



Fort Metal Cross, Ghana 2022 125 x 200 cm, acrylic on linen

Hans Broek

Edo Dijksterhuis
Dominic van den Boogerd
Wilma Sütö
Hans Broek

HANNIBAL





The paintings Hans Broek made during his years at the *Rijksakademie van Beeldende Kunsten* proved very popular with collectors. Expressionist canvases with generous impasto. Strength combined with a certain *sprezzatura*. A real treat for fans of the smell of turpentine and the distinctive brushstroke. So you can see how they deeply regretted that the production of these 'delicious' works was short-lived because Broek took a radically different direction, with smoother, less emphatic brushwork, producing – at least in their eyes – 'less painterly' works.

Deliberately casting aside a proven formula for success in the early years of one's career takes considerable guts. But then Broek wanted to be more than a master of his material, a virtuoso painter. Instead, he wanted to break through the skin of his medium. He felt his work should not be about pigment on canvas but about the world around him, the burning issues of his time, and the emotions they evoke.

Broek's quest to understand current events drove him to leave the country. His wanderlust is partly explained by *Fernweh*, a romantic-adventurous emotion, a sense that what you are looking for is just beyond the horizon, off the edge of the map. And – on a more subconscious level – by being an outsider in a foreign country, giving you a fresher and sharper perspective on your surroundings. What may seem mundane and go unnoticed by locals catches your eye and gives you pause for thought.

This is certainly true of the huge, racially tinged divide between the rich and poor that the artist experienced up close on Skid Row in Los Angeles, which is home to the largest population of homeless people in the United States. It also applies to the bleakness of individualised life in New York. To the tangible past on Suriname's plantations. And to the warm welcome he received from have-nots during his travels through Africa.

The uprooting also gave Broek cause for self-reflection, with the traces of slavery worldwide inspiring him to revisit his family history in Amsterdam. But this must also have prompted the question "Why represent all these subjects in paint?" While photography has always been his main resource – to document and research – Broek has never been or become a photographer. Nor did he switch to making videos or installations. He has always remained a painter.

These days, Broek does not shy away from the 'deliciousness' of his medium. In his recent work, the movement of his brush is easy to trace, and the paint is applied in deliciously thick layers. The artist has embraced the plasticity and expressiveness of painting again. Instead of being an obstacle to a committed gaze, painting only serves to enhance this. Just as the radically different led the artist on a path to himself, the slow timelessness of oils now serves as a door to the ever-changing present.



San Fernando Valley, Mulholland Drive 1997 60 x 100 cm, oil on linen





De... van de Beagle

1875-1880

58CK
400 FOR

CHARLES BAUDELAIRE
Le Spleen de Paris — Parisje walgine — Paris Spleen

On the frontiers of civilisation

Dominic van den Boogerd

Travel and painting converge in the representation of the landscape, the main theme in Hans Broek's oeuvre, with the painter drawing inspiration from photos he takes during his worldwide peregrinations, often in locations where history has left its mark. His landscapes are a form of history painting, but not the kind that idealises significant historic events. Instead, Broek's pictures help us imagine and even experience these events. "Geography is the eye of history", the cartographer Abraham Ortelius wrote. Broek paints *dé-cors* devoid of people, but ones in which the lives that once unfolded here are palpable.

In addition to being a reflection of a world elsewhere, landscapes also reflect our gaze. They can be paradisiacal or barren, make us feel homesick or patriotic, and even inspire sorrow or shame. Like travellers who go to find themselves in distant countries, the painter discovers his shortcomings and own capacities in his studio. Broek works in a former radio studio near Hilversum, where he has mounted some 600 reproductions of his paintings on the wall, in rows, in a chronological overview of the evolution of his work, which is remarkably consistent.

His first landscapes from the early nineties were inspired by travel memories. There is something unnerving about the expressive style and bold colours of these paintings. Unfinished houses in Sicily that are only partly occupied. A roadside telegraph pole under the dark, cloudy skies of Spain. In one of his landscapes, we see a remote house amid birches devoid of foliage in a farmyard with a gate (*Untitled*, 1993). The cast shadows and the unusual colours (the sky is mint green, the shrubs a purplish blue) are reminiscent of Edvard Munch's morose villagescapes.

On the back of *To the Wilderness* (1992), one of the paintings for which the 27-year-old painter won the Koninklijke Subsidie voor Vrije Schilderkunst [Royal Grant for Painting], he added some lines from the Tom o'Bedlam song:

With a host of furious fancies,
Whereof I am commander,
With a burning spear and a horse of air,
To the wilderness I wander

Tom o'Bedlam is the English archetype of the deranged vagabond, named after Bethlem Royal Hospital, better known as Bedlam. The words of the confused vagrant are a good indication of Broek's artistic ambitions. His work is restless, reckless, driven. "In the beginning, I had no idea what I was looking for", says Broek. "I just wanted to move beyond the horizon. To get lost."

LOS ANGELES / CALIFORNIA

In 1995, Broek relocated to Los Angeles, where he lived for ten years. He moved for love, but also because of the photos that the artist Monica Nouwens, who was his girlfriend at the time, sent him: pictures of modern bungalows on the city's fringe. Broek implicitly knew that this was the subject he had in mind: "This is what I want to paint". He set out on long drives, always taking his SLR camera with him. "The bright light accentuates everything, rendering it in sharp detail, even from a great distance. The misty ambience that I had grown so accustomed to in the Netherlands was completely absent here." In his studio, he projected the slides on painter's canvas, moving them around and searching for a theme that he could use, a suitable composition, a good distribution of light and darkness. His style of painting changed as he channelled his reckless precociousness – the beginner's privilege. The layers of paint became thinner and less bold, the representation more accurate. He also began to use masking tape to paint ramrod straight contours.

Los Angeles is a city without a centre or boundaries, expanding anywhere the wind blows. In this urban sprawl, the wilderness is never very far from civilisation. *Beverly Center* (1996, collection De Pont Museum, Tilburg, the Netherlands) depicts modern buildings that are seemingly scattered across densely grown hills. Roofs and façades are reduced to dove-grey or caramel-coloured planes, with dark green fan-like structures with sparkling dots making up the foliage. The flowing lines of the vegetation and the rhythmic structure of geometric rectangles form two patterns, running parallel or intersecting, not merging into one another and never converging.



[P. 126–127] *Beverly Center* 1996 120 x 300 cm, oil on linen

13 On the frontiers of civilisation



[P. 113] *Pursuit & Possession* 1998 150 x 241 cm, oil on linen



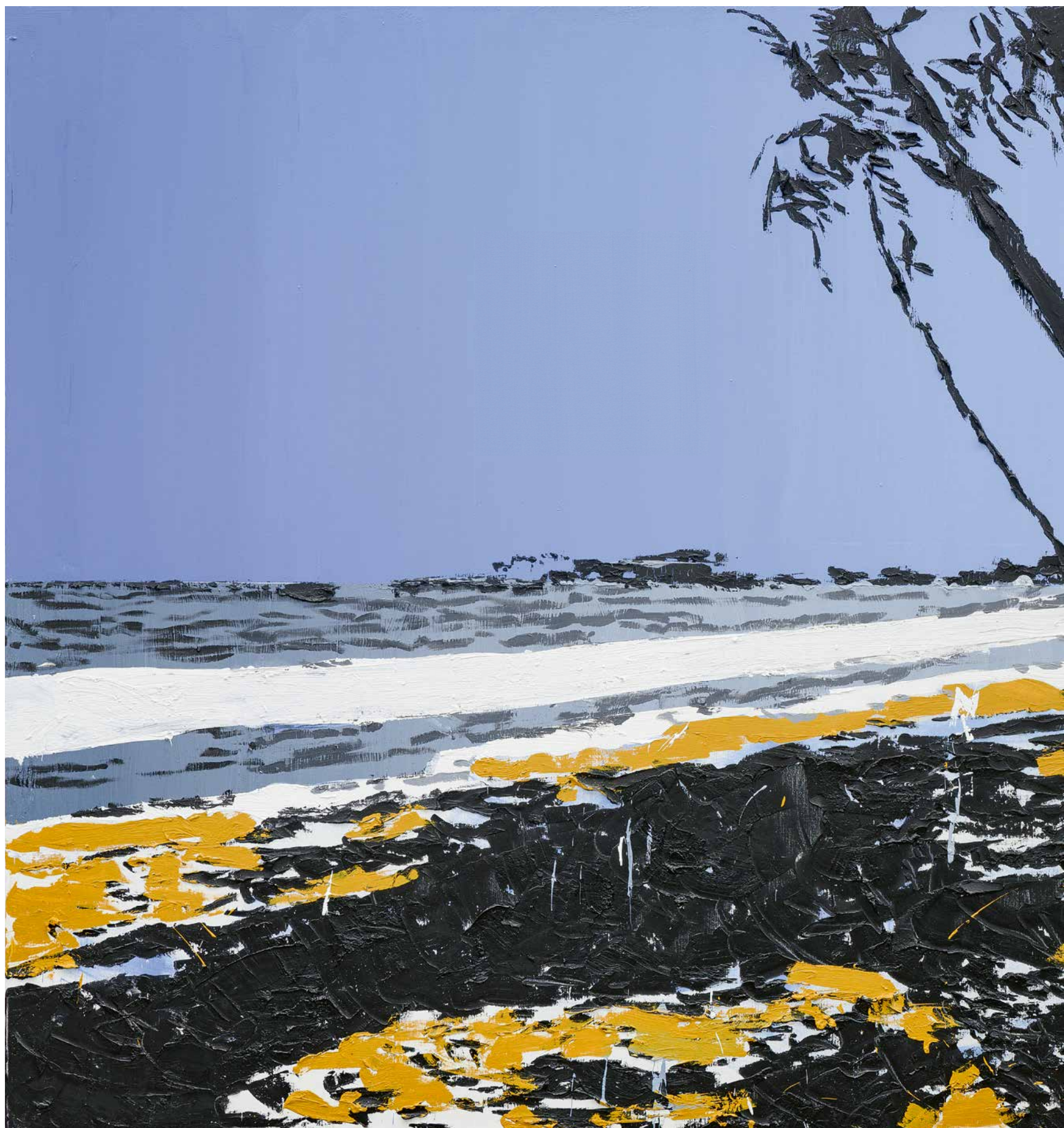
[P. 8–9] *San Fernando Valley, Mulholland Drive* 1997
60 x 100 cm, oil on linen

These impeccable, orderly cityscapes are all about simplicity and clarity. “My Calvinist roots kicked in”, the painter says. “Pare everything down to the absolute minimum.” In the vein of Dutch masters such as Hendrik Goltzius, Philips de Koninck and Hercules Segers, Broek maps out the visible realm with an eagle eye. According to Claudio Magris, the outer frontiers of the visible world can only be reached through meticulous observation. There, providence permitting, we are granted a glimpse of what lies beyond, of the immutable light and the unwavering silence of the eternally hidden. However paradoxical this may sound, knowledge can enhance mysticism. As we see more, we find it easier to envisage the invisible curve of our destiny.

The panoramas unfold in landscape format (as opposed to portrait format), the horizon being more or less in the middle. The expanse above it gradually turns darker, in an almost perfect colour gradient that would delight a painter like Jan Andriessse. The petrified suburbia is gallantly stylised. *Pursuit & Possession* (1998), meanwhile, depicts a house in a snowy landscape, where a fire rages inside (the theme refers to a woodcut by the Japanese artist Hokusai). The flames that burn through the roof are fused in an elegant formation of parallel arabesques, the glowing orange contrasting warmly with the earthy Van Dyck brown and the off-white of the surroundings. Everything that is even remotely dramatic is thus tempered. Mortal fear smothered in refinement.

Repoussoir and horizon fade from view when Broek takes photos during his night-time helicopter trips over the city. From the sky, Los Angeles is a looming, never-ending grid of roads and countless twinkling lights in the dark, as we know it from Hollywood films. In some of his painted nocturnes, buildings, streets, and parks seem to have inexplicably levitated, casting off their earthly shackles. The escape from gravity is liberating. LA no longer looks like the sun-drenched morgue that it is in the eyes of many a cynic. In one of the paintings, three of the floating planes are red, yellow, and blue, in a nod to Piet Mondrian’s liberating abstraction.

In these canvases, a tangible and recognisable Los Angeles looks both unfathomable and impenetrable. Like in a film noir, the familiar is shrouded in a cloak of mystery. We have left the promised land of unlimited possibilities behind, for uncharted, treacherous and unpredictable terrain. *San Fernando Valley, Mulholland Drive* (1997, collection Stedelijk Museum, Amsterdam, the Netherlands), a view from the motorway across the Hollywood Hills, brings to mind the feature film David Lynch made there four years later: *Mulholland Drive* (2001), a dark, sinister dream about Hollywood’s boulevard of broken dreams.



Elmina 2020 200 x 325 cm, oil on linen





Fort Muxima, Angola (blue) 2021 125 x 200 cm, acrylic on linen

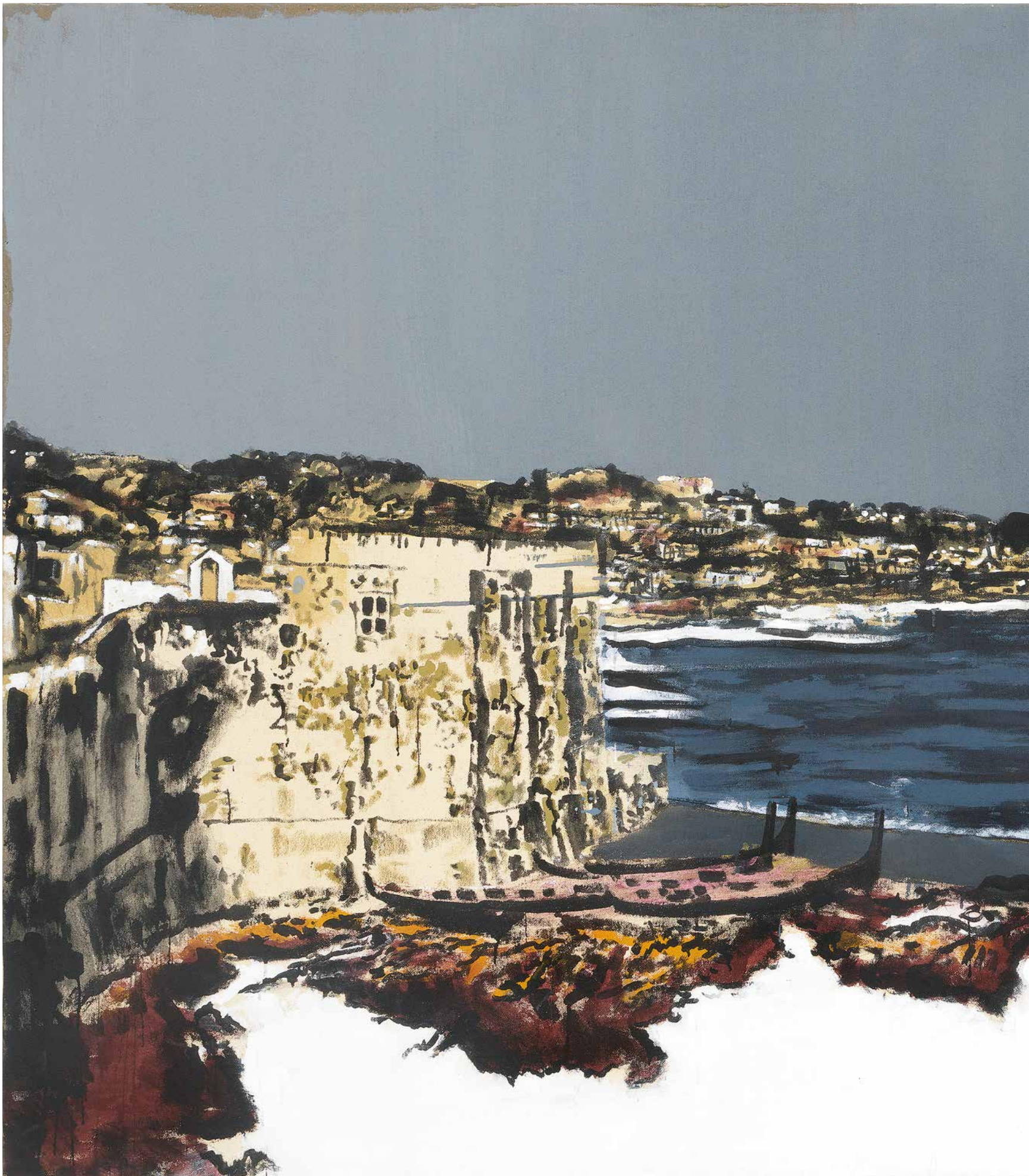


Sorghvliet Plantation 2020 200 x 400 cm, oil on linen





Bakkie Plantation 2023 125 x 125 cm, acrylic on linen



Cape Coast 2019 150 x 240 cm, acrylic on cotton

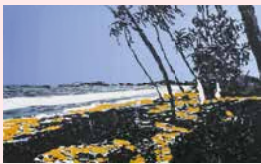




p. 1
Fort Metal Cross, Ghana / Fort Metalen Kruis, Ghana, 2022
125 x 200 cm
acrylic on linen / acryl op linnen
Courtesy ROOF-A Gallery, the Netherlands /
Courtesy ROOF-A Gallery, Nederland



p. 8–9
San Fernando Valley, Mulholland Drive, 1997
60 x 100 cm
oil on linen / olieverf op linnen
Collection Stedelijk Museum, Amsterdam,
the Netherlands / Collectie Stedelijk
Museum, Amsterdam, Nederland



p. 20–21
Elmina, 2020
200 x 325 cm
oil on linen / olieverf op linnen
Collection De Pont Museum, the Netherlands /
Collectie De Pont Museum, Nederland



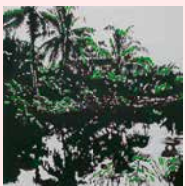
p. 22–23
Women's Cell, Fort Saint Anthony, Axim / Vrouwenkerker, Fort Santo Antonio, Axim, 2020
200 x 325 cm
oil on linen / olieverf op linnen
Collection De Pont Museum, the Netherlands /
Collectie De Pont Museum, Nederland



p. 25
Fort Muxima, Angola (blue), 2021
125 x 200 cm
acrylic on linen / acryl op linnen
Collection Gerry Broos, Galerie Dom'Arte, the
Netherlands / Collectie Gerry Broos, Galerie
Dom'Arte, Nederland



p. 26–27
Sorghvliet Plantation / Plantage Sorghvliet, 2020
200 x 400 cm
oil on linen / olieverf op linnen
Collection Dordrechts Museum, the Netherlands /
Collectie Dordrechts Museum, Nederland



p. 29
Bakkie Plantation / Plantage Bakkie, 2023
125 x 125 cm
acrylic on linen / acryl op linnen
Private collection, the Netherlands /
Privécollectie, Nederland



p. 30–31
Cape Coast, 2019
150 x 240 cm
acrylic on cotton / acryl op katoen
Collection of the artist, the Netherlands /
Collectie van de kunstenaar, Nederland



p. 33
Universal City, 1995
170 x 170 cm
oil on linen / olieverf op linnen
Collection Koninklijke KPN, the Netherlands /
Collectie Koninklijke KPN, Nederland



p. 34–35
Corporate Landscape, 2005
150 x 200 cm
oil on linen / olieverf op linnen
Private collection, the Netherlands /
Privécollectie, Nederland



p. 43
Ring, 2020
285 x 285 cm
oil on linen / olieverf op linnen
Collection of the artist, the Netherlands /
Collectie van de kunstenaar, Nederland



p. 44
Society of Suriname (Dam Side) / Sociëteit van Suriname (Damzijde), 2022
125 x 200 cm
acrylic and sand on linen / acryl en zand op linnen
Collection Dordrechts Museum, the Netherlands, with
support from Mondriaan Fund, 2023 / Collectie Dordrechts
Museum, Nederland, met steun van het Mondriaan Fonds, 2023



p. 45
Society of Suriname II / Sociëteit van Suriname II, 2022
150 x 200 cm
acrylic and marble powder on linen /
acryl en marmerpoeder op linnen
Private collection, the Netherlands /
Privécollectie, Nederland



p. 46–47
Sketch for Party, 2011
50 x 109 cm
oil on linen / olieverf op linnen
Private collection, the Netherlands /
Privécollectie, Nederland



p. 48–49
Ancestor with Slave Dungeons (red, white and blue) / Voorouder met Slavenkerkers (rood, wit en blauw), 2020
200 x 850 cm
oil on linen / olieverf op linnen
Collection of the artist, the Netherlands /
Collectie van de kunstenaar, Nederland



p. 50–51
Fort Muxima, Angola (orange), 2021
125 x 200 cm
acrylic on linen / acryl op linnen
Collection Mr. P. van Dijk Praktijk B.V., the
Netherlands / Collectie Mr. P. van Dijk Praktijk
B.V., Nederland



p. 52
Glendale, 1995
 45.6 x 41.2 cm
 pencil on paper / potlood op papier
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 52
Long Beach, 1995
 22.4 x 36.2 cm
 pencil on paper / potlood op papier
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 52
Glendale, 1995
 23.5 x 37.5 cm
 pencil on paper / potlood op papier
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 52
Glendale, 1995
 25.6 x 41.2 cm
 pencil on paper / potlood op papier
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 52
Beverly Glen, 1995
 13 x 28.2 cm
 pencil on paper / potlood op papier
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 53
Volga, 1993
 150 x 280 cm
 oil on linen / olieverf op linnen
 Art Collection Océ Heritage, the Netherlands /
 Collectie Stichting Océ Kunstbezit, Nederland



p. 54–55
Kronstadt, 1993
 120 x 300 cm
 oil on linen / olieverf op linnen
 Collection AkzoNobel Art Foundation, the
 Netherlands / Collectie AkzoNobel Art
 Foundation, Nederland



p. 56
Bellefontaine & Grand, 2003
 150 x 200 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 57
2012, 1998
 120 x 300 cm
 oil on linen / olieverf op linnen
 Collection Koninklijke KPN, the Netherlands /
 Collectie Koninklijke KPN, Nederland



p. 58–59
Mayhem, 2005
 60 x 150 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 60
Canal Street, 2016
 60 x 100 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 61
Washington, 2015
 160 x 200 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 63
Slope, 1999
 200 x 200 cm
 oil on linen / olieverf op linnen
 Collection Rabobank, the Netherlands /
 Collectie Rabobank, Nederland



p. 64–65
Los Angeles, 2009
 60 x 100 cm
 oil on linen / olieverf op linnen
 Collection J. Cahen Crouwel, the Netherlands /
 Collectie J. Cahen Crouwel, Nederland



p. 66–67
Fontana, 2003
 200 x 325 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 68–69
Gas, 2006
 60.7 x 91.2 cm
 oil on linen / olieverf op linnen
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 70–71
Fort San Sebastian, Ghana, 2022
 125 x 200 cm
 acrylic and sand on linen / acryl en zand op
 linnen
 Collection Henk Roskamp, the Netherlands /
 Collectie Henk Roskamp, Nederland



p. 72–73
Governor's Bedroom, 2020
 200 x 325 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 74-75
Storyboard, set of 6 paintings / Storyboard, reeks van 6 schilderijen, 2013
 30.5 x 40.5 cm
 oil on linen / olieverf op linnen
 Collection De Pont Museum, the Netherlands / Collectie De Pont Museum, Nederland



p. 76-77
Last Night, 2013
 48.5 x 61 cm
 oil on linen / olieverf op linnen
 Courtesy Stichting We Like Art, the Netherlands / Courtesy Stichting We Like Art, Nederland



p. 78
Dutch Reform Minister #2 / Nederlands Hervormde Dominee #2, 2010
 41 x 30 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 78
Dutch Reform Minister #1 / Nederlands Hervormde Dominee #1, 2010
 41 x 30 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 79
Table, 2010
 200 x 270 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 81
Sketch for Revolution, 2011
 50 x 52 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 82
Orgy, 2010
 60 x 90 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 83
Friendship, 2016
 50 x 75 cm
 oil on linen / olieverf op linnen
 Private collection, Los Angeles / Privécollectie, Los Angeles



p. 84-85
Gorée, 2020
 200 x 325 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 87
Death Cell / Dodencel, 2020
 285 x 285 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 89
Herengracht 502, 2023
 125 x 130 cm
 acrylic and sand on linen / acryl en zand op linnen
 Courtesy ROOF-A Gallery, the Netherlands / Courtesy ROOF-A Gallery, Nederland



p. 90-91
Slave House / Slavenhuis, 2020
 285 x 460 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 93
Power Structure / Machtstructuur, 2020
 285 x 285 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands / Collectie van de kunstenaar, Nederland



p. 94–95
Bay, 2016
 150 x 200 cm
 oil on linen / olieverf op linnen
 Collection Jan van Putten, the Netherlands /
 Collectie Jan van Putten, Nederland



p. 106
Gardener's Dwelling, 1999
 170 x 170 cm
 oil on linen / olieverf op linnen
 Sammlung Sander, Germany / Sammlung
 Sander, Duitsland



p. 96–97
Mondrian Fog, 2016
 125 x 200 cm
 oil on linen / olieverf op linnen
 Collection Camille Marcolini, Toronto /
 Collectie Camille Marcolini, Toronto



p. 107
Beverly Blvd, 1998
 200 x 200 cm
 oil on linen / olieverf op linnen
 Collection Jan des Bouvrie, the Netherlands /
 Collectie Jan des Bouvrie, Nederland



p. 98
Igor, 2008
 50 x 115 cm
 oil on linen / olieverf op linnen
 Private collection, Seoul / Privécollectie, Seoul



p. 108–109
Horatii & Curatii, 1999
 150 x 350 cm
 oil on linen / olieverf op linnen
 Sammlung Sander, Germany / Sammlung
 Sander, Duitsland



p. 98–99
The Second Sex, 2008
 50 x 120 cm
 oil on linen / olieverf op linnen
 Private collection, Seoul / Privécollectie, Seoul



p. 110–111
Corporate Landscape, 2006
 138 x 200 cm
 oil on linen / olieverf op linnen
 Collection Christof Schwencke,
 the Netherlands / Collectie Christof
 Schwenke, Nederland



p. 99
Matisse, 2008
 50 x 110 cm
 oil on linen / olieverf op linnen
 Private collection, Seoul / Privécollectie, Seoul



p. 112
Incline, 2002
 200 x 325 cm
 oil on linen / olieverf op linnen
 Collection Dordrechts Museum,
 the Netherlands / Collectie Dordrechts
 Museum, Nederland



p. 100–101
Urban Drift, 2003
 200 x 325 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 113
Pursuit & Possession, 1998
 150 x 241 cm
 oil on linen / olieverf op linnen
 Collection Swagemakers, the Netherlands /
 Collectie Swagemakers, Nederland



p. 102–103
Mulholland, 2005
 90 x 150 cm
 oil on linen / olieverf op linnen
 Collection Christof Schwencke,
 the Netherlands / Collectie Christof
 Schwenke, Nederland



p. 114–115
Port Clyde, 2016
 135 x 200 cm
 oil on linen / olieverf op linnen
 Collection Gasunie, the Netherlands /
 Collectie Gasunie, Nederland



p. 104
Lolo's, 2016
 30 x 40 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 116–117
Anse Marcel, 2016
 30 x 40 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 105
Baie de Grande Case, 2016
 30 x 50 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 118–119
Untitled / Zonder titel, 1993
 120 x 300 cm
 oil on linen / olieverf op linnen
 Collection De Nederlandsche Bank,
 the Netherlands / Collectie De
 Nederlandsche Bank, Nederland



p. 121
Untitled / Zonder titel, 1993
 211 x 156 cm
 oil on linen / olieverf op linnen
 Collection Koninklijke KPN, the Netherlands /
 Collectie Koninklijke KPN, Nederland



p. 135
Untitled / Zonder titel, 1993
 200 x 130 cm
 oil on linen / olieverf op linnen
 Long-term loan to De Pont Museum,
 the Netherlands / Langdurige bruikleen
 aan De Pont Museum, Nederland



p. 122–123
Mulholland, 2004
 90 x 150 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 136–137
Sketch for Advance, 2011
 50 x 75 cm
 oil on linen / olieverf op linnen
 Collection NU notarissen, the Netherlands /
 Collectie NU notarissen, Nederland



p. 124
Untitled / Zonder titel, 1994
 220 x 220 cm
 oil on linen / olieverf op linnen
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 138
Sketch for Clergy, 2011
 50 x 104 cm
 oil on linen / olieverf op linnen
 Collection LUMC, the Netherlands / Collectie
 LUMC, Nederland



p. 125
Untitled / Zonder titel, 1996
 170 x 170 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 139
Sketch for Cavalry Charge, 2011
 50 x 78 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 126–127
Beverly Center, 1996
 120 x 300 cm
 oil on linen / olieverf op linnen
 Collection De Pont Museum, the Netherlands /
 Collectie De Pont Museum, Nederland



p. 140–141
Hackton, 2010
 48.5 x 61 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 128–129
West Country, 2000
 199 x 280 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 147
Feeding Hole / Voedergat, 2020
 100 x 100 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 130
Hancock Park, 2005
 140 x 200 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 148–149
Elmina (orange), 2021
 125 x 200 cm
 acrylic and marble powder on linen / acryl en
 marmerpoeder op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 131
Santa Monica, 2005
 200 x 150 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 151
Beach Photo, 2007
 60.5 x 45.5 cm
 oil on linen / olieverf op linnen
 Private collection, Seoul / Privécollectie, Seoul



p. 132–133
Colorado Blvd, 2002
 150 x 395 cm
 oil on linen / olieverf op linnen
 Collection Dordrechts Museum, the
 Netherlands / Collectie Dordrechts
 Museum, Nederland



p. 152
Foggy Stripes, 2016
 155 x 200 cm
 oil on linen / olieverf op linnen
 Collection Raphael Marcolini, Toronto /
 Collectie Raphael Marcolini, Toronto



p. 153
Frenchman Bay, 2016
 30 x 40 cm
 oil on linen / olieverf op linnen
 Collection Mona Lüders, Milano / Collectie
 Mona Lüders, Milaan



p. 166–167
White Beach, 2016
 150 x 200 cm
 oil on linen / olieverf op linnen
 Collection Rebecca Carman, New York /
 Collectie Rebecca Carman, New York



p. 154–155
To the Wilderness / Wander, 1992
 100 x 260 cm
 oil on linen / olieverf op linnen
 Collection Anna Tilroe, the Netherlands /
 Collectie Anna Tilroe, Nederland



p. 168–169
Glendale, 1995
 80 x 100 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 156–157
The Wilderness / De Wildemis, 1992
 120 x 280 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 170–171
*Ancestor with Slave Dungeons / Voorouder met
 Slavenkerkers, 2018*
 140 x 600 cm
 acrylic on cotton / acryl op katoen
 Collection Amsterdam Museum, the Netherlands /
 Collectie Amsterdam Museum, Nederland



p. 158–159
The Great Northern Hotel, 1991
 170 x 270 cm
 oil on linen / olieverf op linnen
 Collection Simona Vergani, Milano / Collectie
 Simona Vergani, Milaan



p. 172
Untitled / Zonder titel, 1998
 150 x 241 cm
 oil on linen / olieverf op linnen
 Collection Caldic, the Netherlands / Collectie
 Caldic, Nederland



p. 160–161
Herengracht, 2022
 200 x 660 cm
 acrylic on linen / acryl op linnen
 Courtesy ROOF-A Gallery, the Netherlands /
 Courtesy ROOF-A Gallery, Nederland



p. 173
Ellis Street, 2002
 150 x 275 cm
 oil on linen / olieverf op linnen
 Collection William Palmer, New York /
 Collectie William Palmer, New York



p. 164–165
*Toni, set of 5 paintings / Toni, reeks van 5
 schilderijen, 2013*
 25 x 40 cm
 oil on linen / olieverf op linnen
 Collection of the artist, the Netherlands /
 Collectie van de kunstenaar, Nederland



p. 174–175
Sketch for Night Painting, 1998
 70 x 100 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



p. 176–177
Ventura, 1995
 170 x 236 cm
 oil on linen / olieverf op linnen
 Private collection, the Netherlands /
 Privécollectie, Nederland



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Cover image

Untitled / Zonder titel, 1993

211 x 156 cm

oil on linen / olieverf op linnen