





TABLE OF CONTENTS





01 PREFACE

INTRODUCTION
MISSION & VISION



**THIS MAGAZINE
WILL GIVE YOU**

**A GOOD
IMPRESSION**

OF WHAT WE OFFER

Dear Reader

Perhaps you already know the museum from a previous visit or from its large international exhibitions such as the Chinese Terracotta Army or the intriguing Dead Sea Scrolls. Perhaps this is your first introduction to the museum and you do not yet know what awaits you. In either case, we are happy to tell you about some of the things we have on display.



We are known for the top archaeological exhibits we have in our collection, such as the bog bodies and the oldest boat in the world. These are unique objects excavated in the province of Drenthe, among the oldest in the Netherlands, and of significance for North-West Europe as a whole.

Did you know we possess a genuine Van Gogh? It is one of the few remaining oil paintings from the time that Vincent van Gogh stayed in Drenthe. The painter's paradise of Drenthe attracted several artists anyway, including George Hendrik Breitner, Hendrik Willem Mesdag and the German artist Max Liebermann.

Are you perhaps already familiar with our extensive collection of contemporary figurative art, or have you heard of the large donation we received from the ING Collection? We regularly display major names such as Henk Helmantel, Matthijs Röling and Barend Blankert in themed exhibitions. We do not leave out young artists here.

This magazine will give you a good impression of what we offer: this ranges from large international exhibitions about art and archaeology to small but beautiful stories of Drenthe. For all age groups. For admirers of heritage and art lovers. For culture tasters and deep diggers. But above all for anybody who wants to experience art and history, and just wants to have a great time in a beautiful and inspiring environment.

We hope you enjoy reading this and we will be pleased to welcome you to the museum itself in due course.

*Harry Tupan
Managing director*

Mission



The Drents Museum shows a view of the world, and offers the world a perspective on Drenthe; with stories on archaeology, art and history we are an inspiration for all ages.



Surprise

Cooperation

QUALITY

HOSPITALITY

ENTREPRENEURSHIP

Ambition

Vision



The intention of the Drents Museum is to be a successful museum of international significance and offer an enriching experience to as many people as possible.



02 / HISTORY

1854

Founding of the Provincial Drentsch Museum of Antiquities, with a provincial subsidy of 100 guilders as starting capital and a cabinet for the collection. The cabinet, containing archaeological and historical objects, is placed in one of the rooms on the ground floor of the old provincial government building on the Brink in Assen.



1897

The famous bog body Yde Girl is found by peat cutters in the peat bog and brought to the museum.



1916

Professor Van Giffen joins the museum to do research into the archaeological treasures of Drenthe. As a result of Professor Van Giffen's excavations the museum may call itself one of the Dutch top museums in the field of archaeology to this very day.



1950-1955

On average 8,000 visitors annually.



1974

The museum moves permanently to the building on the Brink: the old provincial government building. The province relocates to a new building elsewhere in the city. In subsequent years, the museum receives on average 50,000 visitors every year. The museum is now known as the Provincial Museum of Drenthe.



1980s

Besides archaeology, history and art around 1900, a new focal point is included in the collection and exhibition policy: that of contemporary figurative art.



1997

Acquisition of the most expensive painting ever for the museum: The Peat Barge by Vincent van Gogh, painted in Nieuw-Amsterdam in south-east Drenthe in 1883.



2008

Most successful year ever with the international exhibition The Terracotta Army of Xi'an. No fewer than 380,544 visitors visit the museum that year. In one stroke, the exhibition put the museum on the map as one of the most-visited museums in the Netherlands.



1850



1877

95 registered visitors.

1895

A royal visit: 5-year-old Queen Wilhelmina and Queen Regent Emma visit the museum during their introduction visit to the Province of Drenthe.

1901

The museum collection is relocated to the National Archive (now Drents Archive) and the museum is now known as the Provincial Museum of Antiquities and Historical objects.



1920

3,000 visitors. The archaeology and history collection is steadily expanding.



1955

Establishment of the Friends of the Drents Museum Foundation.



1967

20,000 visitors.

1978

The Drost House (now: Art 1885-1935) is added to the museum.



1982

The Abbey Church is added to the museum.

1983

The arts and crafts collection from the period around 1900 owned by the Stichting Schone Kunsten rond 1900 (Fine Art around 1900 Foundation - Dutch abbreviation: SSK) is accommodated in the museum. From this point onwards, the museum also collects art from this period.



1996

Expansion of the museum with the underpass and the covering structure for the courtyards, based on the design of architect Gerard Schijf of Team4. Ever since then, the museum has been officially known as Drents Museum.



On average 90,000 visitors annually.

2011

Expansion of the museum with the new museum wing based on the design by internationally renowned architect Erick van Egeraat. Since its reopening, the museum has been known as one of the main attractions in the north of the Netherlands.



On average 150,000 visitors annually.

From a simple cabinet

to an immense museum

03 / **BU** **ILDING**

SYMBIOSE
COLOURFUL ROOMS
WHITE SPACE

2000 years of history

Symbiose

artists from our days

the new is constantly

linked with the old

what was built before

lifted to these times

Dit waren muren waarin meer dan tweeduizend jaar geschiedenis, al wat ons het verleden leerde, bewaard en opgeborgen is,

maar waar wij ook veelvuldig zagen wat ons de eigen tijd vertelt door kunstenaars uit onze dagen wier werk hier werd tentoongesteld.

Nu worden de vertrouwde zalen met nieuwe vleugels uitgebreid, ontstegen aan het provinciale en opgetild naar deze tijd,

waarbij men wat ze vroeger bouwden niet wegdoet en opnieuw begint, maar steeds het nieuwe met het oude, het nu met wat er was verbindt.

J.P. Rawie / Poem on the occasion of the reopening of the Drents Museum on November 16, 2011.

*These were walls in which more than
Two-thousand years of history,
Everything the past taught us,
Is stored and stowed,*

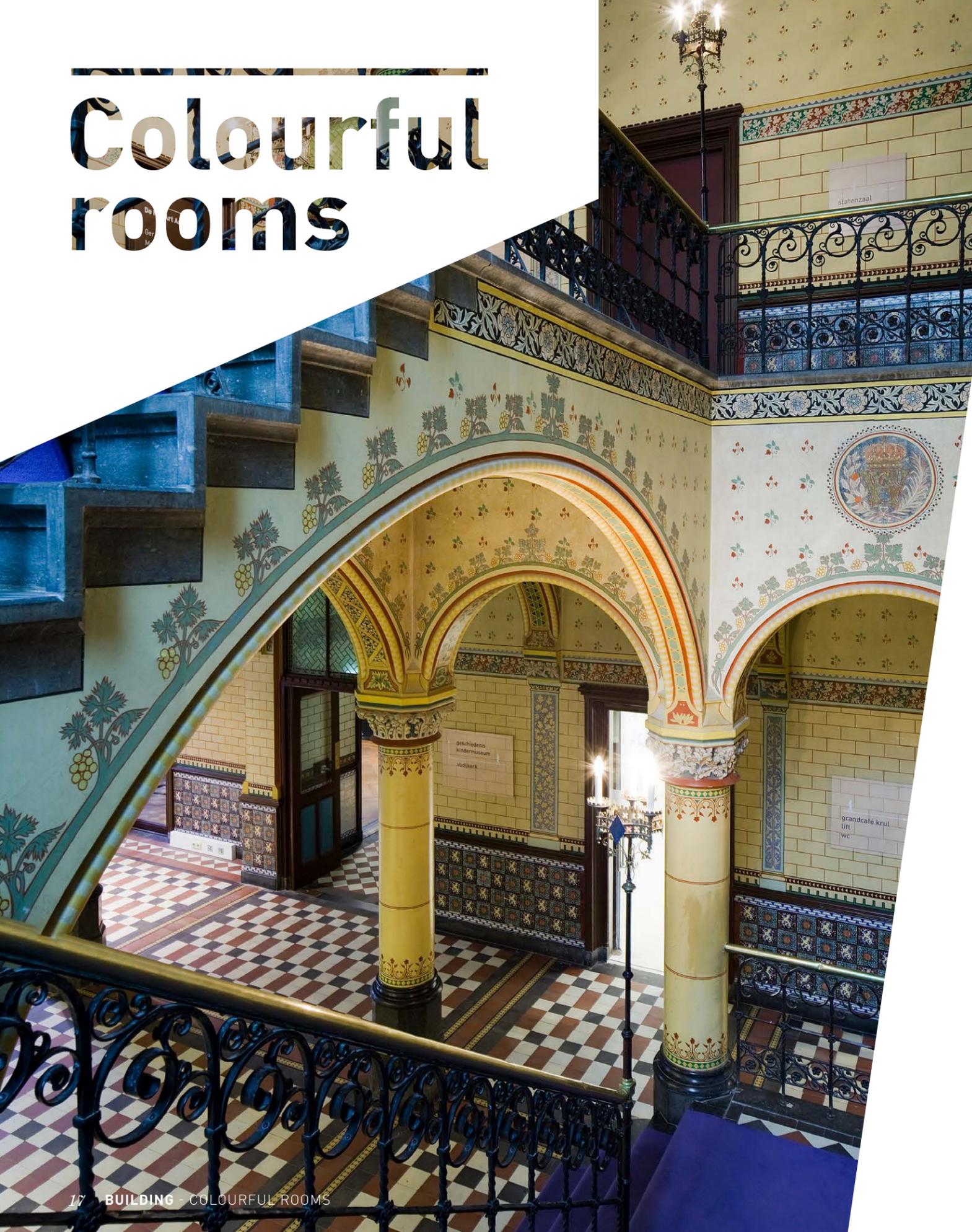
*But where we also frequently saw
What our own time tells us
By artists from our days
Whose work was put on display here.*

*Now the trusted halls are
Expanded with new wings,
Transcending the provincial
And lifted to these times,*

*Where what was built before
Is not scrapped, starting anew,
But the new is constantly linked with the old,
And the now with what was there before.*



Colourful rooms



The Drents Museum was established in 1854. What started out as a simple showcase filled with objects has grown into a showpiece museum. The museum complex consists of a sequence of several buildings from various periods and styles. Did you know these facts?

Almost a thousand years ago, Cistercian nuns laid the foundations of the Drents Museum. In 1259, the Bishop of Utrecht gave them permission to build a new nunnery on the current museum site. The chapel of this nunnery was later extended into an abbey church. The medieval cloister bricks are still visible in the walls - one and a half-metre thick - of this 'Abdijkerk'.

Primeval Drent

National architect Jacobus van Lokhorst was responsible for constructing the 'Provinciehuis', the new provincial government building, starting in 1882. Lokhorst's personal attention was mainly on the façade facing the Brink. He believed that the character of Drenthe did not suit a lot of ornamentation. What is there is thus quite conspicuous, particularly the Germanic warrior at the top of the façade. This 'primeval Drent' covered in animal skin carries the spear of Odin, the god of war, in his left hand and the hammer of Thor, the god of thunder and lightning,

in his right hand. This heroic figure illustrates the venerable age of the province of Drenthe. The statue was made in the workshop of Pierre Cuypers, the architect of the Rijksmuseum and Central Station in Amsterdam.

A graphic novel 'avant-la-lettre'

The 'Statenzaal' (Estates Hall) is without doubt the finest room in the Drents Museum. It is lavishly decorated, and its most striking feature are the wall paintings by Austrian painter Georg Sturm. Five scenes illustrate the history of Drenthe: the construction of a hunebed (megalithic tomb), Charlemagne conquering Drenthe, Emperor Henry granting Drenthe to the Bishop of Utrecht and the preparations for establishing the privilege of the county in 1648. These five paintings can be regarded as a graphic novel 'avant-la-lettre'. Georg Sturm also designed a large part of the decoration of the Rijksmuseum (Amsterdam).

White space

In 2011 the museum was expanded with a new exhibition wing. Architect Erick van Egeraat very deliberately chose the colour white for the new building of the Drents Museum. White is neutral, which means that it shows the colourful museum collection to best advantage. White also provides an exciting contrast with the historical museum buildings. This contrast aims to draw visitors from the dark coach house to the underground spaces.



A stable as main entrance

Today visitors to the Drents Museum enter the building through a coach house dating from the late 18th century. When the new exhibition wing was built, this coach house was lifted up and moved out of the way in one piece. When the builders were finished, it was put back again, on a glass plinth 65 cm high to let daylight enter the underground museum spaces and give passers-by an opportunity to look inside. If you look around the entrance hall carefully, you can still see the mangers for feeding the horses.

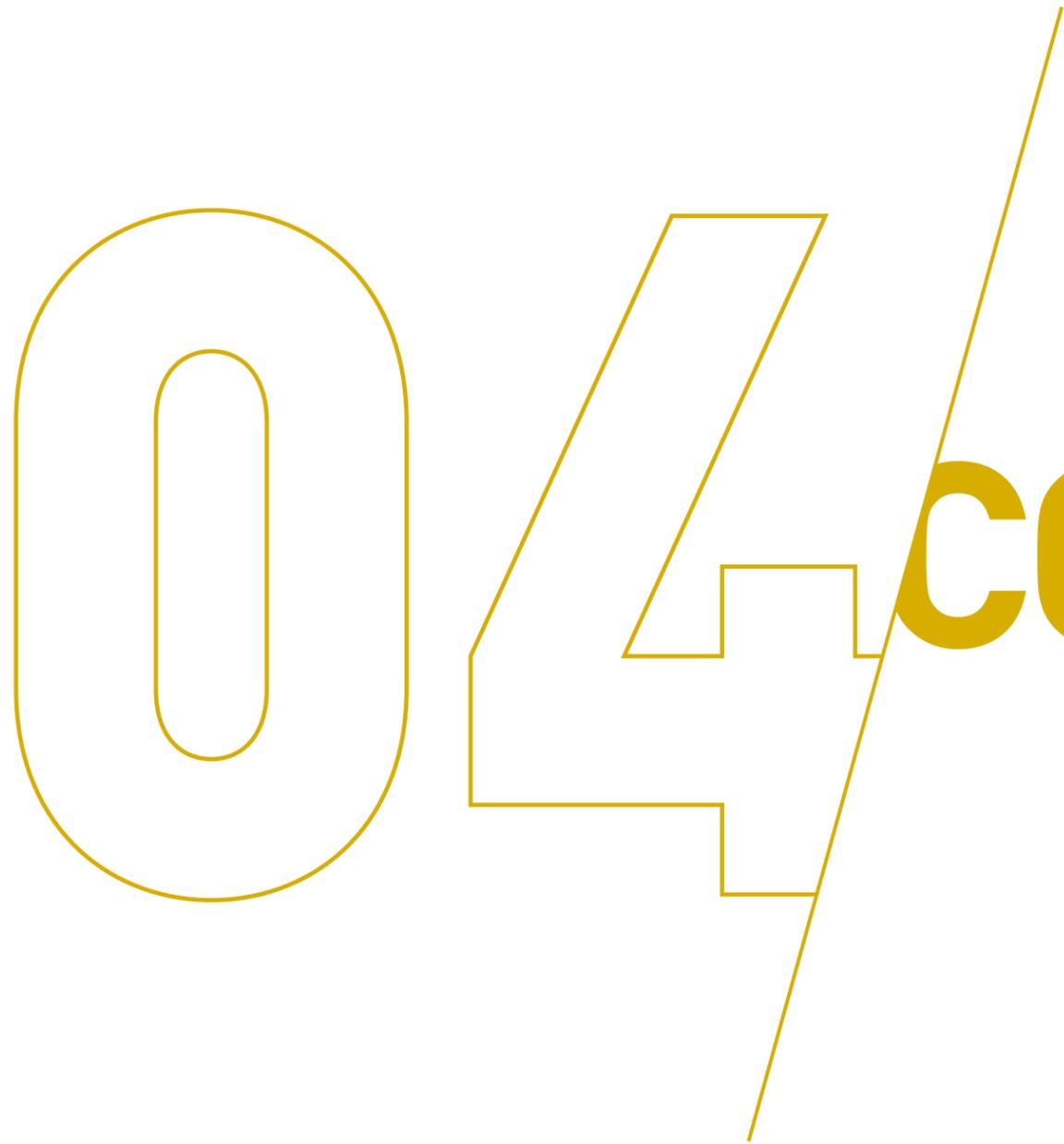


Floating up

The floating stairs in the new wing weigh 16,000 kilos each and are attached to the floors only at the bottom and the top. They were tested in the Dokkum factory by having lots of building workers jump up and down on them. Once their strength was proved sufficiently, the stairs were transported to the Drents Museum in three sections, and welded in place.

The wander garden

To show the historical city centre of Assen to best advantage, the new wing of the Drents Museum was built completely underground between 2009 and 2011. On top of the main exhibition space, a wander garden has been laid out. Which of the paths in this garden connect up and which are dead-ends is not immediately obvious. The 12,000 plants have been selected in such a way that some are always in bloom throughout the year.



04 CO LLECTION



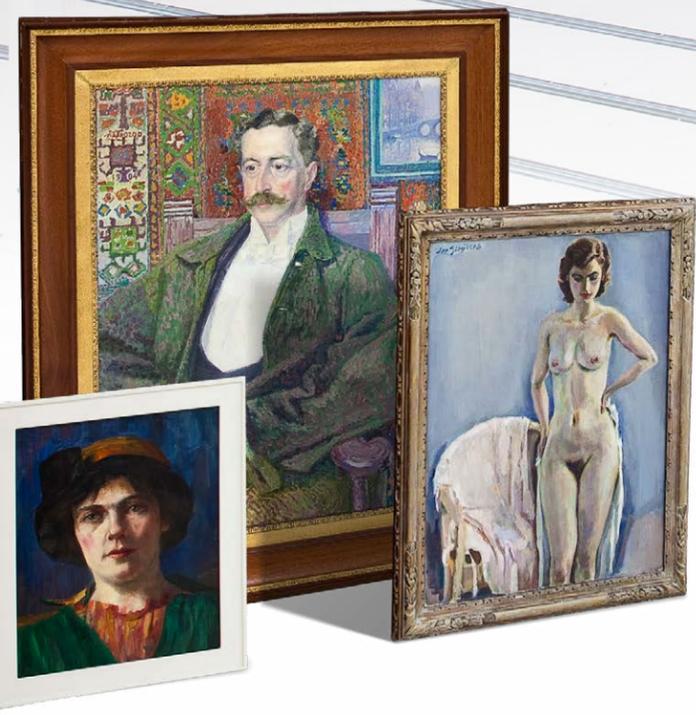
A collection

TO BE PROUD OF

*With over 90,000 objects,
the Drents Museum collection
is one of the larger collections
in the Netherlands.*

In terms of size and quality, the Archaeology collection is one of the most important in Northwest Europe. Part of this collection is presented permanently and is often shown in international exhibitions.

The History of Drenthe collection illustrates the material culture of ordinary men and women living in Drenthe between 1750 and 1950. The Art 1885-1935 collection is regarded as one of the top five collections for this period in the Netherlands. Much work in this broad collection was donated by the estates of the artists through the Fine Art around 1900 Foundation (SSK), and this is unique for the Netherlands. Since the ING Collection donated 273 works in 2010, the Contemporary Realism collection is regarded as one of the most significant in the Netherlands.





The collection consists out of 90,000 objects

+/- 2,500
OBJECTS,
CONTEMPORARY
REALISM

+/- 33,000
OBJECTS, CULTURAL
HISTORY OF
DRENTHÉ

+/- 64,400
OBJECTS, FROM
THE PROVINCIAL
COLLECTION

+/- 40,000
OBJECTS, ART
1885-1935

+/- 13,500
ARCHAEOLOGY
OBJECTS

+/- 24,600
OBJECTS, ON LOAN
FROM THE FINE ART
AROUND 1900
FOUNDATION (SSK)

AN AVERAGE OF 300
OBJECTS ARE LOANED
OUT FOR TEMPORARY
EXHIBITIONS EVERY
YEAR

4,532
RUNNING
METRES OF
SHELVING

2,376 m²
OF PAINTING FRAME
SURFACE

THE OXYGEN
CONTENT IN THE
QUARANTINE
AREA MAY BE
REDUCED TO 0.3%

18%
OXYGEN LEVEL

1,600 m²
DEPOT AREA

1,060
DRAWERS

80
METRES OF
GARMENT
RAILS

Facts about the
DEPOT

05 Icons

ARCHAEOLOGY
ART 1885 - 1935
CONTEMPORARY REALISM
HISTORY OF DRENTHE



Archaeology

In the archaeological department the influence of man on the landscape is shown. Man has used the landscape, but has also created it. This leads to various stories hidden in the landscape, stories about geology, archaeology, nature, daily life and religion. These stories help us understand the distant past.

One can find impressive mammoth bones, unique Neanderthal finds, objects from hunebedden (megalithic grave monuments) and burial mounds, the oldest boat in the world and of course the bog bodies. Look at and listen to the background to the drama of Yde Girl in the Yde theatre.

These stories help us understand the distant past.



MOST FAMOUS BOG BODY **OF HOLLAND**

The Yde Girl



Before her execution, one half of this girl's head was shaved. She was only sixteen, about 140 cm tall and she had blond hair. Around the beginning of the Common Era, this adolescent was strangled with a woolen band which the executioner had wrapped around her neck three times. Possibly, she was also stabbed in the neck near the left collarbone. She rested in the peat bog near the village of Yde for almost two thousand years, until two workers discovered her in May 1897 - and then ran away in fright. Days later most of her body parts and fragments of a cloak were dredged up from the peat. Unfortunately, the villagers had also heard about this find. They had secretly removed nearly all her teeth and tore off most of her hair.

THE *Alalakh* BOAT OF THE *World*



The dugout canoe found near Pesse is the oldest known boat in the world. Because there were doubts whether it had truly been a watercraft, an experiment was made with a replica, showing that it was stable in the water. The Pesse canoe was found by a local farmer in 1955 during the construction of the A28 motorway. This prehistoric vessel was made about 10,000 years ago, dug out with an axe from a scotch pine log. It is three metres long and 44 centimetres wide.

Roman treasure hoard

During the Roman era, the free Germanic tribes living north of the Rhine were particularly keen on gold solidi. The Beilen hoard consists of 23 gold solidi, a gold bracelet and five gold neck rings. To produce the six ornaments, over a hundred solidi must have been melted down. They are embellished with typically Germanic stamp decorations in the form of circles and ovals. The hoard was extremely valuable, and must have belonged to a prominent tribesman. Around 395 AD these gold objects were buried in a swampy spot near the banks of a stream, probably as an offering.



The Zweeloo princess

In the middle of the fifth century AD, a prominent woman was buried just south of the ancient Drenthe village of Zweeloo. Her grave was discovered in 1952. A reconstruction of her clothing could be made on the basis of textile fragments and jewelry. The most remarkable item in her attire must be the string of huge glass beads around her waist. Around her neck she wore a necklace of amber beads. This is the largest find of amber in the Netherlands to date. Over her garment she wore a woolen cloak fastened at the breast with a large butterfly fibula of gilded bronze. This richly decorated brooch was made in Northern Germany, which could indicate that the 'princess' had contacts in that area, perhaps even relatives.



The dugout canoe found near Pesse is the oldest known boat in the world.

“This prehistoric vessel was made about **10,000** years ago.”



Sacrificed wheels to supernatural powers

We take them for granted: bicycles, cars and other vehicles that move effortlessly thanks to the wheel, a revolutionary invention dating back thousands of years. This wheel is the oldest in the Netherlands: it dates from around 2750 BC. Together with a second wheel it was found in a small peat bog near Ubbena. This wheel has a diameter of seventy centimetres and was made from one solid piece of oak. It was part of a two-wheel cart pulled by oxen and probably loaded with merchandise. Its owner left the wheels in the bog, as a sacrifice to supernatural powers.



This wheel is the oldest in the Netherlands: it dates from around 2750 BC.



Neanderthal hand axe

Between 125,000 and 35,000 years ago, Neanderthals lived in the area we now call Drenthe. Although it resembled an arctic desert most of the time, sometimes the weather was a little warmer, allowing animals to scrounge an existence. Then the Neanderthals could hunt woolly mammoths, woolly rhinos, reindeer and horses. They did not live in settlements but followed their prey. When they had killed an animal, they used small flat or triangular hand axes to butcher it. Of necessity, they had to make these from small pieces of flint since large pieces could not be found in Drenthe. This hand axe was discovered when the wooded bank of a small alluvial stream near the village of Anderen was cleared. Because it has been buried for a long time, it acquired a beautiful brown patina.

Art

1885-1935

This department contains Dutch Fine and Applied Art from the period 1885-1935.

This period is characterized by tempestuous developments in both fine and applied art. Simultaneously, many artists remain true to traditions which still have a lot to offer.

The department starts in the so-called Ballroom, which allows you to experience the mood of the period and its sociocultural history. The adjoining rooms show objects from the periods 1885-1915 (art nouveau) and 1915-1935 (art deco).

In one of the rooms you will find a printroom with rotating displays of work on paper from the 1900 era.

The department of Dutch Art and Applied Art 1885-1935 is situated in the old part of the museum, on the ground floor and the first floor.





“Drenthe is so beautiful
it over whelms me”

Vincent van Gogh

Although Vincent van Gogh (1853-1890) was occasionally utterly bored with the heaths of Drenthe, most of the time he was very impressed by this area, which he first saw in the autumn of 1883: 'Drenthe is so beautiful, it overwhelms me.' This painting, created in one sitting with swift brush strokes, sparked Van Gogh's artistic self-awareness. Thus it was

in Drenthe that he made the firm resolution to become an artist. In this painting, Van Gogh shows the direction he wants to take. Inspired by Jean-François Millet, he wants to paint rural life, showing ordinary country folk in their struggle with daily life. The Peat Barge is one of the seven surviving pictures of his Drenthe period.

Vincent van Gogh, *De Turfschuit (The Peat Barge)*, 1883
Oil on canvas, attached to panel, 37.3 x 50.7 cm
Unsigned

Portrait in portrait

If you look carefully, you can see the reflection of the artist in the amber pendant worn by this young woman. Chris Lebeau (1878-1945) needed no fewer than 120 posing sessions to paint Sixta Heddema. This was partly due to his precise and very realistic working method, since Lebeau worked with the oils used by the old masters, and each paint layer needed at least a week to dry. He painted this portrait in 1936, when he was at a turning point in his artistic development: in this period, he exchanged Art Deco for Realism. In his portraits he creates a certain distance to the model. However, this is certainly not the case with this portrait, since Heddema was not only his model but also his student for many years.



Chris Lebeau,
Portret van Sixta
Heddema (Portrait
of Sixta Heddema),
1936, Oil on canvas



Cuddly monkeys

Joseph Mendes da Costa, Aapjes (Monkeys), around 1890
Earthenware and glazing
Height: 6.5 cm, 7.6 cm and 7.5 cm

You would want to touch and stroke them, these monkeys by Joseph Mendes da Costa (1863-1939). The sculptor knows like no other how to represent the character and the state of mind of his favourite animals. Real zoo animals, the monkeys possess an air of loneliness and melancholy. Mendes da Costa keeps observing them until every movement and expression is etched into his memory. He finds his models around the corner in Artis Royal Zoo. The animal plastic art of Mendes da Costa belong to the absolute best in the Netherlands around 1900. The sculptor even received an honorary doctorate in Biology for this from the University of Groningen. Almost all sculptors of animals in the period 1900 until 1940 were influenced by him.

Pioneering work

When he turned 80, the dream of Theo Colenbrander (1841-1930) was finally realized. The Ram ceramics factory was established especially for him, to produce ceramics from his designs without compromise. This is remarkable because these were uniquely innovative in their bright colours, dashing lines and virtually abstract décor. The designs were often inspired by elements from nature. If you look carefully, you can recognize a butterfly and a pond in this vase with the Vertigo décor. Colenbrander always selected the best clay and the finest colours. Only total perfection was good enough. He was a pioneer of applied art and not only designed ceramics but also carpets, book covers, buildings and interiors. Colenbrander was far in advance of his age and is still an inspiration.

Theo Colenbrander, Halsvaas met decor 'Draaierig'
(Long-neck vase with décor 'Vertigo'), 1921-1924





Masterfully made

That you do not need expensive materials such as gold or diamonds to make a beautiful piece of jewelry is proven by George Henri Lantman (1875-1933) with these brooches. He combines bronze with vivid colours in enamel in such a way that you keep looking at it. This craftsmanship informs all his work. His decorations always respect the value of the material itself. Lantman's work fits within the tradition of art deco and the Amsterdam School. As a jeweler, Lantman never became known to the public at large. He had to work very hard to make ends meet. Doctor's bills or new clothes were paid with works of art. Nowadays, his work is greatly appreciated by connoisseurs, and fetches a high price.

*George Henri Lantman, Twee broches [Two brooches],
year is missing
Copper, enamel, 3 x 3 cm (square) and 3 x 3 cm (round)*

Sincere loyalty

'Waer werd oprechter trouw dan tusschen man en vrouw ter wereld oyt gevonden?' ('Where in the world is loyalty more sincere than found between man and woman?') This fragment from Joost van den Vondel's play *Gijsbrecht van Aemstel* reveals the occasion for which this festive goblet was made. It is a rare Dutch example of a 'loving cup', a vessel intended for communal drinking during weddings and banquets. Jan Eisenloeffel (1875-1957), one of the most important Dutch goldsmiths and metalwork designers of the first quarter of the twentieth century, made this object for the fiftieth wedding anniversary of Twente textiles magnate Johannes Tilanus and Johanna Dijkers. Eisenloeffel himself was married to social-democrat Liede Tilanus and thus related to the family. This loving cup is a unique piece in his oeuvre.

*Jan Eisenloeffel, Loving cup, 1924
Hammered and enamelled tombac, set with quartz*



Max Liebermann worked in the Netherlands almost every summer between 1872 and 1914. He called our country his 'artistic fatherland'. He found the motifs that inspired him in small fishing villages and rural towns. He became friends with many Dutch artists, including the founder of The Hague School Jozef Israëls, who advised him to go to Drenthe for a few months. Drenthe was a very thinly populated area at that time, with large stretches of unspoilt countryside and small farming villages: a painter's paradise. In 1882, Liebermann painted white sheets that were bleaching in the sun in an orchard in Zweeloo. It would become one of his most well-known works, which is currently in the Wallraf-Richartz museum in Cologne. The painting in the Drents Museum is the study for the final work in Cologne. For Vincent van Gogh, Bleaching Field was his reason to start painting in Zweeloo as well, in the same orchard.

*Max Liebermann, study for Bleaching Field at Zweeloo, 1882
Oil on paper glued on cardboard, 17 x 35 cm*

*Unspoilt nature and
small farming villages*



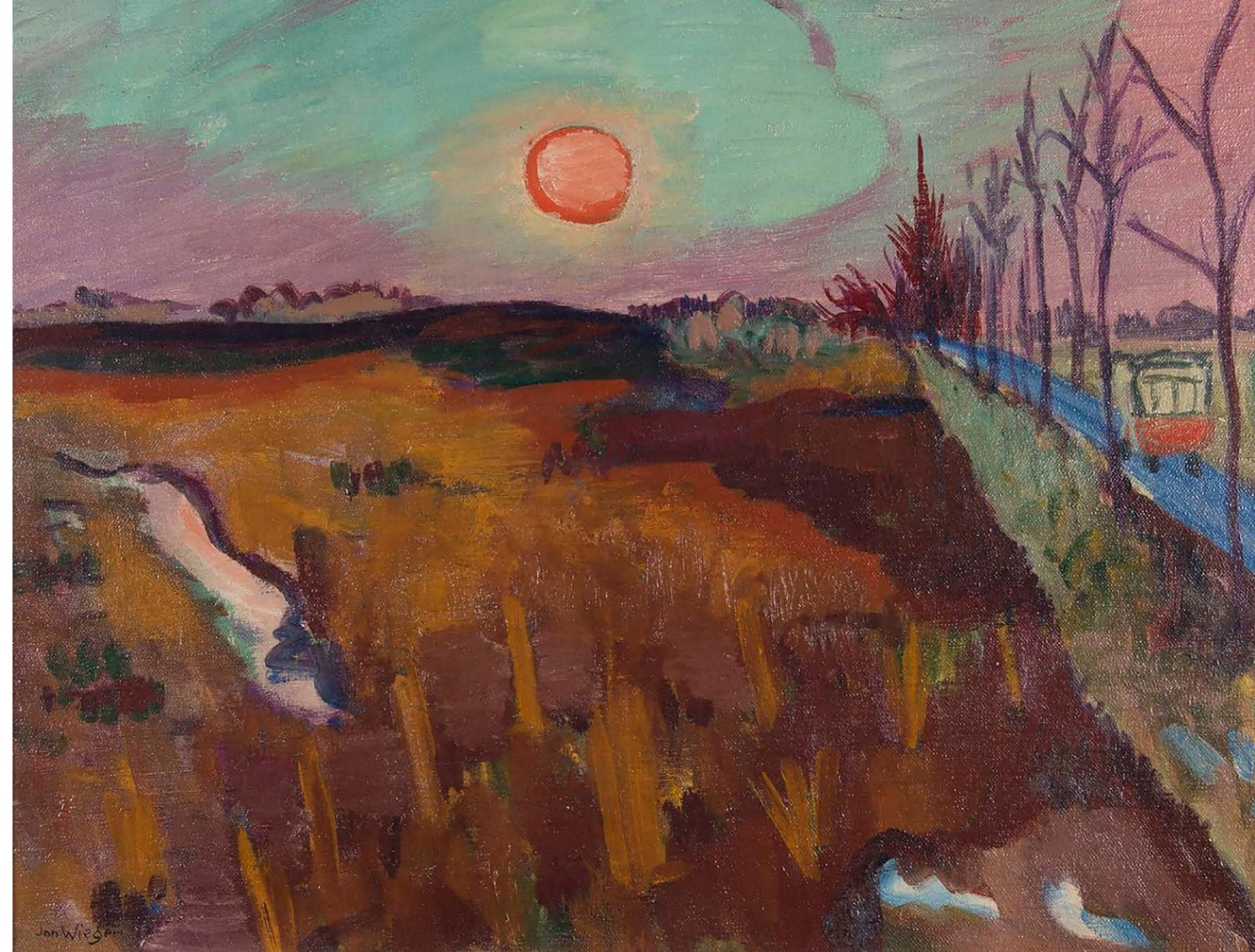
Interplay of lines

Riding his bicycle, smoking a pipe, with his sketchbook on the handlebars, Piet Mondrian (1872-1944) explored the area around the river Gein near Amsterdam. He drew and painted countless series of farms, windmills and groups of trees. In this large drawing of such a row of trees along the Gein, clearly he is searching for a specific balance in the interplay of lines and the contrast between light and dark.

The thin, vertical tree trunks are reflected in the horizontal river (PH1). Not long afterwards, he painted the same trees in extremely bright colours.

This drawing heralds a turning point in Mondrian's painting style: from the dark demure tones of the Hague School to the sparkling modern style of Luminism and, ultimately, total abstraction.

Piet Mondriaan, Rij bomen langs het Gein (Row of Trees Along the Gein), 1905



Balloërveld ablaze

The glowing colours of this landscape by Ploeg (The Plough or The Group, an artist collective from the city of Groningen) founder Jan Wiegiers (1893-1959), express an intense feeling. A low wintry sun sets the heath alight. It is an exceptionally fine example of his moderate expressionism of the late 1920s. The fairly accurate representation of Balloërveld near Gasteren shows how Wiegiers lets go of German expressionism to arrive at a very individual, more impressionistic style. While art critics from his time referred to Wiegiers' earlier work as being 'noisy', they now see 'a brilliant yet soft

splendour'. Wiegiers is probably standing in the stream valley of the Gastersche Diep with his bicycle, with a view of the Balloërveld nature reserve between Gasteren and Loon. It is still a beautiful area today with vast heathlands, peat lakes, stretches of pine wood and sand drifts.

Jan Wiegiers, Winterlandschap Drenthe (Winter landscape Drenthe) (recto), Figuur met een kruitwagen (Figure with a wheelbarrow) (verso), 1928 Wax on canvas, 44 x 53 cm

CONTEMPORARY REALISM

During the last few decades, the Drents Museum was one of the few Dutch museums to collect contemporary realistic art. The museum has over 1,500 works by artists such as Henk Helmantel, Matthijs Röling, Wout Muller, Pieter Pander, Sam Drukker, Douwe Elias, Barend Blankert and Berend Groen.

On November 11, 2010, the ING Bank gave 273 works of art by 51 artists to the Drents Museum. This gift meant that the Drents Museum now has one of the most prominent collections of contemporary realistic art in the Netherlands.

The Drents Museum regularly presents temporary exhibitions in the Contemporary Realism department. During these temporary expositions there is no permanent presentation on display. The Contemporary Realism department is situated in the old part of the museum, on the first floor.

Painted dot by dot

Dick Pieters (1941) worked eighteen months on this portrait of his wife Corrie and himself in a boat on a river. If you stand close to the painting, you can see that it has been painted dot by dot, with almost scientific precision. Only when you stand further away will the whole image reveal itself. Pieters applied layer after layer (sometimes as much as eight layers) to achieve this impressive effect. Each layer had to dry first before the next could be applied. Pieters painted the simple moments of happiness. 'Searching all your life for the deepest sources and then discovering that the truth lies in simple things, in the obvious, such as nature, sound, love...' is how the artist explained his development.

*Dick Pieters, Op de rivier (On the River), 1995
Oil on panel, 90 x 120 cm*



STILL LIFE WITH ITS OWN HISTORY

This still life shines a light on archaeological finds from the Drents Museum, which Henk Helmantel (1945) carefully selected from the storage. It is important to him that his still lifes show that objects have their own past and are not just mundane pots and pans. The arrangement of the objects is also meticulously planned. These cups and bowls from the period between the Neolithic Era and the Iron Age were painted with photographic precision. The work immediately evokes the masters of the Golden Age. Not surprisingly, since Helmantel studied their work for hours at the Rijksmuseum when he was still only fifteen.

*Henk Helmantel, Stilleven met Drentse archeologica
(Still Life of Archaeological Objects from Drenthe), 2004
Oil on hardboard, 100 x 122 cm*



YOUNGEST OF THE OLD MASTERS

Straddle-legged, the nude model looks straight at the painter. The windows of the old stately home are partly shuttered, keeping out most of the light. The room is sparsely furnished. Wearing jeans, the artist is staring into space, a sheet of paper on his knee. Fascinated as he was by the classical themes, Matthijs Röling (1943) was one of the first Dutch artists who decided to turn back to figurative art instead of making the trendy abstract or conceptual art of the day. He is sometimes referred to as 'the youngest of the old masters'. His still lifes, portraits and mythical scenes are characterized by harmony and are suffused with poetry and intimacy.

*Matthijs Röling, Interieur met schilder en zijn model
(Interior with the Painter and his Model), 1970
Oil on linen, 80 x 95 cm*



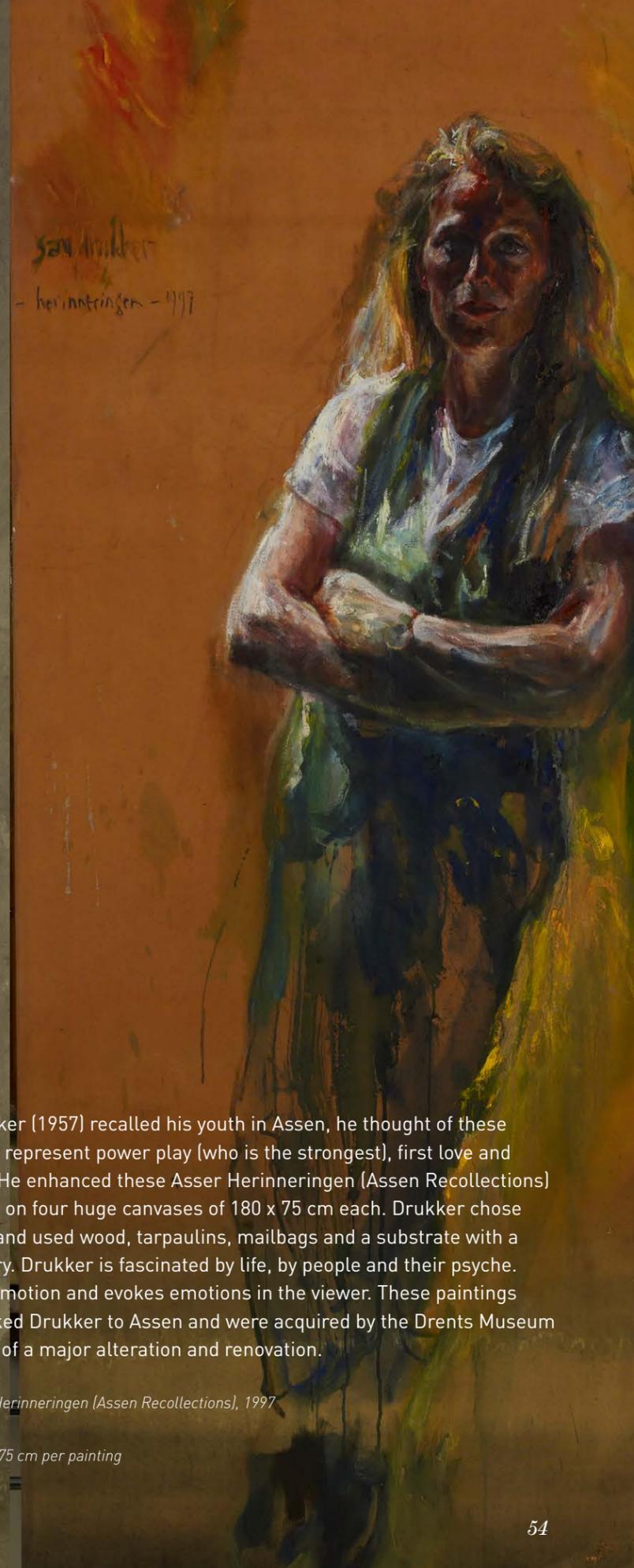
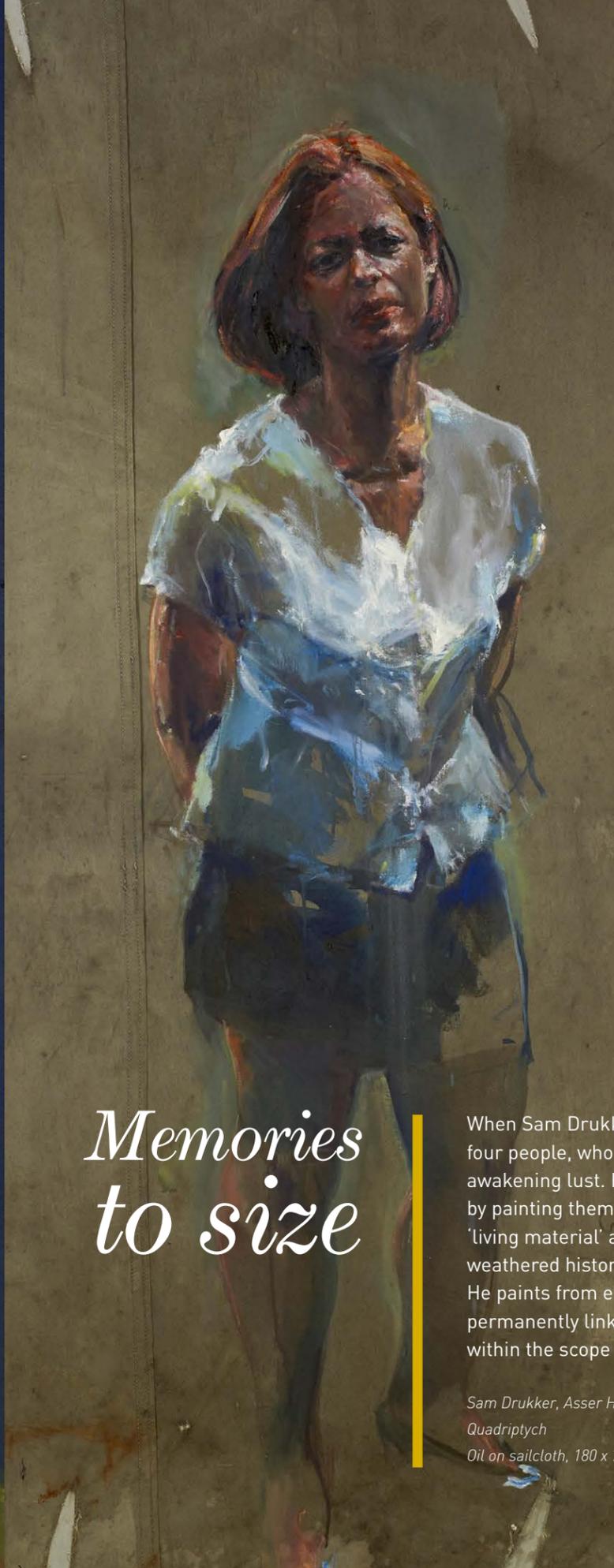
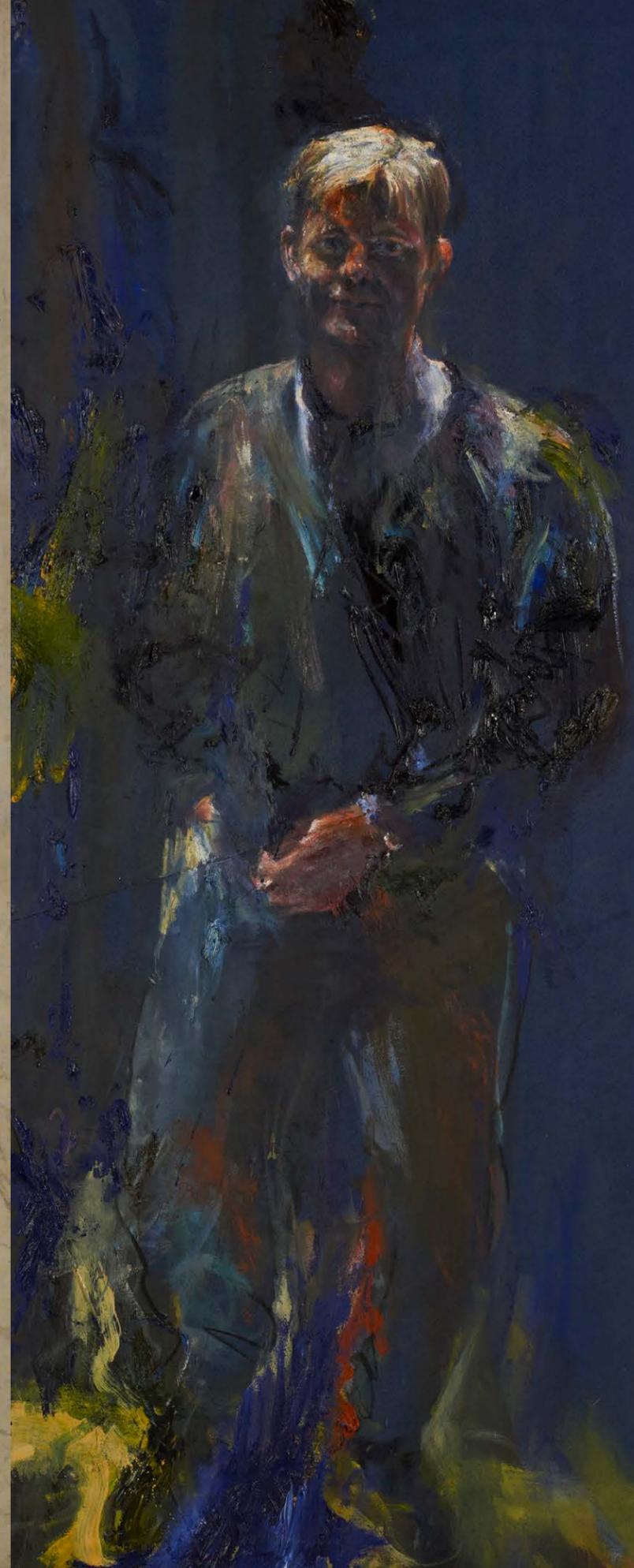
UNOBSERVED

'The people I portray do not know that they are being watched.' As a viewer, therefore, you feel almost ashamed to bother them. It is the same with this *Zelfportret als mens* (Self-portrait as a Person): a supreme example of the unique world that Barend Blankert (1941) created around himself. It is a world that seems characterized by loneliness. Time seems to stand still. Colours and composition have been used

masterfully to enhance this effect. A painting like this is created by observing, sketching, posing, photographing the pose, drawing the pose on transparent paper and finally painting it on panel. The painting is part of the special gift of the ING collection to the Drents Museum in 2010. The gift made the museum's collection of contemporary realism one of the most prominent in the Netherlands.



*Barend Blankert, Zelfportret als mens
(Self-portrait as a Person), 1995, Acrylic, alkyd and oil on panel, 157 x 129 cm*



Memories to size

When Sam Drukker (1957) recalled his youth in Assen, he thought of these four people, who represent power play (who is the strongest), first love and awakening lust. He enhanced these Asser Herinneringen (Assen Recollections) by painting them on four huge canvases of 180 x 75 cm each. Drukker chose 'living material' and used wood, tarpaulins, mailbags and a substrate with a weathered history. Drukker is fascinated by life, by people and their psyche. He paints from emotion and evokes emotions in the viewer. These paintings permanently linked Drukker to Assen and were acquired by the Drents Museum within the scope of a major alteration and renovation.

Sam Drukker, Asser Herinneringen (Assen Recollections), 1997

Quadriptych

Oil on sailcloth, 180 x 75 cm per painting

History of Drenthe

Due to more than 150 years of intensive work, the collection on the history of Drenthe with its 35,000 objects from the period 1650-1940 is largely complete, offering a representative cross-section of the material culture of the 'Olde Lantschap' ['Old Landscape'].

This collection area includes the historical collection (a collection of historical objects and utensils documenting life in and around the house), the craftwork collection (objects of glass, tin, copper, porcelain, earthenware and silver made or used in Drenthe), the textile and costume collection (regional and urban attire in the area, military and official uniforms, the accompanying accessories and regional jewelry), the historical topographical atlas (photographs, films, videos, postcards) and the collection of old art from Drenthe (paintings and work on paper by artists from Drenthe or by artists who worked in the province before 1950).

Themed exhibitions are created from this collection on a regular basis.



Rabenhaupt's helmet

On December 30, 1672, within the space of an hour Carl Rabenhaupt and his army managed to take Coevorden, which was then held by troops of the Bishop of Münster. The following year Rabenhaupt's opponent flooded Coevorden, and again Rabenhaupt had to intervene. In that same year, he was appointed Sheriff of Drenthe and Governor of Coevorden. Rabenhaupt died in Coevorden on August 12, 1675 and was buried in the city church. The Drents Museum has held his helmet in its collection since 1854.



Cap brooch as status symbol



From the 16th century women wearing a cap brooch were a common sight in Dutch rural areas. The wealthier the woman or her family, the finer the brooch. Although most cap brooches were made of iron, some were made of gold or silver. The cap has ornaments called pins. The design of these pins varies and shows where the woman wearing the brooch was born and whether she was married. Although in many parts

of the Netherlands cap brooches went out of fashion in the 18th century, the custom endured in Drenthe. This gold brooch was made in the 18th century and is band-shaped. It is modelled after the Staphorst design with gold curls from which small gold bridal crowns are suspended.

Ruinerwold head brooch with bridal crowns, 18th century



Seal Maria in Campis

Convent seal of the 'Mariënkamp' abbey in Assen, which was established here in 1259. It depicts the Holy Virgin Mary sitting on a throne under a baldachin. In her left hand she has a lily staff and in her right arm she is holding the child Jesus, who is standing on her lap with one foot. A lily staff is depicted on the right-hand side. The Latin edge lettering reads: 'Sigillum Conventus S[an]c[t]imonialium in Aszen'. When the abbey was dissolved, the last abbess Margaretha van Eijrthen handed this seal stamp to the Provincial Government of Drenthe. This is purported to have occurred around 1600. This image can still be seen in the coat of arms of Drenthe.



Eext, center of inspiration

The village of Eext depicted in this painting played an important role in the life of Groningen landscapist Egbert van Drielst (1745-1818). Van Drielst used this village as a base for visiting the surrounding area to find inspiration. Particularly the woodlands touched a chord in this painter who still sought artistic insights in Drenthe although he was already living in Amsterdam. He knew the province well, because when he lived in Groningen as a young boy he and his family often visited relatives in Steenwijk. Even then Van Drielst was captivated by the Drenthe landscape.

*Egbert van Drielst, Gezicht op Eext (View of Eext),
no date
Oil on canvas*

Skipper guild of Meppel



Four silver funeral shields made in the 17th century. The shields display scenes from skipper life and an appropriate rhyme. This shield, made by silversmith Gerrit Lanckhorst, was used by the skipper guild of Meppel. The guild members hang the shield on the coffin of deceased members, by way of tribute. Other guilds – organisations of people in the same profession – also honour their deceased members with a funeral shield. The skipper guild of Meppel existed from 1607 until 1795. Other skipper guilds in the Netherlands were dissolved in the same year.

**Rhyme
1678:**

'In 't leven op een planck. En op een bert ten grave.
Daer steken wij na toe. Dat is de beste haven'.
/ 'De golven rijsen op. En deinsen weeder needer.
Soo is ons leeven oock. Godt spreekt tot elck:
keert weder'. / 'Niet beeter als een schip. Tot ons
devijs en wapen. In leeven en in dood. Ontzield bij
God ontslapen'. / 'De wind is wankelbaar. En wat
de scheepen raken. +Gety staakt noyt syn loop.
+Sal nooit na rusten haken'.

**English
translation:**

'On a plank in life. And into the grave on a plank.
That is what we head for. That is the best haven'.
/ 'The waves rise. And recede downwards again.
This is how our life is too. God speaks to everyone:
return'. / 'No more than a ship. To our emblem and
coat of arms. In life and in death. Lifeless, perished in
God'. / 'The wind is wavering. And whatever the ships
hit. +The tide will never cease its course. +It will
never long for rest'

*Four funeral shields of the former Skipper guild in Meppel
Silver*



Who wore this robe?

The two-piece costume from the 18th century, a robe à la Française, has a special red and white chequered lining that is made entirely of silk; a rarity in the Netherlands. Upon the donation, it was stated that this was the wedding dress of Gesina Oldenhuis. She married Coenraad Wolter Ellents, feudal lord of the Mensinge House in Roden, who was ten years her senior, on March 6, 1767 at the age of 37. The fabric of the costume was manufactured between 1760 and 1765, but the robe appears to have been put together between 1770 and 1773 upon closer inspection. This is apparent from various details, including the cut of the sleeves and the bodice, which are of a later date. Therefore, this dress cannot have been worn during the wedding...

Silk
18th century
'Wedding dress of Gesina Oldenhuis Gratama'



A symbol of marital bliss

From the 17th century onwards, a wedding in rural areas of Drenthe was graced with a ritual centring on a bridegroom's pipe. Tradition dictated that the bride lit a pipe shortly after the wedding ceremony and handed it to the groom. She had to take the utmost care, because if the pipe broke, the marriage was cursed. Smoking the pipe was a symbol of marital bliss and thus had erotic overtones. After the wedding, the bridegroom's pipe was kept in a decorated cabinet and smoked on birthdays and at Christmas. The tradition of the bridegroom's pipe survived until the early years of the 20th century.

Rhyme: Geachte jongeman, ik ben er toe genegen, / U deez versierde pijp te geven. / Is dit de eerste keer, 't zij ook de laatste keer, / Dat ik u zulk een pijp vereer

English translation: Dear young man, I am inclined, / To present you with this decorated pipe. / This is the first – and also the last – time, / That I will honour you with such a pipe.

Bridegroom's pipe, no date

0

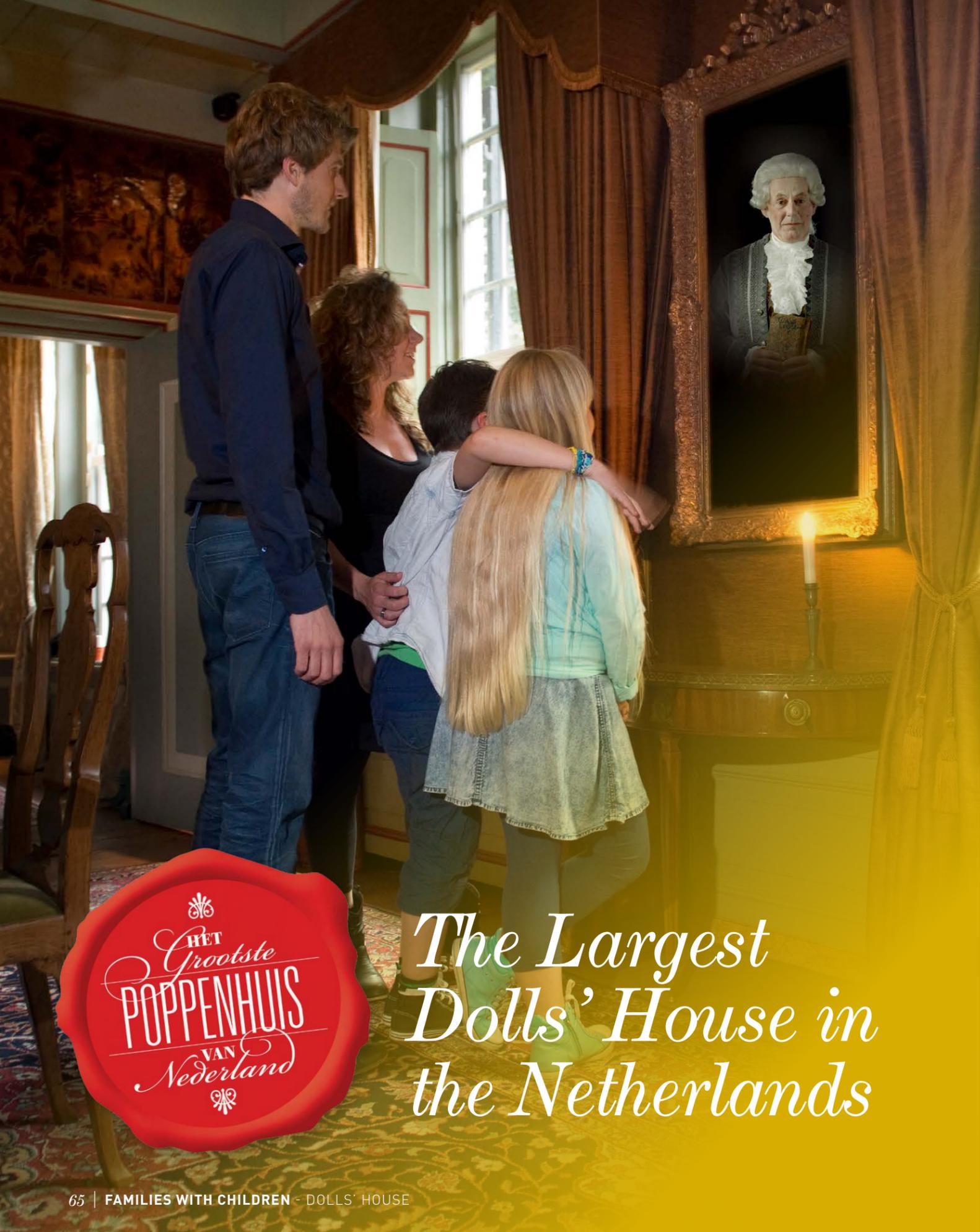
6

FA
WI

MILIES
TH CHILDREN

DOLLS' HOUSE

CODENAME: ENERGY



The Largest Dolls' House in the Netherlands

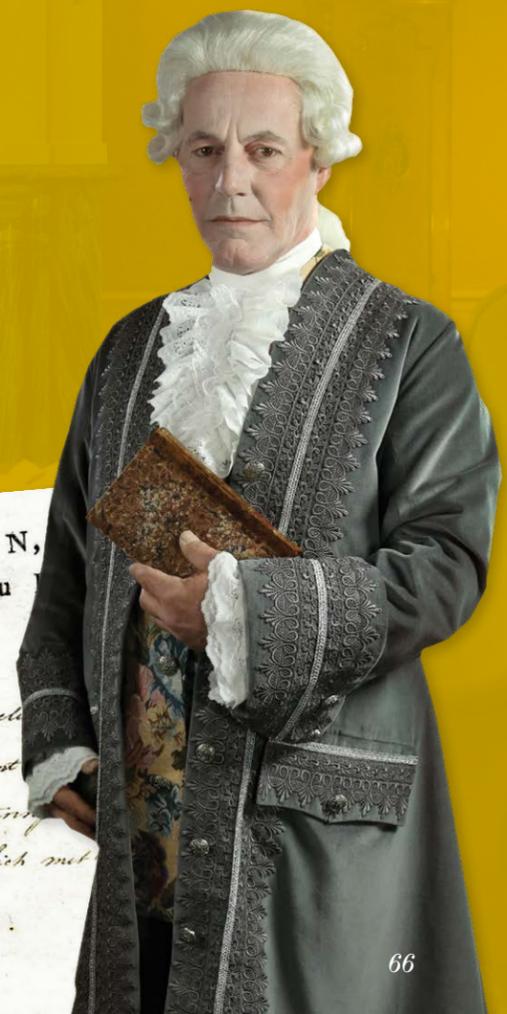
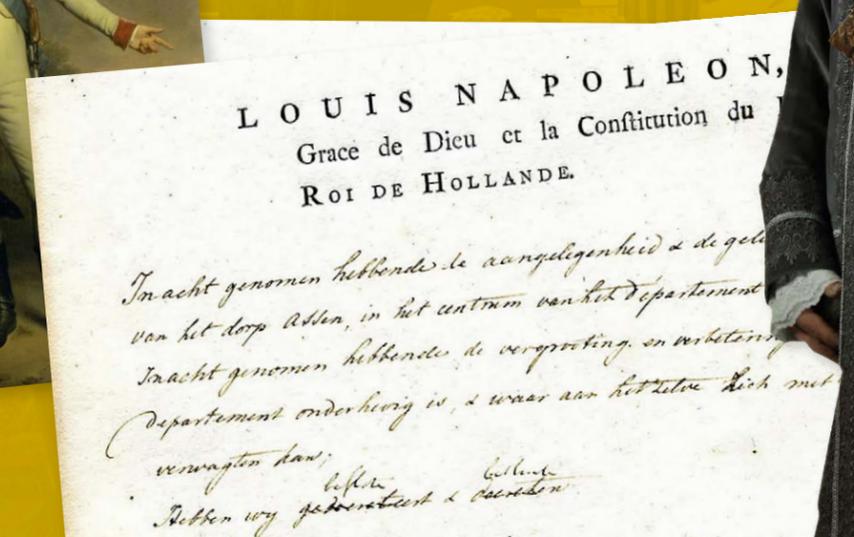
The Dolls' House is situated in the style rooms of the oldest house in Assen, now part of the Drents Museum. This is where the public is introduced to the Van Lier family and their staff. During a virtual meeting with these historical characters, the visitor ends up in the world of 250 years ago.

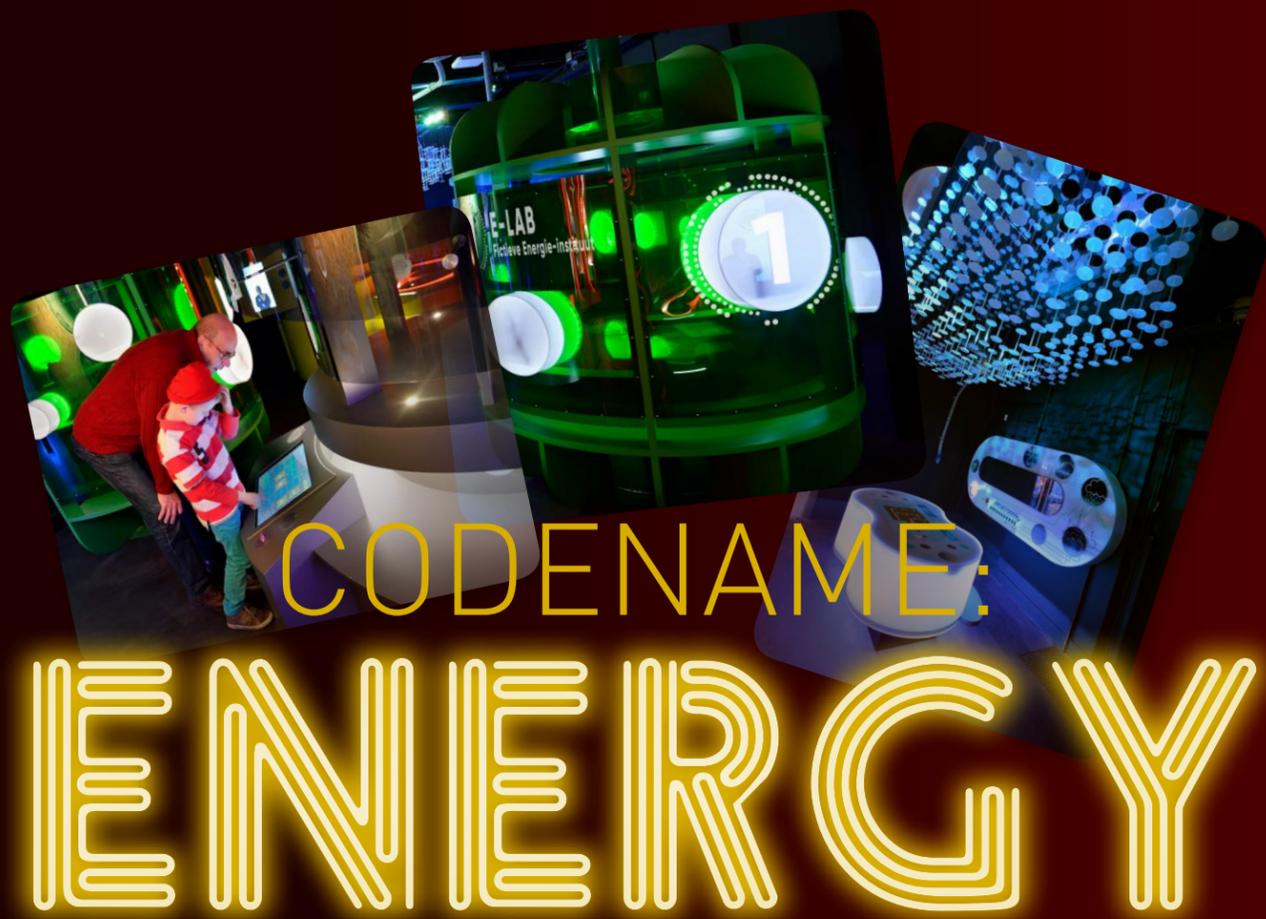
Johannes van Lier actually lived here and was tax collector in the district of Drenthe in the 18th century. The story that takes place during the tour

is the visit by stadtholder William V and his wife Princess Wilhelmina of Prussia to Assen, which really took place as well.

The Doll's House takes you back to 18th-century Drenthe. This was a time when wigs were in fashion. There was no electricity. Carrier pigeons took care of communications and good manners were everything...

It is in this house that King Louis Bonaparte signed the deed that gave Assen its city charter in 1809.





.....

Did you know that Drenthe is traditionally the energy province of the Netherlands? Natural gas, peat, oil; Drenthe has it all. Energy connects generations. Everything you invent and do in the field of energy has an impact on humans, the landscape and the environment. What previous generations came up with and did determines our current situation. And what we do, in turn, will have consequences for the generations that follow us.

The 'Codename: Energy' exhibition inspires young and old alike to reflect on and start working with energy in a playful and adventurous way. With the help of quiz questions, active assignments and games, Codename: Energy teaches visitors what exactly energy is and how it is used. The (Drenthe) history of energy and how it is generated in the future is touched upon as well.





07 FACILITIES

GRAND CAFÉ KRUL
MUSEUMSHOP



Grand Café *Krul*

The interior of the museum café Krul originates from the tearoom of the same name on the Noordeinde in The Hague. Food and beverages were served by highly civilised waitresses, who were dressed in a black gown with a white starched apron and wore a white cap in their hair. Somebody who loved visiting Krul for chocolate at the time was Queen Wilhelmina.

The monumental building on the Noordeinde was constructed in 1903. After its closure, the interior, the panelling and the furniture were demolished and reconstructed in the Amsterdam Architecture Museum. In 1997, the interior was relocated to the Drents Museum, where it fits in superbly with the style of the 19th century part of the museum.



MUSEUMSHOP



Your visit to the Drents Museum wouldn't be complete without browsing our wonderful museumshop. You can find original gifts, exclusive design items, fun souvenirs and interesting books. We're constantly updating the selection, and our staff members are always available to help you with any requests or questions you might have.

We have a large selection of affordable books on art and culture on offer, which are linked to the themes of the exhibitions at the Drents Museum.

You'll find publications on archaeology, modern realism, art from 1885-1935 and of course books about culture, nature and history of the province of Drenthe. There's a shopping island for children with beautiful children's books, educational games, jigsaw puzzles and many other fun items. You can also find exhibition catalogues from our current and previous exhibitions at the museumshop.

08 OF ACTS & FIGURES

The museum has:



4,600 m² of exhibition- and public spaces



Large international exhibitions at our exhibition hall (1000 m²)



Exhibitions at smaller halls



A permanent presentation of the collection



The 'Largest Dollhouse of the Netherlands' at the period rooms



Codename: Energy



3 historical function rooms for commercial use



Grand Café



Museumshop



3 main sponsors, 1 sponsor, 2 patrons, 1 subsidy-provider



60 Business Club members



Over 2,000 Friends of the Drents Museum

The Drents Museum today:

- 2 international blockbusters a year
- around 10 smaller exhibitions a year
- 150,000 – 200,000 visitors annually
- around 7,500 primary- and secondary school pupils/students
- 15% of the visitors is below the age of 18
- approximately 60% from outside the province
- around 6,6 million euros is the amount of revenues of the Drents Museum
- around 33% of the total budget earned by the museum itself
- part of the international cooperation within the European Exhibition Network (E.E.N.)

09% IN INTERNATIONAL EXHIBITIONS



Dead Sea Scrolls
exhibition | 2013



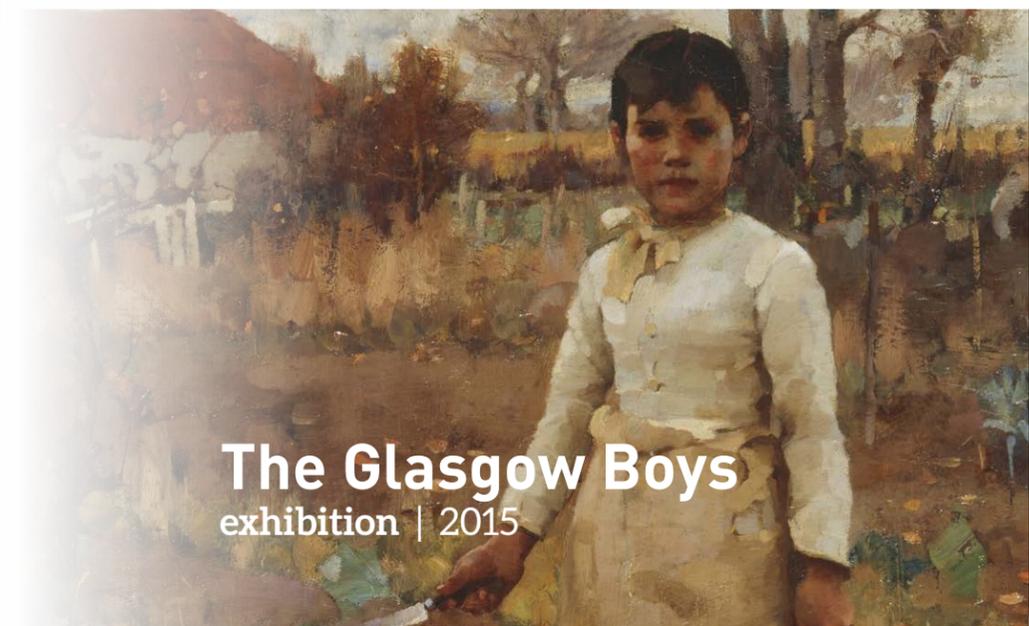
Kazimir Malevich
exhibition | 2014



Peredvizhniki
exhibition | 2016



The Glasgow Boys
exhibition | 2015



The Terracotta Army of Xi'an
exhibition | 2008



Vikings
exhibition | 2012



The Maya
exhibition | 2016



Mummies
exhibition | 2014



The Soviet Myth
exhibition | 2012



Gold from Georgia
exhibition | 2010



China's Golden Age
exhibition | 2011

Colophon

Year of publication

February 2017

Printer

Koninklijke Van Gorcum BV

Editors

Ellen ter Hofstede
Anne-Sophie Scholtens

Contributors

Annabelle Birnie
Willemijn Lindenhovius
Annemiek Rens
Peter Schonewille
Carola Steenberg
Vincent van Vilsteren
Jan van Zijverden

Design

Hein Brouwer
Jolanda Schachtschabel

Translation

Paul Hulsman
Gerard Kingma
Uit de Kunst Vertalingen

Photography

Dennis A-Tjak
Jaap Beuker
J. Collingridge
Drents Archief, private collection (Van Weydom Claterbos)
Sake Elzinga
JAVfotografie
Willem Jan Kleppe
Wim Kluvers
Jaspar Moulijn
Pronk
Rijksuniversiteit Groningen, Groninger Instituut voor Archeologie
Erik Vos

MAIN SPONSORS



SPONSOR



SUBSIDY-PROVIDER



PATRONS





A walk through art and history
www.drentsmuseum.nl