

NB

ALL works Teun Nijkamp (1943-2018)

ALL provenances The artist's estate

DEN OTTER

FINE ART

Recently I was introduced, by chance, to the work of an artist that I had not yet come across; Teun Nijkamp, better known as Teunn. When I visited his daughter, the Amsterdam based artist Jet Nijkamp, I was shown several folders which contained sketches, finished drawings and prints by Teunn that had not seen the light of day for some time. With my coffee at a safe distance from these treasure folders, I flicked through the works and was enchanted straight away; who was this artist that created a world so vivid and familiar, yet so distant and clearly from a time that had passed. The drawings were deeply rooted in their time – I saw wide trousers from the 70s combined with bold moustaches as well as typical haircuts and dresses from the 60s – yet the drawings had some timeless quality that stuck with me. That something had to be done to give these drawings the attention they deserved was evident. Therefore, I am very pleased that this chance visit has resulted in this small publication and I hope that the works presented here will ignite the reader's interest just as they did mine when I was first introduced to them.

Teunn saw himself first and foremost as a painter and he did indeed leave a large painted oeuvre. His paintings, and prints, however, were always meticulously prepared in drawings of which he often made multiple versions, resulting in a large and varied graphic oeuvre too. While most certainly an artist of his time, in terms of preparing his paintings, Teunn worked in a traditional method in which drawing remained the basis for all works in other media. *meermin II* (page 20), is a case in point; the composition was based on a sketch on tracing paper from the same year, which in turn served for a painted composition executed much later, in 2007. Figures play a central role in many of Teunn's works. The 'actors' in what one could call the artist's visual plays on paper, often came from the artist's close circle. Teunn himself, perhaps unsurprisingly, also features regularly in his own drawings, as is the case in *de pin-up kalender* (a self-portrait) (page 14) and *Teunn vs Teunn* (page 28), but he also recruited his friends and family members who were meticulously instructed before they were captured on camera for photos that would later serve as inspiration for his drawings and paintings.

When looking at Teunn's work it is hard to resist to describe them as 'dreamy' or 'surreal'. Teunn himself, however, preferred to describe his work as 'metaphorical'. In his paintings, drawings and prints, these metaphors could depict anything from the artist's thoughts and obsessions as well as his fears. While his work is often figurative and highly detailed, the artist was more interested in depicting the invisible. It was not the artist's visible reality he wanted to show, instead he aimed to depict the reality of actions, thoughts and feelings. In *Teunn vs Teunn* (page 28) for example, the artist is depicted arm wrestling with himself, a particularly apt depiction of an artist's struggle. In further works, we can see his struggle in his personal life, contacts with others, sexuality and violence while others depict the pure and innocent beauty in life. That life can be innocent and worry-free is shown, for example, in *dolce far niente* (page 22) where we see a woman casually reclining on a sofa while smoking a cigarette and holding a drink; the work breaths ultimate relaxation.

For Teunn, his metaphorical art filled a void in which descriptions in words and scientific language fell short. In a publication by the artist on the matter he stated that when formal and scientific language are unable to describe our problems and questions of sociological, philosophical or moral nature, we can resort to metaphors. He continues by saying that when one gives up objectivity and resorts to metaphors, new possibilities open up; complex themes become accessible and subjects that might be sensitive become easier to address and discuss. In other words, these figural and metaphorical works allowed Teunn to communicate his feelings, fears and joys with his audience who in turn could recognize theirs. It is precisely that which Teunn aimed for; art was only truly finished when it was seen by the viewer. I am particularly pleased, therefore, that these works are now being presented to a wider audience. In doing so, these works can again gain meaning for the viewer of today, allowing them to be truly 'finished' works of art.

a woman holding a cup of coffee

signed, dated and inscribed (recto): © teunn. 67.

pen and black ink and white heightening

13.4 × 11 cm

literature:

N. Scheepmaker, *teunn. 302 tekeningen voor f. 12,50*, Amsterdam, 1970, p. 56.



POKER AAS

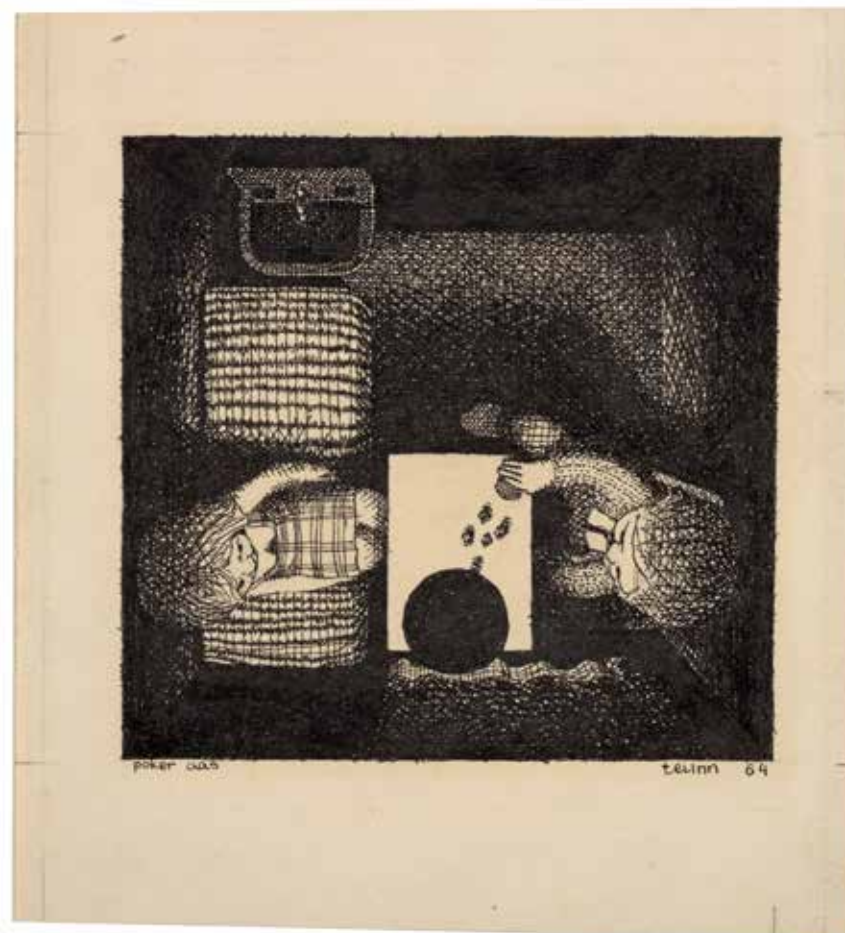
signed, dated and titled (recto): *poker aas/teunn 64*

graphite, pen and black ink

14.5 × 13.4 cm

literature:

N. Scheepmaker, *teunn. 302 tekeningen voor f. 12,50*, Amsterdam, 1970, p. 15.



untitled (or VADER)

signed and dated (recto): *teunn 64*

inscribed (verso) *vader*

with stamp and inscription: *Algemeen Handelsblad/extra nr/datum 19-11-'64/cliché/*

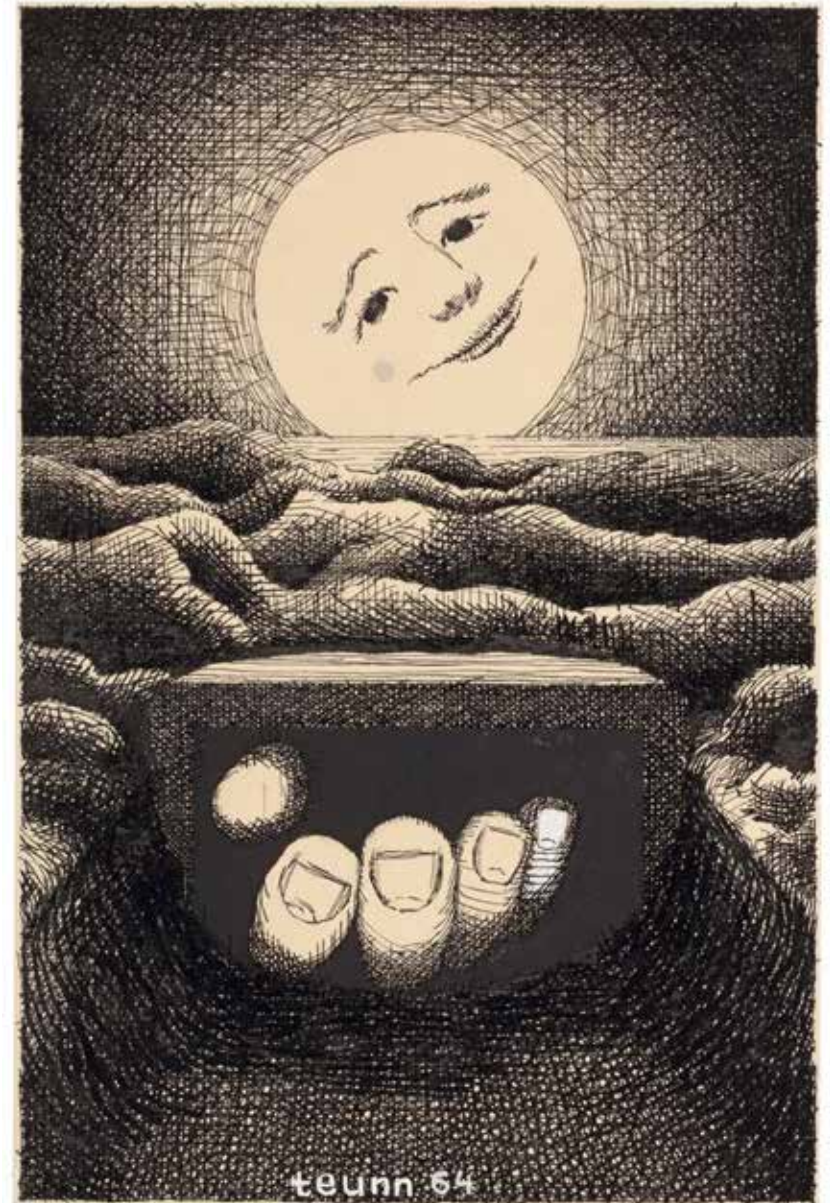
form 16 x 24.1 cm/lijncliché/leveren vrijdag 1400

pen and black ink, white heightening

20.3 × 13.6 cm

literature:

N. Scheepmaker, *teunn. 302 tekeningen voor f. 12,50*, Amsterdam, 1970, p. 62.



WEDUWEWIJN: .59

signed and dated (recto) *teunn. 64*

inscribed (recto): *weduwe wijn: .59*

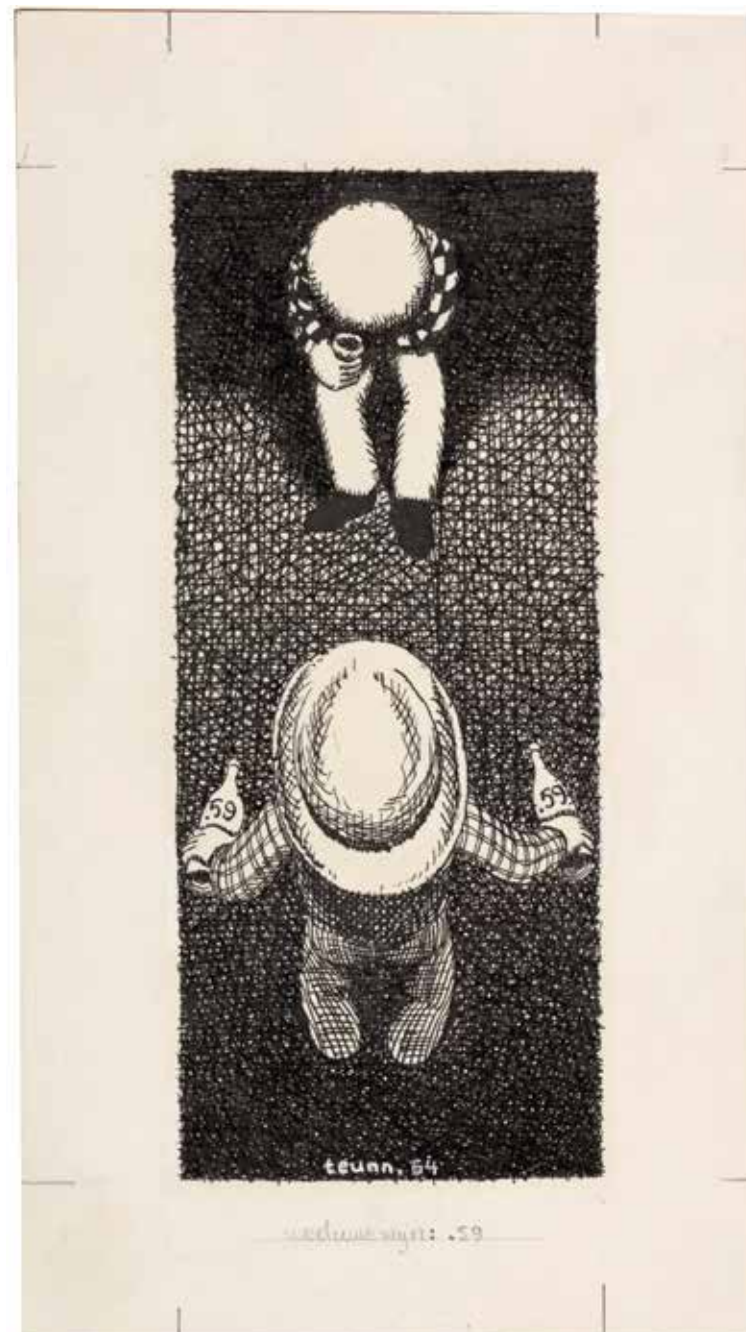
and (verso): *weduwe wijn. 59/teunn 64*

and: *no 32*

with a label *galerie mokum/amstel 186 amsterdam*

graphite, pen and black ink, white heightening

23.9 × 13.3 cm



a comic

signed, dated and inscribed (recto): *teumm. 69.*

inscribed (recto): 5,0 / 6,0

pen and black ink

18 × 36.3 cm



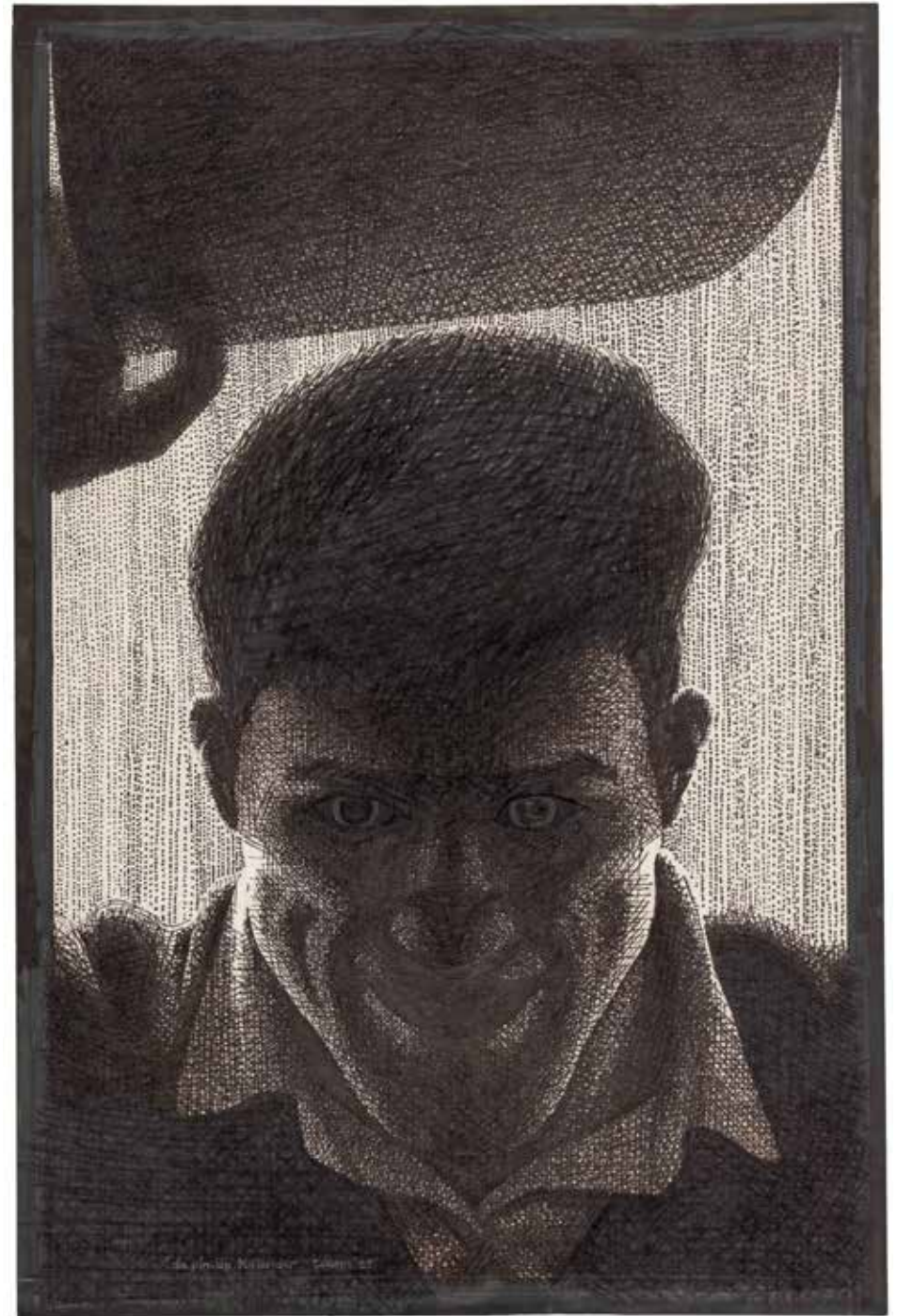
DE PIN-UP KALENDER (a self-portrait)

signed, dated and inscribed (recto) *de pin-up kalender/teunn 65*
pen and black ink, white heightening, point of the brush and black wash
53 × 35.1 cm

literature:

N. Scheepmaker, *teunn. 302 tekeningen voor f. 12,50*, Amsterdam, 1970, p. 38.

J. Nijkamp, *Teunn 1943 2018*, Amstelveen, 2018, p. 52.



a standing man

signed and dated (recto): *teunn. 70*

inscribed: 77

pen and black ink

25 × 17.8 cm

literature:

K. Korswagen *et al.*, *Babel. veertiendaags radioprogram van jan starink. Rebellettrie. 8 programmas uitgezonden door KRO radio. winterseizoen 1969/1970*, Amsterdam, 1970, p. 125.



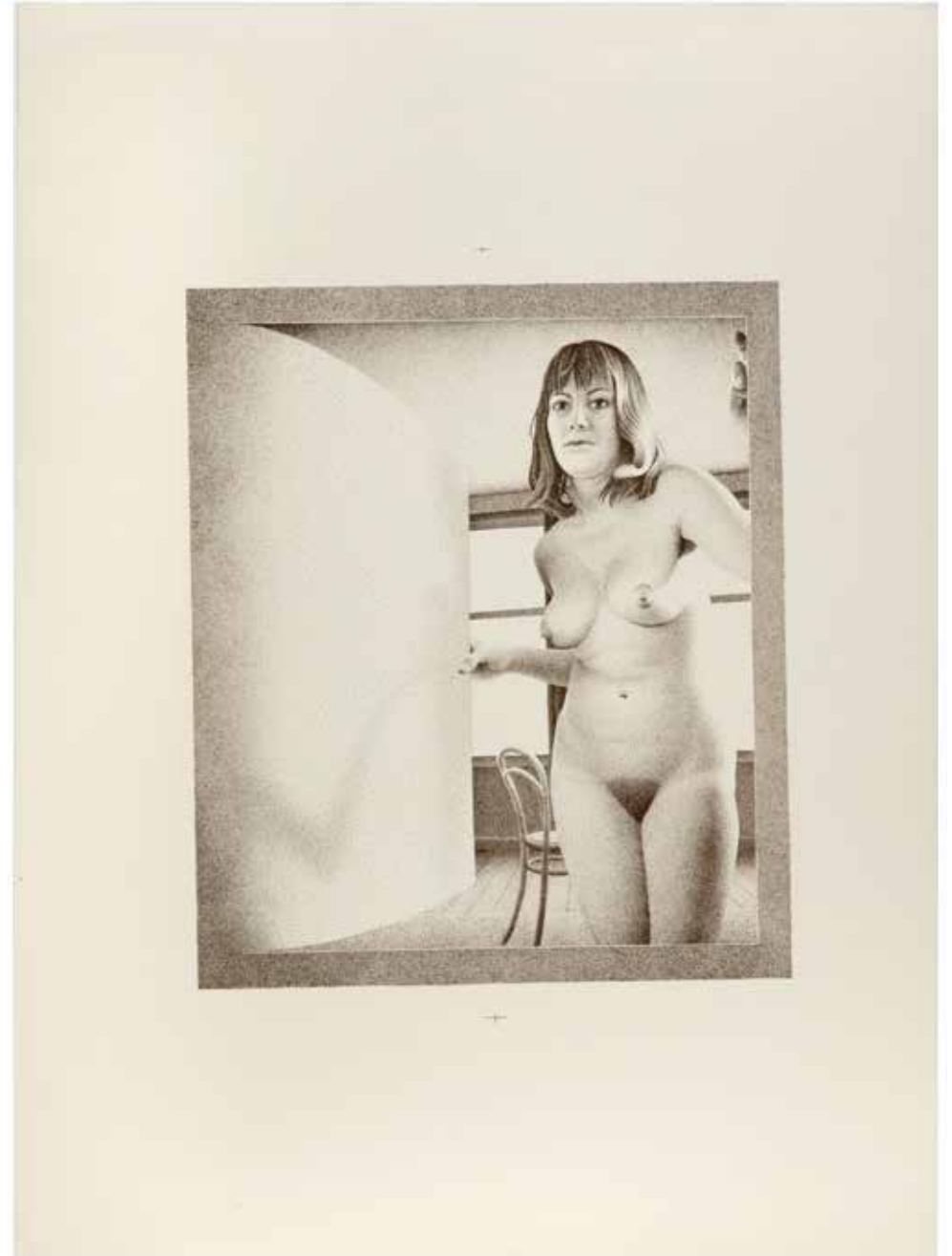
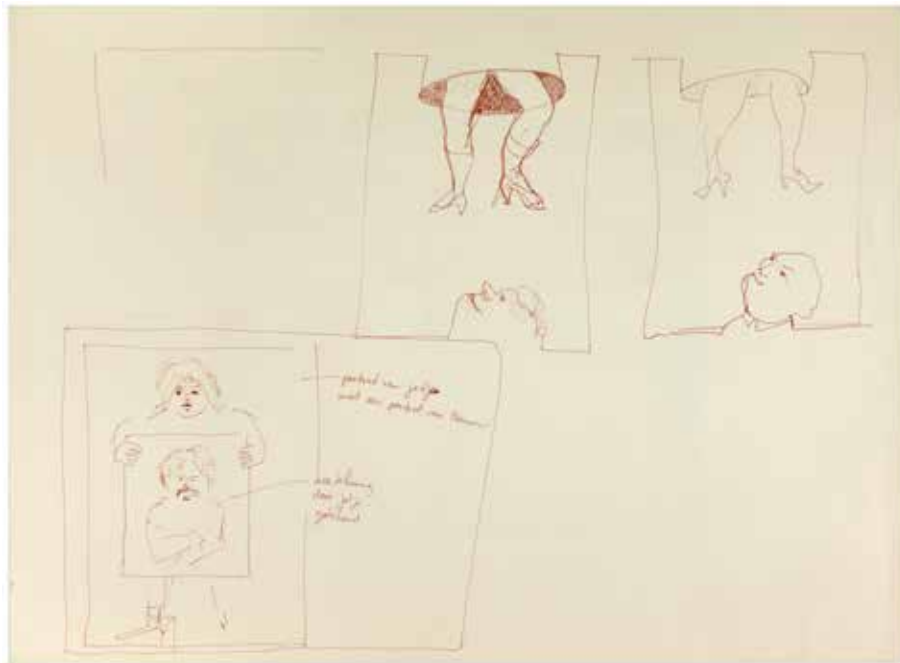
untitled

(recto) lithograph

(verso) pen and brown-red ink

watermark Van Gelder & Zonen

64 × 47 cm



MEERMIN II

signed (recto): *teunn 78*

and (backboard of the frame): *meermin II/ teunn/ 1978*, numbered: *49011-02/ 791*
with a label *BKB/ Kunstenaar Teunn Titel Meermin II* and various other numbers.
pierre noire, pen and brown-gold ink, circular, in the original frame made by
his wife

Ø 29,3 cm



DOLCE FAR NIENTE

signed, dated and inscribed (recto): *proefdruk/"dolce far niente"/teun '74*

lithograph, in the original frame made by his wife

32.4 × 41.2 cm



HET VOETJE VI

signed and dated (recto): *teunn 78*

signed, dated and inscribed (on the backboard of the frame):

teun nijkamp/ het voetje VI/ 1978 and numbered 46394-02 and 775/36.

watercolour, pastel and bodycolour on grey prepared paper, in the original
frame made by his wife

39.1 × 28 cm



DE TEKENING IV

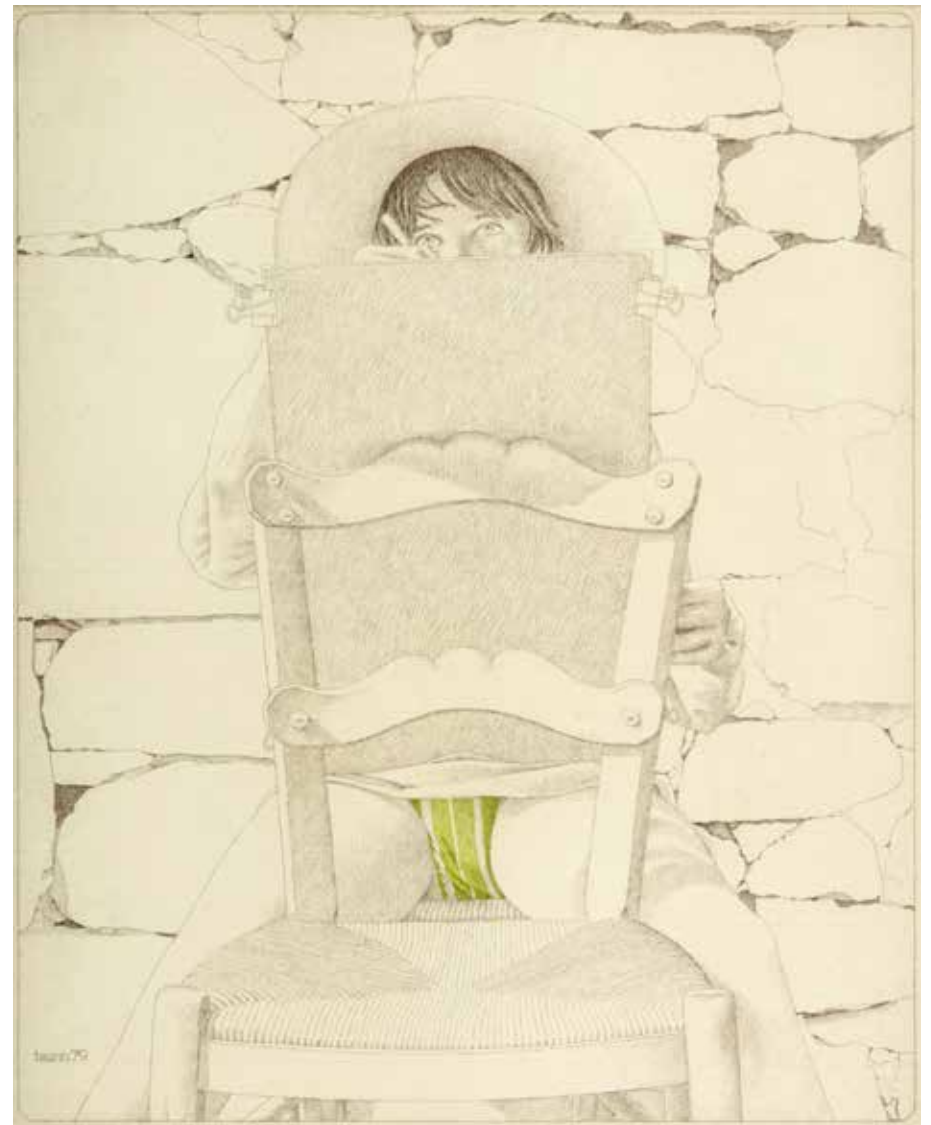
signed and dated (recto): *teunn 79*

and (on the backboard of the frame): *teun Nijkamp/ 1979/ de tekening IV* and

numbered *46760-02* and *808/33*

Pierre Noire, pastel, in the original frame made by his wife

43 × 34.8 cm



TEUNN VS TEUNN

signed, dated and numbered (recto): 135/15 teunn 78

silkscreen, watermark Van Gelder & Zonen

68 × 63 cm

literature:

J. Nijkamp, *Teunn 1943 2018*, Amstelveen, 2018, pp. 50-53.

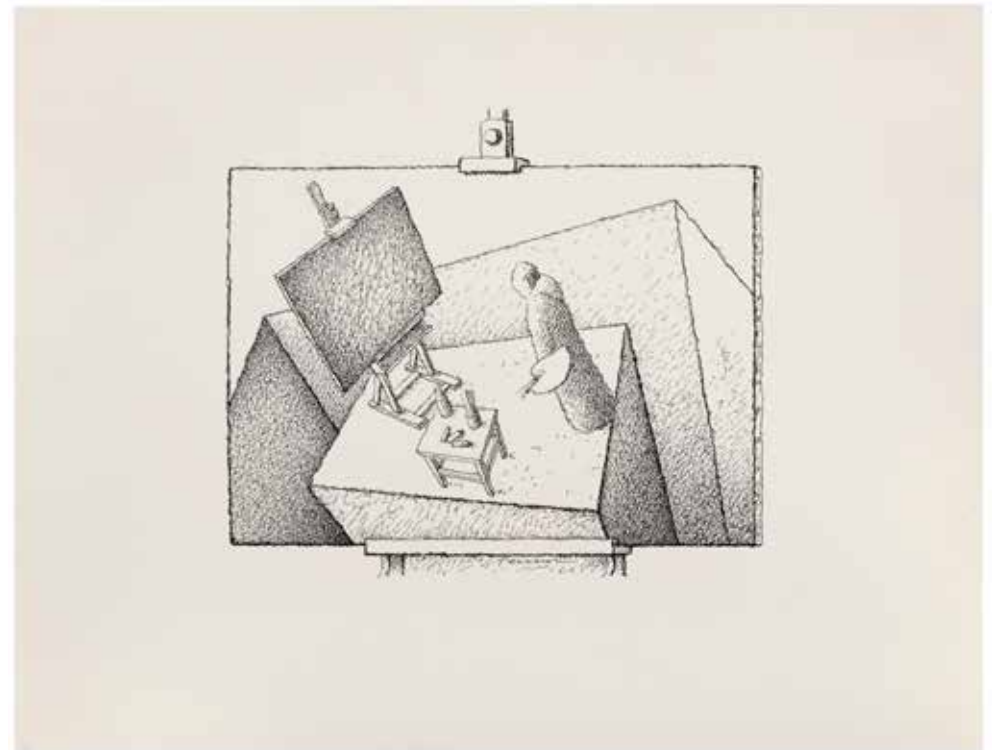


a canvas on an easel with an artist in his studio

signed (recto): *teunn*

pen and black ink

27.3 × 35.5 cm



a figure diving into the water

signed (recto): *teunn*

inscribed: *Lezing: 'De Nederlandse Reddingsmaatschappij'*

and © *Teunn Nijkamp Dorpstraat 26 4485 AH Kats 01109-383*

pen and black ink

31.3 × 22.4 cm



BIOGRAPHY

Teunn (*Teun Nijkamp*)

A LIFETIME OF PAINTING AND DRAWING

EARLY YEARS

Teun Nijkamp was born on May 29 in 1943 in Hardenberg, a small town in the east of The Netherlands. In his early youth he lived a few years with his parents and elder brother Paul and younger sister Sonja in Malang, Indonesia, where Teun's father worked as a pastor. This period had a great impact on Teun's life. After their return to The Netherlands the family settled in Amsterdam in the early fifties. Already at a very young age, Teun was an assiduous draughtsman. At highschool his pen drawings illustrated the school newspaper and members of its editorial board became lifelong friends.

START OF HIS CAREER IN THE SIXTIES

After finishing school, he embarked on his artistic career as a self-taught artist. In this period he made pen and ink drawings, etchings, watercolours, gouaches and oil paintings. His star rose very quickly. As a young painter he was represented by Mokum gallery, initiated by Dieuwke Bakker and his work was exhibited in New York's Lester Kingsley Gallery. In this period he also made drawings for newspapers such as *Handelsblad* and *De Nieuwe Linie*, in a series of columns with small texts by author Henk Romijn Meijer (see L. van Krevelen, 'Henk Romijn Meijer en de opstand der realisten', *De Parelduiker* 16 (2011), p. 91). For the publisher Querido he made a series of book covers. His art received museum interest too, and amongst the museums that acquired his works was the Stedelijk Museum Amsterdam. In this period Teun married Maruscha Carwalho with whom he had two children, Gijs and Jet.

BIOGRAPHY

THE SEVENTIES AND EIGHTIES

In the seventies Teun was represented by Siau gallery in Amsterdam. In this period he concentrated on oil painting and he attended the department of graphic techniques at the Rijksakademie van Beeldende Kunsten, where he specialized in lithography. For his works on paper he designed brass frames, which were made by his wife. During this period, he also earned a bachelor's degree in psychology. And he started painting on commission: portraits in artificial decors and, later on, more monumental works. One of those, a school mural, unfortunately later was destroyed by a fire. Exhibitions of his paintings were exhibited at gallery De Twee Pauwen (The Hague) and finally Galerie Petit (Amsterdam), who continued to represent Teun throughout his career.

NINETIES ONWARDS

In the early nineties, after his divorce from Maruscha, he moved from Amsterdam to the small village of Kats on the island of Noord-Beveland, in the south of The Netherlands. He became a driving force in the island's cultural life, initiating an art route on the island, and turning its spacious studio (a former bakery) into a centre for cultural gatherings. In his studio he organized painting classes and art events (and discussions on art, about which he wrote an article which dealt with ordeals in art and how to argue), poetry, philosophy and music. He couldn't be happier during concerts given by his son, bass singer Gijs. The last concert was in May 2018, given to him on the occasion of his 75th birthday. Soon after Teun fell ill, he died on August 17th 2018 in a hospice in Zierikzee.

JET NIJKAMP

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COLOPHON

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