canvas, 70 × 80 cm,
collection Kunstfonds Vincent van GoghHuis



Albert Zwaan

Van Gogh Church Zundert,
2017, oil on canvas, 40 × 60 cm,
collection Kunstfonds Vincent van GoghHuis



Tosja van Lieshout *Untitled,*
2020, oil on canvas, 50 × 40 cm,
collection Kunstfonds Vincent van GoghHuis



Ruud van Empel

Vincent #7,
2020, archival pigment print, 60 × 42,5 cm,
collection Kunstfonds Vincent van GoghHuis



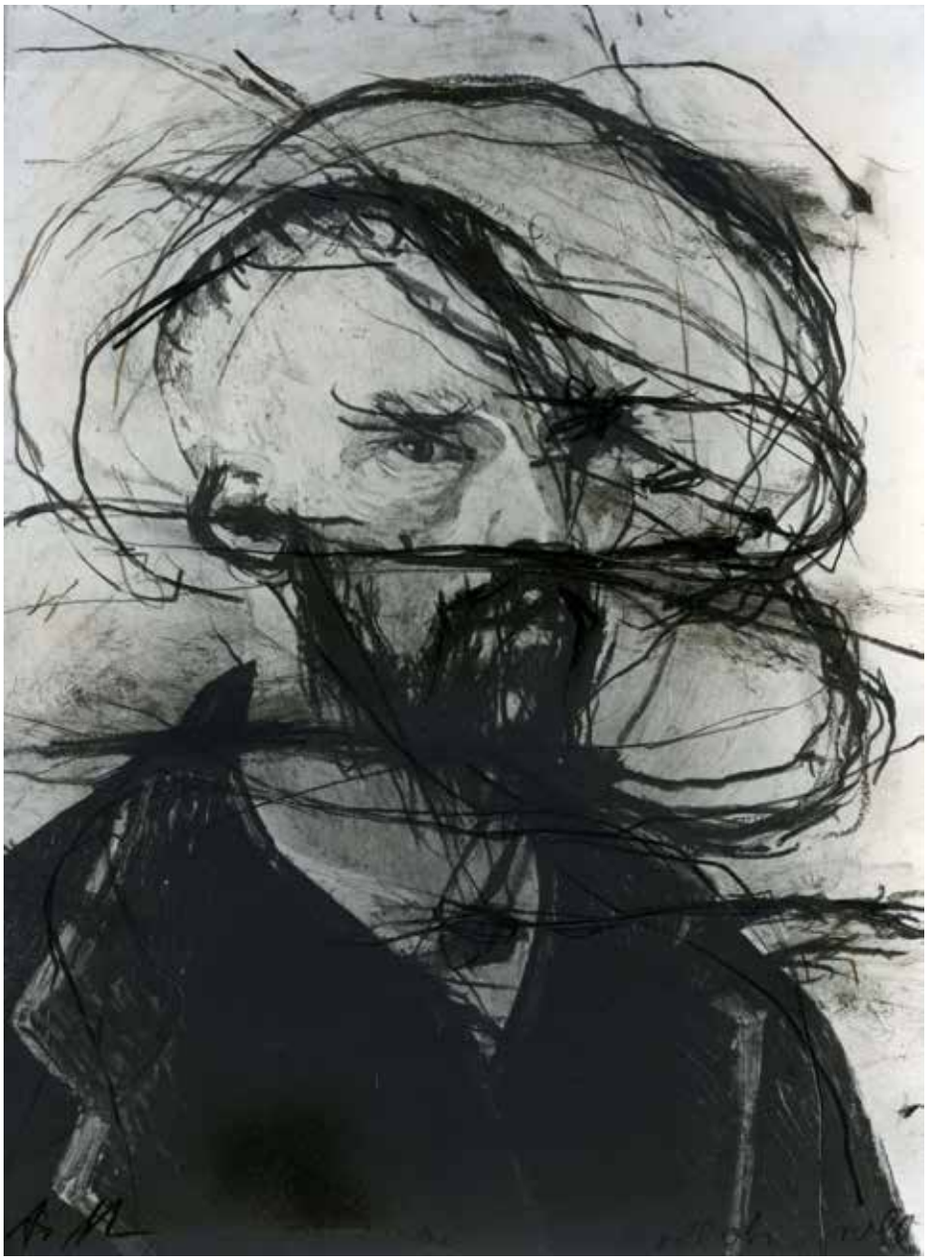
Emo Verkerk

Vincent in Londen,
2014, oil on linen, 70,5 × 45,5 cm,
private collection



Emo Verkerk

Vincent with his mother in the Burial dunes,
2015, oil on cotton, 80 × 100 cm,
private collection



Arnulf Rainer *Van Gogh in Wolke, voll ohne Groll,*
1977, graphite on photo, 29,5 × 22 cm,
collection Kunstfonds Vincent van GoghHuis



Rainer Fetting

Van Gogh und Mauer,
1983, dispersion on canvas, 280 × 210 cm,
collectie Museum Zimmer, Merzig



Carmen Schabracq *Self-portrait with Vincent's pipe,* 2020, acrylic on canvas, 70 × 50 cm, artist's property



Carmen Schabracq *Mask of Vincent,*
2020, crochet textile, dimensions variable,
artist's property

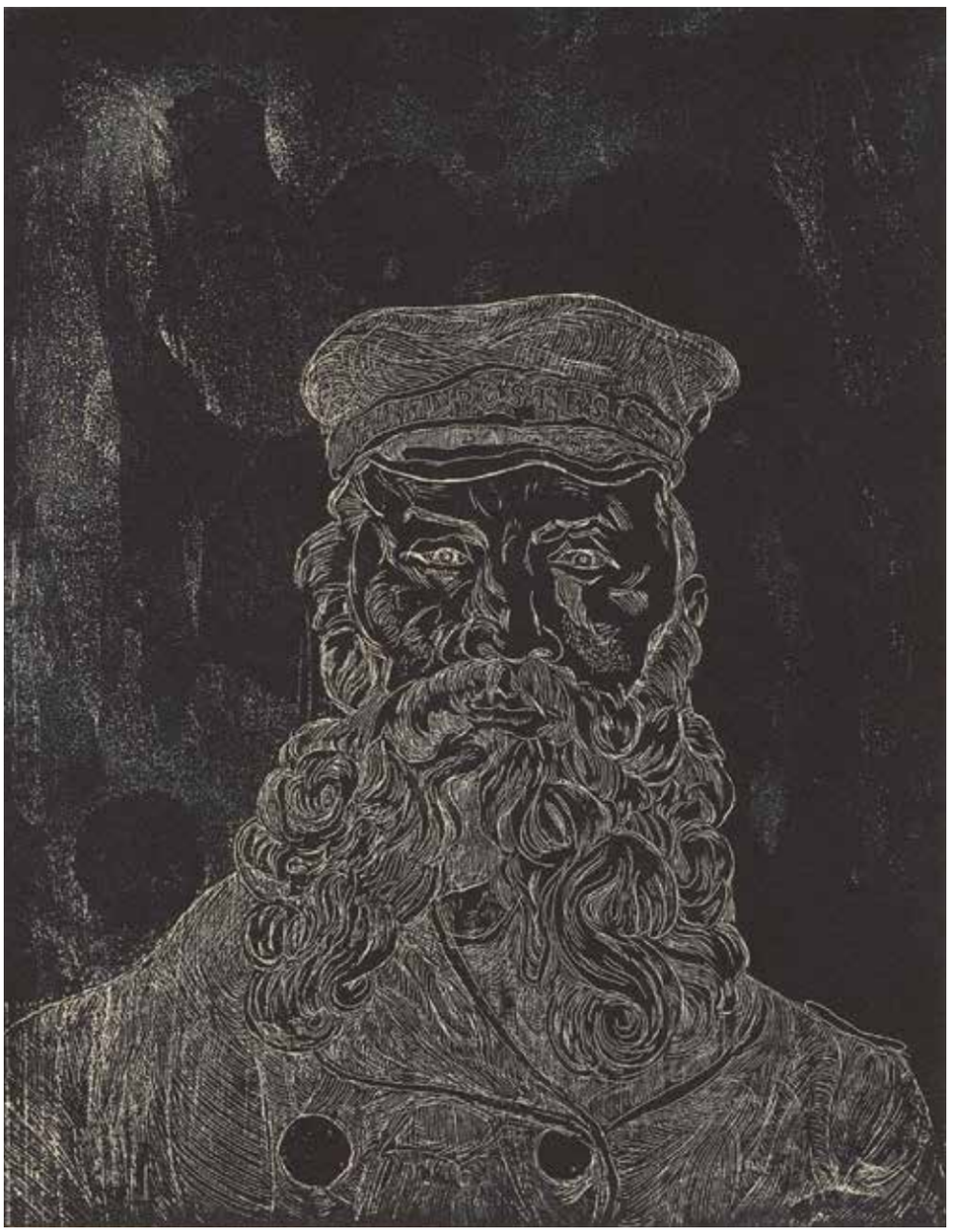


Willem Weismann *Portret van een ontwikkelde man,*
2014, oil on canvas, 60 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



Jonah Falke

Zadie Smith,
2020, oil on canvas, 30 × 60 cm,
collection Kunstfonds Vincent van GoghHuis



Stijn Peeters

Postbode Joseph Roulin,
2017, etching, 18 × 15 cm,
collection Kunstfonds Vincent van GoghHuis



Philip Akkerman *Zelfportret No 150,*
2014, tempera/oil on panel,, 40 × 34 cm,
artist's property



Ema Vaneková

Jacket,
2021, oil on canvas, 40 × 30 cm,
collection Kunstfonds Vincent van GoghHuis



Carmen Schabracq *Portrait of Hendrik,*
2020, acrylic on canvas, 100 × 70 cm,
private collection



Tahné Kleijn

Anna van Gogh-Carbentus,
2020, photo, 70 × 60 cm,
collection Kunstfonds Vincent van GoghHuis



Tahné Kleijn

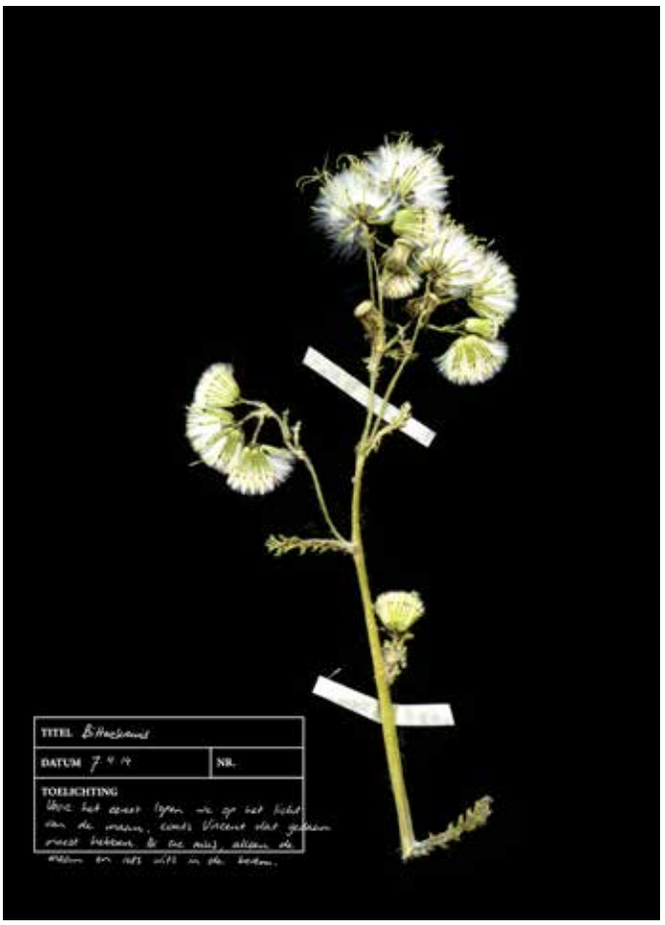
Jo van Gogh-Bonger,
2020, photo, 94,5 × 125 cm,
collection Kunstfonds Vincent van GoghHuis



Tom Claassen

The bed / Le lit (model),
2021, wood, ca. 200 × 140 × 160 cm,
artist's property





Anne Geene

Herbarium of a night walk,
2014, photo prints, various sizes,
collection Kunstfonds Vincent van GoghHuis






Koen Broucke

Night Walk,
2014, acrylic on canvasboard, 16 × 32 cm and 20 × 50 cm,
artist's property



Gert-Jan van de Bemd *Café Le Tambourin,*
2012, acrylic/wall paint on canvas, 60 × 50 cm,
collection Kunstfonds Vincent van GoghHuis



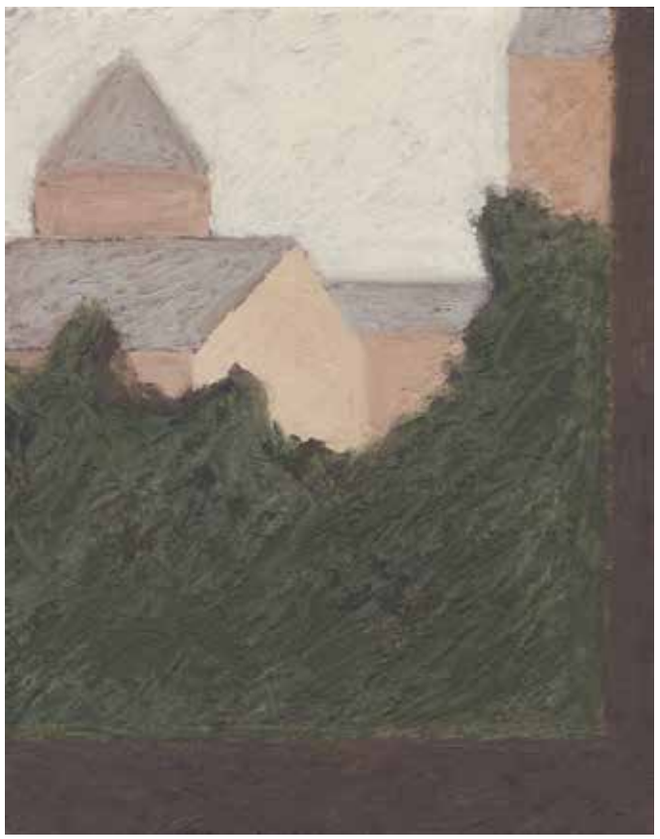
Albert Zwaan

De tantes van Van Gogh,
2017, oil on canvas, 55 × 55 cm,
collection Kunstfonds Vincent van GoghHuis



Karin Borghouts

Church in Auvers-sur-Oise,
2019, C-print, 65 × 50 cm,
artist's property



Charles Laib Bitton *Untitled,*
2019, oil on cardboard on wood, 18 × 14 cm,
collection Kunstfonds Vincent van GoghHuis



Nel Aerts

The Village Idiot,
2017, acrylic/oil/textile on canvas, 220 × 180 cm,
private collection



Rachel Gruijters *When yellow gets blue,*
2021, video,
collection Kunstfonds Vincent van GoghHuis



Nynke Deinema *The new potato eaters,w*
2011, video,
artist's property



Sylvie Zijlmans & Hewald Jongenelis

The Mother Of All Failure,
2021, video,
collection Kunstfonds Vincent van GoghHuis



Ronny Delrue

Vincent van Gogh, Memory revisited,
2015, photo, 32,5 x 24 cm,
collection Kunstfonds Vincent van GoghHuis

LOCATION AND ARTISTS 2011–2021

Sexton’s house





Sexton’s house

2011
- Wenda Kieskamp (May)
- Margriet Smulders (June-July)
- Brydee Rood (July-August)
- Jean Yves Auregan (September)
- Nynke Deinema (October)
- Han Klinkhamer (November)
- Koen Broucke (December)

2012
- Gert Jan van den Bemd (January)
- Frans Beelen (February)
- Dragan Despotović (March)
- Iris Bouwmeester, Lobke Burgers, Anne Geene & Lucia Luptáková i.h.k.v. Landkunst op de Buisse Heide (zomer)
- Loek Grootjans (September-October)
- Anneke Hendrikx (October-November)
- Florette Dijkstra (December)

2013
- Rutger Termohlen (January)
- Janus Metsaars (February)
- Heringa/Van Kalsbeek (March-July)
- Jos Boetzkes (September)
- André Maigret (October)
- Hanneke van Velzen (November)
- Tessa Chaplin (December)

2014
- Jorn van Leeuwen (January)
- Eefje Goos (February)
- Josine Timmer (March)
- Anne Forest (April)
- Roos Holleman (May)
- Niek Hendrix (June)
- Nanne Meulendijks (July)
- Charlotte Mouwens (August)
- Denise Collignon (September)
- Willem Weismann (October)
- Paola Ruiz Moltó (November)
- Inas Al-soqi (December)

2015
- Wiesje Peels / Steffen Maas (January-February)
- Salvo (March)
- Ronny Delrue (April)
- Suzanne Scholten (May)
- Narouz Moltzer (June)
- Jolande van Lith (July)
- Jacobien de Rooij (August)
- Jacomijn den Engelsen (September)
- Nel Aerts (October-December)

2016
- Lieven Segers (January-March)
- Anutosh (April)
- Wiesje Peels / Steffen Maas (May)
- Carola Schapals (June)
- Stichting Rotor (July)
- Koen Vermeule (August)
- Rommert Boonstra (September)
- Peter Kantelberg (October)
- George Meertens & Arjan Janssen (November)
- Rick van Strien (December)

2017
- Jolande van Lith (January)
- Philip Akkerman (January)
- Noortje Haegens (February)
- Marleine van der Werf (March)
- Arpaïs du Bois (April)
- Rebecca Byrne (May)
- Jeroen Witvliet (June)
- Stefan Cools (July)
- Renée van Trier (August)
- Ingrid Simons (September-October)
- Albert Zwaan (November)
- Stijn Peeters (December)

2018
- Lindert Paulussen (January)
- Kurt Ryslavy (February)
- Carlijn Mens (March)
- Tessa de Swart (April)
- Erwin van Krey (May)
- Diana Roig (July)
- Bettie van Haaster (August)
- Vik Muniz (September)
- Anna Lange (September)
- Sef Peeters (October)
- Judith Geerts (November)
- Ian Skirvin (December), winnaar St. Joost | Van Gogh AiR Prijs

2019
- Aram Tanis & Jacolijn Verhoef (January)
- Charles Laib Bitton (February)
- Caro Derkx & Mees Walter (March)
- Renske van Enckevort (April)
- Stefan Peters (May)
- Jenny Ymker (June)
- Lotte van Lieshout (July)
- Dirk Kome (August)
- Sylvie De Meerleer (September)
- Danielle Lemaire (October)
- Curatoren PARK: Linda Arts, René Korten, Rob Moonen, Liza Voetman (November)
- Floor Snels (December), winnaar St. Joost | Van Gogh AiR Prijs

2020
- Tahné Kleijn (January)
- Ralf Kokke (February)
- Frans van Veen (March)
- Dorien de Wit (April)
- Annemieke Fanoy (May)
- Jonah Falke (June)
- Arja Hop & Peter Svenson (July)
- Heidi Vogels (August)
- Eva Krause (September)
- Carmen Schabracq (October)
- Maurice Nuiten (November)
- Fenna Koot (December), winnaar St. Joost | Van Gogh AiR Prijs

2021
- Matijs van de Kerkhof (January)
- Ema Vaneková (February)
- Betsy Green (March)
- Rachel Gruijters (April)

Buisse Heide



Atelier Roland Holst



Angorahoeve

2012
- Iris Bouwmeester
- Lobke Burgers
- Anne Geene
- Lucia Luptáková
- Maartje Wortel
- A.L. Snijders

2013
- Koen Broucke
- Simon Kentgens
- Denise Collignon
- Femke Dekkers
- Thomas Bakker
- Minke Douwesz
- Daphne Huisden
- Marc Mulders

2014
- Paul den Hollander
- Jak Peters
- Lieke Snellen
- Couzijn van Leeuwen
- Kira Wuck
- Marjolijn van Heemstra
- Isabella Werkhoven
- Robert Zandvliet

2015
- Johan Gelper
- Noortje Haegens
- Wiesje Peels & Steffen Maas
- Will Beckers
- Ester Naomi Perquin
- Jaap Robben

2016
- Iris Hofland
- Leonard van Munster
- Luk van Soom
- Ronald van der Mayjs
- Anne Vegter
- Elfie Tromp

De Moeren



Buisse Farm



Flemish Barn, De Moeren Estate

2017
- Carlijn Mens

2018
- Denis Oudendijk
- Egied Simons
- Josua Wechsler
- Piet van de Kar
- Simon Mulder

2019
- Renée Bus
- Pjotr van Leeuwen
- Anna Lange
- Bert Schoeren

2020
- Rob Moonen & Anton Dautzenberg (November)
- Tosja van Lieshout (December), winnaar St. Joost | Van Gogh AiR Prijs

2021
- Sylvie Zijlmans & Hewald Jongenelis (March-April)

Colofon

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Stedelijk Museum BREDA

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Stedelijk Museum Breda
info@stedelijkmuseumbreda.nl
stedelijkmuseumbreda.nl

Text
Ron Dirven, Dingeman Kuilman,
Esther van Rosmalen

Previous published texts:
Philippe Van Cauteren, Jonah Falke, Marjolijn van Heemstra, Jaap Robben, A.L. Snijders, Elfie Tromp, Maartje Wortel

Editors
Ron Dirven, Masha van Vliet, Eva Geene

English translation
Lidy Meier

Design
Thomas Dahm

Photography
Jan Stads/Pix4profs, Filip Dujardin, Wiebke Zander, Peter van Tuijl, Ramon Mangold, Peter Cox, Tim Mayjer, Eva Geene, Tahné Kleijn, Esther van Rosmalen, Dorien de Wit, Hewald Jongenelis, Steffen Maas, Mark Maas, Marja van Hassel, Niek Hendrix, Marc Mulders, Rob Moonen

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Albert Zwaan, *Van Gogh Church Zundert,* 2017

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